

**VALORISATION OF CULTURAL HERITAGE IN THE
NAIROBI CENTRAL BUSINESS DISTRICT THROUGH
SPATIAL PLANNING**

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DECLARATION

This Research Thesis is my original work and has not been presented for award of a degree in any other University

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ABSTRACT

Modernization, which is inevitable in every society, should not overshadow the importance of cultural heritage as a vector of development and social stability, both for present and future generations. Today, a number of traditional solutions to development, which are particularly ingenious, deserve to be taken into consideration in the search for solutions to prevailing life challenges. In order to preserve this legacy from the past, National and local communities are encouraged to protect and valorize this heritage that represents the core of their common identity. Today, more than ever, it is essential to better know and understand the richness and variety present within African cultural heritage. In Kenya, the preservation of this heritage will only be possible through the collaborative efforts of county governments that can appropriately legislate, local communities, and the citizenry, who have the capacity to identify their own cultural heritage that will remain coherent and relevant as long as it remains alive in the context where it originated. This has not been the practice in Kenya as the importance of cultural heritage in the spatial planning process tends to be sidelined or minimized with, at best, only certain classes of heritage resources being made public as part of tourism planning processes.

In this work the valoration of cultural heritage within Nairobi's Central Business District through spatial planning has been investigated. The specific objectives of the study were to investigate the extent of awareness of cultural heritage among local urban communities in Nairobi; explore how knowledge and skills of cultural sites is transmitted to communities in Nairobi; identify the gaps in planning and urban design that hinder the transfer of knowledge and skills on cultural heritage; and recommend spatial planning interventions that will lead to increased awareness of cultural heritage preservation of existing cultural heritage characteristics, and dealing with the gaps in policy and practice that hinder the manifestation of cultural heritage in Nairobi's CBD.

The study established that urban communities are conscious of their heritage environment from which they derive both material and intrinsic benefits. It also found out that there is absence of deliberate planning for cultural heritage in the urban areas, thus exposing the existing cultural heritage to risks of diminishing value, extinction or conversion to other uses. Important case studies, such as the KwaZulu-Natal provincial government interventions in ensuring that their cultural heritage is appropriately integrated into planning processes, as well as the work by the Nairobi National Museums of Kenya in a village known as Shimoni in South Coast Kenya were found to provide useful lessons for Kenya to adopt and adapt in ensuring that cultural heritage is made part and parcel of planning processes.

It is concluded from that study that the opportunity to reclaim Nairobi's degenerating cultural identity, while increasing its revenue base through cultural heritage is of strategic importance today, more than ever. It is therefore recommended that the Nairobi County Government sets out relevant legislation and guidelines for the responsible management and sustainability of existing cultural resources, and serve as a model for other county governments in Kenya. Introduction of innovative and creative urban design solutions that valorise heritage sites, such as designing of urban routes and cultural heritage corridors and the application of clustering and agglomeration cultural typology is also recommended. Finally to ensure that cultural heritage remains embedded in spatial planning profession and practice, the study recommends curriculum inclusion of cultural heritage modules in the planning educational initiatives.

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CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter introduces the study on valorisation or adding value to the cultural heritage in the Nairobi Central Business District (CBD) through spatial planning by accentuating the background of the study, research problem, objectives, justification of study and the scope of the research.

1.2 Study Background

Valorization refers to adding value. Value addition increases the net worth of any commodity. For cultural heritage commodities and services that face the danger of extinction due to rapid urbanization, valorization is important. Its deliberate integration into existing planning processes is therefore required. Planning has been defined by the American Planning Association (APA) as a dynamic profession that works to improve the welfare of people and their communities, by creating more convenient, equitable, healthful, efficient, and attractive places for present and future generations. It is also referred to generally as urban planning or city and regional planning.

The definitive goal of planning is to improve the quality of life of people, irrespective of the areas in which they live or operate. Indeed, planning remains an important pathway to realizing the kind of future, which inhabitants of any given area or city dream of. Increasingly, therefore, many areas, especially cities, are seeking to reclaim their identities through slowing down effects of developments, which threaten to erode their identities. Spatial planning is the tool used to attain this goal. The United Nations Economic Commission for

Europe (UNECE) has for example noted that apart from being significant in development, spatial planning enhances and protects natural resources, and cultural heritage, (UNECE, 2008). Since heritage is an entity that is both geographical and cultural, and occurs in space, (Sarno, 2013), spatial planning is important in its valorization. Valorization of cultural heritage in urban areas, therefore, requires a deliberate spatial planning approach intent on influencing the nature of designs in such areas.

According to the United Nations Scientific and Cultural Organization (UNESCO), cultural heritage is manifested through domains, such as oral traditions and expressions, including language; performing arts; social practices; rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. Indeed, culture is the most universally distributed commodity, (Klamer, 1996), and therefore has the potential to be tapped for its intrinsic value as well as accelerated development and cohesion amongst communities, (EU, 2012). This is yet to be fully exploited in Kenya. Most urban areas in Kenya characteristically manifest as flare spots for conflict, which can be linked to weakening cultural values. Cultural values enhance peaceful coexistence and harmony, while celebrating diversity. Characteristically, Kenyan urban areas have no proper inventories of their natural and cultural heritage. In fact, most do not even have mechanisms for classifying or safeguarding their heritage, in spite of the favorable policy framework established by the World Heritage Convention on the Cultural heritage, (UNESCO, 2003). Worse still, very few are even aware of the Convention.

Conservation of cultural heritage, which is the focus of this study, is still weak in Kenya, especially in urban areas. Urban planners and managers are often unconscious of this, resulting in loss of cultural heritage identities by the urban areas. In Nairobi, for example, the city is not

only losing its identity quickly, but also the opportunity for accelerated growth and development as a result, (K'Akumu and Olima, 2007). This can be seen through the extent of its urban design, which lacks reflection of cultural and natural diversity. This is surprising in a country that derives immense resources from tourism owing to its rich cultural heritage. It has in fact been pointed out that, amongst those who should be most interested in their heritage, are local communities and their representatives, (Barillet, et al., 2006). Unfortunately, these have not adequately done so.

This is widespread in urban areas and cities in Kenya. This can be corrected if local communities demand, including through their representatives, observance of their cultural heritage. The net benefit of such activism would include enhanced national cohesion and increased revenue from cultural tourism. Jobs would also be created within the realm of cultural tourism. To attain this, therefore, informed understanding of existing cultural heritage commodities and services, synergies for their protection and valorisation, as well as lessons for planning are required. This has been lacking in Kenya, and forms the basis of the statement of the problem, which this study undertook to explore.

1.3 Statement of the Research Problem

Although safeguarding the heritage of a people has been reported to contribute to combating poverty and fostering development, (Barillet, et al., 2006), the realism has not been integrated in planning paradigms, especially in developing countries, like Kenya. This is a problem that can be linked to slow growth of cultural tourism, since spatial planners that should promote the classification and protection of natural and cultural commodities and services are not adequately resourced on these matters. The City of Nairobi, for example, has significant cultural diversity, especially because it houses many people from diverse cultural circles, but

this does not adequately inform its urban design. Additionally, the city has a number of important cultural heritage sites, including the *Bomas of Kenya*, *Kenya National Museum*, *The Nairobi Snake Park*, *Nairobi National Park*, *Kenya National Archives*, and *The Railway Museum*, whose richness does not adequately inform the practice of planning in the city. This is a spatial planning problem that has hitherto not been adequately highlighted.

Furthermore, despite Nairobi having huge potential for enhanced spatial transformation through integration of cultural heritage in its planning, rapid urbanization has seen it race into a concrete jungle, with spatial developments that rarely regard the preservation of natural and cultural heritage. Consequently, the city is fast losing its treasure of identity and character; quickly becoming like any other ordinary city in the world with no cultural identity. This is an affront to the value of Nairobi's character and culture. Being the capital city of Kenya, the trend is likely to permeate other areas in Kenya due to rapid urbanization, (Mitullah, 2003), which could turn Kenya into a culturally poor country. Consequences of this would include reduction in revenue from tourism, economic downturns, increased unemployment, etc,

Pragmatic and effective planning solutions to avert this threat to the country's natural and cultural identity are lacking. This is reinforced by lack of adequate understanding and integration of 'what works' in the country's planning processes through research, demonstration and dissemination. Furthermore, though valorisation or adding value to commodities has been found to increase their net worth and acceptability, this approach has not been investigated to establish how it can enhance appreciation of cultural heritage among communities in Kenya. The role of communities in this approach has also not been investigated, This is because unless local communities demand the protection and preservation of their cultural heritage, including through emerging spatial designs, the temptation for the planner of responding to the "major

biting issues” of infrastructural service provisions, zoning for compatibility and economic growth, and development control to curb urban sprawl will remain to be the dominant planning standards.

Moreover, many local-level planning institutions have not yet taken stock of the existence and the potential offered by the cultural properties and biodiversity sanctuaries in their areas of jurisdiction, (Barillet, et al., 2006), so as to give prominence to the discourse on natural and cultural heritage. Many of these perceive concerns related to cultural heritage and their valorisation as luxuries compared to development challenges such as hunger, health or poverty, which are deemed of primary importance, (ArcelorMittal, 2013). It is based on this premise that this study sought to investigate how cultural heritage can be valorised in Nairobi through deliberative spatial planning approaches and decisions.

1.4 Research Questions

The following research questions guided this study:

- 1.4.1 What is the extent of awareness of cultural heritage among local urban communities in Nairobi’s central business district (CBD)?
- 1.4.2 How is the cultural heritage knowledge and skills in the sampled study sites transmitted to the general public?
- 1.4.3 What gaps in planning and urban design hinder the transfer of knowledge and skills cultural heritage?
- 1.4.4 What spatial planning interventions should be recommended for increased awareness of cultural heritage, transfer of cultural heritage knowledge and skills, and dealing with gaps in the knowledge and skills on cultural heritage among urban communities?

1.5 Research Objectives

1.5.1 Overall Objective

This study sought to investigate how cultural heritage in Nairobi's CBD can be valorized through spatial planning.

1.5.2 Specific Objectives

The specific objectives of the study were to:

- i. Investigate the extent of awareness of cultural heritage among local urban communities in Nairobi,
- ii. Explore how knowledge and skills of cultural heritage sites is transmitted to communities in Nairobi,
- iii. Identify the gaps in planning and urban design that hinder the transfer of knowledge and skills on cultural heritage,
- iv. Recommend spatial planning interventions for increased awareness of cultural heritage, preservation of existing cultural heritage characteristics, and dealing with gaps in policy and practice that hinder the manifestation of cultural heritage in Nairobi's CBD.

1.6 Study Assumptions

The research was based on the assumptions that:

- i. Information on cultural heritage is important for Nairobi residents,
- ii. The sampled study sites offered a fair representation of the manifestation of cultural heritage in Nairobi's CBD, and
- iii. The transfer of knowledge and skills on cultural heritage among the communities in Nairobi's CBD is hindered by inadequate spatial planning.

1.7 Justification of the Study

The study is justified on various grounds. First, despite cultural tourism being a significant contributor to Kenya's revenue, planners in Nairobi do not adequately integrate it in the area's urban designs. This is making the city fast degenerate into a concrete jungle; losing its cultural heritage identity. Indeed, cultural heritage is not just its manifestation, but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

Secondly, cultural heritage in Kenya has been given a narrow perspective. Cultural heritage should hence be valorized so that it is not be viewed merely as a cultural good, on a comparative basis, for its exclusivity or its exceptional value as appears to be the case in Kenya. It covers among other things, knowledge and practices concerning nature and the universe, which include knowledge, skills, practices and representations developed by communities by interacting with their natural environment. These ways of reflection on the universe are expressed through language, oral traditions, and feelings of attachment towards a place, memories, spirituality and worldview. They indeed strongly influence values and beliefs, and underlie many social practices and cultural traditions. They, in turn, are shaped by the natural environment and the community's wider world. These reflections give cultural heritage the clout to contribute to national cohesion, which is critical in Kenya today.

Thirdly, studies on addition of cultural heritage value to urban designs through planning do not exist for Kenya. This denies Kenyan urban planners the requisite information and knowledge to advocate for cultural heritage through spatial planning. Planners' knowledge of cultural

domains, such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organizations, festivals, languages and visual arts will enhance the valorisation of urban designs to give them identity. Research, demonstration and dissemination (RD&D) are important in ensuring these, yet there currently exist knowledge gaps in this area. This study partly fills these gaps.

1.8 Scope of the Study

The area selected for this study was Nairobi, with specific reference to the sites of cultural heritage. It is believed that this geographical coverage is adequately representative of the state of various cultural heritage sites in Kenya. The information required for this study included theories and concepts that underlie valorisation of cultural heritage, the extent of awareness of cultural heritage by urban communities in Nairobi's CBD, the socio-economic characteristics of the study respondents, the emerging spatial planning issues, and the transfer of knowledge and skills on cultural heritage by the study sites.

Key informants for the study included personnel in the Department of Social Services, the City Planning Department and Urban Design and Development Department within Nairobi City County, Ministry of Lands, Housing and Urban Development, and Ministry of Sports, Culture and Arts as well as the management bodies of the various cultural sites in Nairobi. The general public was also interviewed to establish their awareness of cultural heritage and its relevance to socio-economic development.

1.9 Organization of the Report

This report is organized into six chapters. Chapter 1 on *Introduction* presents a general

overview of concepts underpinning the study topic, problem statement, study purpose, study assumptions, research questions, and research objectives, justification of the study, scope and organization of the study as well as research methodology. Chapter 2 on *Literature Review* comprise a review of theories and concepts around the topic of study and also an examination of findings past of related studies. Also of concern under this section are policy, institutional and legal frameworks as well as planning standards in Kenya.

Chapter 3 gives a *Background of the Study Area* including physical location of the study area both in the regional and local contexts and physical characteristics of the area, History, planning and development of the area, population characteristics therein and transport system of the study area. Chapter 4 presents the *methodology* and the research design. Chapter 5 presents the *Study Findings* by articulating the results of the study, which are organized in accordance with the study objectives. Under Chapter 5, *Planning Implications* are presented where the researcher has critically analyzed emerging issues from study findings and literature in order to translate them into meanings that will falls within the context of urban and regional planning. Finally, Chapter 6 gives *Conclusions and Recommendations*.

1.10 Definition of Operational Terms and Concepts

Cultural process: A cultural process can be conceptually defined as a sequence of actions participated in by an ongoing group of persons, who play a variety of roles in that sequence. Cultural processes include economic, religious, political and other kind of processes that are regulated at least in part by culture, here defined anthropologically as a system of categories and rules for manipulations of them that people use to transform their environment, to relate to one another, and to create meaning and beauty, among other things.

Cultural heritage: This is institutionally a very useful term, which defines an arena of discourse about the value of cultural expressions and the people and processes that produce them. Cultural heritage does not end at monuments and collections of objects. It includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts.

Tradition: A tradition is a particular set of cultural processes practiced by a particular group of people over some amount of time. The makeup of that set of processes, the manner in which cultural heritage they are performed, and the roles played by particular individuals are subject to negotiation by the group of practitioners involved. An individual may, and usually does, participate in more than one tradition.

Traditional cultures: Traditional cultures are those cultures composed, at least in part of related traditions, to one another in ways that embody elaborate systems of meaning, style, and logic. People create, maintain, and adapt traditional cultures to meet their particular needs. Traditional cultures are also sources of cultural identities, which are supported by the interrelated practices and which provide persons with knowledge and self-assurance for social action within and outside of local contexts.

Traditional Knowledge: Traditional knowledge is the knowledge (composed, like culture, of categories and manipulations of them) that both underlies and *is* increased by traditional processes. Traditional knowledge informs traditional practices by guiding their practitioners. By enacting these processes, the practitioners also elaborate and augment

traditional knowledge. The products of traditional procedures are not only the material and spiritual cultural artifacts needed by a particular group of people. The procedures also produce new knowledge.

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

This chapter of the thesis discusses literature that relates to the subject of this study. Through this review, an attempt has been made to link the concept of valorisation of cultural heritage with planning and urban design. Various concepts have hence been clarified and a conceptual framework for the study presented.

2.2 Understanding Planning

2.2.1 Definition of Planning

“What is planning?” This question has been central in the urban planning literature over many years. Todd (2013) defines Planning to refer to the process of deciding what to do and how to do it. A more comprehensive definition is advanced by the American Planning Association who notes that “Planning, also called urban planning or city and regional planning, is a dynamic profession that works to improve the welfare of people and their communities by creating more convenient, equitable, healthful, efficient, and attractive places for present and future generations.” Nonetheless, Planning’s multidisciplinary nature, comprehensive perspective, changing character and continued self-questioning render attempts to define it difficult.

Therefore, several other definitions have been advanced. According to Harvard University Professor Daniel Gilbert (2006), the human species’ greatest and most unique ability is to imagine and anticipate objects and episodes that do not currently exist, that is, *to plan for the future*, (Cristache, 2013). To a layman, planning is the act of making a plan. It comprises of

designing, scheming, and arranging anything envisaged to happen in future. However, the concept has been defined in various ways in order to integrate the multiplicity of its underlying dimensions. Planning has been defined as the process by which man selects a course of action or a set of means for the attainment of his ends, (Banfield, 1959). It has also been used as a generic term to denote a certain kind of decision-making process, which is applicable in a wide variety of situations, (Wilson, 1968).

Planning has also been defined as a process of human thought and action based upon that thought – in point of fact, forethought, thought for the future – nothing more or less than the planning, which is a general human activity, (Chadwick, 1971). Roberts (1974) has defined planning as an activity concerned with making choices about the future options, taking into account probabilities and the value of what may be achieved, and then securing the implementation of the chosen option, (Roberts, 1974). Hall (1992) has defined it as a general activity consisting of the making of an orderly sequence of action that will lead to the achievement of a stated goal or goals, (Hall, 1992). In its generic meaning, planning is a ubiquitous activity, which cuts across all types of planning, but with a certain denominator – all having in common a conscious effort to systematically define and think through a problem with the aim of improving the quality of decision-making, (Levy, 1997). This makes it to be referred to as the organization of hope, (Forester, 1999).

Any act of pre-arranging, including the process of deciding what to do and how to do it defines planning, (Alexander, 2013). Planning involves an attempt to re(shape) prevailing social and economic dynamics to achieve particular developmental ends, (Rhiney, 2012). Planning has a cultural heritage history as a profession more than as a discipline. It has often been an instrument in the hands of policy-makers, rather than an independent science serving the needs

of people. The substance and scope of planning have, consequently, met much criticism or at least critical reflection.

The ultimate goal of planning is to improve the quality of life of people in the area they live in. It is to realize the kind of a future that the inhabitants of a city dream of. Being what they are, cities are premier urban centres of a multicultural nature. Increasingly, cities are seeking to reclaim their identities and slow down the effects of developments that fast erodes the city's identity in a fast manner. According to the UNECE, spatial planning aims at enhancing and protecting natural resources and natural heritage as well cultural heritage as a factor for development, (UNECE, 2008).

In the planning history, at least seven different dimensions can be distinguished: a *blue print* view, with a clear top-down command and control ambition; a *rationality* view, based on the intensification of logical action derived from the maximization of social objectives; *abounded rationality* view, which takes for granted that the rigorous pursuit of social goals to be maximized may incur high transaction costs; a *procedural* viewpoint, where planning is seen as the obedient application of a set of protocol and rules; an *accountability* perspective, which takes for granted that any planning action is correct if it can be justified on logical or scientific grounds; a *sustainability* perspective in which planning should serve the needs of ecologically benign development of society; and a *people's* perspective in which planning meets the conditions for greater utility (or happiness) of people, (Levent & Nijkamp, 2013).

It is worth noting that over the years, planning has not developed as an unambiguous scientific discipline, but more as a coherent set of actions incorporating different disciplines geared towards change management of society. Generally, planning is the science of rational

change and action, from the perspective of objectives deliberately set by the agency in charge. Interventions of various forms and nature are deployed to move the state of a relevant system from one existing state to a future and more acceptable state, (Travis, 1977). The challenge, however, is that there is no uniformly accepted desirable state; hence any attempt to change the order of things is often met with fierce resistance based on dynamic (or resilient) conservatism. This scenario has characterized the endeavors to define planning.

“Why, after five decades of active theorizing, it is still impossible for people engaged in writing planning theory to agree on a formal definition of their subject?” In his interesting article, Friedmann (1998) answers this question by addressing four difficulties in planning discourse: the problem of defining planning as an object to be theorized; the impossibility of talking about planning disconnected from actual institutional and political contexts; the several modes of doing planning theory normative, positive, critical, and paradigm-shifting and the dilemma of choosing among them; and last but not least, the difficulty of incorporating power relations into planning discourse. Friedmann (1998) proposes that the three themes: the production of the urban habitat, the rise of civil society, and the question of power should get a central position in theorizing.

All these definitions of the concept of planning endeavor to integrate varied perspectives as they emerge in order to make the concept as inclusive as possible. For planning to be effective, therefore, it should take into account diverse perspectives and impacts, often replete in the many definitions and articulation of the subject, thus enhancing decision makers’ ability to identify and implement the most effective ways to achieving goals. Planning is, therefore, our individual and collective strength. It occurs at many levels, from day-to-day decisions made by individuals and families to complex decisions made by businesses and

governments. Planning also deals often with in-between issues and hence, requires perception of what artists call negative space or spaces between objects. A working definition of the concept of planning is therefore essential to any planning endeavor being undertaken.

2.2.2 Defining Urban Planning

Urban planning is different from general planning especially due to the fact that it is a profession by itself. It is a mixture of science and art and encompasses many different disciplines and brings them all under a single umbrella. The simplest definition of urban planning is that it is the organization of all elements of a city or other urban environment. However, when one thinks about all the elements that make up a city, urban planning suddenly seems rather complicated, and indeed is. Nowadays, urban planning takes all relevant aspects of a city into consideration.

Urban planning as a very wide and a multi-dimensional concept and discipline covers a field ranging from land use to transportation, from environment to social and economic life, and from neighborhood level to regional or national level from the perspective of human settlements. Urban planning deals with everything at the interface of human settlements and human life. It considers everything in between urban design and macro planning or national planning which includes also policy issues from local to central government as well as public-private partnership, community involvement in the planning process and urban governance. This multi-dimensional nature of urban planning makes a holistic approach desirable, on the basis of the view on the urban system as an entire and complex system.

Urban planning has been defined as a professional field concerned with addressing the health and welfare of urban areas, (University of Kansas - School of Architecture, Design and

Planning, 2009). This includes the potentials and problems of urban areas that relate to the built environment and its underlying social, economic, political, and legal structure and related public policies. Urban planning is thus the art of shaping and guiding the physical growth of an urban area, creating buildings and environments to meet the various needs such as social, cultural, economic, recreational, etc. and to provide healthy conditions for both the cultural heritage and poor to live, work and play or relax, thus bringing well-balanced socio- economic development, enhanced quality of life, responsible administration of resources and environmental protection, and rational use of land, (Lakshmanan, 2012). It refers to planning with a spatial or geographical component, in which the general objective is to provide for a spatial structure of activities (or of land uses) which in some way is better than the pattern existing without planning, (Hall, 1992).

The literature of urban planning demonstrates that there is no single definition of planning and it seems the main question of the planning literature “What is planning?” will continue to be asked from different perspectives and changing contexts in the future. Increasing complexity, dynamism and the multidimensional nature of planning may also contribute in the future to the widening definition and the context of planning. In this work, we will define urban planning as the design and regulation of the uses of spaces by planners, focusing on the physical form, economic functions, and social impacts of the urban environment and on the location of different activities within it. An understanding of what planners do is therefore essential.

2.2.3 Trends and Contexts in Urban Planning Theory and Practice

Friedmann (1998) argued that “...we will keep on writing planning theory, because it’s fun... at least, for some of us”. Vladimir Nabokov loved to collect butterflies. We, who are not

Nabokov, go hunting for exotic species of ideas, more specifically, ideas about the practice of what still goes by the name of planning.” Thus, to give a place for the explorative activities of planners that love to go hunt for exotic species of ideas, we address some substantive questions related to planning theory and practice that form the bedrock for this work. This will enhance understanding of the trends and the changing contexts in urban planning theory and practice. The selected viewpoints reflect the debate in planning theory and practice from the end of 1950s to the beginning of the new millennium.

In order to appreciate the varied effects of different physical forms, and of the location of human activities in relation to physical form, Lynch and Rodwin (1958) examined possible analytical approaches while concentrating in particular on the need for analysing urban form in relation to goal formulations. They have discussed the techniques for studying the interrelations between such forms and goals, and the possible implications of this new approach for theory, research, and practical planning decisions. They propose to set an approach which will deal first with the problem of analysing urban form, secondly with the formulation of goals, and thirdly with the techniques of studying the interrelations between such forms and goals.

On his part, Muller (1998) discusses the conceptual and contextual considerations of paradigms and planning practice. On the basis of Thomas Kuhn’s paradigm concept, Muller examines the validity of the paradigmatic principles in their application to social science disciplines as well as planning. Muller (1998) advocates that planning professional and intellectual legitimacy requires methodological foundations, while the characteristics of planning are incompatible with the precepts of Kuhn’s paradigm. He emphasizes the need for an alternative model to provide planning with a tenable theoretical and practical base.

“Are planners obliged to serve the interests of their political employers, the organization, personal values, clients, the wider community, future generations or the profession?” and “How are practitioners coping with the contexts in which they find themselves and what values and methods are guiding their actions?” Campbell and Marshall (1998) address the nature of planning on the basis of moral judgments and ethical questions and the principles cultural heritage that should guide practice. They mainly focus on the appropriateness of action, particularly the means adopted, or the intrinsic value of the underlying ends and goals and underlying obligations. They highlight some of the tensions between different values and between values, means and obligations and dilemmas at the heart of contemporary practice.

In his article on the future understanding of planning practice, Forester (1999) focuses on three issues; practical anticipation, political power, and value difference, while he addresses the avoidance of planners from the issues of power and value in planning practice. He argues that this avoidance of value inquiry and value-critical argumentation hinders planners in their inevitably evaluative work, confuses respect for different persons with agreement on different ideas, and also conservatively weakens the hand of those with legitimate rather than narrowly self-serving needs. Indeed, it is on this basis that this work on planning and culture in general and Cultural Heritage in particular was considered due to their values in development, yet they seem to have been relegated.

In another contribution, Graham and Healey (1999) have examined relational concepts of space and place from the perspective of planning theory and practice. “In a world of tumultuous economic, social, cultural, technological and physical change, how can we best conceptualize the dynamics of places and the role of planning action in shaping them?”, and “...how might spatial planners translate new understandings of socio- spatial relations into their practices?”

(Graham and Healey, 1999). In answering these questions, they conceptualized and explored the changing relationships between planning action and practice and the dynamics of place. While criticizing the legacy of object-oriented, Euclidean concepts of planning theory and practice, they focused, in particular, on relational theories of urban time-space, dynamic conceptualizations of multiplex places and cities, the new urban and regional socio-economics and emerging theories of social agency and institutional ordering.

On his part, Faludi (2000) has examined the performance of spatial planning, arguing that strategic spatial plans must be evaluated, not primarily in the light of their material outcomes, but for how they improve the understanding of decision makers of present and future problems they face. He emphasizes that when plans increase this understanding and when they help decision makers make sense of their situations, they perform their role. Faludi concludes with an exposition of the 'planning doctrine' and its implications for evaluation research.

This overview of trends and of the changing context in urban planning theory and practice highlights a shift with more focus over the years from methods that are guiding the actions to values, moral judgments and ethical questions and principles are guiding practice. Power relations and institutional and political contexts also seem to gain more importance besides economic, social, cultural and technological changes and dynamics and their impacts on planning practice. It calls for a critical understanding and need for informed transformation of the thinking of planner so that integration of value-based ideals into their planning is realized. The current reality of the planning profession in general and planners in particular highlights the glaring gaps based on this expectation. The next sub-section gives a synopsis of what planners do so that it can be scored against the foregoing expectations.

2.2.4 What do Planners do?

Traditional communities relied on shaman and priests to help maintain balance between the human and natural worlds. In modern communities these responsibilities are borne by planners. Yet, planners often receive little respect, their successes often taken for granted, and incidences of their being blamed for failures beyond our control rampant. As coordinators of public decision-making, planners are lightning rods to criticism. Their role as *unbiased facilitators* is often misinterpreted as *heartless bureaucrats*.

Stakeholders frequently hold planners personally responsible when dissatisfied with outcomes. Planners normally perceive themselves as policy experts assisting clients in the decision-making process. This view has in recent years been criticized as being narrow, superficial and inaccurate. There has, therefore, been the identification of alternative roles for planners. As such, seven alternative roles of planners have been identified and evaluated. These are planners as technocrats, public servants, referees, advocates, bureaucrats and social reformers, (Gunton, 1984). These are discussed below.

i. Planners as Technocrats

Technocrats employ technocracy or the technocratic approach, which is defined as the application of technical knowledge, expertise, techniques and methods to problem solving, (Parker, 2003). A key argument of this approach is that trained staff “experts” are best suited to make complex technical decisions. It was on the basis of this understanding that formal planning evolved as a response to the problems caused by the rapid and chaotic growth of industrial cities in the 19th century. The problems then seemed too evident, including the provision of basic services, like water and sewer, as well as development control. The solutions were hardly contentious, and planners viewed themselves as professional experts

above politics and ideology employing objective scientific knowledge to solve society's problems.

The methods used by the planners included surveying the problem, analysing the data and formulating a plan of action. The idea of conflicting interests and competing ends was not taken into account. Technocrats would fix the society's problems single-handedly and without regard to politics, yet in reality, politics influences planning. This perception of planners as scientists was strengthened by works of people such as Patrick Geddes, who attempted to develop objective principles on which planning should be based, (Grieve, et al., 2013).

ii. Planners as Public Servants

One major critique of planners as technocrats was that they imposed their own values on the society, (Gunton, 1984). Proponents of this perspective argued that since choice permeates the whole planning sequence, a clear notion of ends pursued lies at the heart of the planner's task and the definition of these ends must be given primacy in the planning process. Since these ends reflected the preferences of individuals, they were not amenable to scientific verification.

Planners, then, should not be above politics but should play the role of bureaucrats whose task involved analysing the efficacy of available means in achieving the objectives of clients and in assisting clients in identifying their own values. According to this view, planning is a professional activity in the sense that it involves expert analysis of the means-end relationship. It is also a political activity in the sense that it seeks to realize specific ends determined through a political process. This, therefore, forms that most popular view of planners.

iii. Planners as Referees

The foregoing view of planning was challenged through a planning study that was conducted in Chicago in 1950s. This study found that instead of planning being a rational activity managed by a group of experts guided by a body of accepted scientific theory, planning was a seemingly irrational process dominated by petty political concerns that had nothing to do with science. Other case studies strengthened this view. The proponent of this view came up with a theory that the society was comprised of a small number of competing interest groups (business) who lobbied government for certain policies. The state was supposed to be an independent adjudicator seeking out compromises and refereeing conflicts between competing interest groups. Public policy was seen as the outcome of a bargaining process between interest groups mediated by the state.

In practice some classes of society have greater influence on policy than others. The business class has undue influence. Such concentration of power raises serious doubts about the role of planning and planners. Consequently, if the state responds to public pressure and the most effective pressure emanates from business, public planners end up acting disproportionately in the interest of business.

iv. Planners as Advocates

According to this theory, planners are advocates for particular interest groups. They present and defend their proposals before the communities affected by the proposals. Planners also guide interest groups in planning decisions or ideas, a concept that is known as advocacy planning.

v. Planners as Bureaucrats

Max Weber, a social scientist identified the emergence of bureaucracy as an important

feature of a modern industrial society, (Stapley, 2010). Max saw bureaucracy as a complex, hierarchical organization governed by a strict set of rules to which all members submitted. Bureaucrats are viewed as dangerous agents subverting democracy by imposing their own values on society. Planners are thus likened to bureaucrats.

vi. Planners as Social Reformers

This model of planning was born out of the view that planners imposed their values on society by defining problems in a manner cultural heritage discourages if not precludes broad participation. It was argued that professionals cultivate dependency in order to maintain power and prestige. Solutions planners are thus social reformers committed to fundamental social change involving redistribution of power and wealth.

