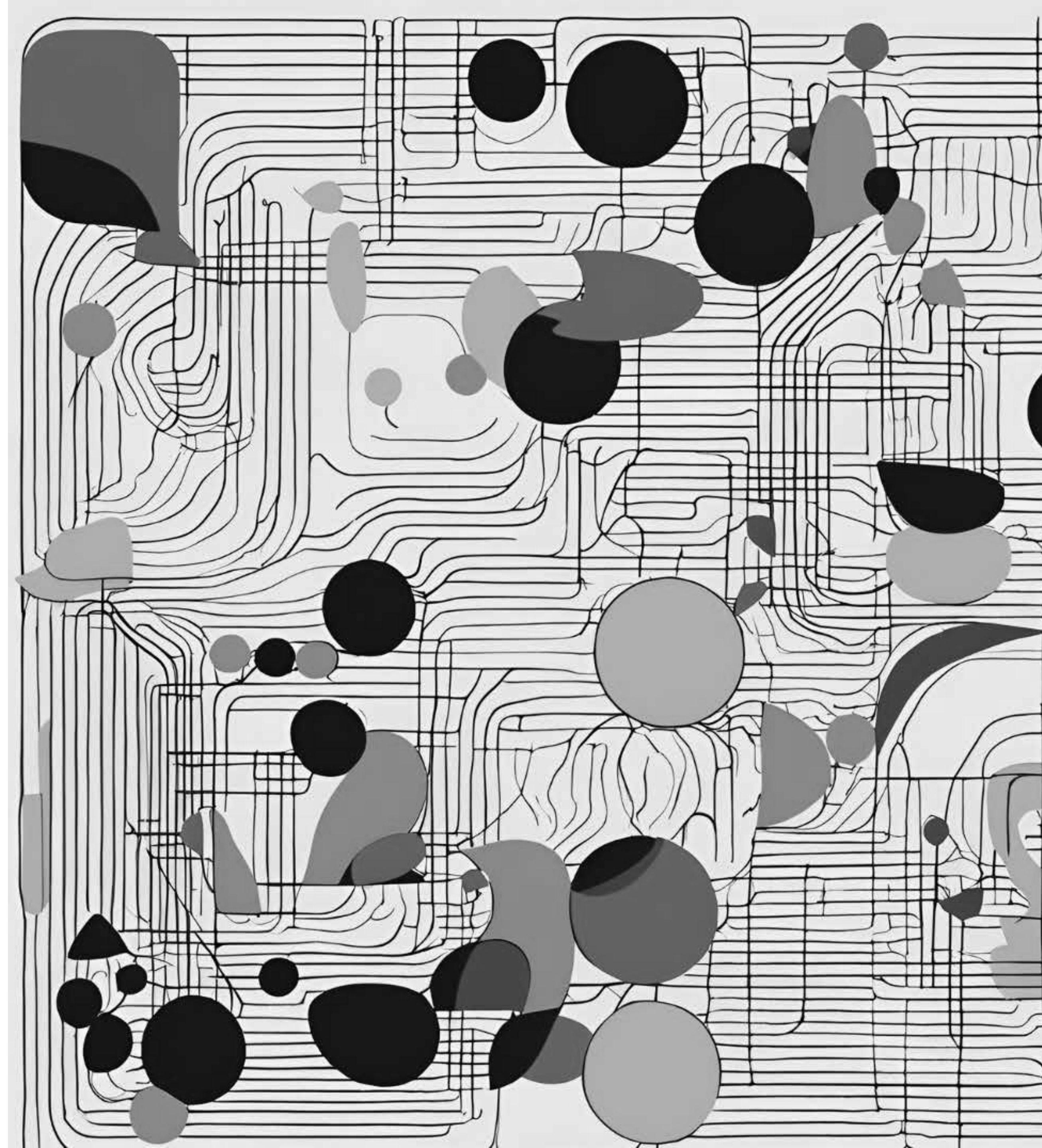
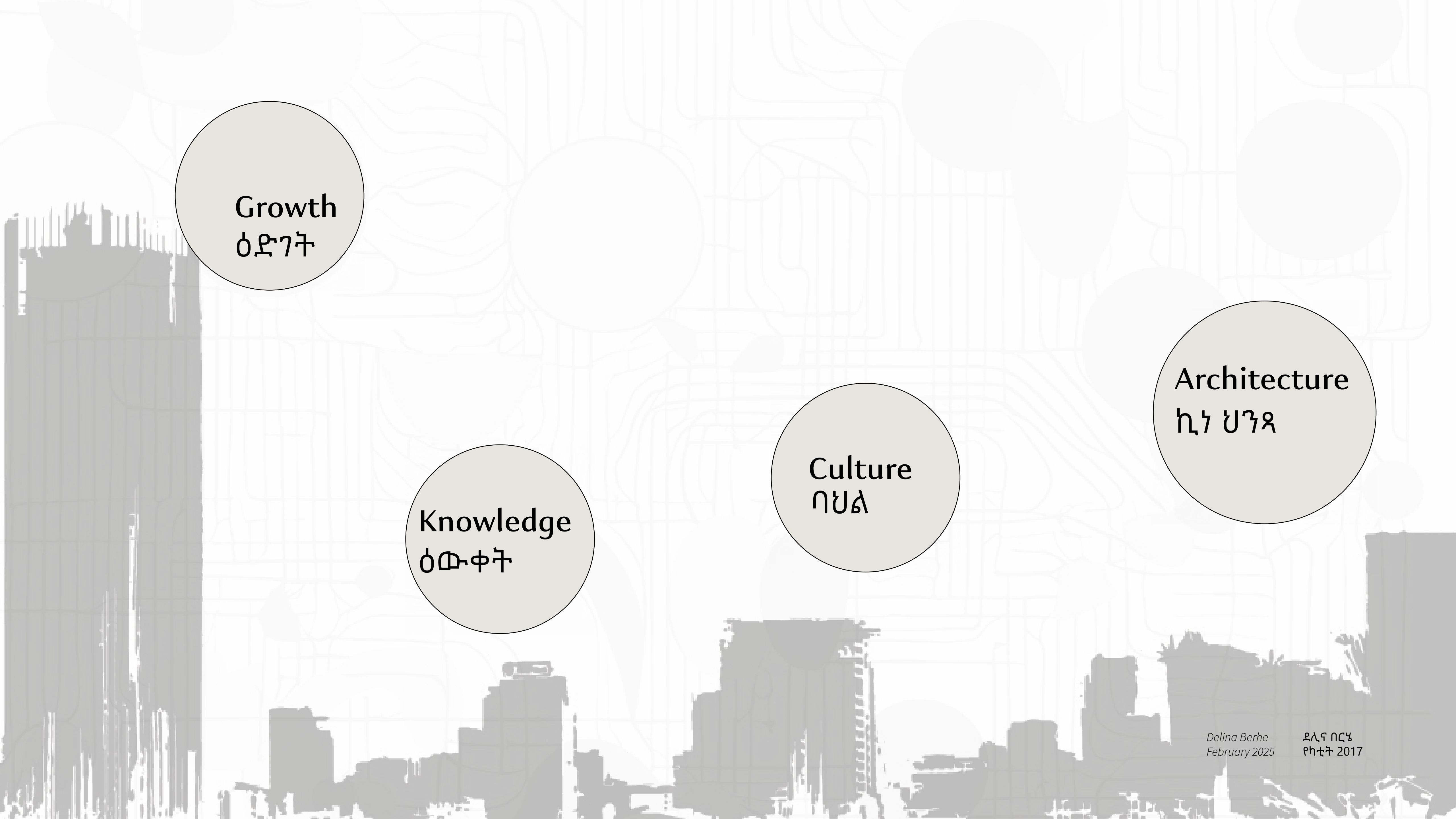


Emblems of Sociality

Transversal Social spaces in Re-imagining The Identity Of A Modern African City
The case of Central Addis Ababa

Delina Berhe
2707404
February 2025





Growth
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Knowledge
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Title: Emblems of Sociality _ Transversal Social Spaces
in Re-imagining The Identity of A Modern African City:
The Case of Central Addis Ababa

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of the degree of Master of Architecture (Professional).

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*The Rock-Hewn churches of Lalibela symbolize the ancient space
making strategies of Ethiopia and its civilization in architecture.*

Figure (i) *Rock-Hewn church of Lalibela*, Author (2024) based on Mulugeta Wolde (2019)

Declaration

I, Delina Berhe, confirm that the work submitted for assessment for the Master of Architecture (Professional) in the year 2024 is my own unaided work except where I have stated otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual material of others. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.



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Emblems of Sociality

Transversal Social Spaces in Re-imaging The Identity of A Modern African City

The Case of Central Addis Ababa

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Abstract

The current African city exists through the lens of global building culture. Addis Ababa, going through immense transformation seems to have taken its architectural inspirations from foreign world-class cities in hopes of reaching global heights. This research explores alternative possibilities to achieve that goal while considering the existing socio-cultural identity of the city. African cities should take their place in the network of globalised cities, however, a sense of representation should be considered to enrich their potential. The transformation of cities through embracing their local ways of life and historical traditions should be prioritized.

The work investigates modern city planning in the context of Addis Ababa as its aspirational condition. The overarching theme explores the relationship between the current city planning conditions and their understanding of social space and identity in an Ethiopian context. Specifically, the research is centred in representing identity of social cohesion and its interpretation through architecture and spatial elements. It aims to investigate urban social traditions that have and are being pushed aside within the process of creating a ‘global worthy Addis Ababa’. The study site is central Addis Ababa, Ethiopia, which serves as both the city’s point of origin and locus of ongoing transformations. The work proposes the creation of a Food media library prioritizing indoor and outdoor social spaces, with the goal of fostering a meaningful presence within

the evolving cityscape. The research methodology involves analysing historical documents, photo series, mapping and observation of the neighbourhoods and the characters within them. The research aims to create a design in which an overlapping space of critique, knowledge exchange, activity, sense of identity and belongingness can be experienced and transferred. It explores the relationship between diverse societies to create a common space that will be able represent them and create a hub for positive and meaningful interactions. It aims to create a space of contemplation into one’s respected society through nurturing the social dynamics in terms of architectural spaces and interactions.

Keywords: **Cultural Integration, Modern City Planning, Urban Identity, Vertical Social spaces**



Figure (ii) Neighborhood of the proposed site, (Author, 2024)



01

Introduction

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01.1 Background study

Since its establishment in 1886, Addis Ababa has transformed from a small settlement of soldiers to the urban agglomeration it is today. It has expanded from the central point of the ¹‘Menelik Gibbi’ to house different programs and spaces with their own architectural expressions. It is not only buildings that had engulfed the young city but also its socio-cultural composition which attracted citizens from all over the country; all coming with their own cultures, languages, religious beliefs, and carrying with them expectations of life. The diversity in the types of people was not restricted to its own citizens but also drew ‘global’ citizens from all around the world, as the country had maintained strong diplomatic relations throughout its history. As the seat of the African Union, it also hosts numerous regional and international organizations. The combination of all these factors and living situations created a ‘cultural mosaic’ (Teferra, 2016), which created its own inputs manifesting into characteristic interactive neighbourhoods within the city. A considerable body of research points to the fact that these cultural landscapes are in danger of demolition as the idea and image of modernity take hold, with the speed of growth in this contemporary African metropolis.

Throughout its history, the city administration, with its different political ideologies ranging from imperial to socialist to federal-democratic governing systems has had its own influence on the planning and architectural representation of

spaces within the city. They all uniquely influenced the creation of memories for their citizens that aligned with the variables and influences unique to their era. Their similarity was that they took the path of tolerance on the spatial and architectural works of their predecessors. This in turn created a mosaic representative of the ideologies that were present in each time. As a growing city with much to fulfil, Addis was a canvas ready for artistic expressions through space and art. The slow growth of the city gave time for its dwellers to experience new projects and expressions on their own, while helping them assimilate with existing cultural practices and beliefs. This created lasting impressions and memories within the society, making them points of expression, direction and understanding of their surrounding neighbourhood. In Addis, it is easier to communicate with each other using the architectural characteristics of buildings rather than the designated road names. This gives power to architecture and the spaces they create in and around them.

The diversity in architectural language of the different eras of design in a way created a cultural understanding of space and design. The importance of space and architecture can easily be understood through the impact it has on the everyday lives of the people it serves. It is common for the people to get confused with the designated road names and numbers, but when asking for direction,

the people will guide the person asking using features of the buildings around, like the facade material, colour of the building, the design of the fenestrations, the form of the building as well as the elements of landscape design in and around the building. This can be taken as a clear indication of how design can impact a society and the relationship it can create within the interaction of individuals.

The creation of space has always been for users. Unlike monuments and sculptures, architectural spaces need to serve their purpose, if not they are quickly made obsolete in the negotiation of the urban setting. Through use comes the creation of memories, connection, and contemplation on their meaning within the existing way of life. These spaces become creators of situations; however, they are enslaved by the situations themselves. The situations they created dominate the space’s initial purpose and battle their designated functions to create their own memories and use within the society. It seems like they are battling for dominance and presumed interpretation of the society they serve. This is evident in the recent context of Addis, where the assertion of dominance and power through space becomes challenged by the transforming power of use by the society. The embedded cultural spaces and lifestyles try to stay relevant within the creation of these modern spaces. It is common to see spaces serving functions that were initially unintended by the designer.



Figure 1.1.1 Settlement in the 1900s, (Baldinetti, 1936)



Figure 1.1.2 Present-day image of Addis Ababa at night, (Shewaga, 2022)

1. ‘Menelik Gibbi’ directly translates to the then emperor ‘Menelik’s plot of land.’

Politics and architecture have always been intertwined throughout the city’s history, so much so, that it seems like a rite of passage for all new governmental administrations to make their appearance through representative architecture. These appearances create vivid memories for the lives of its citizens. Their stories are always assimilated with experiences of interaction with the spaces, be it through socializing in the market areas, entertaining in the ‘fun’ areas (McDonough, 2004), gathering in the civic areas or unwinding with loved ones in their personal spaces. It is also common for people to sit in outdoor spaces and enjoy the interaction in the everyday life of the people. These spaces were, in a way, monumental as they encompassed representation of feelings and evoked connectivity and identity.

These feelings were captured through art and literature which extended the feelings and the deep connections felt by the few with the mass. Hence, even if it was a few people that had directly experienced these spaces in their entirety, the arts made it their goal to connect it with the entire nation; creating a longing for the spatial characteristics and the feelings they exude. This created the collective memory of spaces, expectations of the dreams promised. Even if these marvels of the time were not exactly what they seem, they had already sold a reality to be absorbed in, making the memories the centre instead of the actual spaces and characters.

2. ‘Fun’ areas is an interpretation of Cedric Price’s understanding of space in his exploration of the ‘Fun Palace’.

Moments captured through pictures represent the value of the times and how they were blending into the strong rooted cultural values of the country. The images shown are moments through monuments and architecture and how they were used by its citizens. These areas served as meeting spots at a time when technology was not as reachable as it is now, further strengthening the value of architecture. Significant features, materiality and scale of the elements made them into landmarks that served more than the purpose of sheltering and created moments to be remembered, worth sharing throughout the generations.

The images shows the most popular and memorable spaces and buildings in the city whose memories have been embedded in Ethiopian books and literatures.

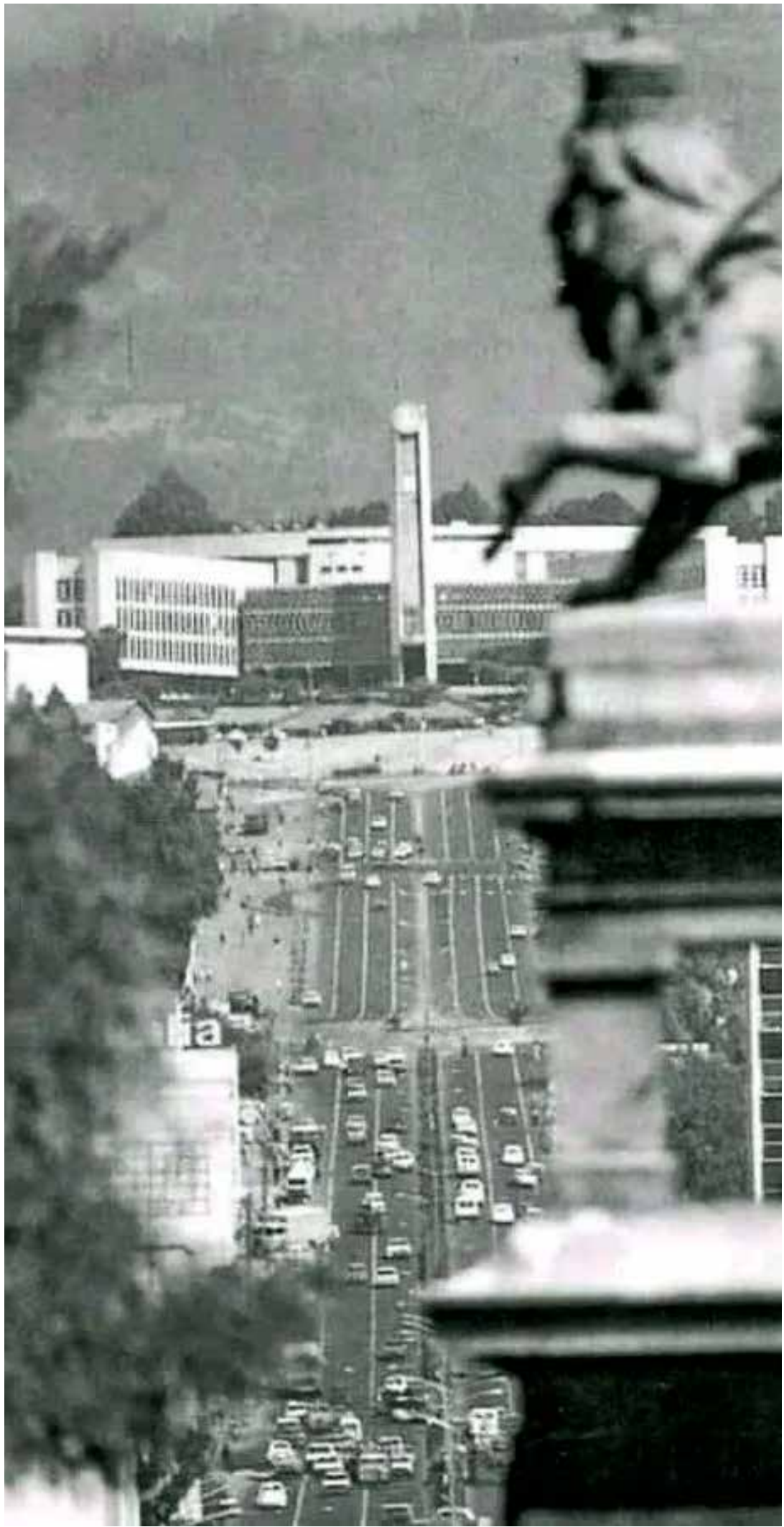


Figure 1.1.3 Churchill Avenue overlooking the Addis Ababa Municipality building (1965), Christian (2017)



Figure 1.1.4 Commercial Bank of Ethiopia building, Unknown (N.D.)



Figure 1.1.5 The Lion of Judah sculpture found next to National Theatre of Addis Ababa, Unknown (N.D.)

01.2 Research Questions

How can architecture capture the dynamic and on-going evolution of Addis Ababa’s cityscape to maintain its social identity?

- What is the role of Social spaces in ‘preserving’ and ‘evolving’ identity of a city?
- How can ‘social identity’ be represented through architecture?

01.3 Objectives of study

The objective of the study is to understand the role of architecture and space in creating and strengthening social interactions through spaces which will be able to represent the identity of the society, the culture of food, and its architectural readability in the modern urban fabric of the city. The research aims to understand the relationship between identity and architecture. Through exploring the social culture of central Addis Ababa and its spatial representation in architecture, the research aims to create a communicative space with identifiable traits to be origins for contemporary replication. It experiments on social spatial designs that can be incorporated within the vertical evolution of the city’s urban fabric. Objects to be studied are urban social spaces, modes of societal interaction concerned with food and existing architectural representations of the specific spaces. The intended research theme is to understand the effects of social interaction through the amalgamation of inherent social functions revolving around dining experiences

and understand their effectiveness in creating and maintaining bonds within the society.

01.4 Problem Statement

Addis Ababa, as the social hub of Ethiopia, is composed of complex ‘knots’ within its urban fabric. It is, in a way, a ‘collage of cities’ due to its blend of planned and unplanned elements acting as layers of its history. However, the recently fabricated modern building landscapes of the city seem to be imitations of borrowed characters from cities with their own representation and culture. The speed at which this construction craze is going ignores pre-existing social spaces and characters of the society which are at the core of the city’s identity and historical progression.

In a city congested with buildings and ongoing construction, it is difficult to imagine a social space within the built environment adequate to uphold its identity. Through a hybrid approach of understanding social spaces, new possibilities and forms of differentiation may be possible. Intersecting programs to facilitate and capture as well as recreate the types of social spaces scattered within the city will be able to preserve and evolve the identifiable cultural traits of the city. Experimentation of these spatial qualities is necessary in recreating the city’s most identifiable aura and reintegration of these spaces within the urban fabric. Further implementing collective transition towards preferred futures through social cohesion.

01.5 Explorations

Ethiopia is known for its combination and diversity in culture, language, religion, and cuisine. Addis Ababa, as its capital, strengthens the unity of this diversity representing it in co-existing spaces and a mixture of programs and typologies. It works on representations contemporary enough to present its essence with modern twists. It shows the trajectory of future possibilities to grow, maintain, and strengthen its unity. From the unique characters of the city, the diversity in cuisine culture, spirituality, and representation as well as the unity in the coffee ceremony can be the main indulgences. All these activities are mainly performed in groups, strengthening its social integration and cohesion.

01.6 Methods of Research

The research is a qualitative study which is carried out through intensive study of documents and literature on the relationship of identity and architecture. It makes use of methodologies followed by experts in the field of architecture and building design. Site observation is the major method of data collection and study of the research. The observations were performed through site visits, photography, videography, mapping and sketches. Case studies of different design proposals focused on tackling issues of social identity through architecture and space will be serving as data for best design practices. The case studies will be selected based on the data they will provide in the subject of functional

programming for social spaces, translation of concept into their respected urban contexts, architectonic form and structural innovations related to social and environmental sustainability. Cases for structural and material proposals were considered as source of data to understand the relationship between space planning, structure and material. Photographic data served as a means of understanding the site and its immediate context in terms of its architectural form, façade representation and significance in the urban fabric. It was also used to understand the activity around the site which has been used to draw comparison with the historical use of the space through collecting archive photographs of the site. Future development proposals and maps have also been collected and analysed to consider upcoming developments and understand their possible effects on the research and final design proposal of the study.

Relevant social media posts about the subject have been included as part of the research to better grasp the understanding and use of these existing spaces within the context of the site by the society. The use of this method was used as a source of data to shed light on what some of the perceptions of these types of spaces were within different generations and the significance of their existence and erasure. The detail design proposal was able to implement the findings within the proposal’s environmental and ecological sustainability approach.

02

Theoretical Study

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02.1 Modernity and Modern Architecture

The notion that all societal transformations necessitate the need to keep-up with technological advancements is ‘doubtful’; yet the idea of projecting features of the modern world onto the existing fabric of the past is unavoidable (Andreas Eshete (Professor), 2013). In his words, Eshete battles with the idea that ‘modernity’ negates the non-existence of religion, traditional authority as well as authority of the past, or at least its decline. This idea questions the co-existence of cultural identity and modernism or whether one must be sacrificed for the sake of the other. Its features are evident in politics but their effects in the architectural realm are far more visible. Whereas Rem Koolhaas compares identity and the urban fabric in his article the “Generic City’, claiming that shedding of identity is the price paid for convergence (Babic, ND). Strengthening his resolve for the contemporary, he contemplates homogenization as the downfall of character. It is understood that identity exists through history, physical substance and context. Hard as it may be, the new and contemporary do not necessarily have to derive their notions and concepts from the past (they could also contribute to the identity of the context). Koolhaas argues that as grounded as history and tradition make a society, it also means that they imprison that same society in holding it responsible to staying true to them. But will that be true for diversity and its promotion or do these contemporary notions only focus on

disconnecting themselves to their origins. Eshete dives into defining diversity or pluralism within the modern life as thriving in private lives and free associations of individuals rather than centrally configuring themselves in the public life and their political agenda(Andreas Eshete (Professor), 2013). He realizes modernity as a shared culture providing opportunities for shared values, bonds and aims among people. But within the creation of these shared values, there should still be a combination of individuals with diverse identities and understanding of their surroundings. Koolhaas argues that soon the past will become vague and will only be shared by those alive. As identity and what it represents upholds a point of essence, there will be some that refuse its attraction. That is were the friction between longing for the past and moving forward to better futures is created. Forward thinking often battles traditionally accepted ways of thinking and living. Characters of this can be present in social culture towards one another as well as through the spaces being occupied and preferred.

Straying to different directions is acceptable if it’s only a few that are doing it, but would it be fair if it is all? Interpretation of culture and identity depends on the user however, responsibility to uphold and reinterpret identity should also be considered instead of shying away from it. Modernity is driven by the pedestal its sitting on but when it has run its course, there will come a

time where a reminiscence of what was will replace it. As the sphere of influence expands, the area characterized by the centre becomes larger and, hopelessly diluting both the strength and the authority of the core (Babic, ND). This notion gives power to the centre, in this case cultural spaces, as a beacon of change, engulfing its surrounding in its ideas. This centre could be history, identity or the modern history in the case of urban understanding. The abuse of historical precedents results in the diminished significance of their influence and existence, since it is human behaviour to dream of a different future and constantly desire. In the case of architecture, the possibilities of diverse spaces, façades, material representations so on and so forth. Yet Koolhaas argues that having a strong identity to latch on is a way of imprisonment as its resistance to interpretation and expansion will be difficult to counter(Babic, ND). This resistance is therefore dealt with through avoidance and distancing oneself from it. The lack of interpretation and expansion creates a disconnect between societies and loss of identity .

In contrast, some researchers believe in the anchoring role of place (Barac, 2011). Place and place-ness are rooted in identity and a sense of belongingness to a specific area. This research sheds light on the role of everyday events shaping the urban fabric rather than the effects of borrowed elements and cultures.

Understanding the experiences on the ground and the intricate workings within the society gives results in better interpretation of the identity of the society. It does not only imply to the challenges being faced but also the opportunities and positive ways in which people interact. Barac identifies the planning theories including social processes to inform his research in addressing diversity in the daily life (Barac, 2011). Authorities and business leaders focus on the economic and globalised aspect of city planning whereas architects work on interpreting the essence of what makes the city into the economically viable and globalised centre it should be.

02.2 Nostalgia of Social possibilities

Architect Fasil Giorghis, an architectural heritage expert in Ethiopia, questions the erasure of certain types of progress and the replace-ability of what has been lost through modern urbanization. Concerned about the ‘Tabula-rasa’ movement of recent decades, he argues that functional modern planning should not come at the expense of what was. “Cities are places of enjoyment and interaction” says Giorghis and as such their design and implementation should be sensitively dealt with. Monotonous character planning should be avoided as Addis is not a ‘Generic City’, it is not without out textures and elemental possibilities to extract inspirations from.

He describes the uniqueness of Addis for its low crime rate considering the mixture of programs and people attributing that to its historical urban design strategy that had been put in place. He emphasizes the potential of a mixed city yet due to new developments, segregation is visible which is undoing the invisible social fabric that is holding the diversity and co-existence within the society. Borrowed architectural languages and precedents from cities like Shanghai and Dubai will not be sustainable, resulting in economic and resource depletion. Equal importance should be given to the in-between spaces within cities where platforms for interaction, exchange, education and artistic expression can be promoted. Integration of preservative spaces within cities should be prioritised to uphold the foundation of the society.

Figure 2.2.1 Author (2024), News collage of recent neighborhood demolition



Can Addis Ababa stop its architectural gems being hidden under high-rises?

While Ethiopia's ancient sites are valued, urban heritage is an afterthought in a city forced to expand ever upwards



Destroying heritage buildings means destroying your history. The destruction of any part of it leaves us poorer

Medhanie Teklemariam, architect

Admittedly, it is simpler to import materials, designs and technologies in the rush of having to compete with world class cities. However, it does not mean that cities should all imitate the currently acceptable international city collage. On the contrary, it means cities should find their essence to recreate and present themselves in visible and understandable formats to its society, further projecting the its values to the world. However, it does not mean that one should leave everything about one’s identity and become ‘Generic’. Even the generic in its own way tries to be different and have its own voice.

This idea is supported in Barrac’s writings on society and its relationship to space as he emphasises the ‘street’ as the ‘local knowledge’(Barac, 2011). The street represents where, what and who it is about. It gives meaning to what holds value within a society and what its society would give to it. In comprehending the true identity of a people, the street takes into consideration the connection and interaction of people with diverse backgrounds and cultural beginnings. Priority should be given to associational bonds and setups in promoting the ordinaries of a city. Only in it can a city communicate wholeness and represent a shared urban future.

As a common ground, Barrac, exemplifies the place of where the city is and what it is made up of. The resistance of place for abstraction and erasure is through its society and how they

choose to use and understand the new additions into their fabric and lifestyle. These ideas collectively create significance and memorable attachments for its users; raising the question of collective memory and the role it plays in the society through architecture.

“A city’s identity is always predicated on differences.”
(Barac, 2011)

“While tourist organisations boast that Ethiopia is the cradle of humanity, the capital is being stripped of its past. ... While Ethiopia’s national heritage of dramatic, ancient sites is valued and mostly protected, conserving urban heritage appears to be at best an afterthought, and at worst an inconvenience.”

(Samuel and Terrefe, 2021)



Figure 2.2.2 ‘Sheger’ Public park, Esubalew Ginbar (2021)

Note 1 Image showing the use of public spaces within the inner city. Public spaces are mainly connected to open and green parks. It’s a place to be like a breathing space within the congestion in the city. It works in the inviting openness and green spaces. How can this space be transformed into architectural vertical social space.

02.3 Collective Memory & the Contemporary ‘situations’

Memory in its sense, is the enticement of emotions. It is not just of the past but also of aspirations for the future. The promises brought on the possibilities of a desired coming. This future is usually influenced by diverse variables which makes one wonder if what was before was truly the best it could have been. Among the variables, consumerism plays a major role. It defines the importance of memory in a society. The aspiration of leadership through the history of the city has always been about the creation of a modern society within a global context. As can be seen in the writings of Levin (2016), all the imperial leaders were keen in keeping up with the architectural and technical advancements of the time. They all eagerly focused on commissioning projects to foreign experts in hopes of proving to their people that they had their best interests at heart. In trying to recreate these technologies in a context friendly manner, they sought to connect their people with the world. It was all focused on how to be remembered, how they can put their mark in the memories of their citizens, how they can be remembered for their greatness and swift path to successful leadership.

Memory creates fear of the unknown. The reaction to this fear becomes staying stagnant or blindly charging forward hoping for the best outcome. In hopes of reliving the memories, the carrier depends on space to preserve the value and importance of the experience and gratitude

felt. The strain between maintaining what was and stepping on these memories to jump to the other side seem to be the options being taken in the current setting of Addis. The strain between these opposing forces has created a crack in the foundational social fabric of the city. In turn, questions of legitimacy of collective memory and whether these memories represent all who possess it. Whether one likes it or not, most of the city’s memories are through the characters of space and what they represented. It was all about the ‘situations’ they created in their inception and how those ‘situations’ have transformed through time. These situational understandings come from the way they are being used and valued by the people closest to them.

The subject of memory in architecture is also mentioned in a study by Aldo Rossi. He believes that the tradition of architecture has been to evoke memory; exceeding the character of shading and resting (Jo, 2003). Through positioning images of a design or building in a logical sequence, a memory can be created to emphasise the connection it can have with its users. He also mentions the importance of the loci in the creation of memory and connection to space. The strength a locus would have in retaining a memory surpasses the images used to portray the spatial qualities of space. Its implementation within the context can emphasise its impact and importance.



Figure 2.3.1 'The Total Liberation of Africa' stained glass art piece by Maitre Artiste Laureate Afework Tekle, Education Images (2013)

'The Total Liberation of Africa' is the major work of the world-renowned Maitre Artiste Laureate Afework Tekle. It is a project that speaks to the unity of African nations and people towards a better future. It symbolizes the strong social relationships and dependencies in a society with a vision of growth and prosperity.

In his 1967 book on 'The Society of the Spectacle', Debord expresses a society's obsession with appearance. It dives into the want, in our time's case, 'need' to be perceived in a perfect image of luxury and success, in opposition to the reality and experience on the ground (McDonough, 2004). His study focused on how the culture of consumption has created a standard of living that evoked a sense of achievement only when fulfilled with materials. It delved into the capitalist movement that engulfed Europe at the time and the situations on the ground ignored by it. It encouraged the understanding of 'situations' as their real experiences rather than the ideologies spewed by consumerism. In order to dissect the situational society, the research focused on moments of everyday routines besides the act of consumption. The focus was on the small and personal experience performed in a walk through them. One approach was through 'the derive', an aimless wander (McDonough, 2004) within the everyday paths of the city to engage with the truth of the reality. The result of the research was filled with new experiences and understandings opposite to what the capitalist movement sold as the truth.

The author grappled with the reality of want and need. As a society interacting globally, the values we give to our lives and the level it should be in are becoming standardized on the basis of the image we deem to be the ultimate 'best'. This notion is not just visible in the sense of individual

behavioural value but also in the societal value given to image and perception. These influences create pressure on a society to maintain an image no matter the consequences. The pressure then translates into the need to appear in the image of what one wants rather than embodying the desire. Creating a false appearance of this image may have two different results. The false may become true by trying to own the image and making the reality become truth or creating that image to end up falling apart when faced with the reality that will be visible in due time. The changes and efforts should be in the foundations of the image aspired yet remain grounded to what exists.

"In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles."
(Debord, 2004 [1967]: 7)

Characters and spectacles of a society are made tangible through architecture and the care given to their inception. In order to understand society, space of interaction and study should be provided, recreating the 'situations' that make the foundation of the society. That is what was experimented in Cedric Price's 'Fun Palace' project where he created spaces where these situations can freely be experienced and set loose to create their own spectacle. The open platforms given to social interaction represent the creation of diverse relationships ranging from visual to socially interactive spaces through the introduction of different levels and paths.

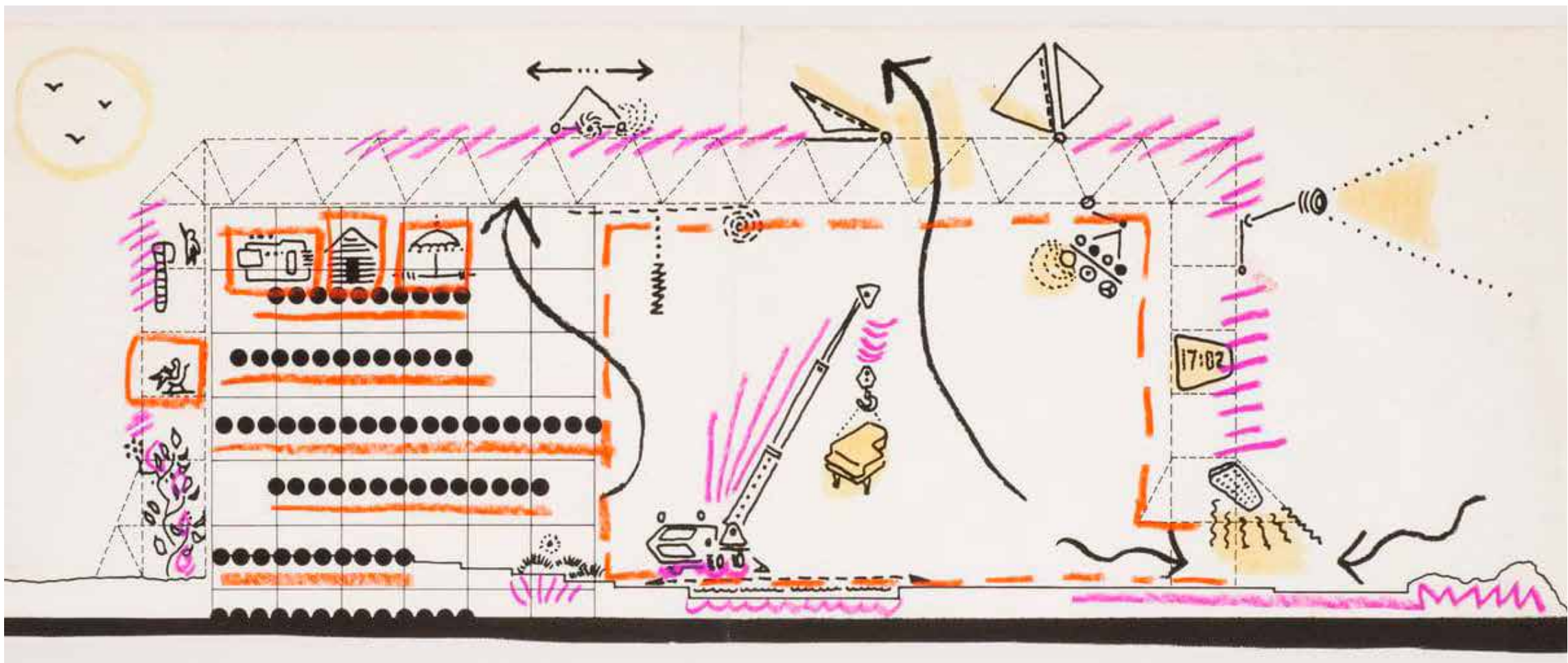


Figure 2.3.2 'Fun Palace' Section showing potential use of interior space, Cedric Price (1963a)

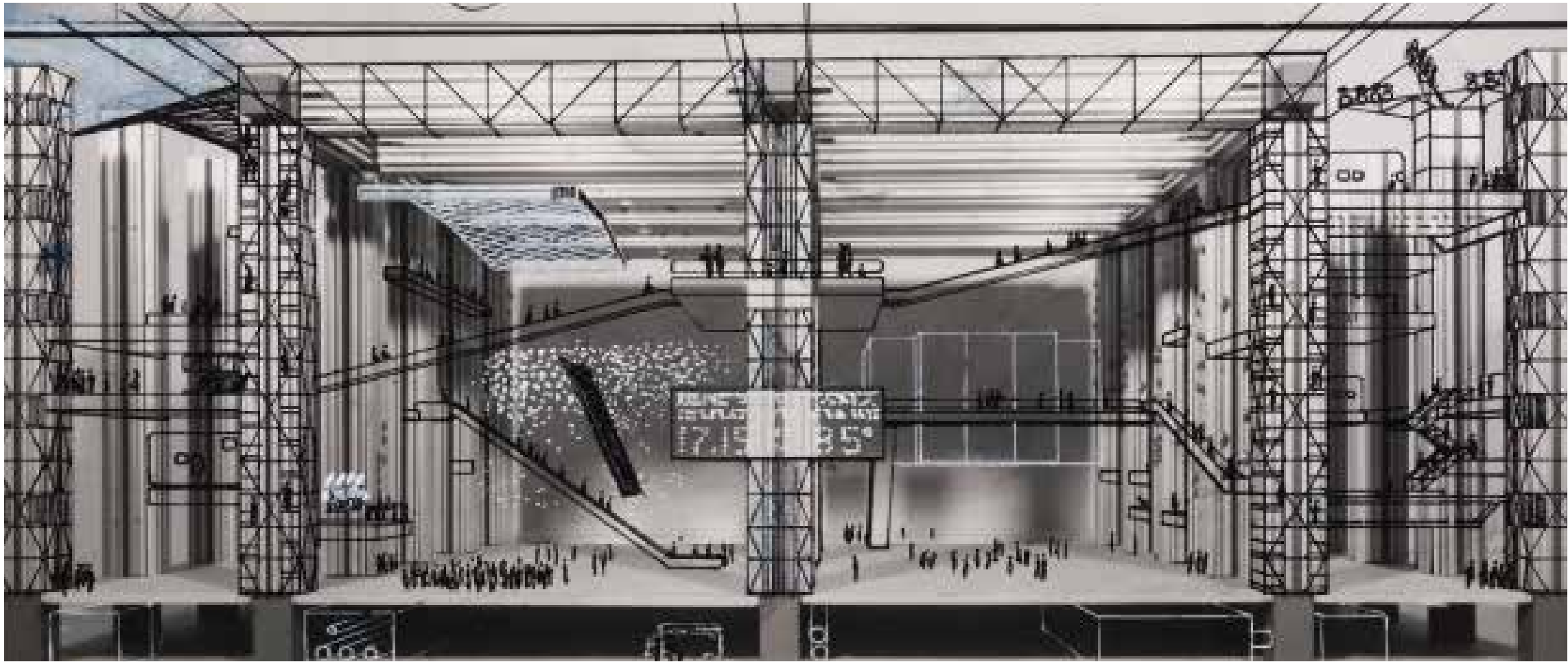


Figure 2.3.3 Perspective drawing of Cedric Price's 'Fun Palace.' Cedric Price (1963b)

The contextual functionality of these decisions makes the progress meaningful and an emblem of change rather than the appearance conforming to existing trends. This ideology works in all aspects of the modern world. From social media, politics, governance to architectural planning. All these ties into the value given to perception and the race to be perceived as the best, the most unique or the most recent. Debord writes that 'the spectacle cannot be understood as a mere visual excess produced by mass-media technologies. It is a worldview that has been materialized'. He understood that the spectacle is enabled and diffused through society and are responsible to sustain its existence.

This character is far too recognizable in the design trend fabric of Addis Ababa. In a rush to be relevant and on competing terms with its foreign counterparts, the city is on a rampage to create spatial characters that can be visually experienced and pose as images of success. Unfortunately, these visuals have come at the cost of removing what was, not only in the physical sense but through the sacrifice of the social fabric and interconnected foundations of the city. As Debord forms, "the spectacle is an affirmation of appearance and an identification of all social life with appearances." (McDonough, 2004)

The spectacle's significance in this context is in creating a collective memory. The power

of space in solidifying an impression has significant impact on the social, if not personal, identity of a people. These memories are connected to moments of celebration, love, sadness, nationalism and all calibers of emotions that trigger it.

"Real life is materially invaded by the contemplation of the spectacle, and ends up absorbing it and aligning itself with it" (Debord, 2004 [1967]:8)

Architecture has always been a spectacle in the context of Ethiopia when considering marvels like the eleven 'Rock-Hewn churches of Lalibela' to the steles of the Aksumite kingdom, maintaining the importance of creating spectacles of space. The different imperial governments have been focused on modernising the city through the introduction of new designs that serve the people as marvels, promoting them into landmarks.

On the temporary settings of life, the situationists identified the defining factors as the people and their conceptions of space. Their comparison were in three differing forms: absolute space versus perceived space, relative space versus conceived space, and relational space versus the lived-space (Graafland, 2010). In their research, they identified the above ways of mapping to understand the situations within the city. The makeup of these situations and the mode of understanding them meant

that the results would reveal the true values within the society instead of what they pose to be. These distinctions and comparison draw similarities from each other. The absolute space was defined in a more concrete and physical manner of what exists on the ground. It is what is and has nothing to do with possibilities or perceptions based on its users. The relative space represented the comparative understanding of the usage within. These modes of human spatial experiences divide themselves between the symbolic, the perceptual and the organic space of interaction.

Memory in this subject plays a significant role as it all relates to the senses of the user. It is about the emotions evoked which is characteristic for the organic spaces. Neurologically registering the world of thought connects to the perceptual character of spaces. They question a space in understanding its purpose and its physical relation to nature. Symbolic space is different compared to the previous two. It works through interpretation. They create a platform for abstract the meaning and sense it speaks to. The way of abstraction then directly relates to the memory the visitor has of the subject. This may be tainted or have been perceived as a differing incident between the actors of the incident which creates a difference in interpretation. Hence, the combination of these will impact the value the space has and value it will create within the mass. The situationists aimed to create more dynamic,

meaningful and engaging spaces in opposition to the craze of functionality as the main and only driver of space design in architecture. The most important idea proposed by the situationist was that 'social progress did not subsume the individual, but instead had to maximize one's freedom and potential.' This dives into the significance of chance and the role it plays in conservation, progression and creating favourable conditions to the purpose of design. The result of their discovery was focused on subjective and street-level desire. These qualities become the representations of the many and the simple values they possess, described through 'The nomadic, transitive, and shifting character of urban experience into spatial representations.' (Graafland, 2010)

Through their use of the game-board strategy, the researchers proposed the use of contested spaces, combining the programs and finding a workable common ground. It was all focused in facilitating the necessary characteristics of the spaces to create their own meaning and synergy without being imposed. Hence, this strategy differentiates itself from a layering prospect through its fluidity and seemingly natural character. It prioritizes the synthesis of the living processes present within the society in the combination and correlation of the planned and proposed programs.

In relation to memory, the connection created, and moments experienced within this combined

space creates a lasting impression within the user. There could be identifiable reminders but also simple textures and senses that trigger the emotions and connect the user to the moments. In their work, Moliner and Bovina examine the link of the physical forms of architecture and space with the memories of the events passed (Moliner and Bovina, 2019). They empathise with the social character of human beings hence studying their subjects within a social framework. “But these social frameworks are also benchmarks that one uses when recalling an event, and that individual memory is necessarily affected by the seal of social inserts. Hence, collective memory can be defined as the product of the convergent activity of individuals who remember the past as members of a group or a community.” The product in turn gives value to the individual memories experienced and the value they have for the person; further signifying the importance and acceptance of the individual within the society. A push in this thought process opens one’s understanding of their surrounding and the experiences presented in them. From the enclosed spaces created for the social to the open natural shadings, the experiences and feelings evoked remain important in the life of the individual. It is what can be seen from the expressions of Ethiopian artist Mezgebu Tessema, who projects his childhood memories through his paintings signifying the values of memories through spaces of rest, contemplation and texture.

“...the collective memory of a group maintains a distant relation with the factual reality of the past insofar as it rests on mechanisms of selection and transformation (Bartlett, 1932) that allow its’ adjustment to group identity.”

(Moliner and Bovina, 2019)

Images symbolizing the significance of space character and its interaction with the memory of its holder. The memories show the impact the open spaces had on the artist after years have passed were he is still reminiscing on the simple times of interacting with the textures of nature.

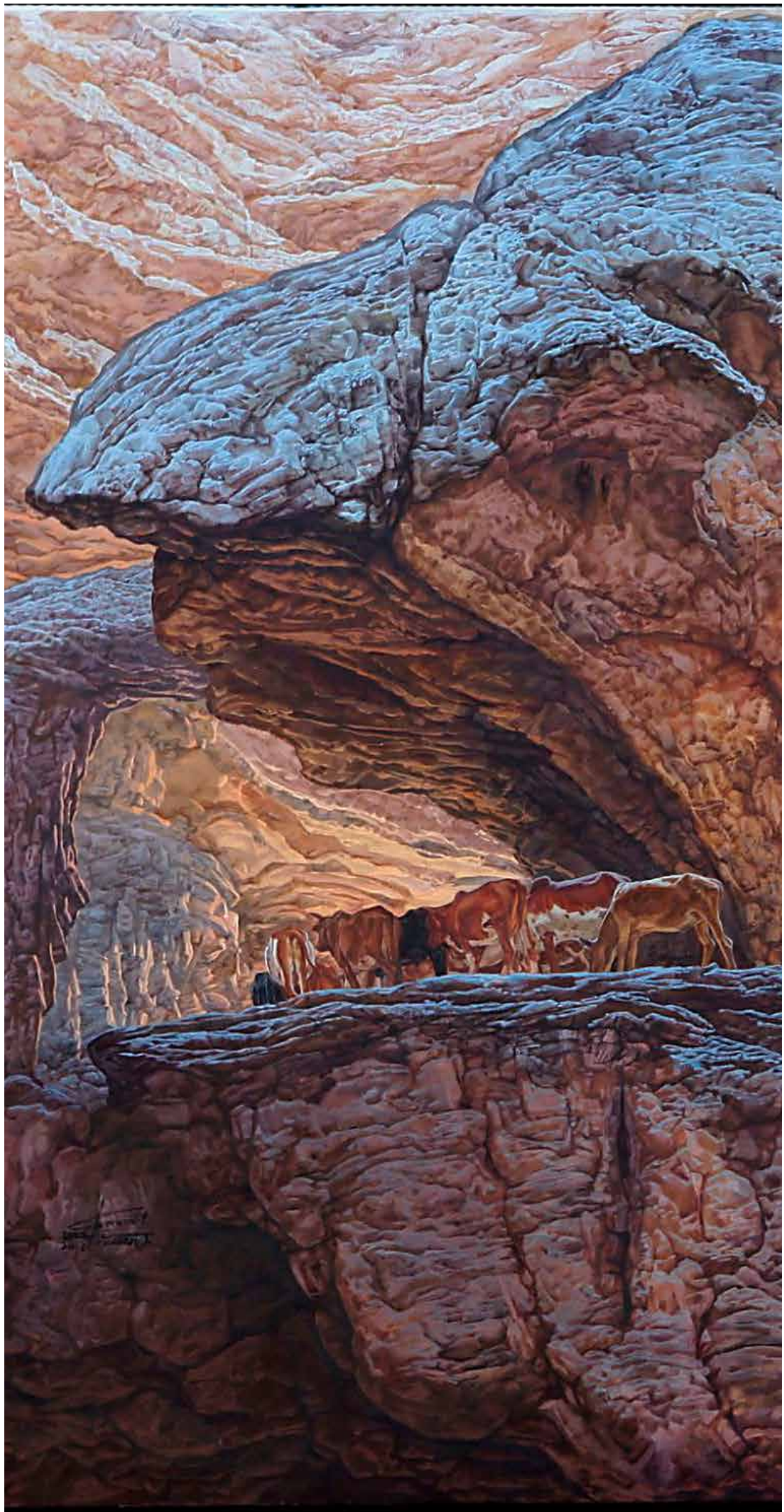


Figure 2.3.4 ‘Passage “Metelalefiya”’ Mezgebu Tessema (2023)

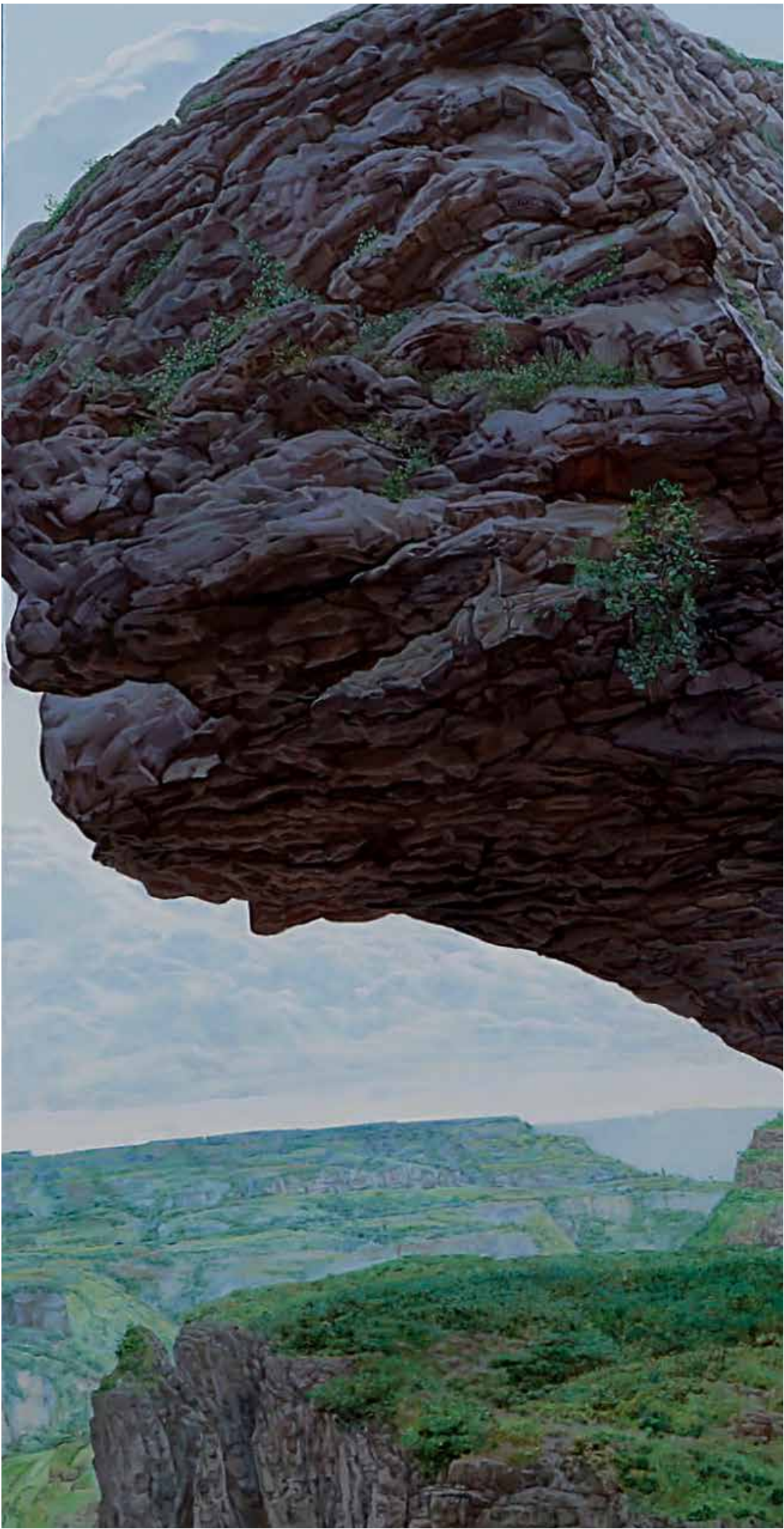


Figure 2.3.5 ‘Memories.’ Mezgebu Tessema (2023)

02.4 The politics of Memory

State-creation, politics and memory are intertwined characters that are mainly experienced through space. Be it public gathering or announcement areas, space plays a crucial role in creating a connection between the memory and the message. This is what was created in the emperor's plan of growing Addis into a modern city. Addis Ababa is a young city and has always started out with the aim of having a metropolitan character. After the settlement of Emperor Menelik II in the city centre, the plan has always been about creating modern building typologies. Even though, Ethiopia is said to have a history of more than three thousand years, advancements in architecture have always been concerned with vernacular and climate-based designs. Hence, with the inception of the new capital came the idea of modernizing the building sector. In a way, it was an opportunity to experiment with planning and architectural possibilities. This made the city prone to being shaped through politics and decisions connected to it. Settlements had more of an imperial character where the central point became the power. The political power can be visualized through the way the settlements were arranged. This method of settlement was maintained throughout the rule of Emperor Haile Selassie, where he too focused on incorporating modern buildings and designs as an image of power and progress. He commissioned different architectural practitioners to build projects he was inspired by during his diplomatic travels. It was always

prioritized though, to incorporate the cultural lifestyle of the country to connect the advancements with the characters of the city and its citizens.

The relationship between politics and architecture was analysed in Levin's study of imperial modernity. The commissioned architects were in charge of projects for Haile Selassie but were always faced with many contradictions (Levin, 2016). As with Debord's concept, the image of creating a symbol of African independence was faced with situations that existed on the ground. The need for social reform was in constant contrast to the idea of modernization. To battle these challenges, most of the projects commissioned focused on the construction of public buildings that were to stand as a representation of advancements while serving the people. It has always been a challenge to integrate the narrative of modernization for an economic and technological project and comparison to a cultural and socio-political program within the structuring of the city. But the spear heading idea was to always embody African modernity through representing uninterrupted continuity with tradition (Levin, 2016). This idea is further strengthened through the acceptance of previous advancements in the field of design. Even with elements built during the 1936-1941 occupation of the Italian forces, the decision was to reclaim the memories and claim ownership of the narrative.

Through the addition of a lion that was the symbol of the emperor was put on top which instantly replaced the collective memory and representation it had within the society. Nowadays this sculpture is perceived as the work of the emperor rather than its original owners. These types of interventions can be seen throughout the foreign designs in the city. After the occupation, the idea of building escalated and paved the way for the realization of most of the iconic buildings and landmarks that exist today. Their integration into the society and the influence of the society through its usage of the spaces created an intersection of culture and memory through spatial representations. The introduction of the international buildings for integration and Pan-Africanism further escalated the importance of spatial planning and creating an image of modernity.

Creative representations and abstractions of memory, culture and belief could be seen creating a strong platform for future creatives. Monumentality was the major design strategy used to communicate modernity in this era of governance. As the use of monuments directly relates to the creation and connection to emotions, the strategy of building with this idea embedded most of the architectural designs of the time. From public buildings to hotels and entertainment areas, all the proposals had a characteristic grandness compared to the existing context of the time.

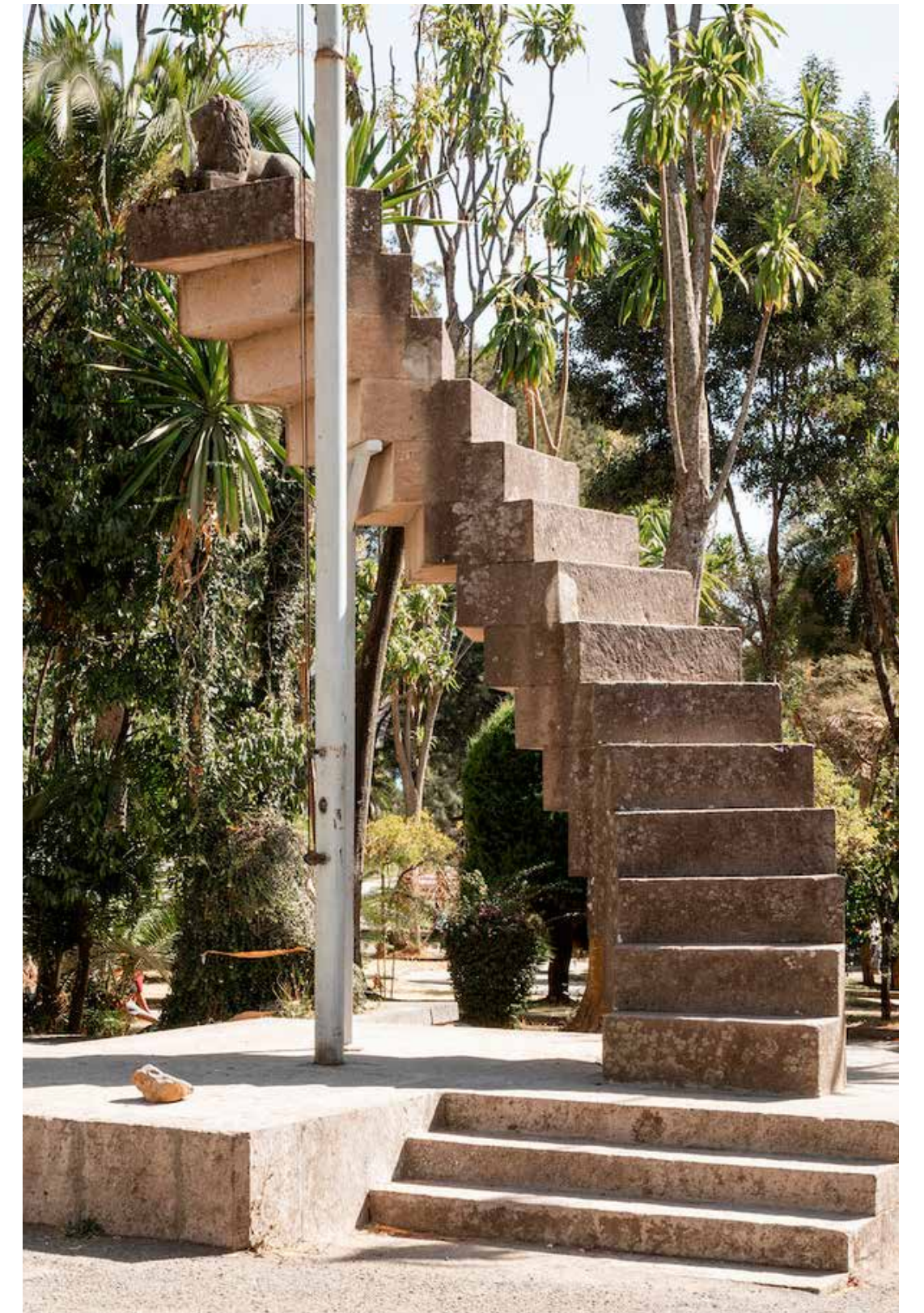


Figure 2.4.1 The Lion of Judah at the top of the fourteen steps fascist monument, Luca Capuano and Camilla Maldini (2020)

The negotiations between the traditional and the contemporary experimented different possibilities with diverse origins. The designers of the time used inspirations ranging from the traditional history of the country to religious institutions to ancient monuments and mythology. In a way, this proves that the contemporary approaches were predominantly expressed in combination with the modernism movement of the era.

They contrasted the vernacular settlement designs around them and created a collective memory of greatness that were passed through stories, literature, art and music. This helped maintain the nostalgic grandness of these spaces and a longing for those times.

This linking was the root of Haile Selassie’s approach: modernization, including social progress, could occur only with traditional Ethiopian social and political structures as their basis. Conflicting temporalities have always been a concern for the country’s deeply rooted traditions. It was the belief of its imperial leaders that progress should be built on sound foundations of culture and tradition with adaptations of social theories in line with local customs and conditions. Having a dynamic culture with sound integration to these traditions is necessary to absorb the technological shock that is experienced in a context that focused on slow progression. That is what can clearly be seen in the current run for progress. Even in the times of imperial rule, the introduction of high-rise building designs conveyed modernity, yet connected to the tradition and context it was inserted into. It had been a battle against false modernity, where the forms of the buildings represent a movement of design rather than the context and its traditions. The architects of the time tried to adapt designs that reconciled cultural identity and technological advancements(Levin, 2016). Studies were made to understand the contextual values.

As an example of the time, the National Bank design conceptualized the monumentality of the function and took inspiration from one of the traditional Ethiopian hut structure , a vernacular design, to tie the modern approach with the traditional context of the city. These types of approaches gave off a sense of familiarity to the society. The connection was further strengthened using locally sourced materials like stone which took a contemporary turn in its use. It was an attempt to reconcile cultural identity and technology.

Master planning was not successfully practiced even in the time of modern design planning as it was always concerned with the rush of showing results in reaction to the political gainsusually evident in all eras of leadership. This in turn has created a compilation of expressions within the urban fabric of the city. The mixture of programs forced the combination of their relationship creating negotiable spaces in between. These combinations created interpretations in the use of the spaces as people used them in ways they already knew how instead of immediately transforming into what they demanded. “Places are viewed not only as a composite of behaviour-shaping forces, but also as the material and symbolic product of human action.”(Stokols, 1981). The approach they took was in assuming the theoretical leverage in diving into the complex transaction between place and people through reflecting different levels of social organization.

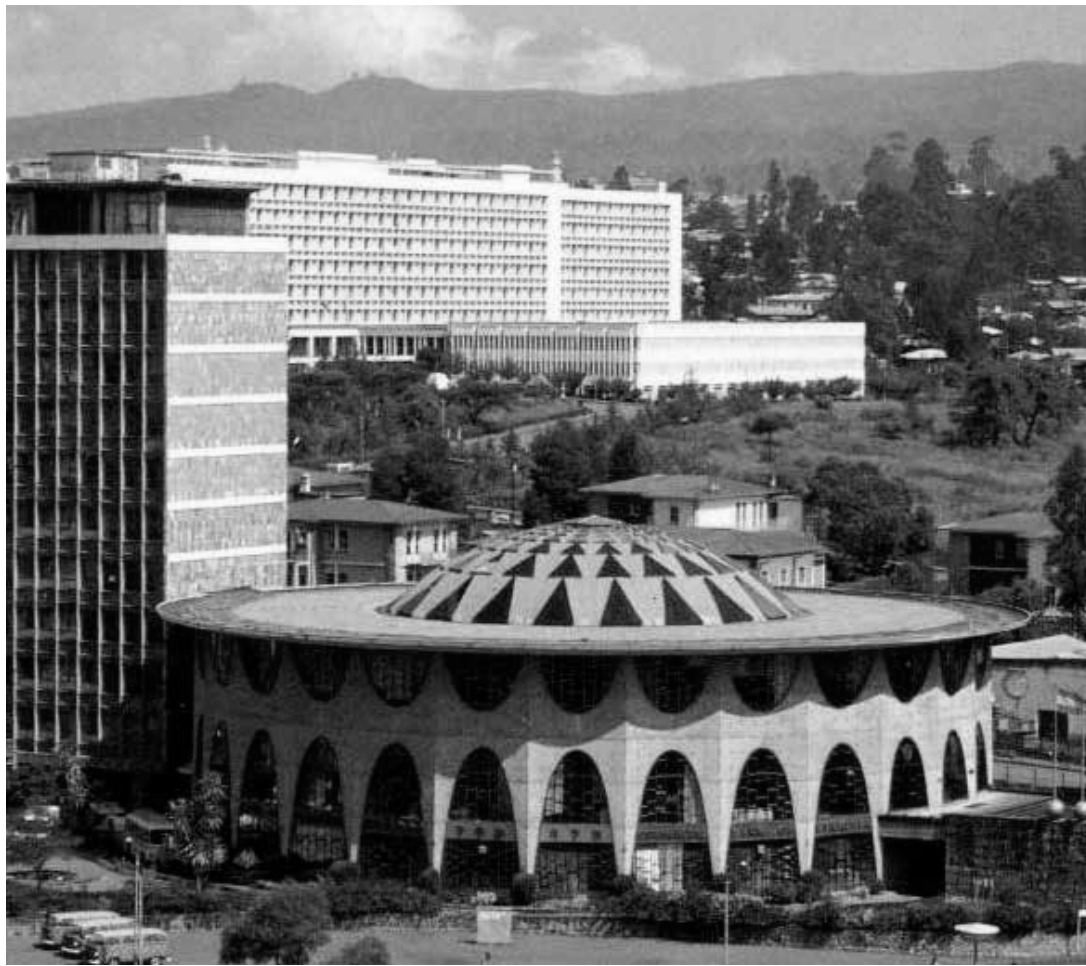


Figure 2.4.2 National bank of Ethiopia, Unknown (2019)



Figure 2.4.4 Traditional Ethiopian hut, Lingbeek (2006)



Figure 2.4.3 'Wabe Shebelle' Hotel, Addis Ababa, Biniyam Gebremariyam (2020)



Figure 2.4.5 Base of ECA building, Mondadori (1966)

02.5 A vanishing Past

As people are social beings, they spend most of their time in groups which always creates opportunities to study interrelationships within a wide range of environmental dimensions. Places are characterised in terms of the predominant orientation of their human functions, whereas people are distinguished by their association or lack thereof with places and their perceived attachments to those environments. In relation to the city, the introduction of public spaces and buildings strengthened the deeply rooted social culture of the society through diverse experiences. Art, literature and music brought the people together through a different scene than was customary. Neighbourhoods surrounding these sites maintained the memories created by these spaces through stories that passed generations which were told in social gatherings and personal relationships. These neighbourhoods maintained history. It is why that the shock wave from the demolition of the city's oldest historical sites has taken the urban fabric by surprise. Development plans are ahead in the city and face the removal of historical remnants that existed for over a century. The memories manifested in these areas hold the social fabric of the city. From the poorest to the rich, citizens used to coexist in the old neighbourhoods sharing their generational stories and qualities. Articles on the current situation fear that the move of removing the history of these sites creates a gap in the community engagement and the process of profit-driven development

results in a disregard for the heritage values of the site. These spaces do not just contain architectural precedents and historic progressions of building design knowledge but also protected the complex and intertwined societal connections within the society.

Advocates for restoration and researchers of urban heritage fear that the city is beginning to look like an imitation of other cities (Samuel and Terrefe, 2021). Disconnect between recent building developments and the actual cultural and architectural heritage is far too visible in the current image of Addis. They argue that heritage buildings offer a physical window in to the past and the values of the ones that came before. They help in having a comparative basis on to which to compare progress and relevance. The erasure of neighbourhoods with these characteristics is the destruction of memories, stories and creating a disconnect to a sense of place (Tewodros, 2023).

Architecture is nothing without its users and the experience and stories that merge from within it. Narration as a sense of the social. Questions of spaces that promote narrative interaction should be the concern of designers as that is what could save the city's social fabric from destruction. "Is it not reasonable, then, to conclude that every work of architecture is, essentially, a manifestation of memory?"

(Nieto Sobejano Arquitectos, 2023)

02.6 Voices of Contemporary art

Richard Goodwin, a visionary architect, sees the existing urban architecture as 'failing humanity' and that accelerated change must be performed to save it. In his book, *Porosity: the Architecture of Invagination*, he suggests that public spaces are the 'oxygen' of the city and their designs should be focused on interiority and their direct connections to the external (Audisho, 2013). Creating an impact within the current society requires far more than monumental approaches to design. Unlike the previous eras, the use of monuments and elements with similar characteristics will have significance but fall short in the impact they possess to pass the message across. Contemporary approaches need to be implemented in the platforms of the generation. In hopes of creating connections and bridging the generational gaps, the use of contemporary methods in evoking memory and creating new ones must be implemented.

The use of art is a popular way of forwarding the messages one wishes to convey. We are now at a time where it is free to be contemporary. One can express their understanding and emotion evoking experiences through different artistic media. The use of literature to bring memories of life has been the go-to method. It can also be communicated through artistic paintings and visual expressions. Architecture uses a combination of these media to capture the moments of these interactions. Within the Ethiopian context, photography, art, fashion

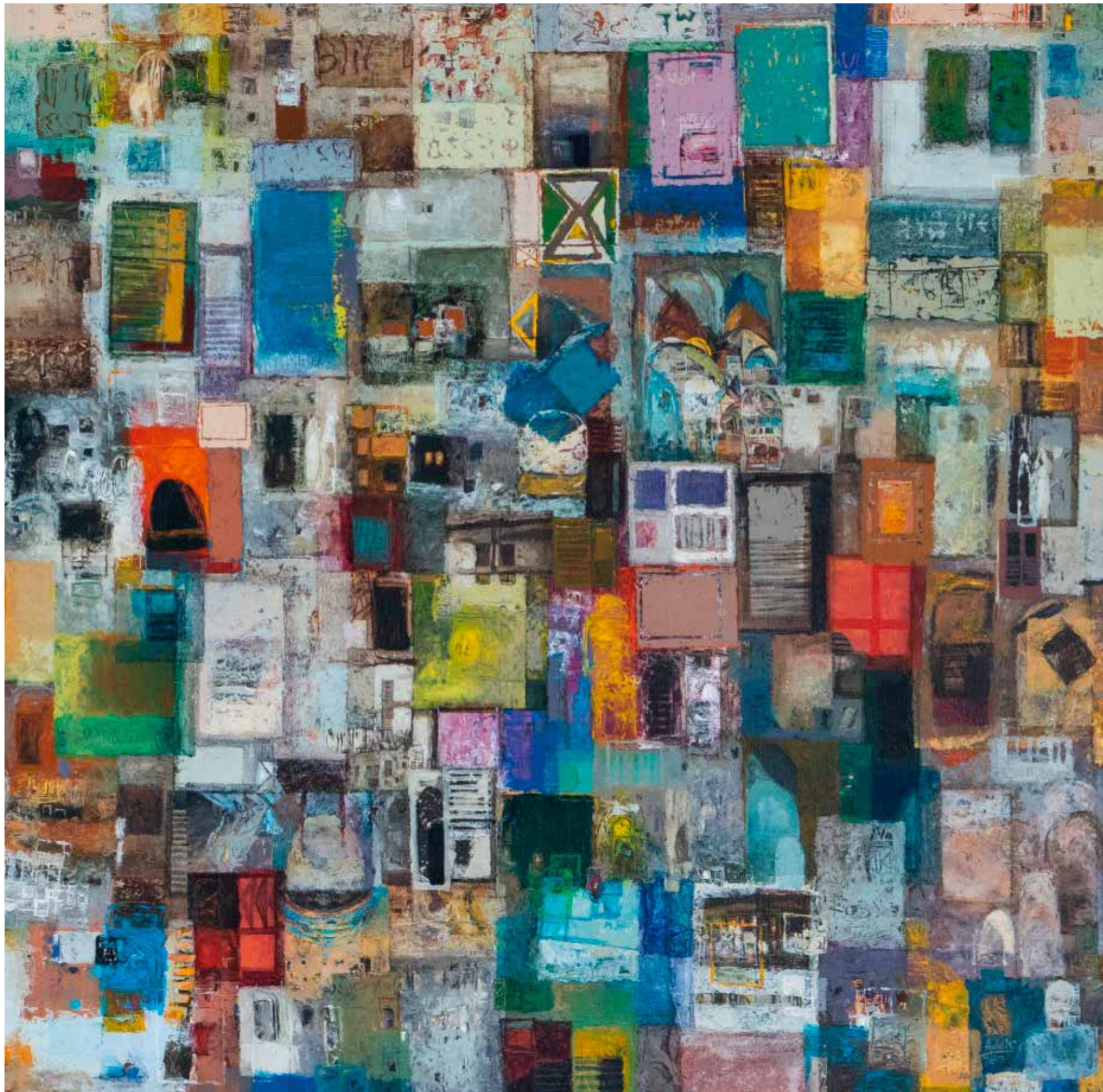
and food are among the mediums that try to preserve tradition. Artists like Aida Muluneh use a combination of these methods to guide her messages through to the society. She focuses on being the voice of the masses and a platform for conveying memories through her art (Awake, 2018).

The use of architecture to preserve memories in the context of Addis can also be witnessed through the 'Zoma Museum'. It encourages the use of everyday interactive spaces within the urban context to create connections and appreciate the nature surrounding it. The creative integration of artistry and tradition created a platform to connect to the people without boundaries. Food has been a medium in which all traditions have been passed down through generations. In the Ethiopian culture, whichever ethnic group it is, there is similarity in the way it is created and feasted upon. All traditions share food from the same plate, promoting familial connection and interaction. Sharing a large plate of food creates a space for positive engagement. It serves as a platform for conversations as well as etiquette. As a rite of passage, food and the way it is experienced created their own element of importance within the society. Food also strengthened the importance of religion and appreciation for what has been provided.



The artist's work expresses the different experiences he had in the city. It is a combination of memories captured in frames that had impacted him during moments of visual engagement. This piece represents how a person engages with their environment while resting in a shaded space.

Figure 2.6.1 *Untitled art work*, Addis Gezehagn (2024)



The artist's work tries to collage the memories of the different facades experienced within the city. The colors of the vibrant combination within the old neighborhoods which all had their own ways of representing their existence within their society.

Figure 2.6.2 *Floating city XXXVI*, Addis Gezehagn (2024)

02.7 Theoretical Conclusion

Addis Ababa has always been an incubator for emergent cultural practices due to the integration of diversity and history. The slow and steady growth of the city in its initial development phases gave it an opportunity to fully engage with nature, culture and architecture. Place-making was not necessarily imposed but experimented on how it can be perceived through strong ancient traditions. The theoretical framework further strengthens the research through legitimizing the exploration of incubation and its possible interpretations in the current movement of architecture and space planning. The significance of space in creation and preservation of memory further expands the strength of space and its effectiveness in influencing generations. The familiarity and reassurance of memory is questioned within the research and its creative influences are put to the test to create platforms that can solidify feelings and memories. The concept of projective memory is researched for its architectural possibilities. Close relations and representations of culture can be understood in the expressions of social patterns and the rituals performed as a medium of memory transfer. Food as a means of assimilation is further explored through architectural design and materialization of memory.

Design is the product of memories and connections with pre-existing conceptions. It is brought to life with forgotten images of the characters that reveal themselves in the

moment of connection with the spaces. The interpretation of reality is consolidated through memories and past experiences, be it visual or imagined through stories. To impact the social, it is necessary to create these connections through generating public spaces that resonate with the context which builds a city. The creation of a working city is through the emphasis on its connection spaces. As human are social beings, the influential and significant memories are created within a group. One does not necessarily have to be in the group to experience social connections and understanding but be in the space that is characterized by these connections. Seeing interaction impacts the memory as much as being part of it.

Architects and architecture in general are responsible to create spaces where these types of interactions can foster positive outlook within a society. Creating conditions that give birth to memories that can emotionally connect societies should be prioritized when considering designs of engagement. In actuality, all design is a purpose for engagement. The relationship can be brought about through form and intricate spaces that connect the user to the environment as well as creating contrast in perspectives to compare and understand the natural world and its symbiosis. Manifesting memories is experienced through spaces that give homage to this concept. The power of association of memories comes to life when faced with different design challenges.

The link of images, words, and physical expressions trigger thoughts of possibilities which are always open to new interpretations. They serve as hidden clues that come out when they are most needed. There is an argument that buildings only represent themselves and nothing beyond that, but the metaphorical dimension of design cannot be denied as it is how it is perceived by its users. Resemblances are what create patterns in nature which can be learned from. “The resurgence of forms, spaces, lights and sounds that we perceived at another time ultimately prevails over our usual analytical approach to projects.”(Nieto Sobejano Arquitectos, 2023)

Culture is the façade of a people. It is a language that can be understood without spoken words. Architecture is the medium representing the culture of the city it resides in. Architecture will be preserved through the preservation of culture and vice versa. Hence we can conclude these two concepts go hand in hand strengthening and adding value to the place they are implemented in. They also create a platform on to which societies may integrate and grow. In turn, architecture will also learn from the society it serves. Current architectural trends will benefit from making use of these points of connection and create their own value and means of experience. It is worth giving an opportunity to the foundational integrations of cultural relationships and study the possible spaces they may create.

03

Site Study

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‘The city’s development is primarily dependent on spontaneous growth and expansion with a variety of attributes—has an unplanned informal dimension (Assefa, 2024). Having a population of nearly 6 million out of more than 120 million people in the country, the city has become congested, and a strain in infrastructure is experienced. Migration into the city, in hopes of better opportunities, is the major factor to the stretch of the city’s capacity. To tackle this rush, governments have resorted to the option of verticality. Accommodating programs vertically to create space has become the main priority. Hence, the introduction of low-cost housings (condominium), luxury apartment

Addis Ababa is divided into ten administrative sub-cities. Among those sub-cities, 1,3,8, and 10 were the places where the city's history began, shown in the diagram. They are the central core of the city and areas where most of the historical architectural buildings are situated, hence considered the zone of potential value. These places can best describe the time-line and the process of architectural growth throughout the history of the city. Architectural elements from different reigns of emperors to socialist to democratic governments are situated within the same core, visibly trying to dominate each other through their presence.

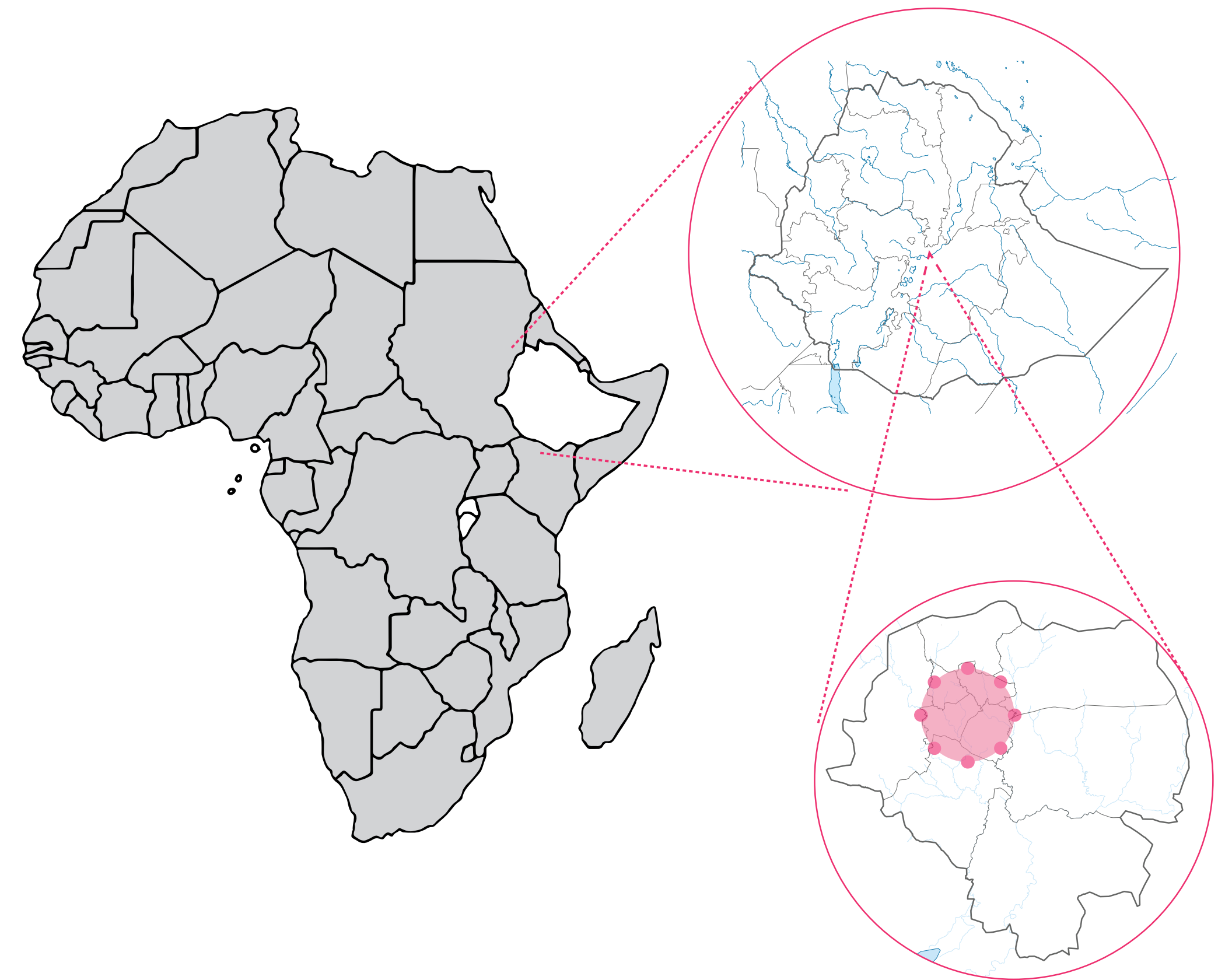


Figure 3.1.1 Author (2024), Locating Addis Ababa in the African continent



Figure 3.1.2 Author (2024) Built-fabric map of context

3.2 Through the site

The Site is surrounded by a combination of historical and new buildings having varied architectural languages. Within its contextual surrounding, the financial district, the Addis Ababa School of Commerce, the Addis Ababa Stadium, the Meskel Square as well as residential and mixed-use developments exist. It is a government-owned land and shows a public space amenity planned based on the Land-use map for 2017-2027 ten-year plan. The area is surrounded by a financial district, higher education facilities and heritage buildings. It has an area of 7,560 square meters.

The site is accessible through two main roads giving it two points of entry. The top entry point is connected to a 20m two-way road (A) whereas the bottom entry has a 10m secondary road (B). Adjacent to the right side of the site is a historical building which serves as a hotel. One of its buildings is considered a heritage site and still serves its purpose as the restaurant of the hotel. On the immediate left side of the building, there is Awash Bank Headquarter tower building. Right next to the bank is a heritage building which serves as a mixed-use program, combination of commercial and apartment functions. The National Theatre building is found at the top of the site. At the bottom, there is are two secondary roads that intersect right in front of the second entry point into the site, having mixed-use high-rise buildings on the both intersecting edges of the roads. The secondary road (B) is a one-way street that currently has

parking on both sides which exhibits traffic jams during rush hours. By the edges of the secondary road, more mixed-use buildings are present which have different shops on the ground floors and either office or apartment spaces at the top. The site is mostly characterized by a mixture of programs like restaurants, photography studios, small shops, and gathering areas. There are small bookshops on the edges of the streets that sale used books. This site used to be full of these bookshops that extended around the block and to the National Theatre. The connection of these bookstores and the café of the National Theatre was very strong as it called people into the site to stand and read, rent out a book while having coffee and snacks next to it. Students normally take walks in and around the site to arrive to their respective educational facilities found in close proximity to the site. They would stop and check if there are new books out or ask if the owners are able to find old books for them. These small shops became connection points and networks for different types of people. Parents come to buy books for their children, writers come to check if their books are selling. The hotel adjacent to the site used to host different type of events but mainly a monthly poetry night coupled with book launches. Fans of these events would gather in the hundreds to come together with like-minded individuals and have free dialogues about society, culture, politics and identity. Yet as these buildings become old they are being replaced with private buildings minimizing engagement.



