THE OTHER SIDE
AN ARCHITECTURAL INSIGHT FOR
THE URBAN METAMORPHOSIS OF AN
EAST-AFRICAN CITY.
THE CASE OF ZANZIBAR TOWN.
MASTER THESIS BY AMÉLIE CHAUVIN &
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“When the full power of a human imagination is backed by the weight of a living tradition, the resulting work is far greater than any that an artist can achieve when he has no tradition to work in or when he willfully abandons its tradition.”

Hassan Fathy, Egyptian architect
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We can never be enough grateful to all those who, individually or as a group, were able to give us a little of their time and for the myriad of ways in which each person has actively supported us in our determination to bring this project as far as possible. For this, we feel really lucky. We started the project the two of us. Yet, we can feel today that we have no right to own it and in this we see the magic. Along the way, so many wonderful souls added their marks on it, opening then our eyes and helping us to see constantly further.

We thank our university, Chalmers University of Technology, to offer us the academical support necessary to the elaboration of this thesis.

Warm and eternal thanks to our tutor, Inger-Lise Syversen and examiner Maria Nydström whom, since our first studio in Zanzibar, opened to us the doors of Africa and continue to give us the desire to go back. There is no words to express our gratitude for their great interest and guidance along the preparation of this thesis.

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To all our dear friends and colleagues that we met there, for those who provided us a shelter, those who spent night with us to finish our model or those who simply have stretched out their hands to us, thanks for your practical and emotional support.

Last but not least, Amélie thanks Alexandra for finding her light whenever it was far away. She has now precious memories and unforgettable laugh in her mind and Alexandra in her turn, thanks Amélie for her funny clumsiness that fixed her mood so many times... but above all for her ability to keep always a reverse timing of panic attacks and her incredible gift (really) to always finding the courage and the right words to make everyone feel better for themselves.

One last word: skelewu.
SUMMARY

The aim of our master thesis is to develop a housing project in Zanzibar, Tanzania. It starts by constructing a theoretical foundation upon urban development around the world and progressively continues with field studies and an analysis of the historic, cultural and social urban landscape of the city of Zanzibar. Engaged along the process with the UNESCO heritage-based urban regeneration project (HUL), it finally concludes in a design proposal for housing in Ng’amo (a part of Zanzibar town). Facing the difficulty that the city has to achieve, the delicate blend between preservation of cultural roots, innovation and new development we propose a design project that could initiate the introduction of a new architectural figure and process in the existing urban fabric integrating the current spatial, social, historical and cultural values and also considering the current expectations of the inhabitants.
WHERE?
The project is located on the island of Zanzibar (Unguja), a semi-autonomous part of Tanzania. Located 50 kilometers from the coast of the mainland, the island has only one main city, Zanzibar Town.

This city comprises two main parts: Stone Town and Ng´ambo ("the other side" in Swahili). Stone Town, the historical core of the city, former capital of the Zanzibar sultanate, is enlisted as a world heritage site by UNESCO since 2000. As a result of this, 85 hectares of Ng´ambo becomes a Buffer zone.

Our project area takes place in this particular context, straddling two of the numerous districts included in the Buffer zone: Kisiwandui and Kisimamajongoo.

To ensure that we fully understand the context, our thesis is based on a four-months field study.

WHAT?
The aim is, through an analysis in different scales of the urban and architectural character of Ng´ambo, to develop a housing project; a design proposal that could initiate the introduction of a new architectural figure and process in the existing urban fabric while respecting and preserving the values of the Swahili culture.

Intended as a pilot project, it has to be included in a larger perspective that will occur through the next years aiming to an Heritage-Based Urban Regeneration of Ng´ambo, a notion included in the HUL approach (Historical Urban Landscape) of UNESCO.

The result of this thesis will receive the form of both a theoretical report and a design proposal which will be presented in June 2014 at Chalmers and will be then forward to stakeholders in Zanzibar for future implementation.

WHY?
The urban development and regeneration of Zanzibar Town is an ongoing process that needs further attention. The city has to face various challenges both universal and local.

The increasing demography due to both internal and external immigration continually pushes the physical limit of the city, threatening the balance between urban and rural areas and leading to an alarming and non-sustainable urban form.

Densification of existing urban areas, through a vertical development of individual housing, is a dynamic that the authorities wish to implement or continue to support.

The city already moulds under the action of private initiatives but the notion of identity related to Swahili culture is oftenly absent during these architectural transformations.

The urban regeneration of Zanzibar Town must result in the delicate blend of cultural roots and innovation.

WHO?
We are two students from the Master Program "Design for Sustainable Development" (MPDSD), a branch of the Department of Architecture at Chalmers University of Technology.

Along the process of our one-year master thesis, we created a multi-disciplinary network of professional contacts that added relevance and new perspectives to our project anchored in reality.

During our field study, we were a part of the Department of Urban and Rural Planning under the leadership of Dr Muhammad Juma.

Later on, we seized the opportunity to be included in an official research team led by both the Department and UNESCO, represented by Ms. Nicole Bolomey, development consultant.
UNESCO: United Nations Educational, Scientific, and Cultural Organization
WHL: World Heritage List
ZSTHS: Zanzibar Stone Town Heritage Society
STCDA: Stone Town Conservation and Development Authority
ST: Stone Town
DoURP: Department of Urban and Rural Planning
TOS: “The Other Side”
HBRP: Heritage Based Regeneration Project
HUL: Historical Urban Landscapes
CHAPTER I (Preamble) explains our backgrounds as well as the main content and the structure of this thesis. More specifically, the first part (PREFA-CE) displays an abstract and a summary of our object of study and it also offers an overview of our schedule in the form of a schematic “timeline”. The second part (INTRODUCTION) provides information about the main theme of our investigation, our motivations, and also by which procedure we chose to conduct this master thesis.

CHAPTER II (Background and case analysis) generally describes the current situation of the design proposal’s context. The first part (BACKGROUND) briefly presents historical data from the dawn of the swahili culture, which is the dominant culture in our focus, combining geographical and demographical evidence, and progressively reaches a delineation of Zanzibar Town as it is today. The second part (THE CASE) focuses in more detail in the urban character of Ng'ambo, the specific part of the town in which the design proposal is located, identifying its physical features in different scales.

CHAPTER III (Research) covers the important theoretical background regarding the main theme of investigation in various levels. Leading to the understanding of the perception of urbanism in general, decreasingly focusing in the making of Ng'ambo in particular as well as its current situation, the part (BUILD-ING CULTURE) concentrates more in isolated cases around the world and suggests several relevant to our project examples submitting qualities which can be followed or rejected in our design procedure.

CHAPTER IV (Field study) exhibits the results and documentation from the fieldwork experience, accumulated during a four months study trip in Zanzibar. The first part (OBSERVATION) displays a site analysis, focusing in the urban and architectural character of the World Heritage Site’s buffer zone in Ng'ambo, mainly through our subjective point of view. The second part (INTER-ACTION) describes the products of various forms of interaction with inhabitants and local stakeholders by implementing participatory approach in our study.

CHAPTER V (Analysis) defines the set in which the design proposal will come about. The first part (GROUNDWORK) combines and analyzes selected outcome from chapters II, III & IV creating the criteria that can lead to a well-founded and relevant proposal. The second part (PLAΤAnalYSIS) illustrates a detailed presentation of tangible and intangible qualities of the proposal’s specified plot.

CHAPTER VI (Design proposal) contains all the required information to visualize the design proposal. The first part (CONCEPT) introduces the form and function of the proposal and supports the understanding of the architectural decisions. The second part (DESIGN PROPOSAL) offers an exhaustive series of sketches, plans, technical drawings, perspectives, three dimensional renderings and photos of real models in order to achieve the best representation of the design proposal.

CHAPTER VII (Closing) includes our conclusions, as well as outstanding material and reflections gained through our experience of conducting this master thesis.

STRUCTURE OF THE THESIS
I. PREAMBLE

A. PREFACE

Who are we
Abstract
Timeline
I’m Amélie and I grew up in a small village in the south of France. I began to learn how to dance and how to play piano and as every French girl, I loved it. Little by little, I glimpsed into the world of art and music thinking maybe there I’d find my place. But, on the other side, I was fascinated by all the people able to build something with their hands, trying to do the same in my spare time. And here I found my place. I studied Space design in France and then entered in the Brittany School of Architecture in Rennes where I discovered that creating an architectural project is also creating an art project.

Now I am a student in the master programme: Design for Sustainable Development in Chalmers University of Technology in Sweden. Doing my master thesis with Alexandra in Zanzibar, Tanzania, it’s the real opportunity to do what architecture is about for me: make life better.

My name is Alexandra and I was born in Crete, Greece. Since I was a kid, I wanted to be “a person that makes stuff with her hands”. I learned swimming, drawing, dancing and playing trumpet. Finally, I studied Architecture and Engineering in Democritus University of Thrace in Greece. Then I worked as an architect and graphic designer and now I am a senior student in the master programme: Design for Sustainable Development in Chalmers University of Technology in Sweden.

I am always fascinated by simple and ordinary things. I am excited by stone houses, I like living by the sea, I love dogs and I hate winter. So, here I am doing my master thesis with my new best friend and colleague Amélie from France, in Zanzibar, Tanzania (where there is no winter!).
The metropolitan development and regeneration of Zanzibar Town, the unique city of the archipelago of Zanzibar, Tanzania, is an ongoing process particularly visible since the past decade, threatening the balance between historical heritage in need of preservation and the inescapable and essential urban development, raising thus crucial issues for the future quality of urban life.

On the edges of the historical city center, Stone Town, enlisted as a World Heritage site by UNESCO, the original Ng’ambo, “the Other Side” in Swahili, part of which is considered as Buffer Zone, moults already under the action of private initiatives and absorbs with an astonishing ease these radical changes. The traditional one-storey houses pattern is rapidly being replaced by a multi-storey urban motif. Yet, the integration and preservation of the cultural identity in an area that has always deeply reflected the Swahili culture through its architecture and social features, is often absent along the process.

Based on a four month field study, urban, architectural, social and cultural features were methodically observed and indexed leading to an exhaustive analysis of the spirit of Ng’ambo. In addition, relevant tools of participative methods were implemented during public events and a constant interaction with the inhabitants was daily privileged.

On the backbone of this valuable background, this thesis aims to develop a housing project that could initiate the introduction of a new architectural figure and process in the existing urban fabric while respecting and preserving the values of this rich culture. Initiated by the Department of Urban and Rural Planning of Zanzibar and intended as a pilot project, the project has to be included in a larger perspective that will occur through the next years aiming to an Heritage-Based Urban Regeneration of Ng’ambo, a notion included in the Historical Urban Landscape approach (HUL) of UNESCO and underlining another approach for stakeholders to link heritage with the notion of development in historical cities. Indeed, the overall goal is not only to improve the living conditions in a specific plot but also to propose the creation of a paradigm of participatory design process delivering profitable outcome for building cities in complex context.

Keywords: housing, architecture, sustainability, heritage, community involvement, Africa.
B. INTRODUCTION

Research questions
Identification of the problem
Aims and objectives
Obstacles and constraints
Tools and Methods
Which form our architectural proposal should take to express the ideal balance between vernacular architecture and new shape of housing?

Which kind of architectural project will lead to the ideal proposal in this culture?

How to create a design proposal allowing the cultural resilience?

How the confrontation between vernacular and universal architectural features can be expressed and shaped in an architectural project?

How much of the vernacular architectural features should we keep in our design relative to the implementation of new elements in a different architectural form of housing?

How resilient this culture will be?

Do urban sprawl and urbanization in Africa mean the same than elsewhere?

Should we see urban sprawl only as a scourge or should we not considered it as internal dynamics in the city?

Could we translate this horizontal dynamics in a vertical dynamics?

For sustainable development can take place in a protected area?

How will new constructions affect the skyline of Stone Town and the way that the city is perceived at different level?

How will these new constructions dialogue with the historical part of the city?

How could a symbolic bridge be built to link the two parts of the town?

CHAPTER I: PREAMBLE / A INTRODUCTION / Research question

To what extent and which elements of the vernacular architecture should be included during the creation of a new form of housing such as multi-storey building to allow to the Swahili culture its resilience?
PRESSURE ON THE INFRASTRUCTURE
Due to an increasing flow of immigration leading to the expectation of new settlement, the city is transformed into a vast construction site. Under the protection of Unesco, the enlisted city center doesn’t absorb anymore all the movements and dynamics happening in this city and offers only few opportunities for new constructions. On the edges of Stone Town, the historical Ng’ambo has always been, along the years, the witness and the host of natives and outsiders’ locomotion. Yet considered as a Buffer zone, an additional layer of protection, it is in this area is experiencing significant real estate pressure from project developers or private owners.

URBAN SPRAWL
The increasing demography due to both internal and external immigration continually pushes the physical limit of the city, threatening then the balance between urban and rural areas by nibbling the agricol lands which parts of the population and the economy of this small island are dependent on. Yet, this phenomenon is not the only cause. Remaining as the standard model of construction and the more affordable for majority of the inhabitants, the traditional Swahili architecture is characterized by single-storey house, this urban pattern requiring more space. But the definition of a city cannot be summed up by the continuity of architectural objects and urban sprawl only reduced to a matter of geographical balance. The complexity and the quality of a metropolis lie in the superposition of different layers of functions and uses such as “inhabit”, “move”, “work”, “interact with one another”. What makes a city comes undone at the same time it spreads if we ignore all its components and the interactions between all these different layers. Urban sprawl besides raising the question of the physical boundaries and the relation between the core and its suburbs, questions the concept of “living together”.

UNSUSTAINABLE URBAN DEVELOPMENT
Through its expansion, the fast-growing city carries away a range of different issues and challenges: network of transport, energy requirements, water supplies, supply of building materials which are the real spearheads of a sustainable development.

IDENTITY AND CULTURAL INPUTS IN URBAN FABRIC
A city with two faces. From one side, Stone Town reveals a multi-cultural face where the inheritance of the rich past of the island is still visible (emphasized since its status of World Heritage site) when from the other, Ng’ambo symbolizes the African working-class heart of the whole city. But even with this opposition, the roots of Swahili culture are visible in both sides of the town. Over the years, Ng’ambo became the struggle point of the identity of the city for the governmental power. The range of urban fabric variations present in this site reflects it through several attempts to reshape the Swahili neighbourhoods. In this context, the buffer zone seems to be potentially the place to link this dichotomic city.
CHAPTER I: PREAMBLE / INTRODUCTION / Aims and objectives

Could we translate this horizontal dy-
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Questioning and analyzing the urban sprawl phenomenon

Developing new forms of housing

Developing a city in compliance with its past

Does sustainability have the same meaning in every context?

How this form of spatial development that became the subject of much criticism in Western countries can be perceived in the African context?

Introduction of high-rise buildings

How Africa deals with its tangible and intangible heritage: study cases

Carrying a sensitive and respectful approach on the backbone of the island’s culture and history to define how sustainability can be implemented in the Zanzibarian culture.

Understanding the causes of the extensive urban sprawl in Zanzibar that raised numerous issues.

How the implementation of such project should be done in this area regarding to the habits and customs.

Including sustainability as an automatic criteria in our architecture during the design process.

Densifying urban fabric of the town by the implementation of a new type of housings in order to curb the phenomenon.

Involving the inhabitants during the design phase by attending workshops and interviews.

Ensuring a relevant architectural solution for the inhabitants closed to their identity and needs.

How urban development can be implement when it comes to protected area.

Developing a project in a Buffer Zone area and questioning the mutual influence of each parts of the city.
If in Stone Town, the touristic core of the city, the vast majority of the inhabitants are able to speak English, in Ng’ambo, the trend is reversed. Learning Swahili or at least being able to have a basic conversation was for us a relevant way to approach the inhabitants on site.

A colonial legacy or burden

Colonialism was present in Zanzibar until 1964, year of the revolution. By being strangers and working in the new making of the city, we cannot ignore the image that we, as “white”, are projecting to those who can still remember this time.

Academic project and consequences

Because our project is based on the involvement of the inhabitants all along the design process, the hope raised by our actions and workshops can be followed by a natural deception if the project cannot be realised. In this complex social and political situation, this is a consequence that has carefully to be taken into account.

Official collaboration with government

Working under the umbrella of the government opened us a lot of doors and allowed us to be as close as possible with those in charge of the future of the city. Yet, working alongside with them provoked sometimes during spontaneous meetings with the inhabitants a natural distrust due to the complex relation between the population and the authorities.

Cultural adaptation and understanding

Swahili culture and way of life remains far away. We are two students, one from France, the other one from Greece. Tanzania, it’s already the other side for us and deciding to cross the world and confronting ourselves in a context where we have no longer benchmarks or references become more than a student project. It becomes also a human experience.

Language

If in Stone Town, the touristic core of the city, the vast majority of the inhabitants are able to speak English, in Ng’ambo, the trend is reversed. Learning Swahili or at least being able to have a basic conversation was for us a relevant way to approach the inhabitants on site.
CHAPTER I: PREAMBLE / INTRODUCTION

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Abdel4, Wassel Sobh

Hashim Ibrahim
Barak
Studying literature is always the strongest foundation to begin a project. Relevant issues, as well as, Zanzibar’s context have been studied a lot of times and we consider this as valuable knowledge. To be aware of the past and history of Zanzibar help us to be able to design a relevant project.

The analysis that was conducted during our previous field studies (Reality Studio) is considered as a valuable background and in combination with the current findings enriches the foundation of our project.

In trying to understand what are the expectations and which is the image of ‘modernity’, both for the Zanzibar authority stakeholders and inhabitants, we use the beautiful process of conversation. This helps us to define what a new construction should look like and what it should include according to the minds of local people. Visitors/tourists’ expectations also cannot be ignored since they have become an important voice in the dynamism of the city, therefore different opinions are compared.

Observation, study and participation in the habits, culture and life in depth in order to identify the concept behind the contemporary Zanzibarian family and ‘home’. We endeavor to find the hidden aspects of their life patterns and attempt to ‘put ourselves in their shoes’ in order to understand.

Communication in any format is essential for feedback and discussion. Therefore, the creation and regular update of a blog is a useful and creative tool for these actions. It is also a way for us to keep track of our work progress and most of the time it can be really fun.

No tool can replace real handmade models, especially when it comes to the beloved ‘working models’. Scaled models support and improve the architectural design process. Being in a different context from what we are used to, gives space for imagination and improvisation on the traditional model construction and offers innovative and beautiful results. For the presentation of our project, the final models are perceived with extra care and gravity.

We benefit from our knowledge and experience from our background studies and lessons learned in our countries of origin (Greece and France). In addition, as they are countries of the south Europe, we are already familiar with some methods in terms of ecological architecture and climatic strategies to enrich the design proposal by dealing with climate comfort techniques as well as by using relevant materials. Therefore we combine this background with local and traditional knowledge and secure a better result.
We followed the construction phase of a building from the design phase until the early stage of construction and we also experimented with local materials and building techniques while still in Zanzibar. The goal was to understand what it is like to be the architect in this context, what are the client’s expectations and to ascertain which materials will be used and where they are to come from.

We contacted as much people as possible, individuals as well as various organizations. We created a network of contacts not only to get feedback and comments regarding our thesis, but also to exchange knowledge within various disciplines. This attempt has begun since the initiation of the idea for a master thesis, has consumed a big part of our schedule and involves people from all around the world.

Involvement in a real local project

We followed the construction phase of a building from the design phase until the early stage of construction and we also experimented with local materials and building techniques while still in Zanzibar. The goal was to understand what is like to be the architect in this context, what are the client’s expectations and to ascertain which materials will be used and where they are to come from.
WORKSHOPS AND INTERACTION

The participative process:
Different tools were used to approach the population and start a fructuous dialogue. Even if most of them were planned, we cannot ignore the importance of spontaneous conversations and the interesting outcomes generated by them. Led by curiosity, people didn’t hesitate to question us when we were on site sketching and accumulating data.

Apart from this, our participatory methods and approach were conducted in three steps: the creation of an event/workshop, the conduction of interviews and the creation of our “fix your own house” board game.

The participative process:
During the 8th and 9th of February 2014 we conducted a visioning event, together with the HUL team, in the streets of our focus area. Followed by a 3-days international expert’s conference focusing on the implementation of HUL concept in Ng’ambo, our active role in the two-days workshop was a great experience and opportunity for our thesis.

