

FREE VILLAS AND COURTYARD HOUSES OF MOROCCO: WITH 235 COLOUR ILLUSTRATIONS PDF



Corinne Verner, Cecile Treal | 224 pages | 19 May 2008 | Thames & Hudson Ltd | 9780500287538 | English | London, United Kingdom

Villas and courtyard houses of Morocco (Book,) []

Moroccan architecture refers to the architecture characteristic of Morocco throughout its history and up to modern times.

The country's diverse geography and long history, marked by successive waves of settlers through Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations migration and military conquest, are all reflected in its architecture. This architectural heritage ranges from ancient Roman

and Berber sites to 20th-century colonial and modern architecture. The most recognizably "Moroccan" architecture, however, is the traditional architecture that developed in the Islamic period 7th century and after which dominates much of Morocco's documented history and its existing heritage.

Although Moroccan Berber architecture is not strictly separate from the rest of Moroccan architecture, many structures and architectural styles are distinctively associated with traditionally Berber or Berber-dominated regions of Morocco such as the Atlas Mountains and the Sahara and pre-Sahara regions. Far from being isolated from Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations historical artistic currents around them, the Berbers of Morocco and across North Africa adapted the forms and ideas of Islamic architecture to their own conditions and in turn contributed to the formation of Western Islamic art, particularly during their political Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations of the region over the centuries of AlmoravidAlmohadand Marinid rule.

Modern architecture in Morocco includes many examples of early 20th-century Art Deco and local neo-Moorish or Mauresque architecture constructed during the French and Spanish colonial occupation of the country between and or until for Spain.

Although less well-documented, Morocco's earliest historical periods Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations dominated by the indigenous Berber populations still present today up to the Berber kingdoms of Mauretania. In the early Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations century the region became steadily integrated into the emerging Muslim world beginning with the military incursions of Musa ibn Nusayr and becoming more definitive with the advent of the Idrisid dynasty at the end of that century.

The Idrisids founded the city of Fes which became their capital and the major political and cultural center of early Islamic Morocco. The collapse of the Cordoban caliphate in the early 11th century was followed by the significant advance of Christian kingdoms into Muslim al-Andalus and the rise of major Berber empires in Morocco.

The latter included first the Almoravids 11th centuries and then the Almohads 12th centuries both of whom also took control of remaining Muslim territory in al-Andalus, creating empires that stretched across large parts of western and northern Africa and into Europe.

The Almoravids adopted the architectural developments of al-Andalus, such as the complex interlacing arches of the Great Mosque in Cordoba and of the Aljaferia palace in Zaragoza while also introducing new ornamental techniques from the east such as muqarnas "stalactite" or "honeycomb" carvings. Bab Aghaou in Marrakesh, and Bab Oudaia and Bab er-Rouah in Rabat of the Almohad period also established the overall decorative schemes that became recurrent in these architectural elements thenceforth.

The minaret of the Kasbah Mosque of Marrakech was particularly influential and set a style that was repeated, with minor elaborations, in the following Marinid period.

The Berber Marinid dynasty that followed was also important in further refining the artistic legacy established by their predecessors. Based in Fes, they built monuments with increasingly intricate and extensive decoration, particularly in wood and stucco. The architectural style under the Marinids was very closely related to that found in the Emirate of Granada in Spain, under the contemporary Nasrid dynasty.

When Granada was conquered in by Catholic Spain and the last Muslim realm of al-Andalus came to an end, many of the remaining Spanish Muslims and Jews fled to Morocco and North Africa further increasing the Andalusian influence in these regions in subsequent generations.

After the Marinids came the Saadian dynasty which marked a political shift from Berber-led empires to sultanates led by Arab sharifian dynasties. Artistically and architecturally, however, there was broad continuity and the Saadians are seen by modern scholars as continuing to refine the Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations Moroccan-Moorish style, with some considering the Saadian Tombs in Marrakesh as one of the apogees of this style. Starting with the Saadians, and continuing with the Alaouites their successors and the reigning monarchy today Moroccan art and architecture is portrayed by modern scholars as having remained essentially "conservative"; meaning that it continued to reproduce the existing style with high fidelity but did not introduce major new innovations.

