

Iconic Architecture in Morocco Two Pioneering Cities, Two Singular Towers

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Abstract

In town planning as in architecture, space is a true transcription of civilizational trends, the expression par excellence of civilizations, continues to develop through the spaces they close, the buildings that it includes and that take shape over time. In this sense, Morocco, an emerging country, is beginning to build a modern image for itself, in the face of time by having recourse to its two pioneer cities, Casablanca and Rabat-Salé. In doing so, many spectacular constructions of iconic buildings have emerged there, the work of star architects using designs distinguished by their complex structures and using innovative materials. This article deals with the design of two buildings through the combination of two concepts grouped together in their designs, namely, the singularity of their architectures in relation to their urban environment and their sought-after technological prowess. The choice fell on the CFC tower (Casablanca Finance City) located in the new urban center "Casablanca finance City" and the Bank of Africa tower also called Tour Mohammed IV, located in Bouregreg, emblematic site of the Rabat-Salé conurbation.

Key-words: Emblematic, Singular, Iconic Architecture, Architectural Icon, Urban Environment, Casablanca, CFC Tower, Rabat-Salé, Mohammed IV Tower.

1. Introduction

In recent years, due to the rapid evolution of technology and the shift from a local to a globalized environment, cities are looking for new ways to promote themselves. They are "forced" to compete with each other to be an attractive tourist destination, a place of work, a rich cultural place and much more (Kotler, 2002). Kavaratzis argues that increasing competition between cities could be seen as one of the effects of globalization, which is visible in various forms and fields of activity (Kavaratzis, 2005).

The contemporary city must be constantly updated. In this sense, cities are developing strategies to "sell" themselves and be promoted on the global market. A study of the literature reveals

that there are mainly three approaches to promoting cities: mega-cultural events, the restoration and enhancement of heritage and the construction of iconic buildings (Hankinson, 2006; Kavaratzis, 2005). The construction of iconic buildings has been widely used by many cities in order to gain attention and attraction. In this sense, the singular or iconic architectural style is making a comeback, especially after the technological revolution and the advancement of information technology to become a representative landmark of cities on a national and international scale. In doing so, with the use of complex structures and innovative materials, many spectacular constructions of iconic buildings are emerging.

This article, tries to examine how large so-called emblematic or singular projects are designed. It also analyses how spaces that support them can be understood in relation to their context.

The research takes as case studies two towers located in two capitals, economic and administrative of Morocco, Casablanca and Rabat. Our objects of study will not be the two cities in particular but above all the projects that are being built there such as the CFC tower located in the new urban center Casablanca finances City with regard to Casablanca. For the city of Rabat, we will look at the Bank of Africa tower, also called the Mohammed IV Tower, located in Bouregreg.

The methodological approach is based on the combination of the two concepts brought together in the design of these projects, in this case their desired singularity or iconicity and the relationship, in the designed, with their context. By this we attempt to analyze the conceptual approach of architects or star-architects to these projects as a work thought out a given environment.

The research is based on the analysis of the iconographic available documents (architectural and urban plans and authorized documents, advertising posters, leaflets, scientific articles, etc.) as well as the speeches around the projects. Qualitative interviews has been conducted with the architects involved in the monitoring of the sites and carried out elementary fieldwork to assess the projects in their contexts and their relationship to their urban environments.

2. Key Concepts

It is important for us, beforehand, to specify certain fundamental notions to which we have resorted, in particular the notions of singularities or iconicity in architecture or even the iconic / emblematic or singular building.

1. Iconic or Unique Architecture

By seeking to understand the notion of emblematic or singular architecture, through a bibliographical research, we realized the profusion of terms which make it possible to designate an architectural achievement which stands out in its environment, retains the admiration or even the astonishment of city users and causes a change in the urban landscape and even the image of this city. A term that comes up is iconic architecture and when it stands alone and different it becomes singular.

