

Antonio Paoletti

# ARCHITECTURES IN MOTION

reconfiguring Addis Ababa's narratives



Addis Ababa Living Lab

P5  
06.07.2020



DE LANDA: Human structures as a combination of **hierarchical structure and self-organized systems** that arise spontaneously out of the activities of many individuals, whose interests only partially overlap.

CORREA: We cannot just trust to luck and a blind faith in humanity; for every Mykonos history has created, there are ten other depressing towns. The stunningly beautiful handicraft and weaving of certain societies are the (fortunate) result of a cumulative process, spread out over many decades - each generation making marginal improvements to the end-product. Without the benefit of such a heritage to provide context, people often opt for ugly things.

*S t o r i e s   o f   g l o b a l   m i g r a t i o n s*

E X O D U S



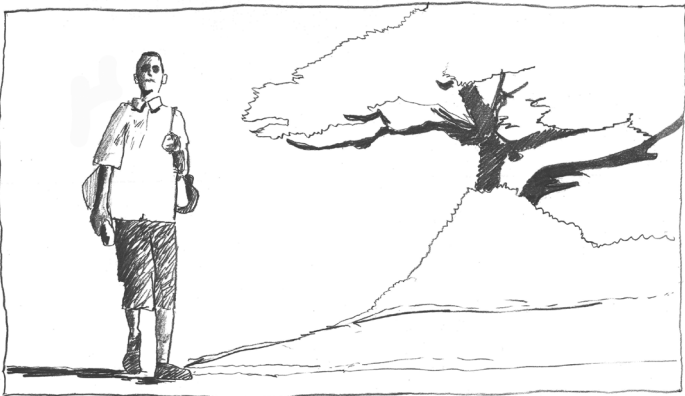
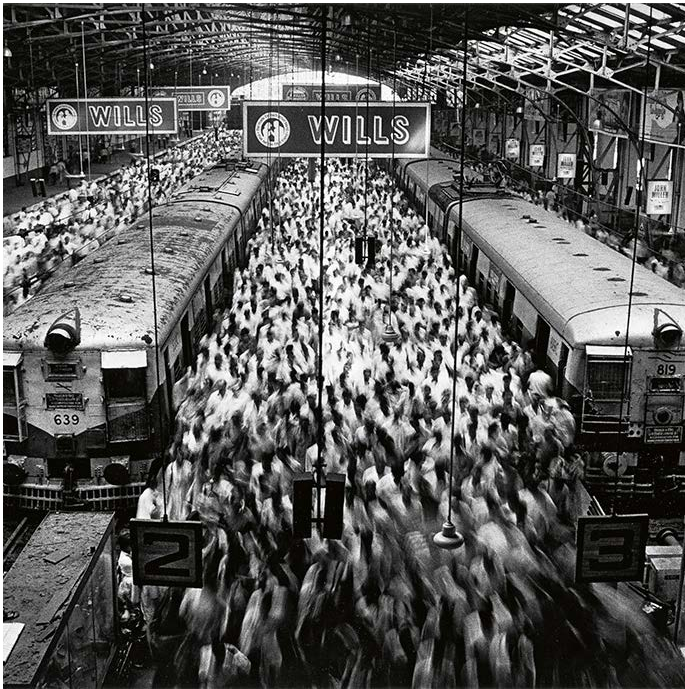
+2.5 billion people

to urban areas by 2050, with close to 90% of this increase  
taking place in Asia and Africa





+35%  
Addis Abeba's urban  
population growth  
within 15 years



“Basically, we are a rural country, 80%, but now the rate of urbanisation is so fast that we want to do things as quickly as possible and there is no time for thinking. We want to deliver. We want to do faster, quicker and in a huge quantity.”  
ELIAS YITBAREK ALEMAYEHU



autophagia

a city that erases its traces to  
move forward.

LOSS OF MATERIAL  
NARRATIVES





autophagia

disappearance of styles of life  
and social structures

LOSS OF HUMAN  
NARRATIVES

“ *Everyday life consists of the little things one hardly notices in time and space. [...] It pervades society at all levels, and characterises ways of being and behaving which are perpetuated through endless ages. Sometimes a few anecdotes are enough to set up a signal which points to a way of life.* ”

FERNAND BRAUDEL

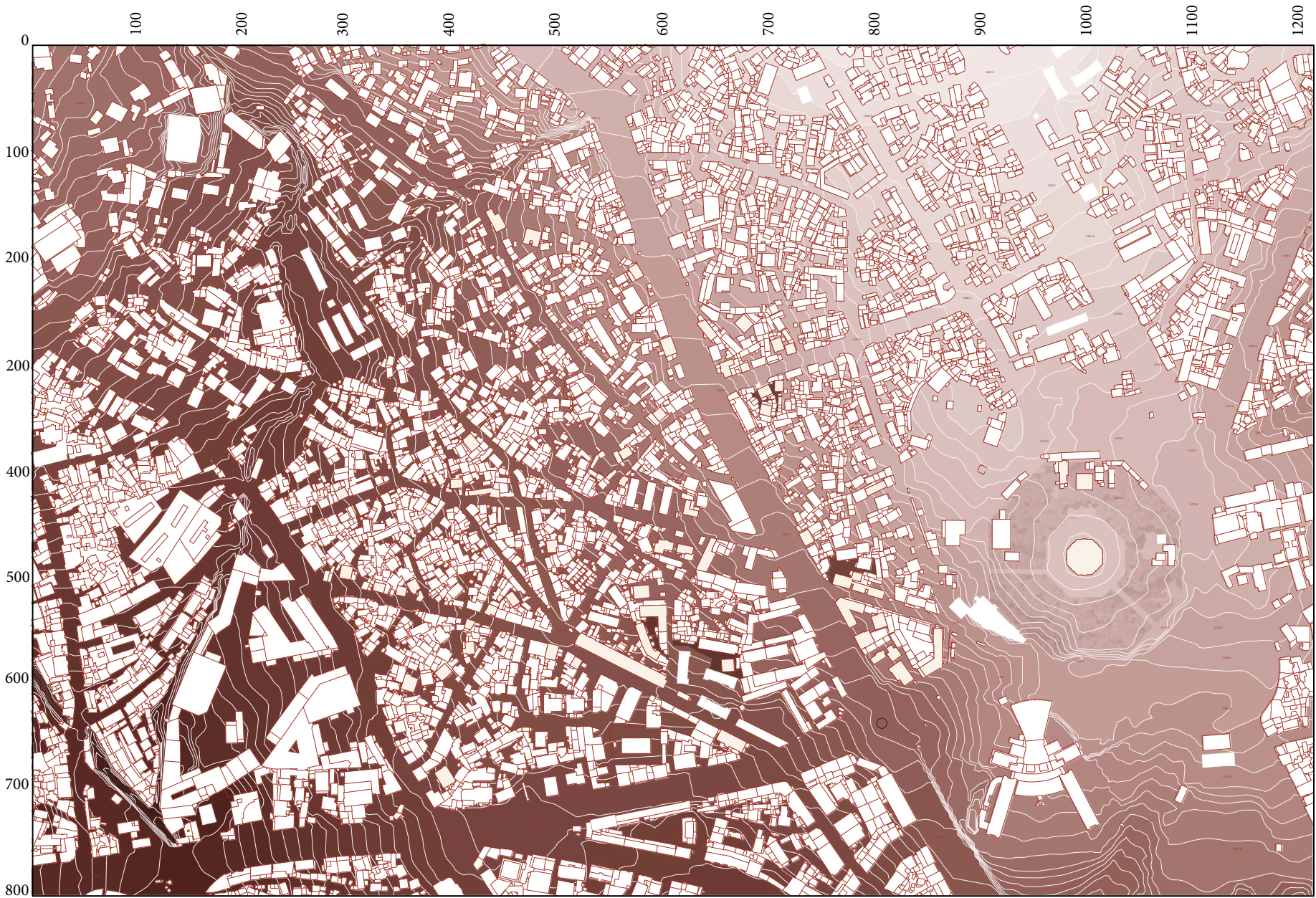


TALES  
FROM AN OLD SEFER

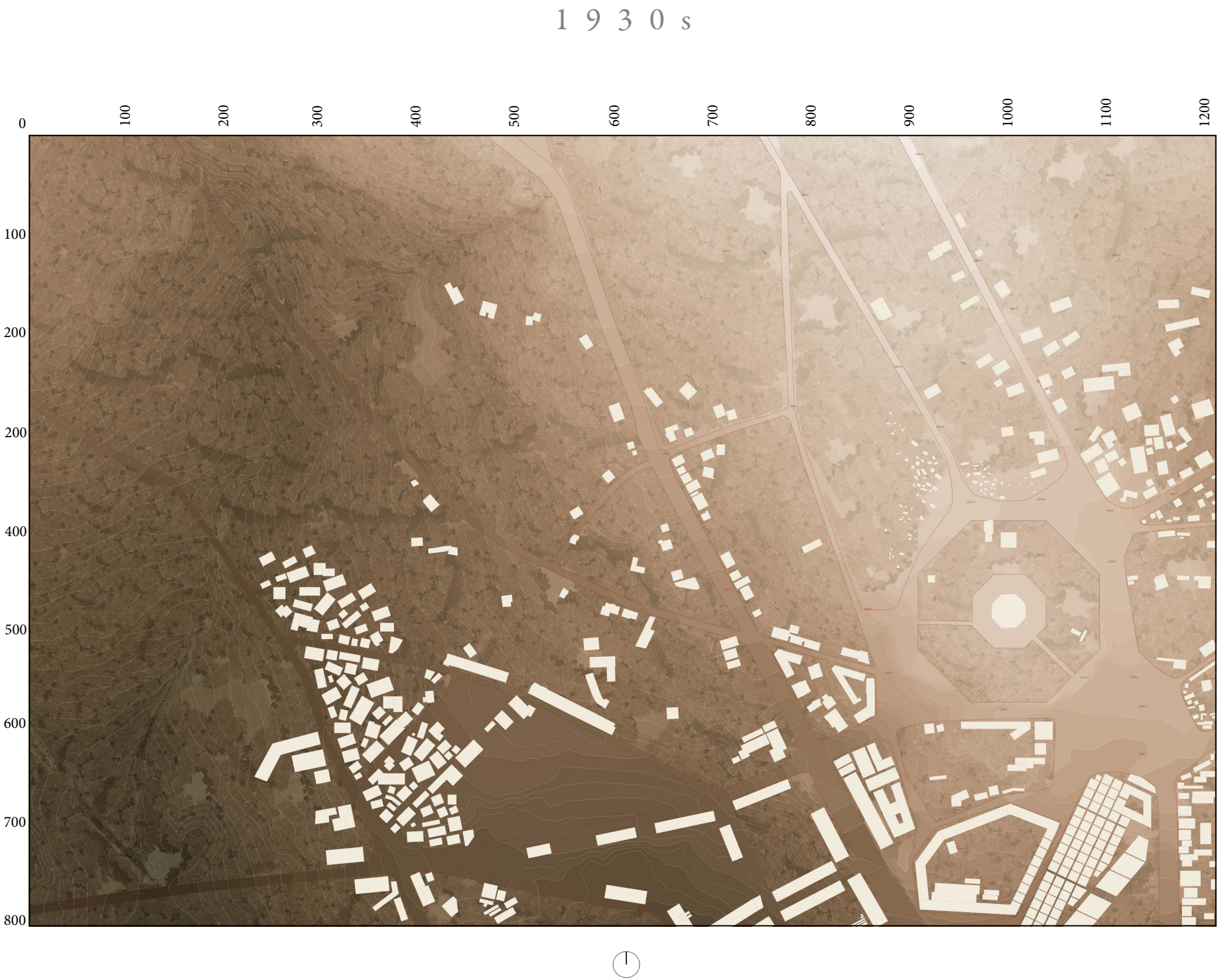


T a l i a n

2 0 2 0

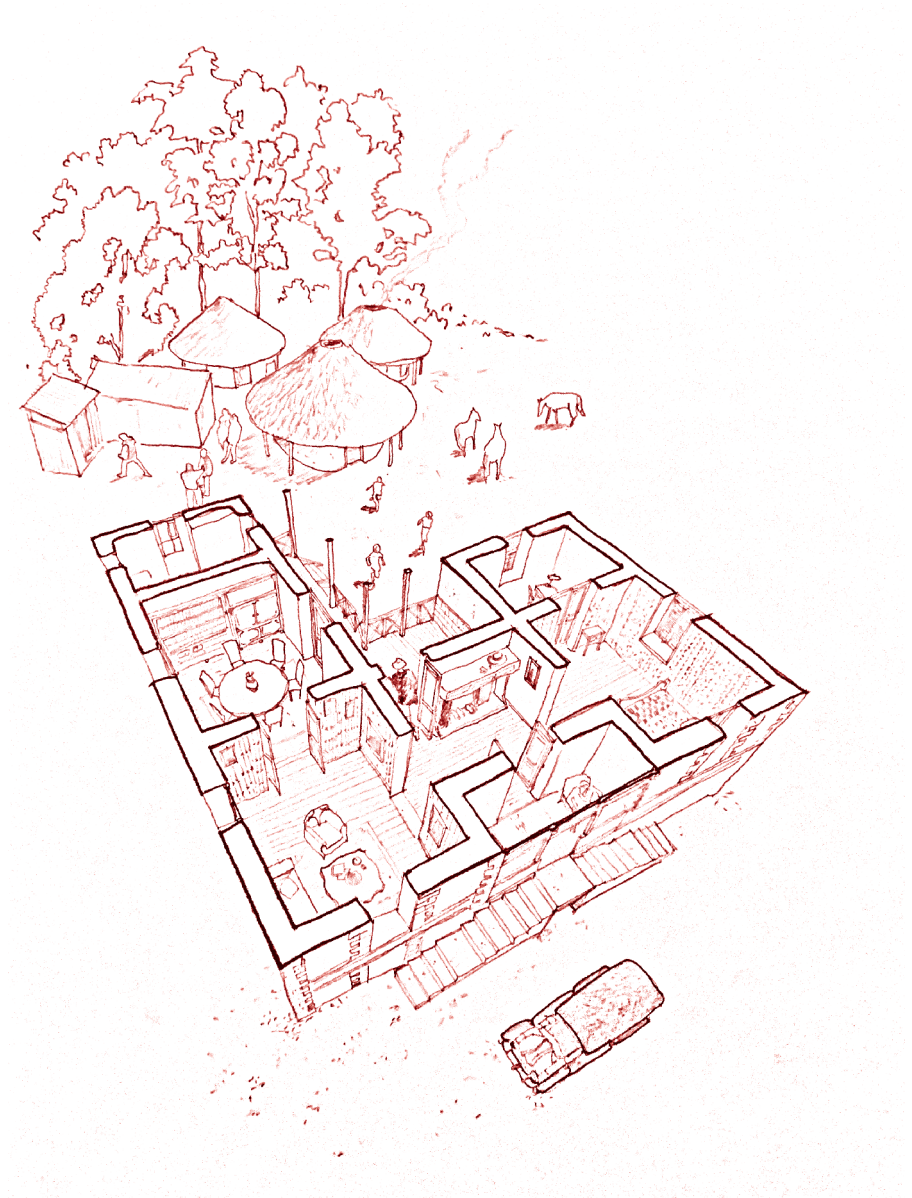








M O R P H O G E N E S I S  
C L U S T E R I N G   A R O U N D   P E R M A N E N C E S





coexistence of different speeds  
of becoming

HUMAN NARRATIVES AND  
CULTURAL CONTEXT THAT  
EVOLVE ALONGSIDE THEIR  
HABITAT



“  
*Talian sefer is still the same. I wish that this area is retained  
and not demolished. It should stay intact and serve as a  
museum*  
*This is history. Brining new layers would make us forget what  
is in here.*”