The main goal is to implement strategies (or create the dynamics) to support and empower the Ng’ambo inhabitants to launch individual or common initiatives in order to enhance the community.

Why participatory approach:
We do not consider these workshops only as a mean to result in our project design. Our biggest wish since the initiation of this thesis was to succeed together with the stakeholders and the inhabitants to create an example for how a design process could be formulated in order to create a “paradigm” of participatory design process that actually works and delivers profitable outcome. A process that through trials, success or mistakes could lead in an example that designing authorities could accept its importance and include it in their strategies. Eventually, this was what we succeeded to begin within our collaboration with the HUL team during our field study (see Appendix).
II. BACKGROUND & CASE ANALYSIS

A. BACKGROUND

Tanzania Data and History
Zanzibar Data and History
Geographical and demographic profile
History and economical status
Zanzibar Town, identity the city
Stone Town: a World Heritage Site
Ng’ambo: the making of the other side
Population in Tanzania: 44,928,923
Population in Dar Es Salaam: 4,364,541
Population of Zanzibar: 945,203
Area of Tanzania: 945,203 km²
Area of Zanzibar: 1,393 km²
Area of Dar Es Salaam: 2,650 km²

People per m² in Tanzania: 0.05 (2012)
Population growth per year: +3.02% (2002 → 2012)
33.4% population under poverty line
Age life expectancy: 60
Population are Muslim: 37%
Population are Christian: 94%
School enrollment: 94%

One-party dominant system
Political system: One-party dominant system
Dodoma: Capital city

120+ ethnic groups
Population in Unguja: 896,721
Population in Zanzibar Town: 223,033
Population of Stone Town: 18,000
Area of Unguja: 15.46 km²
Area of Zanzibar Town: 0.96 km²
Area of Stone Town: 0.84 km²
Area of Buffer Zone: 0.52 km²
Density of Zanzibar [2012]: 14.42 people per m²
Density of Zanzibar Town [2012]: 14.42 people per m²
Population growth per year [2002 → 2012]: +0.8%
Number of hotels in Zanzibar Town: 236
People own a car: 7%
Population under poverty line: 45%
Age life expectancy: 57 years
Population are Muslim: 97%
Population are Christian: 2%

Revolutionary Council and a House of Representatives

Zanzibar: Data and history
In order to understand how Zanzibar Town grew up and which elements or events have shaped over the centuries the character and the identity of this city, key elements on the historical background of East African cities and on the progressive construction and development of Swahili culture should be known.

The broad notion of development in the African East coast is undoubtedly linked to the expansion of sea trade (since 45 AD): merchants from Arabia, Persia and India flocked to this strategic area seeking spices, iron, ivory, amber, gold but also slaves. Strategic settlements were established where prosperous trading activities could be done and Stone Town cities with active harbors had spread along the coast. This picture of a growing and prosperous economy allowed by coveted resources should be kept in mind to realize the complex network of interests [international but also regional] that was built around it along centuries and that continues to be today. We cannot grasp the African context in general without considering also the inheritance of the past: slave trade [and its consequences], non industrial revolution [increasing difference with Europe], the years of colonialism [impossibility of self-management, new national borders division according to trade interests, African cultural traditions smoothed under colonial schemes and models], process of decolonization, African Revolution in 1960’s.

Thereby, the main characteristic of the Swahili history [-1000BC to 1960’s] is based on the intermingling of several culture, a mixture between Arab, Indian and African traditions, a melting-pot gathering different way of living, building, prospering or believing. Swahili cultural roots of native inhabitants had to mix with both Arabs, Indians, Persians, Indonesians culture

CHAPTER II: BACKGROUND  /  A BACKGROUND  /  Zanzibar: History and economical status
Stone Town is an outstanding example of a Swahili coastal trading town which retains its townscape and urban fabric virtually intact and contains numerous interesting buildings and artifacts which reflect the local culture. The Stone Town is inscribed on the UNESCO World Heritage List and is subject to the Stone Town conservation Master Plan 1994. However, the implementation of this plan lacks both human and financial resources. Concern has been expressed by the Stone Town Conservation and Development Authority and other observers regarding the impact of tourism both visually and to local cultural diversity. Traditional shops and businesses are being replaced by tourism-oriented businesses such as internet and gift shops. A myriad of gated nautical signs have appeared. Traffic problems are growing, especially around Shangani, as tourist traffic increases. Mosques, churches, Indian temples stand out from the criss-cross of corrugated sheets' roofs and show the ability of diverse cultural communities to live together.

**Criterion ii:** «The Stone Town of Zanzibar is an outstanding material manifestation of cultural fusion and harmonisation. This fusion is particularly visible up to the roof when it is possible to observe the skyline of the town. Mosques, churches, Indian temples stand out from the cross-cris of corrugated sheets' roofs and show the ability of diverse cultural communities to live together.**

**Criterion iii:** «For many centuries there was intense seaborne trading activity between Asia and Africa, and this is illustrated in an exceptional manner by the architecture and urban structure of the Stone Town.**

**Criterion vi:** «Zanzibar has great symbolic importance in the suppression of slavery, since it was one of the main slave-trading ports in East Africa and also the base from which its opponents, such as David Livingstone conducted their campaigns.**

The different influences described previously (cf. History and economical status) can be read through the various architecture of its buildings. Indeed, a new architectural grammar is developed creating a united whole that could be seen as one of the characteristic of this city as well as its beauty. The traditional one-storey Swahili buildings made by wattle and daub as well as the traditional morphology of the city (networks of narrow streets punctuated with open places or sometimes let be shaped by first Persian, Arabic, Indian influences and later European ones). The different cultural contributions appear both in the height and general shape of the houses (Persian stonebuilt houses, Arabic multi-storey buildings, Indian shop-front row houses), the use of materials and techniques [lime, cement, woodcarving, coral and mortar, stucco and cast iron], the structure and status of inner spaces, religious influence through the distribution of rooms and the relation ship with the street through the balance between public and private space [the Islamic inward-looking architecture with open courtyard, the Indian residential-commercial use terraced houses, variety of openness, ornamentation, drawings of the main facade].

Through the study of Zanzibar Stone Town architecture, we are able to read the past of African East cost and to make the link to this historic inheritance in order to understand the present (and the importance to preserve this cultural heritage). Even if the canvas of the city, as it is possible to see it today, is also the result of an economic transformation of the nineteenth century, to understand the genius loci, the spirit of the place [Norberg-Schulz] we have to observe how the city dealt with the natural landscape and its features [ocean, monsoon, climate seasons...] to create its own morphology. The map of the city shows the layers of development along time, starting from the sea into the mainland and illustrate a strong historical link with the ocean. The architecture of the city and the situation of buildings reflect the cultural confluence through form, functions, ornamentation and colors. The relevance and significance of this cultural heritage can be see in each scale, through its unity, its wholeness as far as its details [buildings, architectural details...].

**CHAPTER II: BACKGROUND / THE TOWN IS A WORLD HERITAGE SITE**
CHAPTER II: BACKGROUND / A BACKGROUND / Zanzibar Town: Identify the city Stone a World Heritage Site.
The populist autocrat Abeid Amani Karume, who ruled Zanzibar from 1964 to 1972, implemented grand urban planning and building policies that expanded upon the colonial state’s agenda. With assistance from the German Democratic Republic, they planned to rebuild Ng’ ambo as a modern city, with a downtown civic centre and main street, surrounded by thousands of technologically advanced flats within hundreds of elaborate structures.

II. BACKGROUND & CASE ANALYSIS

B. THE CASE

Urban forms
The case of Ngambo: the physical features of Ngambo
City scale
Street and building scales
From a first quick reading of the map of Zanzibar Town we can clearly distinguish how many urban "patterns" it forms the city carries. This observation easily leads to curiosity about the story behind the generation of Zanzibar Town.

In an attempt to analyze the character of this city we decided to try to find out what this map can tell us and what we can deduct from it, just by looking at the "surface", before including in the process the historical facts for the creation of the city.

For this "experiment" we extracted 8 samples from the map, we isolated them and made comparisons with other cities of the world.
By separating the selected samples of the urban tissue of Zanzibar Town (pic:1-8), we can distinguish some groups that exhibit similar characteristics.

The most obvious deduction that we can make is that there is a clear difference, in terms of urban form, between the oldest parts of the city: Stone Town and its immediate surroundings (pic:1-2), and the rest of the city.

The historic parts of the city are created mostly by the inhabitants themselves, in a spontaneous way in the beginning and over dynamic generative processes, throughout hundreds of years, reached their current forms. In this cases you can read the city, you can understand where is the center, which are the main roads and the most important nodes or even buildings.

On the other hand, we have the fabrication of the rest of the built environment of the city, surrounding the old city center (pic:3-4, 7-8). An outcome from a static generation of urban master plans from experts, which occurred either in vacant sites or developed later on areas that were already evolving in an unplanned way. This cases are clearly visible on the urban map of Zanzibar, as the urban pattern acquire a very regular way of developing.

Then we have the samples of the city edges (pic:5-6) which present a typical scattered generation process, again mostly by the owners of each plot. These are also the cases of the current edges of Zanzibar Town as we can read them from its urban map.
Zanzibar Town comprises two main parts: Stone Town and Ng'ambo. Enlisted as a world heritage site by UNESCO, Stone Town is already managed by specific rules regulating the new development and the preservation of the historical core. The notion of enlisted site embraces the idea of a protected core and a peripheral zone to preserve it. Eighty-five hectares of Ng'ambo became a Buffer zone, a concept providing an additional layer of protection to a World Heritage property and underlining the complex relation and mutual influence between an enlisted area and its surroundings. But despite its status of Buffer zone, Ng'ambo doesn't possess any specific management plan. According the World Heritage paper number 25 entitled “World Heritage and Buffer zone”, a “Buffer zone is intended to protect World Heritage sites from negative influences. In other words, it represents a zone that in itself is not of outstanding universal value, but that may influence a World Heritage site. The importance of the environment for the object must be properly recognized to be able to define a suitable perimeter as well as required protective measures for the buffer zone.” Yet, the historical Ng'ambo cannot be reduced to the role of barrier between the core and the new city. The “original” Ng'ambo has always been, along the years, the witness and the host of natives and outsiders' locomotion, an area where the architecture, the space and the social, cultural and economic structures were shaped by the natives and deeply reflect the Swahili culture. It has its own identity and values that need today protection and further attention.
CHAPTER II: BACKGROUND / B: THE CASE / Street and building scale: current architecture trends
III. RESEARCH

A. BUILDING CULTURE

References: architects and projects
Study cases from Europe
Islamic architecture
Kéré set up the association “Schulbausteine für Gando” with the objective of combining the knowledge he had gained in Europe, with traditional building methods from Burkina Faso.

...everybody wanted to help—women prepared the floor while the men pressed earth for the brick walls and collected stones for the foundations. They received on-site training in construction techniques which they could use to build their own houses and to get jobs.

Climate is a decisive factor in the methods and materials used. Clay walls and the thatched roof keep the houses cool and regulate the room temperature. This technique works so successfully that the houses have acquired the name “wonderful fridges,” a great compliment for a house in Burkina Faso.

...we involve the local population on our construction sites, provide inspiration and education to help themselves and thus support the development of the region.

Flexible to respond to come to terms with the few Available and often look for new solutions through improvisation.

But is also crucial for our local workers, mostly young men here to learn without training techniques and working methods and to acquire new skills.

We need to communicate with village heads and neighbors and learn their views and problems to understand.

Built in partnership with the local people, which is given by the excitation instruction and training for subsequent self-help.

Note all quotes and images are from the architects’ websites.
158 residential units of 15 different types of housing options. Safdie visualized a new type of urban dwelling that would house a lot of people and yet still provide them with affordable housing, quality of living, privacy and offer social community life including shops and schools in his design.

“This ingenious method provided each apartment with a roof garden, an instant flow of fresh air and a maximum of natural light qualities which were unprecedented for a twelve story apartment complex. Habitat 67 thus pioneered the integration of two housing typologies—the suburban garden home and the economical high-rise apartment building.” Archdaily

HABITAT 67
Safdie, Montreal 1967
quality high-density living space

80 apartments and 480 parking spots create an artificial mountain in the middle of the city.

“The program however is 2/3 parking and 1/3 living. Rather than doing two separate buildings next to each other—apartments and a housing block—we decided to merge the two functions into a symbiotic relationship. The parking wants to be connected to the street. The housing wants sunlight, fresh air and view.”

...is located in Orestad city and offer the best of two worlds: closeness to the hectic city life in the centre of Copenhagen, and the tranquillity characteristic of suburban life.” Archdaily

“MTN appears as a suburban neighborhood of garden homes flowing over a 10 story building. Suburban living with urban density.” BIG

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A 32-story reinforced concrete structured residential building with 32 luxury apartments in a city equivalent of New York City in terms of population and diversity.

“The Kanchanjunga Apartments are a direct response to the present culture, the escalating urbanization and the climatic conditions for the region. They pay homage to the vernacular architecture that once stood on the site before the development in a number of ways.” Archdaily

In Mumbai, a building has to be oriented east-west to catch prevailing sea breezes and to open up the best views of the city. Unfortunately, these are also the directions of the hot sun and the heavy monsoon rains. Old bungalows solved these problems by wrapping a protective layer of verandas around the main living areas, thus providing the occupants with two lines of defense against the elements. These subtle shifts enable Correa to effectively shield these high rise units from the effects of both the sun and monsoon rains. This was largely achieved by providing the tower with relatively deep, garden verandas, suspended in the air.” Archdaily

“A medical student dormitory, result of design participation process with movable partitions so that spaces can be rearranged to match residents’ taste and allow for large communal living as well as traditional dorm rooms.”

“The heterogeneous image of the MéMé, (...) according to its architect Lucien Kroll, is the fruit of an assemblage by empathy of its diverse parts. An open process becomes the motivation for its form and complexity. This can’t be reduced simply to the production of an architectural object or even to an aesthetic, but is if anything the prototype of a radical overturning of architecture. The MéMé would thus be a manifesto-building: recognised as an “icon of democratic architecture”...”

“Being one of the pioneers of Design Participation, Kroll’s team constructed a large and robust (1:20) model of the project and invited future inhabitants to participate in a design workshop...” Yanki Lee
A strategy to develop informal slums into permanent urban districts through a process of gradual improvement to existing dwellings instead of demolition and rebuilding.

“The strategy strengthens the informal and aims to accelerate the legalization of the homes of the urban poor. The communities are asked to engage with the construction process to customize each house, i.e. each family will paint the house the color they want. After all, who knows better than the people themselves how do they want to live?” de zeen magazine

PIC. 1 Photo from the project’s participatory approach. Source: de zeen magazine.

PIC. 2, 3 Sketches of the concept. Source: de zeen magazine.

PIC. 4 3D representation of the project. Source: de zeen magazine.

INCREMENTAL HOUSING STRATEGY
Filipe Balestra & Sara Göransson,
Pune 2008

gradual organic improvement

"ELEMENTAL is based in three principles:
A. To think, design and build better neighborhoods, housing and the necessary urban infrastructure to promote social development and overcome the circle of poverty and inequity of our cities;
B. In order to trigger a relevant qualitative leap-forward, our projects must be built under the same market and policy conditions than any other, working to achieve "more with the same".
C. By quality we understand projects whose design guarantees incremental value and returns on investment over time, in order to stop considering it a mere "social expense". "de zeen magazine"

PIC. 5, 8, 9 Photos from the first phase of delivery of the building and its evolution. Source: Archdaily.

PIC. 6 Elevation drawing. Source: http://tecnohomes.blogspot.se.

PIC. 7 Concept sketch. Source: Archdaily.

CHAPTER III: RESEARCH / A BUILDING OUR WILDERNESS / Reference architects and projects

Quinta Monroy
Alejandro Aravena,
Chile 2003-2004
gradual organic improvement

Elemental

彰照

This apartment building was built to accommodate four families. One of them was the couple of architects that designed it. The rest of the families were identified as the landlords, the contractors and a family of simple residents. The architects try to design this building not in the standard way these kind of buildings were raised in Athens at that time, but by researching a new social structure (or revive an old one), where the users participate in the architectural procedure. They explored a cooperative design and construction procedure involving all the families that were about to live in this place.

This new relationship between contractor and the building, creates several interesting aspects in the form and function of the building [pic.1] The abolition of the “typical floor plan” brings in the personalization of each flat in the needs of its users. Main principles for the design are the constant dialogue between public/private, fullness/emptiness and pose/movement. The passage, the intermediate space and the threshold act as leading roles creating a residential type similar to the traditional in a village [pic. 2, 3, 4, 5, 6, 7, 8]

What is more, the staircase is not anymore the typical identical to all floors structure. On the contrary, it is reformed by multiple changes and creates different approaches in each apartment. With this way they introduce a vertical route to take, similar to the one you could meet in the alleyways of a traditional settlement. Moreover, they introduce in their design a common space that functions as a traditional courtyard would serve a “cluster” of houses [pic. 2, 3, 6, 7, 8].

Following the similar patterns in design, the interior of each flats varies and it is structured in more than one levels, in order to create a more interesting atmosphere for its users.

CHAPTER III: RESEARCH / A: BUILDING CULTURE / Study cases from Europe

pic.1, 2 Concept sketches, the entrance - common courtyard.
pic.3 Photos from the exterior and interior of the building.
pic.4 A typical traditional alley in the town of Sifnos island.
pic.5, 6, 7, 8 Axonometric drawings of the building.
Apartment block in Asirmatos, Athens, Greece.

Architect: Elli Vasilikioti

Social Housing Organization, 1967

This block was built in order to accommodate people with low income. The character of its context, Asirmatos, was initially a neighborhood created by refugees in a spontaneous and informal way. Actions such as economy and recycling of materials are visible all around this neighborhood. Materials like clay, wood, stones and corrugated metal sheets are the most used in the construction of houses. Courtyards, balconies, improvised fences, tin canned pots with basil and colorful flowers, washing lines in the street, create a neighborhood with a strong aesthetic character. Private and public space boundaries are not so clear; some times they don’t even exist. The street becomes courtyard and visa versa.

In this context the architect of “Asirmatos block” is invited to design something that was never there before. She tries to embody all the qualities that meets in this neighborhood in her design, dealing with the issue of low income housing demand at the same time. The architect chooses to transfer the “urban character” of Asirmatos neighborhood in a vertical way. She designs 55 apartments in a raw, divided in 4 floors. Each apartment has its own entrance through a semi-open corridor which functions as a common balcony at the same time. The linear arrangement of the flats refers to the linear character of a typical street in Asirmatos. Moreover, in the second floor she creates an open common space (without direct connection with the street which is higher from this side), that will function the same way a typical public space would invite social activities. The ground floor she chooses to give the space for commercial use and strengthen the relationship between the block and the rest of the neighborhood. Finally, she suggests with her design a common open and protected from the sun space for the residents of her building to be able to enjoy their property the way they could do within the neighborhood’s meeting spots.
Housing settlement for mine personnel, Distomo, Greece.
architects: Souzana Antonakaki, Dimitris Antonakakis 1969

The housing settlement was designed to accommodate the personnel and their families of a mine company near Distomo village in Greece. The architects dare to propose to their client to experiment and introduce for his personnel a settlement with respect to human scale instead of constructing three high-rise apartment blocks which is the initial idea. Apart from the fact that they have to deal with the immediate and profound need of housing for the workers, they also want to introduce a socio-cultural dimension in their project, since the potential users share different backgrounds. [pic. 1, 2]

The architects want to keep a relative homogeneity on the external image of the settlement because they believe it is essential for the requested urbanity, but at the same time they introduce a variety on the inside, in order to address the different needs of each resident. In this way, they succeed to generate variation within the units and integrity of the whole [pic. 2, 3].

The settlement is organized in open, semi-open and closed zones in a slope. The architects follow a similar to the Benaki street apartment building approach in their design. Main principles are the constant dialogue between public, semi-public and private space. A sensitive approach is suggested for the circulation with alleyways and passages, intermediate spaces that create the connections between the buildings. They propose interesting sceneries for the passenger to meet along their way as happens in a traditional settlement. [pic. 2, 3, 4, 5, 6, 7, 8]

In addition, they choose to follow an inclusive procedure and they design houses and common spaces for people regardless their occupation or social status, therefore, they avoid creating isolated clusters or making exceptions and privileged buildings within this settlement.