2.2.5 Planning and Urban Design in the Context of Urbanization in Developing Countries

The immediate and most critical urban and environmental challenges facing cities in the developing part of the world include relegation of their cultures, lack of safe water supply, pollution, inadequate waste management, accidents linked to congestion and overcrowding and occupation and degradation of environmentally sensitive lands. These constitute the ‘brown agenda’ of urban planning and design. This ‘brown agenda’ calls for preventive and curative measures to be developed by planners and policy-makers in response to the complex issues of rapid urbanization, poverty and environment.

Urban development and design in the Third World cities has gained a special importance, in particular, since 1992, and the last decades have seen many activities highlighting the environmental dimension of urban development and design. Hardoy and Satterthwaite (1986) have examined urban design in the Third World by asking three fundamental questions: “Are

recent trends a useful pointer to the urban future?”, “How reliable are the statistics used for international urban comparisons?”, “What generalizations are valid as to urbanization in the Third World?” On the basis of these questions Hardoy and Satterthwaite focus on urban processes in the Third World, discuss generalizations about urban processes in the Third World, and highlight the enormous diversity within the Third World.

On the growing environmental crisis of the Third World, Bartone (1991) draws attention to the environment, noting that in sustainable development, cultural heritage recognizes the cycle of poverty, resource depletion, and environmental degradation in less developed countries. While mentioning that a sustainable development approach is urgently needed in the management of the urban environment, he suggests an approach that ensures the contribution of Third World cities to national economic development, while protecting the urban poor from the consequences of environmental deterioration. He advocates that environmental issues must be an integral part of all Third World urban policy. On his part, Turner (1992) highlights the lessons from experiences in urban planning in the developing world. He focuses on the central question of whether planning as an activity practiced in the customary way has a measurable effect on the processes of urban growth.

Leitmann, et al., (1992) constitute a comprehensive, consistent approach to the environmental issues faced by cities in Third World countries. Stemming from a report entitled “Environmental Strategies for Cities: A Framework for Urban Environmental Planning and Management in Developing Countries”, they reflect on the approach of UNDP/World Bank/UNCHS (Habitat) and provide the outline of a strategic approach to defining and addressing priority environment-related problems of urban development and design. The contribution by White (1994) discusses the strategic decisions for sustainable urban

development in the Third World. White argues that a focus on urban ecosystems may suggest some ways of beginning a constructive approach to the problems of the very high level of resource-use associated with the lifestyle of the North and the continuing rapid growth of population in the South.

Drakakis-Smith (1995) follows a similar way as his predecessor Alan Gilbert and focuses on the conditions of sustainable urban development in Third World cities. He criticizes the approach of the World Bank and UNDP cultural heritage that relates urbanization with development, concludes that the latter results from the productivity of economic activities in expanding cities and emphasizes that the data used to verify such claims do not relate to urbanization but to urban population growth, and not to development but to the surrogate gross national product (GNP) per capita. While drawing attention to the complex relationship between urban development, growth and design, Drakakis-Smith (1995) conceptualizes sustainable urban development at two levels, namely, the 'macro-level' and the 'micro level'.

The "brown agenda" of urban planning will thus maintain its essence in the planning literature as long as urban population continues to grow and concentration in urban areas continues to increase, particularly in the Third World. The increasing differences between both the developed and the developing world, and within the developing world itself, including cultural awakening will deepen urban planning dynamics as well as the debate on brown agenda.

2.2.6 The Dynamics of Urban Planning and Design

Urban planning and design play crucial roles in the society. It can be said that urban planning and design in their basic sense are the software for delivering urban development as they provide a structured framework for coordinating and integrating sectoral plans and

activities, and supports the systematic implementation of urban development programmes. In addition, they provide platforms for mobilization for public participation in urban development, while also seeking to optimize resource allocation and utilization.

Planning and design promote individual initiatives while safeguarding public interest. They are thus instruments for initiating, guiding, monitoring and appraising of urban development activities. Urban planning and design thus play the following roles: orderly arrangement and management of human activities through preparation of plans or designs; promote economy, safety and aesthetics; promote harmony in land use; enhance environmental sustainability; coordinate land use; ensure the fulfillment of environmental rights; and promote the realization of provisions in the Bill of Rights.

Urban planning and design are thus not about images, but are ways to make a difference. They constitute a critical framework that helps policy makers transform vision into reality, using space as a key resource for development, while engaging stakeholders along the way. One aspect that crosscuts planning is that urban and regional planning and design are done for the purpose of improving land use and providing for the proper physical development of such land, including, securing suitable provision for transportation, public purposes, utilities and services, commercial, industrial, residential and recreational areas, including parks, open spaces and reserves.

Planning and design also ensure the suitable provisions and options for use of land for building or other purposes. Almost all plan and designs also contain a technical report on the conditions, resources and facilities in the area in question, a statement on policies and proposals with regard to the allocation of resources and the locations for development within the area, description and

analysis of the conditions of development in the area as may be necessary to explain and justify the statement of policies and proposals, relevant studies and reports concerning physical development of the area, and maps, plans or designs showing present and future land uses and development in the area. Further, all planning and designs done in any country are guided by a specific policy and well as supporting legal and institutional frameworks. One cannot therefore just prepare development plans or designs in a manner that suits them yet not founded on the existing policy, legal and institutional frameworks.

Differences in planning and designs are replete in the plan typologies prepared in different countries and as guided by the varied objectives of such plans. Differences in plans and designs arise from the fact that laws, policies and institutional structures determine how they should be, which makes them vary so widely between one jurisdiction and another. Such elements, both common and differing are essential when considering a planning and design endeavor that works in a given jurisdiction for adoption and adaptation to another jurisdiction. These elements guided this study.

2.3 Review of Spatial Planning in Kenya

2.3.1 Foundations of Spatial Planning in Kenya

The history of planning in Kenya during the colonial period emphasized on the ‘product’ above ‘processes’ and physical (spatial) land use objectives above economic and social objectives. Under the colonial government, central planning authorities were not concerned with implementation, where cultural heritage was left to local authorities. Further, the planning focused on developing the agricultural sector as the means for wealth and employment creation. Urban and regional planning was therefore segregative in nature, (Aligula et al, 2005).

The period after independence is considered as the “era of the structure plan as a means of spatially guiding development”, (Aligula, et al., 2005). A number of key initiatives developed during this period; for example the Integrated Rural Development Programmes, District Planning, Rural Urban Balance Strategy, and the District Focus for Rural Development Strategy, Provincial Physical Development Plans and the Nairobi Metropolitan Growth Strategy of 1973, among others. Urban and regional planning during this period focused on enhancing agricultural productivity, poverty alleviation, and industrial development as the channels for growth. Other interventions developed after 1975, include: Sessional Paper No. 1 of 1986 on *Economic Management for Renewed Growth*. This introduced the concept of rural trade and production centres; new laws, such as the Physical Planning Act of 1996 and the Environmental Management and Coordination Act of 1999; and new instruments to strengthen funding of local authorities, such as the Local Authority Transfer Fund, where cultural heritage programmes were developed and implemented.

This planning period after independence nevertheless experienced continuous decline of local authorities as instruments of development. The decline was occasioned by the absence of a clear vision and policy framework; lack of strong political will and commitment to planning; and lack of a coherent, coordinated institutional set-up supportive of integrated planning and implementation. Urban and regional planning during this period was also constrained by serious capacity shortfalls, (Aligula et al, 2005).

2.3.2 Milestones

Despite the above mentioned efforts, urban planning in Kenya has not been very effective and so this has not augured well with urban development. Only 30% of urban areas are planned. Furthermore, most of the planned urban areas have out-dated plans. Urbanization has thus

tended to occur outside planned areas and most of the problems highlighted in the preceding section of this paper are as a result of poor urban planning. In the most recent developments in the country however, the devolved system of governance has been introduced. This has in turn brought in a number of important changes in the planning arena. Basically, the devolved government system has introduced significant changes in the legal and institutional frameworks as well as the plan typologies. Unlike in the former system of governance that has been used in Kenya (i.e., central governance system), planning is supposed to happen at the national, regional, county and city/municipality levels. Each county is thus mandated to have a planning authority. To guide, harmonize and facilitate development within each county, the planning authority is to aid the formulation and implementation of the following plans.

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a) ***County Integrated Development Plans***

These should be a five year development plan for each county and which must have clear goals and objectives; an implementation plan with clear outcomes; provisions for monitoring and evaluation; and clear reporting mechanisms.

b) ***County Sectoral Plans***

The County sectoral plans are supposed to be ten-year plans which are a component part of the County Integrated Development Plans and which will be programme based, will form the basis for budgeting and performance management; and will be reviewed every five years by the county executive and approved by the county assembly, but updated annually.

c) ***County Spatial Plans***

These are also meant to be ten-year plans as component part of the County Integrated Development Plans and should aid in providing: A spatial depiction of the social and economic development programme of the county as articulated in the integrated county development plan; Clear statements of how the spatial plan is linked to the regional, national and other county plans; and Clear clarifications on the anticipated sustainable development outcomes of the spatial plan.

d) ***Cities and Urban Areas Plans***

For each city and municipality there shall be the following plans: city or municipal land use plans; city or municipal building and zoning plans; and city or area building and zoning plans. The city or municipal plans are to be the instruments for development facilitation and development control within the respective counties. The city or municipal plans should, within each city or municipality, provide for; functions and principles of land use and building plans; location of various types of infrastructure within the city or municipality; development control in the city or municipality within the national housing and building code framework. Within the County Governments, the institutions with planning authority with which cultural heritage must interact include:

The County Assembly whose functions include; approval of all County plans and policies, approval of an amendment to a county's integrated development plan adopted by a decision taken by a county executive committee.

The County Executive Committee: The functions of the County Executive Committee include implementing county legislation as well as national legislation to the extent that the legislation so requires, managing and coordinating the functions of the county administration and its departments, supervising the administration and delivery of services and all decentralized units and agencies in the county, reviewing the County Sectoral Plans every five years and amending the county's integrated development plans.

The City and Municipality Boards and Town Administrators/Committees: In regard to planning and development, the functions of these bodies are to: Develop and adopt policies, plans, strategies and programmes, and may set targets for delivery of services; Formulate and implement an integrated development plan; Control land use, land sub-division, land development and zoning by public and private sectors for any purpose, including industry, commerce, markets, shopping and other employment centres, residential areas, recreational areas, parks, entertainment, passenger transport, agriculture, and freight and transit stations within the framework of the spatial and master plans for the city or municipality as may be delegated by the county government.

Further, as may be delegated by the county government, promote and undertake infrastructural development and services within the city or municipality; Develop and manage schemes, including site development in collaboration with the relevant national and county agencies; Monitor and, where appropriate, regulate city and municipal services where those services are

provided by service providers other than the board of the city or municipality; Settle and implement tariff, rates and tax and debt collection policies as delegated by the county government; Monitor the impact and effectiveness of any services, policies, programmes or plans; Promote a safe and healthy environment; and Facilitate and regulate public transport.

The City/Municipality Managers: The function of the City/Municipality Managers is to implement the decisions and functions of the board and is answerable to the board.

2.4 Why Culture?

2.4.1 Defining Culture

The word ‘Culture’ is an encompassing word, cultural heritage together with others, like ‘education’, are words that can mean everything and also clarify anything – people however fill their mouths with the word without knowing exactly what they are referring to, (Maraña, 2010). Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society, (Tylor 1871). According to Arnolds (1867), culture refers to special intellectual or artistic endeavors or products, what today we might call “high culture” as opposed to “popular culture” (or “folkways” in an earlier usage). Edward Tylor in his book *Primitive Culture* (1870), referred culture to a quality possessed by all people in all social groups, who nevertheless could be arrayed on a development (evolutionary) continuum from “savagery” through “barbarism” to “civilization.”

Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e., historically

derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action, (Kroeber & Kluckhohn 1952: 181; cited by Adler 1997: 14). Culture is the derivatives of experience, more or less organized, learned or created by the individuals of a population, including those images and their interpretations (meanings) transmitted from past generations, from contemporaries, or formed by individuals themselves, (T.Schwartz 1992; cited by Avruch 1998: 17).

Culture has been defined as the information capable of affecting individuals' behaviour, acquired from other members of their species through teaching, imitation, and other forms of social transition, (Richerson & Boyd, 2005). Culture has also been defined as 'that which offers the context, values, subjectivity, attitudes and skills on which the development process must take place', (Maraña, 2010) is adopted. Culture includes the idea of the complementary nature of the cultures, their dynamism, and the generation of cultural identities, which are not mutually exclusive. It is not a static set of values and practices, but is constantly recreated as people question, adapt and redefine their values and practices, when faced with changes and interchange of ideas, (Ford, 2008), thus resulting in a mosaic of cultural diversity world over.

Culture can also be seen as consisting of ideas, rules, and material dimensions. Ideas include such things as the values, knowledge, and experience held by a culture. Values are shared ideas and beliefs about what is morally right or wrong, or what is culturally desirable. Such values are abstract concepts and are often based in religion or culture in that they reflect ideals and visions of what society should be. Such values often shape expected behaviour and rules. These rules are accepted ways of doing things and represent guidelines for how people should conduct themselves and how they should act towards others. Culture has been affirmed

at the fourth pillar of sustainable development, (UCLG, Culture: The Fourth Pillar of Sustainable Development, 2010), as it enfolds every aspect of human intercourse: the family, the education, legal, political and transport systems, the mass media, work practices, welfare programs, leisure pursuits, religion, the built environment, etc., (Hawkes, 2001). Its importance in development, hence in planning is best captured in the words of Nobel Prize winner, Amartya Sen, that:

“Cultural matters are integral parts of the lives we lead. If development can be seen as enhancement of our living standards, then efforts geared to development can hardly ignore the world of culture”, (Cultura, 2013).

Cultural diversity is naturally inherent to human beings. Effective planning should therefore take into account diverse perspectives, cultural diversities and impacts, allowing decision-makers opportunities to identify and implement the most effective ways to achieve goals, (Todd, 2013), so as to guarantee sustainable development. Only when the key values for development, like creativity, heritage, knowledge and diversity are explicit and operationalized will there be holistic and sustainable development. This calls for the valoration of planning approaches with these values. For it is through planning that they can be articulated and their impacts realized. In this work, the focus will be on the value of heritage.

Indeed and as obtains from the foregoing definitions, culture is a term that connotes different things to different individuals. As such, often, people trivialize the limitless scope of the term with definitions of culture as simply music, singing and dancing. To such, the goal of culture is nothing but entertainment, (Ayoade, 1989). Most of the definitions of culture, describe it, as the way of life of a certain group of people in a particular society. Ukeje (1992) added that

culture is the totality of a people's way of life as deduced from material and non-material aspects of their life such as clothing, values, beliefs, thoughts, feelings and customs, (Ukeje, 1992).

Andah (1982) presented a more embracing definition: Culture embraces all the material and non- material expressions of a people as well as the processes with which the expressions are communicated. It has to do with all the social, ethical, intellectual, scientific, artistic, and technological expressions and processes of a people usually ethically and/or nationally or supra-nationally related, and usually living in a geographically contiguous area; what they pass on to their successors and how these are passed on. Culture could therefore depict glaring similarities between people within the same territorial space that fosters a feeling of oneness that they would wish to preserve for future generations. The World Conference on Cultural Policies (MONDIACULT), which was held in Mexico City in 1982 and came up with the unique definition that links culture to development: "culture...is...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs."

2.4.2 Defining Cultural Heritage

Heritage is a term used to describe both geographical and cultural entities that occur in space, (Sarno, 2013). Cultural heritage is institutionally a very useful term; which defines an arena of discourse about the value of cultural expressions and the people and processes that produce them. It comprises the sources and evidence of human history and culture regardless of origin, development and level of preservation (tangible/material heritage), and cultural assets associated with this (intangible/non-material heritage), (IPCHS, 2013). The basic cultural

function of cultural heritage is its direct incorporation into space and active life within it, chiefly in the area of education, the transfer of knowledge and experience from past periods of history, and strengthening of national originality and cultural authenticity. It is in the interest of States to protect and preserve cultural heritage because of their cultural, scientific and general human values. These values enhance national originality and cultural authenticity.

Cultural heritage can be categorized as the tangible or material heritage, archaeological heritage, cultural heritage landscapes, integral heritage, complex open-air cultural heritage, moveable heritage, and the intangible or non-moveable heritage, (IPCHS, 2013). The tangible or material heritage is made up of individual buildings, groups of buildings, areas, objects and collection of objects; the built heritage that comprises buildings (including their associated facilities), decorative elements, equipment and attached land, other built elements, settlements and parts thereof, and spatial arrangements (even if they are formed from natural elements). Archaeological heritage comprises all relics, objects and human traces from past periods of history on the surface, in the earth and in water, whose preservation and study contributes to the uncovering of the historical development of mankind and his links to the natural environment and for which archaeological research is the main source of information, (IPCHS, 2013).

Cultural heritage landscapes are special distinct areas of land as recognized by people and whose characteristics and spatial layout are the result of the operation and mutual influence of natural and human factors. Integral heritage is formed by units of human environment or nature in which elements of natural and cultural heritage are intertwined and whose value is increased by the fact that both forms of heritage are genetically, functionally or substantively linked and

dependent on each other. Areas of national identity (area of complex open-air cultural heritage protection) comprise areas that contain recognized and representative elements of the national landscape; what characterizes such areas is the density of cultural heritage and the numerous, frequently historically determined, links of co-dependence, (IPCHS, 2013).

Cultural heritage includes moveable heritage and collections, like objects of a human and natural origin, individually or in groups, and also comprises archives and material libraries; national treasures that form part of moveable heritage, that have, because of their historical, artistic, scientific or general human importance, such as a cultural value that their preservation within an area's borders is guaranteed. Intangible or non-material heritage comprises knowledge, skills, customs, beliefs and values as recognized and realized by people and connected with creation, use, understanding and transmission to current and future generations, (IPCHS, 2013).

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts, (UNESCO, 2001).

2.4.3 Culture as a Key Pillar of Sustainable Development

Sustainable development and culture have been connected in many international policy documents and conventions. The linkages between biodiversity and culture were already recognized by the Convention of Biodiversity (1992) and since then by many other related

documents. In *Our Creative Diversity*, (World Commission of Culture and Development, 1995), the report resulting from the UNESCO Decade of Cultural Development (1988–1997), culture was acknowledged to play both an instrumental role in promoting economic progress and have a constituent role as a desirable end in itself. Culture is also mentioned as an important aspect of (sustainable) development in many policy documents of European Commission and Council, for example in the *European Agenda for Culture*, (EAC 2007).

Many voices, including UNESCO, the World Summit on Sustainable Development, and researchers, are calling for the inclusion of Culture in the sustainable development model, since culture ultimately shapes what we mean by development and determines how people act in the world. Building on UNESCO's *Universal Declaration on Cultural Diversity* (2001) and *Convention on the Diversity of Cultural Expressions* (2005), the Executive Bureau of United Cities and Local Governments agreed at its meeting in Chicago (April 2010) to mandate the Committee on Culture to develop a *Policy Statement on Culture as the Fourth Pillar of Sustainable Development*.

Culture is an important aspect of sustainable development, as it refers to how we understand and appreciate natural resources and each other. However, the role and meaning of culture within the framework of sustainable development is relatively vague both in science and policy. Sometimes culture has been treated as a component of social sustainability, sometimes as a fourth pillar, (Hawkes, 2005), or even as a key dimension of sustainable development, (Duxbury and Gillette, 2007) However, the call for culture is becoming more powerful along with the increasing ecological, economic and social challenges to meet the aims of sustainability, (Throsby, 2008; Drexhage and Murphy, 2010).

The vision of sustainable development with three dimensions was developed in the second half of the 1980s, namely: economic growth, social inclusion and environmental balance. The report *Our Common Future*, also known as the Brundtland Report (1987), enshrined these three dimensions as the pattern to be used in local, national and global strategies for development. The Rio de Janeiro Earth Summit of 1992 consolidated these three pillars as the paradigm of sustainable development.

According to UNESCO, this new approach addresses the relation between culture and sustainable development through dual means: firstly, the development of the cultural sector itself (i.e., heritage, creativity, cultural industries, crafts, cultural tourism); and secondly, ensuring that culture has its rightful place in all public policies, particularly those related to education, the economy, science, communication, environment, social cohesion and international cooperation. The world is not only facing economic, social, or environmental challenges. Creativity, knowledge, diversity, and beauty are the unavoidable base for dialogue for peace and progress as these values are intrinsically connected to human development and freedoms, (UNESCO's Universal Declaration on Cultural Diversity, 2001).

While we have a duty to promote the continuity of indigenous local cultures, old traditions meet new creativity every day in cities around the world, contributing to the preservation of identity and diversity, (Drexhage, & Murphy, 2010). According to them intercultural dialogue is one of humankind's greatest challenges and creativity identified as an inexhaustible resource nourishing society and economy. The fundamental purpose of governance is to work towards a healthy, safe, tolerant and creative society (rather than merely a financially prosperous one). This means that local governments must promote model of development that

'meets the needs of the present without compromising the ability of future generations to meet their own needs', as well as ensuring the enjoyment of culture and its components ball, and protecting and enhancing the rights of citizens to freedom of expression and access to information and resources, (Throsby, 2008).

The world's cultural challenges are too important for them not to receive an equal amount of attention to that accorded to the original three dimensions of sustainable development (the economy, social equality and environmental balance) according to UNESCO. This fourth pillar creates solid bridges with the other three dimensions of development and is compatible with each of them. The longstanding commitment of local and regional authorities to the promotion of culture as a vital part of development and as an unavoidable prerequisite for a diverse and peaceful society has lead the World Organization to mainstream culture in its current work and to promote the adoption by cities and regional authorities of the Agenda 21 for Culture, (UNESCO's Universal Declaration on Cultural Diversity, 2001).

Culture-sensitive approaches have demonstrated concretely how one can address both the economic and human rights dimensions of poverty at the same time, while providing solutions to complex development issues in an innovative and multi-sectoral manner (UNESCO's Universal Declaration on Cultural Diversity, 2001). Hawkes (2005) agrees that indeed, culture has a transformative power on existing development approaches, helping to broaden the terms of the current development debate and to make development much more relevant to the needs of people. Hawkes further explains that Stainable Development interventions that are responsive to the cultural context and the particularities of a place and community, and advance a human-centred approach to development, are most effective, and

likely to yield sustainable, inclusive and equitable outcomes.

Acknowledging and promoting respect for cultural diversity within a human right based approach, moreover, can facilitate intercultural dialogue, prevent conflicts and protect the rights of marginalized groups, within and between nations, thus creating optimal conditions for achieving development goals. Culture, understood this way, makes development more sustainable, (UNESCO's Universal Declaration on Cultural Diversity, 2001).

2.4.4 The Role of Culture in Society/Urban Communities

In Britain today, as elsewhere, culture has been recognized as the wonder stuff that gives more away than it takes, (Lieslie, 2006). Culture gives and gives, generating and enhancing value, for state and private men alike. It is posited as a mode of value-production: for its economy-boosting and wealth-generating effects; its talent for regeneration, through raising house prices and introducing new business, which is largely service based; and its benefits as a type of moral rearmament or emotional trainer, a perspective that lies behind the 'social inclusion' model, whereby culture *must* speak to – or down to – disenfranchised groups. Culture is instrumentalized for its 'value-generating' spin-offs.

To exploit maximum benefits the value-producing output, culture, needs to be produced industrially. Hence, the 'culture industry', has been promoted with redoubled force as 'cultural and creative industries', affirmed as such by various bodies, from governments to supra-governmental forms, NGOs and private initiatives. The discourse of 'creative and cultural industries' penetrates at both national and supranational levels. Cultural products are at the same time bearers of identity, values and meaning and factors of economic and social development. The preservation and promotion of cultural diversity must lead to the

encouragement of the development of cultural industries that are able to make an impact on a local and worldwide level.

According to the Convention on the protection and promotion of the diversity of cultural expressions adopted by UNESCO in 2005, cultural industries seen to produce and distribute cultural goods or services that are considered for a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural Industries are defined as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning.

The cultural industries include advertising, architecture, crafts, designer furniture, fashion clothing, film, video and other audio-visual production, graphic design, educational and leisure software, live and recorded music, performing arts and entertainment, television, radio and internet broadcasting, visual arts and antiques, and writing and publishing. The term “cultural industries” is almost interchangeable with the concept of “creative industries.” Whereas the notion of “cultural industries” emphasizes those industries whose inspiration derives from heritage, traditional knowledge, and the artistic elements of creativity, the notion of “creative industries” places emphasis on the individual and his or her creativity, innovation, skill and talent in the exploitation of intellectual property.

Cultural industries are highly competitive, yet all countries have their own particular

competence and experience based on each country's history, culture, and environment. Furthermore, through collective action and cooperation, countries can realize significant regional comparative advantages to create global economic impacts. Governments in the fastest-growing economies purposefully invest in mapping-studies and promote policy measures that support and facilitate the development of cultural and creative industries. In many developing countries, however, the creative or cultural industries are less incorporated into national planning frameworks and development strategies. Part of the reason is that cultural industries to a great extent are part of the non-formal sector. Another reason is the general absence of data information on the cultural industries and creative enterprise that could indicate the scope and potential of these industries.

Supranationally, UNESCO, which describes itself as 'a laboratory of ideas and a standard-setter to forge universal agreements on emerging ethical issues', insists that 'cultural industries', which include publishing, music, audio-visual technology, electronics, video games and the Internet, 'create employment and wealth', 'foster innovation in production and commercialization processes' and 'are central in promoting and maintaining cultural diversity and in ensuring democratic access to culture', (UNESCO, 2006). UNESCO pushes the industrial analogy further in the insistence that cultural industries 'nurture creativity – the "raw material" they are made from'. In short, they 'add value to contents and generate values for individuals and societies'. Contents are apparently without inherent value, or enough value, before the magic wand of industry touches them. In addition, creative industries mysteriously make values – out of nothing, out of themselves. Value is a gift of industry, not a quality of artifacts themselves.

Many policy documents reference 'cultural value'. In such documents value has become a

debased term, conceivable only from the perspective of quantification, as in, for example, visitor numbers with statistical breakdowns of type, in order to monitor social inclusion and provide data for advertisers or sponsors. As such value is easily subsumed into economic value. The value that is more valuable than all others is monetary. Tate Modern's fifth anniversary report from 2005 is one of many thousand examples, (Modern, 2005). Here the former government Culture Secretary Chris Smith talks about culture's magical powers of wealth generation, asserting that 'Creative industries amount to well over 100 billion pounds of economic value a year, employ over a million people and are growing at twice the rate of growth of the economy as a whole.' Culture's marketability must be assured: culture is valuable only if it contributes to 'the economy'.

Culture can be quantified - it produces art as commodity variously. Art-buying is commodified for broader layers by the encouragement of well sponsored and marketed 'affordable art' fairs, which generalize ownership of small art objects. Art experience is commodified through exhibition sponsorship by corporations and in policy-makers' quantification of social benefits derived from exposure to culture. And the art institution markets itself as commodity. Art galleries are reinvented as 'for profit' space, where the expertise of art workers is leased out to business and education; and merchandise is offered at every opportunity, including gift shops and digital reproductions for download.

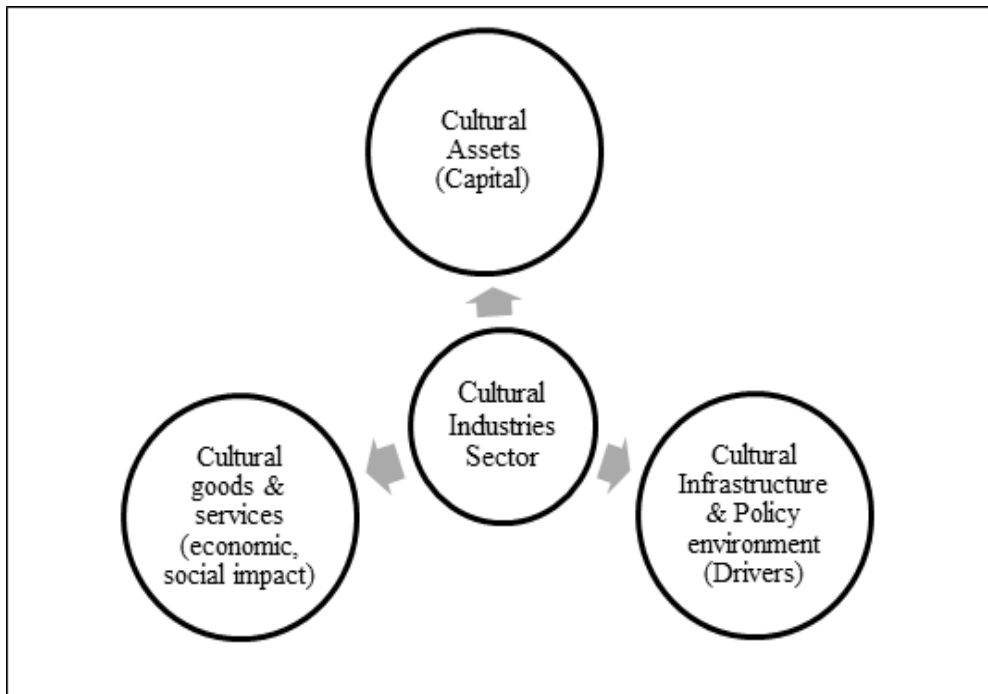
Cultural industries are therefore, together with information and communication technologies (ICT) and biotechnology, part of the new knowledge economies. The focus on cultural industries is linked to a newly emerging global paradigm for development. Cultural industries have particular potential for participatory and community-based development and change. The strengthening of cultural industries requires integrated policy support and

development (inclusion in overall national development goals and cohesive policy intervention that benefit all of the various cultural industries). To bridge the gap between industrialized and developing countries and regions, and to ensure more equal participation in knowledge societies, creativity and creative/cultural industries need to be developed everywhere. Unless conscious efforts are directed towards ensuring the national capacity needed to include the cultural industries sector in national planning in developing countries, there is a danger that the creative economy may lead to even greater disparities between rich and poor.

From the above assessment, cultural industries can be summarized by three dimensions of the socio-economic environment in which cultural industries exist, these include: the cultural assets (or capital), the cultural infrastructure and policy environment, and the impact of the cultural industries themselves in terms of cultural goods and services. The strength of each of these dimensions is interdependent, driving sector development or growth forward in a spiral-like movement. Figure 2.4.1 illustrates the three dimensions that characterize cultural industries.