LACK OF SANITATION

UNEMPLOYMENT

LACK OF SECURITY

SUBSTANDARD  
HOUSING CONDITION

LACK OF WATER

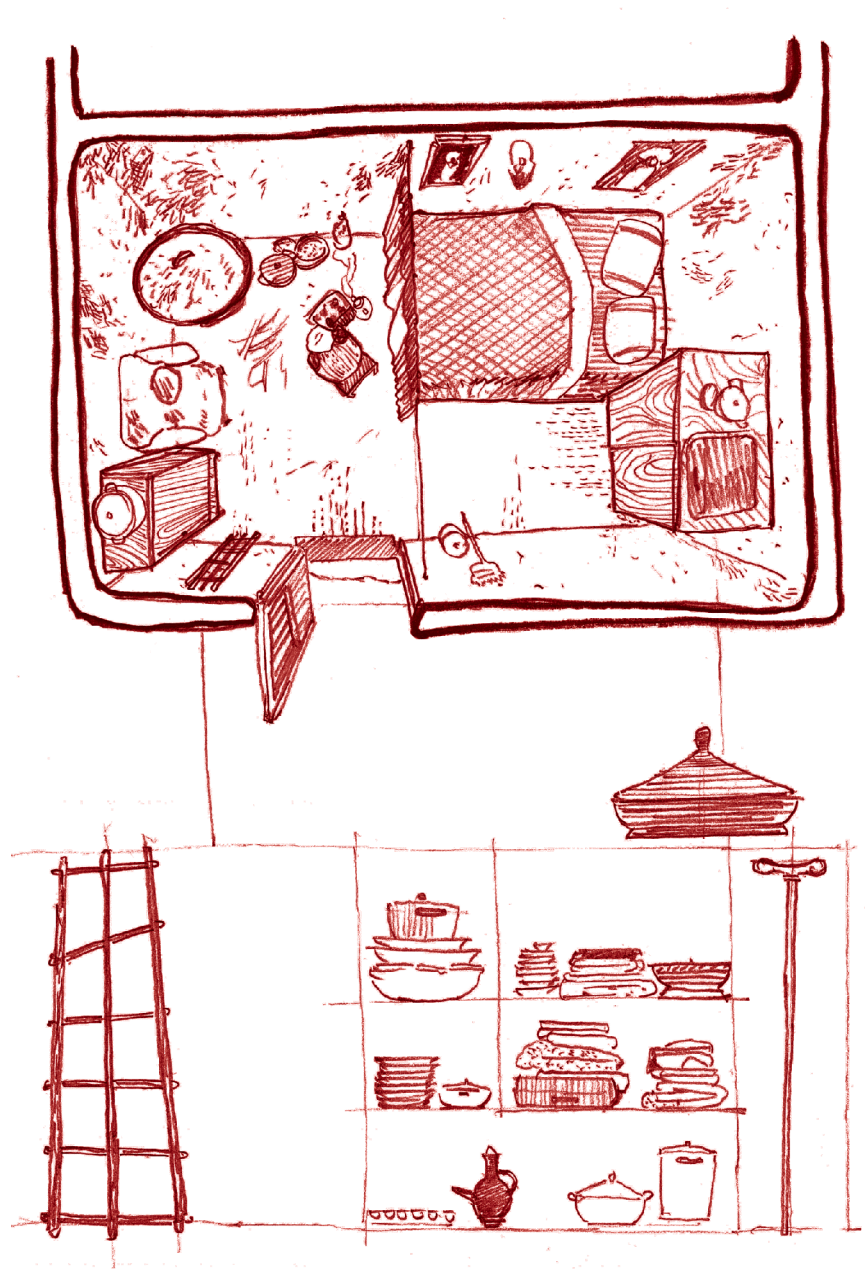


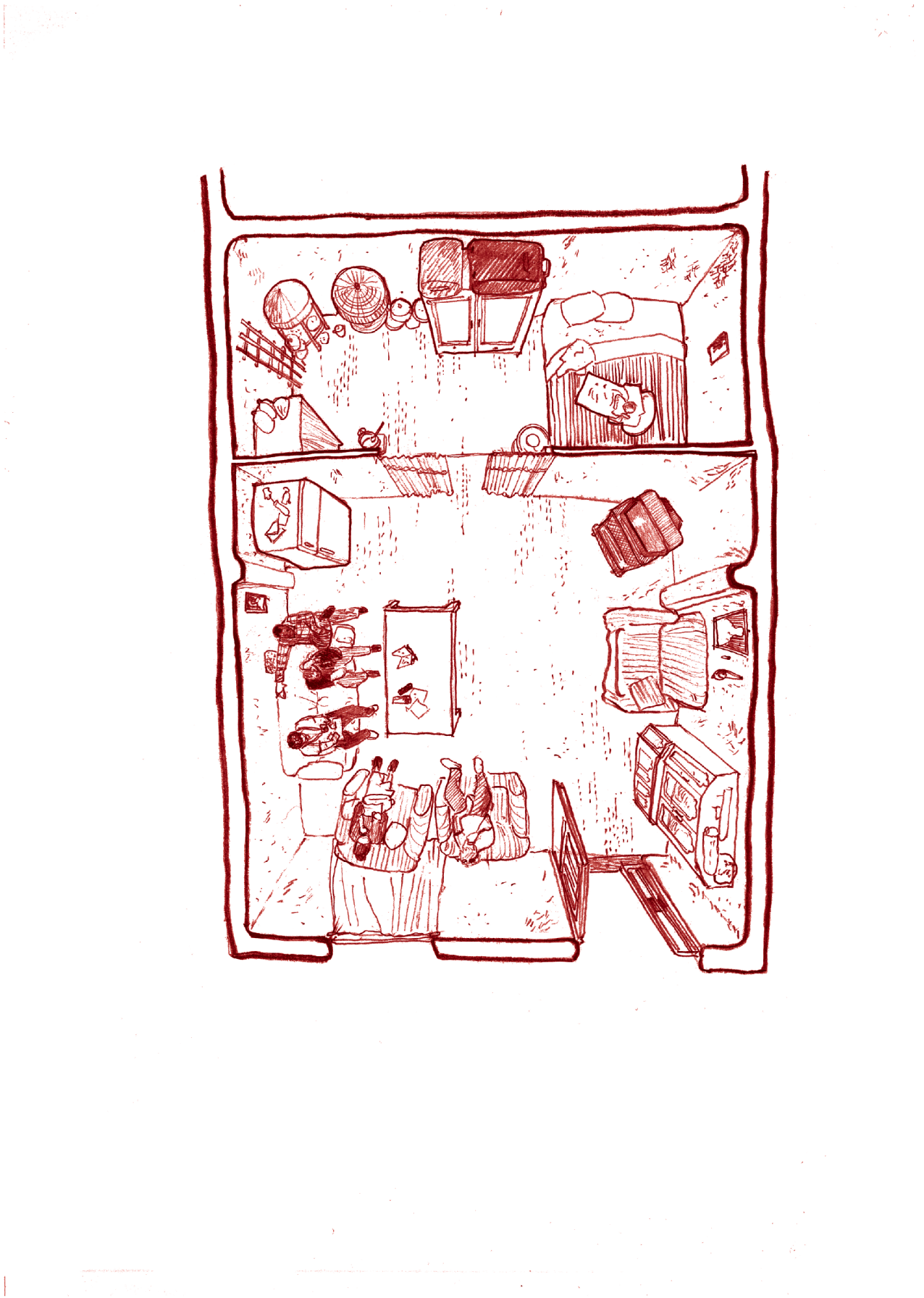




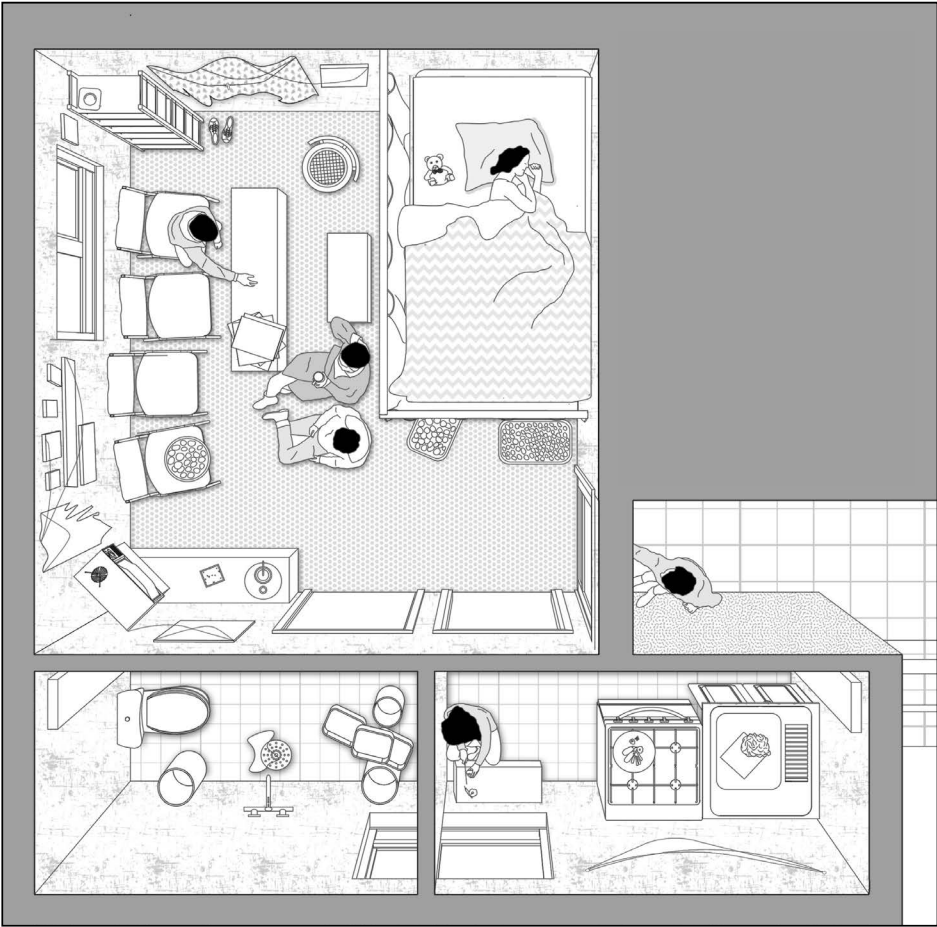


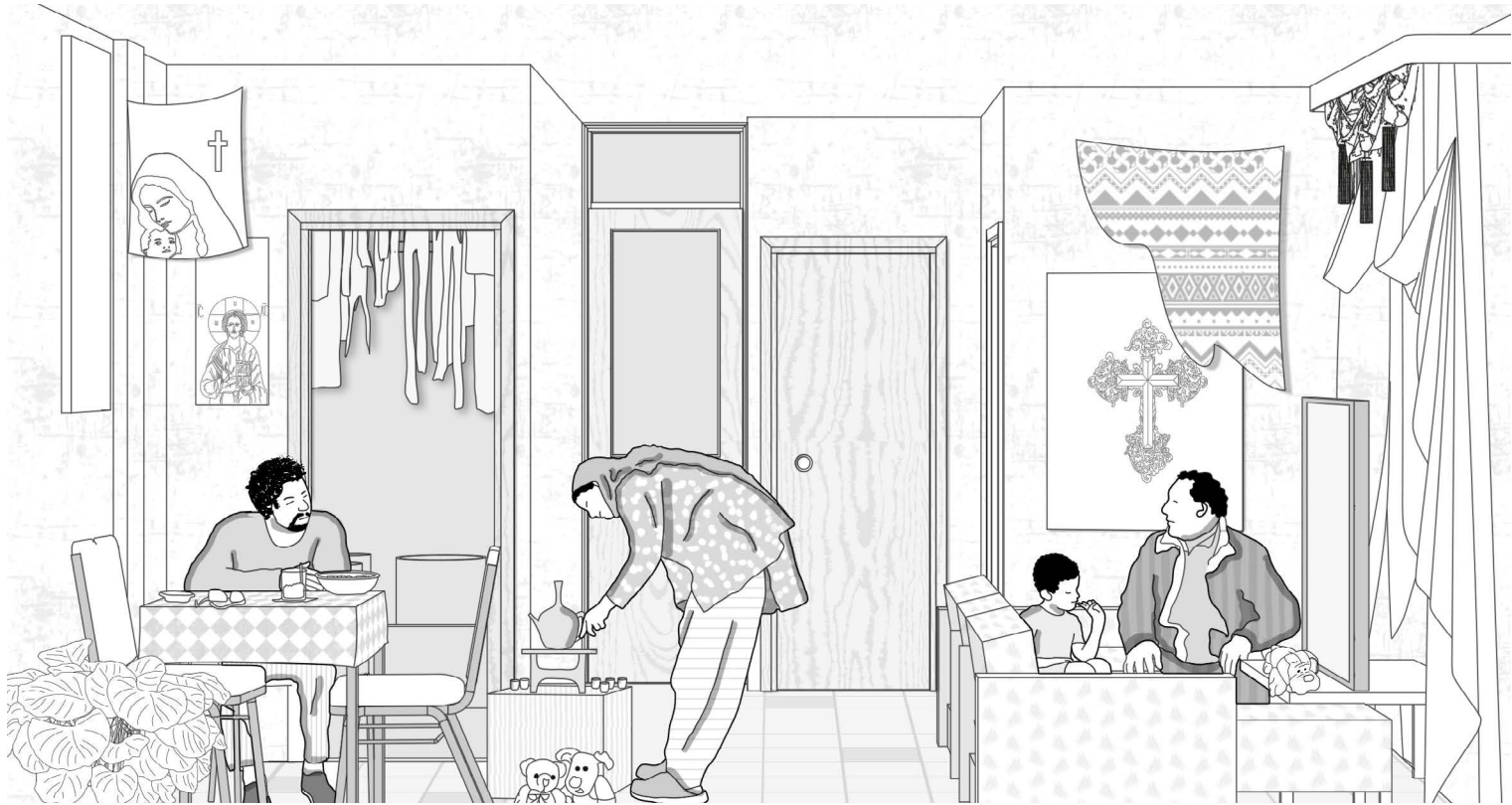












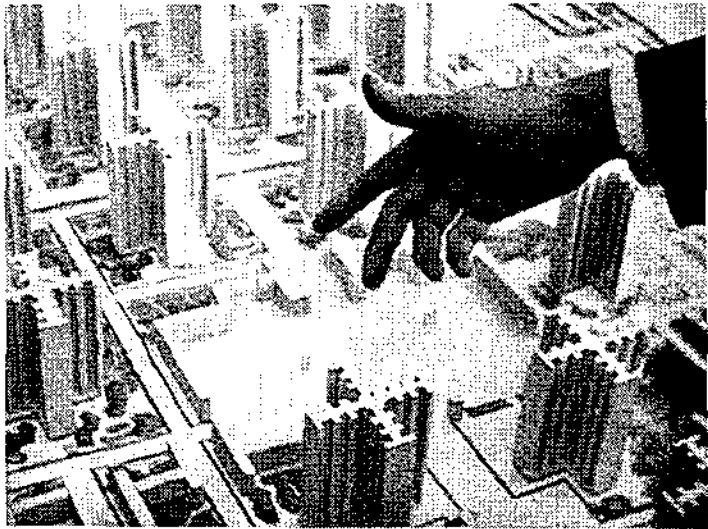
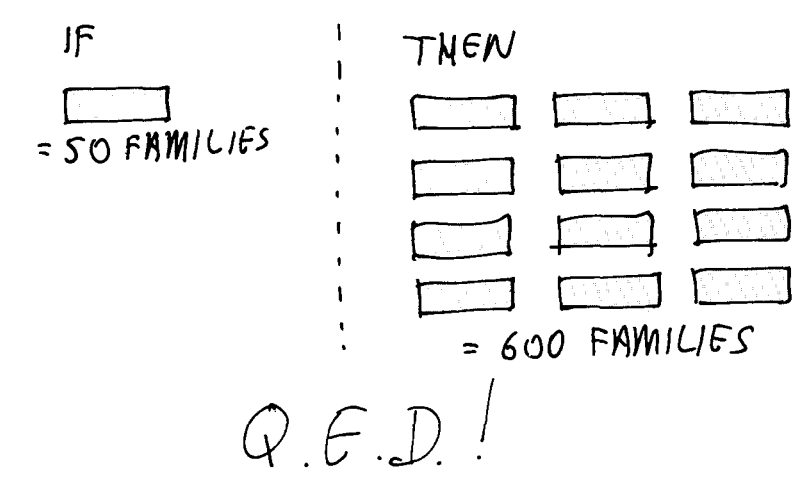


“

*I would say that what is on the ground in Addis Ababa is a  
collusion or a juxtaposition, as we like to say, between the  
traces of the masterplan and the spontaneity or the forces from  
the ground, the action of people of day to day activities.* ”

ELIAS YITBAREK ALEMAYEHU

TRUTH OF ACCOUNTANTS



Corbusier's hand. Creating life — or  
destroying it?

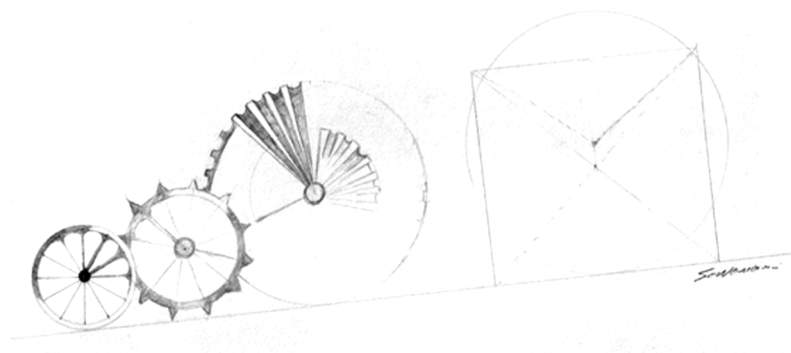


R E S E A R C H   Q U E S T I O N

As cities in the Global South grow at an extremely fast pace, how can we densify and reconfigure their historical districts without erasing their traces, interpret their styles of life while providing a dynamic structure that can cater for their dreams?

In short, paraphrasing Charles Correa, “how can we open new doors to modern aspirations while drawing on existing values?”

Charles Correa, The New Landscape: Urbanisation in the Third World, (London: Butterworth Architecture, 1989), 113.



RECONFIGURING ADDIS ABABA’S NARRATIVES

g l o s s a r y

---



RECONFIGURING ADDIS ABABA’S NARRATIVES

g l o s s a r y

---

**1. restoration:** bringing back to original condition

RECONFIGURING ADDIS ABABA’S NARRATIVES

g l o s s a r y

---

- 1. **restoration**: bringing back to original condition
- 2. **remediation**: improving the function while losing the material



RECONFIGURING ADDIS ABABA’S NARRATIVES

g l o s s a r y

---

- 1. **restoration**: bringing back to original condition
- 2. **remediation**: improving the function while losing the material
- 3. **reconfiguration**: rearranging fragments to generate a new form

RECONFIGURING ADDIS ABABA’S NARRATIVES

g l o s s a r y

---

- 1. **restoration**: bringing back to original condition
- 2. **remediation**: improving the function while losing the material
- 3. **reconfiguration**: rearranging fragments to generate a new form

**craftsman as an inventor of new forms**

a demiurge who shapes inert matter

vs

**craftsman as Deleuze’s metallurgist**

an artisan with the sensual knowledge to learn from self-organizing structures and non-linear processes



RECONFIGURING ADDIS ABABA’S NARRATIVES

g l o s s a r y

---

- 1. **restoration:** bringing back to original condition
- 2. **remediation:** improving the function while losing the material
- 3. **reconfiguration:** rearranging fragments to generate a new form

**craftsman as an inventor of new forms**

a demiurge who shapes inert matter

vs

**craftsman as Deleuze’s metallurgist**

an artisan with the sensual knowledge to learn from self-organizing structures and non-linear processes

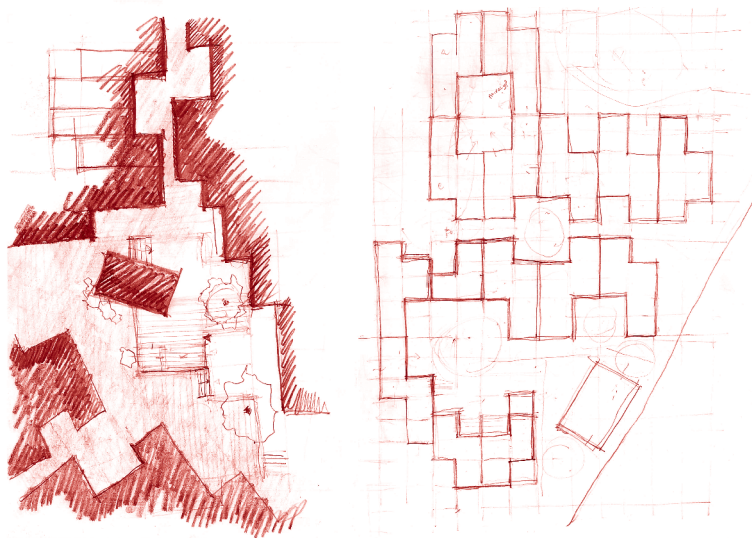
**narrative:** the interplay between social structures and built form in time

*“Space is not simply the three-dimensional projection of a mental representation, but it is something that is heard, and is acted upon”*  
*Bernard Tschumi*

4 LEVELS OF RECONFIGURATION

- 1. Urban morphology
- 2. Practiced spaces
- 3. Material techniques
- 4. Historical narratives





URBAN MORPHOLOGY  
*a matter of voids*



PRACTICED  
SPACE  
activities and actors



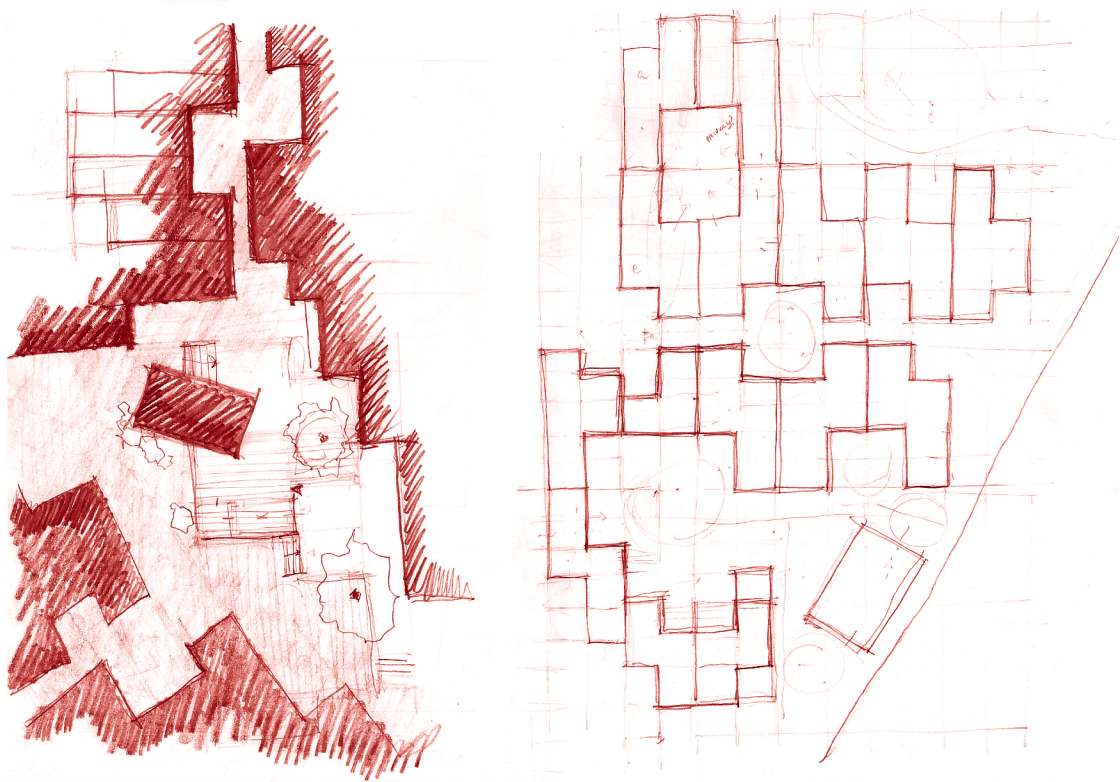
MATERIALS  
AND  
TECHNIQUES  
metamorphosis