Unfortunately, the construction laid in the hands of corrupted contractors who didn’t respect the architects choices and sensitive approach. Moreover, the families moved in earlier than they should be. The implementation of this project ended far away from the initial ideas which is a strong indication of the importance of the communication and cooperation between architects, contractors and users in order to achieve a successful result.
design principles of the traditional Islamic city

natural laws
weather conditions, topography. Adoptions of concepts such as: terrace, courtyard, narrow covered streets and gardens.

relegious and cultural beliefs
mosque in the central position in spatial and institutional hierarchies. Separation of public and private domains, separation of male and female users, narrow streets, exchange and public presence separated from residential use etc.

shari’ah law
which is the moral and religious code of Islam. Shari’ah law deals with many topics addressed by secular law, including crime, politics, and economics, as well as designing principles for architecture.

social principle
factors such as extended family structures, social groupings sharing the same blood, ethnic organization, and strong community interaction are clearly translated into space.

From Introduction to the Islamic City by Dr. Rabah Saoud

morphological components of the traditional Islamic city

the main Mosque
the heart of the town

souqs (market)
outside the main Mosque, center of the city

residential quarters
dense and each quarter has its own courtyard, school, shops and other first necessity objects. Usually formulated in clusters of households based on closeness which is manifested in personal ties.

street network
narrow winding streets with public, private, semi-private parts.

wall
usually surrounded the town.

cemeteries, weekly market, private gardens

From Introduction to the Islamic City by Dr. Rabah Saoud
IV. FIELD STUDY

A. OBSERVATION

District analysis
Site analysis
The spirit of Ng'ambo through our eyes
Kisiwandui, Kisimamajongoo and Michenzani triangle. Justification for the selection of our study district:

After walking in the streets of Ng'ambo our attention was drawn by the Michenzani buildings and its relation with the surrounding urban tissue. Very quickly we decided to focus on this area because the proximity with Michenzani blocks raised a lot of inspiring challenges. How to create a dialogue between the existing buildings, architectural expression and attempt of a modern vision and the new project. An opportunity to work with the in-between space of one Michenzani block and the front row of low story houses, enhancing the social interactions, shaped a challenge that we wished to address.

Another challenge that we also found interesting, while walking in one of the small street of this area, was the way that new constructions have been developed ignoring what happens outside their boundaries, creating conflicts and frictions when it comes to the development in multi-story building.

Therefore we draw the lines of our study district to the urban triangle that includes parts of Kisiwandui, Kisimamajongoo and Michenzani districts.
Circulation / main streets and secondary alleys

The triangle is surrounded by a network of large streets accessible to vehicles. As a logic consequence, the economical activities and the most visible architectural metamorphosis are established in the borders of these main streets. Property and economic pressure are particularly noticeable and led to a fast development trend over the previous years. This first layer of large streets crisscrossing the area creates also a subdivision of the district and reveals five urban quarters served by a secondary network of narrow streets and alleys. Sometimes not even allowing the crossing between two people, this second layer reminds in many points the street system of Stone Town defined also by a similar street’s hierarchy.

The public aspect of the first layer of streets is undeniable, emphasized by the characteristic openness and large-scale feelings and also the presence of public service buildings such as banks, supermarkets, mosques and multi-storey residential building. The second layer of streets is much more delicate to read and makes the distinction between public or private status difficult to do. As one moves away from major thoroughfares to enter into the core of the district, the usual public character that should define a street seems to fade away and it’s common to wonder, as a non-resident, about the public accessibility of these paths and our legitimacy to use them. A simple wandering around these alleys characterized by their narrowness and a small scale feeling seems to follow other rules as the boundaries between public and private spaces become more and more blurred. The architectural features of these alleys, narrowness and small scale, contribute also to give to them their semi-public identity.
Number of storeys
A vast majority of the houses remains as the traditional Swahili single-storey house. This is particularly visible in the core of the district. The highest buildings are mainly located in the boundaries of the main streets of the area and especially, taking into account the next map [SPATIAL USE], highest buildings are in the areas where we have most of the commercial activities.

LEGEND
- 6-8 storeys
- 5 storeys
- 4 storeys
- 3 storeys
- 2 storeys
- 1 storey
Physical condition of buildings

Most of the buildings are in need of reparation while at the same time we notice high construction or renovation activity. However, the most important observation from the combination of this map and the one with the [NUMBER OF STOREYS] is that almost all the multi-storey constructions are in good condition or still under construction, which implies the recency of the development in multi-storey buildings.
Spatial use

Although, there are some hubs of commercial activity, we can notice that all around the study area, commercial activity is highly integrated within the residential areas. This phenomenon is also, in a way, describing the cultural character of Ng’ambó. Combining this map with the [NUMBER OF STORIES] and the [PHYSICAL CONDITION OF BUILDINGS] we can notice that buildings with commercial or service activities that are located in the boundaries of the urban quarters are in better condition and higher in storeys, which indicates also the economical status resulting from a possibly advantageous location.
Public spaces

To go deeper in the analysis of our study area, we noted down all the open spaces appearing in the map showing the built space. Then, after visiting all these open spaces we identified which of them are actually public spaces and detected what makes them social places in this context. While mapping the most lively of them, we observed their character and we tried to analyze them. In this map, there is a distinction of character between "public" space and "semi-public" space. We concluded in these two categories as a first step of analysis, taking into account the activities (domestic or commercial / service involved), their physical structure (features of public service such as a public water tap) and the human flow (people remaining in this place were identified as the immediate residents only or not).
Trees / Public water points

In the second step of reading the area, we noticed that there are some physical features that enhance the sociability of a public space or even lead to the creation of such spaces. To begin with, we mapped all the trees. Although there are not a lot, each one of them is being used for its shadow and each one of them plays a major role to the generation of social or even commercial activities. Under this tropical climate, shadow, provided by both natural or architectural shelters, seems to be one of the first criteria for the creation of a public space.

Social activities are also noticeable and promoted around public water points. Even if a majority of houses benefit from water tanks, a certain amount of households depends also on these free access to water. The creation of water tabs doesn't only come from public authorities but can also be generated under private initiatives, revealing how developed the sense of community is in the Swahili culture. There are only a few moments during the day that you will not find people using them or sitting around.
Main facades / Sitting points

Sitting points are one of the main features responsible for the formulation of active public spaces. Therefore, mapping all the barazas of the area could not be missing from our analysis. In this map, we have also indicated the orientation of each building, meaning the facade with the main entrance of each house. Combining these two elements we can notice that almost always the sitting point (baraza) is in direct and constant communication with the inside of the residence that it belongs.

LEGEND
- building
- baraza / sitting point
- main facade / building entrance
Social nodes

Combining all these elements that benefit the creation of a public space; that are spatial use, trees, sitting points, building entrances and public water points, and placing also the most busy spots of the area as they were formerly identified, we can see that the most powerful social nodes are the ones offering a combination and a superposition of all these elements.
LEGEND

Number of storeys / sitting points

CHAPTER IV: FIELD STUDY / A OBSERVATION / District analysis

No. of storeys

baraza / sitting point

This map is displayed to demonstrate the relation between the new multi-storey buildings and their connection with the immediate outside space. We can clearly see that progressively the notion of “baraza”, which is a typical Swahili characteristic, is missing more than one storey.
Historic evolution

Implied diagrams from Antoni Folkers “Genesis of KiKiMi Triangle”. Kiswawuli, Kismamajongodi, Michenzani districts. In circle the focus area is indicated.

LEGEND

pic1: circa 1870
pic2: circa 1900
pic3: now
Kisimamajongoo and Michenzani block 7 street. Justification for the selection of our focus area:

As we moved forward in our discovery of the focus area, we were more and more fascinated by the relationship between the Michenzani block and the vernacular urban fabric facing it. The straight line, the height and the shape of the modernist German block compared to the organic front line of the network of small Swahili houses create an interesting paradox that we, as architects, cannot ignore. Changing position offers us a different lecture of the urban landscape. The rudeness of the block begins to blur when we observe in detail its facade and the architectural identity of the Swahili culture becomes perceptible in some points as a vertical translation of what happens in the ground floor.

In this graphic map, by keeping only the borders of the district, we can understand how radical and powerful the architectural gesture of implementing Michenzani blocks into the vernacular urban tissue was. Facing this straight line of buildings, the organic line creating by the intertwined network of houses appears as a lacework, almost delicate and fragile. Yet, more we spend time in this area more it appears that the initial Swahili urban tissue can largely compete with what was considered as modern vision of the development of the city during the 60s. The legitimacy of this vernacular urbanization cannot be questioned in terms of cultural values and architectural qualities. Even more years after the construction of these blocks, the expression of the Swahili culture perspires through each of their units. What seems to have continued to grow under the shadow of the blocks appears to be what give today to the blocks their particular identity and features. The dialogue and the cohabitation between these two different urban fabric has created over time a challenging relationship. By choosing to work on the junction of these blocks with the initial Swahili fabric, we wish to show how important it is to keep and preserve the tissue as it can appears today.
CHAPTER IV: FIELD STUDY / A OBSERVATION / Site analysis
CHAPTER IV: FIELD STUDY / A OBSERVATION / Site analysis
Michenzani block 7

APPROPRIATION

Resident’s appropriation of the space is clearly visible all around the area, but especially in the Michenzani blocks. Individual customization of their space and buildings is an important part of Ng’ambo’s character. Modification on existing structures is a custom which is developing according to the inhabitants’ needs and wishes, even by neglecting sometimes the logic in the original architectural gestures, such as blocking the natural ventilation or light.
Michenzani block 7

PEOPLE
Michenzani blocks are full of life. Only by observing the long facade of the building you can notice one of the most animated and busiest residential buildings. And when you enter and climb it till the roof, you meet all these activities that you could discover in a regular public space.
The spirit of Ng’ambo through our eyes

PUBLIC SPACES

We cannot begin to describe Ng’ambo without referring to the outdoor activities and social verve. Life in Zanzibar is mainly in the streets and Ng’ambo is a great representative of this statement.
The spirit of Ng'ambo through our eyes

PEOPLE / ACTIVITIES

When walking in the streets of Ng'ambo, meeting people and witnessing social and commercial activities, you are never bored. Light-hearted things are happening all around. People are kind, highly social and ready to drop whatever they are up to and help you find your way or make a small talk. An interesting scenery which illustrates a lively and a cheerful area to be in.
The spirit of Ng’ambo through our eyes

COLORS:

One striking feature of Ng’ambo is, of course, the frequent occurrence of vivid colors. A trait which cause amazement to the outsiders at a first sight, but becomes enjoyable, amusing and pleasant once you are getting familiar with it.
The spirit of Ng’ambo through our eyes

DETAILS
At a more careful sight, you can discover countless beautiful details in the physical environment. Little extraordinary mismatched elements that all together fabricate the unique architecture of Ng’ambo.
The sitting points in Ng’ambo are more imaginative than the regular form of baraza within the streets of Stone Town. Worthy to be admired is the fact that you can find all kinds of structures shaping a place to rest, meet or make business, wherever there is even the slightest piece of open space.
The spirit of Ng’ambo through our eyes

GRAFFITI
Walls have their own story. Powerful and meaningful messages are written mainly in the Michenzani blocks but also everywhere around the streets of Ng’ambo. Messages which represent the voice of the people living in this area and teach us a lot about their wises or fears, as well as that these are important facts that have to be expressed. The soul of Ng’ambo is living within these visionary quotes.
IV. FIELD STUDY

B. INTERACTION

- Involvement in the UNESCO HUL
- Recommendations
- Ngambe tukalayo visioning event
- International Expert Workshop & Stakeholder Conference
- Board game workshops
- Interviews
- Public presentation
The concept of HUL:

“A city consists of far more than its buildings and its heritage. It is dynamic, evolving over time, continuously undergoing cultural and natural influences. It moves to the rhythm of its inhabitants. While these elements contribute to the richness of cities, they also pose certain challenges to urban conservation; challenges that UNESCO chose to address by the development of the Recommendation on the Historic Urban Landscape.”

Nic Vandermarliere, Representative of the Government of Flanders to France and to UNESCO

“The recommendation on the Historic Urban Landscape was adopted on 10 November 2011 by UNESCO’s General Conference. The historic urban landscape approach moves beyond the preservation of the physical environment, and focuses on the entire human environment with all of its tangible and intangible qualities. It seeks to increase the sustainability of planning and design interventions by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values.”

Application of the HUL approach in Zanzibar

“Zanzibar has been one of the cities with early exposure to HUL, cooperating with UNESCO in the development of the HUL approach and hosting two international expert workshops in 2009 and 2011. The Revolutionary Government of Zanzibar has since then been keen to implement the HUL approach.”

Nic Vandermarliere

TOS pilot heritage based urban regeneration project

“The project Ng’ambo | The Other Side Heritage-Based Urban Regeneration has been established in 2013 through common efforts of UNESCO, the Revolutionary Government of Zanzibar and a number of other partners. The project aims at putting the HUL approach to practice and create a learning exercise for Zanzibar and the HUL network of cities.”

TOS master thesis involvement in the pilot heritage based urban regeneration project

“Since the initiation of our field studies and our closed collaboration with the DoURP, we got involved in the pilot heritage based urban regeneration project of HUL, as our thesis objectives and direction fitted the ones of the HUL approach. We became members of the official HUL multidisciplinary research team together with people from DoURP, UNESCO, AAM, SUZA University, ARDHI University as well as intendant scholars from all around the world.”

Our role in the HUL team was to share our findings from the analysis of the area, participate in field research and community interviews, regularly follow all the meetings of the team, participate and organize a 2-days community-based visioning event on 8-9 of February 2014, participate and present our findings in the International Expert Workshop on 11-13 of February 2014 as a part of the project team and finally contribute in the formulation of the official HUL Conference Recommendations document. The recommendations document focused in the values of Ng’ambo judged through HUL approach, tools for Ng’ambo based on HUL approach and how to put HUL into the urban planning process.”

TOS master thesis involvement in the pilot heritage based urban regeneration project
The visioning event:

During the 8th and 9th of February 2014 we conducted a visioning event, together with the HUL team and students from the Sheffield University, in the streets of our focus area. Followed by a 3-day international expert’s conference focusing on the implementation of HUL concept in Ng’ambo, our active role in the 2-day workshop was a great experience and opportunity for our thesis.

As we agreed together with the rest of the HUL team, an important objective is to implement strategies (or create the dynamics) to support and empower the Ng’ambo inhabitants themselves to launch individual or common initiatives in order to enhance the community. Created also as a public presentation of the project to the inhabitants, the name of the event was “Ng’ambo: tuitakayo!” which means “the Ng’ambo that we would want.” A public debate between authorities and the inhabitants was the central event that resulted in a rich source of information regarding the problems of the area and the wishes of its inhabitants. Several participatory exercises took place, such as mental mapping, drawing visioning, examples’ selection and rating with stickers or “walk of fame” street paving. Live music, food and children games were not missing as well.

During these days we conducted different sessions with our board game previously designed and tested in private circle, exhibited a model of the neighborhood, had the opportunity to present our findings and suggestions, attend the public discussions and took part in many other participatory exercises.

The large scale model representing the entire triangle was a success and generated a real excitement. Mainly used as an introduction for a dialogue about development and transformation, people were attracted by this reduced version of the district and were happy to show us their house.

With the benefit of hindsight, it was clear who appreciated our board game the most. During the first day of workshops we experienced a massive attack of beautiful and energetic watoto (children)! The implementation of the game did not bring actual designing results at this moment, but what we learned and we kept as the most important input for the next step of our project is that we have to design for children. A lot of children that are full of energy and in need for their space and opportunities for different activities. We had some difficult moments but if anything, it was fun! More prepared, the second day of the workshop, we managed to do some very interesting (and long-lasting!) designs with some of the residents of our triangle. But, except the workshop days, we continuously kept inviting people to “play” the game and create their house. This activity yielded impressive results and a long and fruitful conversations regarding housing preferences.

As a general observation, using this game in private session and creating a dialogue in a smaller circle leads to more relevant results than using it during a public workshop. Conversations are longer and reflections about interior designs are deeper. Indeed, talking about what happens inside the house, particularly structured in the Swahili and the islamic culture as the room dedicated to guests the “sala”, can attest, reveals private habits and use of space, matters that are not used in this culture to be discussed in public.

There is an obvious difference of results according genders. Talking about design and construction was not an easy task even if being women ourselves facilitated the discussion. This fragile exchange and collaboration could easily be interrupted by the presence of a man. Despite these limits, this game, simple and playful, allowed to acquire a specific kind of knowledge that we couldn’t gain in a different way.
The International Expert Workshop & Stakeholders Conference:

An International Expert Workshop, and Stakeholders Conference, was realized right after the visioning event, to evaluate the preceding phases and to develop a document of Recommendations for the next steps in the project (see Appendix).

Ng’amo, mji wa kisasa uliotunza hadhi yake: Inawezekana! Ng’amo, a town ready for a future anchored in its values. It is possible!


Rapporteurs: Nicole Bolomey, Antoni S. Folkers, Aurora Basset, Saida Omar-Wahab

Lecturers:
- Mr. Khamis Omar, Permanent Secretary, Ministry of Finance and Economic Affairs, Mr. Ali Khalil Mirza, Permanent Secretary, Ministry of Lands, Housing, Water and Energy, Ms. Adele Nibona, Programme Specialist Culture, UNESCO Dar es Salaam,
- Prof. Mike Turner, Chargé de Mission to the Director World Heritage Centre, UNESCO, Dr. Muhammad Juma, Director, Department of Urban and Rural Planning, Dr. Antoni S. Folkers, AAmatters, Prof. Abdoul Sheriff, Zanzibar, Ms Patricia O’Donnell, Landscape architect

Project Team: Dr Muhammad Juma, Ms Aurora Basset, Mr. Muchi Juma Ameir, Mr. Baddrudin Mussa, Department of Urban and Rural Planning, Zanzibar, Dr. Antoni S. Folkers, Mr Berend van der Lans, AAmatters, Netherlands, Ms Nicole Bolomey, UNESCO, Tanzania, Ms Amélie Chauvin, Ms Alexandra Papadaki, Chalmers University, Sweden, Ms Sara N. Seme, Ms Saada Omar-Wahab, Ms Mwanahamis H. Nassor, SUZA, Zanzibar, Ms Marie Morel, University of Amsterdam, Netherlands, Ms Mafunda Ali Abdalla, Ms Madina Haji Khamis, STCD, Zanzibar, Gabriel M. Kindunda, Ms Havijawa Abbas, Ardi University, Dar es Salaam, Tanzania, Mr Roland Raderschall, BSLA, Switzerland, with the support of student group of Sheffield University under Prof. Prue Chiles.

CHAPTER IV: FIELD STUDY / B: INTERACTION / International Expert Workshop & Stakeholder Conference

ng’amo, it is possible!

1. Local values as integral part of Zanzibar
2. Encourage personal ambitions and local entrepreneurship
3. Public urban acupuncture open spaces and infrastructure
4. Education and health
5. Management and transparency
6. Encourage participation of the villages for sustainability

Integration report Old Stone Town through Landscape Adaptation

Urban Revolution
CHAPTER IV: FIELD STUDY / INTERACTION / Board game workshops
The board game:
The game consists of a wooden board with holes in a grid in which you can put walls in a modular way and then use different wooden symbols to represent the various activities you want the house of your dreams to include. With the benefit of hindsight, it was clear who appreciated our board game the most. During the workshop, we experienced a massive attack of beautiful and energetic watoto (children)!

The implementation of the game did not bring actual designing results at this moment, but what we learned and we kept as the most important input for the next step of our project is the importance to design for children in each project. A lot of children that are full of energy and in need for their space and opportunities for different activities. We had some difficult moments but if anything, it was fun! But, except the workshop days, we continuously kept inviting people to “play” the game and create their house. This activity yielded impressive results and a long and fruitful conversations regarding housing preferences.
The model:
The large scale model representing the entire area was a success and generated a real excitement. Mainly used as an introduction for a dialogue about development and transformation, people were attracted by this reduced version of the district and were happy to show us their house.

