

BAKING OUR OWN BREAD
AFTER A COUPLE OF DAYS WE GOT TIRED OF THE SWEET BREAD, SO MARTINA AND MILENA MADE OUR OWN STOCKBROT - STARTING FROM THAT DAY OUR COOKING TEAM BAKED A LESS SWEET BREAD.



WORKING TOGETHER

IT WAS AN OUTSTANDING EXPERIENCE WATCHING THE MAASAI WOMEN READING OUR PLANS AND EXPLORING OUR MODELS, AND OBSERVING THEIR KIND OF NATURAL SENSE FOR SPATIAL IMAGINATION.



LOOKING FOR CHEETAHS

WHILE WE HAVE BEEN IN THE SERENGETI, LARA MUTHI WAS PROSPECTING THE ENTIRE TIME FOR CHEETAHS. UNFORTUNATELY HE DIDN'T SEE ANY - BUT WE WERE LUCKY INSTEAD TO SEE THE BROWN HORSE BIRDCODERS - ONLY SIX ARE STILL LYING IN THE SERENGETI MOUTH.

TRAFFIC JAM AT NGONGORO

WE GOT TO SEE A WATER BUSH BARRIED WITH HIPPOS AND GOT STUCKED IN A TRAFFIC JAM IN THE MIDDLE OF NOWHERE SINCE A LION WAS TAKING A NAP IN THE MIDDLE OF THE ONE AND ONLY DRIVEWAY - AND THE CARS ARE NOT ALLOWED TO LEAVE THE ROAD.



OBSERVED BY GIRAFFES

BESIDE THE ADVENTURE OF GETTING TO SEE THE WILDLIFE IN THE SERENGETI ITSELF, WE ALSO SAW A SAFARI CAR GETTING STUCKED INTO A HOLE FILLED WITH MUD. WHEN ANOTHER CAR TRIED TO PULL IT OUT, EVEN THE METAL CHAIN RIPPED.

STRANDED EVERYTHING

LARA MUTHI, PHILIP AND INDIRA BECAME MATERIAL EXPERTS - THEY STRANDED DIFFERENT MATERIALS, MIXED MORE THAN 50 DIFFERENT MATERIAL RULES AND ANALYSED THEM TO FIND THE BEST MIXTURE FOR OUR COB WALL.



PRESENTATION

IT WAS A VERY INNOVATIVE EXPERIENCE TO PRESENT IN THE WILDS OF OUR PROJECTS TO THE INVITED GUESTS.



THE MAASAI WOMEN

ARE DISCUSSING CLEARLY WOMEN WORKSHOP DESIGN FOR THE CONSTRUCTION OF A 'TOD' HOUSE - THE PRODUCTION OF THE MODEL AND OF THE HOUSE (INCLUDING COLLECTING THE MATERIALS) TOOK THE SAME AMOUNT OF TIME.



A MAASAI WOMAN

NAPOLES MUBUNTO WAS ONE OF THE MOST IMPORTANT MAASAI WOMAN DURING THE WORKSHOP. WITH ALL HER KNOWLEDGE OF CONSTRUCTING A TRADITIONAL ENKAJI, MATERIAL EXPERIENCE AND HER HAPPY AND FRIENDLY NATURE SHE WAS INDISPENSABLE.



MAASAI SHUKAS

SHUKA IS THE MAA WORD FOR SHREETS TRADITIONALLY WORN WRAPPED AROUND THE BODY, ONE OVER EACH SHOULDER, THEN A THIRD OVER THE TOP OF THEM. THESE ARE TYPICALLY RED, THOUGH WITH SOME OTHER COLORS (E.G. BLUE) AND PATTERNS (E.G. PLAID).

MODELS AND TWO WEDDING PROPOSALS

WORKING ON THE PRESENTATION MODELS, MARTINA GOT A WEDDING PROPOSAL BY JAMES A YOUNG MAASAI. BUT MARTINA REJECTED HIM, SO HE IMMEDIATELY CHANGED HIS MIND TO CLARA - WITH THE SAME RESULT.



