



RIAD • MUSÉE  
*Le Jardin secret*  
Medina-Marrakech

PRESS KIT



**Le Jardin Secret**  
March 20th 2016, a new  
*riad*-museum in the medina  
of Marrakech

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# جنان محظي حسن من فدان بايد

« *A well-kept tiny garden is worth more than a large abandoned field* »

Proverb of old Moroccan women

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# 1. A NEW ATTRACTION FOR MARRAKECH

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Le Jardin Secret, a new attraction for the city, a place dedicated to the discovery of Moroccan architecture, art and gardens opened its doors in Marrakech on March 20, 2016. Thanks to this pioneering project, a historic riad (a manor house with central garden in the medina) finally opened its doors to the public for the first time, following a three-year restoration.

The recent restoration has ensured the preservation of the complex, which had sunk into a state of severe degradation after decades of neglect. The project made it fully operational and its historic significance appreciable once again. All in a modern museum setting, with visiting itineraries, texts for in-depth explanations, videos and multimedia stations, you will be guided in the discovery of the riad's history and its most important and original features.

The riad-museum is intended to be a centre for sharing knowledge and research on the old medina of Marrakech, on Moroccan and Islamic gardens and on the history of local traditional water systems. It welcomes collaboration with scholars and supports research by organizing meetings, presentations, conferences and book publications. At the educational level, Le Jardin Secret aims to host school groups as well as offering visits that broaden the knowledge of Morocco's great cultural heritage and raise awareness about the need to preserve it.

## 2. THE RESTORATION OF A LARGE FORGOTTEN RIAD

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### The history of the restoration

#### The acquisition

The grounds upon which the Le Jardin Secret stands was bought up by a group of entrepreneurs at the turn of 2006, at first for commercial purposes, without having any clear idea about the historical importance of the building at the time. Although its size and its outstanding architecture hinted at its importance, the first projects foresaw the leveraging the property through **real estate transactions** of various kinds, taking advantage of the extent and of the strategic location of the complex.

#### The idea

After the acquisition of the land – which proved to be a long, drawn out process, complicated by the need to reach agreements with a very large number of previous owners and by the lack of any clear land registry records – Lauro Milan, the man behind this project and its future project manager, had the foresight to bestow a **cultural destination** to the place, and to enhance the value of its **large garden**, situated in its centre, which is all the more precious and rare in the current urban landscape of Marrakech's ancient medina. The idea of **restoring the complex**, while preserving its original appearance unchanged, and of making the ancient palace and garden a **visitor attraction** began to take shape and became increasingly accepted by the owner partners.

#### The discoveries

The construction activities commenced in 2013, with this plan in mind, and proceeded with the demolition and the **clearance** of the numerous illegal shanties that had been built over the years on the grounds inside the garden. When the cleaning was completed, further **proof of the past richness** of the *riad* began to emerge: a *hammam*, large water basins that were buried beneath garbage and debris, old water channels and so on. These afforded real and compelling clues that led to a more careful consideration of the site's historical and archaeological character.

#### Preserving the architectural structures

Following the involvement of the architect Karim El Achak, Dr. Julio Navarro Palazon was called in to assist. The scholar and archaeologist, along with two assistants from the LAAC (*Laboratorio de Arqueología y Arquitectura de la Ciudad*) of Granada, carried out a survey of the palace by means of **excavations and measurements**, and arrived at discoveries and conclusions that further confirmed the **historical importance** of the complex and pointed to the need for a greater in-depth knowledge of the palace and of its previous owners.

The works proceeded, therefore, with the aim of leaving the original appearance of the **ancient structures** of the complex unaltered, of eliminating the shanties that had disfigured it in more recent times and of preserving its former splendour. Particularly noteworthy among these discoveries was the uncovering of the original **water system** of the building, of which many vestiges were found, and which was successfully made operational once again.

The architectural structures of the less extensive of the two parts, which make up the Le Jardin Secret, were built from scratch – starting from the ruins and evidence left of previous pavilions – following the design of the architect Karim El Achak. In order to make its opening to the public possible and to enhance the visitors experience, two **cafés**, a **bookshop** and a **shop** have been integrated into the complex, in addition to basic services.

### Replanting the gardens

The project for planting the Le Jardin Secret's **two gardens**, which by 2006, lay in a state of disrepair and neglect, was entrusted to **Tom Stuart-Smith** and supervised by Sante Giovanni Albonetti. The English landscape designer was asked to re-create a faithful reconstruction of an **Islamic garden** in the larger of the two courtyards, thus recreating the most likely appearance of this area in the era of its **greatest splendour**. While the original appearance of the smaller of the two gardens is not known with any certainty, Tom Stuart-Smith enjoyed great creative freedom. He conceived and designed a garden with a rich variety of **shapes and colours**, with plants from all five continents that he himself defined an “**exotic garden**”. The plants and trees that were planted came from Moroccan and Sicilian tree nurseries. Owing to the medina's particular conditions, the transport of the trees and plants was carried out at night, with the help of **donkey carts and horses**. Planting began twelve months before the opening to the public.