Figure 3.2.1 Author (2024) Locating project site

3.3 Landuse

The land-use map shows current and future building movements as well as plans for re-development. As can be understood from the map, the red areas show commercial developments which have been built after relocation of older residential neighborhoods. Office buildings and commercial areas are shown in red, showing how these spaces are engulfing the area. The blue represents institutional areas which includes It can be analyzed that the site is surrounded by a mixture of programs; commercial, residential, institutional and mixed-use buildings which gives rise to different opportunities and user interaction.

The project site is located at a very busy area that serves different types of users. From the office workers situated on the right side of the site to the university students coming from the southwest point, the site has a flow of diverse personalities and characters. The CBD on the Northwest side of the site influences the types of people that stay around the area for a long period of time and the relationship they have with their site. As the CBD buildings are characterized with higher floors, the way the users of those buildings will interact is based on an elevated visual perspective. The site used to be a connection point for a society with appreciation for art, literation, music and memory. As it is one of the first sites to be developed in the city during the 1960s, it carries significance and

memories throughout different generations. New developments in and around the site are of a different era. Be it design character, height, function, materiality and perceived character of society. The new buildings make use of lighter materials like glass, steel and concrete. Difference between the old and new is prevalent as the old ones make use of stone. They pertain a monumental type of modernity to them as they were one of the few that were built during the movement. The street scape is asphalt roads with three-to-four-meter tiled sidewalks on both sides of the main street. There are little trees along the sides of the road. There are few trees scattered within the site with vehicle parking spaces being used in the open areas.

Contextually, the site is found at an intersection between the historical and the new. It is surrounded by built forms that use more than 80% if their plot. Land is an extremely expensive commodity in Addis Ababa. Land value and the context’s reality on land prices will be further discussed in the viability chapter of the book. As can be seen from the figure ground map, the black fills represent built forms whereas the white format shows future demolitions and planned relocation of areas that currently serve as educational facilities, hospitals, worship areas, hotels, government institutions, and low-cost housing units. The area has green spaces serving as public parks and memorial sites. Yet these sites are also being sold out due to their high land value.

Legends

- Residential Area
- Commercial Area
- Mixed use
- CBD/Office Area
- Tertiary Roads
- Sports Fields
- Educational Facilities
- Luxury Neighborhood Development
- Hospital
- Hotel
- Place of Worship

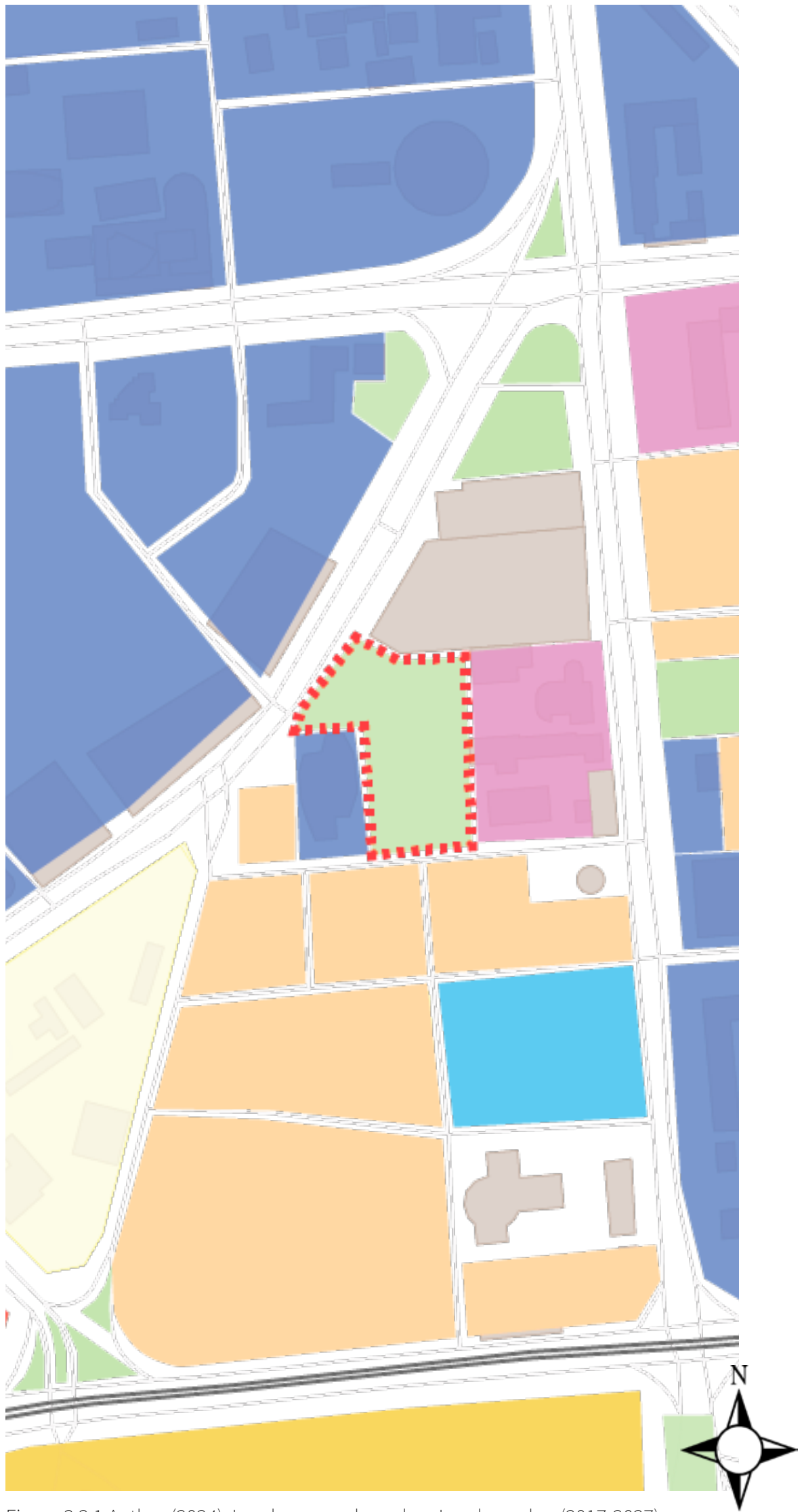


Figure 3.3.1 Author (2024), Landuse map based on Landuse plan (2017-2027)

3.4 Accessibility

The map shows the major vehicular circulation paths within the larger context of the site. It shows the point of intersection between public transport users and its proximity to the proposed site. Majority of the public transit is through mini-buses as there are main collection and drop-off areas in close proximity to the site. The two main roads have heavy traffic during rush hour but ease up during the rest of the day. As can be seen in the map, access to the site will be through two main roads and one secondary road. They are all intensely used pathways as they connect to the main intersection point at the top which divides the road to go towards the city’s main market area, entertainment area and institutional areas. The secondary road used to serve as a two-way street but has been transformed into a one-way path to control the traffic around the site. This can be seen as the influence of the speed at which the construction and growth of the neighbourhood is proceeding.

When observing the site, the character of the street and its human scale interaction can be understood through the width of the streets and the allowed pedestrian walkways as well as the scale of the buildings. The accessibility of the site prioritizes walk-ability and creates wide street scape to counter the scales of the surrounding buildings. As parking vehicles at both the main roads is not allowed, people use the secondary road (B) and the other feeder streets around the site as temporary parking spaces bringing different people through the site.

Note 1 The above map illustrates the possible vehicular access into the site. As shown in the map, the site is adjacent to a 20m main road on the North-west side and 10m connector road on the south side. Both roads are asphalt roads, where the first on is a two-way street whereas the later is one-way.

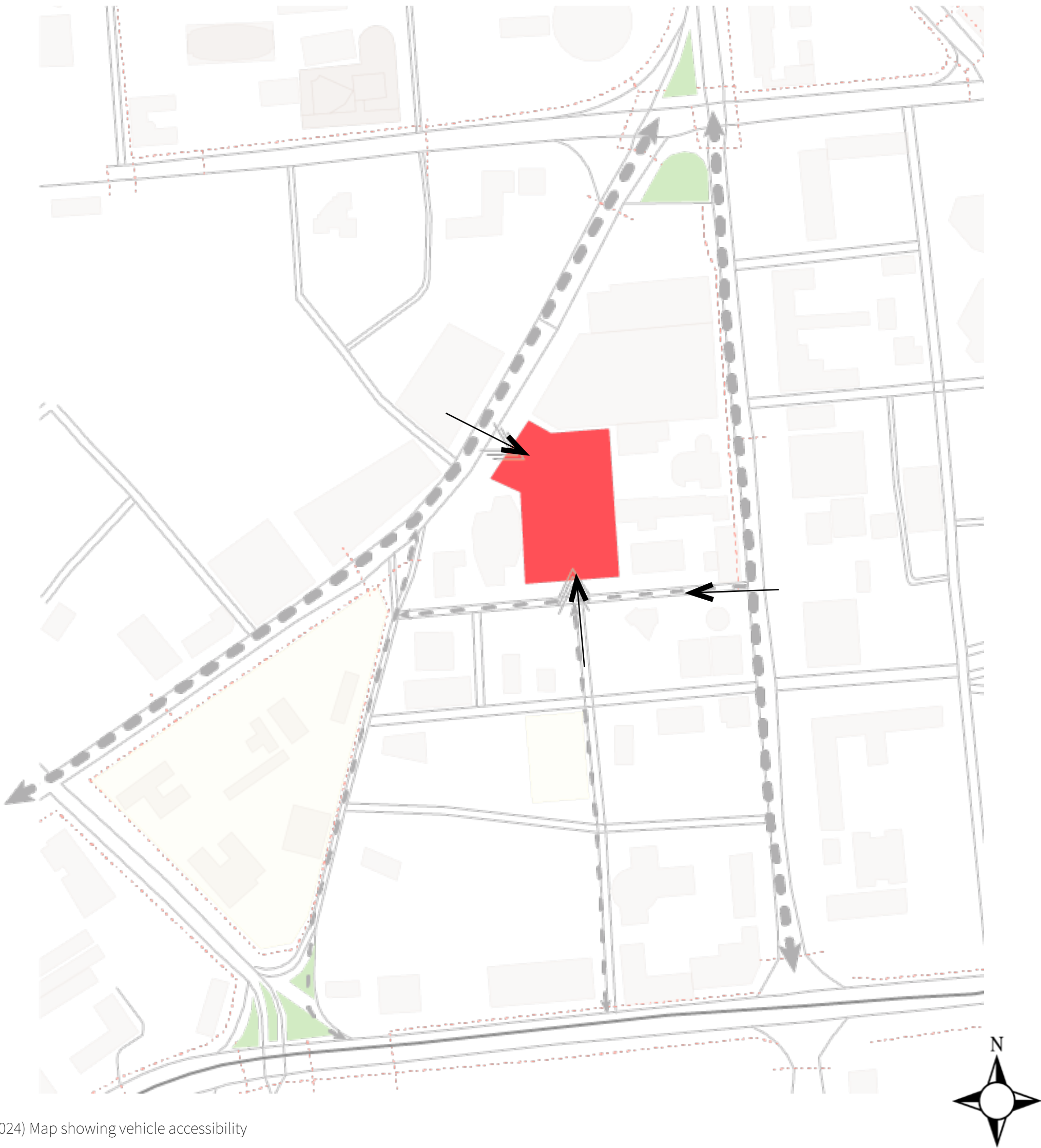


Figure 3.4.1 Author (2024) Map showing vehicle accessibility

3.5 Street Character

Street characters are carefully considered in this site compared to other sites within the city. The value given to the neighborhood as an image for the city’s development put forth sensitive streetscape designs around the site. The first diagram shows the relationships of the buildings, pedestrian walkways, main road, and its counterpart. It dissects the thresholds that exist within the building typologies and the possible interaction with the project site. The second diagram shows the interaction on the southern entry point of the site, where the road is smaller and currently serves as a one-way street. The pedestrian walkway on this side is compromised and is overtaken by vehicular parking spaces. It is filled with different small business that make use of the side-walk to interact with pedestrians. The buildings are tightly built and make use of most of their plot as these lands are highly sought after. The third diagram shows the relationship on the right side of the site where the main road has a more social character due to the existence of national theatre and the recently introduced green strip. This side of the site has a 20m road width which is characterized by an additional 10-15m sidewalk which was built to emphasis workability around the site. It used to be a parking space for the buildings adjacent to it, but the pedestrian has been prioritized. This site is also a vehicle free area on sundays to promote exercising and the city’s impact on citizen integration and interaction. The images show the current state of the site.



Figure 3.5.1 Author (2024) Street character on side A showing the vehicular and pedestrian activity in front of the proposed site.



Figure 3.5.2 Author (2024) Street character on side B showing the vehicular and pedestrian activity in front of the proposed site.



Figure 3.5.3 Author (2024) Street character on side C showing the vehicular and pedestrian activity in front of the proposed site.

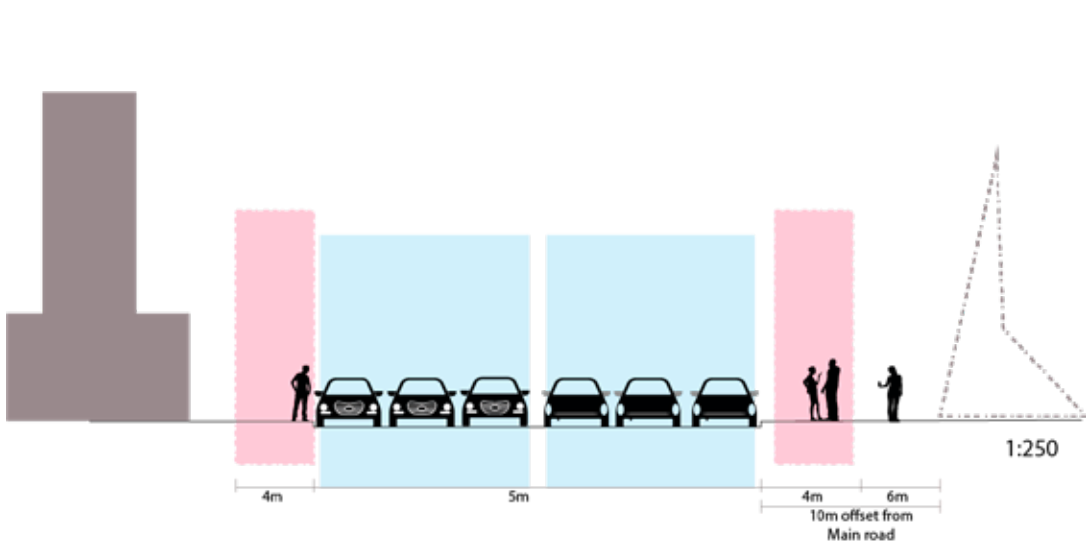


Figure 3.5.4 Author (2024) Street character on side A.

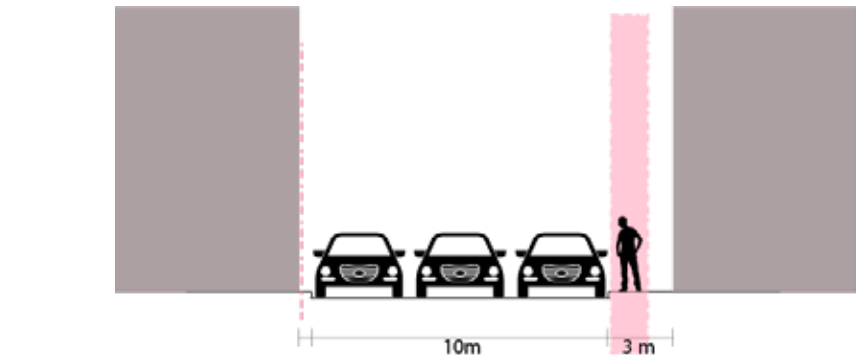


Figure 3.5.5 Author (2024) Street character on side B.

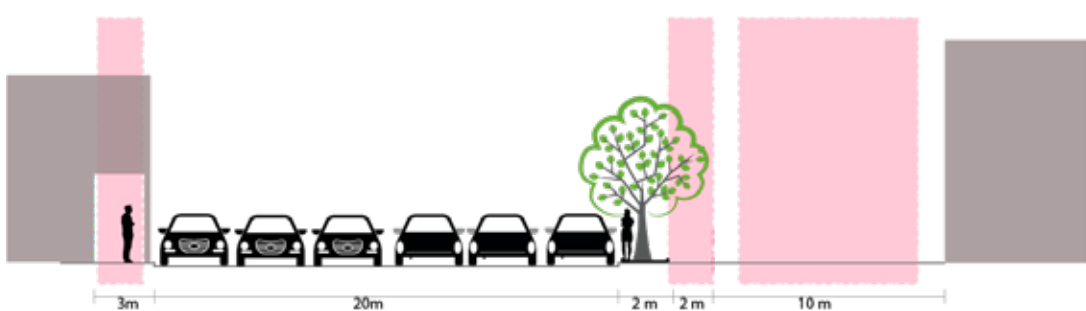


Figure 3.5.6 Author (2024) Street character on side C.



Figure 3.5.7 Author (2024) Accessibility Map

3.6 Climate Data

Addis Ababa is a grassland biome which is located 9 degrees north of the equator. It is a subtropical highland climate with precipitation varying considerably by the month (2024). The average annual temperature is 15.6 °C. Annual precipitation for the city is approximately 1874 mm. The wind speed data shows that the prevailing wind direction is the East and East-South direction. Hence, we can assume that the wind will be at its highest when blowing from the East to the West direction.

The solar radiation analysis study shows the prevailing radiation comes from the South-west direction. At the moment, the building found adjacent to the site is a high-rise building which may serve as shading volume for the project which will minimize the concern of solar radiation. (UHI) of the city has revealed that the land surface temperature increased by 3-8 c. These changes are attributed to the change in land cover and land use through a sprawl of built-up regions engulfing the urban green spaces. As the speed of urbanization is engulfing the city with new constuction projects throughout, considerations of urban heat island are often ignored. More land cover is being stripped from the natural environments. This concern should be solved through the use these new buildings as sources of elements that minimize the impact. Hence the project considers the introduction of green spaces all around the climate sensitive sides of the builing.

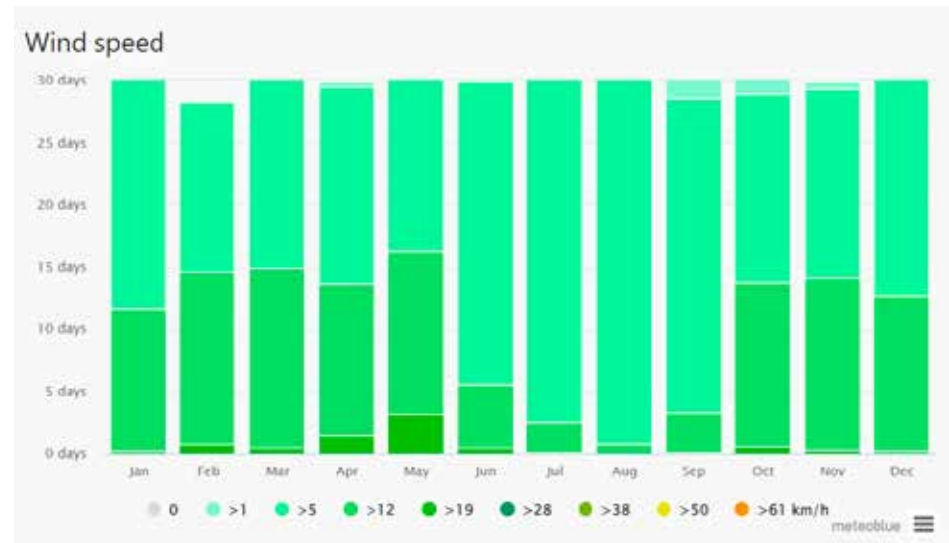


Figure 3.6.1 Wind Speed data for Addis Ababa

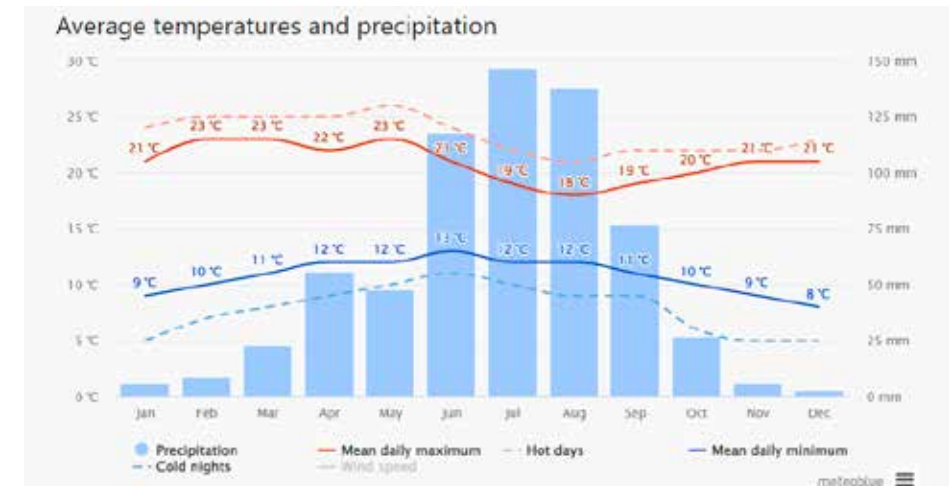


Figure 3.6.2 Average Temperatures and Precipitation data for Addis Ababa

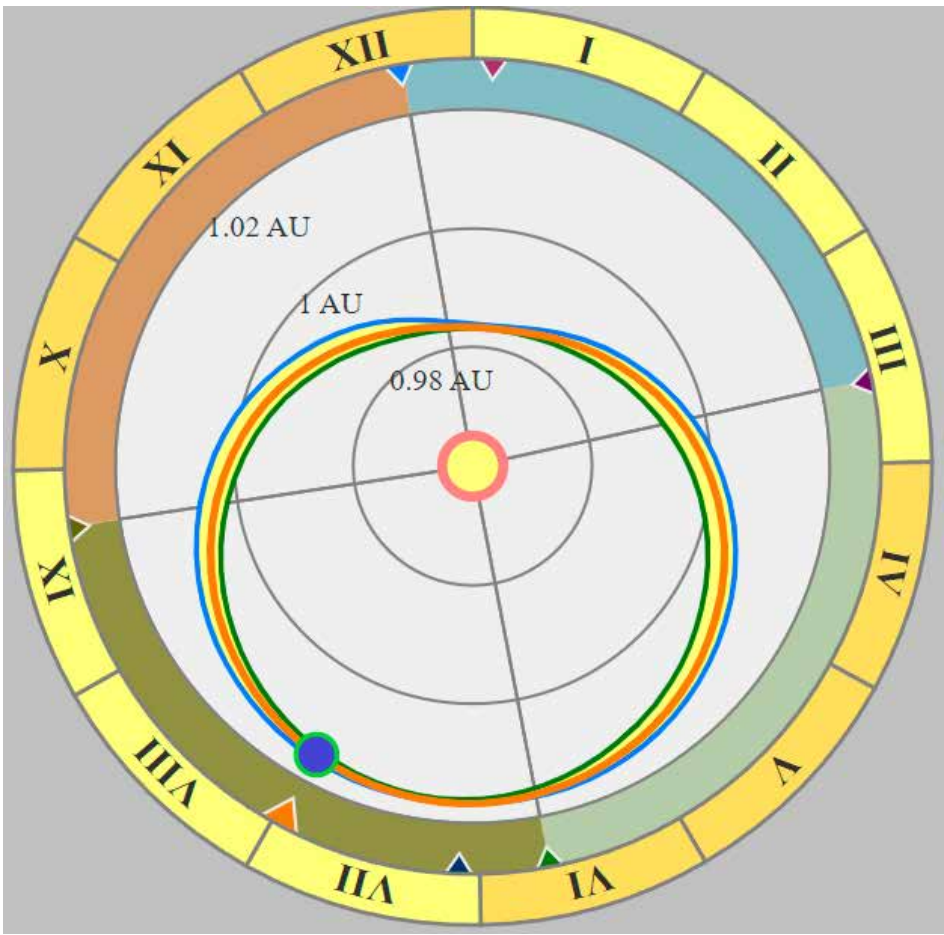


Figure 3.6.3 Solar radiation analysis of Addis Ababa

3.7 Ecological character

The ecological analysis dissects the site through its promotion of green spaces, open spaces, climate and urban island effect. The map shows the existing open spaces that serve the public as green areas and the vegetations that are found on the streets for shading and division. It also considers the vegetations found in private areas as they impact the micro-climate of the site.

“The UHI over Addis Ababa city was increased by 6.6 c over the past three decades. Accordingly, the UHI was increased from 22.9 c in 1990 to 29.5 c in 2020. Similarly, the minimum UHI also increased by 4.8 c between the year 1990 and 2020.”

(Moisa and Gemeda, 2022)



Figure 3.7.1 Author (2024) Ecological mapping around site

3.8 Historical projects around site

The historical context of the site reveals that it was the start of the modern building dynamic of the city. This area represents the different political movements and historical occupations through built architectural elements. From the national theatre built during the Italian occupation to the commissioned project of the Emperor Haileselassie and the inauguration of the city by Emperor Menelik II, the site has been a canvas of history and progress in building technology. It can be understood that it was a significant landmark within the city and the basis of the open area planning and the main intersection at the center where monuments were erected to commemorate the eras. The Lion of Judah that still stands in front of the national theatre is the iconic representation in identifying the contribution of the late emperor. The first image shows an older image of the National theatre where it was standing as the sole entertainment area where social engagements were prominent. As can be seen the background of the project is filled with open green spaces which gave significance to the building unlike its current state. Recent years have been a battle for survival for this significant building to stay relevant as the newly constructed ‘international’ style buildings minimized its value and importance. This called for the reimagination of the area into the values of its current context. That is what is shown on the second image where an expansion project was proposed instead of its demolition. The proposal tries to mimic the facade and monumental character of the original design to create a seamless relationship between the two projects. The third image shows ‘Ras Hotel’ which was an icon of modernity where people from all over the country came to this place to connect with their fellows. Business interactions are one of the main characteristics of the place as well as the neighbourhood which still serve the purpose to this day. The types of businesses performed are mostly through meetings. The older generation still makes use of these spaces whereas the younger generation visits the site to experience its characters.

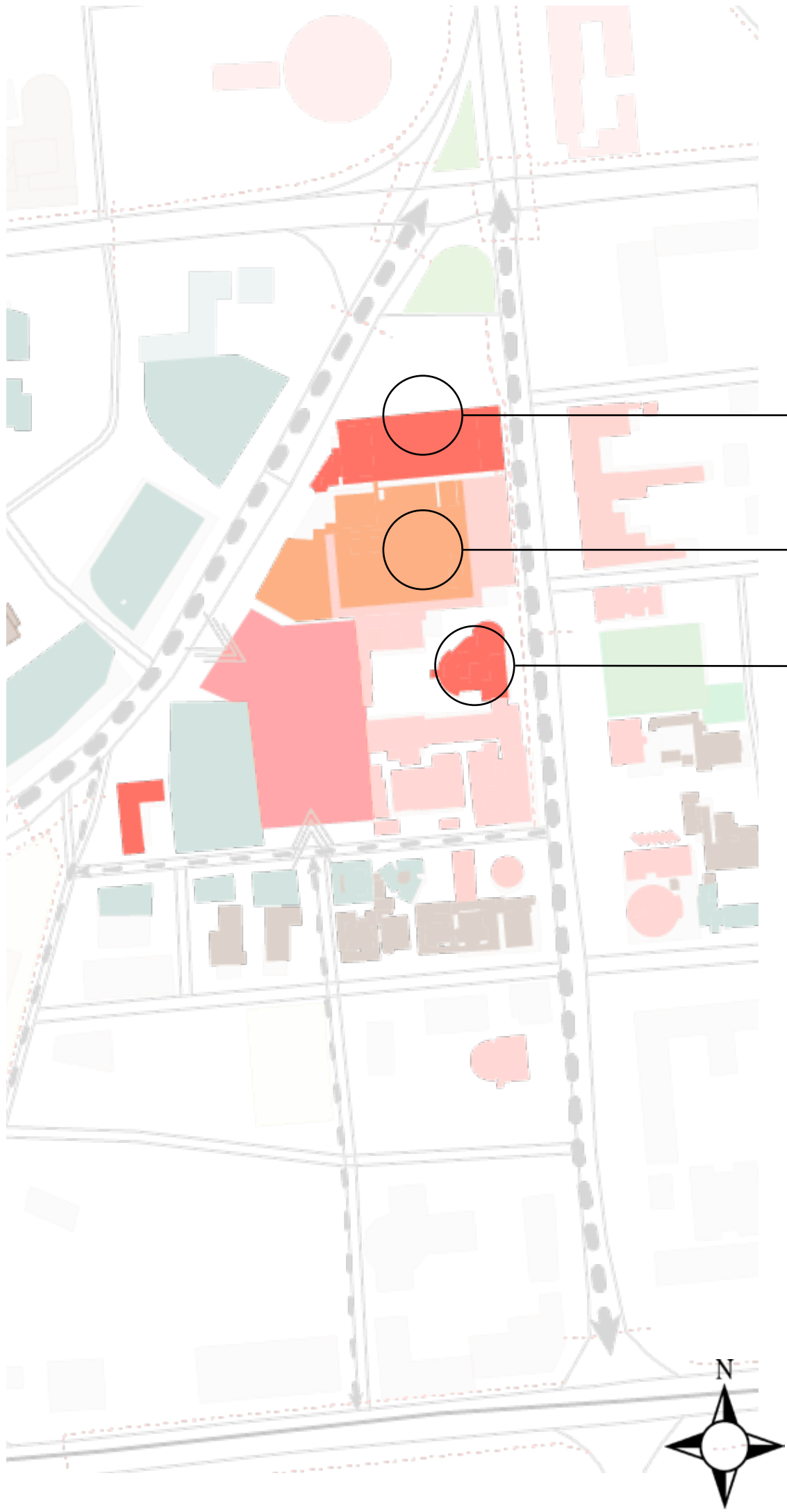


Figure 3.8.1 Author (2024) Map showing historical buildings around the site

Artistic expressions through theatre, music and literature.

Artistic expressions through theatre, music and literature.

Social interaction through music, food and drinks



Figure 3.8.2 National theatre of Ethiopia, Mike Redi (2018)



Figure 3.8.3 National Theatre expansion project, Addis Mebratu Consulting (2022)



Figure 3.8.4 Ras Hotel in the late 1950s, Unknown (2018)



Figure 3.8.5 Addis Ababa Ethiopia 1970s, J Michael Smit (2022)

The image shows the urban fabric that existed during the 1970s when the modernist buildings were new and held presence in the context. In the late 1950s and early 1960s the city went through massive urban makeover.



Figure 3.8.6 Aerial overview of Addis Ababa city, GlobalP (2023)

The image shows the current growth of the urban fabric in comparison to what existed and how the speed of globalization has significantly changed the environment in relation to the landmark buildings.

3.9 Facade Detail explorations

Within the site, there are several façade typologies that showcase the architectural language of the time. The common character between all of them was that they made use of locally sourced material like stone as their main element which strengthened their monumental character, as per the conception of the projects. These modernist buildings were commissioned to signify growth through the perspective the local users had of form and space. It created relation to local patterns mainly in fashiona and houshold products. The first diagram shows the interior façade of the dome-shaped roof structure of the commercial building found around the site, which happens to be one of the first modern buildings of the city. It drives its inspiration from the traditional hut and made use of the strands that are woven together to create the roof structure. The use of the triangular shapes created the opportunity to incorporate skylight elements which added to the spatial quality of the space. The second diagram shows the exterior façade of ‘Bedilu’ building which is a 9-storey apartment building found on the west side of the site. It makes use of concrete moulds that create a rhythmic language throughout the building form exploring the relationship between volume, facade and openings.



Figure 3.9.1 Interior facade of Commercial bank of Ethiopia, Alu.g (N.D)



Figure 3.9.2 Location map of facade buildings in context, Author (2024)

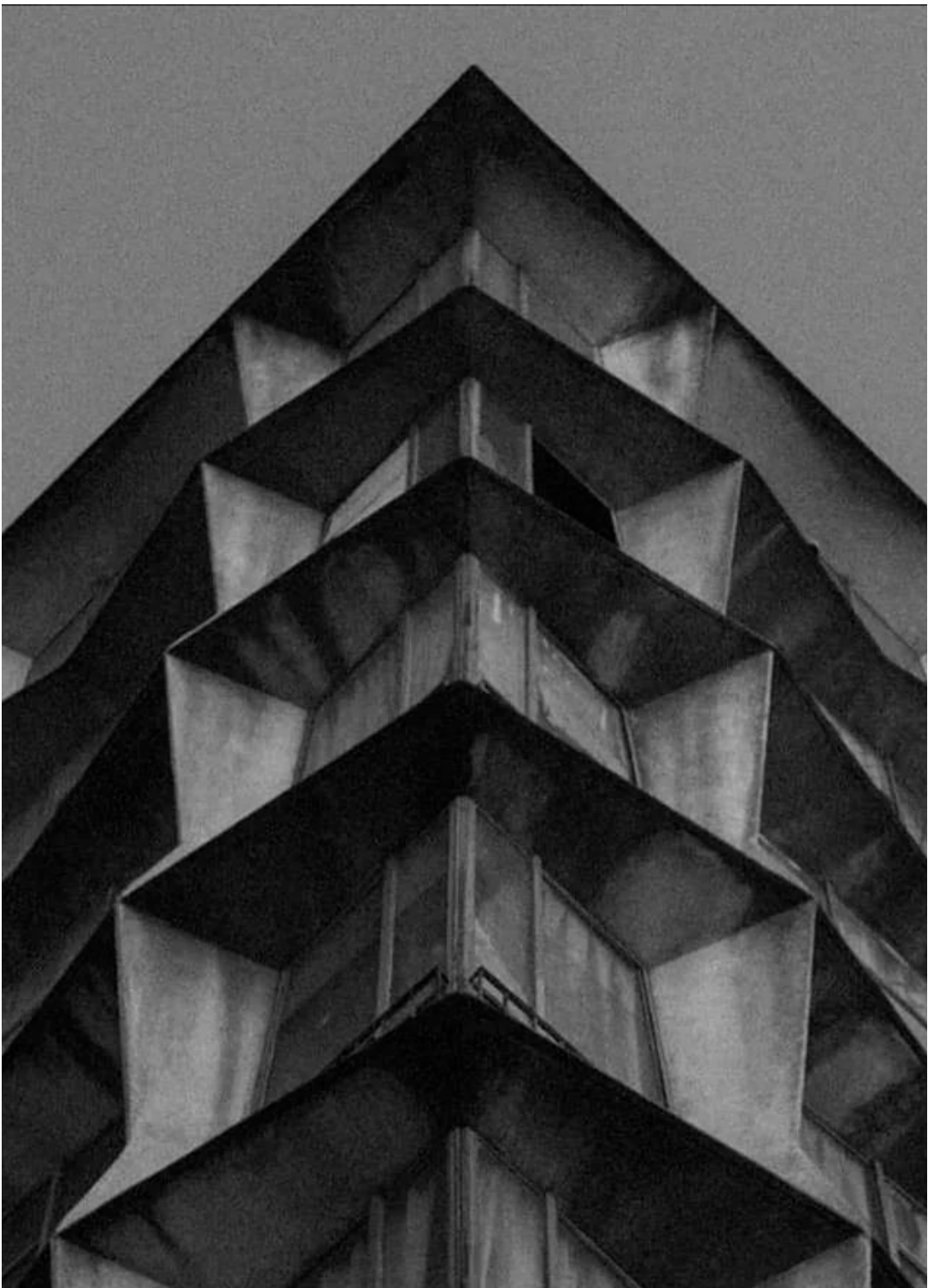


Figure 3.9.3 Exterior facade of ‘Bedelu’ building found around site, Mahlet Teshome (2022)

3.10 Context scale

The surrounding buildings of the site function as the country’s financial headquarters. The compilation of the different leading banks has created a financial district where a race for the highest skyline has begun. For the past two decades this historical neighbourhood has welcomed a silent competition between the different financial service providers where a show of dominance is expressed through architecture and securing the highest levels the land can offer. The recently completed commercial bank headquarters stands as the tallest in East Africa with a height of 330m above the ground. The addition of these high-rise towers has significantly changed the character of the neighbourhood from a low-rise active space to a central business district. This movement has both positive and negative impacts, where it positively adds diversity in architectural expressions through changing the image of the city. The negative effect was the removal of spaces that worked as foundations where social interactions thrived and deeply culturally rooted livelihoods could have been studied and their battle with modernity experimented. Yet it is difficult to convince their importance in a globalised world that considers these kinds of spaces as old and shanty neighborhoods with no significance. The introduction of these buildings characterized by private ownership to the lands creates impenetrable thresholds in and around the buildings. This pushes away users of the spaces minimizing interaction between the society.

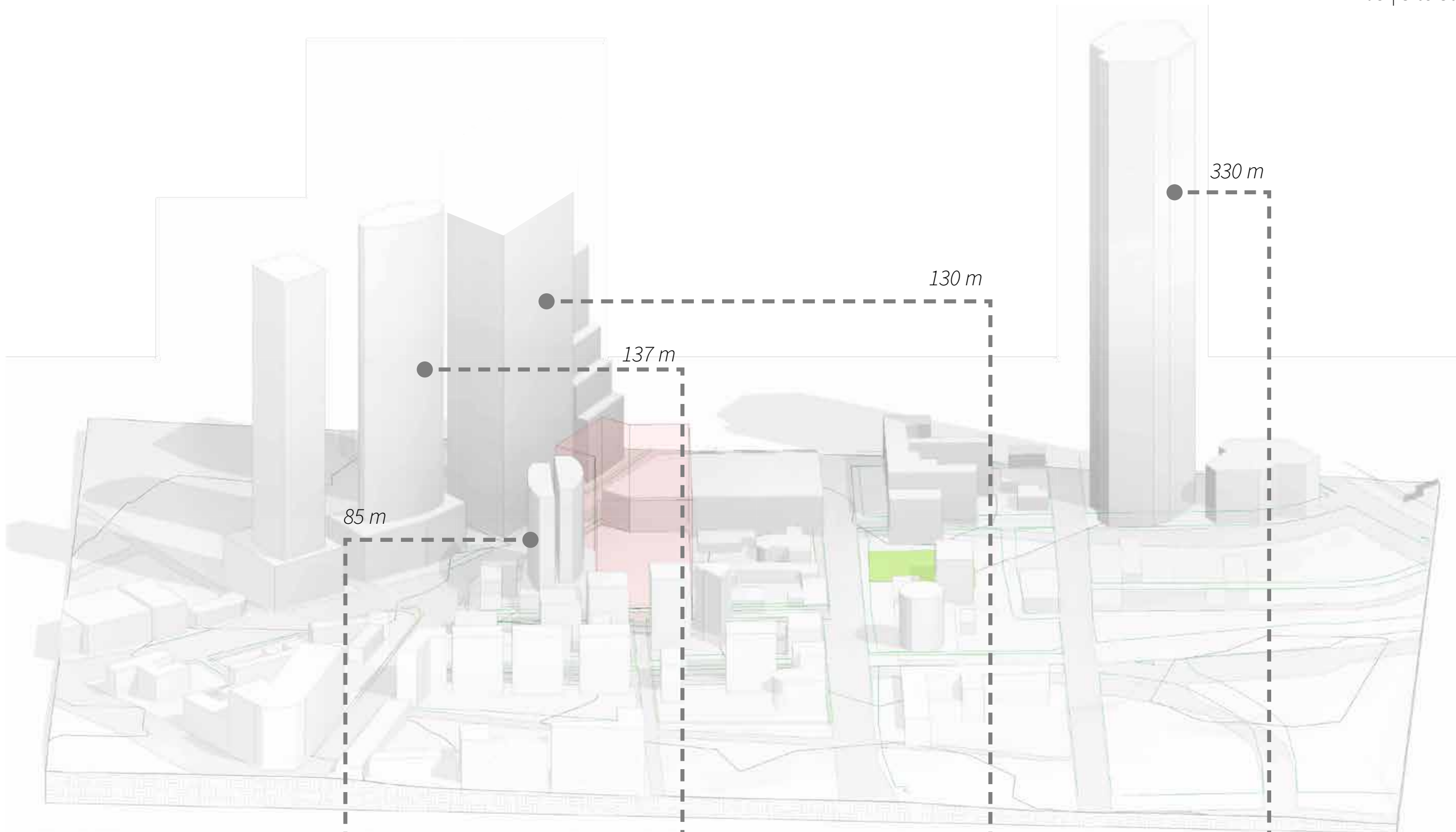


Figure 3.10.1 Author (2024) Digital model of context showing height relationships within context



Figure 3.10.2 United Bank Headquarter



Figure 3.10.3 Awash Bank Headquarters



Figure 3.10.4 'NIB' Bank Headquarter



Figure 3.10.5 Zemen Bank Headquarter



Figure 3.10.6 Commercial bank of Ethiopia Headquarters

3.11 Immediate Context

As mentioned in previous statements, the site is connected to two access roads which have the opportunity of becoming a connecting pathway for the in-between spaces. The site images show the surrounding character when moving from the west to the east side of the block using the southern access route. It is surrounded by buildings with different functions like apartment housing units, commercial units, mixed-use buildings, office buildings as well as hotels and restaurants.

The access from the main road of the site passes through the recent thresholds of the financial district towers with their own characters of material, colour and façade treatment. The roads are pedestrian friendly and busy during rush hour with vehicles as well as people commuting since it connects two active neighbourhoods. Due to its active behaviour this part of the site does not have a restful character where people can relax and appreciate the site. Lingering within this pathway would not last where appreciation for the grandness of the buildings is the only point of interest.

The main road found at the east side of the site also connects active neighbourhoods but has more of a citizen friendly character. This is due to the addition of bicycle lanes, wide pedestrian walkways and sitting spaces in addition to the National theatre known for housing different artistic events. The materiality of the buildings is characterized with stones and monumental

approaches of design as this was one the earliest sites of modern development for the city. Most buildings use stone and elements and have a height of no more than three storeys. It is a space that promotes walk-ability within the buildings creating engagements with their immediate programs. The two sides experiment on different types of shading and resting spaces where people can experience the city and interact with each other.



Figure 3.11.1 Author (2024) Image showing buildings in front of site on the West entrance



Figure 3.11.2 Author (2024) Street in front of South entrance into site



Figure 3.11.3 Author (2024) map showing position of site images



Figure 3.11.4 Author (2024) Image showing the present-day National Theatre building



Figure 3.11.5 Author (2024) Image showing walkable side walk in front of the National Theatre



Figure 3.11.6 Author (2024) Main road found at the east of the site



Figure 3.11.7 Author (2024) Present-day condition on West entrance of site

Note 5 A mini-park area found in front of the National theatre where people can gather and connect with each other, nature and art



Figure 3.11.8 Author (2024) Mini-park in front of the National Theatre

Note 5 A mini-park area found in front of the National theatre where people can gather and connect with each other, nature and art



Figure 3.11.9 Author (2024) Activity around project site

Note 5 The image shows the interactive street and on-going construction around the site. The adjacent construction is an expansion project for the National theatre which will be seven storeys high



Figure 3.11.10 Author (2024) Scale of surrounding context around project site

Note 5 The image shows the front view of the site and the relationship in scale with the adjacent buildings as well as the back canvas of the project site. It has potential for wide entrance proposal to create inviting resting and interactive spaces.

3.12 Cuisine culture

Cuisine culture in Ethiopia is part of its ancient traditions where injera (flat bread) has been used as the main element of the culture. The types of food make use of different indigenous spices creating the opportunity for different ways of consumption. All around the country, the culture of sharing food and feasting from the same plate is evident. People gather around a circular plate to feel themselves with an indigenous culinary experience and share stories through conversation. Due to gathering and feasting from the same plate, the common space occupied creates interaction between the people through the moments of waiting for the cuisine to be served, while eating and after they finish eating. It creates moments to share experiences, stories, concerns and wisdom with each other.

This gathered culinary experience can be done with different formats. Feasting can occur between family members, friends, co-workers or even strangers which would mainly happen during traditional weddings and funerals. The sharing of food and space creates a platform for interactive conversations and knowledge sharing. Respect and traditions are also visible during these experiences where it is customary to feed the people around to show respect and love as well as the tradition of the eldest of the house (usually the father) giving everyone that has gathered to eat a piece of 'injera' (flat bread) as a form of blessing. Preserving these traditions will maintain character and value in the society.

Gebreyesus (2018), a passionate seasoned chef, describes food in Ethiopia as having a crucial dimension that is able to convey 'positive human energy' through the act of sharing and feeding each other. 'Enebla' meaning 'let us eat' is a word used to ask people to join the person starting to eat. It is customary to offer to share a meal during the act of eating or drinking.

As most of the traditions of the country revolve around community bonding, be it celebrations or funerals, food is always at the centre of it all. Neighbours and loved ones gather to prepare the different delicious foods to be served to guests. Gebreyesus journeyed through 80 different ethnic groups within the country to share bread with families in search of what he referred to as the 'culinary jewels' and processes of each region as part of his self-discovery and identity. He discovered that the cuisines are intensely connected to the climatic and geographic conditions of the region where settlers made transformed the available produces into edible products which have been passed down through generations. Ethiopia is home to the third lowest location below sea level in Africa (Places Below Sea Level in Africa, 2019), the Danakil Depression, and the ninth highest mountain (Redd, 2023), Ras Dashen, creating environments for diverse landscapes and edible products. This in turn gave the opportunity for the dwellers to experiment and create different types of cuisines and means of consumption.



Figure 3.12.1 Traditional Food in Tigray - Tihlo, Peter J Kim (2020)

The image express the culture of feasting together from a common plate strengthening familial relationships an connection with each other.

“In a world where traditions are kneeling to fast paced, industrialized lifestyles, only by making time for the simple pleasures in life can we nurture the intangible jewels that were left gracefully to us by former generations. Learning from one another can provide a healthier, globally abundant and tastier world for us all. It would at least, undoubtedly, allow our palates to unravel their true potential to appreciate an endless variety of worldwide cuisine.”

Yohanis Gebreyesus (2018)

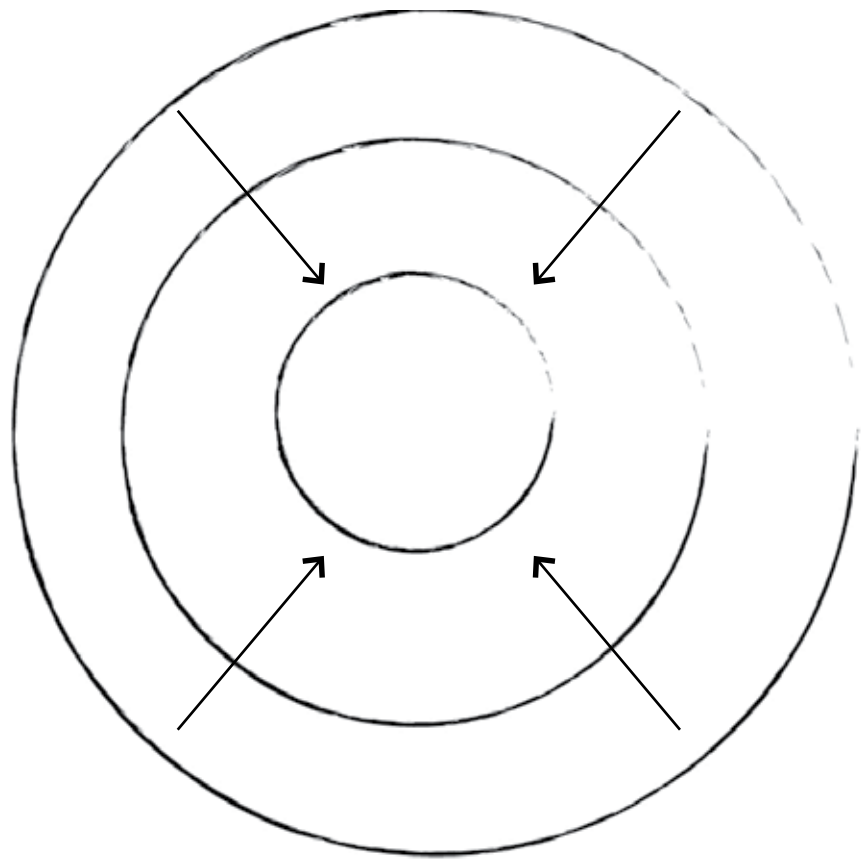


Figure 3.12.2 Author (2024) Sketch showing the different ways of division and arrangement of serving which directly relates to how people interact with each other due to the close proximity created

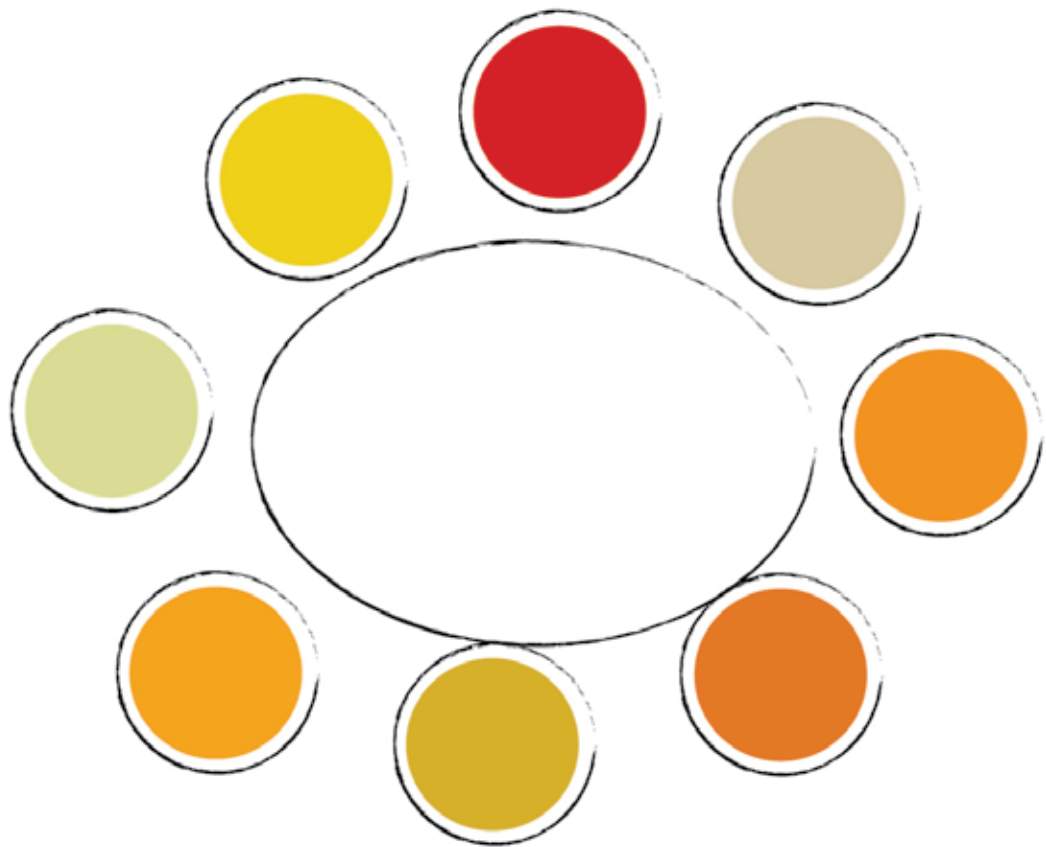


Figure 3.12.3 Author (2024) Serving style sketch showing the main dish in the middle and the sides around it



Figure 3.12.4 Author (2024) Sketch showing a second arrangement with individual flat breads



Figure 3.12.5 Ethiopia’s Indigenous Cuisine, Sam Cunningham (2016)



Figure 3.12.7 Raw organic meat (beef or lamb), Lilechka75 (N.d.)



Figure 3.12.6 Ethiopian Kitfo, Unknown (2018)



Figure 3.12.8 Tej: The Ethiopian Honey Wine with Ancient Origins, Nick Johnson (2023)

3.13 Reading culture

The site is known to be a symbol of art and literature. Programs have attributed to this character as functions concerned with books, literature events, poetry nights and theatre have been performed in it for a long time. Books from new authors to rewritten and used books are found at the site. New developments have pushed the once active site of literary expressions to the back of the alleys as the programs are designed as enclosed privatized developments where social activities have no place. This in turn has damaged the intertwined social fabric of the site where people from all sorts of backgrounds met to discuss different topics and exchanged information. The map shows the previous positions of these small bookshops throughout the site. In addition to the shops, the business of selling books is also performed informally through people that go around asking people if they are interested in purchasing the books they have. This culture around the site was strengthened due to the open and interactive programs around the connected to food and coffee. It is customary to see people sitting in cafés and reading their books while waiting for their meetings or taking a break from their regular jobs. These characters become conversation starters between strangers which end up creating platforms for engagement and sharing of opinions.

Unfortunately, the current situation of the site shows that the activity is struggling to survive and will be wiped out unless a designated space for these activities created. The former landmark for artistic expression is pressured into minimization of its importance, where new developments are overtaking the interactive character and submitting it into nothingness. The image shows the status of the site where what is left of the small shops are trying to maintain their status and people still engaged and interested with the activity. The only spaces left at the moment are shown by the red strip whereas the blue strips show the previous positions and amount of shops that used to exist.

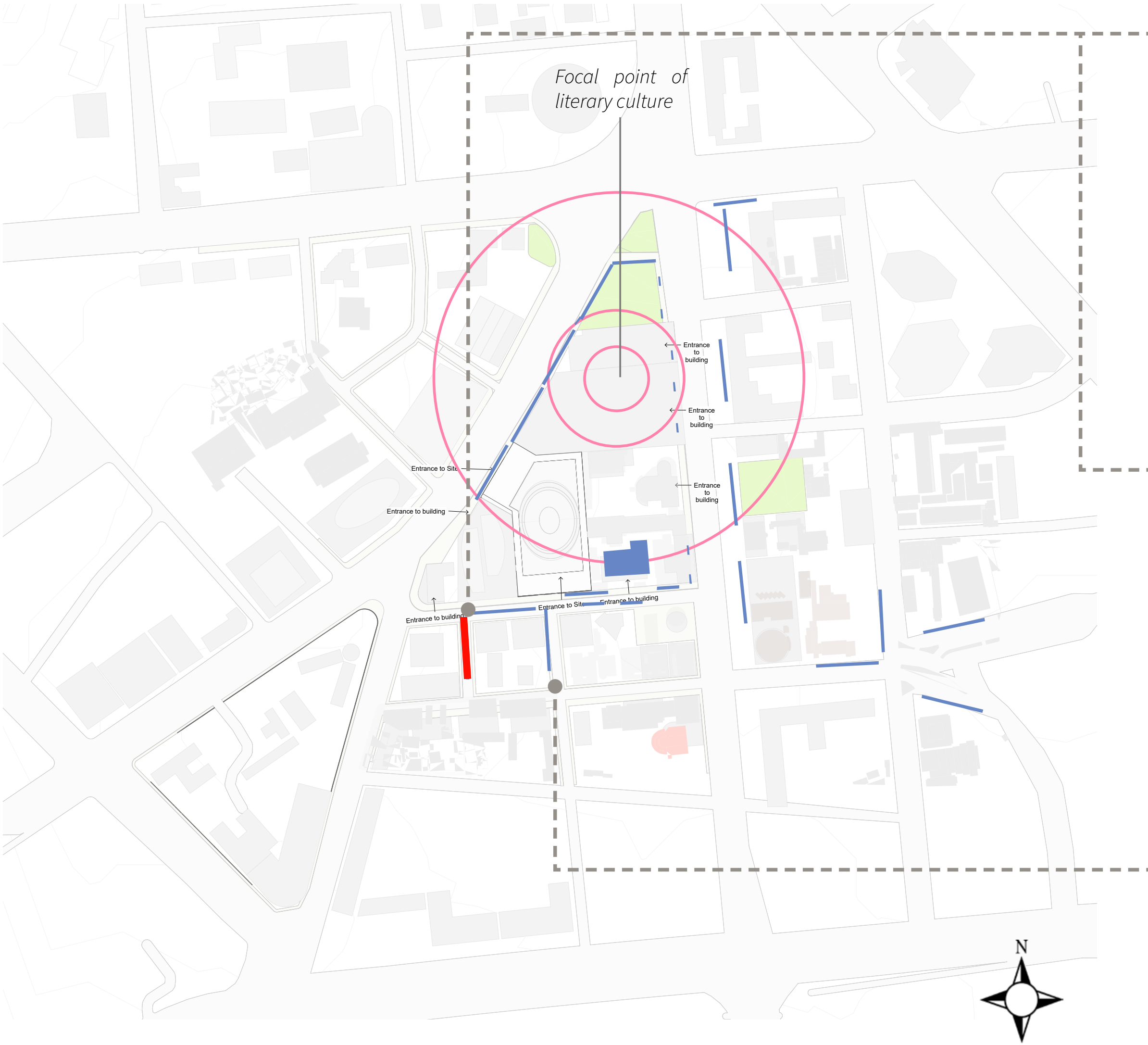


Figure 3.13.1 Author (2024) Map showing previous literary culture of site and positions of bookstores



Figure 3.13.2 Author (2024) Activity around book shops



Figure 3.13.3 Author (2024) Surviving book shops making use of thresholds



Figure 3.13.4 Author (2024) Street in front of South entrance of site

04
Precedent study

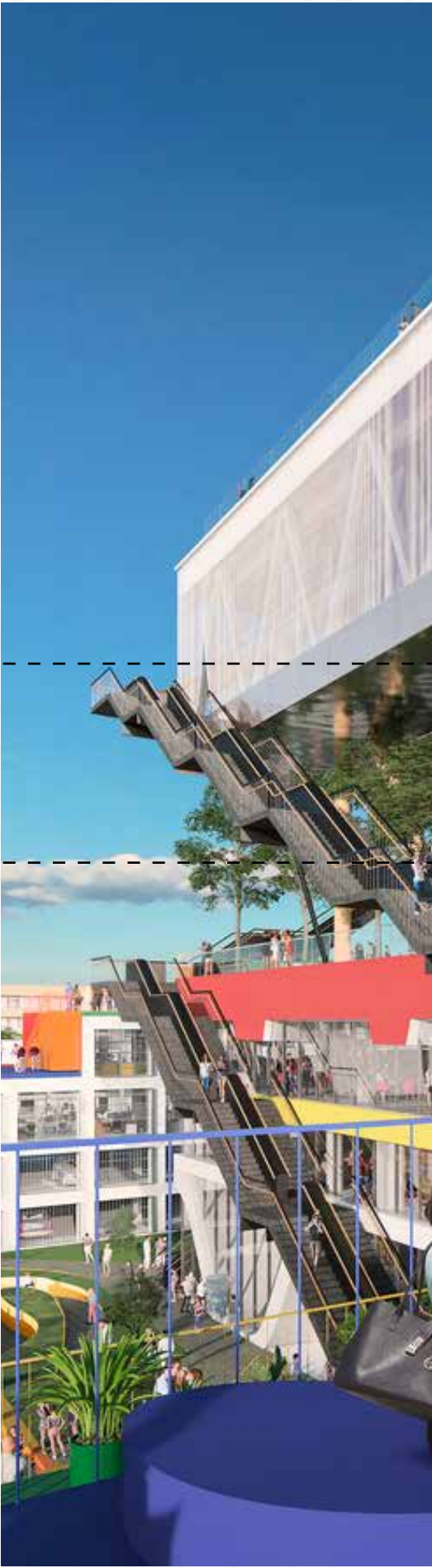
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4.1 Roy & Diana Vagelos Education Center

“A vibrant new hub for Columbia’s Medical Center campus.”
Maddy Burke-Vigeland AIA

The building was conceptualized as a space to centralize key activities in a consolidated facility to represent the school’s commitment in creating a state-of-the-art learning environment for all seeking education.

The project is designed based on interconnecting study and social spaces within a vertically connecting framework of staircases. It is so named “Study Cascade” due to its success in creating seamlessly connecting spaces not only programmatically but also through creating relationship with its external environment. It binds the function’s intangible qualities with lighting, openness and contextual relationship through its form and façade. The interior spaces combine to create conducive collaborative relationships highly concerned in creating informal and meaningful learning spaces. It is situated right after the buffer zone of the New York Hudson river where influences in orientation and zoning to deal with high-rise apartment buildings that almost cover its connection to the river except for a few meters gap in the land. The design incorporates an artificial walkway with the use of staircases to connect the street level interaction with the river side.



Figure 4.1.1 Night time View of project, Nic Lehoux (2016)

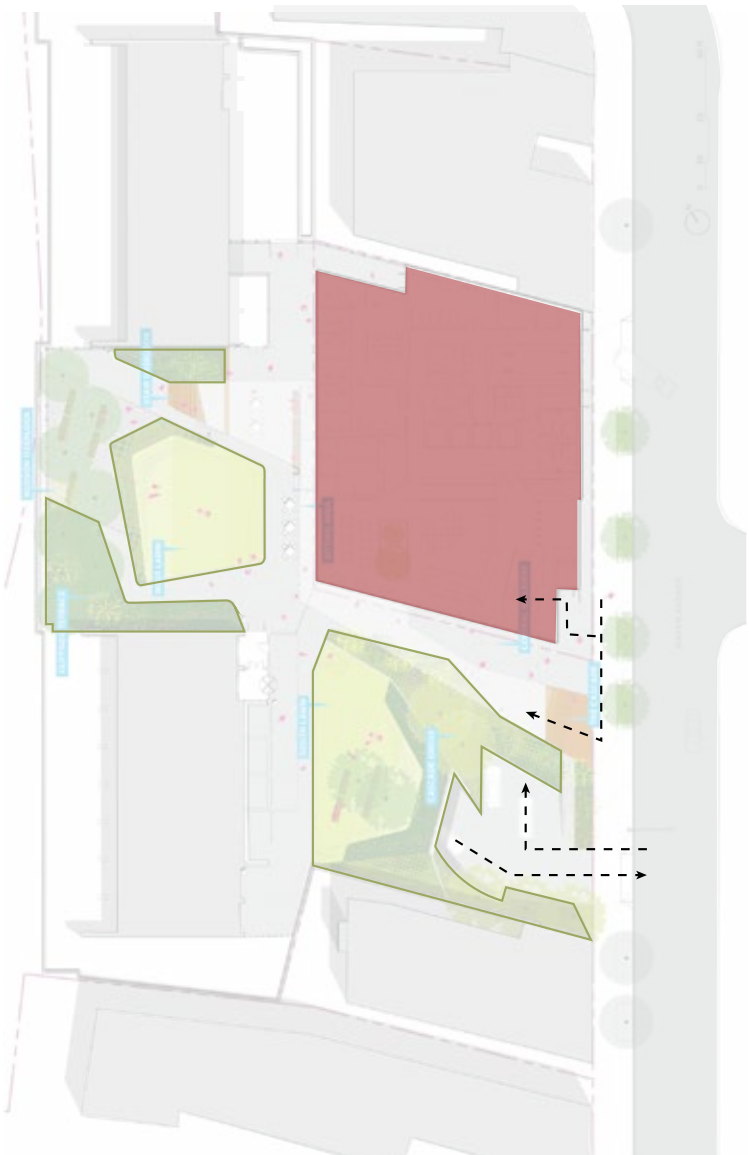


Figure 4.1.2 Author (2024), Project Site Plan



Figure 4.1.3 Author (2024), Ground level connection of main road and river side

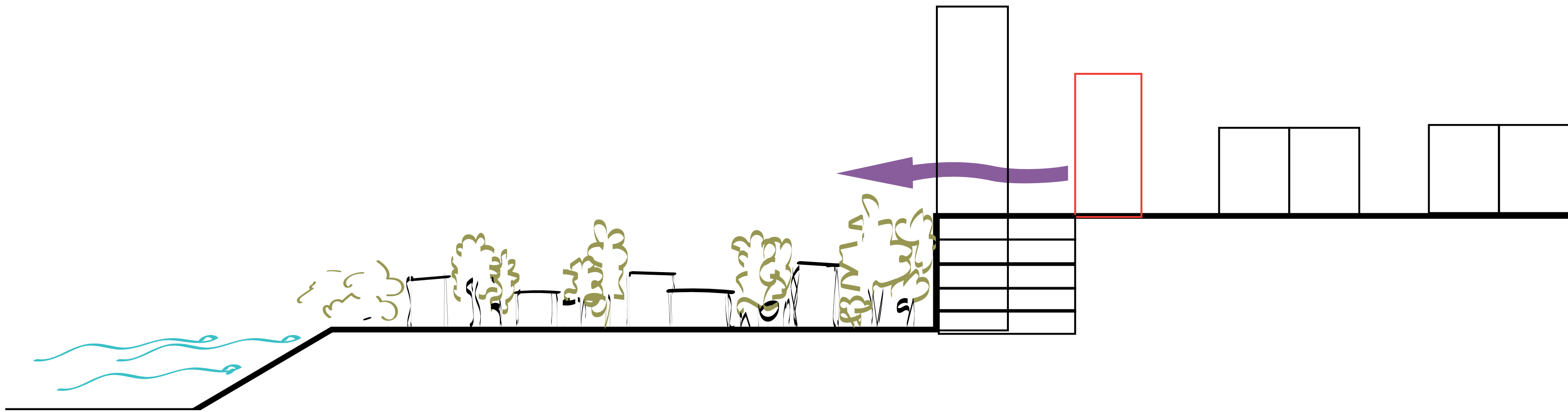


Figure 4.1.4 Author (2024) Site section diagram showing building connection to context

Extractions

The education center is designed to represent the programs it holds. This can be seen from the form of the building. The approach taken by the architects is that of letting the internal spatial arrangements bleed out on to the exterior of the building form. The figures show how the façade on the south side makes use of its faces and corners to create extruding forms further exaggerated by the concrete material used for the structure of the building. The initial form is a simple rectangular extraction that encompasses the elevator and fire escape core. It has also been used as a structural core to maintain its stability which in turn gave the opportunity to freely use the spaces on either side.

Due to the spatial arrangement of the building within the plot the south face gave the possibility to be playful and emphasis the interactive spaces designed on that side. The study cascade pushes itself out of the form seeming as though it wants to blend into the external environment. The exaggerated staircases form an interesting element for the façade and the spaces created around them influenced the creation of covered and open spaces. The blend of qualities of light and visual relationship emphasized both corners where the blind walls enclose entire floors on some levels. This play between open and closed concrete walls created focused spaces which have somewhat open characteristics. The choice of material is aimed in creating a lighter building mass that can connect with the city and vastly

enjoy the views of the river. Glazing is intensively used throughout the façade with the addition of concrete walls. These concrete walls monolithically blend with the structures of the building creating carved spaces as balcony spaces and group meeting areas in addition to auditorium areas. Steel was also used as the main structural material in constructing the building.

Vertical circulation in the building was considered through elevators, fire escape staircases and main staircases designed to integrate within the spaces and serve as learning spaces. The section diagrams show the vertical relationship of these circulation types. The first diagram illustrates the visual relationship the circulation creates with its surrounding in order to experience the neighborhood at different levels. The circulation at the bottom connects the main street directly to the opposite side through a long staircase surrounded by green spaces and an open terrace that gives a different perspective of the river and the neighborhood. It serves as a breathing space between the forest of high-rise buildings in the neighborhood. The second diagram analyses the gap and relationship of the circulations where there is separation through programs to minimize the distance covered throughout the spaces. The study cascade makes use of the stair on the right of the first diagram as its own type of space with a presence on the facade and structure.

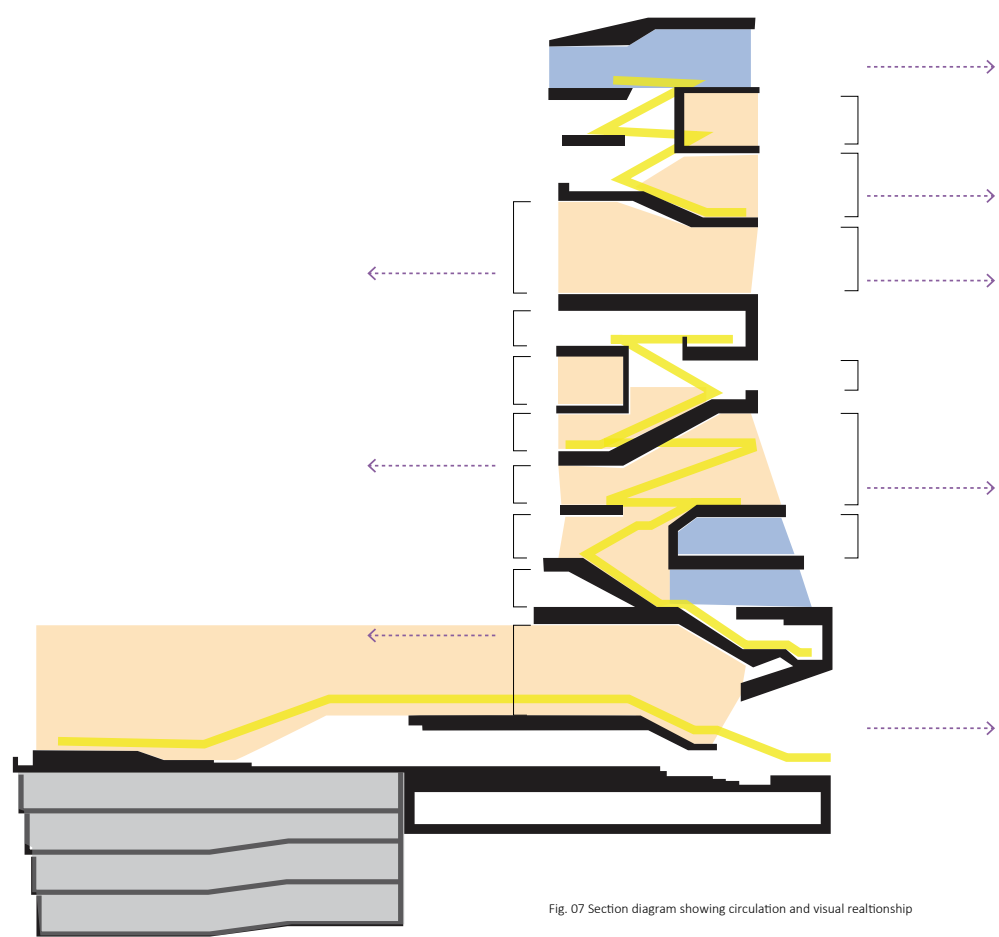


Figure 4.1.5 Sectional study of circulation and facade relationship, Author (2024)

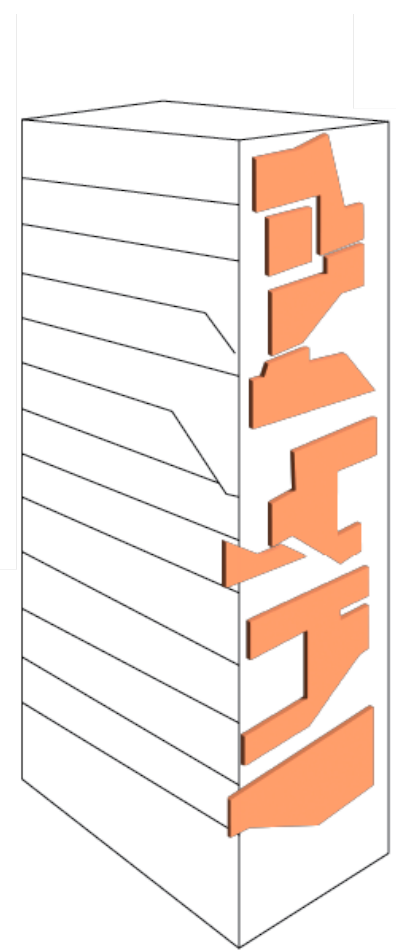


Figure 4.1.6 Effect of extruded facade on form, Author (2024)

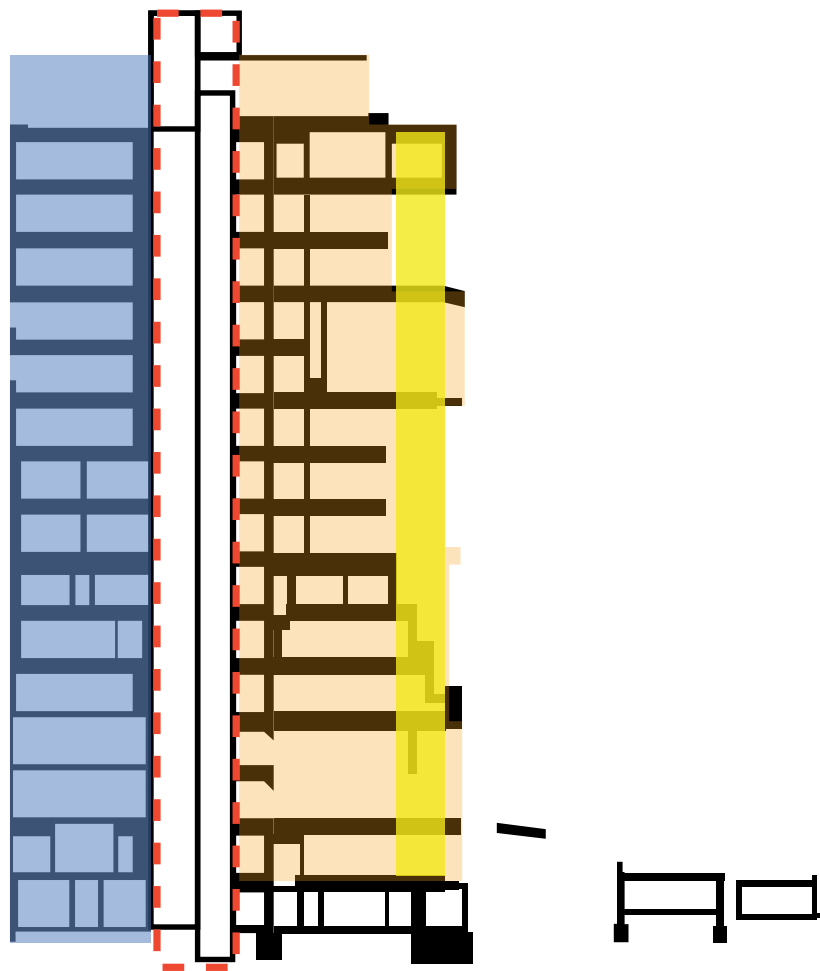


Figure 4.1.7 Sectional study of Formal and informal learning spaces, Author (2024)

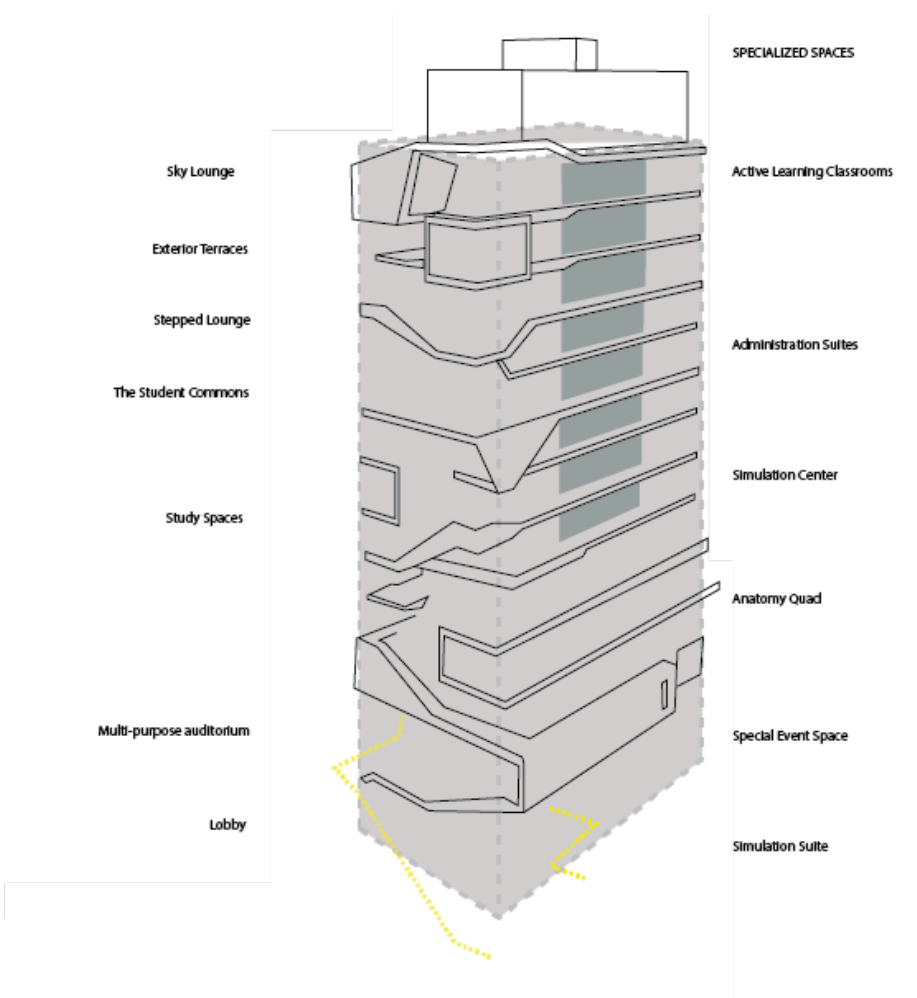


Figure 4.1.8 Vertical relationship of the building's programs, Author (2024)

4.2 Forum Groningen Multi-functional building

The design to wander and browse endlessly”

Forum Groningen is designed as a multi-functional building to provide cultural integration through interactive spaces. It makes use of exhibition spaces, restaurants, movie halls and cultural department store to create engagement within the society. Aimed at creating a ‘living room’ for the city. This multi-functional design creates a space of dialogue, debate and interaction. Experimenting through combining diverse programs, it creates a new type of public space where it is not just a library, cinema or museum, but a culmination of these spaces bound by their platform for public engagement. It melts the traditional borders created between them to open and let them blend with each other.

The Forum Groningen Multi-functional building is found at the centre of the city of Groningen, The Netherlands. It is surrounded by brick constructed medium height buildings and has a narrow street access to the site. The building emerges out of the urban fabric creating its own contemporary character through its height, use of material, form and roof structure. The surrounding buildings are mainly layered red brick structures with punched windows pertaining to the traditional way of building repeated throughout the city. The functional relationship between the different programs

can be better understood through a sectional analysis showing the interaction between the programs. Introducing a split level to the ground floor, the design creates an invisible boundary between the cafe, atrium and shop/store area while still maintaining their openness and inviting character. It creates a contemplative space where most of the programs within the building can be visually experienced. The first sectional diagram shows the functional arrangement of the programs which encompasses diverse characters of interaction. Spaces can be studied through their purpose but also through the means and intensity of interaction they provide. Especially in social spaces, creating relationship and engagement is their aim. The second section reveals the design strategy is focused on how source of information determines the type of interaction and influence it will have on the user. The intimate source of information studies the human interaction where two or more people are sharing information. Cafe, restaurants and the story world create contemplation spaces of the information received from the single source, environmental interaction and the high intensity engagement spaces. High engagement space is characterized by multiple sources of information depending on the type of exhibit it is holding. Whereas the minimal interaction space are the parking areas where main concern is stationing the vehicles.



Figure 4.2.1 Forum Groningen Multi-functional Building/NL Architects, Deon Prins (2020)

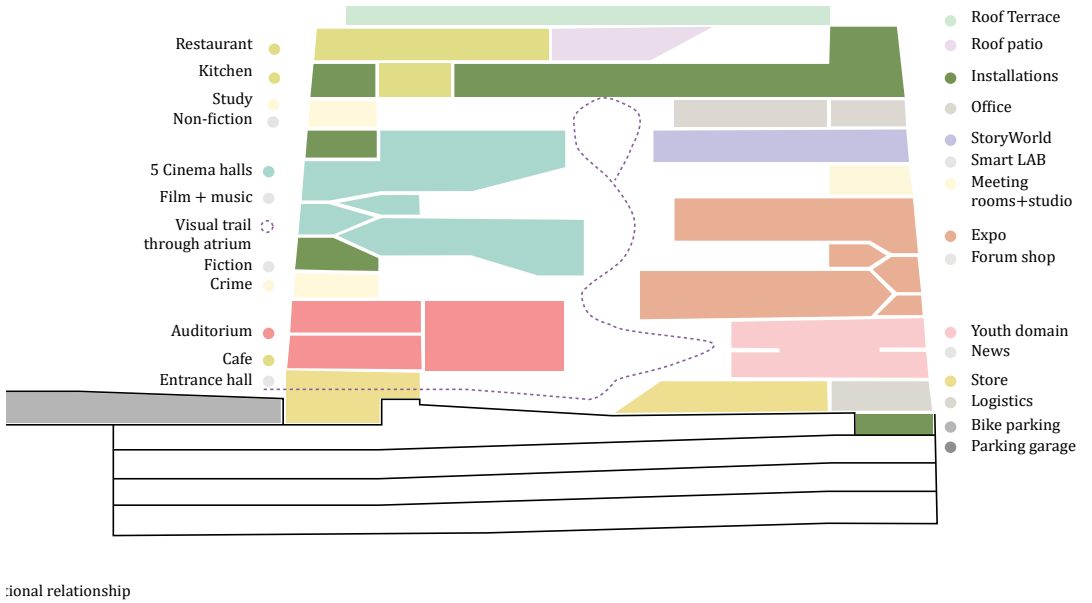


Figure 4.2.2 Scheme - All function, Author (2024) Re-drawn based on NL Architects (2020)

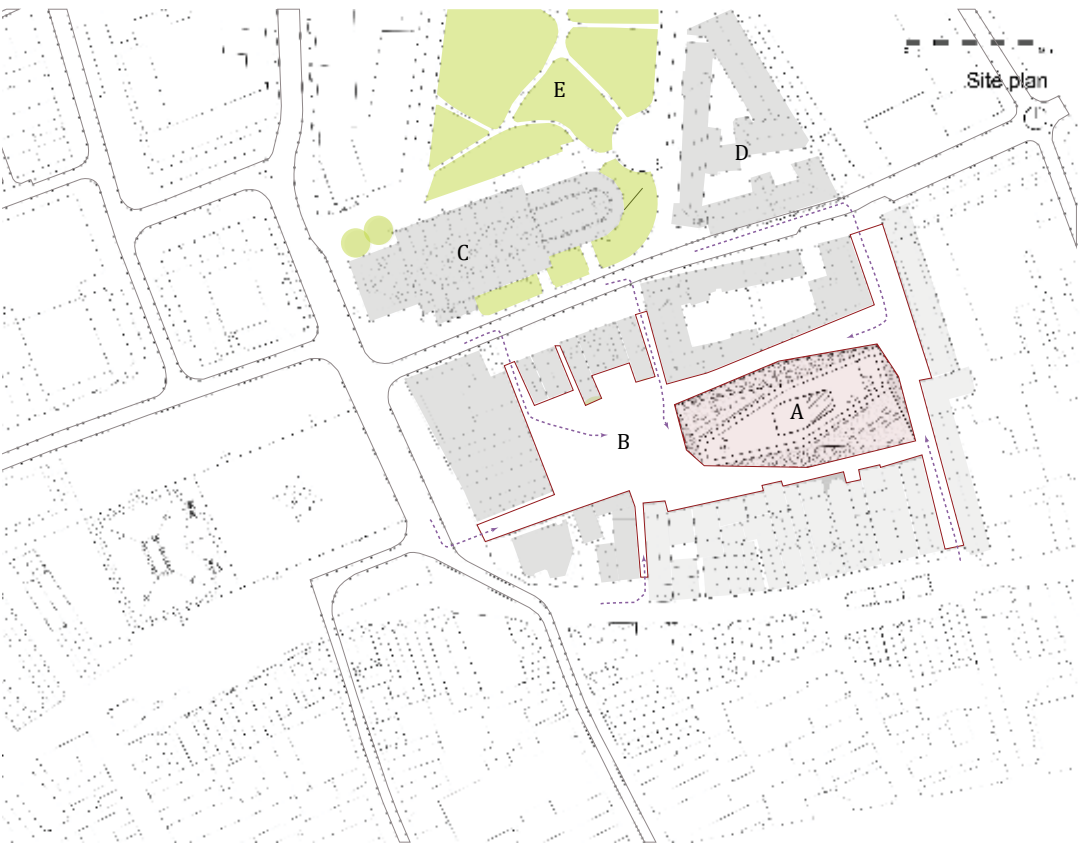


Figure 4.2.3 Site plan of project, Author (2024)

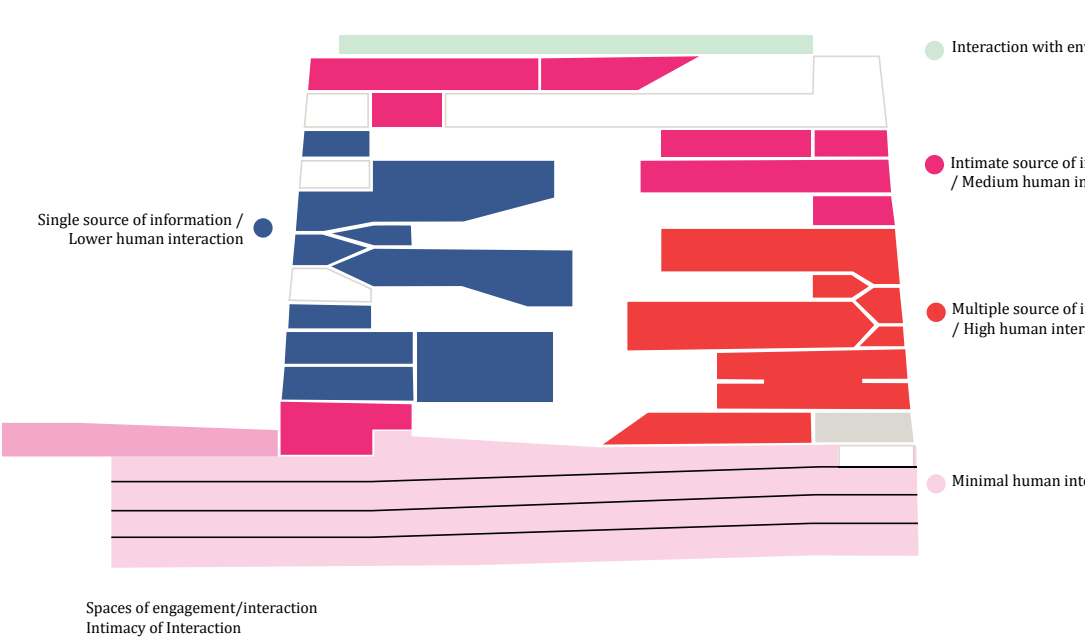


Figure 4.2.4 Sectional diagram studying function based human interaction, Author (2024)

Extractions

The form study began with the extrusion of the plot of the land. Based on the design brief, the height was set to the desired number of floors and relationship with the surrounding was considered. The reasoning behind starting with extrusion of the plot is similar to the initial design process that can be seen on the adjacent buildings where making use of all available land seems to drive them. In order to create a playful form, the designers started to play with the shape of the rectangular extrusion. They introduced a push on the longest faces of the block to create a compressed shape at the top. When comparing it to the final output, this process seems like it was trying to squeeze out the internal programs to the top and let them spill on to the terrace.