The word "iconic" is taken from "icon" which designates a sign referring to what it denotes (object or other) by virtue of their common characters. It originally referred to a sacred image of Eastern Christianity or a religious painting Specify Source if possible. It later evolved to designate sacred images until, during the 19th century, Charles Sanders Peirce gave it the meaning it has today. He calls a sign "whatever determines something else", a sign may differ depending on its relation to the object. It is either an icon if it makes the object think because it looks like it, or a symbol if it relates to the object. The same object can be a clue or an icon depending on the situation. Iconicity thus depends on a quality and a resemblance, the quality is that possessed by the sign and its object, resemblance is the way of interpreting the sign as the sign of this object according to this quality which must be able to function as a label. For example, the plan of a house is an icon because it represents the house and looks like it.

An architecture can be an icon in the sense that it can signify or refer to an object, which, in an architectural and urban context can either be a country, a city, a sign ... Indeed, a building can become, by the fact of its notoriety, the emblem of a city or a country when the sight of this building returns immediately to the city or the country where it is located. It would therefore be a building with a striking image and which possesses unique characteristics that allow it to stand out and clearly extract itself from its urban environment.

According to Ethier (2015). "The recipe for iconic architecture can be described quite simply. It is about erecting a spectacular cultural edifice so that a city is transformed under this new impetus." Iconic architecture is therefore the realization of a sculptural edifice more or less at odds with its context, destined to become memorable and to attract media attention as part of an urban regeneration project. Thus the building of "iconic form" is distinguished in its environment in order to transform it.

According to Ethier (2015), the iconicity of a building that he calls "iconic value" comes in two phases, the "iconic form" of the building which is the process according to which a monument is

cut and contrasted. with its environment, and the second phase which is the building's feedback on its context and the effect it generates on the latter which he calls the “iconic function”.

Some authors approach the iconicness of an architecture as related to the ease of its identification. Broda (2006) defines iconic architecture as "a large-scale structure whose revolutionary design makes it immediately identifiable by the public". She adds that a "star architect" would increase her chances of becoming an icon; this term is used to refer to architectural designers who have gained a certain fame with the public, with identifiable styles and a recognizable signature on their projects.

The term "Starchitecture" refers to the architectural creations of famous architects around the world. They are at the origin of iconic buildings, symbols of innovation and creativity, acting as "a vast advertising sign for locations".

Sklair (2006) discusses the relationship of the iconicness of architecture with the globalization that prevails nowadays, and which creates the need to distinguish architecture in order to be able to define it as an architectural icon, a building intended to be unique and different, with remarkable aesthetic and symbolic specificities.

The last decades have been characterized by competition and the search for the singularization of cities. The stars of architecture have become internationalized and the search for distinction has thus led cities to use the skills of great architects for their projects as "emblems". Mutual reinforcement takes place between the owners and project managers, in fact the fact of carrying out a large project makes it possible to reciprocally strengthen the reputation of the owner and that of the architect.

2. The Singular or Iconic Architecture and the Relationship to the Urban Environment

Besides singularity, we wonder about the relationship of this type of projects with their environment. In relation to traditional and colonial fabrics, we notice that in the medinas as in the colonial cities, architectural and urban productions were linked, because they both responded to a social project, the architecture was at the service of the town planning and vice versa, it allowed the expression of public and private uses. Links were established between man and architecture, which are manifested in the architectural composition and in its relationship with the outside or public space.

This link is expressed in a narrow and formal way by Le Corbusier when he integrates equipment in apartment buildings 3. Ecochard, by virtue of its mission and its frame of reference

inspired by the Athens Charter, started from a vision that linked architectural buildings to urban space.

3. An Urban Image and a Renewed Architectural Identity for Two Pioneering Moroccan Capitals

In Morocco, we have observed in recent years, the emergence of architectural buildings where interest was given to architectural plasticity combined with the signature of renowned project managers; the "Twin-center" towers in Casablanca (Ricardo Bofill), the Maroc-Télécom tower in Rabat (Jean-Paul Viguier and associates), the network of BMCE banking agencies (Norman Foster), the largest theaters of " Africa and the Arab world in Casablanca (Christian De Portzamparc and Rachid Andaloussi) and in Rabat (Zaha Hadid and Omar Alaoui) and the two CFC towers (Agence Morphosis and Omar Alaoui) as well as the Bank of Africa tower (Rafael de la Hoz and Hakim Benjelloun) in progress.