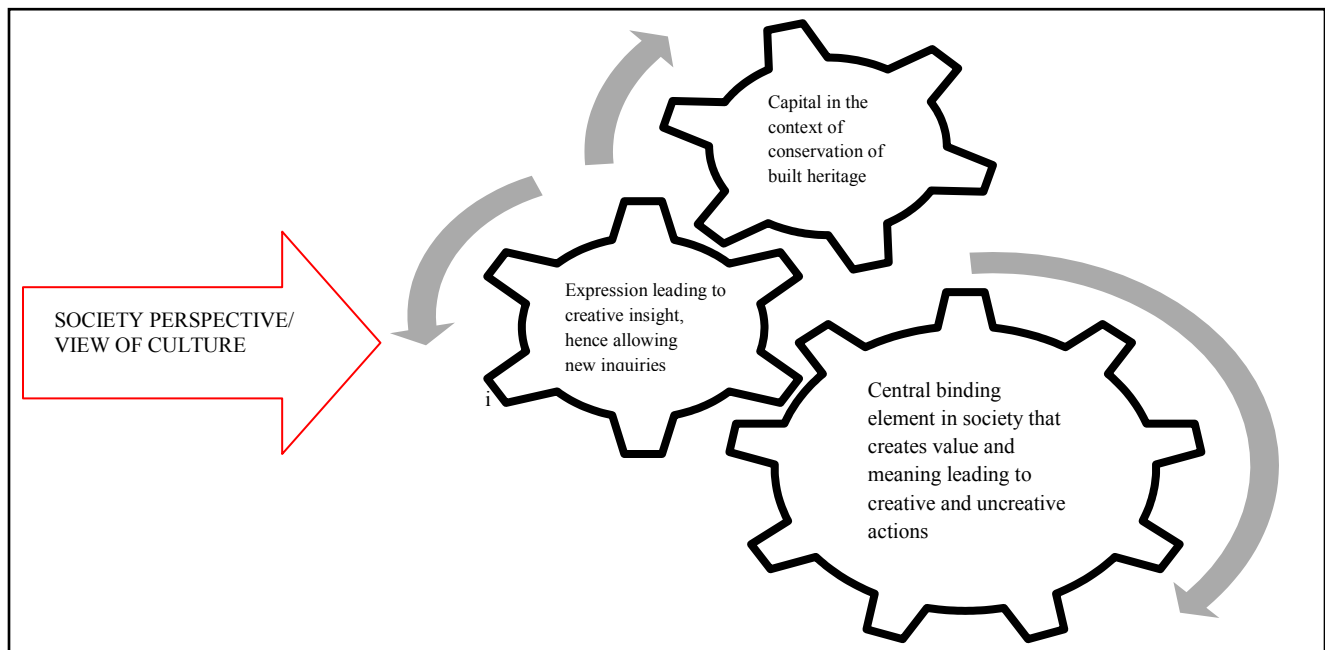
While the cultural assets are a relatively stable entity, the cultural infrastructure and policy environment are more easily affected and interventions here have a direct impact on the viability of cultural industries enterprise. The identification of indicators for the efficacy of the “drivers” of cultural industries sector development in a country will furthermore allow benchmarking for the cultural industries sector across countries and areas. In society, therefore, culture is thus generally viewed as illustrated by figure 2.4.2

Figure 2.1: Illustration of the 3 dimensions that characterize cultural industries.



Source: UNESCO Bangkok, 2007.

Figure 2.2: How culture is generally viewed in society.



Source: Author, 2014.

The five drivers for sector development are: social organization and values, human resources development, cultural asset management, technological development and infrastructure and policy environment (*legal framework, institutional framework, financial framework, physical infrastructure*). The increased capacity to establish baseline data and document resources and activities in the cultural industries sector, as well as the impact of these activities, will provide decision-makers with the information needed to invest in the drivers of cultural industries sector development in a strategic way, while tracking the progress of investments over time. Corporate partnership in culture – like the Public-Private Partnership in health, education and transport sectors – is part of *désétatisation*, a French term situated between ‘privatization’ and the public sector in the world of cultural provision.

Crucial aspects of *désétatisation* include ‘divestiture’, free transfer of property rights, the change from state to independent organization, contracting-out of cleaning and catering, use of volunteers, private funding, individual patronage and corporate sponsorship. As in other state sectors (for example health and utilities), the shift in cultural policy sunders cultural institutions from the state and pushes them to attract private money. In a paradox typical of neo-liberalism, the rise of privatization and the inclusion of private industry as sponsors in the art sector has been accompanied by the subjection of culture to government and state intervention, under the name of cultural policy. The corollary of ‘creative industries’ in the private and especially the state sector is ‘cultural policy’.

Culture also provides a sense of identity for communities and residents. This identity facilitates common understandings, traditions, and values, all central to the identification of plans of action to improve well-being. Culture contributes to building a sense of local identity and

solidarity. It influences the confidence communities have for coming together to address specific needs and problems. This local commitment among residents, regardless of economic or political conditions, can serve as a valuable tool in shaping the effectiveness of development options and local actions. Such commitment, based on culture and common identity, can be seen as a potentially important tool in sustaining local government, development, and social improvement efforts.

The inclusion of culture into community and economic development models can take many shapes and forms. Culture can serve as the central focus. Included would be tourism and other efforts that focus largely on the promotion, preservation, or enhancement of local or regional cultures. Culture can also be a factor that needs to be addressed to determine its impact on new or existing development programs (resource management, environmental protection). In facing development, the programs that communities are willing to accept and embrace are likely to depend largely on cultural factors. It is therefore vital that problems and potential solutions be defined in a manner consistent with the local culture.

2.4.5 Livable Cities and Cultural Heritage Nexus

A livable city is where people feel content in their surroundings: a place that is friendly and has a range of amenities from health care to parks to work places to cultural precincts. Also important is that it is a safe place to live. Most important about a liveable city is that its residents are invested in their community. It is a City where residents want to embrace their various communities and cultural differences while creating a balance between the needs of different people, (Tshwane, 2005). Tshwane (2005) further clarifies that livable cities and cultural heritage nexus lies where there is convenient, efficient, safe, attractive and cost-

effective areas for work, play and stay, meeting the needs and preferences of citizens taking into account broader social-cultural, environmental and economic interests.

Successful cities the world over record a high quality of life rating for their residents where quality of life is a composite concept that encompasses social-cultural and physical aspects that can include safety; quality of the built and natural environment; recreation, arts and culture; education; health care; public transportation and the cost of living, (GCRO, 2012). They further state that the last four are important factors of equity. Simply defined, ‘equity’ means ‘equal opportunity’. While we may not get the same start in life, it is possible to create an enabling environment in which each resident in the city is given equal opportunity to access economic and social opportunities.

Inclusiveness is a vital feature that strengthens livable cities and cultural heritage nexus. This is about creating social integration and cohesion. Inclusive cities are open for participation from the widest range of civil society, irrespective of gender, age, ethnicity, cultural heritage, beliefs, religion and economic status. Inhabitants should have equal opportunities to participate in the activities of a city. Inclusiveness enhances community feelings, the sense of ownership towards the city, the sense of belonging to a place.

Both GCRO (2012) and Tshwane (2005) agree that, livable cities incorporates cultural heritage through authenticity; which is the ability to maintain the local character of the city, the local heritage, culture and environment. At the same time, a city needs to accommodate social, economic and technological changes – and evolve itself. This evolution needs to be sustainable and match the expectations of the citizens. A livable-authentic city can create a sense of pride and belonging “This is my city.” It can make a city lovable as well as livable, (Tshwane, 2005).

A livable city promotes sustainable development which the focal point is the cultural heritage (GCRO, 2012). According to GCRO such cities aims to meet social cultural and human needs while preserving the environment so that these needs can be met not only in the present, but also for generations to come. Sustainability within the built and natural environment refers to spatial types and morphologies related to intensity of use, consumption of resources and production and maintenance of viable communities, green development, a reduced carbon footprint and an agglomeration of services and amenities (Brundtland). This also ensures the delivery of infrastructure and services in a strategic manner that yields impact and an affordable manner that supports the financial sustainability of the governing authority, (Radovic, 2011).

2.4.6 Manifestation of Cultural Heritage in Urban Spaces

The urban space manifests cultural heritage in the form of monuments, buildings, parks and other cultural activity areas. However, it must be noted that there is a symbiotic relationship between the tangible and the cultural heritage. The intangible heritage is regarded as the larger framework within which heritage takes on shape and significance. Conversely, it is very unfortunate that this reality has not been given the weight that it deserves, especially by the professionals in charge of urban space management. Little attention to the place of cultural heritage in the urban space has thus been paid. There is need to improve on this. The cultural heritage must be safeguarded. This must start by having a holistic approach towards heritage.

A holistic approach towards heritage would mean putting intangible heritage in its wider context, particularly in the case of religious monuments and sites, and relating it more closely to the communities concerned in order to afford greater weight to its spiritual, political and

social values. This will be followed by translating the intangible heritage into “materiality.” Safeguarding intangible heritage calls for its “translation” from oral form into some form of materiality e.g. archives, inventories, museums and audio or film records. Although this could be regarded as “freezing” intangible heritage in the form of documents, it should be clear that this is only one aspect of safeguarding and that great thoughtfulness and care should be given to choosing the most appropriate methods and materials for the task.

There should then follow the arrangements of supporting practitioners and the transmission of skills and knowledge. One worthwhile model could be Japan’s policy for the protection of “Living National Treasures”, i.e., masters who possess a certain traditional knowledge and skills. UNESCO began to work with a similar concept in 1993 - the “Living Human Treasures” system is designed to enable tradition holders to pass their know-how on to future generations. When artists, craftspeople and other “living libraries” are given official recognition and support, better care can be taken to ensure the transfer of their skills and techniques to others. This way, it is possible to ensure that cultural heritage takes its rightful position in the urban space.

According to Culture for Development Indicators Suite (CDIS), urban heritage, including its tangible and intangible components, constitutes a key resource in enhancing the liveability of urban areas, and fosters economic development and social cohesion in a changing global environment. UNESCO Statistics (2012) clarifies that as the future of humanity hinges on the effective planning and management of resources, conservation has become a strategy to achieve a balance between urban growth and quality of life on a sustainable basis. In the course of the past half century, urban heritage conservation has emerged as an important sector of public policy worldwide. It is a response to the need to preserve shared values and to benefit from the

legacy of history. However, the shift from an emphasis on architectural monuments primarily towards a broader recognition of the importance of the social, cultural and economic processes in the conservation of urban values should be matched by a drive to adapt the existing policies and to create new tools to address this vision, (Schein, 1990).

UNESCO Statistics (2012) addresses the need to better integrate and frame urban heritage conservation strategies within the larger goals of overall sustainable development, in order to support public and private actions aimed at preserving and enhancing the quality of the human environment. It suggests a landscape approach for identifying, conserving and managing historic areas within their broader urban contexts, by considering the interrelationships of their physical forms, their spatial organization and connection, their natural features and settings, and their social, cultural and economic values. This approach addresses the policy, governance and management concerns involving a variety of stakeholders, including local, national, regional, international, public and private actors in the urban development process, (UNESCO, (2003).

2.4.7 Role of Urban Planning in Safeguarding Cultural Heritage in Urban Spaces

Safeguarding of the Intangible Cultural Heritage also known as ‘living heritage’ has been a debate that has dominated the international community for a couple of decades prior to the adoption of an international legal instrument – the 2003 ICH Convention. The Convention widely known as the Convention for the Safeguarding of the Intangible Cultural Heritage came into existence in 2003, (Shoboi, 2013). The most important part of safeguarding oral traditions and expressions as the main pillars of Intangible Cultural Heritage is maintaining their everyday role in society.

It is also essential that opportunities for knowledge to be passed from person-to-person survive;

chances for elders to interact with young people and pass on stories in homes and schools, for example. Oral tradition often forms an important part of festive and cultural celebrations and these events may need to be promoted and new contexts, such as storytelling festivals, encouraged allowing traditional creativity to find new means of expression. In the spirit of the 2003 Convention, safeguarding measures should focus on oral traditions and expressions as processes, where communities are free to explore their cultural heritage, rather than as products.

Prior to the UNESCO Convention, efforts had already been made by a number of states to safeguard their intangible heritage, (Deacon, et al., 2004). Japan, with its 1950 Law for the Protection of Cultural Properties, was the first to introduce legislation to preserve and promote intangible as well as tangible culture: Important Intangible Cultural Properties are designated and "holders" recognized of these craft and performance traditions, known informally as Living National Treasures, (Jongsung, 2003) Other countries, including South Korea (Important Intangible Cultural Properties of Korea), the Philippines, the United States, Thailand, France, Romania, the Czech Republic, and Poland, have since created similar programs, (Kurin, 2004).

In 2003 UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. This came into effect on April 20, 2006. The Convention recommends that countries and scholars develop inventories of ICH in their territory, as well as work with the groups who maintain these ICH to ensure their continued existences; it also provides for funds to be voluntarily collected among UNESCO members and then disbursed to support the maintenance of recognized ICH, (Kurin, 2004).

UNESCO has also created other cultural heritage programs, such as a list called Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. This list began in 2001 with

19 items and a further 28 were listed in 2003 and another 43 in 2005. In part, the original list was seen as a way to correct the imbalance in the World Heritage List, since it excluded many Southern Hemisphere cultures which did not produce monuments or other physical cultural manifestations, (Kurin, 2004). It was superseded in 2008 by the UNESCO Intangible Cultural Heritage Lists.

Although language underpins the intangible heritage of many communities, the protection and preservation of individual languages is beyond the scope of the 2003 Convention, though they are included in Article 2 as a means of transmitting intangible cultural heritage. Different languages shape how stories, poems and songs are told, as well as affecting their content. The death of language inevitably leads to the permanent loss of oral traditions and expressions. However, it is these oral expressions themselves and their performance in public that best help to safeguard a language rather than dictionaries, grammars and databases. Languages live in songs and stories, riddles and rhymes and so the protection of languages and the Transmission of oral traditions and expressions are very closely linked.

Urban planning needs to consider allocating spaces for performing arts such as theatres, stadiums etc. For example, music is perhaps the most universal of the performing arts and is found in every society, most often as an integral part of other performing art forms and other domains of intangible cultural heritage including rituals, festive events or oral traditions. It can be found in the most diverse contexts: sacred or profane, classical or popular, closely connected to work or entertainment.

2.4.8 Case Examples of Integration of Cultural Heritage in Planning

A number of case studies exist on the integration of cultural heritage in planning. They include:

KwaZulu Natal Provincial Government

- *Aspects*

The importance of cultural heritage in the spatial planning process often tends to be sidelined or minimized, at best, only certain classes of heritage resources being protected and others being made public as part of tourism planning processes. A case study in uThukela District Municipality was taken, and its guidelines extrapolated to the rest of KwaZulu-Natal. The aim of the guidelines was to find ways of mainstreaming cultural heritage in the planning process by linking it with both the biophysical landscape and local economic development.

KwaZulu-Natal has a principal legislation that guides cultural heritage resources in the province, which is the KwaZulu-Natal Heritage Act No. 10 of 1997. Any initiative involving cultural heritage in the province, as defined or protected in the Act, must be approved by Amafa aKwaZulu-Natali. In All other provinces, the National Heritage Resources Act No. 25 of 1999 prevails as administered by the South African Heritage Resources Agency.

The concept of “cultural landscapes” is a key aspect of the KwaZulu-Natal case. This concept is important on assessing the potential of cultural heritage resources for tourism development and wider community participation. Within the landscapes, discrete cultural sites and places may occur which are protected in terms of various conservation and heritage legislation to which local government structures are required to comply. A document that

sets out the relevant legislation and guidelines for the responsible management and sustainability of cultural resources has been developed. The document highlights that cultural landscapes have both a spatial and temporal dimension and are not necessarily bound by existing socio-political boundaries. The landscapes are thus a useful concept in the tourism planning process within and across local government boundaries. Furthermore, the document discusses the implications of the ‘corridors and nodes’ approach to spatial development and by means of case studies, proposes a procedure to integration of heritage resources into the spatial planning process.

In developing the guidelines, eThembeni Cultural Heritage was appointed by Isikhungusethu Environmental Services to formulate spatial guidelines for the management of cultural heritage resources in KwaZulu-Natal, using uThukela District Municipality as a case study. In the terms of reference, questions were formulated to guide proposals to be offered. These were:

- ✓ The question of how the guidance would become spatial planning guidance,
- ✓ What were the spatial planning issues that required to be dealt with,
- ✓ What is the spatial planning argument in dealing with cultural heritage,
- ✓ How does one deal with the difference between a point feature (e.g., a historic site) and a cultural landscape in spatial development framework,
- ✓ How to re-conceptualize the abstract space of spatial planning into that of a cultural landscape.

The supporting KwaZulu-Natal Heritage Act 1997 had clearly defined a heritage resource as any place or object of cultural significance, i.e., of aesthetic, architectural, historical,

scientific, social, spiritual, linguistic or technological value or significance, including the following wide-range of objects and places:

- (a) Places, buildings, structures and equipment;
- (b) Places to which oral traditions are attached or which are associated with living heritage;
- (c) Historical settlements and townscapes;
- (d) Landscapes and natural features;
- (e) Geological sites of scientific or cultural importance;
- (f) Archeological and paleontological sites;
- (g) Graves and burial grounds, including ancestral graves, royal graves and graves of traditional leaders, graves of victims of conflict, graves of important individuals, historical graves and cemeteries older than 60 years;
- (h) Movable objects, including objects recovered from the soil or waters of South Africa, including archeological and paleontological objects and materials, meteorites and rare geological specimens, ethnographic art and objects, military objects, objects of decorative art, objects of fine art, objects of scientific or technological interest, books, records, documents, photographic positives and negatives, graphic, film or video materials or sound recordings; and any other prescribed categories, but excluding any object made by a living person;
- (i) Battlefields;
- (j) Traditional building techniques.

The guidelines affirm relevant sections of the KwaZulu-Natal Heritage Act and other applicable heritage resource management legislation and guidelines. They also affirm the Burra Charter for the conservation of places of cultural significance, including owners,

managers and custodians. They also recognize the fundamental attributes of heritage resources, such as non-renewability, and notes that the precise locations of sensitive archeological, rock art and spiritual sites should not be publicly divulged. Furthermore, they stress that sacred places and sites associated with oral traditions and living heritage require the sanction of their constituent communities prior to visitation by outsiders.

Other notable components of the guidelines include heritage resource site locations and mapping; management for tourism (particularly issues of integrity and neglect); and approaches and methods for integration of cultural and natural resource management, such as cultural heritage as landscape and corridors and nodes. In conclusion, the guidelines stress that a heritage resources management plan must be formulated for specific places or areas, including the provision of adequate human and capital resources to develop, conserve and sustain the heritage resources in any proposed planning.

- *Lessons for Kenya*

From the KwaZulu-Natal case study, Kenya can learn the importance of cultural heritage in spatial planning processes. At present, cultural heritage tends to be sidelined or minimized with, at best, only certain classes of heritage resources being protected and others are being made part of tourism planning processes. Guidelines are therefore required, as was the case in KwaZulu-Natal, so as to find ways of mainstreaming cultural heritage in planning processes.

The importance of having a Heritage Act that clearly defines a heritage resource is also another important lesson that Kenya can draw from the KwaZulu-Natal case. The definition casts the range of places and objects that cultural heritage refers to and hence, areas, such as

burial sites and cemeteries, which are rarely regarded as cultural heritage sites, can be included in planning processes. Furthermore, the KwaZulu-Natal case is a good lesson for Kenya in terms of appreciation of the fact that a fundamental attribute of heritage resources is their non-renewability. In short, once destroyed, heritage resources cannot be replaced. This recognition will make Kenya be firm on heritage resources as is the case in KwaZulu-Natal, where precautions such as precise locations of sensitive archeological, rock art and spiritual sites are not divulged publicly. Also, sacred places associated with oral traditions and living heritage require sanction of their constituent communities prior to visitation by visitors.

Shimoni Village, South Kenya

- *Aspects*

Shimoni is a fishing village in South Kenya, which derives its name from the word ‘Shimo’ that means a cave in Swahili, in reference to the geological formations on which the village is situated. The village has had its fortunes transformed due to adding value to its cultural heritage – the coral caves. The coral caves are known since long and continues to host ritual activities (Kayas). Important colonies of bats find refuge in these caves, which also served as hiding places during the slave raids of the 18th and 19th centuries.

The caves also serve as a refuge for the fishermen of the coast during attacks by the Maasai. The inhabitants of Shimoni have limited sources of revenue as the proceeds from fishing are but modest. Tourists did not stop in this locality, until the villagers, aided by the curators and archeologists of the National Museums of Kenya exploited the underground heritage. One portion of the caves was cleaned and organized and a ticket office established.

Nowadays, tourists visit these caves, in the company of native guides from the village, which has become a source of earning for many.

A management committee was put in place to control the evolution of the site and administer the revenues from the visits. The role of the experts from the National Museums of Kenya was to facilitate the process by putting in place the management of the project and creating a members committee to ensure good management practices for the site. Once the local mechanism was put in place, the agents from the National Museums of Kenya gradually withdrew to leave space for the villagers to take over the management of the site in total autonomy; remaining only as technical advisors for all physical interventions on the site. The site receives many visitors and is currently self-financing. The revenues generated even allow reinvestment into community health and education projects in the village, (UNESCO, 2006).

- *Lessons for Kenya*

Historically, tourism planning has relied only on those who sell the tourism product (the supplier) and the potential visitor (the consumer), but little, if any, attention has been paid to those who produce the product in the first instance (the community and the environment). The Shimoni village case is a good lesson to Kenya on the need to be conscious of the community and the environment, as first instance producers of the product. For this to be realized, an integrated planning model that gives appropriate weight to all stakeholders in the planning process is required, as witnessed in the Shimoni village case. In the final instance, those closest to the product and those who will have to live with the consequences of the project implementation should have adequate power over all decisions.

This power ensures that the product is oriented to community development and does not suffer from the overbearing influences of capital or national governments that may have a completely different agenda for economic development than the local area.

Furthermore, the case study makes imperative the authentic development of tourism, not only for the sake of tourists and market forces, but also for the integrity of the community and those who live in that culture. The case study also shows that not only is it necessary to retain some of the features of the past that have created the culture in question, but the recognition of transformational mechanisms that will eventually generate new forms and adaptations of that culture. Furthermore, an important lesson from the study is that, tourists will be interested in the dynamic properties of culture if it is revealed and presented to them in an authentic and meaningful way. Indeed, case study affirms that those who will be most affected by development must have a major role in its creation and shaping.

Finally, as has also been stressed by the Reid (2000), the Shimoni case study shows that culture deserves to be treated on a higher plain than other human forms because it is so central to defining who we are as a species. It is the distinguishing character of humanity and its partitions. We must therefore elevate this focus on cultural tourism to the status of “sacred trust” and not view it simply as another economic endeavor to be exploited in less than a noble manner.

2.5 Policy and Legal Frameworks for Cultural Heritage Planning in Kenya

Planning in Kenya is hinged on framework – both legal and policy. Key policy instruments for this research include Kenya Vision 2030 and The Draft National Urban Development Policy (2012) and the Convention Concerning the Protection of the World Cultural and Natural

Heritage. Kenya Vision 2030 is the country's development blueprint covering the period 2008 to 2030. These are discussed below.

2.5.1 The Kenya Vision 2030

It aims at making Kenya a newly industrializing, “middle income country providing high quality life for all its citizens by the year 2030”. The vision is based on three “pillars” namely: *Economic Pillar* -aims at providing prosperity of all Kenyans through an economic development programme aimed at achieving an average Gross Domestic Product (GDP) growth rate of 10 % per annum for the next 25 years; *Social Pillar* - seeks to build “a just and cohesive society with social equity in a clean and secure environment”; *Political Pillar* - aims at realizing a democratic political system founded on Issue Based, People Centred and Result Oriented politics that respects the rule of law, and protects the rights and freedoms of every individual in the Kenyan society. Urban planning is one of the ways to achieve these goals. Moreover, any plan or policy should be prepared with aim to help Kenya achieve this vision.

2.5.2 Draft National Urban Development Policy (2012)

The Draft National Urban Development policy's vision is to have secure, well governed, competitive and sustainable urban areas and cities that contribute to the realization of the broader national development goals articulated in the Constitution of Kenya 2010 and *Vision 2030*. Its mission on the other hand is to facilitate sustainable urbanization through good governance and delivery of accessible and efficient infrastructure and services. These are very important aspects that must be considered in regional planning since urban areas form the nodes of development in all regions.

2.5.3 Convention on the Protection of the World Cultural Heritage

At the international level the most fundamental policy guidelines for cultural heritage issues is the *Convention Concerning the Protection of the World Cultural and Natural Heritage*. This Convention was adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session. In this Convention, it is noted that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction.

Article 1 of this Convention, considers the following as "cultural heritage"; (a) monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; (b) groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; and (c) sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Under Article 4, each State Party to this Convention is expected to recognize its duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage situated on its territory. The Convention thus requires such State to do all it can to this end, to the utmost of its own resources and, where

appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain.

Specifically, Article 5 that to ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country: (a) to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes; (b) to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions; (c) to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage; (d) to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and (e) to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.

This Convention entered into force on 17 December 1975. It subsequently entered into force for each State three months after the date of deposit of that State's instrument. Kenya deposited its ratification instrument on 05 June 1991¹. It is therefore important to note that

¹ See Convention concerning the Protection of the World Cultural and Natural Heritage. Paris, 16 November 1972; available at; <http://www.unesco.org/eri/la/convention.asp?KO=13055&language=E&order=alpha>.

Kenya is a party to this Convention and is therefore expected to commit to the objects and principles contained therein.

2.5.4 National Legal Instruments

Key legal instruments in Kenya include:-

i. The Constitution of Kenya (2010)

The Constitution provides for land use planning under Article 66 where it states that the State may regulate the use of any land, or any interest in or right over any land, in the interest of defense, public safety, public order, public morality, public health, or land use planning. Therefore, urban/regional planning is constitutionally provided for and so it has to be undertaken appropriately. The Constitution also points out very important matters which plans and policies must promote. There is the Bill of Rights which is deemed to be an integral part of Kenya's democratic state and is the framework for social, economic and cultural policies.

It is pointed out that among others; every person has the right; to clean, healthy and safe environment, to the highest attainable standard of health, which includes the right to health care services, including reproductive health care, to accessible and adequate housing, and to reasonable standards of sanitation, to be free from hunger, and to have adequate food of acceptable quality, to clean and safe water in adequate quantities, to social security; and to education. Urban plans must thus make provisions that are geared towards the protection of the people's fundamental rights and freedoms.

ii. Physical Planning Act (1996)

This statute stipulates the procedure for preparation of local and regional physical development

plans. It aims at guiding and controlling development throughout the country. The Act avails the opportunity to most stakeholders in the planning process, thereby making the plans more acceptable. It further establishes that a regional physical development plan may be prepared by the Director with reference to any Government land, trust land or private land within the area of authority of a county council for the purpose of improving the land and providing for the proper physical development of such land, and securing suitable provision for transportation, public purposes, utilities and services, commercial, industrial, residential and recreational areas, including parks, open spaces and reserves and also the making of suitable provision for the use of land for building or other purposes. There is however need to review this Act to conform to the Constitution 2010.

iii. Urban Areas and Cities Act (2011)

This Act provides for the classification, governance and management of urban areas and cities; establishment of urban areas, the principle of governance and participation of residents and for connected purposes. It establishes Boards of Cities and Municipalities to undertake the provision of social services among other things.

iv. County Government Act (2012)

This is an Act of Parliament to provide for county governments powers, functions, and responsibilities to deliver services and to provide for other connected purposes. The Act points out that to guide, harmonize and facilitate development within each county the planning authority will aid the formulation and implementation of the following plans: County Integrated Development Plans; County Sectoral Plans; County Spatial Plans; Cities and Urban Areas Plans. For each city and municipality there should be the following plans — City

or municipal land use plans; City or municipal building and zoning plans; and City or area building and zoning plans.

v. National Land Commission Act (2012)

This is an Act of Parliament to make further provision as to the functions and powers of the National Land Commission, qualifications and procedures for appointments to the Commission; to give effect to the objects and principles of devolved government in land management and administration, and for connected purposes. Some of the functions of the commission as provided in the Act include - managing public land on behalf of the national and county governments; to recommend a national land policy to the national government; to monitor and have oversight responsibilities over land use planning throughout the country.

vi. National Museum and Heritage Act (2006)

This Act repealed the Antiquities and Monuments Act Cap 215. The Act consolidates the law relating to national museums and heritage providing for the establishment, control, management and development of national museums and the identification, protection, conservation and transmission of the cultural and natural heritage of Kenya including designating them as national sites and monuments. This is the primary Act that requires local authorities, planning agents, to insure that sites of historical and cultural values are properly conserved. It is the Act under which the Nairobi National Museum, The Jeevanjee Gardens and the Old Nyayo House have been gazetted.

vii. Environmental Management and Coordination Act, EMCA (1999)

The Act stipulates that every person in Kenya is entitled to a clean and healthy environment and has the duty to safeguard and enhance the environment. The entitlement to a clean and

healthy environment includes, the access by any person in Kenya to the various public elements or segments of the environment for recreational, educational, health, spiritual and cultural purposes. Regional plans are prepared to achieve such healthy and safe environments among other things. Moreover, Section 58 of EMCA provides that an environmental impact assessment (EIA) must be done before any project or activity is done on a site. EIAs are usually tools that enable decision makers to identify potential impact both positive and negative that a proposed development has on environmental, social, economic etc aspects of people. It is believed that such a process will enable preservation of cultural heritage sites from the forces of urbanization and development.

2.6 Conceptual Framework

In planning debates, culture is often treated as a fixed element, either as a quasi-economic resource or as a category of behaviour. Yet a wealth of research and analysis is available that moves the spotlight from the question of what culture is, towards understanding what we are doing when we talk about culture. The era of globalization has heralded fear that cultures around the world could become uniform, leading to reduced cultural diversity. Living cultures are the ones that are largely susceptible to becoming extinct, (Pietrobruno, 2009). In respective countries, increased urbanization, coupled with westernization and foreign religions have had a toll on their cultures.

Indeed, planning has been defined as a highly disciplined and formalized activity through which a society induces change in itself. It involves scientific knowledge in order to solve the problems and achieve the goals of a social system, (Alden & Morgan, 1974). Culture majorly relates to the way of doing things by a group of people and this is usually guided by the

values and rules that the people hold on to. Planning, as a general practice of making arrangements for the future occurs across all cultural groups. Furthermore, planning for the use of the space also occurs among the groups even when it does not involve the technocrats.

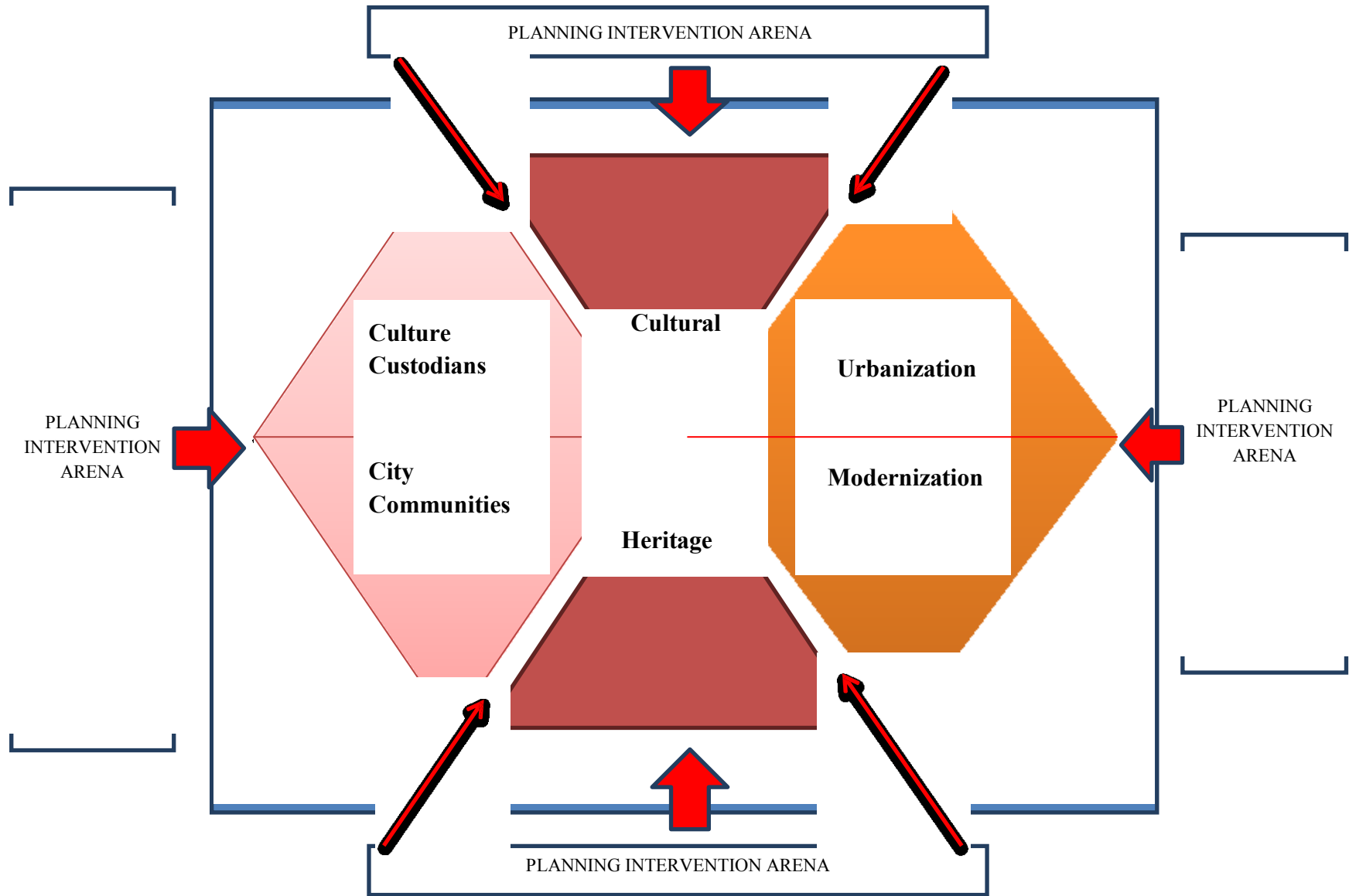
Urban and regional planning and development are strongly rooted in and restricted to the cultural contexts or traits of a society. To view planning as a technical or apolitical activity seems to be unrealistic and is furthermore seen to be incapable of achieving planning's goals. Urban and regional planning and development are thus to be understood and practiced differently depending on their institutional settings and cultural roots that vary significantly across countries and regions, (Friedman 2005). Each national or regional context is characterized by particularities of history, by attitudes, beliefs and values, political and legal traditions, different socio-economic patterns and concepts of justice, interpretations of planning tasks and responsibilities, and different structures of governance – in other terms: by its specific cultural characteristics.