UNIVERSITY OF LIECHTENSTEIN TEAM

PHILIP SCHLITZMANN, CORNELIA FRISST, MARTINA HOPFNER, ANDREAS LEINER, MILENA FISCHER, CLARA POLLAK, LAURENTIU STANCU



SLAUGHTERING A GOAT

BEING SO FAR REMOTE MEANS THAT IF YOU WANT TO EAT MEAT, YOU HAVE TO BRING A LIVING ANIMAL WITH YOU AND SLAUGHTER IT.



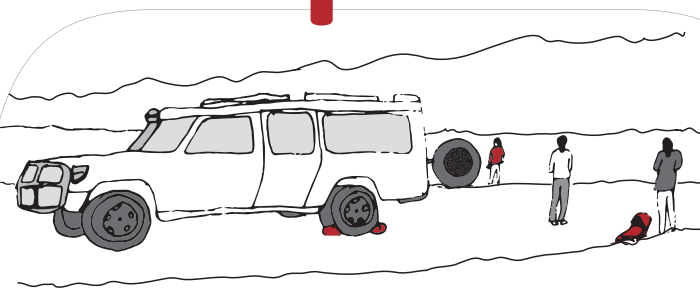
MOBILE PHONES

YOU WOULD THINK THAT IN RURAL AREAS LIKE THE MAASAILAND, YOU WOULDN'T SEE MANY MOBILE PHONES. BUT IT IS THE OTHERWAY AROUND. BASICALLY EVERY MAASAI HAS AT LEAST ONE PHONE. COMMUNICATION FOR MAASAI IS VERY IMPORTANT...



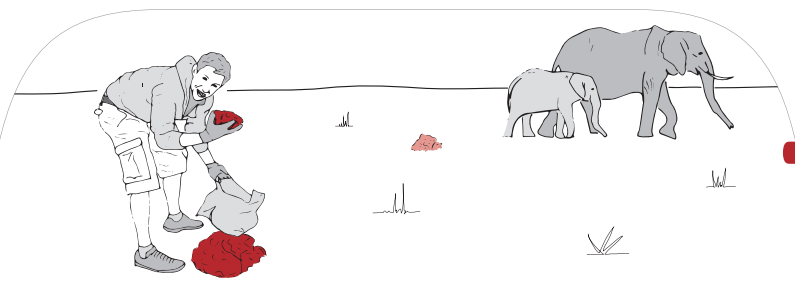
FLAT TIRES

JUST BEFORE WE ARRIVED IN ENKARANDA AT THREE MIDNIGHT WE HAD OUR FIRST FLAT AT LEAST 6 FLAT TIRES. WE ALWAYS PURCHASED THESE 10-15 MINUTES WITH ABANDONING THE STUNNING LANDSCAPE OF TANGANYIKA.



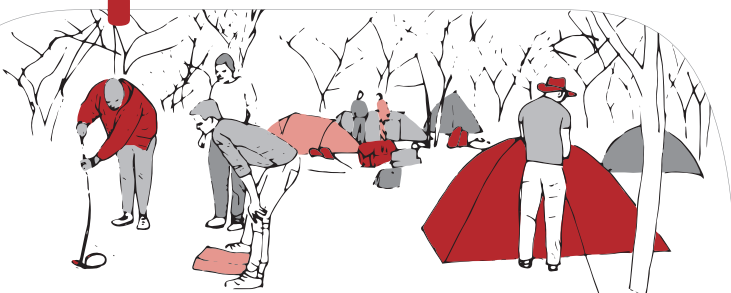
COLLECTING ELEPHANT DUNG

DURING THE MATERIAL TESTING, WE DISCOVERED THAT ACTUALLY ELEPHANT DUNG IS A GREAT SUPPLEMENT FOR OUR COB WALLS. SO ANDREAS ALSO CLARA COLLECTED A FEW BAGS OF IT.