HISTORICAL  
NARRATIVES  
*strategy for a modern sefer*

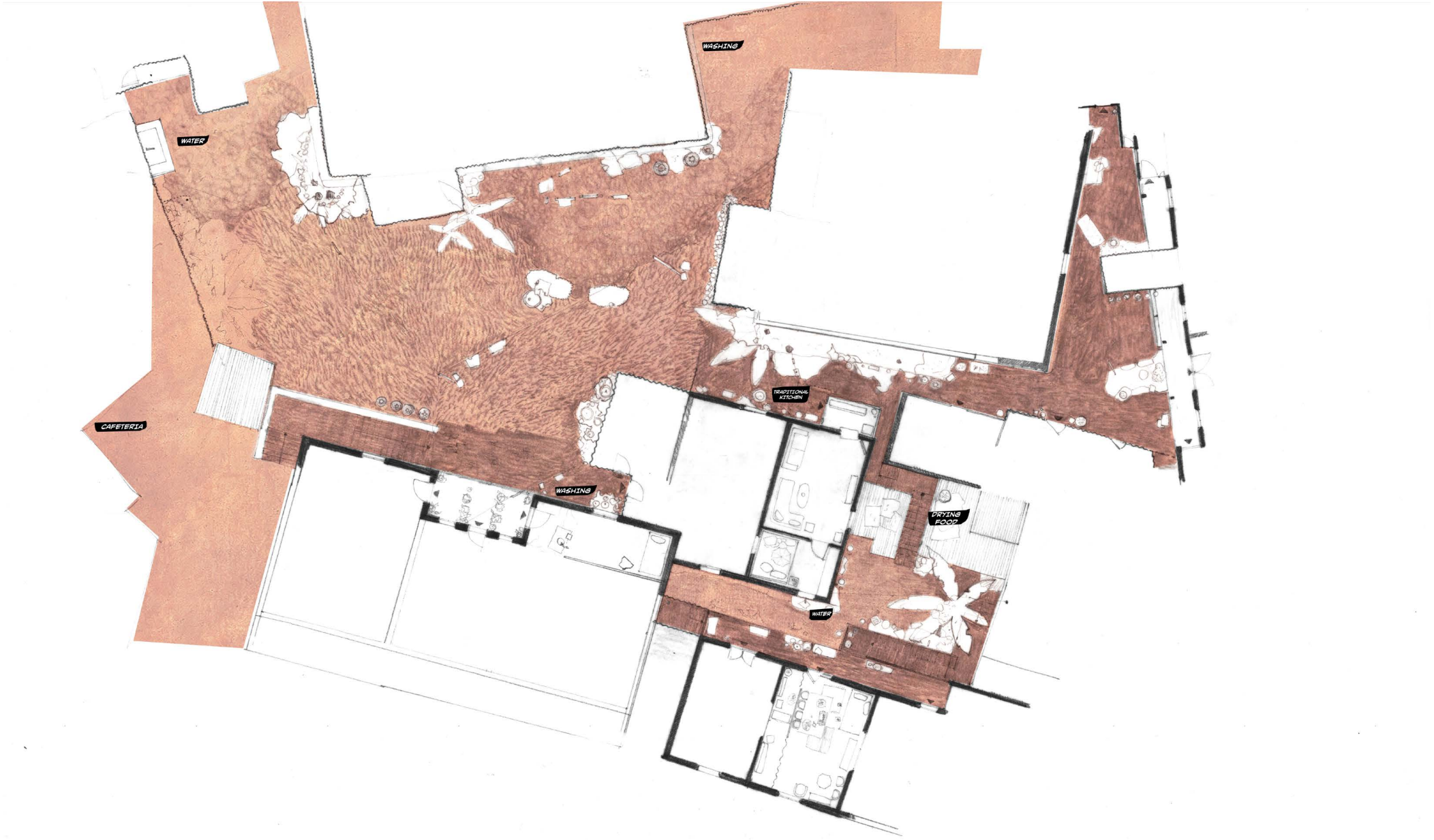
a matter of voids

# U R B A N M O R P H O L O G I E S

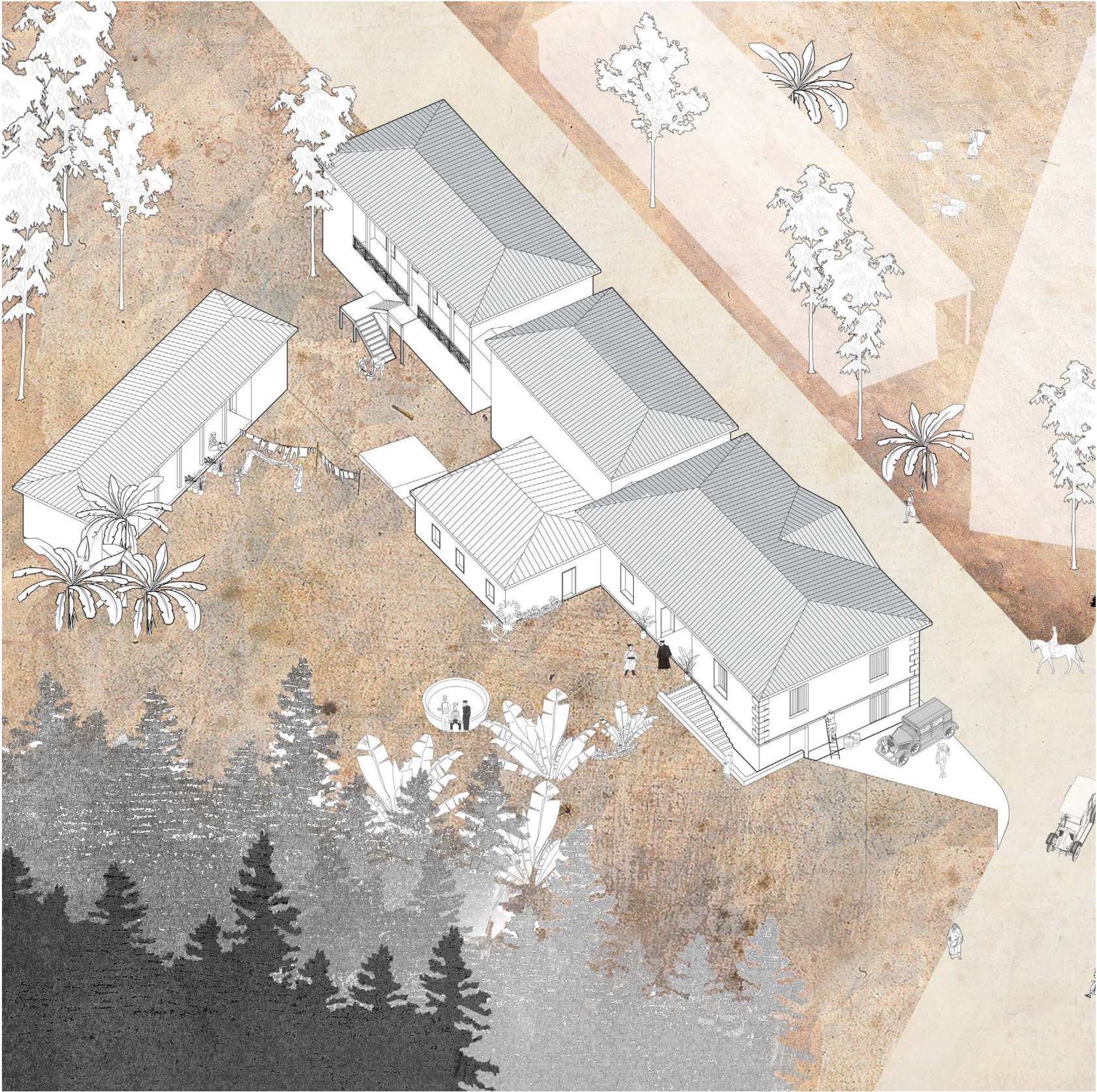


1

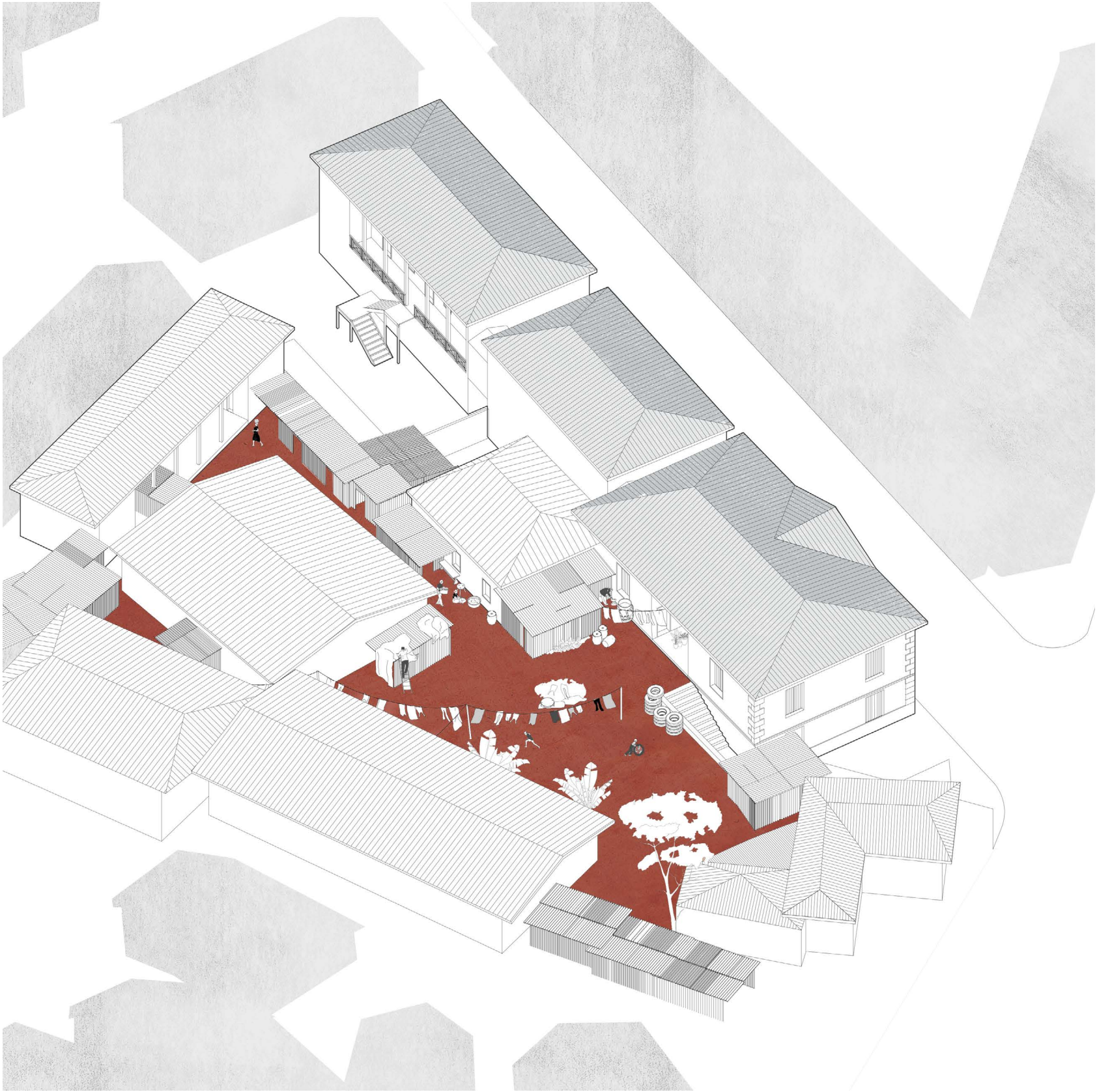




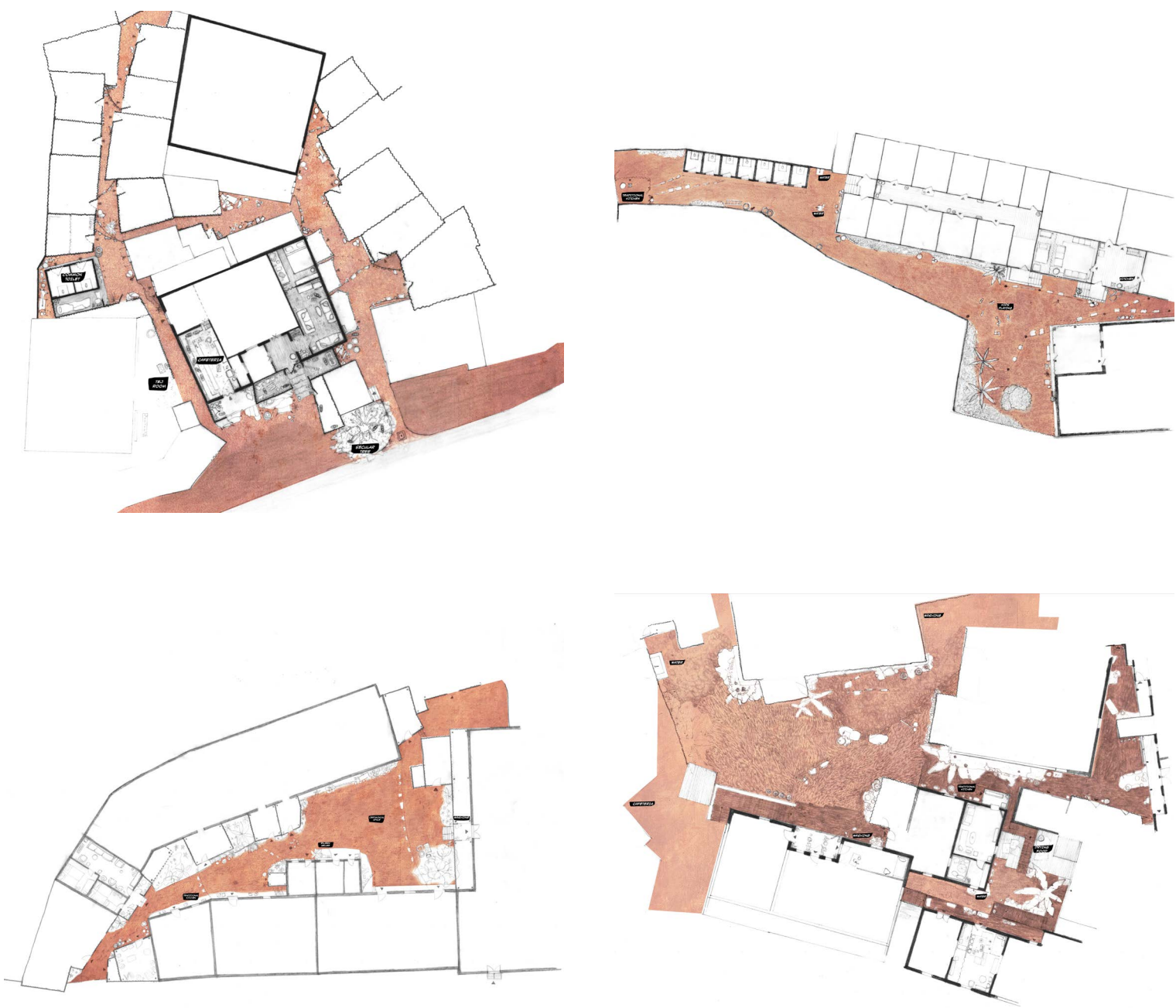








m o r p h o g e n e s i s   a r o u n d   p e r m a n e n c e s



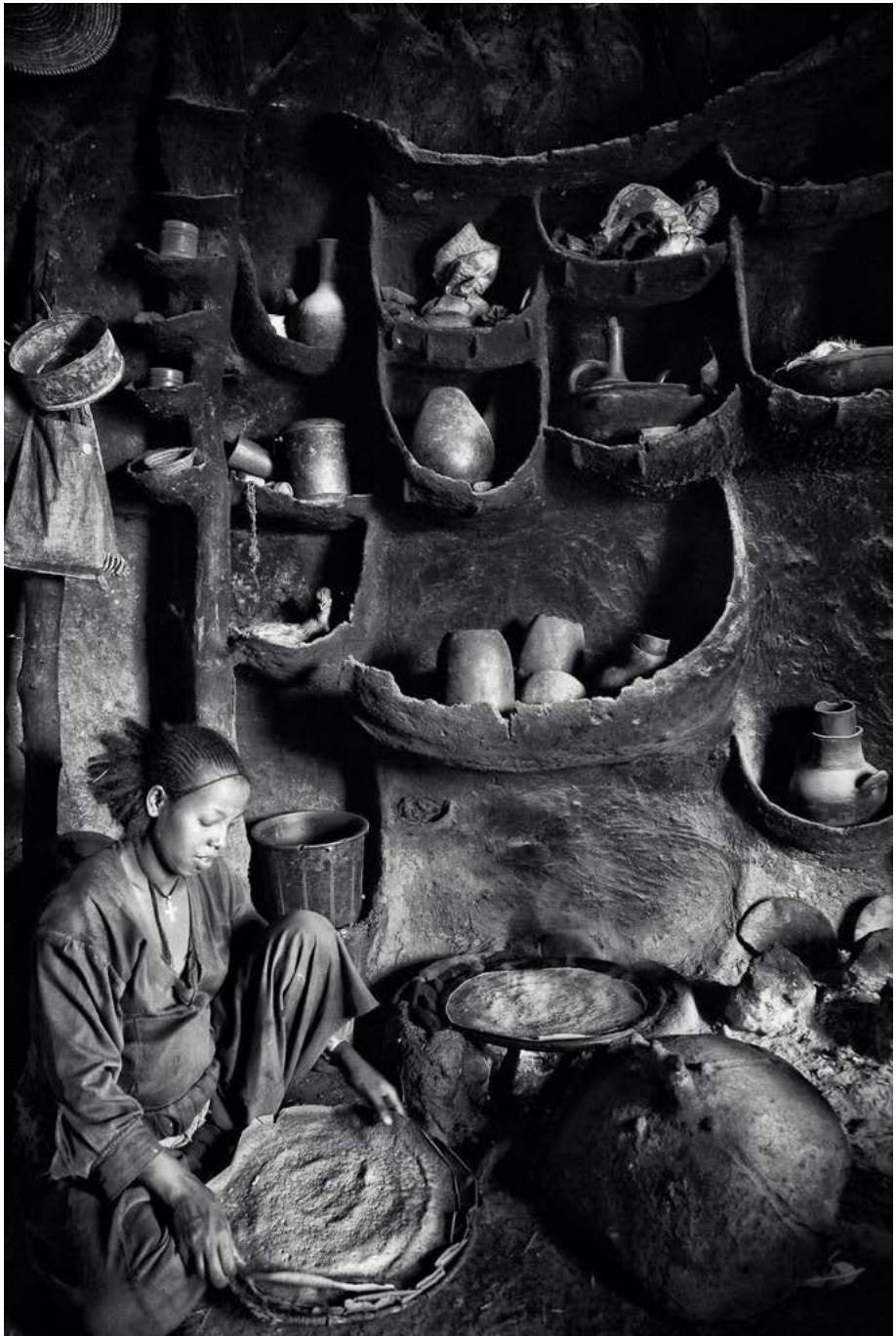


*a c t i v i t i e s   a n d   a c t o r s*

P R A C T I C E D  
S P A C E

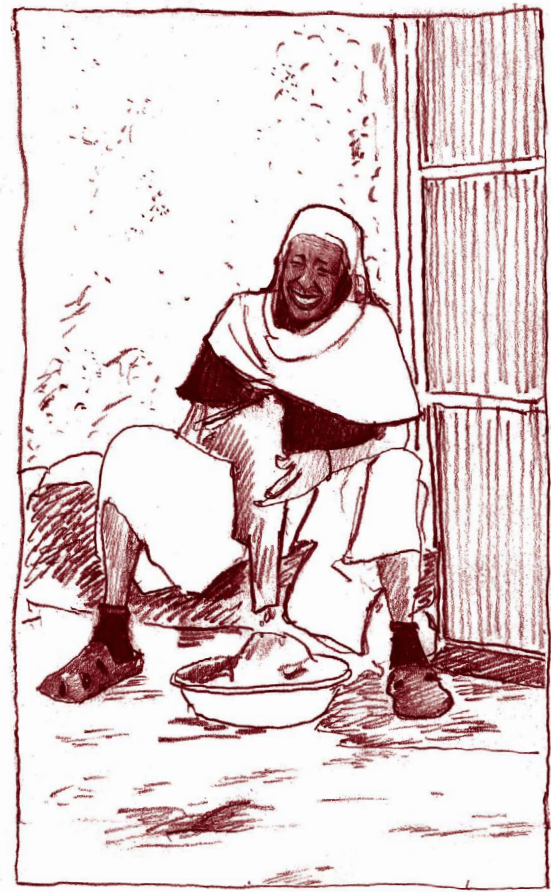


c o o k i n g



*“I can’t cook traditional food in a condominium kitchen. (...) I have to use a smokeless stove and not charcoal. I cannot use electricity for injera baking, because it needs a higher voltage. I mustn’t make noise at night and wouldn’t be able to prepare food on time for my customers. Lastly, I won’t have enough room for storage and food preparation.”*

*L u b a b a \**



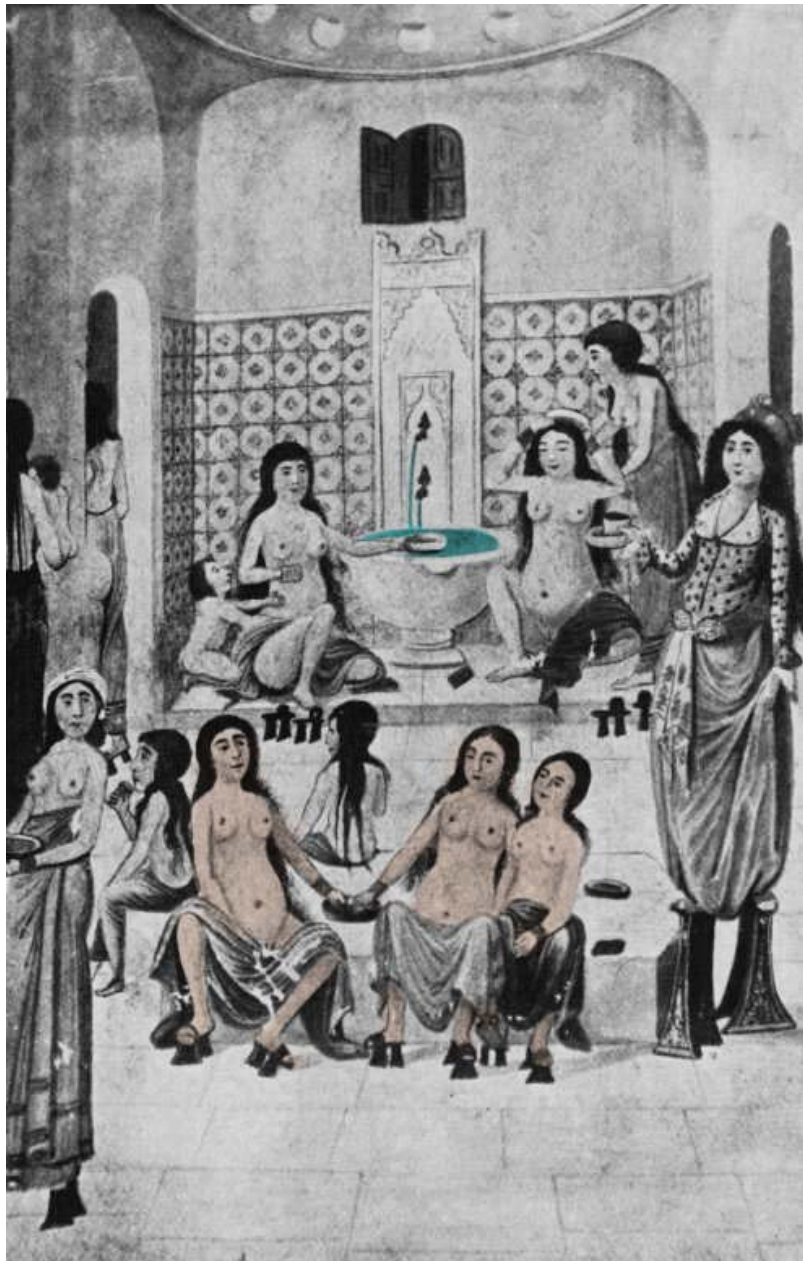




WHAT IS NEEDED FOR A  
TRADITIONAL ETHIOPIAN KITCHEN?

- 1. space detached from the living one for smoke reasons
- 2. space for gulcha (traditional fireplace). Hence, somewhere that fire can be controlled and not become dangerous
- 3. a communal space where women (and dwellers in general) can be together
- 4. somewhere connected to selling space
- 5. gulchas attached to a vertical surface

w a s h i n g





crouching + river

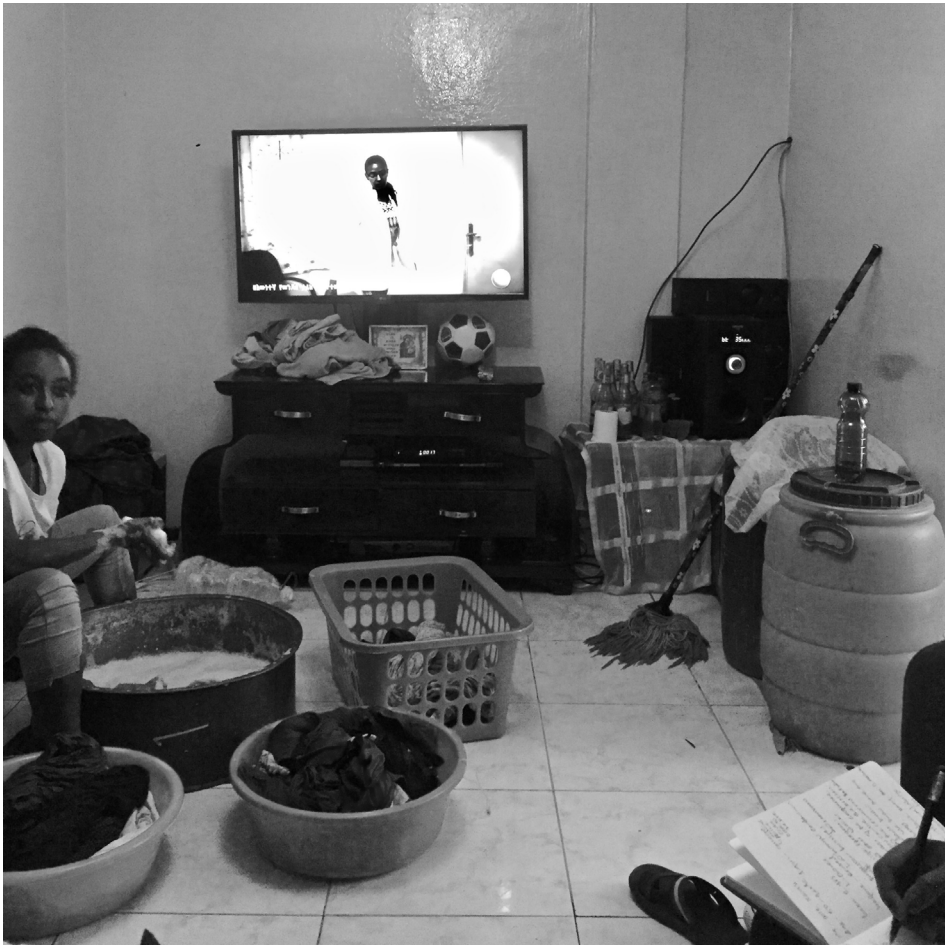


sitting + basin



standing + barrel





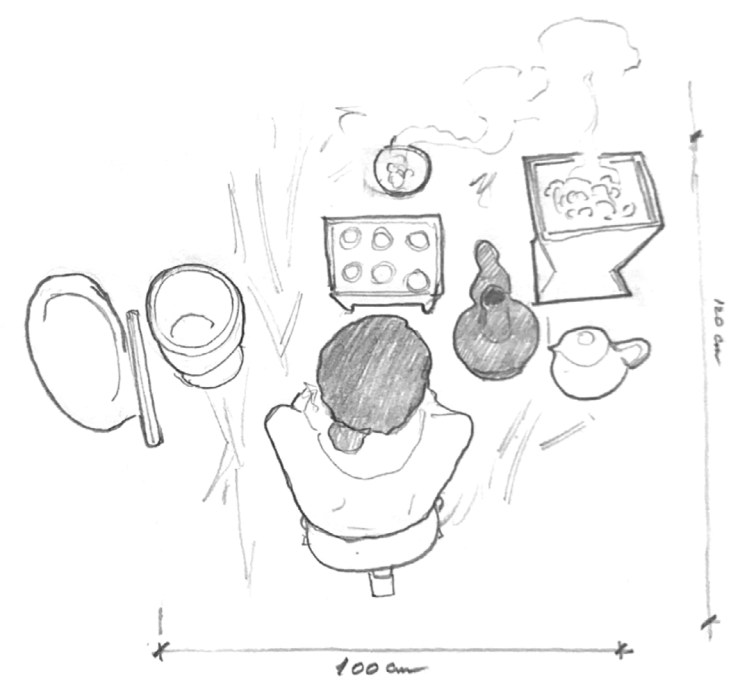
c o f f e e   m a k i n g



*“I am a hard-working woman. God, wherever you are, help me! **I ONLY NEED 3,000 ETB TO PAY FOR AND START A SMALL BUSINESS. PEOPLE LIKE COFFEE.** I will sell it to my customers and sit with them and chat. We will live like that. I will work from 4:30 am until 10 at night. My son will study. We will make ends meet. Some days we go to sleep without eating. I don’t know how we will manage to sleep when we have no bed! ”*







m e t a m o r p h o s i s

M A T E R I A L S   A N D  
T E C H N I Q U E S



C U R R E N T   S T A T E   O F   T H E   M A R K E T

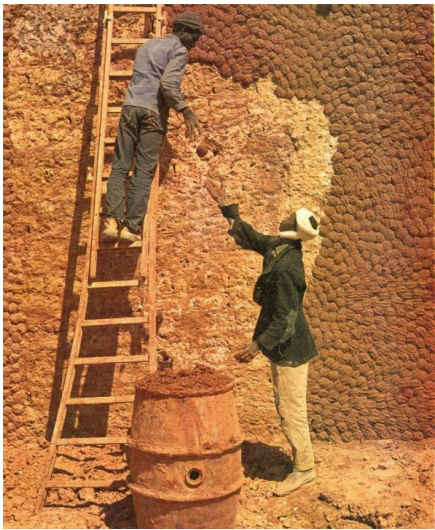


- 1. IMPORTED
- 2. Therefore, it creates DEPENDENCE
- 3. EXPENSIVE
- 4. It emulates foreign standards.

Often, concrete  
accounts for 70%  
of the total  
construction cost



EARTH AS  
SHELTERING MATERIAL

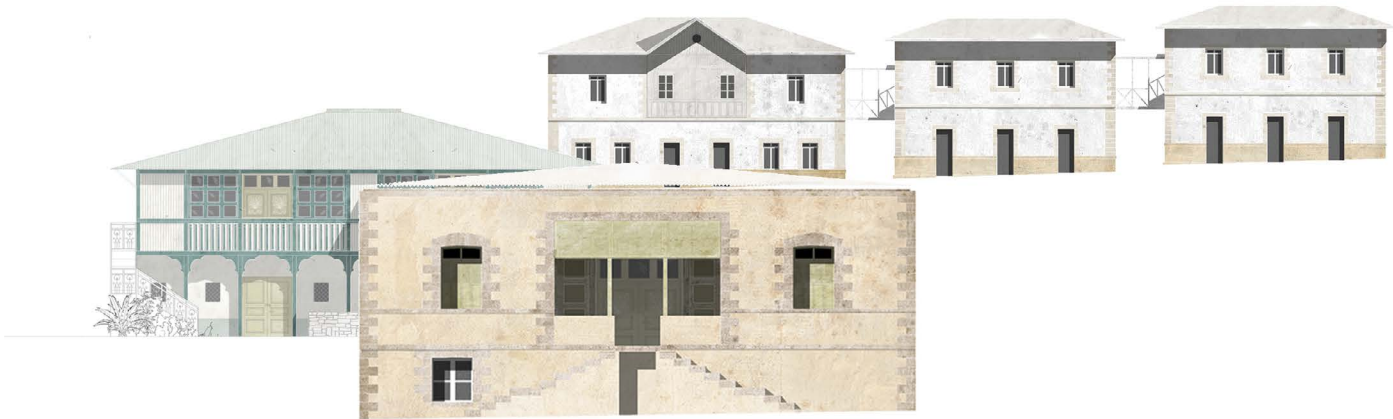






*S t r a t e g y   f o r   a   M o d e r n   S e f e r*

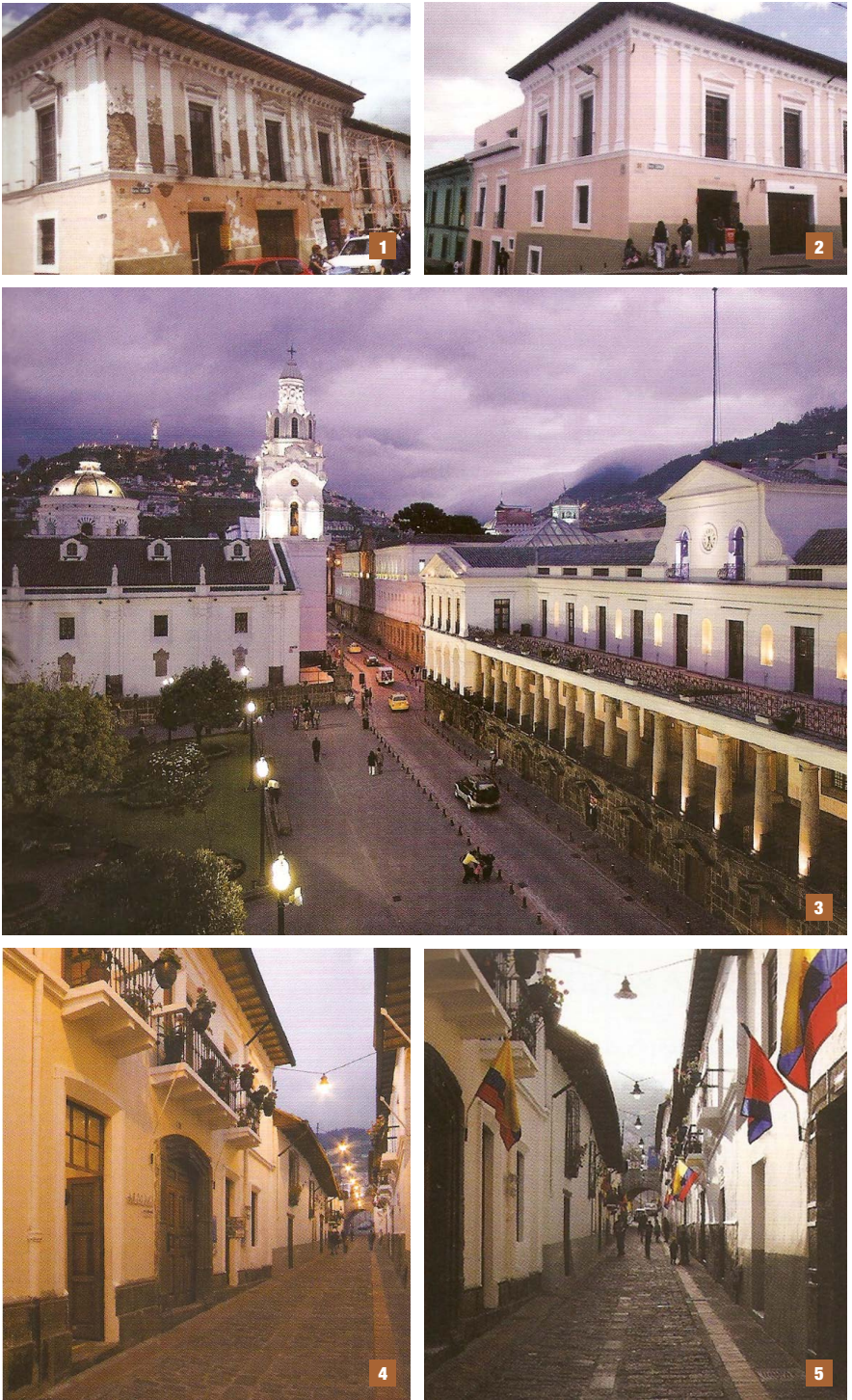
H I S T O R I C A L  
N A R R A T I V E S





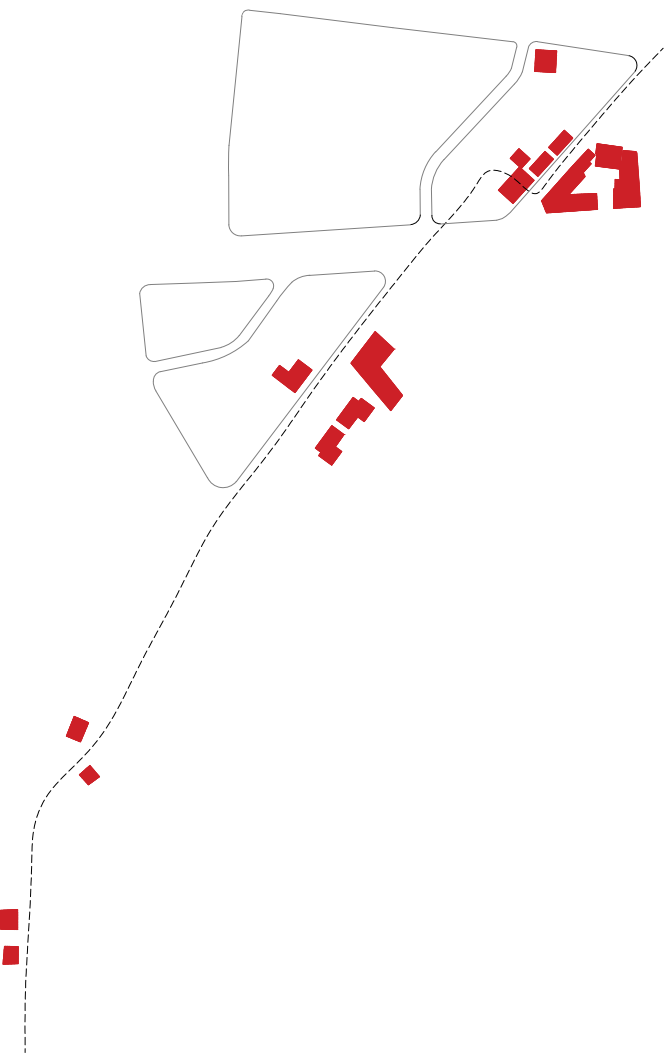








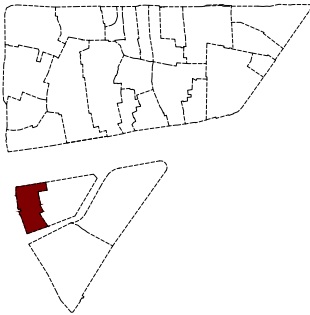
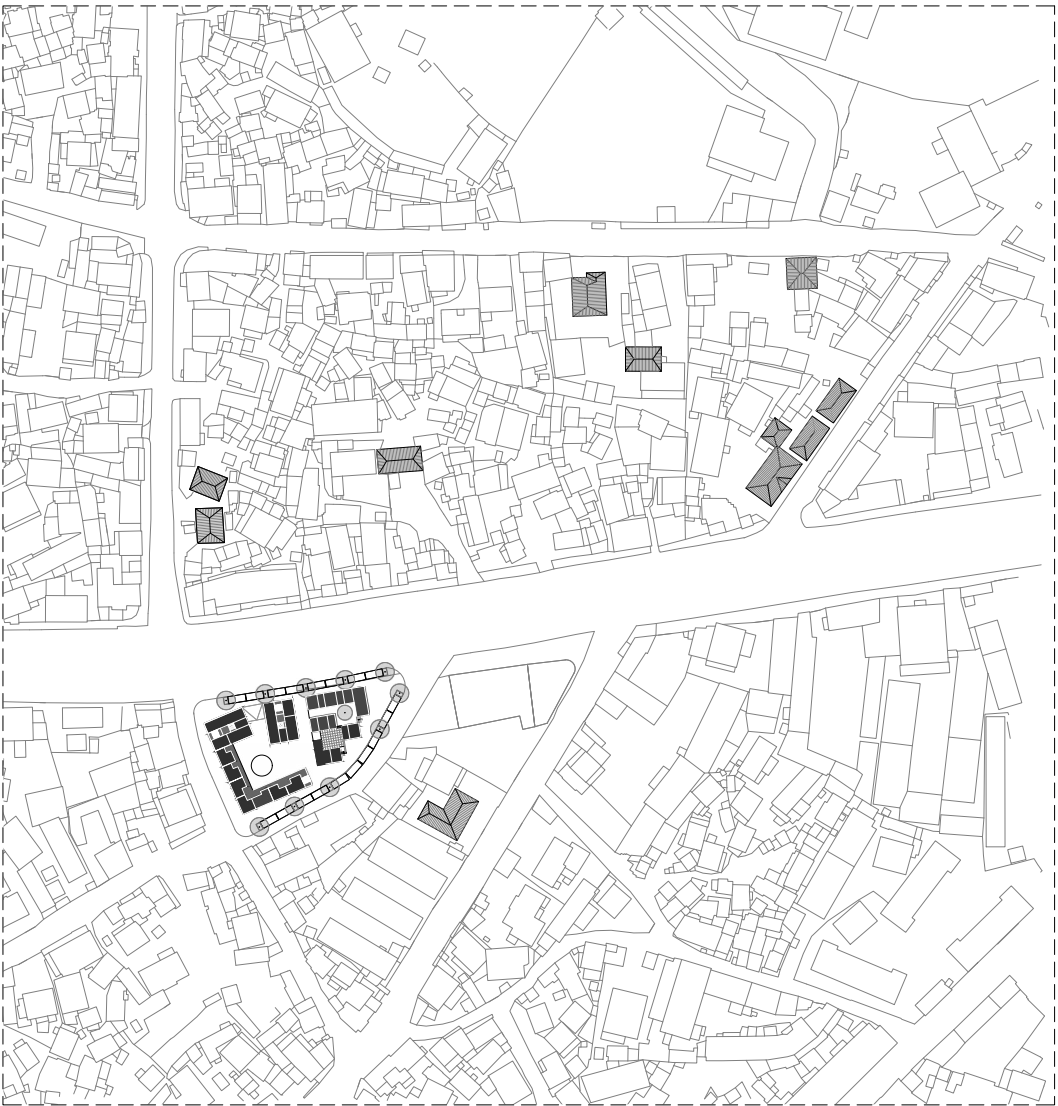