Through an environmental analysis, the design of the building was further carved on the untouched edges of the form. They were sliced following the direction created by the harsh solar rays at its highest and most intense seasons. Considering the climatic environment of the site resulted in creating a building that can minimize energy usage and output. The third step shows the carving out of the edge by the entrance side. Following that, the opposite corner was also carved to create similarity between the two edges. This decision resulted in inclined walls that created more faces for the building to interact within its environment. It created visual interest by standing out in a linear and extruded

form observed throughout the neighbourhood. By the use of daylight study, openings were created with the circulation space as their main focus. The opening on the facade mirrors the internal void space and emphasises the atrium. The design tries to visually combine all the programs through a clear volume in a way incubating them into creating a different type of multi-functional space that acts as one social space. It forces the different functions into harmonizing and dissolving the traditional borders they are used to, acting as a cover and enclosure for the different programs. The blending experiment is performed through the large atrium space found at the centre of the building which lets the surrounding programs bleed into it. It creates an open and outdoor character within a protected internal space. Its openness reveals the workings of the social through visualizing interaction in circulation, light and connection to its surrounding through transparency. The void created through the atrium catalyses interaction and networks which can be visualized in real-time. Most of the programs have double storeys where the programs create their own atmosphere and punch through each other. Designing a building that encompassed the character of browsing and walk-ability, the building focused on creating the external environment into the building and created a shade for the interactive spaces and programs. It focused on visibility and representation of the program within.

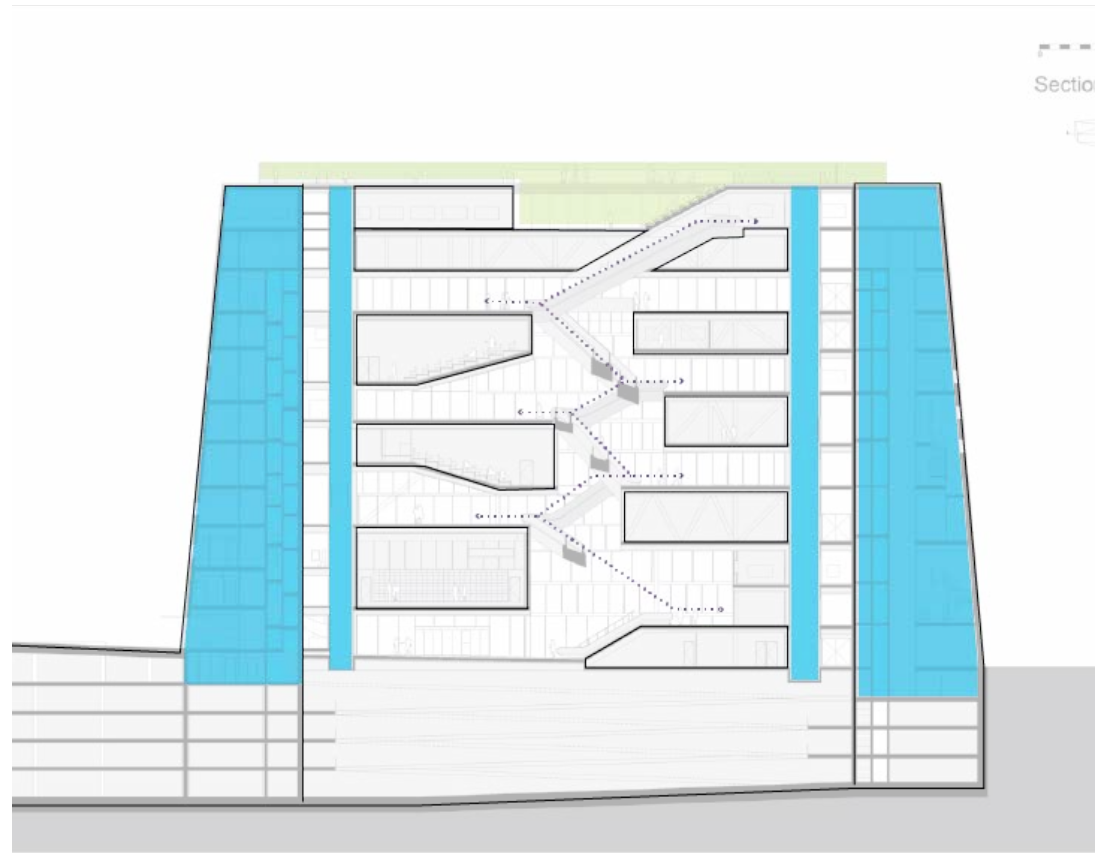


Figure 4.2.5 Sectional study central circulation connecting different functions and spaces, Author (2024)

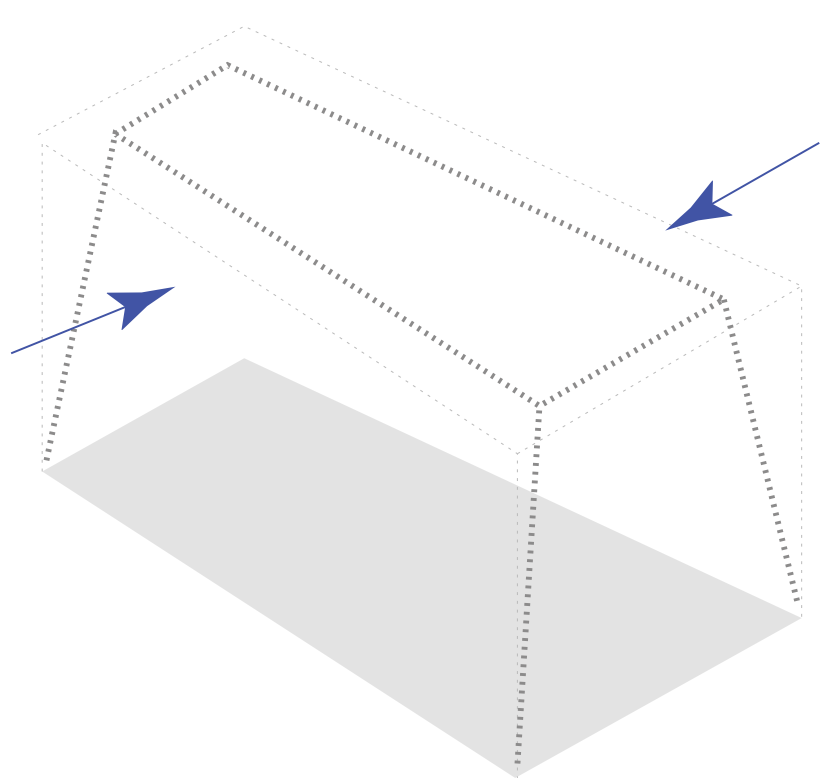


Figure 4.2.7 Diagram showing initial form compression, Author (2024)

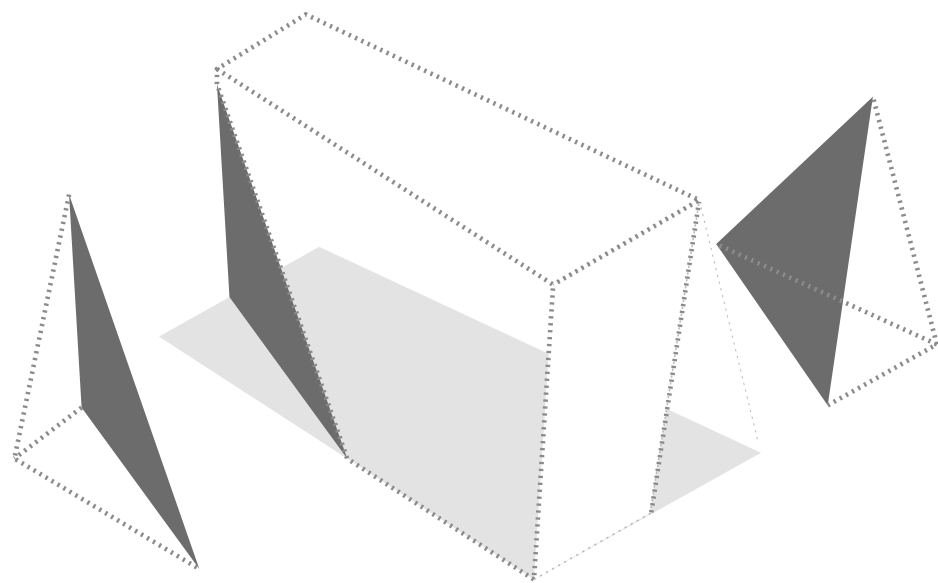


Figure 4.2.6 Diagram showing the carving out of edges, Author (2024)

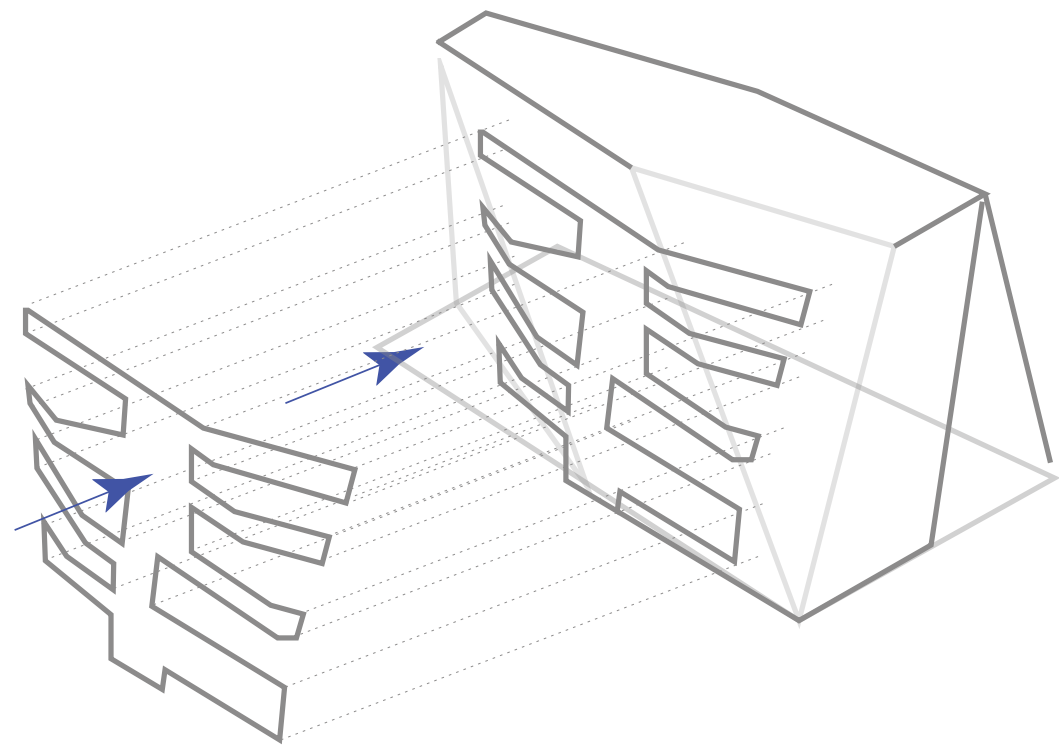


Figure 4.2.8 Diagram showing external facade relationship to internal circulations, Author (2024)

4.3 MVRDV Expo

The MVRDV Expo is an experimental building project with a focus on researching design concept within a land that is running out of space to build. It envisions functional spaces that are normally experienced in a horizontal setting being stacked up and blending within a vertical environment. The architects played around with the idea of stacking up programs like green spaces, co-working offices spaces, and outdoor gathering spaces experienced through different types of circulation systems. A long continuous staircase is twined around the external faces of the building climbing to reach the roof where there is a roof terrace revealing a different perspective of the city. The staircase serves as middle space between the diverse functional levels and the external environment.

The concept of the design studies how all the spaces that are calm, intense, and interactive can come together to create one element or entity in the urban fabric. Focused on the sustainability concept of design, the building aimed to create its own type of ecosystem that is visible and can be educational for future design proposals. The concept of the proposal is about shortage of space and how the next move has to be thinking about designing in vertical spaces but the context does not seem to reflect that. The new proposal includes the addition of student accommodations, co-working and office space to inject life into the renowned project.

This design experiment conceptualizes the reinforcing quality of nature and technology. The designers argue that to create a natural environment is not to oppose technology but to understand it better and experiment where technology can further enhance its desired outcome. Experimentation was done through collecting diverse landscapes and studying them to their natural inclination towards different productive spaces. Undertaking this challenge, the design focused on environments like topography, plants and greenery, Considering sustainability was at the core of this spatial experiment. The initial focus was on saving space but throughout the design process it incorporated ways of saving energy, infrastructure, water and time. The initial design focused on the stacking the representative landscapes of the Dutch environment and succeeded in doing so, as can be seen on the diagram below.

The sectional diagram shows the initial design and how it will be changing when the new programs are inserted into it. The forest area in the middle will maintain its program and serve as a breathing landscape for the building. The top and ground floor are the interactive as they will both be serving as the major social engagement spaces. The design begins with an interactive space then journeys into different landscapes to finally rest on another interactive area surrounded by the natural site around.



Figure 4.3.1 3D view of project proposal, MVRDV (2020)

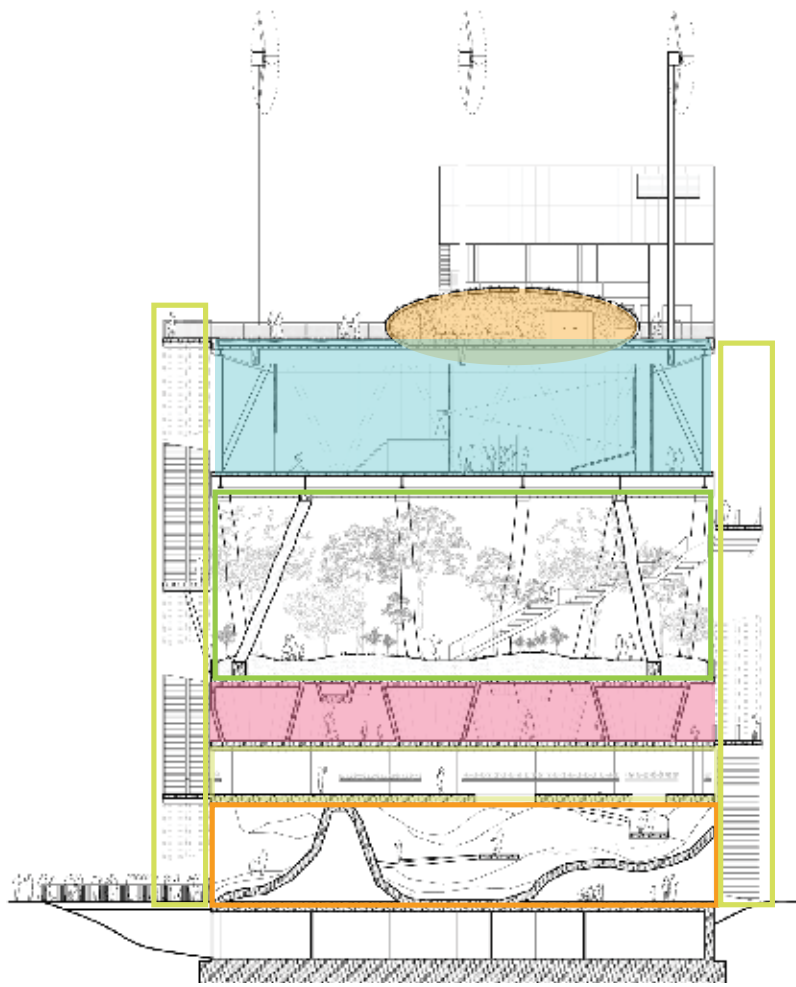


Figure 4.3.2 Author (2024), Section diagram showing the vertical relationship the different landscapes



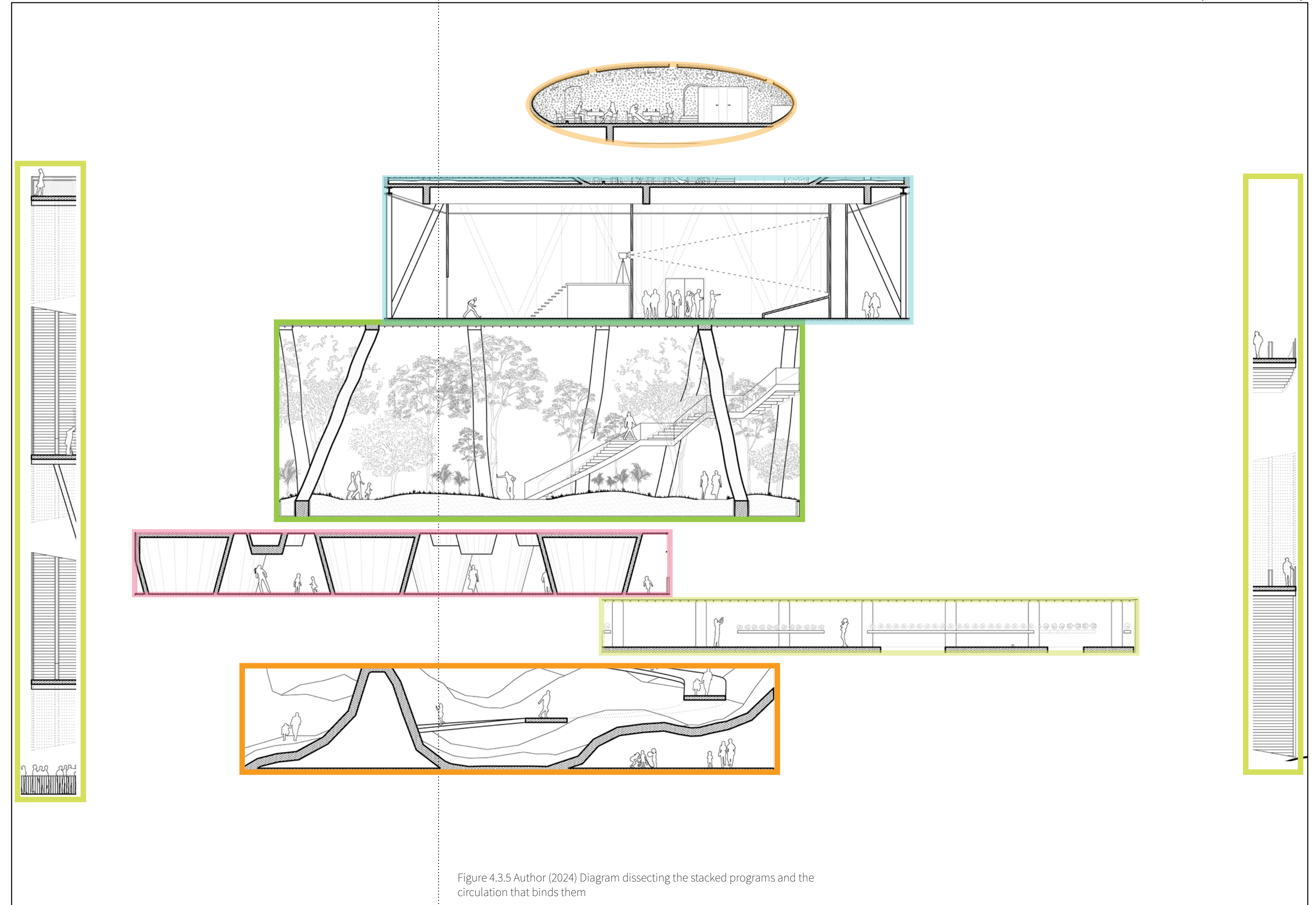
Figure 4.3.3 Axonometric view of new proposal in relation to original form, MVRDV (2020)



Figure 4.3.4 Program planning section showing original and new proposal, MVRDV (2020)

Extractions

The new proposal makes use of the original concept and works with creating landscapes. The Expo 2000 stands proud at the centre of the plot where the new design surrounds it, in a way celebrating its achievements. Student accommodations have been stacked in a staggering effect to create connection with the ground and maintain continuity through the space. The diagrams on the previous page show how the staggering begins at the entrance and steps up in opposite directions. The terrace spaces are designed to have different characters and serve as representations of the diverse landscapes falling back into the original concept of the initial design. The use of the external staircase brings the idea of protecting the spaces through movement. It also serves as a horizontally continuous element within a single platform. The different heights on each level maintain truth to the requirements of the spatial programs. As an example, the fourth level is characteristic of an open forest which created higher ceiling space to mimic the reality. Whereas, the green houses on the second level, now proposed office space, maintain the human scale considering the size of the elements to be experienced. The use of scale and circulation through the different landscapes is a major design factor with a focus on subtle initiation of their user's emotions. It seems like a flip book of experiences and landscapes that would normally not be found within conventional designs.



4.4 Zoma Museum

Zoma Art Museum is an institution dreamed by Ethiopian artist Elias Sime and anthropologist and art curator Meskerem Assegued (Reporter, 2021). It is a project that transformed a polluted two-acre plot into a contemporary art centre in hopes of creating a space where the society can appreciate art, landscape and earth architecture. It mainly focused on recovering the ‘art and tradition of building with mud’. This architectural piece exists as a form of bridge between art and architecture where the façade artistically speak of the cultural ways of writing and numerical systems in addition to representing change and growth through the life-cycle of a butterfly. It is a project that give homage to tradition, culture and ecological art-making. It is a symbol of environmental and social justice in hopes of re-imagining contemporary architectural practices in the city.

Extraction

Deep thought into facade detailing and materiality are the striking factors of the Zoma museum project. Every inch of this architectural piece is made by the bare hands of the workers and the artist which gave time and initiation to clearly implement the contemporary expression of the traditional mud house making method. The ecological considerations of the project provide an insight into the possibilities of these typologies within an urban context and the impact they can have in the urban env



Figure 4.4.1 Corner facade detail of project, Michael Temtem (2024)

4.5 Fendika Cultural Centre

Fendika is a space where culture and memory can be experienced through traditional art and music. Fendika cultural centre is a platform to showcase Ethiopian culture and tradition in the most local ways possible. It makes use of locally sourced materials with a focus on interior design to create familiarity for its inhabitants. It is composed of diverse elements found with traditional households. The centre was established in 2016 but was originally a small traditional ‘night club’ since the early 1990s. It is a space that thrives on the power of creativity and art through music and dance but mainly a source of community engagement (Fendika Cultural Centre, N.D).

Extraction

The cultural centre incorporates different colours and artistic wall arts as medium of artistic expression. The major element of cultural connection is created through the space for musical activity where people can learn and watch the different cultural dance movements, musical instruments and tunes. The space provides cultural cuisines and drinks to introduce to its users with small shops that provide hand-made cultural items. Traditional furniture is also used within the space to provide the full experience offered by the country. The last image shows how the space is used as a temporary working space for users that require or prefer these types of set-ups.



Figure 4.5.1 Playful interior wall design of project, Wendy Oui (2024)



Figure 4.5.2 Use of local materials and designs to decorate the sittings spaces, Soulomon Degife (2023)



Figure 4.5.3 Traditional sitting spaces to create engaging stages, Chris Rollins (2018)

4.6 ‘Abrehot’ public Library

A recently constructed public library has been inaugurated to serve the many that where in need of a space to read and concentrate. Abrehot city library was an ambitious project that aimed to elevate the reading culture of the city and the desperate need of an up-to standard public library. The library is a fully public space where anyone can use its facilities as well as donate books and educational materials. Even though it recently opened to the public, the place is always full of students and people that make use of the reading spaces provided as well as the open landscape in front of it. The design makes use of a simple form but focuses on the details on its facade where engravings of the different lettering systems that exist have been used on the structural columns and shading elevations. The interior of the library opens up into a naturally lit atrium space that connects throughout the vertical expanse of the design. The space hosts users of all ages where a private children’s reading space is also provided filled with interactive and colourful spaces. The interior of the reading spaces are characterized with high ceilings to have open and airy spaces for concentration and focused work. There are group reading areas and informal reading spaces on the ground floor for users that make use of the space for light reading and small meetings.



Figure 4.6.1 ‘Abrehot’ Public Library 3D view, ZIAS AE (2021)

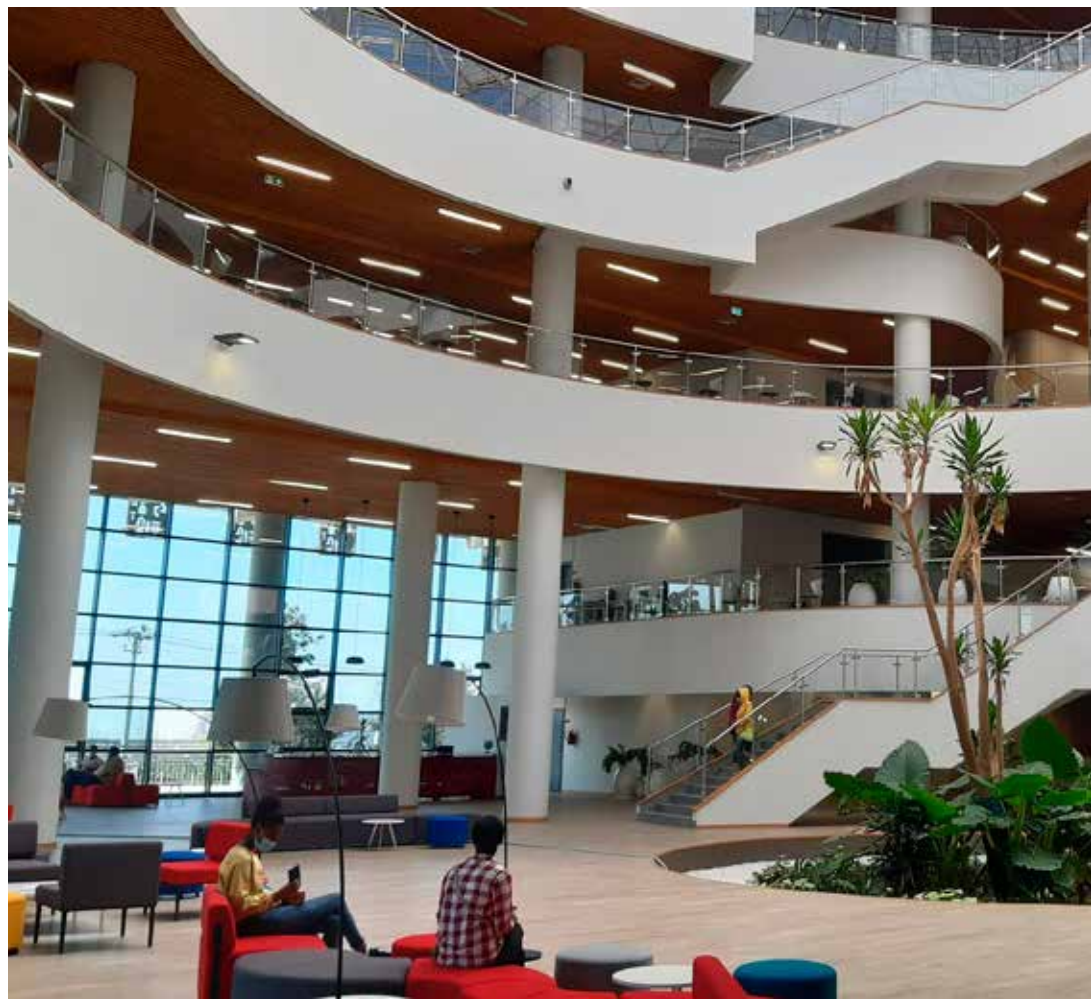


Figure 4.6.2 Interior of ‘Abrehot’ library, Unknown (2023)

Extraction

The building makes use of carved façade elements on the columns with inscriptions of the different lettering systems to represent the archive of its knowledge. The use of the large open atrium space with visible circulation creates full engagement between the space and users. The choice of light colours to maximize the ease of the physical space is also extracted from this local building design. The use of same colour paint to emphasize the circulation surrounding the void creates harmony for the building and provides a visual guide expressing the continuity of the vertical movement within the atrium space.



Figure 4.6.3 ZIAS AE (2022) Rendering showing facade element and sculpture in front of main entrance

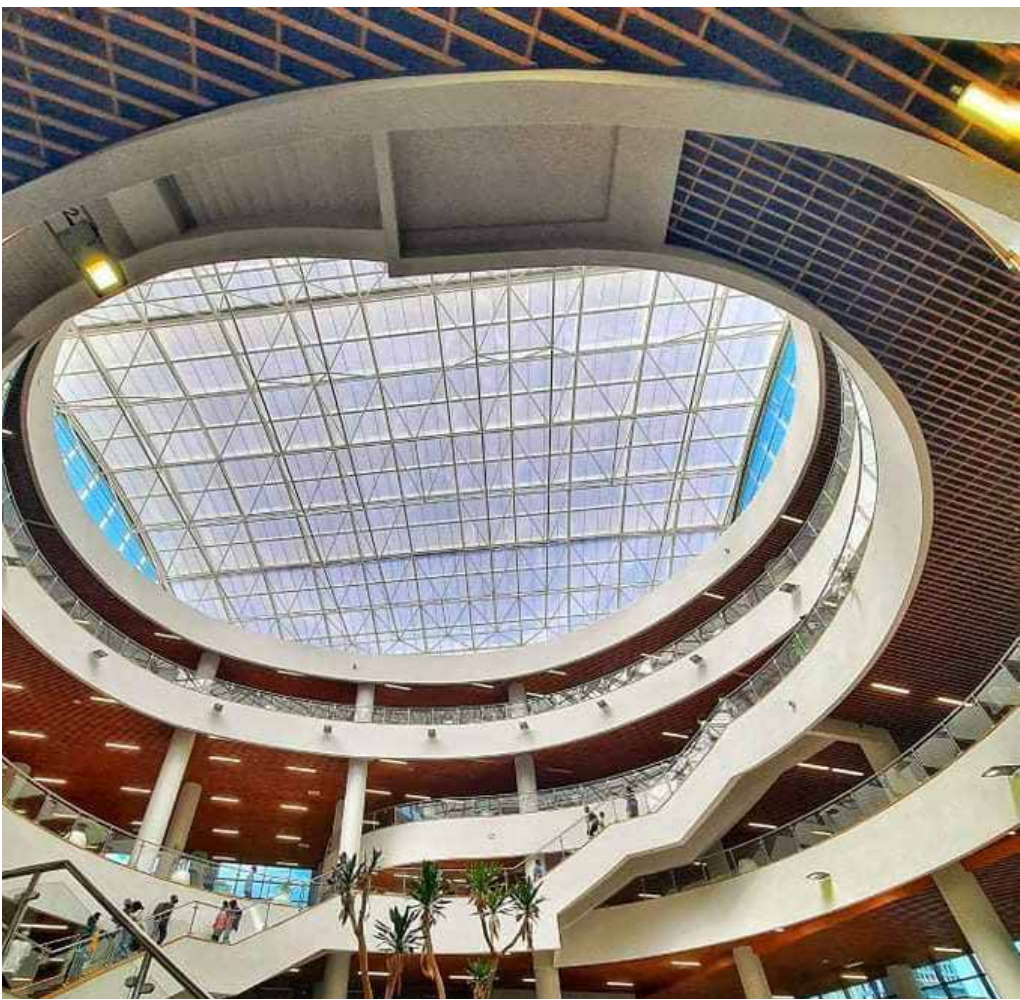


Figure 4.6.4 ‘Abrehot’ library atrium, Yonas Negussie (2022)

05

Design Intention

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The proposed design aims to promote interactive social spaces through food culture, coffee and reading. Ethiopia, being home for more than 80 ethnicities, is rich in cuisines unique to its land. In combining the program with the site’s history of interactive reading culture within the historical central core of Addis Ababa, a ‘Food media library’ is proposed. These historical sites are mainly remembered for having combined the young and the old, the uneducated with the literate, and mainly connected people with different backgrounds. It has hosted the start of revolutions, modernism and identity. Which is further strengthened through the sharing culture of the country. To represent and preserve these characters in time, this food media library will be composed of media centre, co-working space, interactive outdoor and indoor reading areas, in addition to food arenas that will not only be connected horizontally but further represent the concept through continuity and connection within different levels. It aims to create a cultural food hub where the elements needed for the cuisines offered can be experienced and grown within the space to understand and appreciate the unique character in their making and consumption.

An intensive study of acoustic materials and design will be implemented due to the natures of the different programs (library and food hub) to have a smooth transition within the spaces and reach optimum comfort requirements. In the perspective

of sustainability and ecological issues the proposed building will consider elements and systems that work in minimizing its impact of the environment using green façades will be considered as a means to minimize the urban heat island effect and create its own micro-climate helping the site maintain an open and integrative character. The library will serve as a point of connection in addition to being the hub of knowledge sharing. The programs studied in the precedents show the inter-linkage between the different functions and social space creation.

Food halls are significant in urban renewal and a ‘Ferment’ of urbanity. They serve as spaces that create unity. The time spent in the dining experience creates connection between people, nature and their surrounding as well as culture. It serves as a window to experience the identity of a people. It could serve as a social experiment in understanding a culture and its evolution. It helps in studying the existing relationship and cultural relevance in an ever-changing global environment. People can wear what they want and act a certain way, but food stays true to the person’s inner most desires. Its vitality seeks relevance in every single person’s identity. Seeking knowledge also serves that purpose. The media of knowledge also serves that purpose. The media of knowledge transfer may differ however human beings always come back to their interest. The library program ties the active character of the food hall with a slow and immersive experience of information.

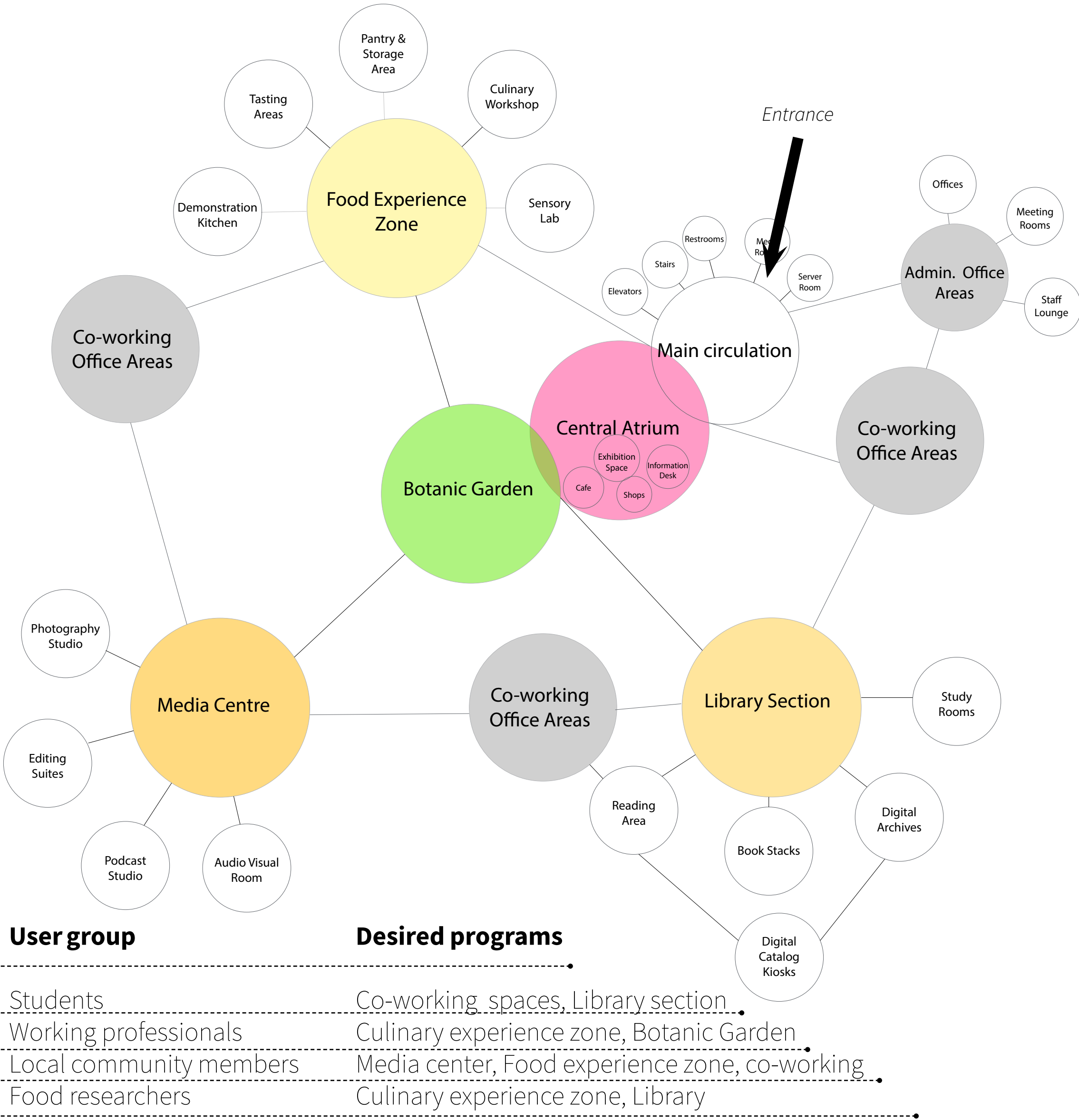


Figure 5.1.1 Author (2024) Program relationship diagram

5.2 Sketch Charette

The charette exercise explores the creation of different void spaces within a rigid vertical structure. The first wax experiment studies the use of organic materials to create organic spaces and relationships inside a solid structure. A stem was used to carve its own spaces in the fluid wax which was initial a liquid format representing the proposed program function and accommodated the organic stem as it solidified. The use of wax created the opportunity to create experimental internal forms based on the preferred mould that represented the vertical nature of the project. The stem was used represent the circulation and interaction of within the volume that was not forced into the experiment. The mould was then cut in half to understand the relationship created and the possibilities of connection were studied. Gaps between the halves were introduced to see the result of having two volumes in the site and how they would be able to work with each other. The reflective iterations were to explore the possible interaction of the two halves responding to different orientations of the site and how they will be able to connect with both the context and each other. The second mould also uses similar concept but makes use of a combination of two major programs represented with the different colours in relation to the supporting programs represented with blue and green coloured waxes. It envisions the horizontal and vertical relationships possible in a vertical element that responds and mimics its context but transforms from through its interior programs.

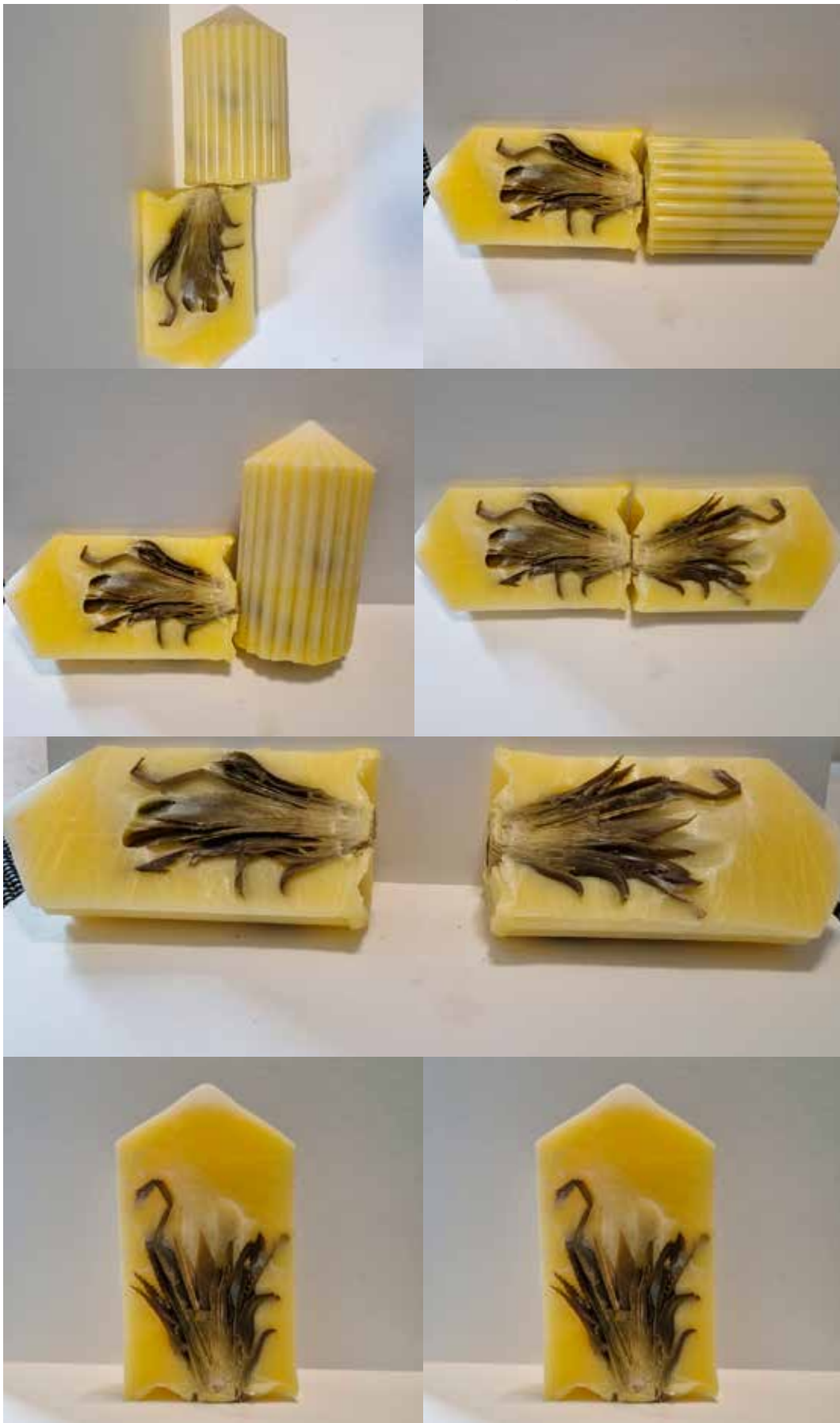


Figure 5.2.1 Author (2024) Charette Mould 01

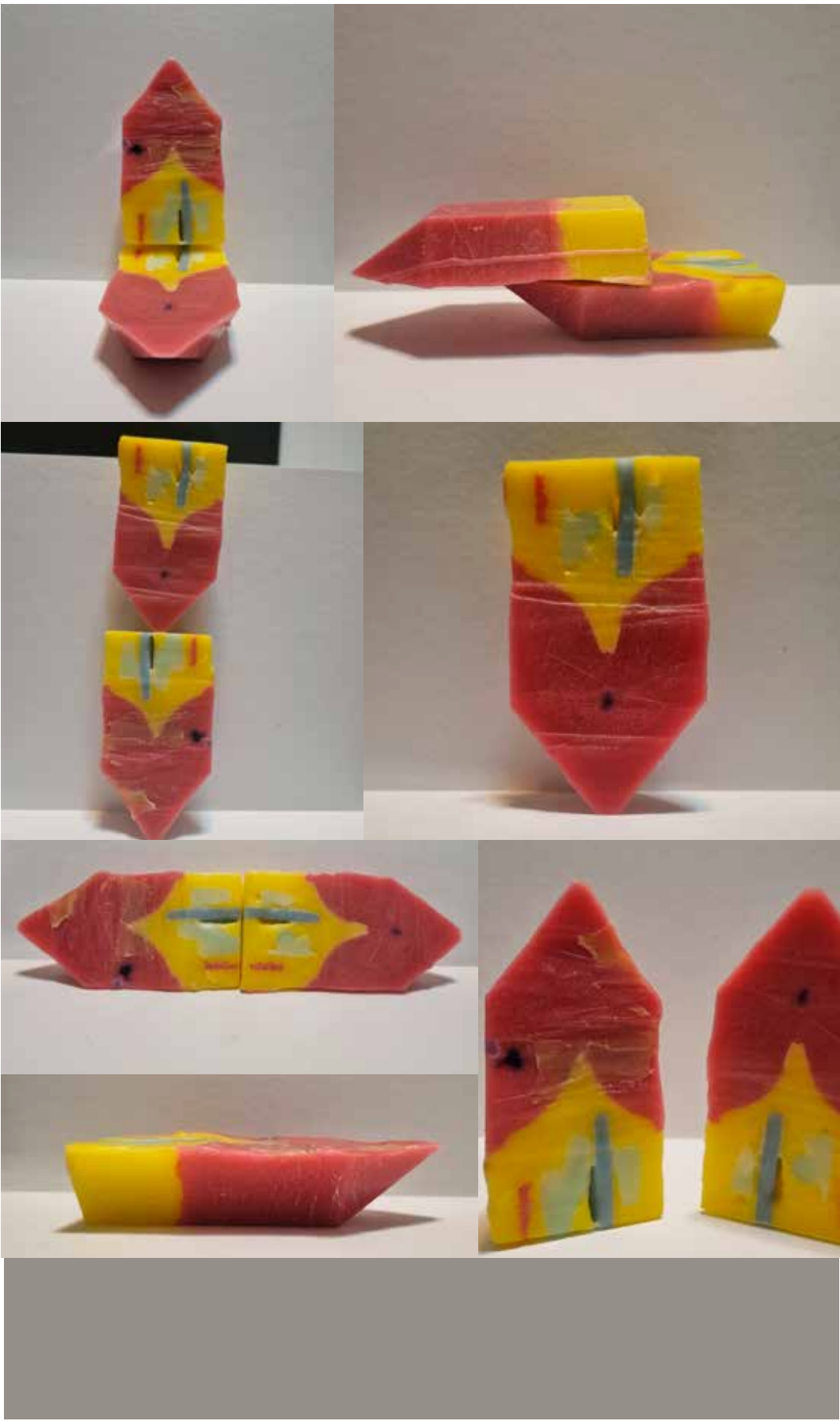


Figure 5.2.1 Author (2024) Charette Mould 02

06

Design Exploration

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6.1 Concept exploration

Weaving ‘situations’

The concept for the projects revolves around weaving of ‘situations’, where creating a socially interactive design that responds to programs within the building as well as its surrounding functions within the urban environment. It aims to be a hub that can preserve social cohesion through the integration of different cultural programs concerned with food and its preservation through media, interactive experience, visual archiving and memory creation. The project aims to absorb the interactive programs within the site to create a vertical social space to experiment on the possibilities of a food media library that will be able to offer a combination of socially engaging spaces to promote and preserve the interactive culture of the city. It aims to weave ‘situations’ through circulation spaces that open up to interactive programs within the space and also connect with its context. It not only aims to connect the functions within but also blends the two characters of the site, public on the right and the privately owned spaces on the left of the site. The project proposes to create a pathway that connects the streets of these spaces in order to create a connection point that promotes diversity and social experiences. It will have physical and visual connections to the three main sides of the site, the main road towards the financial district, the secondary street connecting the literary character of the site as well as the heritage site on the east.

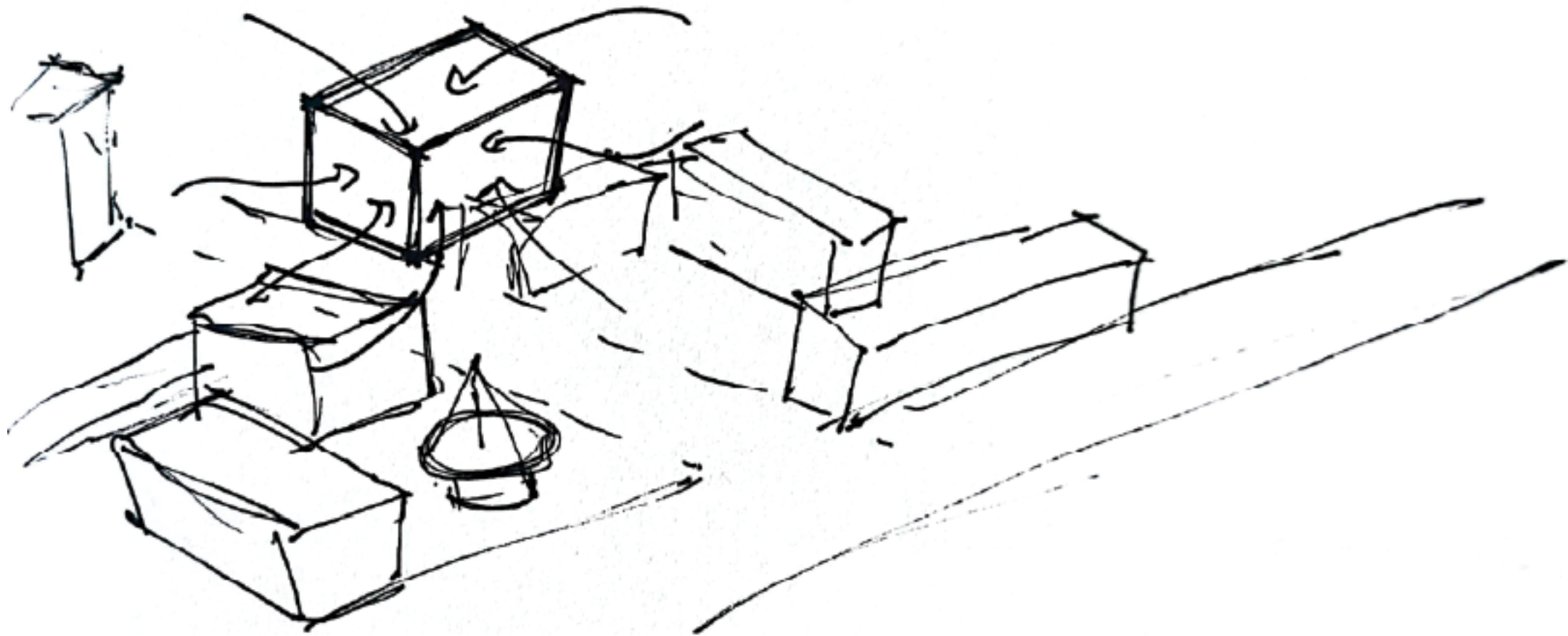


Figure 6.1.1 Sketch showing the site absorbs the social activities around it to solidify its existence in the new model of development, Author (2024)

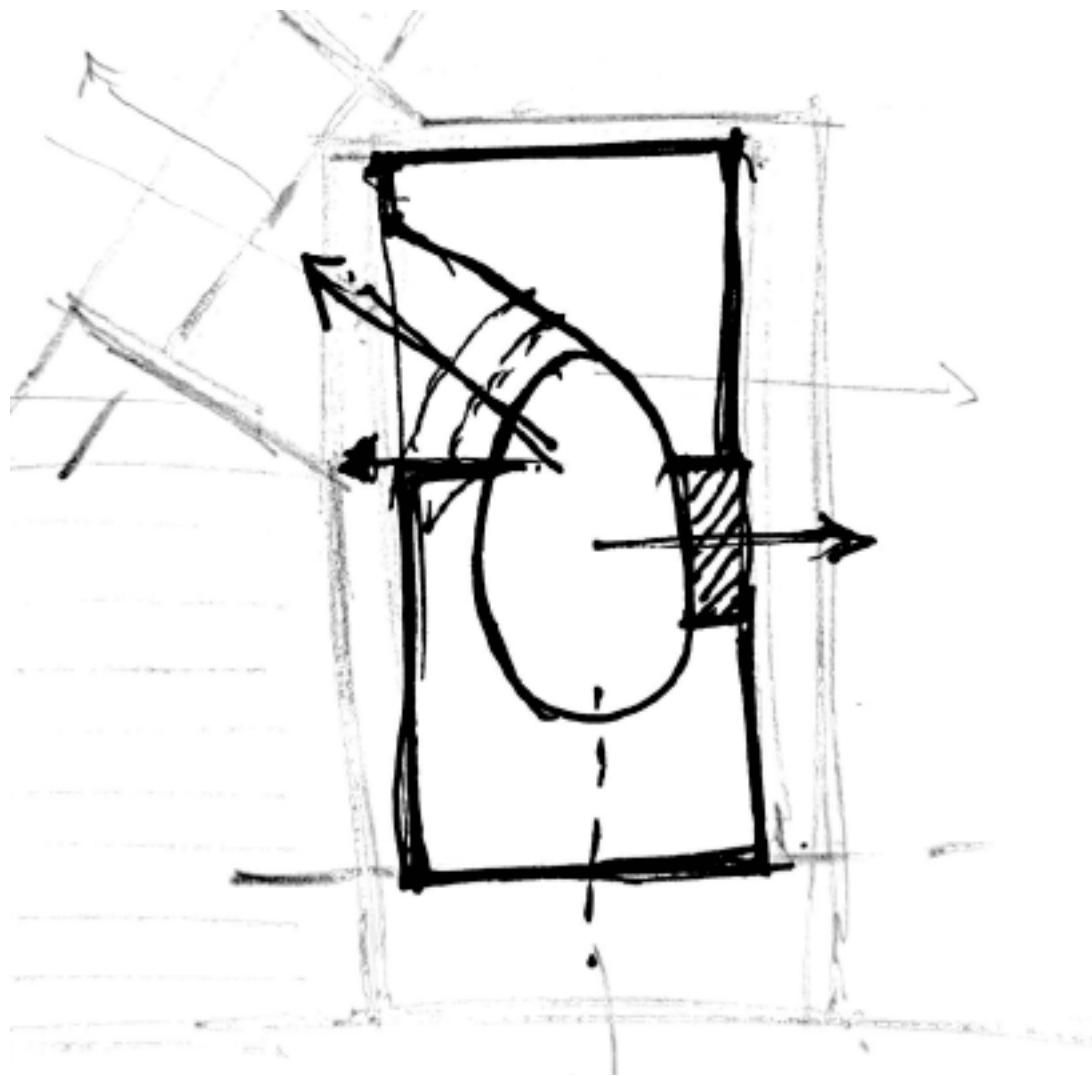


Figure 6.1.2 Creating connection between the entry points to the site and adjacent historical builidngs, Author (2024)

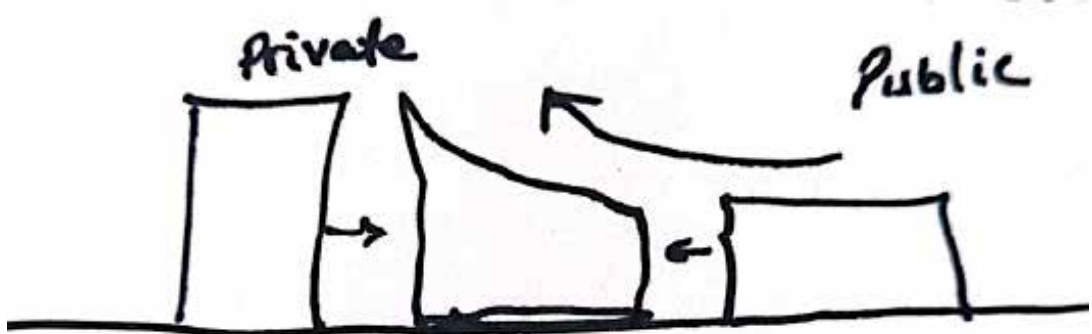


Figure 6.1.3 Sketch showing the situation character of the site in its context, Author (2024)

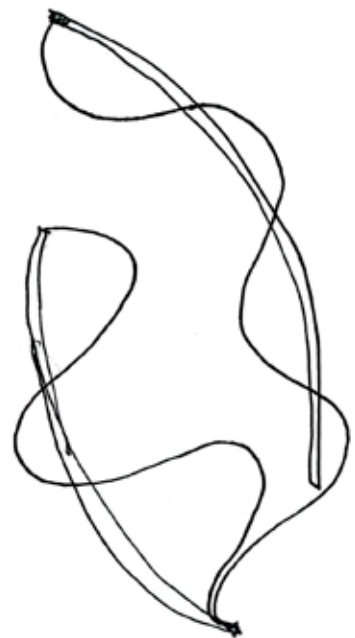


Figure 6.1.4 Plannar sketch showing weaving through circulation, Author (2024)

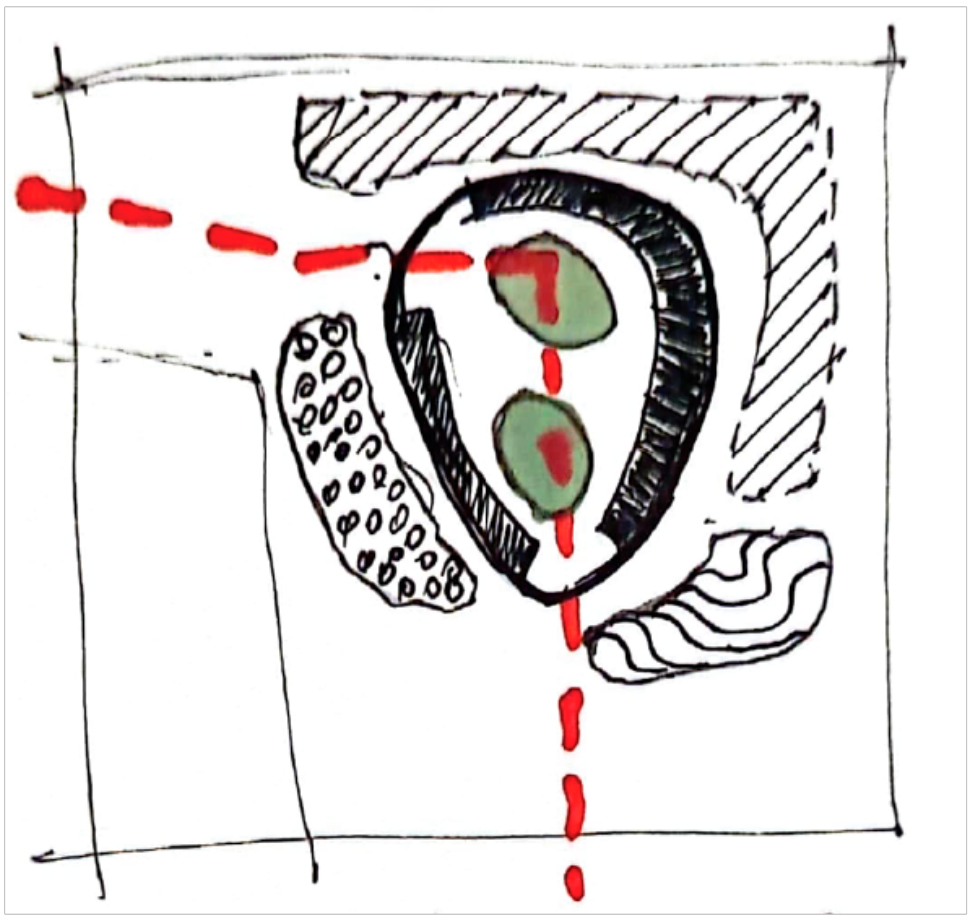


Figure 6.1.5 Sketch showing the concept of connecting the two streets to create a pathway with a central connecting point, Author (2024)

6.2 Program relationship study

The concept proposes to have a void central space that will extend throughout the vertical height of the project acting as an incubator for the social interactive programs proposed within. The programs revolve around the void incubator to enhance interaction both visually and physically through connective circulations extruding forms to create diverse experiences. It is a multi-story void space that connects all the floors housing the different social programs. Incubation is designed to be performed through the combination of the major programs which are the library/bookstore and the food hall with its subsidiary functions like the teaching facility and meeting halls. These programs will be front and center surrounding the void to create a platform for them to slip their characters into the void where interactions can be experienced visually. Having a window-shopping exploration of interactive spaces, the void will be a preservative form that will be able to promote and maintain the social character of the site. The diagrams show the step by step function relationship design of the spaces around the central void which will serve as an atrium space for major gatherings. The programs respond to the street characters found on both of the entry points where the north-west entry will focus on access through vehicles whereas the south entry will be restricted to pedestrian accessibility to promote chance encounters within the site. The combination of the library, food hall, outdoor reading and meeting areas aims to gather diverse types of people from all parts of life.



Figure 6.2.1 Diagram showing concept incubating interactive spaces and giving higher significance to social characters of the spaces, Author (2024)

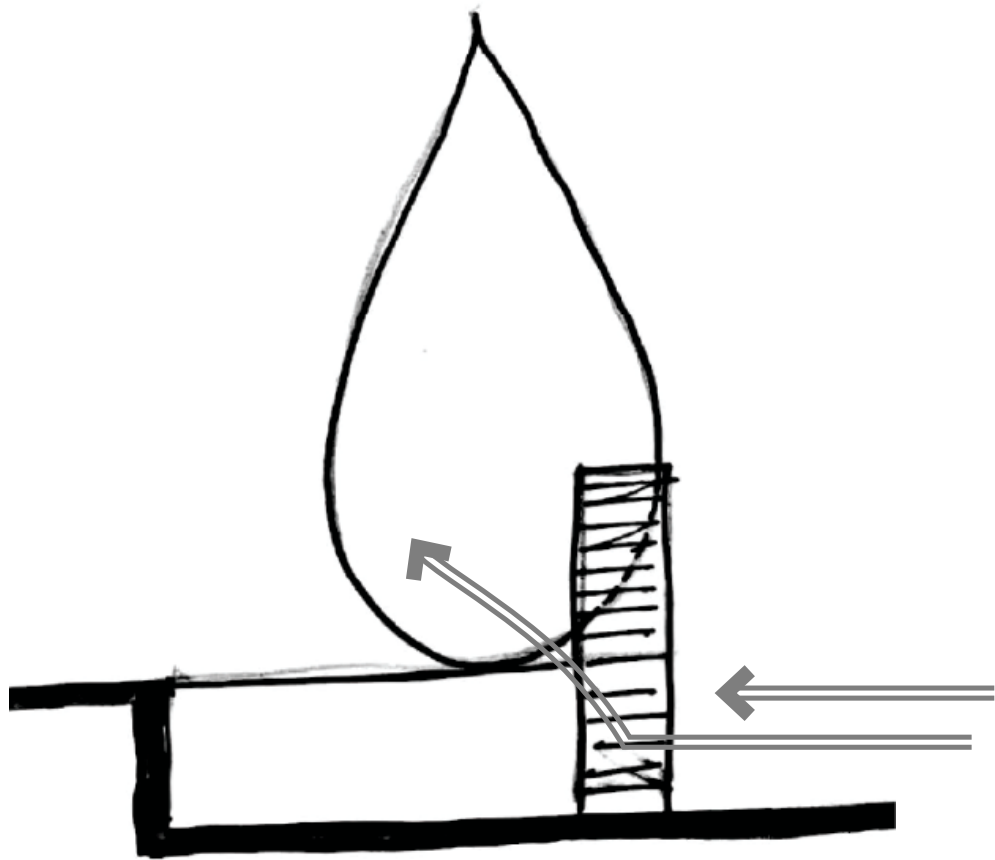


Figure 6.2.2 Introducing the library and bookstore space to create streetlevel interaction and guide user into the void from the south entrance, Author (2024)

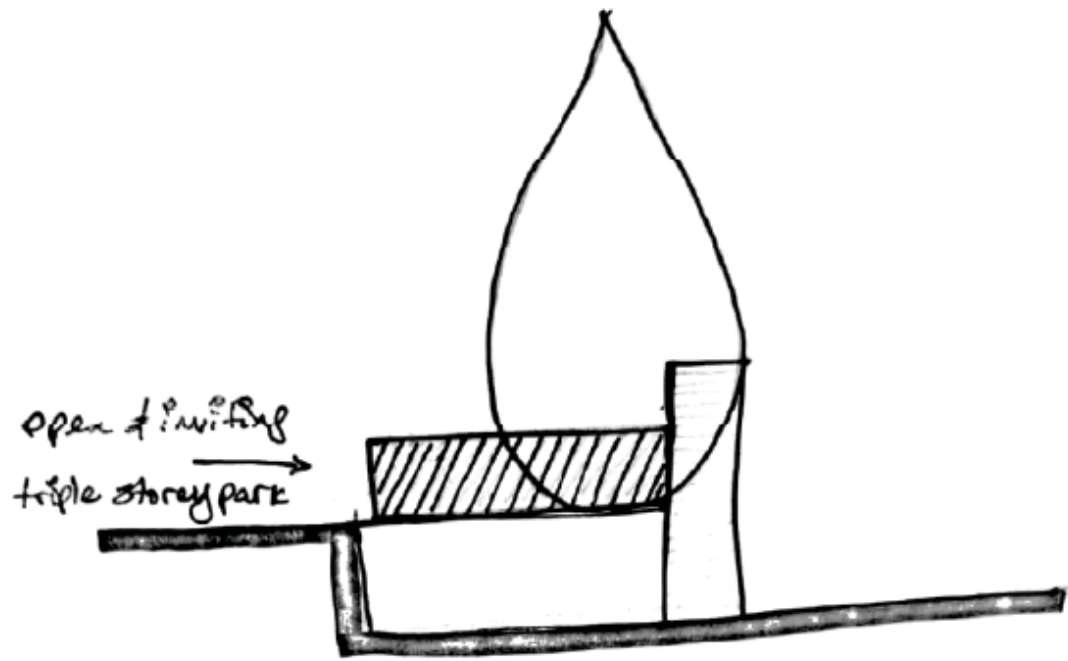


Figure 6.2.3 Connecting the North-west entrance through open public park space create open and inviting breathable space, Author (2024)

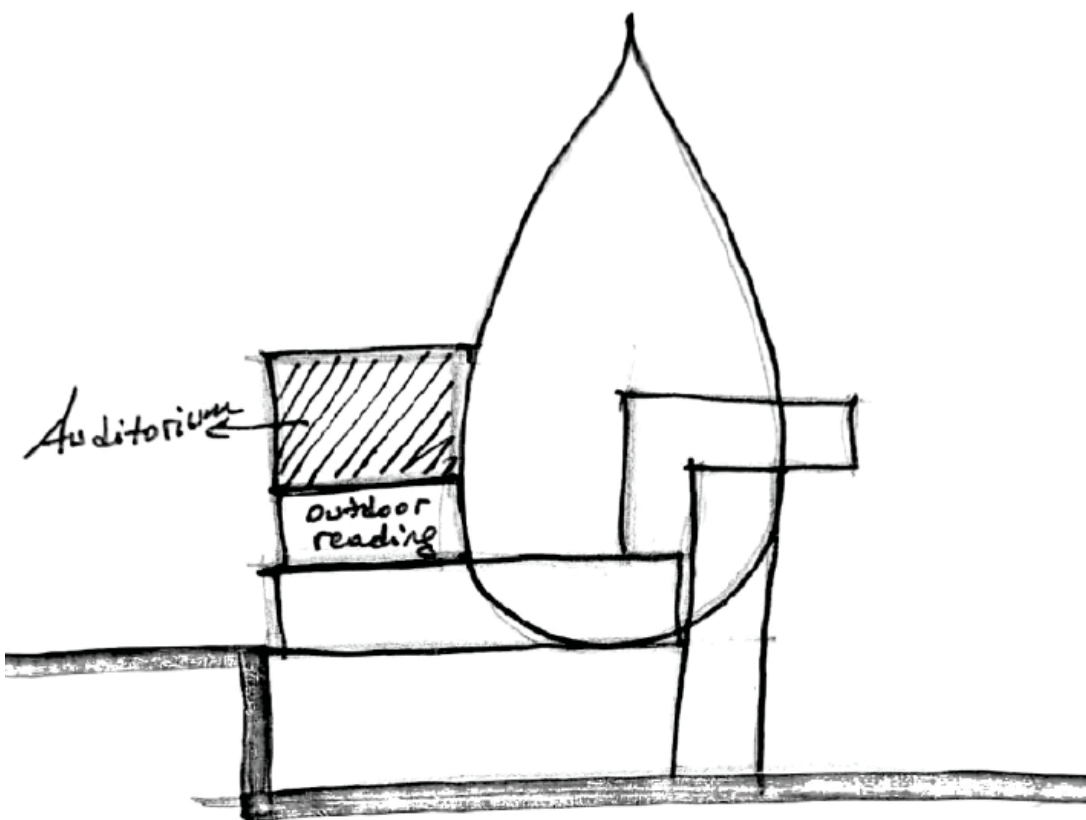


Figure 6.2.4 Addition of the food hub and gathering spaces with consideration to visual interaction to surrounding, Author (2024)

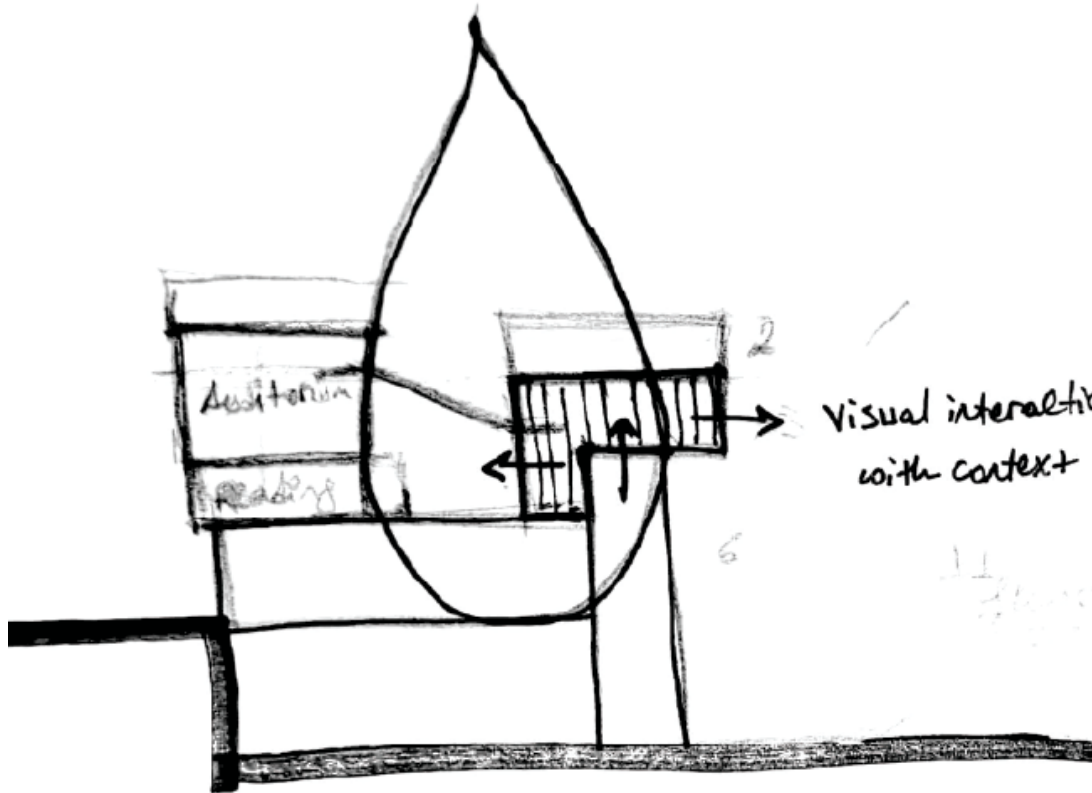


Figure 6.2.5 Introducing circulation spaces that will create networks between the programs surrounding the void, Author (2024)



Figure 6.2.6 Social program characters slipping into the void to create connections and celebrate diversity, Author (2024)

As the concept makes use of the weaving process to tie different ‘situations’ and functions and create active social spaces, the sketches aim for possible interaction between the programs. The first diagram shows a proposal for an elevated ground floor to create ease of access between the two entry points and create an open walk-able space that invites the public into the space. The different programs will then inter-twin to result in mixed areas which serve both purposes of the combined functions. The program is based on the need for proximity to ventilation and direct lighting as the design aims to use passive design strategies to create optimal spaces that fulfil the comfort zone requirements of the functions. A void space is introduced at the centre of the building design to create open and visually interactive spaces to dissect the possible arrangements of the functions. As the void is inserted within the design the arranged programs will be pushed outwards to create staggering forms creating recessed and cantilevered space as per their requirements. The sketches show the aim of creating a cantilevered social space at the centre of the void that will be connected with the bridges proposed for circulation. The design aims to make use of level difference to create different characters and areas of comfort that will be able to accommodate diversity in working spaces, meeting areas, contemplative spaces and interactive points for the public and artists of all professions.

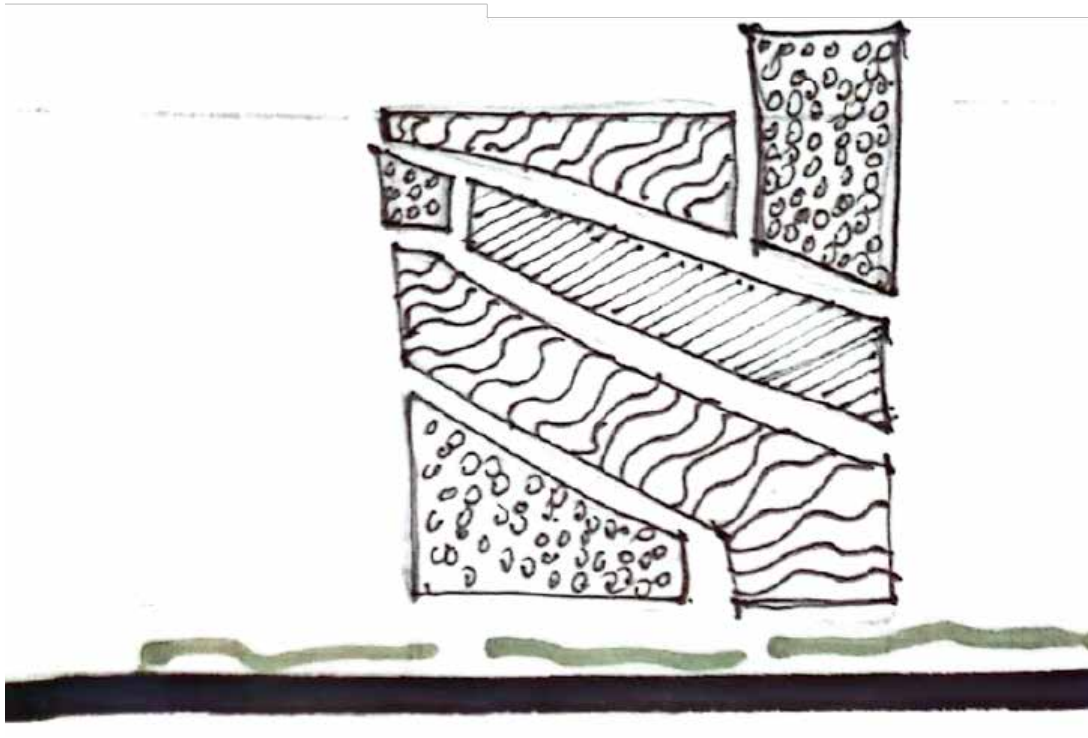


Figure 6.1.1 Sketch of public green space use at site, Author (2024)

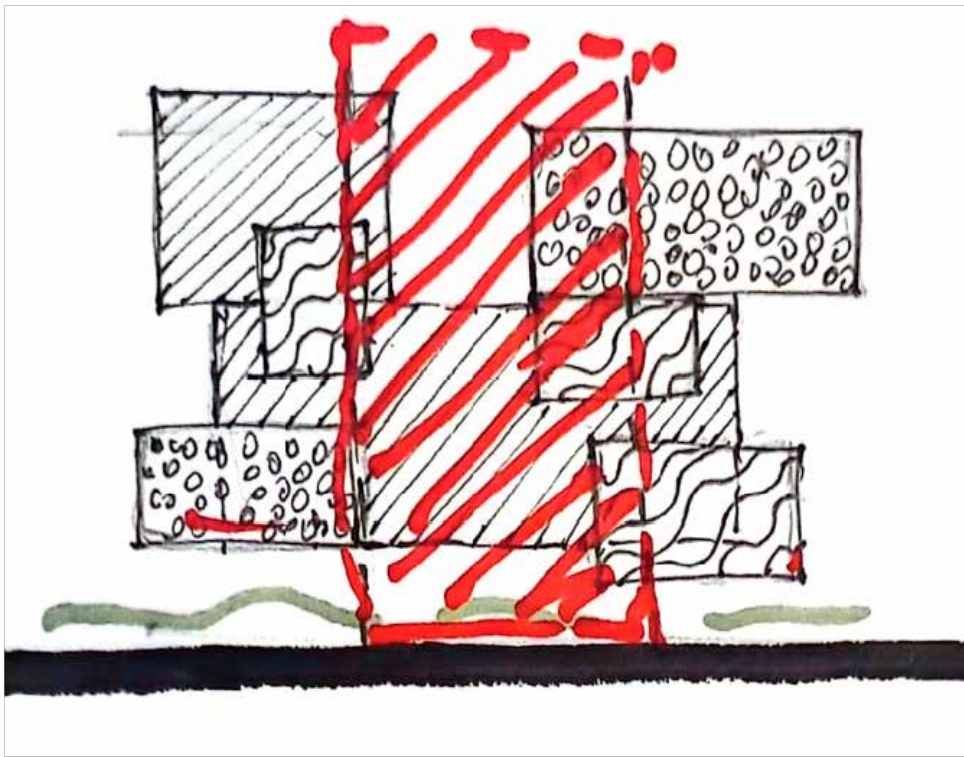


Figure 6.1.2 Sketch of public green space use at site, Author (2024)

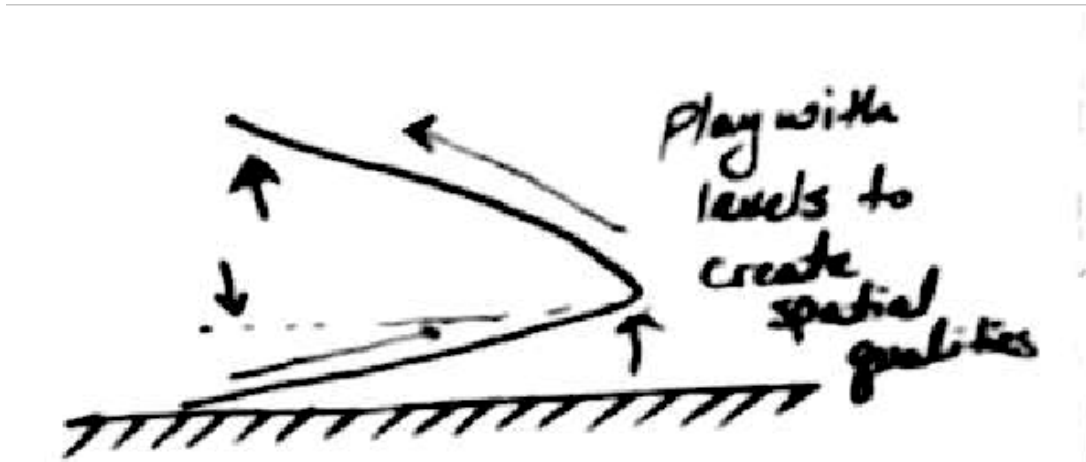


Figure 6.1.3 Sketch of public green space use at site, Author (2024)

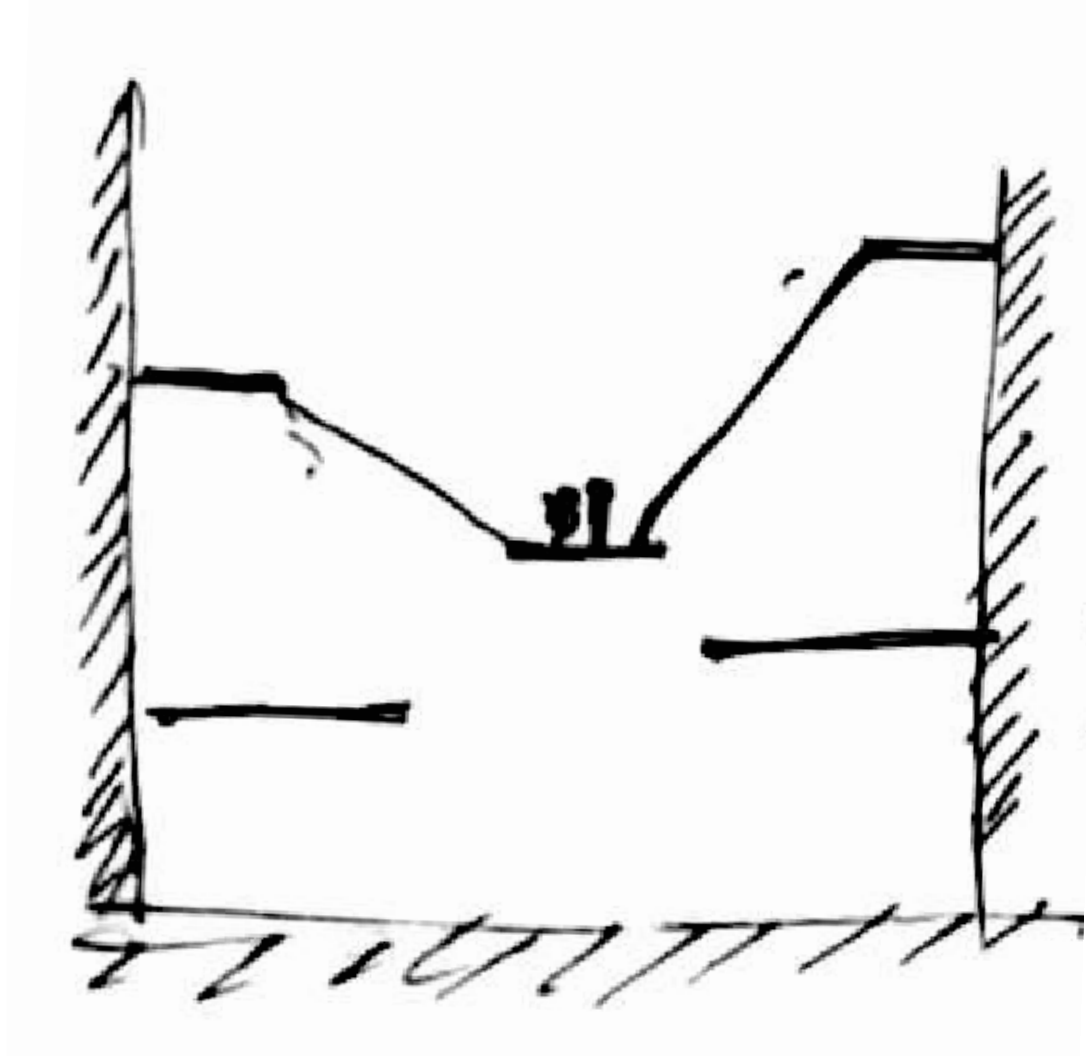


Figure 6.1.4 Sketch of public green space use at site, Author (2024)

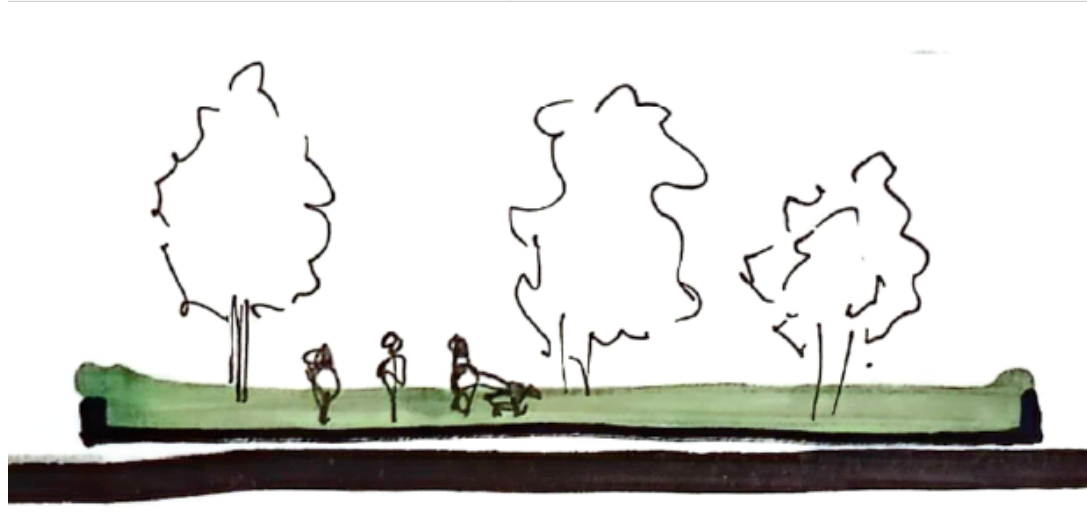


Figure 6.1.5 Sketch of public green space use at site, Author (2024)

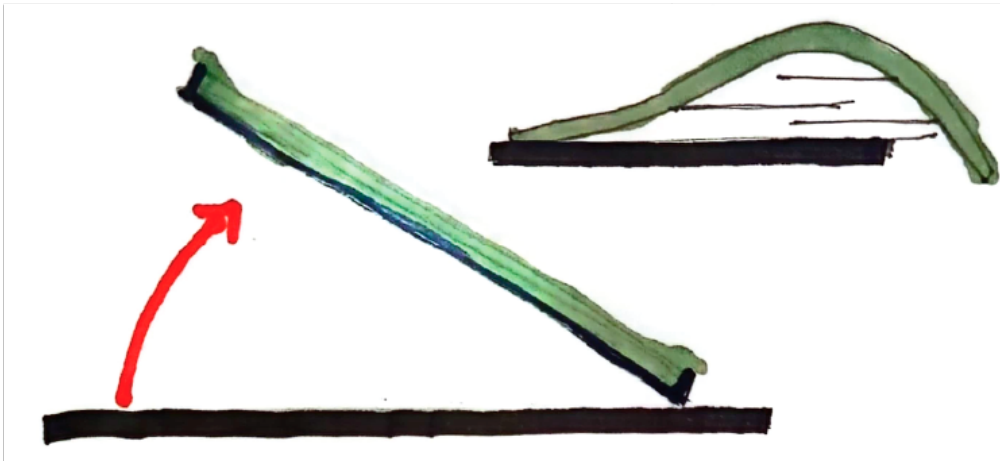


Figure 6.1.6 Sketch showing the concept of elevating the activities in the public green spaces to create vertical interaction, Author (2024)

6.3 Form Explorations

Initial form development began with the consideration of the context. As can be seen in the diagrams, the surrounding is dominated with high-rise buildings which strengthened the idea of verticalisation. The entire plot was used to imagine the possible amount of space that may be available. The first diagram shows the plot in relation to its context. The second diagram shows the possibility of using hundred percent of the plot and claiming the vertical space until it reaches the height of the highest adjacent building. As per the conceptual approach, the third diagram shows the creation of a void form to understand the amount of usable space that will be able to accommodate the proposed programs adequately.