Figure 2.3 presents the conceptual framework adopted for this study that looks at the dynamics of cultural heritage and opposing influences calling for planning interventions. The model puts the environment as the platform in which spatial planning plays a profound influence. The area in blue is the area in which planning intervenes thereby providing space for certain priorities in a given area or restricting their activities. Where there are forces competing for real or virtual space, planning intervention become moderating interventions between these two forces. In the diagram, the right side in which modernisation and urbanisation has strong impact on urban communities resulting into attempts to take any space, including cultural heritage space, for its use.

On the left side are urban communities and cultural custodians who want to retain their heritage-cultural, historical, values to secure these footprints in their spaces. These two forces act as squeezes on the cultural heritage of urban areas. The spaces in blue between these forces and surrounding them are the arena where planners may separate, expand or diminish the influence of any of these forces. The planner may decide to shift the modernisation and urbanisation forces away from the cultural heritage sites or resettle the urban communities away from the sites. He could also decide to separate them.

The conceptual model below depicts the powerful influence in which a planner has in the protection of cultural heritage of urban communities through deliberate interventions and rather tough decisions. Nonetheless, it is important to realize that the conservation and protection of a peoples cultural heritage which also has a fundamental role in giving a place its identity, is our individual and collective strength. This should occur at many levels, from day-to-day decisions made by individuals and families to complex decisions made by businesses and governments.

Figure 2.3: Conceptual model for the study.



Source: Author, 2014

In summary, review of pertinent literature that enabled clarification of the basic concepts underpinning this study has been done in this chapter. The literature review started with presenting various definitions of key term and phrases used in this study. For example, an extensive definition of the terms ‘planning’ and ‘urban planning’ with a view to help illustrate the role of this profession in cultural heritage preservation, which was the subject matter of this study, was done. Literature on urban planning demonstrates that there exists no single definition of the term ‘planning’, with indications that this will continue to be a gray area in literature on planning into the future.

Nonetheless, the literature reviewed has led to the adoption, in this work, of the definition of urban planning as the design and regulation of the uses of spaces by planners, focusing on the physical form, economic functions, and social impacts of the urban environment and on the location of different activities within it. Through this definition, the researcher has firmly noted the importance of the planning profession and the planner in decision-making process *vis a vis* cultural heritage preservation. After situating the role of urban planning in cultural heritage preservation, further literature has been reviewed to understand the implications of preservation of cultural heritage on sustainable development and on improving liveability of a city/urban space. For example, literature from both GCRO (2012) and Tshwane (2005) agree that, Livable cities incorporates cultural heritage through authenticity; which is the ability to maintain the local character of the city, the local heritage, culture and environment thus creating a sense of pride and belonging.

Similarly, a number of policy and legal frameworks, both local and international have been reviewed in order to ascertain their appropriateness in either preserving or volarising cultural heritage in Kenya. It has been noted that there are adequate international legal/policy provisions on this subject through the Convention Concerning the Protection of the World Cultural and Natural Heritage. Locally, there are positive provisions in various policy and legal documents

that can be used to conserve and protect the country's cultural heritage. For example, Kenya is signatory to this Convention and has domesticated some of its provisions in the National Museum and Heritage Act (2006). Nevertheless, just like many other developing countries, implementation and enforcement of these provisions is more often than not the difficult issue.

Lastly, through this literature review, some fundamental paradigms in the planning profession, especially its role in implementing provisions in policy and law that relate to cultural preservation and protection have become under intense scrutiny. For example, the changing context in urban planning theory and practice highlights a shift with more focus over the years from methods that are guiding the actions to values, moral judgments and ethical questions and principles. Power relations and institutional and political contexts also seem to gain more importance besides economic, social, cultural and technological changes and dynamics and their impacts on planning practice.

This calls for a critical understanding and need for informed transformation of the thinking of planner so that integration of value-based ideals into their planning is realized. The current reality of the planning profession in general and planners in particular highlights the glaring gaps based on this expectation. Arising from this reality, the conceptual model presented at the tail end of this chapter demonstrates the powerful influence in which a planner has in the protection of cultural heritage of urban communities through deliberate interventions and rather tough decisions. This conceptual framework is what guided this study.

CHAPTER THREE

METHODOLOGY AND RESEARCH DESIGN

3.1 Overview

This section discusses the research methodology that will be used in this study and provides a general framework for the research. The section presents details of the research design, target population, sample and sampling procedures, description of research instruments, validity and reliability of instruments, data collection procedures, data analysis techniques and ethical considerations that will be adhered to while conducting the study.

3.2 Research Design

Ogula (2005) describes a research design as a plan, structure and strategy of investigation to obtain answers to research questions and control variance. A study design has also been described as the plan of action adopted for answering research questions, and that it sets up the framework for a study or is the blueprint of the researcher, (Kerlinger, 1973). This study adopted a mixed research design, defined by Angell and Townsend (2011) as the type of research design in which a researcher combines elements of qualitative and quantitative approaches. Key in this design was the survey research, defined by Orodho (2003) as a method of collecting information by interviewing or administering a questionnaire to a sample of individuals. The main feature of a survey research design is its ability to describe specific characteristics of a large group of persons, objects or institutions, through questionnaires, (Jaeger, 1988). Besides, the survey research design was used because of its descriptive nature in order to assist in collecting data from members of the sample for the purpose of estimating the desired parameters.

3.3 Target Population

According to Ogula (2005), a population refers to any group of institutions, people or objects that have common characteristics. The target population for this study included the urban communities in Nairobi's CBD, staff and visitors of the study sites, namely, the National Museum, Jivanjee Gardens and Nyayo House, and personnel in the Department of Social Services, the City Planning Department and Urban Design and Development Department within Nairobi City County, Ministry of Lands, Housing and Urban Development, and Ministry of Sports, Culture and Arts as well as the management bodies of other cultural sites in Nairobi.

3.4 Sample Size and Sampling Techniques

A sample is a smaller group or sub-group obtained from the accessible population, (Mugenda and Mugenda, 1999). This subgroup is carefully selected so as to be representative of the whole population based on the relevant characteristics. Each member or case in the sample is referred to as subject, respondent or interviewee. Sampling on the other hand is a procedure, process or technique of choosing a sub-group from a population to participate in the study, (Ogula, 2005). It is the procedure of selecting a number of individuals for a study in such a way that the individuals selected represent the large group from which they were selected. Subjects so sampled form the sample frame of the study.

The sample frame of this study included a representative sample of the individuals that comprise of the urban communities in Nairobi's CBD, including those that visited the study sites during the period of data collection. It also included Key Informants (KIs) purposively sampled from staff of the target study sites, and personnel in the Department of Social Services, the City Planning Department and Urban Design and Development Department within Nairobi City County,

Ministry of Lands, Housing and Urban Development, and Ministry of Sports, Culture and Arts as well as the management bodies of other cultural sites in Nairobi.

The study applied random and systematic sampling procedures to obtain the respondents for questionnaires from members of the public, including visitors to the selected study sites. In this work, given that the specific population based in the target area are estimated to be more than 10,000, (Kenya National Bureau of Statistics (KNBS), 2012), the independent sample units were determined using Fischer’s formula, (Fischer, et al., 1991):

$$n = \frac{Z^2 pqD}{d^2} \dots\dots\dots(1)$$

Where

n represents the sample size for populations greater than 10,000,

Z represents that standard normal deviate at the required confidence level. This is normally set at 1.96 corresponding to 95% confidence level,

P represents the population estimated to have a particular characteristic (where there is no reasonable estimate, a default of 50% or 0.5 will be acceptable),

$$q=1-p,$$

d represents the degree of accuracy required (this is usually set at 0.05), and

D represents the design effect.

Therefore, on substitution, we have:

$$n = \frac{1.96^2 \times 0.5 \times (1-0.5) \times 1}{0.05^2} \dots\dots\dots(2)$$

This implies that:

$$n = 384.16 \approx 385 \dots\dots\dots(3)$$

A pilot study was carried out to 40 respondents (20 male and 20 female), representing approximately 10% of the sample size, to establish the additional percentage to be included in the sample size to cover for the anticipated non-responses and foiled questionnaires. To ensure accuracy of results, a non-response rate of about 20% was not to be exceeded as recommended by Visser, et al (1996). During the pilot, it was established that most of the visitors to the study sites were regular on particular days, as majority of them were either on research mission there or had developed a regular pattern of visiting the sites – like those who visit Jevanjee Gardens over lunch hours. This learning made us ensure that all respondents expected to participate in the assessment (based on the disclosure on their availability of specific days of the week) were assigned random numbers ranging from 1 to 420. The sample size was arrived at based on the rate of non-response and foiled questionnaires obtained from the pilot study.

The basis for the study's systematic sampling was the number of members of the public that were reported to visit the study sites per day on the various days of the week. Dividing this number with the approximate sample size of 420, a respondent from every 6th visitor that passed out of the main gate of the study site constituted the sample frame. The first respondent was selected by a random process in order to avoid bias. Purposive or judgmental sampling was used to identify the key informants that were interviewed in this study. This method of sampling was preferred because of the nature of specialized data and information that the key informants were required to give. Due to this, the only agencies whose members of staff participated in the study were those considered to have a bearing on issues of cultural heritage.

3.5 Types of Data, Sources and Levels of Measurement

Mugenda and Mugenda (2003) have defined data as all information that a researcher gathers from his or her study. Data is broadly categorized as primary and secondary data; and qualitative and

quantitative data. Primary data was collected from the study sites through a survey. Methods and instruments of data collection that suited the data required by the study were designed. The data included the socio-economic background of the respondents, including age, gender, literacy levels, occupation and source of income; awareness on cultural heritage and its essence; the role of cultural heritage sites in giving identity to Nairobi CBD; manifestations of cultural heritage in the sampled study sites; and the emerging spatial planning issues. Primary data was obtained from the general public, site specific users, public institutions, key informants, as well as professionals and practitioners knowledgeable on cultural heritage issues.

Secondary information and data included what was read from both published and unpublished documents, such as spatial planning maps, reports and records by relevant government agencies. The documents were sourced from the internet, university and community libraries, the National Museum, the National Archives, non-governmental organizations (NGOs) supranational agencies and private collections. Considerable secondary data was gathered before collection of primary data and further secondary data was commenced.

The other classification of data that was collected is quantitative data. This was the data expressed in numerical forms. Qualitative data, which includes verbal description or measurements without standard scale was also collected. This type of data described the quality of phenomena, such as whether one was aware of cultural heritage, with terms such as, 'yes' or 'no'. Other types of data that were captured by the study are the spatial data, which are visual aids, such as maps, transects and sketches that facilitate appreciation of the location of the study sites and the differentiated relationships.

The levels of measurement included the nominal level, which generally identified the objects or subjects involved in the study. Examples of this in this study are the attributes that classified

respondents as either male or female or based on their sources of income.

3.6 Methods of Data Collection

3.6.1 Desk Review of Published and Unpublished Data and Information

The initial preliminary secondary data that was collected before primary data collection, and the bulk of the secondary data was done through desk review of published and unpublished data and information that was obtained from the internet, relevant government agencies and the Nairobi county government offices, university and community libraries, the National Museum and the National Archive, NGOs and private collections.

3.6.2 Observation

Direct observation of the manifestations of cultural heritage in the various cultural heritage sites in Nairobi, including *the Nairobi Railway Station, the 1998 Nairobi Bomb Blast Site, the Bomas of Kenya, McMillan Library, the National Archives, Old Nyayo House, the National Museum, Jevanje Gardens, the Jamia Mosque, All Saints Cathedral, the Kenya Commercial Bank – Kipande Branch, etc* was done. This method of data collection was particularly found to be important some physical processes or structures affects operations, but possess characteristics that make it difficult to simplify into neat and concise categories, (Oluoch-Kosura and Mwangi, 2004). In this study, direct observation was used to gather information such as the behavior and characteristics of users of the sampled cultural heritage sites, levels of appreciation of the manifest cultural heritage and the state of the cultural heritage facilities.

3.6.3 Use of Questionnaires

Use of questionnaires was found to be the most effective method of data collection from members of the public that were involved in the study. The questionnaires were prepared and structured to meet the study's data/ information needs. They were then administered either directly or indirectly

during collection of the primary types of data by interviewing respondents. For this study, the researcher prepared a questionnaire that had both structured and unstructured questions. This was then administered to two sets of respondents comprising general Nairobi CBD users and site specific users. 420 questionnaires were administered for the general CBD population and users of the sampled cultural heritage study sites, while for each of the agencies identified as having information and data required by the study, at least two key informants, each drawn from the agency's management and subordinate staff were interviewed.

Some of the issues for which the questionnaire approach of data collection was found to be effectively used include the respondent characteristics, their awareness of cultural heritage and its role in national development, supportive policy framework and the ensuing spatial planning issues. The method was particularly helpful in verifying and updating data that had been collected from preliminary secondary data.

3.6.4 Interviews

Interviews are structured face-to-face verbal communication between a researcher and a respondent during the verbal exchange, (Oluoch-Kosura and Mwangi, 2004). In this work, the questionnaires that were developed for this purpose were used to collect the required data and information using interviews. The respondents were informed and briefed about the interviews and their consent to participating in the survey sought before the interviews were carried out.

Some respondents, who were frequent users of the sampled cultural heritage sites requested to be given adequate time so that they can effectively participate in the study, a consideration that was considered very important for the accuracy of the study results. In such cases, details of such respondents were recorded and an appointment to interview them organized on a day that was most convenient for them. Key informants, some of whom included officers in the Department of Social

Services, the City Planning Department and Urban Design and Development Department within NCC, Ministry of Lands, Housing and Urban Development, and Ministry of Sports, Culture and Arts as well as the management bodies of the various cultural sites in Nairobi were also briefed about the study and given adequate time to prepare so that they could voluntarily give the required information. Data and information generated during interviews was recorded in the questionnaires as the verbal exchange proceeded in a question and answer format. As a way to guide these interviews, interview schedules were prepared for each respondent.

3.6.5 Photography

This method of data and information collection entailed taking pictures of various phenomena and manifestations of cultural heritage in the selected study sites, for illustration purposes. Sketches of various features were also drawn for illustration purposes.

3.6.6 Record Keeping

Record keeping was also another important data collection method that the study employed. Record keeping method has been reported to have many features that overcome the weaknesses found in studies based on surveys, (Oluoch-Kosura and Mwangi, 2004). For example, whereas the survey method relies on respondents' recall, record keeping enabled the recording of data that was still fresh in the respondents' mind. The detail, accuracy, and variability over time achieved through record keeping made it feasible to study certain complexities of behaviours of respondents. The researcher indeed spent some time helping out at the sampled study sites, which made it possible for regular checking of consistency and availability of disaggregated data. This approach gave the researcher a deeper insight into the behaviours at the sampled study sites. Indeed, the personal relationships established between the researcher and some of the staff and visitors at the sampled study sites positively affected this study's data quality.

3.6.7 Supplementary Data Collection Methods

Regardless of the overall strategy that was initially adopted for collecting this study's data and information, it was found that other data collection activities needed to supplement the main data collection methods. In order to supplement the primary data, regular analysis of generated data was imperative as the data and information required for the study had to be consistently intertwined with the theories and concepts underlying valorisation of cultural heritage, as well as the policy, legislative and regulative framework supporting planning for cultural heritage. This task was carried out based on seven elements of analysis covering the data needs, types and sources. These are:

a) Theoretical underpinning of cultural heritage

This involved unpacking the key concepts of culture, cultural heritage and the notion of valorisation of intangible cultural heritage. It also involved reviewing existing literature to understand aspects such as roles of cultural heritage in sustainable urban development, role of urban planners in protecting an urban areas cultural heritage and the challenges therein. Moreover, a number of case studies were reviewed based on the data that was being generated, to further give perspective to the elements underpinning this study.

b) Cultural heritage awareness levels

It was not only important for the researcher to understand the level of awareness among both the users of the sampled cultural heritage study sites but also of the general public about the cultural heritage reminiscent to those sites. This was why investigation of the awareness of cultural heritage and its role in national development was extended to members of the general public, as long as they passed close to or from the main entrance of the sampled cultural heritage study sites.

c) The social-cultural aspects of respondents

Social factors analysis encompassed mainly aspects of sampled population characteristics and socio-cultural composition of the respondents. Some of the aspects captured included age, economic aspects, gender. The information was obtained from field survey, census data and discussions with key informants.

d) Infrastructure, environmental and social amenities

Infrastructure, environmental and social amenities was a key element analyzed mainly to illustrate usability and confirm status/experience by the users accessing the study area sites. Another key data area was infrastructure and social amenities analysis provided within the various study sites. Indicators covered were; availability and access to physical infrastructure (access to roads, public transport); availability and access to water and sanitation facilities (supply and accessibility to clean portable water, disposal of soil waste including availability and connectivity to sewer systems, storm water drainage); environmental concerns including solid wastes management. This information will be obtained from structure plans, base maps, remote sensing, field survey, census data and interviews with key informants and communities.

e) Spatial aspects

Analysis of spatial aspects is a fundamental component of any planning exercise. This element looked at indicators such as land use within the sites, location, size and density of spaces of cultural importance.

f) Policy and regulatory framework

This covered critical evaluation of both international and national policies and regulations governing issues around protection of cultural heritage, their positive and negative impacts, and how their enforcement or lack thereof has contributed to lack of protecting of people's cultural

heritage within urban spaces.

g) Institutional aspects

This involved analysis of stakeholders with responsibility in one way or the other in contributing towards valorization of cultural heritage within Nairobi Central Business District. These included national and City County Government agencies, Residents, community organizations, NGOs, Religious Institutions, Professional Organizations, Private Sector, Multi-lateral and Bi-lateral agencies, etc. The analysis looked into their activities (past and on-going), future plans, achievements, capabilities and challenges.

3.7 Data analysis

Miles and Huberman (1994) argue that Qualitative data analysis in case study research is the process of examining, categorizing, tabulating, and compiling empirical evidence to address the research questions. Several scholars are of the view that the analysis of case study evidence is complicated, and one of the least developed aspects of the case study methodology, (Eisenhardt, 1989a; Yin, 2009). This is because there are few fixed formulas that can be used to guide an inexperienced researcher, (Yin, 2009). In case study research, Qualitative data analysis is continuous process that begins at the data collection stage, (Patton, 2002). The analysis of data obtained through interviews forms the basis for theory generation, or theory building, in case study research, (Eisenhardt, 1989b). According to Yin (2009), the essential outcome of qualitative data analysis is to treat evidence fairly, produce compelling conclusions, and rule out alternative interpretations.

The qualitative and quantitative data that was collected during this study was reviewed and analyzed along the themes provided by the detailed methodology and summarized under the elements of analysis and broadly based on the research objectives. The quantitative data collected

using the questionnaire was cleaned, coded and then entered into SPSS data frame. This activity was largely carried out with the help of research assistants with the researcher offering overall guidance and quality control. The quantitative data generated was then analyzed using descriptive statistics such as averages, ranges, percentages and proportions, to show or account for what is happening in numerical terms.

Presentations have been done using bar charts, pie charts, graphs and table. On the other hand, qualitative data being information that is primarily expressed in terms of themes, ideas and events, and gathered through methods of observation, interviewing/discussions and document analysis, recording and photography was analyzed by the researcher through decoding the information collected and arranging it into themes bases on the elements of analysis for this study. Geo-spatial data was extracted from the digitized satellite images, and other maps from previous reports. The maps and images generated helped in illustrating spatially the cultural heritage aspect of the sites in addition to enabling the presentation of site analysis conditions.

3.8 Ethical Considerations

Social research and indeed any research for that matter require the researcher to abide by some key ethical issues. This research process involved enlisting voluntary cooperation from the participants who were informed of the purpose of the research and their consent to participate enlisted before the researcher proceeded with either administering questionnaires or conducting the key informant interviews. Therefore this research complied with the ethical requirements of prior and informed consent from participants. Secondly, the researcher undertook to protect the respondent's identity and the information they gave. This the researcher has accomplished by not directly linking the findings with a particular respondent and by only using the information given for the purpose stated.

3.9 Limitations of the Study

In carrying out this research, the researcher faced a number of limitations. First, there was limited time to carry a comprehensive case study analysis of the elements under study. Secondly, the researcher lacked adequate financial resources required to conduct such a study due to the need to visit many sites. The last limitation arose out of unavailability of some of the targeted key informants and due to the bureaucracy within government institutions that made it difficult to access some senior government officers. Nonetheless, the data and information gathered was adequate in enabling the researcher answer the research questions.

In summary, as noted under this chapter, successful research usually depends on the methodological approach adopted and the subsequent research design developed to carry out the research. This research took this aspect into consideration and ensured that a clear methodological approach to this study was established. Therefore, using participatory research which was the overall methodological approach that guided this study under the lenses of three case studies, both primary and secondary research was done to facilitate a better understanding of the entire study. This study benefited from both quantitative and qualitative research methods. In essence, this methodology was conceptualized to help answer the research questions.

CHAPTER FOUR

STUDY AREA

4.1 Overview

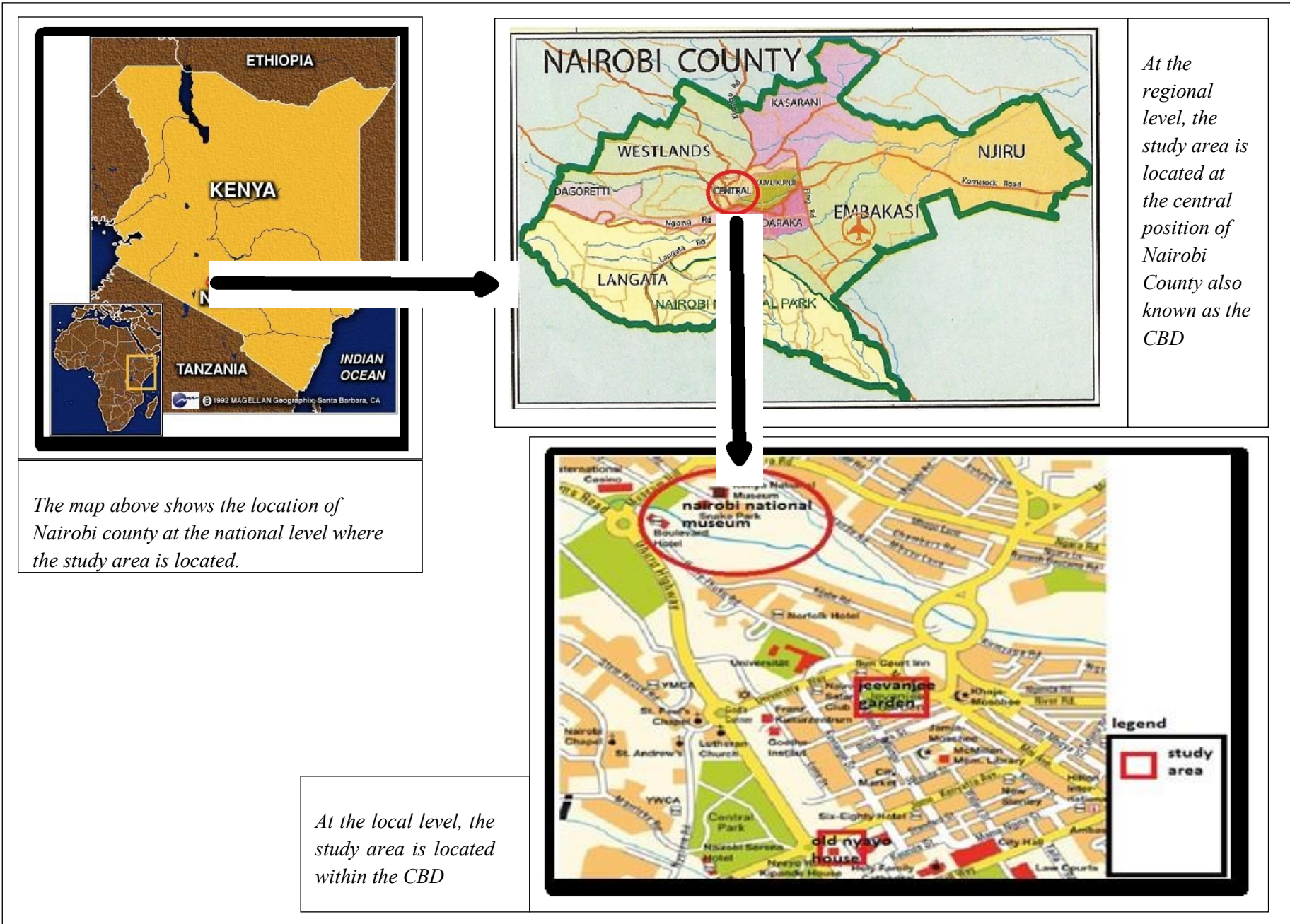
The chapter outlines information on the locational context of the study area, rationale for site selection, historical background of Nairobi, historical background of the study sites, physiographic aspects of the sites, land use analysis, transport and circulation of the study sites. The natural and physical characteristics affect the direction, form and shape of growth and development of urban areas. Thus, it is important to understand the environment fully so as to favorably appreciate development challenges pertaining to cultural heritage preservation within the study sites in particular and the larger country in general.

4.2 Locational Context

The study sites, namely the Nairobi Gallery: Old PC's Office, Jevanjee Gardens and the National Museums of Kenya are located in Nairobi County, which lies 1.19° south of the Equator and 36.59° east of the Prime Meridian 70. Its altitude is between 1600 and 1850 meters above sea level. The sites are specifically located in the central zone of Nairobi (popularly known as the CBD). Choice of sites within the CBD was purposive, and guided by the fact that the CBD houses the majority of commercial activities and offices. Figure 4.1 is a composite locational map for the study area.

The three sites are majorly on the Upper Athi Basin, (Morgan, 1967 in Kasuku, 2001) which is generally flat and devoid of any prominent physical feature apart from the Southern and Northern boundaries of Ngong and Nairobi rivers respectively. Dominant in the study area are phonolites of middle Pliocene rocks. They are found 2-3 feet below the ground.

Figure 4.1: A composite locational map for the study area (*Maps and Images Sourced from <https://www.google.com>*).



Source: Author, 2014.

The soils within the area are basically black cotton soils which are 2-3 feet deep in most parts. The mean direction of prevailing wind within Nairobi area is westerly with variations for part of the year. The city of Nairobi experiences a total of about 2500 hours of bright sunshine per year. This averages to about 6.8 hours of sunshine per day. July and August experience cloudiness with an average daily sunshine of about 4 hours. About 30% more sunshine is experienced in the afternoons than in the mornings. The highest radiation is experienced in February followed by January.

4.3 Historical Background of the Study Area

4.3.1 Nairobi

The origin of Nairobi dates back to the year 1898 as a grazing front for Maasai and the Kikuyu. In 1899, a trading center emerged as a result of the construction and passage of the Kenya-Uganda Railway. In the same year, the provincial headquarters was moved from Machakos to Nairobi, (Shihembetsa, 1995 in Mwaura, 2002). The plan of Nairobi as a railway town manifested a lot of racial segregation. The Europeans, who were senior officers, resided on the higher topographical area to the West of the railway line. The subordinates, who were Asian junior officers, were located near the railway line on a partially flat area near the hill area. Along Station Road (currently Moi Avenue), the European and Asian traders provided their own housing, which was mixed with commercial enterprises. During this time, permanent residence for African laborers was not catered for. They were either accommodated in tents behind railway sheds or were expected to seek accommodation outside the Railway Town in Kileleshwa (Maskini area) and across Nairobi River in Ngara, Kariakor and Pangani areas.

In 1903, Nairobi was granted the status of a township. In 1908, it became the official capital of Kenya Protectorate and was granted Municipality status in 1919. By mid 1920s, Nairobi

was planned as a settle capital with emphasis being laid on residential zoning strategy, but with racial segregation, (Mwaura, 2002). The Europeans who comprised 10% of the population were located in the best areas in the northern and western parts of the town, on 2700 acres (1093ha) or 42% for residential purposes. The Asian community (then 30% of the population) settled both in Parklands and Pangani on 300 acres (121.4ha) or 4.7% of the total area for residential use. The Africans, forming 60% of the total population were to live in Pumwani location, an area less than 5% of the total area of Nairobi.