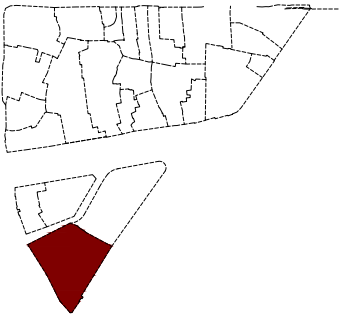
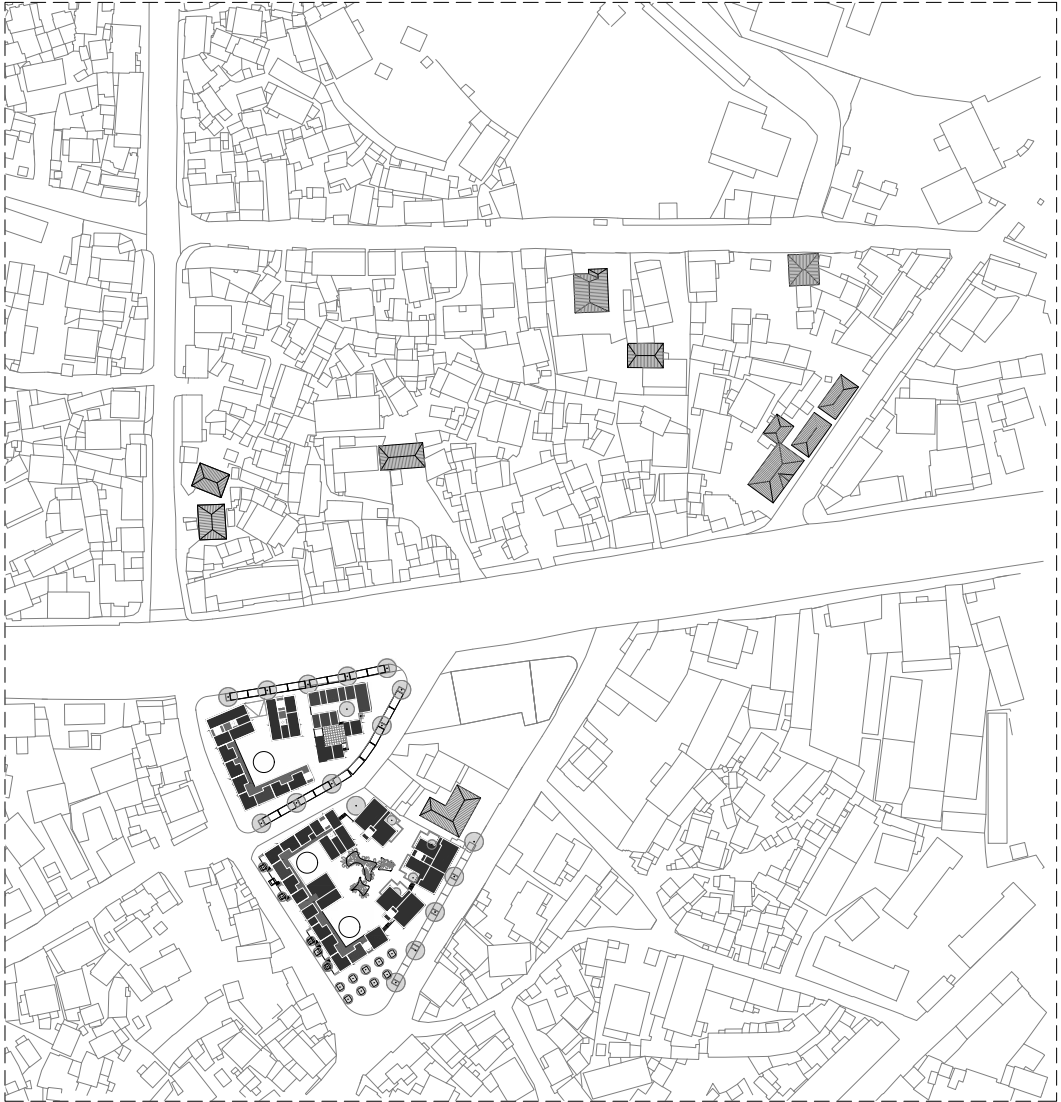


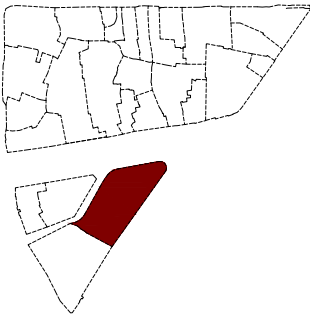
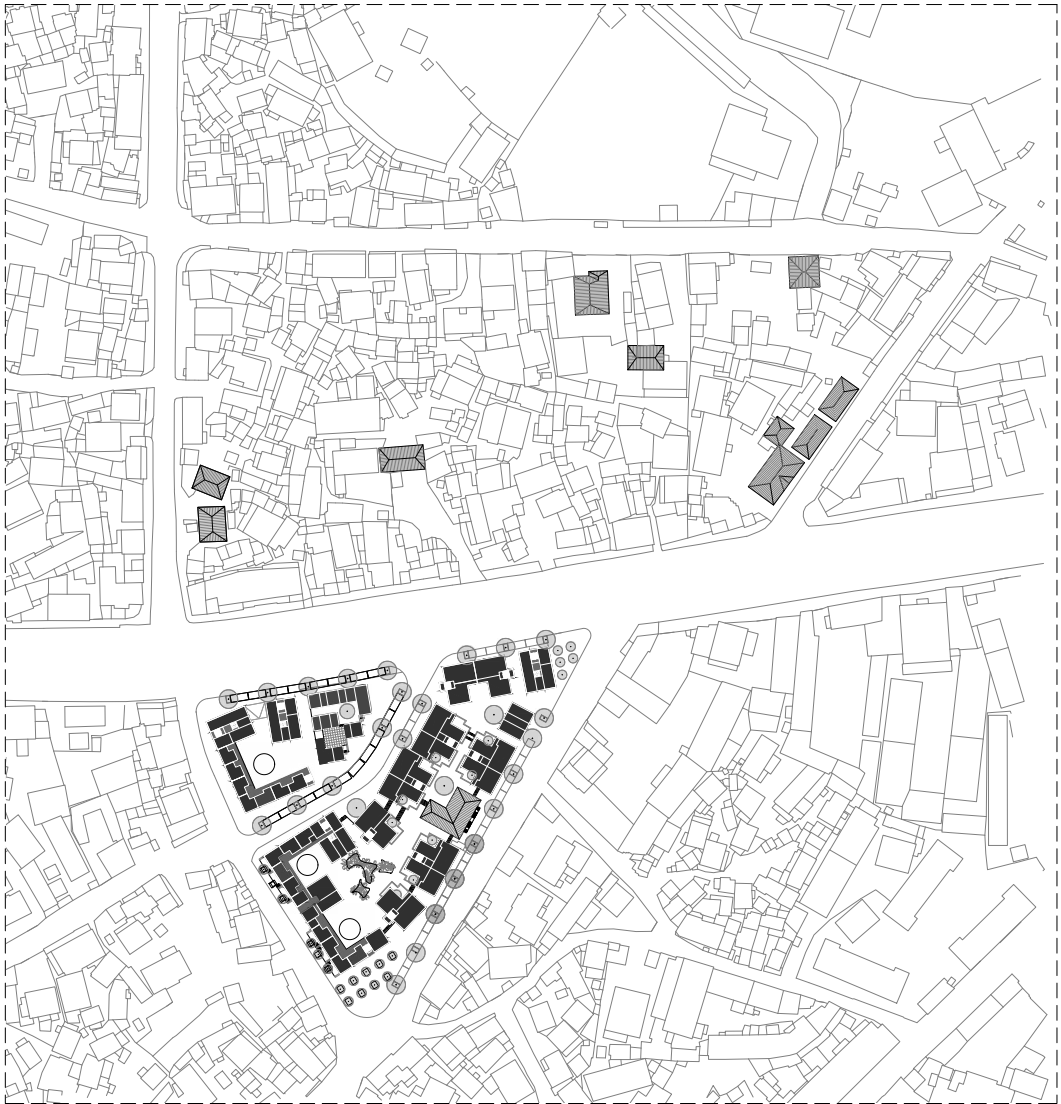






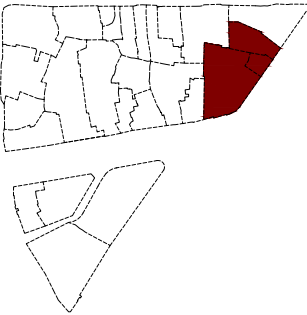
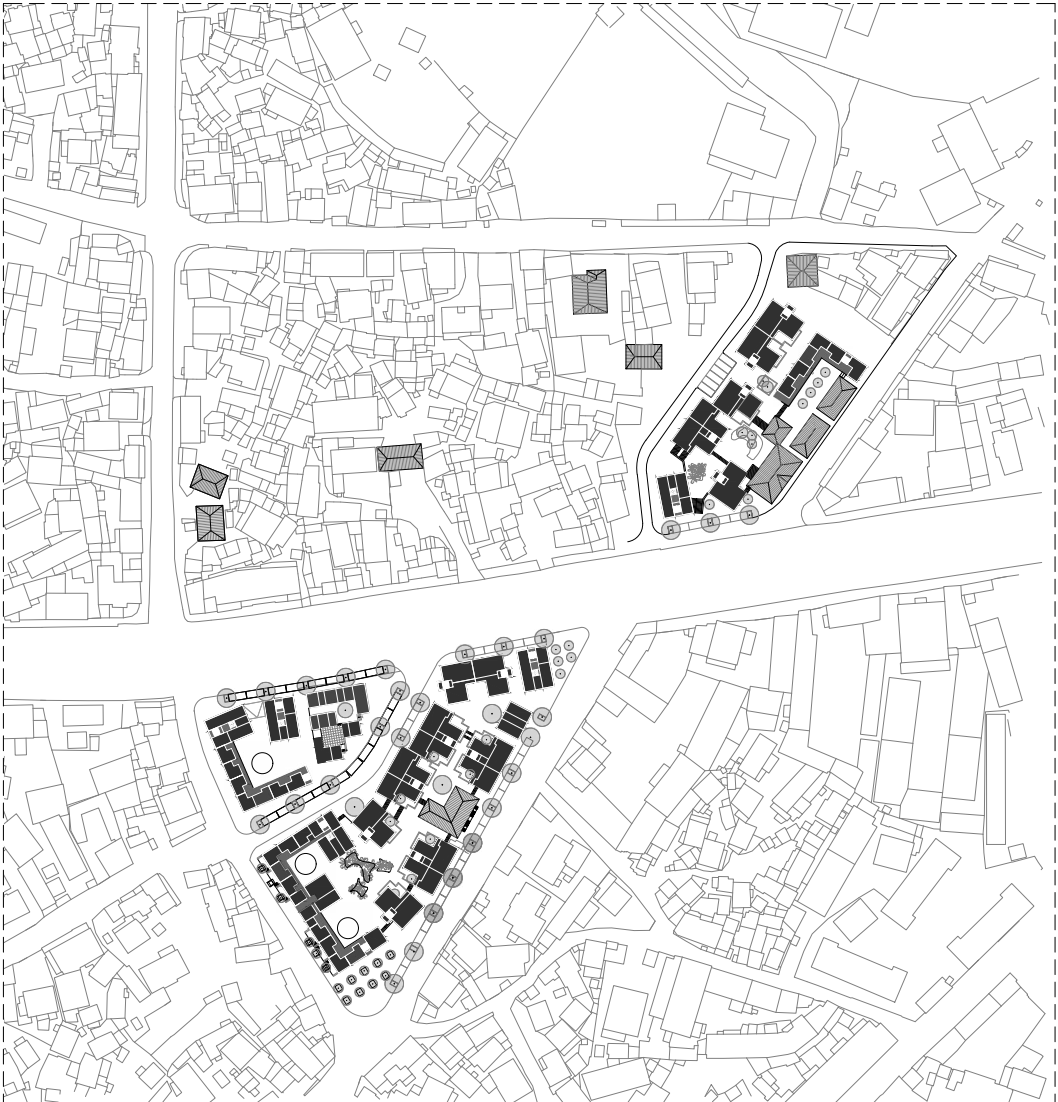


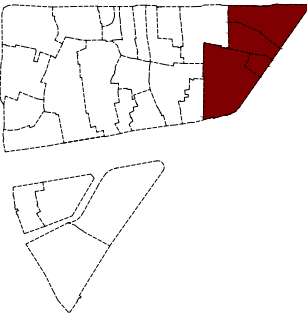
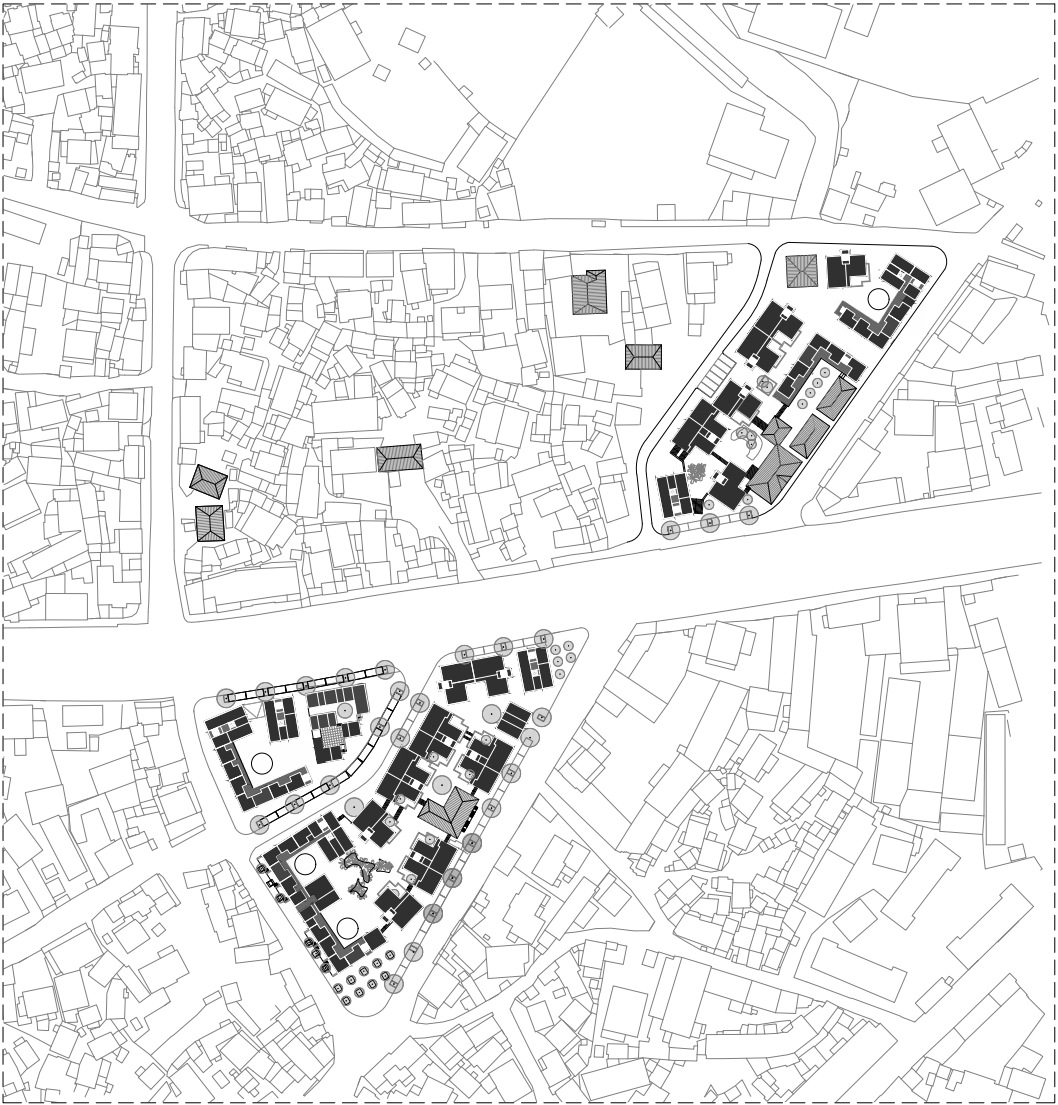




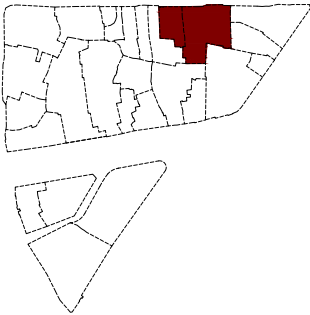




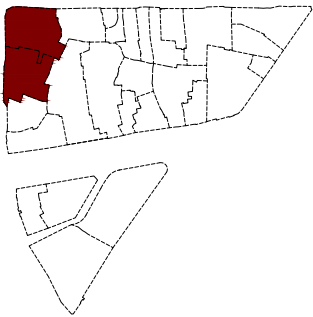




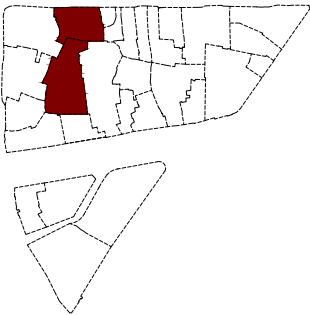


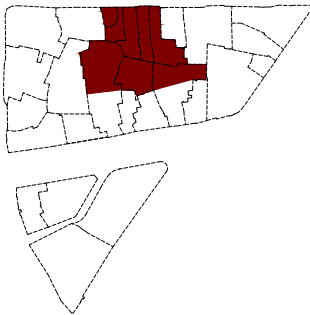


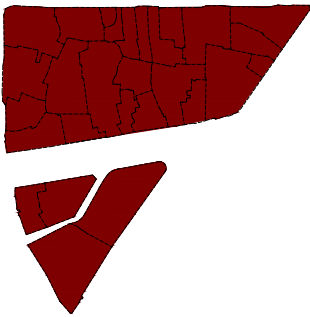






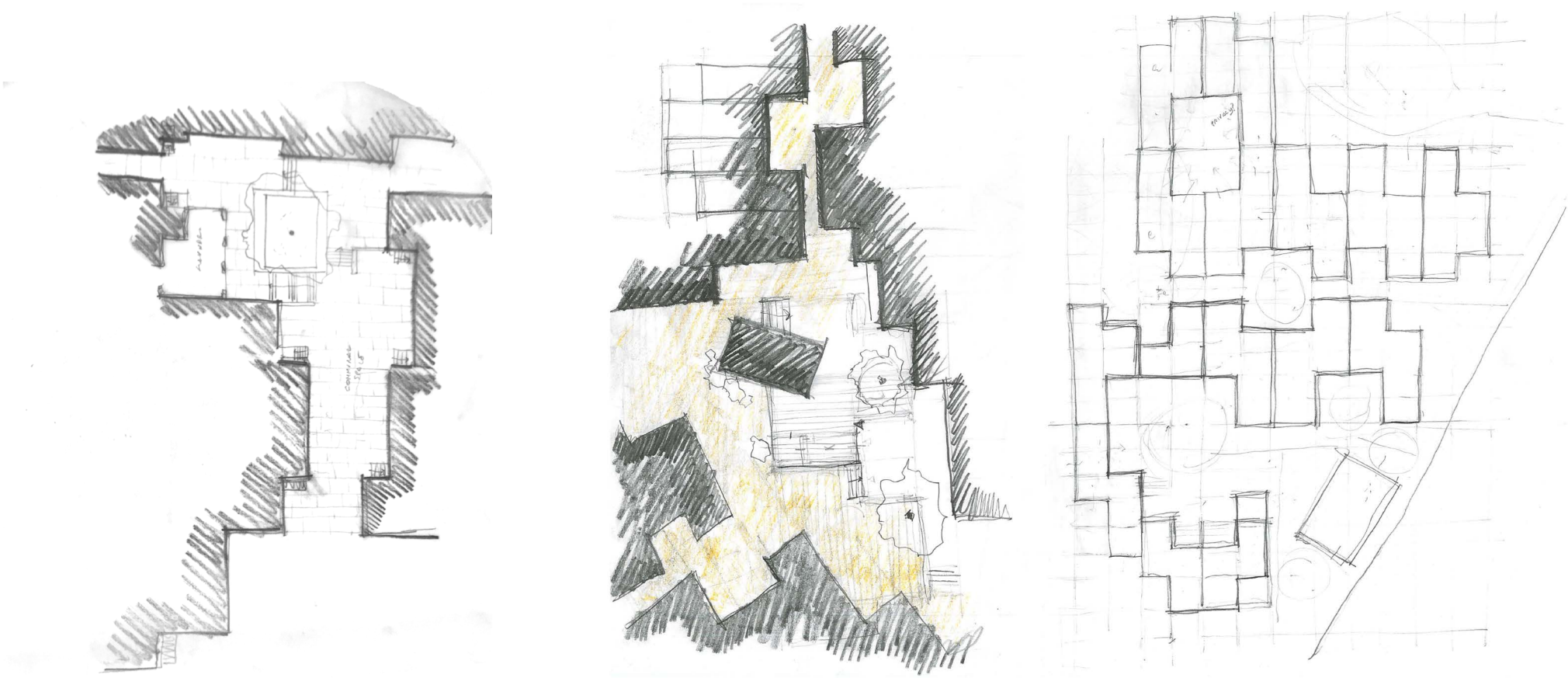






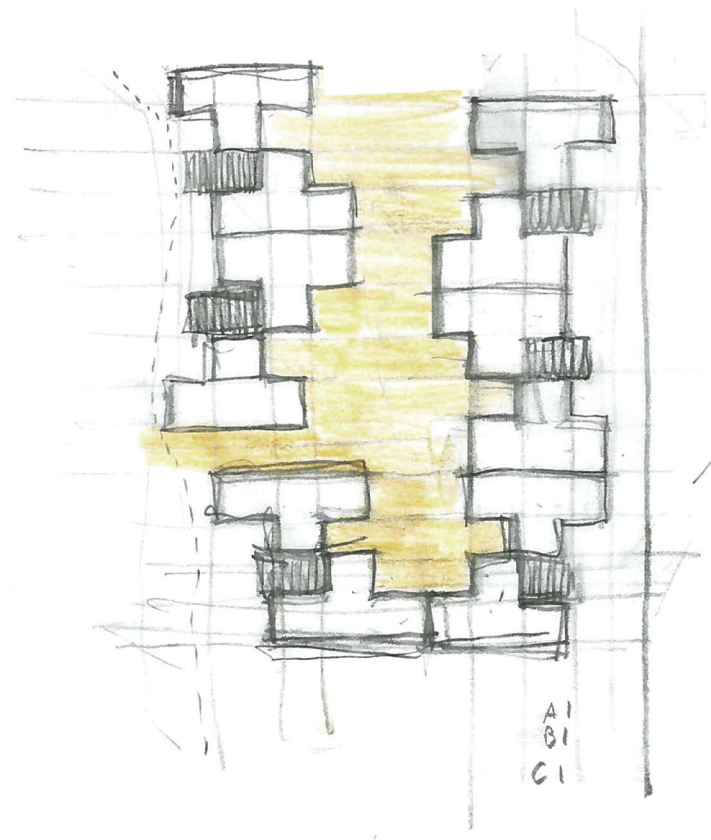


*How can we draw creatively from the past without making  
tradition a folkloristic ornamentation?*