Up until the late 19th century and early 20th century, the Alaouite sultans and their ministers continued to build beautiful palaces, many of which are now used as museums or tourist attractions, such as the Bahia Palace in Marrakesh or the Dar Batha in Fes.

In the 20th century, Moroccan architecture and cities were also shaped by the period of French colonial control as well as Spanish colonial rule in Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations north of the country This era introduced new architectural styles such as Art Nouveau Art Deco and other modernist styles, in addition to European ideas about urban planning imposed by colonial authorities. In particular, Casablanca was developed into a major port and quickly became the country's most populous urban centre.

In the later 20th century, after Morocco regained its independence, and into the 21st century, contemporary Moroccan architecture also continued to pay tribute to the country's traditional architecture.

In some cases, international architects were recruited to design Moroccan-style buildings for major royal projects such as the Mausoleum of Mohammed V in Rabat and the massive Hassan II Mosque in Casablanca. More recently, some 21st-century examples of major or prestigious architecture projects include the extension of Marrakesh's Menara Airport completed in [39] the award-winning High-Speed Train Station in Kenitra opened in [40] [41] the Finance City Tower in Casablanca completed in and one of the tallest buildings in Morocco [42] and the new Grand Theatre of Rabat by Zaha Hadid due to be completed in late The conversion of the Berber tribes in Morocco to Islam by Idris I of Morocco greatly influenced the overall architectural style of the country.

The elegance of Islamic features is blended in and adapted into buildings and interior designs such as the use of tiling, fountains, geometric design and floral motifs. Which could be seen in mosques, palaces, plazas as well as homes. Moroccan Islamic architecture is not confined to the country.

Much of the Iberian Peninsula was a Moorish domain from the early 8th century to the late 15th century and was known as Al-Andalus. During the Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations century the Berber dynasty of the Almoravid Caliphate ruled Morocco and the southern part of modern-day Spain. The most famous of their remaining buildings are the Koutoubia Mosque in Marrakesh, the Giralda of Seville, Spain, and the Hassan Tower in Rabat, Morocco.

The Almoravid dynasty ruled Morocco and the southern half of Spain through the 12th century. The Marinid dynasty from the 13th through the 15th century, rule both Moroccan and Southern Spain until the Reconquista with the fall of Granada, ineffectively ending the Moorish era. Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations Iberia.

Moorish architecture therefore evolved into a distinct form. The elements of which are as follows: The Treaty of Fes established the French Protectorate in Morocco. The French resident general Hubert Lyautey appointed Henri Prost to oversee the urban development of cities under his control. The building regulations maintained the country's preexisting architectural features and balanced the rapid urbanization.

The following is a summary of the different major types and functions of buildings and architectural complexes found in historic Moroccan architecture. Mosques are the main place of worship in Islam.

Muslims are called to prayer five times a day and participate in prayers together as a community, facing towards the qibla direction of prayer. Every neighbourhood normally had one or many mosques in order to accommodate the spiritual needs of its residents.

Historically, there was a distinction between regular mosques and "Friday mosques" or "grand mosques", which were larger and had a more important status by virtue of being the venue where the khutba sermon was delivered on Fridays. In the early Islamic era of Morocco, there was typically only one Friday mosque per city, but over time Friday mosques multiplied until it was common practice to have one in every neighbourhood or district of the city.

Mosque architecture in Morocco was heavily influenced from the beginning by major well-known mosques in Tunisia and al-Andalus, Muslim Spain and Portugal, two countries from which many Arab and Muslim immigrants to Morocco originated. The qibla direction of prayer was always symbolized by a decorative niche or alcove in the qibla wall, known as a mihrab.

The mosque also normally included, close to entrance, a sahn courtyard which often had fountains or water basins to assist with ablutions. In early periods this courtyard was relatively minor in proportion to the rest of the mosque, but in later periods it became progressively larger until it was equal in size to the prayer hall and sometimes larger. This was historically done. Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations the muezzin climbing to the top and projecting his voice over the rooftops, but nowadays the call is issued over modern megaphones installed on the tower.

Moroccan minarets traditionally have a square shaft and are arranged in two tiers: the main shaft, which makes up most of its height, and a much smaller secondary tower above this which is in turn topped by a finial of copper or brass spheres. Medieval Moroccan mosques also frequently followed the "T-type" model established in the Almoravid period.