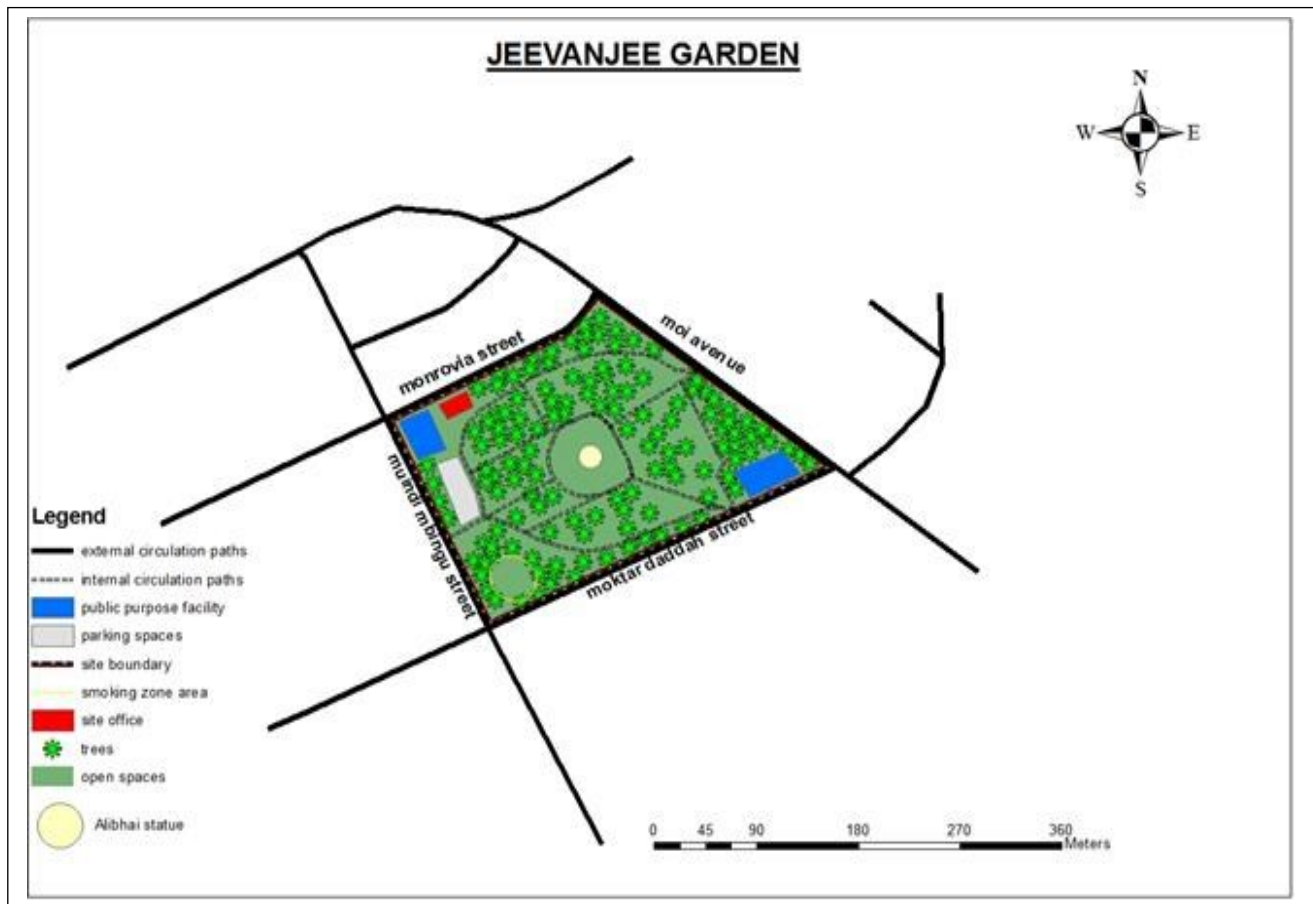
In the 1948 master plan for Nairobi, the Neighborhood Unit Concept was highly advocated for and it affected the Africans the most. Courtesy of this concept, the density expected in African locations was 30 persons per acre (80 persons per hectare). The neighborhood units were planned such that workers in the industrial area could walk through a distance of at most 2 miles to their work places. The present layout of both the Industrial area and the Road Network is attributed to the 1948 master plan, (Mwaura, 2002). In 1963, the new independent government expanded the city boundaries from 90 square Kilometres to 690 square Kilometres. The intention was to include adequate land for future expansion for residential and commercial development and to absorb the peri-urban settlements.

4.3.2 Background of Specific Study Sites

4.3.2.1 Jeevanjee Gardens

Jeevanjee Gardens is an open garden in the Central Business District of Nairobi, Kenya. Figure 4.2 is the map showing the location of Jeevanjee Gardens. The gardens were donated to residents of Nairobi in 1906 by Alibhai Mullah Jeevanjee.

Figure 4.2: Map showing the location of Jeevanjee Gardens.



Source: Author, 2014.

The 5 acre recreational park is one of few green spaces gracing Nairobi City. The park has on more than one occasion been faced with extinction when the Nairobi City Council in collaboration with development partners planned in 1991, and later in 2007, to develop it by constructing in its place a multi-story parking lot, bus terminus, markets, theatres and shopping malls (Zarina Patel “revitalising” Jeevanjee’s Gardens). These plans were shelved each time following objections raised by Zarina Patel (Jeevanjee’s grand-daughter), Wangari Maathai’s Green Belt Movement, and other activists. In 2007 some of these activists were arrested and remanded in jail for some days over this issue.

Alibhai Mulla Jeevanjee (1856–1936) was an Indian merchant, politician and philanthropist,

who played a large role in the development of modern day Kenya during colonial rule. Jeevanjee was born in Karachi, then part of the Bombay Presidency in British India to Shia Dawoodi Bohra parents who traced back to the western state of present-day Gujarat. He received minimal education and upon the death of his father embarked on a career as an itinerant peddler, trekking across India and Australia before settling in East Africa. In 1895, A.M. Jeevanjee of Karachi, as he was called at the time, was awarded the contract to supply the Imperial British East Africa Company with labour as they built the Kenya-Uganda Railway. He imported his workforce from the Punjab region of British India.

The first group to arrive had a total of 350 men and the number grew for the next six years to reach a total of 31,895. Most of the workforce was Sikhs, Hindus and Muslims who worked as skilled laborers, artisans, bricklayers, carpenters, plumbers, tailors, motor mechanics and electrical fitters. When construction of the Kenya-Uganda Railway reached Lake Victoria, Jeevanjee began taking an active role in political life, and launched the African standard which was a weekly newspaper. He had hired an editor-reporter, W.H. Tiller whose work was to oversee the operations of the newspaper. In 1905, he sold the newspaper to two British businessmen who renamed it to East African Standard. Later in 1910 the paper became a daily newspaper and it moved its headquarters to Nairobi which was a fast developing commercial center. In 1905, he was the first non-white appointed to represent the interests of the Indians in the Legislative Council (Legco) which was established that same year. He also established the East African Indian National Congress.

The Jeevanjee garden has a land registration number of 209/424. Currently the plot is owned by the Nairobi City County on a lease of 99 years starting from January 1st, 1932. The term of the lease says that Nairobi city county cannot sign, sublet or part with the garden without

written consent of the president. The term also stipulates that Nairobi City County shall use and permit the land to be used for the purpose of public gardens and open spaces for no other purpose.

4.3.2.2 Nairobi National Museum

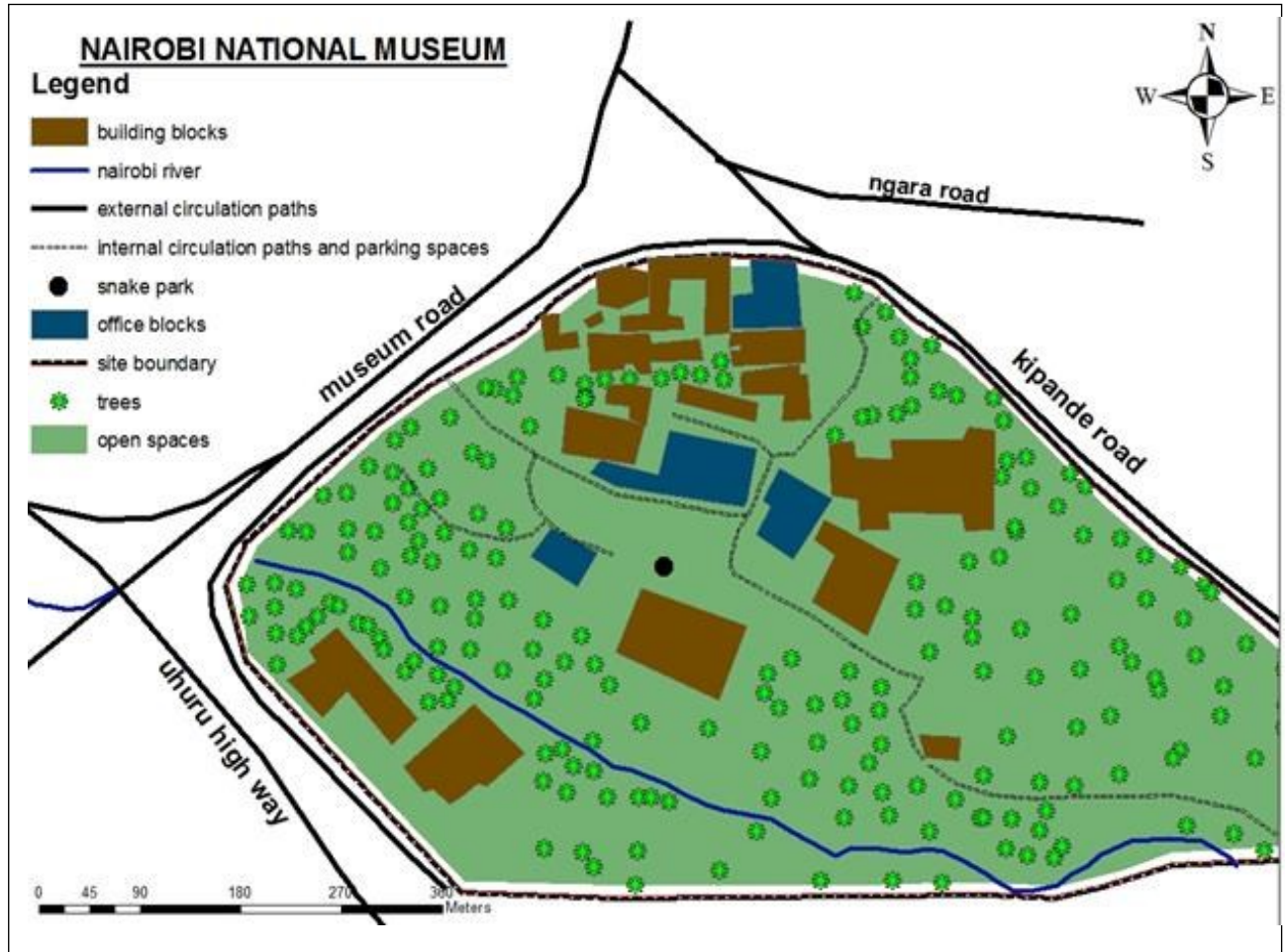
Built in 1929, this is the flagship museum for the National Museums of Kenya, housing celebrated collections of Kenya's History, Nature, Culture and Contemporary Art. Figure 4.3 is a map showing the location of Nairobi National Museum. The Museum was initiated in 1910 by a group of enthusiastic naturalists under the then East Africa and Uganda Natural History Society (currently the East African Natural History Society (EANHS)), who needed a place to keep and preserve their collections of various specimens. The first site for the museum was at the present Nyayo House, which later became too small and a larger building was put up in 1922 where the Nairobi Serena Hotel stands today.

In 1929, the colonial government set aside land for a museum construction at Museum Hill which was officially opened in September 22nd 1930 and named Coryndon Museum in honor of Sir Robert Coryndon, one time Governor of Kenya. In 1963 after independence, it was re-named the National Museum of Kenya (NMK). On October 15th 2005, the Nairobi Museum closed its doors to the public for an extensive modernization and expansion project the outcome of which was an impressive and magnificent piece of architecture that puts it in competition with other world- class museums. The museum later re-opened in June 2008 as the Nairobi National Museum, and continues to draw visitors from all walks of life.

The artworks and materials used in the fabrication of outdoor sculptures, the landscaping and the botanic gardens, link to the four pillars of Kenya's national heritage, i.e., nature, culture, history and contemporary art. In addition to offering visitors with Kenya's rich heritage, the

museum is also well known as a unique events venue, for the appreciation of Kenya's heritage amidst workshops, cocktails, conferences and other functions.

Figure 4.3: Map showing the location of the Nairobi National Museum.



Source: Author, 2014.

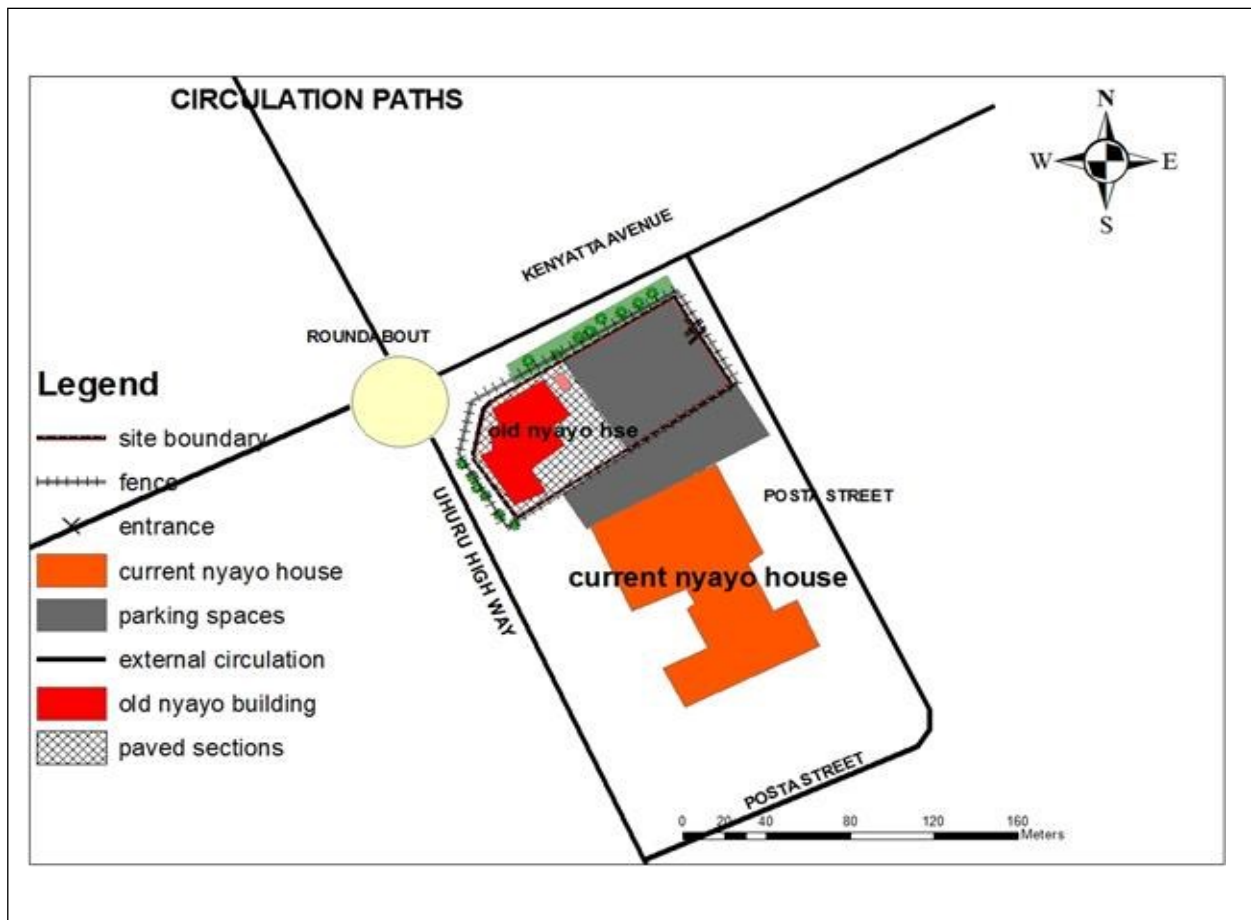
4.3.2.3 Old Nyayo House (Nairobi Gallery)

Initially the site was known as old Provincial Commissioner (PC)'s office because during the colonial period, the site was used to house the Ministry for Native Affairs. After the country gained independence, the name was changed to Nyayo House now referred to as Old Nyayo after the construction of current Nyayo House. Finally, the name that was adopted is

Nairobi gallery because the site and the building are used to store cultural facilities and materials which represent the African cultural heritage.

Kenya was administered from Nyayo House for a very long time. Old Nyayo House is a monument site and a memorial institution that reminds Kenya of its own colonial heritage. The site was where power was centered for both Nairobi and the country. Despite being the administration site for the colonial government, the current Nyayo House which is in close proximity to the one under study is also an administrative site for the current government. The site shows the work of British architectural heritage with the designs reminiscing aesthetic value. Figure 4.4 shows the location of Old Nyayo house.

Figure 4.4: Map showing the location of Old Nyayo house.



Source: Author, 2014

4.4 Rationale for Selection of the Study Sites

For ease of administration of this study, three study sites were selected from a list of gazetted museums, sites and monuments in Nairobi (listed in appendix 6). The selected sample sites were Old Nyayo House, Jeevanjee Gardens and Nairobi National Museum. Old Nyayo House was purposely selected amongst other buildings within Nairobi CBD that are of historical importance mainly because it is a public building hosting various facets of not only historical heritage of colonial administration of Kenya, but also considerable cultural heritage artifacts, which give it immense significance today as a Gallery.

Moreover, the site is in close proximity to the current Nyayo House, which has an infamous link to the dark ages of political detentions and the torture. The reason for choice of the site was to enable the juxtaposition of the pull factors making people to either visit or shun sites associated with inhuman histories. Jeevanjee Gardens was also purposively selected due to its historical cultural heritage richness and also because it is a public park with unrestricted access. It is a fair representation of the public parks within an urban setting in Kenya. The Nairobi National Museums of Kenya is indeed the custodian of an array of cultural heritage aspects and is one of the important sites designated as cultural heritage sites. Other sites in Nairobi that fall in the category of the Nairobi National Museums of Kenya, that would have been selected as sites for this study are the *Bomas of Kenya*, *Kenya National Museum*, *The Nairobi Snake Park*, *Nairobi National Park*, *Kenya National Archives*, and *The Railway Museum*. The Nairobi National Museums of Kenya was selected particularly for its richness in community outreach, including in walking alongside the people of Shimoni village in South Coast Kenya to stir up tourist interest through valoration of their cultural caves, as alluded to earlier in the case study on planning for integration of cultural heritage in Shimoni village.

CHAPTER FIVE

CULTURAL HERITAGE DYNAMICS IN NAIROBI CENTRAL BUSINESS DISTRICT

5.1 Overview

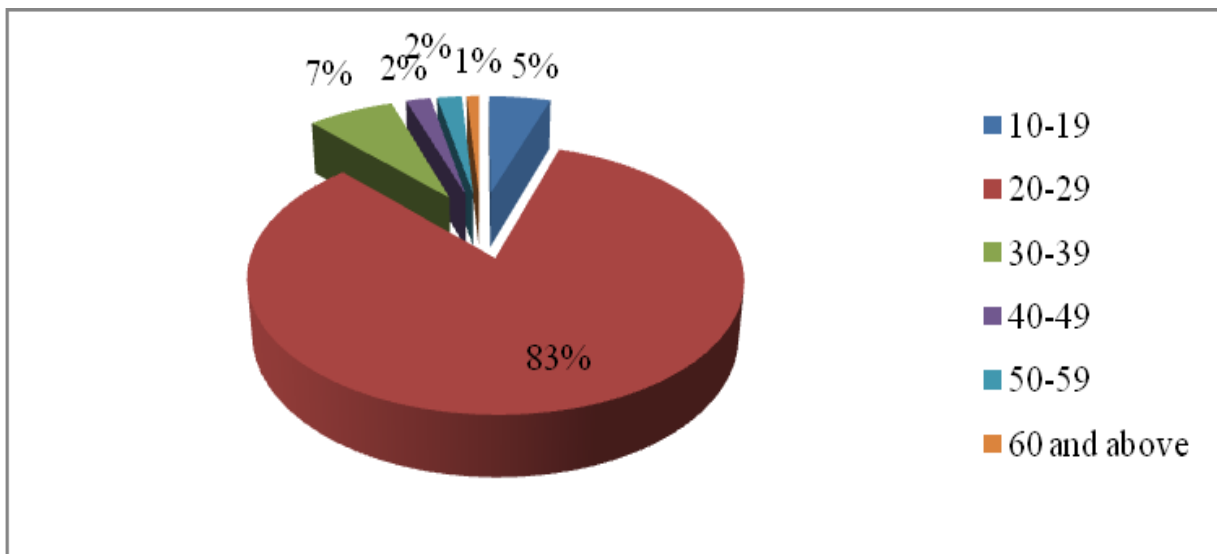
This section presents and discusses the findings of the study. This includes data on the socio-economic characteristics of the respondents; awareness of cultural heritage among respondents; transfer of knowledge and skills as well as the manifestations of cultural heritage in the sampled in Nairobi's CBD; and the emerging spatial planning issues.

5.2 The Socio-Economic Characteristics of the Respondents

5.2.1 Age of the Respondents

Figure 5.1 shows the respondents by age as a percentage of all respondents. From the figure majority of the users of the sampled cultural heritage sites were aged between 20-29 years.

Figure 5.1: Respondents by age as a percentage of all respondents.

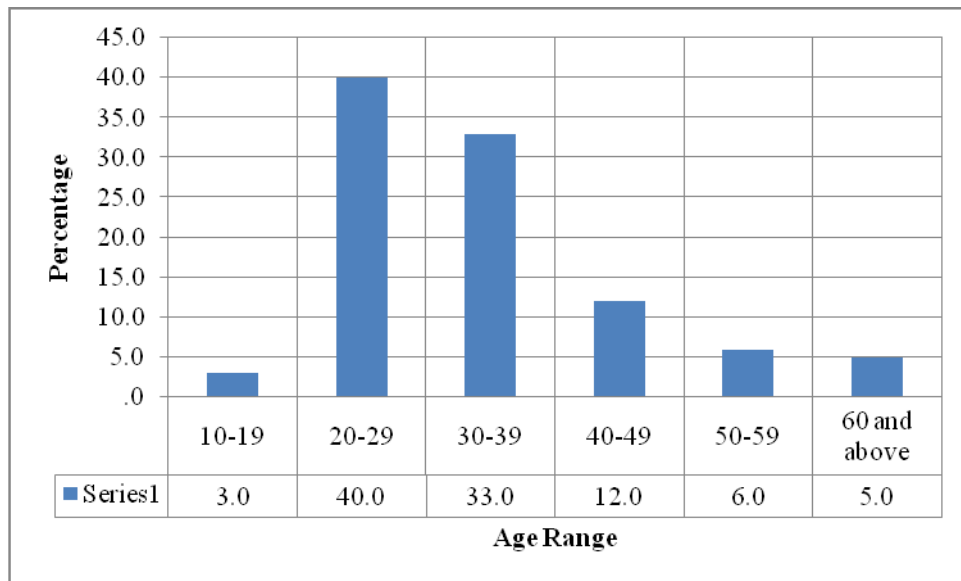


Source: Author, 2014

Those in the age range of 40 years and above were significantly few. For example, at the Nairobi

National Museum, it was found that about 83% of the respondents were young persons aged between 20-29 years. In Old Nyayo House, as illustrated by figure 5.2, analysis of data indicates that the majority of the respondents were young people also aged 20-29 years. This comprised of 40% of the total number of respondents that participated in the study. This category was followed by respondents aged between 30-39 years, who represented 33% of the users of the cultural heritage site.

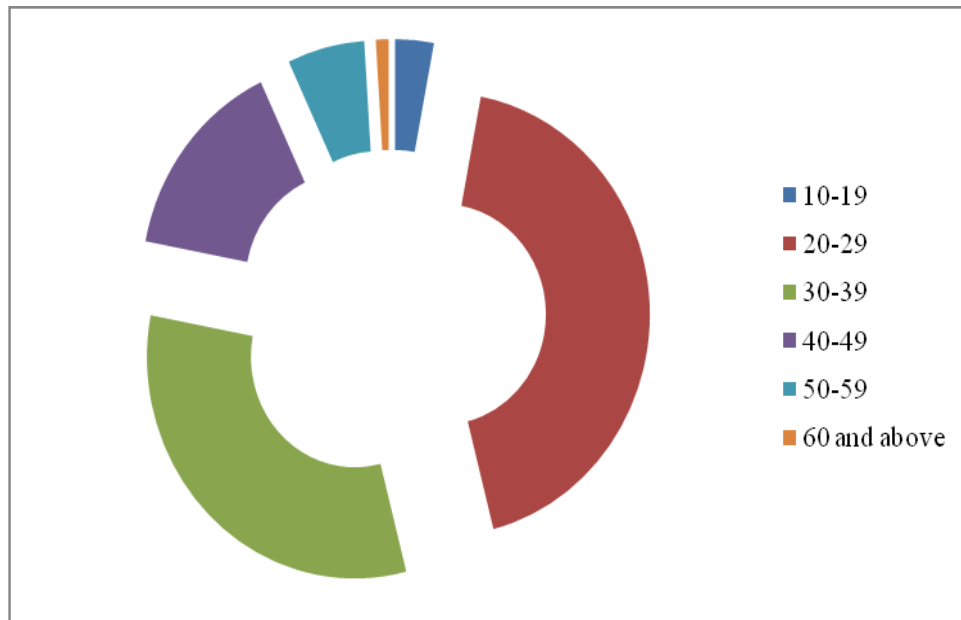
Figure 5.2: Age range of the respondents.



Source: Author, 2014

As illustrated by figure 5.3, at Jeevanjee Gardens, 43% of the respondents were aged between 20-29 years. This could be attributed to students (either from universities or at lower levels) being among most avid researchers and partakers of the site’s services.

Figure 5.3: Age range of the respondents at Jeevanjee Gardens.



Source: Author, 2014

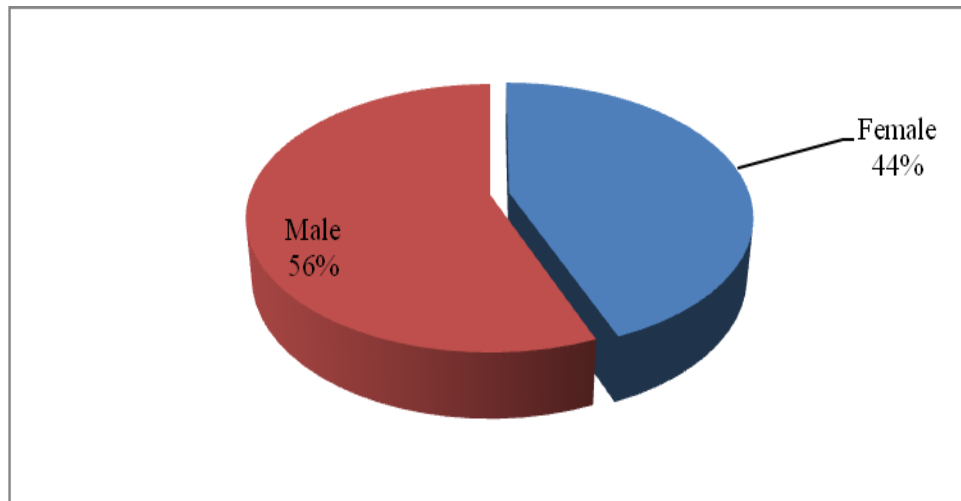
This is an important finding for use by spatial planners in planning for Nairobi and other urban areas. Indeed, it shows that young people, who currently constitute majority of the population in Kenya, (UNDP, 2013) are craving for cultural awareness and identity. Planning for cultural heritage sites should be conscious of the craving by young people. Valorization of the cultural heritage sites through planning should seek to establish the trends, drivers and outcomes of prevailing young people’s priority interests, like Information Communication Technology (ICT), and integrate it in the cultural heritage sites. In this way, the craving for cultural awareness and identity by the young people will be complemented by an attraction to their interests, like ICT, social media, etc. The use of this approach by planners will ensure that knowledge and skills on cultural heritage are easily transferred to the young generations.

5.2.2 Gender characteristics

Gender analysis of users of space is vital in spatial planning. This is because physical spaces can expose people to toxins or pollutants and their influence lifestyles, (Purdue, et al., 2003).

Women are for example more prone to toxins attack in public spaces than men, (Mishra, 2001). At the Nairobi National Museum, as illustrated by figure 5.4, the site was visited more by male groups at the percentage of 56%, while female visitors accounted for 44%.

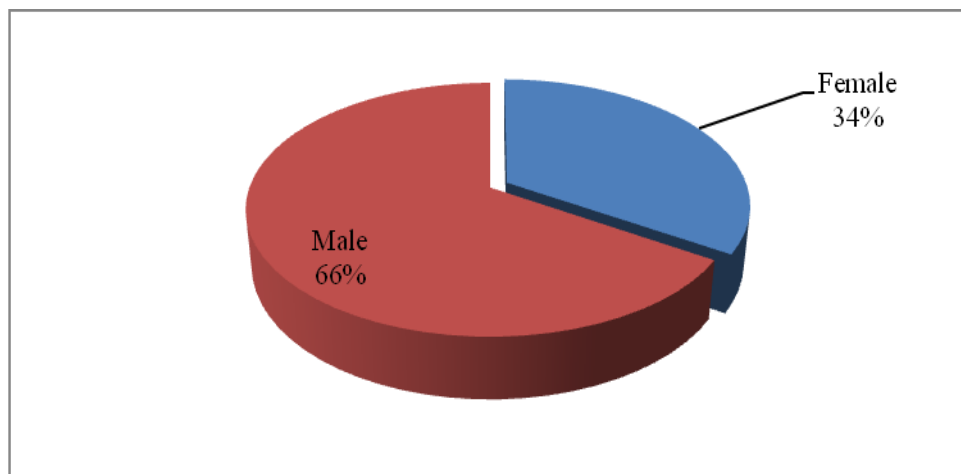
Figure 5.4: Visits to the Nairobi National Museum based on gender considerations.



Source: Author, 2014.

Similarly, in Jeevanjee Garden, as illustrated in figure 5.5, majority of site users, 66%, were male while women comprised only 34% of the users.

Figure 5.5: Visits to Jeevanjee Gardens based on gender considerations.



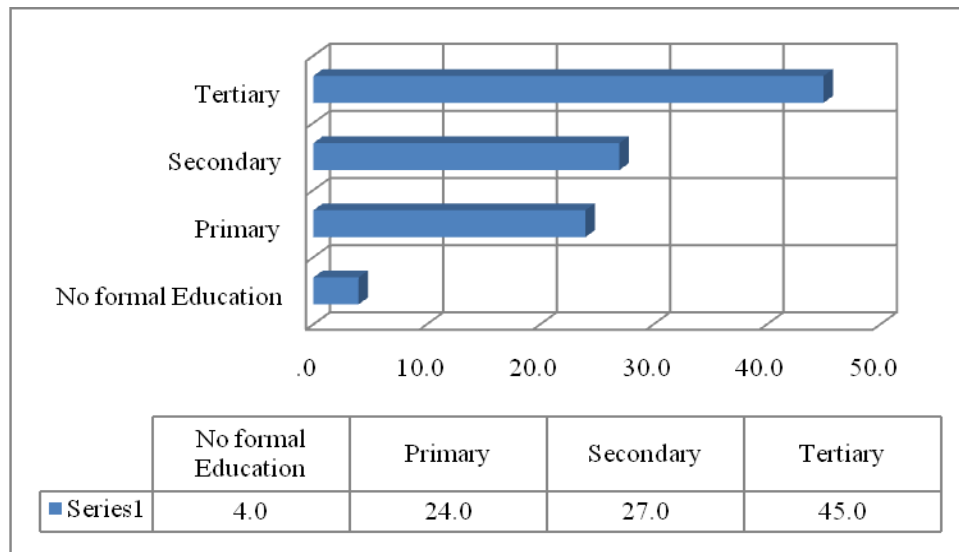
Source: Author, 2014.

The gender trend was similar for visits to Old Nyayo House. Indeed, women are not at ease in public spaces in the same way men are, (Rosin, 2014). Planners as advocates for particular interest groups should seize of this opportunity to help urban centres in valoration of existing cultural heritage sites in a way that ensures the safety and security of women. Spatial planning for these sites should consider the gender sensitivities and perceptions relating to reception to such places, staffing, positioning of wash rooms and other gender sensitive amenities, etc.

5.2.3 Literacy Levels

According to education levels, majority of the respondents visiting all the cultural heritage sites sampled in the study had acquired at least higher levels of education, including university or tertiary levels. This could imply that this group had an interest in knowing more about culture and understanding its significance compared to respondents who had achieved lower levels education. For example, as illustrated by figure 5.6, 45% of the respondents who had visited Old Nyayo House had acquired tertiary education followed by 27% that had secondary education, then 24% representing respondents who had achieved primary education.

Figure 5.6: Literacy levels of respondents.



Source: Author, 2014.