### **Lauro Milan, concept and project manager**

When I conceived this project, I knew full well the difficulties I was going to have to face, at all levels, in order to make it come true. Having reached its end I can say that an excellent job has been done and a great many challenges have been overcome. Among the many that still remain to be won, one in particular stands out, which sprang up at the time of conception of the project, and which will still last for years to come. I am referring to the challenge concerning research on the *riad* and its historical insights. This project would not have had the same value without its historical dimension, without the research conducted on its materials, without the current social context and that of the bygone ages it represents.

Along with the magnificent gardens that are naturally renewed every season and are being cared for every day, even the most strictly cultural aspects of this place should be able to be developed over time. The support and contributions of historians, scholars or visitors who have information or who remember events or details about the past of the complex will be immeasurably valuable.

It is hoped that this riad-museum can serve as a witness of the past as well as of the present day, that others can create similar projects and that everything will help to maintain and improve the medina of Marrakech.

## **Tom Stuart-Smith, designer for the gardens**

It has been a great privilege as a foreigner to work on this historic garden in the medina and to collaborate with such skilled and dedicated Moroccan craftsmen, nurserymen and builders.

The restored garden shows the deep connection between the aesthetic and the religious in the gardens of Islam. An ordinary Moroccan visiting Le Jardin Secret understands what this garden “means”. This is something unimaginable in the west. English gardens, for example, may be very sophisticated and sometimes full of complex cultural references, but they do not, in this sense, have the same cultural depth.

In Le Jardin Secret two visions of paradise come together in one garden. On the one hand there is the traditional paradise of the Islamic garden, where every plant and every architectural motif has a significance that is prescribed in the Quran. The garden is ordered, serene and peaceful, full of the scent of orange blossom in spring and the song of birds. It is both highly restrained and yet supremely romantic. The second vision of paradise draws on the idea, expressed in the book of Genesis that Eden contained every tree “that is pleasing to the sight or good for food”. The garden is full of plants from Mediterranean regions all over the world which are colourful, highly textural and sometimes rather strange.

While these two courtyards may initially seem separate and contrasting, they share a common language of bubbling fountains, trickling rills, shady walks and the high walls which shut out the noise and bustle of the medina. One garden is made more significant by the presence of the other, and the whole seems more than the sum of its parts.

## **Profiles**

**Le Jardin Secret**, is the property of a private company who refers to Lauro Milan and Sante Giovanni Albonetti.

**Lauro Milan**, was born in 1966. He has worked in Marrakech, in the field of real estate and tourism since 1998. In 2013, he hit upon the idea of Le Jardin Secret, whose construction works and activities he personally supervised.

**Sante Giovanni Albonetti**, Albonetti was born in 1956. After various experiences in the healthcare sector, he arrived in Marrakech in 2006, where he has been working in the tourism and business sectors.

**Tom Stuart-Smith**, was born in 1960. Among the most famous landscape architects and garden designers in the world, he has designed gardens for Windsor Castle and for the Royal Horticultural Society. Le Jardin Secret is his first work in Morocco.

**Karim El Achak**, was born in 1962. After graduating in Architecture in Italy, he settled in Marrakech, where he set up his own architectural firm Associati. Among his many important projects, are those for the Kenzi Menara Palace and the Moulay Abdeslam Cyber Parc.

## 3. FACT SHEET

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### Numbers

#### Marrakech

1071, the year of the city's **foundation** by the Almoravids.

19 km, the length of the **walls** that enclose the medina.

77 metres, the height of the Kutubiyya **minaret**.

500 hectares, the extension of the medieval **gardens** of the Agdal and Menara.

115, the underground **culverts** (*kbettara*) that over the centuries have transported the water coming from the Atlas Mountains to Marrakech.

360, the **rooms** of the rich Saadian palace El Badi before its destruction in 1696.

1985, the year of the registration of Marrakech medina in the **UNESCO** list of World Heritage Sites.

#### Le Jardin Secret

3990 square meters, the **surface** on which the complex now stands.

40 000 000 dirhams (c. 3 500 000 euros), the **sum** invested in the project.

17 meters, the height of the **tower**, one of the few remaining buildings of this type in Marrakech.

4, the Alaouite **sultans** connected to the *riad* between 1850 and 1912.

113 cubic meters, the capacity of the great **basin** that collected the water coming from the Atlas Mountains thanks to the underground canal system.

4, the parts in which the Islamic **garden** is divided, in accordance with a thousand-year-old plan which originated in Persia and spread from India to Spain.

Nearly 140, the number of **lots** into which the land was fragmented in 2006, before being brought under one single ownership.

100, the number of **workers** involved in the restoration.

28 000, the kilos of **lime** plaster used for the restoration of the walls in *tadelakt*.

