

# HIDDEN STORIES AND URBAN VALUES IN ZANZIBAR

HISTORY AND HERITAGE BASED REGENERATION OF NG'AMBO:  
A PILOT STUDY OF MAPEMBEANI

*Master's Thesis at Chalmers Architecture*

MIA CALLENBERG



CHALMERS

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Department of Architecture  
CHALMERS UNIVERSITY OF TECHNOLOGY  
Gothenburg, Sweden 2016

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In collaboration with the Department of Urban and Rural Planning, Zanzibar  
Minor Field Studies funded by a scholarship from SIDA

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Cover:  
Woman and child at Mapembeani, photo from 1956

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## ABSTRACT

Zanzibar islands on East Africa's Swahili coast is the location of Stone Town, an old city centre and a famous UNESCO World Heritage site. The large residential area called Ng'ambo to the east of consists of narrow winding roads and one-storey Swahili houses, and a new master plan is underway to increase urban qualities and meet the needs of the island's growing population. The rich cultural heritage is an important component in this process, and there is a need for pilot studies to see how it can be implemented in practice.

In Ng'ambo there is an area called Mapembeani, where one of very few open public spaces is found in the otherwise very dense urban tissue. The place has a long history of being a playground for children, and the name actually means 'at the merry-go-round' in Swahili. Through a pilot study of Mapembeani, this thesis aims to exemplify how history and heritage can be used as a driver and source of inspiration, based on tangible as

well as intangible values. UNESCO's Historic Urban Landscape approach is used as a support, striving to integrate cultural heritage in the ever-evolving historic cities instead of stopping the development by the creation of isolated historic districts.

The thesis work commences with ten weeks of minor field studies in Zanzibar, and is carried out in collaboration with the Department of Urban and Rural Planning of Zanzibar. It results in a design proposal for Mapembeani, including a new urban structure, the design of the open space and new a public school and library building.

To give the preservation of the history a deeper meaning, it has to be merge with contemporary needs and involve the public. It is not about preserving history for the sake of history, but to create new urban values and increased quality of life for residents as well as visitors.

## ABBREVIATIONS

DoURP: Department of Urban and Rural Planning

HUL: Historic Urban Landscape

MFS: Minor Field Studies

UNESCO: United Nations Educational, Scientific and Cultural Organization

SIDA: Swedish International Development Cooperation Agency

# FOREWORD

After a terribly rainy and grey winter, I finally went down to Zanzibar in December 2015. Here I spent ten weeks collecting material for this master’s thesis of 30 hec. It was a great advantage to be able to join the other architects and planners working down there. During my work, I got supervision from Zanzibar as well as from Chalmers, through email conversations, Skype, phone call and physical meetings. This work has been much more than a compulsory task to pass the exam; I got a glimpse of a whole new culture, tasted

new food, experienced the hottest day and the heaviest rain so far in my life, started to learn a new language and got many new friends. I have been missing it a lot since I came back, and I understand all of you that continue to go back time after time. Back in Gothenburg, motivation was sometimes fading, but I got new energy from the contact with people in Zanzibar and my peer students at Chalmers. My work was presented in June 2016.



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# 1. INTRODUCTION

Zanzibar archipelago, about 40 kilometres east of Tanzania mainland, is part of the Swahili coast and was historically an important trading point where merchants from different countries have met and cultures evolved together. Zanzibar was under British protectorate from 1890 until 1963, and shortly after the independence the people made revolution and the sultan fled the country. Since then, Zanzibar has been an autonomous part of the United Republic of Tanzania. The largest island, Unguja, is the location for the famous Stone Town, on UNESCO's list of World Heritage sites since 2000. It was the capital of the Zanzibari sultanate, and together with the large residential area called Ng'ambo it forms Zanzibar Town. The urban planning of the town has faced many turns throughout history, with external actors developing master plans according to various political ideals. In 2011, the Department of Urban and Rural Planning (DoURP) was formed in Zanzibar, and a new master plan is underway guided by the ZanPlan report (2015). The importance of culture and the decision to make Ng'ambo a new city centre is highlighted, and has influenced the DoURP to find a new approach that will safeguard and promote the rich tangible and intangible values of Zanzibar.

Today Ng'ambo consists of narrow winding roads and one-storey Swahili houses, and the department wishes to develop strategies and regulations based on pilot experience.

Ng'ambo is also used as a case for UNESCO's Historic Urban Landscape (HUL) approach, to investigate how history and urban heritage can inspire future development in East Africa. The Ng'ambo district of Mwembetanga has several times been subject to drastic modifications through planning experiments. Here, in an area called Mapembeani, one of very few open spaces is found in the otherwise very dense neighbourhood. The place was proposed as a playground for children in the late 1940ies by the British colonial rulers. It got its name from the Swahili word 'mapembea', meaning playground equipment or just merry-go-round. The merry-go-rounds were taken away in 1968, but the stories about the playground still live on. Today the open space is used for public meetings, celebrations and to play football. Mwembetanga is an area of many children, and they still play here as they have done ever since the first playground was introduced.

To investigate how history and heritage can be interpreted into future development and modernisation, Mapembeani is chosen as a case to exemplify this heritage-based regeneration of Ng'ambo. Based on the findings about the history and the heritage of Mapembeani, together with analyses of the site and the desires from the inhabitants here, this results in a design proposal for the rearrangement of the open space, the urban structure of the surrounding district and a new public building adjacent to the site.



## PROBLEM DESCRIPTION

Zanzibar is facing an increased urbanisation, and the share of the population living in urban areas has grown from 30 % in 1988 to 45% in 2012 (DoURP 2014). The trend is predicted to continue the coming 25 years, putting demands on densification of Ng'ambo to house more people in better living conditions. In the long run, this transition implies that the single storey Swahili will be replaced by multi-story buildings, and that facilities as roads, electricity, clean water, sewage and public open spaces have to improve.

UNESCO and Zanzibari authorities have agreed that guidelines for urban planning and design interventions are needed to properly direct and control the development of Ng'ambo (UNESCO 2013). Today, there is a gap between this urban growth and the cultural development, partly as a result of missing strategies for spatial planning and cultural activities (Juma 2013). Until now, cultural heritage management has been focused on Stone Town as the island's World Heritage site, while other parts of the city have been left out from the discussion. Urban development is currently taking place in Ng'ambo step by step, as private individuals take their own initiatives. The single storey Swahili building is gradually replaced by taller houses, and the absence of planning regulations results in a lack of consideration for the relation to other houses and the public spaces. The architectural styles and materials also conflict with the surroundings and the neighbours; little respect is shown for what

happens outside the borders of the specific plot.

The Revolutionary Government of Zanzibar, following ZanPlan (2015), now wants to develop Ng'ambo into a centre of urban heritage for visitors as well as residents, and the intention is to implement a pilot scheme for UNESCO's Historic Urban Landscape (HUL) approach (DoURP 2014). The notion of heritage-based urban regeneration will be guiding this development, to see how both tangible and intangible heritage can be used as a means to create a sustainable urban development. Yet, in this particular case, HUL will also be used to create a continuity between Stone town and the Ngambo area in the new urban development of Zanzibar. Within this work, pilot studies are needed to see what this could mean in more concrete terms. Mapembeani is an area rich of cultural history that could be used as an example of how history can be interpreted into the future. Located within the Buffer Zone of the World Heritage site of Stone Town, any interventions here must not have a negative influence on the protected area.

Initiatives to preserve historical values and heritage can come from different groups: called for by the residents or a desire from historians, architects or other academics. It can be discussed how and why to use heritage and history as inspiration in urban modernisation, and what role architects and planners have to create a richer cultural life for the citizens.

## AIM

The aim of this thesis is to investigate how history and cultural heritage can be used as a driving force and a source of inspiration in urban planning and development in East Africa. As a part of the ongoing work with heritage-based regeneration of Ng'ambo, this thesis will serve as pilot study of the area of Mapembeani, to see how this can guide the new design of the area. In doing this, the aim is to provide inspiration and experience to the team working with urban planning in Zanzibar Town.

The pilot study will investigate and discuss how the history of this place can be interpreted to enhance the identity and social cohesion over time, while at the same time providing modern urban planning that can fulfil the needs for the growing population and its strive towards better living conditions and a rich cultural life. The purpose is to develop a design proposal for the rearrangement of open space and its surrounding built environment, including one public building, to see how history and heritage can be merged with the future needs into a concrete design proposal.

The thesis also aims to discuss the role of architects and planners in the interpretation of historic urban landscapes, and why it can be important to include intangible cultural heritage and hidden stories in urban planning.

## RESEARCH QUESTIONS

The overall research questions are:

- *How can history and cultural heritage be used as a driver and source of inspiration for liveable and inclusive urban planning and development in East Africa?*
- *How can UNESCO's historic urban landscape approach be practically applied in Zanzibar to enable sustainable urban development?*

The sub question for the pilot study is:

- *What historical elements and structures are important for the identity of the Mapembeani neighbourhood, and how can they be used in the new design of the place?*



*Problematic, or at least complex, factors of Ng'ambos urban landscape: new architectural forms, very narrow passages and buildings of poor quality.*

## DELIMITATIONS

The main focus of this report is to study how heritage-based urban regeneration can be performed. The specific case that has been used as a pilot is the open space in Mapembeani, and the area that has been investigated, in terms of analyses and historical interpretation, is the district of Mwembetanga. The case study and its design proposal is interpreted at different scales: A new structure of the road system is proposed for Mwembetanga, together with a sketch layout of the urban forms and structures. In addition to that, a more detailed design is presented for one of the buildings adjacent to the open space. For this building, emphasise is put on the relation between building and public space. Layout of rooms and the interior design are principally solved, to illustrate that the functions are doable and the building usable. The functions and qualities that are created here on the inside can be seen as an added value, something that was found along the way as a result of the history and the heritage of the place, but not the central theme of the thesis. This is further discussed in chapter 8 about the design proposal.

The time aspect has a large influence on the approach. Here, a believed theoretical time span for the implementation of the proposal is estimated to about 20 years from now. This means that the context of the new Mapembeani is a modernised Ng'ambo with a new road structure and multi storey buildings. However, the existing plot partitioning and

the economic condition have been used to delimit the project in the sense that it has guided the new urban structure and contributed to a not too expansive 'imagined budget' of the project.

Some public participation events have been part of this thesis, but it is not the main focus of this report. This issue is therefore not very much discussed or reflected upon, more than in general terms.

Building physics, such as materials, structural mechanics and ventilation, is another issue that deserve a thesis of its own. Without relevant data or measurements, it is hard to know how e.g. cross ventilation will work in reality. Thus, this report presents no technical solutions in detail but only the main principles are shown, since the handling of the hot and rainy climate here is an important parameter in urban design and architecture.

## OUTLINE OF THE REPORT

CHAPTER 1 is this introduction, with problem description, aim, research questions and delimitations.

CHAPTER 2 explains the different methods used, how they have been carried out in practice and what they have contributed with.

CHAPTER 3 describes the context and background of the project, from the Swahili coast as the cultural context down to the district level and the specific place of the case study.

CHAPTER 4 gives a summary of the urban planning history in Zanzibar Town, and how the different master plans have influenced the Mwembetanga district.

CHAPTER 5 is about the history and cultural heritage of Mapembeani, based on research and interviews. It brings up both tangible and intangible components that have been of significance for this area.

CHAPTER 6 includes field studies, observations and analyses about the situation in Mapembeani today, to work as the basis and the starting point for the coming design proposal.

CHAPTER 7 is about heritage based urban regeneration in general and the role of urban planning and architecture. This chapter also brings up questions of why this is important, and what methods there are to use.

CHAPTER 8 is about the case study of Mapembeani, with possible preservation strategies and design proposals. It contains a proposal for the urban structure of Mwembetanga, arrangements of the open space itself and the layout of a building that will interact with the public area.

CHAPTER 9 explains the process and the steps that the thesis has contained, and important choices that had to be made.

CHAPTER 10 discusses methods, delimitations, my own role and how the case study relates to other research about urban heritage. It also concludes the findings in the thesis, attempts to summarise the answers to the research questions, and contains reflections on the process and the result.



## 2. METHODOLOGY

### THEORY

#### DOCUMENTS AND LITERATURE

The very first step was a literature study about Zanzibar and the Swahili culture, necessary for the understanding of the context where the project was to be conducted. This part started before the arrival to Zanzibar. Reports with strategies and regulations connected to urban development in Zanzibar worked as a framework to relate to during the work. Two trips to the Zanzibar Archives gave insight in earlier master plans and documentation about planning decisions during the 20th century. Old maps and photos could also be found here.

#### DIVE URBAN HERITAGE ANALYSIS

DIVE is a method for urban heritage analysis that has been developed by Swedish and Norwegian governmental authorities. The four letters stand for Describe, Interpret, Valuate and Enable. The framework can be integrated into the processes of urban

planning and used by planners, architects, decision-makers or other stakeholders. The whole idea is to work with cultural heritage in a systematic, creative and goal-oriented way, to transform the knowledge into something operational.

Since the approach depends very much on the local context, DIVE is more of a framework of guidelines, rather than a proper method to follow. In this thesis work, it has been a good supporting tool to know how to be able continue the work to the next step, and to check that no important aspects are left behind. Most importantly, DIVE has helped to ask the critical questions about why heritage is relevant to keep, and what elements or structures that should be preserved. What we see with our eyes is not always what is the most important history for the place and its inhabitants. This also leads to the question of intangible heritage.

#### THE FOUR STEPS OF DIVE

- D:** What does today's landscape and environment tell us about the area's origins, development and character?
- I:** Why have certain elements and characteristics of the area had a particular significance for the society?
- V:** Which historical elements and characteristics are of special value, can they be developed and what is their tolerance to changes?
- E:** How should the area's prioritised historical characteristics and resources be managed and developed, through concrete proposals?





Mapping in Ng'ambo

Art-déco house

Map used for the inventories

Eclectic house

Under construction, or to become a ruin?

House in poor condition

#### MINOR FIELD STUDIES

Minor Field Studies (MFS) is a scholarship programme from SIDA in Sweden. It can be given to students with international interest studying at the university for 8-10 weeks field studies in a developing country to collect material for Bachelor's or Master's theses. It also includes a three days preparation course. The aim is to provide opportunities to create knowledge about developing issues and countries.

#### OBSERVATIONS

To understand the current situation, on site observations and field studies of e.g. transportation, movements of people, street life and outdoor recreation have been made. How do people use the streets, barazas or parks during the different hours of the day? This also included visits of other open spaces in Ng'ambo, to see strengths and weaknesses. Colours, shapes and materials are used as inspiration for coming design work.

## INVENTORIES & OBSERVATIONS

### MAPPING

One part of the field studies has been the mapping of physical properties together with a team of international architects and the DoURP. This meant inventories of architectural typologies, styles, conditions and materials of all the houses in Ng'ambo, and gave a picture of the existing situation as a starting point for the coming development. Some of the criteria used in Mwem-betanga are described here. The mapping results can also be found on [www.openstreetmap.org](http://www.openstreetmap.org).

### ARCHITECTURAL TYPOLOGIES

*Groups of buildings/structures with obvious morphological and functional similarities*

- Single-storey Swahili: predominantly residential, single storey, multi-functional
- Modern multi-storey Swahili: built on footprint of Single-storey Swahili house but with two or more storeys, predominantly residential
- Apartment Block: multi-storey with repetitive disposition of floors
- Indian Shopfront: row houses with shops at the ground floor and residential upper floors
- Madrasa: Islamic Koran schools
- Mosque: religious buildings of Islam
- Market Stall: smaller buildings of commercial use

### CONDITIONS

- Good
- Average
- Poor
- Ruin
- Under construction

*The two latter could be hard to distinguish between, many buildings turned into ruins before even being finished.*

### ARCHITECTURAL STYLES

*Characteristic features of a group of buildings that have developed over a particular period of time or can be identified as characteristic for a certain culture. Style can be identified by their use of various elements, form, method of construction, building materials, and regional character. Many styles reflect fashions, religions, new ideas, technology, or materials.*

- Classic Swahili: one storey house with clear main façade, barazas and hipped roof.
- Omani: moderately decorated, often with white walls, Arabic arches and crenulations.
- Indian: narrow footprint, shops downstairs and people living upstairs.
- Art-Déco: Buildings adorned with geometric shapes and low-relief designs. Floral and sunrise patterns are common, as is the emphasised main façade.
- Modernism: simplified decorative elements and geometrical elevation. Common with flat roof and horizontal slabs over entrance and windows.
- Eclectic: architectural style of contemporary buildings that use architectural elements from the past.

## PEOPLE



*View from Michenzani blocks*



*School children*



*Residents of Mwembetanga*

### STUDY VISITS

Residential houses have been visited, both traditional Swahili houses and newer multi storey buildings. There was also a study visit made to the Excellent Academy nursery and primary school in Fuoni Melitano in Zanzibar, and to other schools and madrasas within Ng'ambo. During these events, residents and teachers could share information how the used their spaces, and the costumes and habits they had.

### INTERVIEWS

Interviews in various forms was conducted, both planned in-house and spontaneous on site interviews. When the interviewee was comfortable with it the interview was held in English, but in many cases an employee from DoURP came along to interpret and ease the communication. The interviews were semi-structured and followed an interview guide (see Appendix A1). All references made to the interviews are marked in the text as <sup>IX</sup>, meaning that interview X was the one saying that. There is list of interviewees in the References chapter.

The choice to conduct interviews was made when the research questions were formulated, with the insight that this would be necessary to get enough information for the study. The results are used to describe the historical background of Mapembeani, but also to understand the desires for the future. It will also be a base for the discussion on how the

history and the heritage can be interpreted. It is not only about what is said, but also how one can go about to collect information and material etc. To select interviewees, I got help from the DoURP and friends, which meant that the distribution of people was not thought over initially. As there are so few inhabitants left from the time when Mepembeani was created and used, everyone I could find was of great value. Of the 18 respondents, 10 had played there in the 1960ies and could share historical knowledge about the place. This is a low number to base the case study on, giving their personal experience and opinions a lot of space. The report should be read in this light. In chapter 10 there is a more thorough discussion about the methodology.

### SURVEY WORKSHOP

Together with 10 students from the State University of Zanzibar (SUZA), a shorter survey workshop was carried out in three groups with different themes; Planning & land use, Environment & climate change and Social & economic factors. Every group had a question guide to follow, and asked 15 people. The short interviews took 5 to 20 minutes, and the aim was to get a even distribution of age and sex. The survey questionnaire can be found in Appendix A2. The survey was a way to understand both strengths and challenges of Mapembeani, what the residents wanted to see for the future and how they use the open spaces in their everyday life. The participation of local students eased the understanding.

## DESIGN WORK

### INSPIRATION

The driving force behind the design work has been the findings about history and heritage. It has worked as a catalyst for the architectural methods, and has inspired all steps. This inspiration has been used for functions as well as land use. The heritage and the traditions have also influences the physical forms.

### CONTEMPORARY REFERENCES

Other projects in Stone Town and Ng'ambo were used as references, and could exemplify both strengths and weaknesses of the built environment here. This especially focused on other open public spaces. Swedish references that were considered to work well were also used, e.g. street sections and interior room sizes.

### SCALES & CONTEXT

What will the context of the future Mapembani be? The first step was the urban scale, defining the conditions for the open space. The desired character of this place equally influenced the larger scale. Important features and qualities at the open space scale where identified, which was the central part of the design work. After that, the building and its interaction with the open space took form, and the interior rooms were shaped and designed to maximize the utility for the functions on the inside.

### MEETINGS & STUDIOS

Meetings with the Ng'ambo team project group, consisting of different divisions within the DoURP and external consultants, has been part of the regular work during the MFS. Other authorities, such as the Ministry of Education, have also been visited. Moreover, shorter presentations were made every second week at the DoURP, where everyone was invited to participate and come with feedback.

### ITERATIONS

Every time a proposal was made, it has been evaluated and reflected upon by me, as well as by friends and colleagues around me. The strong sides could then be emphasised, and the weaknesses handled. This was then repeated to improve the project little by little, until the deadline came and put and end to this process.

### MODELS

Fast models of simple volumes were useful for the design of the open space and its relation with the mass of buildings around it. Down on a building scale, volumes could help investigating how the parts of building related to each other and to their exterior. CAD-drawings and 3D with exact measurements was the last step to reach a completed design proposal.





### 3. CONTEXT & BACKGROUND

To understand the context of this work, it is essential to have an insight in the local culture. The East African coast host societies and settlements that were built centuries ago by the people collectively known as Swahili (UNESCO 2013). It stretches from Mogadishu in Somalia in the north to Mozambique in the south. Swahili people have constructed an Islamic literate society well known for its intercontinental commerce, which has been maintained for more than 1,000 years. The history of Swahili culture has evolved as a merge between traditions

from India, Africa and Arabia that has been melted together and been formed by the trade of both slaves and goods. Despite being this fusion of many different cultures, the Swahili culture can be seen as rather uniform in the sense that it consists of one group of people speaking variations of the same language, and sharing the same traditions, customs, food and music (UNESCO 2013). Continuity and coherence is still at its heart, and the same traditions of trade, urban communities and religious beliefs in Islam form three pillars that the Swahili culture is based on.



# SWAHILI ARCHITECTURE & URBANITY



Coral stone used in the contruction of walls



The Zanzibari flag is marking the Shea's house

## CITIES & SETTLEMENTS

The Swahili civilisation is based on urban settlements; cities and towns are fundamental units of the society, the economy and the culture (UNESCO 2013). Being a culture with many origins, Swahili buildings are defined by their synthesis of African, Arab, European and Indian building traditions, and the urban and architectural character has originated from this unique hybrid of influences and styles. The Swahili culture includes a distinctive art, music and architecture (Folkers 2010).

The Swahili urbanism is characterised by dynamism, and an incomplete and constantly changing built environment (UNESCO 2013). The structures show openness to influences from the outside, and a high adaptivity. As most of the trade was conducted on water, many of the old ports have remained unchanged whilst the cities around them have been growing. The urban landscape has to a large extent been shaped by the communities for trading and commerce, unlike the large-scale container harbours or modest fishing villages or found elsewhere on the African coastlines. Traditionally, the Swahili people have lived in one-storey

houses made from wattle and daub, placed along narrow winding streets that here and there meet open spaces for social life and commerce. Swahili neighbourhoods in Zanzibar are divided into 'shehias', districts at the last government instance level. The Shea is the title of the person responsible for the contact between the municipality and the people. This is typically an old man, and a person that should be informed about issues that might affect the area and its inhabitants

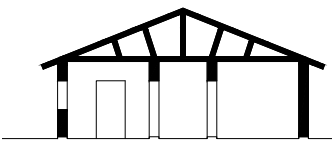
## ARCHITECTURE

Traditional Swahili architecture is based on coral stone and lime mortar. Black painted mangrove poles are frequently used, ideal as construction material thanks to the long life length and the high carrying capacity, and are therefore very common in the ceiling structure as a visible element. The rooms are decorated with gypsum crafts and beautifully carved doors (Amin et al. 1988). In Zanzibar, influences from Persian, Arabic, Indian and European building traditions can be seen in the techniques, materials and typologies; Persian houses built of stone, Arabic multi-storey buildings with a minimalistic outside, a decorated inside and a ventilating inner

courtyard, European planned grid systems, Indian shop front houses originally built with a shop at ground floor, that expanded upwards when the family grew. Different vault constructions also characterise these influences.

The 'baraza', the integrated stone bench on the main façade of traditional Swahili houses, is an architectural element deeply embedded in Swahili culture. The barazas are like raised platforms placed in an open porch by the main entrance of the house, as a semi-private sitting place. Here people can sit and chat for hours, not only the residents but also people from the outside.

Doors are also very important in Zanzibar. Both in Stone Town and outside, beautifully carved wooden doors draw the attention. Historically, the door showed religion and number of members in the family. First you built the door, and then the neighbours could confirm that they accepted it. The brass spikes seen on man doors were said to protect from elephants attacks. The lotus flower and the fish stands for fertility, and the carved chains are symbolising security (Lodhi et al. 1979)

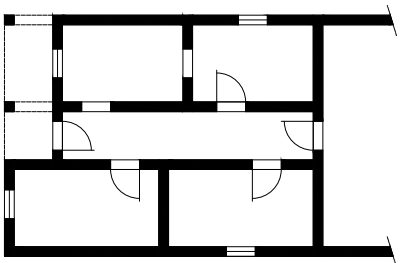


Section and floor plan of a Swahili house

Older doors inspired by Arabian architecture have a geometric or squared shape, whilst the newer Indian inspired doors usually have semicircular tops. An Arabic door is 'always open', because they have a public ground floor. Indian doors are more often closed; they live and cook on the ground floor. These doors have small wicket gates for quick passages or for kids.

## THE SWAHILI HOUSE

What is known as Swahili houses are still seen in everywhere in Zanzibar. Typical house has an articulated main façade with an entrance at the centre, in a recessed part of the front façade giving way to the baraza (Nevanlinna & Kokuleraj 1992). The houses have the carved doors, and a stylistic hierarchy of the elevations. On the inside, a corridor lead from the entrance to an open courtyard at the back, used by women and children. Rooms on both sides, with minor rooms forming the outer edge, flank the corridor. The exterior corners of the houses are often emphasized, and walls or other surfaces can be decorated with plaster, tiles or painting. Other characteristic features are the hipped roofs and the narrow frames around the windows and doors.

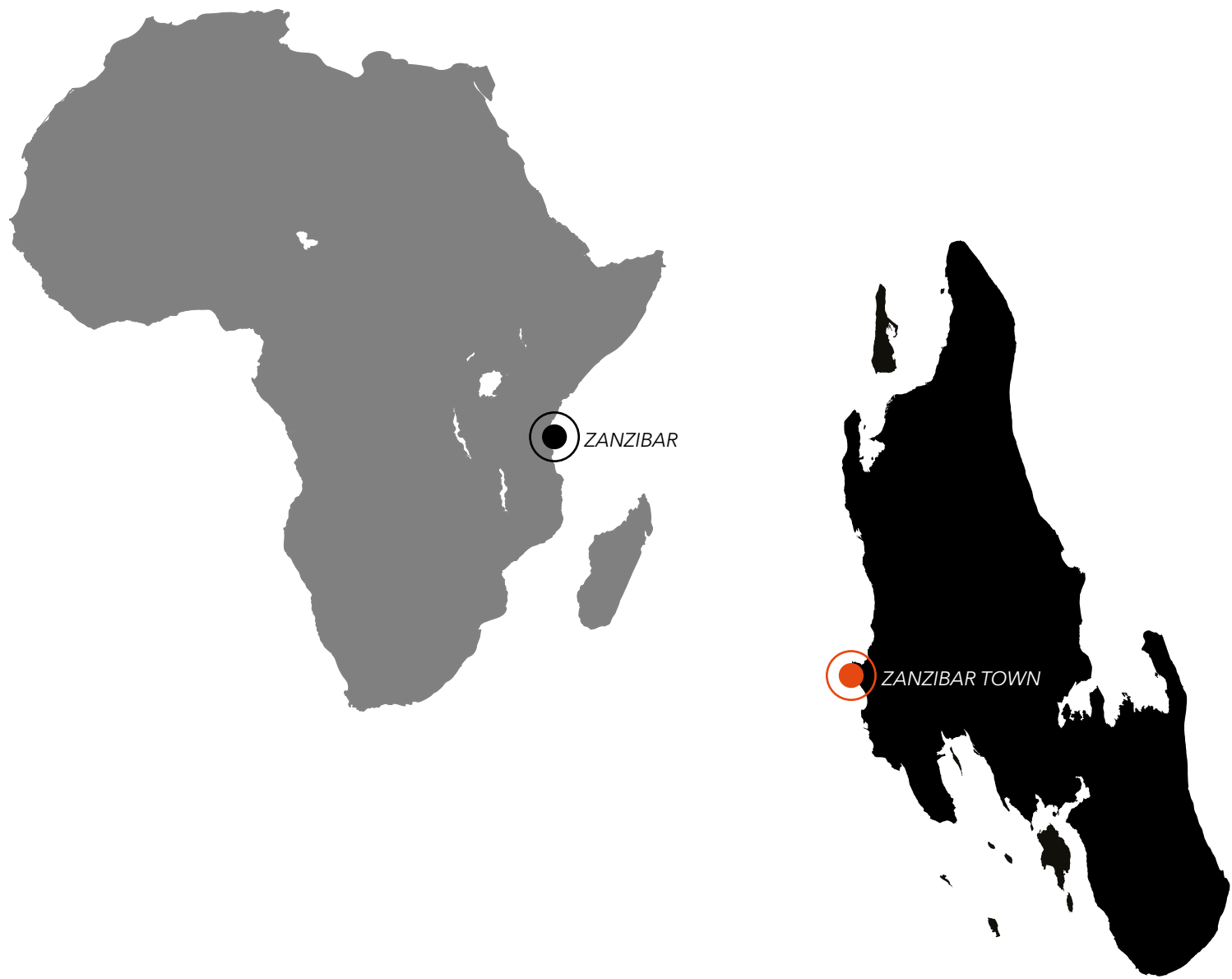


A typical Swahili house, beautiful but about to deteriorate



Wall made by wattle and daub





## ZANZIBAR ARCHIPELAGO

The Zanzibar Islands consist of the two bigger islands Unguja and Pemba, and several smaller islands. Unguja (the Swahili name for Zanzibar) is the main island of the archipelago, and is commonly referred to as just Zanzibar. This is where the famous old Stone Town is located, and where 900,000 of the archipelago's around 1.3 million inhabitants live (DoURP 2014). Zanzibar is semi-autonomous with its own government, but together with the former mainland protectorate of Tanganyika it forms the United Republic of Tanzania.

### CLIMATE

Zanzibar has a warm and humid climate with temperatures often varying between 30 and 35°C, and a prevailing wind coming from northeast. The year has two rain periods: the 'long rains' generally lasts from March to May, and the 'short rains' from November to December. During these periods tropical downpours are common. The long dry season is from June to October, with mostly sunny and clear skies. The shorter dry period lasts from January and February.

### HISTORY

The strategic location of Zanzibar made it an important settlement for sea trade starting around year 45 AD (Amin et. Al 1988). This was a cosmopolitan trading centre with a rich diversity of people. Indian, European, Persian and Arabian traders passed by here in the search for goods as spices, metals, amber and

ivory, but also in the hunt for African slaves. In the 8<sup>th</sup> century Arabian traders settled here and built cities of stone. They mixed with the native population and their descendants are today known as the Swahili people (Lodhi et al. 1970). From the 9<sup>th</sup> to the 15<sup>th</sup> century, the sultanates of East Africa controlled much of the trade and had a large influence on Zanzibar (Folkers 2010). In the medieval time, Zanzibar was ruled by the sultanates of Mombasa and Kilwa. At that time, there were smaller settlements on Zanzibar, spread out in the jungle that covered most of the area. In the 16<sup>th</sup> century Zanzibar was conquered by the Portuguese, but they lost their power in the seventeenth century when Omani Sultans took over and the European ruling ended. It was not until the middle of the 19<sup>th</sup> century that the European influence started to increase again.

In 1890 Zanzibar was declared a British protectorate, which lasted under this rule until 1963 when the power was given over to the sultan to rule an independent Zanzibar. Only one month after the British left, Zanzibaris rebelled, the sultan was overthrown and fled to England for good. The insurrection, later identified as the Zanzibar Revolution, took place on 11 January 1964, and the first president Abeid Amani Karume came to power. However, less than four months after the revolution Karume signed a contract with the president of Tanganyika, Nyerere, and the United Republic of Tanzania was established.

**6°S 39°E**  
*coordinated of Zanzibar*

**1,300,000**  
*population of Zanzibar archipelago*

**900,000**  
*population of Unguja*

**40**  
*km from Tanganyika's coast to Zanzibar*





## ZANZIBAR TOWN

Zanzibar Town, also called Zanzibar City or simply just Zanzibar, consists of the old core town, Stone Town, and the area called Ng'ambo, in ZanPlan (2015) referred to as the City Centre. The town is Zanzibar's commercial centre, and its functional gateway to the island. It forms the central destination for the public transport system, and has many significant cultural and social functions (ZanPlan 2015). In total, just over 200,000 people live in the urban area around the town.

### STONE TOWN: WORLD HERITAGE SITE

Stone Town was the hub in one of the first consumer societies in the 19<sup>th</sup> century, where the island's goods were traded and cultures could meet (Pels 2016). It is said to be the only functioning old city on East Africa; not much changed during the last 200 years, but it remained an intact urban landscape and beautiful example of a Swahili trading town (Amin et al. 1988). The architecture is a unique fusion of Indian, Arabian, European and African influences that have been brought together for more than a thousand years (UNESCO 2013). This historical core of Zanzibar Town was the capital of the Zanzibar Sultanate, built as a city of Omani architecture for different classes in society to live side by side (Folkers 2010). Whitewashed walls and the lack of decorations reminds of western modernism, and with time also classical or exotic motifs found in other parts of the British Empire made their way into Stone Town. It is a maze of dark narrow

streets that suddenly can end up in a small sunlit square. Still today, no cars can drive in the narrow passages and people walk or go by bike or moped.