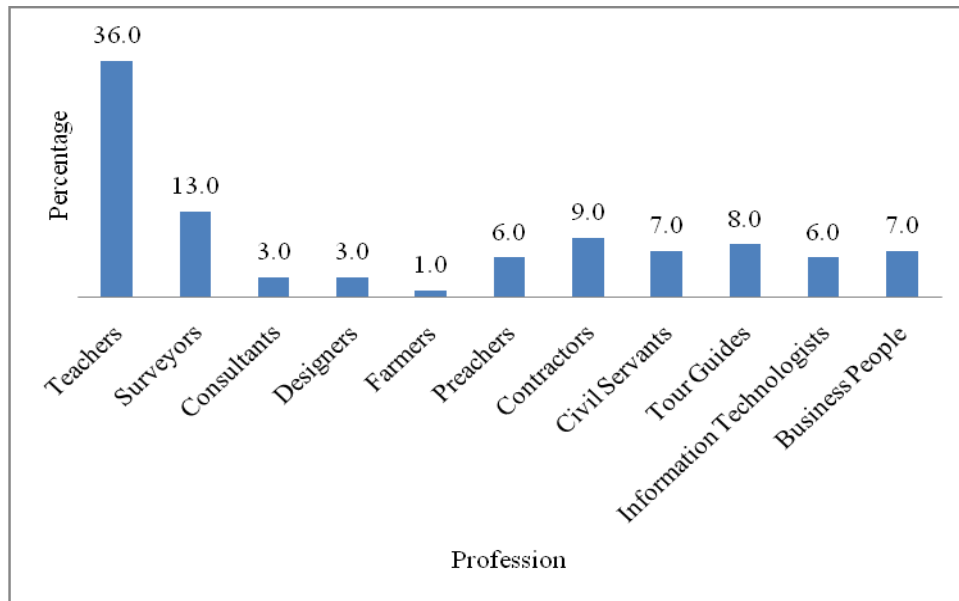
Respondents who had no formal education were represented by only 4%. This indicates levels of academic attainment influenced respondents' value for cultural goods and services. The trend may also indicate that education levels increased respondents' appreciation of cultural heritage. This is an important finding, especially for the Ministry of Culture and Heritage's planning department. The planners can adopt the Kwazulu-Natal Provincial Government's approach of developing spatial planning guidelines aimed at mainstreaming cultural heritage in planning processes.

A viable strategy would then be to work closely with the Ministry of Education in promoting educational achievement in areas where enrolment is poor and educational attainment feeble. By doing this, the ministry will be indirectly promoting appreciation of cultural heritage through improving access to education. With regard to the cultural heritage sites sampled in this study, the Ministry of Culture and Heritage could mainstream education programmes around the sites as a way of using them to interest more people to appreciate cultural heritage.

5.2.4 Occupation and Source of Income

The study findings indicate that majority of those visiting these three study sites were in either formal or informal occupation with a reasonable source of income. This is especially true for those visiting the Nairobi National Museum and Old Nyayo House. For example, as illustrated by figure 5.7, 36% of respondents in Old Nyayo House were teachers, 13%, surveyors, while consultants and designers were each 3%. This could be an indication that these groups of professionals had potential to access the site easily in terms of entry fee.

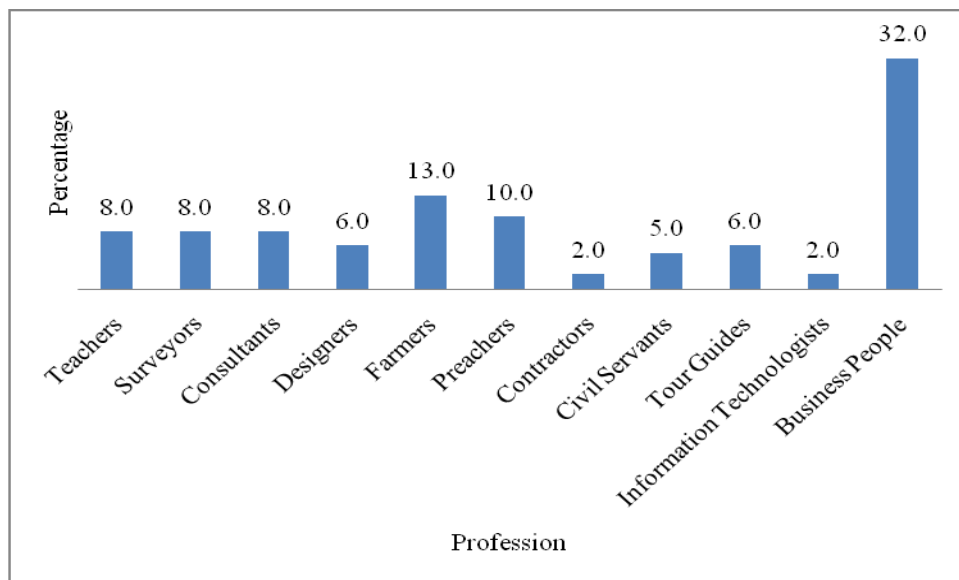
Figure 5.7: Occupation and source of income of Old Nyayo House respondents.



Source: Author, 2014.

On the other hand, Jeevanjee Gardens, which are an open access park, were mainly visited by those in the informal business sector. As illustrated by figure 5.8, 32% of the respondents were business people followed by 13% that were farmers.

Figure 5.8: Occupation and source of income of Jeevanjee Gardens respondents.



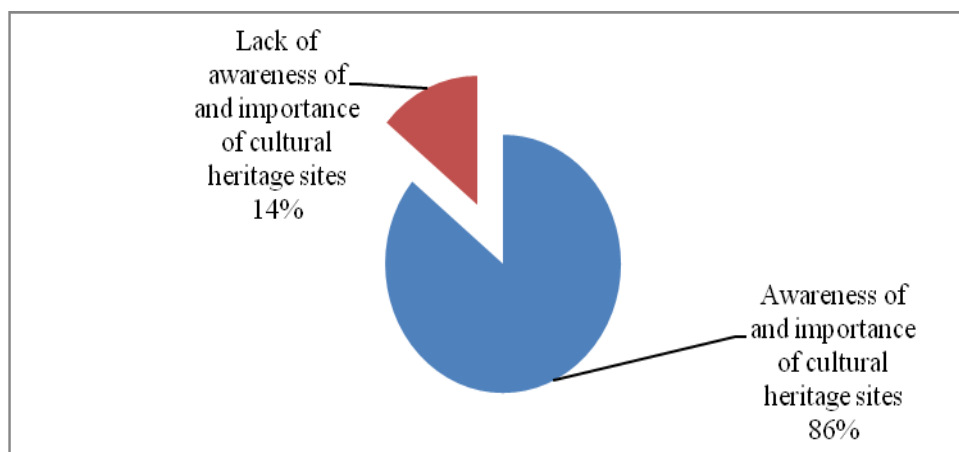
Source: Author, 2014.

Other professionals were also found to use the site with 13% of the respondents being teachers. Other professionals like preaching, surveyors, contractors, civil servants, information technologists (ICT) and tour guides were each represented. From the analysis on the occupation of the respondents it is noted that majority of them are salaried employed as noted by 40% of the respondents. These findings are important in planning cultural heritage outreach programmes and knowledge and skills transfer by the targeted cultural heritage sites.

5.3 Awareness of and the Importance of Cultural Heritage Sites

As illustrated in figure 5.9, based on the field survey, it emerged that 86% of the general public respondents are aware about various cultural heritage sites in Nairobi’s CBD, including McMilan library, Memorial Park, Uhuru Gardens, Alliance Franchise, Central Park, City Park, Railway Museum, the Old PC’s office, Nairobi National Museum, Jeevanjee Gardens and Bomas of Kenya.

Figure 5.9: Awareness and importance of cultural heritage sites.

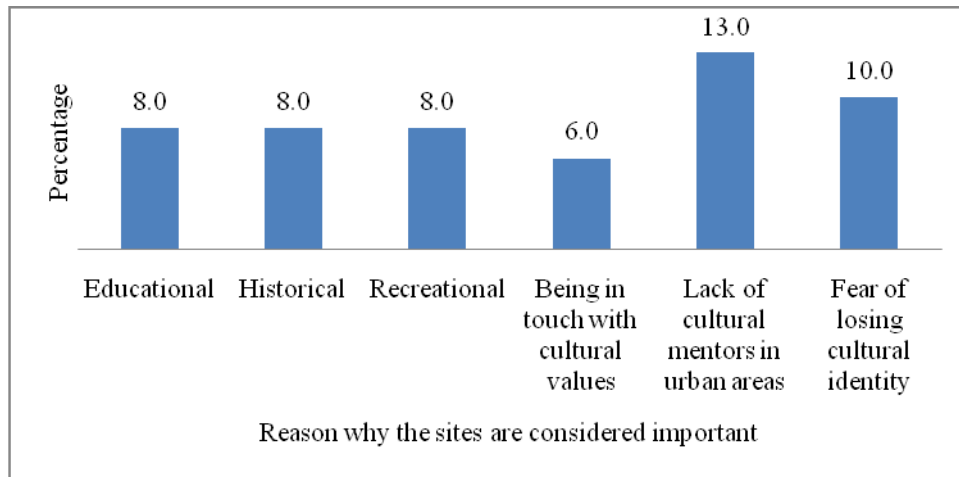


Source: Author, 2014.

These sites were valued and regarded as important because of various reasons, including recreational, historical, educational, being in touch with cultural values, lack of cultural mentors

in urban areas, the fear of losing cultural identity, key amongst them, as illustrated by figure 5.10, as reported by 47% of the respondents to be recreational.

Figure 5.10: Why heritage sites are valued.



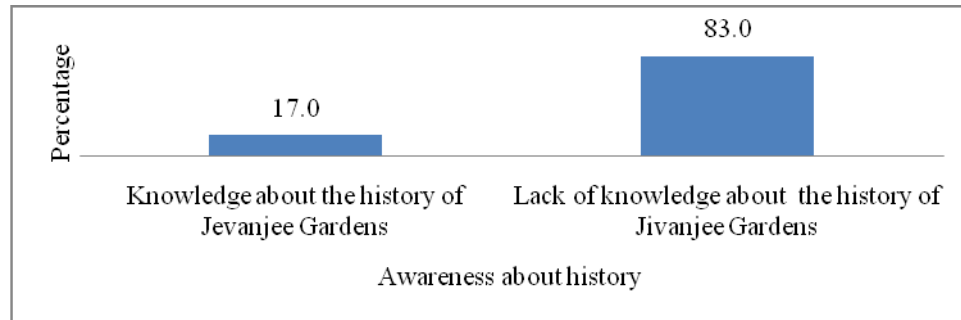
Source: Author, 2014.

For example, those visiting the Nairobi National Museum said that the park features beautiful gardens and trees providing a welcome shade from the tropical sun in the city and it also allows visitors to learn the historical cultural heritage of Africans. Other reasons reported were that they promote local tourism, they allow people to relax, the sites can be used for education purposes because they provide a platform for research and evidence, and enables one to learn the past antiques. They were reported to also be areas where people can meditate and conduct their religious functions. The sites also provide room for showcased exhibitions to the visitors.

Nevertheless, when asked about how much they knew about the specific historical heritage of the sites, majority of the respondents were not fully aware. For example, as illustrated by figure 5.11, 83% of the respondents within Jeevanjee Garden noted that they are not aware about the history while only 17% said they are aware. Similarly, 82% of the respondents who had visited the Old Nyayo House site indicated that they did not understand the history of the site.

The situation was not different for those visiting the Nairobi National Museum where 72% of the respondents said they did not know the history of the site.

Figure 5.11: Awareness of the history of Jeevanjee Gardens.



Source: Author, 2014.

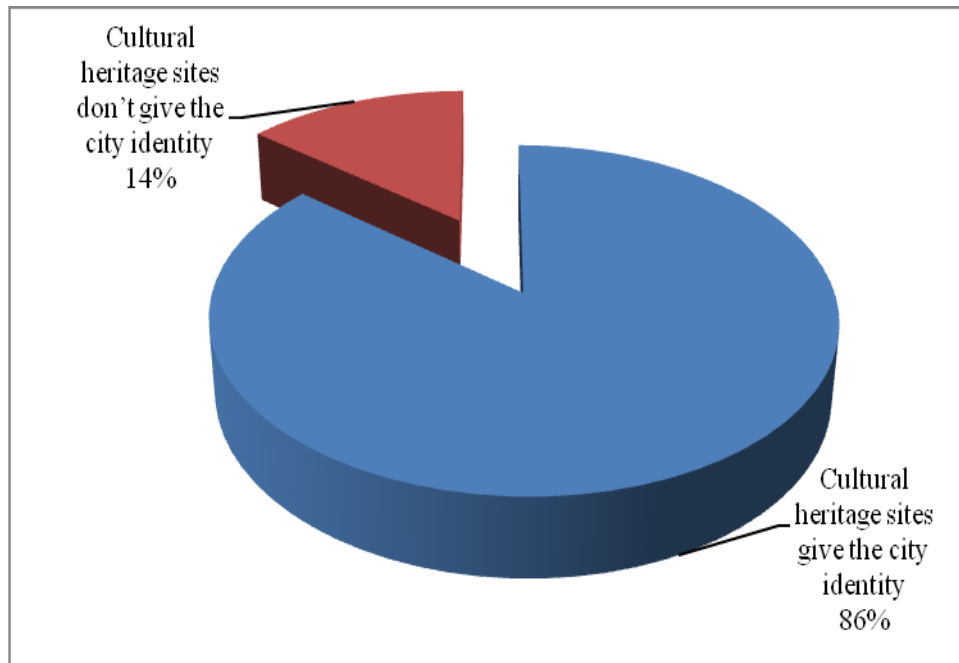
These findings show that the targeted cultural heritage sites, while generally well regarded as custodians of Kenya’s cultural identity, their activities and manifestations of cultural heritage are feebly promoted. Compared to newer heritage sites, like the Bomb blast site, the cultural heritage sites that were targeted in this study are inadequately groomed. Spatial planning can facilitate valoration of these sites by proposing changes to landscapes, flora and fauna, orientation and security arrangements.

5.4 The Role of the Sites in Giving the City Identity

The cultural heritage sites are regarded as important aspects in giving the city identity. As illustrated by figure 5.12, 86% of the respondents concluded that cultural sites give the city an identity through the following; as a landmark point of direction or orientation, historical significance, recreation and lastly political significance. Consequently, it was noted that urban expansion was becoming a threat to some of the open spaces like Jeevanjee Gardens and this may result to lose of its unique identity and purpose. In fact, according to the field survey, 62% of the public respondents reported that the cultural heritage sites are faced with a number of

threats which requires attention. Some of the threats identified by the respondents include; threat of conversion of the sites into other land uses, land grabbing, loss of historical significance, security threats among other. This requires planning intervention.

Figure 5.12: Whether cultural heritage sites give the city identity.



Source: Author, 2014.

According to Crompton (2004), planning that ensures that cities do not lose their unique identity and purpose results in economic development, including enhanced real estate values and increased tourism, which in turn attract businesses. Such sites also provide opportunity to prevent youth crime through park and recreation programs that offer social support from adult learners; leadership opportunities for youth; intensive and individualized attention to participants; a sense of group belonging; youth input into planning decisions, and also by facilitating positive emotional, intellectual, and social experiences, (Interagency for Outdoor Recreation, 2005). There are other reasons why planning is necessary. For example, planning helps with decision-making; coordinating interests; prioritizing needs and actions; evaluating trends, programs, etc;

budgeting and expenditure justification; ensuring continuity of direction as officials change; and providing opportunities for public involvement and information dissemination.

Key planning steps towards this include:

(a) *Considering goals and overall planning frameworks* A useful starting point here is to become familiar with the Nairobi County direction for open space planning. This will entail understanding the varied open space types and purposes, while keeping in mind that open space concerns overlap many other issue areas by other planning efforts. Integration is therefore needed to ensure that planning policies and implementation measures work in concert towards achieving a community's common vision. It is particularly important that the area land needs and capital facilities needs in such open spaces and cultural heritage sites are incorporated into the Land Use and Capital Facilities elements. Cultural heritage sites will more likely be considered during implementation if they are planned as eligible for funding. This will only be realized when planning ensures that they are addressed in the capital facilities plan and element.

(b) *Initiating community visioning and ongoing citizen participation* The importance of this step in planning should not be underestimated. The process of community participation results in informed and engaged residents that feel better connected to their communities. While sometimes contentious, but more often productive and rewarding, community participation is an essential ingredient of making successful urban open space, (Francis, 2003). In addition to gaining support for open space programs, citizen participation is necessary if the open space program is to match community needs. Too often cultural heritage sites and other open spaces stand empty because they do not address some aspect of community need. The best source of information about community open space needs is the citizens who will use and benefit from that open space system. Involvement of citizens should be conscious of

diversities of the community in all aspects of goal setting to program or project design. Such involvement will produce a system that is more responsive to the diverse needs of the target community.

- (c) *Inventing existing conditions, trends, and resources as well as identifying problems and opportunities* An inventory of the historic and cultural resources will be important in integration of cultural heritage into planning paradigms. Vacant lands identified in land use inventories, can be the focus for identifying potential parks, cultural sites and open space sites. Existing and projected population (preferably by age) is also needed. Other socio-economic information about the population to be served is also very important. It is also important to define the planning area boundaries. This is because, often, boundaries for open space planning probably don't match political boundaries. Identification of opportunities for open space areas, which serve community needs, but lie beyond geographical or ideological boundaries is also important. This is in tandem with an admonition by Lanier-Phelps (1992) that "Eagles don't observe jurisdictional boundaries".
- (d) *Develop goals and priorities to guide open space and cultural sites* Goals are statements about a community's desired future. They are ideas that are difficult to obtain, but they state the direction the community desires to head. Objectives are statements about realistic, achievable, and measurable steps toward reaching goals. Policies are specific statements guiding actions and implying clear commitment to these actions. They become the basis on which decisions will be made. Goals, policies and objectives form the heart of all open space and cultural heritage sites. For planning to be effective, they need to contain clear statements about what the community seeks to achieve for its future. They must also contain clear statements about how the community intends to move towards its

desired future. Although citizens can express values and goals at public meetings, through attitude surveys, and by other means, these expressions need to be captured into a set of clear statements that are specific enough to provide guidance.

(e) *Enlist the support of other local groups, jurisdictions, and actors* Establishing cultural heritage and open space sites systems can seem a big job. Many communities may feel intimidated at the enormity of the task in the face of limited resources. It is important to draw on as many resources as possible to accomplish the task and reap in a big way. Planning should guide communities in looking for opportunities, including through coordination with other jurisdictions, agencies, organizations, and private sector resources to develop complementary programs without duplicating efforts. Communities should also not forget the benefit of looking within their own organization for unexpected resources. It can hence be very effective to build an interdisciplinary team of national and county staff to advice on open space and cultural heritage sites during planning efforts.

5.5 Aspects of Cultural Heritage in the Study Sites

From this study, it emerged that all the three study sites have their own unique cultural heritage significance. This means that even the aspects of culture preserved is diverse. These are discussed below.

5.5.1 The Nairobi National Museum

It was noted that most of the respondents understand that Nairobi National Museum was established so that it can preserve the history of Kenya. They suggested that the collection of traditional cultural materials which were used by the old generation like attires made of animal skin and feathers which they wore, traditional calabash and other facilities, weapons and the statues of some extinct creatures which are believed to have lived many years ago are an

indication of historical information worth preserving for both present and future generations. An illustration of the aspects of cultural heritage in the Nairobi National Museum is presented in Plate 1.

In addition, the respondents at the Nairobi National Museum said that the site was more important for educating and preservation of African culture. The major reason that attributed to this kind of response is that Nairobi is not a homogeneous community so it does not have the cultural heritage values. People who live in Nairobi have different cultural heritages so no one's cultural heritage is considered also the distinctiveness of character for example base on tribe.

Plates 1: Aspects of cultural heritage in Nairobi National Museum.

			
<p><i>A statue of a dinosaur, which lived millions of years ago but is now extinct.</i></p>	<p><i>The picture is a statue of early man.</i></p>	<p><i>Above is collection of skulls for early men. The images shows human skeletons which are believed to be the evolution of human beings.</i></p>	
			
<p><i>Above are the examples of Traditional weapons which were used by warriors to defend the community</i></p>	<p><i>Attires made of animal skin and feathers which old generation wore</i></p>	<p><i>The colonial government used force to rule the Africans using the above weapons</i></p>	<p><i>Collections of traditional calabash which were used as house utensils.</i></p>

Source: Author, 2014.

5.5.2 Old Nyayo House

In regard to the reasons for establishment of Old Nyayo House, the respondents said that the site was created by the colonial administration where power was centered and during that time, Kenya was administered from there. The site is considered important because it is a monument site and a memorial institution that reminds Kenya of its own colonial heritage under the British government. The site was also regarded important because it is used to house some of the traditional cultural materials as shown below in Plate 2.

Plates 2: Aspects of cultural heritage in Old Nyayo House.



Source: *Field Survey, 2014.*

5.5.3 Jeevanjee Gardens

In regard to the reasons for establishment of Jeevanjee Garden, the respondents said that the site was created for the recreation purposes. The main cultural heritage aspects available within this site relate to the founder of the site represented by a Monument of Alibahi Mulla Jeevanjee founder of Jeevanjee Gardens Nairobi. This is illustrated in plate 3. Alibhai Mulla Jeevanjee (1856–1936) was an Indian merchant, politician and philanthropist who went on to play a large role in the development of modern day Kenya during colonial rule. Jeevanjee was born in Karachi, then part of the Bombay Presidency in British India to Shia Dawoodi Bohra

parents who traced back to the western state of present-day Gujarat. He received minimal education and upon the death of his father embarked on a career as an itinerant peddler, trekking across India and Australia before settling in East Africa. The Jeevanjee Garden was created and donated to Kenyans by the family of Alibhai Mulla jeevanjee around 1906.

Plate 3: Monument of Alibahi Mulla Jeevanjee.



Source: Author, 2014.

5.6 Spatial Analysis of the Study Sites

Based on literature review and field work survey undertaken, spatial analysis was done to understand the various cultural sites sampled and the unique spatial issues that arose from each were as depicted in the various sections below. All the three sites are located within the

proximity to transport nodes within the central business district thereby facilitates accessibility to activities. The sites have been analysed along three main themes encompassing land uses, circulation and cultural heritage analysis aspects across the three study sites.

5.6.1 Old Nyayo House

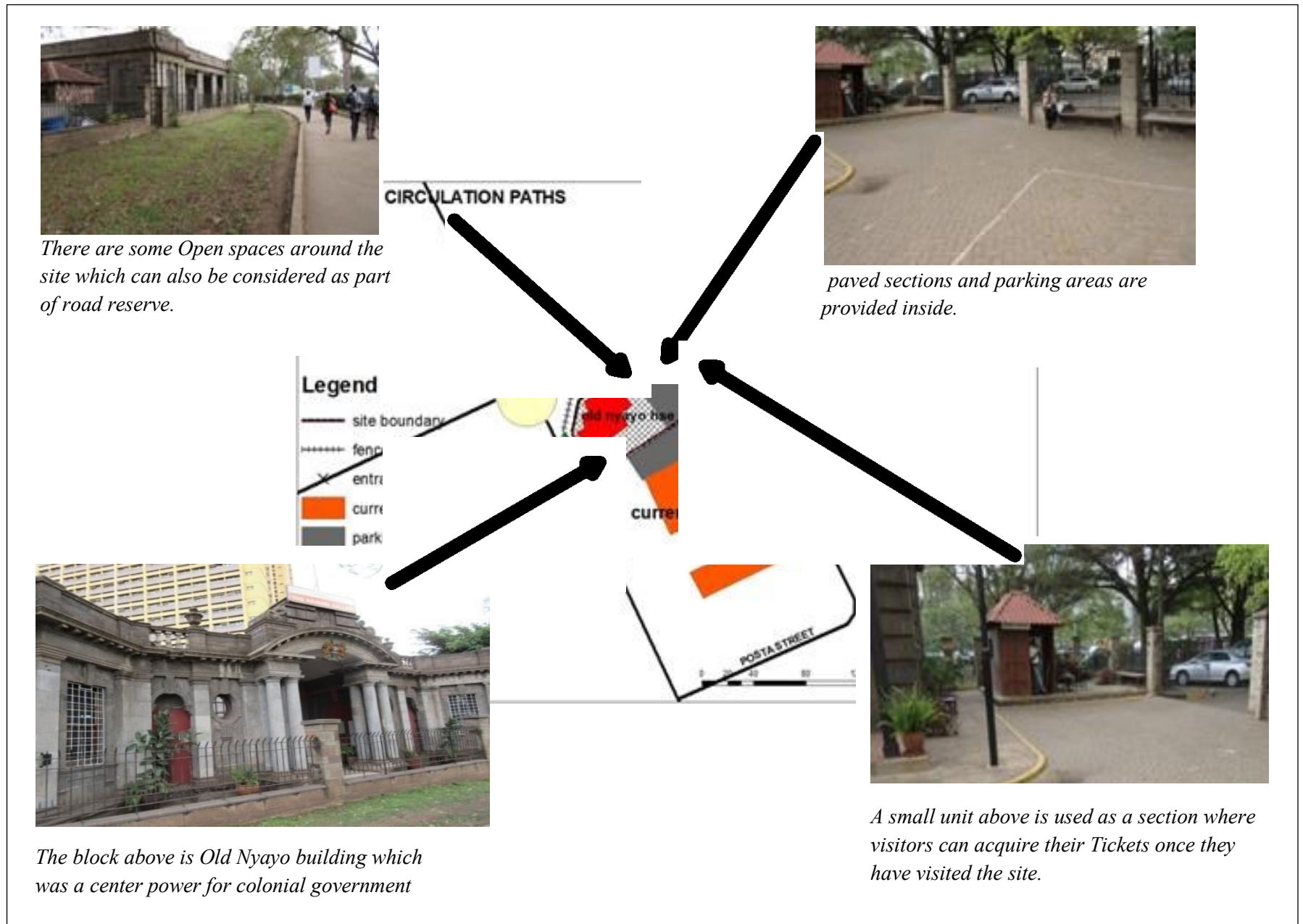
i. Land Use Analysis

The Old Nyayo House and its environs provided residing for the ministry of native affairs in the year 1913 and it was later used as an office of the provincial commissioner. Currently the house is a cultural heritage site where different collections of African culture materials are stored. A few trees are grown around the site which makes the environment cool and conducive for people who hang around. The internal space, where parking is provided is fully tarmacked and some sections are paved. Figure 5.13 presents photographs illustrating the spatial planning analyses of land use at the Old Nyayo House site.

ii. Transport and Circulation

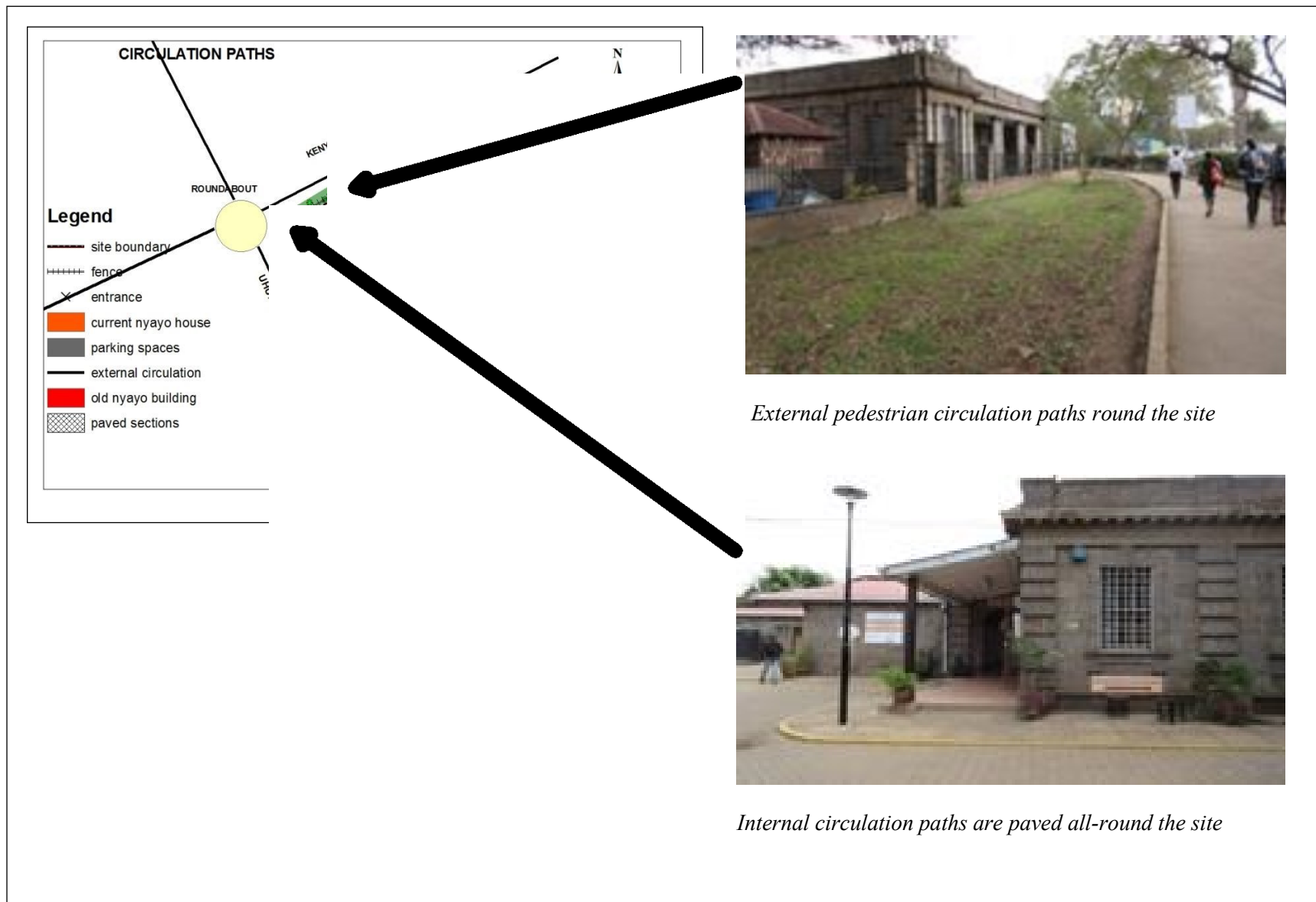
The site is only accessed from one lockable gate. The internal circulation are not defined since it is paved all round. Looking at The external circulation of the site, the site is placed between Uhuru Highway and Kenyatta Avenue and Posta Street. The location of Old Nyayo House is strategically placed in terms of its external circulation. The house borders Uhuru Highway and Kenyatta Avenue where majority of the pedestrians and motorists circulate around. This aspect of circulation becomes an effective component. The house is not well accessed because the entrance gate is not strategically placed. It is unfortunate that even majority of the people who pass around are not able to tell how the site can be accessed. Old Nyayo house borders the current Nyayo house. These two buildings are separated by a fence and parking area that is currently used by Nyayo House. Figure 5.14 presents photographs illustrating the spatial planning analyses of transport and circulation at the Old Nyayo house site.

Figure 5.13: Old Nyayo House land use analysis.



Source: Author, 2014

Figure 5.14: Old Nyayo House circulation analysis.



Source: Author, 2014

iii. Cultural Analysis

The built heritage of Nyayo House is a cultural expression in the sense that it reminds Kenya of its own colonial heritage under the British government. The site was where power was centered for the administration. The site shows the work of architects and the culture of the designs has aesthetic value as shown in plate 4.

Plate 4: Facade of Old Nyayo House.



Source: Field Survey, 2014.

Interestingly, the spatial location for these two houses reveals a clear understanding that the area is power centered and following the historical background of this location, the Old Nyayo House where Kenya was administered from there for a very long time under the colonial government, the administration by the colonial government was harsh and cruel to Kenyans. The current Nyayo House is a provincial administrative unit. It contains the Ministry of Immigration. It also has the notorious Nyayo House the torture chambers. The current Nyayo House has political significance like during the former president Moi's era, the site was used to house detention facilities and used as a torture chambers for political personalities, therefore the site is greatly feared by many Kenyans. It is unfortunate that no one wants to interact with Nyayo House environment because it has bad memories.

There are some of the collections of cultural materials, which are kept in the building portray the real African way of life, which the older generation used to live. Plate 5 presents photographs that illustrate this. The cultural materials like traditional calabash were majorly used to carry water, store milk. Other cultural materials like traditional war garments and weapons which older generation were using during war seasons are also preserved. The older generation used to wear clothes half naked which were made of animal skin and the hats made of animal skin and feathers as shown below. These kinds of attires were especially worn by their leaders and warriors. Outside the gallery is a weapon facility which was used by the British military during the war periods. This is depicted in plate 5.