165 000, the number of enamelled bejmat tiles used to cover the stairs and the *riad* passage ways.

83, the **species** of **plants** today found in the garden.

## Chronology

### Le Jardin Secret

1570 c., Construction of the first building in the Saadian era.

1690 c., Destruction of the first building.

1850 c., Rebuilt by the Kaid Al-Hājj Abd-Allāh Ū-Bihī.

1875 c., Poisoning of the Kaid and transfer of ownership to the Qadi Moulay Mustapha.

1912, Transfer of the property to the Chamberlain Al-Hājj Muḥammād Loukrissi.

1934, Death of the Chamberlain, the start of the property's fragmentation and decline.

2006, a group of entrepreneurs began to buy up the different parcels of land.

2012, The land-purchasing project is completed. All of the different parcels of land brought together into one single property.

2013, Decision taken to restore the complex and beginning of the works

2016, Works completed and the opening to the public.

# 4. LE JARDIN SECRET

## plan



## Five centuries of history of a Moroccan Palace

### The origin of the *riad*

In all probability, the **first palace** built on the modern-day Le Jardin Secret dates from the second half of the 16th century, when the Saadian sultan of Morocco, Moulay Abd-Allāh, decided to build a **monumental complex** that included the Mouassine mosque and fountain (still visible today), a library, a hammam and various other structures in this part of the medina, then occupied by a small Jewish settlement. With the decline of the Saadian dynasty, Marrakech entered a period of **crisis** and, at the end of the 17th century, many of its most representative buildings were destroyed, including the riad that stood on the land of the modern-day Le Jardin Secret.

### Rebirth

However, towards the middle of the 19th century, the reign of the Alawite sultan, Moulay Abd-ar-Rahmān, saw a renaissance in the architecture and art of the gardens of Marrakech: a renaissance that, in tandem with the rise of the great kaid, pashas and other officials, revitalised the domestic architecture of the city. Among the most influential figures in this century was also the **Kaid, al-Hājj Abd-Allāh Ū-Bihī**, head of the powerful Hāhā tribe: we should probably credit him with the **reconstruction**, in accordance with the still visible layout of the complex from the Saadian era, of the building that we can admire today, shown as “Maison du Kaïd de Haha” on the Lambert Plan (1868). Having fallen out of favour with Sultan Muhammād IV, Kaid Ū-Bihī died after drinking **poisoned tea**.

### The last great owners

Around 1870, ownership passed to **Qadi Moulay Mustapha**, an esteemed judge and a religious man who had married the sister of Sultan Hassan I. In 1912, the Qadi swapped the palace for the Fez residence of **al-Hājj Muhammād Loukrissi**. The latter was an extremely skilful watchmaker as a young man, he was appointed to the role of amin (head and representative) of the watchmakers' corporation, and developed a series of relationships that led to his election as the **chamberlain** of Sultan Moulay'Abd-al-Hāfiz in 1908. The experience was brief, however the Sultan ceded sovereignty of Morocco to France in 1912, was forced to abdicate and was sent into exile. Al-Hājj Muhammād Loukrissi moved here with his three wives and numerous children, where he lived until his death in 1934.

### Fragmentation, decline and restoration

Ownership was then divided between Loukrissi's many heirs and Le Jardin Secret was soon the victim of indifference and **general neglect**, falling into a state of disrepair. In 2013, an idea from more than five years earlier culminated in a project to restore Le Jardin Secret to its **former glory**. This was completed in 2016.

## Traditional and aristocratic architecture

### The *riad*

Le Jardin Secret is made up of **two separate complexes**, each of which can be considered as a self-contained *riad*. The term *riad* is used in Morocco to describe any **residence** with a garden at its centre, as opposed to a *dar*, a residence in which the small extension of the *oust-ed-dar* (central patio) does not permit the planting of trees. Bordered by high walls without windows, the *riad* is laid out on a rectangular plan, around a large garden divided into four *parterres* by the intersection of two raised walks, at the centre of which stands a fountain or, as in Le Jardin Secret, a marble bowl (*khossa*).

### The *pavilions*

The main buildings of the *riad* are at the two ends of the main axis, preceded by **porticos** with pointed arches (Oud el Ward pavilion) or wooden architraves (Hbiqa pavilion). The pavilions do not have great depth and display **ceilings** with exposed beams, double doors and **windows** close to the ground, given the custom of sitting on sofas placed directly on the ground. The servants' quarters and service rooms occupied various **small *dars*** annexed to the *riad*, since lost.