Feedbacks on workshops:
As a general observation, using this game in private session and creating a dialogue in a smaller circle leads to more relevant results than using it during a public workshop. Conversations are longer and reflections about interior designs are deeper. Indeed, talking about what happens inside the house, particularly structured in the Swahili and the Islamic culture reveals private habits and use of space matters that are not used in this culture to be discussed in public.

There is an obvious difference of results according genders. Talking about design and construction was not an easy task even if being women ourselves facilitated the discussion. This fragile exchange and collaboration could easily be interrupted by the presence of a man.

Despite these limits, this game, simple and playful, and the model allowed us to acquire a specific kind of knowledge that we couldn’t gain in a different way (see Appendix).
The interviews: Questions for interviews
For the TOS project in Kisiwandui we are proposing to gather qualitative data through observation and interviews. Given that we are an interdisciplinary group, and do not want to over-burden the Kisiwandui residents with multiple interviews, this document is designed as a checklist of questions to ask during interviews: How many generations live this house?
If you moved elsewhere would you still want to live with family?
Do you have enough space for all of the people living here and the other activities of the house (such as cooking, washing, etc)?
How long have you or your family lived here?
Does most of your family live in this area?
Outside of this neighborhood is there a place where a lot of your family lives? Where?
When was this house/building constructed?
Who built it?
Do you know what was in this space before this building was here?
Do you have water in the house? Where do you fetch water?
Do you have electricity in the house?
Have you ever renovated or extended the house? When? For what reasons?
Who owns this land and building?
Where does your house end and public space begin? What space around your house do you own or are you responsible for?
Where are people gathered for socializing?
Do you use baraza in the neighborhood often?
Does your house have a baraza?
Is this baraza mostly used by your family or do other people in the neighborhood use it?
Do you have a garden?
Where do you go in the evenings or if you want to meet people in the neighborhood?
What are the problems with this area?
What do you like about this area?
Describe this area in a few words?
Michenzani?
What's the difference (physical and cultural) between here and Stone Town?
What do you think about the safety of this area?
What do you think about multistory buildings? Would you live in one?
What do you think about multistory buildings? Would you live in one?
What do you imagine the future of this area will be?
If there were more multistory buildings, how many levels should they have?
Why do you and your family want to build up?
What's the difference between life in a multistory building and a ground level?
What do you buy in this neighborhood?
What economic activities must you leave the neighborhood to do?
Business owners: How long have you had a business here?
Where do you live? How long have you lived there?
Where do you costumers come from?
Where is best place for a store in this area?
Selected quotes from interviews
“Multistory buildings do not need baraza, having baraza is an old fashion. Now people are building houses without baraza outside. Now people are building kitchen with baraza, and they do everything there, so no needs to keep them put side”
“Living in multistory building is a good, but the life there needs water”
Suleimaan Said
“Many flats are not issues but if lift is available there will no problem. But we Zanzibaris we know each other, there could be a lift and after six months it stops, but if there are good teams, it is possible. If infrastructure is good, I don’t think of any problem. And I propose ground levels to have shops, spaces for playing and above, living houses.”
Sudi
“What to be preserved for multistories is space for kids to play. It will be good because no space for kids to play.”
Suleiman Nassor Mansour
(for the complete archive of the interviews see Appendix)
The public presentation of our project:

A public presentation to the inhabitants of the concerned area was organized the 28th of June under the initiative of the HUL group following the workshop which was held in February on the same matter.

The event prepared as an official presentation of the design result was also considered as a significant statement showing the efficient progress and findings of our team during the process aiming to the renewal of Kismamajongoo-Kisiwandui districts.

In a context where the bond of trust between the government and the population is broken or weakened, such an event based on an oral presentation and an exhibition of models creates a common collaboration or discussion between stakeholders by anchoring even more the project in the reality.

After an hour of presentation, the expected comments from the inhabitants did not take long to come. Several issues were raised concerning the financial aspects, the question of tenure, the possibility of expropriation and rehousing during the process of construction. But critics concerning the design by itself were mainly positive. Most of the inhabitants feared a similar copy of Michenzani blocks and were surprised by the numerous elements of the Swahili culture that the project includes. Comments were mainly focused on the size of the flat.

This presentation was an entire success and an efficient introduction for the continuity of the project.
V. ANALYSIS
A. GROUNDWORK
Selection of the site
Challenges on site
Kisiwandui, Kisiimamajongoo and Michenzani triangle. Justification for the selection of the site:
Our criteria since the initiation of our master thesis for the selection of a site, in a brief way were: to work on a place that there is actual need for new ideas and proposals, to be in a place with a strong character and cultural identity, to deal with notions such as world heritage, authenticity and urban conservation and transformation. Therefore, coming to Zanzibar town we knew that all these we could find within the boundaries of the WHL Buffer Zone.

Our decision to focus on the specific site is based on analysis of a bigger area and personal convictions. After one month of research and observations we came up with several conclusions that justify our early attraction to the specific site. As you can also see on the map, we have identified the most powerful social nods of the area, taking into account uses of the buildings and the space in general, social and commercial activities (human traffic) during the day, physical features of the space such as trees, gardens, sitting points, public water tabs e.t.c. which in the end are the ones that create these social nods and several other dynamics. On the map you can easily read which are these most powerful points and why we are more attracted by the top corner rather than other less “busy” nods. One strong opposition at this point would be that this could be a reason why we should concentrate on a site that doesn’t have already something and bring that something to it... But, we have more arguments to put on the table.

Additional challenges that we encounter and that we would like to address. The specific site gives us the possibility to work also with the in-between space of Michenzani block and the first row of Kisiwandui houses. We strongly believe that this street must be kept pedestrian -probably with the possibility of low car traffic and access to parking lots-. There is a strong connection with the immediate outside. In this street along all its length you can find most of the social/commercial activities. If a similar to its other side road was created the block would stand in the middle like an island and its residents would be cut-off their most beloved activities. This is easily understandable if you just compare the two sides of each block. When the high traffic street is present the space becomes instantly almost dead of activities.

Neighbouring our design with Michenzani blocks that are already multistory buildings gives more opportunities for “communication” and comparison. This lies both in visual and intellectual dialogue between the existing “symbols of modernity” of an era and a new statement for today. With our design we could say that we are kind of the same than you (Michenzani blocks) but simultaneously not the same at all. To state that the way to go up and develop in height doesn’t necessarily mean that you have to loose the qualities that you could have in a single house in the ground, as the Michenzani blocks -tried- to do. And we say “tried” because people always find ways to adapt and modify their space to their needs.

Therefore, we focus on the corner between the end of the block 7 and the opposite to it front row houses of Kisiimamajongoo (indicated by a dashed circle on the map).
Lack of consideration of what happens beyond the boundaries of each plot and the relation to the neighboring buildings. The way that new constructions have been developed so far, ignoring what happens outside their boundaries can create conflict and frictions between two plots. The same applies when it comes to architectural choices. Some of the new constructions don’t take seriously into account their immediate context.

The important, for the swahili culture, connection with the outside progressively is missing when the buildings start to have more than one story. This observation came out of the mapping of the wider area [CHAPTER IV: Site analysis], when we overlapped the map that shows the new and multi-story buildings with the one displaying the barazas. Even though, people are still finding ways to carry their normal routine, such as transforming the entrance stairs to a sitting point etc. We also noticed from the rooftop of Michezinzi, where we had the greatest view of our study area, a new multi-story building having a baraza on its terrace. This little element made us understand that there is a confusion as to what people have to do in order to acquire the necessary modernity but at the same time keep their traditional habits.

Need of children spaces and the importance of preservation and enhancement of the public space. Life in the swahili culture is mainly outdoors blurring the boundaries between public, common, private and intimate spaces. The street can suddenly become the place to celebrate, to pray, to meet, sharing the sounds, songs, smells with everybody. Life in the swahili culture is mainly outdoors blurring the boundaries between public, common, private and intimate spaces. The street can suddenly become the place to celebrate, to pray, to meet, sharing the sounds, songs, smells with everybody. Openness and flexibility are the main adjectives to describe the open spaces of this area. Children also are finding all kinds of ways to defuse in any space regardless its suitability or propose, on the common spaces of Michezinzi, on under construction plots or on the rooftops. Why not give this ability to our design?

Frequent occurrence of walled or fenced properties within the urban tissue. Mostly a suburban characteristic that probably developed as an answer to prevent possible property destructions and reinforce the feeling of safety, while this gesture actually isolates neighbors and discredits the character of the public space. A scattered phenomenon which doesn’t correspond with the usual powerful blurred semi-public / semi-private zones of Ng’ambo (see SOCIAL NODES map).
Tangible and intangible qualities of the plot
CHAPTER V: ANALYSIS // B: PLOT ANALYSIS // Tangible and intangible qualities of the site

PHOTO-MONTAGE ELEVATION: 12 PM

PHOTO-MONTAGE ELEVATION: 16 PM
CHAPTER V: ANALYSIS

B: PLOT ANALYSIS

Tangible and intangible qualities of the site
VI. DESIGN

A. CONCEPT

- Concept
- Design criteria
- Architectural decisions
When it comes to urban settlements and architectural production, the expression of the Swahili culture cannot only be found through the qualities that each house as separate architectural objects has but can also be found in the cohabitation of each house with the other and the resulting interstitial spaces. Indeed, by observing the urban fabric of Kisiwandui and Kisima-majongoo districts, we can already distinguish different patterns of settlements that became source of inspiration for the project. The complexity of this «ensemble» gives strong identity to the in-between spaces and the urban system appears as a maze from which only the residents could find their way. Each house seems to be a part of a larger nesting creating thus different clusters. One cannot be reshaped without taking into account the others. This pattern can be found in the traditional Islamic culture where the creation of a core surrounded by houses offers appreciated semi private spaces mainly used by women or members of family. In a more practical point of view, this trend can also be easily explained by the ultimate optimization of each square meter allowed to be built inside the plots.
By choosing to work on the encounter of Michenzani blocks 7&5 with the initial Swahili fabric and preserving as much as possible the current footprints of each houses included in the project site, we intend to emphasize the historical value that can be found in the confrontation of two different architectural and urban entities and by this, to keep the memory of the place. Our site is mainly characterized by two groups of houses that presents different architectural identities. One seems to create a more private core as in the arabic tradition when the other is similar to a serie of row houses. This two structures are preserved and give to the project its first concept.

As a consequence of these division into two groups of houses, a specific attention is given to the preservation of the existing balance between built and unbuilt spaces. Today, the site offers valuable spots of vegetation and openness in this already dense urban tissue. We observed various uses of these unbuilt spaces that enhance the sense of community and are an active part of the Swahili culture. The creation of these two clusters maintains this existing balance and even valorizes it by the addition of new public spaces. All the area could have been covered to reach an expected density but we believe that the qualities of this culture comes equally from the built and the unbuilt spaces. Further, in comparison with the dense historical city centre, Stone Town, Ng’ambo, as a part of its identity, possesses its own dense urban system that has to be enriched.

The encounter of the two Michenzani blocks, creating an entrance door to the district, frames the eyes of the walkers directly to our site. As a powerful visual and conceptual perspective, it offers to our site a strategic visibility from one of the busiest road junctions of the city. Our architectural intervention leads to preserve a constant connection with the existing vernacular tissue, our own way to talk about history, and especially the Kisimamajongoo Sport Club House, an emblematic association strong representative of the past of the district. To achieve this, a game between built and unbuilt is created by the overlapping of different architectural layers and offers temporarily a glimpse of what happens in the next layer to the walkers. The same reading can be found around Ng’ambo and Stone Town.
As we want to preserve the front line of the vernacular tissue, we created two guiding grids. One related to Michenzani block 7 and the other one referring to the existing houses of our project area. By setting these two grids, we defined the main lines of the project. Like this, an essential step is achieved. Keeping the actual envelopes of the houses but finding in the same time modularity and rationalization for the construction process (cost of construction, homogeneity and flexibility for future transformation) allow us to define a basis for the structural frame (square 5X5).

Each grid makes a different dialogue with the existing urban fabric and emphasizes the existing surrounding. As a basis to our design, the grid will progressively disappear and be smoothed to progressively encounter the current non-existing grid. Dividing the project according a grid can be also related to the system of redistribution of lands to the inhabitants that took place after the revolution and the subdivision of the entire island under a grid.
Another step forward is the inspiration from the typical Arabic inner patio in each of the two clusters, not only as a reference to the Stone Town architecture, but also as an architectural tool to bring the qualities of natural light and ventilation to all the flats.

As for the visual impact of our project we decided to design no more than 4 stories located in the crossroad and progressively reach the 2 stories.

Key elements of the design: flexibility, accessibility, affordability, social inclusion, residents participation and sustainability.

- Include in the design commercial, community and public activities and not only residential.
- Develop multistory buildings with no more than 4 stories.
- Transition of the existing social patterns and interactions of the ground floor to all the floors.
- Introduce share spaces (common kitchen, common washing rooms etc.)
- Offer access to open spaces to all the residences and introduce new functions for semi-public spaces on the roofs.
- Permeability on the ground floor (public / semi-public / community spaces)
- Explore and propose the concept of «unfinished houses». Meaning to give the opportunity and choice to the residents to complete their residences according to their needs and wishes.
- Design involving the residents in the decision making process as much as possible.
- Implement energy efficiency criteria and bioclimatic design techniques.
- Use of local available materials and local knowledge of construction as much as possible.
VI. DESIGN

B. DESIGN PROPOSAL

Program
Drawings
Three-dimensional renderings
Details
Models
CHAPTER VI: DESIGN  /  B: DESIGN PROPOSAL  /  Program

BLOCK 1
GROUND FLOOR
67.5 m² dwelling
21.1 m² courtyard
23.7 m² shop

FIRST FLOOR
78.5 m² dwelling

ROOF
83 m² terrace

BLOCK 2
SEMI-UNDERGROUND FLOOR
122 m² public playground

GROUND FLOOR
16.4 m² shop

FIRST FLOOR
41.7 m² dwelling
41.8 m² office

SECOND FLOOR
41.7 m² dwelling
44.8 m² office

ROOF
32.3 m² for technical purpose

BLOCK 3
GROUND FLOOR
75.7 m² dwelling
34.4 community space

FIRST FLOOR
37.7 m² dwelling
64.6 m² dwelling

SECOND FLOOR
43.3 m² dwelling
58.1 m² dwelling

ROOF
122.7 m² terrace

BLOCK 4
GROUND FLOOR
41.2 m² public laundry
18.9 m² shop

FIRST FLOOR
30.8 m² public laundry
11.8 m² shop

SECOND FLOOR
58.1 m² dwelling

ROOF
69.6 m² terrace

BLOCK 5
GROUND FLOOR
81.9 m² dwelling
23.7 m² shop x 3

FIRST FLOOR
54.9 m² dwelling
62.1 m² dwelling

SECOND FLOOR
51.6 m² dwelling
54.6 m² dwelling

THIRD FLOOR
57.5 m² dwelling
59.6 m² dwelling

ROOF
146.3 m² terrace
Skyline
As a response of the direct surroundings, the height of each part of the two clusters varies according to the existing tissue. The highest point (6 storeys) is located in the angle to face directly the highest five storeys buildings, except Michenzani blocks, of the street. Progressively, the height diminishes to reach the lowest level of two storeys houses. In this way, a massive emphasis is given to the sharp angle of the site when in the same time the project progressively disappear into the vegetation and reach the level of the next door houses. The quality of light is preserved and the reading of the project through its different layers is possible.
Public, Semi-Public, Private and Semi-Private layers

The project has to be seen as the overlapping of different functions and status beginning from the outside as public space to reach the inside with the private space. After the analysis of the district and the observation of the complex relation between the inside and the outside spaces, we consider as a valuable quality and a strong identity the absence of clear frontier between the indoor and the outdoor.

This overlapping is translated through our project by the creation of different steps offering to the residents social interactions before reaching their own houses. Each circulation along the facade of the buildings are considered as an opportunity to enhance the sense of community.

To be able to translate this conceptual ideas into real architectural answers, we, as architects, had to change the usual designing process by thinking first the outside and then to the inside space. By this way, the inside spaces became the remainings of the outside spaces before reversing the process and going from the inside to the outside.
Circulation

The current urban tissue of Ng’ambo is characterized by a network of small detached Swahili houses. The labyrinthine circulation created by it let the walker free of his movement. This flexibility or freedom of locomotion can be found in our project by the creation of a phenomenically complex system of stairs and corridors. By projecting these circulations in the edge of each building, they become the first visible layers of the volume, the one identified as public. Each circulation is a prolongation of the street and can be perceived as a vertical promenade. This architectural gesture intend to transfer the qualities that you can find on the ground floor into the upper levels.

Yet, inherited from our analysis, a specific attention is given to preserve the individuality of each dwelling by offering more singular access to the flats emphasizing also by the various differences of shapes visible in the facade.
Semi-public thresholds

The junction between public and private spaces is bringing in each level by the conception of extended thresholds. Each of them will be discussed with the inhabitants in order to reflect as much as possible their will. Composed until now by a line of baraza and plantation, they contribute to the animation of the facade. They are not only a conceptual tool but are also thought as a technical tool to refresh the air and ventilate the inside spaces. Offering a pleasant resting spot and meeting place under the shadow of the buildings, the public interaction doesn’t remain anymore the privilege of the ground floor.

In combination with the public circulation, the current qualities of the district are brought into architectural objects.

Natural ventilation and cooling principle
Rainwater collection and drainage

All around the building, a specific path is created on the roof to collect rainwater and stock it for the needs of the small gardens. The principle can be seen as a waterway allowing the rainwater to circulate all around the buildings. Designed also as a pedagogical tool, it underlines the necessity of preserving the rainwater as a free access to water and give a practical tool for the inhabitants to make functioning the gardens on the roof. In each angle, a column is created to evacuate the rain water up to the ground and allows us to play on the ground floor by creating some visible water path through the vegetation.
Public and community spaces

The two separated clusters encounter in the central public space. All around several public spaces are created: a community center, a common laundry or a semi underground playground for children. Considered as a new architectural figure in the city, this space offers a shelter for the numerous children of the area where they can find elementary games to spend their spare time and give their mama a rest. In a more symbolic way, after having observed the oldest swahili houses under the zero level of the ground, digging under the ground allows us to find the original geographical level and link the past with the present.
Dialogue with the surroundings

Pathway in between the new project and the existing houses. As a guideline to reach the public core of the project, it serves as barazza or wall depending on the surroundings. Created with the remained debris of the demolished houses, it reminds the existing network of narrow street spreaded all around the district.
An intentional decision for this stage of the project is to leave the design of the interior of the dwellings unfinished. This radical concept expresses our wish to let the inhabitants appropriate as they wish to see the building and recreate by this way the feeling to be “home”. The openings represent the encounter between the outside and inside. In this culture where openings become mysterious by the addition of several layers or ornamentation in order to see without being seen, the design of the facade must be the result of the interior design. Two scenarios are under consideration. The first will be to create an index of openings where the inhabitants will be welcome to choose the more suitable answer according to them. In combination with a series of workshops, that will guide the design to its complete form.

And more radically, the second scenario is to let the facade in its unfinished state. However, it sets some guidelines to reach a future harmony. Free to fill the empty frames as they want, the project flexible for the wishes of the future generation or alternative tenants.

Already the design has taken under consideration the possibility to evolve in a certain degree such as the subdivision or extension of each flat.
Proposition for dwelling based on interviews and workshops with the actual resident.

The house has originally two floors. Nevertheless, the concept of the interior design includes enough flexibility to separate each floors and give the required independency for each part. That was the demand of the owner that wanted the possibility to divide the house according the evolution of his family. The design includes also the preservation of Swahili way of life. The religion cannot be forgotten when it comes to interior architecture. A specific attention is given to avoid any perspective on the kitchen space as well as the back of the flat.
CHAPTER VI: DESIGN

B: DESIGN PROPOSAL

Models / Existing situation 1:500
CHAPTER VI: DESIGN /
B. DESIGN PROPOSAL /
Models: Conceptual model, volumes and circulation 1:200


Cynthia C. Davidson, Architecture Beyond Architecture: Creativity and Social Transformations in Islamic Cultures, The 1995 Aga Khan Award for Architecture.