The proposal for a vertical social space comes as an alternative form of public space in addition to open green spaces that are abundant in the area. People usually make use of outdoor spaces as recreation areas where they can rest and contemplate yet this proposal aims to provide a different typology to that character. The internal void is characterized to have an open, well-lit space that provides similar character with the addition of cultural spaces that bring diverse people with different languages and cultures. The interaction between these people is to create positive interaction and interchange of knowledge to better understand each other as a people. The choice of site provides the opportunity of capturing the diversity as the proximity to government-owned public

universities as well as financial districts is concentrated in the neighbourhood. In addition to that, the proximity to the National theatre which brings people of different literary understanding of the cultures and expressions of values creates a rich platform for diversity in character and value. Since the site is surrounded by buildings of different scales, the design proposes two major entry points into the site. These entries will have a continuous pathway to create a connection between the two roads and have a continuation of the network through the site, pertaining to its public character. The building focuses on showcasing the internal spaces which can possibly bleed out and influence its context spatially through encounter experience/situations. The form exploration begins with the use of three different volume and their interaction. The two rectangular shapes work in response to the site boundary and optimizing the possibly usable amount of space. An oval shape is introduced to create a central connective space that visual connection throughout the space. Visual connectivity is the major concept of the design to weave the social spaces together through circulation which provides the design with open and accessible spaces. The library space aims to create an inviting reading and working space where the literary aspect of the neighbourhood can be preserved and add to the archiving of the culture around reading, writing and cultural preservation.

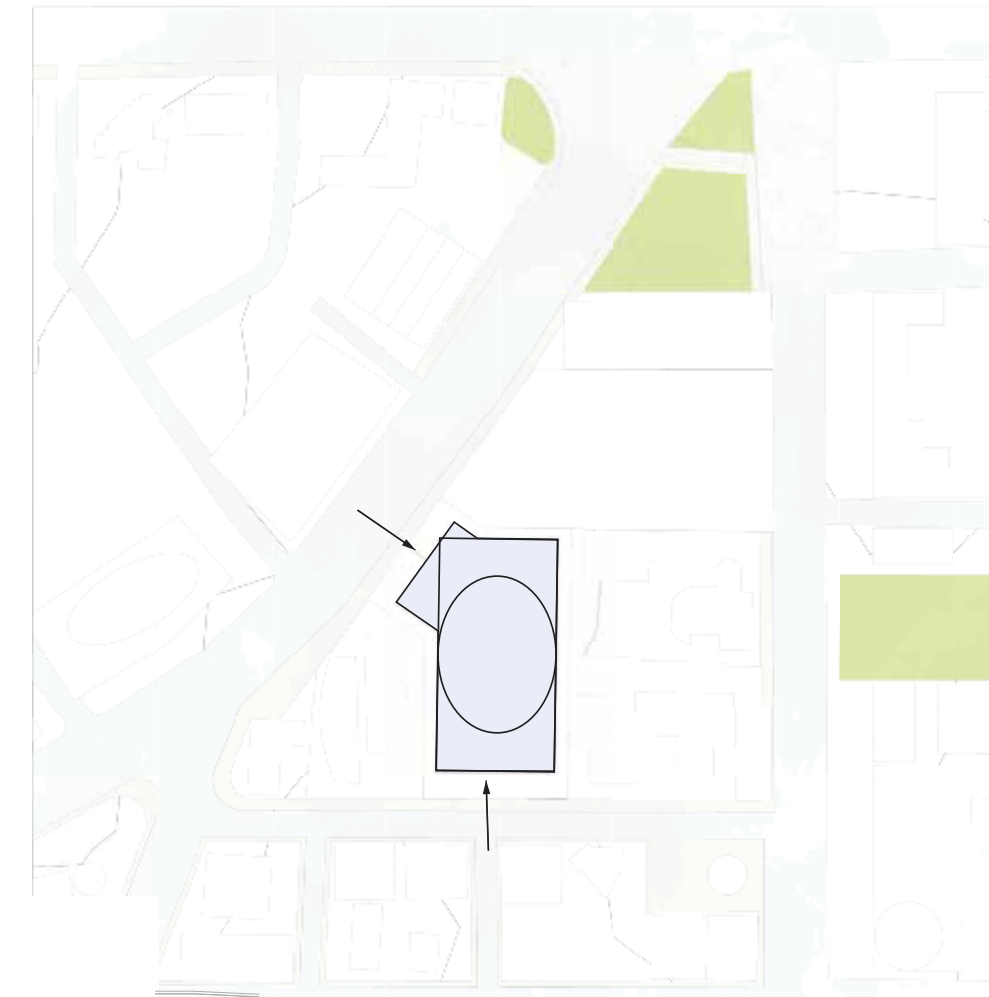


Figure 6.3.1 Combination of volume study in relation to site boundary, Author (2024)

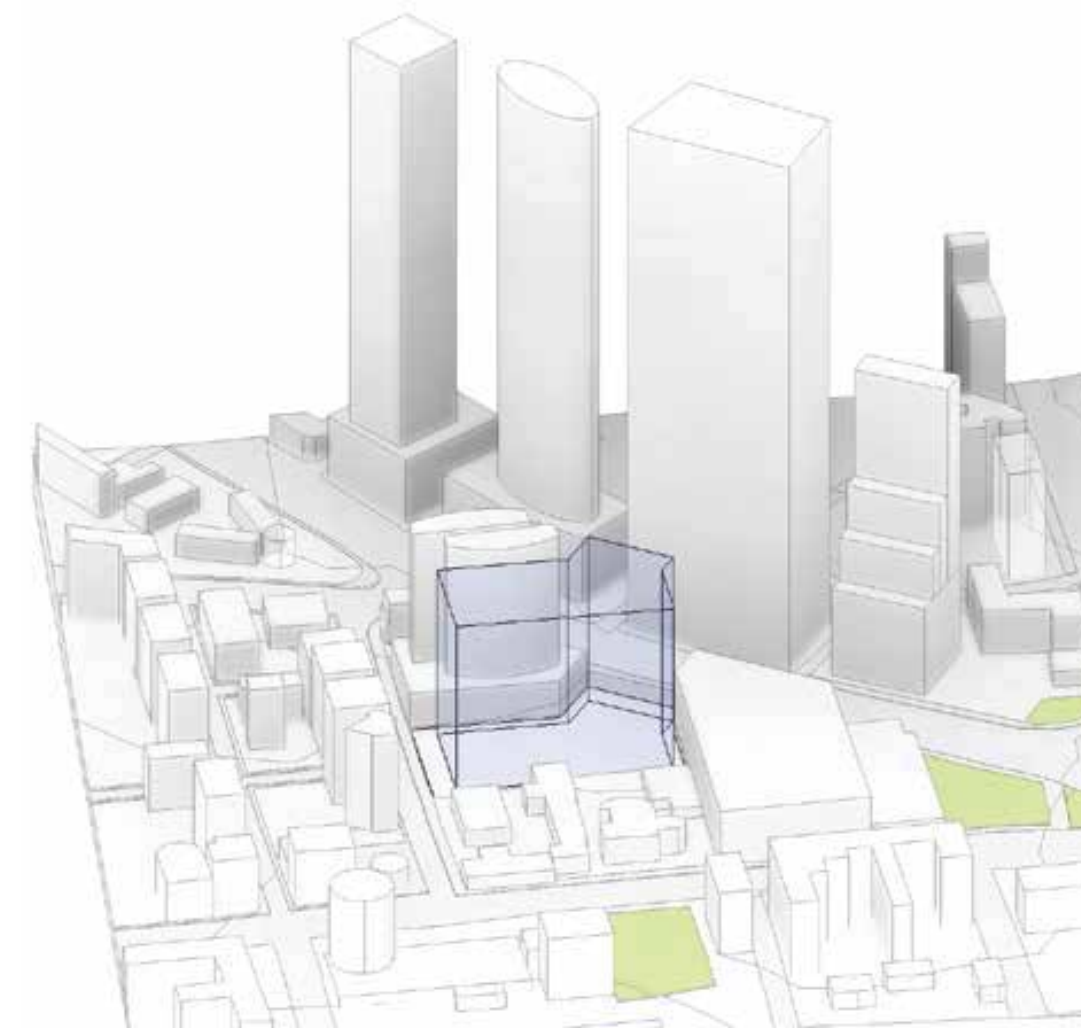


Figure 6.3.2 Extruded volume to study height and scale possibilities, Author (2024)

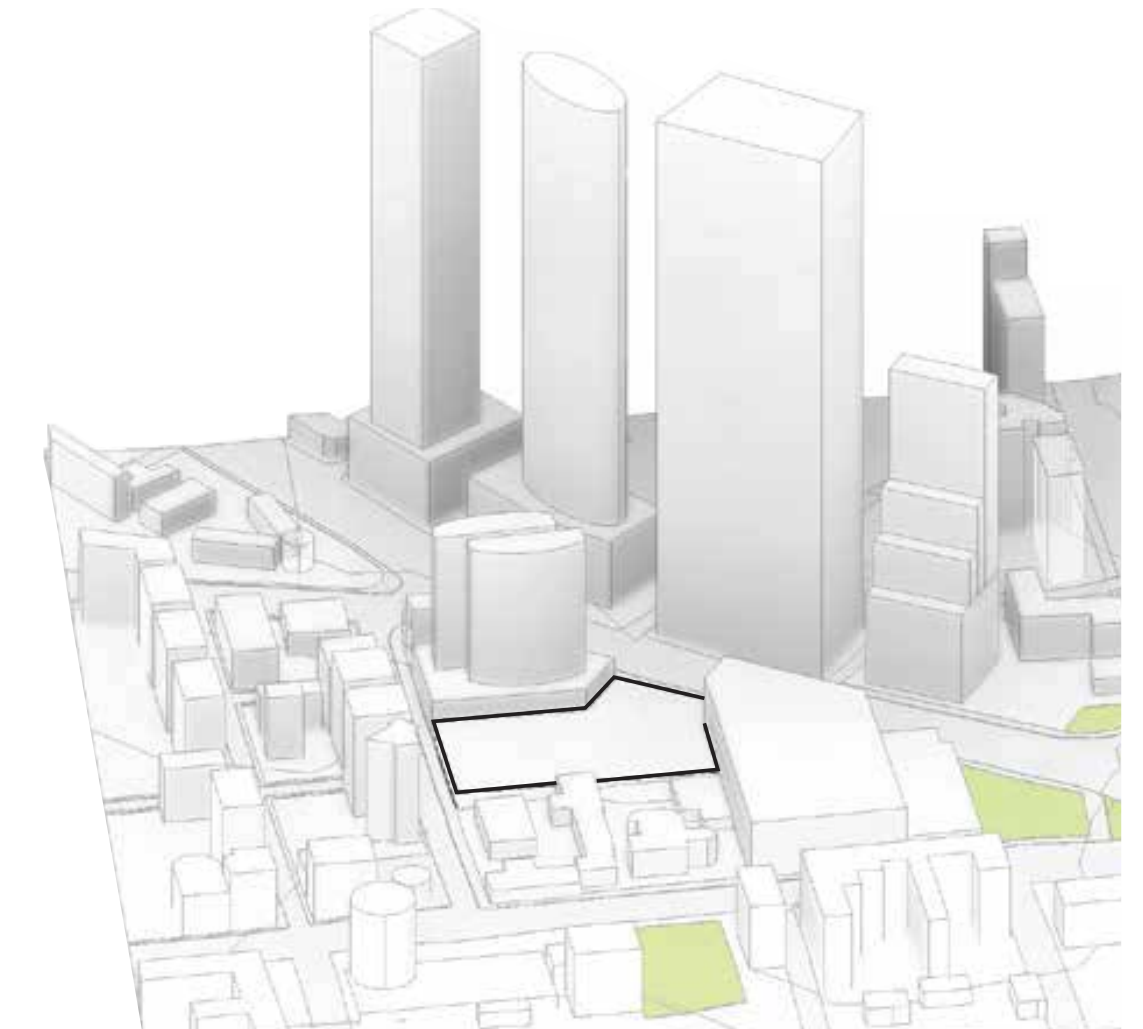


Figure 6.3.3 Plot of site and relationship to context, Author (2024)

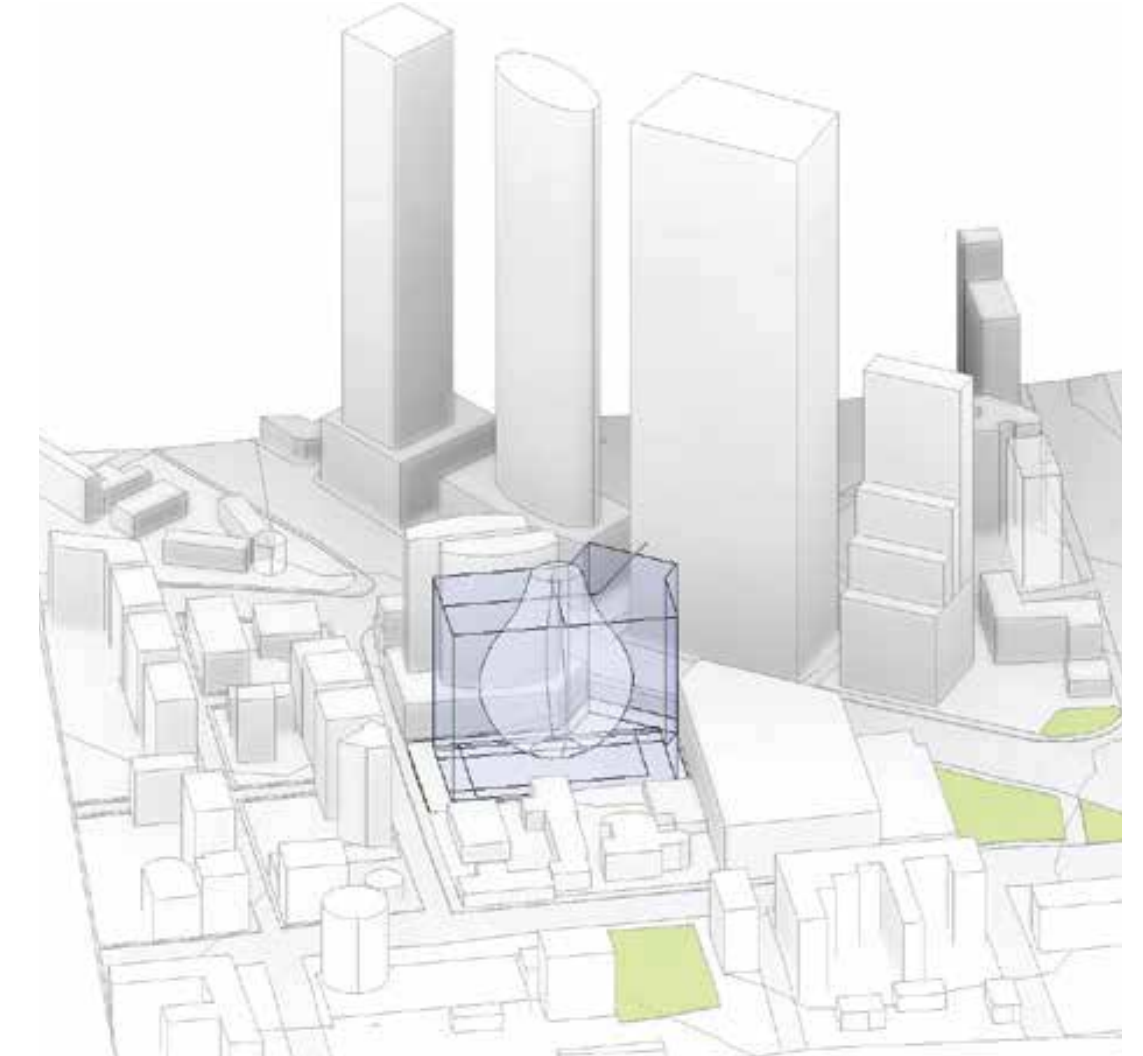


Figure 6.3.4 Void social incubator in relation to volume, Author (2024)

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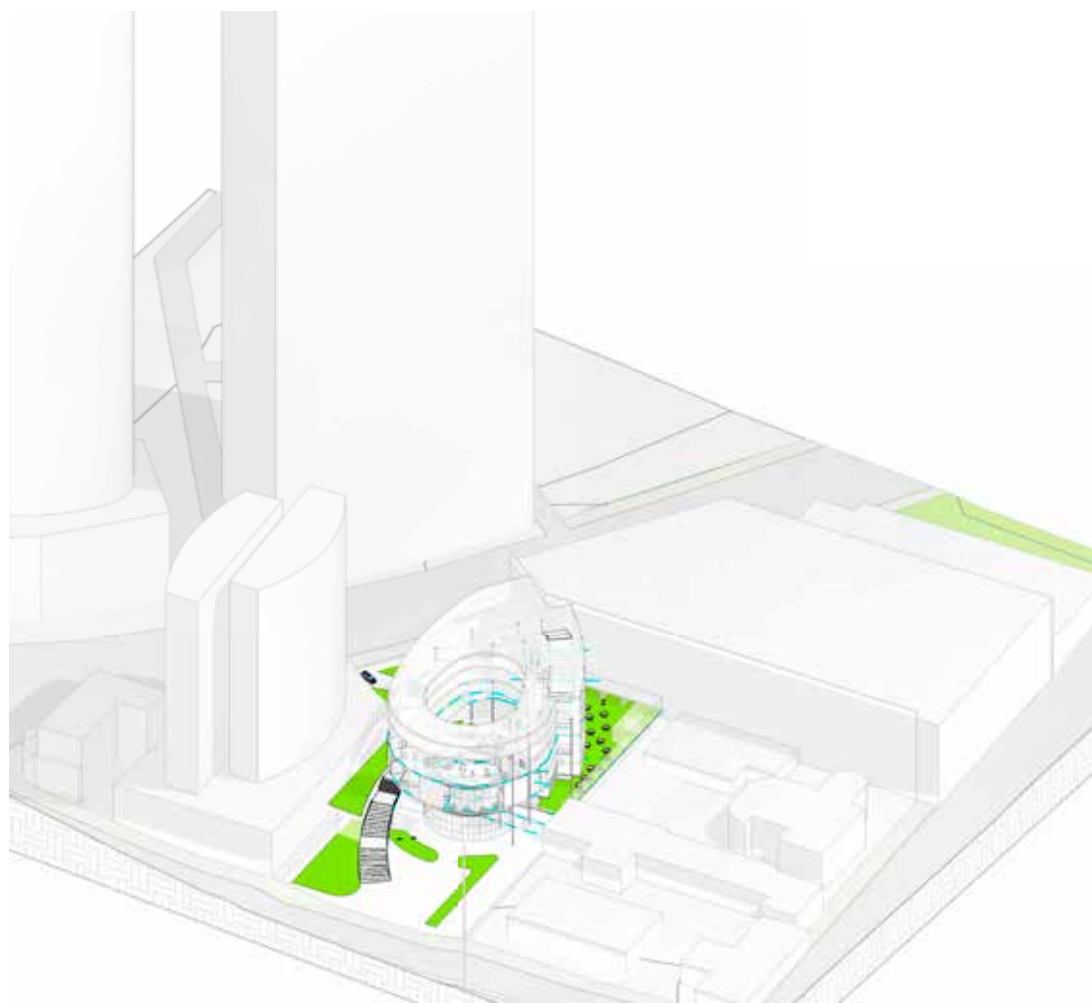


Figure 6.3.5 First design Iteration form, Author (2024)

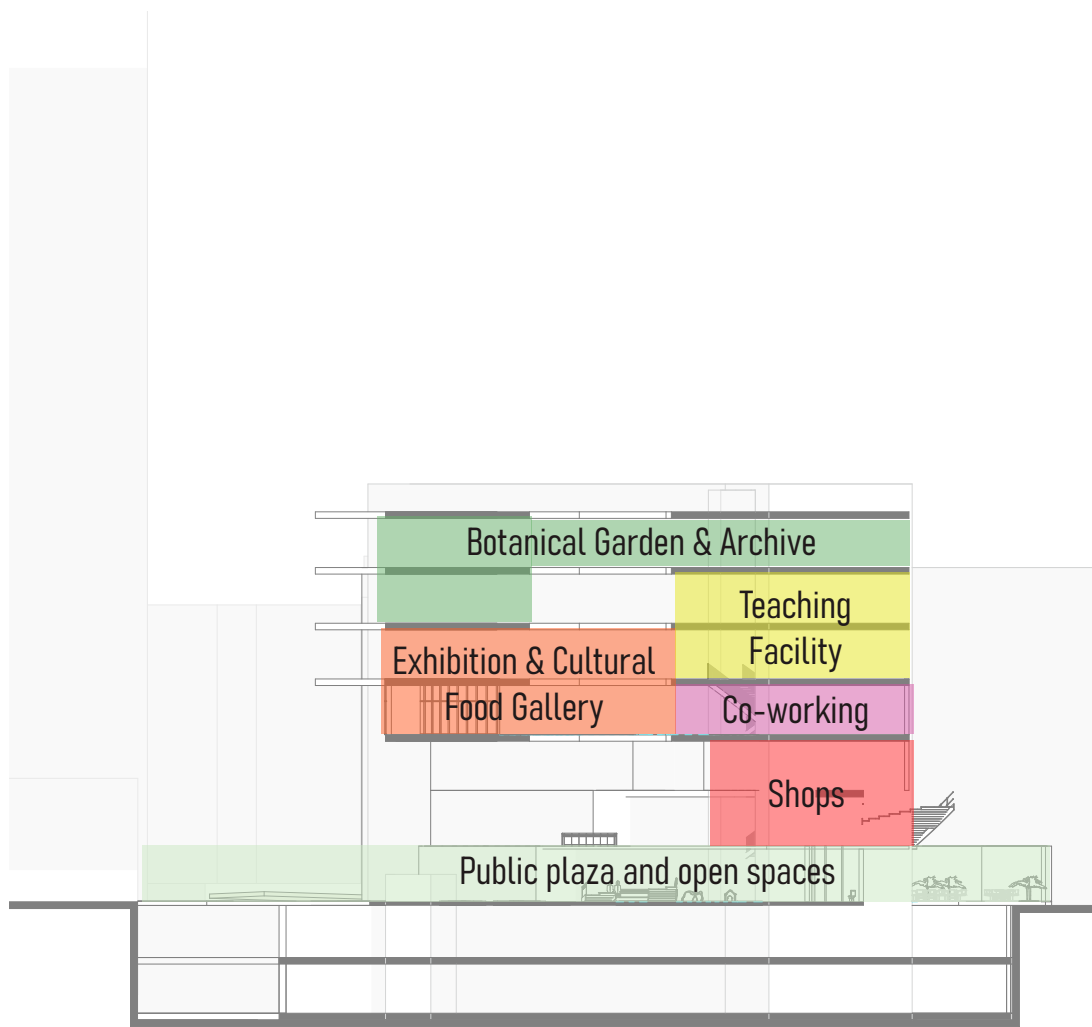


Figure 6.3.6 First iteration program section, Author (2024)

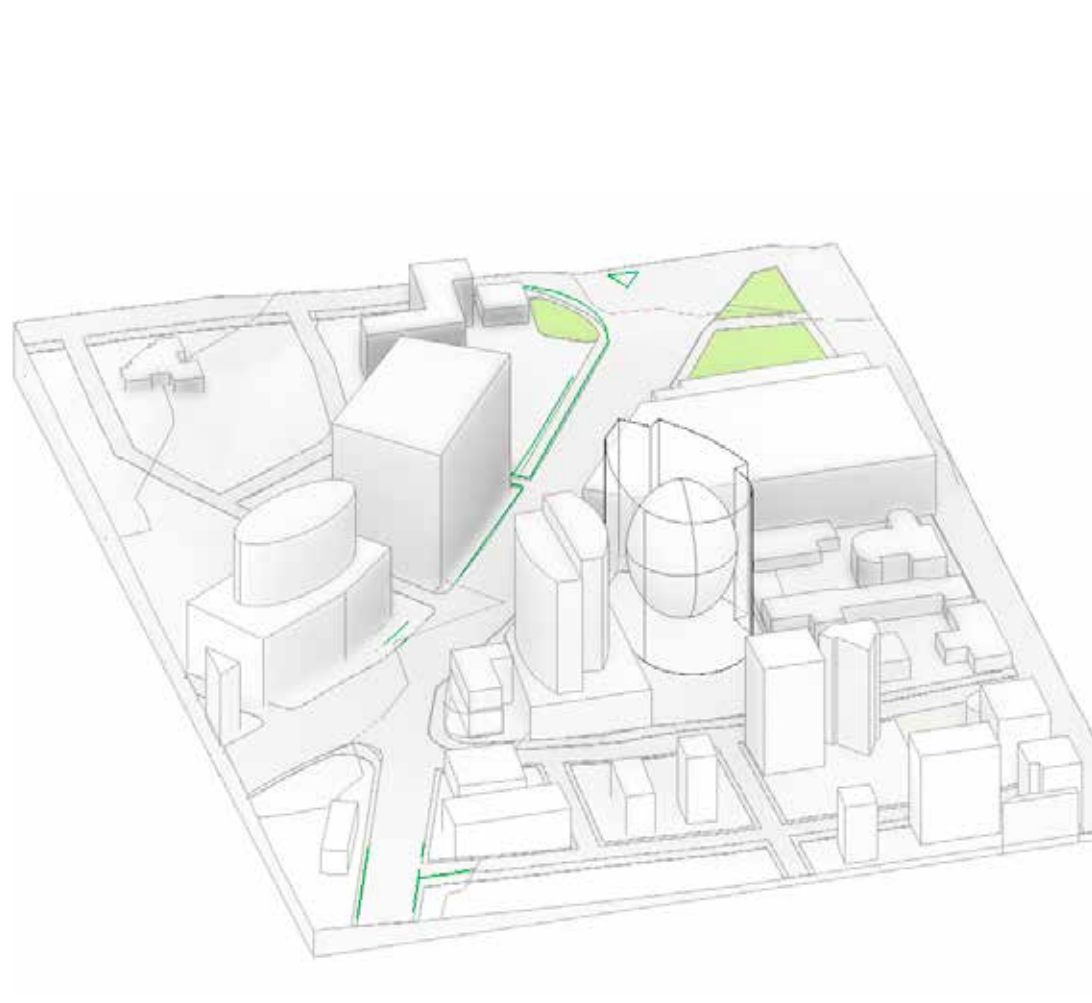


Figure 6.3.7 Second design Iteration form, Author (2024)

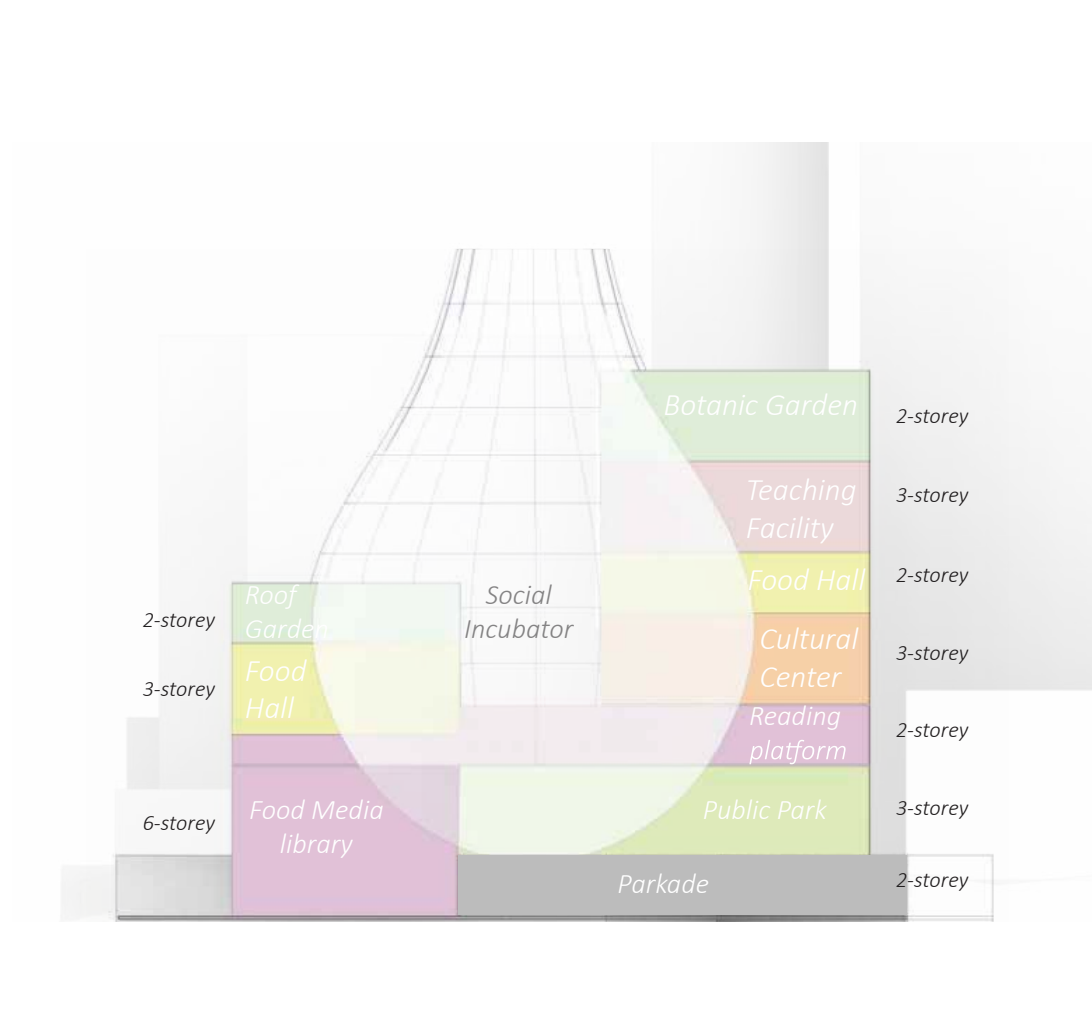


Figure 6.3.8 Last iteration sectional program study, Author (2024)

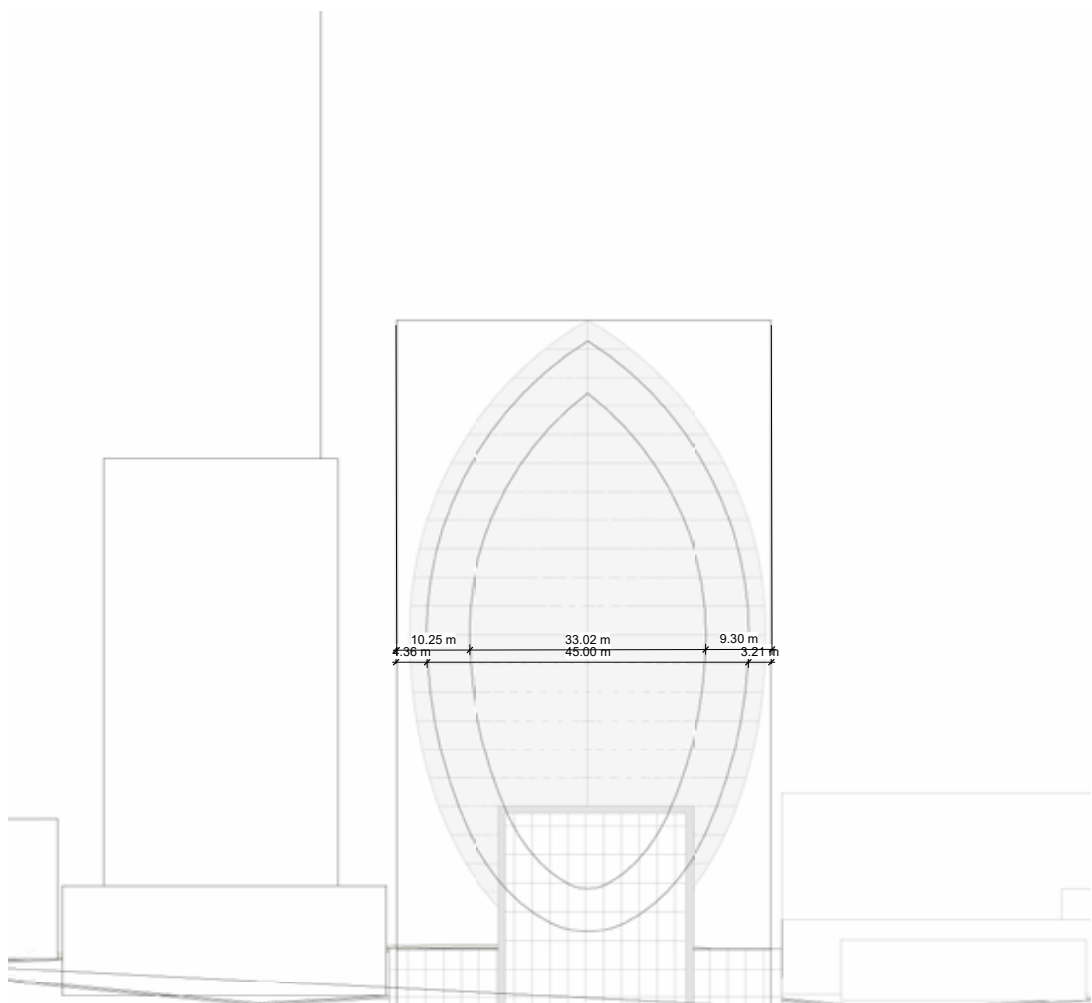


Figure 6.3.9 Third design Iteration form, Author (2024)

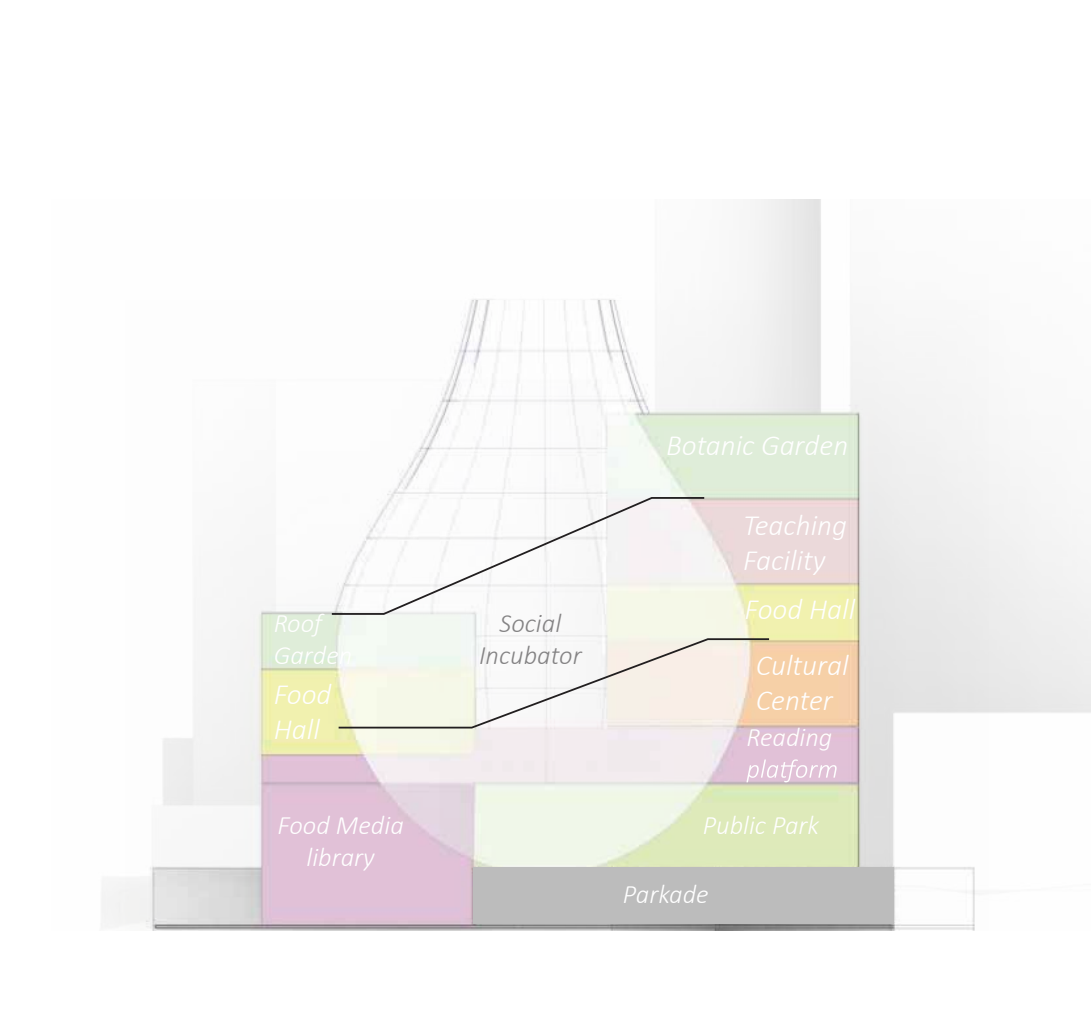


Figure 6.3.10 Bridging circulation to connect programs, Author (2024)

6.4 Integration of form & function

The diagram shows a sectional planning of the spaces and the hierarchy of proposed programs. It revolves around creating transitional spaces that begin as open spaces and transform to enclosed spaces with different degrees of privacy. It experiments on creating pathways where ‘situations’ of interaction can be experienced through the proposed cantilever circulation spaces that connect the different levels of functions.

Creating knots of interactive spaces is the aim of the project where spaces that blend the different characters of adjacent programs can create diverse working experiences. Some spaces will focus on creating open contemplative spaces whereas others will create enclosed but visually connective working areas. The volumes of the programs will force themselves into the void where they interact with the clear and smooth boundary provided by the shape of the void bringing in character and intention for spatial relevance. The circulation proposed aims to connect the opposite edges of the void creating cantilevered pathways that will be able to create diverse platforms of interaction and connection. The botanic garden will serve as an indoor green space where cultural plantation and experimentation can promote research and experimentation on the different cultural cuisines. A central amphitheatre is introduced to create main central element that can tie the space both horizontally and vertically which will be able to serve cooking performances .

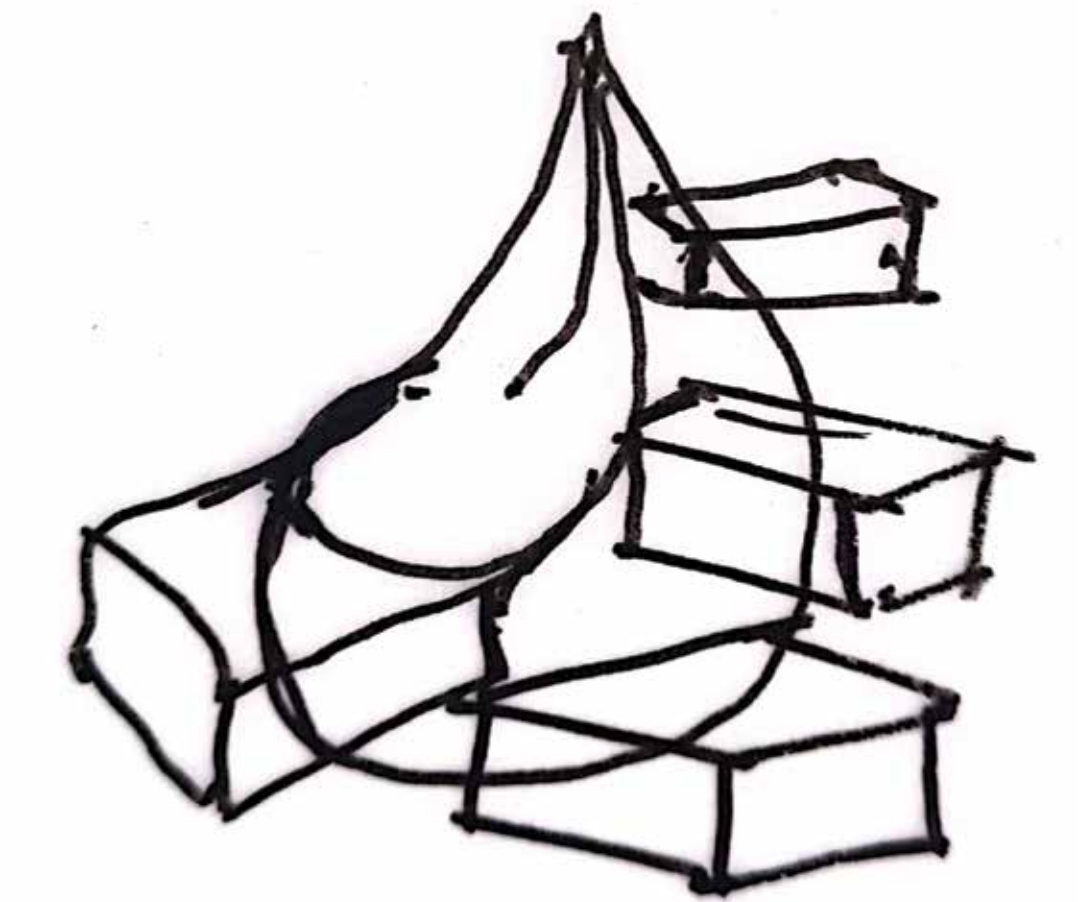


Figure 6.4.1 Sketch illustrating the penetration of volumetric programs into the social incubator void form

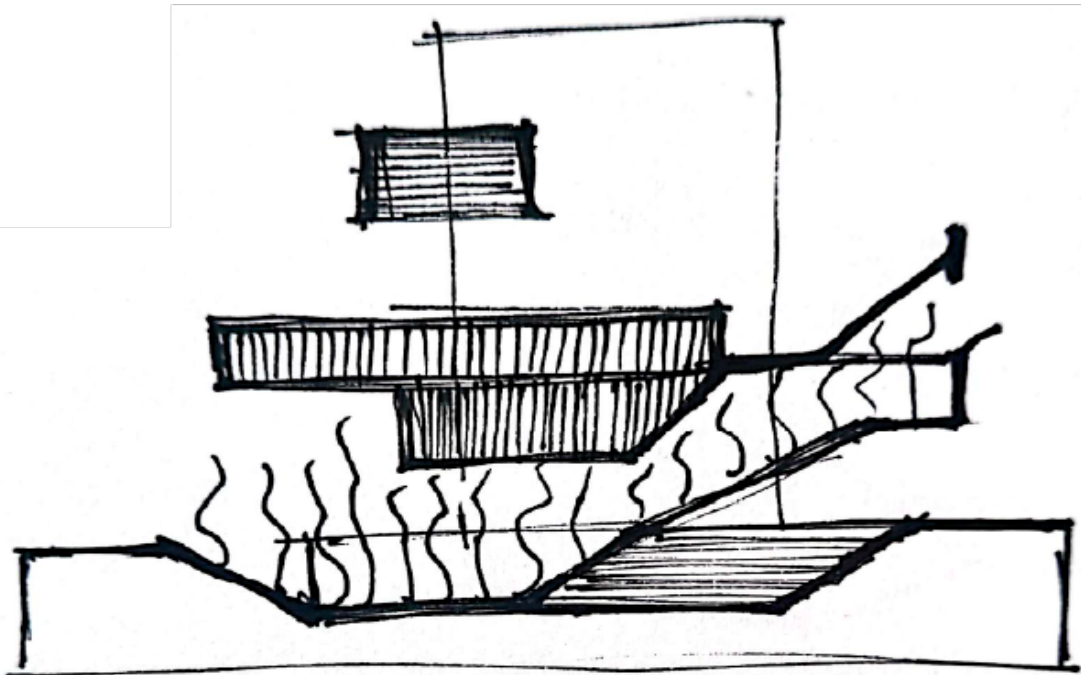


Figure 6.4.2 Integration of open sitting spaces connecting through different levels in relation to elevated enclosed programs

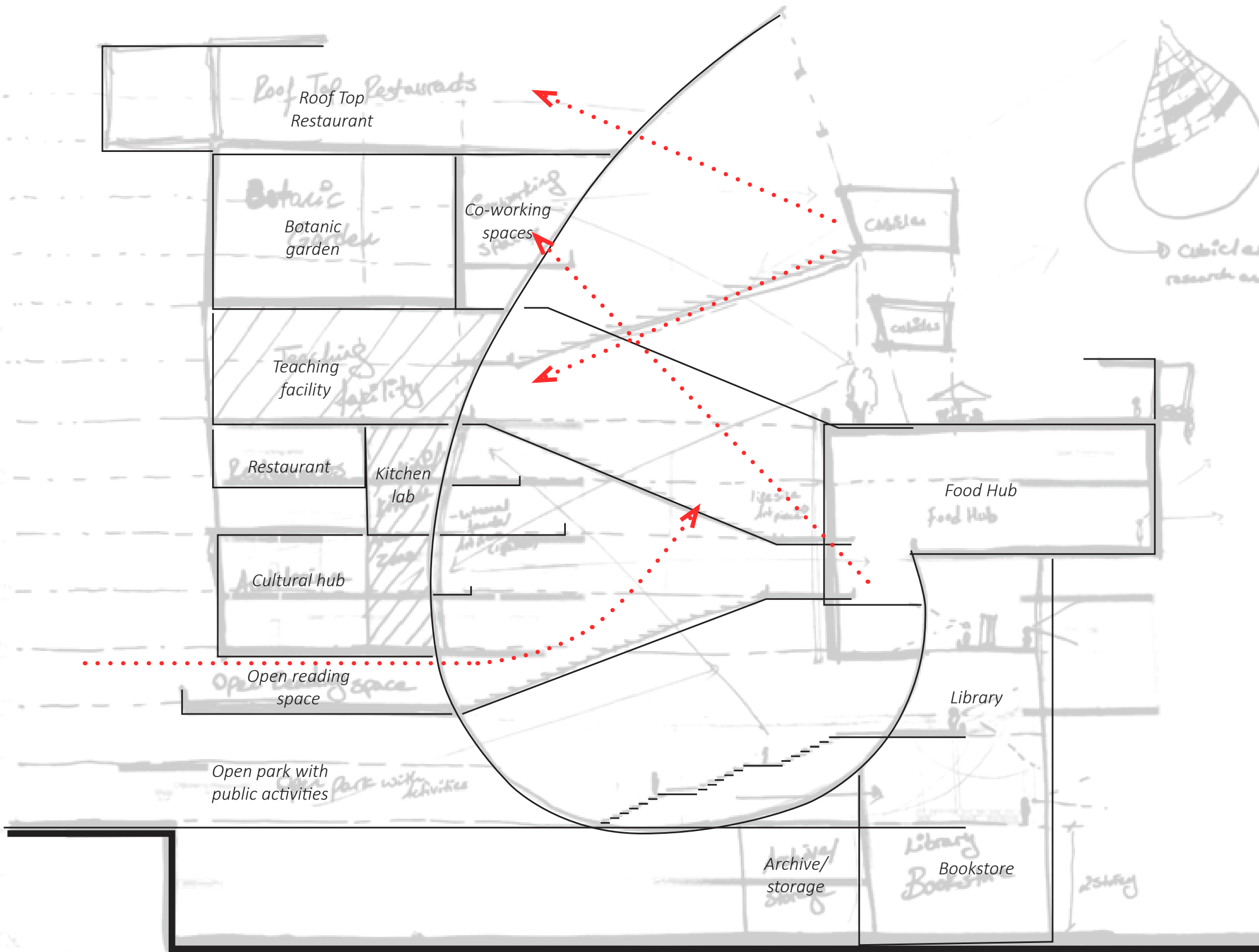


Figure 6.4.3 Sectional building planning illustrating program relationship to the void and circulations connecting opposite sides

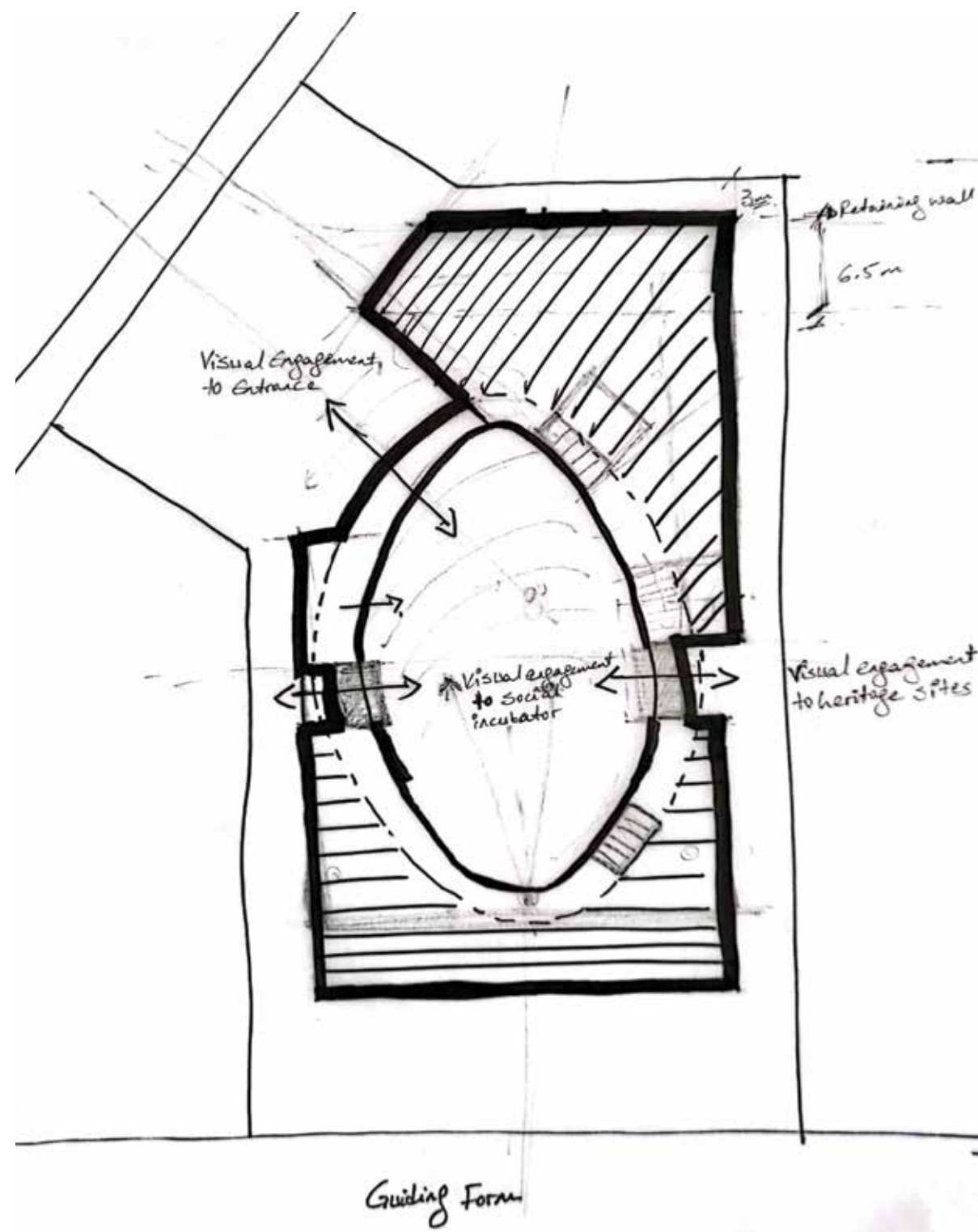


Figure 6.4.4 Guiding form exploration on planar level with emphasis on visual engagement, Author (2024)

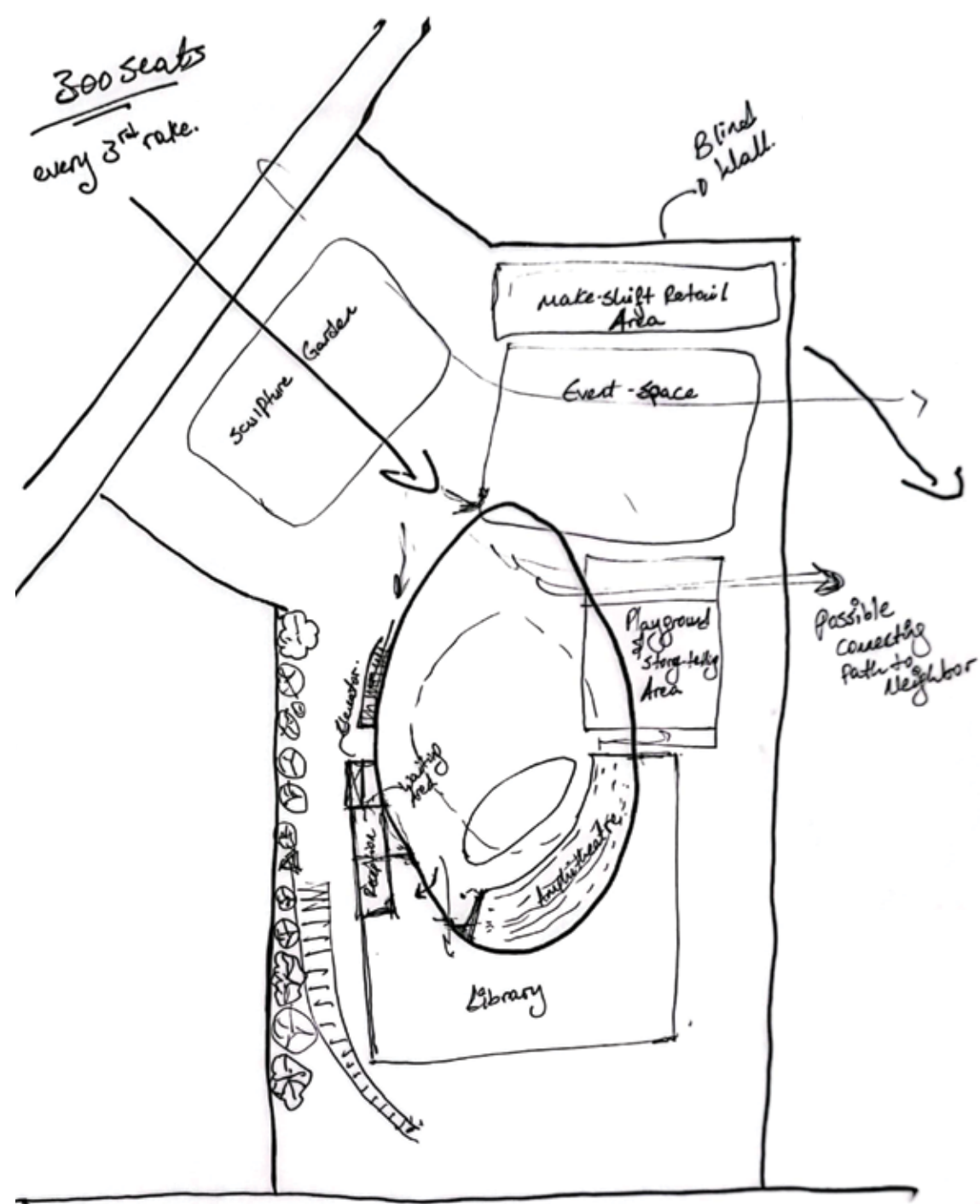


Figure 6.4.5 Ground floor level programs and connection to entrance into site, Author (2024)

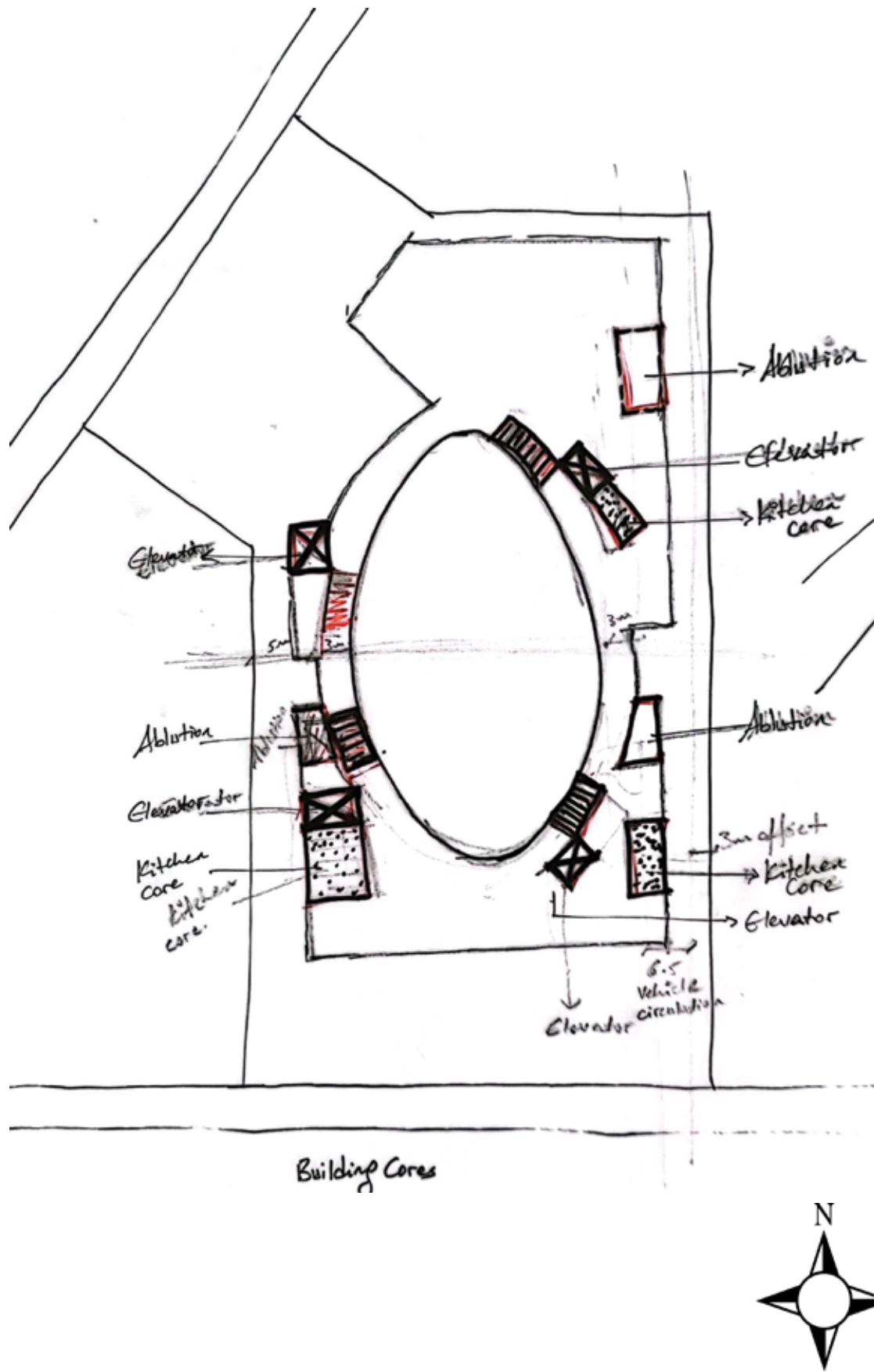


Figure 6.4.6 Possible building core and service exploration based on proposed form arrangement, Author (2024)

6.5 Sectional program Zoning and relationship

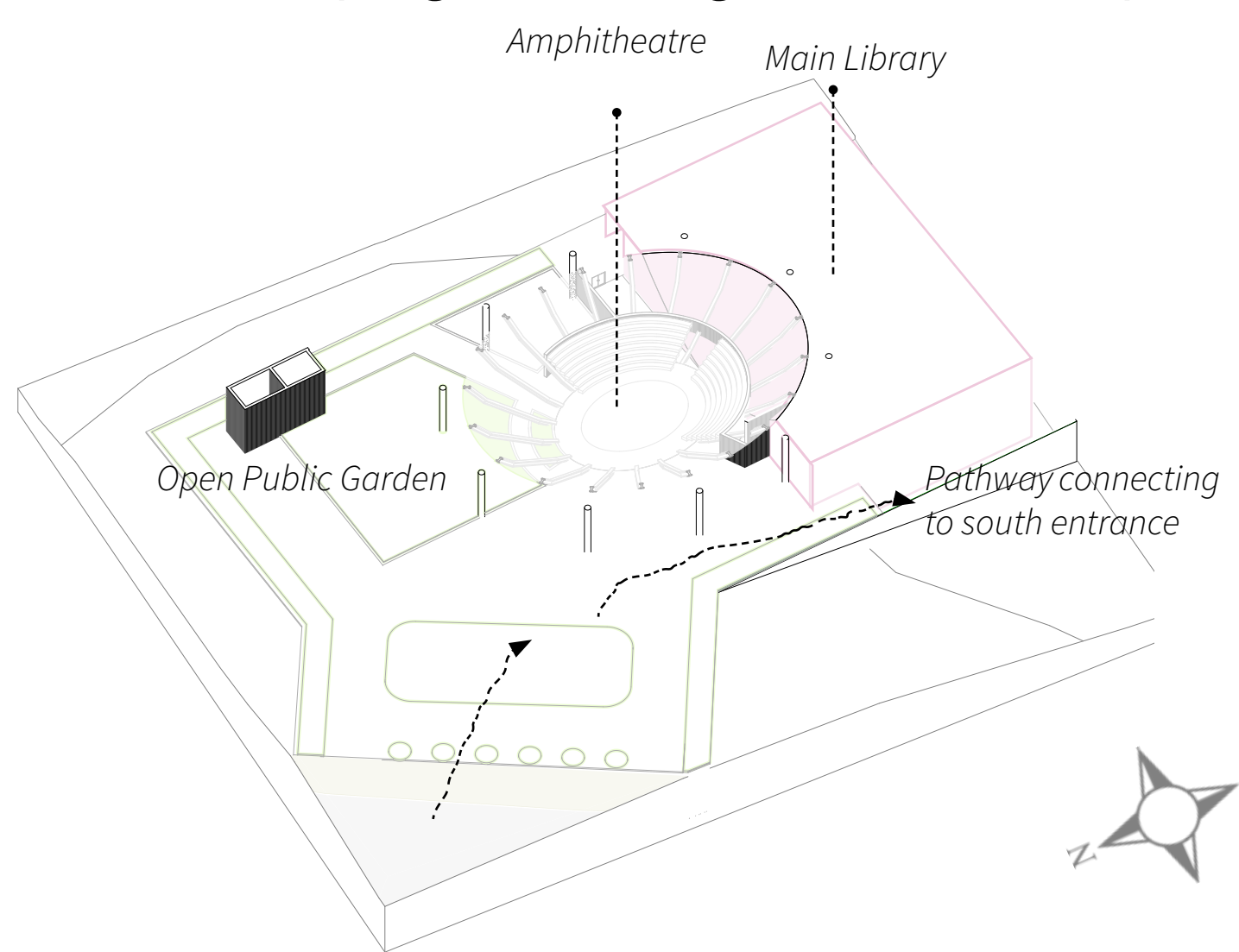


Figure 6.5.1 Possible ground level interaction, Author (2024)

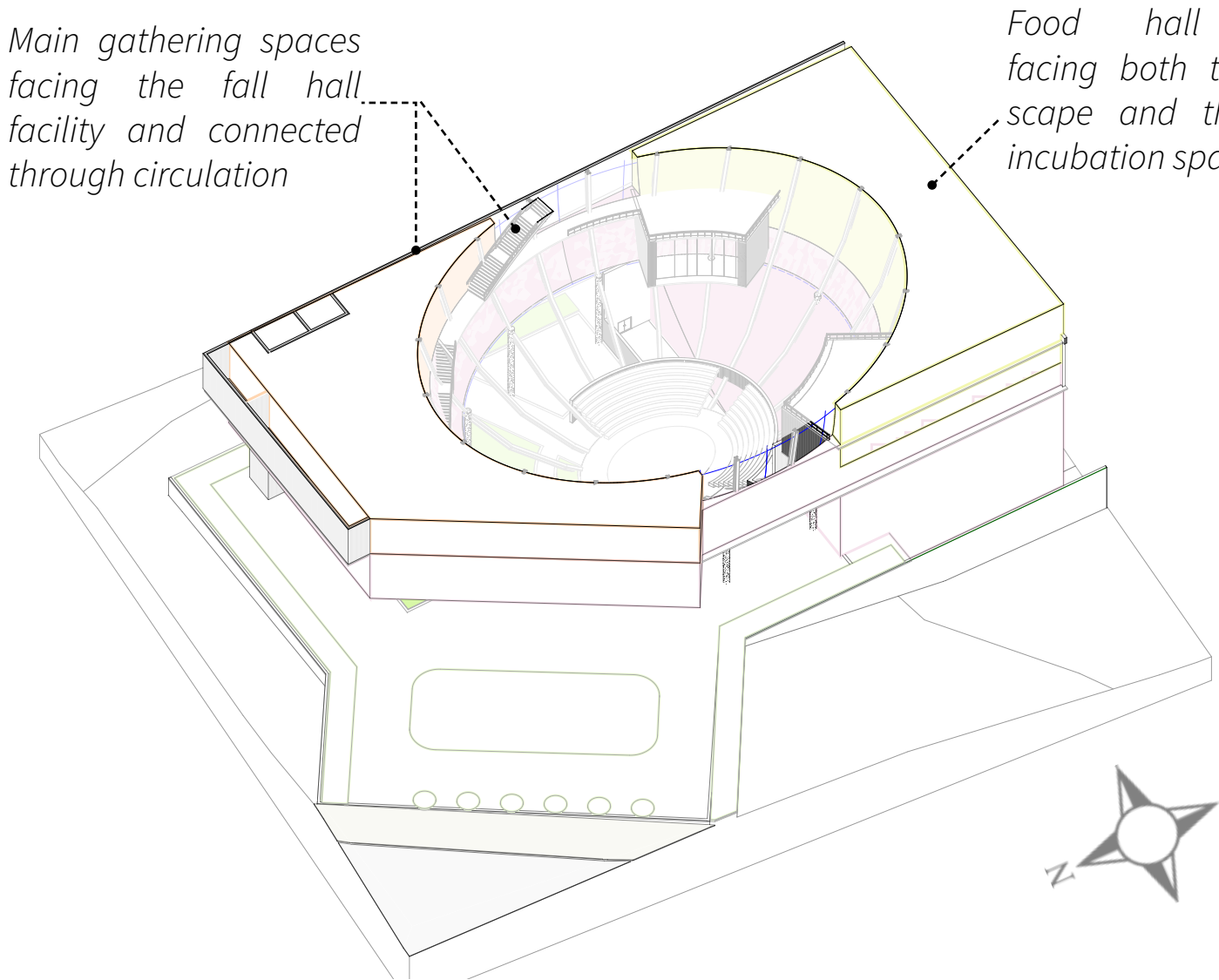


Figure 6.5.3 Possible Sixth Floor program interaction, Author (2024)

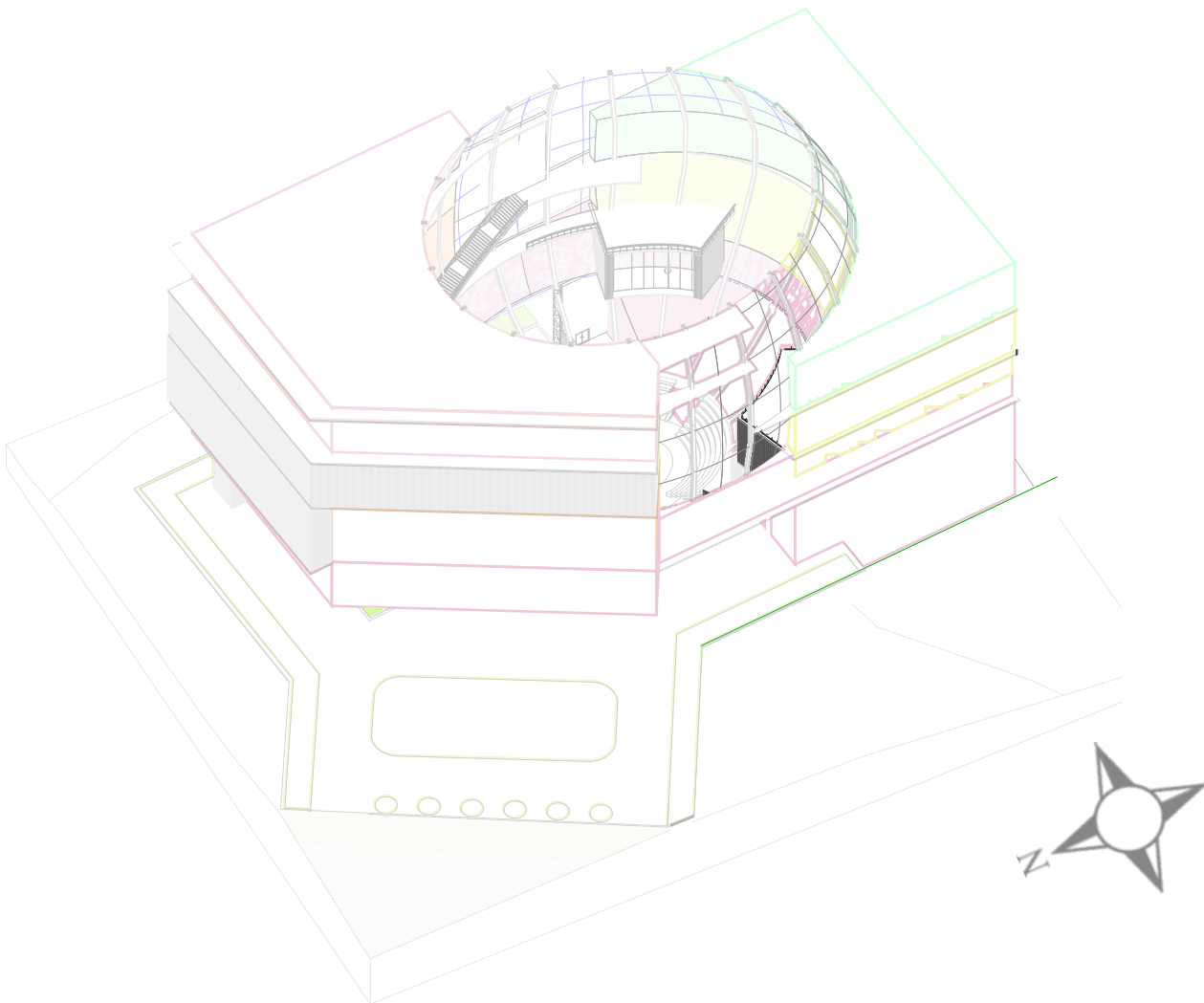


Figure 6.5.5 Possible Eleventh Floor program relationship with void, Author (2024)

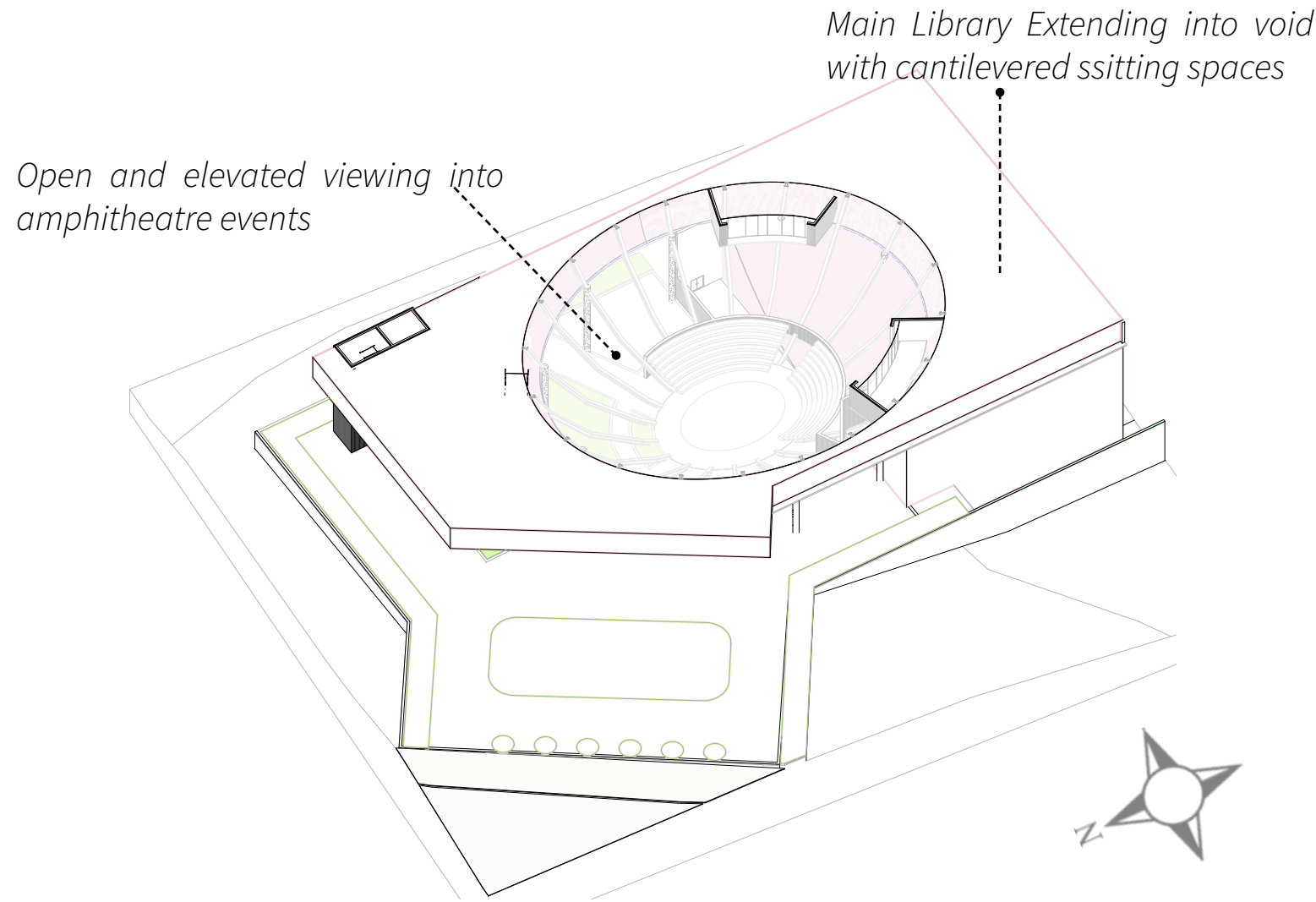


Figure 6.5.2 Third floor program proposal, Author (2024)

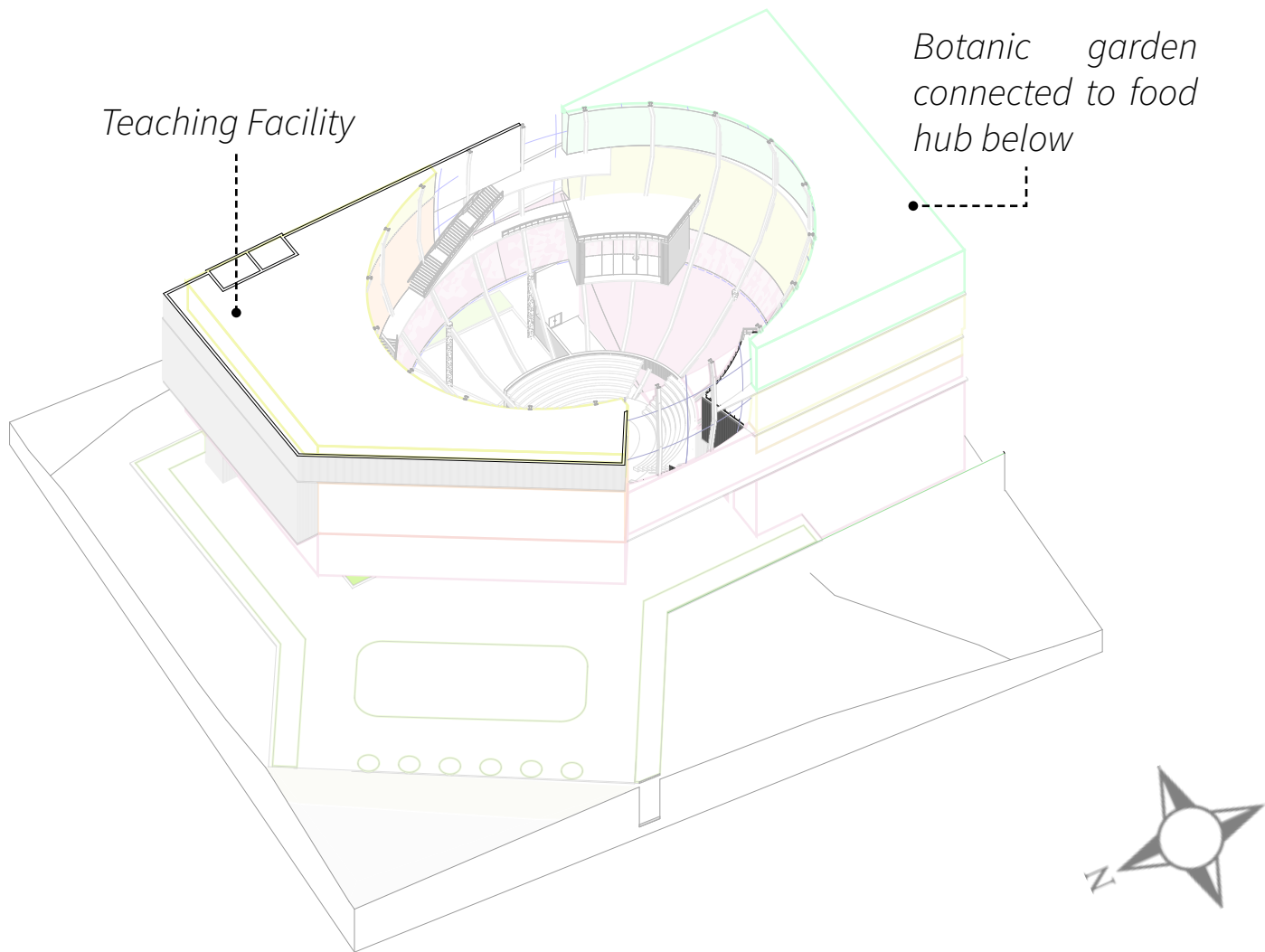


Figure 6.5.4 Possible Eighth floor program interaction

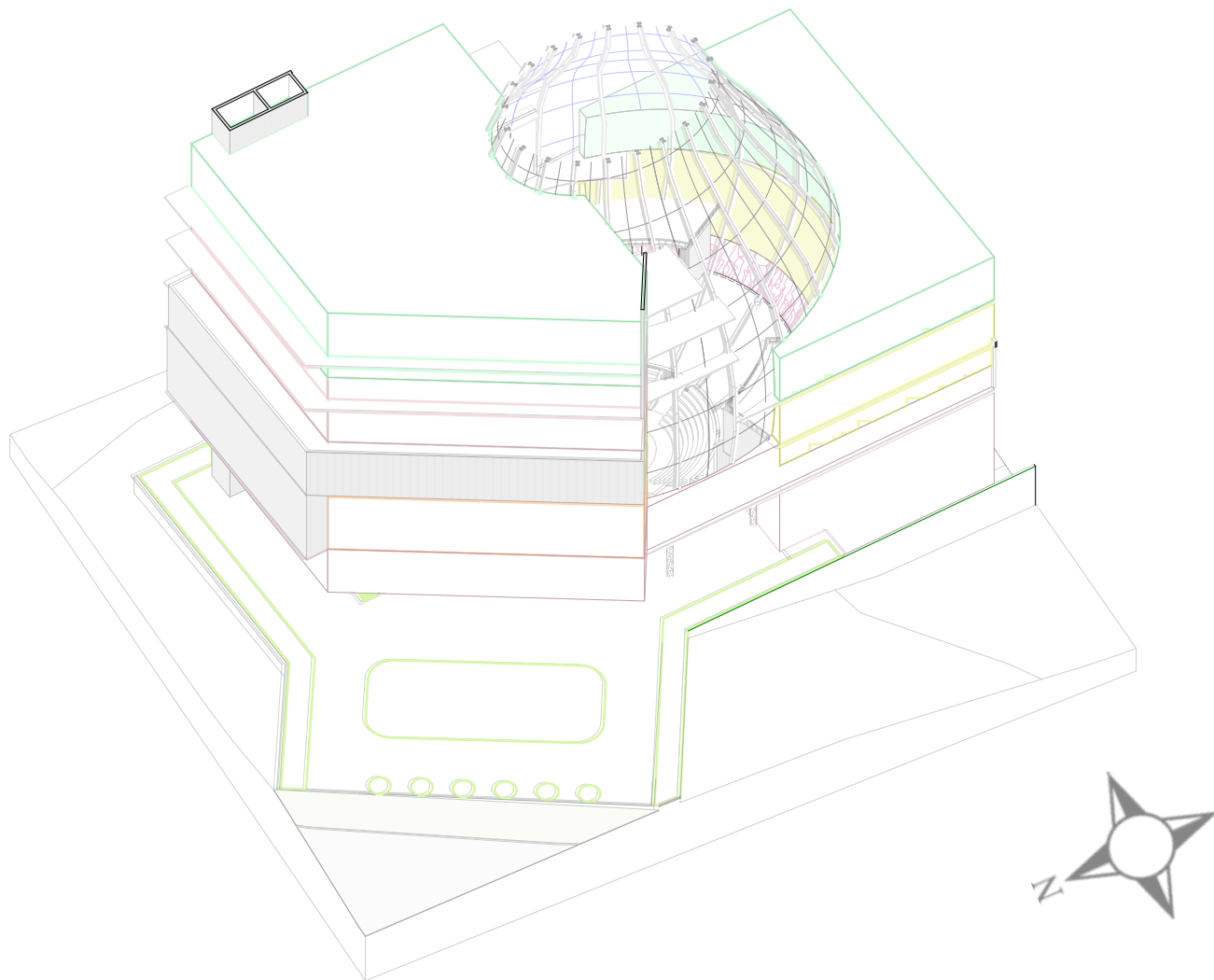


Figure 6.5.6 Possible form to program zoning relationship, Author (2024)

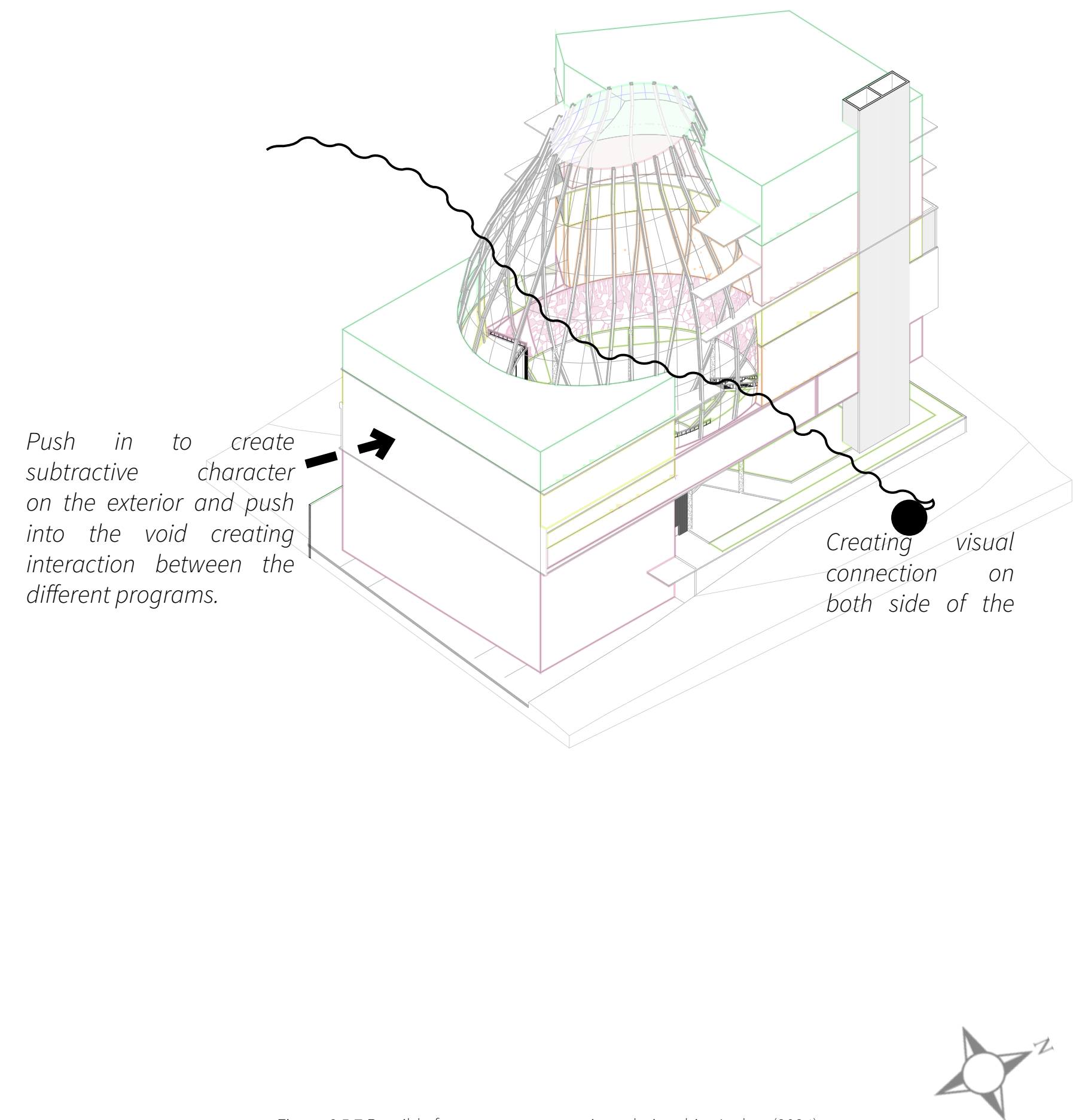


Figure 6.5.7 Possible form to program zoning relationship, Author (2024)

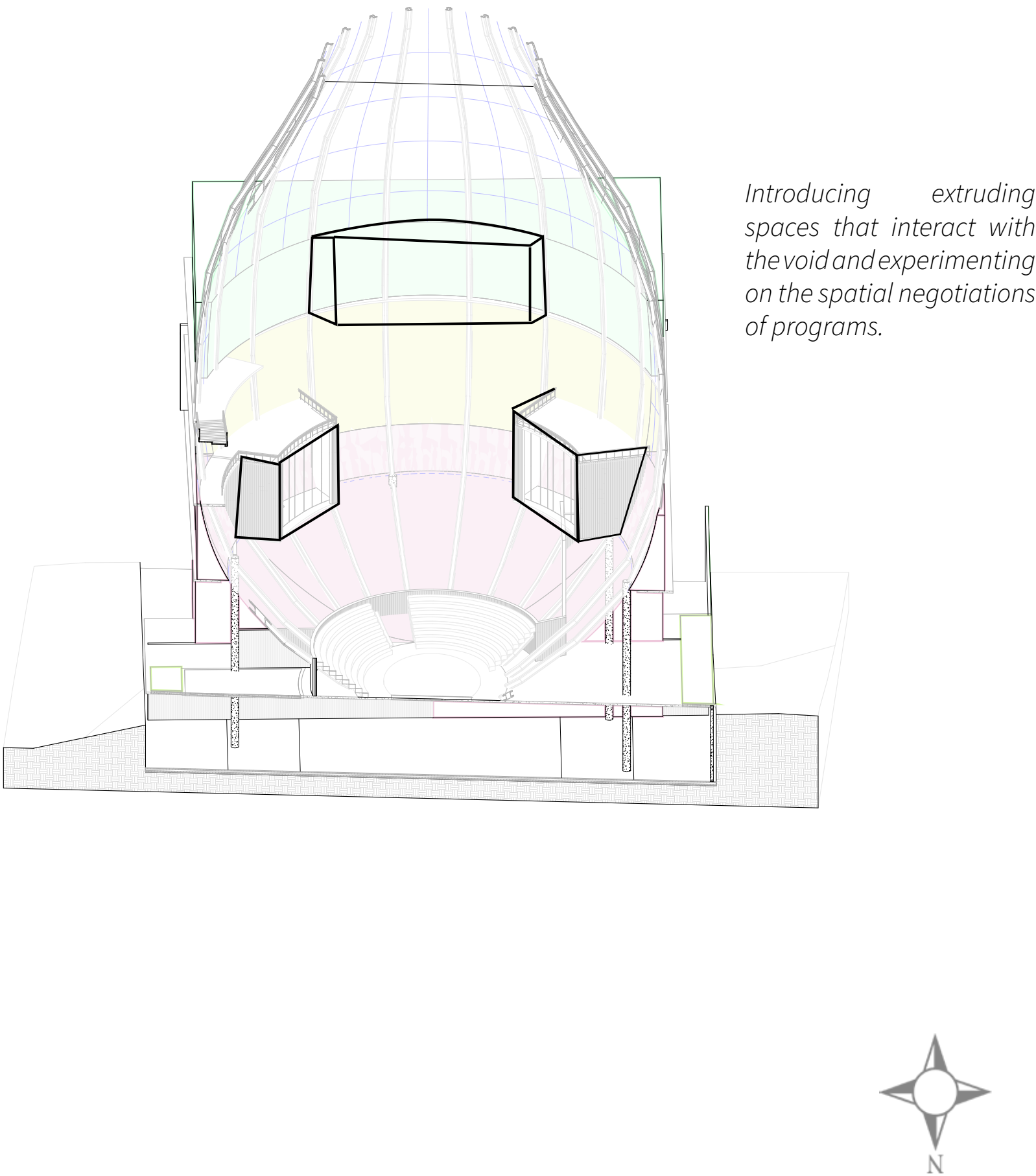


Figure 6.5.8 Possible form to program zoning relationship, Author (2024)

6.6 Technical study

The building design revolves around the creation of an incubation space where a variety of social spaces can be displayed within the building, serving as a canvas/ window into the interactions between the society and how individuals perceive the different cultural spaces. In order to experiment on this idea, the shape of the void carves through the centre of the building serving as an atrium for activities, diverse characters of space and plays with the penetration of daylight in to the different spaces. As can be seen in the first diagram, the void form opens up at the top and towards the south entrance to create a diagonal line of entry into the space which will be able to provide daylight to the internal spaces as well as reflect into the central amphitheatre space. The intensity of the solar radiation is from the south-west side of the site where the adjacent building will aid in minimizing its effects, whereas the wind direction guides the orientation of the food hub. The central void also makes use of the wind in that it guides it into the building to provide sufficient ventilation for the internal spaces within the void.