In this model the aisle or "nave" between the arches running towards the mihrab and perpendicular to the qibla wall was wider than the others, as was also the aisle directly in front of and along the qibla wall running parallel to the qibla wall; thus forming a "T"-shaped space in the floor plan of the mosque. Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations was often accentuated by greater decoration. The whole structure of a mosque was also orientated or aligned with the direction of prayer, qibla, such that mosques were sometimes orientated in a different direction from the rest of the buildings or streets around it.

Nowadays it is standard practice across the Muslim world that the direction of prayer is the direction of the shortest distance between oneself and the Kaaba in Mecca. In Morocco, this corresponds to a generally eastern orientation varying slightly depending on your exact position. In the western Islamic world the Maghreb and al-Andalus, in particular, early mosques often had a southern orientation, as can be seen in major early mosques like the Great Mosque of Cordoba and the Qarawiyyin Mosque in Fes.

This was based on a reported hadith of the Prophet Muhammad which stated that "what is between the east and west is qibla", as well as on a popular view that mosques should not be aligned towards the Kaaba but rather that they should follow the cardinal orientation of the Kaaba itself which is a rectangular structure with its own geometric axes which is in turn aligned according to certain astronomical references.

Although much reduced today, the Jewish community of Morocco has a long history, resulting in the presence of many synagogues across the country, some of which are defunct and some of which are still functioning. Synagogues had a very different layout from mosques but often shared similar decorative trends as the rest of Moroccan architecture, such as colourful tilework and carved stucco, [56] [57] though later synagogues were built in other styles too.

The madrasa was an institution which originated in northeastern Iran by the early 11th century and was progressively adopted further west. The madrasa in the Sunni world was generally antithetical to more "heterodox" religious doctrines, including the doctrine espoused by the Almoravid dynasty.

As such, it only came to flourish in Morocco in the late 13th century, under the Marinid dynasty which succeeded the Almoravids. They used this patronage to encourage the loyalty of the country's influential but independent religious elites and also to portray themselves to the general population as protectors and promoters of orthodox Sunni Islam.

Madrasas also played a supporting role to major learning institutions like the Qarawiyyin Mosque; in part because, unlike the mosque, they

provided accommodations for students who came from outside the city. Madrasas were generally centered around a main courtyard with a central fountain, off which other rooms could be accessed. Student living quarters were typically distributed on an upper floor around the courtyard.

Many madrasas also included a prayer hall with a mihrab, though only the Bou Inania Madrasa of Fes officially functioned as a full mosque and featured its own minaret. In the Marinid era, madrasas also evolved to be lavishly decorated. Most Muslim graves are traditionally simple and unadorned, but in North Africa the graves of important figures were often covered in a domed structure or a cupola of often pyramidal shape called a qubba also spelled koubba.

This was especially characteristic for the tombs of "saints" such as wali s and marabouts : individuals who came to be venerated for their strong piety, reputed miracles, or other mystical attributes. Many of these existed within the wider category of Islamic mysticism known as Sufism. Some were relatively simple and plain, while others, like the Funduq al-Najjariyyin or Fondouk Nejjarine in Fes, were quite richly decorated.

Many historic hammams have been preserved in cities like Marrakesh [62] and especially Fez, partly thanks to their continued use by locals up to the present day. Essentially derived from the Roman bathhouse model, hammams normally consisted of four main chambers: a changing room, from which one then moved on to a cold room, a warm room, and a hot room.

The furnace re-used natural organic materials such as wood shavings, olive pits, or other organic waste byproducts by burning them for fuel. Of the different rooms, only the changing room was heavily decorated with zellijstuccoor carved wood.

As in many Muslim cities, water was provided freely to the public through a number of street fountains, similar to sebil s in the former Ottoman Empire. Some fountains were decorated with a canopy of sculpted wood or zellij tilework.

Moroccan cities and towns were supplied with water through a number of different mechanisms. As elsewhere, most settlements were built near existing water sources such as rivers and oases. However, further engineering was necessary in order to supplement natural sources and in order to distribute the water across the city directly.