These architectural achievements and others are surrounded by discourse on the cities that host them (Rabat city of light, Marrakech renewal, Tangier metropolis) or on new concerns for architecture (sustainability as an example). All of these projects share the desire to create an image that is deliberately seductive and in tune with the times. They constitute themselves as urban landmarks. They create an imagination and an urban ideal. Indeed, architecture is a means of reshaping the urban space or conveying a message: A whole ambitious urban program has been launched to highlight the Hassan II mosque in Casablanca; the Avenue Royale project, as a voluntarist act, is imagined as an emanation and exceptional urban continuity of an unpublished architectural work, Cattedra, (2002), Navez-Bouchanine, (2004). Long before, the architectural building in the medinas (medersa, mosque, etc.) organized the city and even the life of its inhabitants. A little later, it is the turn of the colonial project to use architecture to express itself through urban facades on its social project.

4. The CFC Tower, Casablanca

Casablanca, first economic city in Morocco, holding a special place in the vision of the urban development of the country, being a bridge between the East and the West and destined to become the center of Africa, tends to consolidate its economic positioning by as an international hub and is therefore embarking on the realization of major structuring projects intended to reposition its image,

in particular with the help of an architecture intended to be unique, signed by star architects to take up the iconic challenge of increasing attractiveness of the city while playing a role in its revitalization.

It is in this context and to create a spectacular event, breaking with its urban and architectural context, decision-makers endow the city of Casablanca with its CFC (Casablanca Finance City) tower. This tower, intended to be unique in its function on the scale of the African continent, takes as its support an architecture playing the role of a marketing tool for the new financial center, thus hoping to embody an identifiable icon and recognized on a global scale.

This is how the landscape of the CFC tower is supposed to be part of a set of outdoor spaces as well as public spaces. These open spaces, in conjunction with the tower, aim to develop and perfect the outdoor spaces, not only for the comfort of the users of the tower but also for the general public.

4.1. CFC Tower, a Pioneering Tower for a Pioneering City

The host city of the CFC tower is Casablanca, a city that was a real laboratory of architecture and town planning in the first half of the 20th century. It has always stood out for its striking architecture. Indeed, the colonial city of Casablanca has established itself as a distinguished architecture (compared to the medina) and distinctive (which can be appreciated in view of its architectural styles). Lyautey wanted, through architecture, to highlight the image of the new colonial regime, in terms of civilization, power and technological development. Casablanca therefore concealed architectures which were at their time considered as "singular", which are part of the landmark buildings of the city as is the case with the "liberty building" popularly known by the 17th floor and which was the tallest building in Africa, its emblematic scope has made it the emblem of the Casamémoire association. Recently, we have observed that the city is reconnecting with its past, as shown by the major urban projects carried out or underway with daring architecture to say the least.

The CFC tower project is part of a large urban operation which consists of the development of the former Anfa airport covering an area of 350 ha. The operation is intended to be a new upscale district dedicated to business and luxury housing, of which 100 ha have been reserved for the CFC entity with 50 ha intended for a developed park and 50 ha for offices, housing and shops. The tower rises to a height of 122 m and has 25 office floors, the last two of which will be occupied by CFC. It will be an economic and financial hub housing companies with CFC status accustomed to an environment with international standards: "As part of the Kingdom's desire to promote Casablanca as a financial center with regional and international dimensions in line with international standards, a

reform aiming at the rationalization of the Moroccan offer in terms of financial centers was launched which consists of the integration of the offshore activities of the place of Tangier within Casablanca Finance City. This reform will also help to improve the visibility of the Casablanca market vis-à-vis foreign investors and to strengthen the transparency and supervision of offshore activities”.

Figure 1 - Situation of the CFC Tower



Cartes 1et 2 : Situation de la tour CFC au niveau de Casablanca et au niveau du site de l'ex-aéroport d'Anfa.
Source : Google map

Title of the figure to be translated to English

4.2. A Deliberately Emblematic and Unique Design

For the construction of the tower, a restricted competition was launched and only architects holding a Pritzker Prize, the Nobel for Architecture, were invited; in this case, Zaha Hadid, Rem Koolhaas, Pei Cobb Freed, Thom Mayne (Morphosis). In other words, the initiators of the project were also looking for a unique signature. The winning project was that of the Morphosis agency, with the Moroccan architect Omar Alaoui.