UNLUCK

IF A MAASAI FINDS A SNAKE, HE IS ALWAYS GOING TO KILL THE SNAKE - IT DOESN'T MATTER IF IT IS POISONOUS OR NOT. ALREADY ON THE FIRST EVENING THERE WAS AN UNLUCKY SNAKE ON OUR CAMP SITE.



Welcome to AL Magazine...

... the magazine for young creatives that illustrates the interface between architecture, art and society. AL is for Architecture Liechtenstein.

After a three-year hiatus, the editorial team of the AL Magazine deemed the UNESCO-led project, **Community Art Space** in Ololosokwan, Tanzania in cooperation with the University of Liechtenstein as an appropriate feature for the eleventh issue of the AL Magazine.

In this issue, you will gain insight into the Maasai culture, the

THE LIECHTENSTEIN DEVELOPMENT SERVICE IS SUPPORTING THE TANZANIAN FOUNDATION IKIRAMAT FOR THE IMPLEMENTATION OF THE COMMUNITY ART SPACE PROJECT. WE THANK ALL THE DONORS AND SPONSORS OF THE PROJECT COMMUNITY ART SPACE. ASHE NALENGE!



THE COMMUNITY ART SPACE PROJECT

In August 2013, the Institute of Architecture and Planning of the University of Liechtenstein was asked by the UNESCO Dar es Salaam to join the **Community Art Space** project in Ololosokwan Village of the Loliondo Division, Arusha Region, Tanzania.

The **Community Art Space** project is an EU-supported project of UNESCO Dar es Salaam in close cooperation with the local NGO, IrkiRamat; the Netherlands-based expert organization, African Architecture Matters; the Ardhi University of Dar es Salaam; and the University of Liechtenstein.

The project aims to use both architecture and art as tools for a local development of the Ololosokwan Maasai community in Tanzania. The project's architecture will create a unique relationship among the Maasai culture, tradition, surrounding landscape and interested parties. It is thus an opportunity to develop an attraction for the region, in addition to nature's own benefits. It will be a meeting place for production, performance and sale of

Community Art Space project and our adventures during the three-week workshop in Ololosokwan, Tanzania in July.

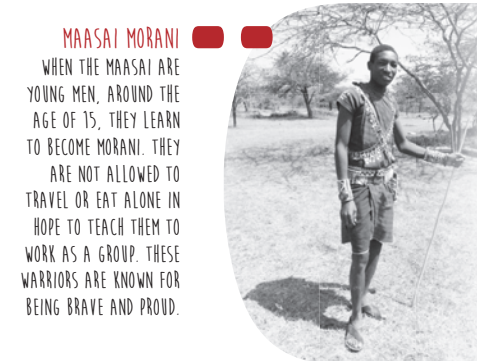
Further informations and workshop details can be found at www.uni.li/maasai and unili-for-cas.tumblr.com.

Kidua olesére > See you and good bye

The **Community Art Space** Team Andreas, Clara, Cornelia, Laurentiu, Milena, Martina and Philip

The **Maa** language has several varieties, all known as **Maa**. It is spoken by approximately 1.000.000 Maasai, Samburu, Camus, Arusa, Kisonko and IIParakuyo peoples in Kenya and Tanzania. More information on the Maa language and a Maa dictionary can be found on <http://pages.uoregon.edu/maasai/>

- ashê > thank you
- nalenge > very much
- su'pa / súpai > greeting addressed to a man - answer > ipa
- takúe'nya > greeting addressed to a woman - answer > ikú
- kidua > see you
- olesére > good bye
- táisière > tomorrow
- sídái > beautiful
- enkaji > house (pl: inkajjik)
- en-dápásh > bed (lit: the wide thing)
- kiti > small
- sápuk > big
- ol-olósokwan > buffalo



When a male greets a male elder, they must bow their heads. The elder will greet the male and place his hand on his head. He would reply, **airoroki papa**. When a female greets an elder male, she bows her head and waits for him to greet her. If the elder says, **takúe'nya**, she responds, **ikú**. When a female greets an elder female, the greeting is, **ye yo, takúe'nya**.