Within the void space, the central element is going to be the amphitheatre space provided at the center of the atrium. It will be able to host different types of gatherings and cooking shows. It also creates an interactive relationship between the library space, open public area and the food hub in addition to the visually connecting to the social incubator space.

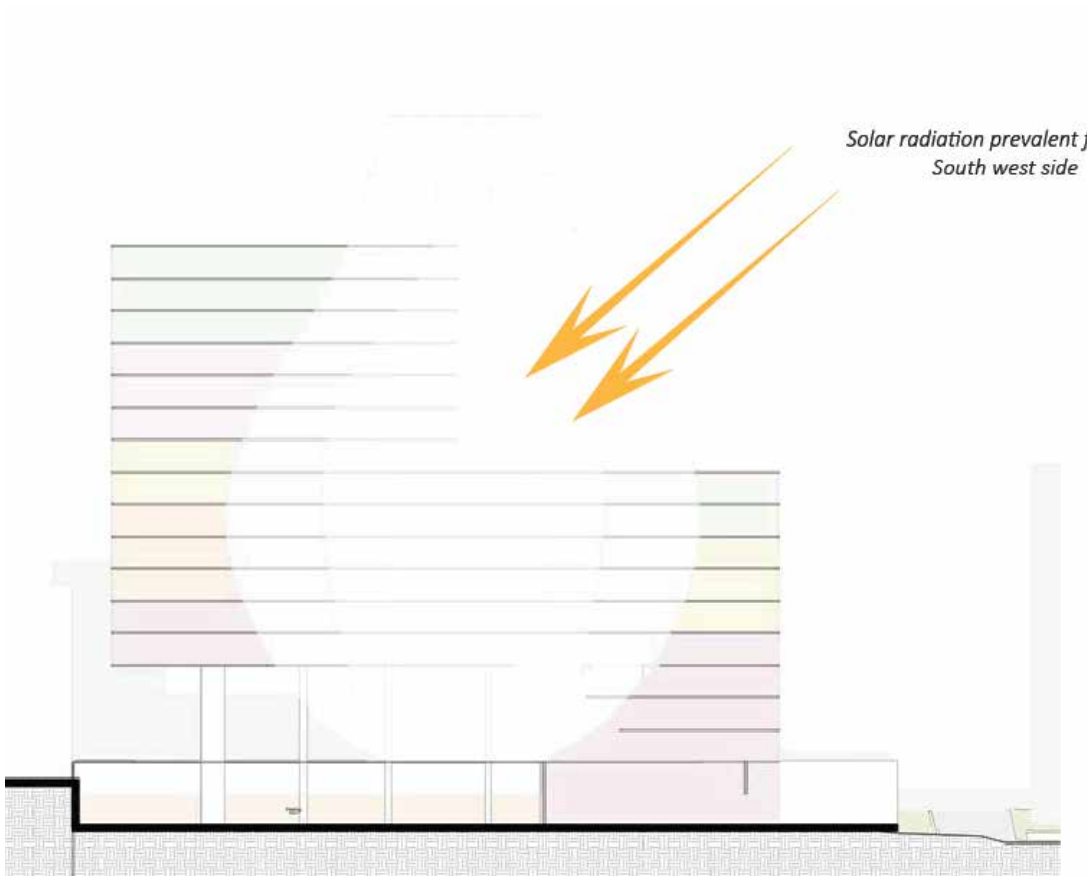


Figure 6.6.1 Daylighting strategy for central atrium and internal programs

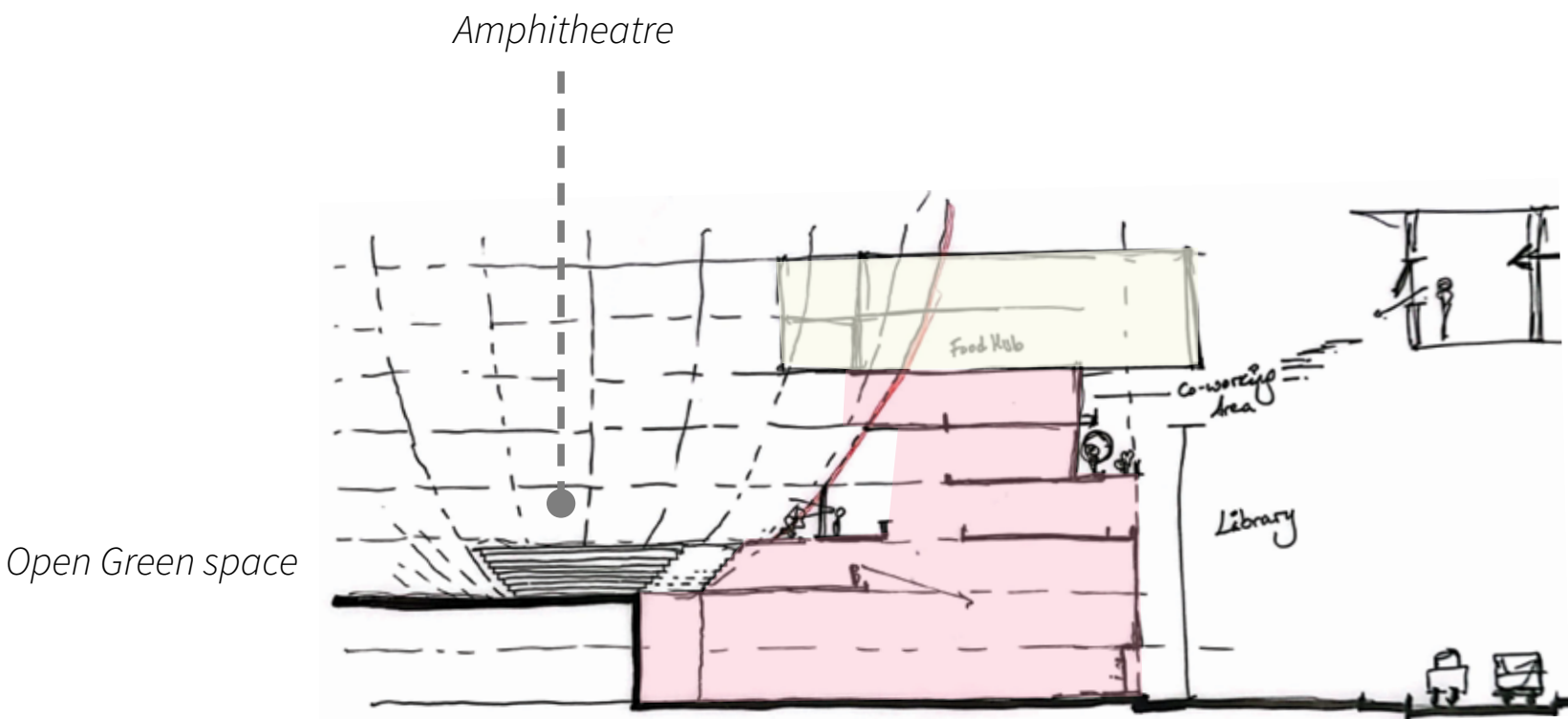


Figure 6.6.2 Carving of void space to accommodate programs with visual relationship, Author (2024)

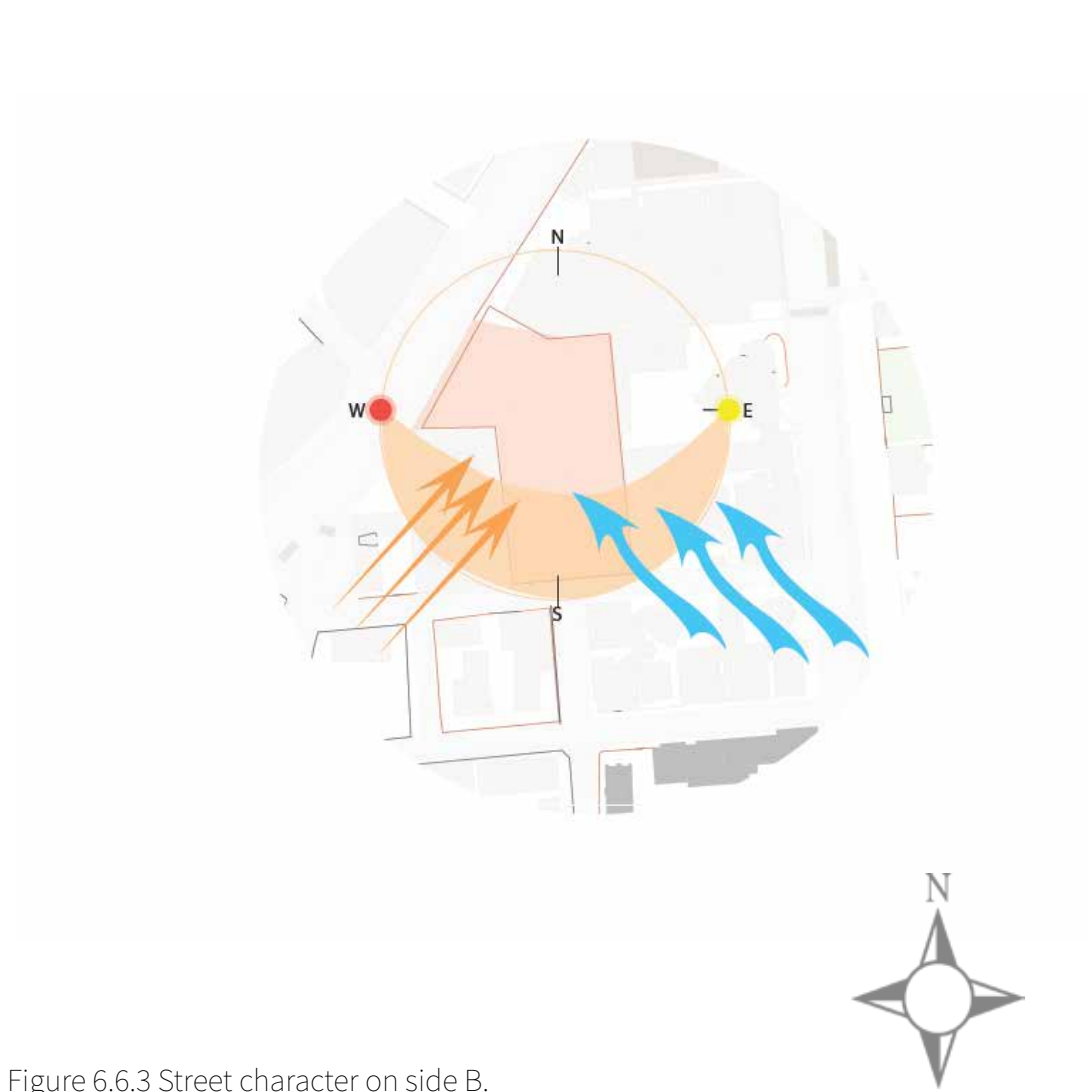


Figure 6.6.3 Street character on side B.

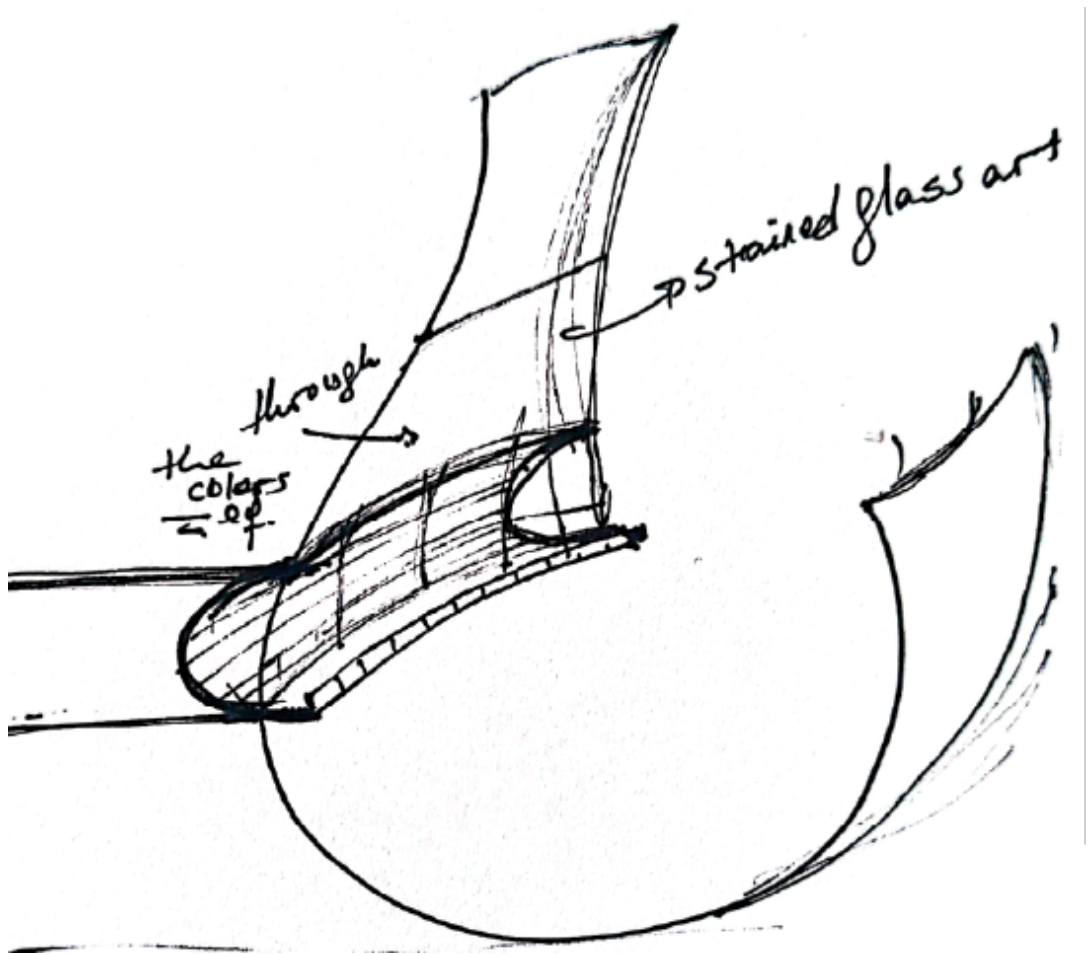


Figure 6.6.4 Carved out space to create open sitting spaces to maintain interaction, Author (2024)

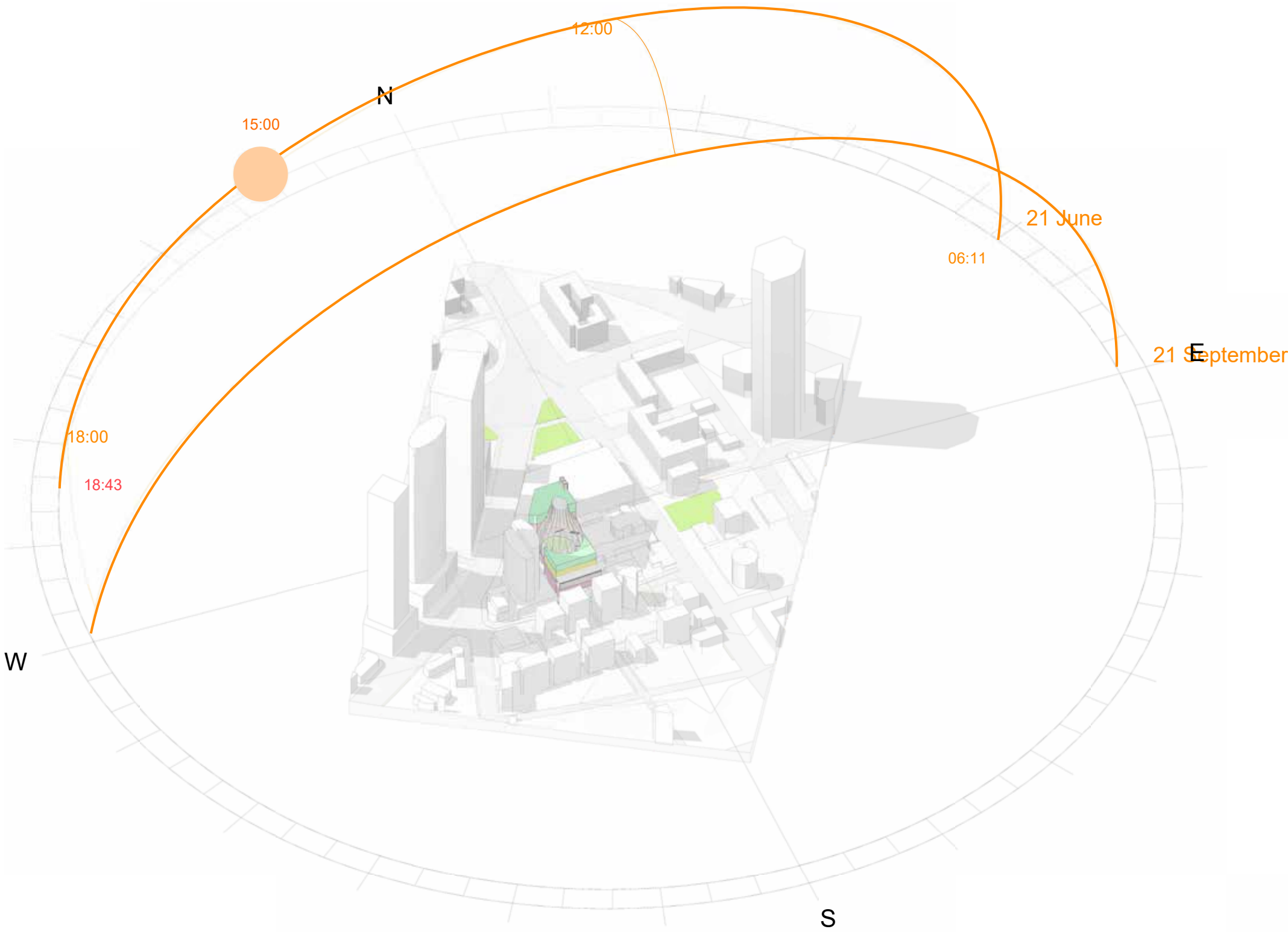


Figure 6.6.5 Summer afternoon shadow analysis of site, Author (2024)

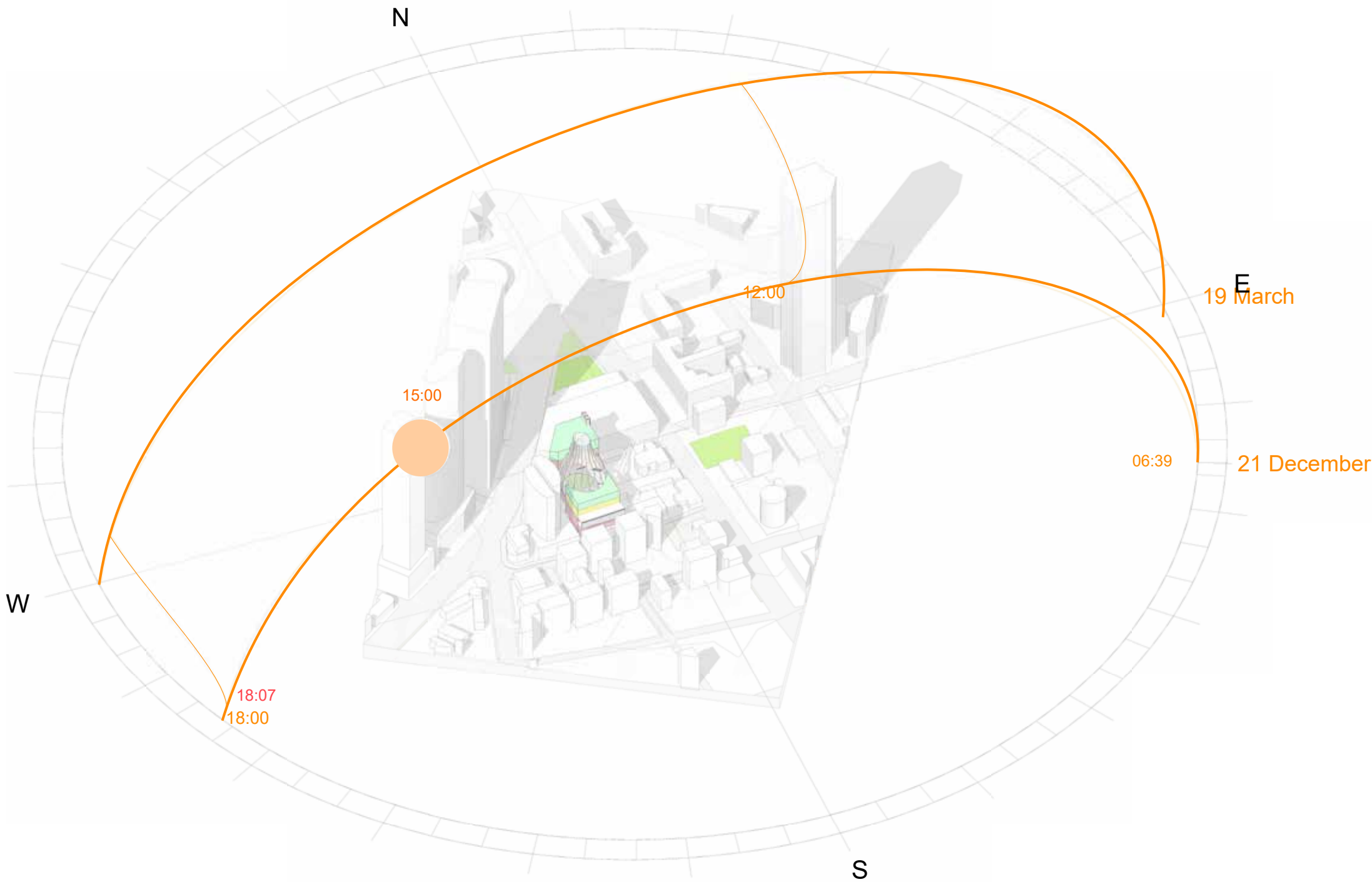


Figure 6.6.6 Winter afternoon shadow analysis of site, Author (2024)

Structural study Iterations

The structural proposal for the project focuses on emphasising the void space to support the cantilevered and elevated programs. It makes use of a combination of steel and concrete structure with long spans to strengthen the structure and support in realizing the cantilevered spaces within the void. The steel structure for the void space will be anchored using concrete structural cores that will be connected to circulation spaces as can be seen in the fourth figure. A series of circulation bridges will be introduced to connect the opposite spaces divided by the void to experience the ‘spectacle’ of the interaction and create a diverse views and perspectives within the design. The structure will be elevated creating platforms for speculation and private reading spaces. Additional spaces will be point for coffee dispensaries which will be serving coffee through the traditional coffee making ceremony. The structure for these spaces will be anchor through steel core elements that will be placed on either side of the spaces.

The second and third diagram show the different iterations for the void structure considering spans and height between volumes. The structure aims in anchoring the internal void structure through frames that will counter the load that will be exerted in the central core.

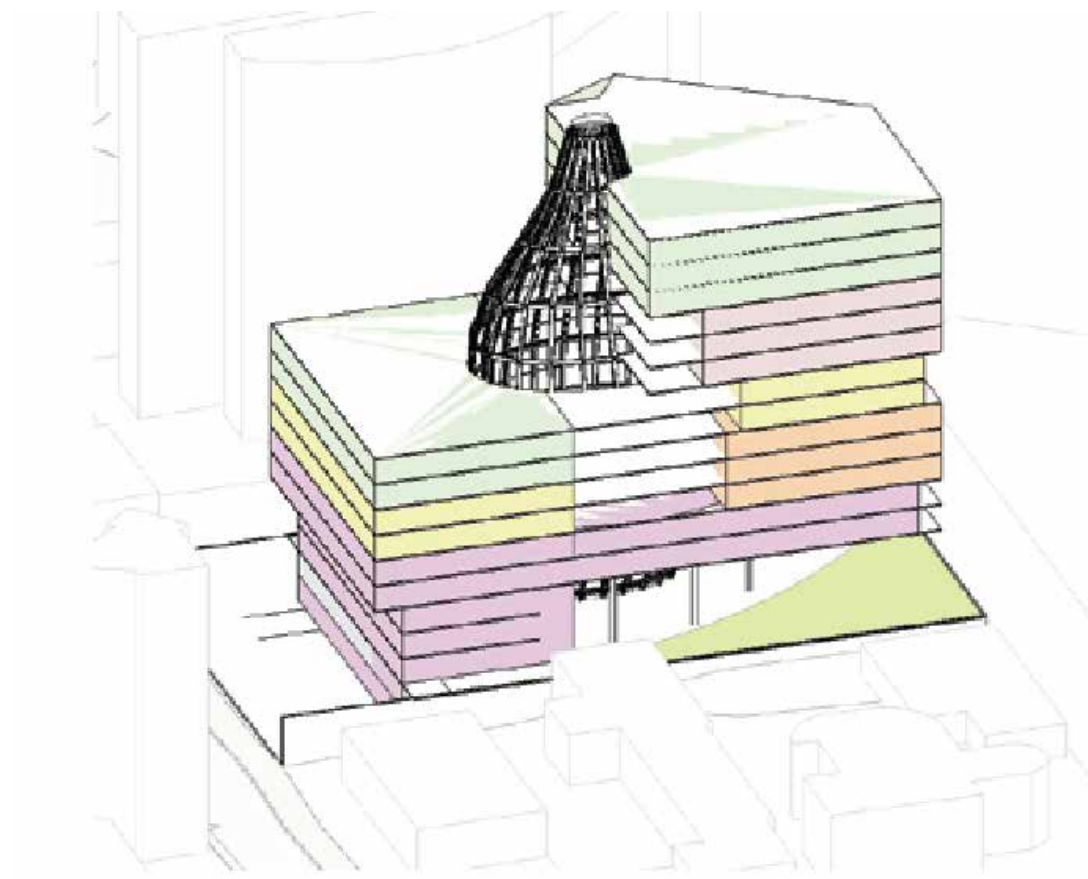


Figure 6.6.7 First iteration for structural proposal, Author (2024)



Figure 6.6.8 First iteration for void structure with steel reinforcement, Author (2024)

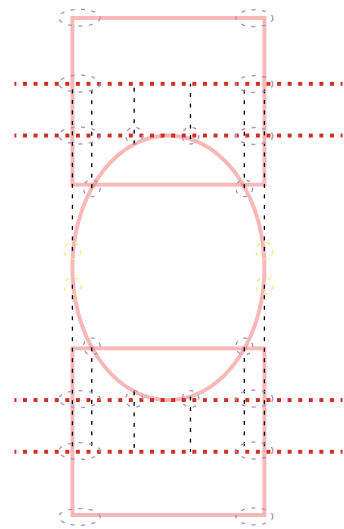


Figure 6.6.10 First iteration for anchoring of central structure, Author (2024)

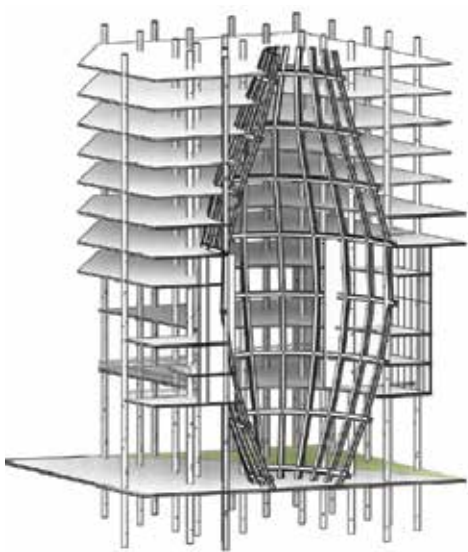


Figure 6.6.9 First iteration for structural proposal, Author (2024)

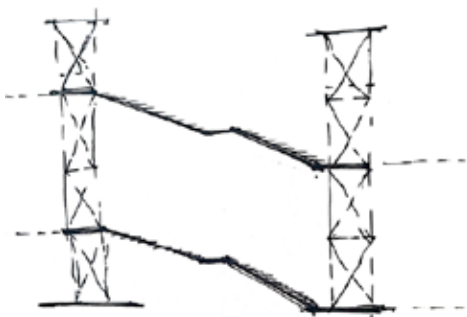


Figure 6.6.11 First iteration for structural anchoring of void, Author (2024)

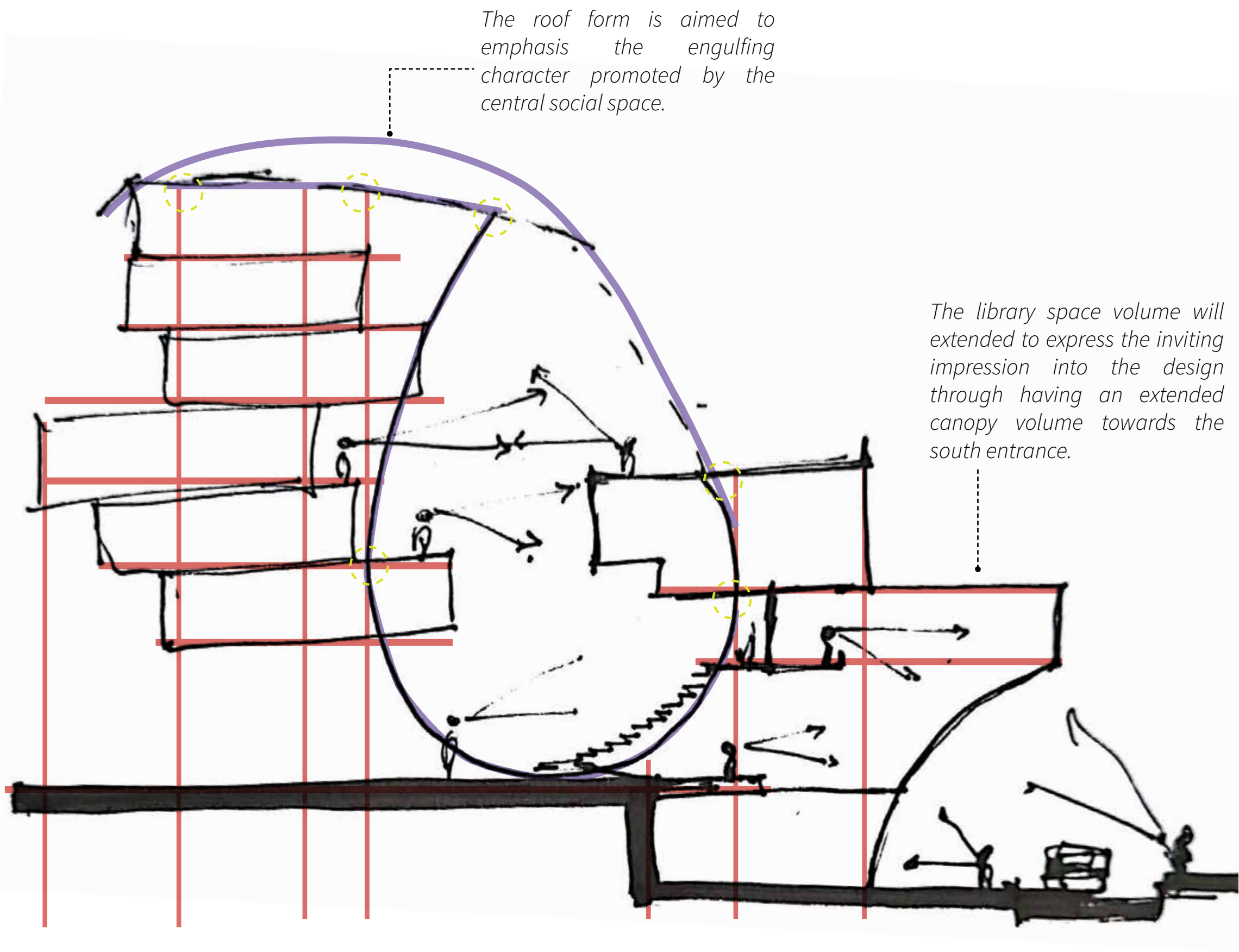
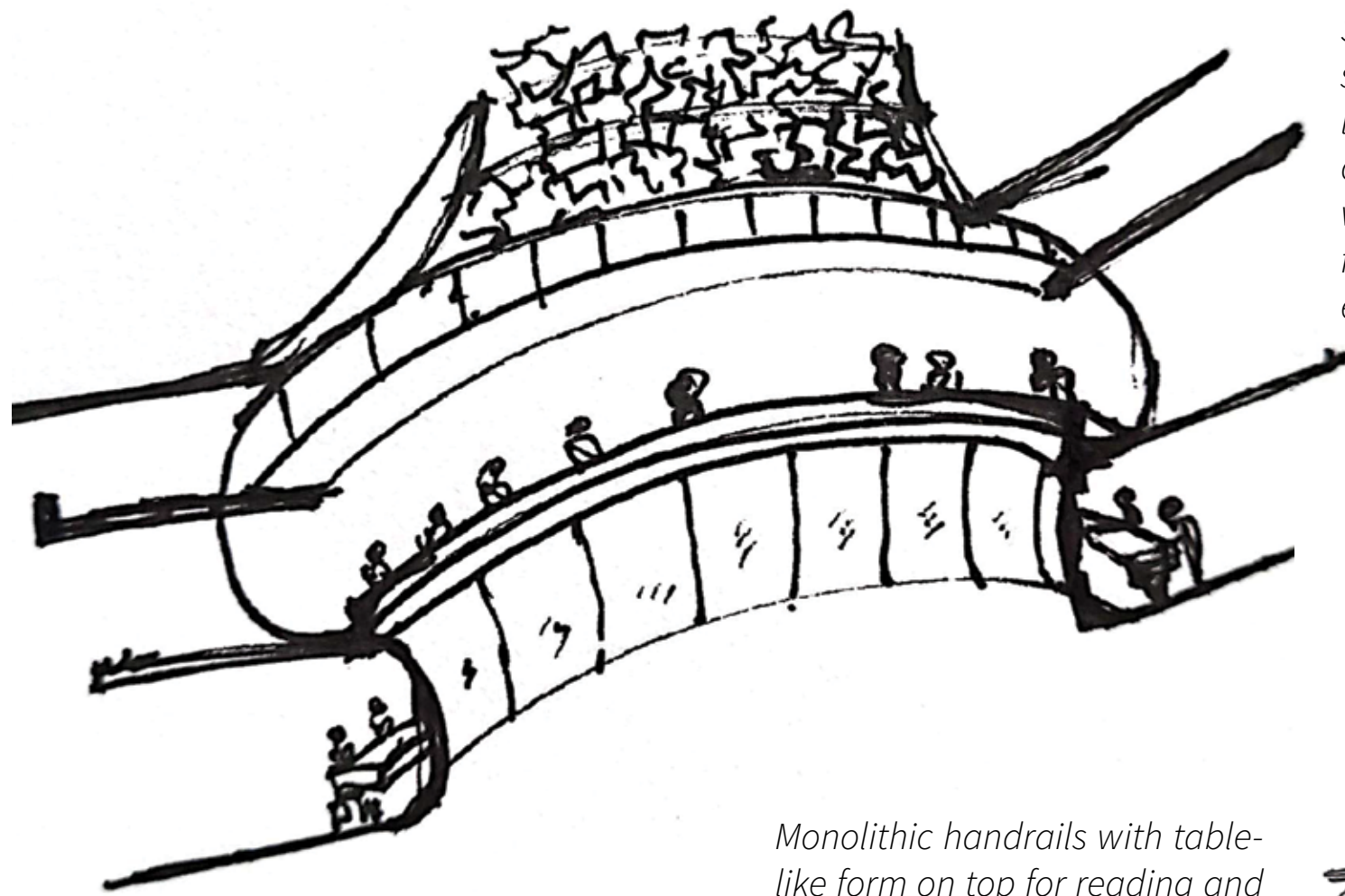
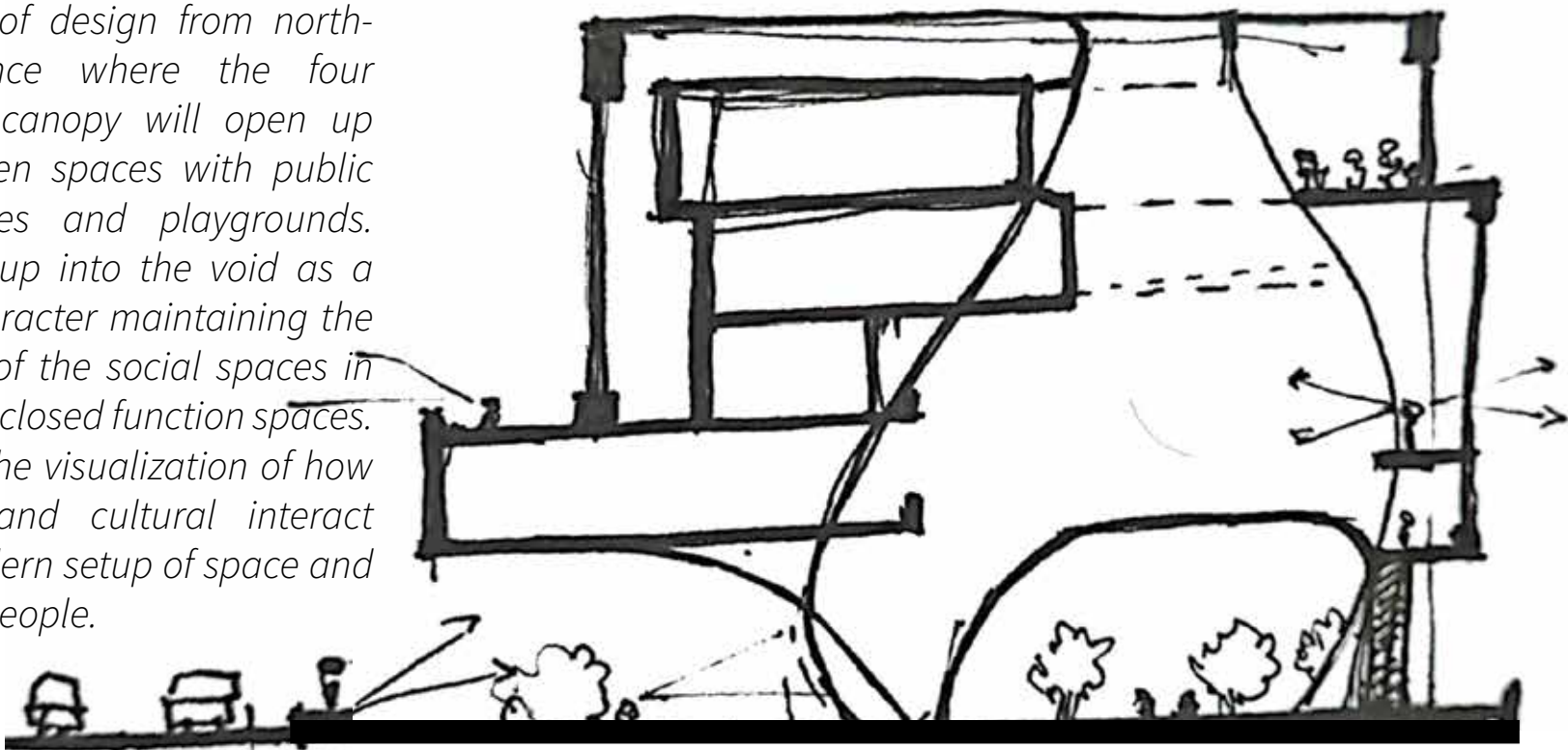


Figure 6.6.11 Sketch thought process of structural relationship within the proposed spaces, Author (2024)

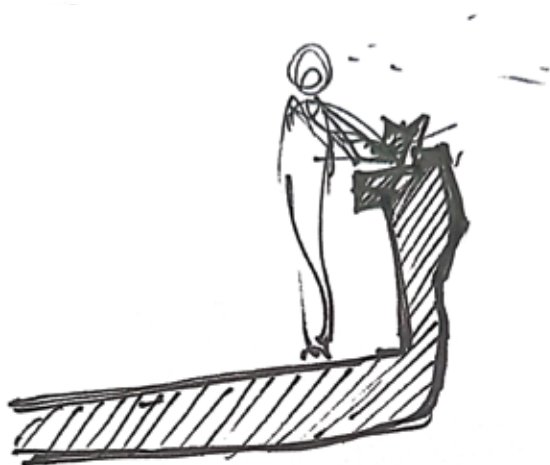
Spatial language study

Section looking into street level relationship of design from north-west entrance where the four storey high canopy will open up into the green spaces with public sitting spaces and playgrounds. It will open up into the void as a cave like character maintaining the significance of the social spaces in relation to enclosed function spaces. It envisions the visualization of how the social and cultural interact within a modern setup of space and a changing people.



Sectional sketching showing the spatial characters of the different levels where some space will be open and engaging while others will be enclosed and protected for more controlled spatial engagement.

Monolithic handrails with table-like form on top for reading and having coffee while engaging with the space.



Material study

Material proposal for the project will focus on the use of stone materials for lower spaces of the project where the natural integration of stone and green spaces will be experimented on. It is aimed at creating open and natural types of landscapes that can smoothly connect the programs on the lower levels as well as connecting the two street side to maintain circulation and flow of users through the spaces.



Figure 6.6.12 Collage of materials included within the design proposal, Author (2024)

07

Design Proposal

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Emblems of Sociality

Transversal Social Spaces in Re-imaging The Identity of A Modern African City

The Case of Central Addis Ababa

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7.1 Proposal vs Urban Fabric

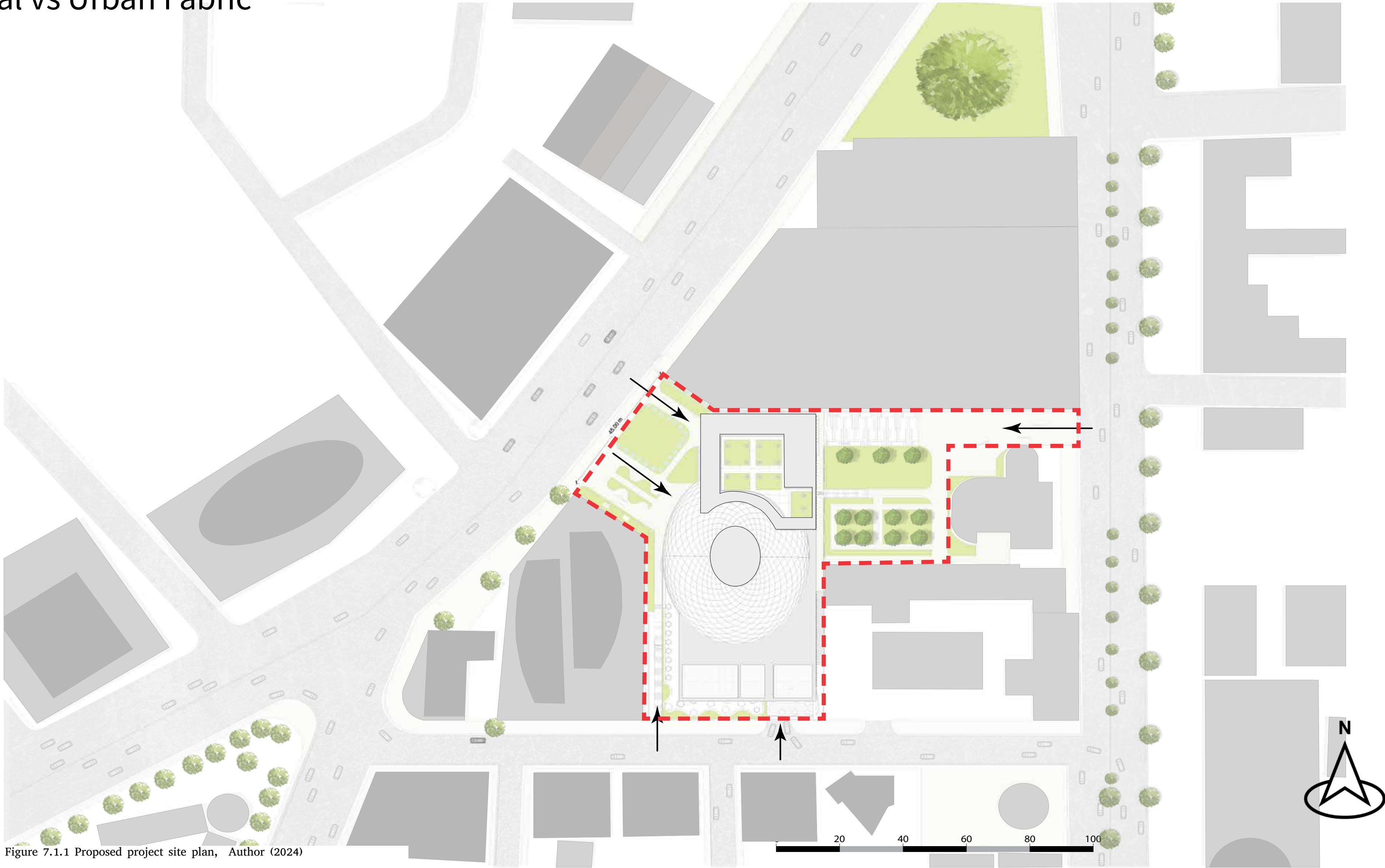


Figure 7.1.1 Proposed project site plan, Author (2024)



Figure 7.1.2 Project area and ownership of adjacent properties, Author (2024)

Site Activation

The design aims to connect the different user groups existing within the site through open, interactive and interesting spaces that promote the creation of interactions. It proposes the addition of the adjacent historical building site into its programs to break the barrier within the neighborhood to promote fluidity within the urban fabric. Through melting away thresholds within the site with open and walkable programs, it aims to integrate diversity and activate the site which otherwise would become closed private spaces. ` 2

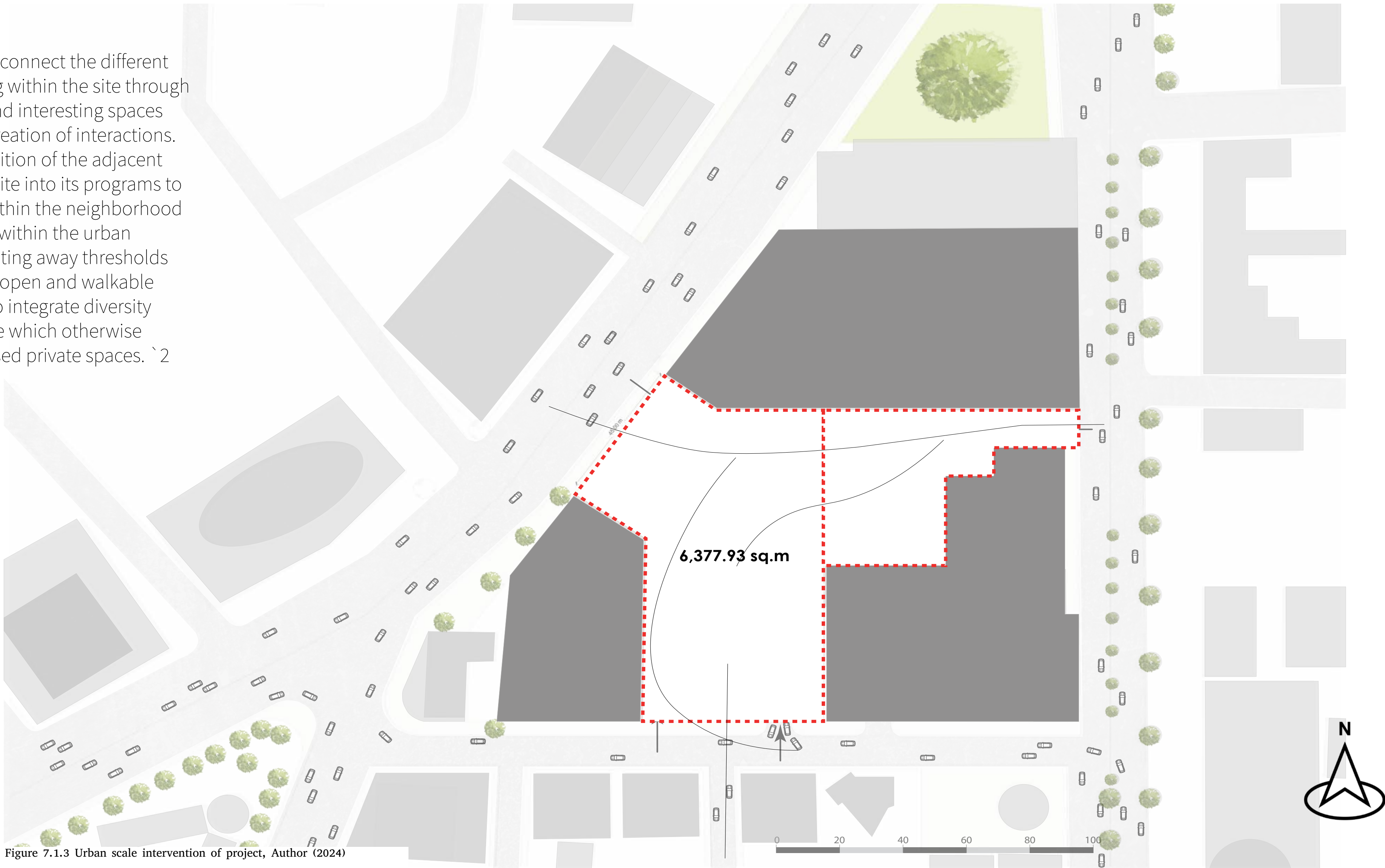


Figure 7.1.3 Urban scale intervention of project, Author (2024)

7.2 Project vs Context - Scale

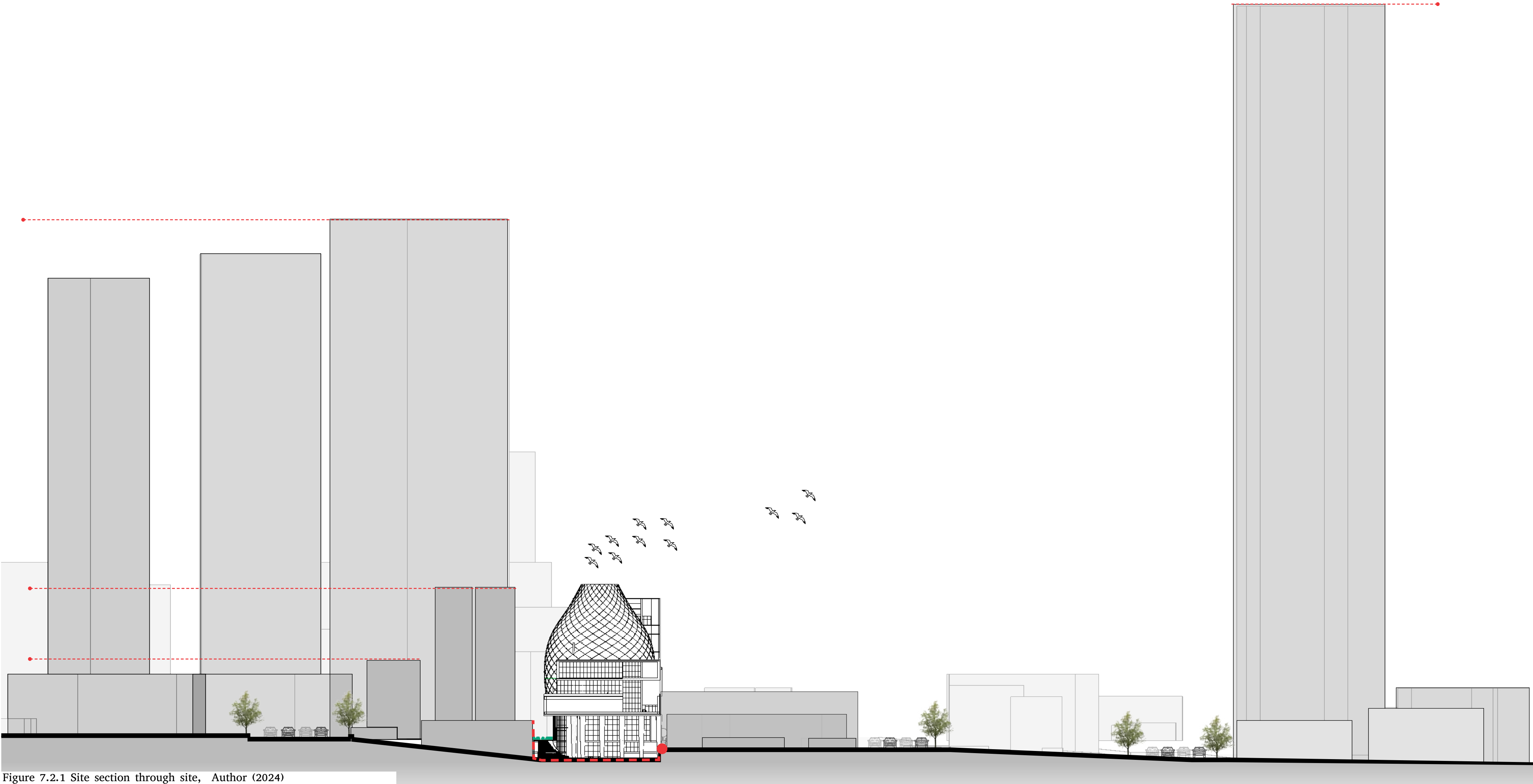


Figure 7.2.1 Site section through site, Author (2024)

Design informants - Site

The design proposal prioritizes the creation of a vertical social space that retains the significant cultural spaces in relation to the internal void structure, creating a central hub of social interaction. In order to achieve that aim, scale in relation to context has been explored in order to create significance within the area as social landmark within the neighborhood that responds to the on-going vertical design movement. The form of the building mimics the monumental and pure forms of the context to create volumetric relationship while making a statement through its central space. The height of the central atrium space is higher than the rest of the building to promote the significance of the central connection spaces where exploration through circulation and visual observation shall be the priority of social buildings where creating connections and meaningful networks should be the main aims of similar designs.

The sharing concept is interpreted through the central space where elements from the surrounding programs within the building sip into it creating conversations between the different programs through varied levels.

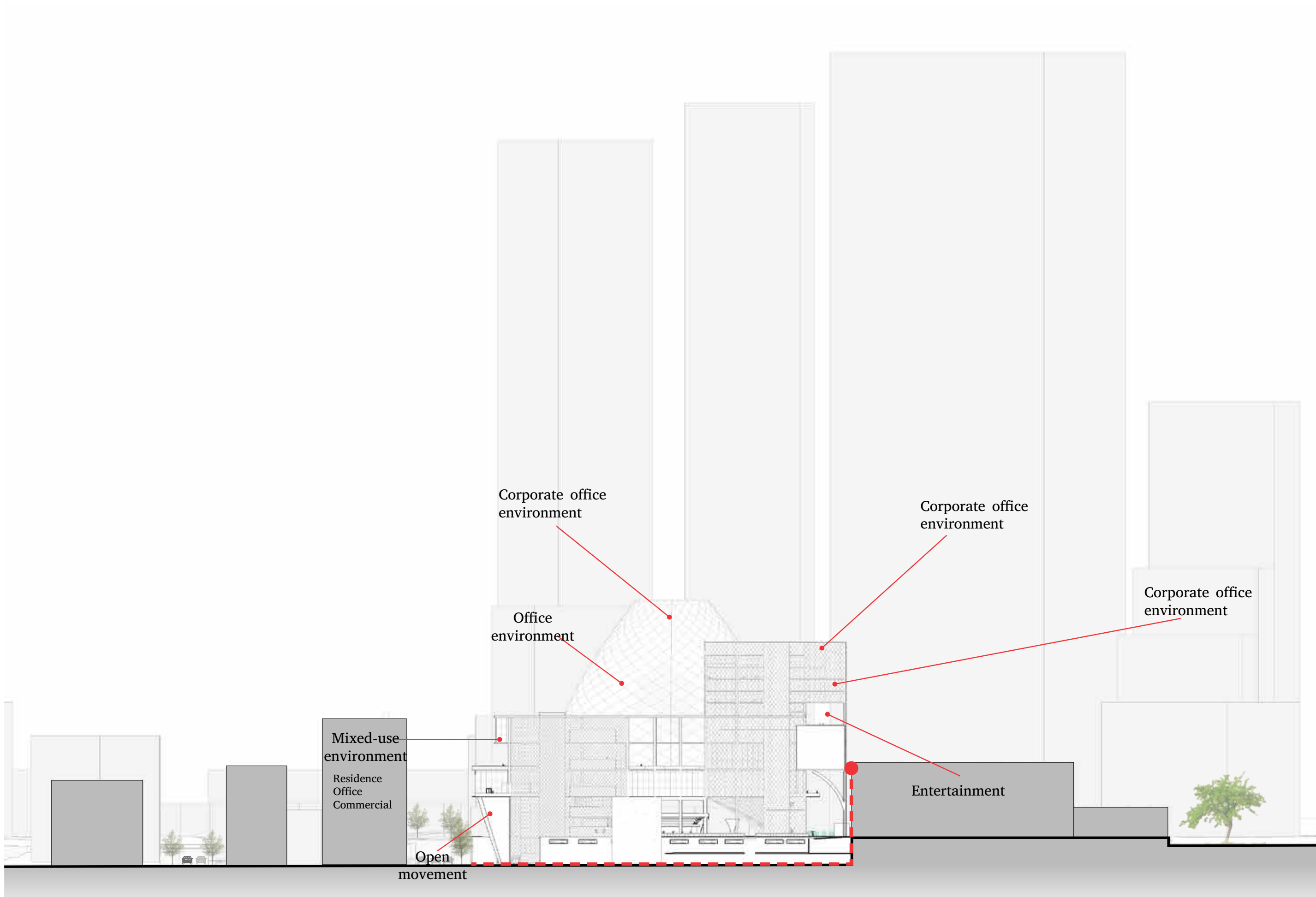


Figure 7.2.2 Site section showing relationship of project with adjacent programs, Author (2024)

7.3 User Integration

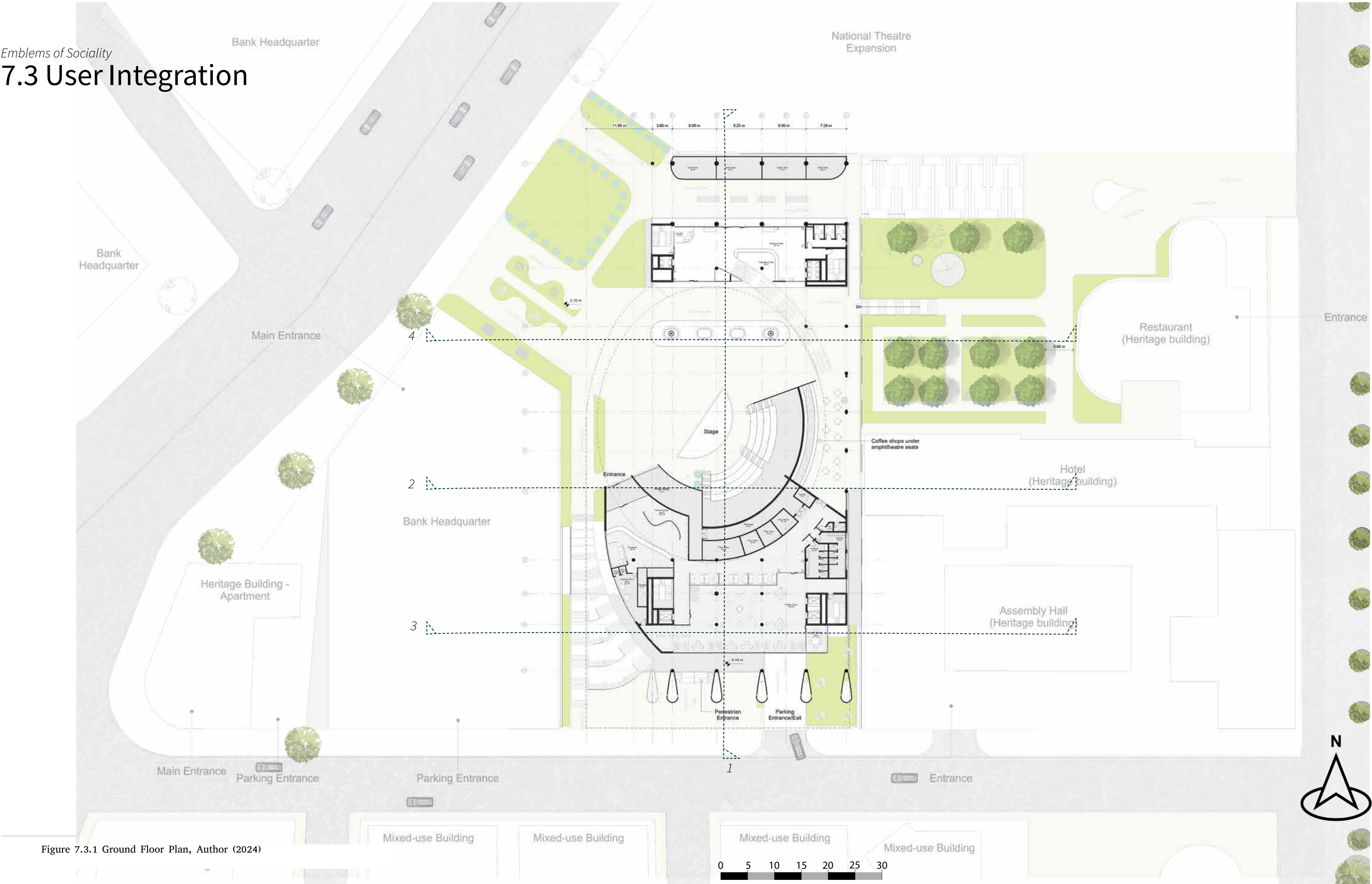


Figure 7.3.1 Ground Floor Plan, Author (2024)

Public movement through project

The design proposes an elevated building structure that creates a public friendly space to create a connection space between the blocks and characters of the site, making the buidling serve as a social nucleus for the neighborhood.