On the functional level, the CFC tower is destined to become the nerve center of African regional business and finance, a pioneering function in Africa.

Computer-generated images from the project show a tower emerging from the ground in a complex prism that can be found at the top. The volume at the head sports a crystalline geometry. It presents a major break with its context of establishment. A conical crown fulfills the tower's function as a new icon for the city, an iconic form. This inverted double crown allows the building to simultaneously serve as a symbol of the city's development and as a social node that nurtures an active city life in the region, unique form and function. This is the concept developed by the project manager.

Figure 2: CFC Tower



TourCF. Source : photo auteur, 2018

The CFC tower or the “Morphosis” tower is thus understood as an object whose logic consists in distinguishing itself in its environment (iconic form) and then retroacting on it so as to transform it (iconic function), it stands as a landmark. by its slender profile, in a different urban landscape drawing a new skyline of the city of Casablanca.

However, the visits we have made on the ground reveal a more nuanced perception, particularly that the immense park that surrounds it attenuates its grandeur. Indeed, the ground floor part is transparent and offers a visual crossing from the street allowing an interior exterior continuum overlooking a vast development of green spaces.

Figure 3 - CFC Tower in its Urban Environment



Vue sur la tourCFC dans son milieu. Source : photo auteur, 2018

Figure 4 - CFC Tower in Synthetic Image and in Real Image



4.3. The CFC Tower, a Unique Project put to the Test of the Energy Transition

We start from the following premise: today the CFC tower is a unique project, because it stands out in its reception site by its function and shape. The idea of a signed tower stood out to stand out and offer the image of an iconic building to international companies as was reported to us during one of our interviews. In addition, a new input comes into play which is energy efficiency; the producers of this project highlight energy efficiency as a label (LEED certified tower from Silver level (minimum) to Gold level). Behind the rules linked to certifications, there is a real environmental philosophy leading to the ecological development of spaces and sites, energy saving, efficient water management, the rational use of materials and resources., mastery of interior environments (air quality, light, acoustics, heat), uses and dedicated parking spaces....

The tower, designed according to a reinforced concrete structure, concentrating stairwells, elevators, ducts and technical rooms in the center; it is the facades that remain the main receptacle for hot and cold. Indeed, the building benefits from a double skin woven in a three-dimensional pattern. It is both a ventilation interface thanks to its interior glazing with opening slats and a regulated, adjustable sun shade. The facades were treated in three parts (upper, middle and lower) with the use of rock wool as insulation.

Figure 5 - Double Skin Woven in a Three-dimensional Pattern



The energy efficiency concern continues in the interaction of the project with its environment. Indeed, it is set up so as to make it together with the planted outdoor spaces and the landscaped public spaces that surround it. These open spaces, in conjunction with the tower, aim to develop and perfect the outdoor spaces. Admittedly, the tower is currently clear and overlooks an important green park, but the limits designated by the palisade surrounding the project give a feeling of confined space. Especially since other buildings are scheduled nearby, not only for users of the tower but also for the general public.

4.4. Analysis and Discussions According to the Two Inputs: Singularity and Relationship to the Environment

We started with the intention of analysing the singularity of the CFC tower through the notion of the singularity of form and its relationship with its urban environment.

Singularity

For the uniqueness and iconicity of the tower: The CFC tower presents a major break with its location context. It is thus understood as an object whose logic consists in distinguishing itself in its environment (iconic form) and then retroacting on it so as to transform it (iconic function).

In addition, its future function, its shape, its height, its location, the skyline that it draws make it a unique architecture in relation to its environment. However, the client does not want to

communicate about the tower (the construction) so as not to create confusion because the objective of the media coverage is focused on the financial aspect in order to attract CFC companies. This is possible thanks to the connection to the city center and to the motorway network, which makes it easy to reach the airport by car. Also, by bringing together CFC member companies, the site will offer real proximity to companies, thus promoting synergies and the creation of business opportunities.