In Fes, for example, this was accomplished via a complex network of canals and channels which captured the waters of the Oued Fes Fes River and distributed them across the entire city. These water channels most of them now hidden under buildings supplied houses, gardens, fountains, and mosques, powered noria s waterwheels and sustained certain industries such as the tanneries e. Marrakesh, located in a more arid environment, was supplied in large part by a system of khettara s, an ingenious and complex system by which an underground channel was dug beneath the slopes in the surrounding countryside until it reached the level of the phreatic zone.

In this way, the khettaras drew water from underground aquifers located on higher ground and brought them to the surface with the use of gravity alone. Once at the surface, the waters ran along canals and were Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations in a cistern or water basin, from which they could then be redistributed across the city.

Oases regions in the desertic areas of Morocco also needed to make extensive use of irrigation and artificial water canals to make agriculture possible. Khettara systems were also used to supplement these water sources, especially as surface waters frequently dried up during the summer months. The Tafilalt oasis region, located along the Ziz River valley, is a notable example of this system. It is normally rectangular and divided into four parts along its central axes, with Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations fountain at its middle.

Traditional Moroccan houses were typically centered around a main courtyard, sometimes surrounded by a gallery from which other rooms and sections branched off. As with other types of structures, decoration included carved stucco, sculpted and painted wood, and zellij tilework. Sultans and caliphs as well as the more powerful and wealthy government ministers in the 19th and 20th century, were able to build Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations palaces.

However, royal palaces generally had a mechouara large walled square which acted as a ceremonial space or parade ground at the entrance of the palace. These squares were accessible to the public and formed the public facade of the ruler's abode, sometimes overlooked by monumental and well-decorated gates leading to the palace grounds e.

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I would be a crying mess! Great blog post-amazing photos! See you soon. Can't wait to hear more! I'm stunned, thank you for sharing. It really makes me want to go there. Beautiful and informative; enjoyed every picture you've posted on facebook. Thank you for enriching my life.

I love your pictures and your writing. I spent a few days touring through Morocco some weeks ago, and I also had the impression that I landed in paradise due to all the warm colors in the streets, on the buildings and everywhere - of course, the sunny weather we enjoyed also attributed, but I'm sure the colors had a positive effect on me as well... :- Thanks for sharing!

Beautiful, but you are off by centuries. The Jews came to Morocco from Spain during the Inquisition. This article says there were Jewish communities in Morocco since 2, years ago. Superbly written article, if only all bloggers offered the same content as you, the internet would be a far better place. Such a wonderful places, great information and images.

I like how you captured those pieces and gathered the details of those. Keep posting. Looking forward reading more stuff from you. St Peterburg, FL windows. Do you know what the name of shade of blue is on the walls? Not the majorelle blue, but the lighter shade?

I don't. They have a variety of pigments but most of them don't have names that I know of. Majorelle tried to patent the color he used but the others are unlabeled powdered pigments mixed with water. You captured the beauty, essence and colours of Morocco so deliciously. I was

transported back to when I was there. Saturday, February 5, The Colors of Morocco.

The shades of blue vary in intensity and cast an icy glow over the narrow alleyways of the Medina in winter. The blues are so striking as to change the way a person feels as they stroll the lanes. People seem more laid back here. The blue color is supposed to ward off the Summer mosquitoes, who apparently read the color as clear water, and because mosquitoes like still, brackish water, they will move on. When I ask if it Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations works the answer is always yes.

The Oudaia neighborhood in the Kasbah in the capitol of Rabat is also washed in a lighter shade of blue for this same reason. Blue mosquito repellent! The traditional pigment creating the blue color would be natural indigo. I Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations a firm believer that color triggers chemical responses in our brain that actually change us physically.

That can be stimulating and exciting, sensuous and erotic, or calming and soothing. The colors green and gold are the colors of Islam, alluding to the green lushness of Paradise and gold representing spiritual wealth.

The glazed tile roofs of Mosques are a rich shade of green. The color ochre, or brown is the color of walls on the outside of Mosques and Kasbahs, and represents the Earth and dust, from which we physically return. Arabs paint their houses ochre. Saffron is a source of yellow. Because Islam does not use images of people or animals in its decoration, colors and symbols and script set the mood. There are colors for all the emotions. White is the color of Sunni Muslims, which is the principal sect in Morocco.