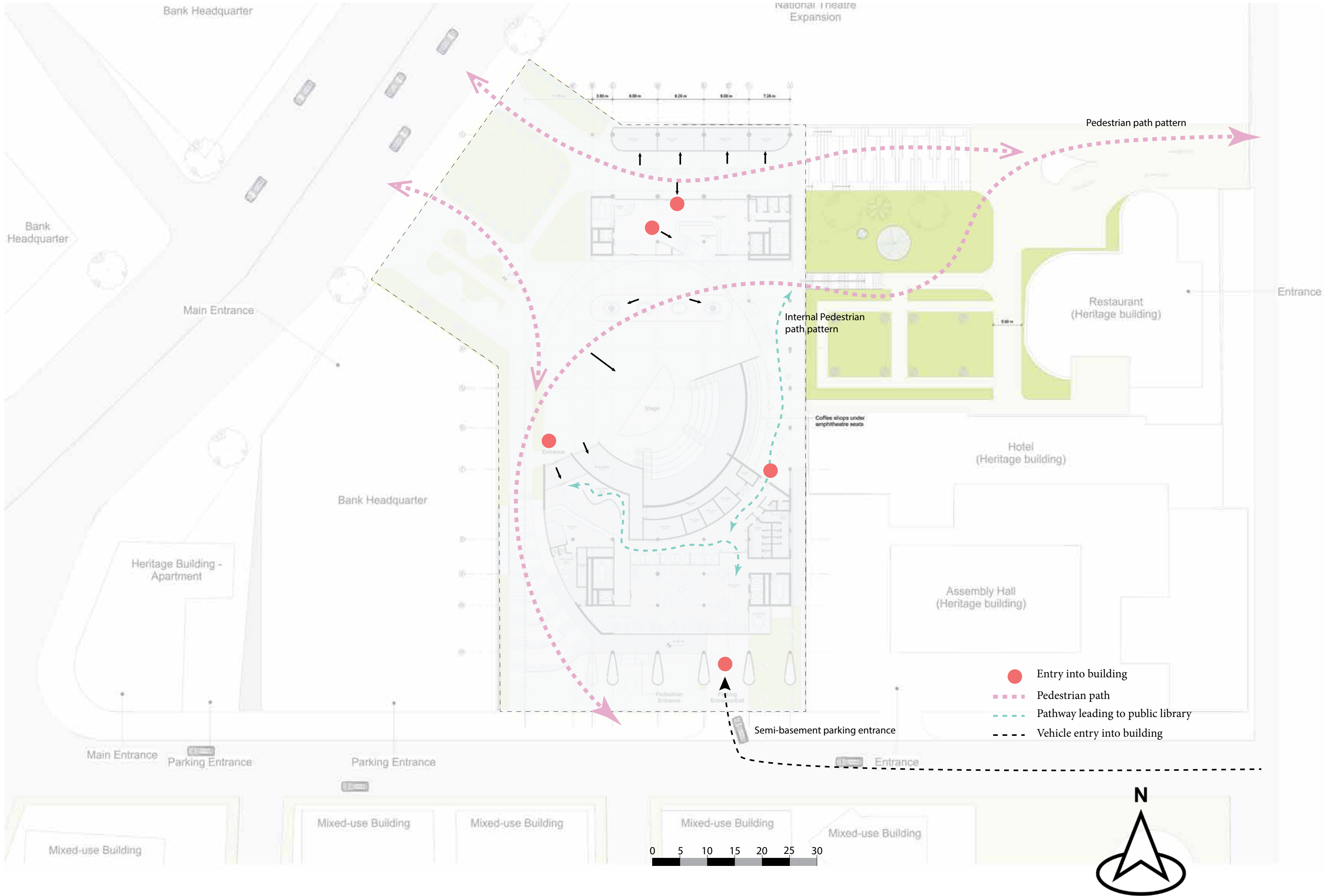


Figure 7.3.2 Public movement through site, Author (2024)

7.4 Vertical Project Development

First Floor level

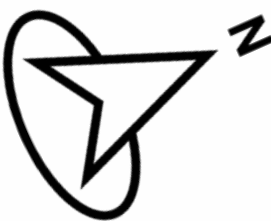
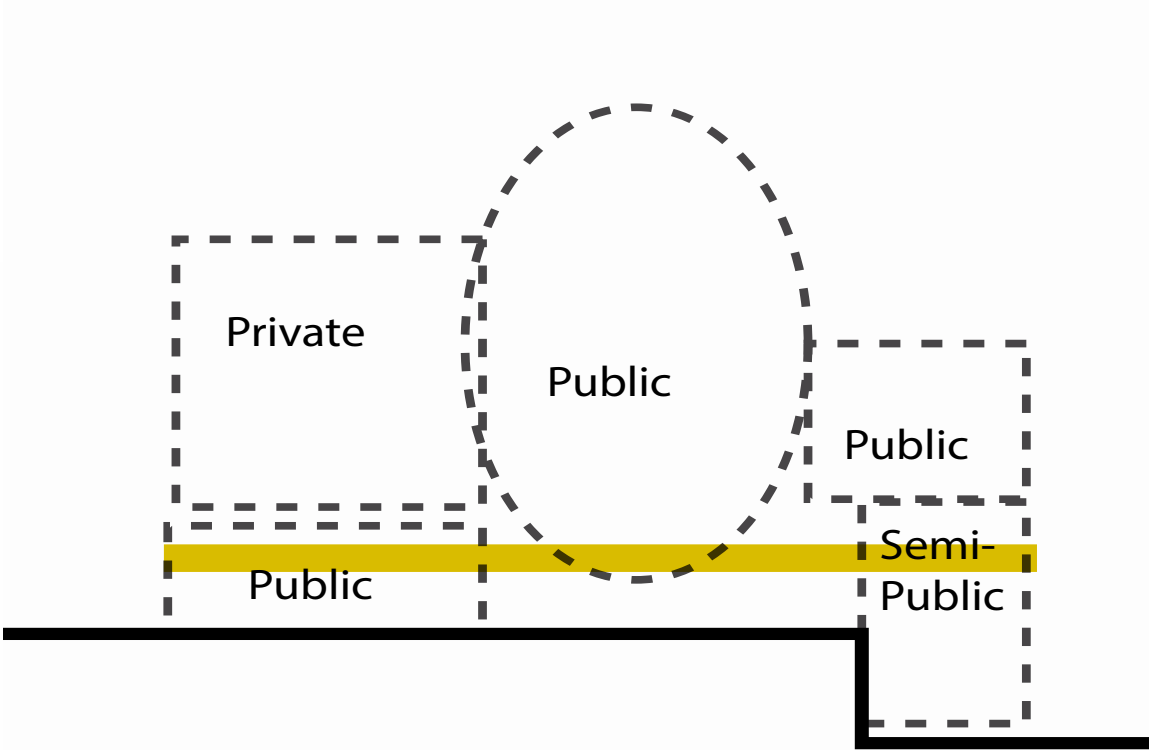
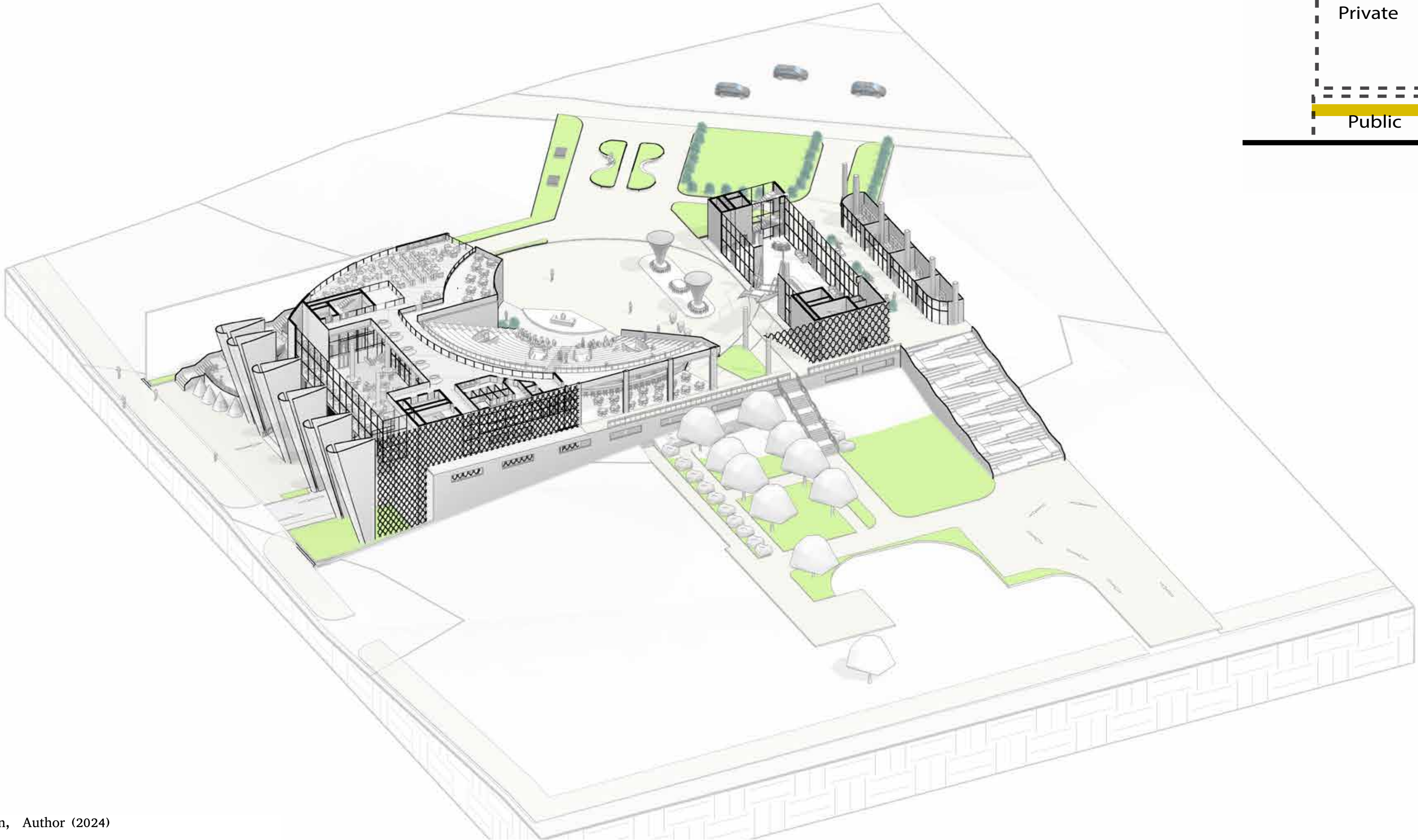


Figure 7.4.1 First floor 3D plan, Author (2024)

Second Floor level

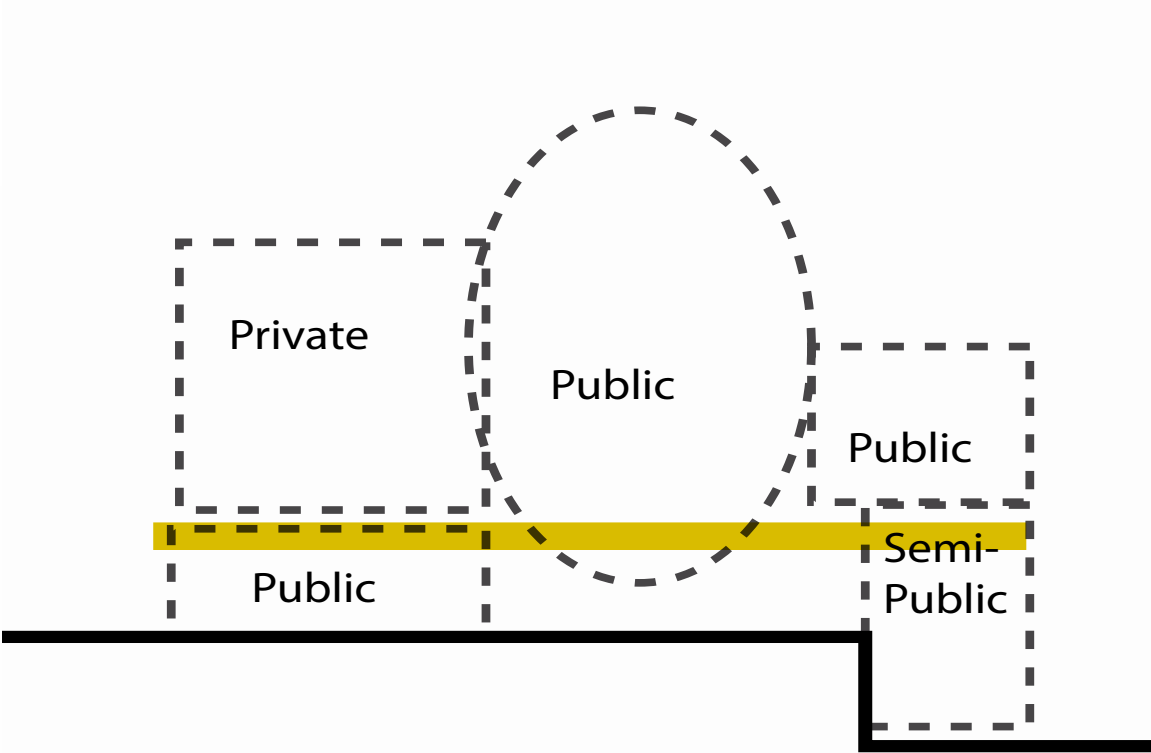
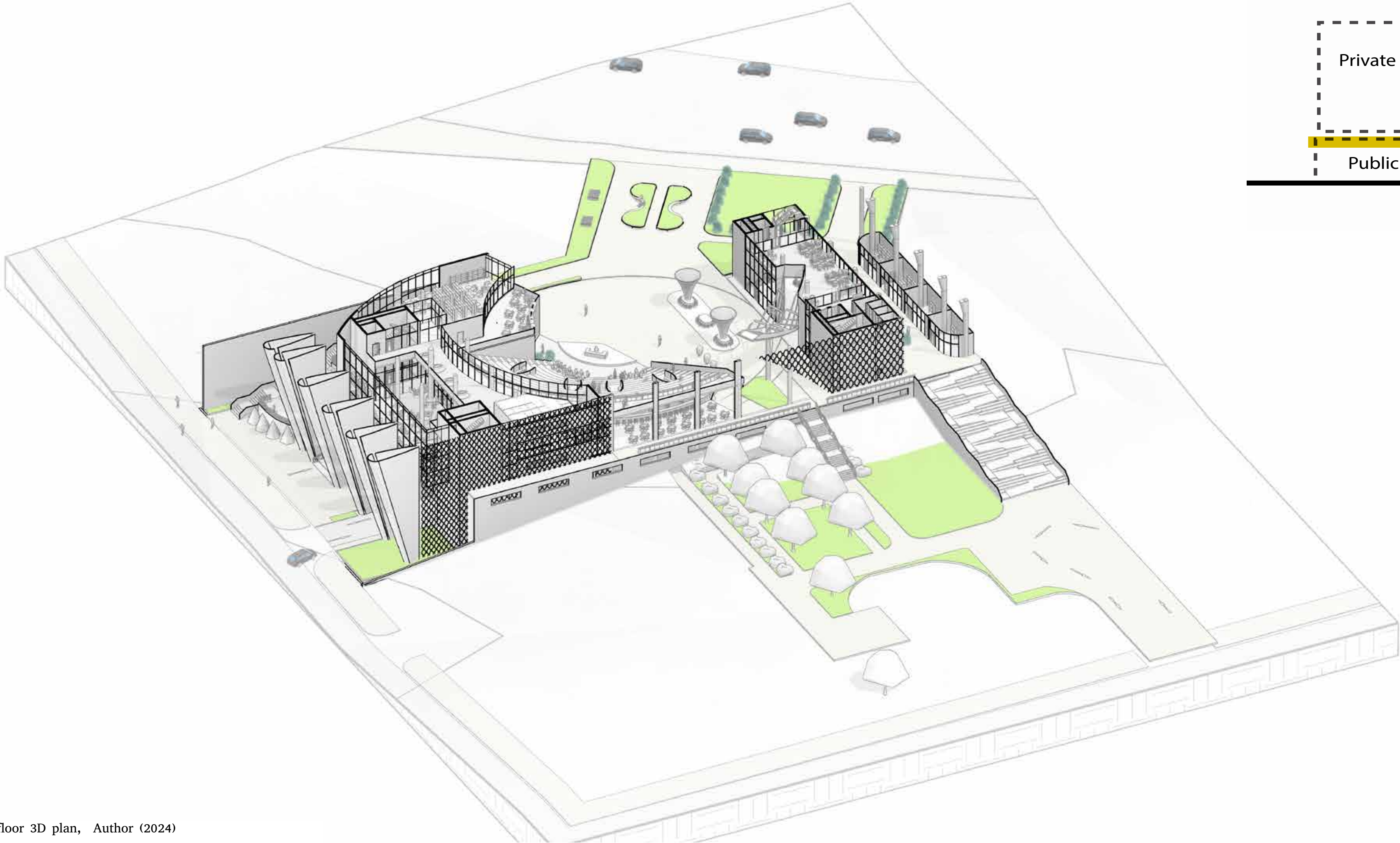


Figure 7.4.2 Second floor 3D plan, Author (2024)

Third Floor level

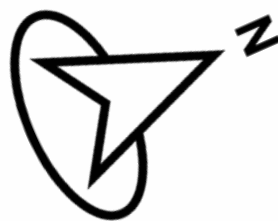
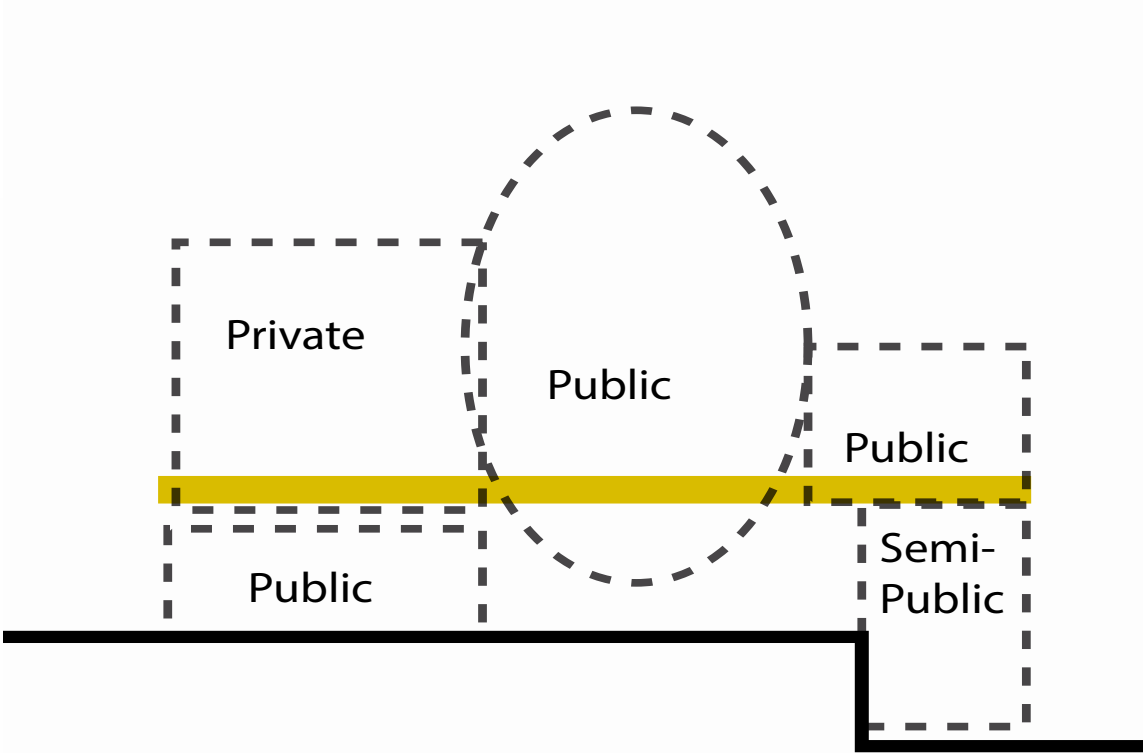
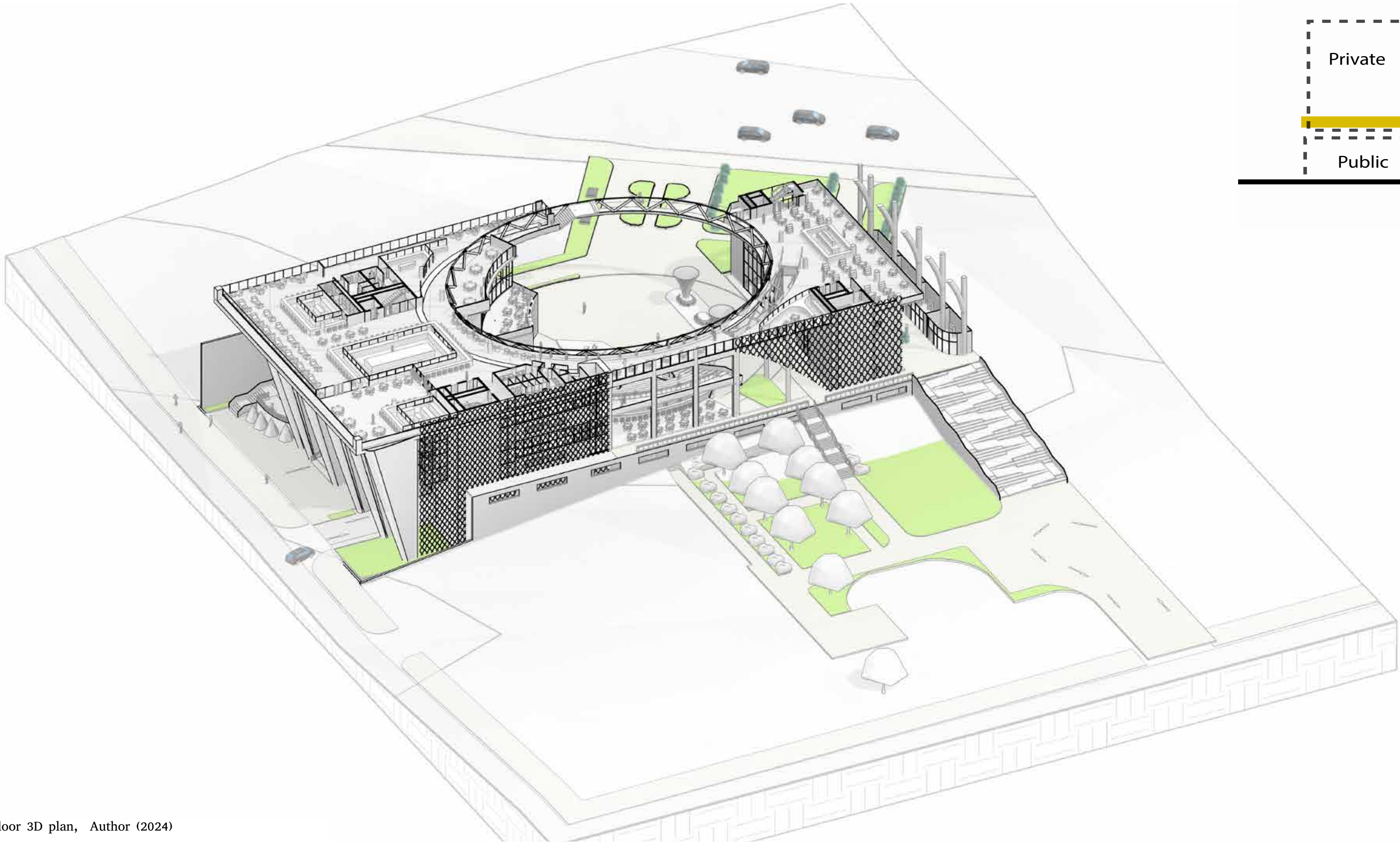


Figure 7.4.3 Third floor 3D plan, Author (2024)

Fourth Floor level

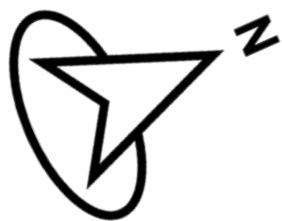
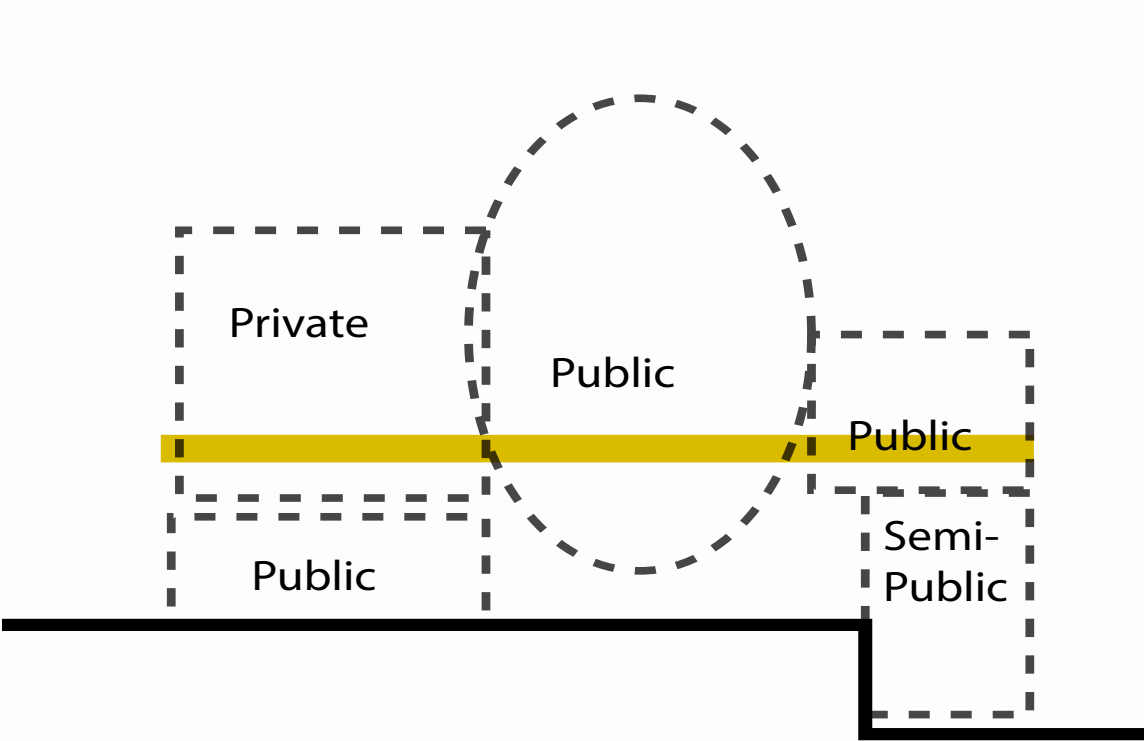
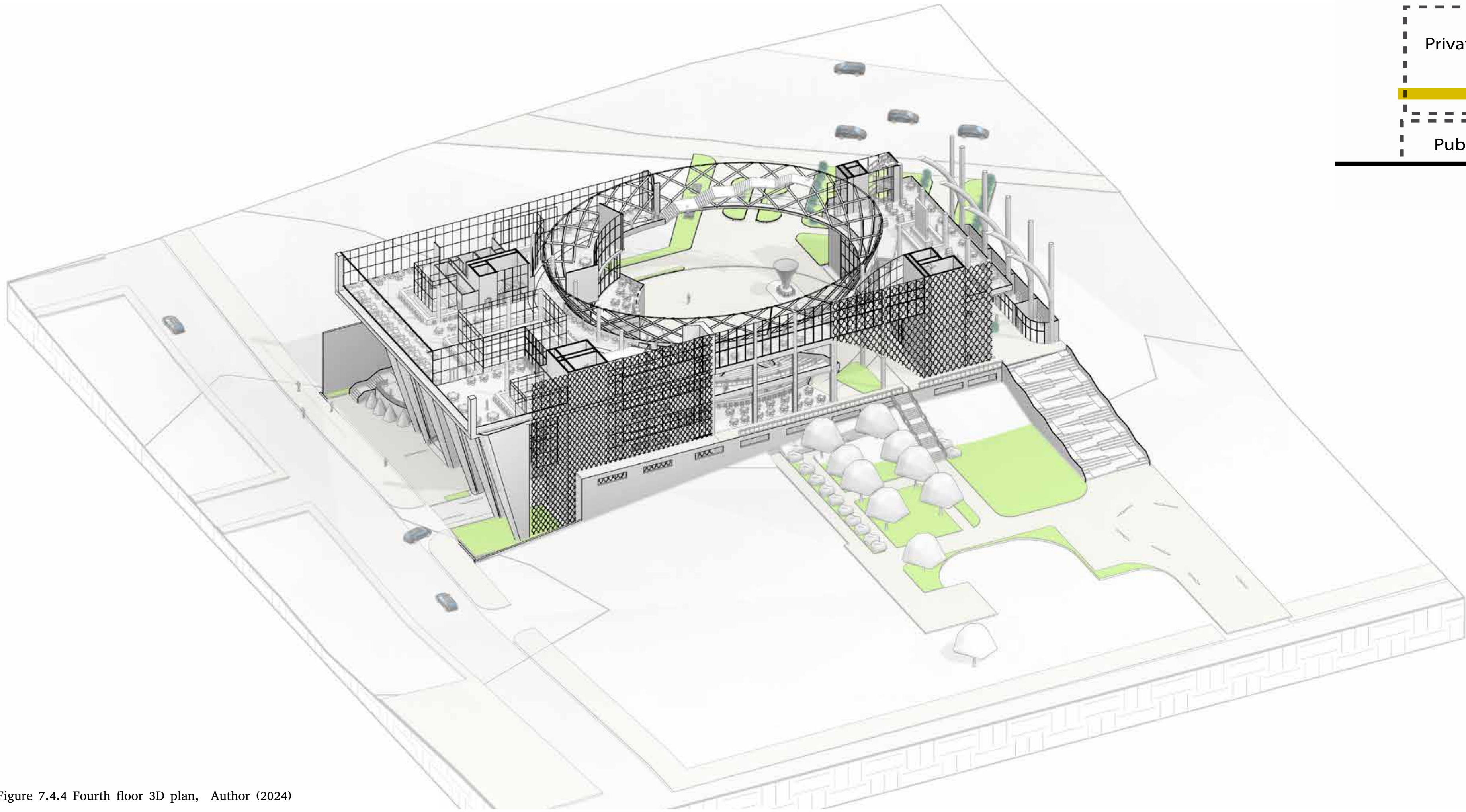


Figure 7.4.4 Fourth floor 3D plan, Author (2024)

Fifth Floor level

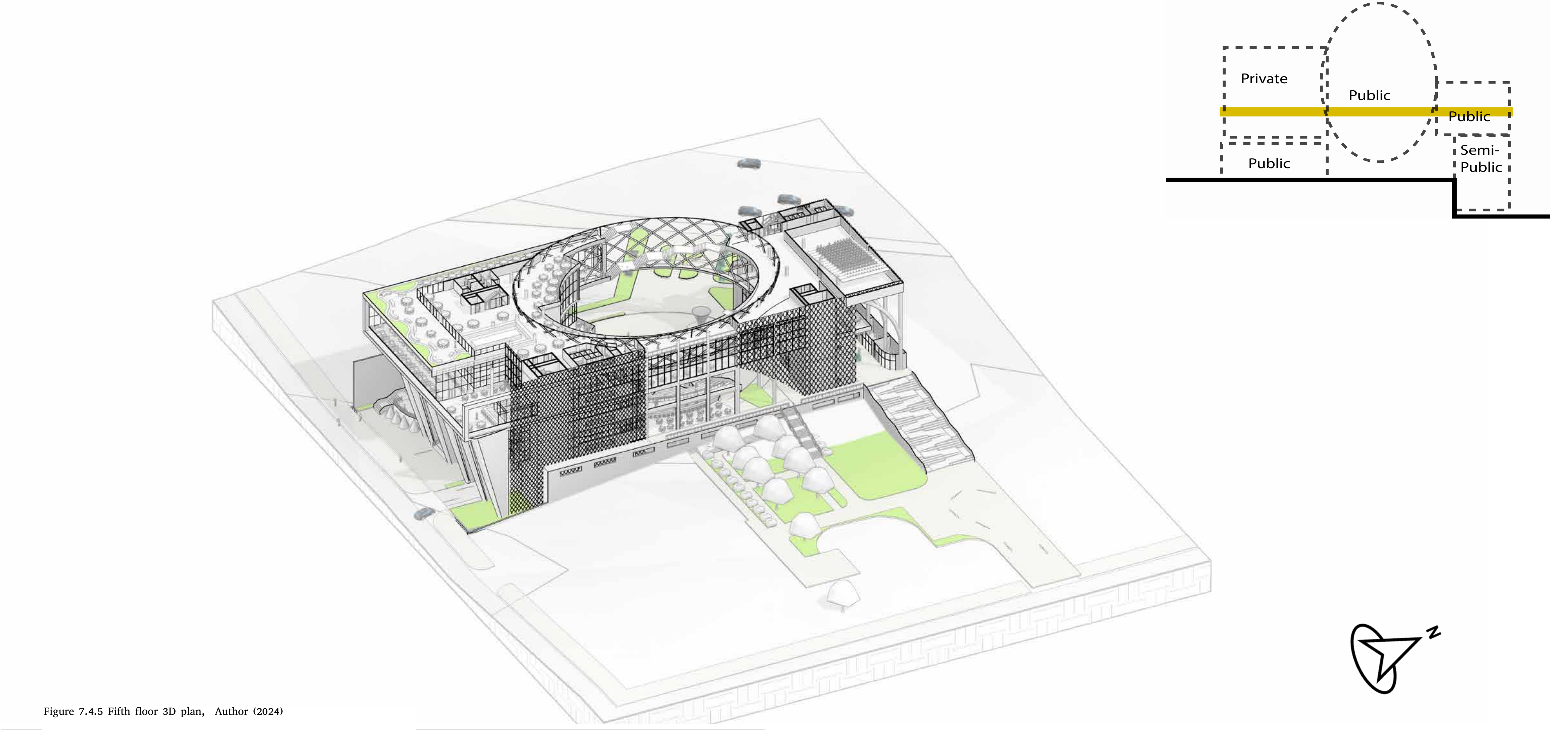


Figure 7.4.5 Fifth floor 3D plan, Author (2024)

Sixth Floor level

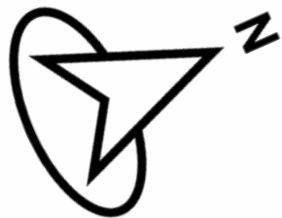
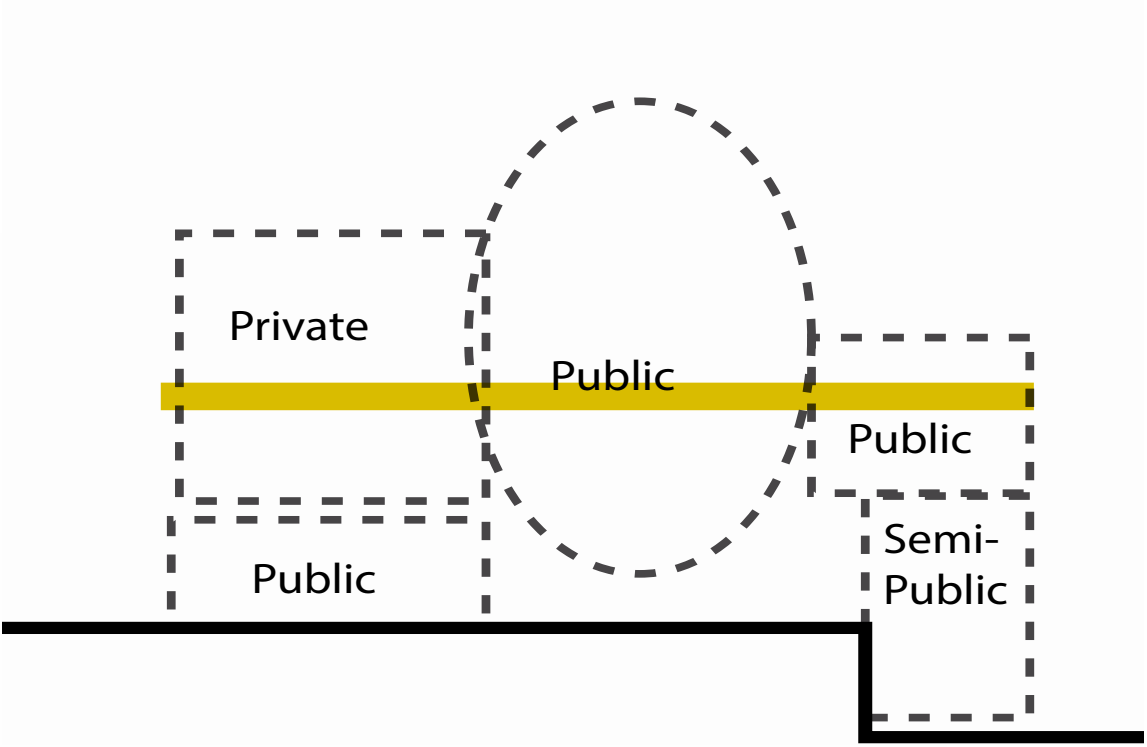
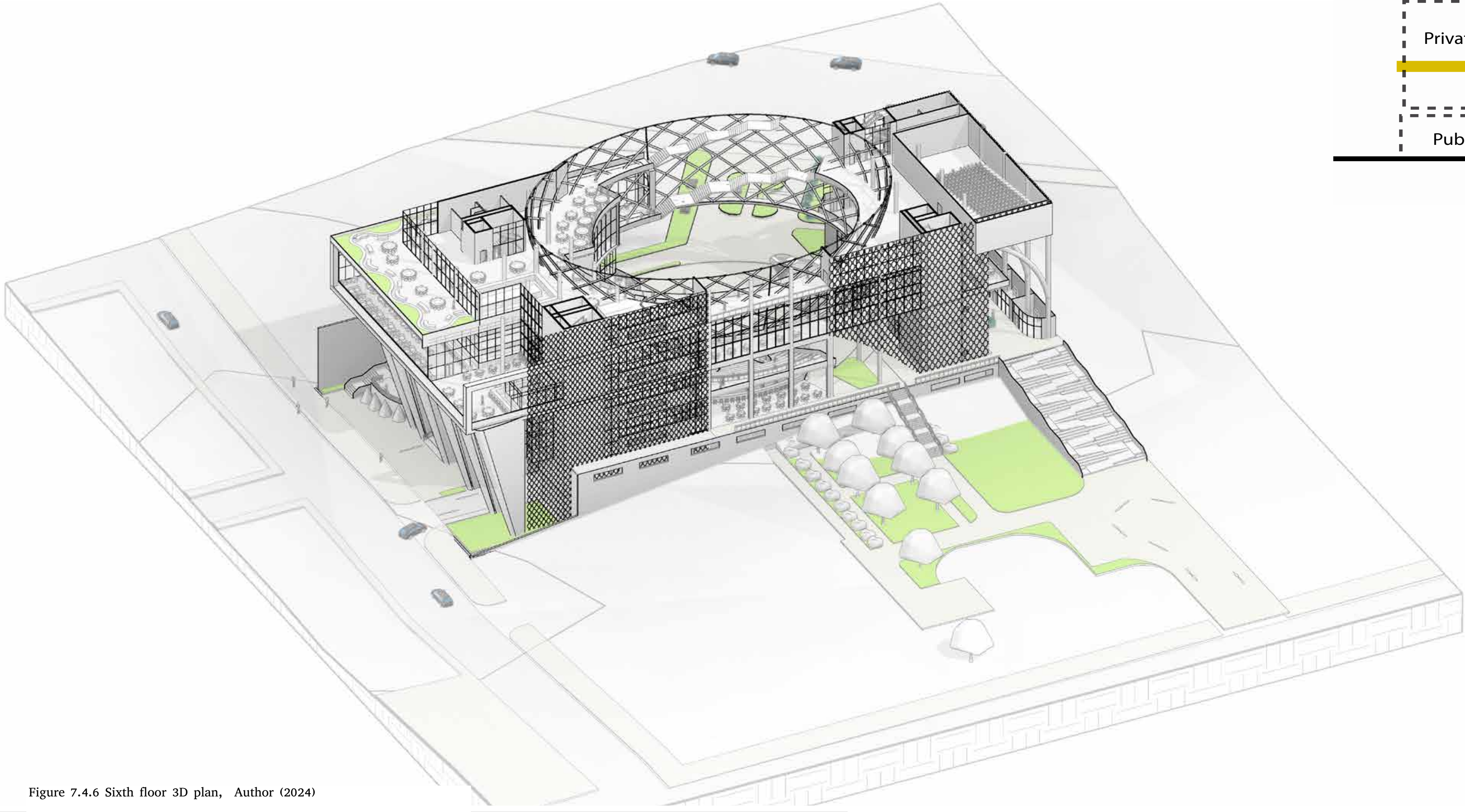


Figure 7.4.6 Sixth floor 3D plan, Author (2024)

Seventh Floor level

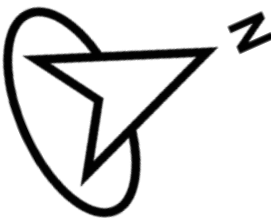
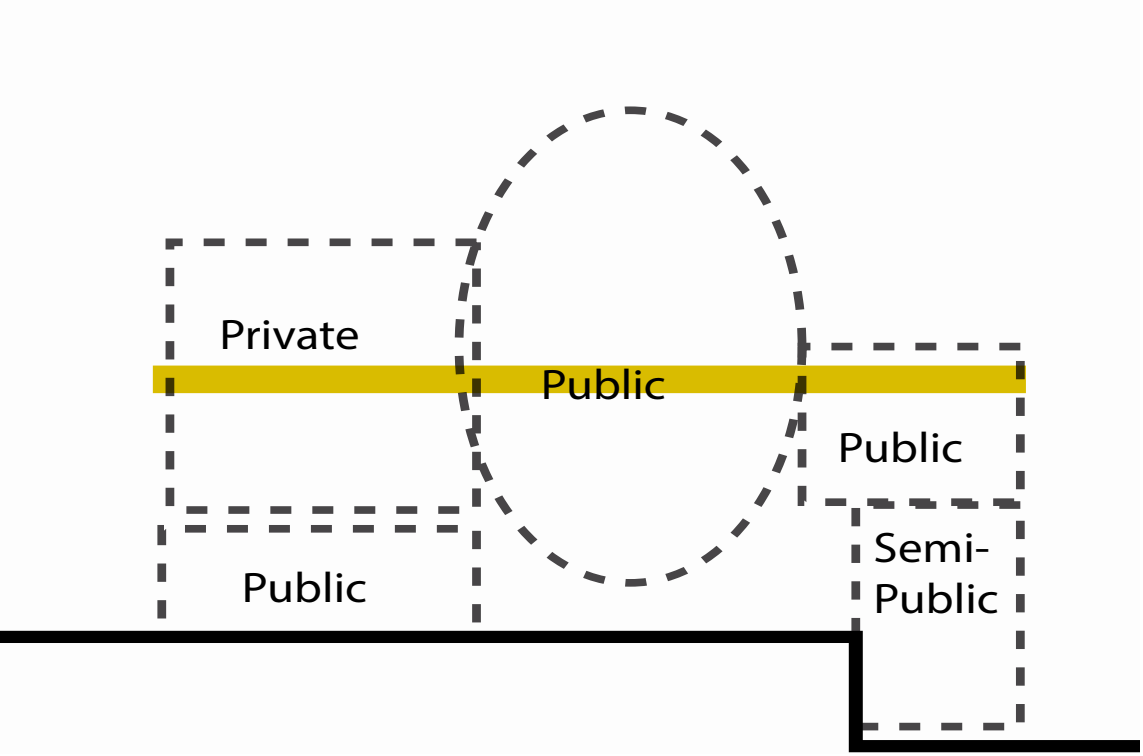
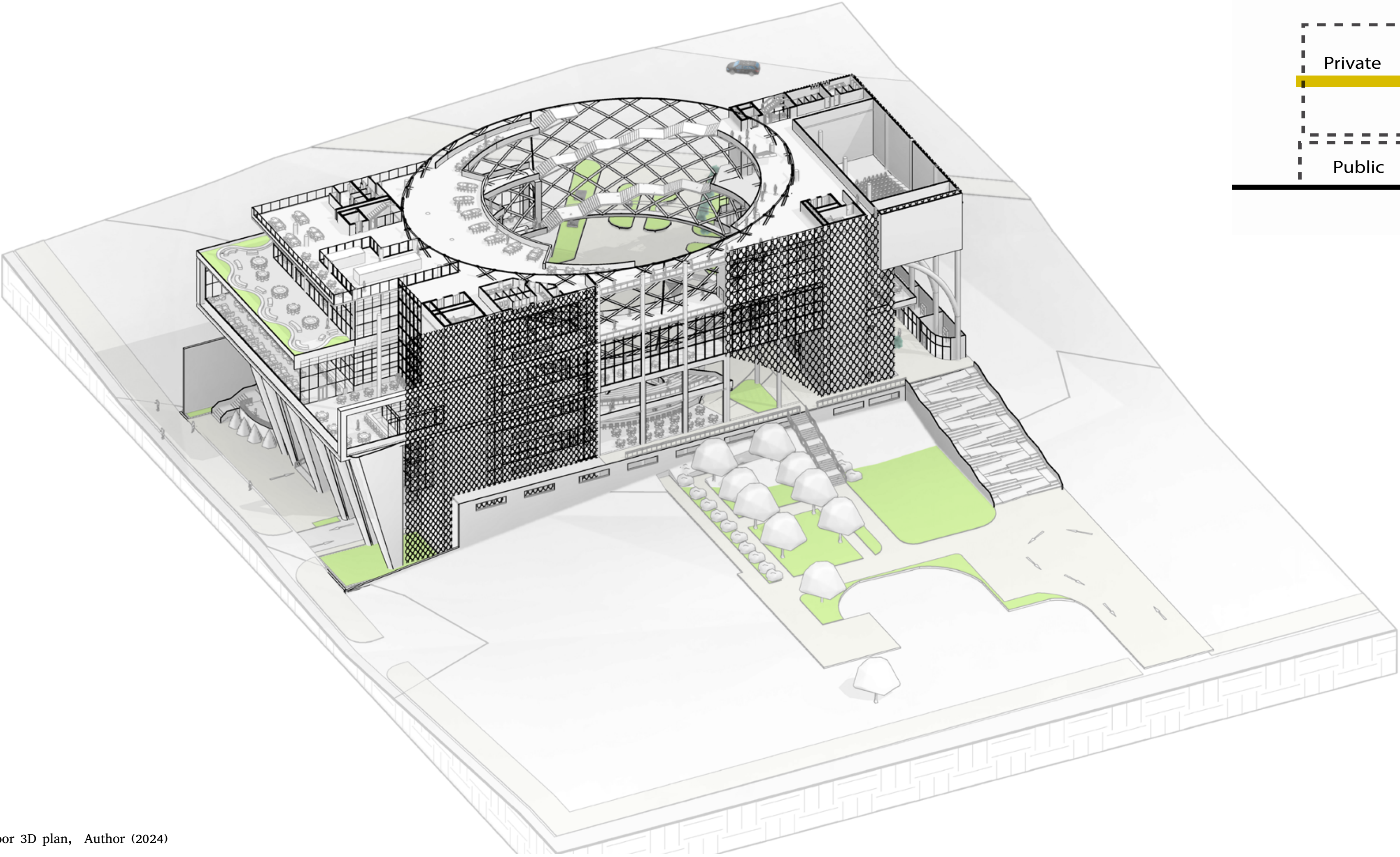


Figure 7.4.7 Seventh floor 3D plan, Author (2024)

Eighth Floor level

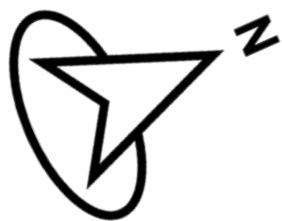
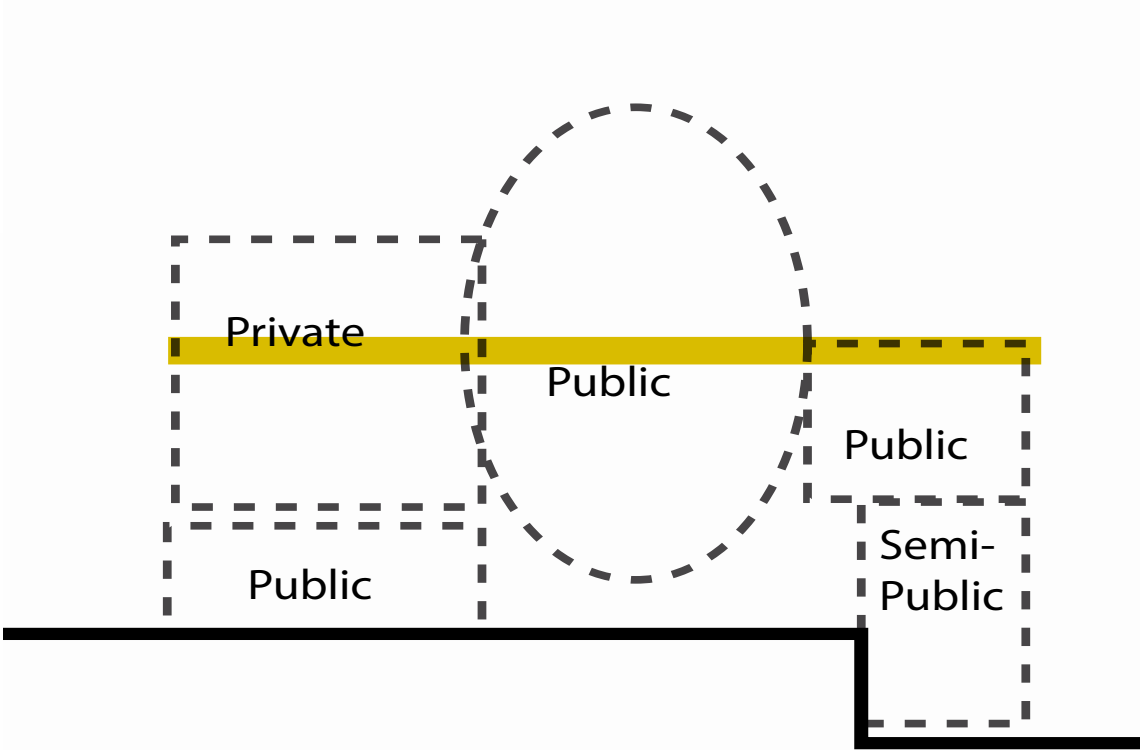
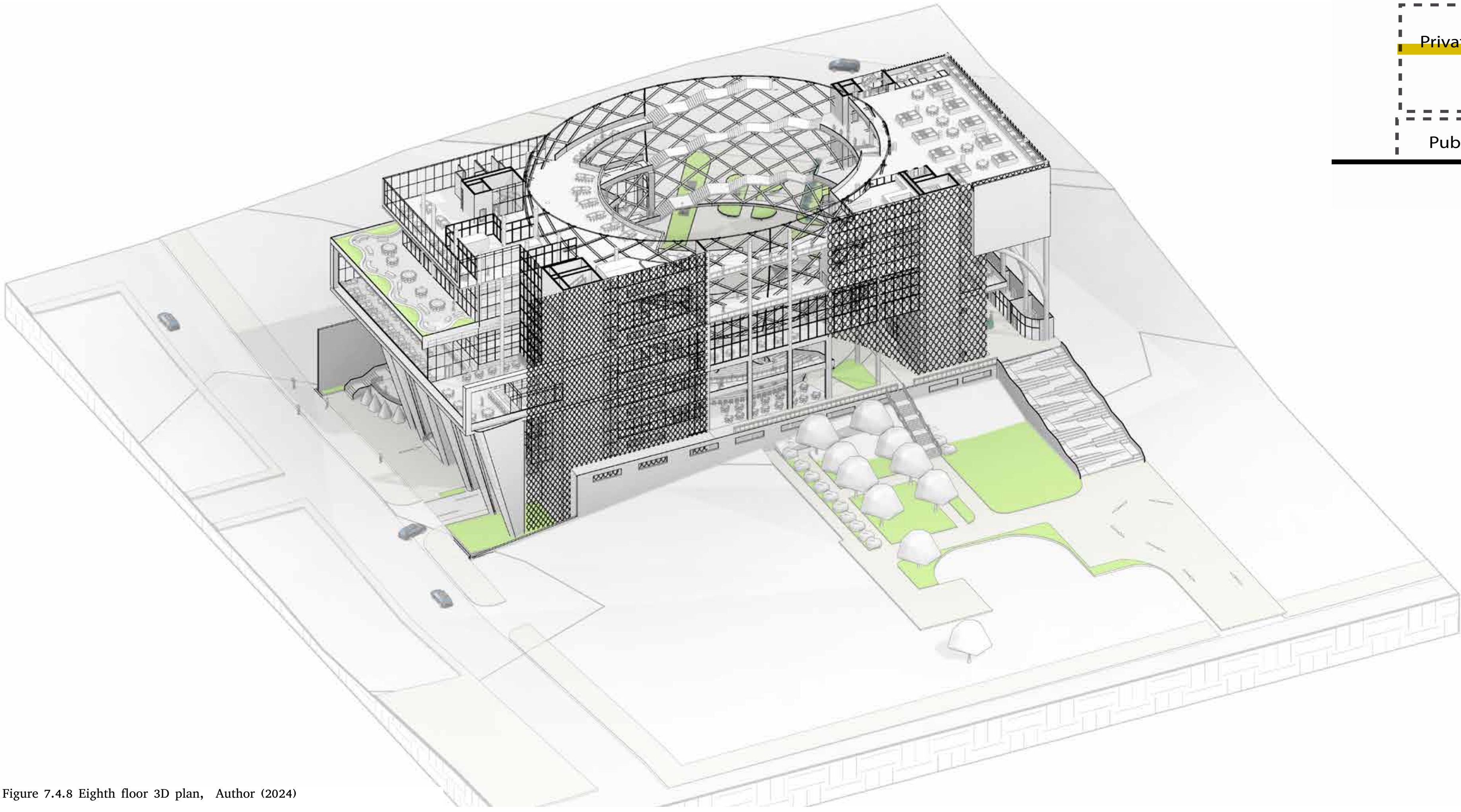


Figure 7.4.8 Eighth floor 3D plan, Author (2024)

Ninth Floor level

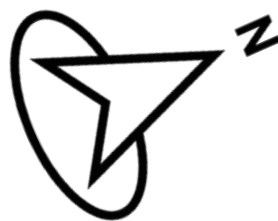
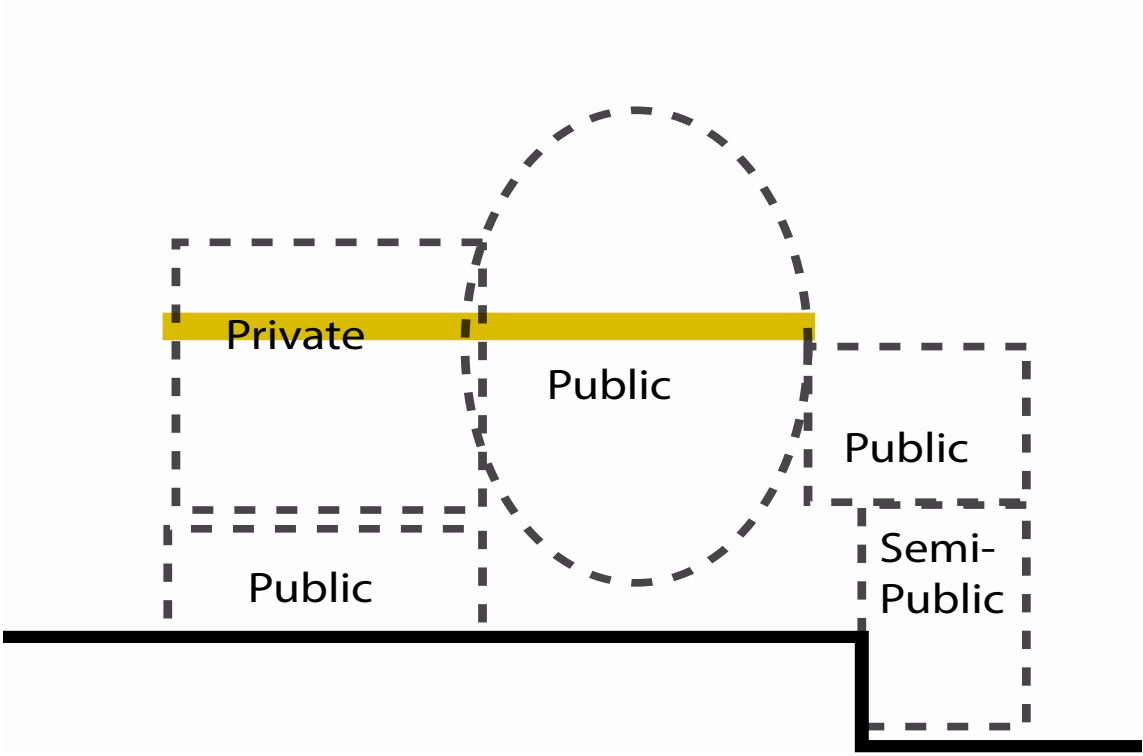
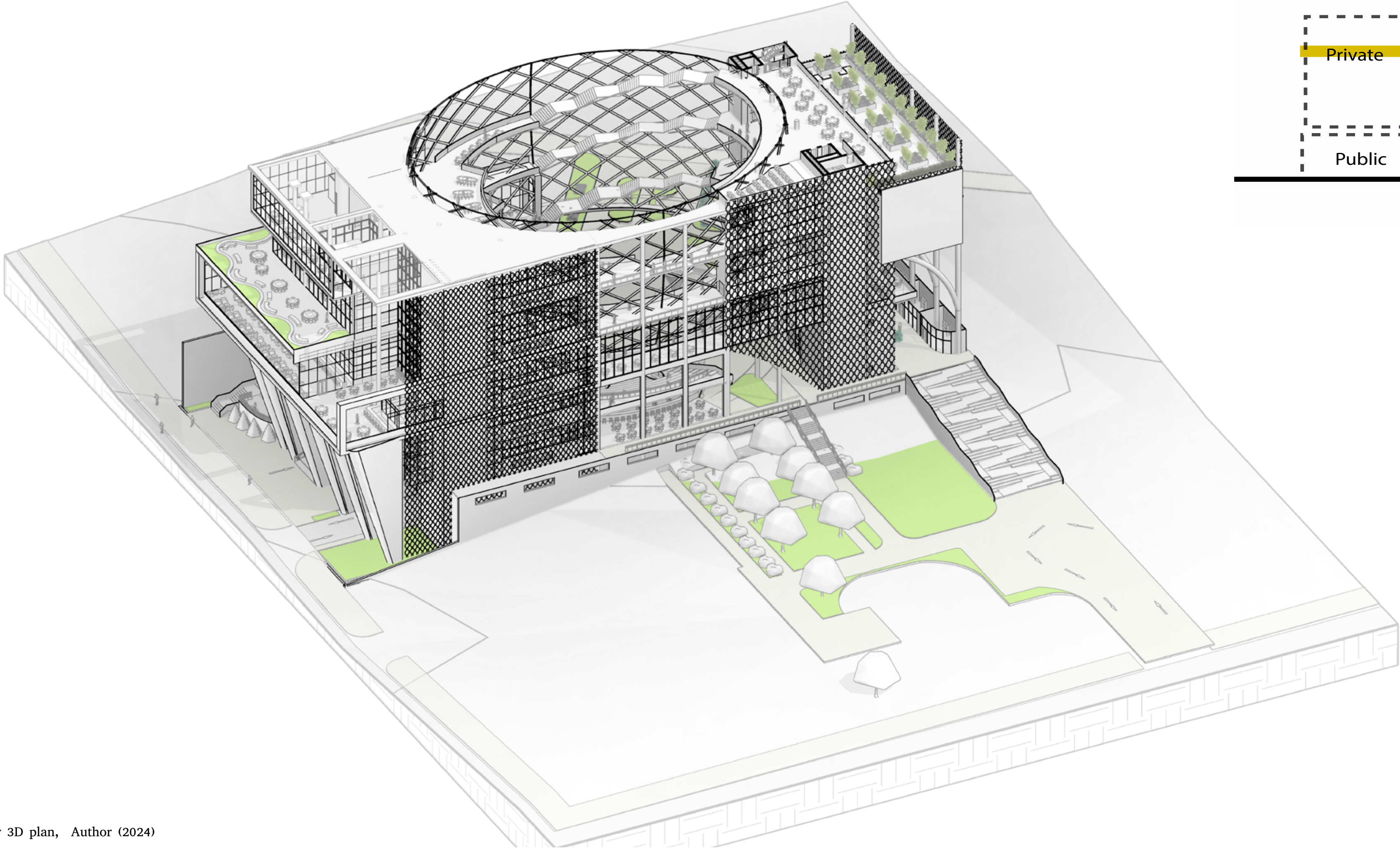


Figure 7.4.9 Ninth floor 3D plan, Author (2024)

Tenth Floor level

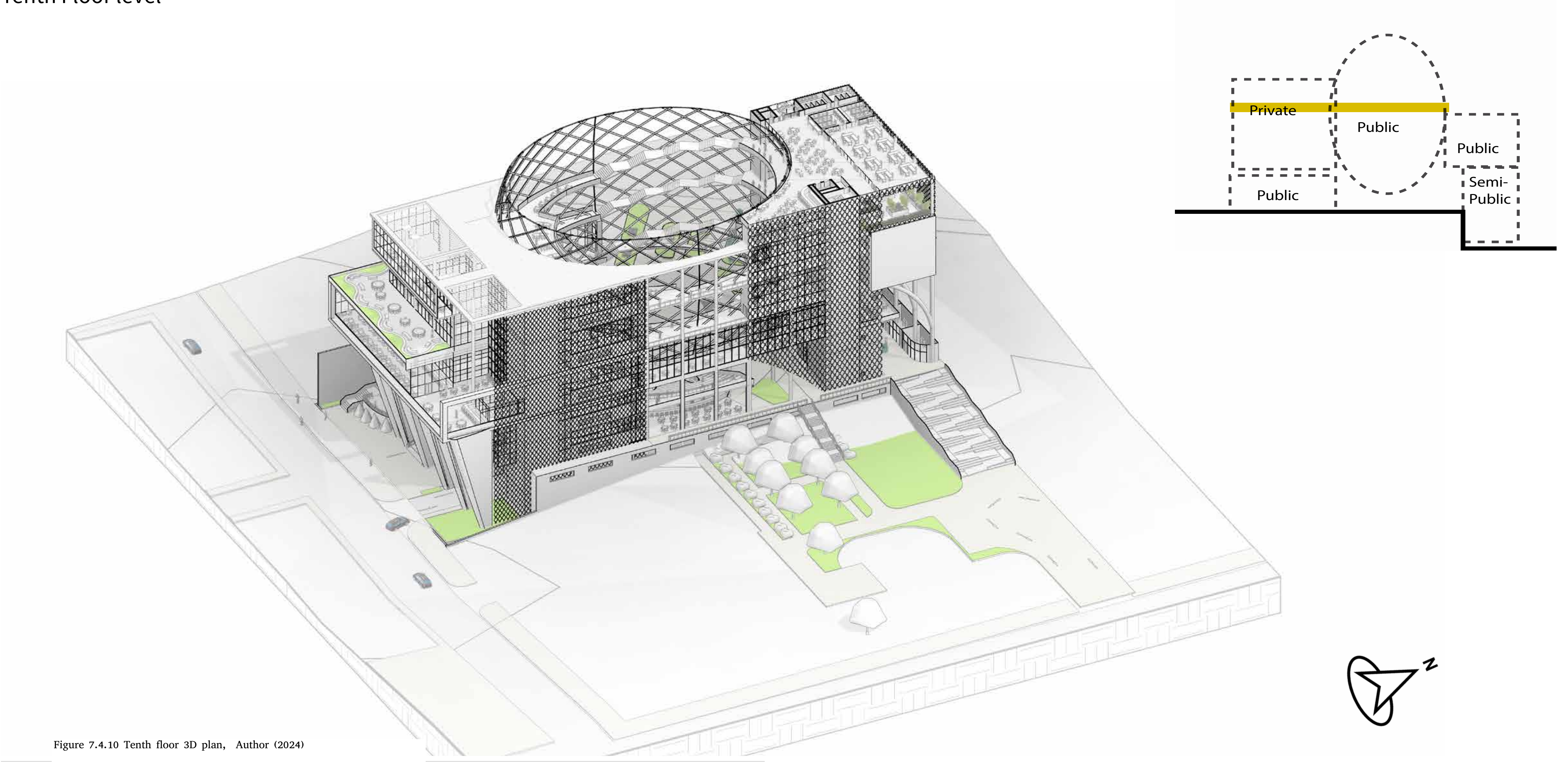


Figure 7.4.10 Tenth floor 3D plan, Author (2024)

Eleventh Floor level

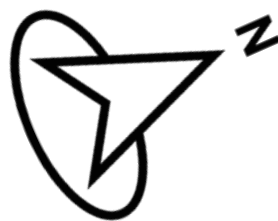
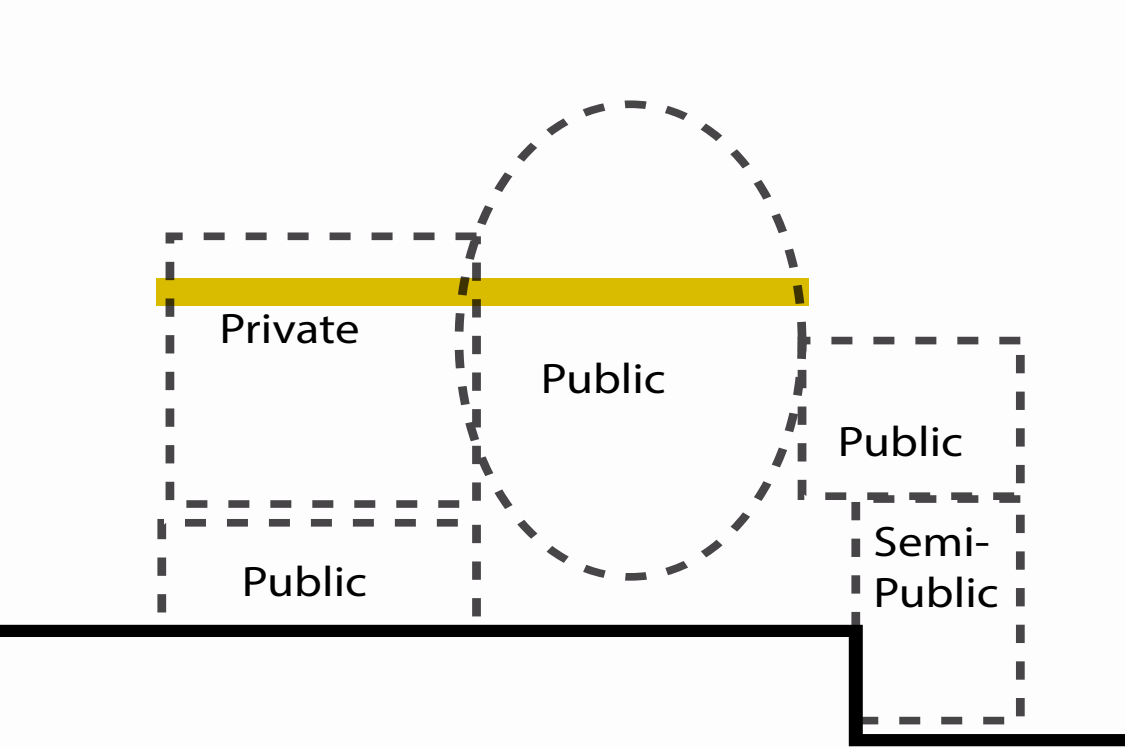


Figure 7.4.11 Eleventh floor 3D plan, Author (2024)

Twelfth Floor level

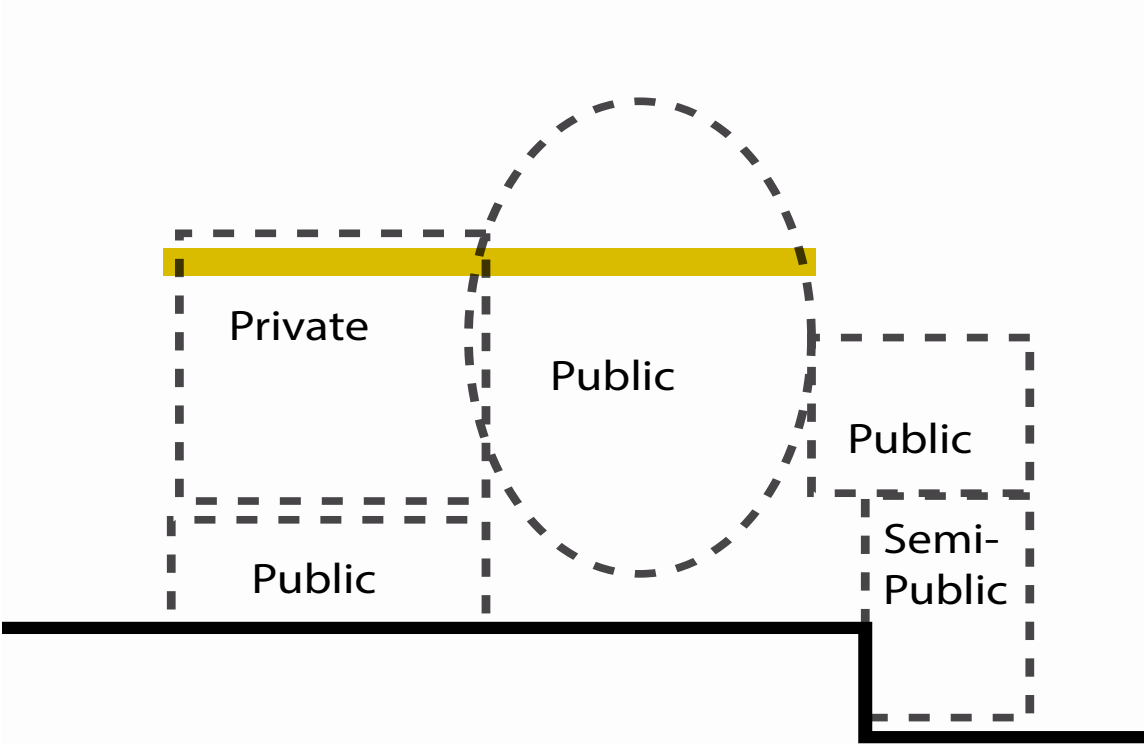
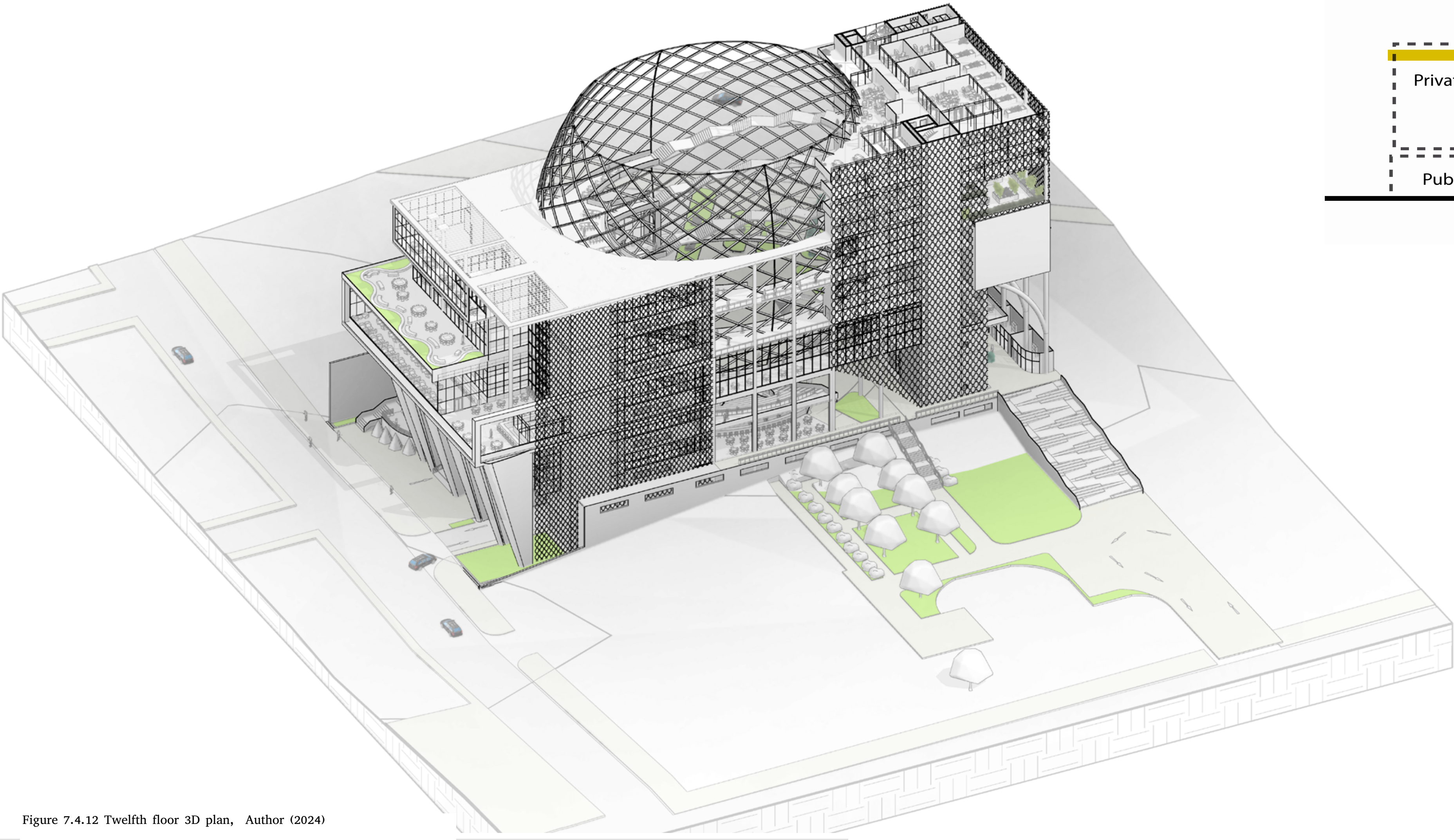


Figure 7.4.12 Twelfth floor 3D plan, Author (2024)

Thirteenth Floor level

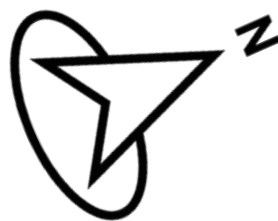
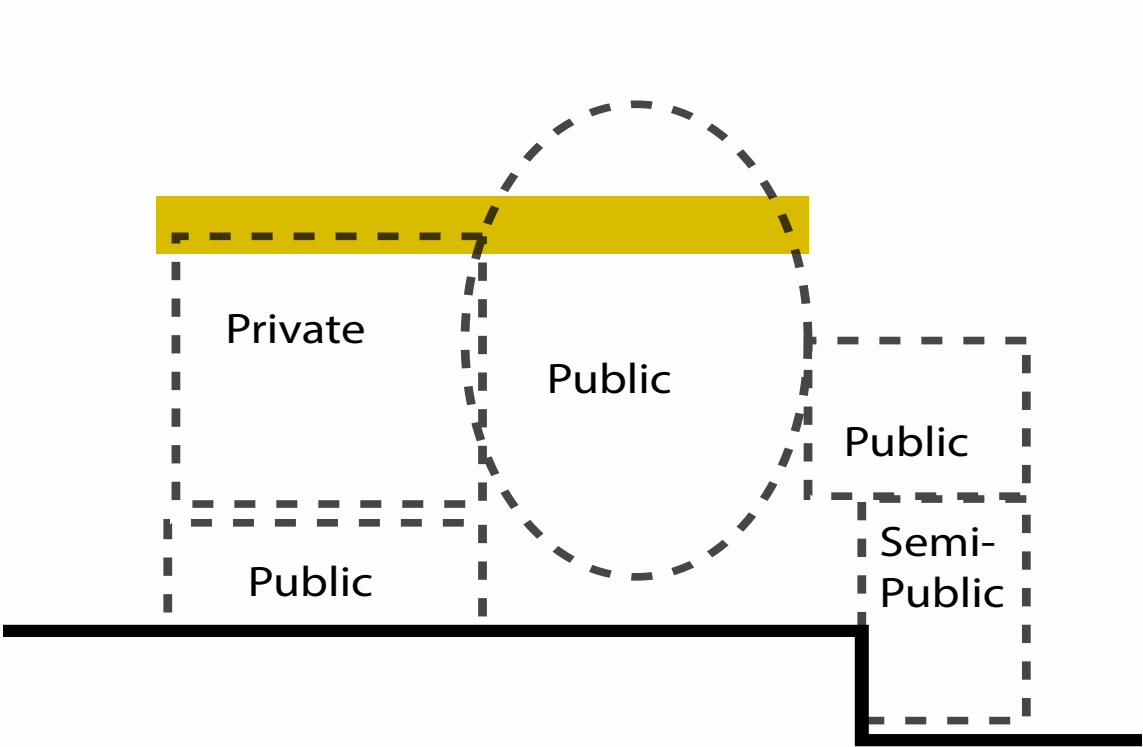
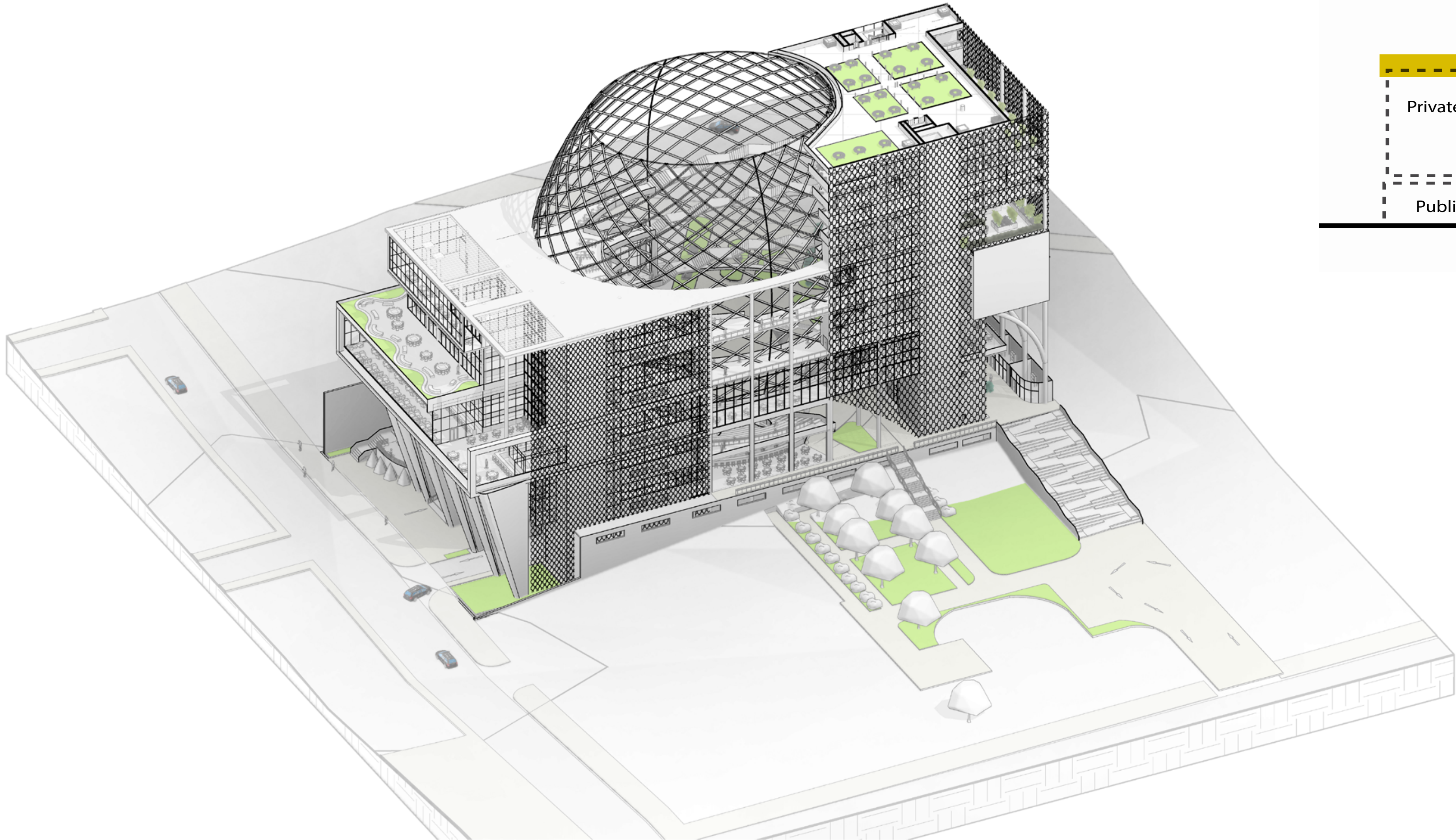


Figure 7.4.13 Thirteenth floor 3D plan, Author (2024)

7.5 Section through project

Vertical Spatial Relationship (Section 1)

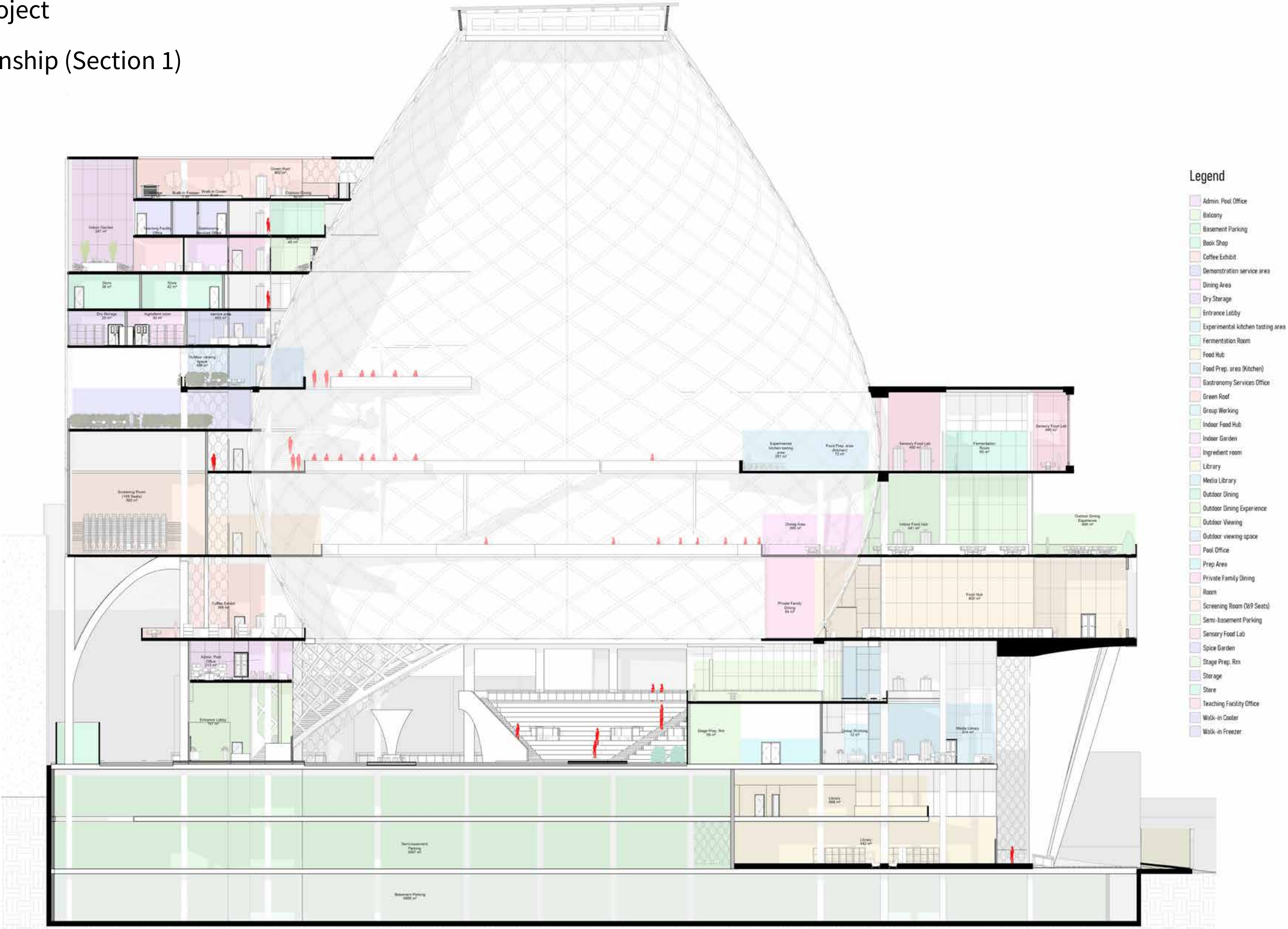


Figure 7.5.1 Spatial Section, Author (2024)

3D Section 1

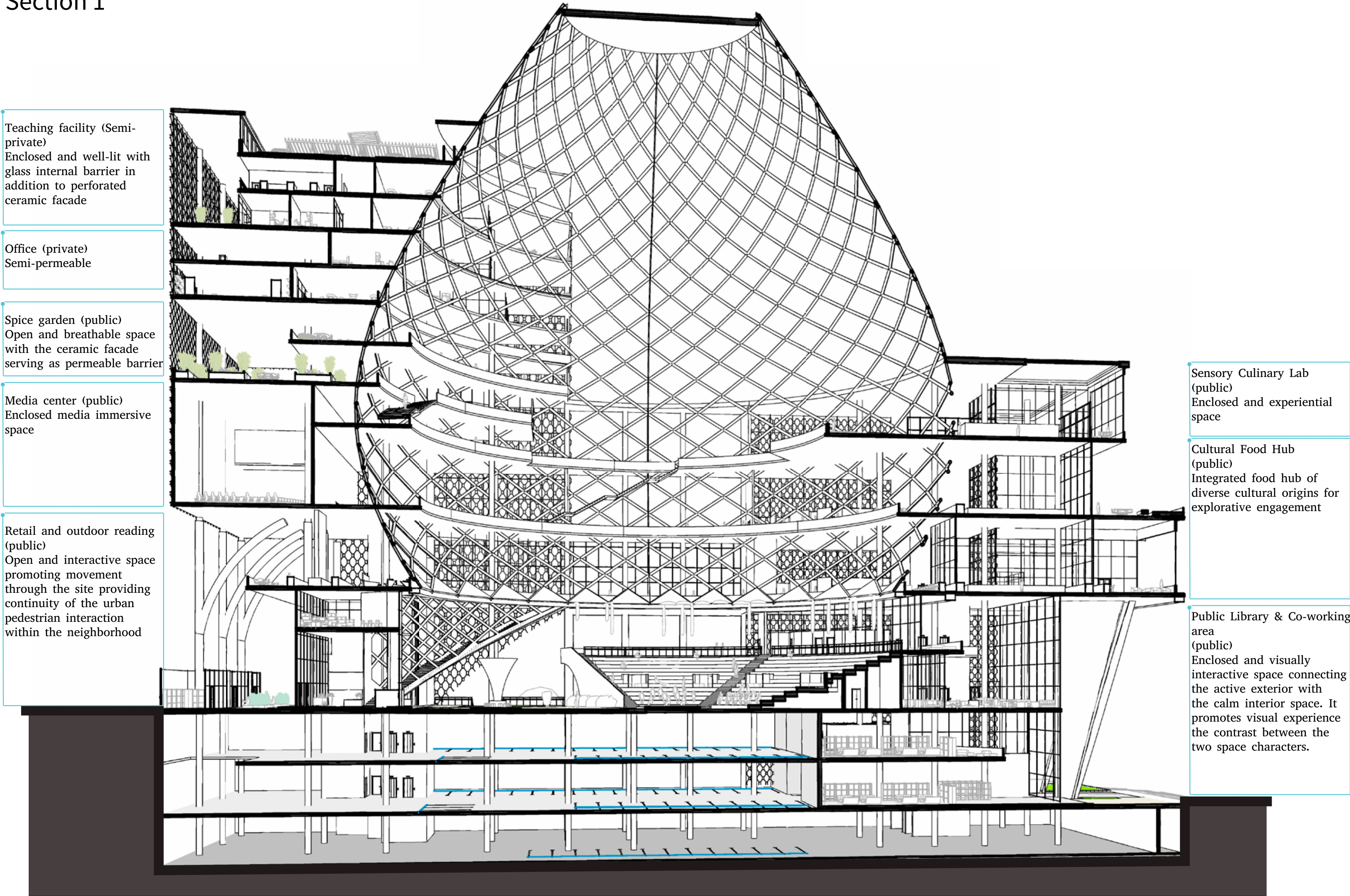
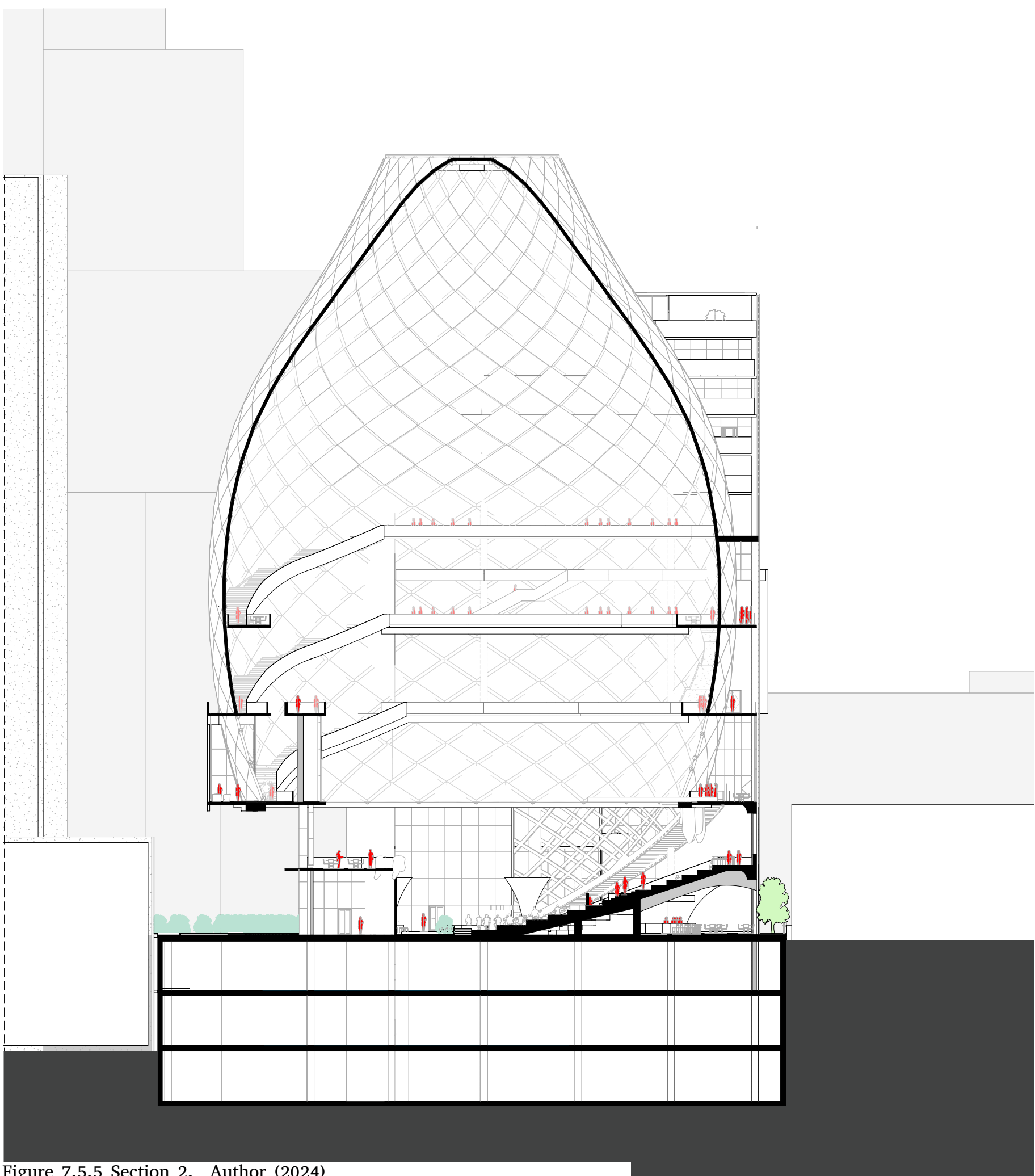
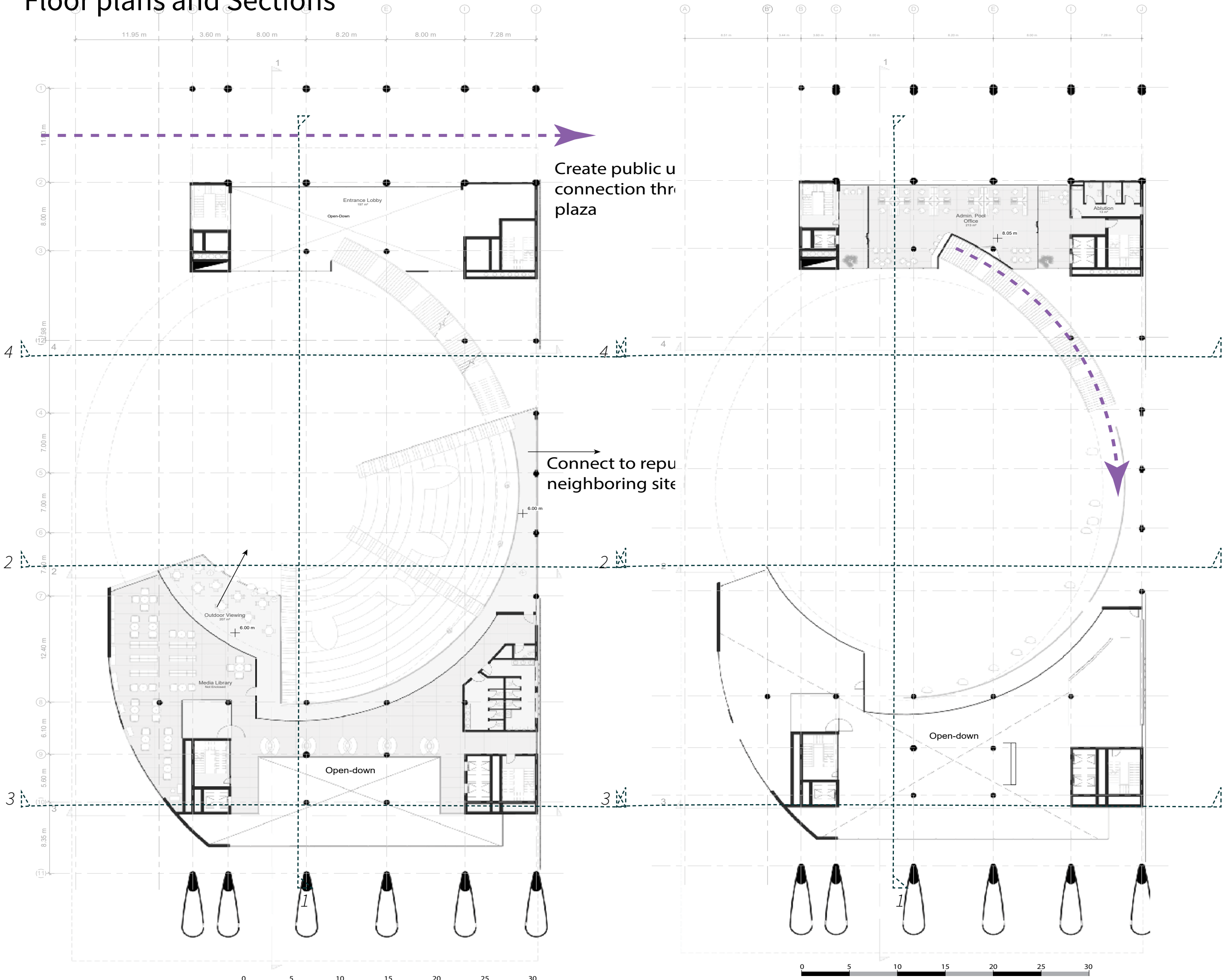