### The *tower, qubba and hammam*

The **exceptional size** of Le Jardin Secret was and continues to be evidence of the importance of the residence and its inhabitants. This **importance** is underlined by the small *qubba*, crowned by the traditional green glazed tiles, and the tower, later built beside it. Known as *borj* or *menzeh*, the tower, like the *qubba*, certainly had a symbolic role: towering above the medina, it reflected the **wealth** and **power** of its owner. At seventeen metres, the tower of Le Jardin Secret is as high as many of the **minarets** of the city's mosques and today provides unique views over the city to the **mountains**, there are almost no other buildings of this kind left today in Marrakech. Its practical functions, however, are still unclear: was it a belvedere? or a watchtower? Another significant element is the *hammam* adjacent to the Hbiqa pavilion: by definition a public bath, to have one inside the *riad* was a sign of **wealth** and **sophistication**.

### Artisanship

At the ornamental level, Le Jardin Secret is characterised by the wide use made of *tadelakt* (traditional lime-based wall coating) applied to brick walls and rammed earth, and also adorned with the finest products of Moroccan craftsmanship: *zellij* and *bejmat* (square and rectangular glazed terracotta tiles) from Fez, articles in inlaid cedar wood, hand-sculpted plaster items and **geometric patterns** painted by master decorators.

## Gardens of paradise

### The exotic garden and the historical gardens of Marrakech

The focal points of Le Jardin Secret are its green spaces, today divided between the exotic garden and the Islamic garden. The exotic garden is home to plants that are rare in northern Africa and come from various parts of the world, recalling the **search for universality** and the experimental nature of the great gardens of Marrakech. Indeed, it should be remembered that, from the medieval era to the start of the twentieth century, the built-up parts of the city were in the minority compared to green spaces, Marrakech embodied the very model of a **garden city**, thanks to its vast parks and countryside appearance. This past is evoked not only by the names given to the city over the years (“**rose among palm trees**”, “oasis in the desert” or “*Al Bahja*”, the city of peace and the open air) but also by Agdal and Menara, huge royal gardens on the edge of the city that served, with their large water basins and numerous pavilions, as places of cultivation, leisure and even for training the king’s army.

### The Islamic garden

Le Jardin Secret’s Islamic garden, on the other hand, offers a **reconstruction** of what the garden might have looked like in the 19th century. Closely connected to the buildings of the *riad*– to the point that it cannot be said with any certainty whether the garden was an essential part of the palace or vice versa – this type of garden was an **oasis of peace**, a place to shelter from the heat and the chaos of the city. The **shade** of the trees, the gurgling of the fountains, the **scent** of the plants and the intimate nature of the enclosed space all favoured **leisure** and contemplation.

### History and features of the Islamic garden

The quadripartite layout, obtained, as can be seen in Le Jardin Secret, from the intersection at the centre of the garden of two walkways, was already a feature of the 6th century BC **Persian gardens** of Cyrus the Great and later appeared in Morocco at the beginning of the 12th century, filtered through Arab and Muslim traditions. This layout, devised to enable the land to be more easily irrigated, reflected the need to organise the land in a well-defined grid and recalled the four rivers that divide into four parts the Paradise promised by Muhammad. The enormous importance attributed to the garden in the Islamic world can also be seen from the description of **Paradise** offered by the Qur'an: "And He will reward them, for their steadfastness with a Garden [...] they will find there neither excessive heat nor excessive cold, and its shades will be close over them, and its clustered fruits will be brought within easy reach. (76:12-14). The garden therefore stands as a metaphor for Paradise, it is a holy place, designed on strict geometric rules, where the eternal **order** of Allah is imposed on the disorder of wild nature.

## Water, the source of life: from the Atlas Mountains to the garden fountains

### The importance of water

In the heart of Le Jardin Secret, as is common in Islamic gardens, there is a spring of water. The **fountains**, the marble cups and the basins of the *riad* give life to plays of light, while the continuous springing up of water creates a serene atmosphere and encourages **contemplation**.

Water is given great importance at the spiritual level in the Muslim world, borne out by its ablutions, those ritual washings through which the believer readies himself for prayer. Water is portrayed as a symbol of life: in the Quran, springs and rivers appear as a sign of **divine grace**, and heaven is described as a "garden in which streams flow". Many **popular beliefs** moreover held that the *oueds* (rivers) were generated by the saints, the lakes were born from prophets' saliva, and that whoever urinates in streams has condemned himself to perpetual ruin.

Fountains, basins, wells and so on have taken on a central position in the Islamic world, not only figuratively but also physically. Fountains are located in the centres of homes, basins for washing in the centres of mosques, and as it is said, at its beginning, a well or a spring was located at the very heart of Marrakech, being the meeting point of two perpendicular axes that connected the four gates of the city: **the city was in the image of the *riad***, and the *riad* in the image of the city.

### The remains of a thousand year-old water supply system

The very importance of water, however, raises the problem of its availability. The **Almoravids** who settled in the latter half of the 11th century on the plain upon which Marrakech would flourish, provided for the water needs of their first encampment by digging wells.