In the case we have passed our passion of the Maasai Culture on to you, you will find below the **Top 5 things** you should pack into your backpack and consider before you travel to discover the Maasailand and traditions, yourself.

- > Make sure you plan for enough **drinking water!** The burning sun, the dry air and the 1.900 m sea level will keep you thirsty, and it seems you cannot drink enough to keep your circulation running.
- > Always pocket some **nuts!** Small portions of energy and nutrients will not only keep you energetic and happy, but also the Maasai women while working together!
- > Don't forget to wear a **sunhat** and put on enough **sunscreen!** Otherwise, you will undoubtedly be as red as a lobster

by the end of the day! It is no wonder that the Maasai might assume that the reason why we, the **Mzungo** – a common reference to white people in East Africa – are so white, with all that white color we apply every day!

- > Pack **mosquito repellent, long trousers and long sleeved shirts** when staying in Arusha overnight and for the nighttime car rides if you want to avoid mosquito bites!
- > Do not forget to organize your personal **Askari**, a Maasai security guard. He will chase away elephants, lions and hyenas during the night, and guarantee you a deep sleep - as long as you don't awaken from him snoring like Martina did. ;)

Last but not least: **Courage is a must!**

art and other cultural products. Further, via accessible information about Maasai tradition, culture and heritage, an initial encounter and an on-going relationship between Maasai and outsiders are to be anticipated. The design of the **Community Art Space** should be bold contemporary expressions based on local materials and building traditions, and should promote local Maasai culture and its fundamental values of respect for nature, wildlife and local tradition.

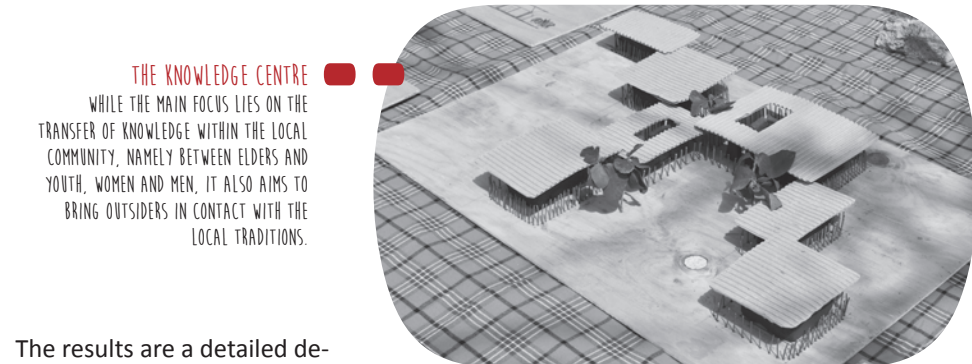


Design Workshop
In July 2014 at Ololosokwan Village the first Design workshop was held. Its aim

was to develop initial architectural designs for the **Community Art Space**. During this design workshop, the local Maasai women, the Ardhi and uni.li students together explored traditional Maasai construction technology and local materials to later build bridges between contemporary design and traditional elements and characteristics. In sum, fifteen students and young architects from seven countries, including Tanzania, Uganda, Germany, the

WORKING AND LIVING IN THE NATURE
FOR THE ENTIRE GROUP IT WAS AN INCREDIBLE EXPERIENCE TO WORK, LIVE AND SLEEP IN THIS WONDERFUL LANDSCAPE. BUT ALSO TO FORGET ABOUT EMAILS AND OTHER COMMUNICATION DEVICES FOR SOME TIME.

Netherlands, Switzerland, Austria and Romania, worked in collaboration with a daily support of a group of Maasai women, youth and local experts on developing the architectural design.



THE KNOWLEDGE CENTRE
WHILE THE MAIN FOCUS LIES ON THE TRANSFER OF KNOWLEDGE WITHIN THE LOCAL COMMUNITY, NAMELY BETWEEN ELDERS AND YOUTH, WOMEN AND MEN, IT ALSO AIMS TO BRING OUTSIDERS IN CONTACT WITH THE LOCAL TRADITIONS.