### MOTIVATION FOR PROTECTION

Stone Town shows a remarkable architecture and culture, but poor maintenance of the buildings in Stone Town led to a drastically reduced condition in the 20<sup>th</sup> century. With technical and financial assistance from local and foreign organisations, Stone Town was repaired little by little until it was awarded the World Heritage Site status in 2000. The historical city centre, together with the Bazaar streets of from Darajani market, are protected and the criteria formulated by UNESCO can be summarised as follows:

- (i) The Stone Town of Zanzibar is an outstanding material manifestation of cultural fusion and harmonization.
- (ii) 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.
- (iii) 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 campaign.



World Heritage Site





*Beyond the Creek lies Ng'ambo –a thousand acres of light sandy soil, alternating between occasional narrow open spaces and hectic crowded quarters of African houses. You need a compass and a clear head to penetrate it for the huts straggle around, conforming to no coherent scheme, a confusing maze of endless twisting alleyways... ..It is by no means at all a slum, being dotted with excellent houses which can earn the pride of proprietorship that is felt by their owners.*

Extract from 'A Guide to Zanzibar' (1961)



## NG'AMBO: THE OTHER SIDE OF THE CREEK

The Creek Road going from north to south, separates Stone Town from the rest of the city, and was earlier just a creek. In low tide, it was possible to walk over, but in high tide the Creek could only be crossed at the bridge of Darajani (meaning 'causeway' in Swahili). Across the Creek Road from Stone Town lies Ng'ambo, meaning the other side in Swahili. This residential area has developed in a synergetic process with the old town core (ZanPlan 2015). Before the middle of the 19<sup>th</sup> century, this area was only field, 'shamba'. The first houses were constructed around 1840, as Stone Town became more and more overpopulated and people sought for other land to inhabit (Folkers 2010). After that, the expansion went fast and by 1890 Ng'ambo covered an area larger than Stone Town and hosted more people. If Stone Town was equal to Arab, Indian, and European citizens, Ng'ambo was almost without exception comprised of mainlanders, Zanzibari Africans, Comorians and the poorer Indians. Today about 32,000 people live in Ng'ambo, compared to 12,000 in Stone Town (ZanPlan 2015).

Through history, Ng'ambo has always been the home of the natives Zanzibaris, which has been reflected in the urban structures, the building types and the social life of the Swahili culture. While Stone Town was populated exclusively by foreign people, Ng'ambo was its African working-class heart (Myers 1995).

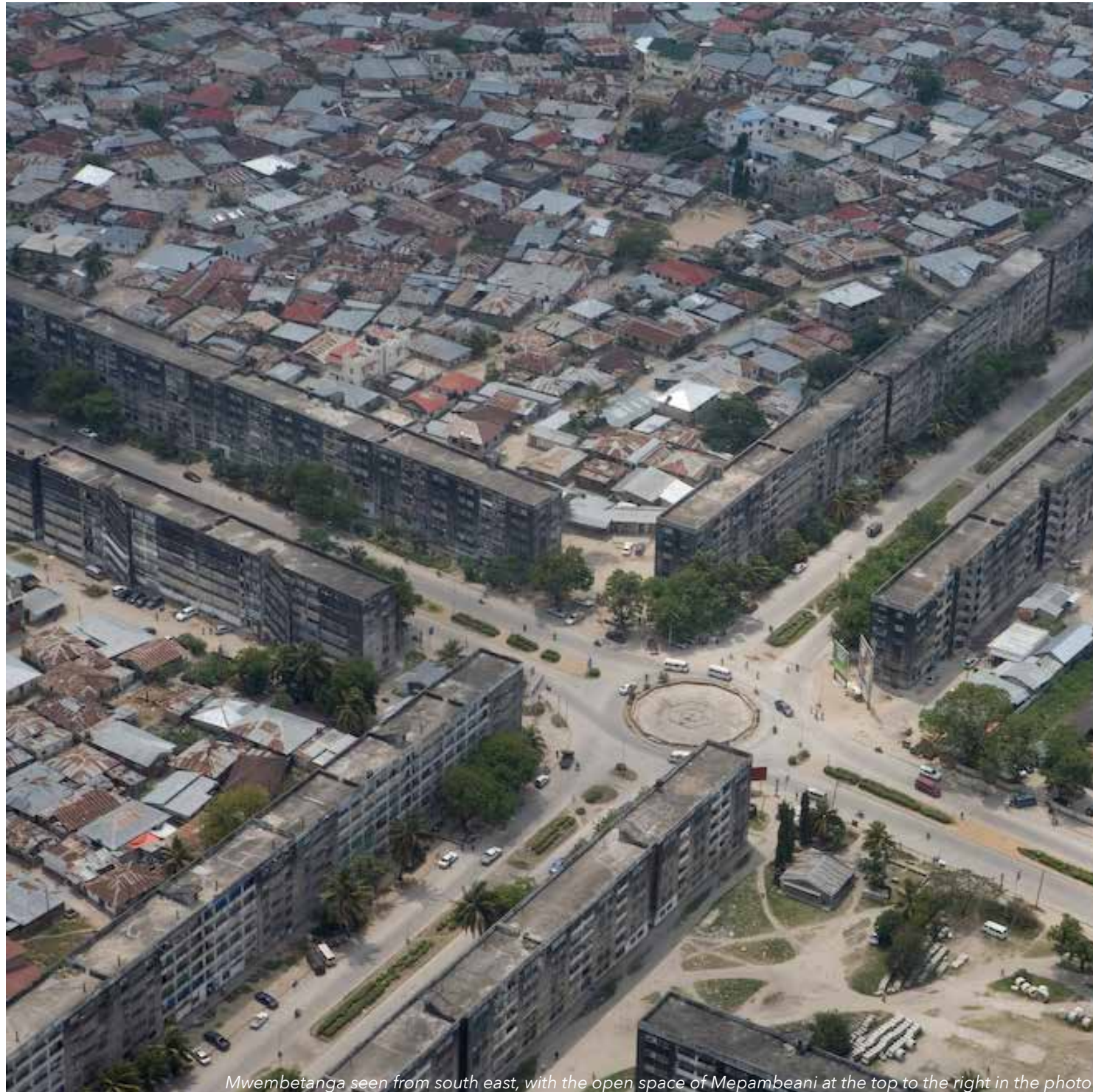
This was where the descendants of the former slaves settled, creating a strong identity of the area.

Being a traditional Swahili urban area, these crowded African quarters were initially seen as neat and proper compared to the crowded Stone Town, with winding sand streets bordered by palm trees and small Swahili houses. Different smaller areas divided the suburb according to the origin of its people, but made no distinction between rich and poor. However, in 1890 when Britain claimed Zanzibar its protectorate, segregation was formally introduced as a part of the colonial politics (Folkers 2010).

### BUFFER ZONE

The western part of Ng'ambo is a Buffer Zone to the World Heritage Zone, and an integral element of the Stone Town Conservation Plan. Therefore is it effectively entrenched in the international agreements with UNESCO, as well as in national law. This means that these 85 hectares are not considered to be outstanding universal value, but that the area by definition is intended to protect the World Heritage site from the pressures and the effects created by surrounding areas (UNESCO 2008). The buffer zone is also the connection between the World Heritage Site and the remaining part of the city, linking the two sides.





*Mwembetanga seen from south east, with the open space of Mepambeani at the top to the right in the photo*

## MWEMBETANGA DISTRICT



6°9'49"S  
39°11'49"E  
*coordinates of Mwembetanga*

0.09  
*km<sup>2</sup> area (City population 2014)*

2,610  
*inhabitans (City population 2014)*

MWEMBE  
*'mango leaves' in Swahili*

TANGA  
*'fabric' or 'sailcloth' in Swahili*

The district of Mwembetanga in the northeast quadrant of Ng'ambo is bordered by the Michenzani blocks in the east and in the south. There are straight roads with aligned houses to find as traces from the British planning here in the 1940ies, but most streets are narrow and winding and bordered with one-storey Swahili houses. The Mtendeni Street from Darajani Market ends up here, and the proximity to commerce and to Stone Town makes Mwembetanga a rather attractive and rich area. Most houses are of

relatively good condition. The open triangular space in the centre of Mwembetanga is called Mapembeani, which also is the name of the quarters surrounding this place. The area is known for having one of very few large open spaces in Ng'ambo. The name Mapembeani comes from the Swahili word 'mapembea', meaning playground equipment, or simply merry-go-round. 'Mwembe' means mango leaves, and 'tanga' is coming from the word for sailcloth, canvas or fabric, referring to the production of sails that took place here.





1923: The British planner Lanchester develops the first master plan for Zanzibar Town



1948: The open space of Mapembeani is created on British order



1964: Revolution of Zanzibar



1982: Chinese architects and engineers finish their master plan



2000: Stone Town is declared a World Heritage site by UNESCO

2000: Zanzibar Vision 2020 inter alia for conservation without threat to its future, rational utilisation of land, buildings and site



2011: The Department of Urban and Rural Planning of Zanzibar is founded

2015: ZanPlan National Spatial Development Structure is adopted and developed by DoURP in collaboration with external consultants

1929: The Township decree, aiming to enact a code of municipal law enabling the general application of town government in the British Protectorate

1958: The master plan by Kendall is elaborated into the Zanzibar Town Planning Scheme

1943: The Ng'ambo folder is developed under Eric Dutton's leadership



1955: The Town and Planning Bill with the intention of modernising the concept of town and city planning

1968: East German architect Scholtz is in charge of the new master plan



1920

1930

1940

1950

1960

1970

1980

1990

2000

2010

2020

## 4. URBAN PLANNING IN ZANZIBAR TOWN

Throughout the years, many have misjudged the effort needed to modernise Ng'ambo, and houses have been built and destroyed many times (Folkers 2010). What earlier master plans have had in common is that none of them was fully realised, and they all excluded the people from the process (Myers 1995). During the last decade, two attempts have been made to demolish and reconstruct Ng'ambo, one colonial in the 1940ies and one post-colonial in the 1960ies. Even if only small parts of the plans were implemented in reality, Mwembetanga has been one of the most affected areas. Interesting to note is

that, despite the British planning attempts, Mwembetanga is still seen as an unplanned area in the Chinese master plan from 1982. The 50 neighbourhood units from this later master plan were never realised, nor was the suggested numerous apartment blocks. In the end, very few of the public buildings and facilities proposed in the 1980's saw the light of day. As the 1990's approached and communism was replaced by neo liberalism, the attempts to develop Ng'ambo in a planned and systematic way stopped, and the population has continued to increase substantially.



Improvement scheme for Zanzibar Town from 1923.

## LANCHESTER MASTER PLAN

The British planner Henry Vaughan Lanchester, known for his earlier master plan of Madras in northern India, was chosen to develop the first master plan for Zanzibar Town. It aimed to regulate the growth of the city and to induce visionary strategies for the future, something that Lanchester tried to do according to socio-economic factors (Folkers 2010). By this time, the Swahili inhabitants almost exclusively lived in Ng'ambo. Lanchester's master plan was finished in 1923, and among the ideas he proposed a rebuilding of the water front buildings in Stone Town into more symmetrical ideals, and a new residential suburbs for Europeans such as Kilimani. For the sake of Ng'ambo,

there was a scheme for social housing where clusters of two to three hundred Swahili houses were planned. Lanchester also propose standard solutions for the huts in Ng'ambo, but neither was this implemented in reality. It practice, the 1923's master plan was only a plan for Stone Town. For Ng'ambo, very little urban planning was applied in and the area was became congested<sup>11</sup>. Only minor improvements were proposed and the only actions made were for transportation and services. New one-way access roads were constructed, entering from the Creek with and continued to other parts of the Ng'ambo. Apart from that, the residential area was left alone.





Urban tissue of Holmwood, a strict grid system according to the British ideals



Map from the Ng'ambo folder for the reconstruction starting in the 1940ies

## BRITISH PLANNING

This British settlement and administration implied a significant transformation of the urban landscapes in Zanzibar (Myers 1998). Physically, it led to new urban structures in the city and a rearrangement of the dwellings for local people. Culturally, the changes in the built environment also meant changes in racial segregation, ethnic identity and everyday habits.

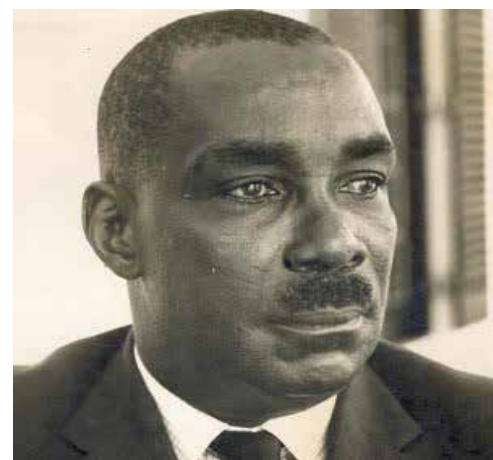
### THE NG'AMBO FOLDER

British resident in the 1940ies, Sir Vincent Glenday, personally wanted to look at Ng'ambo and its urban structures and asked chief secretary Eric Dutton for a plan of the entire town (Bissell 2010). An extensive survey work was compiled in the 'Ng'ambo folder'. Dutton initiated a scheme to redevelop Ng'ambo, starting 1943, with the goal to transfer the suburb into something modern and completely different (Folkers 2010). It contained a civic centre, schools, hospitals, and most noticeable for the inhabitants: a replacement programme for all the existing residential houses. Despite the time consuming ahead, Dutton was fully convinced that it would be worth it (Myers 1998). A redevelopment program was launched for Ng'ambo, in reality meaning demolition of many decent Swahili houses to be replaced by new houses ordered as an English garden city. A new master plan was drawn up by planner Kendall, and added to the Zanzibar Town Planning Scheme in 1958.

### MWEMBETANGA & HOLMWOOD

Mwembetanga was, together with Miafuni, the first neighbourhood to be reconstructed. The plan was to demolish the existing houses and create new ones aligned along straight roads. A new neighbourhood called Holmwood, southeast of the existing Ng'ambo, was constructed to temporarily house the residents that had to move out from Mwembetanga. Holmwood was made a model neighbourhood where over 100 evenly spaced houses were built, and was completed in 1945. This new area had about the same density as the previous Swahili area, but allowed the colonial administration to construct new roads for better control (Myers 1998). When the transformation of Mwembetanga was completed, the residents could move back again. The initial plan was to repeat this process for all the different parts of Ng'ambo until it was all rebuilt according to the new plan. Though, the work never reached further than to Mwembetanga. The houses in Mwembetanga and Holmwood were 8 times 12 meters with 10 feet in between, all identically designed by the Sikh draftsman Ajit Singh. He based the architecture on the native huts, and the aim to achieve a better modern layout and better lines throughout the town, without altering the domestic life of the natives in a negative way. Dutton seemed to believe that this was achieved, still many citizens of Mwembetanga were very displeased with the new houses.





*Top: Demolition of Swahili huts to give room for the new roads.*

*Left: The Michenzani 'trains', after identical apartment blocks in East German.*

*Right: Abeid Amani Karume, the first president of Zanzibar.*

## SOCIALIST PLANNING & KARUME'S NEW TOWN

After the revolution and the liberation from colonial legacy in 1963, the new Zanzibari government wanted to eradicate the traces of the old rulers (Myers 1994). The new president Karume had a strong planning vision for his new city, and his political strategies were above all about imposing this vision and achieve dominance even in the domestic every day life. The Ng'ambo area became the revolutionaries' social experiment, and with help from with political likeminded East Germans Karume promised a New Town to the inhabitants. It was supposed to contain all kinds of facilities, from airports and highways to schools and sport halls, and the location he had in mind was the other side of the Creek, Ng'ambo.

### GERMAN MASTER PLAN 1968

Based on the ideas of the master plan in 1958, a new plan was developed by the East German architect Hubert Schultz, and this time Ng'ambo was part of the strategies. Scholtz claimed that the main goal of the new master plan was to improve living standards in Ng'ambo, that in this time had neither sewerage and drainage, nor street lightning and electricity (Myers 1994). In the plan, all the existing Swahili houses were to be replaced by apartment blocks, and a new system of cross roads was outlined. The master plan was finished in 1968, but the construction works started even before that. This implied, among other projects, the Kikwajuni and Kilimani quarters of in total almost 600 apartments.

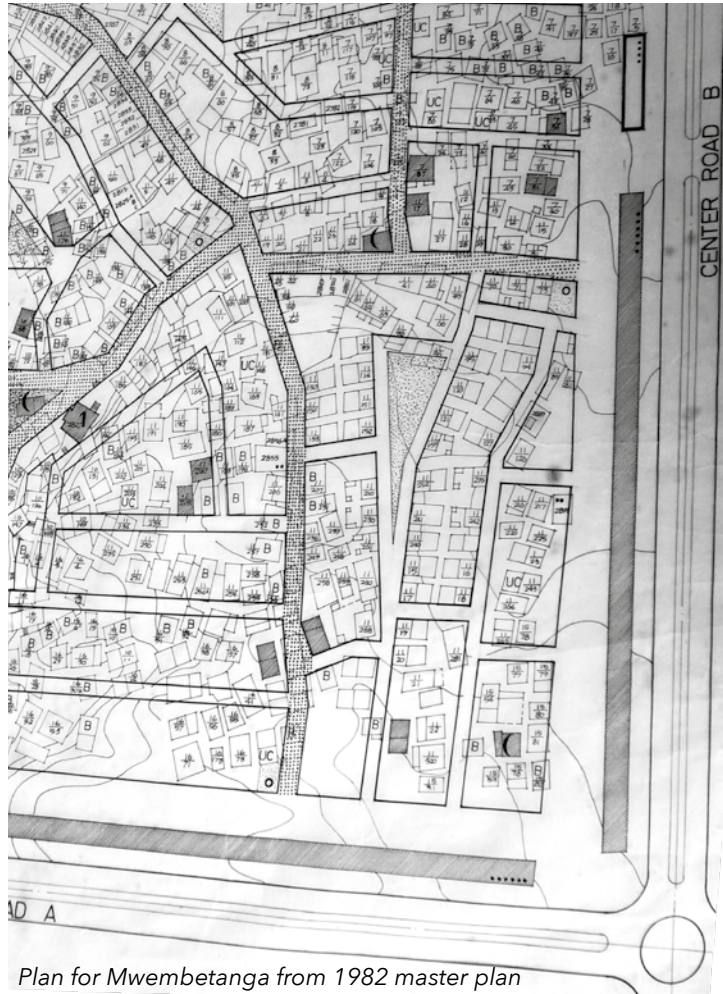
### THE BLOCKS OF MICHENZANI

The Michenzani neighbourhood was subject to the biggest urban transformation programme. Long apartment block of six to eight storeys, called Plattenbauten, were laid out along two intersecting boulevards and introduced a totally new urban form in Ng'ambo. With the considerable length of 300 meters they were sometimes referred to as 'trains', a word that some people perceived as something negative. The construction of the Michenzani blocks was not part of the original plan, but an idea from the president Karume himself. After his death in 1972, the Michenzani project was paused because the lack of financial resources. Not until 2008, the last blocks were completed.

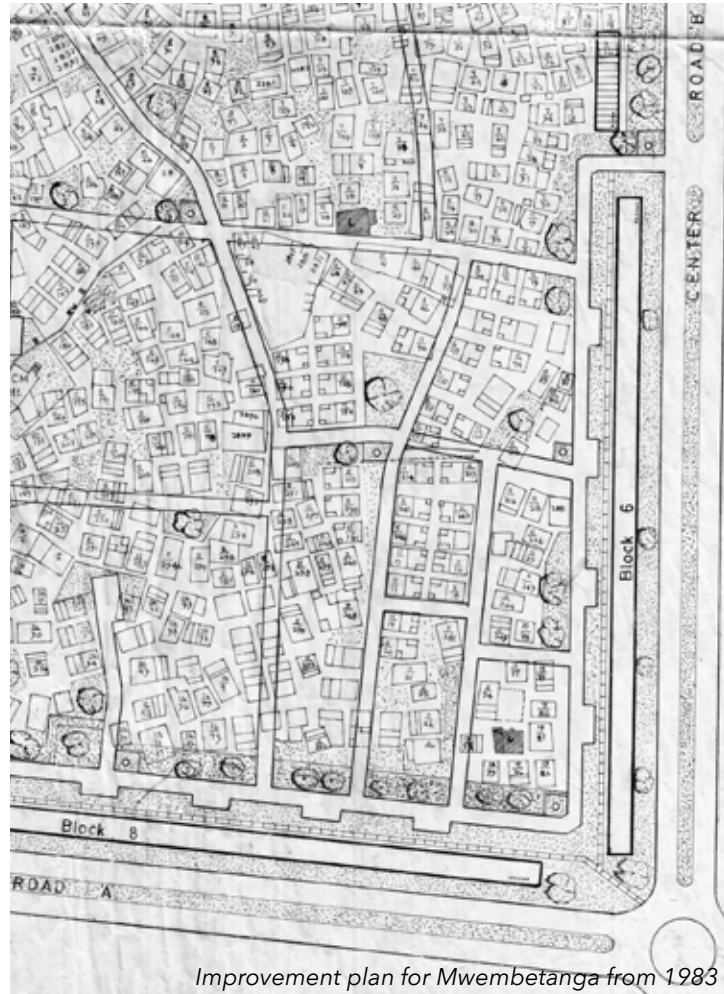
### INFLUENCE ON MWEMBETANGA

Even if most of the Mwembetanga district remained untouched during this time, the new Michenzani blocks had a large influence on the neighbourhood. Old road connections to the surrounding areas were now suddenly blocked, and the tall new buildings framed the small Swahili houses that where left in between the blocks and Stone Town. New road patterns influenced more people than the residents of Michenzani. The Creek between Stone Town and Ng'ambo was reclaimed in the 1960's, when domestic waste and sand ware put in layers to fill it.





Plan for Mwembetanga from 1982 master plan



Improvement plan for Mwembetanga from 1983

B. Mwembe Tanga Area

See Drg 15 for the plan.

Main contents of the improvement are as follows:

a. New roads are proposed in the Plan. In the light of the existing conditions the roads are divided into motor ways and footwalks. The width of the motor ways is 8 m while that of the footwalks 6 m.

Part about Mwembetanga in the master plan

## CHINESE MASTER PLAN

In 1980, a group of Chinese planners, architects and engineers came to Zanzibar to develop a new master plan. It was finished in 1982, and proposed that Zanzibar Town area should be divided into 50 neighbourhood units.

### NEIGHBOURHOODS

The proposed neighbourhood were supposed to be the basic units of the planning of the residential area, where the number of inhabitants was estimated on the basis of the size of a primary/secondary school. This then corresponded with 1,560 students. That meant about 1,000 households per neighbourhood. Even if many houses were of poor quality, it was not seen as realistic to replace all buildings with of modern apartments in the near future in the light of the economic conditions. To encourage dwellers to build their own houses, detached houses were suggested for the single storey housing in the neighbourhoods.

### OPEN SPACES

Public open space was recommended to be 7 %, with recreational area of 4m<sup>2</sup> per person for wedding ceremonies, singing, dancing, rest places and playgrounds. The open spaces in the town were divided into two categories; 1) parks and scenic spots for recreation, and 2) open spaces for sports. They were said to be frequently used, as the inhabitants liked playing football very much. It was stated that some vacant lands could be used as public open space.

### MWEMBETANGA

The residential 'squatter areas' of Ng'ambo was divided into two zones. The first was 'unplanned' with buildings located haphazardly and roads narrow and tortuous, such as Mwembetanga that was set up in the early stage of the development of the town. The second zone was 'planned' with buildings arranged orderly, but on too small plots, such as Kwahani, set up in the near past. Specific improvement plans were proposed for Mwembetanga. The first one was part of the master plan in 1982, and a revised version came in 1983. Both suggest a new road network, with a new hierarchy. The first one was revised because the first plan required demolishment of very many houses, and even though the two improvement plans are quite similar there is clearly a difference in sensitivity towards the existing houses. Some improvements proposed by the plan were:

New motorways of 8m, access roads of 4m, a. foot walks of 6m.

- b. Spacing between two foot walks 30m.
- c. Adjustment of the plots of 180-240m<sup>2</sup> according to proposed road network.
- d. Fill in the depression and build on it.
- e. Build a sewage system.
- f. Add indispensable public utilities.

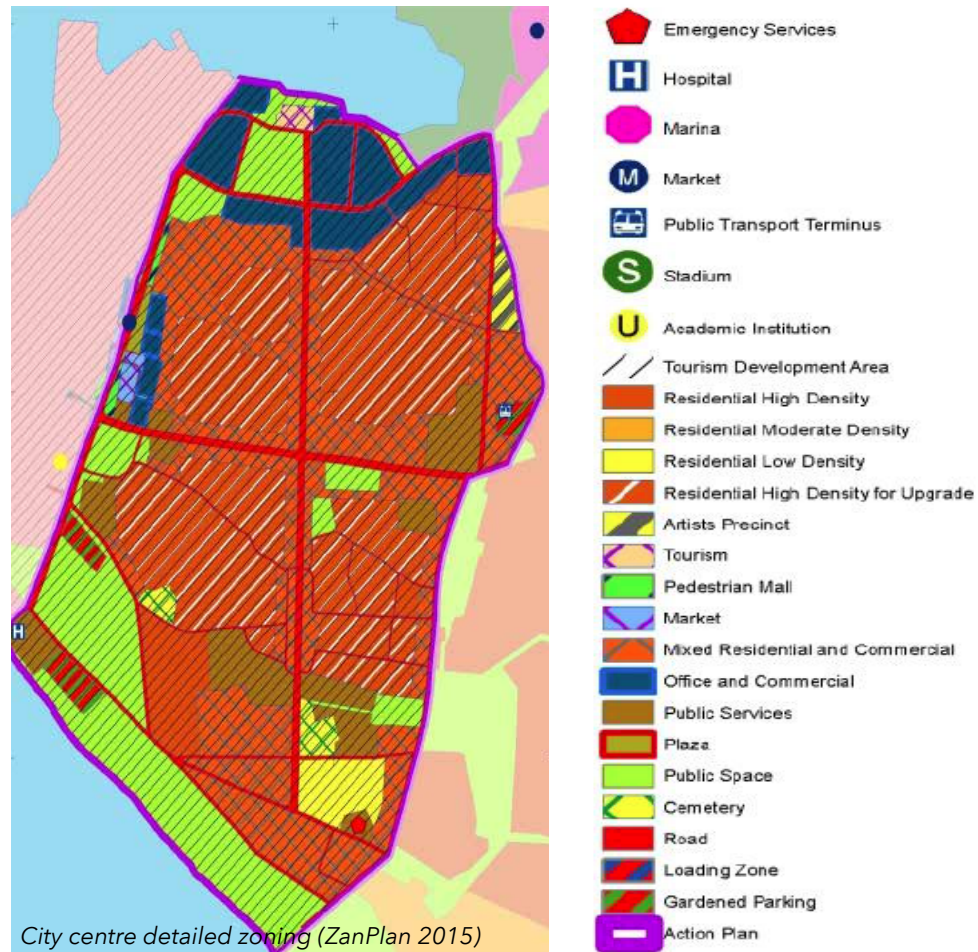
10%  
houses in good condition...

48%  
houses in fair condition...

42%  
houses in poor condition...

...in Mwembetanga 1982





## THE DEPARTMENT OF URBAN AND RURAL PLANNING

The Department of Urban and Rural Planning (DoURP) of Zanzibar was formed in 2011, and the current master plan is the first to be headed directly from the local governance. Before that foreign influence has been substantial, and there was no separate department dealing with urban planning issues. A vision now guiding the work is 'Smart, Green, Vibrant', a beautiful ambition that now has to be filled with content to be given a deeper meaning beyond these three words. How could this vision be implemented in the different projects and at different scales?

The strategies of DoURP include systematic, staged redevelopment of inner residential parcel based on pilot experience. This urban densification in the urban areas has a strong focus on Ng'ambo, and it is an aim to enhance the efforts to implement the HUL recommendations of UNESCO here, under guidance of ZanPlan project area for densification (DoURP 2014). For culture in Ng'ambo, it is an ambition to locate new attractions and institutions here, both for residents and for visitors.

## ZANPLAN & NEW PLANNING STRATEGIES

The report called ZanPlan, written and provided by Shapira & Hellerman Planners and ROM Transportation Engineering Ltd together, contains the Urban Development Policy for Zanzibar Town, and presents the current developmental conjuncture. A new vision was also created under the National Spatial Development Strategy (NSDS), and a new Structure Plan prepared in 2015. In all these documents, culture was given a significant role as enabler of development. In addition, the structure plan proposes to shift the city centre of the Zanzibar Town from Stone town to Ng'ambo. As claimed in the reports, Zanzibar is the centre and the guardian of Swahili Culture with a unique heritage ranging from archaeology and architecture to language and lifestyles. It is important that new buildings retain and display traditional Zanzibari architectural elements. For the coming development, the DoURP will be responsible for the construction permits, so that new construction needs an Urban Design inspection and prior written approval.

The area around Mapembeani is classified as 'Residential High Density Area'. Here, ZanPlan proposes an upgrading where old structures are preserved through traditional layout and traditional materials. It is an area of urban importance that needs controlled development, where small parcels and low-rise buildings will lead to high density and urbanity. As this part is protected as Buffer Zone under UNESCO declaration, traditional parcel division and construction of 3-4 floors

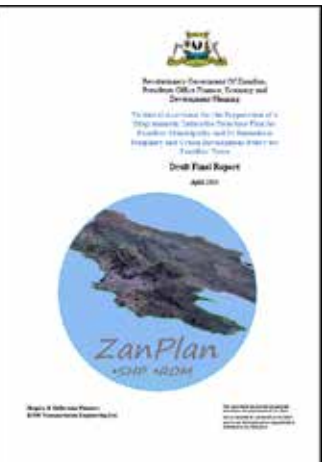
is recommended. The area of Mwembetanga is proposed to be mostly residential, with economic uses along Mtendeni Street. The redevelopment shall enable upgrading for the existing Ng'ambo population of more than 30,000, and in the future possibly 50,000 inhabitants. The systematic redevelopment requires direct access to the plots by emergency vehicles and path continuity.

This implies the recommendations:

- Min. 5 metres access width to every plot;
- Max. roof coverage of 50% of plot size;
- Plot sizes of 400-800m<sup>2</sup> after allocation for access paths;
- One tree per 150m<sup>2</sup> plot area in the inner courtyards.
- Integration of design elements that reflect Zanzibar's unique heritage, such as doors, barazas, gables, etc.

This will effectively require inter alia:

- Interactive planning and design with residents, property owners and commercial developers;
- Engineering design for staged development and extension of water and sewage systems
- Systematic, ongoing implementation from roadside plots inwards creating the access and enabling infrastructural linkages;
- Combination of plots and property interests are needed to enable redevelopment, according to ZanPlan.