Urban Environment

For the relationship with its urban environment, the tower emerges, faithful to its host city Casablanca, as a landmark and symbol of modernism in an immediate context cleared and landscaped as green spaces according to current findings. Indeed, the advantages offered by the site are numerous, according to its designers. Located at the heart of the Casa-Anfa project, the CFC zone forms a central axis of around one hundred hectares with a strong environmental dimension illustrated by the presence of a large area of green spaces. This is an emblematic site where living and working places and local equipment will be found side by side. Collective means of transport are present, such as the tram which has two lines at the site.

Thus, the relation of the tower to its middle was a concern clearly explained by the designers. This report is not only limited to neighboring constructions, but it is considered to be part of a system at the scale of the district Casa-Anfa, which has resulted in public spaces designed according to a complementary program. interior exterior, which will offer a wide range of functions, such as spaces for meetings, entertainment and relaxation.

However, surrounded by residential areas (buildings, villas, social housing, green towers) in a nearby environment, the tower risks being immersed in the future in a set of planned towers nearby.

Figure 6 - Models of Projects Programmed Around the CFC Tower



Panneaux de projets réalisés, programmés ou en cours autour de la tour. Source : photo Auteur.

In addition, its expected iconicity or its uniqueness compared to its current urban environment will not prevent it from being faced with the challenges of responding to the possible thermal discomfort of its users linked to the vagaries of the climate. Admittedly, the speech communicated around the project implies that its respect for the environment and energy efficiency allow the building to meet all the requirements of the international "LEED Gold" certification of the World Green Building Council. However, it is only after use that it can be verified and appreciated.

3. The Mohammed VI Tower, Rabat / Sale

The Bank of Africa tower, designed for the city of Rabat as part of the program, "Rabat city of light, capital of cultures", which in 2021 became the Mohammed IV tower, was commissioned by the president of the BMCE bank, whose name changed to Bank of Africa. The project was signed in October 2018, to begin in November 2018 by digging the first foundation stake. This huge site is planned over 36 months of work. Its delivery is expected to take place in May 2022.

Designed based on the basic design of a space rocket, this tower is planned to be 250m high to be the tallest on the African continent. As a result, its height can only redraw the skyline of the administrative capital classified as a UNESCO world heritage site, giving it an air of modernity that deliberately contrasts with the heritage spirit of the place.



3.1. Challenge of the “Mohammed IV” Tower

Initially planned in Casablanca, this rocket tower is transplanted to land on the Banks of Bou Regreg, in the town of Salé, on the opposite side of the river, which houses the emblematic theater of Rabat to give this site, whose image is revisited an aspect "dubaiisé" or at least in the process of being so, as shown by the computer-generated image posted on the internet by the designer, which does not

fail to stir up the anger of the United Nations for Education, Science and Culture “UNESCO” which classified the city of Rabat as a World Heritage Site in 2012.

Figure 7 - Photo of the Model of the Nour Tower or Med IV Tower which was Planned for Casablanca but which was not Produced



Source: Telquel newspaper of December 8, 2014.

Indeed, on October 4, 2018, in Dubai, BESIX, SIXCO and TGCC signed a contract for the design and construction of “Bank of Africa Tower” or the “O TOWER” named at the end “Mohammed IV Tower”. A foreign group, an expert in construction, CRCCL, was also called upon to support the Moroccan grouping awarded the construction market.

Figure 8 - The Synthetic Image Represents an Interpretation of an Artist in the BMCE Bank of Africa Promotional film "Dreaming of a New World"



The work, designed and thought out by architects Rafael de la Hoz and Hakim Benjelloun, calls on the innovations made by the Engineering Department of BESIX thus wishing to guarantee a work at the forefront of contemporary techniques in the field of construction and, as for the CFC tower in Casablanca, “Bank of Africa Tower” aspires to LEED Gold and HQE certification to comply with the highest international standards in terms of high environmental quality.

This tower is designed to integrate the category of very high skyscrapers and thus be the first of its kind in Morocco and Africa which makes it essential in the identity urban landscape of Bou Regreg and the entire city of Rabat as conveyed in a press release. published in a newspaper entitled site info "Bank of Africa Tower" will constitute the culmination and iconic of the new development sequence of the Bouregreg Valley, one of the main components of the program "Rabat City of Light, Moroccan Capital of Culture" which in fact provides for the realization of major structuring urban projects, in particular the Grand Theater of Rabat, the House of Arts and Culture... ”.