Paper Gyorgyi Dorot, Determining the Indian Diaspora, Empirical explorations and theoretical assumptions.


Article: Besim S. Hakim, Generative processes for revitalising historic towns, heritage districts, Albuquerque, New Mexico, USA.

Academic project: Bert Verster (architect), The role of inclusionary housing policy in transforming South African cities, University of Pretoria.

Academic project: Sharen L.A. Auma, Integrating community participation for urban redevelopment planning in zanzibar town, University of Twente, The Netherlands, March 2012.

Academic project: Onaschle, Ritsert Joop, "Das Dorf Bauen für Orangefarm e.V." in Zanzibar, Shaping the Change: XIII FIG Congress Munich, German, October 8-13 2006.

Academic project: Shaneen M. Alaka, Integrating community participation for urban redevelopment planning in zanzibar town, University of Twente, The Netherlands, March 2012.


Alet Verster, 20 October 2013, [www.massdesigngroup.org]


Academic project: Shareen L.A. Auma, Integrating community participation for urban redevelopment planning in zanzibar town, University of Twente, The Netherlands, March 2012.


Academic project: Shaneen M. Alaka, Integrating community participation for urban redevelopment planning in zanzibar town, University of Twente, The Netherlands, March 2012.


Salim Sulaiman, 20 October 2013, [www.tamassociati.org]

Academic project: Shareen L.A. Auma, Integrating community participation for urban redevelopment planning in zanzibar town, University of Twente, The Netherlands, March 2012.

Historic evolution of the triangle
The urban development of our study district. In order to have a visual reference, we kept in every step the today’s urban plan (2014) in color and a bigger part surrounding as a reference in black. On top of each one of the steps we discovered all the plans that we discovered during our research in the official archives.*

On the left page:
- 1846: Guillain
- 1900s: German map
- 1901: Colonial survey
- 1923: Lanchester master plan
- 1927: Colonial survey
- 1928: Land control [Laura Fair]
- 1945: Chang Kequan master plan
- 1969: Scholz M
- 1982: Chanzwani New Town
- 2014: DoURP Survey

On the right side:
- Implied diagramms from Antoni Folkers “Genesis of KKiMi Triangle”.
- [Diagram showing urban development phases]

*This work was conducted in collaboration with the architect Antoni Folkers (AAMaters)
VII APPENDICES

3. INTERVIEWS

story builders should add more rooms, cause of not enough rooms. The multi- nine children living in this house and three rooms, it is not enough. I have should put at least four rooms, at least big, at least the coming multistories isfy yourself because our family is you get only two rooms, you can't sat- (, but for poor people Answer:

few words? Michenzani?

I use most of the time farming, Kianga, and rabbits.

for domesticating animals like chickens

house has no garden, the open space is the builders of multistory houses, my I ask you to take this note (water) to important, it should reach up the blocks.

pleasure.

tistory houses are good with plenty of

A:

Question: Describe this area in a

Occupation: farmer but retired po-

Age:

Name:

Q: Why kisimamajongoo?

A:

What to be preserved for multistories

What are the problems with this area?

A:

The difference between here and multi-

house?

A:

Q: Where do you go in the evenings

or if you want to meet people in the

neighborhood?

A:

Q: What do you imagine the future

of this area will be?

Q:

A:

Q:

What is the difference between life

in a multistory building and a

ground level?

A:

Q: What do you think about multi-

story buildings? Would you live in

one?

A:

Concerning multistory buildings, I cant image anything, if I am here, I would like to live in multistory house but should be built in the styles we can for examples, to consider number of rooms, up flats should consider the ability/age of the people, I would prom- pose to have elders living in the ground floors, may be even first floor, and young to up flats. From my heart I would like if there is master plan, the street should be constructed like other streets in other areas/countries. Places for kids to play, I went to Mozambique, I liked its plan because of the way it was planned. That street is Nampula, Misibwana, even if they are now old you can see main roads with trees besides, there are spaces for children to play."

Q: What is the future of this area?

Q: If multistory building is built

would you like a baraza in the area?

A: It depends upon the design of the

street, you can have a street then put space for kids to play, leisure spaces. Therefore, there could be built in the styles we can for examples, to consider number of rooms, up flats should consider the ability/age of the people, I would prom- pose to have elders living in the ground floors, may be even first floor, and young to up flats. From my heart I would like if there is master plan, the street should be constructed like other streets in other areas/countries. Places for kids to play, I went to Mozambique, I liked its plan because of the way it was planned. That street is Nampula, Misibwana, even if they are now old you can see main roads with trees besides, there are spaces for children to play."

Q: What do you like about this area?

A: "What makes me happy with this street is bought by someone even to-

here to Dar es Salaam, if happen the
time, but I am on the way to move from

"If you come during evening it becomes different from morning, many people sit here, watching TV, football, eating urojo (street food gathering) to have talks."
Name: Saada Suleimaan
Age: 40 years, born in Kiswandi
Occupation: petty trader, living 19 years in Kismamajongo

Question: Would you like to stay in this area or move elsewhere?
Answer: “I think I wish to stay at this place. I am not planning to go anywhere else perhaps only looking for a job.”

Q: Do you know what was in this space before this building was here?
A: “From the story I heard from the people there was a house here. I don’t remember it exactly how it was but there was, so people deserted it and recon-structed this and our main concern here is water; with electricity we don’t have any problem.”

Q: Do you like this area?
A: “We are living in good neighbor-hood here, we understand each other; we give each other liberty but we are supporting each other in a good way. Like my house, our baraza is inside the house, we and our guests are using it especially when are at kitchen place, we sit down, but we mostly use baraza. They come from town, from far so as to sit in that baraza. They come to get stories.”

Q: What do you think about multi-story buildings?
A: “It is now about 30 years+, may be 32 up to 35.”

Q: Do you mostly use baraza?
A: “Baraza at the front and at the back.”

Q: What about your house?
A: “Yes, like this (interview was done on his next door baraza). Yes we mostly sit here.”

Q: Do you use the baraza of your neighbor?
A: “That is most, many times, all people here have the habit of staying in that baraza (baraza of neighbour). People come from town, from far so as to sit in that baraza. They come to get stories.”

Name: Suleiman Nassor Mansour
Age: 63 years, born in Mwera
Occupation: farmer

Question: With whom do you live this house?
Answer: “I am with my child and my child is the one who owns this house, he lives in Shamba village. He is a son of my sister, a son, because, for all years I have been living here, I brought him up when he was young, he is now married but he lives in Shamba. I live here.”

Q: Did he inherit this house?
A: “Yes, from his father.”

Q: Where do your brothers and sisters live?
A: “My main garden is Asumin, I am doing most of our chores there. It was, so people aborted it and recon-structed this house. In early times I don’t understand how the house was, but the owner bought it.”

Q: Aah, that man bought the house, when he died his son inherited, the child of your sister?
A: “He lived here earlier, then left the house, his leaving made me live here alone.”

Q: Is this the space in this house enough? How many rooms you have?
A: “Almost.”

Q: For how long have you been in this house?
A: “It is now about 30 years+, may be 32 up to 35.”

Q: Why did you do renovations and changes?
A: “Yes, I have. The house got collapsed, it was mud house. I put blocks, but also it was of tin roof, now I put iron sheets.”

Q: What do you think about multi-story buildings?
A: “Yes, He inherited the house from the one who constructed this house in early times I don’t understand how the house was, but the owner bought it.”

Q: The one who constructed the house is the one whom your son in-herited the house from?
A: “Yes, He inherited the house from the one who constructed this house. In early times I don’t understand how the house was, but the owner bought it.”

Q: Do you remember when was this house constructed?
A: “I can’t remember, many dates, very big. I heard from elders that this house is very old.”

Q: What about water and electricity?
A: “Electricity is ok but water no, no wa-ter in this house.”

Q: Where do you fetch water?
A: “These wells, we get water from wells, loooh. But many years we have no water in the house.”

Q: Since you stayed in this house, have you ever renovated this house? What kind of renovation?
A: “Yes, I have. The house got collapsed, it was mud house. I put blocks, but also it was of tin roof, now I put iron sheets.”

Q: Why did you do renovations and when?
A: “Because it was in poor condition, it got collapsed sometimes. Many years back, yes about ten years, maybe twenty, probably, or 30 plus maybe... Because I didn’t settle until we completed the ren-o-vations. We have constructed inside wells.”

Q: Do you remember the boundar-ies of land for your house?
A: “Yes, it is there... no more space.”

Q: In these areas like here, or the other place of this street, do people gather for social events e.g. meetings, or other events?
A: “People in this street have no such tradition, may be most of the time stay in the baraza like this, we have sit, that is all, but most of the times everybody has his/her own life, even sometimes, when event happens, everybody carries his/her own burden.”

Q: Now how do you use these open spaces? Let’s say like the houses behind this house, you can find big open space, which is not used, or it is used for what purposes?
A: “They are used to serve street events, we set down, but we mostly use baraza or sometimes somebody stay inside the house only. This space is like a road”

Q: For going and returning?
A: “Yes, no big space, is only small space as you can see here and the house the same.”

Q: Does your house have baraza?
A: “Baraza at the front and at the back.”

Q: Do you mostly use baraza?
A: “Yes, like this (interview was done on his next door baraza). Yes we mostly sit here.”

Q: Do you use the baraza of your neighbor?
A: “That is most, many times, all peo-ple here have the habit of staying in that baraza (baraza of neighbour). People come from town, from far so as to sit in that baraza. They come to get stories.”

Occupation: farmer

Q: Do you like to stay in this area or move elsewhere?
Answer: “I think I wish to stay at this place. I am not planning to go anywhere else perhaps only looking for a job.”

Q: Do you remember the boundar-ies of land for your house?
A: “Yes, it is there... no more space.”

Q: In these areas like here, or the other place of this street, do people gather for social events e.g. meetings, or other events?
A: “People in this street have no such tradition, may be most of the time stay in the baraza like this, we have sit, that is all, but most of the times everybody has his/her own life, even sometimes, when event happens, everybody carries his/her own burden.”
Q: Therefore what is your advice concerning multi-story house and baraza?
A: "There should be space for recreation."

Q: Above the multi-story house or?
A: No, between houses like this and this. Many people in the street, our space to sit for stories and talk should be there, in the space that will be wide, because if the street is built, the street will be wide and extend, big space will be obtained, open space should be there but not dirty/carelessly managed, they should build benches, in the evening people go and have talk in their street.

Q: Is there a garden in your house?
A: "No, I have no garden, no space for garden, no."

Q: But in the evening, where do you sit or go so as to meet your friends?
A: "There in the baraza, that one."

Q: Have you heard every story concerning baraza that you use, may be when it started, how it evolved, year?
A: "Since early times in this street our forefather of about 30 to 36 years old that we now had in that time, when they were 15 or 16 years old, used to meet at Minazi Mwanga, but this is their place, now during evening, they stay in their baraza in their streets, they don't go far, that's why even nowadays the tendency exists, our parents, we and our young children have such tendency of life, that baraza, was used by elders when we were young children. We used to meet and have a talk in the neighboring baraza, now we have moved ahead to elders baraza, age has gone we are now elders, but baraza are the same since ancient times."

Q: In which areas in this street social events like taarab, dance, storytell-
ing are performed?
A: "Aaah, nowhere."

Q: But very famous places for cook-
ing maybe?
A: "Food for selling, selling?"

Q: No places for selling foods are in the kasika, they are there in the kasika, it is a nowadays habit, business, foods are cooked like chips, but in the house there are no such business."

Q: If it happens to that street to be modified very much, what thing do you think to be left untouched with such changes? Maybe houses or trees or cemeteries/tombs that are very important to this society?
A: "No this street, from Kiswani up to main road no."

Q: And aren't there any house of his-
torial significance in this street?

Q: What do you like in this street?
A: "This street is safe, sure, safe, it is a very good one."

Q: Now for example, If ask you to describe this street using one word, what can you say?
A: "My grandaughter this street is safe and peace."

Q: Do you think there is difference between Kisimamajongoo and Stone Town?
A: Its difference is its street plan (architecture). Stone Town has no plan, houses were built carelessly, they bring hotness, very hot in the street, they create fear during night, its construction was not planned.

Q: How about our streets here?
A: "These streets are open, if they are to be built in plan, therefore, they will re-
semble to other modern streets, I won't create fear like in Stone Town."

Q: Does this street have famous cook, taarab singer, storyteller, are they in this street? Maybe you will find a person being mentioned because he is great talker, or may be a famous cook or good henna painter?
A: "In fact I have no idea about that."

Q: What image do you get of the fu-
ture of the street?
A: "Yes, the street will be good, if there will be a good plan, it will be great."

Q: Which tradition unites you all in the street? Something that makes you have good cooperation in the street, if good, it is good for all of you?
A: "Eehe yes, we have such kind of tradition."

Q: And isn't there any clubs, sports, entertainment or maskani/ sitting point?
A: "No but, maskani meaning baraza for story and talking are there."

Q: Where do children go during eve-
nings?
A: "Young children do not have place to play, they just make decision where to play, tomorrow here, the other day they play to main road and we chase them away from the main road or they play at the back of the house. We let them play, if they start their disturbance we also chase them away, they have no specific place for playing.

Q: And there are space for women to do their handicrafts like weav-
ing and are there any such kind of crafts in Kisimamajongoo?
A: "In ancient times crafts were there and formed part of the business, but not officially they just make small units but never had direct investment, but we have hair designers and weavers, good henna painters."

Q: And are there specific places for men to meet?
A: "To do what men?" -They meet, talk and do their activities within the bars. But yes, for example we meet in our baraza there, then there are young who move in Karume's house, again there are younger ones in the other baraza over there."

Q: Now what are your ideas behind multi-storyst houses?
A: "Think it is good idea, probably it will do away with bad concept that my neighbor has good multi-storyst house which is good and clean but I live in ground house. Sometimes, it makes us feel bad."

Q: But if they are there, do you think they help to boost the livelihood of its members?
A: "Aaahh. No, I can't understand, because I can't concentrate in some is-
sues."
Q: How many flats should a block have?
A: "About three flats, a house looks very good. Three stories are enough, then 3
stories make people, even elders and sick, able to live and climb up / walk."

Q: Do you think there is a difference in life between multistory and ground
houses?
A: "Do you know, ground and multistory houses, if you look attentively, ground
houses are very much comfortable, it has its authentic beauty, because if
you come from your travel, you enter house, you relax, if you are sick, it is
easy to take sick outside, carry him/her, even disabilities is easy to carry him/her
outside, therefore, ground houses have advantages."

Q: For how long have you been here?
A: "Almost 40 or 38 years."

Name: Naissor Bausi Naas
Age: 58 years, born in Mwembela-
du hospital
Occupation: farmer, retired military
force

Question: Why this area is called Kisimamajongoo?
Answer: "Kisimamajongoo because
that name is difficult to say, but many
say that there was a well in this area of
Kisimamajongoo with many milli-
pedes, in that days, almost all the ar-
eas were bushes, only Darajani was a
street."

Q: What do you like about this street?
A: "What I like in this street is peace, no
chaos, noise, disco music during the
night, also no disco rooms / clubs in this
area."

Q: What's the difference between life in a multistory building and a
ground level?
A: "If you stay in the balcony in multisto-
ries you get fresh air but they should be
uniform for the whole street, the same
level."

Name: Mustafa Ali
Age: 40 years old
Occupation: electricity engineer at the
KKM boat (marine guard)

Question: Tell us a little bit about yourself.
Answer: "My name is Mustafa Ali. I am a
Technician, I am staying at Jangombe, other
side of town (Kigamboni). I am 40
ground level?"

Q: What do you think about multi-
story buildings? Would you live in
one?
A: If multistories are constructed, they
should be of two flats, which can hold
even four to six families. Each apart-
ment should be well constructed with all
necessities. I will be ready to live there if
still I am alive when the multistories are
constructed. Many people have moved
away from Mchizi, many elders can't go
the block. Every day, there was a man who every one step has to
stop for awhile, it is better if lift is con-
dered during construction."

Q: Why do you think people keep
fences at their house?
A: "For security or safety."

Q: Do you mean it is not safe if you
don't have fence?
A: "Yes, it is. To be honest, when you
fence your house, people are respecting
you and you live very comfortably with
trouble makers."

Q: What do you think about multi-
story buildings? How many levels
should they have?
A: "If the house is well constructed, it will
be very good. It will be good if the multi-
story to have 2 stories."

Q: What is the difference between
life here and Stone Town?
A: "The difference between Kisimama-
ajongoo and Stone Town is its buildings.
Because those from stone town are not
houses, just very big, big houses,
and it is 6 years to be there. My parents
house once I will be given a new house.
The house has kitchen, toilet, 2 rooms
and it is 6 years to be there. My parents
also live in Gongoni. No idea of when
the house was constructed. Multistory
house does not need baraza."

Q: Do you have water and electricity
in your house?
A: "We fetch water from the nearby well
which water is salty. The house has
electricity."

Q: Where do you go if you want to
meet people in the neighborhood?
A: "It's a space for women to meet for
different activities. The house has two
barazas but I don't go to the neighbors'
home."

Q: In case of change, what do you
think it should be preserved?
A: "Karume house to be maintained
and I have no any idea about history of
the place."

Name: Mustafa Ali
Age: 40 years old
Occupation: electricity engineer at the
KKM boat (marine guard)

Question: Tell us a little bit about yourself.
Answer: "My name is Leila 31 years of
age, born in Gongoni, house wife I live
with her husband and my children. The
house was constructed by the family
members of my husband."

Q: What do you think about multi-
story buildings? Would you live in
one?
A: "I am ready to move to multistory
house once I will be given a new house.
My house has kitchen, toilet, 2 rooms
and it is 6 years to be there. My parents
also live in Gongoni. No idea of when
the house was constructed. Multistory
house does not need baraza."

Q: What are there any singers here?
A: "There was one daughter but she
moved. The henna painters are called
‘Yaaronba wa Dubai’ (Arabs from Dubai)
and the cooks of pilau (Arabs from Dubai)"
Name: Salim Issa  Age: -  Occupation: -  
**Question:** What is your opinion about multistory buildings?  **Answer:** No water in the house, we get public water and from neighbors.  

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Name: Subeir Bin Subeir  Age: 35 years old  Occupation: President's Office  
**Question:** Who is living in this house?  **Answer:** My father and his family.  
**Q:** How many generations have lived here?  **A:** I don't know because we bought it.  
**Q:** Is there a plan to build multistory buildings, are you ready for this?  **A:** Yes, I agree but my doubt is if there is enough space to build the multistory houses.  
**Q:** How many years have you been here?  **A:** About 20 years.  
**Q:** Do you have relatives live nearby?  **A:** Yes.  
**Q:** Do you know when this building was built?  **A:** No, I don't know.  
**Q:** Do you understand the boundaries and open space?  **A:** I know its boundaries and little open space.  
**Q:** Do you use baraza of your neighborhood for sitting?  **A:** Yes.  
**Q:** Does your house have baraza?  **A:** Yes.  
**Q:** Do you think their business boosts their economic activities?  **A:** To some extent, they help.  
**Q:** Do you teach your children such knowledge?  **A:** Yes.  
**Q:** What would you like your house to have more?  **A:** I like the house to have garden.  
**Q:** Do you like this town?  **A:** Yes, very much.  
**Q:** Is there any special space separately for women and men?  **A:** No.  
**Q:** What do you think your house should be?  **A:** It should be better to have three stories and open space.  

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Name: Fatma Omar  Age: 75 years old, born in Membeladu  Occupation: Housewife  
**Question:** Do you remember how many generations have lived here?  **Answer:** I can't remember.  
**Q:** What do you think if the town is built in multistory buildings?  **A:** It's a good idea, but the number of residents should be considered to fit our extended family and not like Mchizanzu.  
**Q:** Are there women who are entrepreneurs?  **A:** Yes, there are some, who sell uraga.  
**Q:** Do you use the baraza for our social meeting?  **A:** I construct it.  
**Q:** If you are asked to move in multistory houses, are you ready?  **A:** We are ready, after having discussed and agreed each other.  
**Q:** Does the house has enough space?  **A:** Yes.  
**Q:** For how long have you been here?  **A:** More than 30 years.  
**Q:** Do you have relatives living close to this street?  **A:** No.  
**Q:** Do you remember who built this house?  **A:** No.  
**Q:** Does the house have water?  **A:** No water in the house, we get public water and from neighbors.  
**Q:** Electricity?  **A:** There is.  
**Q:** Have ever done any repair in this house?  **A:** Yes, any time when the house gets problem.  
**Q:** Is there any famous people in the area?  **A:** There was one lady called Bmkubwiza, a madrasa teacher, she is already dead Bel Zannah and Bel Faulia are her no painter.  