ZanPlan, a 431 pages long report by Shapira & Hellerman Planner and ROM Transportation Engineering Ltd. in collaboration with the DoURP



DoURP is one of three departments in the 'House of Lands'





*The old bazaar streets in Zanzibar Town are still used for markets, and integrated in people's everyday life.*



## INTEGRATION & PUBLIC PARTICIPATION

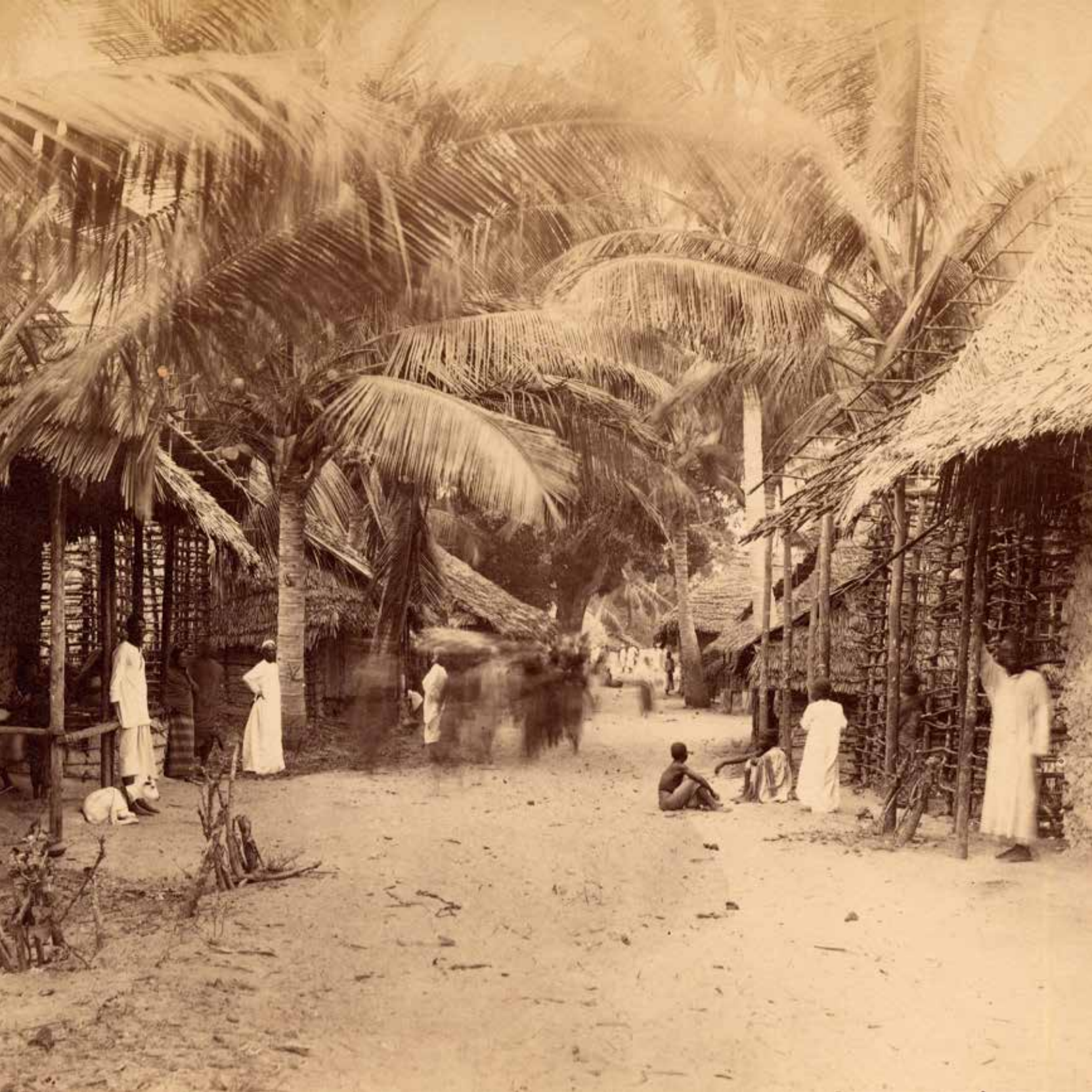
### HISTORIC URBAN LANDSCAPE

The UNESCO recommendations on the HUL approach were introduced in Zanzibar in 2009. The HUL discussion re-interprets the notions of historic cities, continuity and Buffer Zones, to integrate it into the modern urban planning and add value to people's cultural life, not putting it apart as separate conserved areas (UNESCO 2013). Instead of a fixation of one cultural origin, urban heritage is defined by an historic layering of values (Pels 2016). The recommendations are about issues such as public participation, mapping of historic cities and the integration of urban heritage values in the framework of urban planning. The action must then be adapted to the local context by the responsible authorities. According to UNESCO (2011), the tangible and intangible components of urban heritage are key resources that can enhance liveability of urban areas, and fosters economic development and social cohesion. Conservation of urban heritage can be a strategy to achieve a balance between urban growth and quality of life on a sustainable basis, in the context of increased globalisation, urbanisation and human migration. Pels (2016) claims that intangible heritage not only is a matter of the past, but that its future and its purpose may be the most effective way to 'conserve'. This regeneration project implies a view that the cultivation of intangible values goes beyond just the conserving of certain buildings (Pels 2016).

### NG'AMBO TUITAKAYO

In 2013, DoURP initiated a project called Ng'ambo Tuitakayo (The Ng'ambo We Want), aiming to realise the Historic Urban Landscape approach in the Zanzibari context. Design studios, workshops, stakeholder meetings and conferences together with planners and architects from Zanzibar and abroad have been held, to discuss the African urban heritage. In the case of Zanzibar Town, the HUL approach sets requirements on functional and design consistency, but allows for the upgrading of Ng'ambo (ZanPlan 2015). The current work in the DoURP aims to see how the idea of continuity of urban landscape could be used to explore spatial development through the intangible heritage of local cultural values, identities, skills and knowledge. This is a means to bridge the existing gap between cultural promotion and urban growth (Juma 2013). Apart from Stone Town and the UNESCO World Heritage Site protection, few tools exist for the safeguarding of the rich cultural landscape (DoURP 2014). Uncoordinated or badly designed development is a threat that may result in a loss of Zanzibar unique cultural heritage; important sites and monuments suffer from ineffective management and insufficient legislative framework. Against this background, it is desirable to develop pilot studies for urban development in historically fragile and important areas.





## 5. HISTORY & HERITAGE OF MAPEMBEANI

*Some of the questions that this section tries to give answers to:*

What was Mapembeani like before it was Mapembeani?

What kinds of people have been living here?

What was/is the identity of the area?

How was the open space created?

What has the open space been used for?

When was the playground put there?

Who used to go there and play?

Why was it taken away?

Are there other elements around Mapembeani that have been of significance?

What layers of history can still be seen?

Which layers of history are hidden?

*The footnotes refer to interviews as references.*





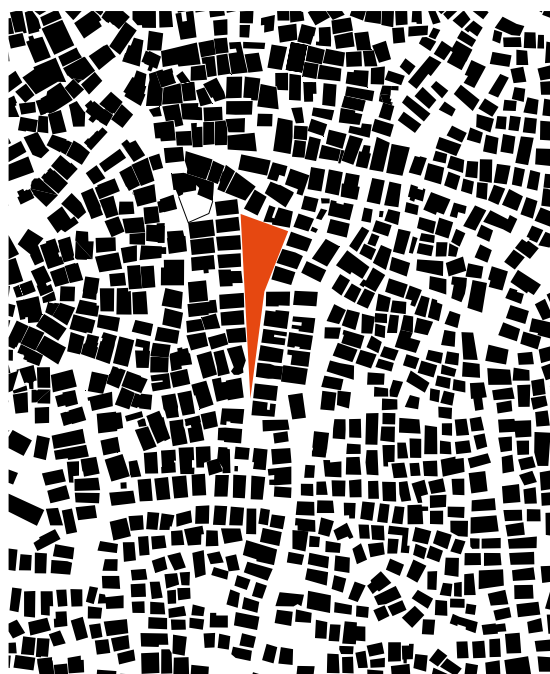
1901



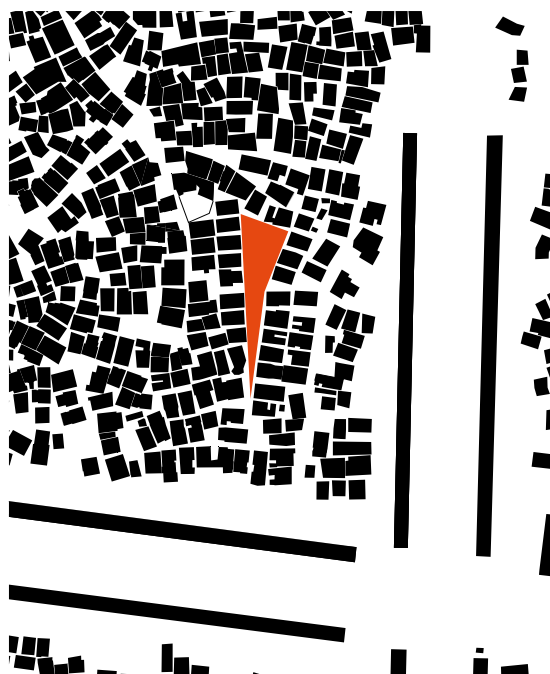
1927



1948



1960



1987



2015

## SPATIAL EVOLUTION

A series of new illustration maps of the area around Mwembetanga can show the spatial evolution of the place. They are based on historical maps found in the Zanzibar Archives, and have been transferred into digital form to increase the readability. The maps that have been used for the new illustrations are found in Appendix A3.

It was in the 19<sup>th</sup> century that the expansion from Stone Town reached the place that today is Mapembeani. Small huts were built on the fields, and a system of narrow streets was created as can be seen in the map from 1901. There are a few open places, e.g. the green yard north west of where the open space of Mapembeani is located today. The evolution went fast, and in 1927 all of the district of Mwembetanga was covered with huts. Many huts were then enlarged and new buildings were added, and the survey from 1948 shows a very dense pattern. In the survey map from 1960 the open space created by the British is formed. All old huts around it have been replaced, but many of the street lines and openings are still there. After the revolution in the 1960ies, these connection are broken with the Michenzani blocks that make a huge different in the urban structure and scale. This is shown clearly in the map from 1987. From that time and until today, the area becomes more and more crowded with extensions on existing houses and new buildings, in one or several storeys. Few open spaces are left untouched, but Mapembeani remains open.



Men playing 'Tabla' at a music party



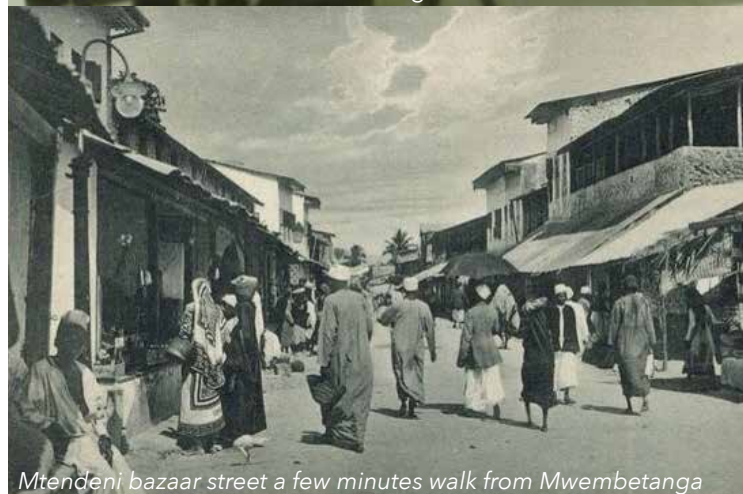
Young men with interest in music



Some of the first cars in Mwembetanga



Once there were horse farms here



Mtendeni bazaar street a few minutes walk from Mwembetanga



Residents of Mwembetanga

## IDENTITY OF MWEMBETANGA

Before the late 19<sup>th</sup> century, Mwembetanga was only 'shamba', fields, and property of sultan Barghash<sup>i10</sup>. What today is the open space of Mapembeani was a place where the sultan's horses and cows were taken to graze. The nearby district of Mtendeni once had a large horse farm, and there are still buildings in the surroundings with horseshoes nailed up on the wall. Mwembetanga was an area known for very good and sweet water<sup>i1</sup>. However, today the new whole was drilled through to many layers of stone so it reached the seawater instead of only ground water, and now the water is salt and bad. It even creates holes in metal bowls.

### THE PEOPLE

The first Comorian people (coming from an archipelago south east of Zanzibar) settled here and in the adjacent district Vikokotoni<sup>i13</sup>. Mwembetanga has always been an area where many Indian and Comorian people lived; they were generally of higher education than the average inhabitants of Ng'ambo, but historically seen as lower than the residents of Stone Town<sup>i12</sup>. There were also many different graveyards in this area, where the Michenzani blocks now are built. They were divided between the different nationalities: Indian, British, Portuguese, Swahili, Arabic and so on. Moreover, Mwembetanga has always characterised by a young population with a large share of school age children<sup>i8</sup>. The people of Mwembetanga have changed a lot since the playground in Mapembeani was in

use<sup>i2</sup>. Some bought the houses, some inherited them, some where given as a gift from their parents. Ng'ambo has a lot of immigrants, from the countryside, the mainland or Pemba that do not know the history here<sup>i12</sup>. This is by many seen as sad but not surprising, and sometimes the old residents feel like they are a minority<sup>i11</sup>. Also, the houses in Mwembetanga have been reconstructed several times. Even if the plots have been the same for a long time, the new houses stretch the limits and the open space between buildings decreases for every year<sup>i1</sup>. This can be seen in Mapembeani, where to open space is getting smaller and smaller as the houses around it encroach on it. The house become more and more modern, and only a few are still here of the people that originally lived here. Many original residents have now moved out, or died<sup>i3</sup>.

### MUSIC AND PARTY

It has for long been a music mentality in Mwembetanga<sup>i10</sup>. Mapembeani was a noisy place, and it was full of life<sup>i11</sup>. There where girls being trained, weddings, funerals, football players. The people of Ng'ambo were not allowed to go into Stone Town to dance, so instead Christian women went to Ng'ambo to enjoy dance and party with the natives living here<sup>i10</sup>. It resulted in many marriages between European ladies and men of Swahili, Indian, or Comorian origin. Other secret meetings were held here in the dark, by those who did not want to be seen<sup>i10</sup>. There are also rumours about a huge snake that eats humans here...

*They had everything there, but in small scale*





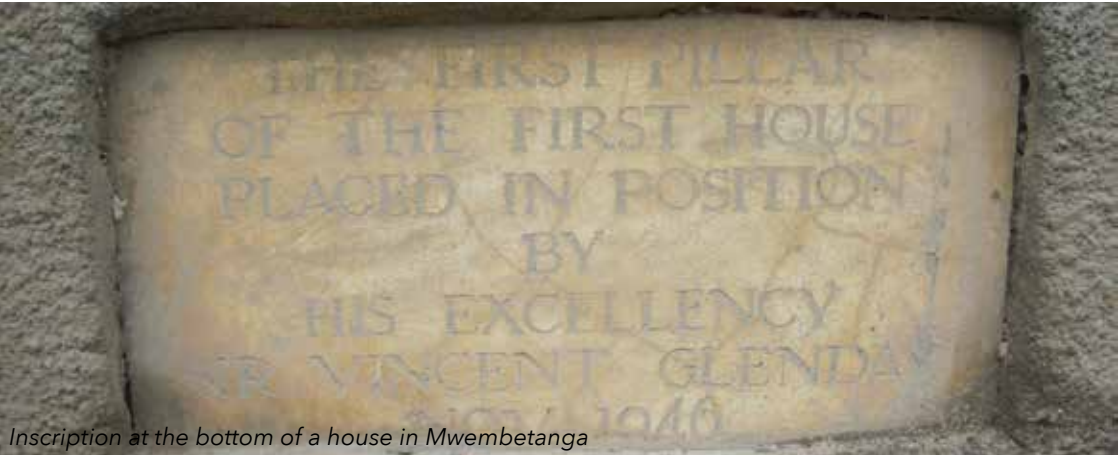
*The aligned Whitley houses*

THE FIRST PILLAR  
OF THE FIRST HOUSE  
PLACED IN POSITION  
BY  
HIS EXCELLENCY  
SIR VINCENT GLANDAY  
NOV 1946

BRITISH RESIDENTS

1. Francis Pearce (1913-1922)
2. John Sinclair (1922-1923)
3. Alfred Hollis (1923-1929)
4. Richard Rankine (1929-1937)
5. John Hall (1937-1940)
6. Henry Pilling (1940-1946)
7. Vincent Glenday (1946-1951)
8. John Sinclair (1952-1954)
9. Henry Potter (1954-1959)
10. Arthur Mooring (1959-1963)

BRITISH HOUSING SCHEME & THE WHITLEY HOUSES



*Inscription at the bottom of a house in Mwembetanga*

THE WHITLEY HOUSES

In Mapembeani, there is a house with a plaque at the bottom. It was a type house during the British reconstruction of Mwembetanga, and later the same layout was copied and multiplied in the rest of Mwembetanga, and in Holmwood. They were standard houses with 3 rooms<sup>i16</sup>. This was the first house to be built in this way, and therefore it is unique and has got the inscription<sup>i8</sup>. These houses, constructed by the government and the British, where called Whitley houses and were labelled ‘WH’ after the man in charge at the municipality<sup>i8,i16</sup>. This was probably Sir Michael Whitley (1872-1959), a British colonial administrator. This Whitley house might have been one of the so-called utility houses, where the poor people could go if they did not have anywhere to stay<sup>i11</sup>. Many Whitley-houses were rented out to locals who could afford to pay the rent, and later on sold out as homes<sup>i15</sup>.

BRITISH PROTECTORATE

Zanzibar was a protectorate under the British Empire from 1890 to 1963, and from 1890 until 1913 the British administrated the colony through a Vizier. From 1913 the title of the colonial administrator was British Resident in Zanzibar. Officially, the British Resident had powers equivalent to that of an Ambassador (Myers 1998). However, in reality the Resident was a Colonial Governor and held all effective power as the Vizier to the sultan.

To be able to understand the background and the underlying reasons for such strategies and plans, one can look at the officials behind the decisions. Two important men of power were Vincent Glenday and Eric Dutton.

VINCENT GLENDAY

Vincent Goncalves Glenday (1891-1970) was a British colonial administrator who worked most of his professional life in East Africa (The Kenya Gazette 1914-1951). Between 1946 and 1951 he was the British Resident in Zanzibar. Vincent’s father was a Brit, and the mother was a Portuguese lady called Goncalves from whom he got his second name. The Glenday family had close connections with East Africa, and Vincent’s three brothers spent much time here. Vincent was educated in England, but spent much of his professional life in Northern Frontier District (NFD), a former province in Kenya. In beginning of 1914, Glenday was appointed as Assistant District Commissioner in NFD. He was stationed here from 1914, and was in charge from 1929 to 1939 in his headquarters at Moyale. From 1939, he was the Governor of British Somaliland, and later, between 1944 and 1945, he was the British Political Officer in Eastern Aden Protectorate in South West Arabia. With effect from 1946, Vincent was the British Resident in Zanzibar, a post he held until 1951. Eventually, Vincent received the title Sir Vincent Goncalves Glenday KCMG OBE (Knight Commander Order of the British Empire), and he held high respect within the British Empire. On New Years Eve 1936, His Majesty the King wrote in a New Year Honours Statement that he had been ‘graciously pleased’ to approve of an appointments with this Companion, Mr. Glenday.

ERIC DUTTON

Eric Dutton was a British official in Zanzibar between 1942 and 1952, after having served in other British colonies since 1918. The issues of housing and urban planning were on Dutton’s table in many of the countries he worked, but his power in Zanzibar was more noticeable than it had been in any other colony where he had served (Myers 1998). Dutton has been described as ‘major force behind early urban-planning programs in East and Central Africa’ (Myers 1998). He was an energetic and indefatigable person, and a skilled rhetorician that tried to be present in the lives of the people he ruled. In Zanzibar, Dutton had the post Chief Secretary, or the Chief Minister as the post later was called, for eleven years; more than any former or coming second-in-command. His influence on the urban development left indelible traces in a way that no other officer did here. Even though he had no education in the field of architecture and urban planning, his strong character, and the fact that many of his superiors were weakened by poor health, gave Dutton a strong grip of the local planning policies (Myers 1998). He also had close friends in many of the most powerful colonial administrators. Thus, in practice, Dutton was a base point in the administrative system, and had an important role to play in Britain’s strive towards new and drastically transformed urban landscapes in Africa.



*Sir Vincent Glenday, British Resident in Zanzibar 1946-51*

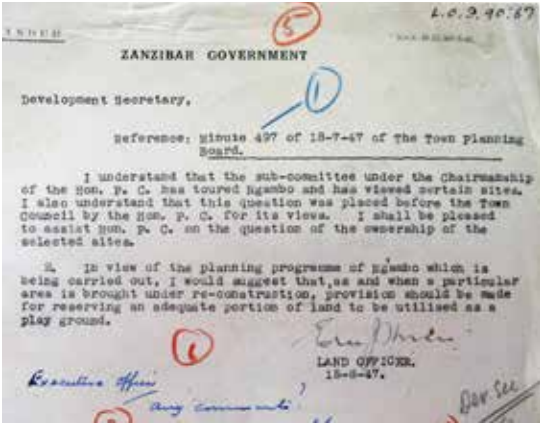


*Eric Dutton, Chief Secretary with large influence*

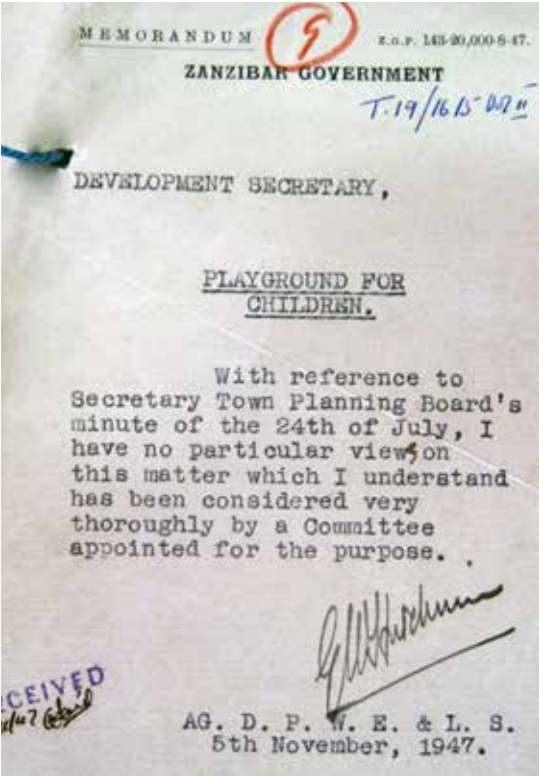




## CREATION OF THE OPEN SPACE



Mapembeani is the new name given to the place after 1940ies, so it has a rather short history. Today there are not many people left that can remember the time before Mapembeani. It is emphasised that even if the history of the playground is very important for this place, it had an identity long before that<sup>i15,16</sup>. History did not start in 1946 when the open space of Mapembeani was created! Back then, this place was a part of the British housing scheme with the planned urban transformation of Mwembetanga during this time. The suggestion to create a playground in Mwembetanga came from Eric Dutton in July 1947. Before that, the area was covered with small huts, and many houses had to be demolished to create the open space. The government bought the plots from private owners, and has owned the space since then<sup>i1</sup>. None of the houses from before the British master plans are believed to remain left<sup>i12</sup>, but it is hard to know for sure. Since then, it has not been built on, and Mapembiani was the



Left:  
Playground suggested on  
18 July 1947

Right  
Answer regarding the play-  
ground on 5 November 1947

only place where they managed to maintain an open space<sup>i1</sup>. “Nobody managed to build on it. Nobody dares to try”. There are still some of the original Mwembetanga residents left, and they know how it should be. Therefore, the open space has remained untouched for very long. Though, many new houses stretch the limit and the strict grid is not maintained anymore.

In a survey by the government in 2012 no one claimed to own these plots so it was assumed that it was still governmental property<sup>i2</sup>.





Football game with the Michenzani blocks in the background



Men at Mapembeani



Mother, child and merry-go-round, 1956



Young boys at the open space



Sisters and friends in Mwembetanga 1960



Mother sitting at the merry-go-round, 1956

## MAPEMBEANI: AT THE MERRY-GO-ROUND

As mentioned earlier, the name Mapembeani means 'at the merry-go-round' in Swahili. There were four different attractions of the playground: a slide where the water tanks is today, a large merry-go-round in the middle of the open space, a smaller merry-go-round next to it, swings in the north west corner and a seesaw along the north edge. Both the merry-go-rounds were pushed around by hand. There was also a telephone boot in the northwest corner<sup>i18</sup>. The place got well known even outside the borders of Ng'ambo, because when it was built it was the only playground. Everyday there was a migration of kids that walked around in Ng'ambo to find places to play at. Mapembeani was of course one of the main destinations<sup>i3</sup>. Most came from everywhere together with their fathers and mothers, who could sit down on a lawn near by. There were mostly African, Arabian, Comorian and poor Indians kids playing in Mapembeani<sup>i15</sup>. There are different thoughts about if the rich Indians or the British kids went here. According to some, the playground was even created for the children of the British civil servants<sup>i13</sup>. In any case, old photos show children with many different ethnicities. Later on, similar merry-go-rounds were found at Raha Leo in the East of Ng'ambo, in Kisawandui opposite the Hailé Selassie School by the today's Creek road, and in the Forodhani gardens<sup>i16</sup>.

### THE WELL-KNOWN PHOTO

There are very few documents or photos left from this time, but one photo is found as

soon as the playground is mentioned. It shows a young woman in front of a merry-go-round in 1956. Whatsapp, the social media application, has indeed helped to spread the history of this place. The Indian woman in the photo is called 'Shiri-Sa-Bha', the mother of four daughters<sup>i17</sup>. The merry-go-round in the background is the smaller of them.

### TAKEN AWAY

Residents coming to Mapembeani in 1967, saw the playground in use a short time before the equipment were taken away<sup>i8</sup>, but in 1968 it was already gone<sup>i7</sup>. The reason simply seems to be that the playground got old and no one repaired it. After the revolution in 1964, there were new times and changes in Zanzibar, the open space deteriorated<sup>i1</sup>. No one had time to care about the old playground<sup>i18</sup>. Another explanation for this is that there were many injuries<sup>i12</sup>. The swing was very dangerous<sup>i11</sup>. The buys pushed very much to give speed and it could hit the top and people would fall down. That was one reason that the merry-go-rounds near Raha Leo and Creek Road were kept longer, they were closer to dispensaries. They were still in use until the end of the 1970ies or so<sup>i11</sup>. After the playground in Mapembeani was taken out away, it was left as an open space where the children continued to play, mostly football. The fact that the old equipment disturbed game, and hindered meetings and ceremonies using the entire open space also contributed to the lack of will to keep it<sup>i3</sup>.





Women at a wedding party



Wedding photo of couple living in Mapembeani



Traditional wedding ceremony



Women of Ng'ambo before the revolution



Roses



Jasmine

## THE WOMEN IN MAPEMBEANI

### MKINDA: TRADITIONAL TRAINING

There is an empty plot next to the open space today, as a gap in the urban pattern. Earlier there was a house here that served as a training centre for young women<sup>i11</sup>. This first house on the corner was a small hut with mud walls and floor of sand<sup>i18</sup>. The initiation ceremony taking place here was called Unyago, and revealed to young girls the secret of pleasing a man before the marriage. The women in these days were very much into pleasing their men, since they were prone to stray. The women did everything they could to make them stay<sup>i17</sup>, and they got this training when they were about to get married<sup>i12</sup>. Girls came in smaller groups and stayed a few of weeks. Unyago training is the initiation to Mkinda, the next step in the traditional Zanzibari education. You cannot do Mkinda without first doing Unyago.

After the education was finished, the women also danced in the open space to celebrate, and Mkinda is also the name of this dance. The drums played here house sounded all over Mapembeani. The house was not open for everyone to enter; the doors were closed and locked. Children tried to look in through the holes of the walls, curious of the khanga clad older women dancing in there, and the scared and wide eyed young ladies that watched them<sup>i17</sup>. The Mkinda house was there at least from the 1940ies, but it went away long ago<sup>i16</sup>. There was a man who used to play trumpet, but when he got promoted in the army and

left, there were only very old women left so when they died the training centre closed<sup>i12</sup>. That was about 40-45 years ago, probably in the late 1970ies. The house remained, and can be seen in the maps until at least 1987 but. According to a land use survey 2012 by the government, no one claimed to own the empty plot that once was the training centre. Since it does not belong to anyone living here, the neighbouring house is slowly growing towards it.

### WEDDINGS & FLOWERS

Wedding celebrations and traditional dance have taken place in the open place of Mapembeani ever since it was created. There were gardens with jasmine and roses that were once found here<sup>i4</sup>. The flowerbeds were planted along the houses, but not in the open space<sup>i11</sup>.

Zanzibari women love asmini (jasmine flowers) in their hair. The older generations of women in Mwembetanga were well known for making Kikuba, small bouquets or garlands of rosettes that women could wear as an adornment in their hair<sup>i17,i18</sup>. The flowers used for this were Langilangi, Kuluwa, Jasmine, Rose, and Nargis. The Kikubas were especially popular during the wedding season, when the demand was higher than the two women could supply. After the revolution, these women left Zanzibar and the Kikuba production stopped.



## OTHER HISTORICAL ELEMENTS



Electric lamp on the Sultan's mistress house from 1875



The former Maziwa (milk) market, is now an open little place



Halwa was, and is still, sold in a shop on Mtendeni Street

### THE GREEN COURTYARD

There was another open space close to Mapembeani, and sometimes is confused with on the old maps. This yard is seen as an open place in all the historical maps, and what it seems it has never been built on. It was the same property as the houses north of it. This used to be a residential house, and the courtyard was a private place where the children played<sup>i14</sup>. After that, the house became a warehouse, but the old owners have left. Now it is only a shop, and the empty plot is waiting for a governmental decision to be sold or rented out. The courtyard is overgrown with trees and plants, but the metal sheets fencing it hinder people from entering. Simply, it is just waiting for being used again.

### MAZIWA MARKET

The empty lot on the opposite of the street from the Whitley houses was a small milk market<sup>i11</sup>. It was situated along the Mtendeni Street, where many people passed by. Still today it remains an open space, but now it is mostly used to dry clothes.

### THE SULTAN'S MISTRESS HOUSE

This house, about 100 metres north of Mapembeani was built in 1875 by the third sultan, Barghash, for his Bulgarian mistress<sup>i13</sup>. It has an electrical lamp outside, and is one of three houses that had a direct waterline from the palace. The others were also built for mistresses of the sultan.

### HALWA & COFFEE

A very famous "Halwa" shop is located in Mtendeni district, just north of Mwembetanga<sup>i17</sup>. This shop is a part of the history for the people that lived in Mapembeani, and the Mbarouk family here made the sweet dish freshly every day. In 2000, it was managed by the son of the former owner. Halwa is a sweet traditional dish of Zanzibar, and is usually eaten with kahawa, black coffee. The shop is located on Mtendeni Street. The black and strong coffee has for a long time been loved by the Zanzibaris, and in the 1960 there were older Arab men dressed in traditional white wrap cloth and long white shirt, with white turban/kofia and long white beard, clanking the cups in their hands and held a copper coffee urn with coals underneath<sup>i18</sup>. There was competition amongst the sellers, and if one of them saw you buying coffee from someone else, they would never sell it to you again.

### SIX-FOUR ROAD

The 'six-four road' goes east-west south of Mapembeni. Before the Michenzani blocks and the new large roads were built, this was an important connection from Ng'ambo to Stone Town. It got its name from the year of the revolution, 1964, when it was used a lot during the preparations of the revolution<sup>i11</sup>. Today one can still catch sight of some traces of the old road.

## LAYERS OF HISTORY IN MAPEMBEANI





## 6. MAPEMBEANI TODAY

With the history is a creator of inspiration and curiosity, the current situation works as the basis for future development. Through mapping inventories, observations, analyses, interviews and surveys the conditions of today are here presented. This phase has included studies of both tangible and intangible qualities.