Figure 9 and 10 - Location of the Tower



Source: google maps

It should be noted here that the height which was forbidden to the design of the star architect Zaha Hadid and the constraint to change the design of the theater to lower it to the level of the cliff, was allowed to Rafael de la Hoz which we challenged. By the way, it turns out, according to the testimony of one of the architects in charge of monitoring the project that the position and implantation of the tower at the site level did not hide the Mohammed V mausoleum and all the iconic landscape. materializing the river front facing the Bou Regreg due to the fact that it is erected on the right bank of the Bouregreg between Rabat and Salé.

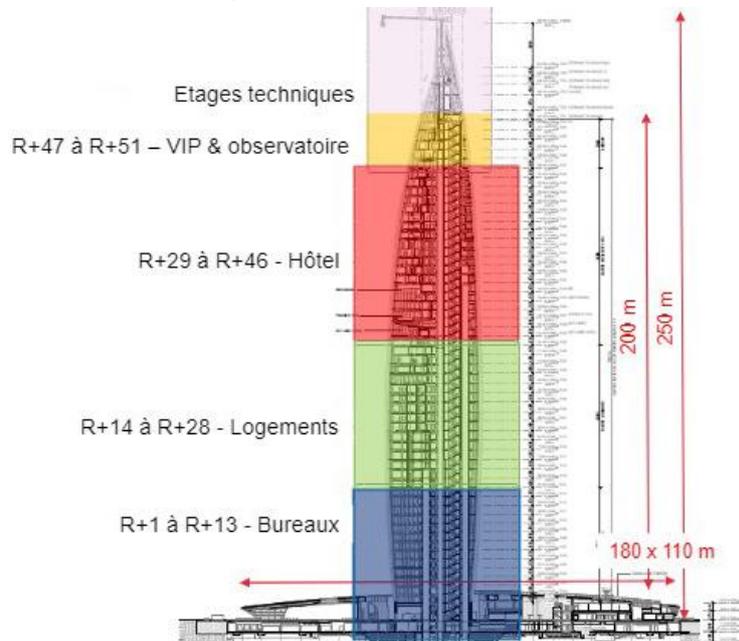
Indeed, the tower is designed to have 55 floors accommodating a luxury hotel, prestigious offices and very high standard apartments with an observatory at its top.

Figure 11 - Author's Photo of the Mohammed IV Tower with the Mohammed IV Theater, taken on 06/23/2021



In the official website of the Cervantes Institute during an announcement of a conference by the Spanish architect, Rafael de la Hoz, architect of the Mohamed VI tower in collaboration with Hakim Benjelloun, it is reported that according to the terms of his creators, the tower project was conceived in an "afrofuturist" style with other works of fiction such as those of Wakanda, and which can be understood as the metaphor of a movement shared between African societies, Maghreb or not, and contemporary look. Technological and symbolic device it represents for some a pure silhouette, for others in any case it will be the tallest skyscraper in Africa, with an area of 4,700 m² of solar panels which represents a revolution in the concept of a skyscraper. -sky in a city struggling to be at the head of the African continent.

Figure 12 - Section on the Tower



Source: "multidisciplinary design of the Mohammed IV tower" brochure, docplayer.fr website

The tower, announced by the local press as a "symbol of emergence and influence", will integrate new generation technologies into its design allowing for better energy efficiency, in line with Morocco's commitments in favor of sustainable development. A third of the total surface of the facade will be covered with photovoltaic panels to meet the electricity needs of the tower.

The MAP announces that this tower, "the construction of which will require a provisional budget of around 3 billion dirhams, will constitute the culmination of the new development sequence of the Bouregreg valley, one of the main components of the integrated development program. of the city of Rabat 2014-2018 "Rabat City of Light, Moroccan Capital of Culture", launched by the King in May 2014. This new development sequence also provides for the construction of several innovative facilities, namely the Grand Théâtre de Rabat, the House of Arts and Culture, the library of the national archives of the Kingdom of Morocco, the Archaeological Museum and Earth Sciences, a multiplex cinema, a sculpture gallery, a Marina, an Art hotel, a hotel marina, a Mall and shops, a Business Center, residences and public and private facilities".