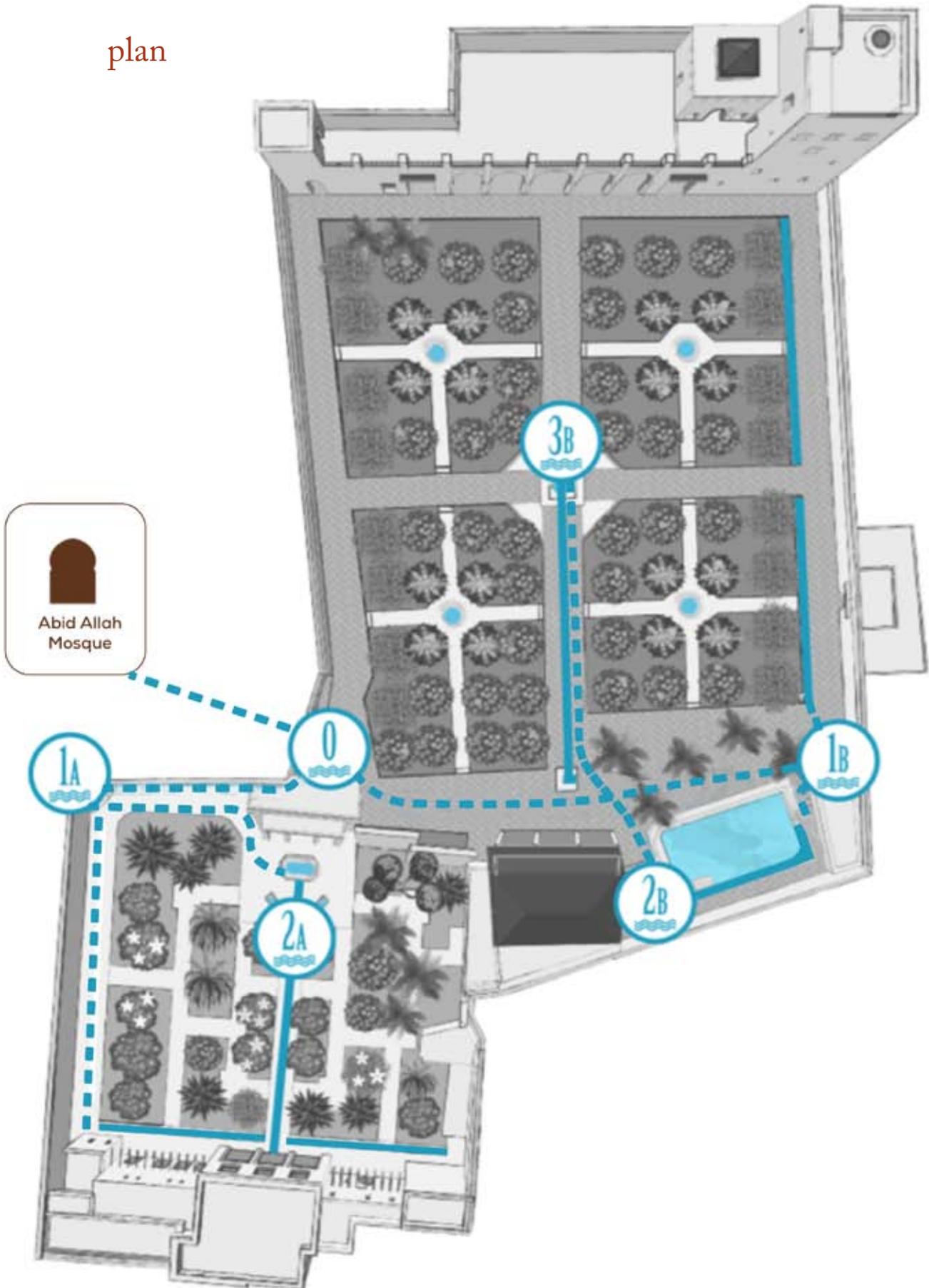
These soon proved insufficient for the burgeoning needs of the nascent city of Marrakech, that stood poised to become the capital of a vast empire. A millennial hydraulic tradition and the proximity of the Atlas Mountains then led to the building of the city's first *khattara*. The *khattara* is the result of a technique which consists in excavating **underground drainage tunnels** that intercept the water of the groundwater aquifer and, by means of a slope that is slightly less than that of the ground, conveys the water up to the surface, up into large pools from which the water is then distributed throughout the city. The **Almohad dynasty** that followed, favoured the development of these structures, transforming Marrakech into “**the capital of hidden water**”.

From these large reservoirs the water then flowed into the city's mosques, the *hammams* and the fountains, through sealed conduits. It also reached some of the great houses, including that of Le Jardin Secret, which had, therefore, its **own water supply**, a rare privilege and an additional sign of wealth. We can still see the visible vestiges of the *riad's* **original water system**, made up of pipes, reservoirs and canals cleverly linked together.