It is the predominant color inside Mosques. White also symbolizes peace, and purity, and is used by Jewish families to paint their houses. Black is the color of Shiite Islam. It is the night sky over the desert, and is said to have been a Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations used by Mohammed.

Tuaregs from the Sahara paint their houses a dark charcoal color. If a family intermarries between tribes, then the house is painted the two representative colors. Ochre pigment is the color used by Arab families on their homes Berber Houses, Marrakesh. Red, or Rose is the color of Marrakesh, an Imperial city tinted with the natural color of Tabla, a red clay from the Haouz Plains west of the city.

This is mixed with water and then spread on buildings. It Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations to a salmon pink shade that also glows in the evening. Berbers paint their houses red. It is also the color of the Royal family of Morocco. Poppy petals are used as a natural pigment in dyeing things red. Another iconic color in Marrakesh is Majorelle Blue, a shade of intense blue created by the French artist Jacques Majorelle to embellish the garden and studio he built near the Ville Nouvelle see my blog on the Majorelle Garden for an array of photos and an essay on the garden.

It has become trendy to use this darker shade of blue in gardens and courtyards around the city and it looks incredible juxtaposed with greenery. Blue, the color of water and the sky, is also the color of the Imperial city of Fes, which is the center for artisanship in Morocco. Fassi painters are the most sought after in Morocco for finely ornamented ceilings, doors and furniture. Fine fabrics are embroidered, soft leather is tanned and Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations a myriad of colors, and wood is inlaid and painted.

The colors of the tiles again tell a story, and blue tiles are important in Fassi zellij mosaics. Then designs are drawn on with a liquid white chalk and a man with a sharpened hand adz expertly chips away the outlines on a sharp edged base mounted to the ground.

All of this work is done sitting on the floor. We watched as the tile cutter made perfect 8 pointed stars. Zellij requires many thousands of repeated shapes arranged in patterns that can be extended in to infinity. Stars play a significant roll in the designs, interlocking with points and squares and foliage curves to Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations mesmerizing and meaningful patterns for the embellishment of door and window frames, gates, minarets, domes, wainscotings and floors.

Tile colors at Art Naji, Fez. Finely wrought metal lanterns are also a Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations of Morocco. Colored glass is frequently used to cast an array of jewel tones about the walls and ceilings or the rooms they are illuminating. The patterns add another level of magic when night falls that can be so beautiful as to be enchanting. As long as I have had a place I have used rich, saturated colors absorbed from the World at large to enliven my home.

One of my first trips was to the Yucatan, and on returning I painted everything that telltale shade of turquoise that is the Caribbean Sea. When I first saw photos of the Majorelle Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations, I painted my back doors that vivid blue, which matches the Glenora seedless grapes that drape over it in September.

A fabulous shade of mint and medium green trimmed with gold connects a bedroom to its view of the garden. Another is melon yellow with a deep purple blue ceiling. The ceiling of the massage school at Wat Po in Bangkok inspired me to paint my living room ceilings marigold yellow. There was something heartwarming that came from getting a massage and gazing at that rich golden yellow.

Marigold garlands are draped on everything from temples to cars for festivals and weddings. One of the things that set that blue off in the Marrakesh garden were ceramic pots painted in the powder and water washes that are used on stucco and mud brick houses. Shades of sherbet orange, lemony yellow, turquoise, and dark and light blues play off the luxuriant foliage and vivid blue walls throughout the garden.

My Living Room When people come through my house or garden they sometimes comment on how different they feel a short time later. Sometimes a person will gasp, seeing the blood red floors and warm yellow walls and metallic gold trim.

It is a rich pallet that feeds the eye and sends pleasing responses to the brain, which then secretes positive chemicals in to the system, bringing about a feeling of well being and even better health. We as gardeners know that the many shades of green foliage and the brilliance of flowers we

cultivate is food for the soul.

I have even cried a few times from feeling overwhelmed by the beauty I have encountered in a day. Moroccan style at its best is restrained only by the limits of beauty itself. Unknown February 5, at PM. Anonymous February 6, at AM. Anonymous February 27, at AM. Miriam August 12, at PM. Jeffreygardens August 24, at PM. Unknown August 14, at PM. Unknown September 29, at PM. Eva Williams July 28, at AM. Jeffreygardens July 28, at PM.