3.3. A Tower on Flood-prone Ground: The Challenge of Soil-structure Interaction or the Added Cost of a Sought-after Image

Figure 13: Image taken from the Video "Episode 10 of the Progress of the Work on the Tower"



The "tower" building, planned for a height of 250m as already mentioned, rises on a base, 35m in diameter, furnished with a two-storey "plinth" building. Such a configuration requires a system of special foundations calling for international expertise. Indeed, geologically, the site is located in the coastal Meseta of the Meseto-Atlassic domain of Morocco, characterized by recent formations compared to other regions of the country. The soils are mainly composed of sands, loose to compact, sometimes muddy, then alternating layers of silt and muddy sands up to a depth of about 70 m.

Beyond this depth, we encounter an alluvial layer about ten meters thick. In the project area, the water table is approximately 1 m below sea level. Thus, it was necessary to resort to atypical foundation elements, with an average depth of 65 m, firmly anchored in the hard and fine sands, making it possible to maximize the effects of lateral friction, made up of a series of 1,700 CFA piles (Continuous Flight Auger), made with a continuous hollow auger, about 12 m deep, and forming the foundations of the 2-storey "base" structure.

A foundation system made up of a group of 104 bars (individual diaphragm wall panels) was recommended to support all of the tower load drops. In addition, during the construction of several of these bars, significant and unpredictable landslides were observed, requiring delicate operations to de-equip the reinforcement cages.

Figure 15 - Video Stop on Episode 4 of the Construction of the Med 6 Tower



Additional piezometric measurements revealed the presence of a captive water table at depth, confirmed by systematic differences in temperature between the free water table and the deep water table. The presence of the captive slick, combined with the downward movements of the bucket in the trench, caused a piston effect which resulted in a landslide of the open trench nearby. It is obvious, in the sense that the cost generated by the works to solve the problem of the ground is sacrificed for the realization of a tower, wanted emblematic and especially supplementing the futuristic vision for a site, the Bouregreg which aspires to raise the rank of the Moroccan city at the global level. So we come back to the official discourse "... What We aim, ultimately, is not only to have cities without slums, nor to replace them with soulless concrete blocks, resistant to any sociability. Rather, we intend to erect our cities into spaces conducive to life in good understanding, friendliness and dignity, and make them poles of investment and production, and agglomerations attached to their specificity

and the originality of their stamp...". It is true that the tower initiative is a private investment, but the fact remains that it responds to a political vision of a country that is entering a global race by building a new image thanks to the emblematic architecture which also wants to be unique, in the hope that it will play an important role at the economic level.

3.4. The "Mohammed IV" Tower Facing the Environmental Challenge

With regard to environmental certifications, as part of the Leed / HQE approach, the site was managed in such a way as to sort waste according to its type (domestic waste, steel, wood, hazardous waste) at the source and evacuate it., throughout the work, through specific recycling channels to suitable destinations to receive or eliminate them. In order to obtain the Leed Gold certificate, the site has also considerably limited its consumption in terms of water and energy resources, for example by eliminating the use of generators in favor of connection to the grid city.

4. Conclusion

In a context of globalization, constant city evolution and economic competitiveness, the recurring search for a modern urban image encourages innovation for so-called iconic or singular architecture, by imposing itself in an urban fabric, which would make it possible to place the city within an international competition. The architecture therefore goes beyond the notion of being a response to a feature and becomes a product presented to submit its reception space to the laws of territorial marketing in order to optimize its competition.

This is how the architect must surpass him herself in this ordeal, and propose daring and daring shapes, leaving aside the aesthetic standards known to all. On the other hand, a singular or iconic building must expect criticism from specialists and the media, discussion and perhaps even rejection from users. This is not a guaranteed strategy, since it is not enough to want iconic architecture and hire a famous architect. The building must be recognized as such by its public. The CFC tower in Casablanca or the Mohammed IV tower in Raba-Salé will not escape this rule. They will only truly become "architectural icons" if space users perceive them as such, even if they are already drawing the skylines of their host cities.

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