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Names: Fezima Omar  Age: -  Occupation: -  
**Question:** What do you imagine the future of this neighborhood will be?  **Answer:** I don't go anywhere.  

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Q: What do you imagine the future of this area will be?  
**Answer:** Another thing which give us doubt is about a neighborhood, we wish to stay in this neighborhood even after the construction of the multistory building, you know what? We have been living in this neighborhood for years, we are living in a very good way, we will treat each other like relatives or even more than how we treat our own relatives, we are together for hardships and happiness, so if the programme will disturb our neighborhood that will be too much, when we replace our good neighbor with one who is not understandable, perhaps he is a drunker, thief, poor in terms of manner, it is a very bad temptation to us, so we are begging you to consider and appreciate our neighborhood if possible give us a chance to choose whom we want to live with, because some people are unbearable to live with.  

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Q: If we are planning to build a multistory building, you will be happy?  
**A:** Yes.  
**Q:** Another thing which give us doubt is about a neighborhood, we wish to stay in this neighborhood even after the construction of the multistory building, you know what? We have been living in this neighborhood for years, we are looking for drainage elsewhere, it will be crazy after we passed away we will not forget to build ufuo drainage, it should be also available.
Q: Do you know any history of this area?
A: "No, I don't know."

Q: Are there cultural activities in this area?
A: "Yes, there is a cultural group called Kisimamajongoo."

Q: Why is this area called Kisimamajongoo?
A: "That space is there and is called Red C that is used for different activities for Michenzani people."

Q: What image do you have if the building/structure is constructed, the street will completely change, so do you think there is a need to preserve some items?
A: "Yes, NDI house, Police station."

Q: What is your opinion if multistory houses are constructed in this area?
A: "The area will be good and very attractive and even people's economy will improve."

Q: What image do you have if the area is built multistory houses?
A: "The area will be good but our worry is our house has seven rooms, so are we going to get the house of the same number of rooms?"

Q: How many years have you been living in this area?
A: "It's about 20 years."

Q: Does the house have enough space?
A: "No."

Q: Do you have relatives live near this area?
A: "No."

Q: Did you construct the house for yourself?
A: "Yes."

Q: Are you ready to live in multistory houses?
A: "Yes, I am ready."

Q: What are the differences between those lining in Michenzani and ground floor houses?
A: "In ground floor houses there is good cooperation and support and help are very much pronounced. In Michenzani the cooperation is very low, minimal."

Q: Are there women in entrepreneurship?
A: "Yes."

Q: What are the differences in culture and environment between here and Stone Town?
A: "Yes, in Stone Town, houses are big, multistory and well planned, commer- cial activities are done very well and that's why tourists go and stay there and not here."

Culturally, cooperation in Kisimamajo- gongo is much pronounced than in Stone Town, every body carry's his own burden in Stone Town, no help."

Q: Are there any problems in this area?
A: "Very big problem is water, there is no water."

Q: Do you like this area?
A: "Very much because we have stayed for a long time."

Q: Are spaces for men only and women only?
A: "Yes, women stay in private baraza but can be seen, and men also in open baraza."

Q: What are the differences in cultural issues?
A: "Yes, ours and even the neighbors'."

Q: Are women in entrepreneurship?
A: "Yes, hair makers, women in saloon, barazas, cooks and henna painters."

Q: Do you use your neighbor's baraza for our meeting?
A: "Yes."

Q: How many years have you been living here?
A: "It's about 20 years."

Q: And how about the electricity?
A: "There isn't electricity."

Q: Since the building was built, have you done any change?
A: "Not yet."

Q: Is there any open space for cultural issues?
A: "There is no space but we usually use baraza for our meeting."

Q: Do you use your neighbor's baraza for sitting?
A: "Yes, also we use for selling, for our business."

Q: If a multistory house is constructed, will you be ready to move to live there?
A: "Yes."

Q: If you think their income help their families?
A: "Yes."

Q: Are there cultural activities in this town?
A: "Yes, there is a lady called Fauzia who is painter."

Q: Is there any cultural activity in the area?
A: "Yes."
Q: What items do you think should be included in the area during multistory house construction?
A: “It depends upon the needs of the person, e.g. some shops, hospital, open spaces, big mosques.”

Q: Is there any difference of income and culture between the people who live in ground floor and in story building?
A: “For the question of hygiene people live in story house are very dirty they have no good plan for their waste.”

Q: What image do you get if the area is built in multistory houses?
A: “I think it will be very good and comfortable one, if the construction put into consideration the needs of the people in the area.”

Q: What needs do you think are to be considered?
A: “Number of rooms for extended families, open spaces, madrasa for children and dumping areas and water accessibility.”

Q: How many rooms do you think are appropriate for you?
A: “At least 6 bedrooms.”

Q: Will you be ready to move to multistory house once they are ready?
A: “Yes, with my family.”

Q: Is there any open space for social issues?
A: “There is no space, but we usually use baraza for our social meetings.”

Q: Do you use your neighbor baraza for sitting?
A: “Yes.”

Q: If a multistory house is built for you, do you still need baraza?
A: “Yes.”

Q: Does your house have garden?
A: “No.”

Q: Where do you go in the evening?
A: “I stay home.”

Q: Do you remember any history of this town?
A: “I don’t know because I bought it.”

Q: Is there any open space for social issues?
A: “There is no space, but we usually use baraza for our social meetings.”

Q: Do you use your neighbor baraza for sitting?
A: “Yes.”

Q: If a multistory house is built for you, do you still need baraza?
A: “Yes.”

Q: Does your house have garden?
A: “No.”

Q: Where do you go in the evening?
A: “I stay home.”

Q: Do you remember any history of this town?
A: “I don’t know because I bought it.”

Q: Is there any difference between Ng’amo and Stone Town?
A: “The only differences are that the people of Ng’amo live very friendly, and wear nice dresses.”

Q: What picture do you get if the area is built in multistory houses?
A: “It’s a good idea, but I have doubt after finishing the construction; that no compensations of our houses will be made.”

Q: Are there women who engage in economic activities in this area?
A: “Yes, there are many but doing their activities at home.”

Q: Where are your customers come from?
A: “Especially, my neighbors.”

Q: Do you think that business help you to upkeep your family?
A: “No, I just do it as a hobby.”

Q: Do you take any initiatives to teach your children such knowledge?
A: “Yes.”

Q: What kind of sports do children here play?
A: “No, they use to go Madrasa and School.”

Q: Is there any special space separately for women?
A: “No.”

Q: How many flats do you think the house should have?
A: “It should be better to have one building for one family only.”

Q: Is there any difference in terms of living between the people live in the ground floor and in a story house?
A: “There is no much difference, but I prefer to live in ground floor especially for my age.”

Name: Asha Nassor
Age: 80 years old, born in Pemba
Occupation: Entrepreneur

Question: Who are living in this house?
Answer: “I live with my family.”

Q: How many generations have lived here?
A: “I don’t know because I bought it.”

Q: Does the building have enough space?
A: “Yes, it has three bedrooms.”

Q: For how long have you been here?
A: “It’s about 40 years.”

Q: Do you have relatives living near this area?
A: “No.”

Q: Does the house have tab water?
A: “No, it is about seven years without water, I get it from my neighbor which is salty.”

Q: And electricity?
A: “There is electricity.”

Q: How many generations have lived here?
A: “I don’t know because I bought it.”

Q: Is there any cultural activity in this area?
A: “Yes, we usually go to Madrasa.”

Q: If the town is to built multistory houses, what things do you think should be maintained?
A: “The house called NDO.”

Q: Do you know why the area is called Kismajongoo?
A: “I don’t know.”

Q: Do you like this town?
A: “Yes, very much.”

Q: Is there any problem?
A: “No.”
Ng’ambo: tuitakayo! visioning event discussions.

During the visioning event there was a public discussion presenting the future ideas of the planning authorities to the residents of Kisimamajongoo. This discussion had high attendance from all around the area and several people expressed their opinion but also their doubts and questions. Here are some of the recorded dialogue, translated from Swahili.

Hassan (resident of Kisimamajongoo): “My name is Mr Hassan, it is very unfortunate that I come late to the meeting, but I have a few questions to ask.”

Saada (member of HUL team): “Ok, go on.”

Hassan: “Like my house, it is depended by almost all my family members, like my grandparents, brothers and our children. I don’t know how the things will be?”

Saada: “I think it is not big deal, when the right time come you will be asked to speak with investors, don’t hide anything from them and please do not accept any of their terms until you know exactly how your demands will be fulfilled.”

Hassan: “Another concern is about us, small traders (enterprises) whom we depend our income from small store in front of my house. Like my wife she is cooking and selling snacks, but I assume if the building plan is new, even the kitchen setup will be different. I am not sure if she will be allowed to use firewood any longer for cooking her items, I assume she will be subject to use gas or electricity energy for cooking, we are poor. I am not sure if we can afford to do that. Apart from that, we small traders we invested our money and doing small business at our own house, if it happens that the house become demolished and rebuild again, I assume investors will give us money to rent a house somewhere, but do they think how are we going to survive at that time while we are waiting for the multistory to be ready, do they think the possibly of giving us money to survive as well for that transitional period. Another thing is about play ground for children.”

Hamidu Makame (resident of Kisimamajongoo): “My name is Hamidu Makame, my contribution is on children play ground, because humans are different, there are those who feel happy to cause destruction, I am suggesting that in those area we need to have guards to preserve peace and order along the area.

Another important issue is on water supply, we are demanding for good water supply program, we need to have access of water throughout the day. Another important issue is on fire security guard. I recommend to have fire station at the area, and after each multistory we need to have water filling station/well for fire, we used to have them before but due to the poor construction plan here, the wells disappeared, another thing is, to give us feedback for whatever, you able to collect from this excuse, please give us every feedback, please inform us how to stand for our rights, we are not very good with contract issue another concern is about the road, the roads are very narrow, please think on how to improve them.”

Adam (resident of Kisimamajongoo) “How many levels (flat do we have to expect from the multistory building?”

Saada: “No, we don’t have answer for that question for now, it will depend with your answer if you want 3 or more.”

Hafidh: “I am asking you this question because, some people are sick, they are having problem with their legs and some other people are disable, my suggestion is the construction should consider that fact that there are disable people in our community.”

Aisha: “I want to support the other speakers, that in dealing with that issue maybe we need to have lift/elevator to give fair chance even to disable people.”

Ali (resident of Kisimamajongoo) “If I understand well the conversation, this whole exercise seems to give people opportunities to propose what they want for their houses, but there is no purposeful emphasis on alleys and good looking of the town. So what will happen to these issues?”

Adam: “Aaah, do you think that is possible? If we fail to supply water to ground houses, how can we maintain the cost for elevator at a multistory building?”

Saada: “What makes you think that this things are not possible? Believe all the things are possible, lets look a place like Mlandge, which is practicing this program, do they have the same problem that we have here?”

Aisha: “No.”

Saada: “When the place is having a good plan, there are challenges on it but we also expect good things as well.”

Aisha: “Ok, i got it clearly.”
Rachid/25 years old/DJ at the Old Fort/ living at the ground floor of a house in Stone Town//////////

VII APPENDICES / 4. BOARD GAME RESULTS
Rachid/25 years old/DJ at the Old Fort
living at the ground floor of a house in Stone Town

My home has to be simple. I can imagine it close to the beach, with natural and traditional materials. The roof made by leaves of palm trees as you can still find in the villages. I want my house to be surrounded by trees. I will plant some trees to symbolize the entrance, like an alley.

I will have two children, one girl and one boy. I don’t need a lot of space nor a lot of rooms. But I want a room for my mum. It can be used as a guest room if my mum wants to visit my brothers and doesn’t stay in the house. This room has to be close to the room of my son. It’s always like this. The room of the grandmother is always beside the room of the boy.

For the rest, I just need a kitchen, a bathroom and a common living room. I want also to build a separate room where my children can do their homework without any disturbance.

Yes, this is my house, just like this.
Abdul/24 years old/Employee for an NGO/ living on the roof top of a house in Stone Town//////////
Abdul/24 years old/Employee for an NGO
living momentarily on the roof top of a house in Stone Town

"I want a lot of children because I like children. I want a house where they can feel good and they can have a lot of space to play outside.

In my house, there will be three rooms, two for the children and one for the parents. One of the room will be shared by two boys that’s why I put two beds. The other one will be a single room. For the parents, the room is big and has its own bathroom. You are more independant like this.

I made a small kitchen but it has everything, even a proper place to put the garbage and a storage room. And for the living room, I put a lot of couches and a big television. I like watching movies.

There is another bathroom really big where you can take shower and wash your clothes. Outside of my house, in the backyard, you will have also a place to wash your clothes. This is very important. And in this place, you can wash quietly without being watched by your neighbors. And it’s good to have two different places to wash the clothes, one inside, one outside. Otherwise, in front of my house, I will park my car and will plant a lot of trees around the fences delimiting my plot."
Eddie/25 years old/ receptionist in an hotel in Stone Town/ living alone in a flat at the ground floor of Michenzani block
Eddie/25 years old/ receptionist in an hotel in Stone Town/
living alone in a flat at the ground floor of Michenzani block 7

« It’s a small house but a good one. I’m gonna have my plot and I will build a small house with two rooms to begin with, one will be downstairs, the other one upstairs with a balcony. Downstairs, I can have a kitchen and a seating room. All the rooms have to have their own toilets. I plan to have one wife and two children. From the first year until the seventh, my children can share the same room. But because I’m a muslim, if I have a daughter, she will not be allowed to share her room after seven years old. At this moment, I will make one more room upstairs. If I have two sons, they will be able to share one room downstairs. Outside, there will be a lot of trees and I will also plant coconut trees.

I think that’s all.»
Ahmad Ali / 23 years old / Seller at Forodhani market / living in a small village around Stone Town /
Ahmad Ali/ 23 years old/ Seller at Forodhani market/ living in a small village around Stone Town

My plot will be located in the middle of different houses. For my house, I want a big entrance with huge doors. Downstairs, I’m gonna have two living rooms: one is for the master of the house and he will have also one specific room. The other living room will be for the watoto (children). Then, you will have the kitchen, the dining room, toilets and laundry. But sometimes, the Swahili people are cooking outside so you will have an access for outside in case you want to cook outside. And I want some kaba-ti (storage), for shoes, clothes... I like windows, so I want a lot of windows in my house even for the storage. The toilets must be inside the room. I will have just two rooms, one for mama, one for papa. I don’t want a big family. Not ten rooms, sawa (ok)? And I will have an house keeper, to cook and do other stuff so this person has to have a small room.

I don’t like houses that are like a square. That’s why I did this shape. But there is one side where you will have a straight wall in case you want a dog you can build it a small house or if you want to put the tank or a storage for the firewood or even if you want play basket ball with your friends. I need an outdoor space for activities. It looks nicer after.

The kitchen will not have real doors, I just want curtains.

And I want a second entrance, on the back. Because sometimes, you don’t want to enter in front of everybody. And for the kids, you know sometimes, with Africa kids, they destroy everything. If you have a TV, they’re gonna destroy it and you’re gonna have to buy a new one. You have small decorations, it’s the same. Everybody has the same problem here. Sometimes, if your house is looking good, people, they’re gonna think that you have money and they’re gonna respect you. Even if it’s not true, even if you don’t know what to eat today, people will respect you. But if your sitting room is so dirty, blah blah, it’s not the same. The kids will sleep on the sofa and their hands and feet will go on the walls. Sometimes, on the TV, there is cartoons, kids like cartoons and they will not pay attention to the room so it will be dirty. So that’s why you need two sitting rooms. One has to be used only for friends and visitors and the other one could be used by the children and the family. And also, this living room is gonna have too much sun during the day so we will use fans and electricity here is expensive s we will not use this one all the time. For the living room for visitors, the floor will not be in the same level to avoid the watoto to come in. It’s a kind of designed barrier. They will stop in front of this and will understand that they cannot enter. Kitchen are always dirty. Because we use a lot of water. So the kitchen has to be down.

And you have to have the house keeper. She has to cook and clean. Only for the day not for the night. Otherwise, if you are not with your kids during the night they will consider your housekeeper as their mother. They will not develop a feeling for you.

And for outside, you have to have a playground for the children with sand because Africans they like sand. And close to this, you can wash your clothes like this you always keep an eye on your children.

And if I want to build upstairs. I will have a sport room, gym, only for me. And a room for one guy, one of your friends or your family, a guest room. I want also a place to read and sit. If you have this kind of room downs-tairs, with african style, people will come and ask you what are you doing, blab blab. So if you don’t want to be disturbed you go upstairs. I think that’s all. I’m gonna think more about this house now and I’ll tell you more.
Mustapha Ali/ 42 years old/Employee for a local Swahili channel / living outside Stone Town, Mbweni district\\\\\n\\\\\\
Mustapha Ali/ 42 years old/ Employee for a local Swahili channel/ living outside Stone Town, Mbweni district

« I have two wives and four children. This house is for me and my second wife. It’s a small one but I have one that is already bigger. I want two rooms and one bathroom, a living room and an open kitchen. I like open kitchen.
I have only one child with this wife and I’m not planning to have another one so two rooms are enough. Otherwise, I will build some extensions or rent this house and build another one. Around my house, there will be fences. Like this, we feel more protected and my wife as well. »

Entrance
Living room
Open kitchen
Bedroom for child
Room for parents
Storage
Fences
Samira Ahmet (44 years old, no job) living in a house in Kisimamajongoo district.
Samira Ahmet /44 years old/ no job/ living in a house in Kisimamajingo district///////////

"I don’t know how to build a house. I’m gonna ask to my friends.
Some women came to help her but disappeared quickly as soon as a man was approaching. Finally, Samira got some help from the children. The plan of the house changed many times.
The house has to be also for the children. It’s important. They need space to play and study. I want also a big kitchen where I can have everything but a closed one. I don’t want men coming in it everytime. Kitchen is for women. And the rooms have to be big also. Like this, they can be shared by all the children."

Bedroom

Bathroom

Entrance

Common space

Bedroom

Kitchen

Dining room

Bathroom

Bedroom

Bathroom
Introduction
Ng’ambo is at a crucial time of its development, where economic progress, a growing middle class, and rapid population growth are adding pressure on land, natural resources, the historic environment, urban infrastructure, housing and the quality of life of the community. Investors are keen and isolated projects are plentiful, but the coordination between them is challenging. There is a real concern for the future sustainability of urban Zanzibar, including the economy, environment and society, which are permeated by the unique regional culture.

With land being a very scarce resource on the island of Zanzibar, it is important to plan for equitable land uses and adapt tools and methods of urban management. In Ng’ambo, which today is becoming the most central part of Zanzibar town, this area carries an historic character and heritage values, for its central role in the 1946 revolution, including the most prominent vision of Karume’s social housing project Mchichira. Besides, it is also part of the buffer zone of the World Heritage property. In addition, the wider urban area of Zanzibar hosts further areas of iconic, historic, natural or social value, including for example its former botanic gardens or the water catchment areas of Mazinga forest.

The Government of Zanzibar has, for the past years, been dedicated to finding and testing planning and urban development approaches that build on the island’s culture, character and historic strengths, while integrating economic development and future pressures and ensuring the growth, wealth and happiness. It has been a supporter of the UNESCO Urban Landscape (HUL) expertise. Participants included the UNESCO Netherlands Fund for the Western Hemisphere (UNESCO-HF), the Zanzibar Town Planning Authority (ZTPA), the Kisaasahili Trust (KISA), the Tanzania Urbanization and Development Institute (TUDI) and various universities in Tanzania, including the University of Zanzibar, the Department of Urban and Regional Planning, Stone Town Conservation and Development Authority (STCDCA), Archdiocese University of Dar es Salaam, Chalmers University, Sheffield University of the UK and others. The Conference took place in Zanzibar and was attended by over 100 participants from UNESCO, national and international organizations.