The results are a detailed description of the potential uses within the **Community Art Space**, a concept for both open and closed spaces, a masterplan and a first architectural design.

Teamwork
As a principle of the workshop was to understand the Maasai building technique, a group worked for several days directly with the group of Maasai women, and were taught all steps of constructing a so-called **Enkaji**: collecting wood from the surroundings, laying-up a floor plan and construction, itself, with all steps taken into consideration. This process resulted in a summary of their fully developed, finely detailed construction technique.

Potential Uses
Several discussions with members of IrkiRamat staff, Maasai women and youth exposed the wishes and needs of the community. Continued revisions led to a catalogue of uses: producing, selling, adopting knowledge of tradition and cultural heritage, interaction and cultural exchange.

The Masterplan
Hand in hand with the Maasai women, a masterplan for the near and remote future was created. In the beginning, we asked the women to draw their ideas about the arrangement of uses within the site. Their

suggestions for the spatial composition were breathtaking; in a short period of time, they discussed and worked out – in a very efficient and democratic way – their proposal, which was completely coherent and reasonable. The group was only left with the detailed polishing of the masterplan, based on the women's proposal.

Architecture
According to the use program and masterplan, a complex of open and closed spaces was designed: separated workshops with opportunities to sell; a knowledge centre consisting of a library, a recording studio, exhibition space and space for cultural exchange; a performance area, and a picnic and camping site for tourists. Again in close collaboration with the women, the architectural design was created. With models, drawings and mock-ups, the design was defined together, and as a result, was done so with the desired composition of traditional and contemporary elements.

Foresight
In February, a few members of the group will meet again in Tanzania to finish the design and prepare for building in 2015.

A TRADITIONAL MAASAI HOUSE > ENKAJI

As a historically nomadic and now semi-nomadic people, the Maasai have traditionally relied on local available materials and indigenous technology to construct their housing.

Enkang
An **Enkang** (compound) is an enclosed circular fence, usually of thorny branches, built by the men. The size of the Enkang depends mainly on the number of wives a man has. At night, the livestock is placed in an enclosure in the centre to keep it safe from wild animals.

Enkaji / Inkajjik
A standard **Enkaji** (house) is subdivided into not less than six 'rooms'. There is the centre room, which serves both as a sitting room and a kitchen with one load-bearing wooden pillar in the middle just next to an ever-burning fire. On the one side of the centre room is a permanently fixed bed prepared for the man who is the head of the household. As the man's bed serves also as a seating area for male visitors – who have traditionally been entertained by the head of the household – it is bigger than the woman's bed. The man also has one bed in each of his wives' houses. On the other side of the sitting room / kitchen

is the smaller bed for the woman and her young children. Additionally, there are extra rooms for calves, young goats and storage spaces for **milk calabashes** (gourd).

The Maasai **Inkajjik** (houses) in Ololosokwan are typically 4 by 5 meters in size, and 1.8 - 1.9 meters high. They are rectangular in shape with rounded corners.

Construction
It usually takes not longer than a few weeks to finish the construction, in addition to all of the daily work of a Maasai woman. The first step is to collect the building materials from nearby forests.



CONSTRUCTING THE ROOF
THE ENKAJI ALWAYS CORRESPONDS TO THE BODY RANGE OF THE MAASAI WOMEN. THE ENKAJI IS NOT HIGH SO FROM THE INSIDE IT IS POSSIBLE TO MAKE THE INNER SHELL OF THE HOUSE BY TYING THE TWIGS TOGETHER.

The posts are put into the ground close together, and range from 120 to 150 cm in height. Cattle dung is used to moisten the holes into which the posts are rammed. The woman holds each pole in her hand, and uses it like a mortar to pound the ground to deepen the hole. This process is repeated several times until the pole is firmly in place. The poles are tied together horizontally with branches and knots out of bark at the top and in the middle. The outer surface of this wooden framework is plastered with a mix of mud, soil, sticks, grass, cow dung and urine. The plaster, however, depends on each

woman's personal experience and building technique and the available materials.