Plate 5: Collection of traditional artifacts.



Source: Author, 2014.

Plate 6: Weapon used by the British army during the polonial Period.



Source: Author, 2014.

5.6.2 The Nairobi National Museum

i. Land Use Analysis

The Nairobi National Museum site is strategically located near Nairobi River and the natural vegetation where it is believed that some trees had been existing many years. The environment has been a home for diverse animals species which some are now considered as extinct. The design of the site appreciates the value of architecture. It houses the materials of culture which contains some beliefs and various cultures of people. The site also explains the evolution of science which embodies the people of Africa. It also contains the element of economic gain especially in tourism. The site has also provided the value of recreation. It has open spaces around which can be used for recreation purpose and it allows people to relax and feel the cool natural environment. Parking spaces are provided along the internal circulation paths and in front of the building blocks. Figure 5.15 illustrates this.

ii. Transport and Circulation Analysis

The museum is well connected in terms of accessibility. Pedestrian circulation paths are sufficiently provided within the museum. Also the vehicle circulation areas are defined within the museum but they are only provided around the building blocks. Parking spaces are provided too to allow both visitors and the staff to park their vehicles. Figure 5.16 illustrates this.

iii. Cultural Analysis

The design of the site appreciates the value of architecture. It houses the materials of culture which contains some beliefs and various cultures of people. In front of the museum at the entry point is a statue of dinosaur. Figure 5.17 illustrates this.

Figure 5.15: Map showing Nairobi National Museum land use analysis.

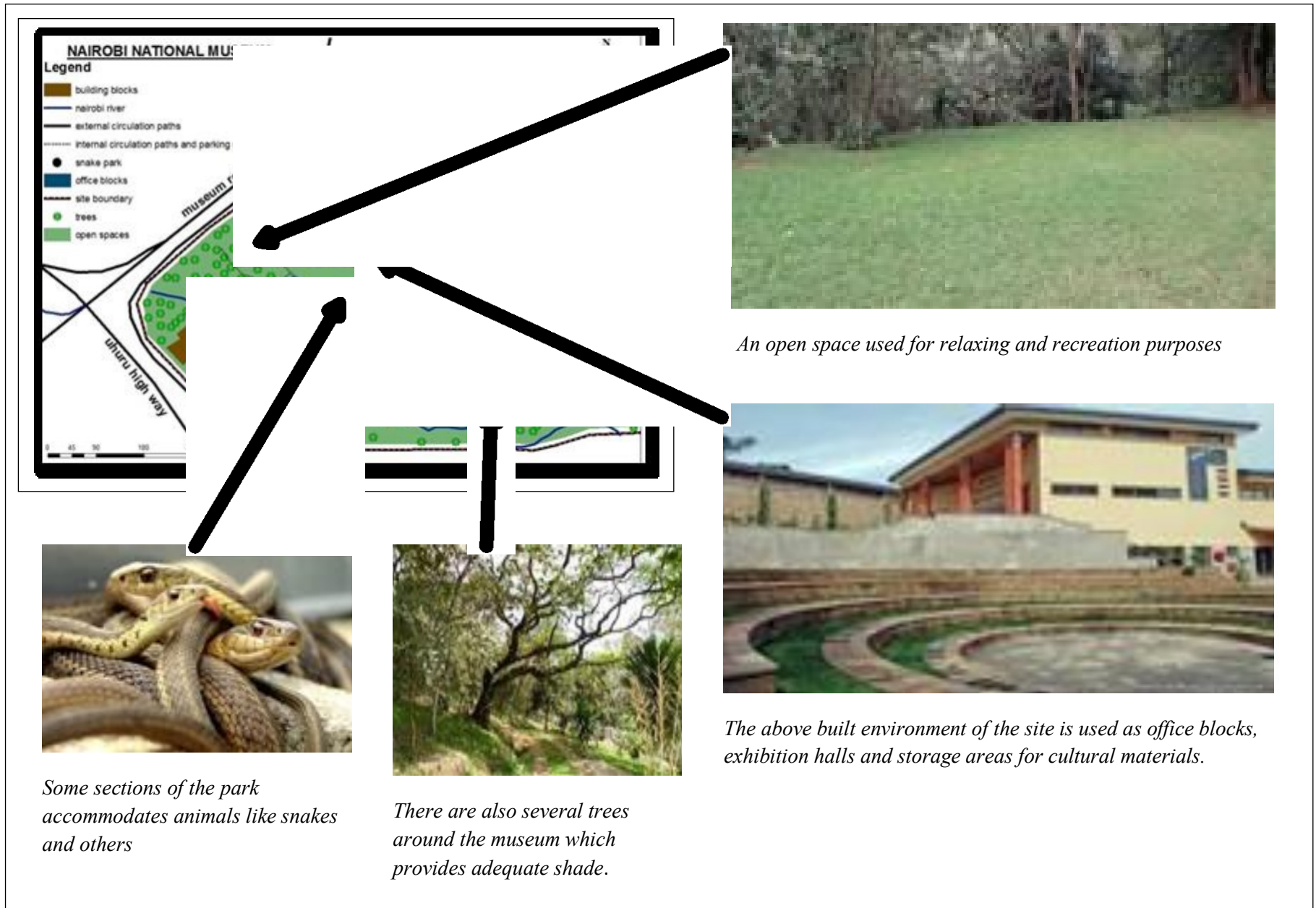


Figure 5.16: Map showing Nairobi National Museum circulation analysis.

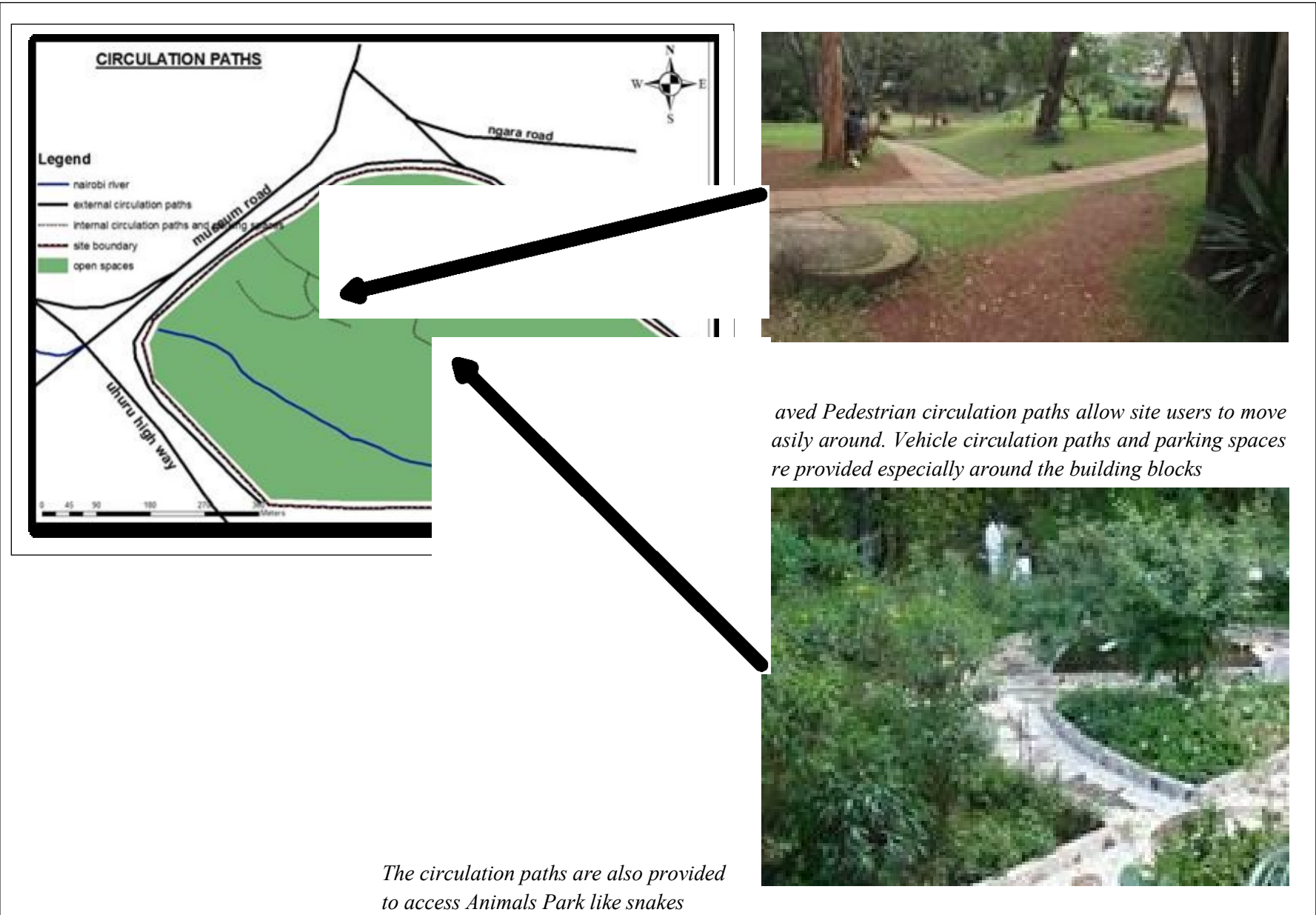
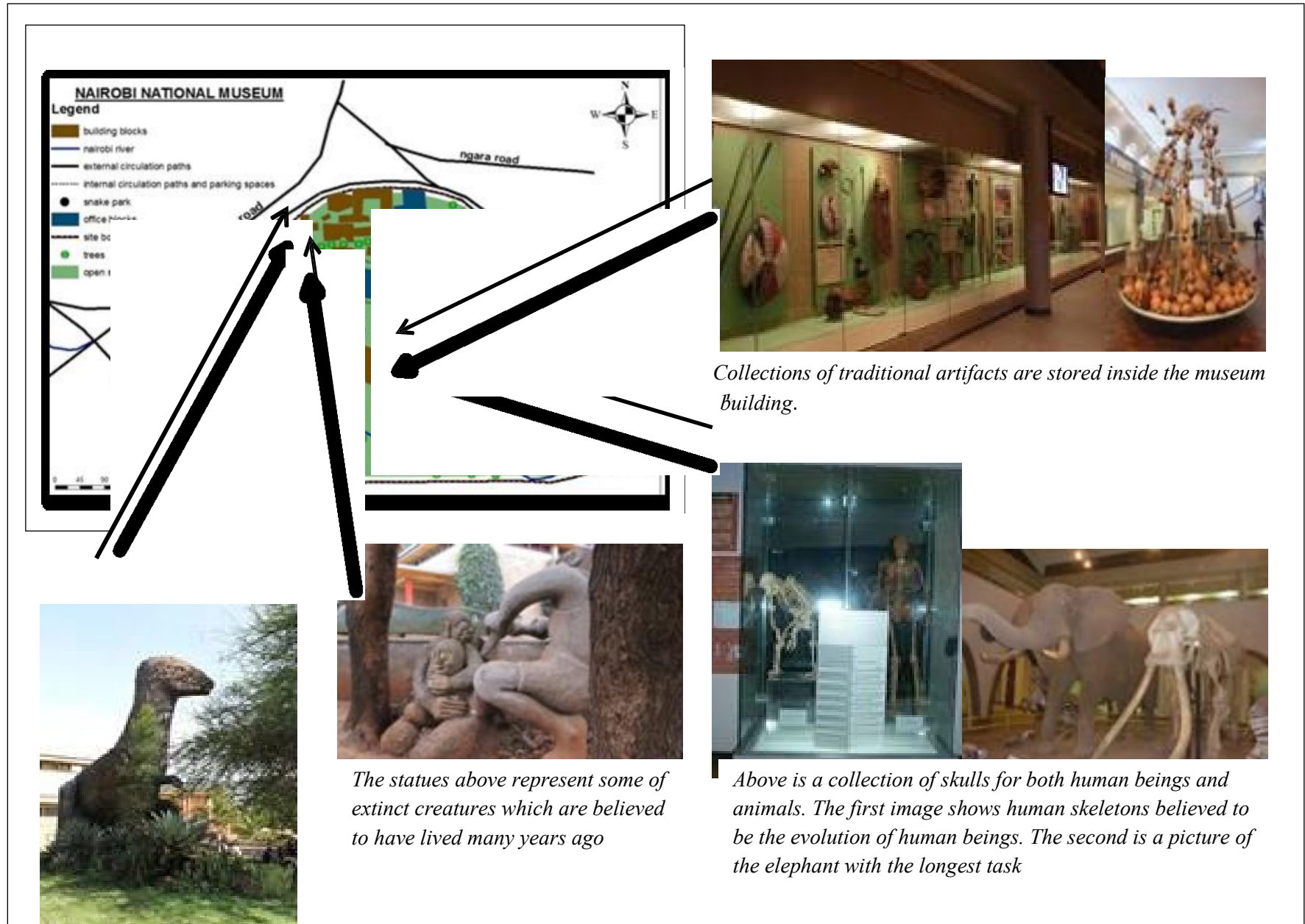


Figure 5.17: Map showing Nairobi National Museum cultural analysis.



Source: Author, 2014.

5.6.3 Jeevanjee Gardens

i. Land Use Analysis

Jeevanjee Garden has an area of 3.94 acres. Jeevanjee garden is an open space that demits buildings to avoid the concrete jungle in the city of Nairobi. The site majorly has the value of recreation and relaxation. The garden is a popular spot for preachers and park lovers. It allows people to interact directly with natural environment. The ground also accommodates public purpose facilities like the public toilet which is operated by the Nairobi City County. There is also a smoking zone in the garden which is designated and is used by people who smoke. Figure 5.18 illustrates this.

ii. Transport and Circulation

The internal circulation linkages in the garden are well connected. It allows people to move freely from one point to another with ease. Also the garden provides some parking spaces and there are circulation paths which can be used by vehicles. The pedestrian circulation paths are also provided. The internal circulation paths are currently under renovation. Considering the external circulation, the Jeevanjee Garden is placed between Moi Avenue and Moktar Daddah Street, Muindi Mbingu and Monrovia Street. Figure 5.19 illustrates this.

iii. Cultural Analysis

It was noted that some cultural expression are being experienced like people going to the garden for prayers. These cultural activities are usually conducted on daily basis especially by preachers and comedians who entertain the users. During the year of 1954, the ground was supposed to be sold and used for the purpose of car park and construction of an underground shopping mall but the Jeevanjee fraternity refused to sell the ground though they were faced with financial difficulties. The reason for not selling the plot was that their father had told them to take care of

the ground since it was his yard where he could come with his family and spend time together and recreate. The statue standing at the center of the garden was placed by the granddaughter of Jeevanjee so that the family could have the memories of their father preserved as illustrated by Plate 7. Mr. Jeevanjee built a stone wall around the garden and installed two lockable gates and benches made of cast iron which his family used. This is depicted in Plate 9. He also donated the marble sculpture of Queen Victoria standing on a pedestal that graces the only queen in Nairobi's jangle concrete depicted in Plate 8.

Plates 7: Monument of Alibahi M. Jeevanjee

Plates 8: Marble sculpture of Queen Victoria.



Source: Field Survey, 2014

Plate 9: Benches made of cast Iron.



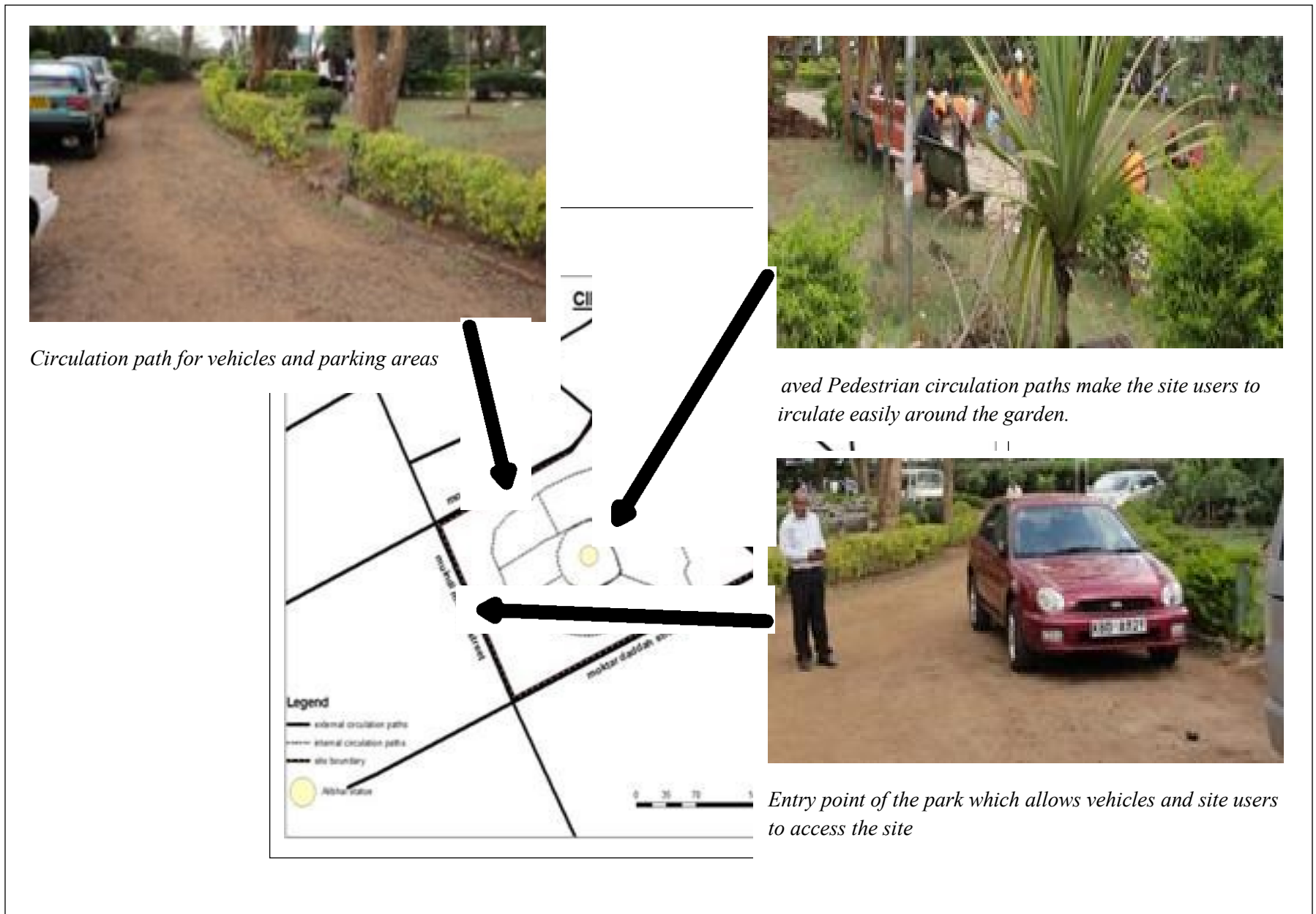
Source: Author, 2014.

Figure 5.18: Map showing Jeevanjee Gardens land use analysis.



Source: Author, 2014

Figure 5.19: Map showing Jeevanjee Gardens circulation analysis.



Source: Author, 2014

CHAPTER SIX

STUDY INTERPRETATION ANALYSIS

6.1 Overview

Based on the assessment and findings as articulated in the previous chapters, the study has revealed how cultural heritage within the Nairobi Central Business District is generally valued and how spatial planning has a central role in the valorisation of cultural heritage in the available cultural spaces as key urban land uses. The study has established that Nairobi is home to important cultural heritage sites and the city community views these as important for historical, cultural, entertainment and giving the city its character and identity. This chapter thus provides a summary of the issues synthesized from the study.

6.2 Synthesis of Findings

Based on the findings of this study, it is established that people's socio-economic characteristics influence their appreciation of cultural heritage and a quest to experience its manifestations. Young people aged 35 years and below make the biggest part of the population that seek knowledge, skills and the manifestations of cultural heritage. This can be linked to the rapid rate of globalization, which, through digital platforms, like the internet, is quickly eroding leanings on cultural heritages. Young people thus appear to experience the void and lack of identity arising from eroding of cultural heritage, especially in urban areas. The crave for cultural identity, nonetheless draws the young people towards the available cultural heritage sites. Spatial planning has a big role to play in this matter. This is through adding value or valoration of existing cultural heritage sites with things that interest young people so that they can continue to seek for knowledge, skills and the manifestation of cultural heritage.

Gender has also been established to play a huge role in enabling people seek cultural goods and services. Men were found to be the most partakers of cultural heritage goods and services in the targeted cultural heritage sites. Women partakers were few. Since women are critical in child upbringing as they interact with youngsters more than is the case with men, it is important for planning to interest and increase partaking of cultural heritage goods and services by women. This can be done by adding value to the spaces, where the cultural heritage sites are located through, for example making them more gender friendly (by increasing the number of female custodians of culture so that it is not regarded as a male affair). Increasing and re-orienting important physical infrastructure, such as wash rooms, entry and exit gates, etc, and generally listening to women voices while designing valorisation initiatives can go a long way in increasing the number of women seeking knowledge, skills and manifestations of cultural heritage.

Other factors that affect appreciation of cultural heritage were found to be literacy and education levels and income levels. The study found out that the more one is educated, the more they appreciate cultural heritage. To enhance knowledge, skills and manifestations of cultural heritage, therefore, planning should be geared towards promoting greater educational achievement. The cultural heritage sites that currently exist should thus focus on increasing their role in furthering educational programmes. In this way, interest in what they offer will be rejuvenated among the public. The ripple effect of this will be felt in greater cultural identity, which will enhance cultural tourism and national development. Regarding income levels, spatial planning can add value to the sampled study sites by increasing opportunities for small business enterprises around the sites. These will not only give opportunity to entrepreneurs to emerge due to the opportunities of trade, but also create sources where visitors to the sites can get snacks when they visit the sites.

The study also found out that a good percentage of Nairobi urban residents are aware of and value their cultural heritage. They are also keen that this may be prioritized by city authorities and planners. Planners can learn from the case study of KwaZulu-Natal Provincial Government to advocate for spatial planning guidelines that help in mainstreaming cultural heritage in the planning processes of the County government of Nairobi. Deliberate valoration of urban designs of landscapes and skylines to capture the essence of Kenyan cultural heritage was found to be a major gap in the country's planning and design policy and legislative frameworks. This hinders consciousness amongst planners and designers on the need to integrate cultural heritage in their plans and designs. The experience of KwaZulu-Natal Provincial Government provides a good learning on the way ahead for Nairobi.

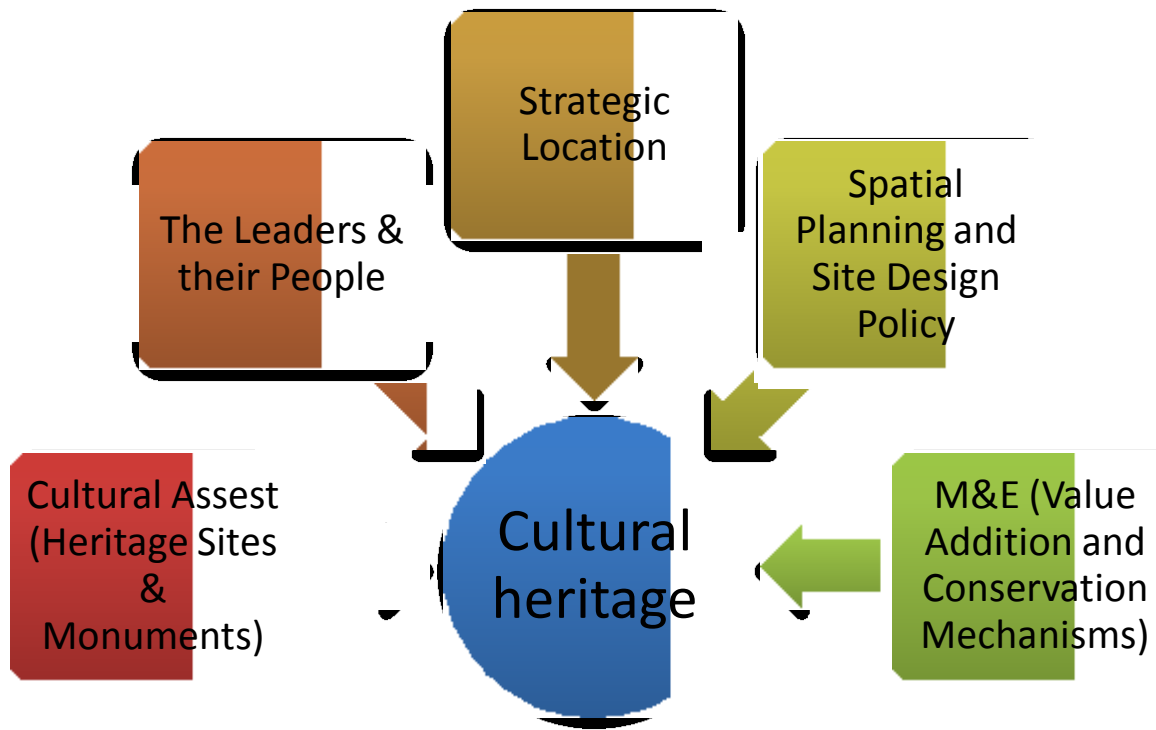
Moreover, this study has identified that preservation of cultural heritage and its subsequent valorisation is fundamental in giving a city/urban area its identity. For example, the cultural heritage sites under study were regarded as important aspects in giving Nairobi city its identity as attested by 86% of the respondents who noted that cultural sites give the city an identity through the following; as a landmark point of direction or orientation, historical significance, recreation and lastly political significance. Further, as argued by the Culture for Development Indicators Suite (CDIS), urban heritage, including its tangible and intangible components, constitutes a key resource in enhancing the liveability of urban areas, and fosters economic development and social cohesion in a changing global environment.

It was also found that the location of the sampled cultural heritage spaces was strategic, as it presented ease of access; either near a bus terminus or centrally within the CBD. This places them as pull factors for the transport nodes in the city. Future planning intervention can use this to integrate bus terminus nodes with cultural heritage route or corridor.

Lastly, it was established that no significant spatial planning policy and legal frameworks that prioritize culture and a legitimate urban space user, this gap therefore needs to be filled. The risk is real that without planning deliberately for cultural heritage, the forces of urbanization and modernisation are likely to overwhelm the need to retain and promote the cultural heritage footprint of the city. There is need therefore to ensure that the principles and concepts outlined in international law on heritage are incorporated into planning and development control law.

Based on the findings, key drivers of Cultural heritage can be summarized as indicted in figure 4 below. Both literature and field visit survey have identified the important role cultural heritage plays in giving an urban area its unique identity and in improving the liveability of the urban area. It therefore follows that all cultural heritage sites available within an urban area and for this case Nairobi city need to be protected by enhancing their net value so that more people seek for the knowledge and skills that they offer. Such decisions are dependent on decisions made by not only policy makers such as planners but also the larger populace who are all the consumers of cultural heritage. For planners specifically, their role in spatial planning and site design is critical especially in identifying valorisation opportunities within cultural heritage sites and also in ensuring that those sites are protected from the pressures of urbanization and development. These efforts should be done both at the local levels and at the national level to guarantee sustainable development as conceptualized by Drakakis-Smith (1995). An understanding of the drivers of cultural heritage as depicted in figure 6.1 is important.

Figure 6.1: Drivers of cultural heritage.



Source: Author, 2014

CHAPTER SEVEN

CONCLUSIONS AND RECOMMENDATIONS

7.1 Overview

Arising from the analysis and synthesis of findings, a number of key recommendations were advanced. These are presented in this chapter.

7.2 Conclusion

The opportunity to reclaim Nairobi's degenerating cultural identity, while increasing its revenue base through cultural heritage is of strategic importance today. Since there is increased consensus among experts that cultural heritage is a key pillar of sustainable development, urban areas, like Nairobi need to integrate it more in its planning processes and ensure that its urban landscapes and skylines have cultural perspectives. Cultural heritage sites in Nairobi, including the National Museum, Old Nyayo House and Jeevanjee Gardens have been making significant contributions towards the cultural landscape in Nairobi.

Despite this, the city has fast been degenerating into a concrete jungle partly due to inadequate knowledge on the role of planning in dealing with this challenge. This study has demonstrated that this challenge can be overcome through valuation of existing cultural sites through spatial planning. The spatial planning practice and profession in Kenya cannot afford to be left behind in such a crucial matter as integrating cultural heritage will positively influence Nairobi's urban development. Indeed, Nairobi city communities are aware, appreciate and value their cultural heritage sites and are anxious that these may disappear, unless properly planned and provided for. Urban planning and design is the ultimate arbiter on this discourse.

There are key areas, where planning and design should focus on as valuation strong points with

regard to young people and women. Learnings from the KwaZulu-Natal Provincial Government on mainstreaming cultural heritage in policy-making processes are worthy of being emulated by the County Government of Nairobi so as to ensure that cultural heritage becomes part and parcel of its planning and design processes. For the planning fraternity, inadequate focus on cultural heritage can be blamed for the current state of loss of identity by urban areas. This trend can be reversed by the profession recognizing the unique role of planning and design in restoring the cultural identity of Kenya's urban areas, including Nairobi.

7.3 General Recommendations for Conservation of Cultural Heritage

From the study findings, though members of the public were found to be aware of cultural heritage, the extent of knowledge and skills on cultural heritage was feeble. It is therefore recommended that the institutions that are charged with the responsibility of providing cultural goods and services develop programs that interest members of the public so that through such, the knowledge and skills on cultural heritage can be widely transmitted. The available cultural heritage sites should also be promoted and protected majorly through various forms of advertisements and awareness creation. This can easily enhance public awareness and sensitization on the significance of cultural heritage sites.

It is also recommended that valoration of existing cultural heritage sites through planning and design aimed at bringing in add-on services and physical infrastructure that interest various interest groups, like young people and women be done. For young people, the cultural heritage sites can be turned into free internet hotspots, with adequate access to ICT. For women, structural designs to increase privacy, including adequate wash rooms and gender friendly facilities is recommended. Provision of adequate security to the sites through employing more security guards and installation of enough security devices is also recommended. The implementation of strict enforcement

especially to any development which seemed to be a threat in the preservation of cultural heritage sites was also encouraged by the respondents. During an interview with a social planner and a researcher in the Department of Culture in the Ministry of Culture, Sports and Gender, the respondent said that:

“The construction work usually does not consider ICH. Even plans do not care about ICH values. For example, if a new road is constructed and it passes through the grave of your father, what does it mean? It means that the relationship between the people who are alive and the dead is lost and therefore there are no considerations to be followed. ICH is an in-built expectation which is not considered.”

The main and the major policy and regulatory framework that exist in the conservation of the cultural heritage sites are; Convention on protection of world cultural and heritage sites of 1972; UNESCO convention 2003 on the safeguarding intangible cultural heritage; UNESCO convention of 2005 on the protection and promotion of diversity of cultural expression; The Kenyan Constitution of 2010 gives the conventions force of law. The force of law is outlined in chapter one, article six and in chapter two, article eleven where the conventions form part of law of Kenya under the constitution. Kenya has signed these conventions; and National policy and cultural heritage talks about the conservation of monuments in Kenya.

As noted by the respondent from the Department of Culture in the Ministry of Culture, Sports and Gender, the above policy and regulatory frameworks are faced with major weaknesses that hinder effective promotion and management of these sites which subjects the cultural heritage areas to a number of threats like poor maintenance, loss of historical significance, grabbing and lastly conversion of spaces into other land uses. The weaknesses which were identified are; lack of

sufficient enforcement for example Jeevanjee Garden was not designated for preachers, comedians and politics, especially some political parties used the site for their coalition to form jubilee government; duplication of policies such as the National Museums and Heritage Act verses Environmental Management and Coordination Act - these Acts are pulling one another to different directions and overlaps of functions. It is recommended that they be re-looked at.