*systematization of self-organizing structures*

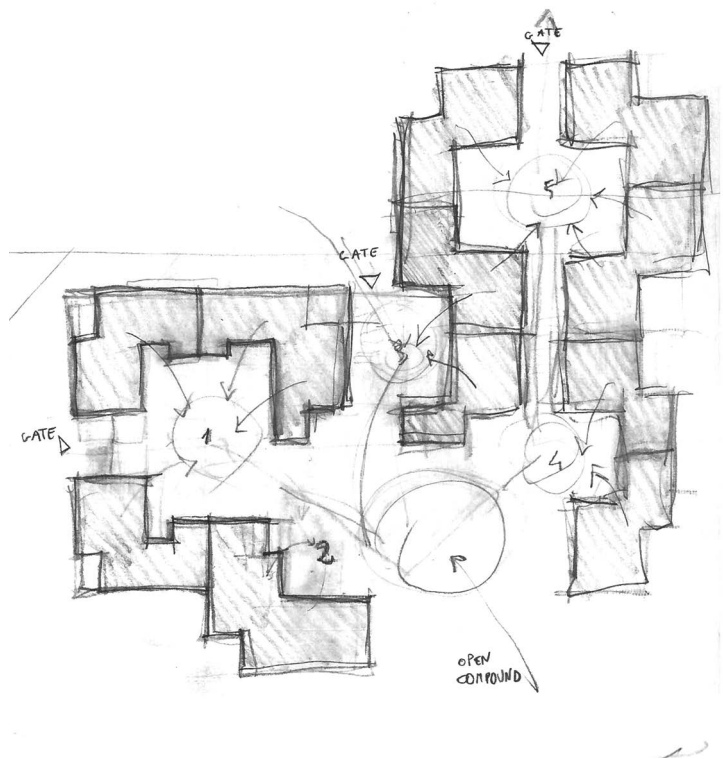
CASE STUDY  
CIDCO HOUSING, 1998, RAJ REWAL



clear defininition of street  
fronts and community spaces

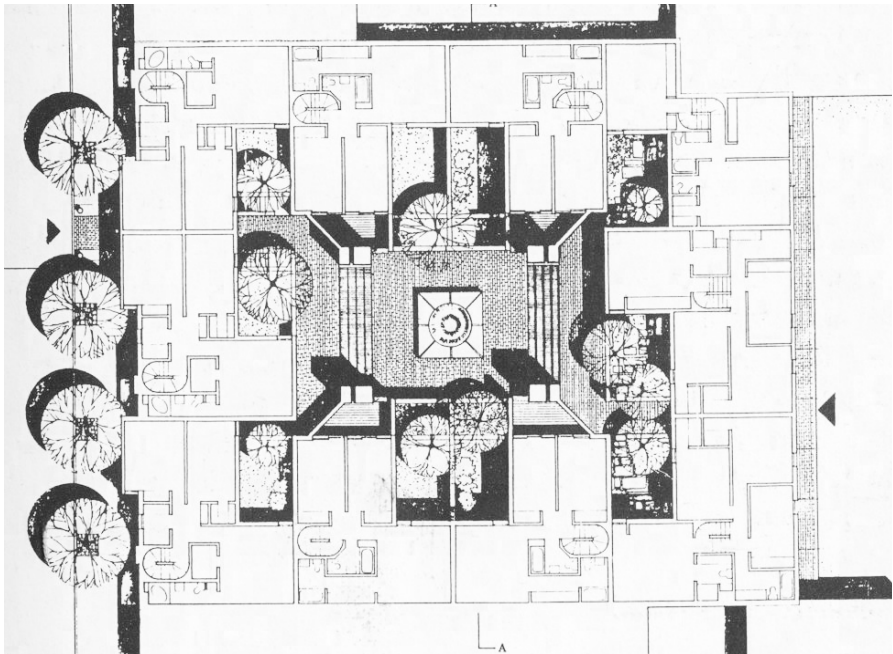


CASE STUDY  
CIDCO HOUSING, 1998, RAJ REWAL



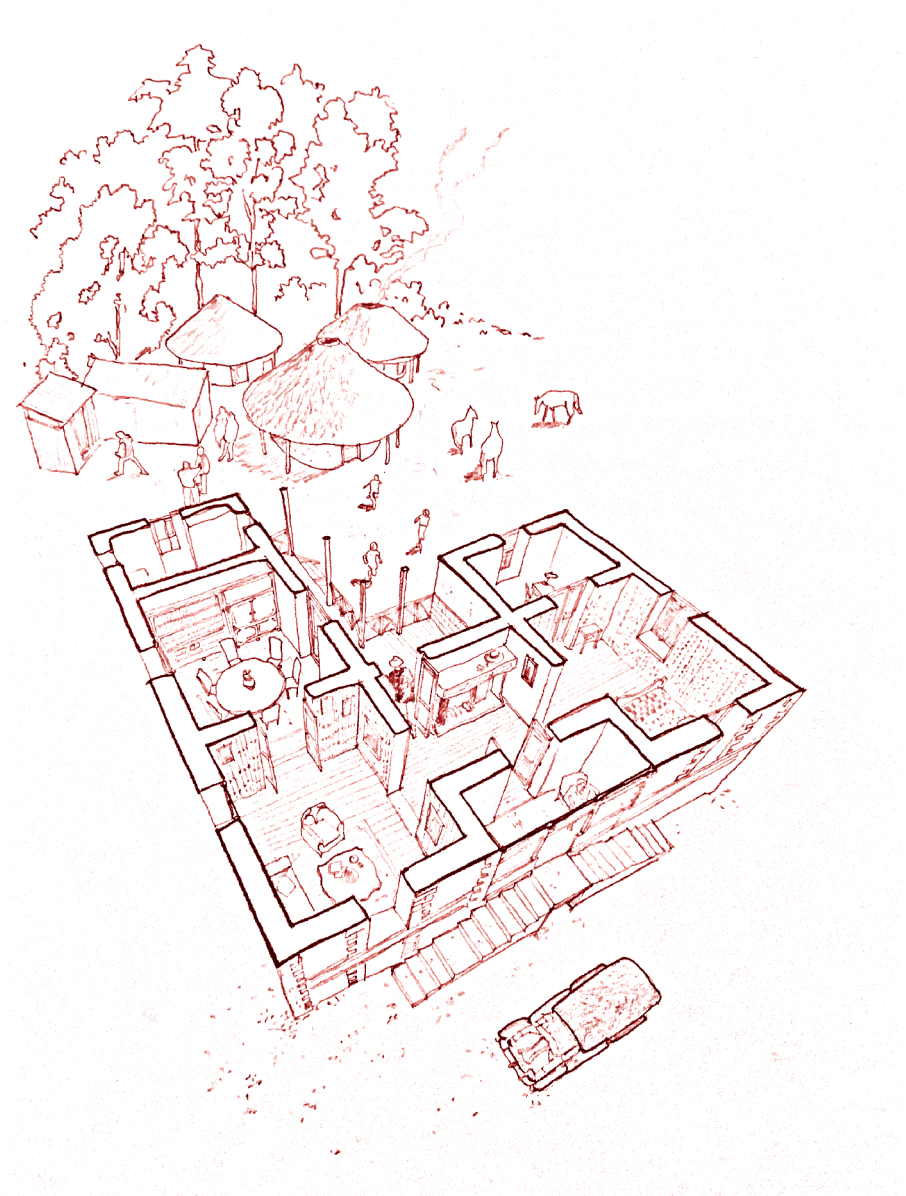
expansions and compressions

CASE STUDY  
SOCIETY HILL, 1970's, LOUIS SAUER

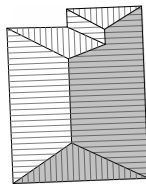


Society hill closed: "It was pure Robin Hood in reverse, a transfer of property from the poor to the rich."

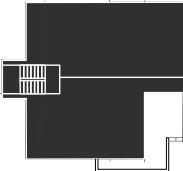
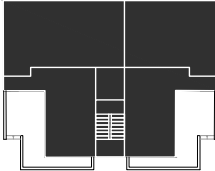
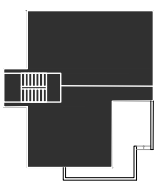
M O R P H O G E N E S I S  
C L U S T E R I N G   A R O U N D   P E R M A N E N C E S



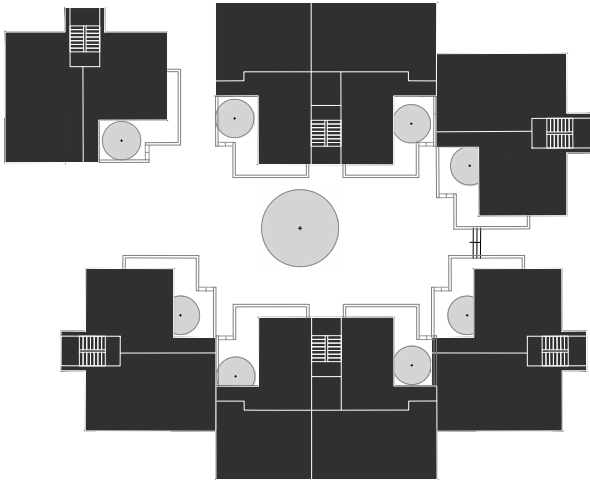




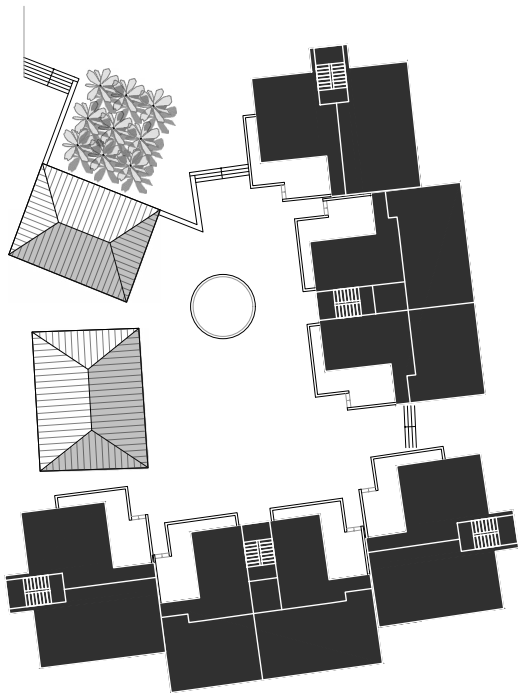
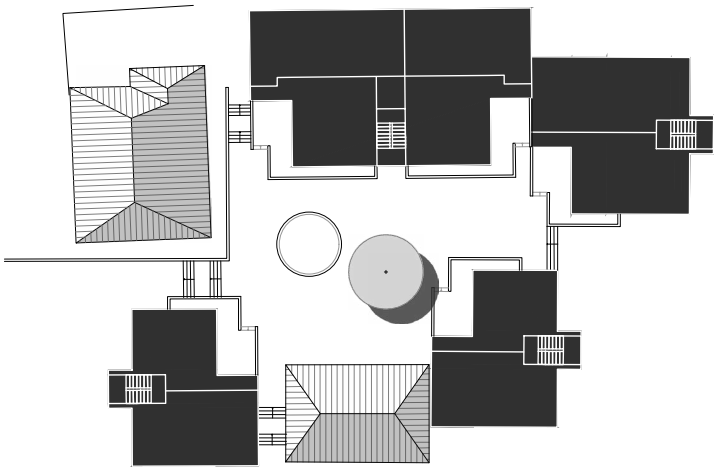
*typical detached villa*



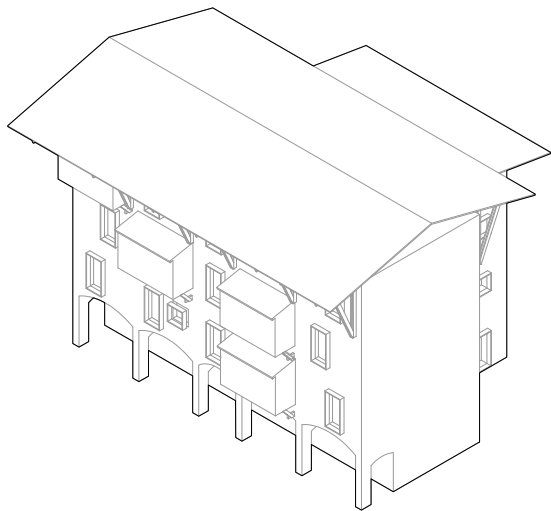
*basic modules*



*cluster of 64 units*

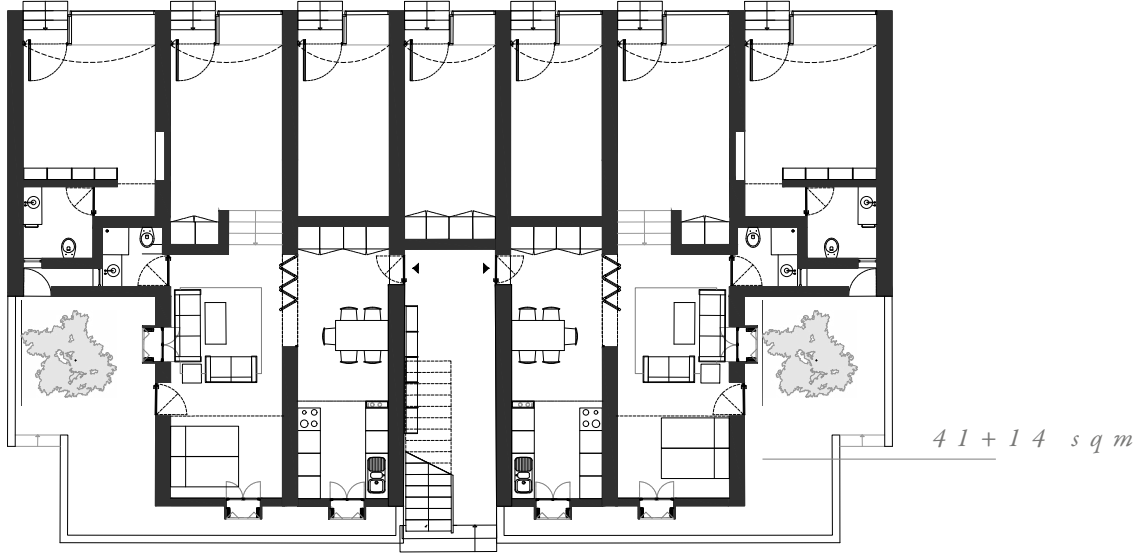
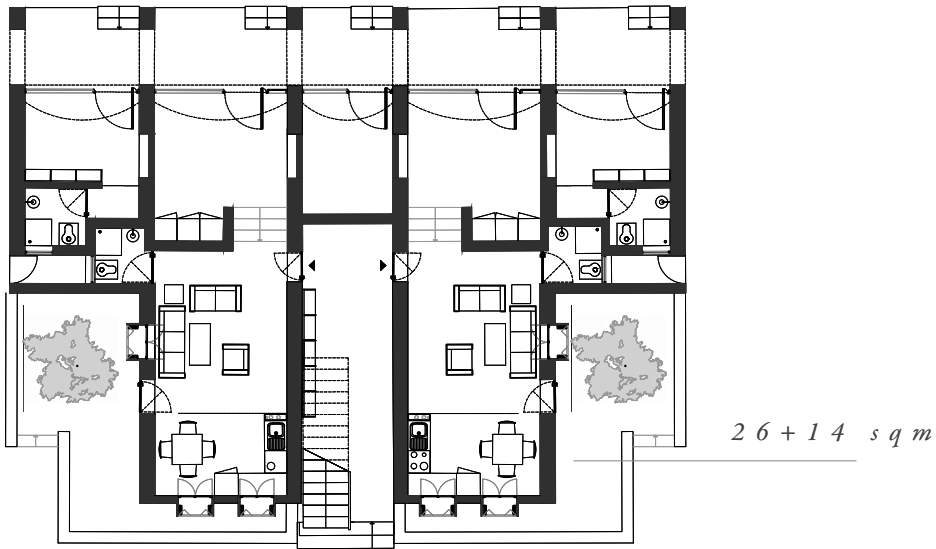
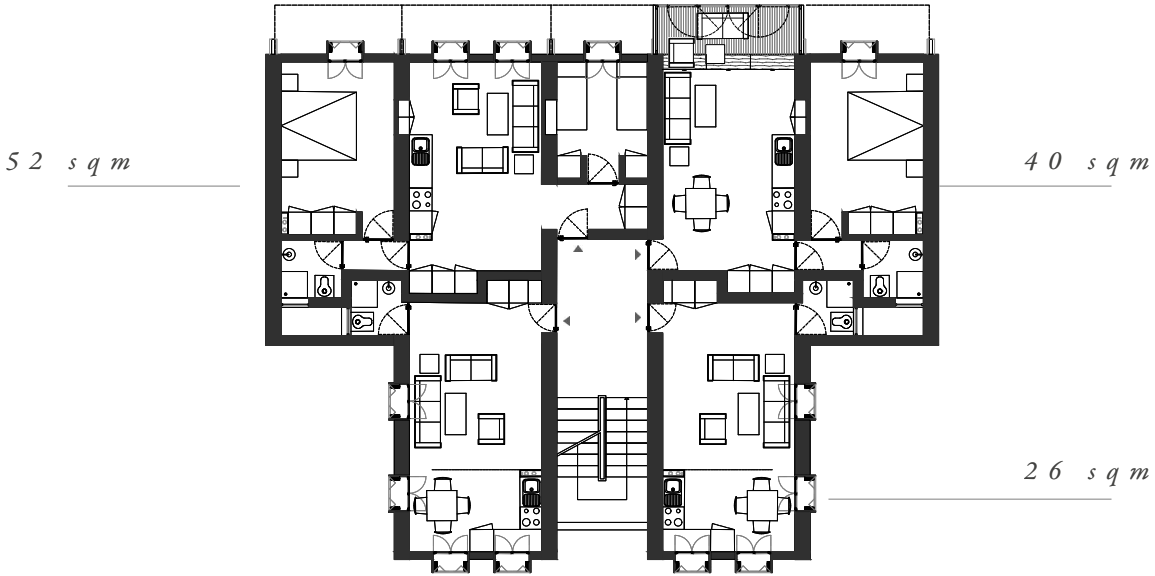


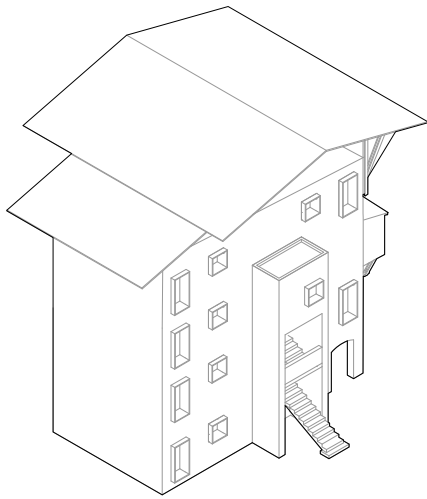
*clustering around existing structures*



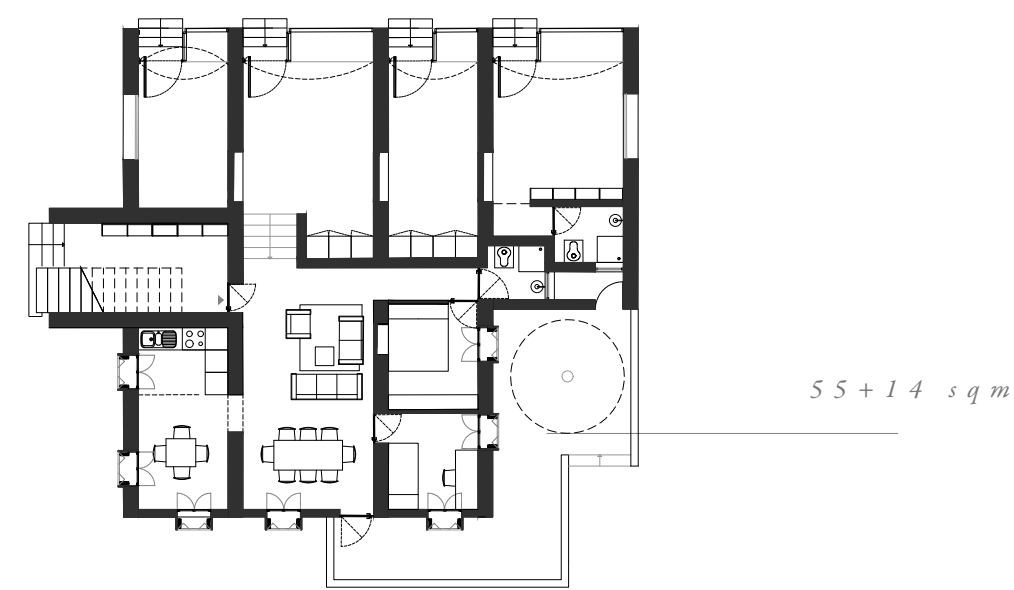
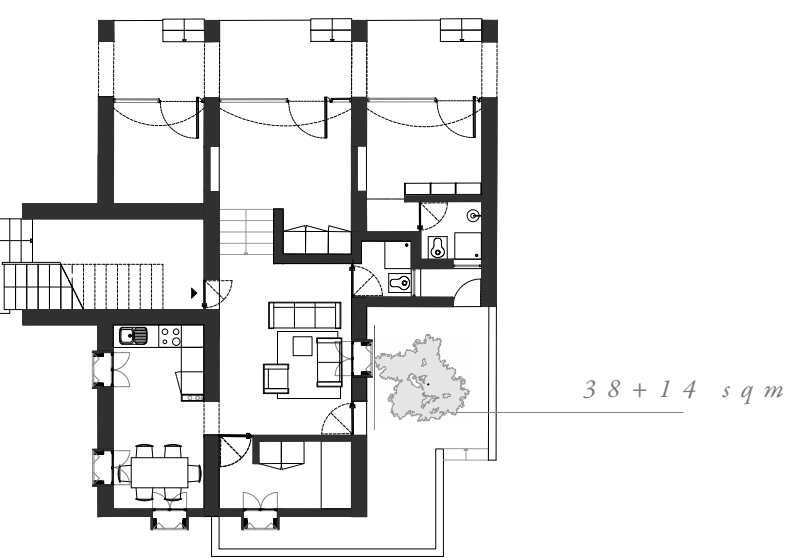
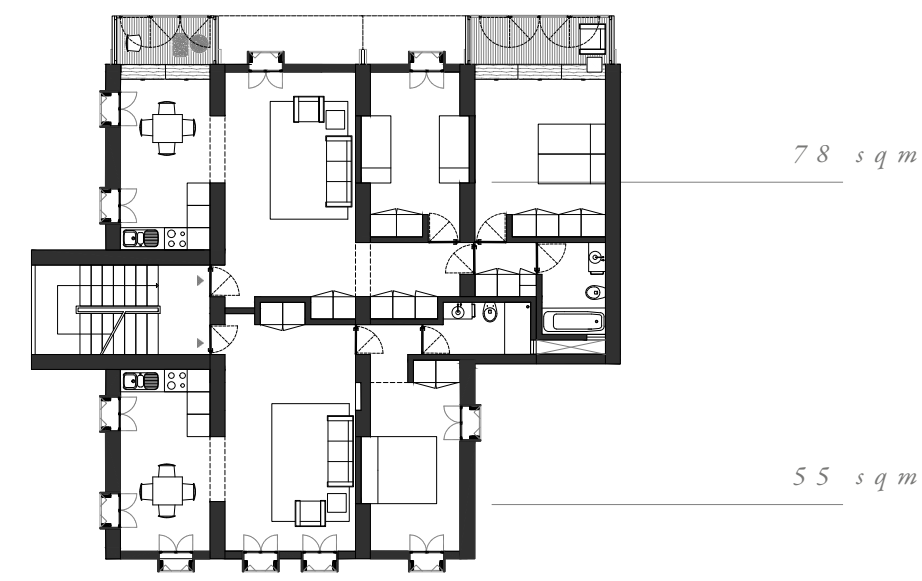
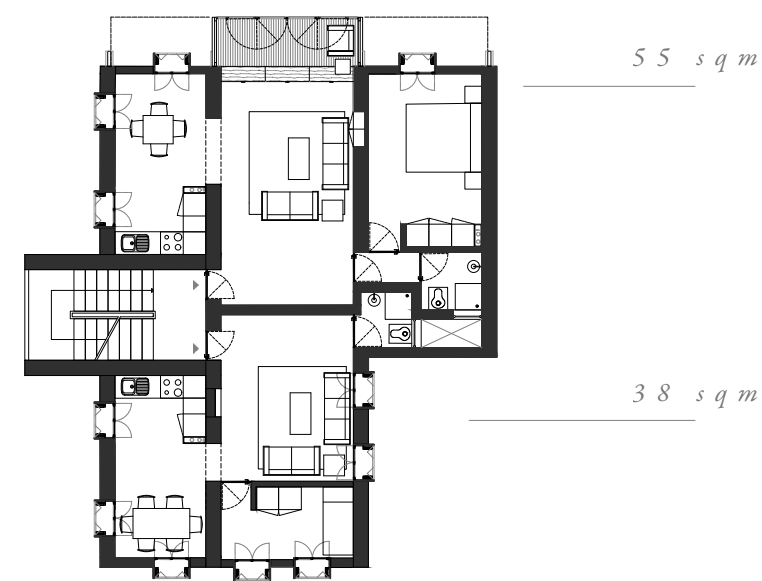
*type A*