To get this typically rounded shape between the walls and the roof, branches are clamped in between the walls, themselves, and the woven roof frame. Due to the force of the clamped branches, the outside is shaped in a bend. Smaller branches, twigs, leaves and grass are used to fill the gaps between both posts and rafters. The walls of the **Enkaji** are then plastered with the mixture described above and a finishing coat of cow dung is applied to the roof. Once the sun has dried the plaster, the roof is waterproof - for a while, at least. In case of leaking, another layer of cow dung is added, preferably by a young girl light in weight scrambling over the roof.

The role of women at the building process
A Maasai woman is not only responsible for building her **Enkaji**, but also has the privilege to decide who shall enter. Sometimes, co-wives, mothers and daughters help the women to construct the **Enkaji**; most of the time, however, they construct them on their own.

EXPERIENCES WITH MAASAI / TANZANIA STUDENTS / PERSONAL CHALLENGES

The Maasai culture displays a variation of differences compared to our European culture.

> Alimentation > Nutrition is mainly based on consuming a huge amount of milk and meat, especially goat, beef, lamb and sheep. White meat, such as chicken, is not considered real meat - most Maasai men even refuse to consume it.

> Work > With regards to the division of work, the women typically are taking over the landlord's rule in Maasai culture. They address one's self the role to build the house, to collect both firewood and water, take care of their children and feed. The men's jobs are mainly to tend to the livestock, to kill animals and care for their families' security. Most Maasai men have more than one wife and live in polygamy.

> Address of welcome > It is common to welcome someone by holding their hands for a significant length of time; two minutes or more is not uncommon.



Welcome to the wild life!

> Wildlife > At one point, back on the construction site of the future CAS, a Maasai identified some unique marks as hyena dung, elephant tracks and lion vomit.

> Walking, walking, and walking > In total, our group walked to the construction site 15 times, which was about three kilometers away from the camp ground. We were fortunate, however, as Cornelia's research building was an eight kilometer trek - one way!

DANCING WITH THE MAASAI
AT THE FINAL WORKSHOP PRESENTATION THE MAASAI WOMEN PERFORMED FOR US THEIR TRADITIONAL MAASAI DANCES. FINALLY EVERYONE WAS DANCING WITH THE WOMEN.

> Wild nightlife > Sleeping in the middle of the wilderness is nothing for scaredy cats. You should not feel disturbed by zebras walking next to your tent while sleeping, hearing animal noises during night and the Askaris scaring wild animals away. Have a good sleep!

> New friends > During our first day of camping, there was a Maasai dog walking around, looking for anything left behind. On our last day, there were twelve dogs roaming around and living with us.

> Hygiene > Taking showers in the wildlife means taking ice-cold showers. Brushing one's teeth means brushing one's teeth next to spiders and snakes - enough said.

> Soccer World Championship > Even in Ololosokwan the championship was discussed everywhere by the Maasai men. The final game could be watched in the local school. When we arrived, a completely dark room with about forty white, gleaming pairs of eyes and teeth were facing a TV with a screen diagonal of about 12 inches (30cm). A power blackout just before the final whistle heightened the tension even more. While all Maasai men hoped for Argentina to win, they celebrated the German one-zero win with Clara.

> Termites > A natural problem concerning the longevity of buildings is the high termite infestation in this area. A local Maasai expert gave us an introduction on how to avoid an infestation and how to wipe out termite hills; one must put dry sheep dung in all openings of the hill, burn it and repeat this procedure three times. Afterwards, the termite problem



FARMER CORNELIA
DUE TO CORNELIA'S OWNERSHIP OF THE TEN GOATS BEFORE THE HANDING OVER, SHE WAS CONSIDERED A FARMER IN OLOLOSOKWAN, TANZANIA.

should be gone – we will see whether or not it worked out in a few months, as soon as the project is completed.