Important planning tools currently being drafted follow-

1. The recommendations are framed along the three critical steps as outlined in the HUL Action Plan (May 2011).
effectiveness and actions are better coordinated and more effective. The HUL approach should be applied to foster the continuity and sustainable interconnection between its community, its geographical area and its local dynamics. The workshop recommends that the HUL community at large should develop a platform to share tools and experiences and learn from each other, and as an added layer of protection to the safeguarding of the Stone Town.

3. Mainstreaming HUL. HUL offers a diversity of tools for 21st century cities, and their broader settings. HUL enables communities to apply appropriate methods to their city and region that empower them to conserve, develop, sustain and add resilience. The workshop has shown that the Planning Department is committed to using the HUL approach. However wider mainstreaming of HUL and integrating conservation with planning and urban management as a policy in Zanzibar and the absence of certain relevant departments and agencies showed great challenges. The workshop therefore recommends that the mainstreaming process of the HUL approach in Zanzibar be brought forward and that both challenges and successes are shared internationally to aid regional and global progress on the implementation of the HUL approach.

4. Apply diverse tools. The project started exploring a variety of tools as part of the HUL Tool categories, which are divided into the following categories: community engagement, knowledge and planning, regulatory systems and financial tools. For Zanzibar, meaningful engagement of the diverse community, with a special focus on youth, should be central to applying HUL tools. Noting that lists of requisite tools are available internationally, the workshop examined collected materials and found new and sorting tools and experiences relevant to Zanzibar’s and Ng'ambo’s realities. The workshop recommends that the HUL community at large should develop a platform to share tools and experiences and learn from each other, and as an added layer of protection to the safeguarding of the Stone Town.

5. Local values and outstanding Universal Versal Values can be closely related. Ng'ambo is not just Ng'ambo, it is itself an historic, architectural and social value. The patterns of urbanization seem similar to the early patterns of urbanization defined for the Stone Town.

6. Good participatory approaches are inclusive and continuous. Stone Town and Ng'ambo have seen ample community consultations over the years, however the follow-ups and relation between them are less obvious. The workshop strongly recommends building institutional know-how, preventing future repetition of efforts and consultation fatigue in the community.

7. Community engagement reaches far beyond simple consultation. It fosters inclusion, trust and consensus must go hand in hand with ongoing active collaboration to integrate community planning and community actions. The workshop recommends that community participation, youth engagement, interventions and implementation should be planned and carried out step by step, by giving due attention to successively demonstrating results that yield outcomes for the common good.

8. Establishing priorities and measuring performance. Applying a Zanzibar-specific system of indicators and priorities can be applied step by step, given the limited capacities and materials available internationally, the workshop recommends that individual initiatives should be based on stakeholder consensus, agreed objectives and shared priorities. As each initiative is implemented on the ground, performance should be measured against these agreed objectives and priorities, so that reliability can be raised and results sharpened. Data collected on a regular basis can, through analysis, inform future efforts. Performance needs to be tested and assessed, as this is still a new field to most practitioners. Practical approaches should be applied so that the maximum results are achieved with the minimum effort.

9. Shared public spaces. Zanzibar Stone Town and Ng'ambo share the tradition of economic changes fuel pressure on construction, which is going forward without clear guidance. Some new buildings are derelict and badly maintained, while others are under construction, which is going forward without clear guidance. Data collected on a regular basis can, through analysis, inform future efforts. Performance needs to be tested and assessed, as this is still a new field to most practitioners. Practical approaches should be applied so that the maximum results are achieved with the minimum effort.

10. Housing and building development in Ng'ambo. The prevalent character of Ng'ambo over time is a one-story Swahili townscape with some larger buildings. In recent years, however, new aspirations, growing families and economic changes fuel pressure on construction, which is going forward without clear guidance. Some new buildings are derelict and badly maintained, while others are under construction, which is going forward without clear guidance. Data collected on a regular basis can, through analysis, inform future efforts. Performance needs to be tested and assessed, as this is still a new field to most practitioners. Practical approaches should be applied so that the maximum results are achieved with the minimum effort.

11. Limited resources are a reality.
Zanzibar is part of a LDC and as such has very limited financial, human and institutional capacity to invest in urban conservation and development. With this in mind, the workshop commends the current efforts, human talent and concerted energies invested by multiple stakeholders under the vision of the Department of Urban and Rural Planning to conduct the requisite steps to achieve heritage-based conservation and urban regeneration. The workshop also recognizes Zanzibar’s efforts to harness private investment in urban regeneration through the initiative “Hifadhi Zanzibar”. It recommends creating a sturdy framework of cooperation and action, including a strong group of partners and grass-root stakeholders, to bring forward incremental positive change. It notes that there is a prominent role for all people, private and public sectors to take up collaboration in bringing capacity, skills, support and finance to Zanzibar’s new vision, and thus also Ng’ambo’s, “Urban Re-volution”.

Conclusion
The workshop expressed its hope for a better Ng’ambo integrated with Stone Town in the urban and rural development of Zanzibar, to create a blueprint for the urbanization of Zanzibar while valuing and preserving its unique community. We all shared and learned. In reflecting on this opportunity to discuss HUL Mainstreaming and applying it to Zanzibar and Ng’ambo, the International Expert Workshop wishes to express its gratitude to the Revolutionary Government of Zanzibar, UNESCO and all partners for their supportive initiative on this, as well as prior work, to steward cultural heritage of East Africa.

FOCUS AREA:
KISIMAMAJONGO DISTRICT

Brief description:////://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://://: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Numbering of housing units: 123456

In order to facilitate the analysis of the focus area, each house is rated according a number. Nevertheless, we cannot say that only 28 households are living in this district. Indeed, numerous houses are shared between different families, relatives or neighbors.
**DWELLING DESCRIPTION AND OCCUPANCY**

- **House identification:** ?
- **Housing type:** semi-detached house
- **Number of storeys:** 1
- **Type of occupancy:** residential (single family dwelling) + commercial activities (shops)
- **Number of accommodation units in dwelling:** 1
- **Number of households in dwelling/occupied units:** unknown
- **Use of ground floor:** dwelling and commercial
- **Tenure:** unknown
- **Construction date:** unknown
- **Source of information on tenure and occupancy:** estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

- **Wall structure:** solid masonry (sand bricks)
- **Wall finish:** plastered walls except East facade (masonry pointing)
- **Roof structure:** timber frame
- **Roof covering:** corrugated iron sheets
- **Windows and doors:** gridded windows, double hinged metallic doors, wooden door
- **Barazza:** no, but a two-sides concrete platform for shops

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

- Minor repairs, partially rebuild roof

**EXTERNAL CONDITION**

- Normal wear and tear as well as ageing, lack of adequate maintenance, damaged iron sheets in the border of the construction

**EXTerior Pictures Details**
After demolishment

North facade before demolishment

After demolition
**DWELLING DESCRIPTION AND OCCUPANCY**

House identification: 18/2

Housing type: semi-detached house

Number of storeys: 1

Type of occupancy: residential (single family dwelling) + commercial activity (shop)

Number of accommodation units in dwelling: 1

Number of households in dwelling/occupied units: unknown

Use of ground floor: dwelling and commercial

Tenure: unknown

Construction date: unknown

Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

- Wall structure: coral stone
- Wall finish: plastered walls
- Roof structure: timber and mangrove frame
- Roof covering: corrugated iron sheets
- Windows and doors: gridded windows, double hinged metallic doors, wooden Swahili door
- Barazza: small tiled barazza in threshold

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

- Major repairs, rebuild roof, partial conversion for commercial activity

**EXTERNAL CONDITION**

- Structural defects, beam sagging due to transformation of main facade (West), lack of integrity of structural frame, lack of adequate maintenance.

**EXTERIOR PICTURES DETAILS**

- West facade: junction between houses
- South-west facade
- South facade
- Swahili door
#### DWELLING DESCRIPTION AND OCCUPANCY

**House identification:** 18/3

**Housing type:** detached house, traditional Swahili house type

**Number of storeys:** 1

**Type of occupancy:** residential (single family dwelling)

**Number of accommodation units in dwelling:** 1

**Number of households in dwelling/occupied units:** unknown

**Use of ground floor:** dwelling

**Tenure:** unknown

**Construction date:** unknown

**Source of information on tenure and occupancy:** estimate/appearance

#### MATERIALS AND CONSTRUCTION OF HOUSE

**Wall structure:** coral stone

**Wall finish:** plastered walls

**Roof structure:** mangrove frame

**Roof covering:** corrugated iron sheets

**Windows and doors:** gridded windows, wooden Swahili door from the main entrance and the backyard

**Barazza:** large platform in threshold, traditional barazza in the backyard

#### IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Minor and isolated repairs

#### EXTERNAL CONDITION

Important structural defects, beam sagging due to ageing, unstable parapets, important cracks on facade, lack of adequate maintenance.

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**EXTERIOR PICTURES**

**DETAILS**

- West facade: Threshold
- South facade
- East facade
- Swahili door
- Traditional structure
**DEWELLING DESCRIPTION AND OCCUPANCY**

House identification: Kisimamajongo sports club, 18/4

Housing type: detached house, traditional Swahili house type

Number of storeys: 1

Type of occupancy: community building

Number of accommodation units in dwelling: 0

Number of households in dwelling/occupied units: 0

Use of ground floor: for community

Tenure: unknown

Construction date: unknown

Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

Wall structure: coral stone

Wall finish: plastered walls

Roof structure: mangrove frame + partially timber frame

Roof covering: corrugated iron sheets

Windows and doors: gridded windows, wooden door for entrance and backyard

Barazza: small barazza in threshold, traditional barazza in the backyard (South facade), additional barazza (North facade)

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

Minor repairs, rebuild roof covering, replaste, fill crack

**EXTERNAL CONDITION**

Important structural defects, beam sagging and wall bulging due to water leakage, important typical cracks on facade, lack of integrity of wall structure, lack of adequate maintenance.

**EXTERIOR PICTURES**

- West facade
- West facade: Entrance
- East facade
- Barazza
- South facade
DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/12 + 18/21

Housing type: semi-detached house (originally detached house), traditional Swahili house type

Number of storeys: 1

Type of occupancy: dwelling (one single family)

Number of accommodation units in dwelling: 1

Number of households in dwelling/occupied units: 2

Use of ground floor: dwelling

Tenure: unknown

Construction date: unknown

Source of information on tenure and occupancy: estimate/appearance

MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: coral stone

Wall finish: plastered walls

Roof structure: mangrove frame

Roof covering: corrugated iron sheets

Windows and doors: gridded windows, wooden door for entrance and Swahili door for backyard

Barazza: barazza along main facade and in the backyard

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Minor repairs only, repainting in the main facade (West facade), alteration of external appearance, replacement of openings, creation of new openings for ventilation

EXTERNAL CONDITION

Bad condition, important cracks, lack of integrity of foundation settlement, lack of adequate maintenance.
Dwelling description and occupancy

House identification: 18/38

Housing type: semi-detached house (originally detached house), traditional Swahili house type

Number of storeys: 1

Type of occupancy: dwelling (one single family)

Number of accommodation units in dwelling: 1

Number of households in dwelling/occupied units: unknown

Use of ground floor: dwelling + commercial activity

Tenure: unknown

Construction date: unknown

Source of information on tenure and occupancy: estimate/appearance

Materials and construction of house

Wall structure: coral stone + sand bricks (for surrelevation)

Wall finish: plastered walls

Roof structure: partially mangrove frame + timber frame

Roof covering: corrugated iron sheets

Windows and doors: gridded windows, Swahili door for entrance + double hinged wooden door

Barazza: series of concrete platforms along the main facade

Improvements/alterations (to the house/module since original construction)

Major repairs, repainting in the main facade (West facade), alteration of external appearance, creation of new openings for commercial activity, fill cracks, partially rebuild wall

External condition

Bad condition, important cracks on facade, mangrove structure sagging
DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/39
Housing type: originally semi-detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks)
Wall finish: plastered walls
Roof structure: timber frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden door, double hinged wooden door (South facade)
Barazza: no

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
Recent renovation, alteration of external appearance by creation of commercial space

EXTERNAL CONDITION
Good condition
**House 9**

**DETAILS**

**EXTERIOR PICTURES**

**MATERIALS AND CONSTRUCTION OF HOUSE**
- Wall structure: masonry (sand bricks with concrete frame for under construction part), sand bricks (for existing part)
- Wall finish: plastered walls
- Roof structure: timber frame and mangrove frame (for existing part)
- Roof covering: corrugated iron sheets
- Windows and doors: gridded windows, wooden door, double hinged wooden doors (South facade)
- Barazza: no, stone stairs to access to the shop

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**
- Under construction (half house demolished), recent renovation for the existing part, conversion to more than one dwelling, replaced windows

**EXTERNAL CONDITION**
- Good condition
HOUSE 10

DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/41
Housing type: originally semi-detached house (detached house after construction of house 9)
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) with coral stone basement preserved
Wall finish: plastered walls only on main facade, apparent sand bricks on others
Roof structure: mangrove structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, double hinged wooden doors
Barazza: no, concrete platforms to access to the shop, threshold

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major renovation and repairs

EXTERNAL CONDITION

minor cracks and impacts on facade (especially concrete ornaments), lack of adequate maintenance

EXTERIOR PICTURES
DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/42
Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks) with coral stone basement preserved
Wall finish: apparent masonry
Roof structure: mangrove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, double hinged wooden doors
Barazza: along main facade

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
Major renovation and repairs, extension added for backyard (East facade)

EXTERNAL CONDITION
Bad condition, obvious ageing, damaged barazza, possible problem of humidity in the wall due to absence of plastering and adequate protection of the facade; lack of integrity of the roof, damaged iron sheets; lack of adequate maintenance.
HOUSE 12

DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/17
Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: coral stone
Wall finish: plastered walls
Roof structure: mangrove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, double hinged metallic doors
Barazza: along main facade

IMPROVEMENTS/ALTERATIONS to the house/module since original construction
Extension added for living space and outside space; extension on public space

EXTERNAL CONDITION
Normal wear and tear as well as ageing, damaged plastering and different impacts on facade

EXTERIOR PICTURES DETAILS

South facade
West facade
North facade
HOUSE 13

► DWELLING DESCRIPTION AND OCCUPANCY
House identification: 18/43
Housing type: detached house, traditional Swahili house type + extension
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

► MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks) + coral stone
Wall finish: plastered walls + painting
Roof structure: mangrove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza in cement + concrete

► IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
minor repairs, extension on public space with iron sheets fences, extension added for amenities (commercial shop)

► EXTERNAL CONDITION
Bad condition, obvious ageing, various cracks on facade, damaged iron sheets in the roof, mangrove structure sagging, lack of adequate maintenance
**DWELLING DESCRIPTION AND OCCUPANCY**

**House identification:** ?

**Housing type:** detached house

**Number of storeys:** 1

**Type of occupancy:** dwelling (one single family) + commercial activity

**Number of accommodation units in dwelling:** 1

**Number of households in dwelling/occupied units:** unknown

**Use of ground floor:** dwelling and commercial

**Tenure:** unknown

**Construction date:** unknown

**Source of information on tenure and occupancy:** estimate/ appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

**Wall structure:** masonry (sand bricks)

**Wall finish:** plastered walls on main facade (North) + apparent bricks on the others

**Roof structure:** mangrove frame + timber structure

**Roof covering:** corrugated iron sheets

**Windows and doors:** gridded windows, wooden door, large openings for shop

**Barazza:** barazza on the main facade

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

- minor repairs
- extension on public space with iron sheets fences (East facade), extension added for amenities (commercial shop), alteration of the original facade with numerous extension

**EXTERNAL CONDITION**

- lack of integrity of the roof, damaged iron sheets in the roof, damaged concrete (barazza), lack of adequate maintenance
**DWELLING DESCRIPTION AND OCCUPANCY**

House identification: 15/40  
Housing type: detached house  
Number of storeys: 1  
Type of occupancy: dwelling (one single family)  
Number of accommodation units in dwelling: 1  
Number of households in dwelling/occupied units: unknown  
Use of ground floor: dwelling  
Tenure: unknown  
Construction date: unknown  
Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

Wall structure: masonry (sand bricks)  
Wall finish: plastered walls  
Roof structure: timber structure  
Roof covering: corrugated iron sheets  
Windows and doors: gridded windows and doors  
Barazza: no

**IMPROVEMENTS/ALTERATIONS**

(to the house/module since original construction)  
House previously renovated, major repairs, alteration of the original facade, creation of a new entrance.

**EXTERNAL CONDITION**

Normal wear and tear as well as ageing, good condition, damaged concrete ornaments.

**EXTERIOR PICTURES**

Detached house, dwelling.

East facade: alteration of the facade.
HOUSE 16

↑DWELLING DESCRIPTION AND OCCUPANCY
House identification: 15/44
Housing type: detached house (under construction)
Number of storeys: unknown (under construction)
Type of occupancy: dwelling (one single family) (+ commercial activity?)
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling (and commercial?)
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

↑MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: concrete slab and sand bricks basement
Wall finish: ?
Roof structure: ?
Roof covering: ?
Windows and doors: ?
Barazza: ?

↑IMPROVEMENTS/ALTERATIONS to the house/module since original construction
Demolishment of the previous house

↑EXTERNAL CONDITION
Under construction since more than one year

South facade
**DWELLING DESCRIPTION AND OCCUPANCY**

**House identification:** ?

**Housing type:** recent semi-detached house (under construction)

**Number of storeys:** 2

**Type of occupancy:** commercial activity

**Number of accommodation units in dwelling:** 0

**Number of households in dwelling/occupied units:** 0

**Use of ground floor:** commercial only

**Tenure:** unknown

**Construction date:** unknown

**Source of information on tenure and occupancy:** estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

**Wall structure:** masonry (sand bricks) + concrete structure

**Wall finish:** plastered walls + painting, concrete ornementation

**Roof structure:** timber structure

**Roof covering:** corrugated iron sheets

**Windows and doors:** serie of double hinged wooden doors for shops

**Barazza:** no but serie of stairs to access to shops

**IMPROVEMENTS/ALTERATIONS**

Still under construction, the first floor remains unfinished and unused

**EXTERNAL CONDITION**

Good condition
HOUSE 18

■ DWELLING DESCRIPTION AND OCCUPANCY
House identification: 15/45
Housing type: semi-detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: 3 (11 persons)
Use of ground floor: dwelling
Tenure: ownership by the residents
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance, interview with owner

■ MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: coral stone + sand bricks
Wall finish: plastered walls + painting
Roof structure: mangrove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza on the main facade

■ IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
major repairs, partially rebuild wall, possible extension added for living space many years ago, rebuild roof

■ EXTERNAL CONDITION
Obvious ageing

EXTERIOR PICTURES

DETAILS

North facade
North facade
North facade
West facade
South facade
Swahili door
**DWELLING DESCRIPTION AND OCCUPANCY**

**House identification:** 15/38  
Housing type: semi-detached house, traditional Swahili house type with transformation  
Number of storeys: 1  
Type of occupancy: dwelling (one single family) + commercial activity  
Number of accommodation units in dwelling: 1  
Number of households in dwelling/occupied units: unknown  
Use of ground floor: dwelling and commercial  
Tenure: unknown  
Construction date: unknown  
Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**  
Wall structure: masonry (sand bricks) + coral stone basement  
Wall finish: plastered walls + painting + concrete parapets  
Roof structure: mangrove frame + timber structure  
Roof covering: corrugated iron sheets  
Windows and doors: gridded windows, Swahili wooden door, large openings for shop  
Barazza: concrete barazza on the main facade

**IMPROVEMENTS/ALTERATIONS**  
(to the house/module since original construction): major repairs, extension added for commercial activity (West facade)

**EXTERNAL CONDITION**  
Obvious ageing, various cracks on facade

**EXTERIOR PICTURES**

North facade  
North facade  
North facade  
North facade  
North west facade  
Swahili door
**DWELLING DESCRIPTION AND OCCUPANCY**

House identification: 15/20

- Housing type: detached house, traditional Swahili house type
- Number of storeys: 1
- Type of occupancy: dwelling (one single family)
- Number of accommodation units in dwelling: 2
- Number of households in dwelling/occupied units: unknown
- Use of ground floor: dwelling
- Tenure: unknown
- Construction date: unknown
- Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

- Wall structure: coral stone + surrelevation concrete
- Wall finish: plastered walls + painting
- Roof structure: timber structure
- Roof covering: corrugated iron sheets
- Windows and doors: gridded windows, Swahili wooden door, secondary wooden door
- Barazza: barazza on the main facade (west facade) and on the north facade

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

- Major repairs, surrelevation of all the house, rebuild roof, structure replaced, alteration of the facade by conversion to more than one dwelling.