Figure 7.5.2 3D Section view, Author (2024)

Floor plans and Sections



Floor plans

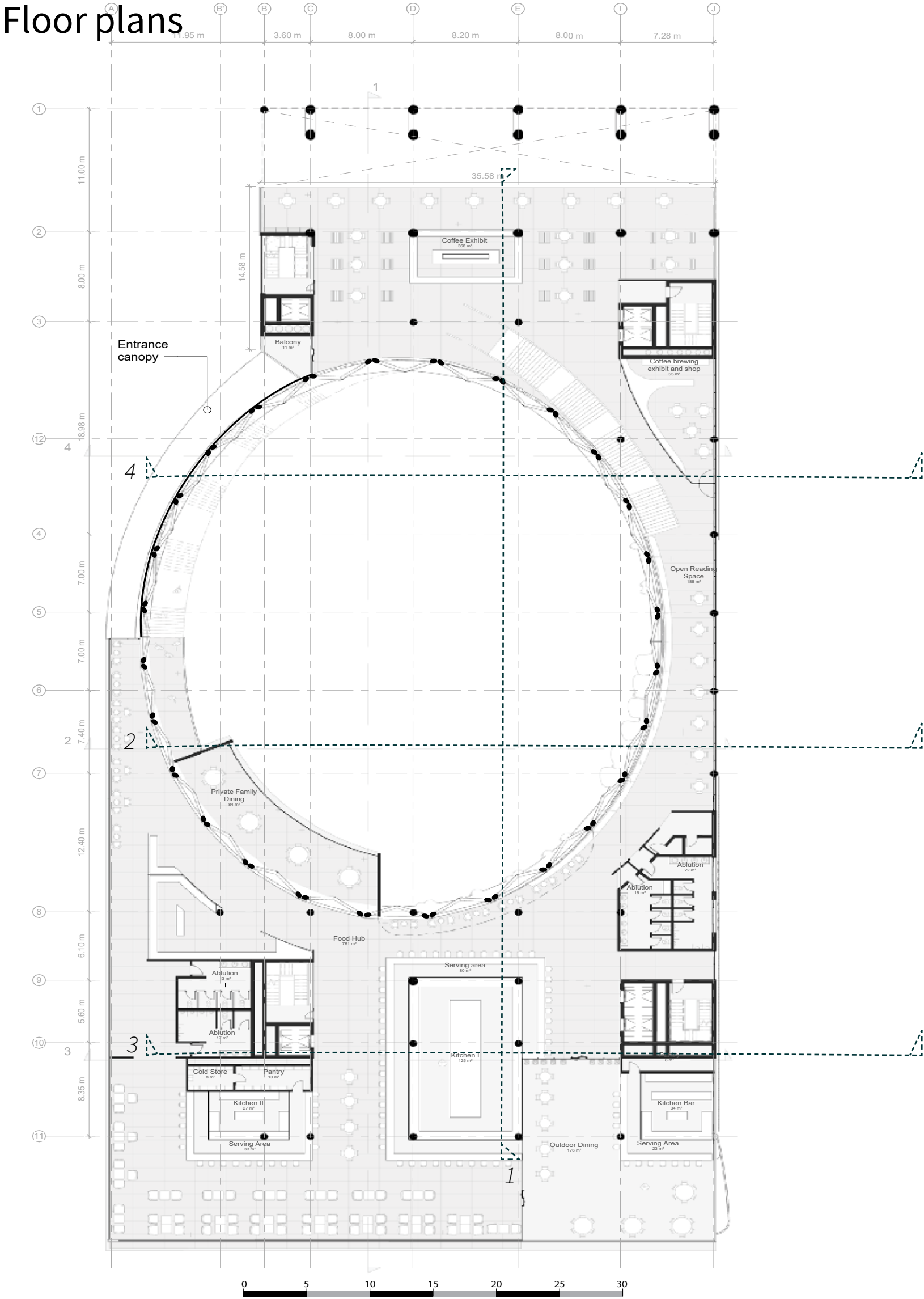


Figure 7.5.6 Third floor plan, Author (2024)

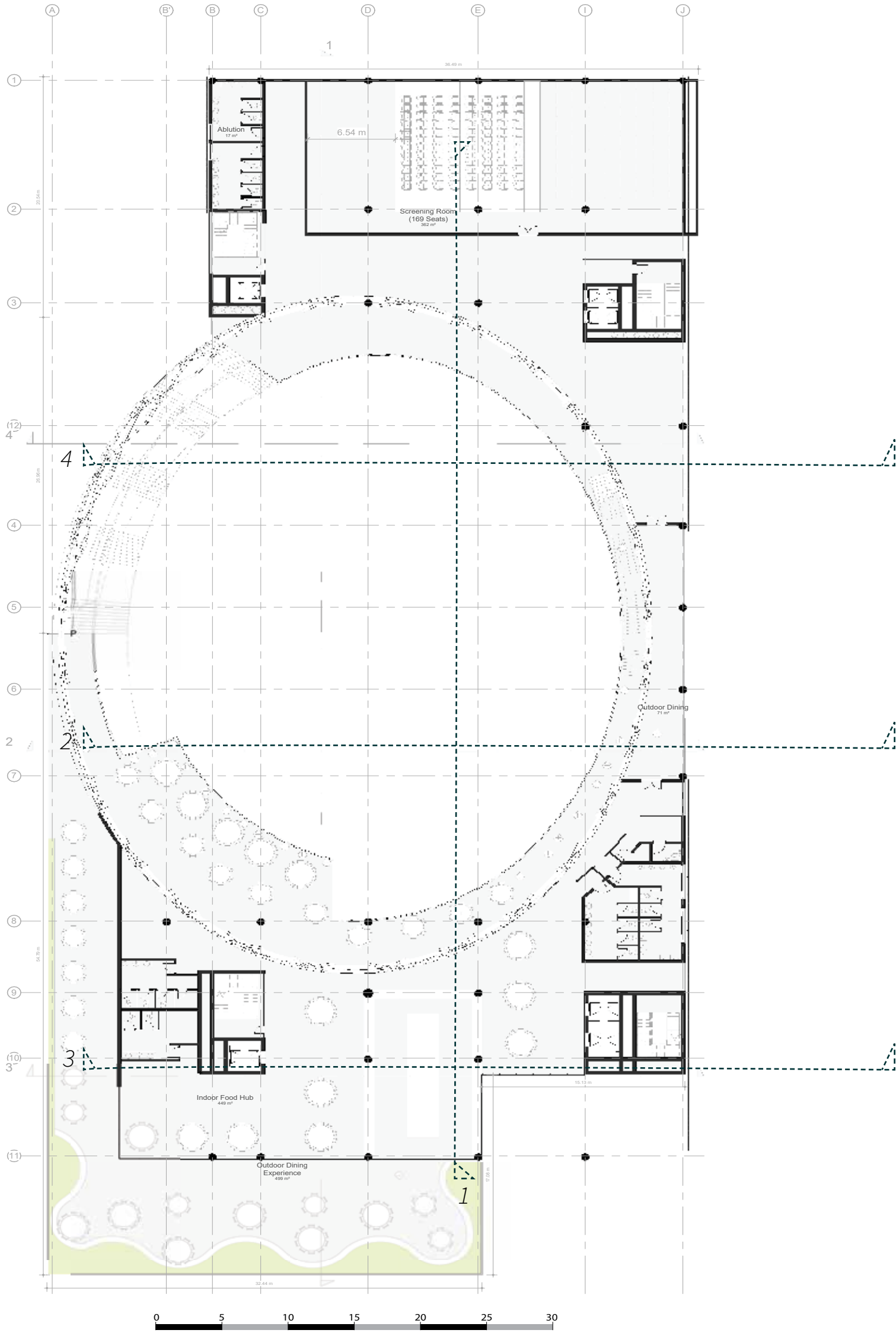


Figure 7.5.7 Fourth floor plan, Author (2024)

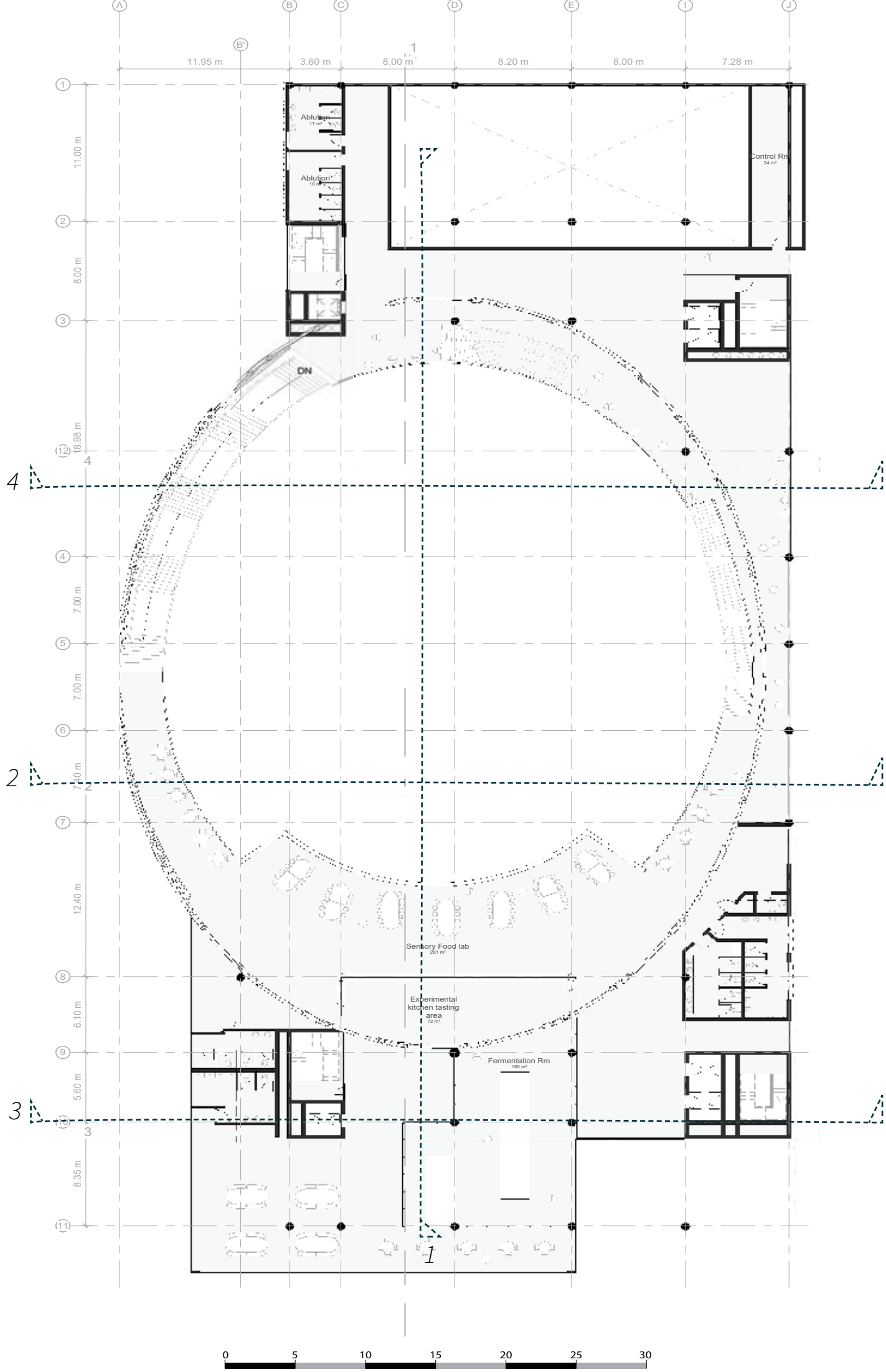


Figure 7.5.8 Fifth floor plan, Author (2024)

Floor plans and Sections

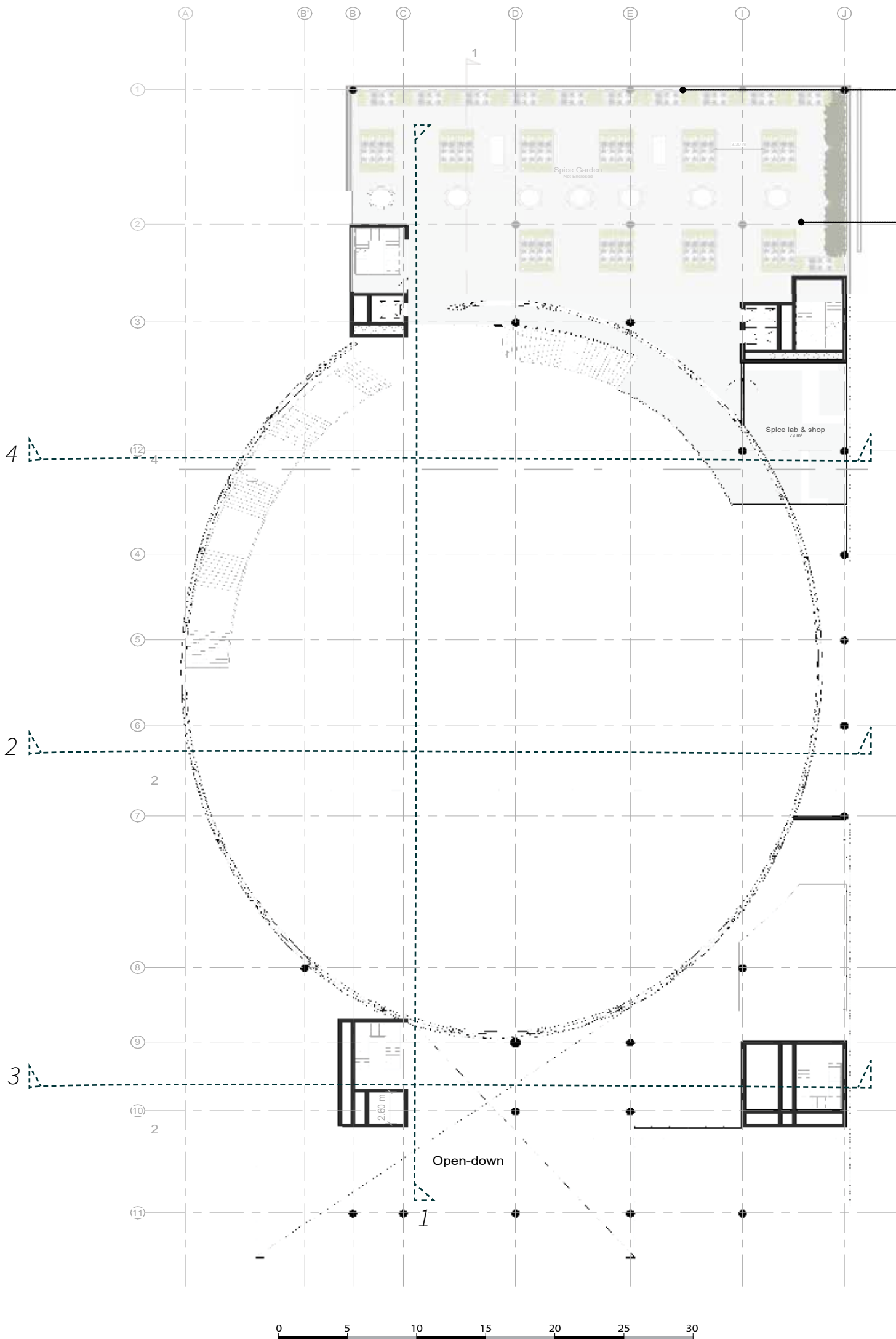


Figure 7.5.9 Sixth floor plan, Author (2024)

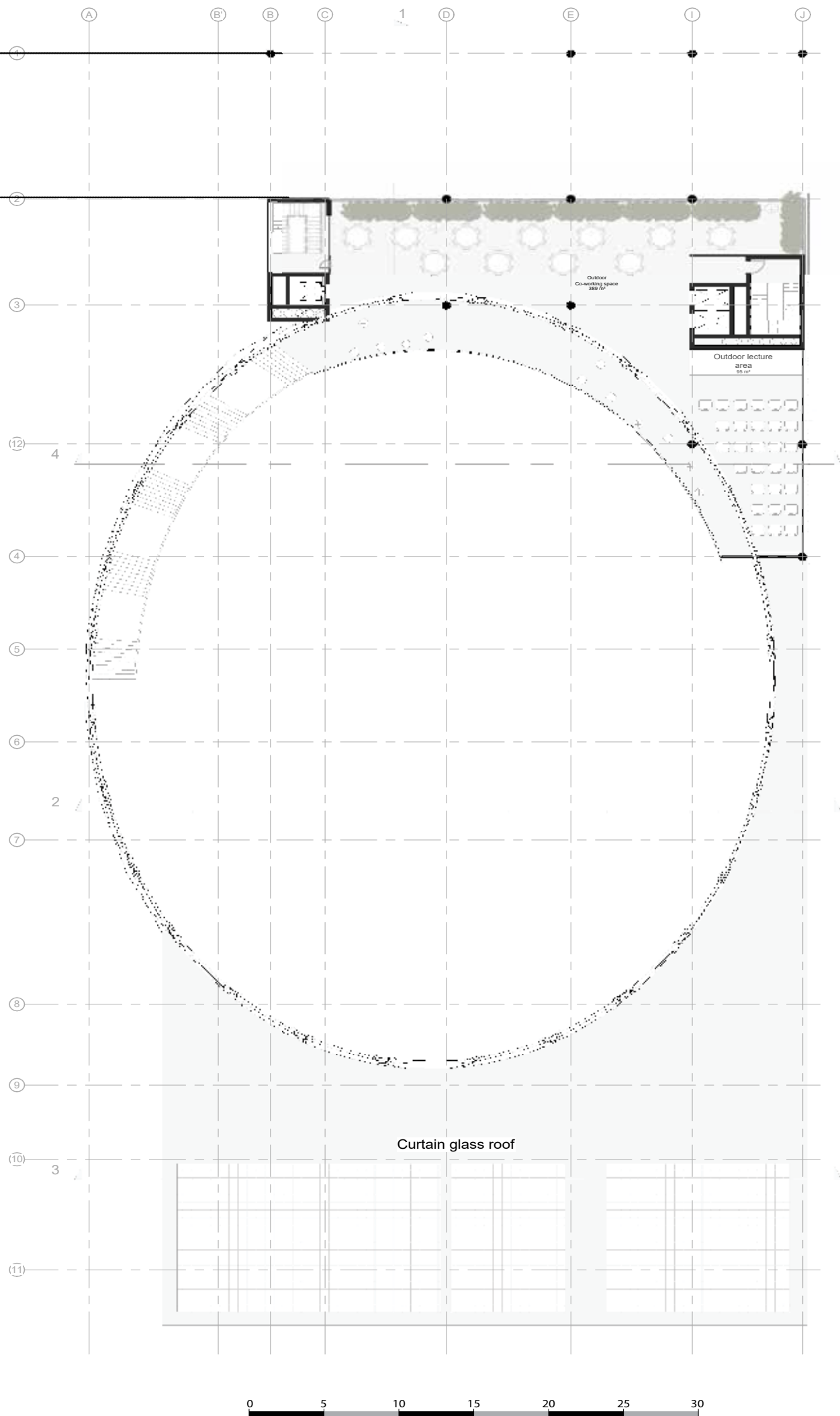


Figure 7.5.10 Seventh floor plan, Author (2024)

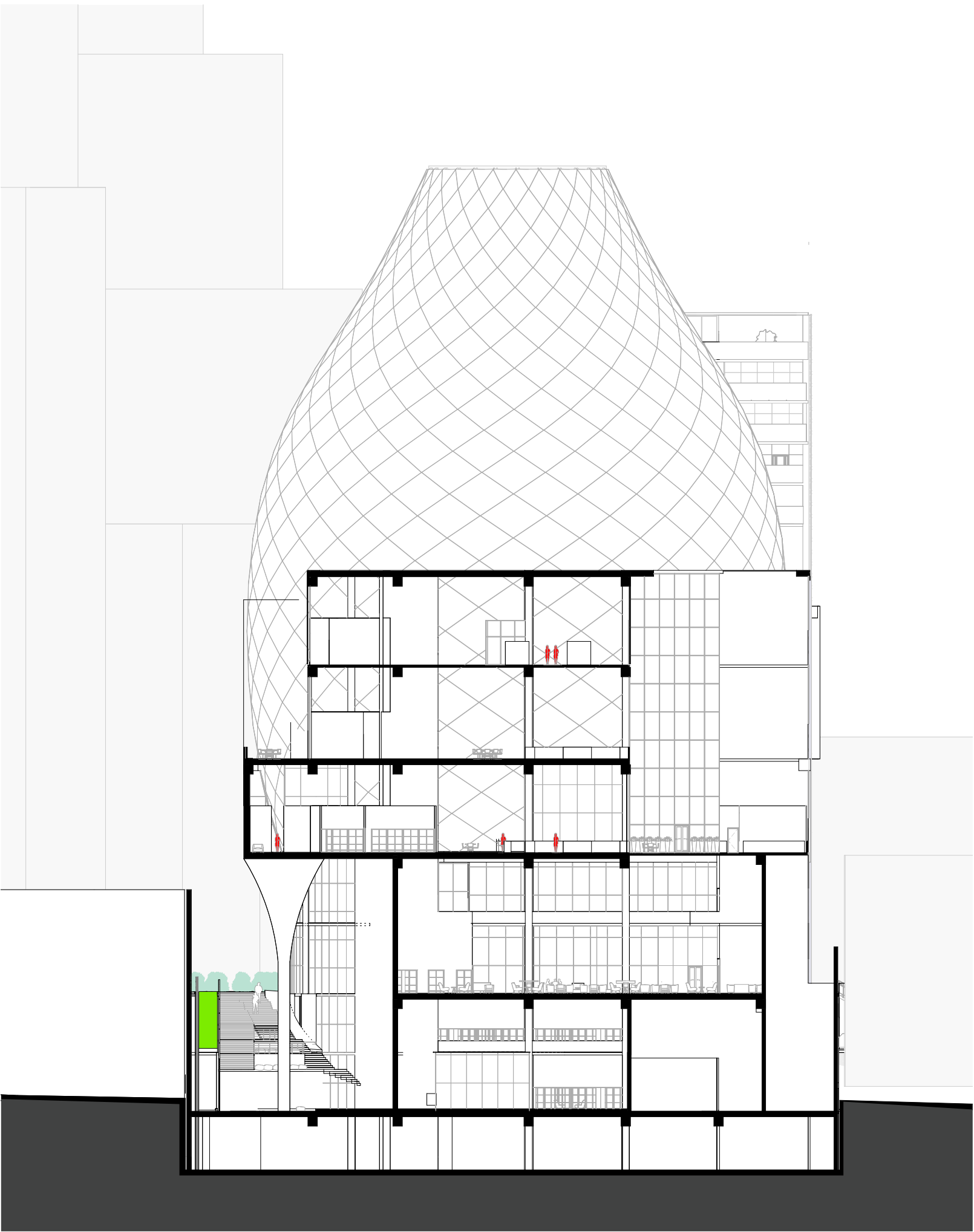


Figure 7.5.11 Section 3, Author (2024)

Floor plans

The semi-private spaces within the building begin at the eighth floor where the culinary teaching space begins, filtering between the most public uses to niche areas of the design.

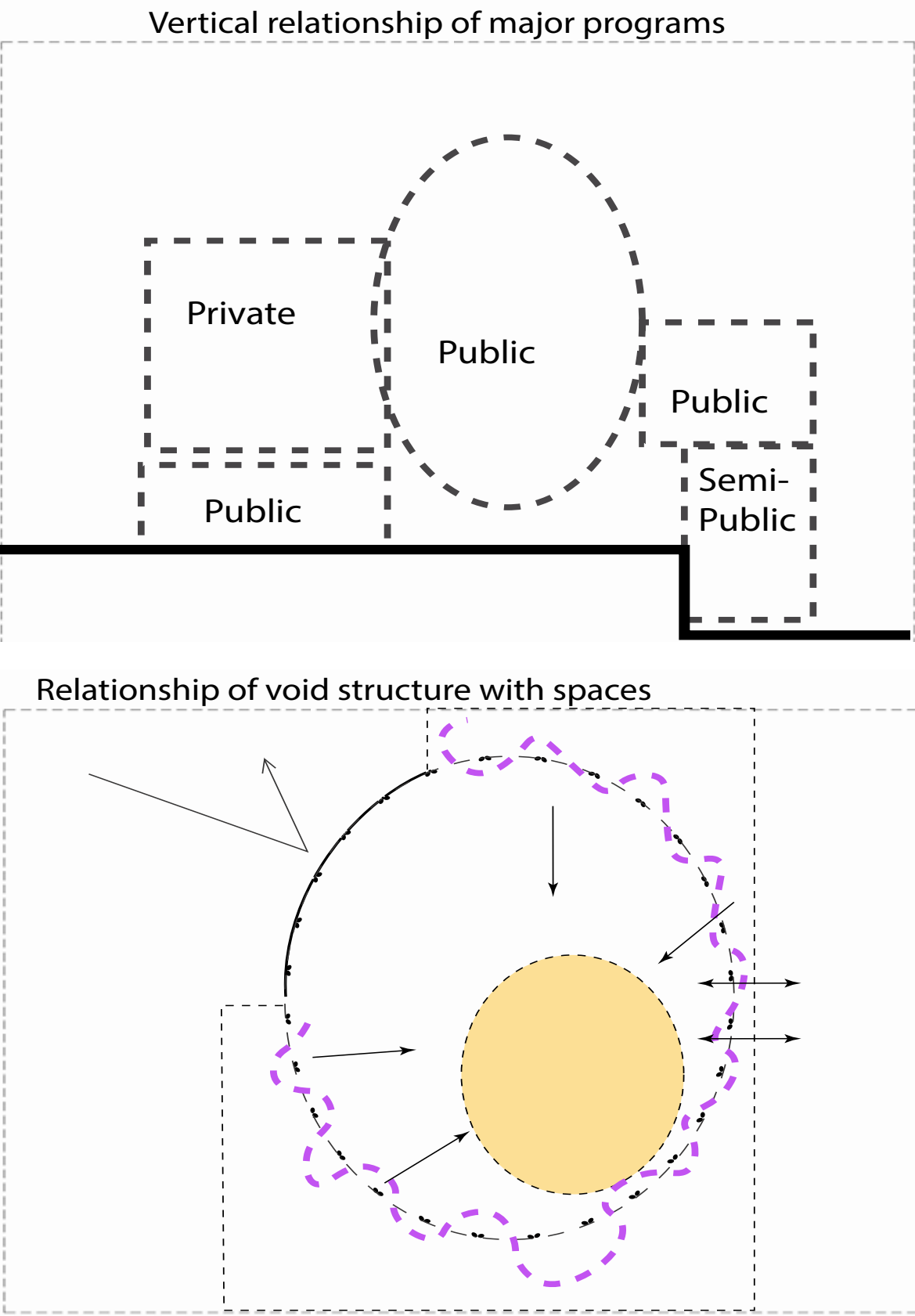


Figure 7.5.12 Eighth floor plan, Author (2024)

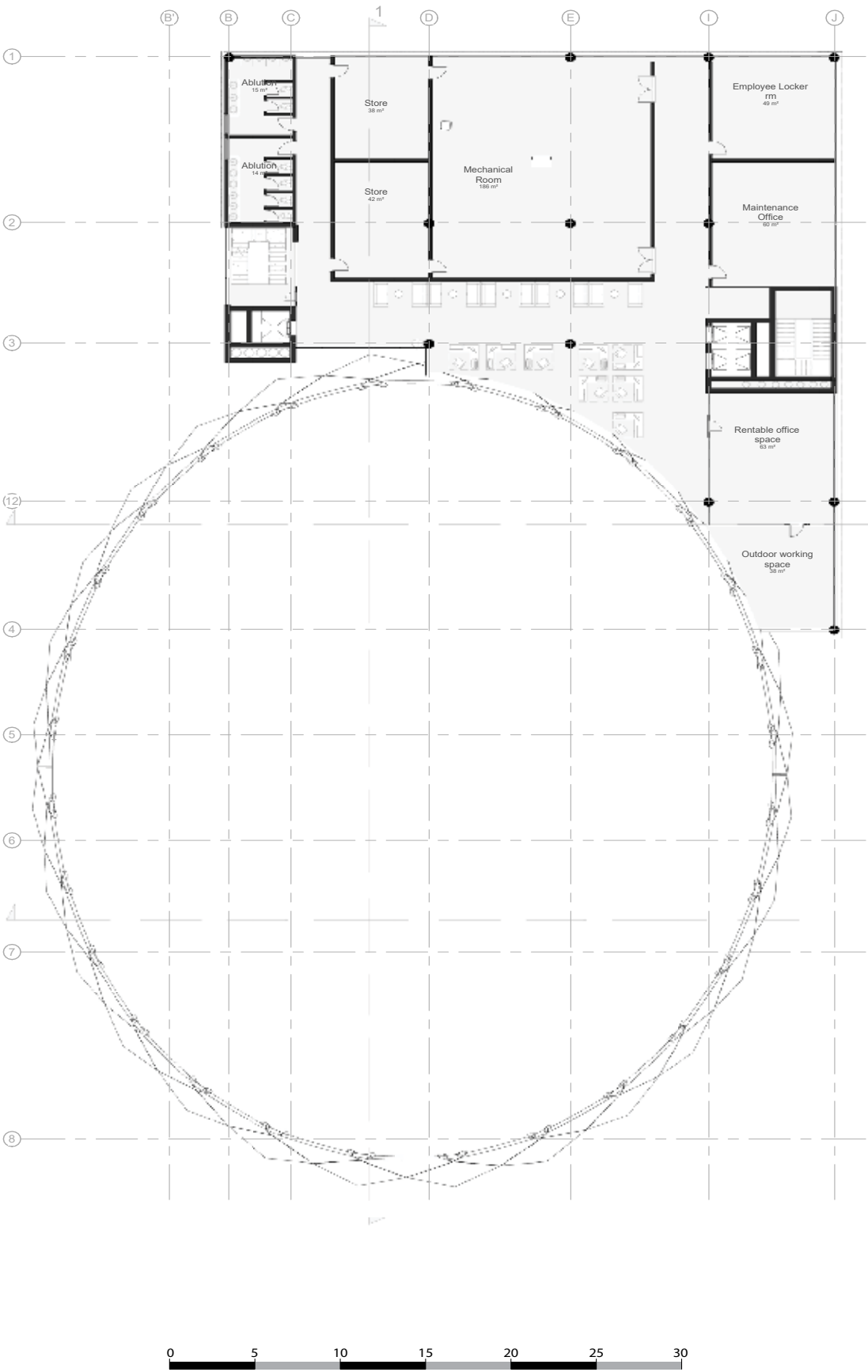
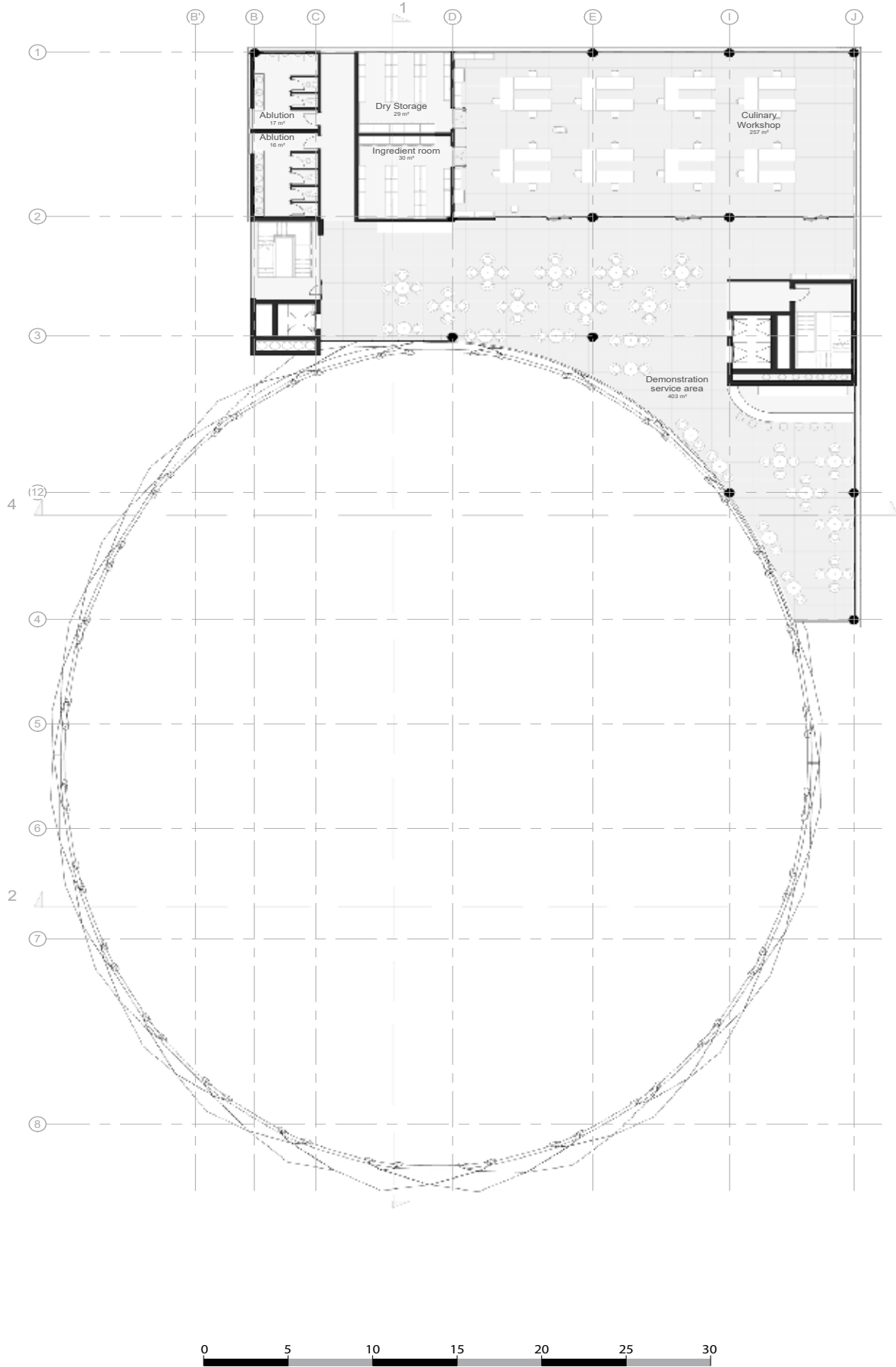


Figure 7.5.13 Ninth floor plan, Author (2024)

Floor plans

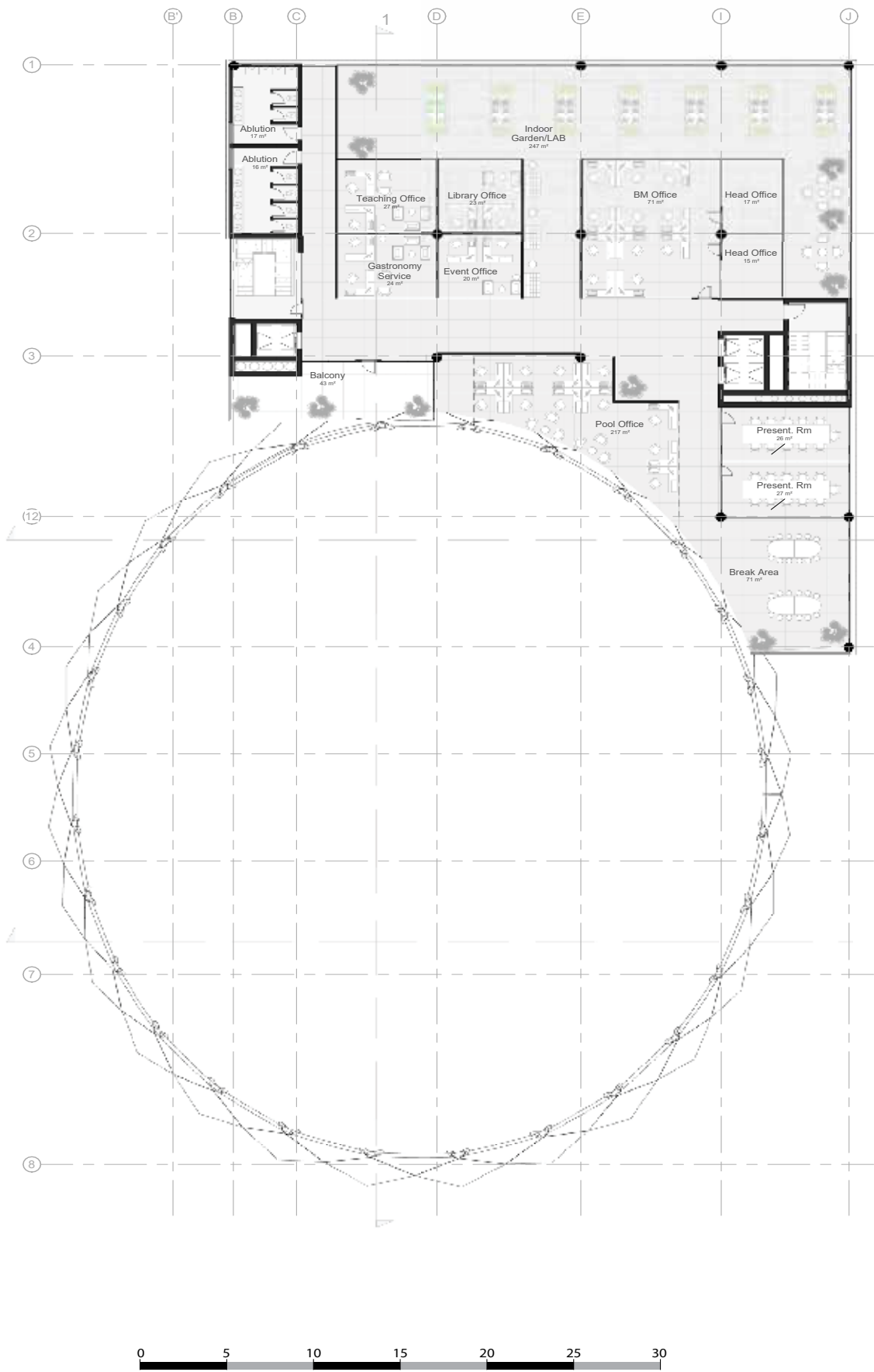


Figure 7.5.14 Tenth floor plan, Author (2024)

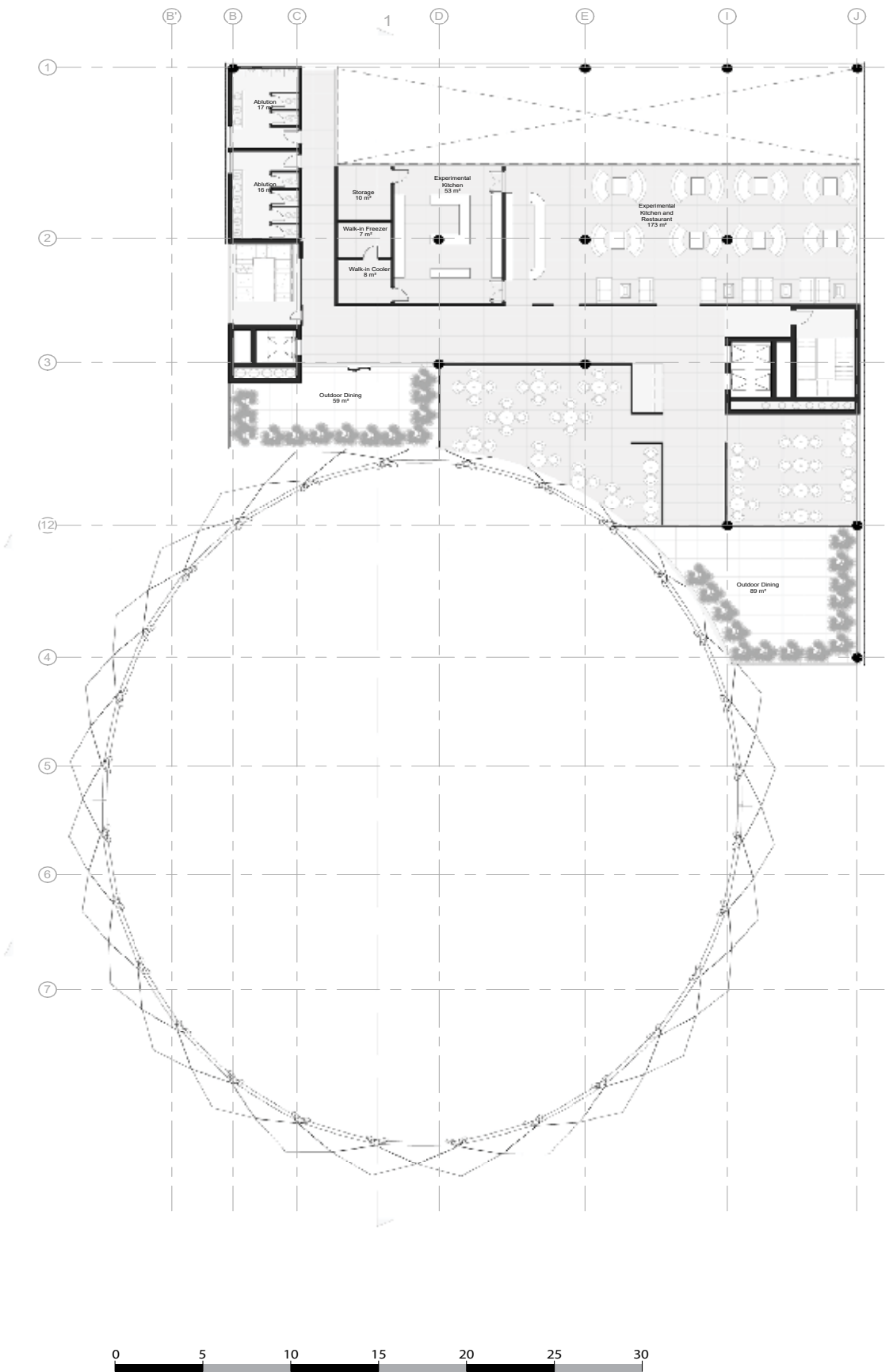


Figure 7.5.15 Eleventh floor plan, Author (2024)

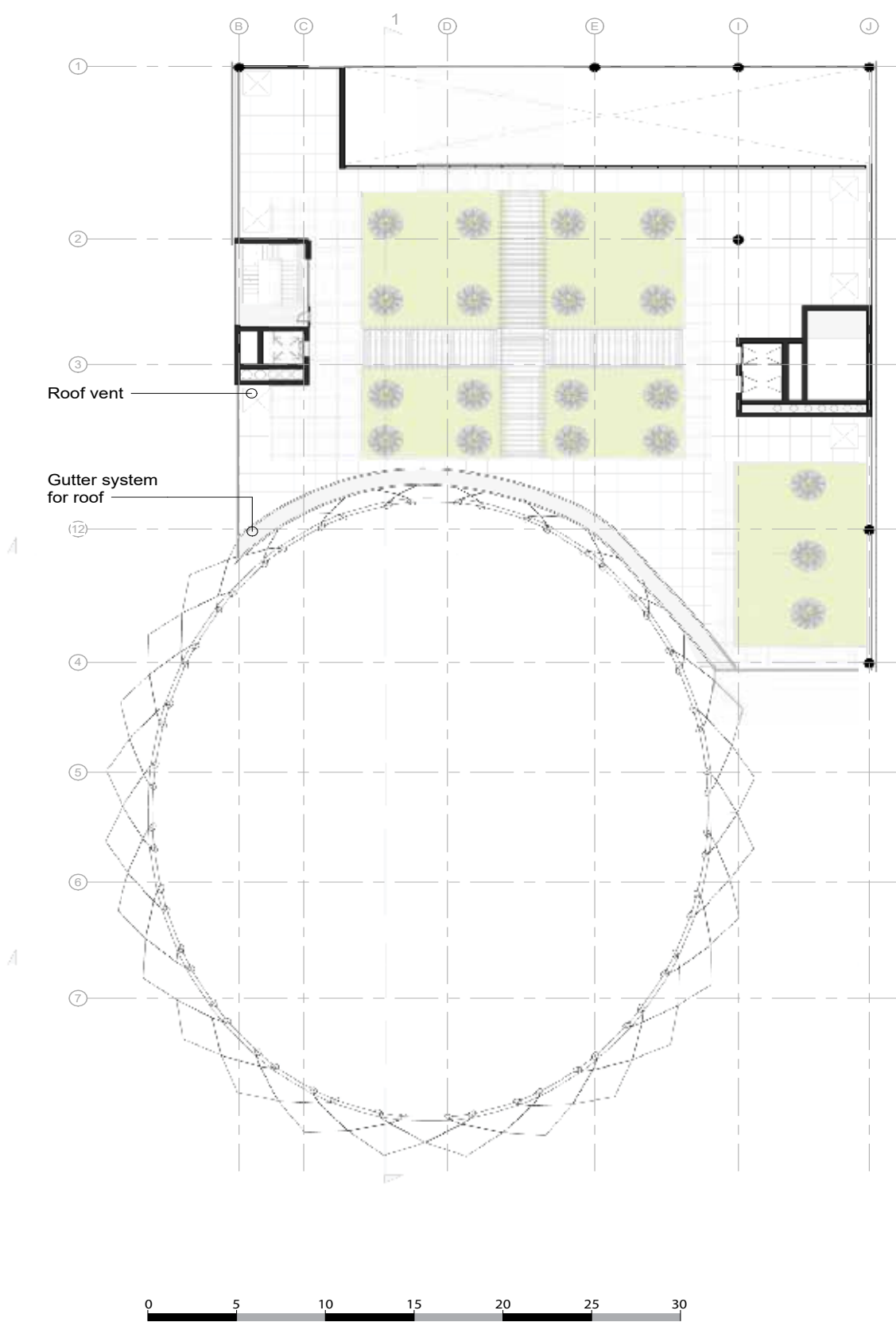


Figure 7.5.16 Twelfth floor plan, Author (2024)

Floor plans

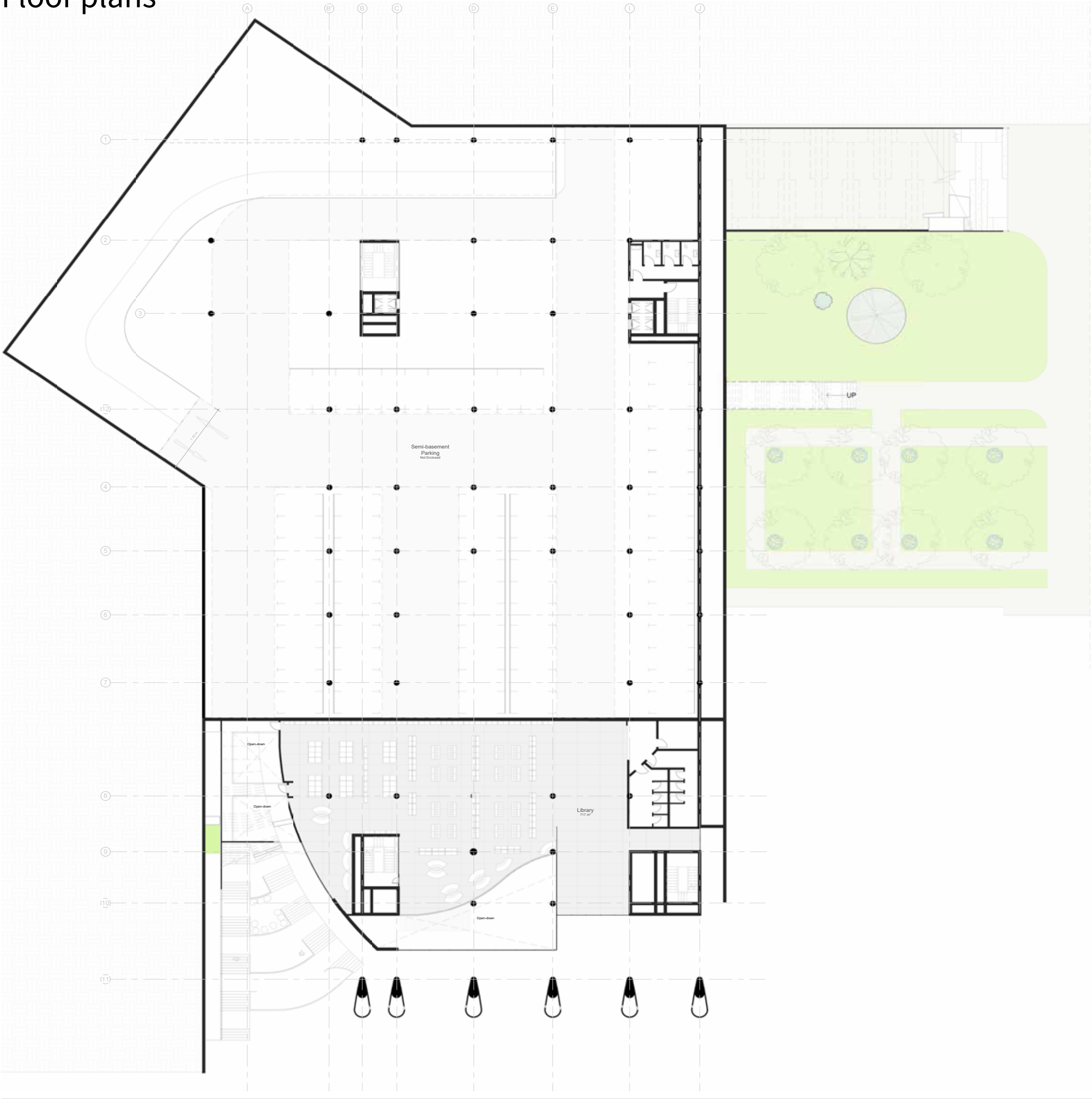


Figure 7.5.17 Semi-basement 1 floor plan, Author (2024)

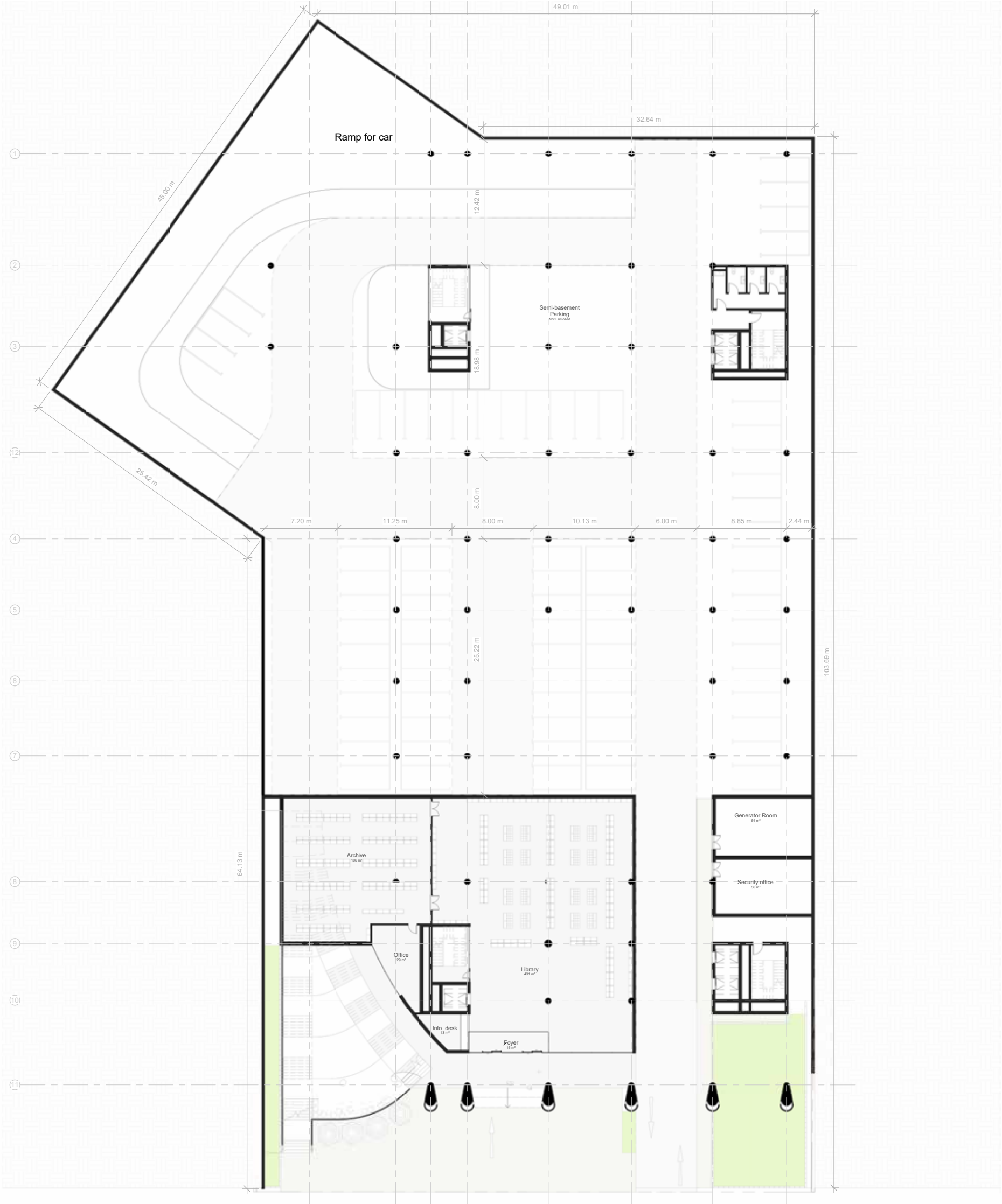


Figure 7.5.18 Semi-basement 2 floor plan, Author (2024)

Roof Top design

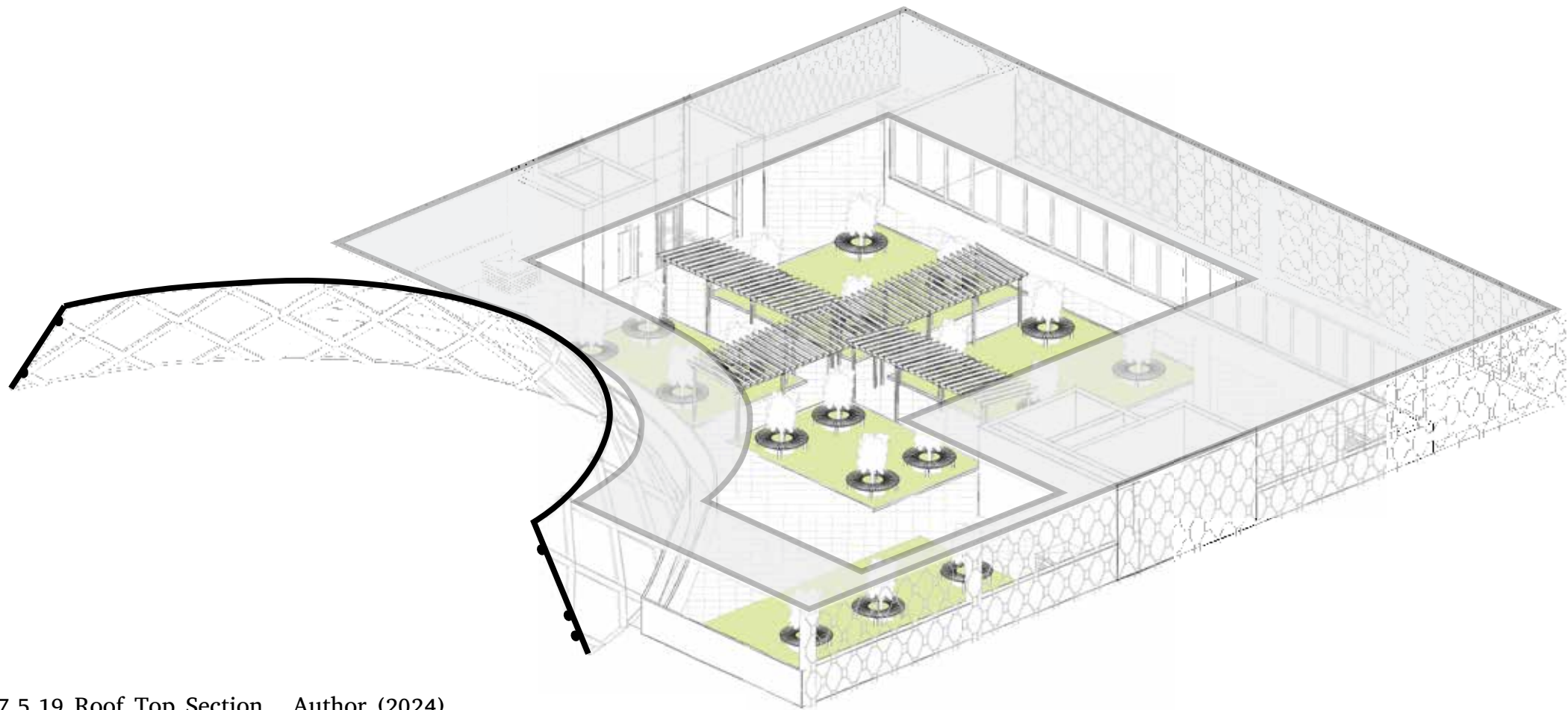


Figure 7.5.19 Roof Top Section, Author (2024)

Circulation

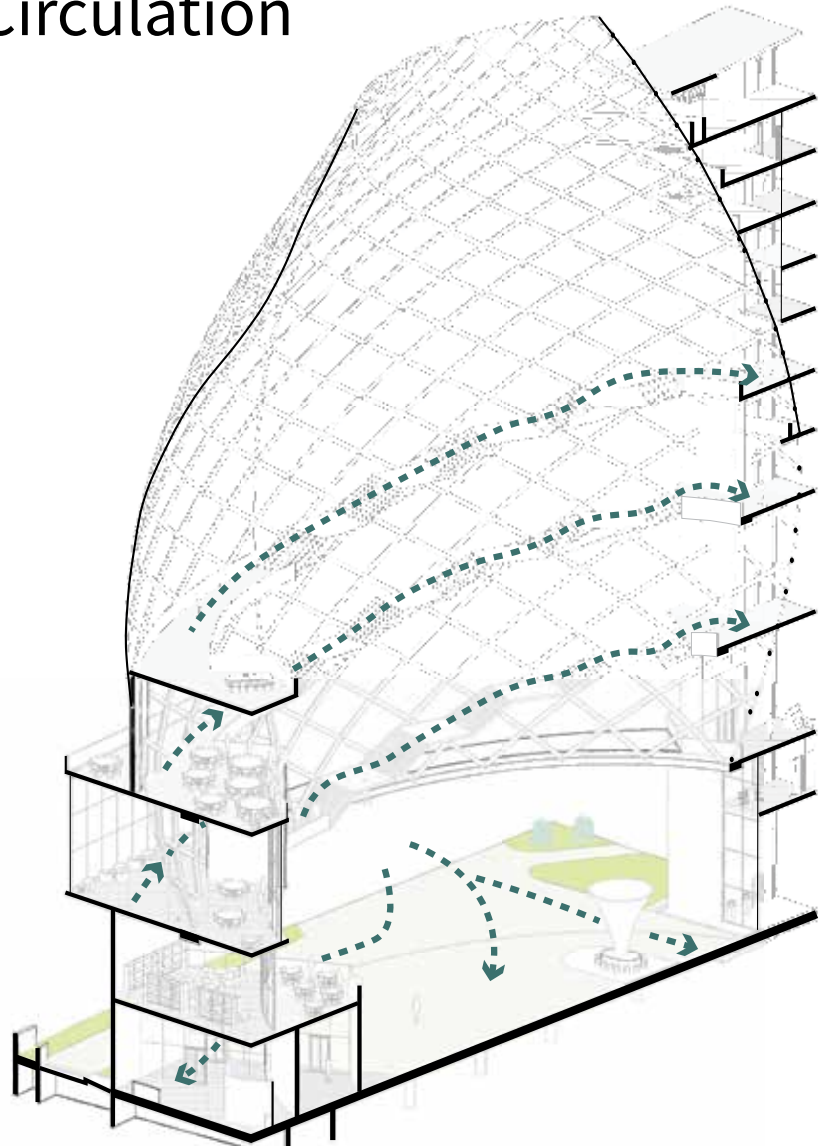


Figure 7.5.20 Staircase reading area relationship, Author (2024)

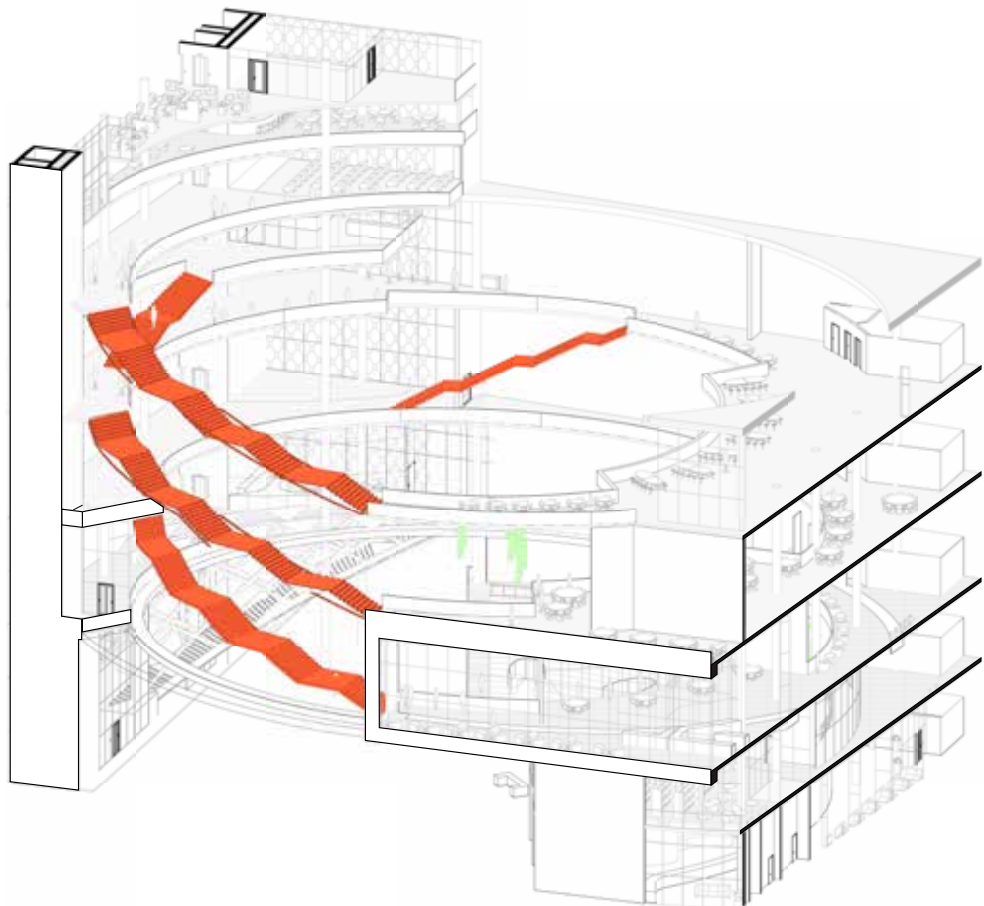
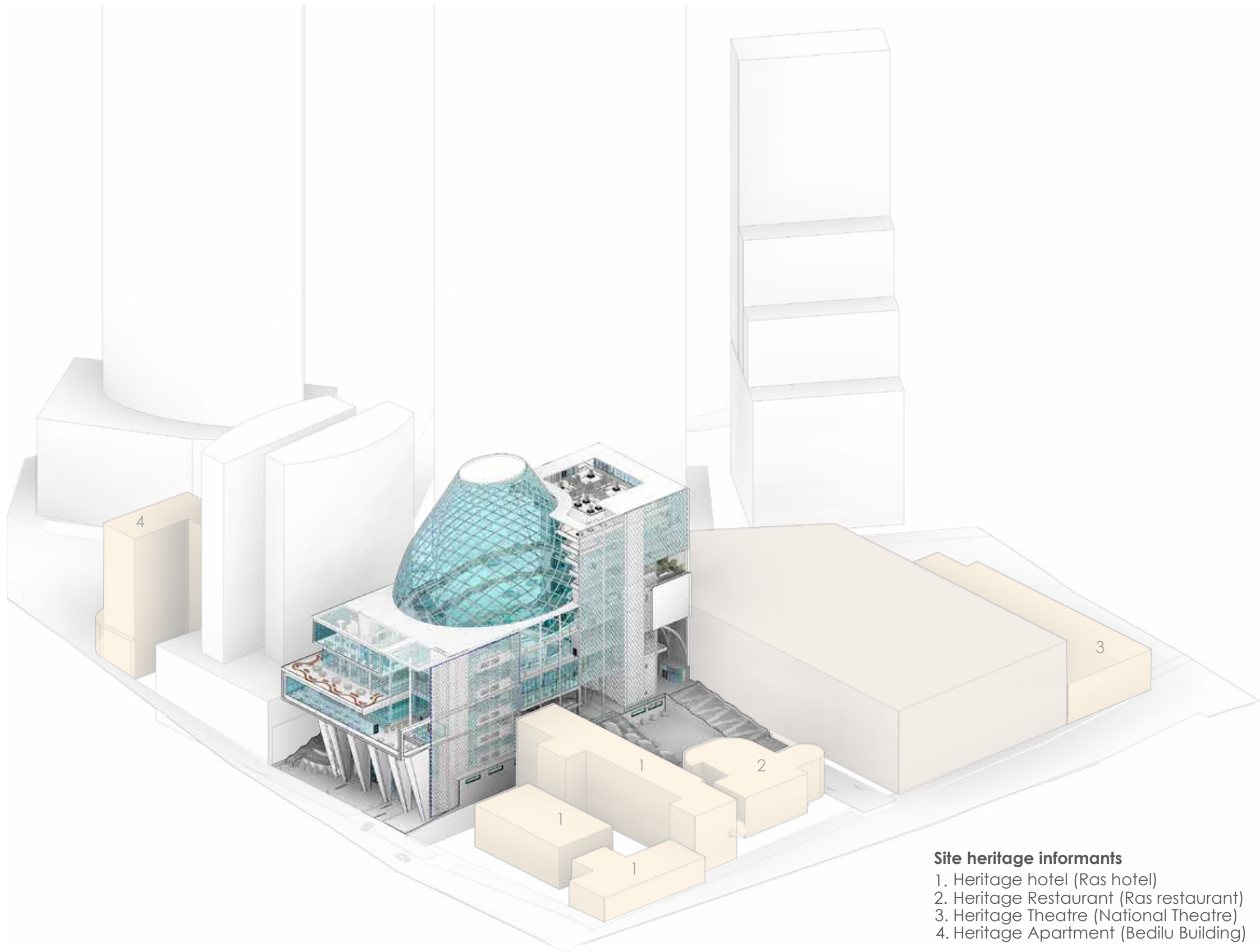


Figure 7.5.21 Void circulation continuity diagram, Author (2024)



- Site heritage informants**
- 1. Heritage hotel (Ras hotel)
 - 2. Heritage Restaurant (Ras restaurant)
 - 3. Heritage Theatre (National Theatre)
 - 4. Heritage Apartment (Bedilu Building)

Figure 7.5.22 Heritage as site informant, Author (2024)

7.6 Technical considerations

Perimeter Section & Details

The perimeter section is taken on the southern facade of the building. It explores the technical details of connections between different structural materials and the relationship of the building with the exterior weather effects.

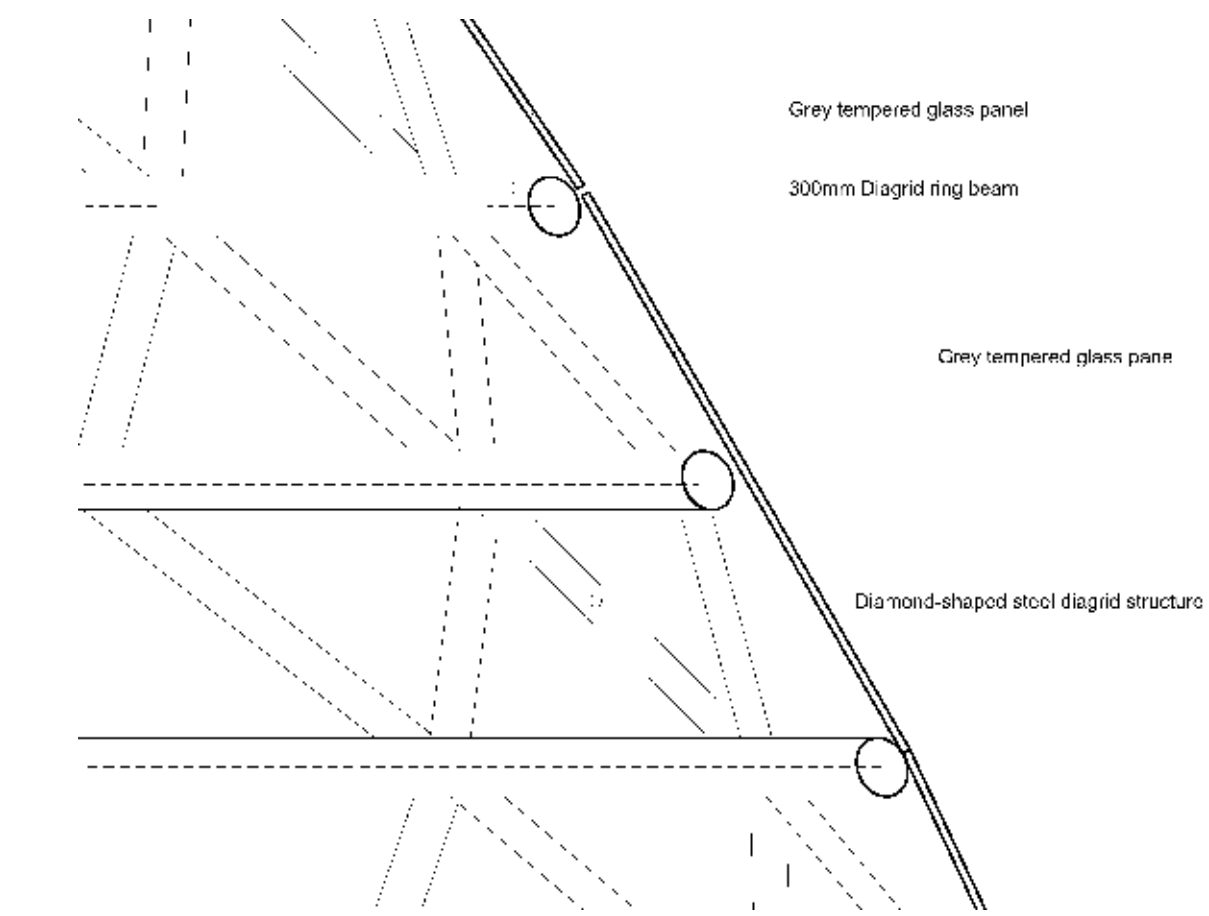


Figure 7.6.1 Detail 02, Author (2024)

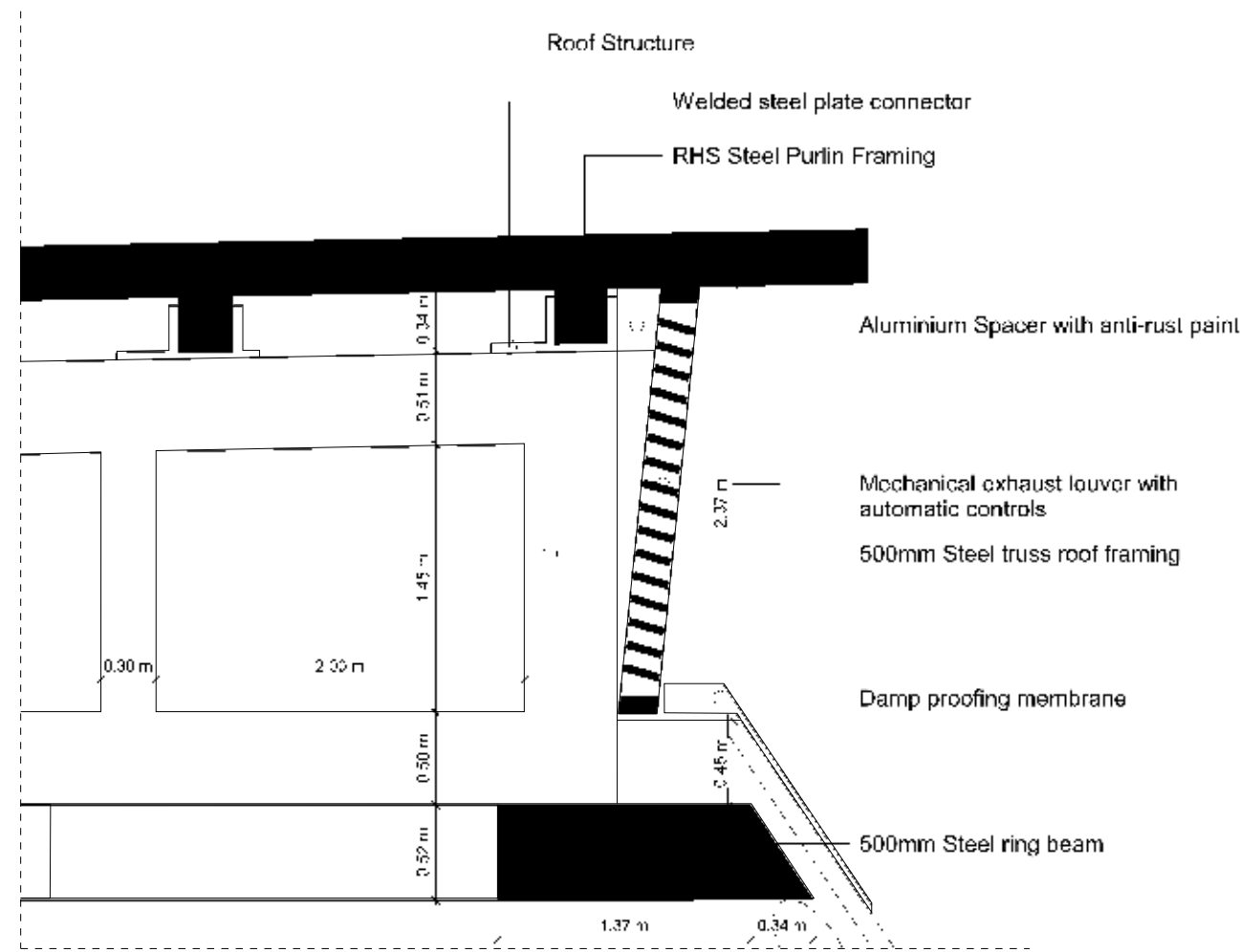


Figure 7.6.2 Detail 01, Author (2024)

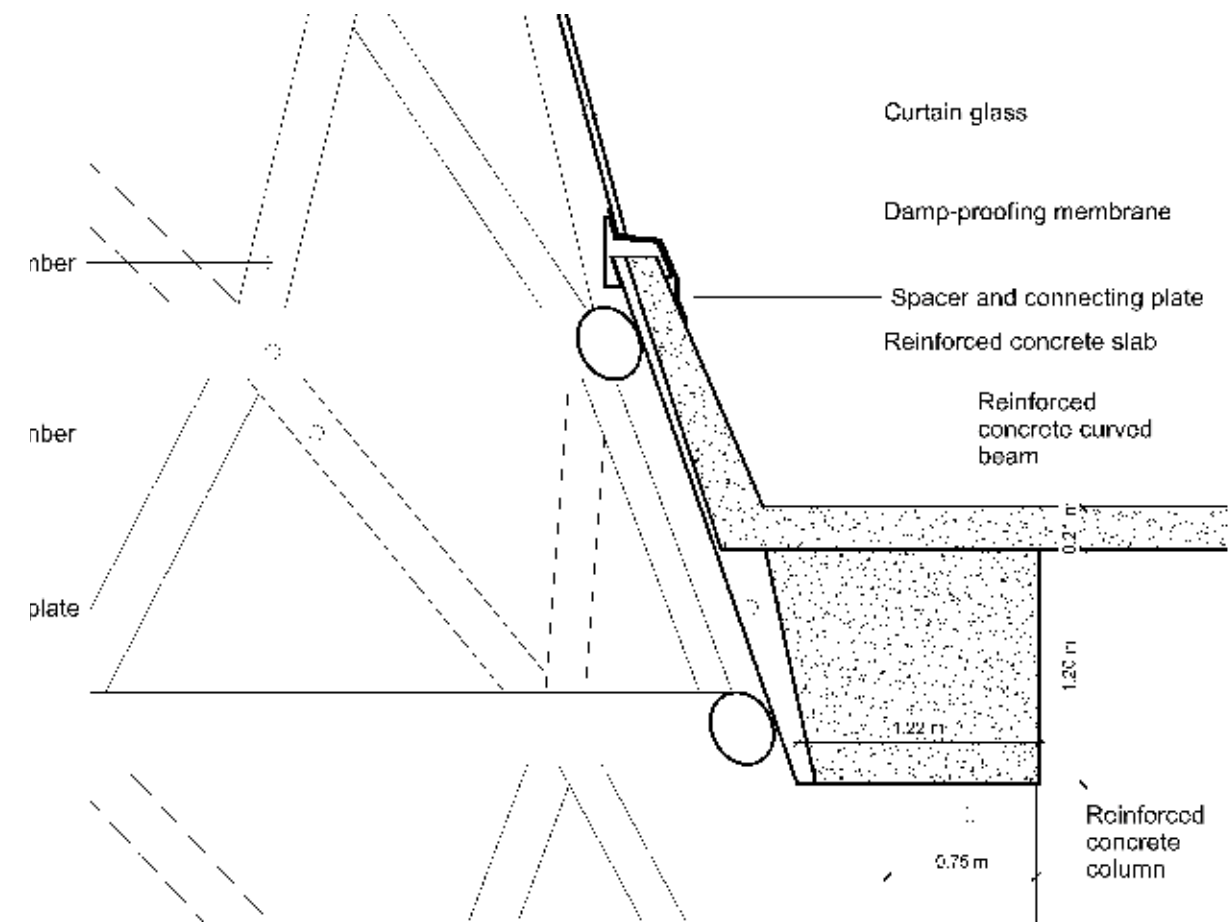


Figure 7.6.3 Detail 03, Author (2024)

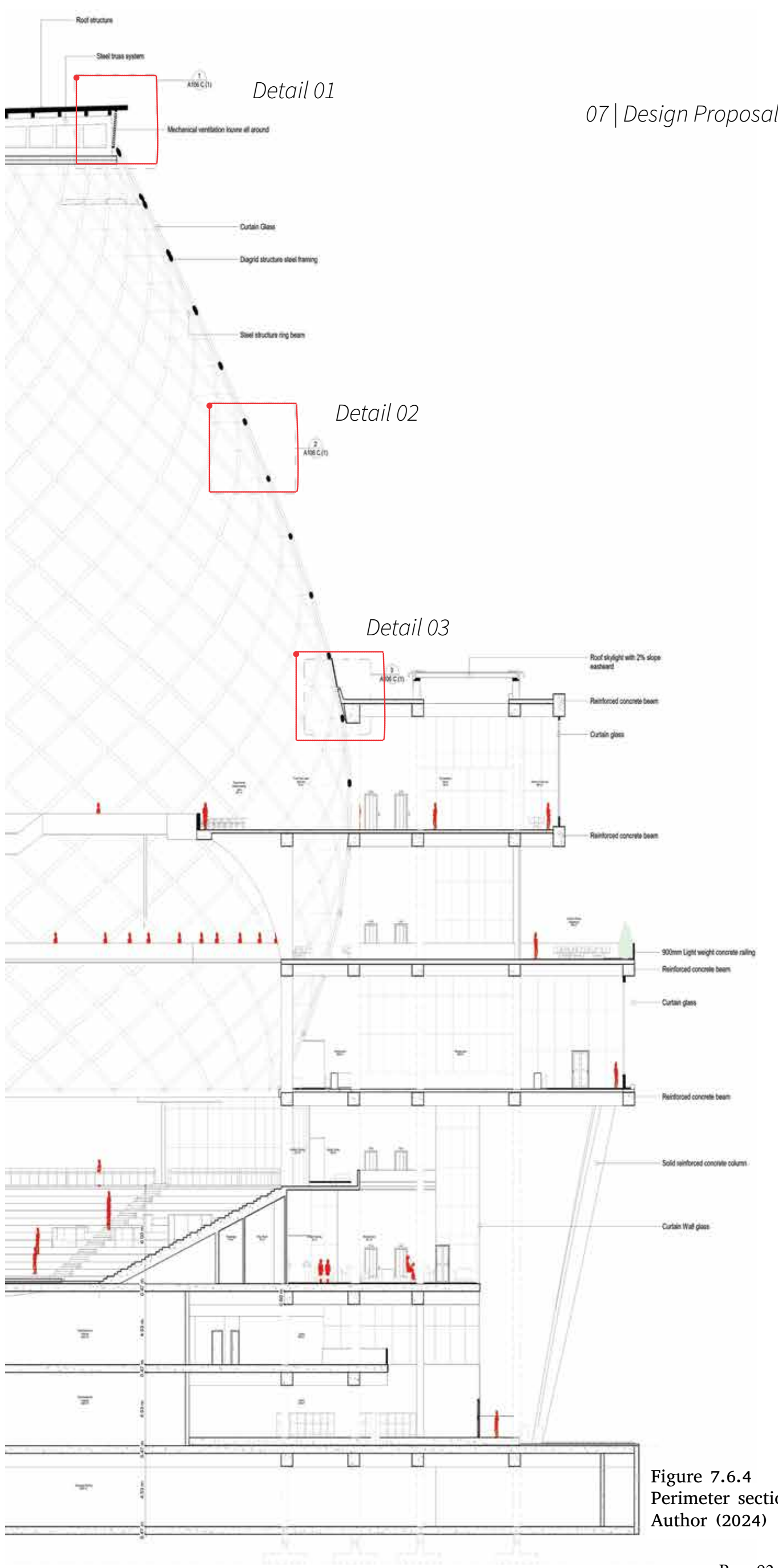


Figure 7.6.4 Perimeter section, Author (2024)

The design proposes to incorporate internal removable glass panels that will aid in creating different character spaces through the interplay of light and shadow to define spaces. It will be used as an artistic expression to transform the space based on the different events and celebration that will take place in the central atrium.