Some factors looked at are:

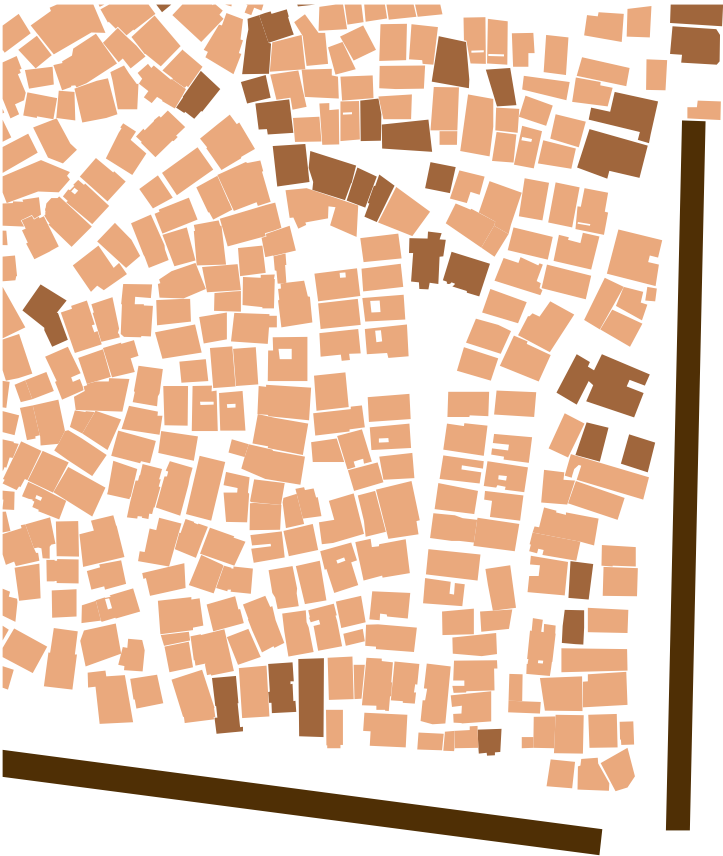
- characters and properties of houses
- volumes and geometries
- public outdoor life
- roads and transportation
- land use, function and services
- other open spaces in Ng'ambo



CHARACTER OF MWEMBETANGA



- FUNCTIONS**
- mostly residential
  - mosque
  - madrasa (Koran school)
  - market stall
  - hotel/guesthouse
  - Shea's house



- BUILDING HEIGHTS**
- single storey
  - 2-4 storeys
  - 6 storeys

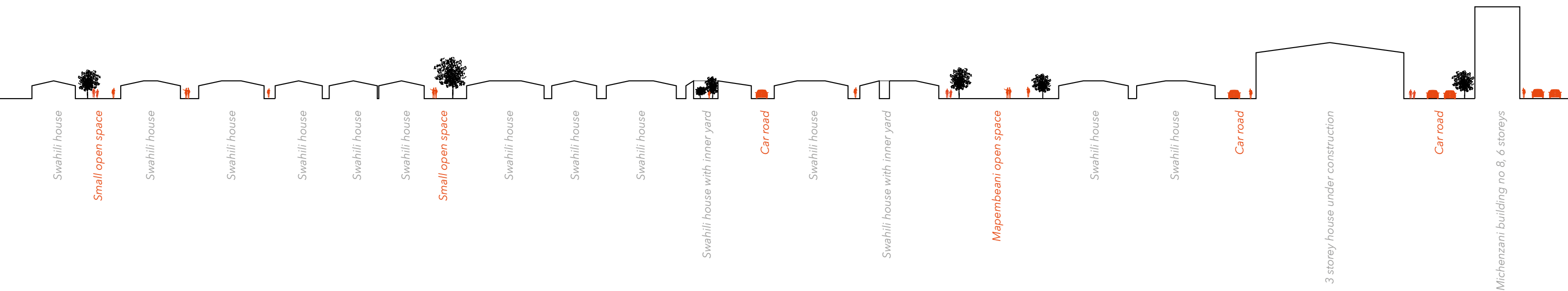


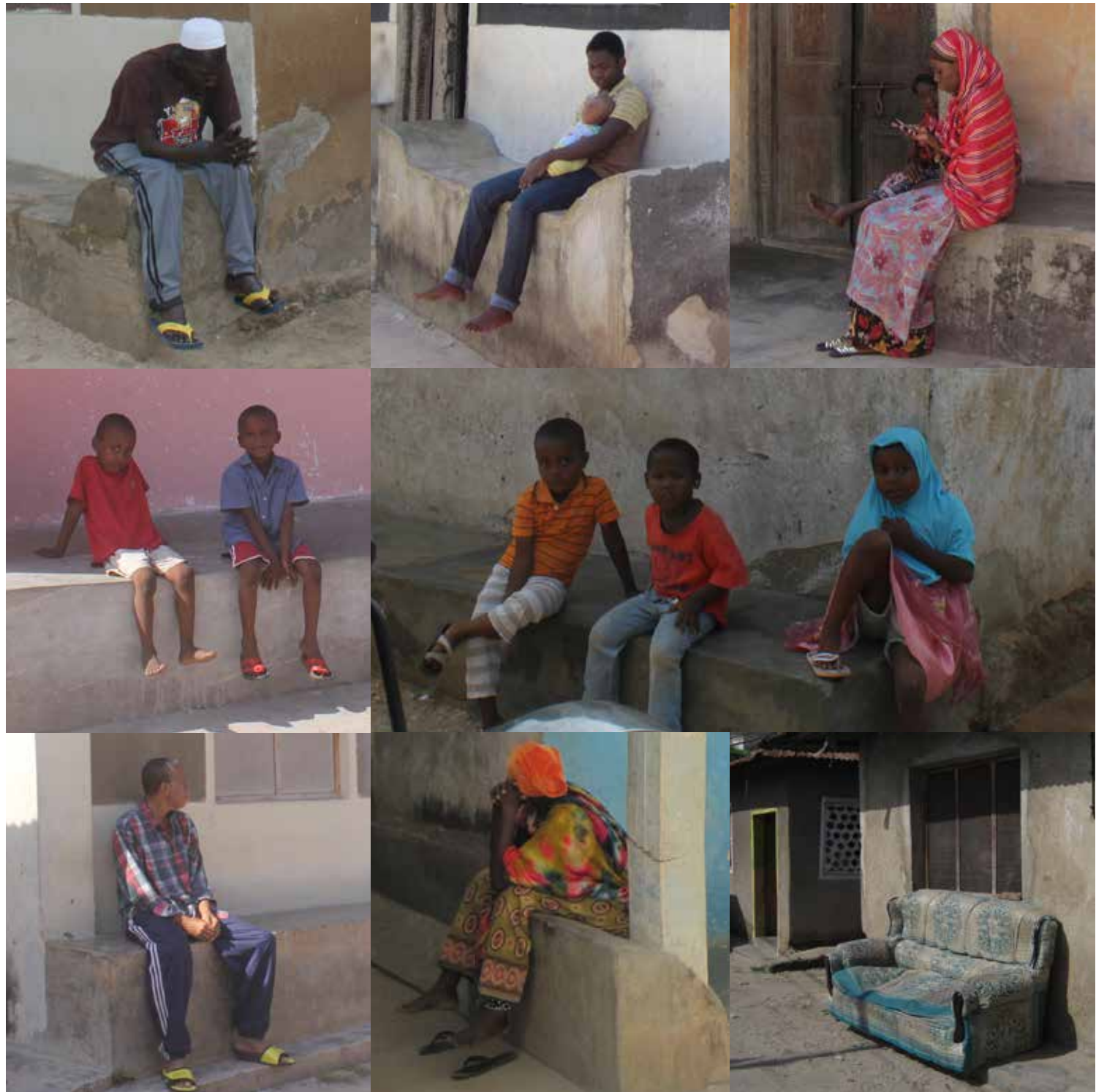
- CONDITION**
- good
  - average
  - poor
  - ruin/under construction



- STYLES**
- classic swahili
  - modernism
  - eclectic
  - art-déco
  - Indian
  - unidentifiable

PRINCIPAL SECTION OF MWEMBETANGA





## OUTDOOR PUBLIC LIFE

*You can sit on the baraza of someone's house for an hour without anyone wondering why. If you sit there for five or six hours, they might come and ask if you have problems...*

### THE OPEN SPACE MUST BE KEPT!

This is the first thing most people in Mwembetanga mention when we ask for an opinion in the survey. Almost everyone, young and old, refer to the open space as 'the playground', even if it today only is an area covered with sand. Even if only a few mention the historical significance of the open space, many see the need for it today and therefore it is important. They say that parks and gardens are needed, but not on the open space because people use it for various activities. Keep it open, but redevelop it and improve the possibilities for children to play.

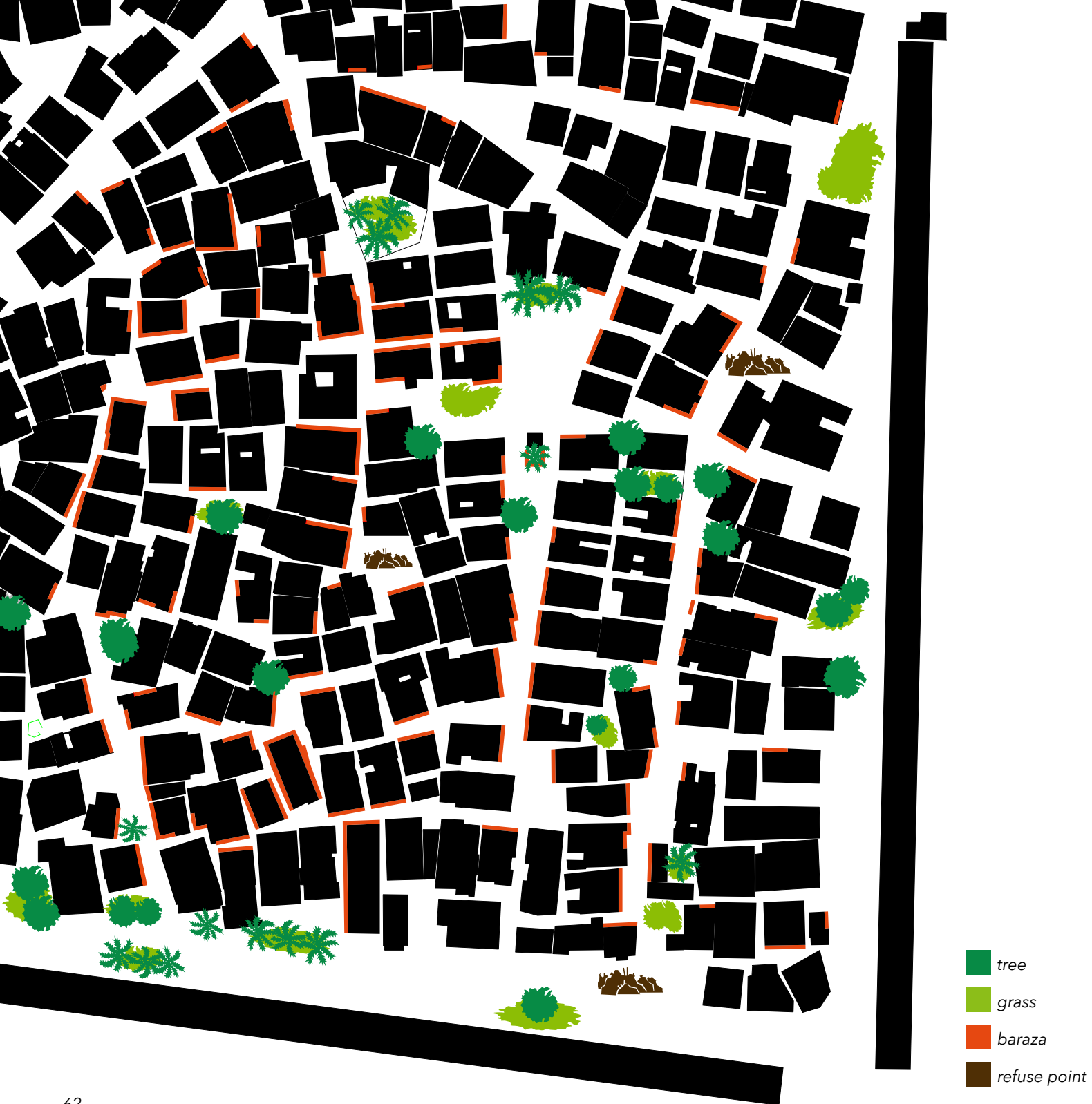
Most people spend very little time outdoors during the hottest hours of the day, and go out mostly in the evenings. This time is often spent sitting on barazas of the own house, or of close neighbours. There is a lack of shade, and more shaded public spaces would make them spend more time out of the house. Though, temperatures can be very high inside the house too. The dusty outdoor climate, probably partly coming from the sandy streets and a lack of vegetation, creates problems of asthma and coughing among the residents.

The scarcity of land is repeatedly pointed out; the open space of Mapembeani must not be scarified to make gardens but they should be places somewhere else in the proximity. As the area has become more and more densely built up, the few trees there were have almost all disappeared and new ones are wished for.

Other places that the residents visit for outdoor social life are Forodhani Gardens in Stone Town, the Jamhuri garden close to Creek Road, the Mnazi Mmoja field and the beach, but all are at least ten minutes walk away. The Michenzani blocks are also brought up as a place where the outdoors temperature is more comfortable. The tall buildings apparently catch the wind and create a cool breeze. Apart from that, people say that they do not very often go far to look for shade and greenery but stay in the district.

When asking the question *How much of your spare time do you spend outdoors?* the answers are often *Sometimes, Rarely, None...*





### BARAZAS

Most houses have barazas on some facades, and these are frequently used. Not all are always facing the most public side, and on the northwest side of the open space sitting places are lacking. In general, the main roads are bordered by barazas, which creates an convivial atmosphere.



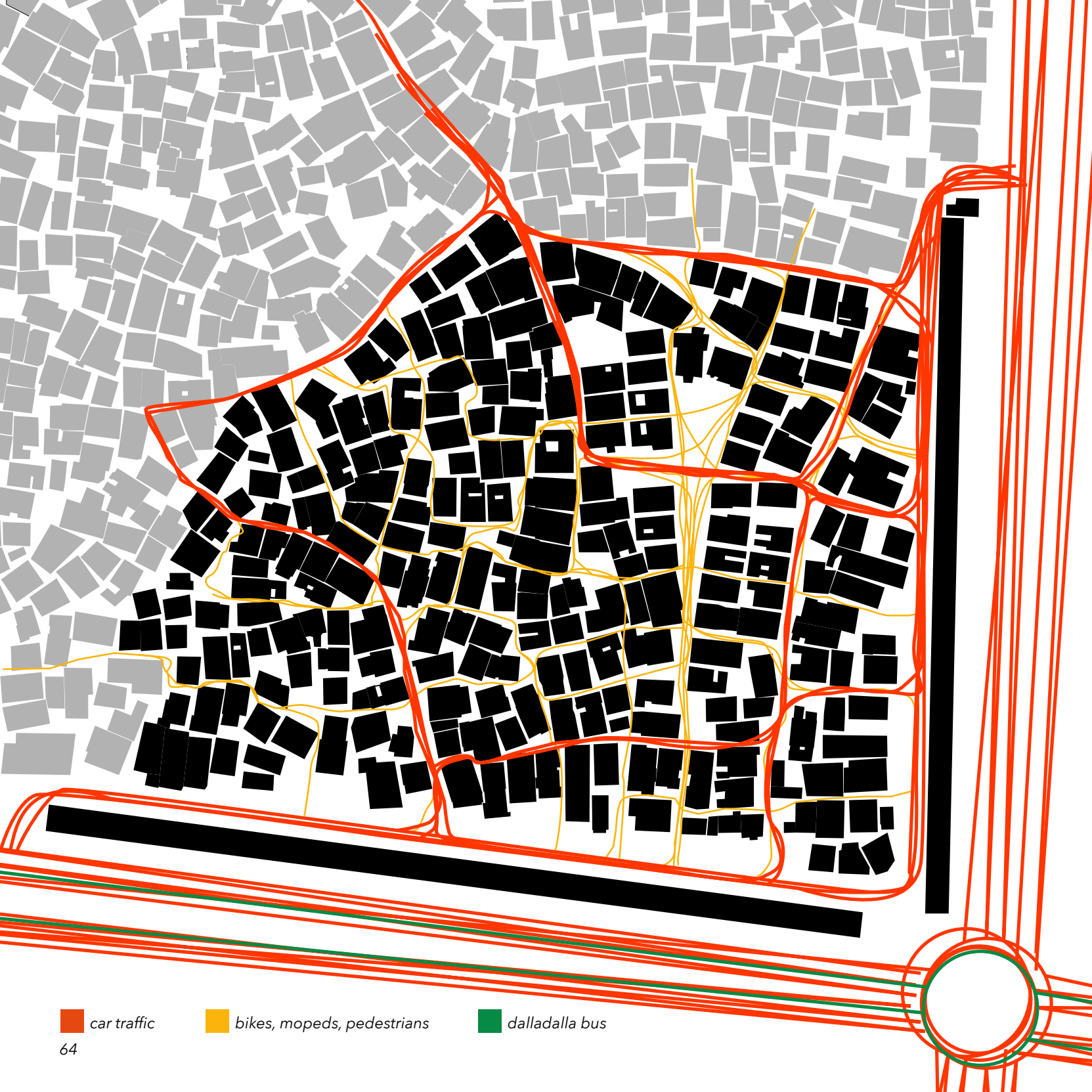
### SHADE & GREENERY

Palm trees and lower bushes are spread out in Mwembetanga, but are usually too few or too small to shade any larger area. Where vegetation is, people like to sit in daytime. There are also a few closed courtyards where green plants are hanging out, but that are not accessible to the public. The Jamhuri garden near by is a good example of an appreciated park area and is always full of people.



### REFUSE POINTS

Of the few open spots in Mapembeani, some are used for refuse, and garbage is thrown on the streets to be picked up. No containers are used to store it and makes it smelly and does not look very inviting to have a seat. Residents complain when their backyard is used for this purpose, but there are no real alternatives.



■ car traffic
 ■ bikes, mopeds, pedestrians
 ■ dalladalla bus

## TRANSPORTATION



*The public dalladalla buses are common for trips to and from Mapembeani*

When it comes to transportation, most people walk or go by bicycle within the area. Some go by Vespa, and yet fewer own cars. For further journeys, it is usual to take dalladalla from the stop by the Michenzani blocks. A network of expanded car streets is desired, where two cars can meet. This is to avoid accidents, and for also for emergency vehicles to get quick access. Mixed roads walkways and bicycle paths along roads would be nice too, the residents say. Anyhow, the smaller organic Swahili streets between the houses are the

most appreciated type of street by almost all, and some kind of hierarchy between the streets could help keeping this traditional structure. For example, the street going south from the open space could be a nice pedestrian path. A grid system of houses and streets would be practical and make it easier to find the way. "Imagine to be able to give an address to a taxi driver, and he will take you there. That doesn't happen in Ng'ambo today, because there are no street numbers, and no space to drive."



*Openings in the Michenzani blocks*



*Car traffic is crossing over the open space*











## OTHER OPEN SPACES IN NG'AMBO



- + shop, water, protected, barazas, flowers, hidden
- façades turned away, poor condition, small area



- + big, trees, calm, low traffic, play, shade
- dirty, closed façades, many styles



- + calm, protected, where streets meet
- refuse point, nowhere to sit, house backsides



- + protected, big, gardens and trees, potential
- feels closed/private, entrance via shop

- + big, water tank, kiosk, trees
- little shade

- + very green, large space, inclusive
- no maintenance, backsides of houses, ruins, unused



- + where roads meet, populated, trees, places to sit
- no activity, dead façades in all directions, divided



- + large area, good location close to services, trees
- only used as refuse point that claim the entire area



- + clear opening, trees, shade, populated
- too small for activities, cars, no services

- + green, good location, sitting places, potential
- only closed façades, unused

- + green, calm
- mostly a road, could have been used more, traffic

- + very large, animated, trees, shade, water tank, barazas
- 

- + many barazas, low traffic, trees, shade
- mostly a road, dirty, cars, separated, hard to use







## 7. HERITAGE BASED URBAN REGENERATION

The heritage of urban areas is a factor of great importance that has become more and more relevant to discuss because of today's many threats our historic cities. Climate change, mass tourism, rapid urbanisation and market exploitation are some of them (UNESCO 2013b). To understand the importance of working with urban heritage, we must first know why it is important. Heritage can be preserved in different ways, from physical structures to intangible components, and the definition of heritage is constantly discussed, not the least through the HUL approach by UNESCO. Architects and planners have a role to play here, to take the discussion from words to actions.

This chapter will try to look at the research questions from a theoretical point. The research questions can then be repeated:

- *How can history and cultural heritage be used as a driver and source of inspiration for liveable and inclusive urban planning and development in East Africa?*
- *How can UNESCO's historic urban landscape approach be practically applied in Zanzibar to enable sustainable urban development?*



## WHY IS URBAN HERITAGE IMPORTANT?

### STRENGTHEN PEOPLE'S IDENTITY

The definition of 'heritage' given by UNESCO (2011) reads as follows:

*our legacy from the past, our points of reference and our identity.*

Preservation of urban heritage can increase the sense of belonging, and the rootedness of people. It is irreplaceable as a source of knowledge, about development and history, people and their relationships to other, about nature and its resources, and about social religious life. Preservation of this valuable knowledge makes it easier to read and understand the landscape around us (Riksantikvaret 2010). By understanding the past, we can also understand our contemporary time. Why do we live like we do? What brought us here? The historical environment is our collective memory and collective identity, and this connection makes it important to act carefully when intervening with historic urban landscapes (van Tussenbroek 2016). Our cultural heritage is also a source of social cohesion, diversity, creativity and innovation (UNESCO 2013b).

### UNDERSTAND OTHER CULTURES

Interaction with our history and our nature is providing continuity and a sense of identity. This, in turn, can help creating curiosity and understanding of our fellow human beings, and promote a general respect for the diversity of other people. In a globalised world with

large migrations, the understanding of other people, their origin, history and culture is an important social factor in society. This 'point of reference' is central to how we apperceive our society, and the ones of others. When we visit new places, the urban landscape tells us something about the people there.

In my diary I found a text on this matter, from the day before I arrived to Zanzibar. Before I knew Ng'ambo, before I even knew I was to work with history and heritage in my thesis:

*Tuesday 1 December*

*Today the journey starts. Leaving Copenhagen in the afternoon, the night was spent in Dubai, with the great Burj Kalifa as the last thing I saw when I fell asleep, and the first thing I saw when I woke up. Dubai is intense, commercial, hot. The inhabitants here are proud of what they have achieved. It is indeed impressive, but at the same time hard to grasp. There is no old city centre in Dubai. I have never before been to a city without an old core, an soul, a heritage.*

### UTILITY AND ECONOMIC GROWTH

Urban heritage can be an important political, economic and cultural resource (Boswell 2008). It can also be a utility for society. Reuse or redefinition of existing elements or structures can save money, and resources, and that can be sustainable for an ecological point of view. The tourism sector can be a great employer, and other cultural activities

can lead to new job opportunities as well. For Zanzibar, sustainable exploitation of the islands' rich heritage and unique culture could be put at the centre of the urban development strategy to benefit from the tourism sector (Juma 2013). By promoting an economic sector thriving on culture and heritage, Zanzibar ha the possibility to become a prime cultural destination in East Africa. However, heritage is not limited to tourism but can be a source of experience for locals as much as for tourists.

*Only preserve what can be benefit people's everyday life* is an opinion appearing in literature as well as in the interviews of this study. Buildings are all around us, and often need a connection to some kind of use to be interesting. Without that, very few buildings are possible to keep. The economic incentive is often essential to be able to preserve historical elements. This usefulness, or at least the argument that it improves people's quality of life in some way, is a large share of the benefit from urban heritage.

### SUSTAINABILITY

It has been said that urbanism is the most cost efficient solution for climate change. Cities have a large role to play in the coming challenge of ecological sustainability. Transportation, resources and material flows are affected by how our cities are designed, which is affected by the cultural heritage in them. Socially, the search for sustainability

when transforming urban cultural values into something that can add value for life here and now (Riksantikvaret 2010). It is about preserving 'integrity, authenticity and continuity of urban areas of cultural value for present and future generations'.

In fact, all the ambitions that we have for historic urban landscapes are ambitions that also go for sustainable urban areas in general: vibrancy, walkability, social inclusion, mixed used, green spaces. The preservation of heritage values is not a compromise with development, but a means! Heritage can thus add to bridge the gap between resilience and sustainability, and by that contribute continuity, spatially and over time.

## TANGIBLE & INTANGIBLE COMPONENTS TO PRESERVE

Preservation of urban heritage can mean many things. In a Swedish study by Blank (2003), citizens were asked about the most important forms of heritage to keep. The answers, listed in order of appearance, were:

1. Built environment
2. State of the society (politics, religion, equality, segregation, diversity, lifestyles)
3. History and memories
4. Customs and traditions (music, dance, theatre, art, language, photo, literature)
5. Natural environment
6. Ancient remains
7. Societal institutions (organisations, unions, schools, public services)
8. Cultural landscape (gardens, cultivation)
9. Industrial innovation

In terms of physical features that can be subject to preservation, there are different elements to preserve. It can be e. g. old city centres, natural landscapes, park and gardens, religious or monumental buildings, interior rooms, industrial or more modern areas. It is not always obvious what can be defined as heritage, and what heritage that has a value. Historically, not the least in Africa, it has been a focus on monuments, often large public buildings or structures. There are not the only buildings of importance, but they are the protected ones. The notion could of course also include buildings of much smaller scale such as houses, markets and shops. Residential structures and buildings can for example be strong expressions of their time.

The urban heritage consists of tangible as well as intangible components. While tangible heritage could be buildings and archaeological sites, intangible heritage is e.g. traditions, music, stories, epics and manners (Boswell 2008). It is everything that we cannot touch with our hands, but that still is there, shaping the way we live and behave. It is defined by UNESCO as ‘the practices, representations, expressions, as well as the knowledge and skills that communities, groups and, in some cases, individuals recognise as part of their cultural heritage’, and can also be referred to a ‘living cultural heritage’. In urban development we are typically adding to what already exists. This is still possible to do even if the entire built environment is replaced, if we consider the intangible heritage that does not need physical forms to exist. A difference between tangible and intangible elements is the limit between when it is there and when it is gone. A building that has been demolished is definitely gone, and new structures can be added where it once was. The carrier of the intangible values is the people much more than the physical environment, and as long as there is a people and a culture there are also remains of the intangible heritage that lives on. The oral continuity is important for intangible heritage, passed on from generation to generation when it is recreated by groups and communities. Therefore, public participation is a very important part to be able to grasp the intangible heritage.

## REDEFINITION OF THE PRESERVATION NOTION

In line with UNESCO’s HUL approach, there is a discussion about how to reframe the discourse of this conservation, and move away from a treatment of the historic built environment as an architectural norm that has a period of significance that lies in the past (UNESCO 2013a). Instead of fixing architecture in time that way, the ambition with HUL is to let it enrich the presence by being incorporated into the existing urban landscapes’. It is also very important, not the least in the case of Zanzibar, to understand spatial practices and social relations of the cities and villages (Bissell 2010). Conceptualisation of the history here will otherwise limit the urban form and the conservation.

In some way, all urban landscapes are historical. The challenge is to find what is of historical significance, and for whom. In the case of Zanzibar Town, this is strongly connected to political power (UNESCO 2011). Colonial eras had a large influence, and have somehow masked many underlying layers. To find structures that have a value for the citizens, the public participation is invaluable. In line with the notion of sustainable development, urban planning is a crucial part of the challenge to conserve and enhance the quality of life for people in growing urban areas (2011). The lack of strategic planning of our urban heritage will imply that many valuable components are lost. In a constantly changing globalised world, the urban heritage is a powerful resource for a stronger social cohesion and

liveability of our growing cities. This cultural diversity and creativity can be a key asset, not only of great value at a human or social scale, but for economical development (UNESCO 2011). The approach HUL can be used as a tool to ensure that current urban development and our contemporary ideas can be integrated in the historic landscape in the management of social or physical transformations in the specific regional or local contexts.

Heritage must be included in the urban areas. Protections that only strive towards conservation will stop the history, and does not allow the natural urban continuity. More recent history is still present in the collective memory of people we know, whereas the far history is more hidden in books, prints and buildings, and therefore only implicitly experienced (van Tussenbroek 2016). But how do we ‘create a heritage for the future’ (Pels 2016)? Because, practically, there is no such thing as modernity. People change their lives, and what is modern one year is not modern the day after. There always has to be a transition. Thus, the historic urban landscapes change and the preservation of the cultural heritage is a never ending process. Can it be too late, or too early, to start considering this in urban planning? Going back to the HUL approach, and the criticism against the view of history as something static, something fixed in time, the answer is no. Older generations leave, and contemporary habits continue to guide the development.



## THE ROLE OF ARCHITECTS & PLANNERS

Planners and architects can be agents to emphasise the benefits and potentials of heritage, and how it can contribute to a modern society. It is very much a question about raising the awareness about how this can contribute to sustainable development, an increased quality of life and new urban values. This task lies on many professions, but for the urban environment it takes an understanding of cities, houses and structures to be able to argue for preservation. Architect and planners can highlight qualities, and draw attention to how it can inspire urban development worldwide. By making a portfolio of the potentials, we can show both realistic and unrealistic.

There are also a lot of practical aspects that has to be assessed, and some factors are legislation and regulations, planning limitations, technical issues, political visions and economical constraints (Riksantikvaret 2010). The heritage in itself can have different vulnerability, tolerance limit and capacity to change. How much can we change without losing what we want to preserve?

### OTHER STAKEHOLDERS

One of the biggest challenges for architects and planners working with history is to involve citizens, and to be transparent in the process. Other stakeholders can contribute to identification, definition and interpretation of the heritage resources where they live. Without a functioning communication

with people, we can never get enough understanding. Confidence and interest from others is our basis.

Visualisations, pictures and diagrams are powerful tools to communicate visions and ideas about heritage, and also a task that architects can have on their tables. The usefulness of our visual representations does not necessarily lie in the preciseness (Riksantikvaret 2010). On the contrary, the ability to get individuals and local communities involved in the process can be a just as important goal. How to reach more people that the already convinced? Views differ between generations, education/subjective class (academics, officials, entrepreneurs, labour men, farmers), resident (urban, rural, suburbs), gender, origin (immigrant, native). According to the study by Blank (2003) are higher age and higher education factors that increase the interest. Additionally, more women than men are keener to preserve heritage.

Often, the people voicing the importance of the urban heritage are from non-governmental forums, claims Syversen (2007), and there is a difference between when the people come and tell their story, and when architects go and ask for it. How does one choose who to talk to and who to listen too? This can then be seen as a bottom up approach, when it comes from the people, or top down, when incentives are coming from above, e. g. from

planners. The top-down approach for urban heritage management that is widespread internationally needs to be turned into a bottom-up approach that is based on local needs and experience (Syversen 2007).

Can there still be a point of looking for heritage values even when the people is not asking for it? Especially in developing countries, there can be other more urgent factors that take interest away from heritage. Who cares about history when there is no clean water or functioning sewage system? Who will stand up for the urban heritage if architects do not? We are working on mandate of the people, and the aim must be to design something that will give quality of life to them. Though, it can be hard what this means. We have to be humble but still respect our knowledge in our profession. This leads to the question of whom that is deciding what to preserve.

### HERITAGE FOR WHOM?

Stone Town is a good example for the discussion of whom the urban heritage belongs to. Ever since the revolution in 1963, the houses here have been deteriorating due to lack of maintenance, despite being protected according to the local law. It could partly be explained by economic factors and missing reparation funds for the rented apartments, as argued by Lodhi et al. (1979). They also argue that in the 1970ies, this might not have been completely unintentionally, because from many Africans point of view Stone Town was,

and is a symbol for foreign cultures that have suppressed the natives for generations. Why would they care to preserve that?

It is not uncommon that developing countries get external help from professionals and organisations to build up strategies and make new urban designs. When the competence is hard to find within the country, it is of course a great advantage to get help from abroad. Still, it is important that the local needs and way of life is not neglected. Many architects working in foreign countries seem to have a large understanding of this situation, and the approach today is far from the steamrolling attitude that could be seen in the colonial times.

## TO MOVE FROM WORDS TO ACTIONS

To formulate visions for what we want to achieve with the preservation of urban heritage is one thing, to interpret this into design is something different. There is a need to develop an architectural toolbox of approaches as an architectural ground for design criteria (Syversen 2007). How do we take the step from ideas to concrete actions? What is only in reports and thesis, and what becomes implemented in reality in architecture and urban planning? This translation can take many forms, but it is far from obvious how to do it in practice. As it is formulated by Riksantikvaret (2010), the task is to 'transform cultural historical information from passive to operational knowledge through a critical, creative, systematic and goal-oriented process'. Pure research is one thing, heritage-based design something different. Of course a neutral knowledge-base has to be the point of departure, but that is just the first step.

### TO SEE WHAT IS IMPORTANT

All history is not important, but it is about finding parts of significance, and never stop asking why the analysis is done, and what the goal is. Both material and immaterial information is stored in layers, where the most recent history most likely is best documented and known (Riksantikvaret 2010). The traces become weaker further down this structure of layers, with more gaps in knowledge and information. Political power, religion, climates, economy and technology are just

some factors with a large influence on these layers. One of the challenges is to identify elements and structures of actual historical significance, and why they were specifically important. It is far from certain that most visible traces are the most important ones. They can have been removed, hidden or emphasised along the way, and could have had a different meaning in the context they were created than they have today. Urban areas are very prone to drastic changes, and can therefore be a challenging environment to work in.

In the second step of the analysis in DIVE, interpretation of the historical context means to understand the historical periods, stories and layers that have been particularly important for the place and its people. It is emphasised that this has to be looked at from both the historical and the contemporary perspective, what is very much what this pilot study is about: How is historical importance put in relation to future needs, and how can they help each other?

### CONTEXT & INTEGRATION

We must also understand the context we work in. For example, as Myers (2010) argues there are large differences between what sometimes is referred to 'African informal settlements'. Houses, roads, habits and uses differ depending on history, culture, geography and politics of the very specific place. Local awareness needs to improve to achieve sustainable

architectural heritage management. For the nation of Tanzania, the industry of heritage tourism accounts for a large share of the GDP, which largely depend on the urban Swahili areas (UNESCO 2013a). However, to avoid separation of the built historic landscape from its context and dynamic origin, and in the end economical and cultural injustice, there must be a shift in how the Swahili cities and architecture are treated. Professionals working with this issue must not continue the isolation of the heritage, but instead integrate it in modern vibrant cities for today and for the future.

Zoom in and zoom out, to see the history from different heights and angles. From a regional, national or even global scale, down to the very local level: What has the role of this site been? Information about the context each layer was created in, and the interpretation of this context, is a very important part of the analysis.