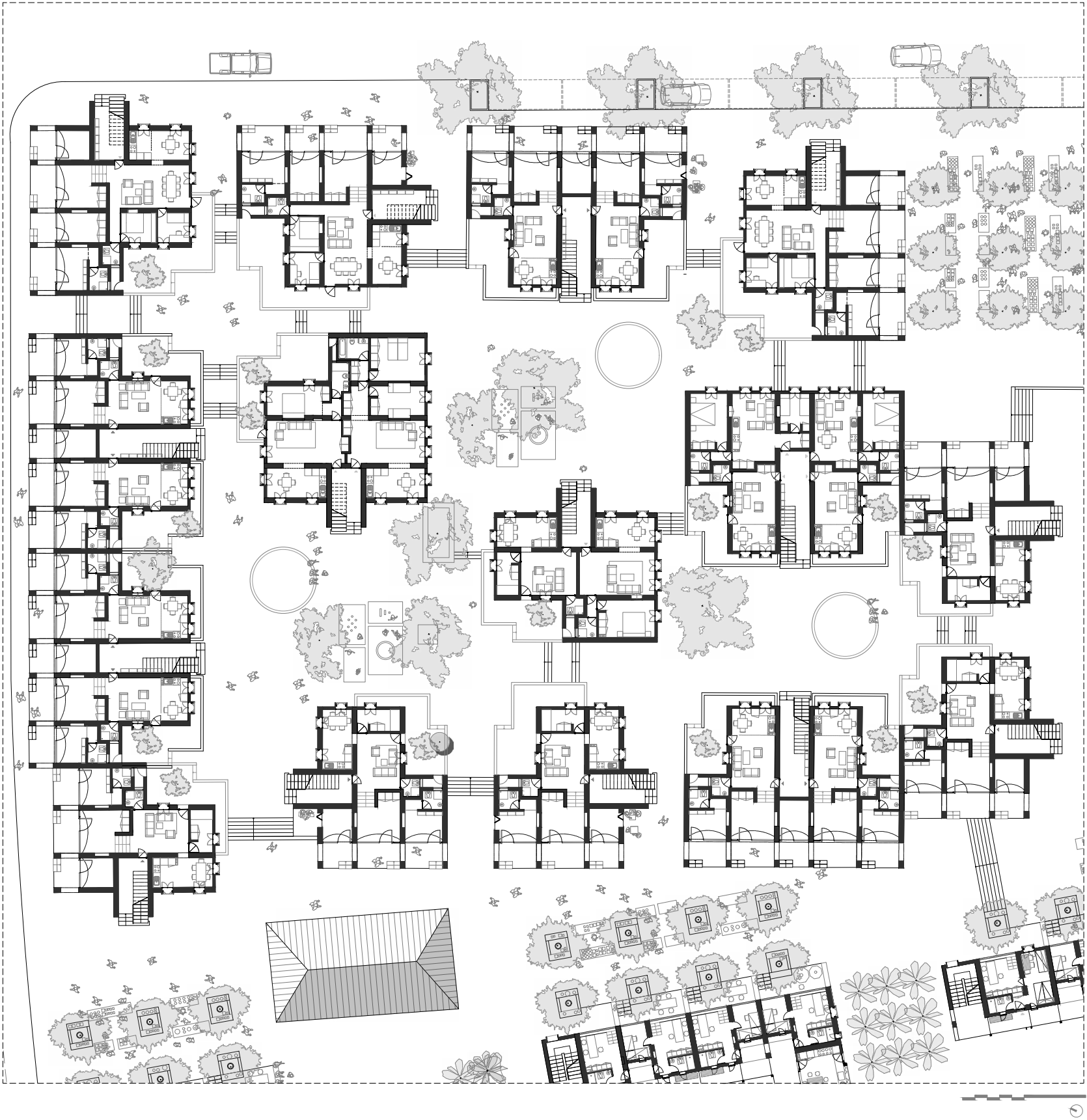




*type B*



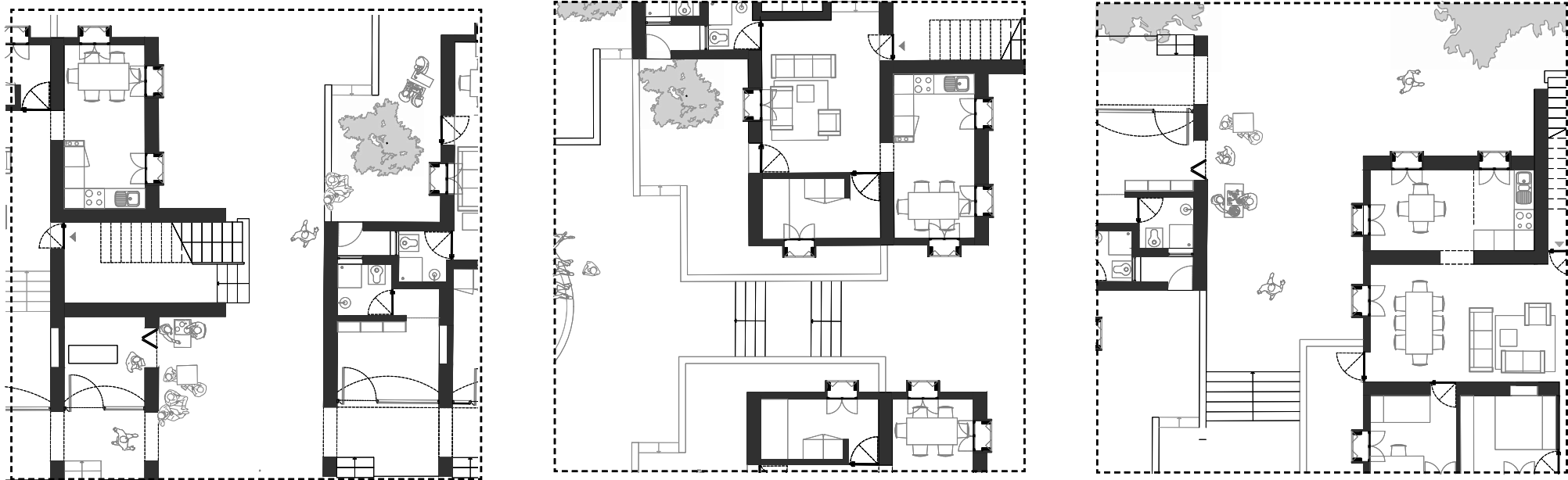






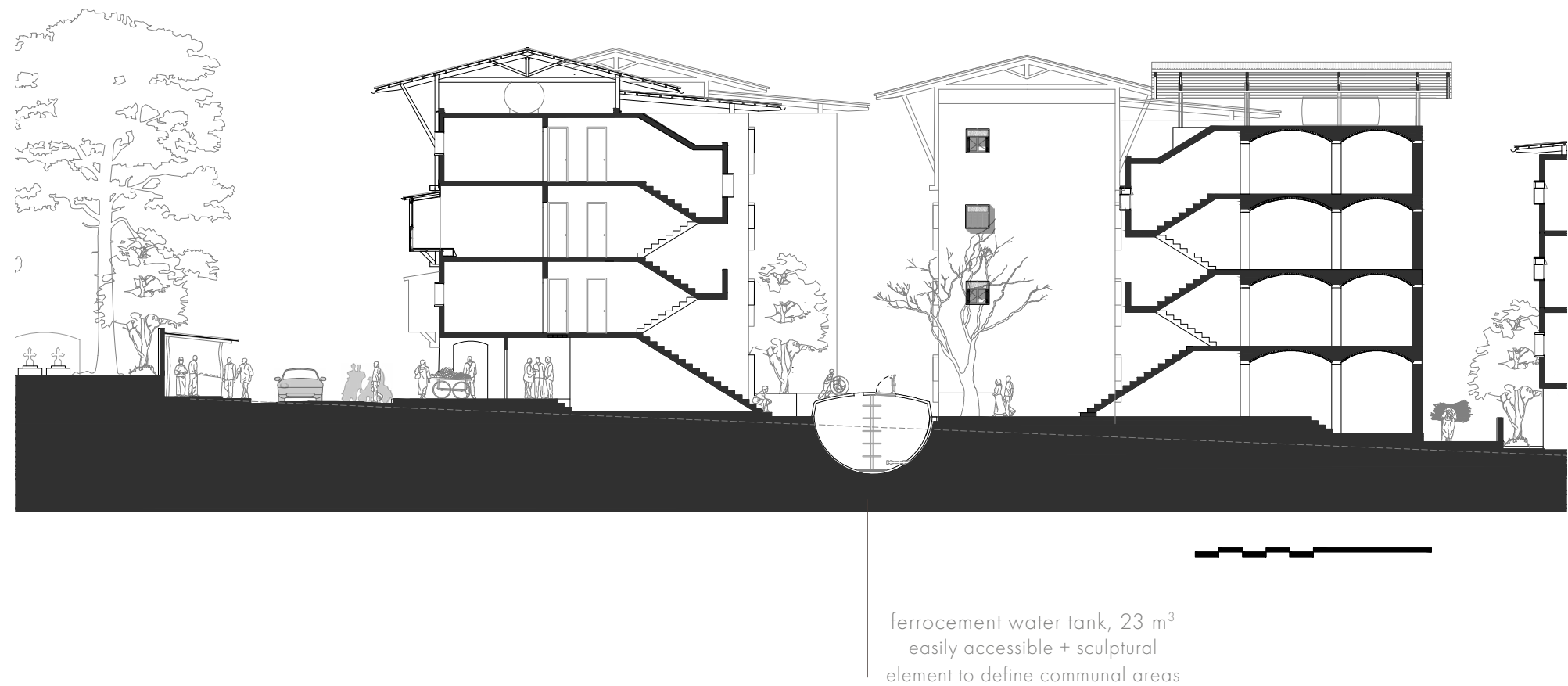




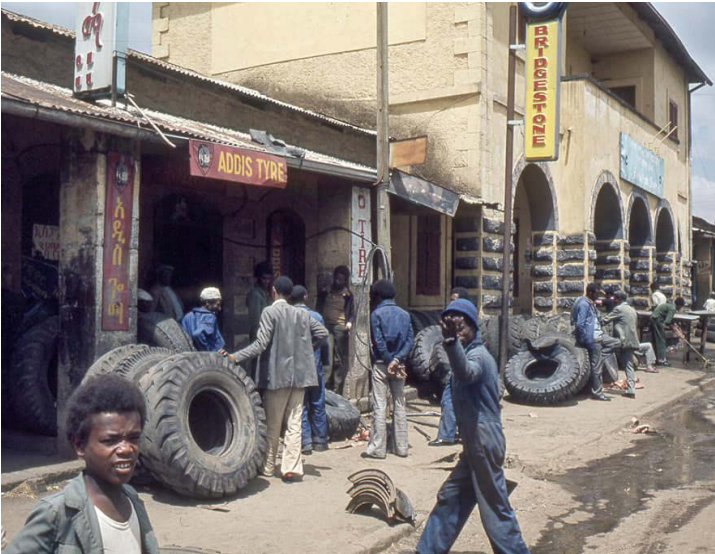


*informal monitoring of point of access*





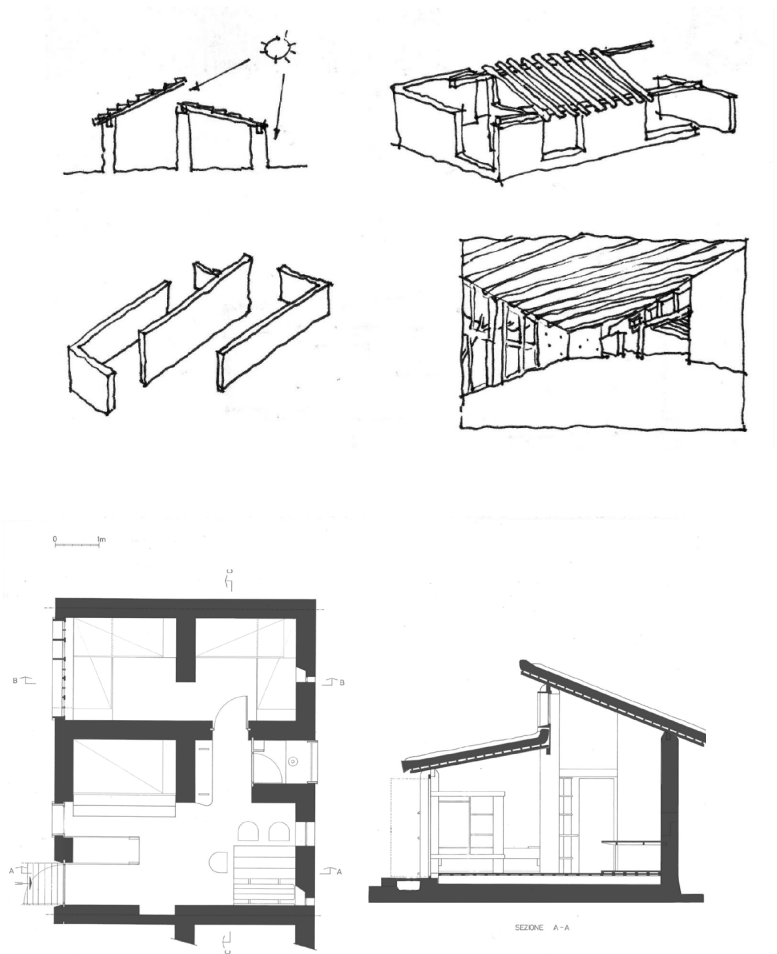
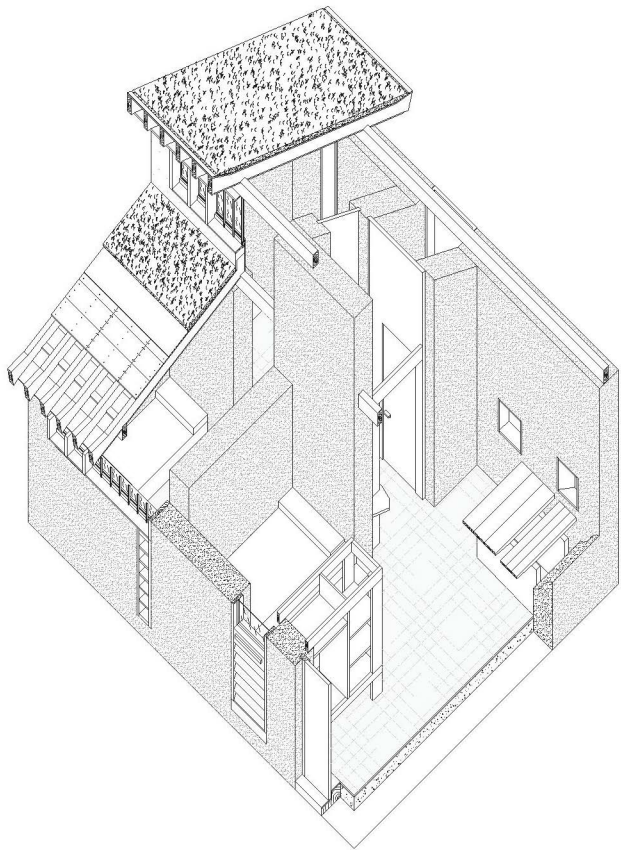
M O R P H O G E N E S I S  
C L U S T E R S   O F   W O R K S H O P S



**“live-work environment an  
ideal type for preservation  
and development”**

“Live/Work    Architecture    An  
alternative to high-rise development  
in    Addis    Ababa”,    Melhik  
Gebremichael

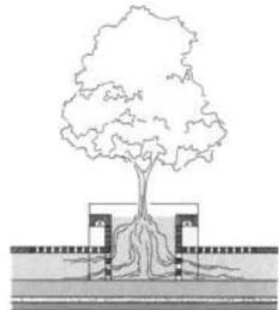
CASE STUDY  
MAISON MURONDINS, 1945, LE CORBUSIER



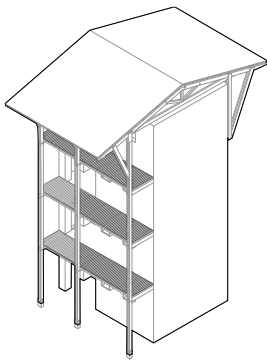
flexible layouts and polyfunctional spaces.



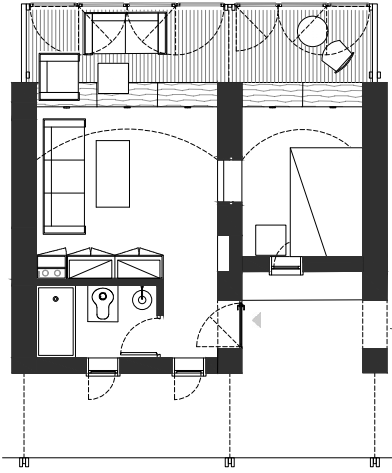
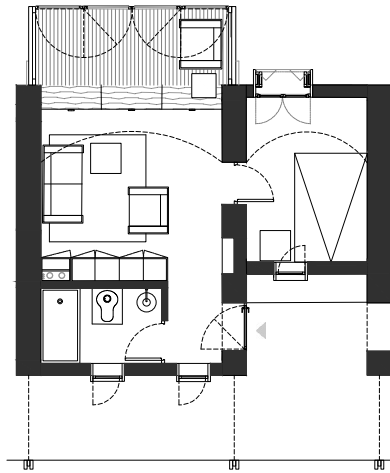
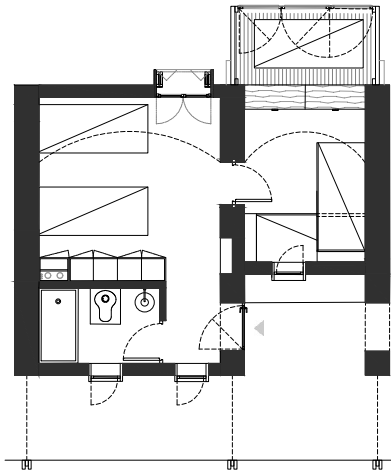
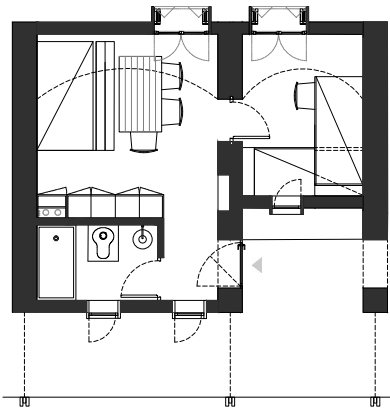
CASE STUDY  
VREDENBURG SQUARE, HERMAN HERTZBERGER



multi-purpose design



*t y p e   B*



21 sqm

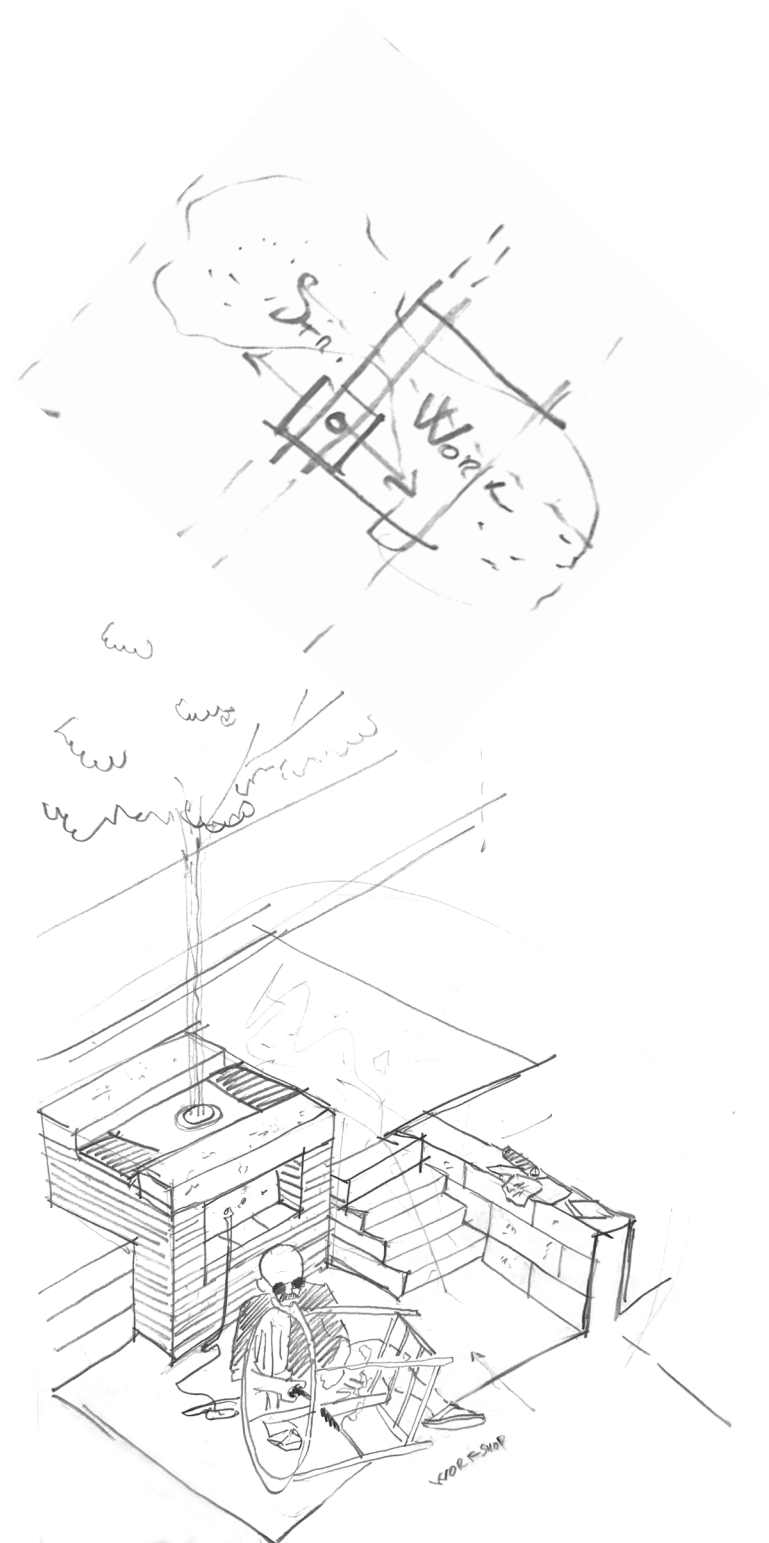
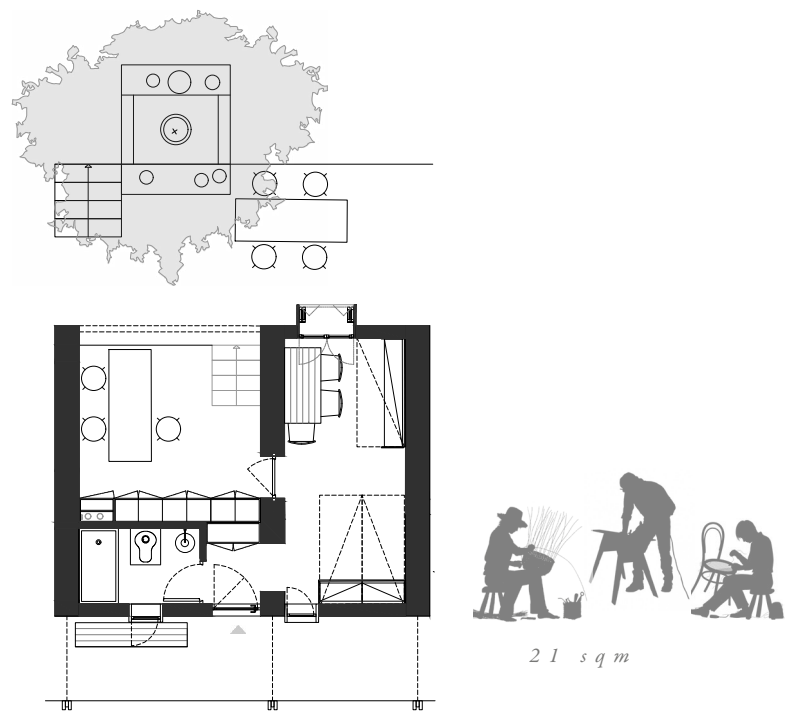
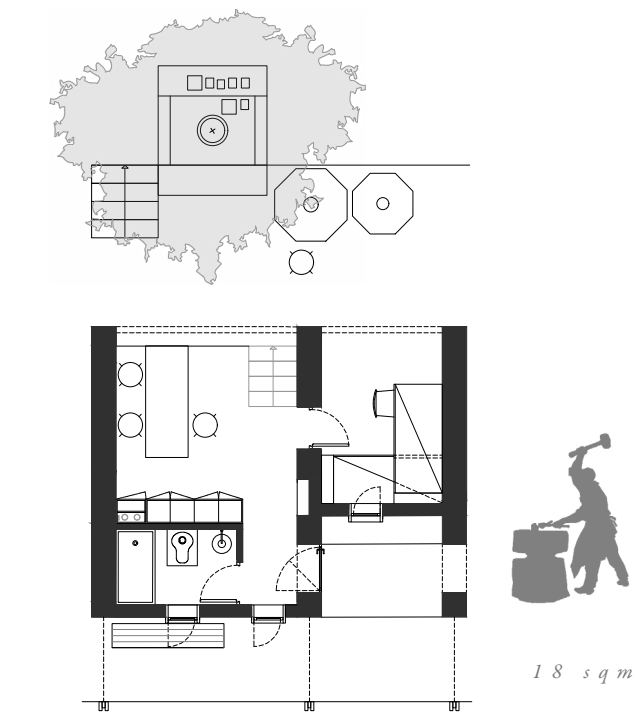