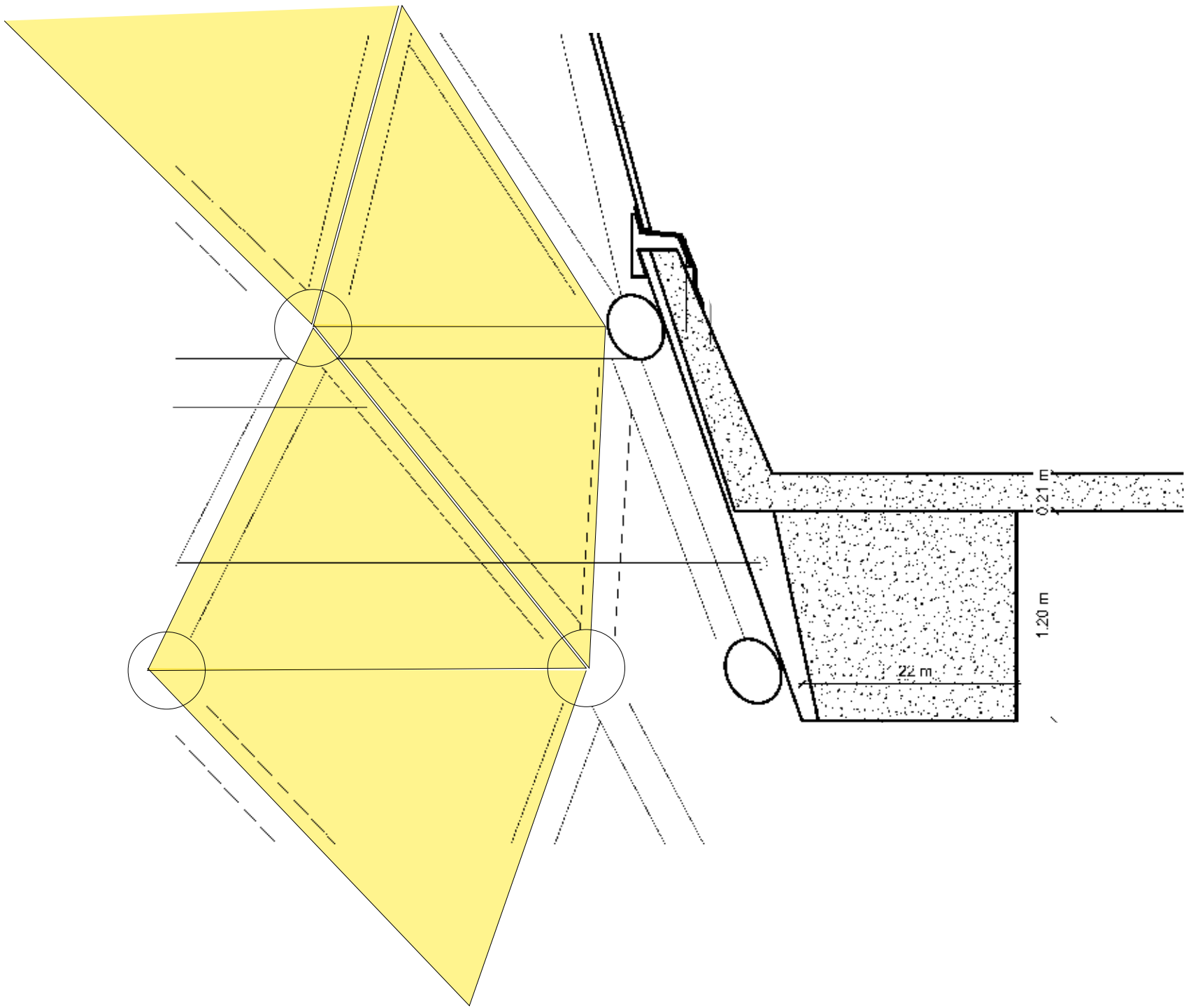


Figure 7.6.5 Internal stained glass proposal 01, Author (2024)

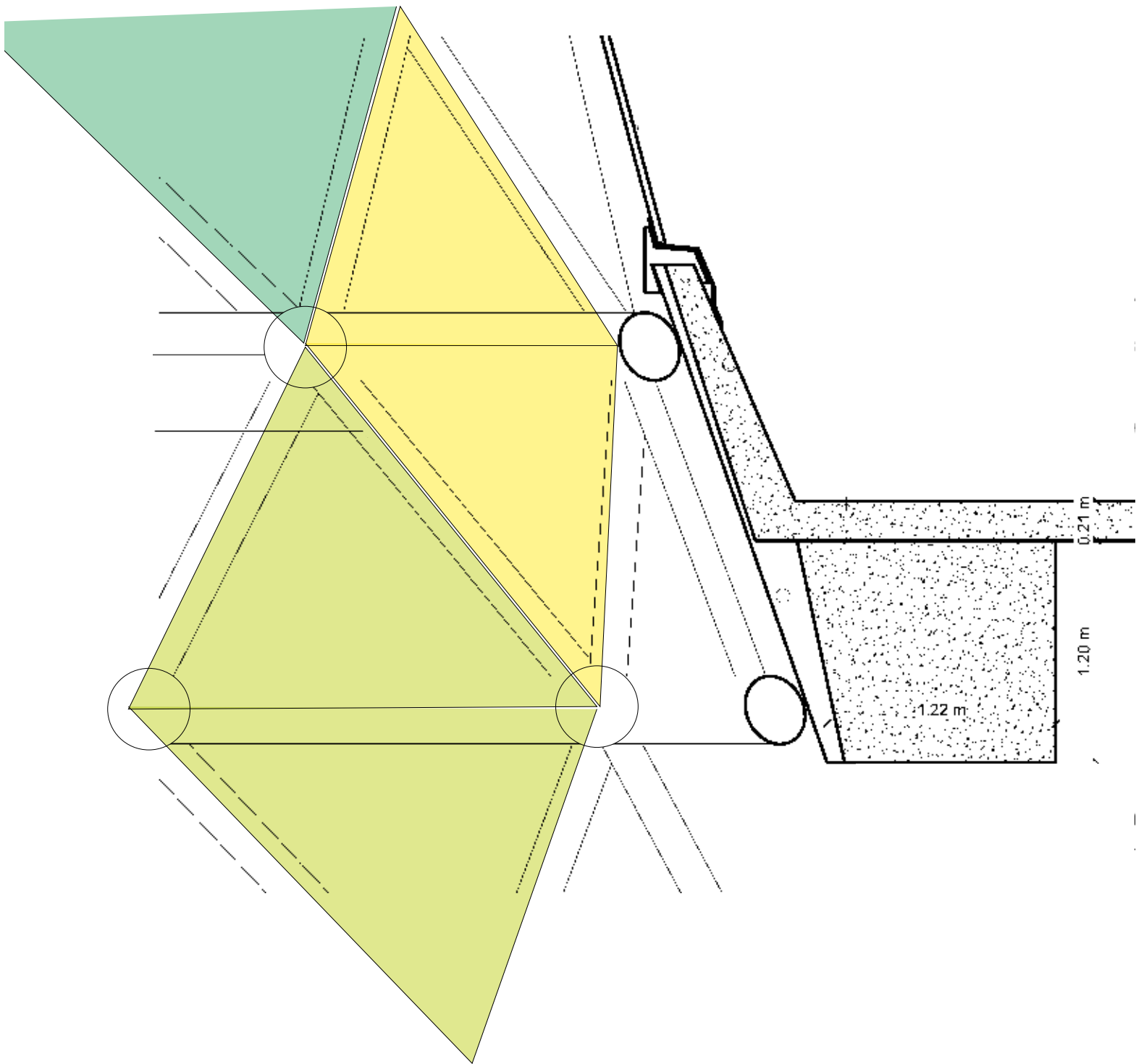


Figure 7.6.6 Internal stained glass proposal 02, Author (2024)

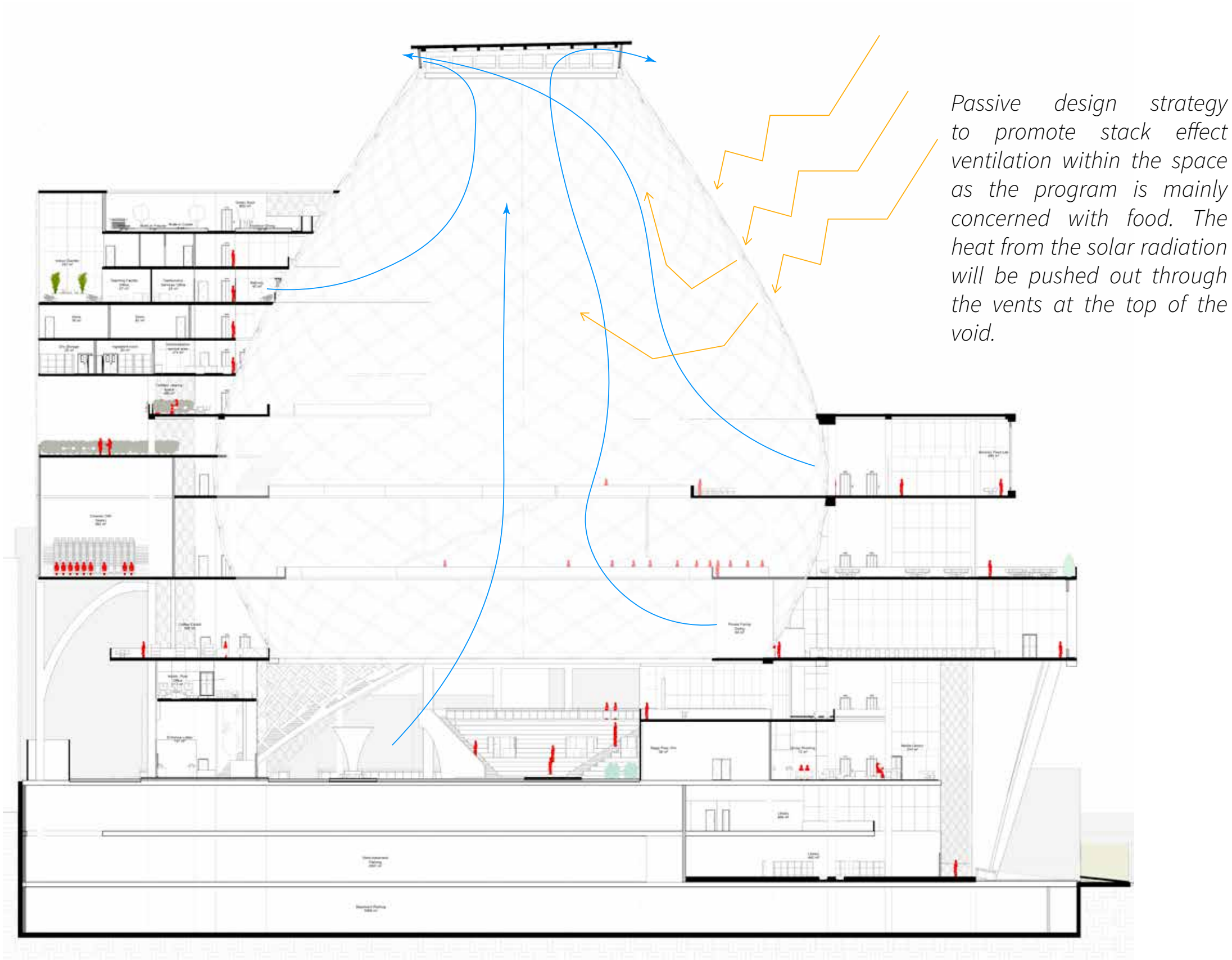


Figure 7.6.7 Stack effect proposal, Author (2024)

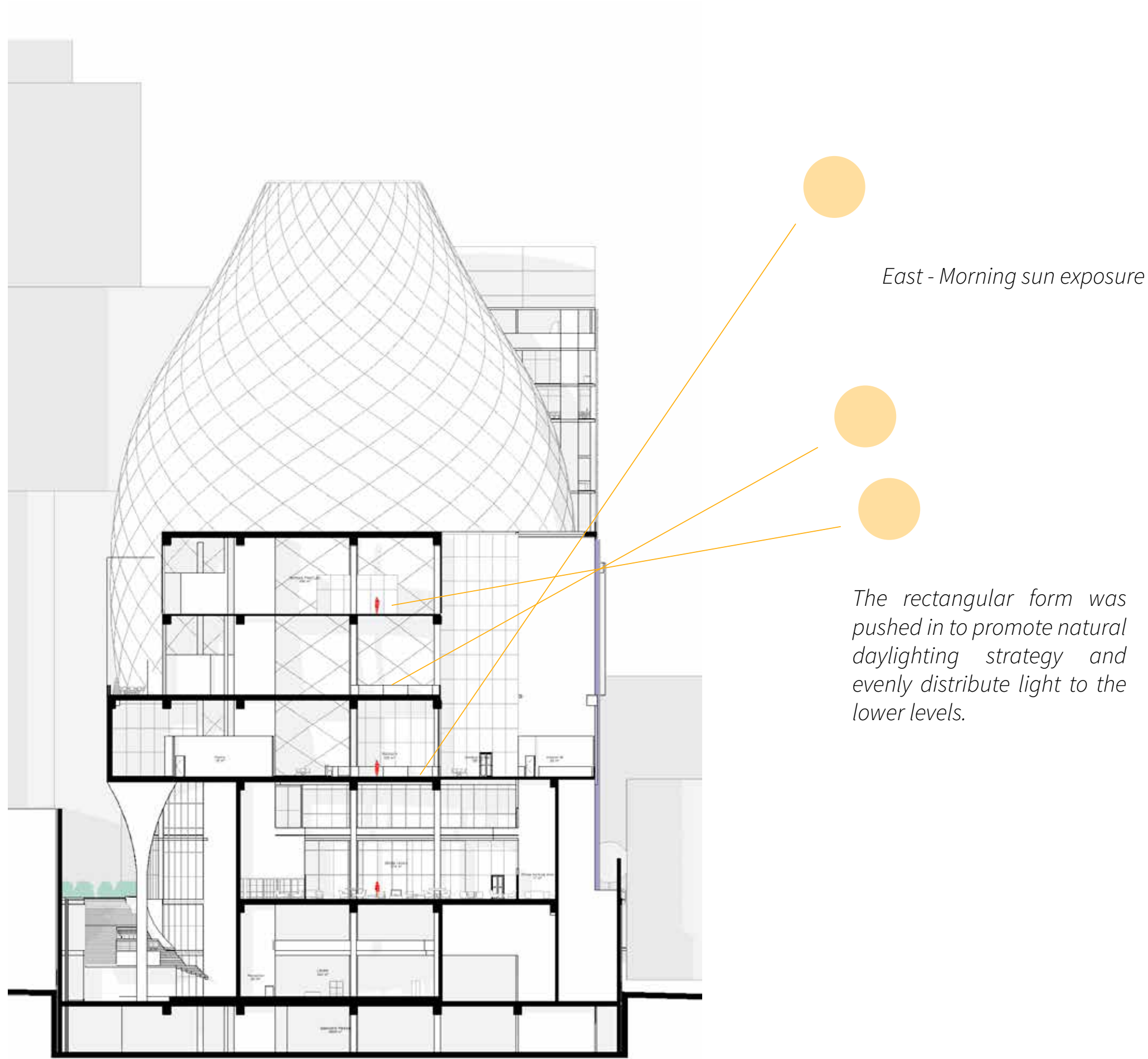


Figure 7.6.8 Daylight and form relationship, Author (2024)

Material considerations

Exterior:

The building is fully exposed on the its Easter and Southern facade while the Western and Northern facades are partially blocked by the neighboring buildings. Within the exposed facades glass and light weight steel materials are used to give a sleek, modern look to the design while maximizing natural light. A locally sourced clay material that is used to make the ‘Jebena’ (Traditional coffee pot) is used to create small ceramic tiles that will help in absorbing heat and maintaining the transfer of heat and light into the spaces while openness within the interior of the space. It aims to create regional identity and a timeless quality to the building. The brown color of the clay ceramic is in paying homage to the tones of traditional Ethiopian architecture like the Rock-hewn churches of lalibela and Zoma museum which create warmth to their surrounding.

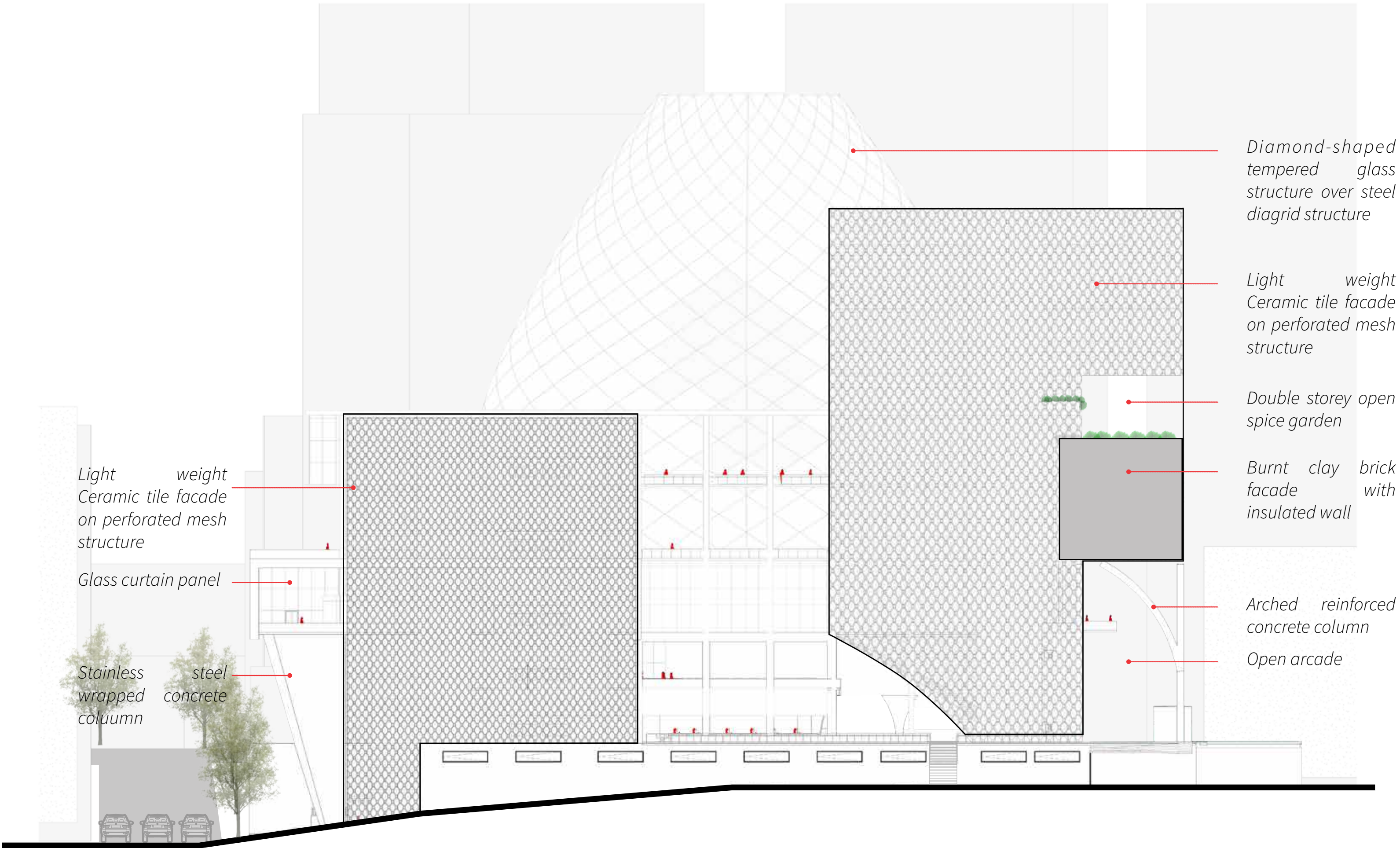
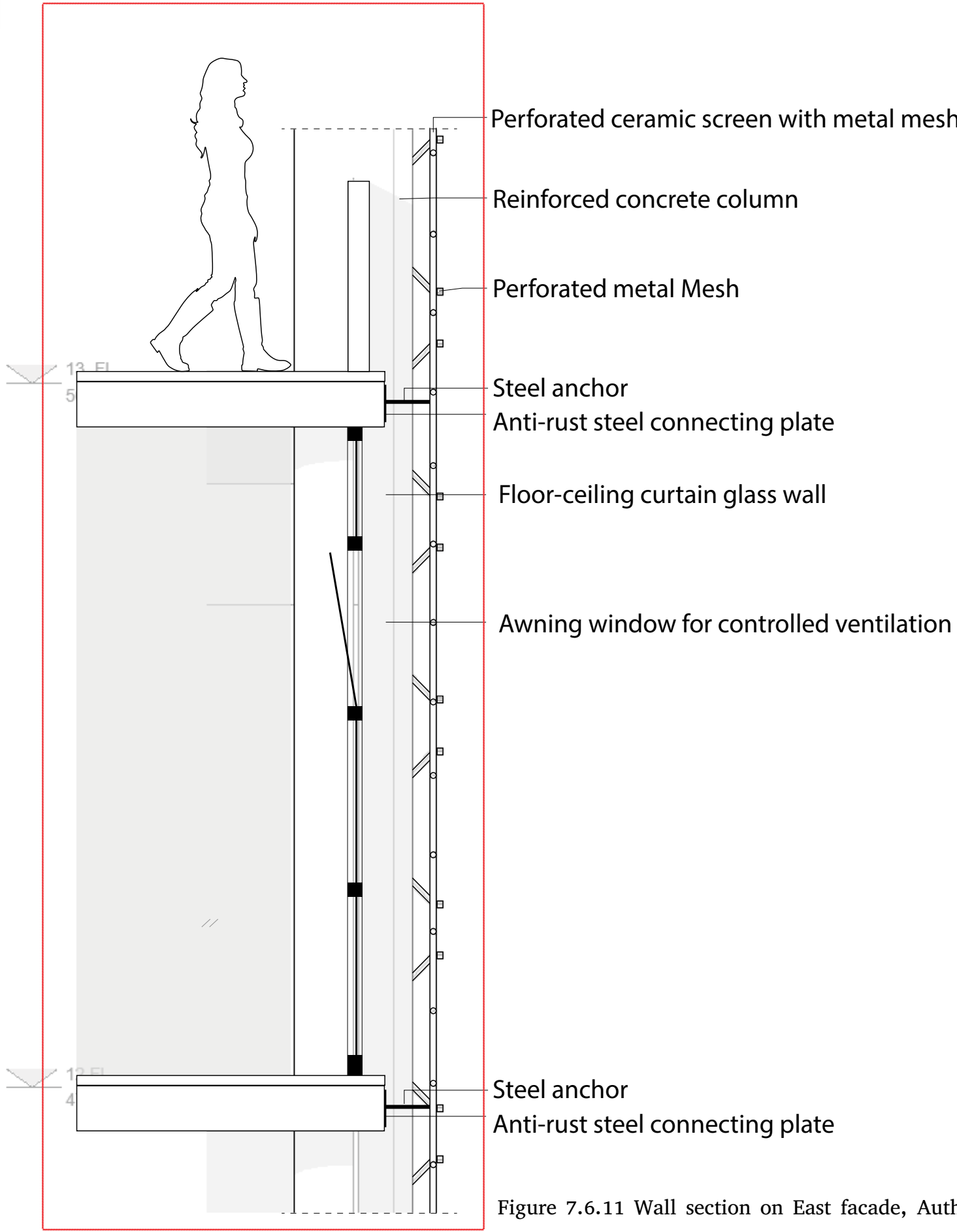
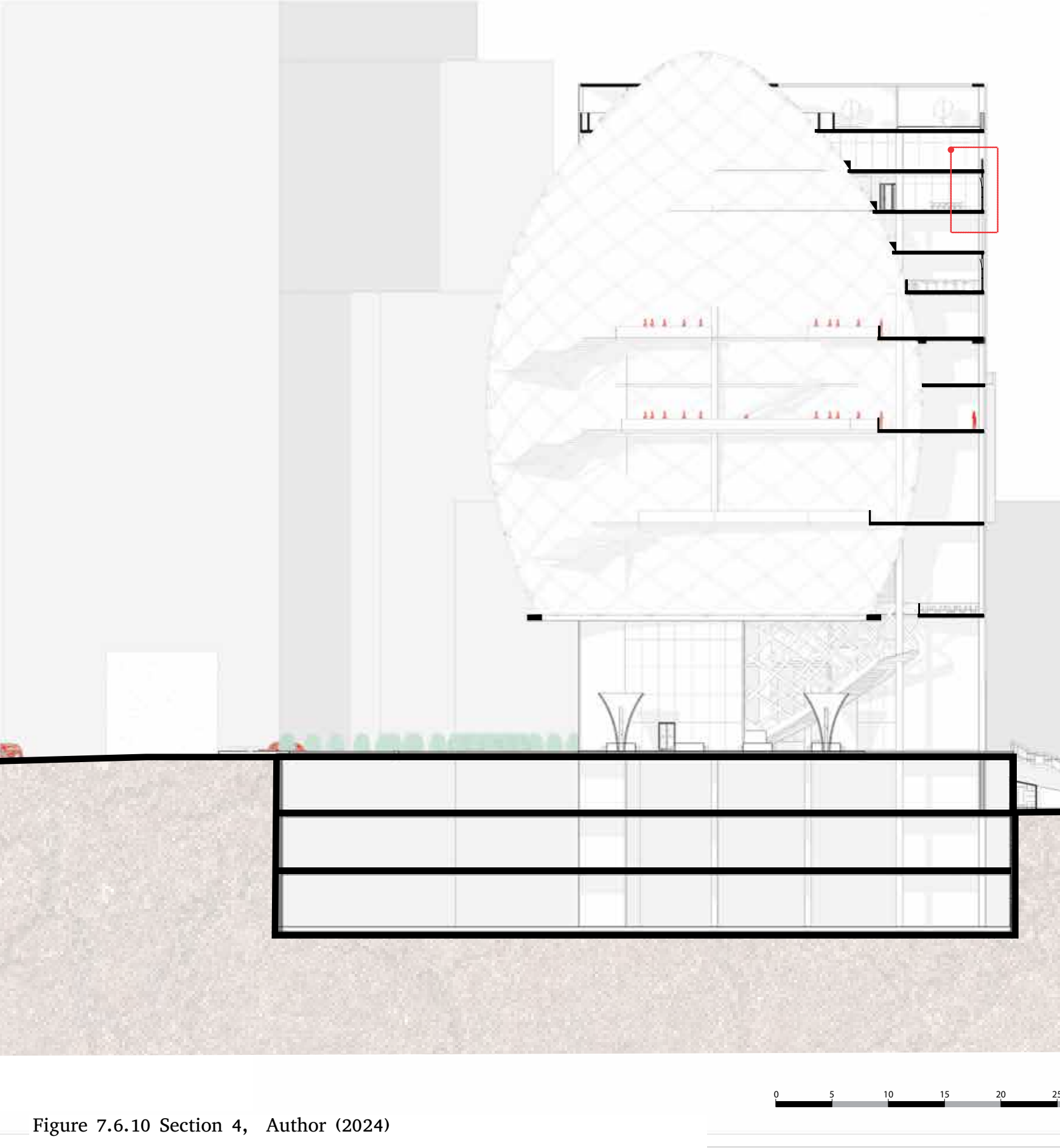
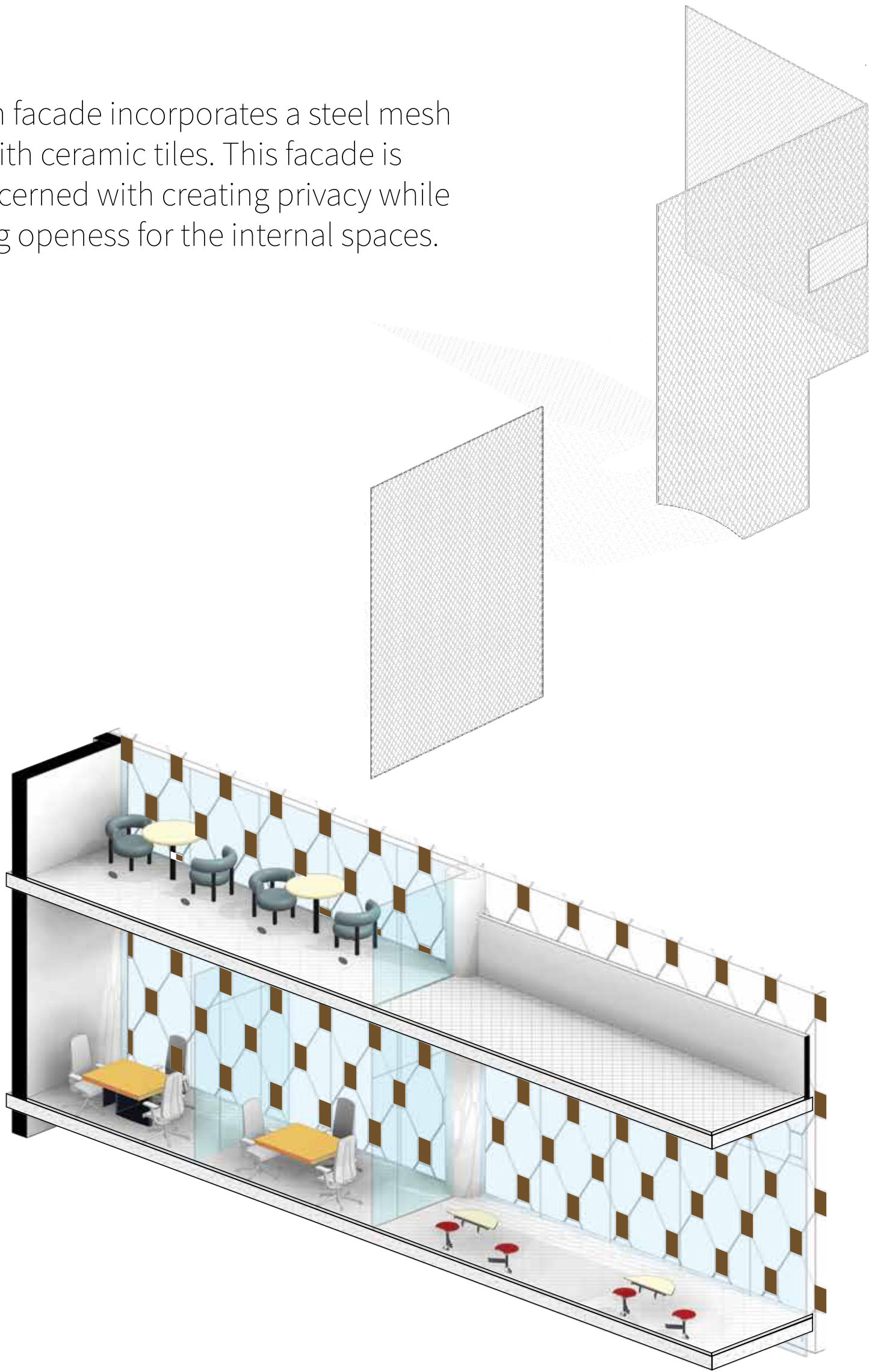


Figure 7.6.9 Exterior facade material consideration (East Elevation), Author (2024)



The eastern facade incorporates a steel mesh structure with ceramic tiles. This facade is mainly concerned with creating privacy while maintaining openness for the internal spaces.



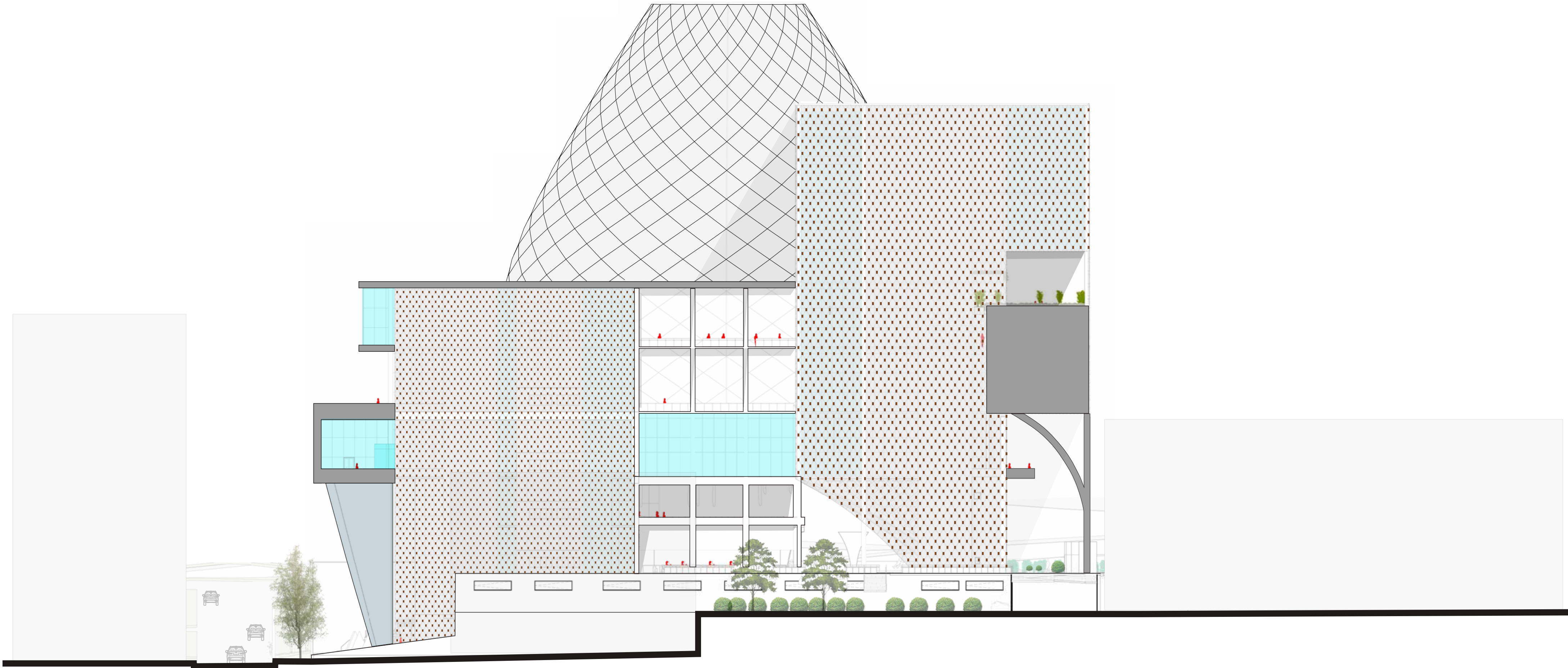


Figure 7.7.1 East Elevation, Author (2024)

South Elevation

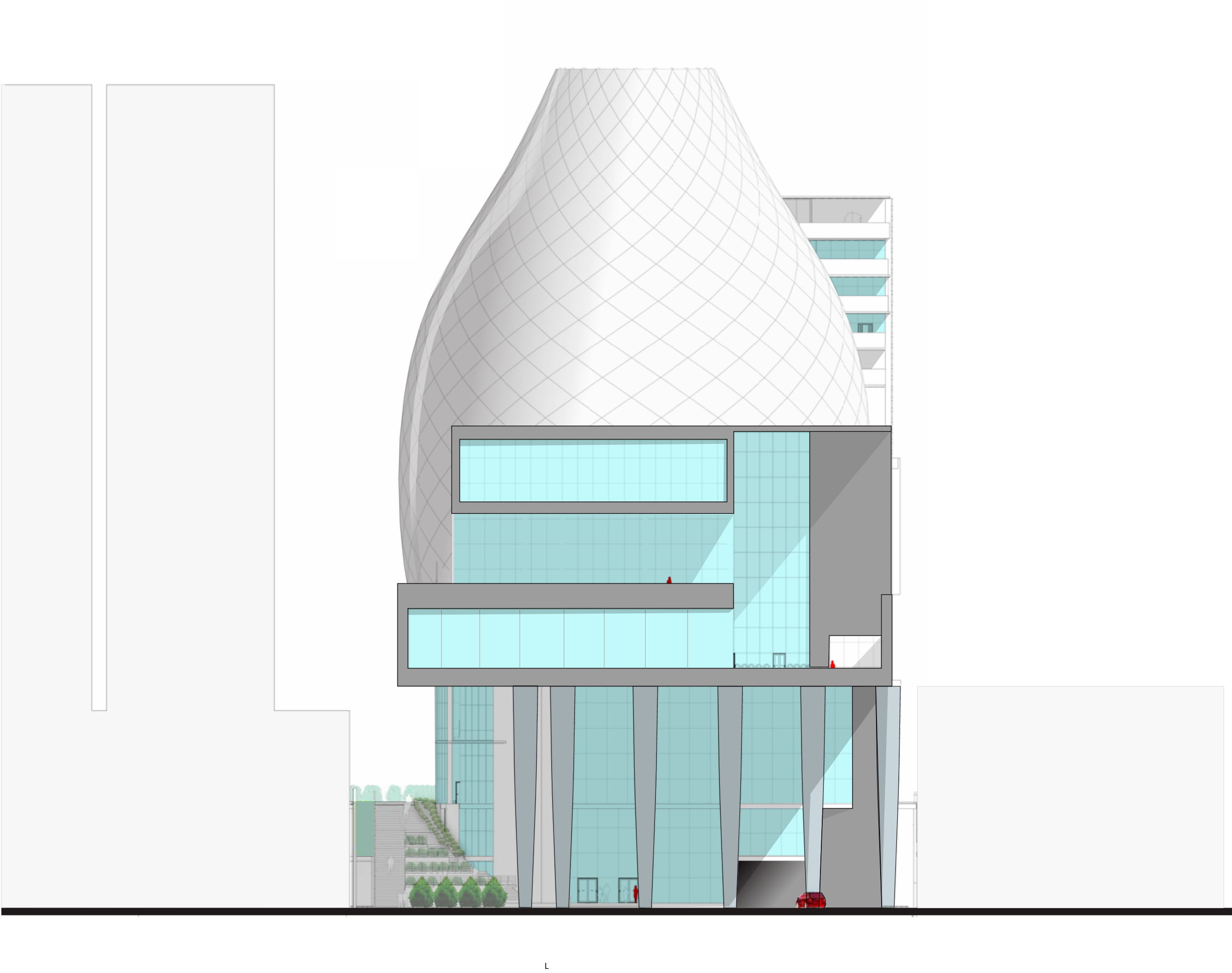


Figure 7.7.2 South Elevation, Author (2024)

Perspective view - East entry

The entrance from the east direction connects the heritage site of the context to the new developments through an arcade walkway which incorporates the bookstores and coffee shops as programs of engagement within the building. These programs creating simple interactions that will be able to lead the users into the building and initiates interest in exploring the spaces provided by the design.

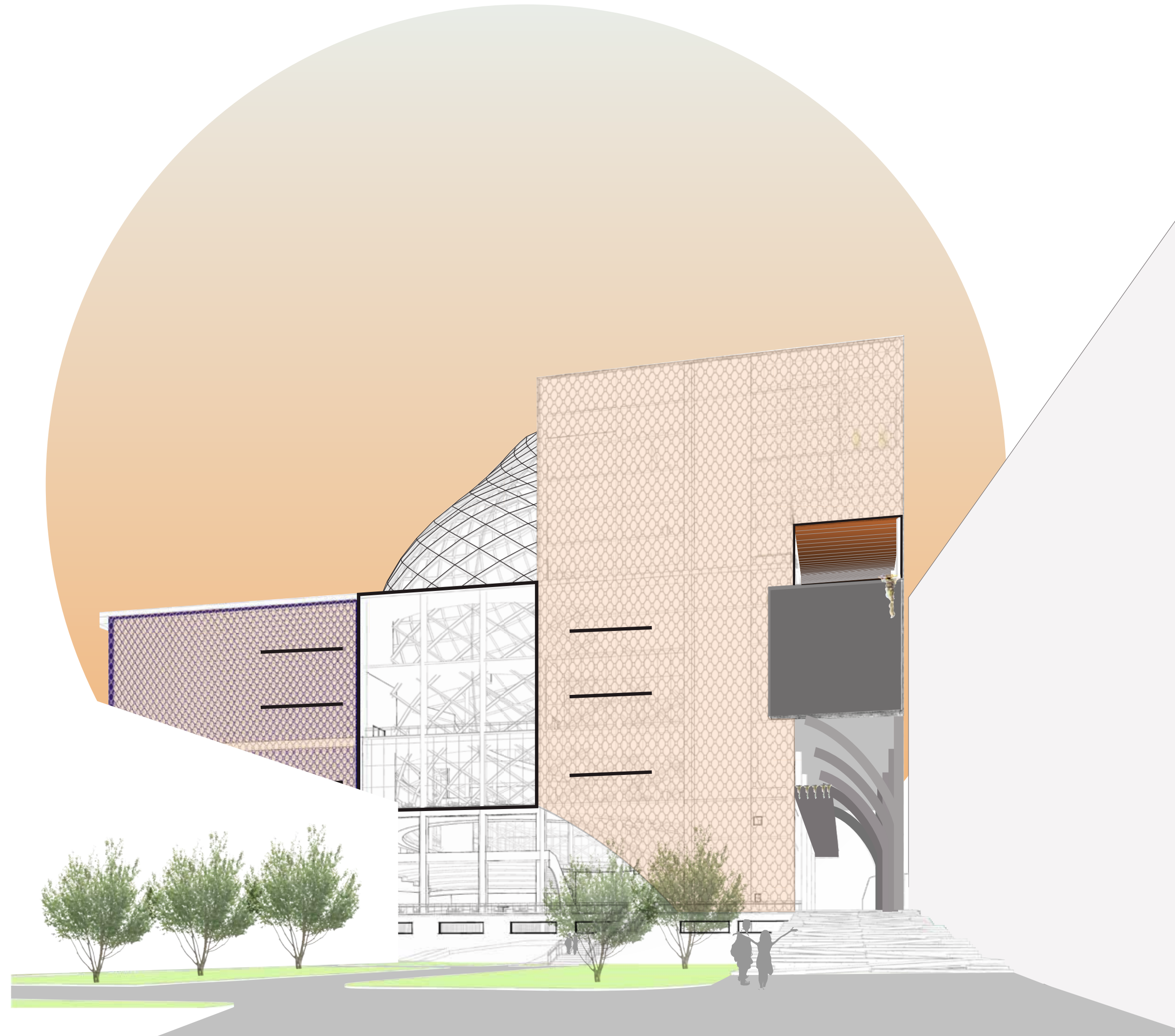


Figure 7.7.3 East entry perspective view, Author (2024)



Figure 7.7.4 Internal central space perspective view, Author (2024) (AI generated)

Perspective view - Sensory Lab

As the diagrid structure transforms from a light intensive roof structure into the internal partition structure, it mainly uses the frame structure to differentiate the spaces. Some of the opening within the frame become entry ways between the different spaces whereas the openings found at higher points become glass partitions to create private spaces.

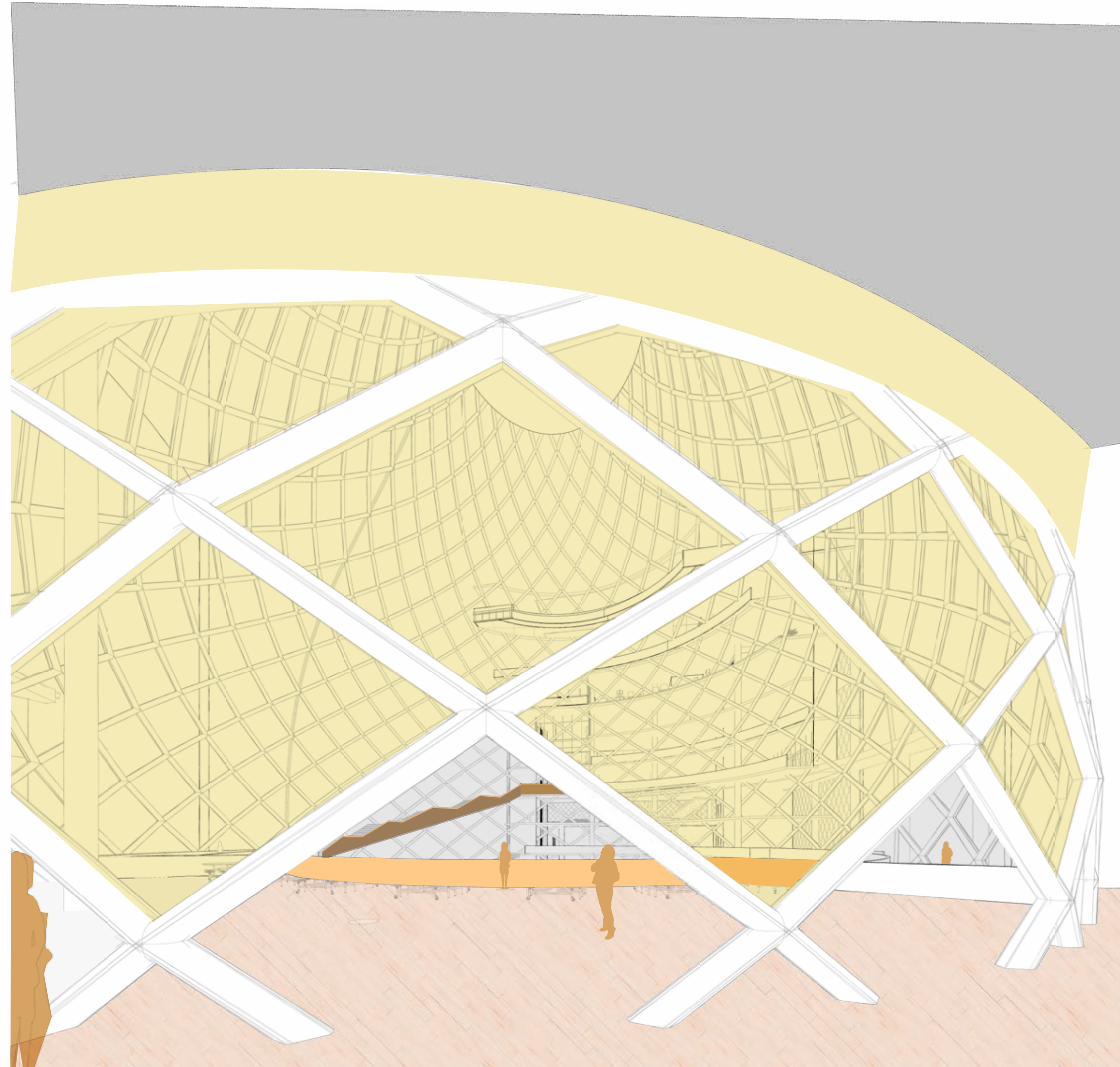


Figure 7.7.5 Sensory lab opening relation with void structure, Author (2024)

Perspective view - Food hub

The perspective illustrates the relationship of the different levels with the amphitheatre space which can be viewed from any point in the space offering diverse insights and perspective into performances. It creates engagement within the spaces whether enclosed private spaces, outdoor viewing areas or the walking exhibition spaces within the circulation spaces.

The void is shown as a transformative space through the use of different materials to fill the openings between the frame structures.

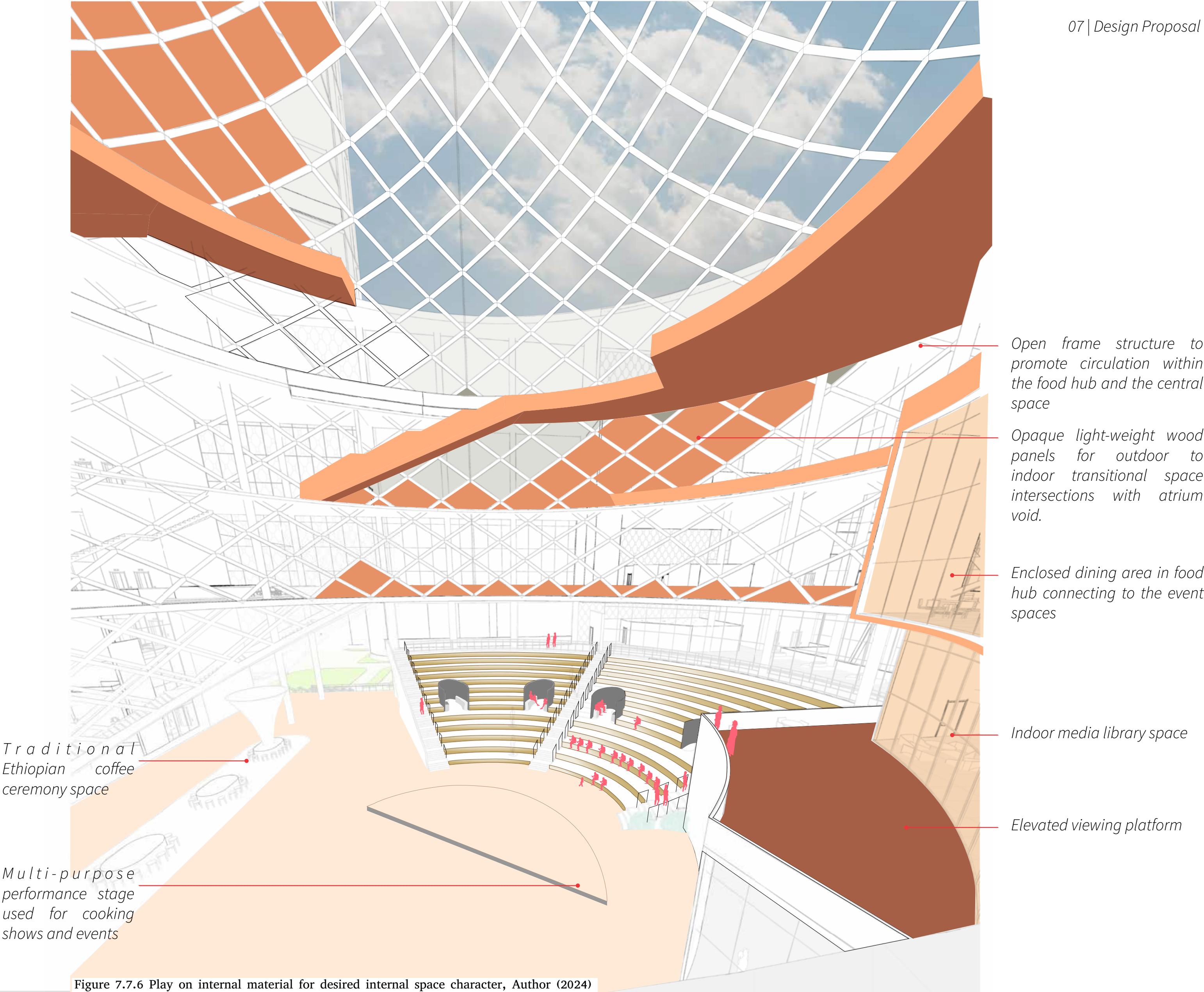


Figure 7.7.6 Play on internal material for desired internal space character, Author (2024)

Physical Model - 1:500 (Real scale)



Figure 7.7.7 Neighborhood context physical model, Author (2024)

Physical Model - 1:1000 (Real scale)



Figure 7.7.8 City context physical model, Author (2024)

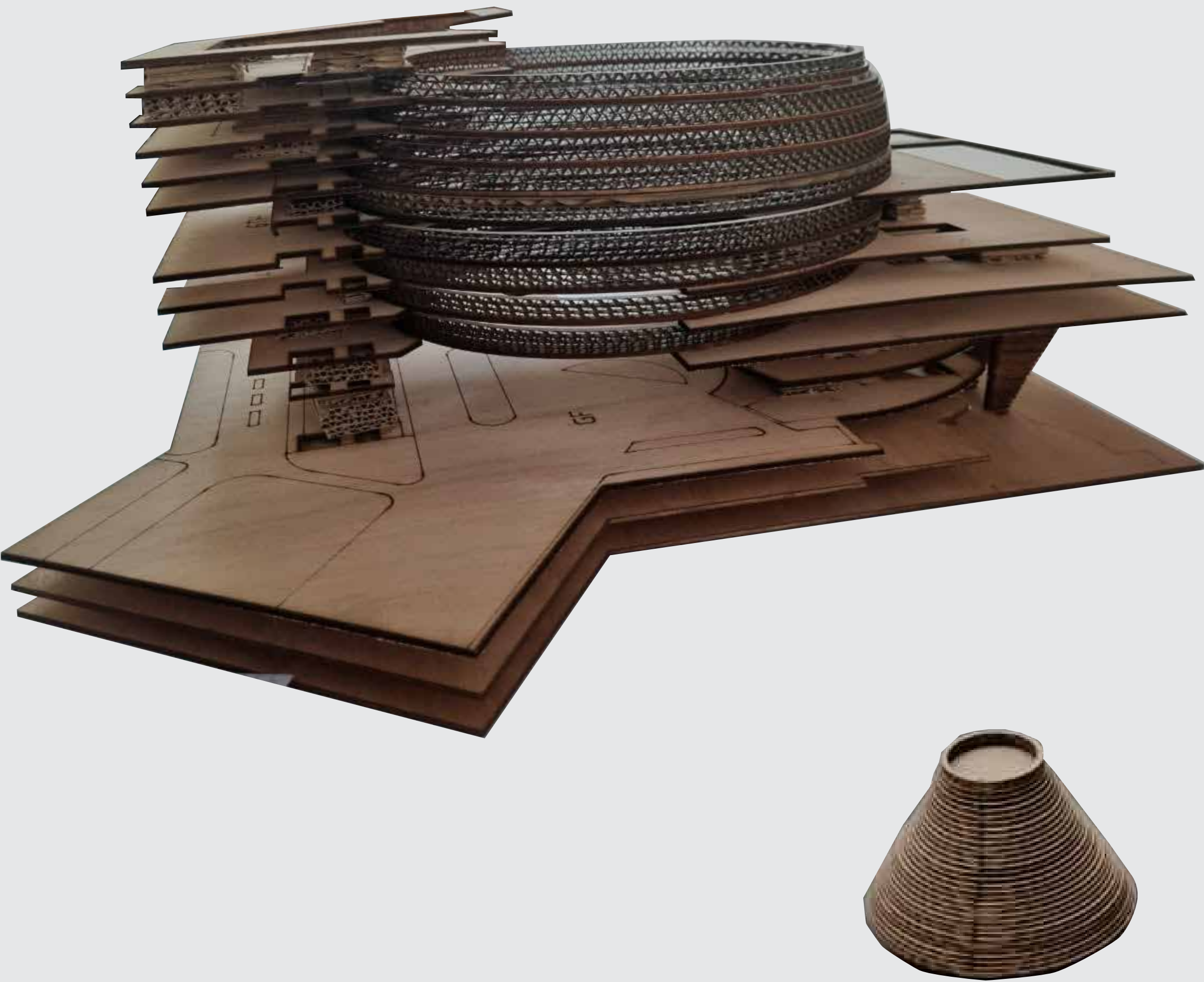


Figure 7.7.9 Building structure physical model, Author (2024)

Physical Model - 1:1000

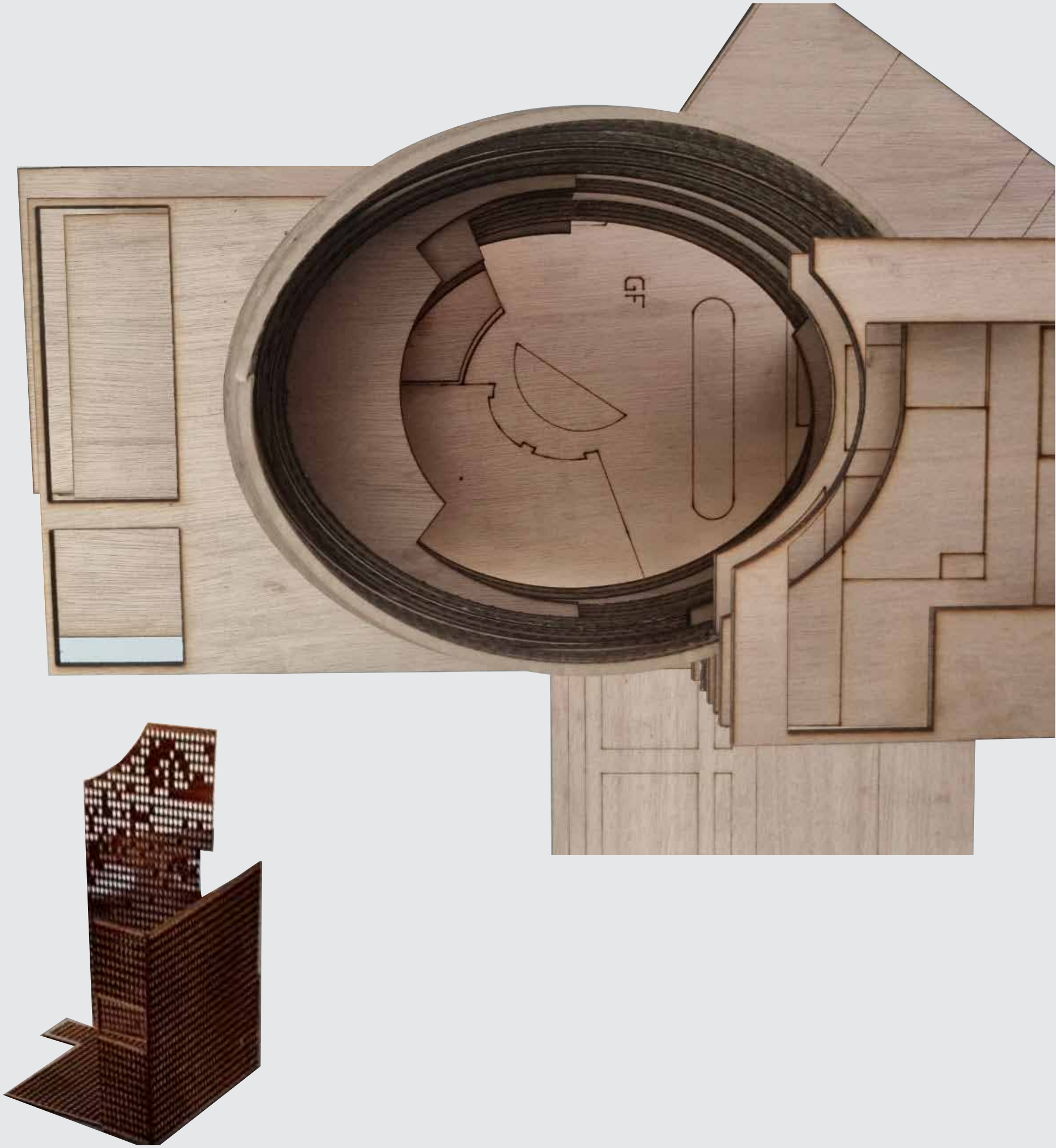


Figure 7.7.10 Building structure physical model-Top view, Author (2024)

Conclusion

The cultural Food Media library is a live social incubator which makes use of food and shared dining culture of the country as a positive injection into the urban fabric of the neighborhood, in extension the city. The intent of the design is to create an interactive environment within a bustling city scape while maintaining its ties to its traditions. It is situated at a strategic place where connection can be promoted between the old and the new, be it the social or architectural fabric. It aims to be a space for calm and informative interactions between food, culture, art and society.

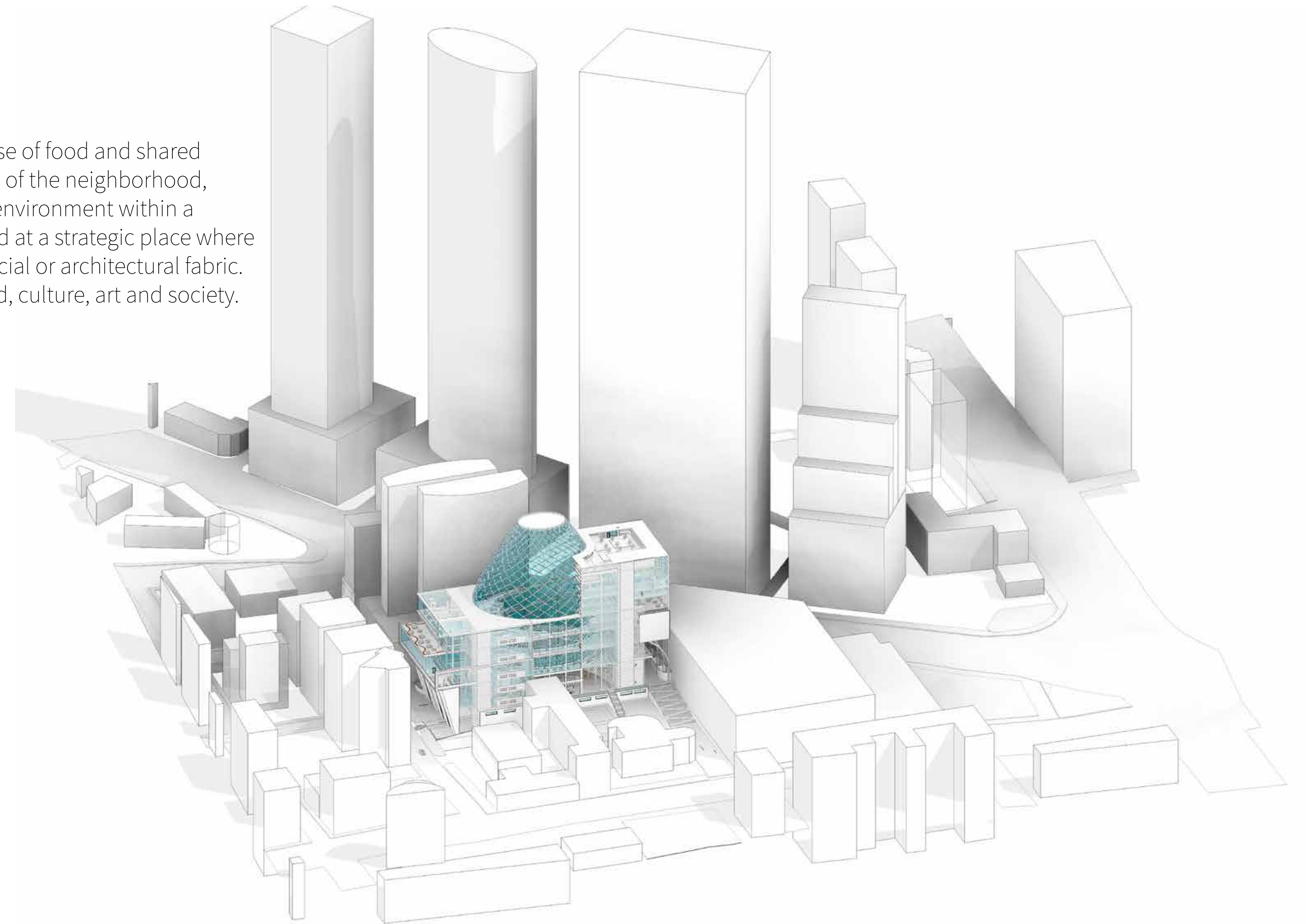


Figure 7.7.11 Proposed project in context, Author (2024)

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INTRODUCTION

Scope of Project

The project is aimed as an architectonic element serving as a mediating space for social interaction as well as stitching the architectural language disconnect within the site. Mainly studying the social interaction between different people within the city of Addis Ababa in comparison to history and culture, the research aims to create visual collaboration through the intangible. It also dives into the architectural prevalence of modernism and its creation of social space that stays true to the cultural and interactive values of the city. The movement of modernism and rise of becoming a globally accepted city drives decisions to imitate so-called modern cities. The insertion of these typologies should resemble the culture of the people using it instead of being borrowed and pasted into the urban fabric.

Tn light of the above, the work focuses on social interactive spaces in hopes of using them as major decision-makers as well as inspirations in creating vernacular, unique, site-specific designs that respond to their social context and give emphasis and platform to a familiar way of design. It explores elements of the social fabric to initiation and inspiration that respect and strengthen the city's architectural potential.

The exploration considers social interactions in historical spaces. It also tries to understand how they used to be as well as the values they have in recent times. It explores the possibilities of maintaining social ties within society through understanding the workings of these spaces. It also compares these older interactive spaces with the new and modern spaces in the urban fabric.

The design intent is a collaborative and interactive social space with a public library and cultural food hub as its major programs. The project is a public building where the main users will be the youth and elderly of the society. The design aims to create a connective space where stories can be exchanged between generations. It focuses on interactive programs that will recreate the essence of social integration and tolerance through its internal spaces as well as external form.

The site is found in 'Beherawi' area in central Addis Ababa, Ethiopia. It is an area where most of the known modern buildings started to get built as early as the 1930s. It is also the neighborhood where most of the new building developments are being implemented. The specific site is an open space planned to be a public space based on the Landuse map of 2017-2027. It is surrounded by heritage and historical buildings to the East and modern high-rise buildings to the North, West and South. It sits on a transitional space between the old and the new, giving an opportunity to combine these characters or create its own.

The design will introduce open and interactive spaces focused on food, which is the ultimate cohesive character within the context. In addition, the site is known to have a culture of reading and interacting through discussions of values, culture and politics. It has several bookstores both small and large, where conversations ignite. There are old book stores, photograph studios, café and restaurants, bars with memories across different generations.

THE CLIENT

Owner Of the Property

The property is owned by the Ethiopian Federal government. It can be leased based on the lease value of the property. The Land-use Master plan of 2017-2027 shows that the land is to be used as a public space. However, due to political situations the site has become a contested area where there is argument on whether it should be included into the built fabric of the neighborhood through private ownership. This research contemplates a possible solution that may be able to mediate this argument where it can become a built entity that can serve the public as a social space.

Funding

The funding for the project is assumed to come from the government as it will be serving as a civil space within the urban fabric of central Addis Ababa. Options to procure funding from private investors, non-profit organizations and civil society organizations may be considered by the government. It will not be possible to fully own the building as a private company but can be partnered through a small percent ownership as well as a long-term lease from the government.

1. Ethiopian Federal Government

The Federal Government of Ethiopia is working on diverse mega-projects with the main aim of creating public space that serve the society at large. It has set aside a budget that is to be used for these types of developments and this project proposal aims to be included in this category.

2. Civil society Organization

Civil society organizations like the UN have several projects in Ethiopia where they focus on different aspects of developmental opportunities. There is a movement in youth development projects throughout the country and this proposal aims to be eligible for funding provided by these organizations.

THE SITE

Site Context

Addis Ababa is the capital city of Ethiopia found in eastern part of the African continent. It is the largest city in the country with a population of approximately 5,703,628 as per the 2024 estimate¹. The city is 527 square kilometers in land area with an estimate of 5,165 individuals living per square kilometer.² Addis Ababa is a city that has been through many transformations. Architecture and Politics are extremely interconnected in the city, where the different timeline and eras of the different political history are inscribed throughout the built environment. After being established in 1886, the capital city has passed through many changes in size, economic structure, spatial as well as physical organizations³.

The city is divided into eleven administrative sub-cities. The proposed site is located in 'Kirkos' sub-city which is characterized by historical architectural sites in addition to an urban movement towards becoming the Central Business District (CBD) of the city. The site of interest is found at a strategic location between the older heritage buildings and the recent developments. Based on the land-use proposal of 2017 – 2027, the site is planned as a public space. At the moment, there is dilemma about the site as there is interest to acquire the land for private developments. Historically, the site used to be a cluster of residential buildings which have been relocated and removed during the previous development. Within its immediate surrounding area, there are three heritage sites. One of them is 'Ras Hotel,' one of the oldest hotels in the city, which is found on the east side of the plot whereas the 'National Theatre' is found on the north side of the site. It is currently going under an expansion making use of the open spaces within the design and vertical adding on the older version of the building. The third heritage building is not directly connected to the site of interest but is found on the west side after the 'Awash Insurance' building tower.

Access into the site can be performed through two entry points: the northwest side and the southern point of the plot. Facing the northwest entrance is a twenty-meter main road that is used as a two-way street. It does not have a separation in the middle and can be crossed over at certain designated points of the pathway. A five-meter pedestrian walkway is found right in front of the north entrance which has streetlights at specific point without a tree line nor street benches. The entry found on the south side is characterized with a narrow street of ten meters. It is a one-way street where vehicles can only pass from the east intersection of the road to the west connecting with the main road passing by the north entrance of the plot.

¹ "Addis Ababa Population 2024," accessed May 15, 2024, <https://worldpopulationreview.com/world-cities/addis-ababa-population>.

² "Addis Ababa Population 2024."

³ "Addis Ababa Structural Plan 2017_to_2027," n.d.



Figure 1. Satellite image of the site and surrounding context ⁴

⁴ Author, "Project Site with Context," Open web, Google Earth, October 4, 2023, https://earth.google.com/web/search/national+theatre+addis+ababa/@9.01584413,38.7519373,2352.79875547a,832.14414458d,35.00000005y,0h,0t,0r/data=CigIjgokCbMrfbEy nEpAES_Pjcvvn0pAGYpCgur9SxpAIi8-3hdRBpAOgMKATA.

PROJECT BRIEF

The project is proposed in central Addis Ababa, Ethiopia, on a plot between the Central Business District (CBD) and the heritage buildings around the area. It proposes the creation of an integrative social space as a transitional element within the urban fabric as a social and architectural entity. The building will be a combination of a cultural food hub and a co-working library space. It focuses on giving space to the social interactive programs that are being relocated and removed from the site to make way for new developments. It focuses on the local interactive spaces that have historically served as informative social spaces through art and literature.

Site Selection

Site selection was performed by researching areas with historical relevance and are going through spatial transformation. There are three major areas that pinpoint the initiation of the city into becoming the major capital with architectural influences that represent growth and development. The three areas of interest were 'Piazza', 'Merkato' and 'Beherawi'. They are all found in close proximity to each other with their own major functions. The third site was chosen due to its visible architectural friction within the neighborhood. In addition, the foot traffic in the neighborhood and the types of users it encompasses made it the best choice out of the three choices. The site's history of art, literature and social relevance also strengthened its appropriateness as an intervention site.

Site Information

The information presented below was collected from the Building Height Scheme ("Report on Building Height Regulation Updating Study for Addis Ababa"⁵)

Table 1. Site information

Address	2Q72+WM Addis Ababa, Ethiopia
Area	6,377.93 m2
Zoning	Public-commercial
Coverage (Building Area Ratio)	minimum 80%
FAR (Floor Area Ratio)	1:5 – 1:7
Height Restrictions	13 – 21 meters
Parking	Based on combined programs

⁵ "New Building Height Regulation Manual | PDF | Africa | Ethiopia," accessed May 15, 2024, <https://www.scribd.com/document/339740738/New-Building-Height-Regulation-Manual>.



Figure 2. Satellite image of the specific site⁶

Ownership

Ownership of the site is going to remain with the government but may be leased to partners like a civil society and private investors. For management purposes, there will be a hired management company that will oversee the smooth operation of the building and maintain its purpose as a social entity.

Rights and other constraints

The site is surrounded by buildings on the north, east and west side. There is access into the site through the north-west and south side of the site. It has a twenty-meter two-way vehicular street with pedestrian walkways on both sides and a ten-meter one-way vehicular street with a pedestrian walkway on the left side. The constraints of the site are the heritage buildings found in its proximity as well as the building height and character differences between the east and west side of the site.

A building is required to have an offset of ten meters if it is adjacent to a road that is larger than ten meters, which is the case for the northwestern entry point of the site. The southern entrance of the site is adjacent to a ten-meter street that requires an offset five meters based on the Ethiopian Building Construction Standard (EBCS).

Rights and constraints for the project will be according to a combined implementation of the both the SACAP standards and the EBCS regulations. Occupancy and fire regulations will be met as per standards within both regulations. Heritage site maintenance and precautions will be performed as per SACAP standards.

FINANCIAL VIABILITY

Building Costs

The design is a mixed-use building that has characteristics of public-social spaces, public-private and private office spaces. It also includes low-level retail areas and shops that consider small scale market area spacing and occupancy categories. Vehicular parking is also provided through a three level basements area within the building. For the purpose of cost estimation, the functions in the building have been categorized in accordance to their collective behavior; public functions, Cultural center, Library and Archive space.

A combination of SANS 10400 and Ethiopian Code of Occupancy was used in the calculation of the areas shown below.

Table 2. Project Cost Estimate

PROJECT COST ESTIMATE					
No.	Function	Area	Qty	Rate per sq. m.	Total Area Total Cost
Public Functions					
1	Parking	3000	3	R6 500	9000 R58 500 000
2	Atrium	1200	1	R15 000	1200 R18 000 000
3	Cafe	400	3	R10 000	1200 R12 000 000
4	Restaurant	250	10	R12 000	2500 R30 000 000
5	Foyers	150	3	R15 000	450 R6 750 000
6	Reception	30	3	R9 500	90 R855 000
7	Public Staircases	25	2	R12 000	50 R600 000
8	Ablutions	15	14	R9 500	210 R1 995 000
9	Vertical Circulation	4	21	R9 500	84 R798 000
10	Inner Atriums/Courtyards	200	2	R12 000	400 R4 800 000
Cultural Center					
11	Auditorium	690	1	R30 000	690 R20 700 000
12	Administration Center	600	1	R15 000	600 R9 000 000
13	Office	30	10	R13 500	300 R4 050 000
14	Lounge	80	2	R15 000	160 R2 400 000
15	Changing Room	25	6	R8 000	150 R1 200 000
16	Co-working areas	300	3	R15 000	900 R13 500 000

FEASIBILITY

Sustainability & Materiality

Sustainability within the project is considered through material usage, construction techniques and best practice system design with the most favorable results for the project. Ecological considerations will be taken into account and the building will be incorporating green spaces on the ground, within the façade system and the roof terrace. These interventions will further strengthen the social aspect of sustainability in creating spaces of engagement and comprehension.

In considering materiality, the project will make use of concrete and reusing bricks and stones from the demolitions that have taken place in the optional areas of interest. The delivery of materials will be through the use of trucks that will be able to collect the materials from the initial sites and sort the salvageable ones on the site before loading and delivery to the project site. Storage for the materials will be a temporary structure on the edge of the site where loading and unloading will be most convenient in relation to street access.

Target Market

The project focuses on creating a common space for the youth and the elderly. As the site is known as a space where people from different backgrounds, ages and genders come to share knowledge and ideas, the new proposal will create a platform to strengthen that connection. It will also connect the students learning in the university around the site with the society in matters of knowledge, business and history.

Skilled Labor

The skilled labor market in Addis Ababa is dependent on the quality of work and speed of project delivery. Cheap labor is available in the construction industry, where most of the labor only works with concrete as that is the major construction material in use. All workers will undergo safety and skill trainings to have consistent understanding throughout the site.

Design (technology)

There are a vast number of design and construction professionals. Technological advancements exist within the design industry and project management but might not be able to match their needs due to the slow construction techniques availability. Building construction professionals skilled in structural design, mechanical design, electrical design, sanitary design and fire safety professionals will be outsourced and controlled by the principal agent which in the case of this project is the architect.

The construction will mostly be concerned with onsite construction with some special elements prefabricated and delivered to site as per the design schedule.

17	Public event hall	700	1	R30 000	700	R21 000 000
18	Rest Area	20	5	R9 500	100	R950 000
19	Cultural Food court	500	1	R12 000	500	R6 000 000
20	Coffee Ceremony Space	30	5	R6 000	150	R900 000
Library						
21	Reading Area	480	2	R15 000	960	R14 400 000
22	Children's Reading Area	200	2	R15 000	400	R6 000 000
23	Outdoor Reading Area	900	1	R10 000	900	R9 000 000
24	Reading room for the blind	300	1	R15 000	300	R4 500 000
25	Public Audio book reading/listening space	200	2	R10 500	400	R4 200 000
26	Multimedia Audio-Visual Room	50	1	R10 500	50	R525 000
27	Rest Area	20	2	R9 500	40	R380 000
28	Open Shelf Book shop	600	1	R10 000	600	R6 000 000
29	Cataloguing & repairing	140	2	R12 000	280	R3 360 000
Archives						
30	Exhibition Hall	500	1	R30 000	500	R15 000 000
31	Waiting Area	30	2	R9 500	60	R570 000
32	Electronic Reading Area	200	2	R12 000	400	R4 800 000
33	Digital Room	60	1	R15 000	60	R900 000
34	Archive Services	160	1	R10 500	160	R1 680 000
35	Electronic Receiving Collection	120	2	R10 500	240	R2 520 000
36	Single Offices	30	6	R13 500	180	R2 430 000
37	Office Rooms	10	10	R8 000	100	R800 000
38	Mechanical Room	500	1	R15 000	500	R7 500 000
39	Storage	600	2	R10 500	1200	R12 600 000
Total						R311 163 000
Vat 15%						R46 674 450
Grand Total						R357 837 450
USD						19 585 048

Development Cost

The project development cost not only includes the design development and construction cost but also additional costs that are imposed on the client for the approval of the project in council as well as the land acquiring cost. The development costs incurred are estimated as follows.

Land Cost

Even though the land is currently owned by the government, it is necessary to calculate its worth in case there arises a decision to sell the property to a private investor. The table below is acquired from a communication with the council in the country and based on the new changes in the land price. Since the prices put forth on the standard proclamation are based on older values, a new official price for the city has been communicated individually. The table below informs us of the current price for land value calculations.

Table 3. Land Value Cost Estimate

No.	Number of Floors	Price per sq. m. (ETB)	Price per sq. m. (USD)
1	0 – 1 floor building	20,000.00	348,29
2	2 – 5 floor building	25,000.00	435,37
3	6 – 10 floor building	30,000.00	522.44
4	11 – 15 floor building	35,000.00	609,51
5	>15 floor building	40,000.00	696,58

The proposed building is planned to have a height of twelve floors which puts it in the fourth category with a price of 609.51 USD per square meter. The estimate for the land is as follows.

Plot Area X Price per sq. m. (USD) = Value of Land (USD)

6,377.93 m2 X 609.51 = 3,887,412.11 USD

The total value of the land is three million eight hundred eighty-seven thousand four hundred twelve dollars and eleven cents (3,887,412.11 USD).

Council approval cost

In order to get approval for the design documents, additional payment has to be made to the council for the service it provides. A percentage of the total amount of the building value must be paid to the council to begin the approval process. The table below provides the estimation value and equation for the final cost. It includes the value in the local Ethiopian birr, the current US dollar equivalent and its equivalent in Rand to understand the comparison.

Table 4. Project Clearance cost estimate for council

No.	Estimated Project Cost (ETB)	Estimated Project Cost (ZAR)	Estimated Project Cost (USD)	Approval Fees (ETB)	Approval Fees (USD)
1	< 2,500,000.00	< 799,642.50	< 43,536.53	Pro. Cost (1/2000)	Pro. Cost (1/2000)
2	2,500,000.00 – 5,000,000.00	799,642.50 - 1,599,285.00	43,536.53 – 87,073.05	1,250+ {1/2500(Pro. Cost – 2,500,000)}	21.82 + {1/2500(Pro. Cost – 43,536.53)}
3	5,000,000.00 – 10,000,000.00	1,599,285.00 - 3,198,570.00	87,073.05 – 174,146.10	2,250+ {1/3000(Pro. Cost – 5,000,000)}	39.28+ {1/3000(Pro. Cost – 87,073.05)}
4	10,000,000.00 – 20,000,000.00	3,198,570.00 - 6,397,140.00	174,146.10 – 348,292.20	3,920+ {1/3500(Pro. Cost – 10,000,000)}	57.44 + {1/3500(Pro. Cost – 174,146.10)}
5	20,000,000.00 – 50,000,000.00	6,397,140.00 - 15,992,850.00	348,292.20 – 870,730.50	6,770+ {1/4000(Pro. Cost – 20,000,000)}	118.19 + {1/4000(Pro. Cost – 348,292.20)}
6	>50,000,000.00	>15,992,850.00	>870,730.50	14,270+ {1/5000(Pro. Cost – 50,000,000)}	249.13 + {1/5000(Pro. Cost – 870,730.50)}

Since the project cost is more than 870,730.50, we will be using the calculation in the sixth category to make the estimate.

249.13 + {1/5000 (19,585,048.00 – 870,730.50)} = 2,479.28 USD

Operational Costs

The full functionality of the building will depend on the rate of its maintenance, security and operational management. These can be categorized into daily, weekly, monthly and annual maintenance strategies. The physical maintenance of the building will include floors, windows, façade, ceilings and walls, mechanical systems, sanitary systems, pathways, green areas (gardens).

Table 5. Operational Cost

Fixed Costs	TBD	Variable costs	TBD
Staff Salaries	TBD	Utilities	TBD
Equipment hardware	TBD	Maintenance	TBD
Service of debt	TBD	Contract usage	TBD

Income

The building will be commercializing the different social interactive spaces. The main source of income will be renting some areas in the building to generate income through allowed social engagement spaces. These engagement spaces will be bookstores, food vendors, restaurants, shops, co-working and office spaces. The library will be owned and managed by the government as a social service program and will have a low-rate entrance fee of 50 ETB (0.87 USD) per person.

Table 6. Income generating programs.

Income generating programs	Income in USD
Restaurants	TBD
Library	TBD
Co-working spaces	TBD
Book shops	TBD

Professional Fees

The project is categorized in the “High complexity projects” category based on the Board Notice for Professional Fees. The project cost estimate puts the project on the 10th category of the cost bracket which is concerned with projects ranging from 260,000,001.00 up to 520,000,000.00. As per the calculation guidelines within SACAP the following estimates have been established.

The architect’s fees are calculated to cover all work stages using the Board Notice 307 of 2022 guideline formula for a project of medium complexity.

Fees = Primary Fees + Secondary Fees, R12,645,330.47 + (R110,809,860 – R130,000,001) x 8.94% = 13,601,558.14.

Table 7. Professional fees calculation formula

	Project Budget	Primary Fee (C)	Secondary Fee (D)	
			D	On balance over
Principal Agent	R357 837 450	R 31 306 890,75	11,26%	R 260 000 001,00
Independent	R 322 053 705,00			

Calculation Formula for alterations as Principal Agent	Project Budget + (Project Budget*140%)	R 357 837 450,00
Calculation Formula for alterations as Independent Architect	R 64 400 000,00 - (R 64 400 000,00 * 10%)	R 322 053 705,00

Table 8. Professional fees

Architect as Principal Agent		Architect as an Independent Architect (-10%)	
Complexity	High Complexity	Complexity	High Complexity
Value of Works	R 357 837 450,00	Value of Works	R 322 053 705,00
Primary Fee	R 1 715 380,21	Primary Fee	R 1 715 380,21
Secondary Fee	R 11 016 496,76	Secondary Fee	R 6 987 247,07
Professional Fee	R 12 731 876,97	Professional Fee	R 8 702 627,28
VAT 15%	R 1 909 781,55	VAT 15%	R 1 305 394,09
Total Fee	R 14 641 658,51	Total Fee	R 10 008 021,37

The following are additional professional fees to be estimated and included in the final cost of the project.

Table 9. Total professional fees estimate

Consultants	Percentage	Amount
Architect	As per calculations	USD 80,352.32
Quantity Surveyor	TBD	-
All Engineers	TBD	-
Attorney	TBD	
Net Total		-
VAT	15%	1,205,284.80
Gross Total		USD 9,240,516.80

Funding

The sources of financing for the project are going to be bank loans that the government will be able to take based on a self-sustaining project-based pay back. Partial funding will be considered in the form of donations and grants from the civil society entities involved in the project. A percentage share of the project may also be sold to private investors to fund the project and promote responsible community engagement of investors with their society.

- C. Quantity Surveyor
Preparation of the Bill of quantities will be performed by the quantity surveyor. The bid documents will also be the responsibility of the surveyor.
- D. Town Planner
The planner will be involved in making sure the regulations concerned with the title deed and neighboring sites. Any documents that have to pass through the municipality's approval will be the responsibility of the planner.
- E. Acoustic Engineer
Acoustic designs and concerns will be the major responsibility. Special designs will need to be considered between the opposing major programs where suggestion and cataloguing of appropriate acoustic materials may be required of the professional.
- F. Fire Safety Engineer
The fire safety engineer will be responsible for designing the routes of ease of access and fire safety precautions within the building. Suggestions for safe passive design possibilities will have to be communicated directly to the designers.
- G. Mechanical Engineer
All the mechanical concerns of the project will be overseen by a professional.
- H. Landscape Engineer
Public space designs and elevated green space terraces will be researched and realized in collaboration with the design professional.
- I. Attorney
All legal documents and possible future documentation risks will be assessed by the professional.

IMPLEMENTATION

Contractual & Construction procurements

The project implementation will focus on procurement and contractual responsibilities for the client and all professionals involved. The procurement will be divided into three categories: Professional services, contractors and suppliers of materials.

Professional services

Building contract

The contract will be procured through a selected bid process with professionals with previous collaborative experience. It will be a design and build project bid where all the projects start to finish will be managed by the respective winner.

- Main contractor
- Sub-contractor

The tendering process will follow a selective tender type where a few known design and construction companies will be invited to participate in the tender. As the project is in the high complexity category, the client would prefer to have skilled and financially capable design and construction professionals to deliver the project in a timely manner. The standard that will be followed is the JBCC PBA regulation of South Africa.

Contracts for procurement

PROCSA – Client architect agreement

JBCC – Principle building agreement.

Project Team

- A. Principal Architect
The principal architect will be responsible for looking over the project and managing payment to the professionals involved in the project. The appointment will last from the initiation of the project until the end of the final latent period.
- B. Structural Engineer
The structural engineer will focus on the structural design and stability of the project as well as supervising the correct implementation of the proposed structural design. There will be a requirement to make a site visit once a week to give approvals to details and process of construction concerned with the discipline.

CONCLUSION

The project envisions a safe space where anyone can experience interest, collaboration, and sense of identity. It aims to become a place where generations will blend to create a positive and knowledgeable society with respect for each other and their history. The above analysis determines the viability of the project within the context of Addis Ababa, Ethiopia. The price estimated for the cost of completing the project range within the mega-project category of the city. As it is a space that promotes community engagement and is involved in shaping future youth, it will be a pivotal structure in both the social and architectural realm of the city.



20 August 2024

Delina Berhe
2707404

TO WHOM IT MAY CONCERN

RESEARCH ETHICS APPROVAL

Emblems of Sociality _ Transversal Social Spaces In Re-imagining The Identity of A Modern African City: The Case of Central Addis Ababa

This letter serves to confirm that the Ethics application for the above titled study has been approved. The researcher has been granted clearance to proceed with the research study or project.

Protocol/clearance number is: **SOAP07/03/2024**

Yours sincerely

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