### Water paths

**Detailed information** can be found next to the principal points of the water supply system: these signs highlight the way in which water was gravity fed from the Atlas Mountains via a series of communicating vessels to the gardens, the kitchens, the *hammam* and the fountains of the palace. Visitors can thus **follow the water paths** and observe the various stages that made water available to the whole complex.

plan



## 5. NEW ARCHITECTURES AND FACILITIES

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### Architectures

#### The Ahmar Pavilion

Named for its **characteristic colour** (*ahmar* means “red” in Arabic), it is a new building inside Le Jardin Secret. Built on the design drawn up by Karim El Achak, in an area that preserved faint traces of a pre-existing pavilion, the Ahmar Pavilion is now a central place of the *riad*. In addition to being an important **juncture** between the Exotic and Islamic gardens, the pavilion is also an ideal place to host arts and crafts, handmade items and other objects related to the history and atmosphere of the *riad* and to foster a dialogue that is rich and fertile with suggestions.

#### The exhibition

On the occasion of the opening of Le Jardin Secret, the Ahmar Pavilion hosts a selection of photographs taken by Luca Braguti in the various stages of the complex’s restoration. Braguti documented the daily life of the worksite, while work was underway between 2013 and 2016. He was especially skilled in capturing the various craftsmen at work.

#### The entrance area

The other pavilion of the Exotic Garden – which overlooks the Rue Mouassine and from which you enter to Le Jardin Secret – is also a new building. As in the case of the Ahmar Pavilion, this structure was designed in such a way as to be readily distinguishable from the original elements in the *riad*, and from the historical pavilions, and thus underscoring the **contemporaneity** of its architectural features. The materials and techniques used are local, while the **colours** used, aim to define a space that is in **harmony** with the trees and plants in the garden.

#### Ruins and excavations

Still in the Exotic Garden, a portion of the **perimeter wall** (without the usual *tadelakt* coating) and an **archaeological excavation** have been left exposed. These not only show the various **techniques** previously used for the construction of the site, but they also show the development of the complex that took place in different **eras** which were several centuries apart.

## Café, shop and Exhibition room

### Café

There are two snack café in Le Jardin Secret, where you can have a break and enjoy the **peace and quiet** of the *riad*, thanks to its tranquil surroundings and a professional and customer oriented service. The café, perfectly integrated into the *riad*, is located along the side of the large basin of water in the Islamic Garden, or on the roof terrace of the Oud el Ward pavillon. In addition to the traditional Moroccan **mint tea**, the café offers you a selection of sandwiches, pizzas and salads, as well as fresh fruit and vegetable smoothies, hot and cold drinks and **homemade cakes**.

### Shop

The shop sells souvenirs, **paintings** and a wide range of gifts. The shop's offering of items is currently being expanded, but original photographic reproductions, prints and other **crafts** designed and manufactured exclusively for Le Jardin Secret will also be made available.

## The Guidebook

The public opening of Le Jardin Secret provided an opportunity to collect together texts, photos and drawings that provide **more detailed information** on the riad and on its restoration into a book and that guide the visitor in the discovery of the complex. This guidebook to the Le Jardin Secret edited by **Tom Stuart-Smith**, gives the reader an overview of the *riad's* various aspects: you can learn about its history, read interesting **testimonies** about its past and be guided in the discovery of its architecture and gardens. **Illustrations and photographs** will make it possible to gain a greater appreciation of the plans for the garden and the restoration work. The second part of the guidebook is devoted to the different trees and plants found in the Islamic Garden and in the Exotic Garden, and offers up curious **tidbits** and information about each one of them.

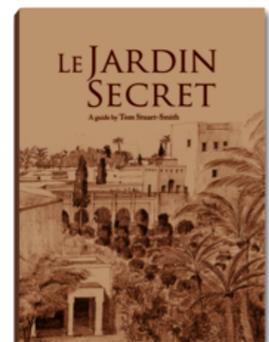
Le Jardin Secret: a guide by Tom Stuart-Smith

A5 Format

82 pages

27 illustrations; 19 photographs

Published by Le Jardin Secret.



## 6. COLOPHON

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Lauro Milan: concept and project manager  
Sante Giovanni Albonetti: supervisor for the garden  
Karim El Achak: architect  
Tom Stuart-Smith, Andy Hamilton: designers for the garden

Abderrazzak Benchaābane: contributions on the figure of Loukrissi  
Edoardo Milan: research and texts  
Eleonora Gobbo: digital architectural visualization and video  
Fatima Benbrahim: assistant to Lauro Milan  
Yukiko Makita: corporate identity

Nezha Boufsi: technician and surveyor  
Abderrazak Toussi: worksite Chief  
Abderrahim Boukricha: traditional wall coverings  
Abderrahim Essaguir: historical water system restoration and plumbing  
Abdellatif Amkour: painting  
Hassan Ben Abbou: various maintenance  
Mohamed El Guezani: electrical and technical installation  
Luca Lorenzano: computer programmer for ticket office  
Luca Braguti and Alessia Pedrazzini: photography and documentary