### POSSIBLE STRATEGIES

It is a challenge to develop tools for how this urban heritage analysis can be applied in practice, which has been the aim of e.g. the DIVE urban heritage analysis. At the same time as concrete tools are needed, the methods need to be flexible to adapt to different contexts and the constantly evolving urbanity of cities. There cannot be one way to do it, but there has to be ways. Thus, it can be more about how to deal with it, rather

than what to do. The fine line between too much, and too little, guidance. Therefore, the need for examples and references is even more significant. Concrete successful projects or methods is of great value, both to inspire the already convinced, and to prove the potential for the doubters.

To be able to find suitable action, it is necessary to decide what kind of preservation that would ensure that the goals of the heritage management would be met. Riksantikvaret (2010) mentions six strategies or principles that are amongst the possibilities:

- NARRATIVE PRESERVATION: emphasise historical readability and 'storytelling ability' of the area
- STRUCTURAL PRESERVATION: focus on securing and developing important historical structures
- ANECDOTAL PRESERVATION: preserve communicative value of individual elements
- MUSEUM-TYPE PRESERVATION: focus on preserving authentic historical qualities
- CONSOLIDATION AND STRENGTHENING: emphasise existing elements (not necessarily worth preservation alone) in order to conserve an important totality in an area
- HISTORICAL RECONSTRUCTION: can be a part of an overall heritage management strategy





## 8. PILOT STUDY // DESIGN PROPOSAL

In the case study the history and heritage of Mapembeani are used as inspiration for design. This is done at the urban scale as well as building scale, to give a wider picture of how heritage-based regeneration could be used in the design process. It is a way to investigate how history and heritage of Mapembeani can be interpreted when the area is redeveloped and modernised. Strategies and approaches for heritage preservation are defined with help from the DIVE urban heritage analysis. These historical findings are then merged with needs and desires today, based on field studies, observations and interviews.

The overall intentions with the design proposals are:

- Explore different ways to interpret history and heritage in architecture and urban planning
- Take inspiration from traditional Swahili life and the building elements
- Base design and functions on the needs and conditions today
- Follow the guidelines and recommendations of ZanPlan

# URBAN STRUCTURE

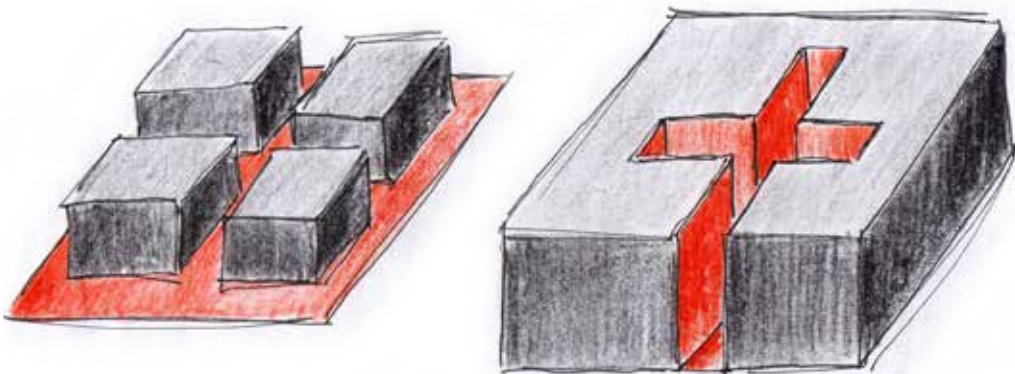


The green courtyard: a very old structure that can be opened up to the public

One of the ways to use historical evolution and the heritage of the place is to see how Mwembetanga can be redeveloped but still keeping some of its character in terms of larger structures. It can for example be road networks, hierarchies, plots, open spaces, parks, land uses or transportation.

## URBAN INTENTIONS:

- Find a new road network that enables better access
- Create streets of different characters, according to wishes from the residents
- Divide the area in plots of 400-800 m<sup>2</sup> (according to ZanPlan (2015))
- Let the open space be perceived as one area, and not separated
- Make Mapembeani a safe and calm area
- Create green areas for outdoor recreation, evenly distributed in Mwembetanga
- Look at earlier structures to see if there is inspiration to find to ameliorate Mwembetanga.
- See how different master plans have treated Mwembetanga, to learn from their positive or negative sides.



The streets of Ng'ambo seen as either the lines that the houses follow, or the gaps carved out of a solid mass of buildings. Because 'Volumes in sculpture would not be possible without the emptiness of space' (Eduardo Chillida, Spanish architect).

## STRUCTURAL PRESERVATION

Preservation can have the focus to secure and develop important historic structures. The open space in itself the centre of the Mwembetanga urban structure, and the green courtyard in the north is also part of a very old structure. Earlier road plans can work as inspiration. When the open space was created, the larger roads went around it, only having a smaller walkway going past. That old structure can be restored, to add safety and calm to Mapembeani again.



## STREET HIERARCHY

Three types of streets are introduced: local streets of 14m as suggested by ZanPlan, smaller two-way access roads of 7m, and organic paths of 4m for pedestrians and bikes. The openings in the Michenzani blocks guide the pedestrian paths. These paths can be used by emergency vehicles, needing 3.5m of width to get through.



Local street in Malmö, with two-way traffic, parking/tree zone and walkway on both sides

## POCKET PARKS

In New York, plots of demolished houses are sometimes used as small parks, so called pocket parks. In Mapembeani, such small green public areas can be spread out in the area, based on the people's hopes for more trees and shaded places to be used during the hot days. These should be within a few minutes walk, for the everyday time spent outdoors.



New York City demonstrates many good examples of pocket parks



Restoration of old road structure



# A PATTERN BETWEEN THE HOUSES



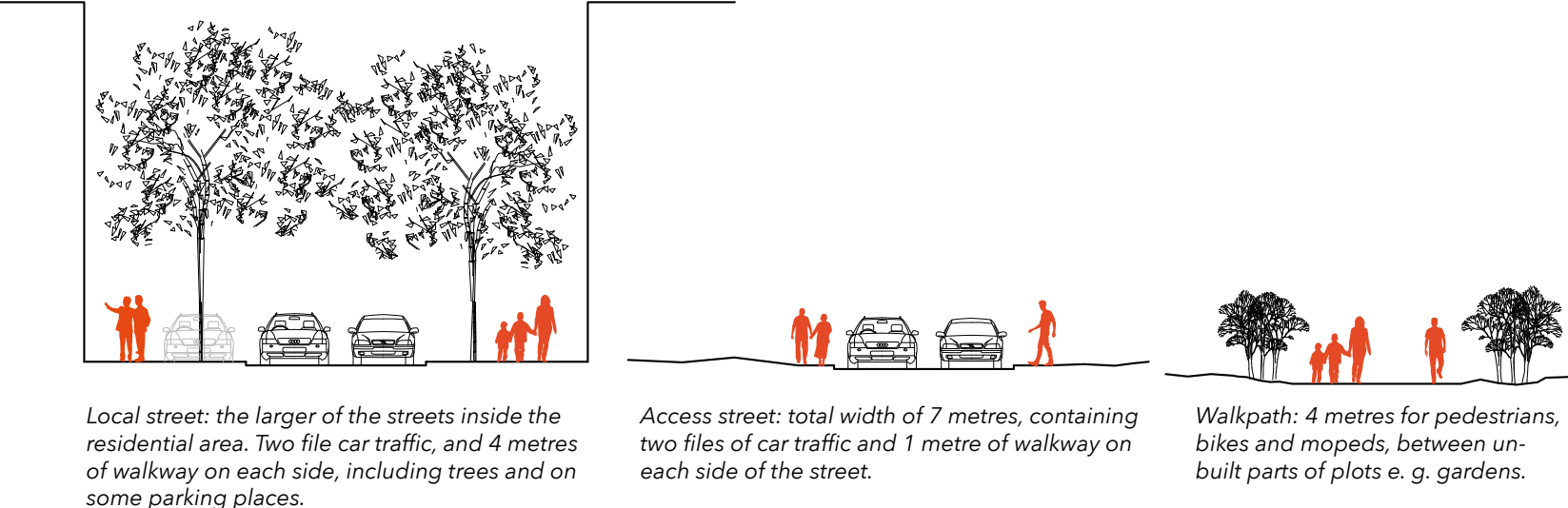
The houses come and go, and when many have been developed without consideration for their context they hide information about original patterns. Therefore, it could be a way to instead look at the plots that can show us more, when modern villas or apartment blocks take up as much space as they can. An urban structure can be generated based on existing plots and the formal or informal streets as opening in the urban tissue. Three types of roads are introduced, and the area is divided into new plots. Pocket parks are planned within a few minutes walk from each other.



# NEW URBAN LAYOUT



# STREET SECTIONS





## THE OPEN SPACE

The first idea was to make a new rearrangement of the open space for the pilot study, but since observations and interviews showed that it was best kept open, only smaller modifications

have been proposed with this surface. The relation with the Mwembetanga district as a whole, and with the new public building, has instead been investigated further.

### DESIGN INTENTIONS:

- Highlight elements that have been important during the evolution of the place
- Bring back components that are gone or hidden under new layers of history
- Make use of the strengths of the place
- Provide good recreational outdoor areas

### NARRATIVE PRESERVATION

*When talking about the historical readability and the "storytelling ability" of the area, it can be easy to associate with what we can see, what is readable to the eye. But it can also be what we hear. The name Mapembeani has a strong narrative quality of what kind of place this was. A reference can also be made to the sails and fabrics once produced in Mwembetanga.*

### PLAYGROUND

The large open space is a great advantage and must not be blocked. However, for the children some smaller playground equipment can be placed along the north side where the two newer houses with closed, unwelcoming façades will not be disturbed by new carousels.

### SAILS

Daytime is very hot; few people are seen in the open space. Shading fabric inspired by sails can be installed to give shade, also a symbolic gesture to the old sails that once were produced here, hence the name Mwembetanga. Fishermen or traders can help with the maintenance.

### GARDENS

The little street going south from the open space is today a frequently used way for pedestrians and bikes, creating an interesting connection between the small Swahili houses and the large Michenzani blocks. This link can be strengthened with gardens of jasmine and roses, just like back in the days.

### LOCATION OF A NEW BUILDING

A new public building is placed with access from the local street, and can benefit from its open backside. The green yard north of the plot can be an advantage for as well. The existing houses located here today lack barazas and have no interaction with the open space.



*Football players appreciate the open spaces in Ng'ambo*

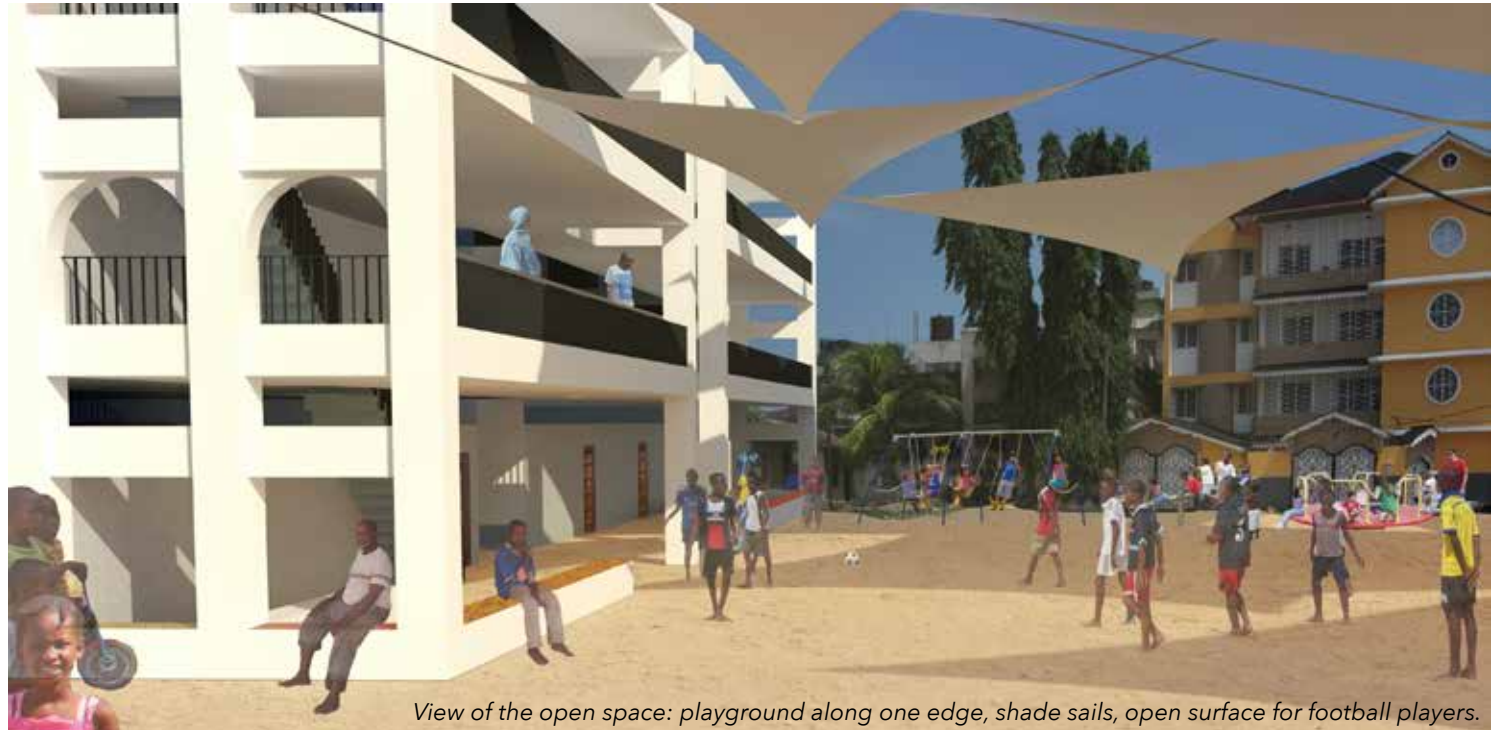


*Suspended sailcloths can give shade during hot hours*



*The guest house is named after the old play ground*





View of the open space: playground along one edge, shade sails, open surface for football players.



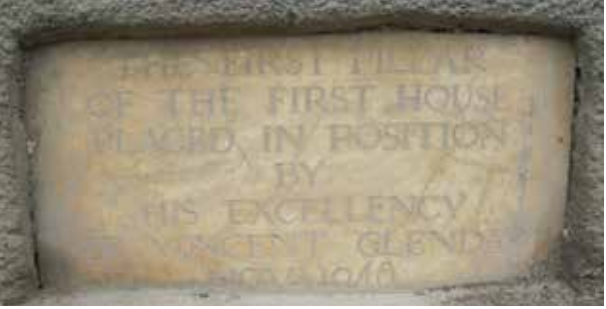
Gardens with shading trees and bushes of jasmine and roses.

## HISTORICAL RECONSTRUCTION

The most obvious action for Mapembeani would probably be to restore the merry-go-round to give the name back its meaning. Though, it has to be kept in mind that they were taken away because they were not needed, maintained and because they disturbed activities that needed the whole open space, and elderly people still talk about them. The praise the return of the playground as mark of the identity here: children, playfulness, outdoor activity. If the carousels are placed along one of the edges, the open space can still be used for meetings and football.



The former milk market: an open space that can be used as a pocket park.



The Whitley house with an inscription can be kept as a small-scale museum



Reconstruction of the old playground is one possible approach to preservation

## ANECDOTAL PRESERVATION

A communicative value that could be preserved is the Whitley houses that can be used as a small-scale museum, a type house to show both residents and tourists the historical housing qualities. Similarly, it is just as least as important to preserve examples of the earlier Swahili houses and their more organic urban structure, but since very few of the original houses or plots are kept in Mwembetanga, there are probably other locations in Ng'ambo with better alternatives.



Jasmine flowers, like it used to be in the gardens here.





# THE BUILDING: [SCHOOL+LIBRARY]

The new building on the west edge of Mapembeani is designed to containing a school, a public library and facilities for the women of Mwembetanga. These functions have roots in the history, and the method of heritage-based regeneration has somehow been used as inspiration for the exterior building design. However, the main focus of this work can be seen to be the heritage driven design and planning, and the school building as an added value, an effect of the road I walked and a way to exemplify how history meets contemporary needs. From this angle, there is a difference between the place and the building where a building for contemporary needs is developed to work well with the space that is more historically driven in the

design. The interior rooms and the facilities for education of young children are designed to show that the building can host the desired functions and that the dimensions work fairly. For the layout, Swedish references have been used (see e.g. Hjortakroken in Appendix A5). New schools are often built in smaller units with mirrored or repeated organisation of the rooms. Contemporary schools in Zanzibar are not very well-functioning; they are crowded with bad indoor climate and communications (ZanPlan 2015). This makes them poor sources for inspiration. For sure, there is inspiration to find in historical Zanzibari or Swahili school buildings from past times, but that has been an expansion that was too large to make here.

## DESIGN INTENTIONS

- Interpret traditional Swahili architectural elements
- Give the barazas an equivalent in multi storey houses
- Provide a good indoor climate
- House functions that are needed in Mwembetanga
- Let the building enrich to open space

## PRESERVATION OF A FUNCTION

*The built environment, Mapembeani has been transformed many times, and of the original urban structures not much is left. But the place still has an identity that goes beyond physical forms. When talking about this intangible heritage, the preservation of a function or a use can be guiding the urban development. Mapembeani has a long history if being a place for children and for women. Why not give something back to them? This was also a place for education and to learn the local costumes, and education is indeed needed today as well.*



## WHY A SCHOOL IN MAPEMBEANI?

- Mapembeani has a long history of being a place for children and education
- A school could benefit from the open space and the closed green yard
- It is a safe location close to residential area with very many children
- Many of the residents mentioned that a new school was a function needed here
- Some of the school facilities, such as library, workshops, kitchen and dining hall, can be used by residents during evenings and weekends

## NEW FORMS OF SCHOOLS NEEDED IN NG'AMBO

Most of the schools in Ng'ambo are located closed to busy or dangerous places, such as big roads or markets, or where the future bus terminals will be built. There is a need to relocate these schools, and there are thoughts on instead placing them inside the residential areas where they could be integrated in the new calm local centres. A systematic and staged redevelopment of these inner parcels based on pilot experience is wished for (ZanPlan 2015). Furthermore, most schools in Ng'ambo are designed as a village school, and their physical forms occupy a lot of space in attractive central locations. Multifunctional and multidisciplinary schools as centres of the community can interact with the community around, and not work a closed institution (ZanPlan 2015). The area of Mapembeani could then be a potential location for a new school that could enrich the place and take advantage of the existing open space and the playground. A nursery and pre-primary school need calm and protection from the roads and markets, and can benefit from the proximity to the residential area.

According to the Education policy (see Appendix A4), some of the strengths with the education in Zanzibar is that it is free, that the enrolment rate is increasing and that community participation in classroom construction reduces the burden on the government. Weaknesses are that there still is an acute shortage of classrooms, that poor planning creates disparity between schools and that many schools cannot expand due to the encroachment of settlements. Most school lack IT facilities, libraries and space for physical activity, facilities that should be found in every school according to the strategies.



Urban school typology in Zanzibar Town

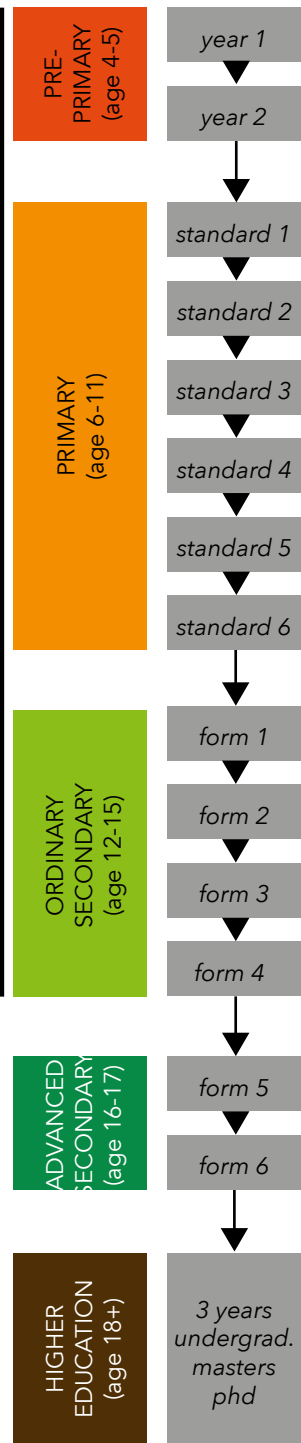
## WISH OF THE RESIDENTS: A NURSERY SCHOOL

There are a lot of children in the area, and that could be a reason to have a school here. Any kind of educational institution would be needed, say many of the residents. The kids living in the area today go to schools in Darajani, Vikokotoni, Haile Selassi or Kisiwandwi. Parents to children going to schools in Ng'ambo explain that they have to cross over busy roads, where people drive fast. This is a big problem especially for the younger children. Therefore, a nursery or pre-primary school is the most urgent need to fulfil in the residential areas.

Generally, the residents see a new school as very positive for the area; but some believe that there are already enough primary and secondary schools. When it comes to nursery schools however, there are none close by, and pre-primary schools are very few. Therefore, a combined nursery and pre-primary school would be a valid project, and it could be suitable in relation to the playground. Though, it has to be big enough! Earlier nursery schools in Mwembetanga moved to other locations, because of lack of indoor space<sup>17</sup>. It would also require space for parking cars and circulation if some students come from outside the area. The madrasa east of the open space is wished to be kept, so that both religious and conventional education can be gathered in one place.



Locations of public schools in Zanzibar Town



# THE SCHOOL SYSTEM & THE ROLE OF PRE-PRIMARY EDUCATION

Formal education institutions in Zanzibar are categorized into pre-primary, primary, secondary, post-secondary and higher education. Pre-primary schools are for children between age 4 and 5, and can be preceded by yet a couple of years in nursery school, a term that in general speech often refers to all schools for children less than 6 years. Most pre-primary schools today are provided by private actors. The main purpose of this lower education is to prepare students for primary schools. More from the education policy of Zanzibar is found in Appendix A4.

## PRE-PRIMARY LEFT OUT

While the Ministry of Education have strategies and plans for primary and secondary schools, but a framework for pre-primary education is still missing. It is also recognised that the existing structure is confusing and makes analysis and classification of schools and teachers more difficult (Ministry of Education 2006). The children who miss pre-primary education are normally at a disadvantage, and many students need an extra year of orientation class at higher ages, increasing the schooling length and the resources requirement (Ministry of Education 2014). Therefore, it is proclaimed as a goal to ensure that all children gradually begin pre-primary education at the age of 4 years. Extended access to pre-school education is necessary to ensure school readiness and enable significant upgrading of standards throughout the entire system.

As the situation is today, facilities for pre-primary schools are missing, and the special needs for young students are not distinguished. Small children do most certainly not need conventional teaching in classrooms, but rather playful ways to start learning in a flexible environment with various kinds of rooms.

## MADRASA: KORAN SCHOOL

Most Muslim children go to the Madrasa, the Koran schools. This is a kind of combined function between nursery school and an after-school centre, where they learn the text in the holy script (Lodhi et al. 1979). From the age of three years, they spend a couple of hours in school before lunch, and sometimes go back after lunch with the older brothers or sisters. The madrasa is well rooted in the Zanzibari system and is said to be the predecessor to the educational system, providing children with some kind of reading and writing skills. However, they have also got criticism these days for the incomprehensible content, and the monotonous and idle sitting that makes the children restless and tired. People with a strong religious view cannot imagine a Zanzibar without madrasas, others think they are useless and only take time away for the 'real' education.

# STUDY VISIT: EXCELLENT ACADEMY

The Excellent Academy in Fuoni Melitano, 7 km east of Stone Town, was started by Mwali-mu Faruk to offer a low-cost alternative to the governmental schools, that he did not think managed to teach the students all that they needed. The school has 35-45 students per classroom and teacher, and this is seen as well functioning it works well. Each classroom is 160\*240 inches (406\*609cm), with a black-board on the short wall. The school is nursery and primary school dimensioned for some 50 children, but now has 160 students. Faruk and the headmistress Miriam say that, for schools with small children, it is good to have staff rooms on ground floor, to have good sight of

the children when they are out. Classrooms of different sizes could be useful, some bigger ones too. Other needed functions are:

- Office / staff room
- Storage
- Toilets
- Dressing room
- Water
- Kitchen
- Rooms for rest
- Open ground for sport and gatherings
- Computer room (desired)

Closed classrooms with doors and windows are better than open classrooms, 'if someone throws a stone'.



Class of the pre-primary school in Excellent Academy

## GUIDLINES

International or national recommendations for Zanzibar are here presented, and compared with Swedish legislations, and with the obtained areas for the new school in Mapembeani.

### School yard area/student

SWE 40 m<sup>2</sup>\*

ZNZ: 4 m<sup>2</sup>\*\*

MPB: 10 m<sup>2</sup>

### Indoor area/student

SWE: 8 m<sup>2</sup>\*

ZNZ: 0.6 m<sup>2</sup>\*\*\*

MPB 3.9 m<sup>2</sup>

### Classroom area/student

SWE 2 m<sup>2</sup>

ZNZ\*\*\* 1.6 m<sup>2</sup>

MPB: 1.8 m<sup>2</sup>

### Dining hall area/seat:

SWE: 1.5 m<sup>2</sup>\*

ZNZ: no dining halls

MPB: 13 m<sup>2</sup>

\*(Hörby municipality 2012)

\*\*Recommended by UNICEF (2011), no numbers Zanzibar

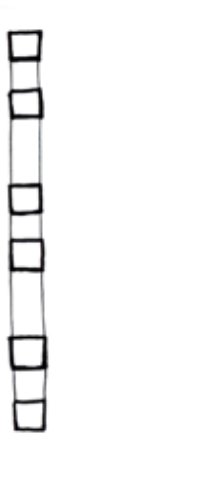
\*\*\*Example from Excellent Academy, though here all areas for children are outdoors, except the classrooms.

One school that has been used as a reference here, and that was developed in close collaboration between teachers and architects, is Hjortakroken in Sölvesborg. See Appendix A5.

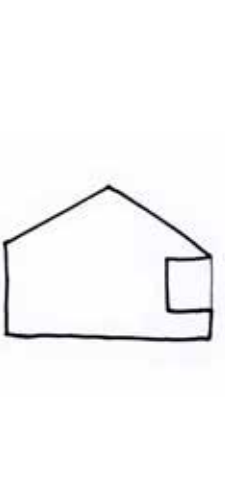


INSPIRATION GEOMETRY

SWAHILI ELEMENTS

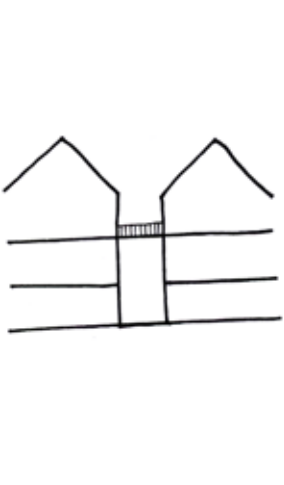


Swahili interior details from the Lamu house in Kenya

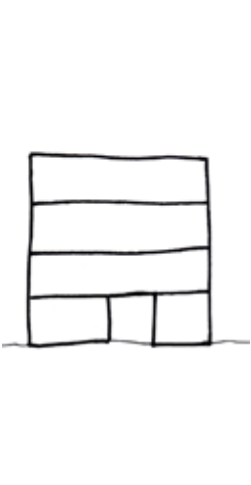


Traditional Swahili house with the baraza porch

CONNECTION

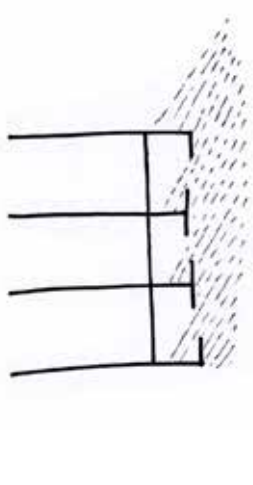


Passage bridging between two buildings in Stone Town

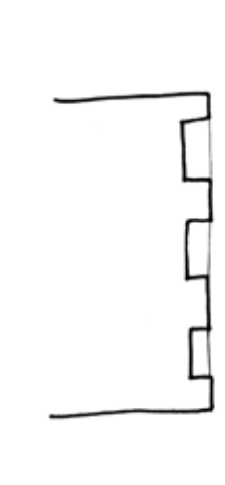


Opening in new house accrding to old footprints

FAÇADES & SHADING

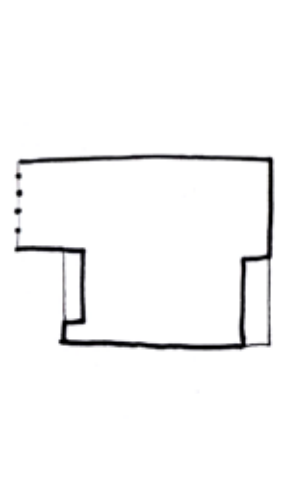


Arches give shade and decoration

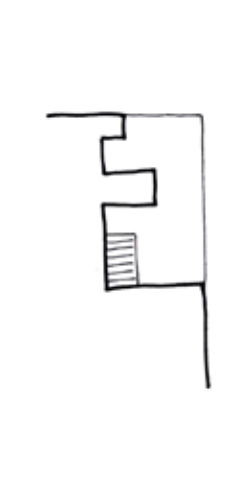


Kikwajuni, deep balconies inside a solid building volume

PLAYFULNESS



Speaker's house with volumes on top of each other

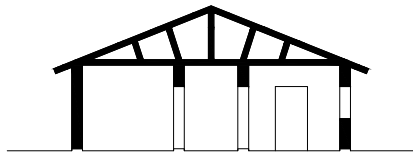
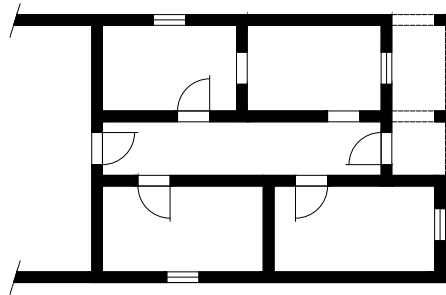


Playful modernism: balconies & stairs as façade elements

DESIGN CONCEPT

The building design has been inspired by a traditional Swahili house plan. The baraza at front is scaled up to a larger porch with sitting places and entrance to the library and the open space becomes in a way an extension of the courtyard at the back. The communication corridor in the traditional houses has

been turned into a stairwell as a form of multi-storey corridor, from which both the library and the school can be reached. This one building is separated into two functions closely linked together. The opening between them gives a free passage and can let daylight in.



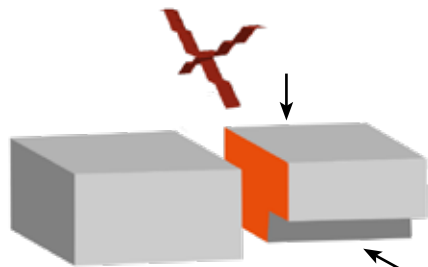
Layout of a traditional Swahili house, with the main entrance and an open porch with baraza facing the street. A corridor flanked by rooms leads from the entrance to an open court yard at the back.