> Goats > On the occasion of Cornelia's research regarding the Maasai women building culture, Cornelia bought 10 goats, one for each woman, as a thank-you gift. There is nothing more valuable than life for a Maasai, since all material belongings are ephemeral. The women were deeply grateful for this gift. The hand-over, itself, is worthy of mention, as one goat tried to run away. All Maasai men chased after it, and eventually caught it!

Not only did the Maasai's tradition surprise us in many ways, but also the attitudes of the Tanzanian students.

> The role of a woman > The only female Tanzanian student and her will of serving the male teammates did not only surprise us, but also reflected the conservative role allocation in all of Tanzania.

> Loyalty and relationships > Many late-night talks next to the bonfire with some of the Tanzanian students shed light on how the people of Tanzania define a relationship and loyalty.

SAFARI / WILDLIFE / TRIPS

As we worked surrounded by stunning landscape and nature, we had several chances to discover the environment around us.



A SYMMETRICAL, STEEP CLASSICAL VOLCANO RISES MAJESTICALLY ABOUT 2.000M FROM THE EAST AFRICAN RIFT VALLEY DEPRESSION. TO THE MAASAI, IT IS THE MOUNTAIN OF GOD, WHICH IS ALSO THE MEANING OF THE NAME. **OL DOINYO LENGAI - MOUNTAIN OF GOD**

Getting from **Kilimandscharo Airport** to **Ololosokwan Village** took us two days total, as we had to drive more than 400 kilometers on rough roads in Tanzania. Day one included a six-hour drive through the **Great Rift Valley** from **Arusha to Engerasero**. It is a desert-like area, where we spotted our first zebras and giraffes. Here, we had our first of at least six flat tires.

The second day started at **Lake Natron** and **Ol Doinyo Lengai** (a symmetrical, steep

classical volcano rises majestically about 2000m from the East African Rift Valley depression. To the Maasai, it is home of God, which is also the meaning of the name. **Ol Doinyo Lengai** is the only active volcano that erupts natrocarbonatite lava.). At the break of dawn, we walked to the lake to watch the sun rise and a flock of flamingos flying towards the active volcano. After another five-hour drive, we finally arrived in **Ololosokwan** - our home for the next 17 days.

As **Ololosokwan** is located next to the preservation areas of the **Serengeti** and the **Maasai Mara** in Kenya, we got a few hour off from the workshop. A day-long Safari of animal-watching – including spotted lions, rhinos, cheetahs, elephants, zebras, wildebeests, buffaloes and crocodiles – was the best reward our hard-working group could get to refill the tanks. In addition to seeing the wildlife, we also saw a safari car stuck in a hole of mud. When another car tried to pull it out, even the metal chain broke.

WILDBEEST CROSSING MARA RIVER
GREAT MIGRATION > 1.7 MILLION WILDBEEST AND THE FOLLOWING HUNDREDS OF THOUSANDS OF OTHER PLAINS GAME, INCLUDING GAZELLES AND ZEBRA MIGRATE FROM THE SERENGETI TO MAASAI MARA ANNUALLY.

After the workshop was over, we headed back to the East via **Olduvai Gorge**, which belongs to the most important paleoanthropological sites in the world, and has been instrumental in furthering the understanding of early human evolution.

Last but not least, we drove through UNESCO World Heritage Site, **Ngorongoro**, a large volcanic caldera and one of the world's most unchanged wildlife sanctuaries.



VIEW INTO THE NGORONGORO CALDERA
APPROXIMATELY 25.000 LARGE ANIMALS LIVE IN THE NGORONGORO CRATER. LARGE ANIMALS IN THE CRATER INCLUDE BLACK RHINOCEROS, BUFFALOS, ELEPHANTS AND HIPPOS. THERE ARE ALSO MANY UNUSUALS, LIKE WILDBEEST, ZEBRA, ELAND AND THOMPSON'S GAZELLES, CHEETAH, AFRICAN WILD DOG, AND LEOPARD ARE RARELY SEEN, AND CROCODILES AND GIRAFFES CAN'T BE FOUND IN THE CRATER.



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