25 sqm

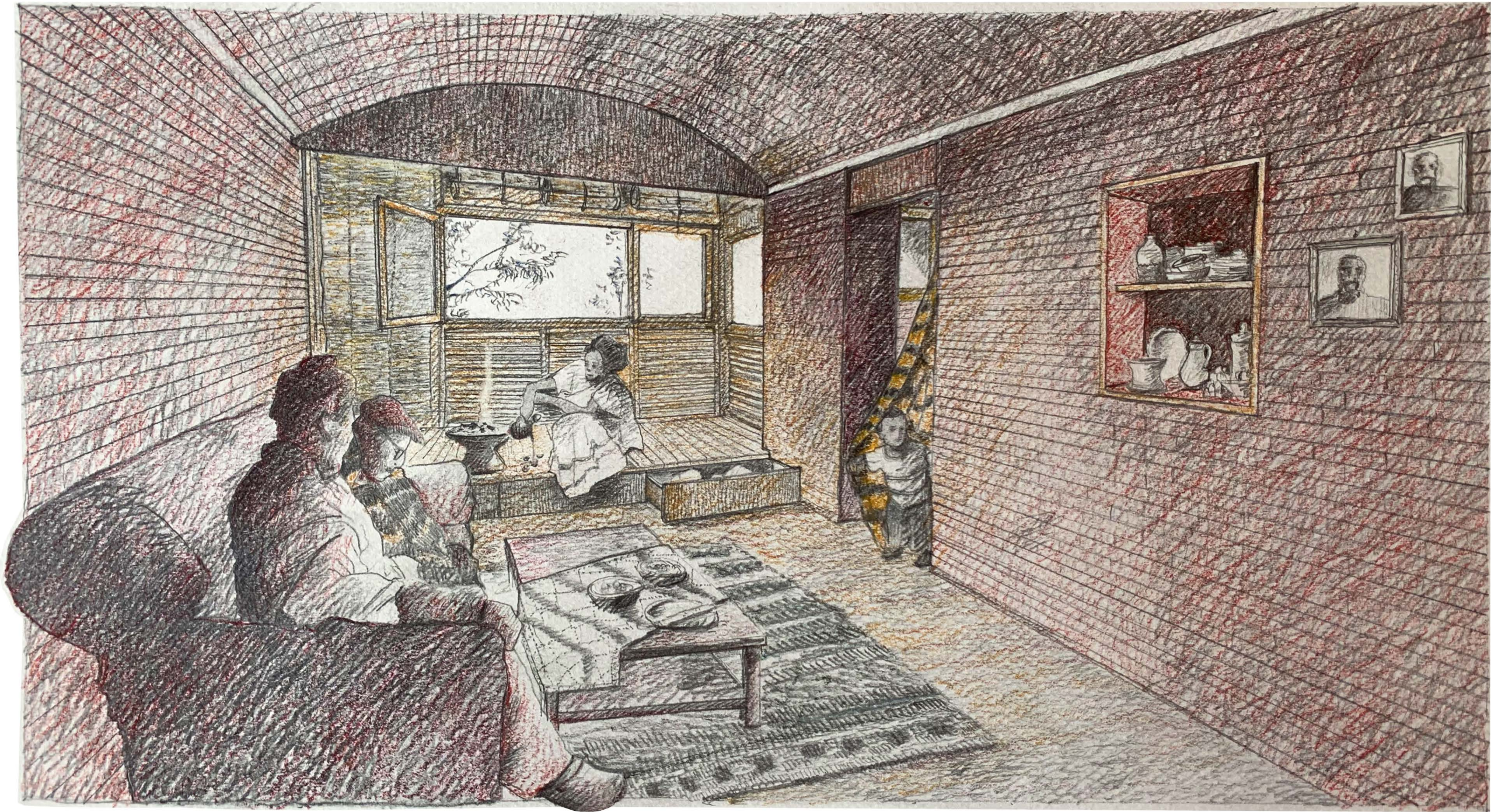


28 sqm

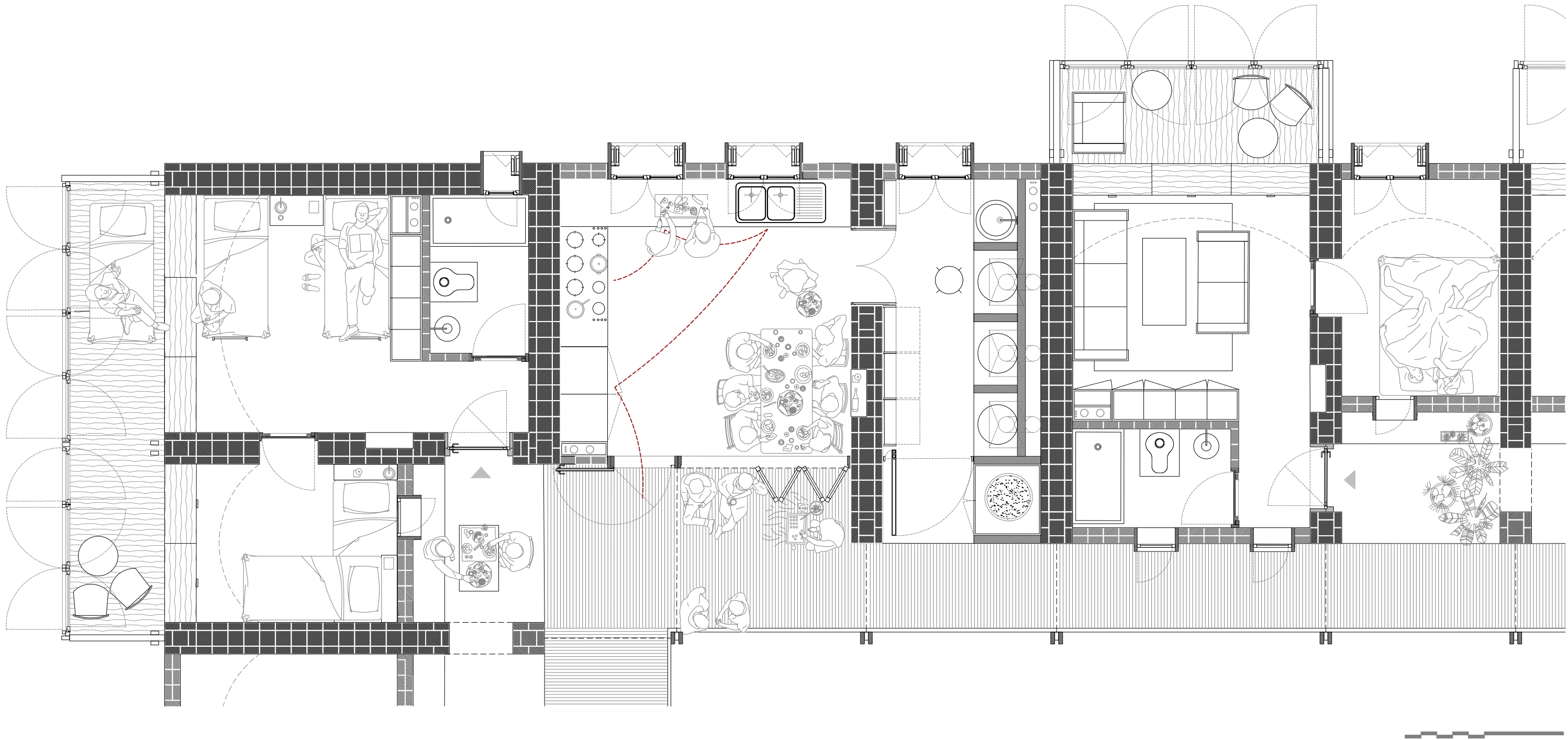




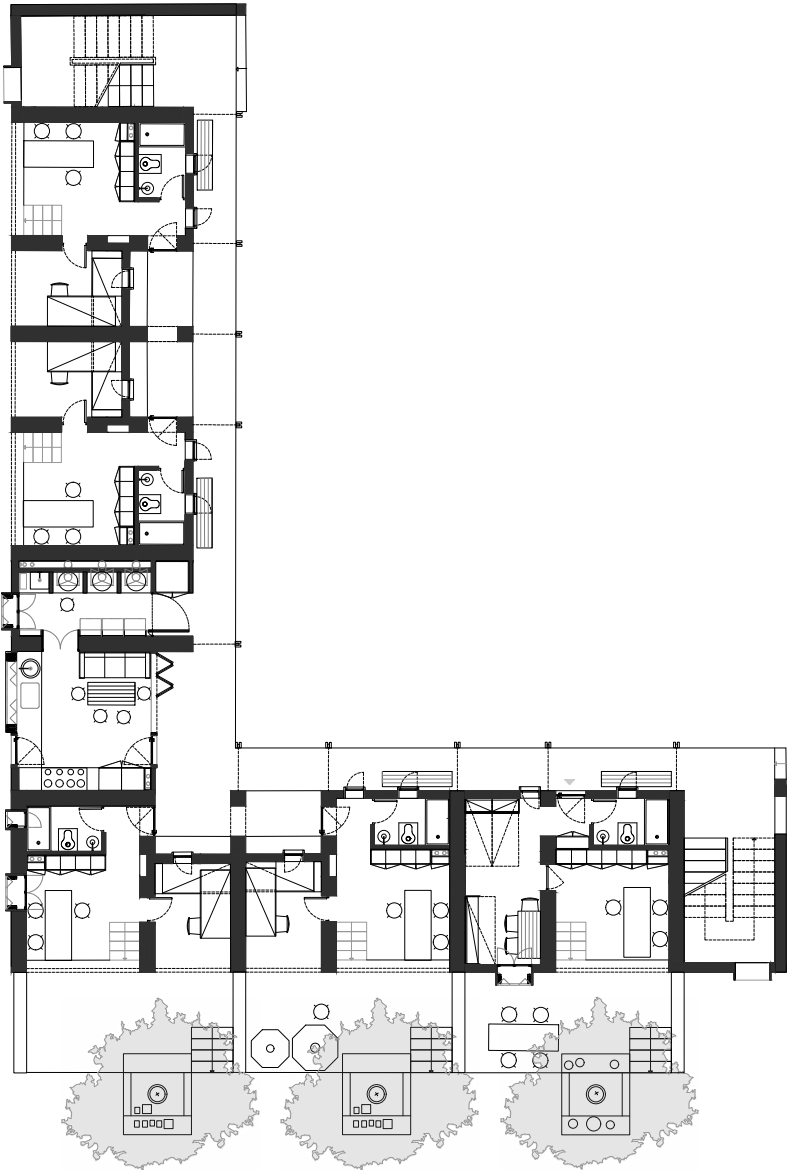
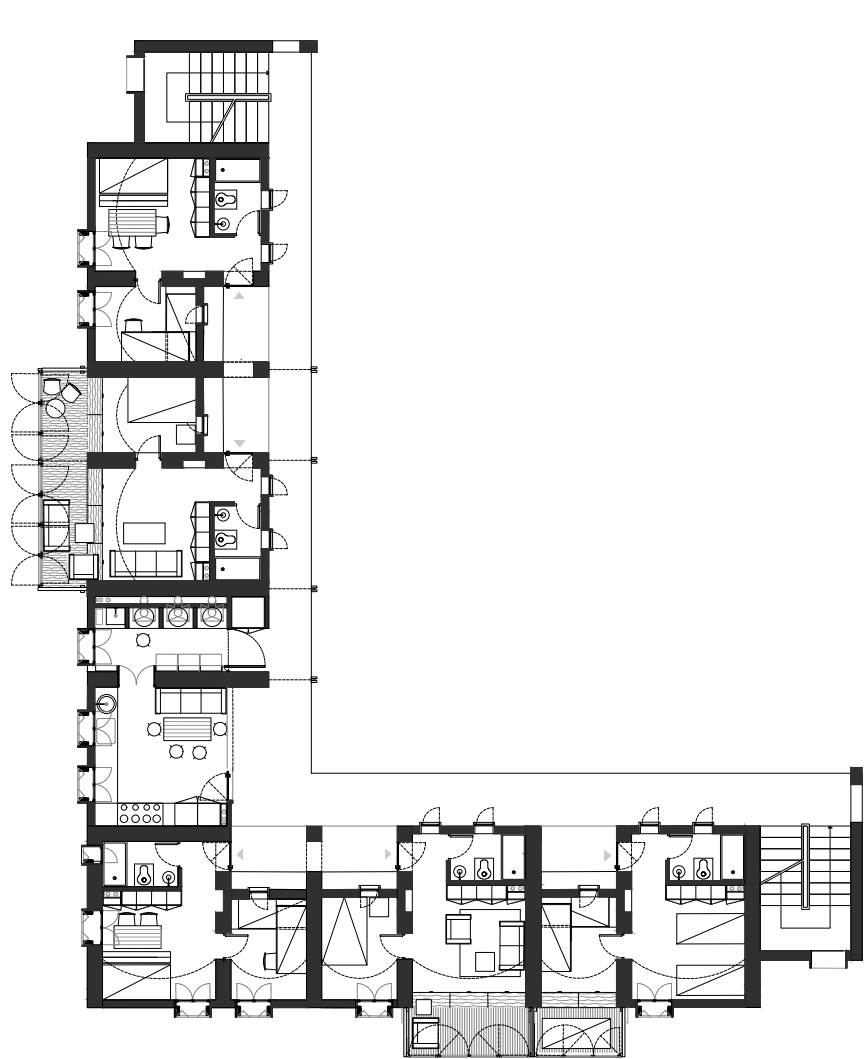




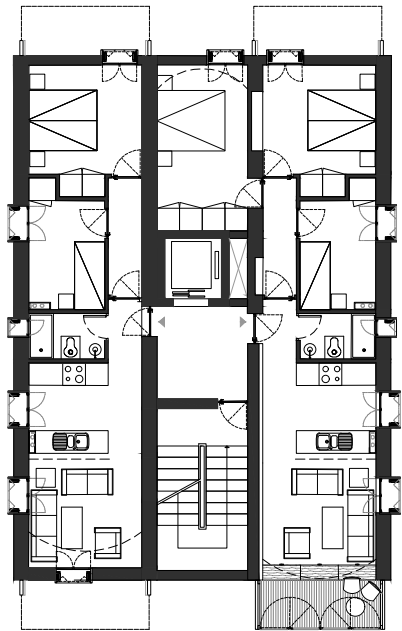




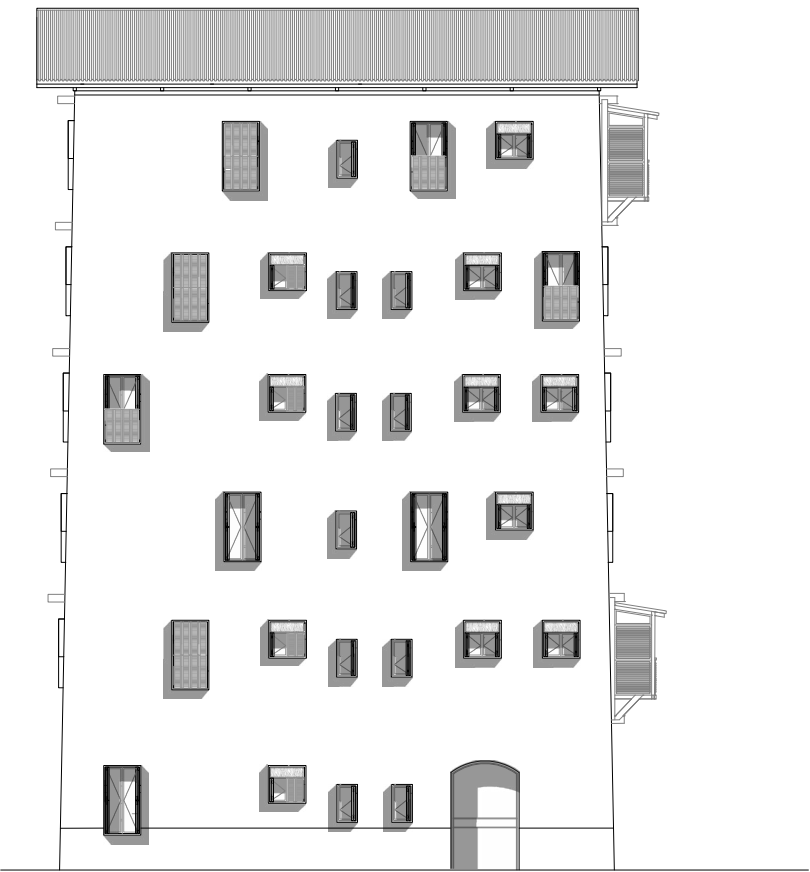
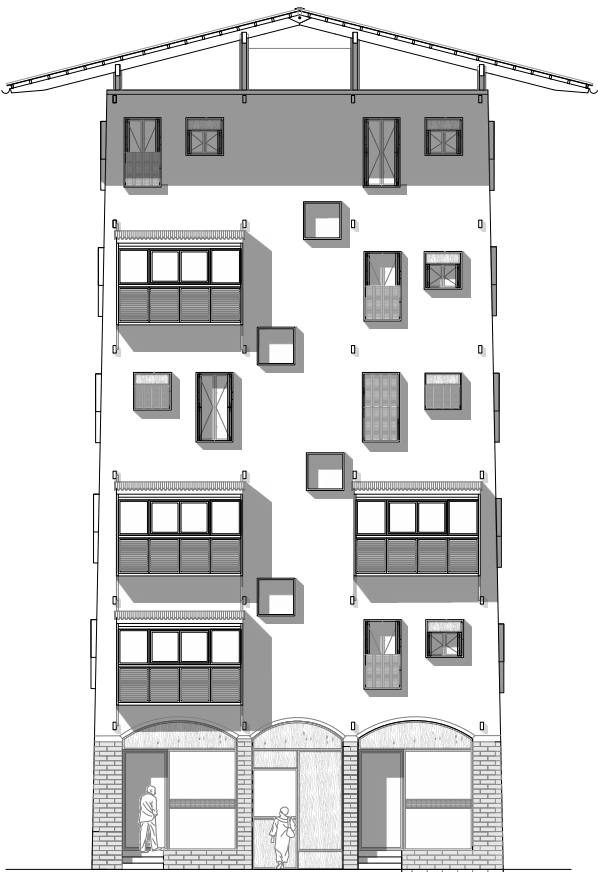
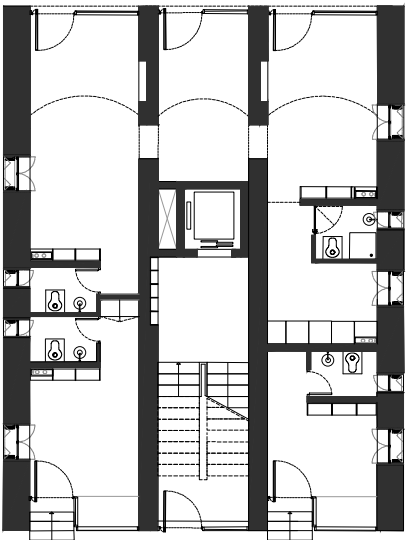


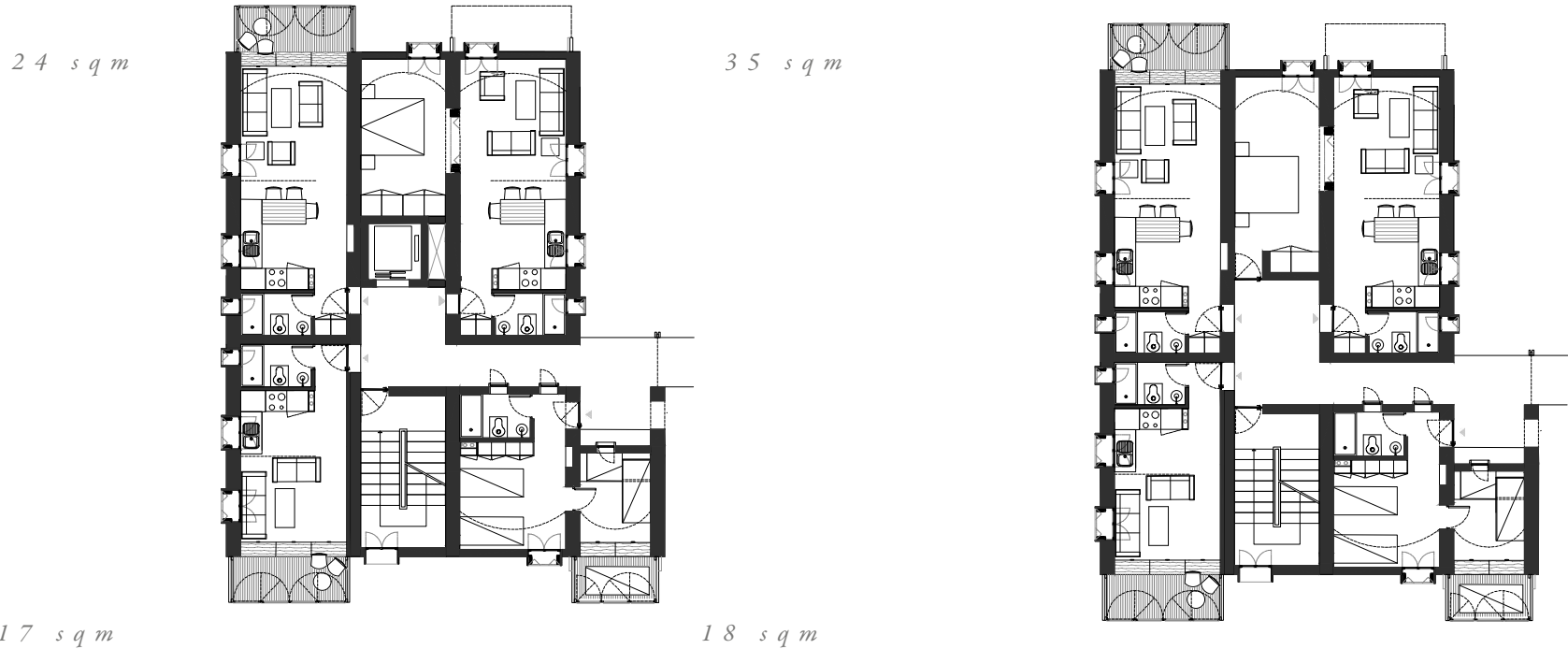


40 sqm

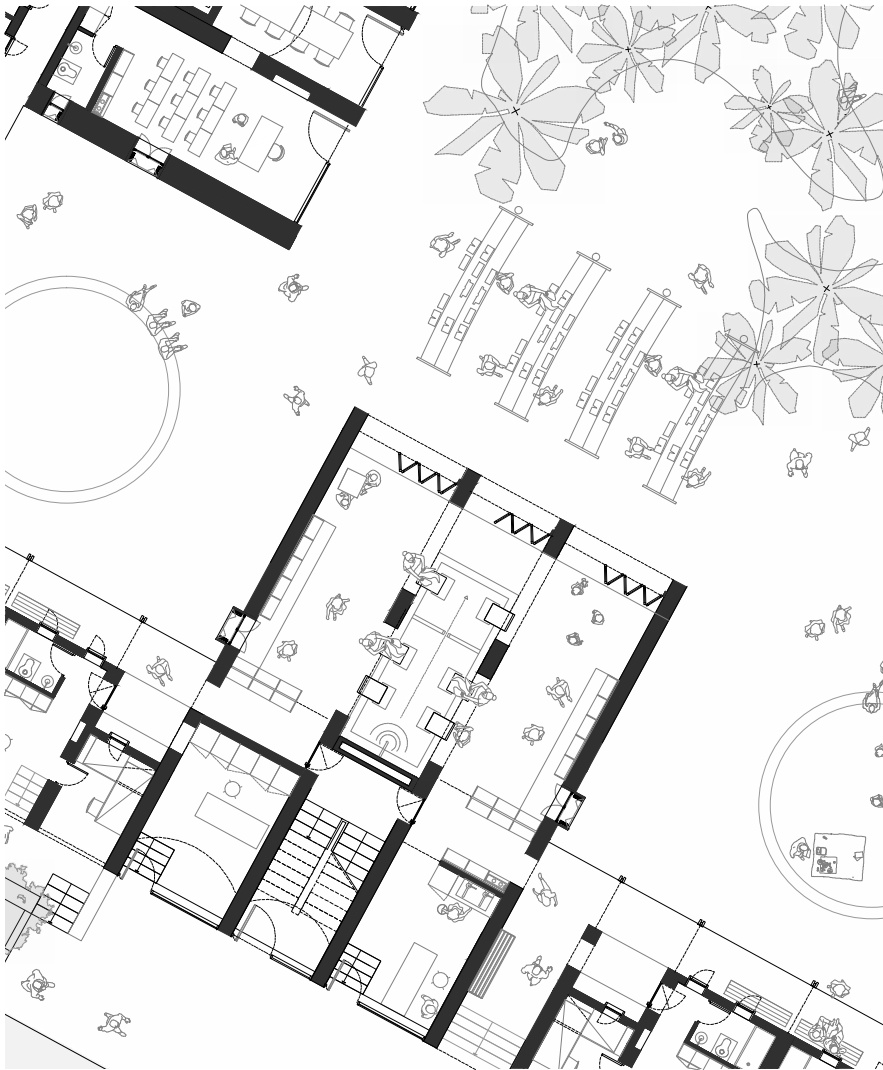
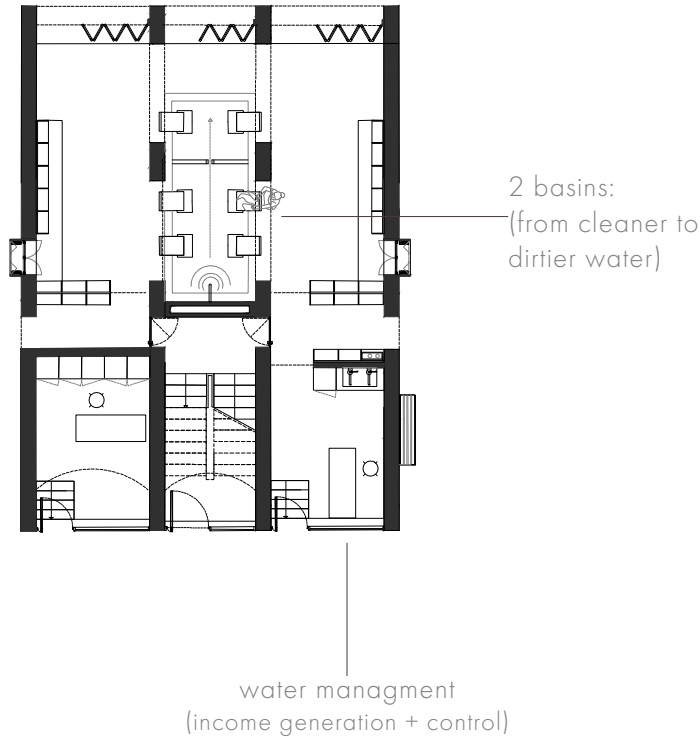