Two functions, one building

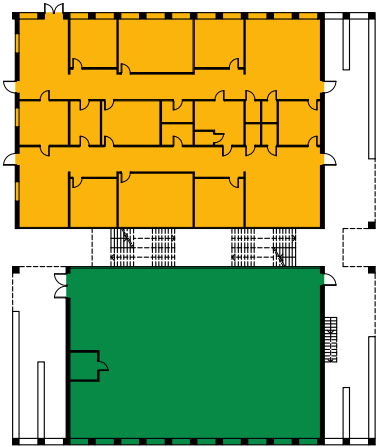


Separation for a less solid volume with passage through



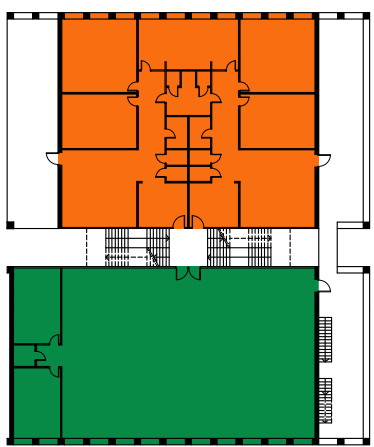
The gap becomes a communication corridor, and a porch is inspired by barazas

PROGRAMME OF THE BUILDING



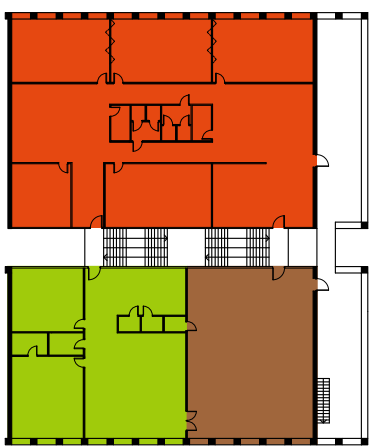
Ground floor

- Nursery school children 388 m<sup>2</sup>
- Public library 264 m<sup>2</sup>



Floor 1

- Pre-primary school children 326 m<sup>2</sup>
- Public library 317 m<sup>2</sup>



Floor 2

- Pre-primary school children 388 m<sup>2</sup>
- Women's centre 183 m<sup>2</sup>
- Dining hall 134 m<sup>2</sup>

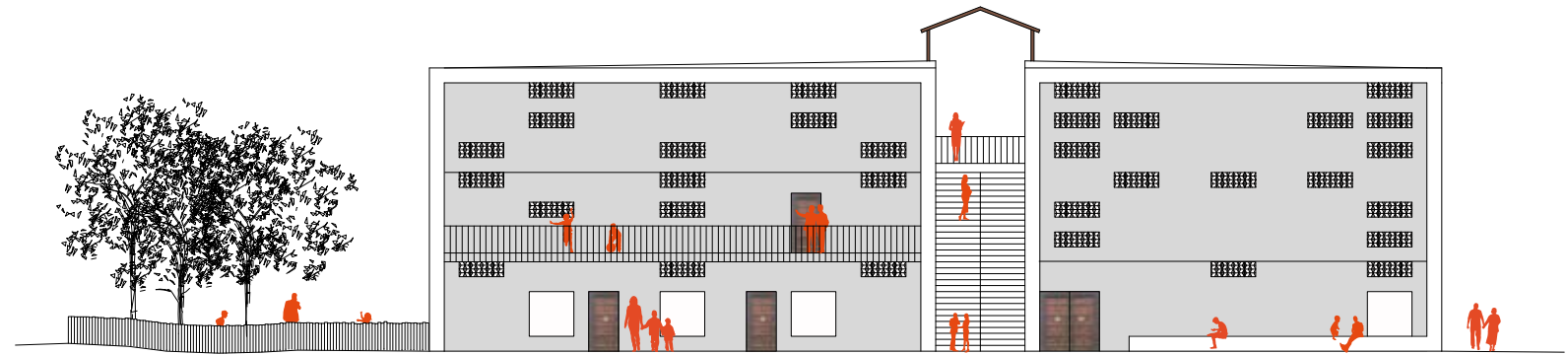
GENERAL LAYOUT

The building is separated into two volumes with bridges connection them on all floors. All school classes is located in the north volume of the building, and the more public facilities in the south. The children are divided by age, with the youngest on ground floor and older student the higher up. All three floors have balconies towards the open space, the street, or both.

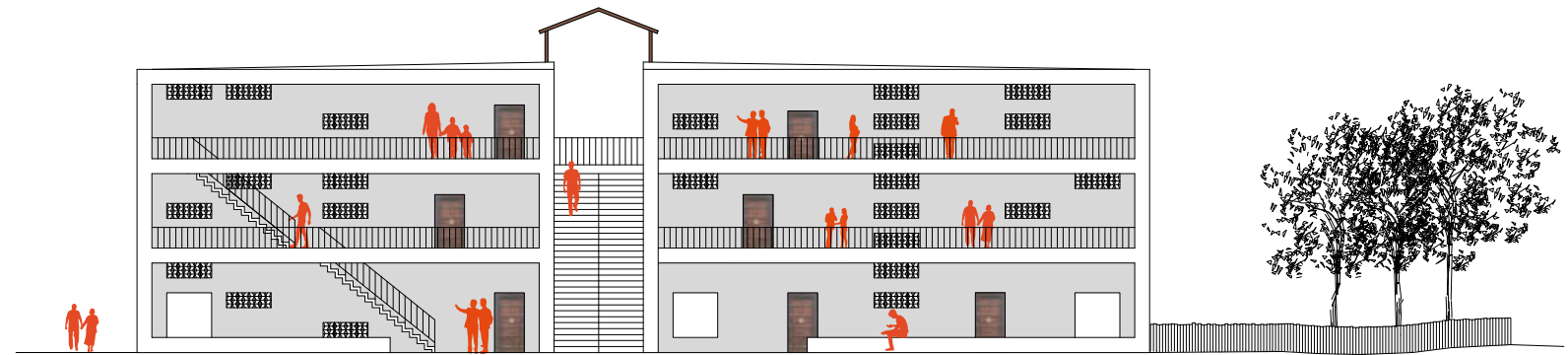
CAPACITY OF THE SCHOOL

Based on current statistics and predicted population growth, there will be about 200 children of age 2-3 years, and 200 children of age 4-5 years in Mwembetanga in a near future (see Appendix A6). The school is dimensioned for a maximum enrolment rate of 50% for nursery school children and 100% of pre-primary school children. This means maximum 300 children in the new school.

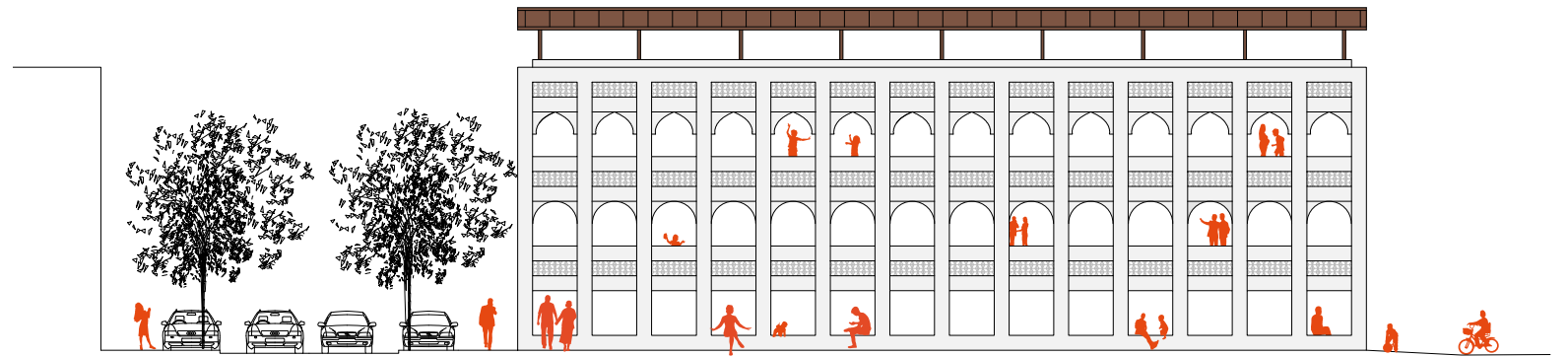




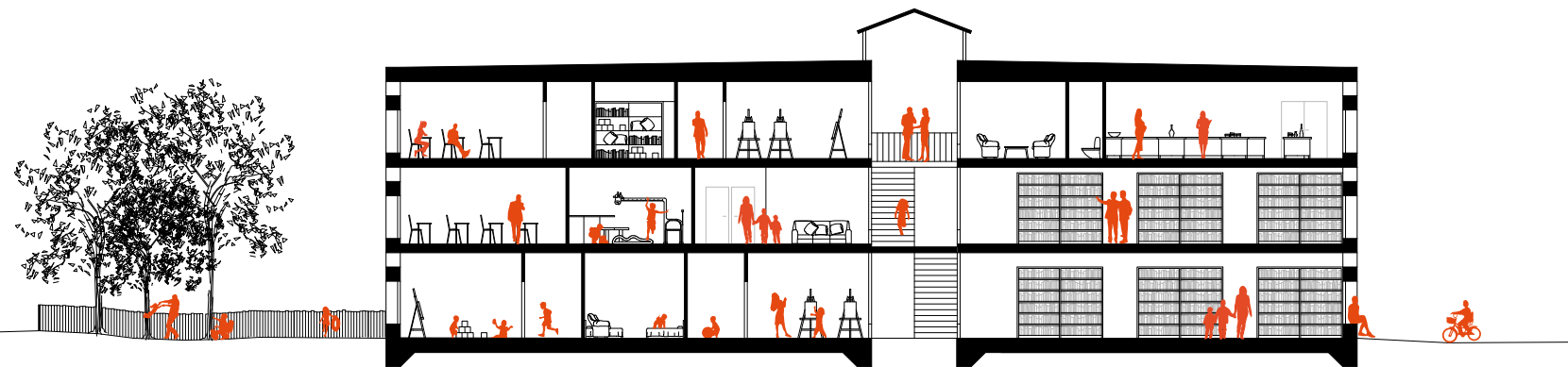
West façade 1:250



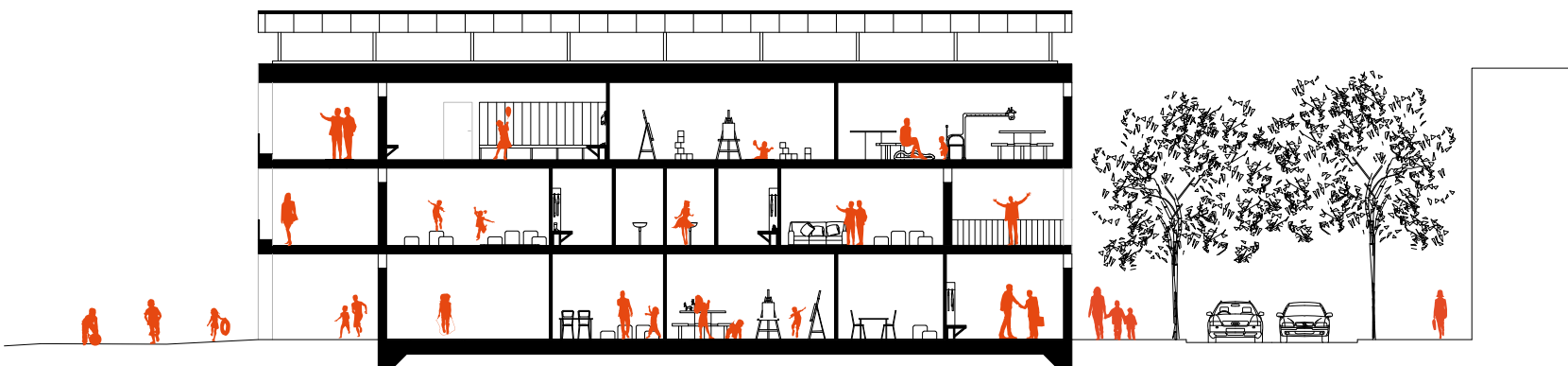
East façade 1:250



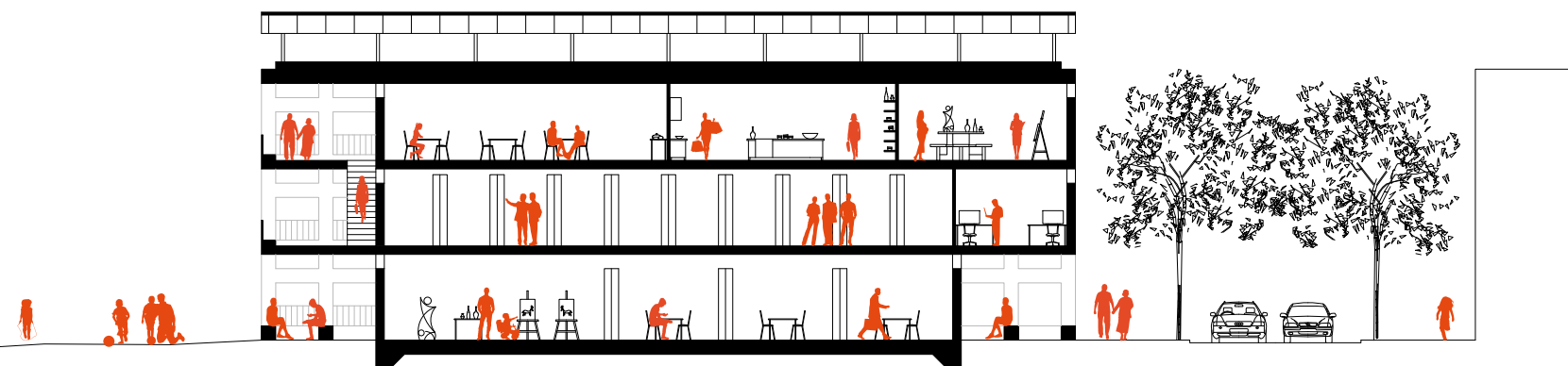
South façade 1:250



Sektion A-A 1:250



Sektion B-B 1:250

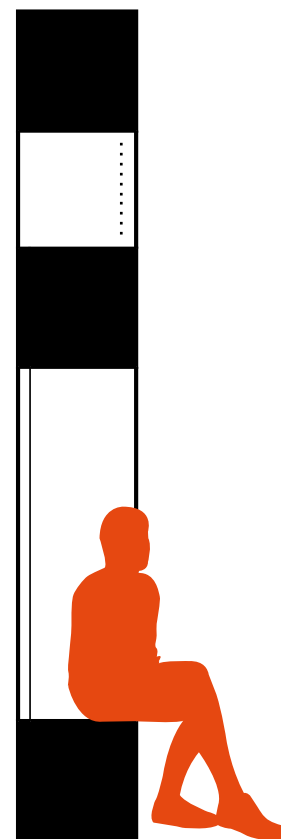


Sektion C-C 1:250

## THE BUILDING MEETS THE OPEN SPACE

Interaction between the building and the open space can add qualities to the public life here. The porch towards the street provides sitting places, like an up-scaled baraza. People can also sit in the window recesses along the long façades, and in the balconies towards the open space. When the school is closed, the stairs between the buildings may also be used. There cannot be too many sitting places...

Crossovers connect the two volumes, inspired by similar bridges seen on many buildings in Stone Town. The façades are white and grey, with tiles or painted surfaces with colourful patterns add liveliness. The north and south façades are inspired by Swahili interior design, and the thick concrete walls turn into barazas and terraces to east and west. The traditional Swahili doors are of coursed used too.



Red tiles



Dark wood



Concrete

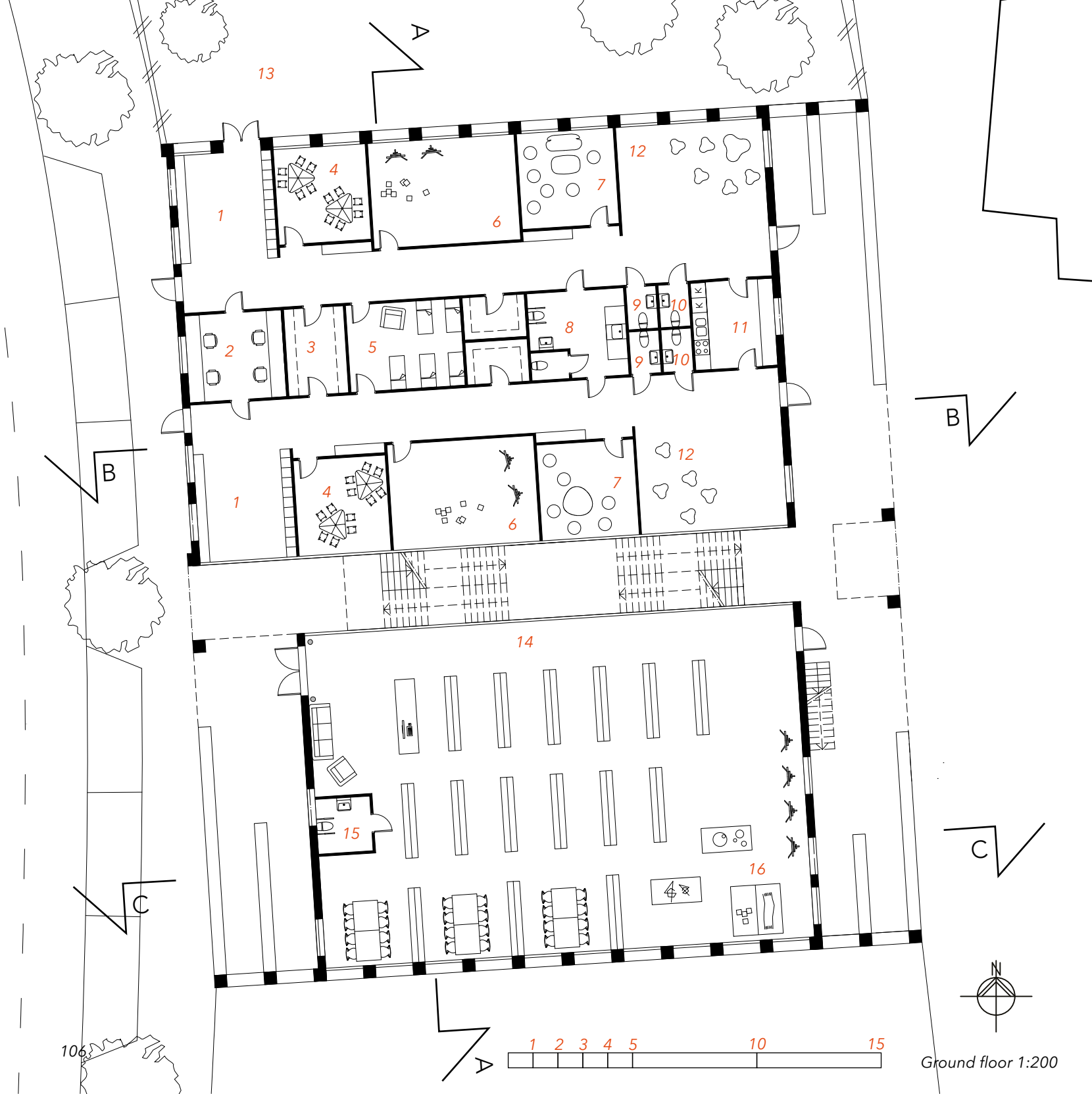


Yellow tiles



Zanzibari door





View from the workshop, with windows towards the green courtyard. There are window glass in the big windows, but open at the top.

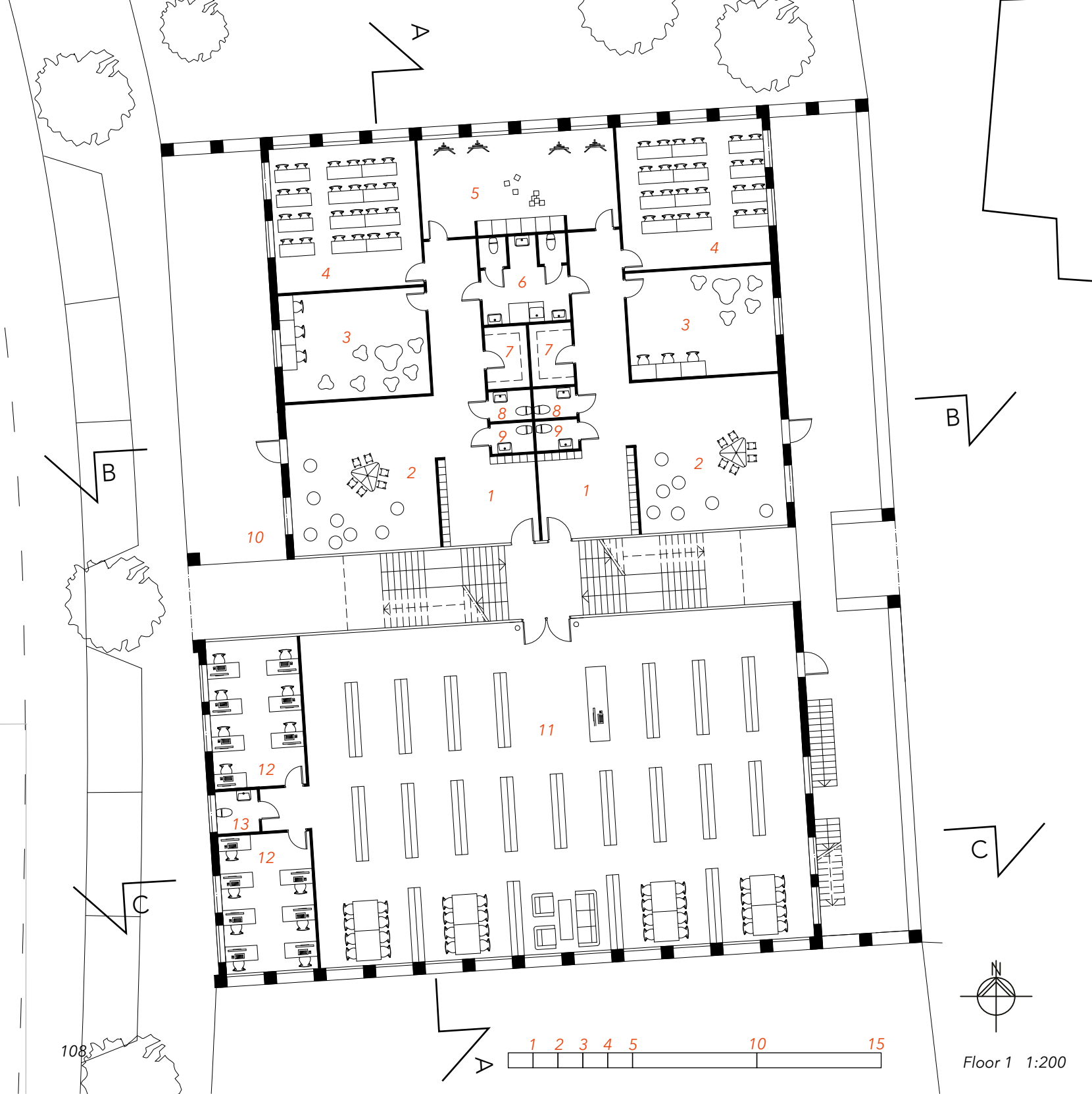
## GROUND FLOOR: NURSERY SCHOOL & LIBRARY

The nursery school for the youngest children (2-3 years) is at ground floor. They are separated in two units, sharing common facilities such as bathrooms and a room for rest. Rooms towards the street are of more public character, and a teacher's office is located by the entrances. Each unit has a cloak room where the children can leave shoes, backpacks and clothes. A door from the cloakroom leads to the green yard north of the building, that can be used for the children to play under surveillance of their

teachers. It is fenced for security reasons, but when the school is closed everyone can enter. All wet and dark rooms are collected in a core going through the building, and rooms that need light are places along the outer walls. The other part of the building, the library, has a baraza inspired porch with sitting places by the entrance, and the door leads into the reception, accessible bathroom and library hall. At ground floor, there is room for local exhibitions where for example the women and children can present their work.

### ROOM DESCRIPTIONS

- 1. Cloak room
- 2. Staff office
- 3. Wardrobe
- 4. Reading room
- 5. Sleeping room
- 6. Workshop
- 7. Play room
- 8. Nursery room
- 9. Girls' toilet
- 10. Boys' toilet
- 11. Kitchen
- 12. Common room
- 13. Fenced yard
- 14. Library
- 15. Accessible toilet
- 16. Exhibition area



View from the library on the first floor

## FLOOR 1: PRE-PRIMARY SCHOOL & LIBRARY

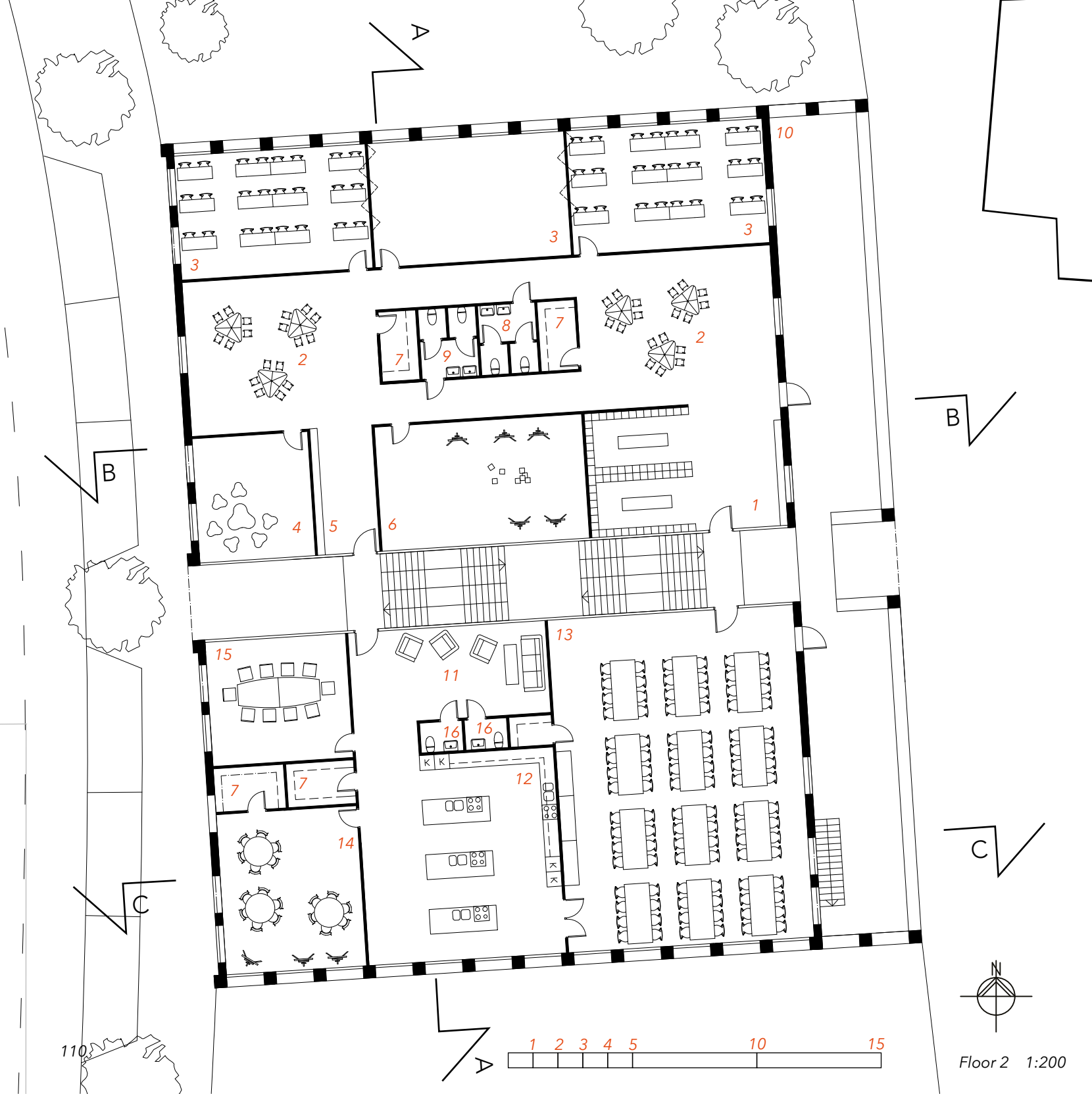
First floor in the school part of the building is for pre-primary classes and children of age 4. Here some education can take part, but it is still more about play. This floor is also divided in two units, each with an outdoor terrace and common rooms to share. There are some traditional classrooms, but also play rooms and a shared workshop. All pre-primary students have lunch at second floor.

The library at first floor has two computer rooms, for school education and for the public, and tables to sit and read or study. There are connections between the two volumes through the communication corridor, and between the terraces facing the open space.

### ROOM DESCRIPTIONS

- 1. Cloak room
- 2. Common room
- 3. Play room
- 4. Class room
- 5. Workshop
- 6. Nursery room
- 7. Storage
- 8. Girls' toilet
- 9. Boys' toilet
- 10. Terrace
- 11. Library
- 12. Computer room
- 13. Toilet





Cooking is often an activity hidden in the backyards. In the new building people can come and cook together

## FLOOR 2: PRE-PRIMARY SCHOOL & WOMEN'S CENTRE

Second floor is for the older pre-primary school children up to 6 years. Here the school day consists more of conventional education in classrooms, but also with facilities such as playrooms and workshops. The students here share larger common spaces indoors, and can also go out on a terrace to the east. Outdoor play and football can take place in the open space.

On top of the library there is a centre for women, with a conference room and a larger

room that can be used as workshop or for physical activity. There is also a kitchen for cooking together, and a dining room where the children from pre-primary school can have meals during the day. In this way, the women of the area can come to meet and socialise, and work with cooking for the school. It could be an advantage that mothers can spend time here when their children are in school. The dining hall can be used for private venues during evenings and weekends, a service that many people of Mapembeani have wished for.

### ROOM DESCRIPTIONS

1. Cloak room
2. Common room
3. Flexible class room
4. Play room
5. Emergency exit
6. Workshop
7. Storage
8. Girls' toilet
9. Boys' toilet
10. Terrace
11. Entrance women's centre
12. Kitchen
13. Dining hall
14. Workshop
15. Conference/Staff room
16. Toilet

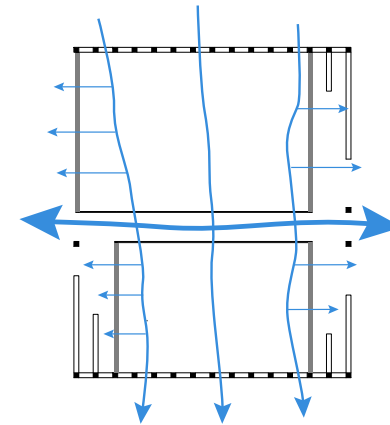
## CLIMATE ADAPTATION

Zanzibar has a hot and humid climate, and flows of air to reduce indoor temperature can be created by pressure either due to temperature differences or wind. Openable windows of different heights help to adjust airflows depending on the situation. Where rooms are blocking the flow of air, open doors or perforations in the doors can let the air come through. The water coming from heavy rainfalls also needs to be handled in the construction of the building.

### STACK EFFECT

A movement of air in and out of the building can be made due to a difference in temperature, because of the different density of cold and warm air. This principle is called stack effect, and will work differently depending on the time of day. In daytime, the sun is warming the dark roof in the between the two building volumes, creating a warm zone high up in the communication corridor. The cool air enters low in the north and south façades and rises when warmed up by the activities in the rooms. The hot roof in the corridor creates a flow of air upwards and this pressure is the driver to let air in from the north and south sides.

In night time, the cool air in the ventilated mid corridor has a lower temperature than the rooms, that have been heated up by sun and by the daily activities. When it enters the relatively warmer rooms, it is warmed up and creates a cross flow when it leaves the room higher up.



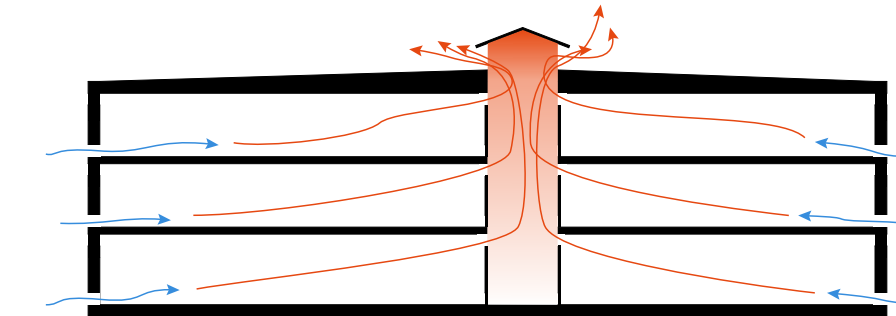
Main principle for the cross ventilation shown in the floor plan.

### CROSS VENTILATION

There can be situations when the wind is a stronger driving force than the temperature. The wind coming mostly from the north can then create cross ventilation through the entire building thanks to the many openings. The east and west façades, where the sun is on, are more closed. This principle of openings in the walls is used in many Arabic houses in Stone Town, but the Swahili houses are often lacking this possibility because of their solid walls and few windows.

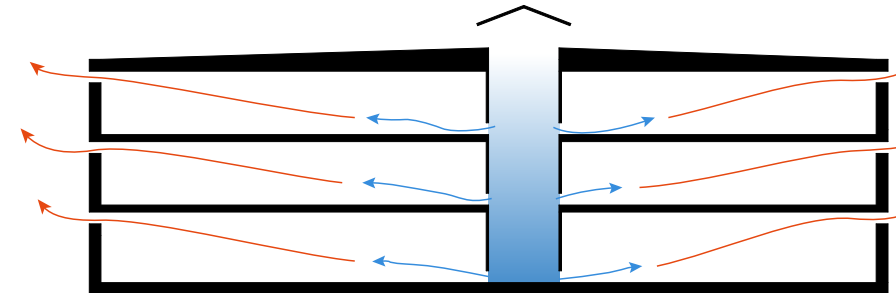
### RAIN WATER COLLECTION

During the rain seasons, very much rain can fall in a short period of time. The water issue must be handled, and in this building there are built in rainwater pipes where the water flows on the slightly declining roof. Fresh water is scarce here, and is therefore valuable to care of. The water can be collected in buckets and containers at the bottom of the building. During heavy rains the water inside the walls also can cool down the building structure.