Some of the general recommendations that were proposed by the respondents include enlightening the public about the significance of historical sites; Government to implement clear measures that can be used as an enforcement to land grabbers; provide enough security to the site in terms of employing more security guards and installation of enough security devices; Planning should bring on board peoples ICH during the implementation process of any renovations; Part of planning should include the study of ICH; Raise the profile of ICH by studying and documenting and creating data bank on ICH; There must be Community involvement to embrace the value of their ICH during planning of urban areas. The specific recommendations per site are outlined in sub-section 7.3.

7.4 Site Specific Spatial Recommendations for Valorisation of Cultural Heritage Sites

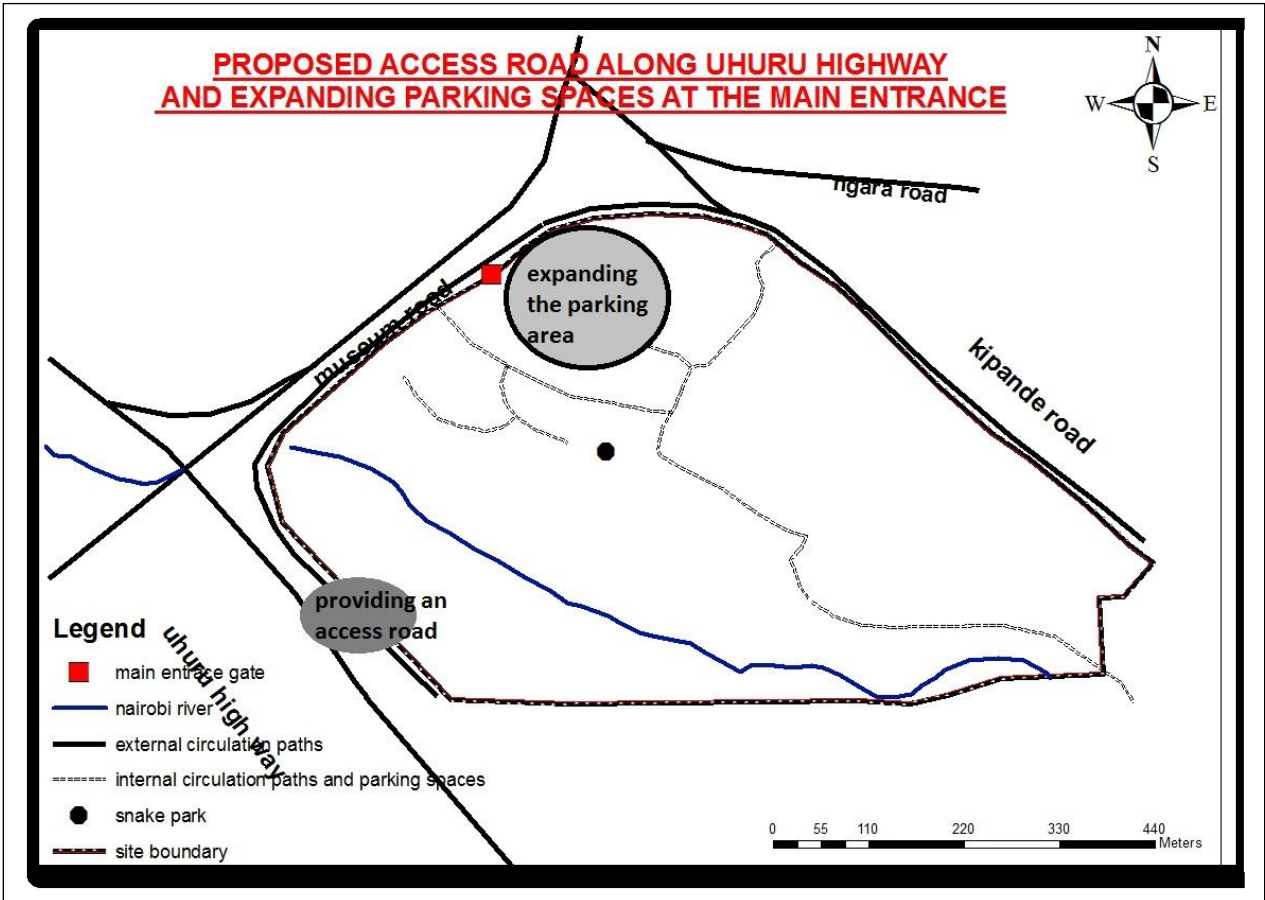
7.4.1 Nairobi National Museum

It is recommended that the Museum environment be preserved and maintained so that its original identities are not lost. Further, it is recommended that the National Museums of Kenya have direct control in the promotion and conservation of heritage sites. The gazettelement of these sites as one of the protective measures aimed at conserving and securing them is also strongly recommended. This can be done through strict enforcement of conservation and protection laws and regulations to enhance the sites' effective promotion and management.

On the aspect of spatial design, the study established that parking spaces within Nairobi National

Museum were very limited. It is recommended that the space inside the front gate of the museum be expanded to allow for adequate parking. This will attract and encourage more visitors to visit the site at any time of the day. Further, it was found that accessing the site is difficult since one has to come in from Uhuru Highway, which makes accessing the place through Museum Hill Road longer in distance. This makes it cumbersome having to turn back to access the entrance gate. For cost effectiveness, it is recommended that an access road be created and another gate provided at the lower end of the museum along Uhuru Highway to enhance ease in access to the site as proposed in figure 7.1.

Figure 7.1: Recommended access road along Uhuru Highway.



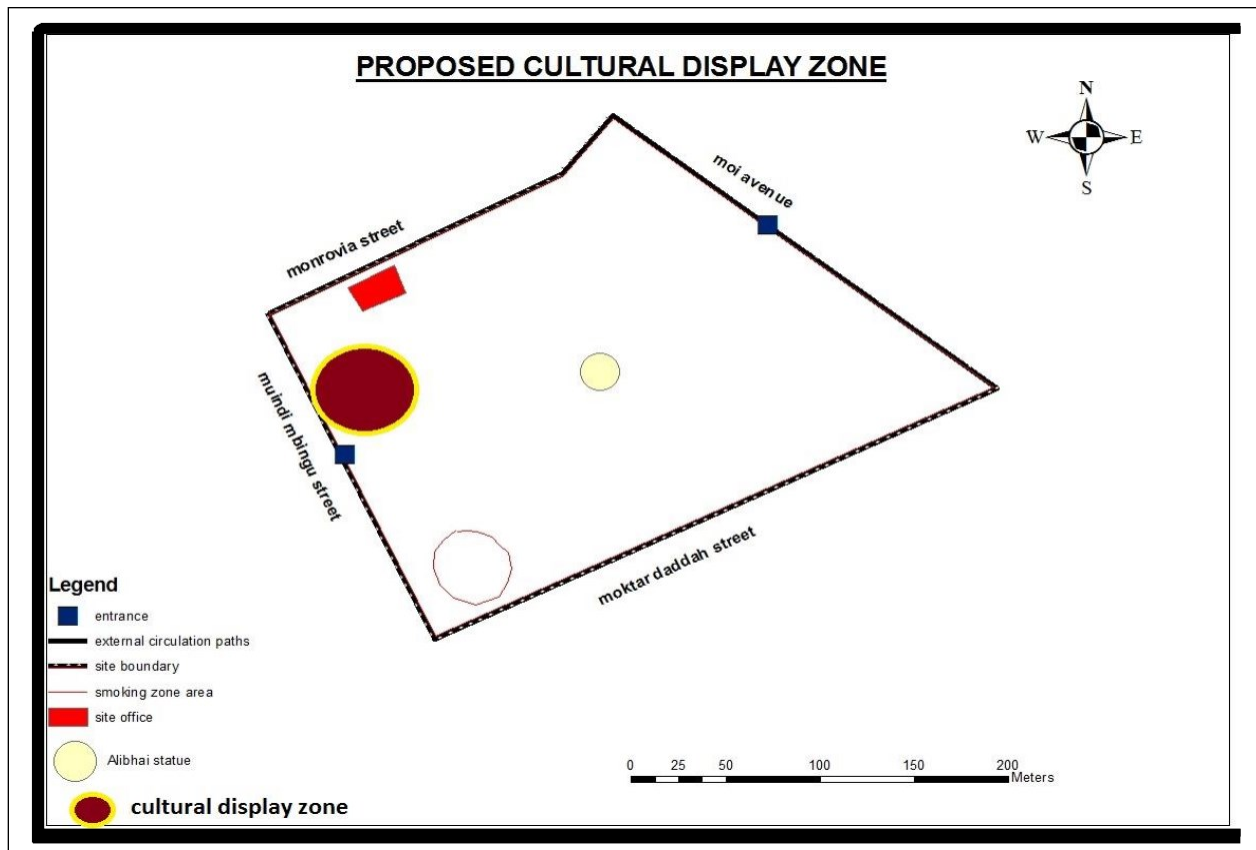
Source: Author, 2014

7.4.2 Jeevanjee Gardens

The garden is considered to be used appropriately. This is because the term of the lease under the ownership of Nairobi City County (NCC) says that, NCC cannot sign, sublet or part with the garden without written consent of the President. The term also stipulates that Nairobi City County shall use and permit the land to be used for the purpose of public gardens, and open spaces for no other purpose. This is one of the protective measures that are used to preserve the garden. It is hence recommended that there be public awareness on this lease agreement so that NCC and the President do not misuse the powers that it grants them.

This can be done by having key protection sections of the lease immortalized on a monument designed and positioned at a specially planned place at the site. It is also recommended that measures be put in place to improve the site's security. These measures may include installation of security devices and deployment of security guards. It is also recommended that the parking spaces around Jeevanjee Garden be reserved for the people visiting the site. The area around the Garden should also be provided to be used for cultural reasons, like displaying cultural materials and facilities from various community groups. This will enable the public to understand the effectiveness of culture as an item of identity and understand that elements of culture are a theoretical framework in which one sees the world of other people. This recommendation is illustrated in figure 7.2.

Figure 7.2: Recommended cultural display zone.



Source: Author, 2014.

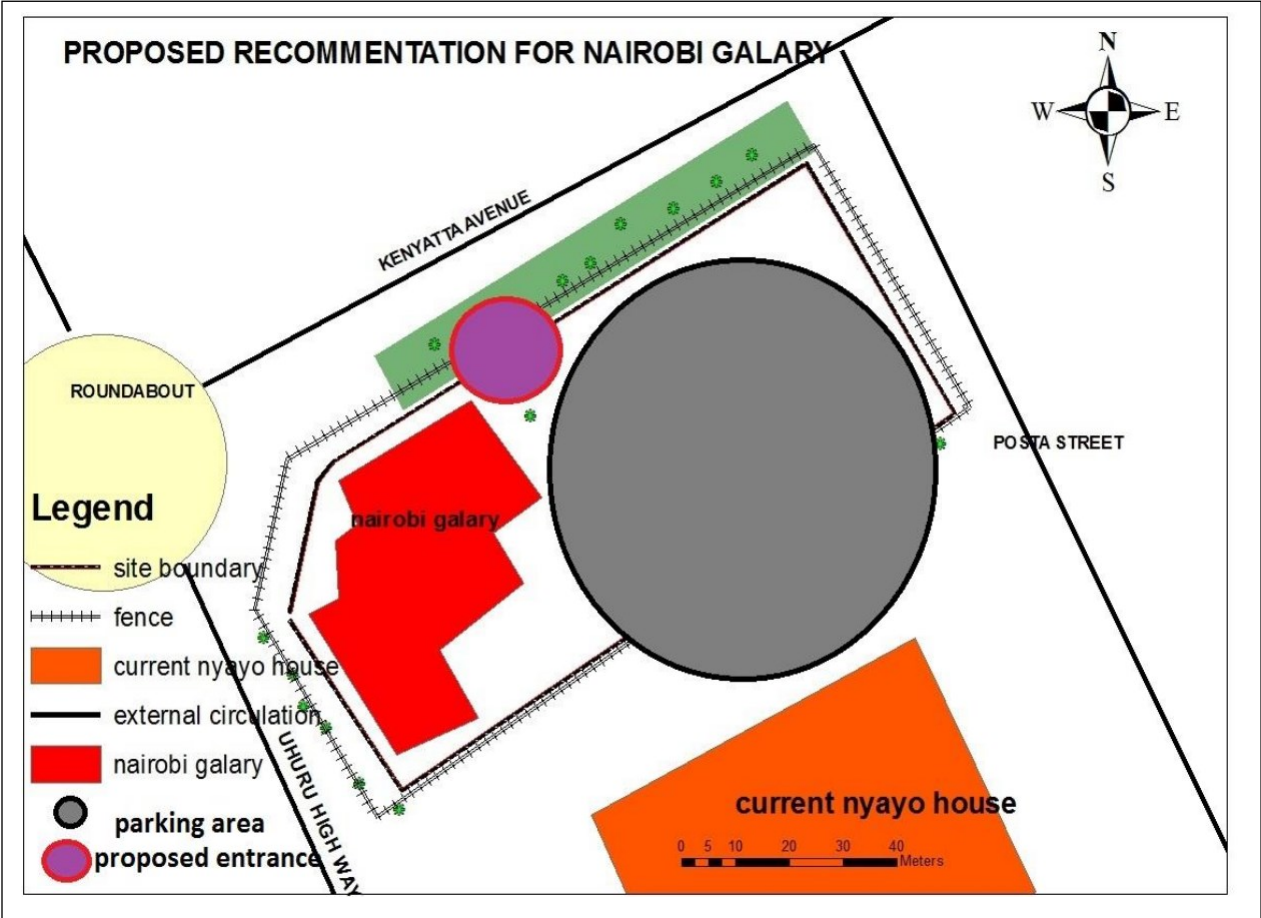
7.4.3 Old Nyayo House

From the field survey, it is found that 80% of the responses said that the site is used appropriately. Based on the study findings, it is recommended that the site be promoted and protected majorly through various forms of advertisements, public awareness and sensitization on the significance of cultural heritage sites. The implementation of strict enforcement of protection regulations, especially relating to any development, which may be a threat to the preservation of the sites should be adhered to by all.

It is also recommended that the entrance gate relocated to the side facing Kenyatta Avenue so that accessibility into the site can be easy. This is because majority of pedestrians and motorists move frequently in large number along Kenyatta Avenue than comparing the number of pedestrians who

use the Posta road. The parking spaces that border the site from the current Nyayo House should also be opened up to set up a cultural market to be functional during specific days for selling cultural goods and services from various cultures. This idea can generate more revenue for the site and it can create much public awareness on the significance of preserving culture and cultural site. This site's valorisation proposal is illustrated in figure7.3.

Figure 7.3: Recommended Nairobi gallery.



Source: Author, 2014

7.5 Recommendations for Spatial Planning Policy

From this review and findings a number of recommendations are proposed:

7.5.1 Integration of cultural heritage in urban spatial plans and urban designs

The cultural heritage factors are missing in town and urban planning sphere. The National and Nairobi City County Government need to prioritize this important aspect. The proposed Physical Planning Bill 2014 is a good starting point of inclusion of cultural heritage. The Nairobi City County Government, on the hand, as the custodians of urban spaces within the county, should prepare policy guidelines for cultural heritage planning. The beginning point for the twin initiatives at the National and County levels would be through establishment of a Task Force that reviews the spatial dynamics in cultural heritage planning and proposes themes for involvement and engagement of stakeholders.

7.5.2 Introduction of innovative and creative urban design solution that valorize heritage sites

Urban planners and designers should generate new ideas that will raise the profiles and increase the value of heritage sites within the urban areas. When sites are better known, urban communities will use them more, become more protective of them and city authorities will also be compelled to allocate more technical and financial resources for their development. Such innovative approaches include:

- *Urban Routes and Cultural Heritage Corridors:*

City urban routes can be developed channeling traffic through heritage sites with outdoor programs that highlight their heritage and local history. These routes could be for pedestrians, bicycles and motorbikes or for public service vehicles. Alongside these routes, stops or stations that provide information and merchandising related to the sites. The use of signposting along the routes would make them interesting. Cultural heritage corridors dedicated lanes

leading to or associated with important heritage sites. Such spatial projects need to develop a collective trademark to assert and keep excellence and set a firm standard for all who want to join them.

- *Clustering and Agglomeration Cultural Typology*

Another consideration would be the agglomeration of various cultural functions under one roof with diverse targeted audiences. Such spaces can integrate consumption, entertainment, cultural heritage and learning while they cater to a public of different age and educational level, for to the locals and the tourists. There are ways to combine various functions in successful spaces of culture, such as learning and sociability, as opposed to shopping centres as spaces of lonely consumption. Mixed models could combine a theatre venue, museum, and convention hall; exhibit space hotel, eateries, wellness and sport. However, it is important to recognize that such diversity might lead to tensions due to unclear objectives: Who is it for? For the locals or the tourists? Or for both? The development of new sustainable cultural clusters has to consider how to combine mainstream and alternative culture, cultural production and cultural presentation, and profit and non-profit activities.

7.5.3 Incorporating cultural heritage learning within spatial planning schools

Cultural heritage is the repository of national, county and town identity. Spatial planners are first and foremost products of their planning schools. Therefore, deliberate inclusion in the planning curriculum of importance and dynamics of tangible and cultural heritage in spatial planning will sensitize and prepare the future planners on handling this matter. Close collaboration between the planning schools, the Department of Culture and the United Nations Educational, Scientific and Cultural Organization (UNESCO) office in Kenya will yield practical learning modules for planning students at both the undergraduate and graduate levels.

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APPENDICES

APPENDIX 1: QUESTIONNAIRE FOR THE GENERAL PUBLIC

**UNIVERSITY OF NAIROBI
DEPARTMENT OF URBAN AND REGIONAL PLANNING**

**VALORISATION OF CULTURAL HERITAGE IN NAIROBI CENTRAL BUSINESS
DISTRICT THROUGH SPATIAL PLANNING**

Declaration: *This information is confidential and it will be used purely for Academic purpose only*

Questionnaire No. Date of Interview

Sub-Title: AWARENESS LEVELS OF CULTURAL HERITAGE

Overall Research Question: Are urban communities aware of cultural heritage and its role in urban identity?

Target groups: Central Business District Population and Sites Users

SECTION 1: RESPONDENT PROFILE CHARACTERISTICS

1. Age of the Respondents	[] [] Years
2. Sex of the respondent	Male [] 1 Female [] 2
3. What is your Nationality?	
4. How long have you lived in the city?	[] [] Years
5. What is your Current Residence?	
6. highest level of education of the respondent	No formal education [] 1 Primary [] 2 Secondary [] 3 Tertiary, incl. University [] 4
7. Occupation/Profession	
8. Main Source of Income	Self Employed [] 1 Salaried Employment [] 2 Consultancy [] 3 Student [] 4 Not employed [] 5 Others specify [] 6

SECTION 2: RESPONDENT AWARENESS OF CULTURAL HERITAGE AND ITS ROLE

1. Are you aware of any historical sites within the CBD? Yes [] 1 No [] 2. If yes, which ones? (Name any 3)

.....
.....
.....

2. Do you consider these sites to be of importance to you? Yes [] 1 No [] 2. If yes, of what importance?

3. Do these sites help in giving the city an identity? Yes [] 1 No [] 2 If yes, how? (Tick as many as respondents give)

- 1. Landmark [] 1
- 2. Direction [] 2
- 3. Historical Significance [] 3
- 4. Recreation [] 4
- 5. Political Significance [] 5
- 6. Unification of Kenyans [] 6
- Others:..... [] 7

4. Do you think that these sites face any threats? Yes [] 1 No [] 2 Don't Know [] 3 If yes, which ones?

- 1. Conversion into other Land use [] 1
- 2. Grabbing [] 2
- 3. Loss of Historical Significance [] 3
- 4. Poor Maintenance [] 4
- 5. Others:..... [] 5

5. What recommendations do you have to address the threats?

.....
.....
.....
.....
.....

APPENDIX 2: QUESTIONNAIRE FOR SITE USERS

UNIVERSITY OF NAIROBI DEPARTMENT OF URBAN AND REGIONAL PLANNING

VALORISATION OF CULTURAL HERITAGE IN NAIROBI CENTRAL BUSINESS DISTRICT THROUGH SPATIAL PLANNING

Declaration: *This information is confidential and it will be used purely for Academic purpose only*

Questionnaire No. Date of Interview

Sub-Title: AWARENESS LEVELS OF CULTURAL HERITAGE

Overall Research Question: Are site users aware of significance of the site in urban identity?

Target groups: Site Users

SECTION 1: RESPONDENT PROFILE CHARACTERISTICS

9. Age of the Respondents	[] [] Years
10. Sex of the respondent	Male [] 1 Female [] 2
11. What is your Nationality?	
12. How long have you lived in the city?	[] [] Years
13. What is your Current Residence?	
14. highest level of education of the respondent	No formal education [] 1 Primary [] 2 Secondary [] 3 Tertiary, incl. University [] 4
15. Occupation/Profession	
16. Main Source of Income	Self Employed [] 1 Salaried Employment [] 2 Consultancy [] 3 Student [] 4 Not employed [] 5 Others specify [] 6

SECTION 2: RESPONDENT AWARENESS OF CULTURAL HERITAGE AND ITS ROLE

5. What do you come here to do?

a. National Museum of Kenya

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4
- 5. Attend/See Exhibition [] 5
- 6. Tourist Visit [] 6
- 7. Other (Specify)..... [] 7

b. Nairobi Gallery/Old Nyayo House

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4
- 5. Attend/see an exhibition [] 5
- 6. Tourist visit [] 6
- 7. Others:..... [] 7

c. Jeevanjee Gardens

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 4. Just relax [] 4
- 5. Meet with somebody [] 5
- 6. Tourist visit [] 6
- 7. Others:..... [] 7

6. Do you know the history of this place? Yes [] 1 No [] 2. If “yes”

- i. When was it established?.....
- ii. Why was it established?.....
- iii. Who established it?.....
- iv. What is its significance?.....

THANK YOU VERY MUCH!

APPENDIX 3: QUESTIONNAIRE FOR POLICY MAKERS

UNIVERSITY OF NAIROBI DEPARTMENT OF URBAN AND REGIONAL PLANNING

VALORISATION OF CULTURAL HERITAGE IN NAIROBI CENTRAL BUSINESS DISTRICT THROUGH SPATIAL PLANNING

Declaration: *This information is confidential and it will be used purely for Academic purpose only*

Questionnaire No. Date of interview

Sub-Title: SUPPORTIVE REGULATIVE FRAMEWORK FOR IC

Overall Research Question: What policy, legislative and regulative framework support planning for cultural heritage in Nairobi?

Target groups: Site Management/Nairobi County Council/UON-DURP/Department of Physical Planning/

SECTION 1: RESPONDENT PROFILE CHARACTERISTICS

1. Age of the Respondents	[] [] Years
2. Sex of the respondent	Male [] 1 Female [] 2
3. How long have you lived in the city?	[] [] Years
4. highest level of education of the respondent	No formal education [] 1 Primary [] 2 Secondary [] 3 Tertiary, Incl. University [] 4
5. Occupation/Profession	
6. Job Designation	
7. How long in the current job?	[] [] Years
8. Name of the Department you serve in	

SECTION 2: RESPONDENT INTERACTION WITH CULTURAL HERITAGE REGULATORY FRAMEWORK

1. Which ICH sites do you consider to be of great cultural significance in the CBD?
 - a. Site 1:
 - b. Site 2:
 - c. Site 3:
 - d. Site 4:
 - e. Site 5:
 - f. Site 6:

2. Why are these sites significant? Give three reasons

Significance /Site→	1	2	3	3	5	5
1. Landmark						
2. Direction						
3. Historical Significance						
4. Recreation						
5. Political Significance						
6. Unification of Kenyans						
7. Others						

3. What role does your institution play in conserving these sites?

.....

4. What policy framework(s) exists in conserving these sites?

.....

5. Are there any weaknesses in the policy framework that hinder effective management of these sites? Yes [] 1 No [] 2 Don't Know [] 3. If yes, which ones?

.....

6. NCC/DPP/DURP: When preparing spatial plans, do you factor in ICH sites? If yes, how?

.....

If no, why not?

.....

If no, are you aware of any consequences of not incorporating ICH in planning for an urban area?

.....

7. Are you aware of any Nairobi Plan that has factored in culture? Yes []1 No []2
Don't Know []3. If yes, which plans?

.....
.....
.....
.....
.....

8. Are you aware of any Nairobi Plan that has factored in ICH? Yes []1 No []2
Don't Know []3. If yes, which plans?

.....
.....
.....
.....

9. What are the major challenges facing ICH promotion/conservation in the CBD?

.....
.....
.....
.....

10. What recommendations do you have for addressing these challenges?

.....
.....
.....
.....

THANK YOU VERY MUCH!

APPENDIX 4: QUESTIONNAIRE FOR SITE MANAGERS

**UNIVERSITY OF NAIROBI
DEPARTMENT OF URBAN AND REGIONAL PLANNING**

VALORISATION OF CULTURAL HERITAGE IN NAIROBI CENTRAL BUSINESS DISTRICT THROUGH SPATIAL PLANNING

Declaration: *This information is confidential and it will be used purely for Academic purpose only*

Questionnaire No. Date of Interview

Sub-Title: SUPPORTIVE REGULATIVE FRAMEWORK FOR ICH SITES

Overall Research Question: What policy, legislative and regulative framework support planning for cultural heritage in Nairobi?

Target groups: Site Management/Nairobi County Council/UON-DURP/Department of Physical Planning/

SECTION 1: RESPONDENT PROFILE CHARACTERISTIC

1. Age of the Respondents	[] [] Years
2. Sex of the respondent	Male [] 1 Female [] 2
3. How long have you lived in the city?	[] [] Years
4. highest level of education of the respondent	No formal education [] 1 Primary [] 2 Secondary [] 3 Tertiary, incl. University [] 4
5. Occupation/Profession	
6. Job Designation	
7. How long in the current job?	[] [] Years
8. Name of the Department you serve in	

SECTION 2: RESPONDENT MANAGEMENT OF SITE AS AN ICH SITE

11. Why is this facility important?

.....
.....
.....

12. What is your role/job in this facility?

.....
.....
.....

13. What role does it play in the life of city communities?

a. National Museum of Kenya

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4
- 5. Attend/See Exhibition [] 5
- 6. Tourist Visit [] 6
- 7. Other (Specify)..... [] 7

b. Nairobi Gallery/Old Nyayo House

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4
- 5. Attend/see an exhibition [] 5
- 6. Tourist visit [] 6
- 7.Others:..... [] 7

c. Jeevanjee Gardens

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 4. Just relax [] 4
- 5. Meet with somebody [] 5
- 6. Tourist visit [] 6
- 7.Others:..... [] 7

14. What role does your institution play in promoting and conserving this site?

.....
.....
.....

15. What would happen if this facility is lost?

.....
.....

16. Do you believe that this facility plays an important role in urban identity? If yes, what role?

.....
.....

17. Do you believe the current use of the facility is consistent with the role and identity of the facility? If Yes or No give reasons

.....
.....

18. Is the history of this facility documented? If yes, where? (Provide a copy)

19. What mechanisms are in place to enable city communities learn about the history and importance of this facility?

.....
.....

20. What is your understanding of cultural heritage?

.....
.....
.....

21. What is your understanding of cultural heritage?

.....
.....
.....

22. Do you believe that this facility embodies ICH elements?

.....
.....
.....

23. Are there threats to existence of this facility and its role? If yes, what kind? From who?

.....
.....
.....

24. What recommendations do you have to address these threats?

.....
.....
.....

25. Which other cultural sites do you consider to be of great cultural significance in the CBD?

- a. Site 1: b. Site 2:
 c. Site 3: d. Site 4:
 e. Site 5: f. Site 6:

26. Why are these sites significant? Give three reasons

Significance /Site→	1	2	3	3	5	5
1. Landmark						
2. Direction						
3. Historical Significance						
4. Recreation						
5. Political Significance						
6. Unification of Kenyans						
7. Others						

27. What policy framework(s) exists in promoting/conserving these sites?

.....

28. Are there any weaknesses in the policy framework that hinder effective management of these sites? Yes [] 1 No [] 2 Don't Know [] 3. If yes, which ones?

.....

29. Are you aware of any Nairobi Plan that has factored in culture? Yes [] 1 No [] 2 Don't Know [] 3. If yes, which plans?

.....

30. Are you aware of any Nairobi Plan that has factored in ICH? Yes [] 1 No [] 2 Don't Know [] 3. If yes, which plans?

.....

THANK YOU VERY MUCH!

APPENDIX 5: OBSERVATION SHEET

UNIVERSITY OF NAIROBI
DEPARTMENT OF URBAN AND REGIONAL PLANNING

VALORISATION OF CULTURAL HERITAGE IN NAIROBI CENTRAL BUSINESS
DISTRICT THROUGH SPATIAL PLANNING

Declaration: *This information is confidential and it will be used purely for Academic purpose only*

Observation Sheet No. Date of Interview

Sub-Title: OBSERVATION OF PHYSICAL CHARACTERISTICS OF THE SITES

SITE NAME:.....

1. Physical status:

Very poor [] 1 Poor [] 2 Fair [] 3 Good [] 4 Very good [] 5 Excellent [] 6

a. What is overall state of the site? [] (Write the appropriate number)

b. Maintenance status:

- Roof []
- External face []
- Internal walls []
- Floor []
- Ceilings []
- Staircase []
- Toilets []

2. What uses are visible for the site?

a. National Museum of Kenya

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4

- 5. Attend/See Exhibition [] 5
- 6. Tourist Visit [] 6
- 7. Other (Specify)..... [] 7

b. Nairobi Gallery/Old Nyayo House

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4
- 5. Attend/See Exhibition [] 5
- 6. Tourist Visit [] 6
- 7. Other (Specify)..... [] 7

c. Jevanje Gardens

- 1. Undertake research [] 1
- 2. Visit a historical site [] 2
- 3. Visit and learn historical information [] 3
- 4. Recreation [] 4
- 5. Attend/See Exhibition [] 5
- 6. Tourist Visit [] 6
- 7. Other (Specify)..... [] 7

APPENDIX 6: LIST OF MUSEUMS, SITES AND MONUMENTS IN NAIROBI AREA

Name Of The Site	Conservation Status/ Gazettement Date
Old P.C Office Nairobi	1993
Central Park Monument	13/4/95
Uhuru Park National Monument	13/4/95
Uhuru Gardens National Monument	13/4/95
Kenya National Archives	1/12/95
McMillan Library	1/12/95
High Court Building	1/12/95
Kipande House	1/12/95
City Park	28/11/1997
Former Parklands Railways Staff quarters	6/03/98
Jeevanjee Gardens	KSL 2000
The Calton Fenzi Memorial Stone	KSL 2000
The War Memorial Statue	KSL 2000
Institute of African Studies-Chiromo Campus	9/3/2001
Nairobi School	9/3/2001
Khoja Mosque	9/3/2001
Old Mutual Building	9/3/2001
Standard Chatered Building	9/3/2001
Pan African House	9/3/2001
Royalty House	9/3/2001
Imperial Chambers	9/3/2001
Imperial British East African Company (I.B.E.A) Building	9/3/2001

Bull Cafe	9/3/2001
Prembro House	9/3/2001
Pansoms Building	9/3/2001
Surat District Association Building	9/3/2001
Rahimtulla Trust Library	9/3/2001
Bohra Mosque	9/3/2001
Makhan Singh House	KSL 2002
Dedan Kimathi Statue	19/02/2007
War Memorial Pillar	17/11/2006
Nairobi Club	17/11/2006
City Park	17/10/2008
Railway House, Lower Hill Road	25/04/2008
Land's Offices, Moi Avenue	25/04/2008
Siri Gurdwara Ramgharia	08/06/2007
Peponi Road House No. 21	
Westminister House	08/06/2007
Shaffi Mosque	08/06/2007
City Market	22/05/2009
Cottage Nani Road 150 Karen	11/04/2008
Nairobi South Cemetery	16/10/2009
Desai House, 2nd Parklands Avenue	25/04/2008
Pumwani Community Memorial Hall	16/07/2010
Tom Mboya Statue	07/10/2011
YWCA International House	28/09/2012
Cameo Cinema Building	28/09/2012