Jeannie June 17, at PM.

Gardens of the Roman World – Bryn Mawr Classical Review

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Safe Search. Most relevant Best selling Latest uploads Within Results. No People. Only with people. Gender Any Male Female. African American. Media Properties. Image Orientation. Color Composition Any Color Monochrome. From Contributor separated by comma.

Keywords separated by comma. Reset All Filters. Traditional african village houses. With women wearing blue, Niger. Traditional african village houses in Niger. West africa. African hut in village. A beautiful colorful traditional ethnic African round hut of the Ndebele tribe in a village in South Africa in the peaceful evening sun. Traditional ethnic African houses rondavels in abandoned village.

Traditional ethnic African houses rondavels made from stones and straw in the abandoned. African village house in Niger. Traditional african village house in Niger, west africa. African village. Traditional huts - Turkana people - Kenya Africa. African village, huts. African village traditional huts, at the sunset, poverty, kgotla house of the chiefs Botswana, Africa. Poverty face of a real African village, Kalahari area, no what is presented in the tourist tours.

Traditional ethnic Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations painting style. Village in ethnic Ndebele painting style. South Africa.

Tribal art. Rondavels - african traditional. Traditional African round houses. Three traditional round African houses made of mud, with thatched roofs in a Himba tribal village in rural Namibia, while. Traditional african village with houses.

Traditional african village with housed and wooden fence in Namibia, near town Kavango in region with the highest. African - Village car political communicator - Zambia. Traditional African Village of mud houses with stone walls and traditional paintings on the calls.

African - Village - Zambia. Dirt partway between the houses. African - Village - The Waterburg Mountains. Dirt partway. Traditional houses huts in the village of Eticoga in the island of Orango, Guinea Bissau. West Africa. Madagascar fishing village, Morondava, with houses, church and palms.

Traditional Madagascar fishing village at Morondava with reeds and wooden african houses. Traditional tsemay houses. Omo Valley. Small village in tsemay territory near Weita. Traditional village houses in Ethiopia.

Traditional village houses near Addis Ababa, Ethiopia surrounded by crops. African village, rural houses apartheid, bantustan KwaZulu Natal near. Traditional mud houses. Traditional clay houses with thatched roof. Rural area, Ghana. Traditional Ethiopian wooden village houses with straw roofs near Gondar, Ethiopia. Houses in African village. In Kenya. Its a point of view from wood window. Traditional mud houses berber village. In the valley, wadi, in the South of Morocco, with dates palm trees cultivation and Anti-Atlas mountain in the background.

Traditional houses huts at the village of Eticoga in the island of Orango. Guinea Bissau. African village traditional. Imposant ,African village traditional building. Traditional Ethiopian wooden village houses with straw roofs in the valley near Gondar, Ethiopia. South african family near a traditional mud house in a small village, South Africa, apartheid, KwaZulu Natal. South african family near a traditional mud house. Colorful African village traditional panting. View of traditional village, woman Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations water containers on path, thatched houses with roof and terracotta and straw walls.

View of traditional village, thatched houses on roof and terracotta brick walls, kids playing outside. Traditional clay houses, berber village In Atlas mountains, Moro. View of traditional village, people and thatched and zinc sheet on roof houses and terracotta brick walls. Colorful, African village Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations building. African village window in traditional colors. Yellow African village traditional building. Yellow ,African village traditional building.

View of traditional village, thatched houses with roof and terracotta brick walls, cloudy sky as background. In Angola. View Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations traditional village, thatched houses on roof and terracotta brick walls, kids playing outside, cloudy sky as background.

View of traditional village, people and thatched and zinc sheet on roof houses and terracotta Villas and Courtyard Houses of Morocco: with 235 Colour Illustrations walls, cloudy sky as. A traditional Lesotho african village high up in the mountains with huts and houses. African family carrying banana basket on the head. In a traditional village in Madagascar, mother and little daughter. Traditional houses in Ethiopia, Africa. Traditional village houses near Addis Ababa, Ethiopia, Africa.

African house in a village.