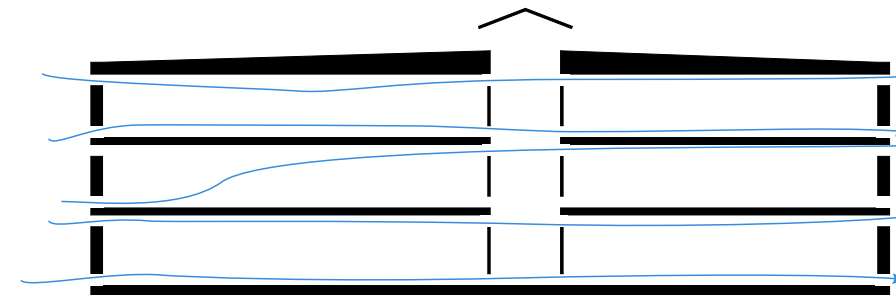
#### STACK EFFECT DAYTIME

Cool wind enters through the windows, and the air is heated up inside the building. The dark roof over the middle corridor makes the air here going upwards.



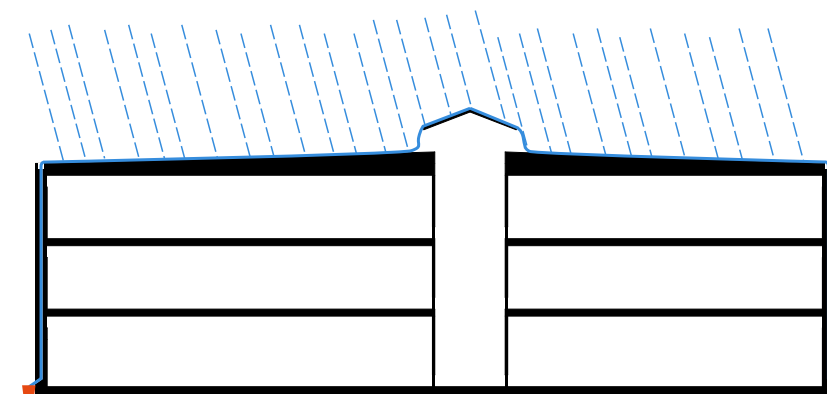
#### STACK EFFECT NIGHTTIME

During night when the sun is down and the sky is cold, the air in the ventilated corridor has a lower temperature than the rooms.



#### CROSS VENTILATION

When the wind is the strongest driving force it can create a cross ventilation through the entire building



#### RAIN WATER COLLECTION

The day water from heavy rains is collected in built-in rain water pipes on the roof and led down inside the walls



## THE IMPORTANCE OF A NAME



*Mapembe: horns*



*Mapembea: playground equipment*

*So it's really true there was merry-go-round there? Some of the young people today say that the name came from some kind of horns, mapembe, but not all people of my age know for sure...*

One reason that the old merry-go-round still is remembered lies in the name, and even if the mapembea is gone the name Mapembeani is still part of the identity of the place. If it was not for the name, the old merry-go-round might very well have been forgotten already. Another example is the place called Wailes, by the Jumuhuru gardens. The wireless tower here was the first tower in east and central Africa, and today the place is still called Wailes even if probably not all people today knows that it came from 'Wireless'.

wireless → Wailes

The word mapembea is a collective term for playground equipment such as swings, slides, merry-go-rounds and seesaws. Just like 'tree' is a collective name for many different species of plants. When I asked a young man about

what he had heard of the old mapembea, he said: So it's really true there were merry-go-rounds and stuff? Some of the young people today say it was because of some kind of horns, mepembe, but not people know for sure<sup>9</sup>. Even if most people in Mwembetanga have heard the stories about the playground, the memories are slowly starting to fade away.

Even if the reason for the name Mapembeani, the merry-go-rounds, is now destroyed it is still an important part of the identity, because the name is important!<sup>18</sup> The identity goes beyond the physical playground equipment. They residents here can know that they live in a place that once was famous for something. That symbolism from something that has been lost can still be beautiful.

## THE IMPORTANCE OF A BEING THE FIRST



*Early electrical street lights in Zanzibar*



*House of Wonders, the first elevator in east Africa*

The merry-go-round was so special when it was there, because it was one of very few<sup>7</sup>. Today, the Kariakoo amusement park close by exemplifies that a merry-go-round would not be the main attraction in a city anymore, but it still tells a story about the time when it was. Similarly for the Whitley house that today has the inscription plaque, the sake of being the first one of its kind increases the symbolic value of it, it seems.

In the past, Zanzibar has been the first in many things, which has contributed to development and to the feeling of pride. The famous House of Wonders had the first elevator in east and central Africa, and Zanzibar had electric streetlights even before London. Electricity was introduced in Zanzibar in 1885, only three years after the first power plant was put in use in New York and long before most people in

Europe even had heard about Edison (Lodhi et al. 1979). Since then, not much has happened and knots of electrical cables are seen on façades and above the streets all over Stone Town. But people remember: Once we were at the forefront!

As for Ng'ambo, the first land strike in 1928 was planned here, the first political party was formed here and the revolution too had its roots in Ng'ambo<sup>13</sup>. Ng'ambo has by many been seen to be for the poor and worthless, a heritage that many want to run away from, but have had a large role in the history of Zanzibar Town. This should be embraced and beheld.

## VALUES THAT THIS PROJECT HOPEFULLY CAN ADD

### UNDERSTANDING ABOUT HISTORY

The project can give an insight about the history of Mapembani, and the background to the creation of the open space. For the elderly, this can bring back memories and strengthen the identity is important for them. The immigrants and the youth could also learn about the history. For visitors, this can be a means to tell about the heritage and the culture here. Attraction that can bring tourists, such as the Whitley houses or the library, can create jobs and pride.

### ACCESSIBILITY & LIVING STANDARDS

The project will lead to better accessibility for private cars as well as emergency vehicles, which is a question about security. An updated urban structure can enable for increased living standards, through drainage, sewage and refuse collection. It also creates conditions for a growing population to live in a denser and more urban city.

### URBAN QUALITIES

The existing qualities of Mapembeani can be increased. The open space will benefit from a public building and an open and interacting façade. New outdoor facilities such as shaded gardens, shade sails and the green school yard can hopefully make more people want to spend time outdoors during the day. The numerous sitting places in the façades, the porches, the terraces and the gardens provide a public alternative to the popular barazas.

### CALM PLACE FOR THE CHILDREN

Mapembeani can remain a place for the children, but made safer and calmer when car traffic is lead to other streets. The reconstruction on the playground gives something to the younger kids, while at the same time the older boys and girls can play football on the open surface.

### NEEDED EDUCATIONAL FUNCTION

There is a big need for nursery and primary schools, especially in calm and safe locations and close to residential areas. This is a pilot study for historical inspiration, but in the end it also becomes a pilot study for how schools can be developed in multi storey buildings in urban areas.

### SMART, GREEN, VIBRANT

Connecting to the vision of the DoURP, Mapembeani will be smart because it provides education and public access to students and residents. It will be a greener place that before, and it will make use of already existing structures. The new outdoor recreation in combination with a accessible road network of various characters will hopefully create an ever more vibrant part of Ng'ambo.

## ATTITUDE TO HERITAGE IN MAPEMBENI

Why work with that old playground, when so few of the people living in Mapembeani today never have seen it? Well, almost every person I talk to pick up their smartphone and show me the photo from 1956. Many young people tell how the grand parents have talked about Mapembeani, and they have seen the photo many times. The elderly try to explain about the history, but the generation with memories from Mapembeani is soon gone<sup>13</sup>. Do the young people know their history? *Probably not. But it has always been like that. You do not appreciate your history until you get older. Let us just hope that it will not be too late to connect with it by then for the Mwembetanga youths when that day comes*<sup>11</sup>. A man living in one of the very old Swahili houses agrees: *Most people think that this house is a museum, they don't care about history or heritage. The revolution wiped out the history. For the youth, history started after the revolution. They know the name of the first president, but not the name of the last sultan*<sup>13</sup>.

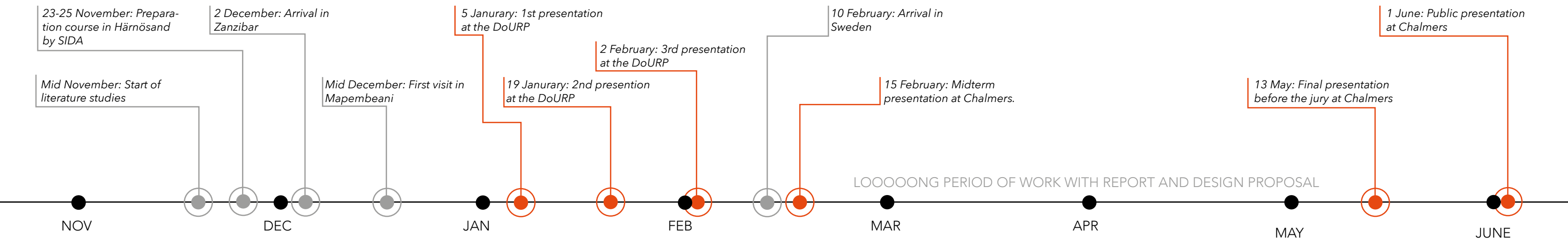
It might be an argument that the open space of Mapembeani was created by the British under non-democratic forms, so why should that be preserved? Still, for the majority of the residents today, this is what they have inherited from the history and they do not know anything else. That is their history, whether they like it or not. The same goes for the Michenzani blocks. Once hated or feared, most people seem to have accepted them. As an adaptive urban culture, Ng'ambo has absorbed

the blocks and integrated them in the urban tissue (UNESCO 2013). Oppression and violence is a threat to heritage and identity, but can also inspire and drive forward music and mentalities (Boswell 2008). One example is the Taarab music, Zanzibar's national music that was born in Ng'ambo and made famous by Siti Binti Saad.

Another aspect is that, for many of the residents in Ng'ambo, there are needs and concerns that are more immediate than to preserve cultural heritage. First sanitation, reduction of poverty and basic education, then heritage. The same picture is described by Boswell in a study from 2008. There is a fear among the inhabitants of Ng'ambo that that a further spread of a heritage designation will deprive them of the ways they use Ng'ambo today, the way many people look at Stone Town as something that belong to government and tourists, and not the people that once resided there (Pels 2016). It is expressed that development actually can be seen as more important than heritage for the future of Ng'ambo. So, is Mapembeani a bottom-up or top-down case? Initiatives came from above, from the DoURP and from involved planners and architects. Still, there is a concern in Ng'ambo about what will happen to their homes and streets when the city is to be modernised. The residents want to share their opinions, but it is not always easy to know how this can be done, or if it will be listened too. That relation is hard to judge as a foreigner.







## 9. PROCESS

### THE DECISION TO GO TO ZANZIBAR

*If you are interested in urban planning in Zanzibar, you can always talk to Inger-Lise Syversen. Say that again?! The interest in developing countries and desire to experience something of the university campus spurred the search for alternative thesis themes. Once this Inger-Lise was found, there was no other alternative than to go. She had a proposal for a thesis that could be modified:*

“Initiate a Pilot for Urban Densification in all urban areas. In the first instance to focus on Ng’ambo, through the recently initiated Ng’ambo Tuitakayo Project. To enhance the efforts under guidance of GOZ and UNESCO to implement HUL recommendations in Ng’ambo area in line with the proposed sites identified in the ZanzPlan project area for densification.”

### PREPARATION

Ten weeks is not much, and to be able to get out more from the time more it was good to try to understand the context in brief. Therefore I started with the literature studies a couple of weeks before the departure. There was also a preparation course held by SIDA, to inform about their work and how it is to be out in the field in a developing country. The task and the research questions were in the thoughts, but not yet defined. I wanted to see the place where I was to work before making the decision, and did not want to do it from a country almost 7,500 km away. Before departure, I was in contact with the DoURP in Zanzibar, to inform about my interests and intentions. A formal application to them made it possible to join their team once I got there.

### IN ZANZIBAR

The first day got introduced to the department and met other students and architects from different countries. The possibility to join the DoURP opened up many doors and allowed for better interaction with the people in Zanzibar, and as time was short it was valuable to have experienced people around to guide and inspire. The choice to work with Mapembeani was made together with the DoURP. Their current work is focused on Ng’ambo, and the open spaces are valuable and interesting to study. Related to the discussion about heritage based urban regeneration, Mapembeani was a good site of suitable size and with an inspiring. I got supervision from colleagues in Zanzibar during the first half of the thesis work, and had three part time presentations in studios with everyone who wanted to join.

### BACK HOME AGAIN

Back in Sweden, the hardest time began: to compile all these impressions into something useful and interesting. How could I explain my project to friends and supervisors? It all felt so obvious when I was away. This could be confusing, but also a good way for myself to understand the focus of what I was doing. The practical issues in Zanzibar were exchanged for all formalities and checkpoint from Chalmers Architecture, creating a different working environment. Motivation sometimes faded a little, but every time I got a really inspiring mail from someone that remembers Mapembeani and share their stories, the inspiration gets a new start. The final presentation is done at Chalmers, and the material sent down to the DoURP in Zanzibar.

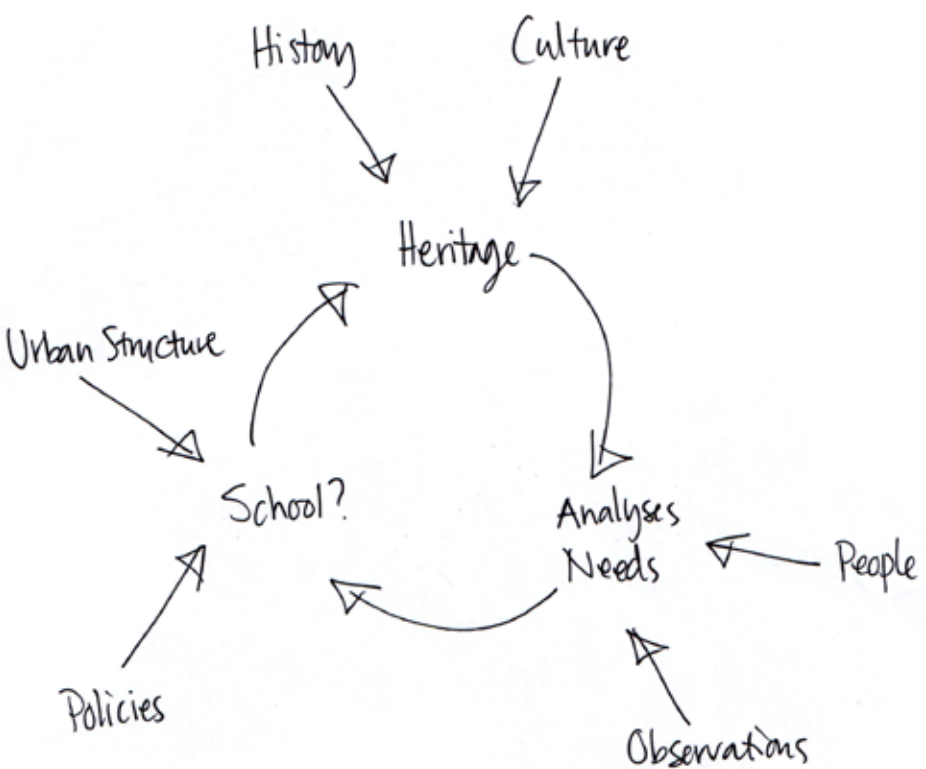
# DEFINING THE TASK & THE FOCUS

In the initial phase, this was very much a process of defining a relevant task und understand the main focus. There were several alternatives discussed the first week in Zanzibar. Then the area of Mapembeani was chosen in collaboration with the DoURP, but the task here still hade to be defined.

It was about history and heritage for sure, but also the needs of the future. When the decision to make a school was taken, based on both these two parts of the theses, this had to be integrated in the thesis in a logical was so that it was clearly explained what was the connection between these three focus points.

## ALTERNATIVE SUBJECTS:

- new bus terminal
- public open spaces
- museum for natural science
- music or multi purpose hall
- sports arena for women

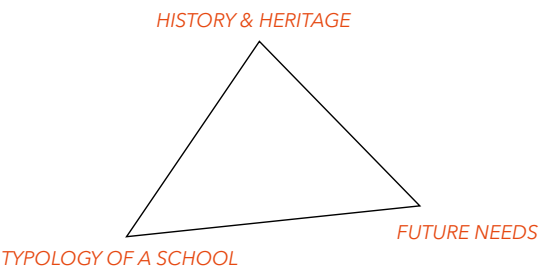


Many aspects and angles to include, but important to know what the main focus is

# THE UNFAMILIAR URBAN SCALE

At first, as a foreigner, you almost do not see any structures or patterns at all in Mwembetanga. There are houses everywhere, with gaps as small as a metre in between. But the more time that is spent, patterns and informal streets got clear. This was the point of departure for the work at the urban scale, and I made early sketches of how there could be turned into accessible streets. Though, the big obstacle here was the scale. A street where cars can meet, and that has walkways for pedestrians, consumes a lot of space. 14 metres may not seem much in a Swedish city, but it would cover several plots in Ng'ambo. The became

a compromise somehow. Not all streets need to be of that character, and some of the old narrow passages can be kept for pedestrians and bikes. I also got the opportunity to discuss with a young man, a self-taught architect. He was living in Mwembetanga himself and had made an outline sketch for the area from his own preferences. It turned out that our thoughts were not to far apart. We agreed that the basic structure could still be there, but that the area had to be divided in larger plots. What this later will lead to in terms of building typologies will be very interesting too see.



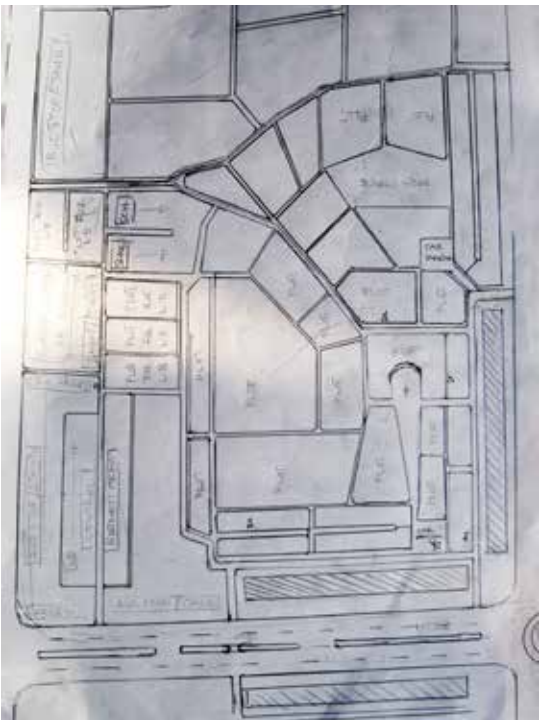
FIRST DEFINITION: A pilot study for heritage based regeneration of Ng'ambo, with a design proposal for the rearrangement of the area around the open space in Mapembeani.

NEEDS FOR THE FUTURE: Relocate primary schools and put them inside the residential areas

OVERALL QUESTION: How can history and cultural heritage be used as a driver and a source of inspiration for urban development?



First sketches for a new urban structure in Mwembetanga, without knowing the size of car road...



Sketch for the north west quadrant of Ng'ambo by my planning interested friend in Mwembetanga

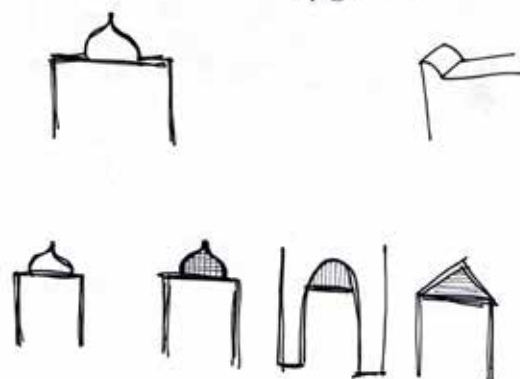
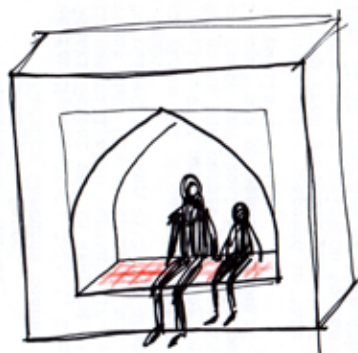




## BUILDING EXTERIOR & 'SWAHILI FEELING'

What element and geometries are typical for the Swahili culture? Sketching in the streets was a way for me to define this for myself. This was then to be combined with something that could increase the communication between

the building and its surrounding, something that may not be obvious in traditional Swahili culture but was a goal of this project based on my own intentions. Step by step, an exterior volume and façade took form.



## VOLUMES

Two functions: one building. The school part separated from the more public part of the library and the women's centre. Still, I wanted it to feel like one unit with a close connection. The programme made a large building

volume, and I did not want it to feel a too big and massive structure. These model pictures show some possible ways to arrange these two functions together, with a clear separation but closeness to move between them





## 10. DISCUSSION & CONCLUSION

### DELIMITATIONS & OUTLINE

Zanzibar is small but complex, and therefore an interesting case. Mapembeani as the choice for the case study was a well-defined area in the heart of the Mwembetanga district, and relatively easy to find historical information about. As for the case of Ng'ambo in general, the more I dig in to the field, the more I understand how much people have been investigating this already. However, many have written books and report, fewer have actually come up with concrete examples or projects. That is a different thing, difficult but important. The more I find about Mapembeani and its history, the more I want to know. Thus, there might be information in this report that not directly has influenced the design proposal, but is important for the understanding of the planning, and could be interesting for other involved actors. It has been included for the future work that will continue beyond the delimitations of this report.

Some factors left for me to decide was e.g. the extent of the design proposal, was it going to be only the open space, all of Mwembetanga, a specific building or all of it? The time scale was also to be defined in theory by me. When a project like this would be built in reality depends of course on potential investors or the economy of the government. The choice to imagine the building in a future context but with a limited budget was made to have something to relate to. This means less high

tech solutions or advanced forms. In the balance between pragmatism and vision, the emphasis this time was more towards pragmatism.

Limitations are good to have, and can also lead to creativity. To set the own limits along the way can be hard, and the risk is that project continue to expand until the deadline leaves no choice but to stop working. Sometimes I wonder if it would have given better insight if focus were made on something more specific, rather than on both building, open space and urban structure. But to try many different strategies to interpret heritage was a good way to learn.

### METHODOLOGY

It has been invaluable to work with the DoURP and their associates in their activities, to get an introduction to the area, access to documents and help with practical things. Time is short as it is, and would have been even shorter without the help from an institution in Zanzibar. It was also through colleagues and friends in Zanzibar that I was introduced to the notion of intangible heritage. This has been very interesting to work with, but it can be hard to grasp how intangible mapping can be done and used. Still after one semester of thesis writing about heritage, that concept is still a bit fuzzy to me and to many around me. In this report, intangible components have been investigated mostly through interviews and site observation, and it would have been



valuable to have more time to investigate alternative ways to look at this. More public participation activities could have added extra inputs to the thesis, but due to the limited amount of time in Zanzibar that was hard to organise.

For the choice of respondents to the interviews, this was most often based on availability of people and done person by person as someone knew someone else that could be interesting to talk to. This meant that the distribution of people to interview did not follow any thought through model, but more hazardously. For example, relatively few women were asked about their opinions, which was because fewer women were working in the government and fewer women were found out in the streets. If there were more time, and easier to contact people, this could have been more collaborated since it had a large influence on the result. With other people for the interviews, there would probably been other aspects lift for Mapembeani. Some interviews had to be done with an interpreter if the respondent did not feel comfortable with English, and then the language was seen as an obstacle for the understanding. Even if helpful colleagues translated immaculately, it is not only what is said that is interesting but also how and with what words. The possibility to add small follow-up question was then also limited.

The DIVE urban heritage analysis methodology has been a useful support in the process, not as defined steps to do but as

a guide bringing up relevant questions and proposing a logical order for the work. The proposed visualisations have been used to some extent in this report, but adapted to the specific context. Especially, the challenge to work with hidden or visual historical layers has been helped by the discussion in the DIVE report.

#### ME IN A NEW CONTEXT

Coming to a country that was totally unknown to me before, it was a lot to take in. Even if it is possible to get to know a place quite well in ten weeks, it is far from understanding it fully. Also, my references are still western in the way I work and probably the way I design. Hopefully this could add something to the project as well, to look at the place from a new perspective.

What we as academics or researchers or planners think is important might not at all be what the people of the place want to see. Therefore we need to be humble. The youngster do not care about history and heritage, they dream of America and Dubai. I can propose some kind of guidelines, but still it is very personal. Just because I or the people I work with like or dislike some styles or approaches, it does not have to be what people think or what is right. This was very clear when we talked about important buildings and places to preserve, both in-house in the DoURP and with the residents of Mwembetanga. When history is used as inspiration, an interpretation is made. It is not the truth but translated to my eyes. Sometimes it is hard to know what I

see, even with help from others. Globalisation and western influence are seen as challenges, but it was also those two factors that took me here. Even if we 'wazungu' talk to people here and listen to their stories, it is still a westerners interpretation, and a westerners proposal in the end! The residents were sometimes suspicious when we came there, probably because they could see I was not from there. On the other hand, it cannot be taken for granted that people here have the same trust in governmental institutions as Swedes have.

Working for a governmental institution in Zanzibar for the thesis of my Swedish university with people living their lives in this area sometimes made me feel a bit divided. What felt obvious when I was working with the team in Zanzibar was not always as obvious when I was out in the field, and even less when I came back home to Sweden. This was sometimes confusing, but also a good way to question the decisions made. In the end, it was up to me to decide what I wanted to do with this report.

#### RESULTS OF THE CASE STUDY

Mapembeani as the case study exemplified many of the challenges that go for heritage-based urban regeneration in general. The discussion of whose the heritage became extra present in Mwembetanga, that has been influenced by so many foreign planners and politicians. The entire open space with its playground is a result of the British planning, is that worth to preserve? However, I think time has a role to play here. People in Stone

Town after the revolution had just liberated from foreign rulers, and wanted change. In Mapembeani, there are likely very few left that can remember Mwembetanga without this open space.

Many of the strategies from the DIVE urban heritage methodology could be applied here, and have been exemplified in the design proposal. The approach towards the public is still much of top-down, but is there any other way to start if we want the people to share their opinions a more un-compelled way in the future? The UNESCO approach of integrating the heritage in the historic urban landscape instead of isolating it feels highly relevant in Ng'ambo, that has a lot of history to be proud of. Compared to Stone Town, people live with their history and traditions here and that gives good conditions to integrate people in the future planning.

Different groups experience heritage differently. From the experience in Zanzibar this seems to be the case as well, based on the relatively few people that have been asked. The older, educated are more interested. Young women are more sensitive to the heritage than men. However, the people sitting in the streets in Ng'ambo and Stone Town are a majority young men. How do we make them interested of their heritage? Because this is their heritage too, whether they like it or not.

## DESIGN PROPOSAL

The focus on the open space was initially imagined to lead to more design work of that area, and when it was found that it for many reasons was best left untouched the work on the very building became more interesting. However, the insight that it works well today is also an insight.

The functions of the new building were found along the way, but were never meant to be the main focus. Still, it shall be said that heritage based architecture is not for the sake of history of itself, but to enrich people's life now and in the future. Therefore, I think that the historical knowledge must be merged with the needs and conditions of today. So even if the building in itself never was the main thing of this work, I would have liked to continue with the design proposal a bit further and do more iterations, what is presented here is basically one of the first ideas that was tested and I think this could have been developed more. The reason that it was not done is partly due to the limited time (the project could have expanded forever) but also due to the lack of supervision regarding these parts. Still, I think that the main points have been made clear about how heritage driven planning and architecture can be done, even if there probably are thousands of other ways to interpret the heritage of this place.

After all work, all analyses, all interpretation and all experience, there is a feeling of 'Is this it?' That there is so much to take in that everything cannot be reflected in one design

proposal. From this angle, this pilot study is just one example, a test, of how it could be done. Some things can be used, others are maybe less useful and that is also an insight. All we can do is try to contribute with the knowledge we have, but be humble before the people that know this place better.

In general, it feels much easier to write beautiful visions and intentions about how to design and plan than to actually do it in practise. Or as a very experienced planner in Zanzibar said: *I don't like the architecture that today's architects propose here. On the other hand, I have never designed a building myself, maybe I should be less critical.*

## CONCLUSION

Urban heritage is a key asset to strengthen the identity of people and provide an understanding of the past and of our time. It can also be a source of social cohesion, innovation and creativity. Doing this, urban heritage can also create curiosity and acceptance of other people and places, which is important in a globalised world. As an economic resource, heritage can lead to jobs and new experiences for both tourists and residents. Dense and vibrant cities is important for sustainability and the handling of climate change, and urban heritage can be a building stone in these cities.

Preservation of the built environment is one of many possible approaches. Other things that could be preserved are e.g. institutions, natural environment and ancient remains. The intangible heritage is the components

that we cannot touch, such as traditions, music, stories and habits. This is a just as important part of the urban identity, but possible strategies for mapping and preservation are harder to understand and grasp. It is often based on oral continuity, which makes public participation a necessary part of the mapping.

History and heritage must not be isolated and fixed in time, but a part of a never-ending urban evolvement. This is the focus of the HUL approach by UNESCO, striving to integrate the heritage in the urban planning. Architects and planners can use their skills and knowledge to emphasise the potential of urban heritage as a driver for development, by presenting possibilities and highlight advantages. One of the largest challenges is to involve other stakeholders and create a climate where the public can influence. Working for a better quality of life for the people, a humble attitude is needed.

The pilot study of Mapembeani shows examples of how heritage can be interpreted in urban structures, storytelling abilities, building elements and functions. A challenge when working with historically driven heritage is to define what parts from the history that are significant. What is most readable to the eye is not necessarily most important, and information can be hidden under newer layers of history. Many of the features of Mapembeani cannot be seen anymore, but still exist in people's memories and in the stories that are passed on to the youth.

The division of old and new residents, and the colonial planning history, makes Zanzibar a complicated place. Mapembeani has its origin in planning by the British, which raises the question of whose heritage it is, and how it is of significance for the area. Created in the 1940ies, it is in any case a large part of the history and identity of the place.

The discussion of heritage in planning and architecture is today widespread, but it can be difficult to make it in to design proposals. Therefore, pilot studies can be a good way to go. In the case of Mapembeani, it is indeed a difficulty to create something concrete that makes justice to the rich cultural Zanzibari life.

To find a meaning of using heritage as a source of inspiration, history must be merged with contemporary wills and needs and add value to people's lives. This is in Mapembeani exemplified by the school building, where the function and the relation with the open space is driven by history, and the interior design of education facilities is guided by current policies and well-functioning contemporary schools. History cannot be used for the sake of history itself but for inspiration that has to be merged with the needs and conditions of today to create new urban values and give something back to the people.