### **Craftsmen and workers:**

Abdelatif Deniaoui, Abdellatif Ouhasso, Abdltif Kialyi, Abdellah Frifra, Abderrahim Ait Belkadi, Abdelghani Amaio, Abderrahim Ben Kadour, Abderrahim Bazi, Abderrahim Dahman, Abederrahim Lgdimi, Abdessalam Bouanga, Abdewahed El Fariss, Abdelwahab Esamadi, Ahmed Ait Si Lahcen, Ahmed Rhaidy , Allal Lassfer, Azeddin Fatihi, Aziz AIT Mehend, Aziz Essaadi, Bader Zbit, Bouchaaib Essahraoui, Boujmaa Lamaalem, Farid Fatihi, Hassan Bouaadi, Hassan Bouhdaj, Hassan Enakach, Hicham Ad, Hicham Elghadi, Ibrahim Arrab, Ibrahim Ait Alhaj, Ibrahim I3ICH, Idriss Elfarissi, Ismail khalal, Ismail Tikicht, Jamal Amaio, Kamal Amkour, Khalid el Guezani, Khalid Lakrissa, Lahssen Abaino, Lahssen Oubrik, Mohamed Essahraoui, Mohamed Juitre, Mohamed Ibourk, Mohamed Lahbab, Mohamed Lchhabe, Mohamed Najj, Mahjoub ben abbou, Mustapha Montasir , Nouredin Mostajed, Omar El Farisi, Omar Karomi, Omar Mochtahi, Omar Rizki, Rachid Amaio, Rachid Founti, Said Amkour, Soufaian Lgchairi, Yassin Ibourk, Yassin Ibrahim, Youssef Ait Mouha, Youssef El Fouh, Mehjoub Ben Abbou.

**The companies:**

AIDE SERVICE – Technical installations: Mohamed Essaguir

ANDALU CRISTAL – Glass supply: Khadija Belkhir

ART TIFAOUT – Equipment and Installation of the post transformer: Ahmed Elouzzad, AbdellahAbouSarhan

ASSOCIATI – Architecture firm: MonimElkarmi

BLM srl– Kitchen equipment: Massimiliano Mamolo, Luigi Laurino

CABINET AVOCAT – Lawyer: HichamKhaloud

CASA BOTANICA – Plant nursery: Abderrahman Eziraoui, Tazi Sadik

CONTROBAT – Monitoring office: Mohamed Sidki

DELTA MADINA – Plant nursery: Abdessadek Ajader

DIGITAL BUSINESS – Installation computer system: Hicham Ait Zidane

DISTRAL MAROC – Painting supplies: Mohamed Elhssaini

DOMUS NOVA CONCEPT – Furniture supply: Guido Gatto, Luca Sbrissa

EXCEL COMPTA – Business consultant: Rachid Rhili, Hamid Rhili, Mohamed Amerdo

GEO PLANET CONSEIL –Topography: Samir Ouguidi

LAAC (Laboratorio de Arquitectura y Arqueologia de la Ciudad, Granada) – Preliminary architectural and archaeological study: Dr. Julio Navarro Palazón, D. Fidel Garrido Carretero, D. Íñigo Almela Legorburu

LM2 – Laboratory: Aziz Elmkadem

MARBRE D'OR – Marble: Mohamed Araba

MARRAKECH 3000 –very exclusive projects in the medina of Marrakech since 2001

MARVER MAROC– Glass supply: Abdelladim Sidki

MEGA ENGINEERING – Engineering office: Amine Boulknadelle

JIL MATERIAUX – Building materials: Hamid Errahmani

NASSIM ELEC – Automatic sliding doors: Abdelaziz Hrouak

PUNTOLINGUE – Translation office: Barbara Pitton, Waltraud Raich

RECAT – Cement floor tiles: Said Berrada

REVETEMENT NAKHIL – Traditional floor coating: Abdelghani Ben Jedi, Aziz Elaakari, Abdilali Erraissi

SCREENTEX INTERNATIONAL – Signage: Fouzia Samir

SERGHINI CERAMIQUE – Ceramics supply: Youness Serghini

SIME-VIGNUDA – Special lighting supply: Giannantonio Lena

## 7. CONTACTS AND PRACTICAL INFORMATION

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### Le Jardin Secret

121, Rue Mouassine  
40030 Marrakech médina  
Maroc

+212 (0) 524 39 00 40

[www.lejardinsecretmarrakech.com](http://www.lejardinsecretmarrakech.com)

[info@lejardinsecretmarrakech.com](mailto:info@lejardinsecretmarrakech.com)

### Press contact and visuals

[press@lejardinsecretmarrakech.com](mailto:press@lejardinsecretmarrakech.com)

High-resolution photos are available for press use upon request writing to this email address.

### Opening times

- February and October : 9.30 am - 6.30 pm.
- From March to September : 9.30 am - 7.30 pm.
- From November to January : 9.30 am - 6.00 pm.
- Month of Ramadan : consulting our web site

Open every day

Last entrance 30 minute before closing time

### How to get there

**On foot :** Le Jardin Secret is located in the heart of the medina and within walking distance of other major attractions, such as the Jemaa el Fna, the Ben Youssef Madrasa and the El Badi palace.