**EXTERNAL CONDITION**

- Obvious ageing, lack of adequate maintenance

**EXTERIOR PICTURES**

- West facade
- South facade
- Swahili door
**DWELLING DESCRIPTION AND OCCUPANCY**

**House identification:** 18/13  
**Housing type:** detached house, new house still under construction  
**Number of storeys:** 1  
**Type of occupancy:** dwelling (one single family)  
**Number of accommodation units in dwelling:** 1  
**Number of households in dwelling/occupied units:** unknown  
**Use of ground floor:** dwelling  
**Tenure:** unknown  
**Construction date:** unknown  
**Source of information on tenure and occupancy:** estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

- Wall structure: masonry (concrete)  
- Wall finish: apparent concrete  
- Roof structure: timber structure  
- Roof covering: corrugated iron sheets  
- Windows and doors: gridded windows and doors  
- Barazza: no  

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

**EXTERNAL CONDITION**

Good condition

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**EXTERIOR PICTURES**

- West facade
- North facade
- South facade
- East facade
**HOUSE 22**

**DWELLING DESCRIPTION AND OCCUPANCY**

- House identification: 18/20
- Housing type: detached house with courtyard
- Number of storeys: 1
- Type of occupancy: dwelling (one single family)
- Number of accommodation units in dwelling: 1
- Number of households in dwelling/occupied units: unknown
- Use of ground floor: dwelling
- Tenure: unknown
- Construction date: unknown
- Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

- Wall structure: masonry (sand bricks)
- Wall finish: plastered walls
- Roof structure: timber structure
- Roof covering: corrugated iron sheets
- Windows and doors: gridded windows
- Barazza: no

**IMPROVEMENTS/ALTERATIONS**

- (to the house/module since original construction)
- Minor repairs

**EXTERNAL CONDITION**

- Normal tear and wear as well as ageing

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**EXTERIOR PICTURES**

- North facade
- East facade
- South facade

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**DETAILS**

- East facade: masonry
HOUSE 23

DEWWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/19
Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) + coral stone basement + partition of walls in coral stone
Wall finish: apparent sand bricks and coral stone
Roof structure: mangrove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, wooden door
Barazza: barazza in cement on the main entrance

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Major repairs, structure replaced, rebuild partition walls, fill cracks

EXTERNAL CONDITION

Bad condition, obvious ageing, wall bulging, inadequate repairs, mangrove structure sagging, lack of adequate maintenance
House 24

**DEwLLING DESCRIPTION AND OCcUPANCY**

House identification: 18/18
Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

Wall structure: masonry (sand bricks) + coral stone
Wall finish: plastered walls + painting
Roof structure: mangrove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza in cement + concrete

**IMPROVEMENTS/ALTERATIONS** (to the house/module since original construction)

Minor repairs, extension on public space with iron sheets fences, extension added for amenities (commercial shop)

**EXTERNAL CONDITION**

Bad condition, obvious, ageing, various cracks on facade, damaged iron sheets in the roof, mangrove structure sagging, lack of adequate maintenance
DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/14
Housing type: detached house with courtyard
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 2
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks)
Wall finish: apparent masonry
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door (simple one)
Barazza: no

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
major repairs, rebuild walls

EXTERNAL CONDITION
all sagging, inadequate structural repairs, obvious ageing, lack of adequate maintenance

EXTERIOR PICTURES

DETAILS
**DWELLING DESCRIPTION AND OCCUPANCY**

House identification: 15/21

Housing type: detached house

Number of storeys: 1

Type of occupancy: dwelling (one single family)

Number of accommodation units in dwelling: 1

Number of households in dwelling/occupied units: unknown

Use of ground floor: dwelling

Tenure: unknown

Construction date: unknown

Source of information on tenure and occupancy: estimate/appearance

**MATERIALS AND CONSTRUCTION OF HOUSE**

Wall structure: masonry (sand bricks) + concrete (for elevation)

Wall finish: plastered walls + painting

Roof structure: timber structure

Roof covering: corrugated iron sheets

Windows and doors: large gridded windows, metallic door

Barazza: no

**IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)**

Major repairs, elevation of the existing building, roof raising, alteration of the facade by addition of single parapets for openings, creation of a threshold

**EXTERNAL CONDITION**

Good condition

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**EXTERIOR PICTURES DETAILS**

North facade

North facade

North facade

South facade

East facade
HOUSE 27

DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/111
Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) + coral stone basement
Wall finish: apparent masonry
Roof structure: mangrove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza along the main facade + concrete platform

IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Major repairs, partially rebuild walls

EXTERNAL CONDITION

Bad condition, obvious ageing, inadequate refurbishment, various cracks on facade, damaged iron sheets in the roof, mangrove structure sagging, walls bulging, lack of adequate maintenance

EXTERIOR PICTURES

DETAILS

South facade

West facade

East facade

South facade: threshold

Swahili door

Mangrove structure
• DWELLING DESCRIPTION AND OCCUPANCY
House identification: 15/39
Housing type: detached house under construction
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/appearance

• MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks)
Wall finish: ?
Roof structure: ?
Roof covering: ?
Windows and doors: ?
Barazza: ?

• IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

• EXTERNAL CONDITION
Under construction since more than one year

EXTERIOR PICTURES DETAILS

West facade
South-East facade
South facade
East facade
Step by step we begin to find again the places where we used to be. Today we visited the office of Zanzibar Stone Town Heritage Society (ZSTHS: http://www.zanzibarstonetown.org/) which you can find in the beautiful building called “Old Customs House” along the beach road, closed to the port. In the same building you can find the Dhow Music Academy, as well (DCMA: http://www.zanzibarmusic.org/). We met again Mr. Makame Juma Mtwana, the chief executive officer of ZSTHS, who remembered us instantly! It was a pleasant surprise. We had a little chat and we offered them a hard copy of our previous project in Zanzibar “(ku)jenga”, in which they had been really helpful and supportive. We were happy to know that they have an ongoing project regarding the renovation of the Christ Church Cathedral, including several training workshops about carpentry and masonry. Why not following one of this workshops?!

Today, we tried to get the picture of the local construction industry in Zanzibar. Who build? With which material? Where do they come from? How dependent is the construction industry of Zanzibar from importation? How do they transport them here? What are the natural resources of the island? Coral stones, sand bricks, coconut trees, lime or even soil seem to be local materials available for a building project. But what is the potential of each local material for new ways of architectural implementation? We believe that to achieve sustainability in this project, we need to take into account all the stages of the building process, from the briefing stage, the design phase, the production phase to the management stage. Understanding the background of the construction industry as well as the main factors that hinder it are primary components of a sustainable construction process.

Yesterday we had our first meeting with Muhammad Juma, the director of the Department of Urban and Rural Planning Zanzibar. It was an enthusiastic meeting from both sides. We were happy to begin our collaboration in such good terms.

Today we begun to create one of our ideas for workshops that we would like to conduct during our field work in Zanzibar. This will be a kind of board game that could be called “Fix your own house” and it consists of a wooden board with holes in a grid in which you can put walls in a modular way and then use different wooden symbols to represent the various activities you want the house of your dreams to include.
As a result of this, the picture shows in an obvious way the conflict and frictions that can appear between two plots when it comes to multi-storey building.

In parallel, we begun to identify the proportions of occupied and empty space of this neighborhood, by creating black & white maps. An interesting development was a spontaneous discovery for us and we found ourselves interested in the Buffer Zone of Stone Town. Considering also the Buffer Zone of Stone Town.

We exchanged information and shared mutual concern also the Buffer Zone of Stone Town. We had a lot of positive reactions and this encouraged us to continue our investigations. Results of these discussions were combined and different keywords emerged such as migration issues, transportation, energy, social facilities, security, management, density, improvement, differences of status between Stone Town and suburbs. We were surprised to not hear there some specific issues that we have identified as very important, such as collaboration between fidels, involvement of inhabitants and awareness about urban and architectural issues but we discovered afterwards that those issues have been already discussed within the stakeholders.

A brief visit to Zanzibar National Archives yesterday. Among thousands of documents tracing the rich history of the island, we found some drawings, plans and documents concerning Kisiwandui and Michenzani areas. With the help of Antoni Folkers, architect, we tried to unearth precious information that could help us to retrace the history of the area.

It was a good opportunity for us to meet different architects, planners, contractors but some were shea's, traders, writers of the book "Modern Architecture in Africa", who is currently involved in a project concerning also the Buffer Zone of Stone Town.

We are happy to have our supervisor Inger Lise Syversen today with us in Zanzibar! We had a briefing during the afternoon but we have a lot to discuss more, so we arranged a rooftop evening meeting at our beautiful tea-room.

Today's adventure to find and buy a piece of plywood to begin our model. Hopefully, for our first visit in the street of construction materials we had the guidance of our colleague (in the DUWPR) Muchi, who is a young architect. It was a nice experience. We had to buy a big piece and measure our desired size, put the marks and ask for the shop owner to cut it. Finally, the result wasn't what we had measured (and marked) but hamna shida! we will have our piece tomorrow!
3 Dec 2013 // During the weekend we had some interesting and exciting development in our journey here. After several meetings along with our supervisor Inger Lise and two of the members of Admisters team: Antoni Folkers and Beren van der Lans, Nicole Bolomey from UNESCO and our tutor in Zanzibar Muhammad Juma, Director of the DIURP, we realized that our interests are actually well fitting in Cabadge area. As we have understood so far, operations from multiple fields are currently being conducted in order to give birth to a new, well-considered and with a sustainable focus master plan for Zanzibar Town. Under this challenge comes our master thesis with its findings and visions to contribute a small piece in the picture. Our personal selection for a study area matches with the general focus of various scholars and while we initially considered this as a concilience, we have now figure out that it is most definitely not a coincidence but as everybody else did, we as well, have grasped that there is something there that needs to be discovered, pointed out and included in the future planning policies. We can see that there is an actual attention for a more sensitive and more human approach than the “demolish and build new” policies that were applied in the past in all over the world addressing similar situations. We are very glad for this concept because we, as architects, cannot ignore. Changing position offers us a different lecture of the urban landscape. The rudeness of the block begins to blur as architects, cannot ignore. Changing position offers us a different lecture of the urban landscape. The rudeness of the block begins to blur.

4 Dec 2013 // Monday’s meeting in the office of the DIURP with the multidisciplinary team that will collaborate in working in Ngamiro area. It was a first contact with all the people who have expressed interest in this area. We had the opportunity to get to know each other, talk about everybody’s role in this action and share common ideas. So far, the participants are: Muhammad Juma - Director of the DIURP / Beren van der Lans / Antoni Folkers - Admisters / MeenaNehari H. Nassor, Saada Diner Wallah & Sarai H. Serre - SUZA / Nicole Bolomey - UNESCO Tanzana / Aurora Baccaut - Independent / Inger Lise Sverisen, Amilie Cauchon & Alexandra Papa- daki - Chalmers University.

Our next and more coordinated meeting is tomorrow. We are very positive. Let’s see what we can do.

5 Dec 2013 // Along this straight line created by the architecture of the Michenzani block, two narrow passages were designed to allow the circulation. They functioned as two practical short cuts linking the main road with the secondary street in which we are interested. But we like to consider them as openness in this radical architectural gesture creating a physical as well as visual penetration. They offer a glimpse of what is happening behind.

Yesterday’s picture: We are in our office togethe...
Three days in Kisiwandui.

Tuesday was the first day of the rest of our field study. The theme of this week is social life and activities found around our site’s open spaces. We are visiting each little space in between houses located closed to our main focus area, walking through the network of the irregular and narrow streets of Kisiwandui. Our aim is to familiarize ourselves with each one of the open spaces surrounding or being surrounded by houses and identify its unique character and values.

Happy new year from far far away! and now we are back in action.

We went back to our area today and decided to start series of pictures of the street. The main idea is to create different elevators showing the social life and activities that you can observe during different hours of the day. It was also the opportunity for us to make new little friends in the area.

Asante sana mwalimu Faruk! For all the support you gave us during the past year. You were the director, principal, teacher in Swahili, director of our school, the Excellent Academy which our town and children were attached to. Around 400 people were there. And we had the great pleasure to make guests to the graduation ceremony of one of our area of investigation.

Friday: We met on site with Mwanahamis, Saada, Sarah, Madina and Muchi. We walked around our study area and discussed a strategy to analyse the site. After some interesting time wandering around the streets we ended up in our favorite place: the roof terrace of the Michenzani block. The Michenzani block that is included in our focus area. Up there we had the opportunity to observe the whole area and continue our conversation. We agreed to prepare and write down some key questions regarding our approach and how each of us could proceed with the analysis of our focus area, which specific questions we seek answers to and pointed out possible overlap. We shared our questions and everyone had a lot of interesting things to comment. We are so happy and lucky to be part of this "family". It is a great opportunity for us and also the progress of our master thesis. We now believe that it will be a stronger project than it would have been without their input.

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Asante sana mwalimu Faruk!
In order to profit from working in a multi-disciplinary team, it is essential to discover an efficient procedure to incorporate all the knowledge and understand what a discipline can bring to another. We are used to expect history to talk about stories, anthropology about humankind, sociology about human behavior and architecture about buildings. But we can also read social behavior through architecture, history in buildings and so on. Tangible and intangible values have to be considered as linked in order to identify what is heritage and if it needs to be preserved. Since we consider architecture to be the spatial expression of life, we believe that each discipline contributes to the creation of a more exhaustive picture of this area.

Monday wondering around the streets of our neighborhood again, meeting places and people. An interesting point of our observations is the unlimited ways of how the boundaries of each property are being shaped, how the street becomes a private courtyard and then public space and then again street according the people’s activities and needs, the hour of the day or the course of the sun.

Another really productive day today! We spend all morning in our focus area, talking with residents and shop owners. In our today’s research team we had also Aurora, Maki and Saada. So far the general feeling is that people in this area are open and welcoming the idea of development in their neighborhood by going up in height for their buildings. But issues are being raised concerning the intermediate stage and what would be the quality of this development. The main arguments that were stated in today’s interviews were: to be careful not to emphasise the gap between those who could afford new constructions and those who couldn’t yet and worries for when there’ll be changes in the visual connection and the privacy between high and low houses. Concerns about losing qualities that are making now this area profitable, wishes for those new buildings not to be very high as the Michenzani blocks and in general desire for the neighborhood to acquire the perception of a tidy, clean and safe area.

We zoom in the street between Michenzani block number 7 and the first row of houses of Kisiwandui. We map all the activities in different hours of the day and different days during one month now. After this step, we are currently working on the plan with all the social, commercial, residential activities, which include also all the features of these area (water tanks and pumps, usual parking lots, water points, sitting points, uses of space etc). Have a glimpse!

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The specific site gives us the possibility to work that we would like to address: Additional challenges that we encounter and we have more arguments to put on the table! Something and bring that something to it… But, concentrate on a site that doesn’t have already nods. One strong opposition at this point would powerful points and why we are more attracted map you can easily read which are these most physical features of the space such as trees, social activities (human traffic) during the day, and the space in general, social and commercial activities (in the end are the ones that create these gardens, sitting points, public water tabs e.t.c.):

As you can also see on the map, we have identified the most powerful social nods of the area, taking into account uses of the buildings within the boundaries of the WHL Buffer Zone. Our criteria since the initiation of our master thesis for the selection of a site, in a brief way were: to work on a place that there is actual conviction. Based on analysis of a bigger area and personal convictions.

After one month of research and observations we came up with several conclusions that justify our early attraction to the specific site. As you can also see on the map, we have identified the most powerful social nods of the area, taking into account uses of the buildings within the boundaries of the WHL Buffer Zone.

Neighboring our design with Michenzani blocks that are already multistory buildings gives more opportunities for communication and comparison. This is both in visual and intellectual dialogue between the existing ‘symbols of modernity’ of an era and a new statement for today. With our design we could say that we are kind of the same than you (Michenzani blocks) but simultaneously not the same at all. To state that the way to go up and develop in height doesn’t necessarily mean that you have to loose the qualities that you could have in a single house in the ground, as the Michenzani blocks ‘tried’ to do. And we say ‘tried’ because people always find ways to adapt and modify their space to their needs. Therefore, we are now officially focusing on the corner between the end of the block 7 and the opposite to it front row houses of Kisiwandui (indicated by a dotted circle on the map).

Impressive results generates our board game “Fix your own house”. Every day we try to have at least one or two new inputs. Great information such as “I want my living room to be in a lower level from the rest of the house because it creates a visual obstacle for my kids to enter the room and make a mess” or “I want to have a gym because when you have a gym automatically you are making a lot of friends” are coming up all the time. We are happy to have been able to give motivation for these so interesting conversations to happen.

Happy moment of our project! We decisive began our concrete model today! Here come the first mixture samples. Wish us good luck!

Creative time under the sun. When the model construction occurs under adverse conditions, sun glasses are becoming one of the most compulsory gadgets!
It was clear who appreciated our board game the most. During the first day of workshops we experienced a massive attack of beautiful and energetic watoto! The implementation of the game did not bring actual designing results but what we learnt and we will keep as the most important input for our design is that we have to design for children. A lot of children that are full of energy and in need for their space and opportunities for different activities. We had some difficult moments but if anything, it was fun!

More prepared, the second day of the workshops, we changed location, made a sign that explains our rules and with the valuable help of our Swahili speaking colleagues we managed to have done 3 very interesting (and long-lasting!) designs with the women of the neighbourhood. The most outstanding observation we both had afterwards was that women design differently from men.

Tuesday was the first day of the International Expert Workshop & Stakeholder Conference "Ng’ambito, mji wa kisasa uliotunza hadhi yake: Inawezekana!" ("Ng’ambo, a town ready for a future anchored in its values. It is possible!"). It was the first presentation of our findings from the field studies in a small group of experts. A stressful moment for us… But, it was successful. Our model was one of the big attractions of the day!
Today we had the last meeting with the HUL team. We mainly discussed how we can create an online platform to keep in touch and we exchanged our last goodbyes with the most of them.

Yesterday for the second and the most intensive day of the International Expert Workshop & Stakeholder Conference. We divided into 3 discussion groups. After this procedure, all together we presented our recommendation for the HUL approach and the way forward. It was a very complex process, coordinated by Prof. Paolo Ceccarelli, Dr. Leda Di Romito, European Commission, and Ms Patricia O’Donell, Landscape Architect, ICOMOS ISCCL.

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As we are moving deeper in the design we are also forming its concept more and more. The fact that the urban structure of Ngâmbo consists of clusters of houses, as we identified during the analysis phase, led us to the decision to keep the two existing clusters of houses of our project area. Therefore, we are now working on the formulation of two ensembles of buildings. As we want to preserve the front line of the vernacular tissue, we created two guiding grids. One related to Michelzani block 7 and the other one referring to the existing houses of our project area. By setting these two grids, we defined the main lines of the project. Like this, an essential step is achieved.

Another step forward is the adoption of the typical Arabic inner patio in each of the two clusters, not only as a reference to the Stone Town architecture, but also as an architectural tool to bring the qualities of natural light and ventilation to all the flats. As for the visual impact of our project, we decided to design no more than 4 stories located in the crossroad and progressively reach the 2 stories.

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28 Feb 2014 // Yet another day spent in the site. This time we walked around the boundaries of our plots and saw the processes of the site and the relationship between the houses of our plot and the neighboring buildings. The highlight of the site visit this time was on the rooftops of the Michelzani block number 5, where we discovered a whole book of meaningful stories.

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THE CASE OF ZANZIBAR TOWN.
MASTER THESIS BY AMELIE CHAUVIN & ALEXANDRA PAPADAKI
ASANTE SANA