*I don't like the architecture that today's architects propose here. On the other hand, I have never designed a building myself, maybe I should be less critical.*



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PICTURES

*Photos and illustrations produced by the author where nothing else is stated.*

FRONT PAGE, P. 48, P. 91 Girl at the merry-go-round 1956: Akberali (2015)

P. VI Ng’ambo from above: Postcard bought in Stone Town

P. 12 Swahili: kwekudee-tripdownmemorylane.blogspot.se/swahili-waswahili-people-famous-and.html

P. 22 Aerial photo Michenzani blocks: Mieke Woestenburg

P. 24 Eric Dutton: Myers (1998) // Revolution of Zanzibar: <http://photo.sf.co.ua/g/407/48.jpg> // Open space of Mapembeani: Private photo from Mwembetanga, unknown photographer

P. 26 Masterplan of Zanzibar 1923: Zanzibar Archives

P. 28 Aerial photo Holmwood: Mieke Woestenburg // Map Ng’ambo Folder: Zanzibar Archives

P. 30 Demolition of huts: Zanzibar Archives // Blocks of Michenzani: Capital Art Studio (1970s) // President Karume: [josephogana.wordpress.com/2012/05&09/utata-kifu-cha-karume-chuki-binafsi-au-mapinduzi](http://josephogana.wordpress.com/2012/05&09/utata-kifu-cha-karume-chuki-binafsi-au-mapinduzi)

P. 32 Chinese master plan 1982, Improvement plan for Mwembetanga: Zanzibar Archives

P. 34 City Centre detailed zoning map: ZanPlan (2015)

P. 36 Darajani Street markets: <http://www.seriousseats.com/2013/04/snapshots-from-tanzania-zanzibars-street-markets-eating-kenya.html>

P. 36,42 Mtendeni Street: Zanzibar Archives

P. 38 Street of Ng’ambo: Zanzibar Archives

P. 40 Men playing Tabla: Akberali (2015) // other photos: Private photo from Mwembetanga, unknown photographer

P. 45 Vincent Glenday: National Portrait Gallery of London // Eric Dutton: Myers (1998)

P. 46 Mapembeani survey and creation of Open space: Zanzibar Archives

P. 47 Old documents: Zanzibar Archives

P. 48 Women and children of Mwembetana (3 photos): Akberali (2015) // Boys, Football: Myers & Harris (2007) // Men in Mapembeani: Private photo from Mwembetanga, unknown photographer

P. 50 Women at wedding, Traditional wedding ceremony: Zanzibar Archives // Wedding photo of couple, Women of Ng’ambo: Akberali (2015)

P. 85 Local street in Malmö: Google Maps // New York City pocket park: <http://www.sustainablecitiescollective.com/global-site-plans-grid/133091/lack-green-spaces-pocket-parks-are-solution>

P. 94 Urban typology school: AforA Architects

P. 98 Lamu house interior detail: <http://www.mashada.com/blogs/p/4140/zidaka-in-swahili-architecture> // Stone Town bridge: <http://cdn.travelcake.net/wp-content/uploads/2013/07/STREET.jpg?ff89e8>

P. 111 Cooking: <http://www.actaonline.org/>

P. 114 Horn: <http://www.deviantart.com/> // Merry-go-round: <https://childrenplaygroundequipments.wordpress.com/>

P.115 Electrical street lights, House of Wonders: Zanzibar Archives

LIST OF INTERVIEWEES

1. GHALIB: Retired planner with long career as a planner in Zanzibar. Born 1955 near Mapembeani, and spent his childhood playing here. Studied in Europe for many years. (2015-12-18)
2. DUCHI: survey official born 1959 who moved from the countryside to Zanzibar Town as a child, and has played in “every parcel of Ng’ambo”. (2015-12-29)
3. MUHAMMAD SEIF: Newly retired, worked as a governmental survey official for 40 years. Lived in Mwembetanga his entire life. (2015-12-29)
4. AZAN: Senior planner at the Department of Urban and Rural Planning. (2015-12-29)
5. MWALIMU FARUK: Teacher and director at Excellent Academy nursery and primary school. (2016-01-06)
6. MIRIAM: Headmistress of Faruk’s school in Fuoni Melitano. (2016-01-06)
7. SHEHA OF MWEMBETANGA: Old man that moved to Mwembenga in 1968, now having the title Sheha and taking care of the communication between the government and the residents of Mwembetanga. (2016-01-08)
8. SAIDI ALI: Resident of Mwembetanga since 1967, who has lived in the Whitley house with the inscription plaque, since 1979. (2016-01-08)
9. ABDUL: Young self-taught architect living in Mwembetanga who has done own layout sketches for the area. (2016-01-11)
10. FARID: Mwembetanga-based journalist with strong interest in history, with stories to tell about most things in Zanzibar Town. (2016-01-14)
11. DR. SAID: Born 1950 in Mwembetanga and has lived here since then, with the exception of University studies in Dar es Salaam. (2016-01-15)
12. RAMADHAN: Car repairer of about 60 years old, grew up in Mwembetanga with a long family history here (2016-01-17)
13. FARUK: Man of Comorian origin, born near Mwembetanga. Spent most of his life in London, but returned to Zanzibar some ten years ago. Played in Mapembeani as a child. (2016-01-20)
14. MASUD: 30 year old man living in Michenzani block no 6 in the Mwembetanga. (2016-01-22)
15. ADBALLAH: Governmental official born in 1939 who grew up in Ng’ambo, about 1 km from Mapembeani. (2016-01-27)
16. HAMID: Old man born in late 1930ies in Mwembetanga, and played with Abdallah in Mapembeani. (2016-01-27)
17. MUMTAZ: born 1950 in Mwembetanga, where she grew up with her parents and her three sisters Naaz, Nargis and Naina. Moved to Dar es Salaam in 1967. Daughter to the lady in the famous photo from 1956. (mail conversations)
18. NAINA: the younger sister of Mumtaz. Left Zanzibar in 1972, but played a lot in Mapembeani before that. She is the girl in some of the old photos from 1959. (mail conversations)





## APPENDICES

A1. INTERVIEW GUIDE

A2. SURVEY QUESTIONNAIRE

A3. HISTORICAL MAPS

A4. EXTRACT FROM ZANZIBAR EDUCATION POLICY

A5. HJORTAKROKEN NURSERY SCHOOL

A6. ESTIMATING CALCULATIONS

A1. INTERVIEW GUIDE

- 1. When was the first time you came to Mapembeani?
- 2. What was Mapembeani like before it became known as Mapembeani?
- 3. What kinds of people have been living here?
- 4. What was and is the identity of the area? Has it changed?
- 5. Are there any elements or structures in the area that you think are important for the place?
- 6. Are there any important stories in Mapembeani that cannot be seen anymore?
- 7. Did you see the playground?
- 8. When and why was the playground created?
- 9. Who used to go there and play?
- 10. When and why was the playground taken away?
- 11. What have the open space in Mapembeani been used for?
- 12. How is the open space used today?
- 13. Are there any traditions connected with Mapembeani?
- 14. Are there other elements around Mapembeani that have been of significance?
- 15. What layers of history can still be seen?
- 16. Which layers of history are hidden?
- 17. How much do you know about the history of Mapembeani?
- 18. How much do other group know about Mapembeani?
- 19. What influence have the earlier master plans had on Mwembetanga and Mapembeani?
- 20. How have the people reacted during these planning projects?
- 21. How do you think that Mapembeani should be developed in the future?

A2. SURVEY QUESTIONNAIRE

IDENTITY

Sex:  
Age:  
Residence:  
Occupation:

ISSUE: PLANNING & LAND USE

What elements or structures in Mapembeani are important to keep?  
What kind of urban pattern do you prefer to live in? Michenzani roads, organic streets, grids etc.  
What kind of use would you like to see here in the future?  
What kind of buildings would you like to see here in the future?  
Do you have any preferences in terms of number of storeys, styles, typologies, apartment?  
What mode of transport do you use the most today?  
How do you think that the road structure should be developed? Size, road partitioning, materials etc.

ISSUE: ENVIRONMENT & CLIMATE CHANGE

What do you think about the green areas in this neighbourhood?  
How much time do you spend outdoor every day? For what activities and during what times?  
Where do you go for a cool place to sit outside?  
Do you visit public parks or the beach often?  
What do you think of the temperature inside your house?  
Have you experienced any problems related to climate or weather?

ISSUE: SOCIAL & ECONOMIC FACTORS

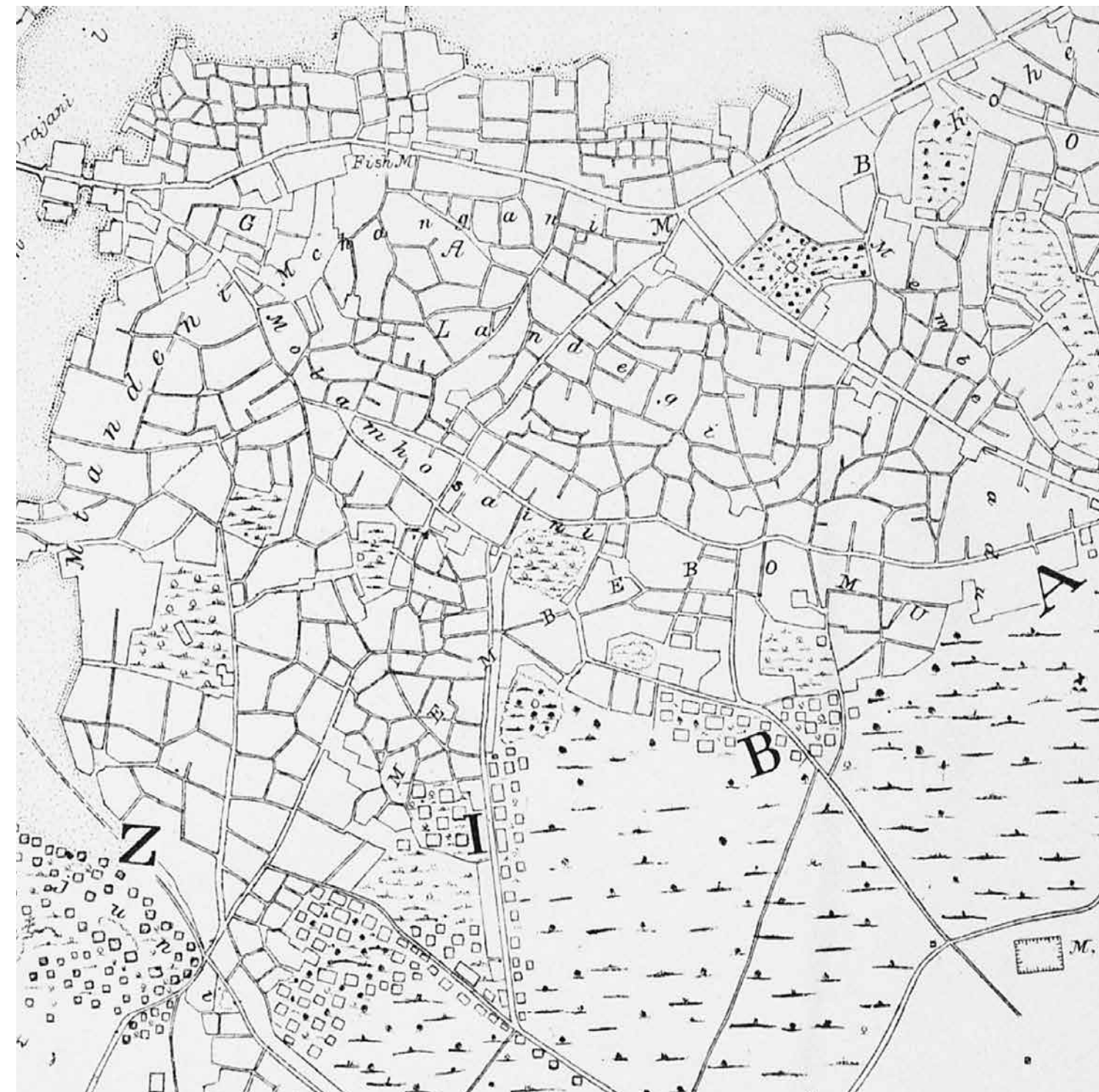
What kind of services do you have close to here today?  
What services are you missing here? What do you want to see more of?  
What kinds of people live in this area? Age, family constallations, origin, occupations etc.  
Where do the children go to school today?  
What do you think of the idea to construct a new school here?

COMMENTS



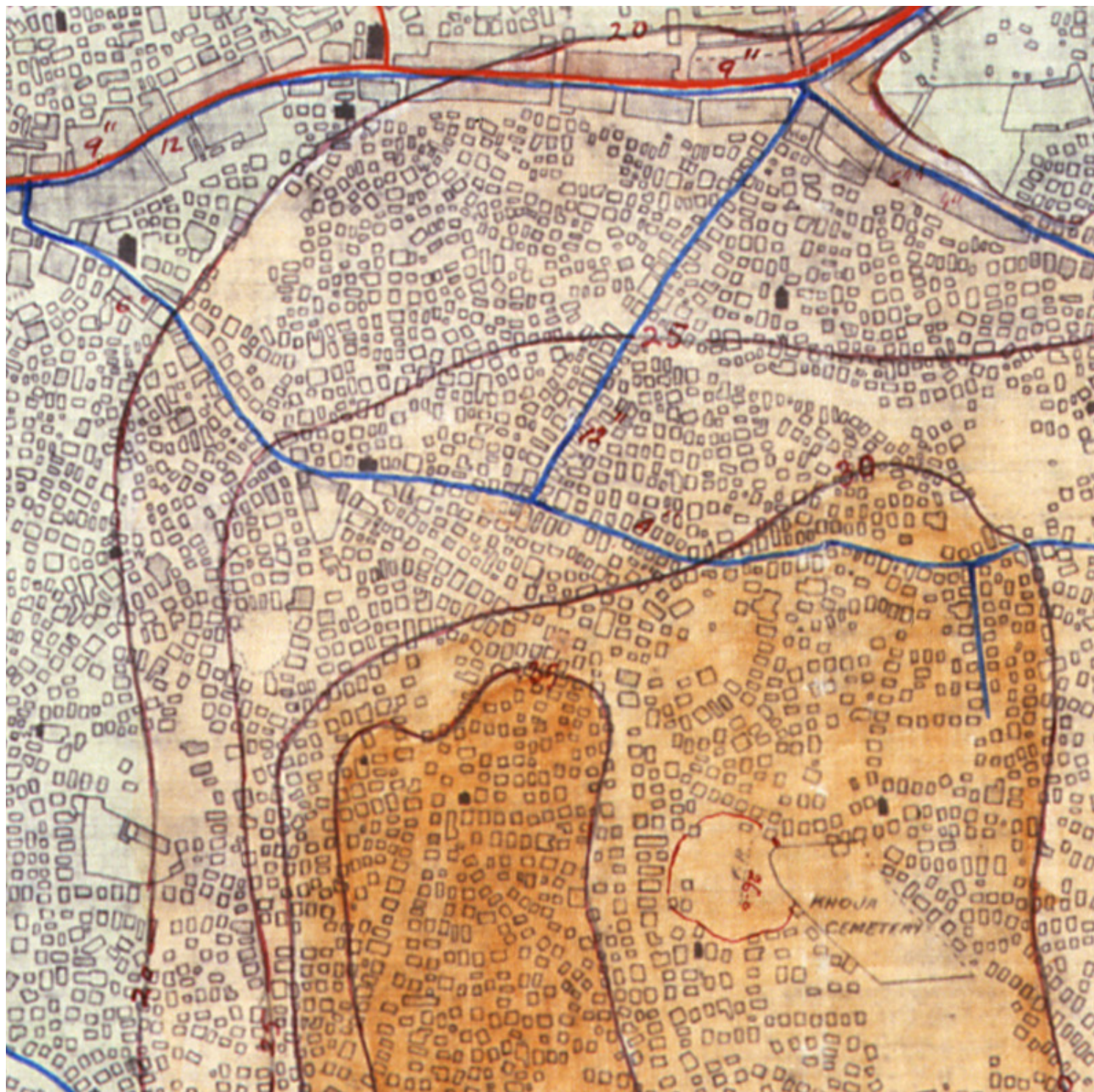
### A3. HISTORICAL MAPS

1. PLAN OF ZANZIBAR 1901
2. ZANZIBAR CITY SURVEYED 1927
3. NG'AMBO FOLDER INVENTORY 1948
4. SURVEY MAP OF ZANZIBAR TOWN 1960
5. ZANZIBAR TOWN EXISTING LAND USE 1987

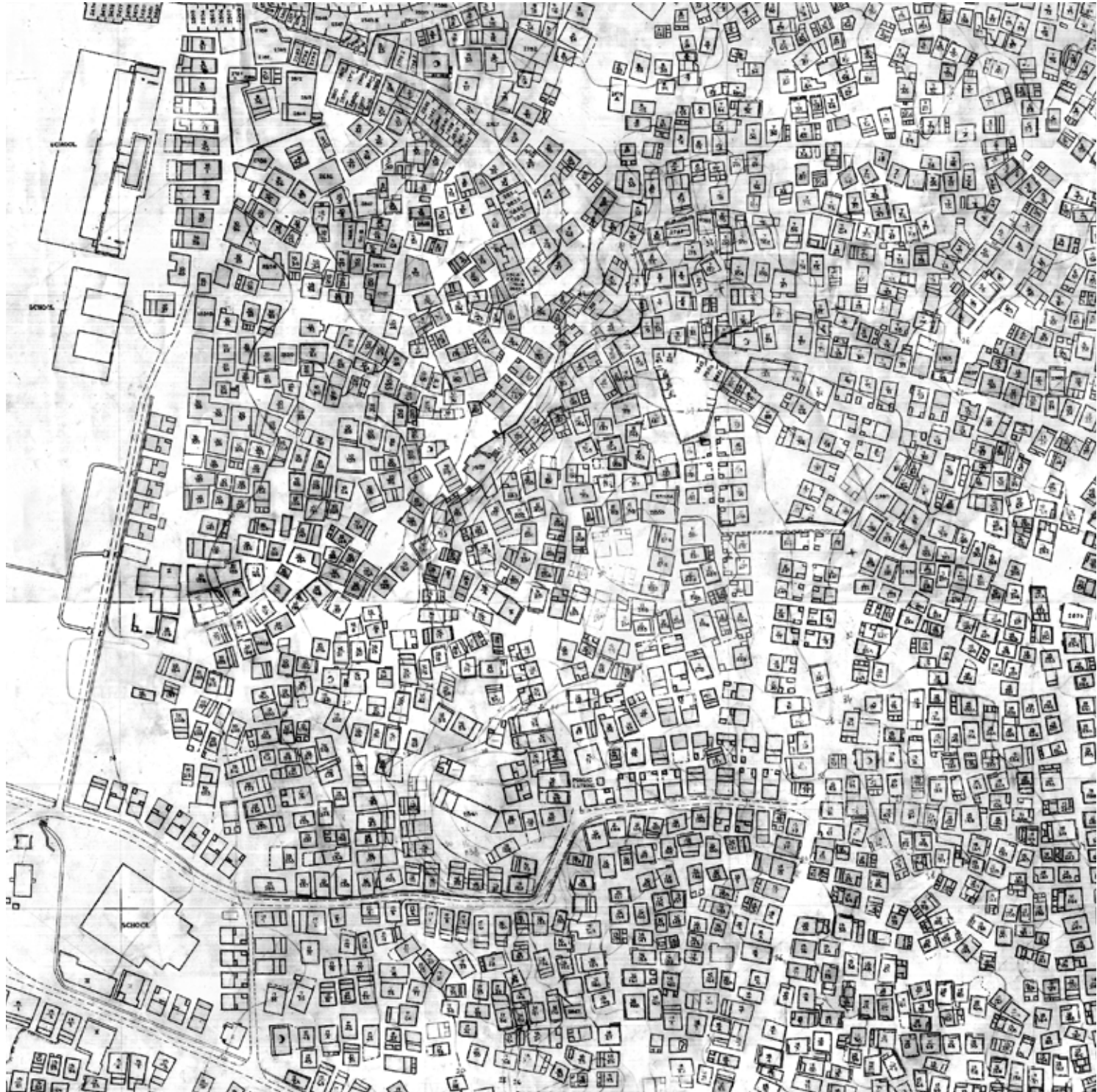


Plan of Zanzibar 1901











A4. EXTRACT FROM THE EDUCATION POLICY OF ZANZIBAR

CHAPTER FOUR

ACCESS TO AND EQUITY IN EDUCATION

4.0 Introduction

*“Education is a fundamental human right. It is the key to sustainable development, peace and stability within and among countries, and thus an indispensable means for effective participation in the societies and economies in the twenty-first century, which are affected by rapid globalization. Achieving EFA goals should be postponed no longer. The basic learning needs of all can and must be met as a matter of urgency”.* (Dakar Framework of Action)

With this declaration of the World Education Forum in the year 2000, Zanzibar like many other countries has increased her commitment to the provision of education for all regardless of race, colour, ethnicity or economic status. Major emphasis has been on increasing access to education at all levels. At primary level the GER was 100.3% in 2004 with gender parity of almost 1. At the basic education level (primary plus two years of secondary) the GER was 91.5%. While basic education is intended to be universal, post-basic education is restrictive. Unfortunately, enrolment at early childhood and higher education levels is relatively low mainly because education at these levels is not compulsory.

In spite of these successes, the equity target is yet to be achieved. Despite education being declared free, poverty plays a major role in denying children access to education. Girls’ participation in some districts is low and education for children with special educational needs calls for special attention.

4.1 EARLY CHILDHOOD EDUCATION (ECE)

4.1.1 Introduction

The ages 4-6 are critical for growth, development and education of a child. This is the time when an average child develops positive attitude towards learning, develops conceptual thinking, acquires problem solving skills and rapidly develops language skills. The child’s mental operation develops with active exploration of things in the environment using objects that can be manipulated concretely. The curriculum at this stage should be child centred and the learning should provide opportunities for the learners to recognize common geometrical shapes and colours. Early childhood education provides children with a head-start for primary education.

4.1.2 Current situation

Early childhood education is provided to children of 4 - 6 years by the Government, private organizations, associations and individuals. Currently, there are 181 schools providing early childhood education. These include 24 government and 157 privately owned schools of which 65 are community based Madrassa initiated by the Aga Khan Foundation. The whole sub-sector currently has an enrolment of 15,601, or only 13.8% of the children of this age group. The education provided gives more attention to the acquisition of basic literacy and numeracy skills and paying little attention to other aspects of early childhood development.

Unfortunately, there are no schools which cater for children with special educational needs within this age group.

There is a wide variation among institutions providing early childhood education in terms of curriculum, entry age, duration, contact hours, quality and effectiveness.

4.1.2.1 Strengths

- The contribution of the private sector has enabled the sector to show some visible positive growth compared to the period when government was the sole owner of pre-primary schools.
- Plans are underway to harmonize the public and private sectors by first introducing a common curriculum.

4.1.2.2 Weaknesses

- Since early childhood education is not compulsory, there is a lack of strong zeal and commitment from the Government.
- Inequity in early childhood provision does exist as most of these schools are concentrated in urban areas creating thus wide rural/urban disparities.
- There are no policy guidelines on the different aspects of ECD (Early Childhood Development).
- No provision of early childhood education for children with special education needs.
- There is no earlier exposure to ICT.
- There is a lack of coordination between child care providers and nursery school teachers.

4.1.2.3 Policy Statements

- Early childhood education for children aged between 4 and 5 years shall be formalized and integrated into the formal education system and shall be a component of basic education.
- Partnership with parents, communities, NGOs and other stakeholders shall be promoted and strengthened to improve child’s health, nutrition, growth and development.
- A comprehensive policy and guidelines to promote an integrated multisectoral approach to early childhood development shall be prepared.
- Communities and NGOs shall be fully involved in all the operational activities of early childhood education and shall be encouraged to establish ECE centres especially in rural areas.
- The curriculum of pre-primary education shall include Information Communication Technology (ICT).
- Special affirmative actions shall be taken to make early childhood education/pre-primary education accessible to children with special needs.



4.1.2.4 Strategies

- Merging the existing strengths reflected in the government infrastructure and teacher qualification with those strong good practices in community-based schools especially in modes of delivery and teacher-pupil interaction.
- Determining the entry age into primary school.
- Improving training facilities at this level.
- Encouraging the establishment of satellite preschools.
- Providing guidelines for ECD centres so as to cater for the total development needs of the child and to ensure quality control.
- Conducting studies on the possibility of using Quranic schools.
- Ensuring that the community fully participates in the management of the school with regard to both enhancement of curriculum content and management of resources.
- Providing relevant and appropriate early childhood education with particular regard to vulnerable children and children with special educational needs.
- Creating programmes to acquaint children with ICT as early as possible.
- Ensuring gender parity is maintained in all districts.
- Developing an effective partnership between the Ministry, health care providers, communities, NGOs and various government agencies in the provision of education, health, nutrition, and other early childhood needs especially for the 0 – 3 age group.

4.2. PRIMARY EDUCATION

4.2.1 Introduction

Primary education should be compulsory, free, and of good quality since it is a level which is accessible to the majority of children. Education at this level is guided by a holistic concept based on the total development of the child with increasing attention to the specific individual learning needs of the child. It is the level at which basic skills of numeracy, literacy, proficiency, and competency are developed and learners are introduced to logical thinking and reasoning. It is at this level that skills for further learning are developed.

4.2.2 Current Situation

Primary school is part of universal free basic education offered to children within the age group of 7-13 years. This level covers the first 7 years of basic education. Currently, about 199,938 pupils equivalent to the GER of 100.3% are enrolled. Rapid increases in enrolment have been possible through community initiatives in the construction of classrooms. Although primary school is free and compulsory, yet the net enrolment rate is low. For example the NER in 2002, was 77.3% for boys and 78.7% for girls. This implies that there are a large number of children of school going age who are either not in school or are over-aged.

4.2.2.1 Strengths

- Zanzibar gives primary education a high priority and by law school attendance is compulsory for all children.
- The NER is improving.
- Parents and community at large are aware of and committed to registering and enrolling their children.

- Community participation in classroom construction has reduced the burden on the government.
- There are at least five centres for children with special needs.

4.2.2.2 Weaknesses

- Primary education continues to be characterized by an acute shortage of classrooms and serious overcrowding in some areas.
- Children are not enrolled at the right age because of the shortage of space.
- Poor planning of school location creates disparities between and within districts.
- About 22.3% of school going age children are out of school.
- No exposure to ICT.
- Many schools cannot be expanded due to encroachment by settlements.

4.2.2.3 Policy Statements

- The government shall ensure that all primary school age children are enrolled at the right age, remain in school in full attendance, perform well and successfully complete primary education.

- School mapping shall be enforced as a strategy to address the problem of disparities between and within districts and provide a supportive learning environment to ensure learning takes place.

- Primary school curriculum shall include ICT.

4.2.2.4 Strategies

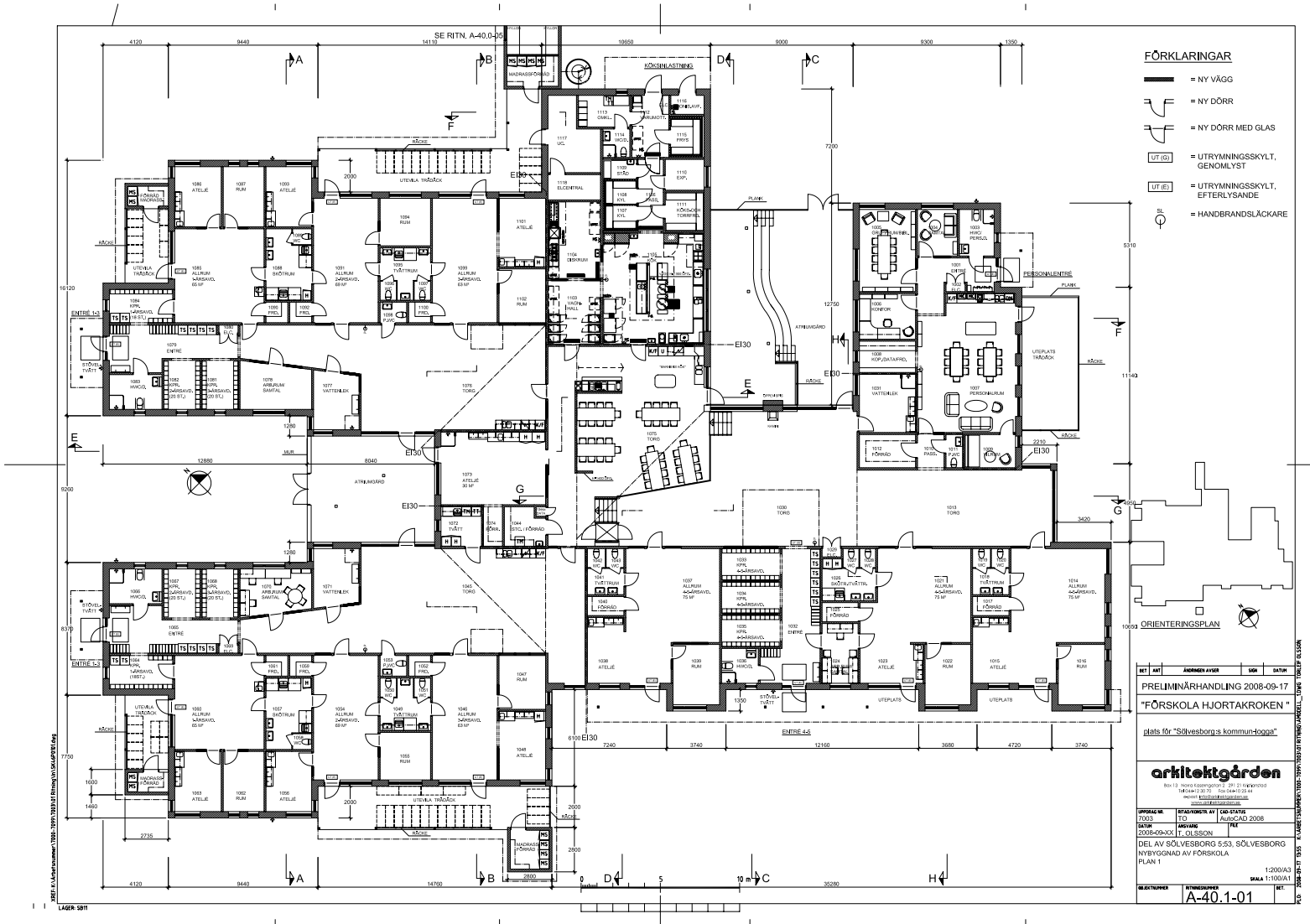
- Instituting school mapping as a strategy to expand access to underserved and un-served areas.
- Expanding access to primary schools through diversified delivery systems, e.g. through multi grade teaching, distance teaching, radio and television.
- Ensuring that repair work is promptly undertaken.
- Establishing benchmarks for what the ideal/optimum learning environment for a primary classroom should be.
- Providing exposure to ICT.
- Establishing coordination mechanisms for pre-schools, primary schools, secondary schools, communities and the private sector.

4.3 SECONDARY EDUCATION

4.3.1 Introduction:

Secondary education builds upon knowledge and skills already acquired in the primary school. It prepares learners to engage in logical reasoning and provides opportunities to strengthen higher order analysis and basic skills of synthesis. It aims at preparing learners to pursue further education and training according to their interests, abilities and capabilities. Successful completion of secondary education is of paramount importance for employment in the modern economy and for laying foundation for the diversified post-secondary level education.

A5. NURSERY SCHOOL IN SÖLVESBORG, SWEDEN



This is a nursery designed in close collaboration between architects and teachers, in the municipality of Sölvesborg in the south of Sweden. The teachers explained their ideas about how they wanted the building to be used based on the

needs for children in different ages. The facilities are divided in three units depending in the age of the children. There are rooms for various activities, such as workshops, sleeping rooms and rooms to read in.

A6. ESTIMATING CALCULATIONS

Calculations for estimation of the young population in Mwembetanga

Population in Zanzibar Urban West: 593,678

Distribution by age in Zanzibar Urban West:

0 years 18,706  
1 years 15,343  
2 years 16,719  
3 years 17,460  
4 years 18,506  
5 years 16,656

Share of population 2-3 years in Zanzibar Urban West:  
 $(15,343 + 17,460) / 593,678 = 0.057 = 5.7\%$

Share of population 4-5 years in Zanzibar Urban West:  
 $(18,506 + 16,656) / 593,678 = 0.059 = 5.9\%$

Population if Mwembetanga: 2,610  
 $0.059 * 2,610 = \text{about } 148 \text{ children age 2-3 years}$   
 $0.059 * 2,610 = \text{about } 154 \text{ children age 4-5 years}$

If the population of Zanzibar Town increases from today's 30,000 to an estimated number of 50,000, that is an increase of 67%.  
Based on the an estimated population of 150 children of 2-3 years, and about the same number for the population 4-5 years, that would make 250 of each interval. Let's assume the less dense areas of Zanzibar Town will experience a higher population growth than Mwembetanga, so there won't be as many as 250. Let's estimate there will be 200 children of age 2-3 years and 200 children of age 4-5 years.

Based on statistics from Zanzibar's National Bureau of Statistics (2013).





# HIDDEN STORIES AND URBAN VALUES IN ZANZIBAR

## HISTORY AND HERITAGE BASED REGENERATION OF NG'AMBO: A PILOT STUDY OF MAPEMBEANI

*Mia Callenberg*

Zanzibar islands on East Africa's Swahili coast is the location of Stone Town, an old city centre and a famous UNESCO World Heritage site. The large residential area called Ng'ambo to the east of consists of narrow winding roads and one-storey Swahili houses, and a new master plan is underway to increase urban qualities and meet the needs of the island's growing population. The rich cultural heritage is an important component in this process, and there is a need for pilot studies to see how it can be implemented in practice.

In Ng'ambo there is an area called Mapembeani, where one of very few open public spaces is found in the otherwise very dense urban tissue. The place has a long history of being a playground for children, and the name actually means 'at the merry-go-round' in Swahili. Through a pilot study of Mapembeani, this thesis aims to exemplify how history and heritage can be used as a driver and source of inspiration, based on tangible as

well as intangible values. UNESCO's Historic Urban Landscape approach is used as a support, striving to integrate cultural heritage in the ever-evolving historic cities instead of stopping the development by the creation of isolated historic districts.

The thesis work commences with ten weeks of minor field studies in Zanzibar, and is carried out in collaboration with the Department of Urban and Rural Planning of Zanzibar. It results in a design proposal for Mapembeani, including a new urban structure, the design of the open space and new a public school and library building.

To give the preservation of the history a deeper meaning, it has to be merge with contemporary needs and involve the public. It is not about preserving history for the sake of history, but to create new urban values and increased quality of life for residents as well as visitors.