**By car:** the nearest place by car is Dar el Bacha, a five-minute walk from Le Jardin Secret. Dar el Bacha is located twenty minutes from Marrakech Airport and ten minutes from the train station.

### Tarifs

Entry	Full Price	60 dirhams
0 - 7 years		free
Tower	Full Price	35 dirhams
7 - 24 years	Reduced Price	20 dirhams

Visit to the tower is prohibited to minors under 6 years of age.

Moroccan citizens residing in Marrakech: 50% reduction.

Free: 0 - 7 years; visitors with a disability and their carer; touristic guides; members of the press, please write to [press@lejardinsecretmarrakech.com](mailto:press@lejardinsecretmarrakech.com) for accreditation.

The reductions are applied upon presenting a document.



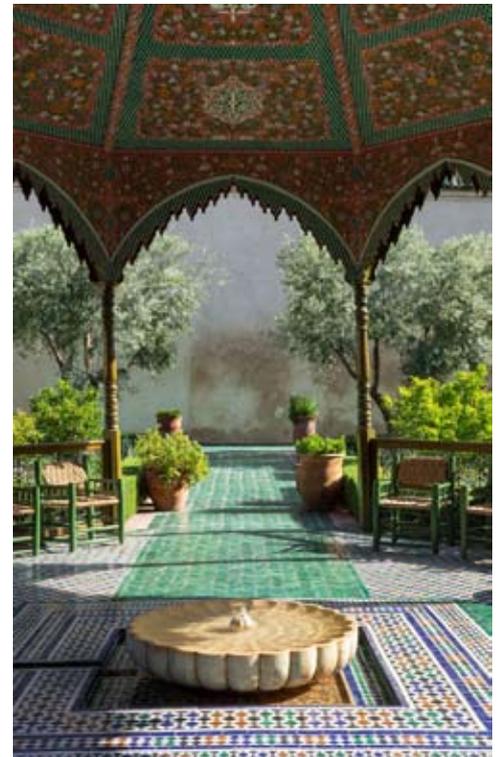
## His royal highness visit



## The exotic garden

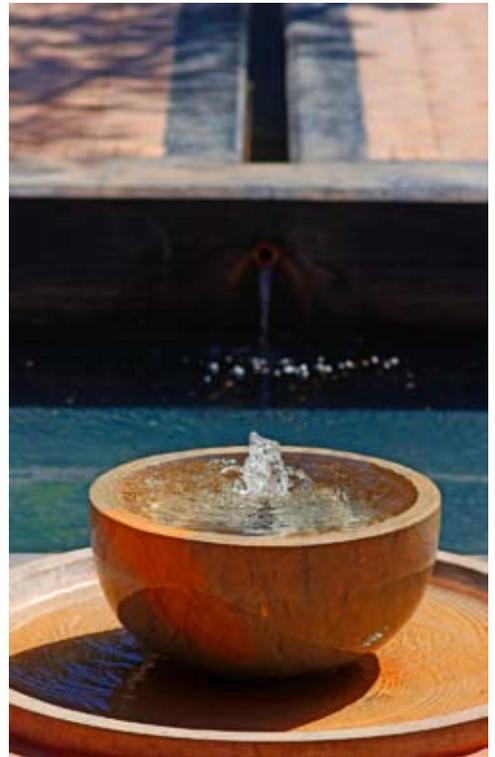


## The islamic garden



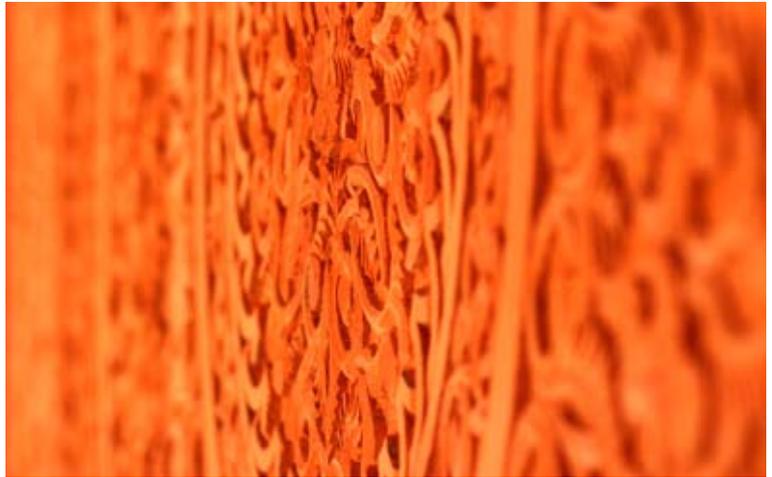
## Water





## Details





## The buildings