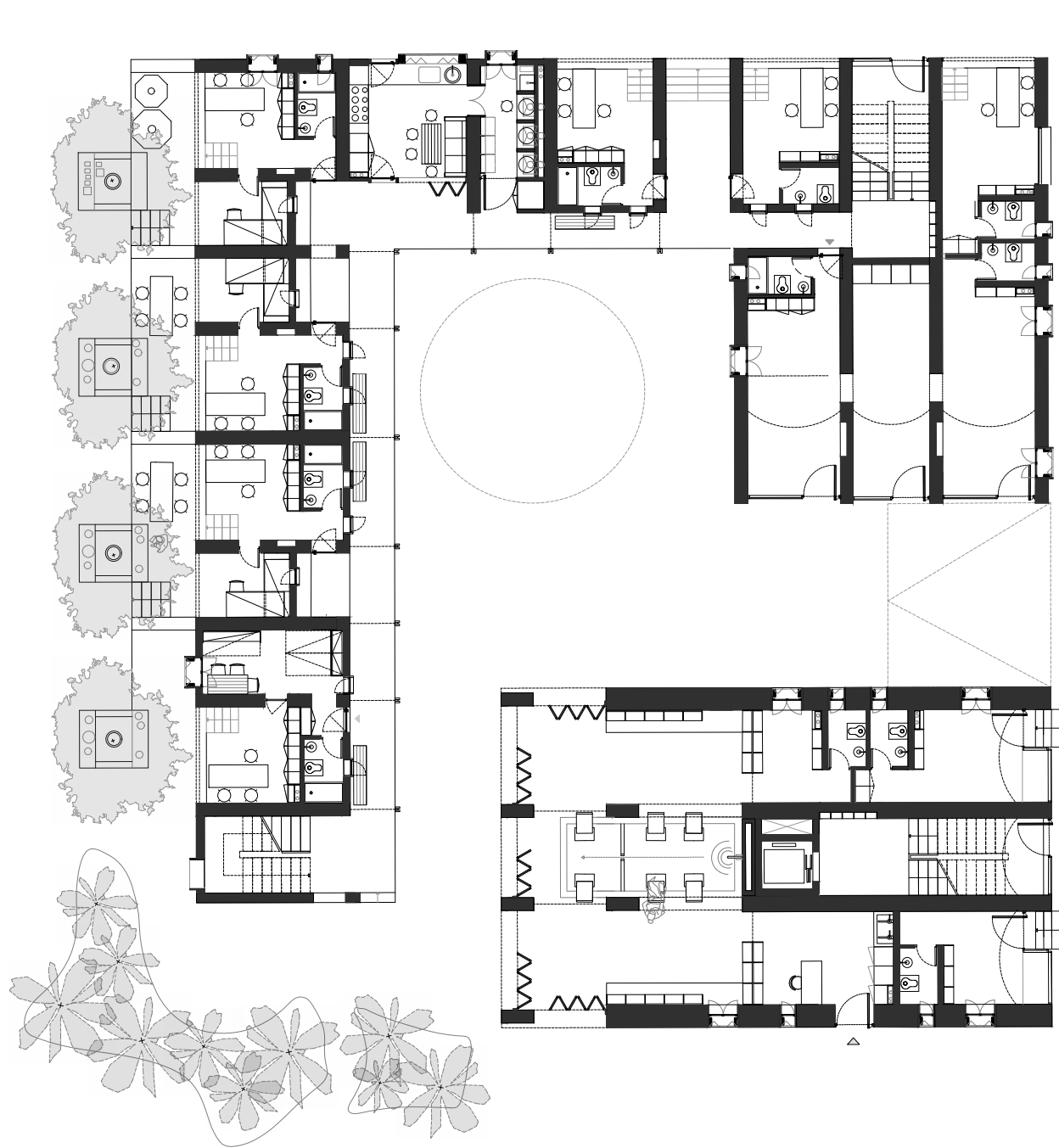
52 sqm

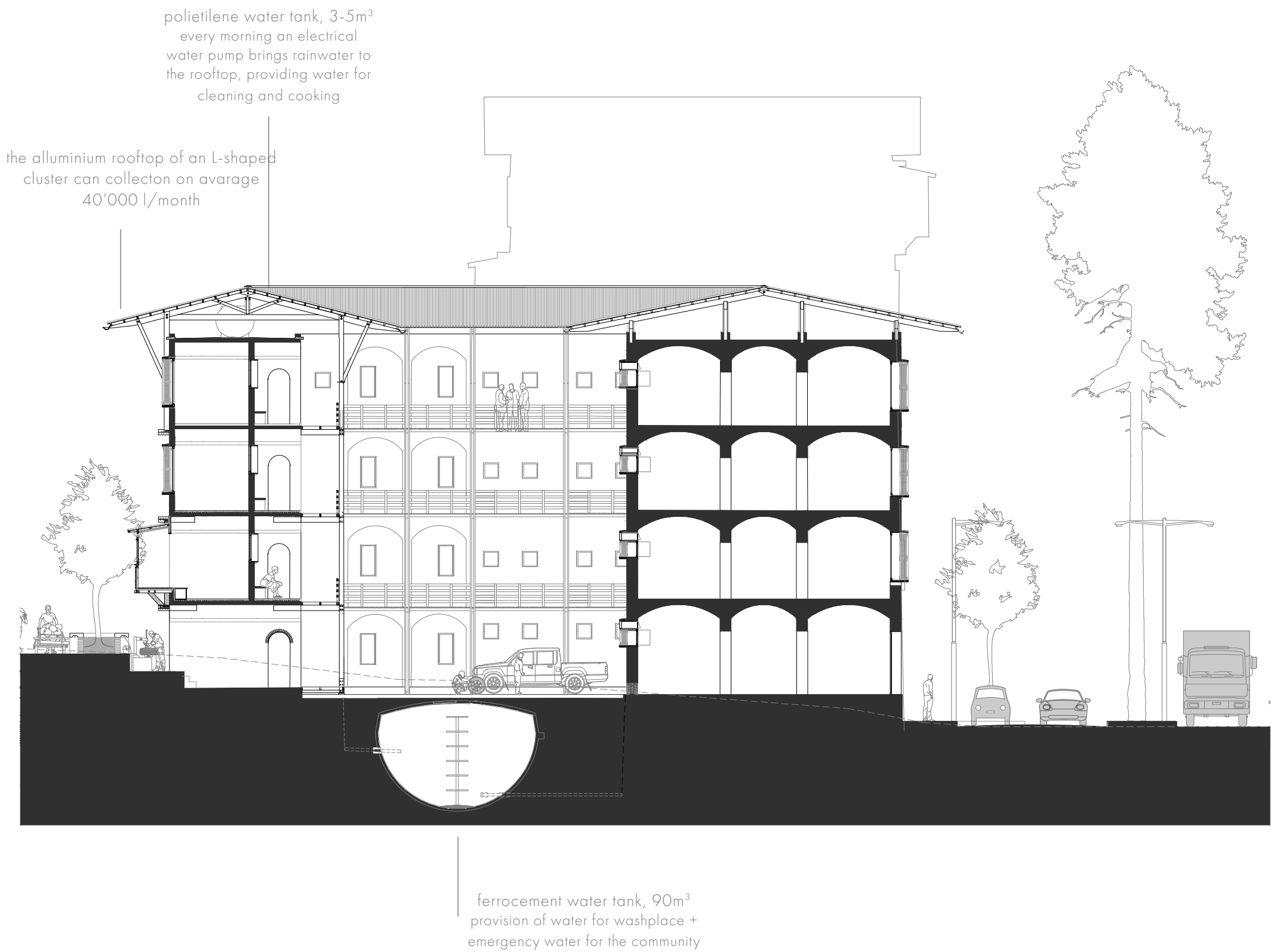




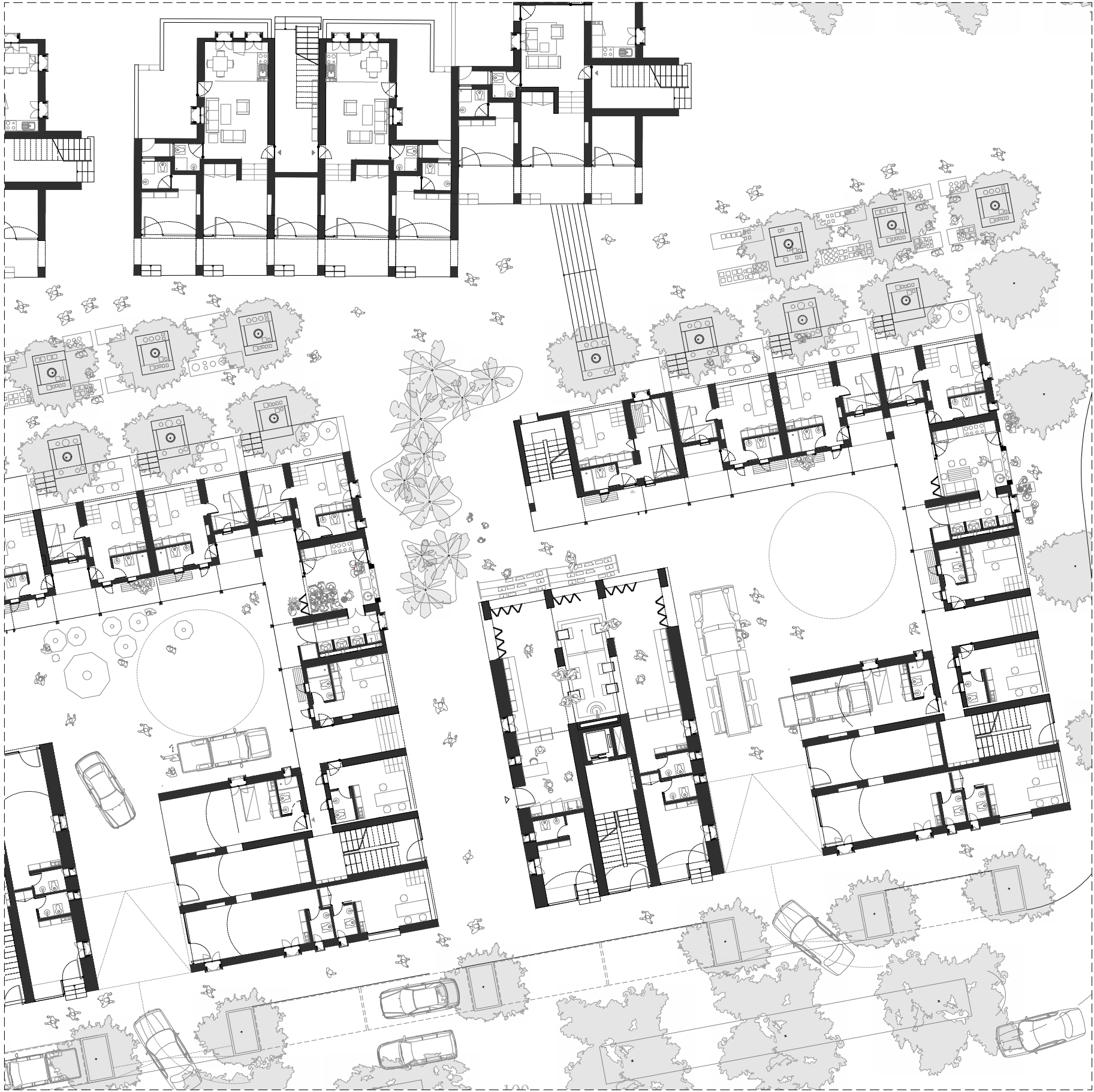


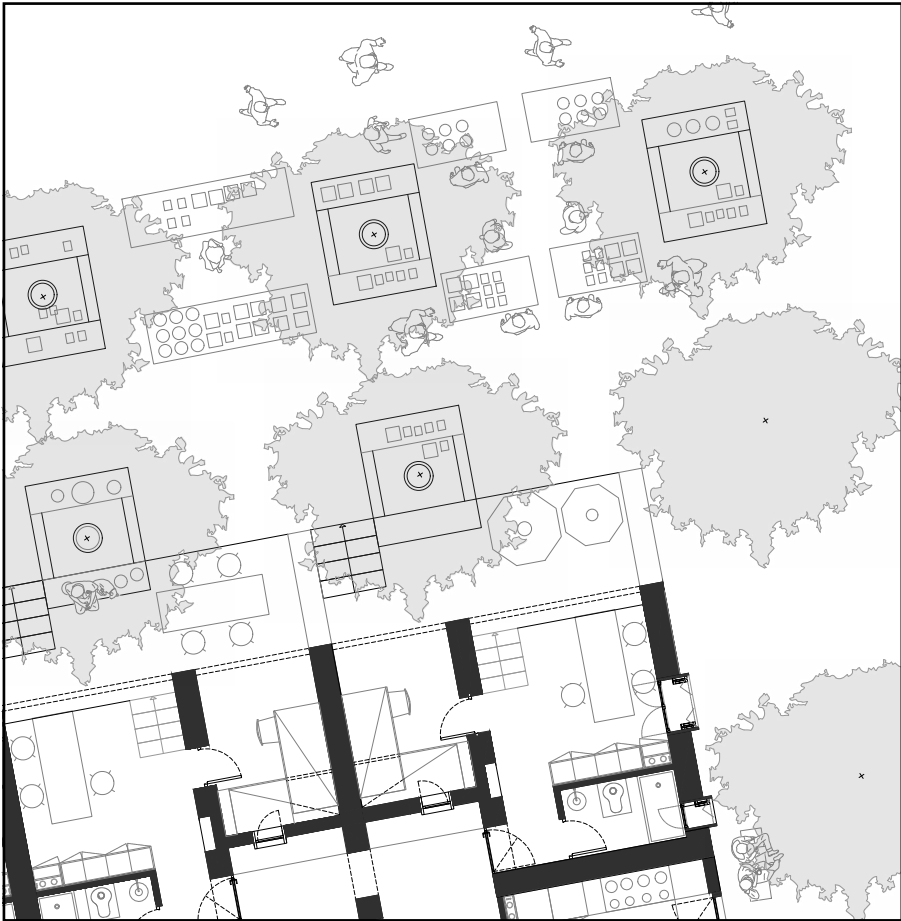










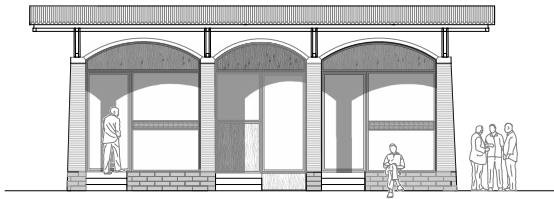
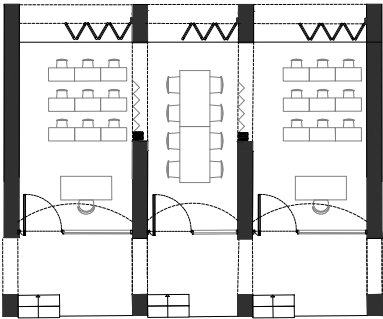
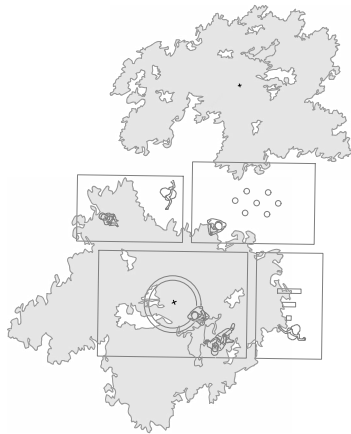


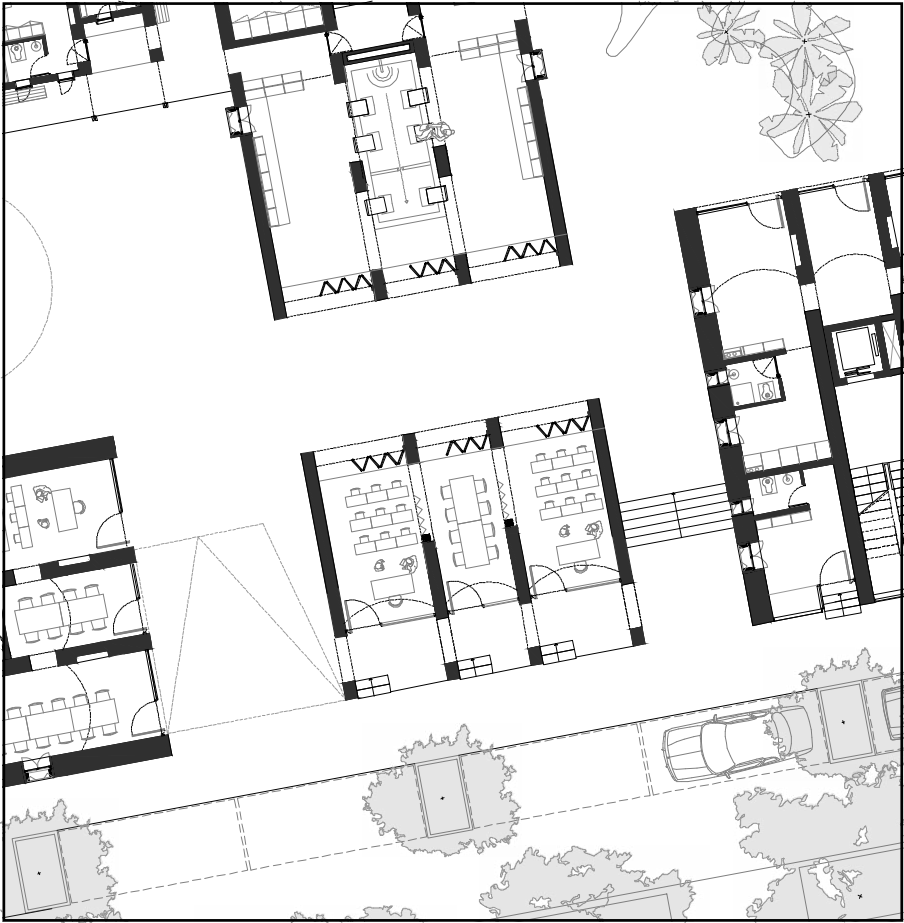
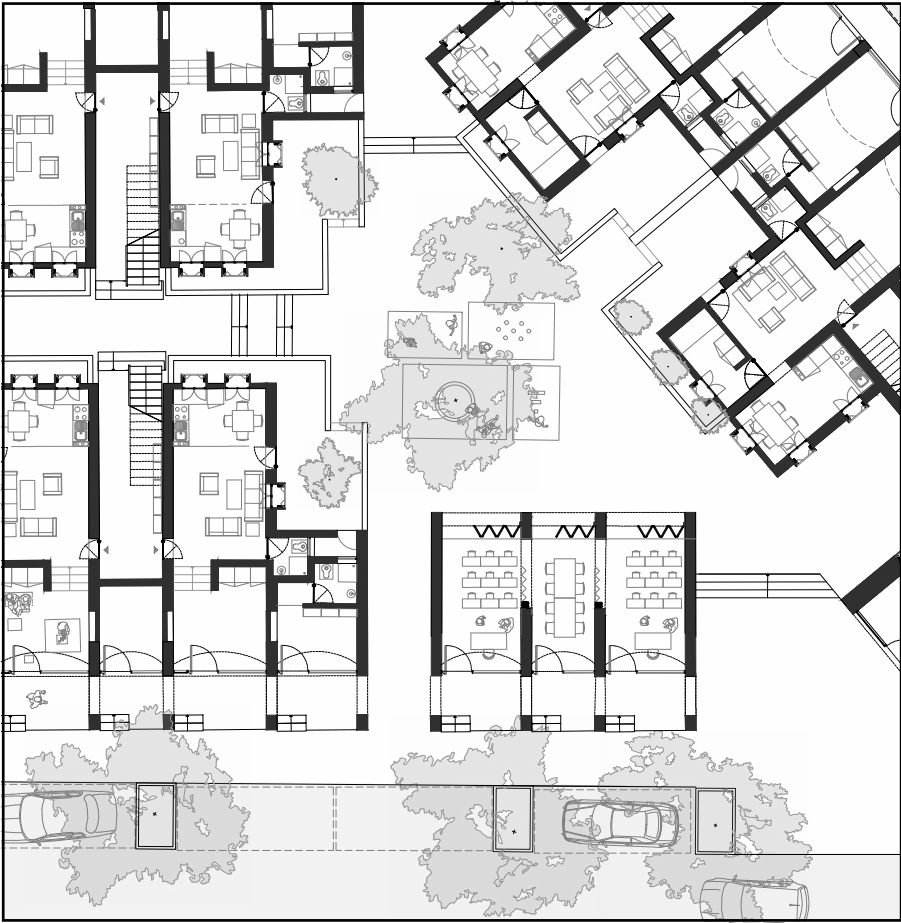
*INCOME GENERATION*  
+  
*MULTI-PURPOSE DESIGN*

*Interdependence between man and built environment:  
City as a transformative experience.*

*How can we provide amenities such as museums, parks,  
educational structures alongside with housing, where a  
dweller in an unscheduled moment may make a life turning  
decision?*











ABUNE PETROS' CULTURAL CENTRE  
ADAPTIVE REUSE AS A SIGN OF IDENTITY





















“not simply to repeat the past, but  
rather to take root in it in order  
to ceaselessly invent.”  
paul ricoeur







Architectures in Motion:  
Reconfiguring Addis Ababa's Narratives







Kebele 24  
site and services

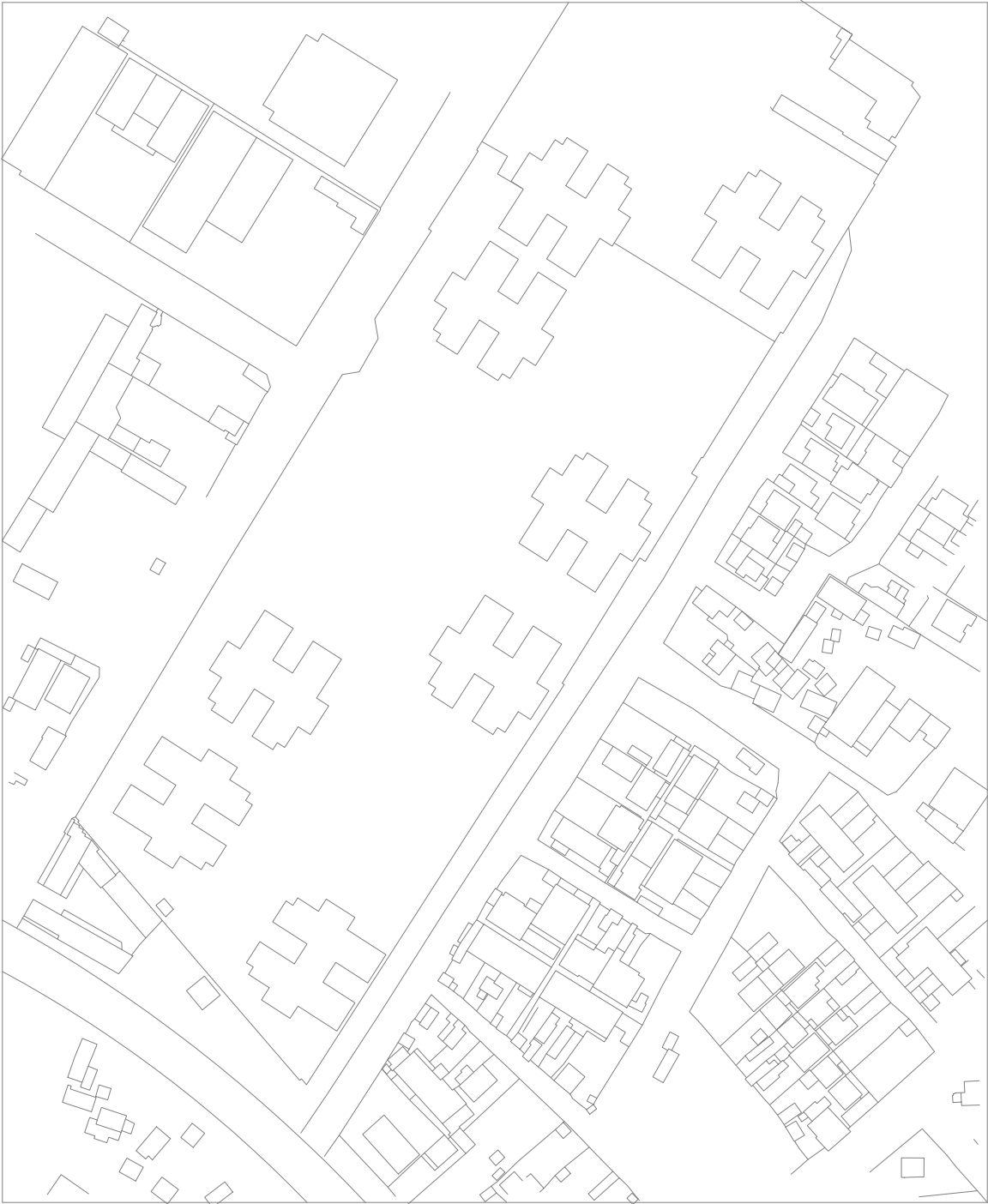
2,5 ha  
fsi: 0,55  
building heights 1-2 storey



Kebele 24  
proposal for the outskirts of Addis

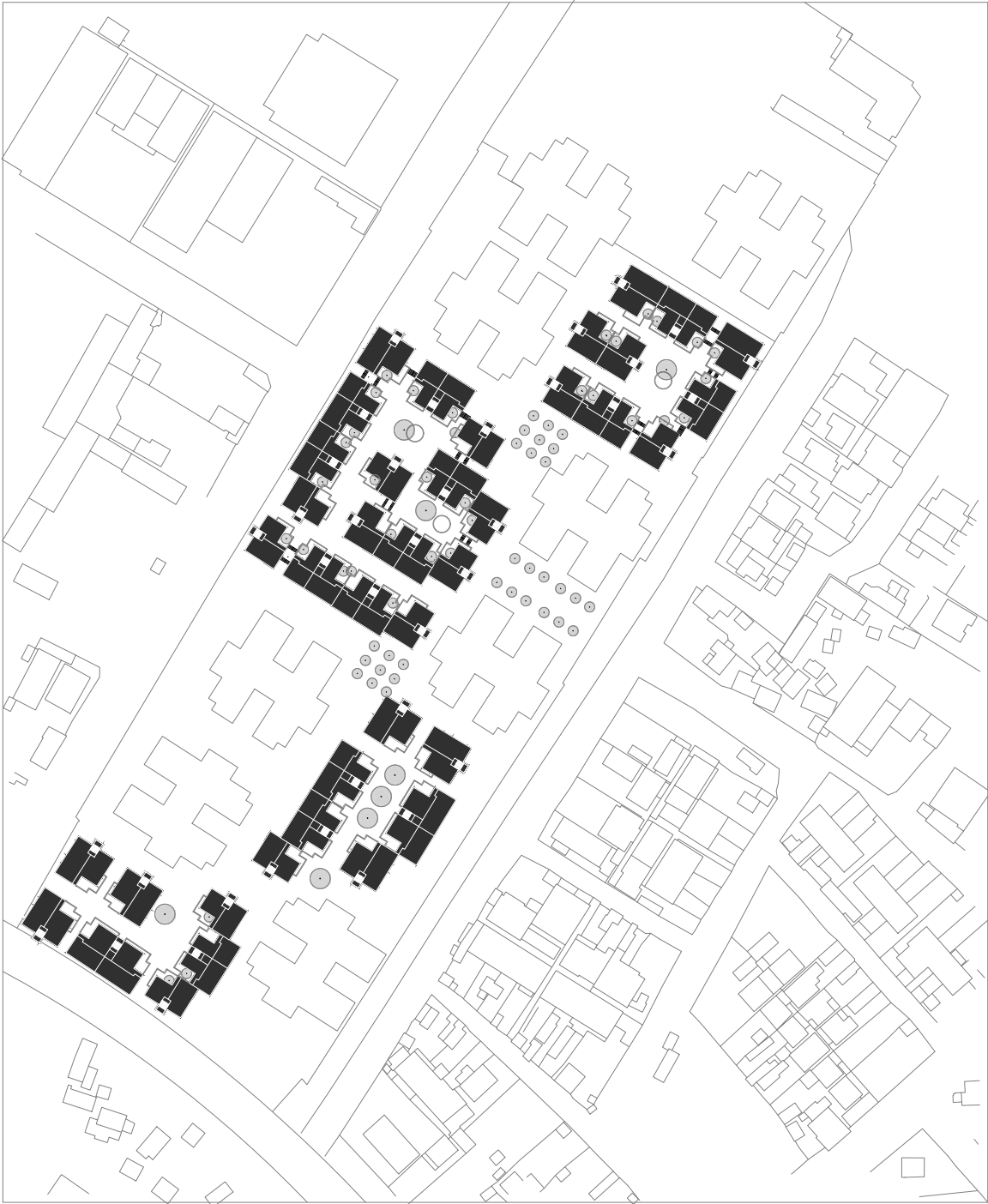
2,5 ha  
310 u/ha  
fsi: 2,1  
building heights 4-7 storeys  
+ 704 units





Gerji  
condominium 40/60

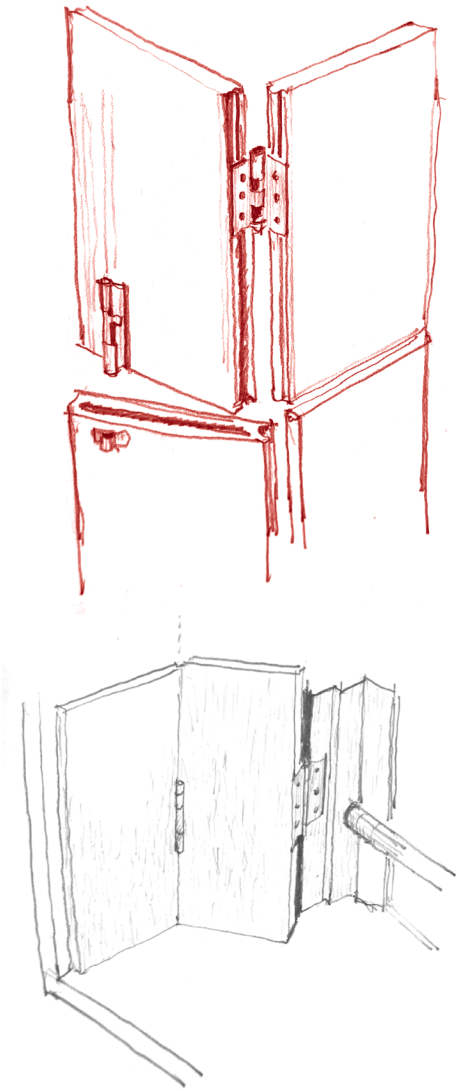
4 ha  
122 u/ha  
613 inhabitants/ha  
fsi: 1,85  
building heights 13 storeys



Gerji  
condominium 40/60 + infill

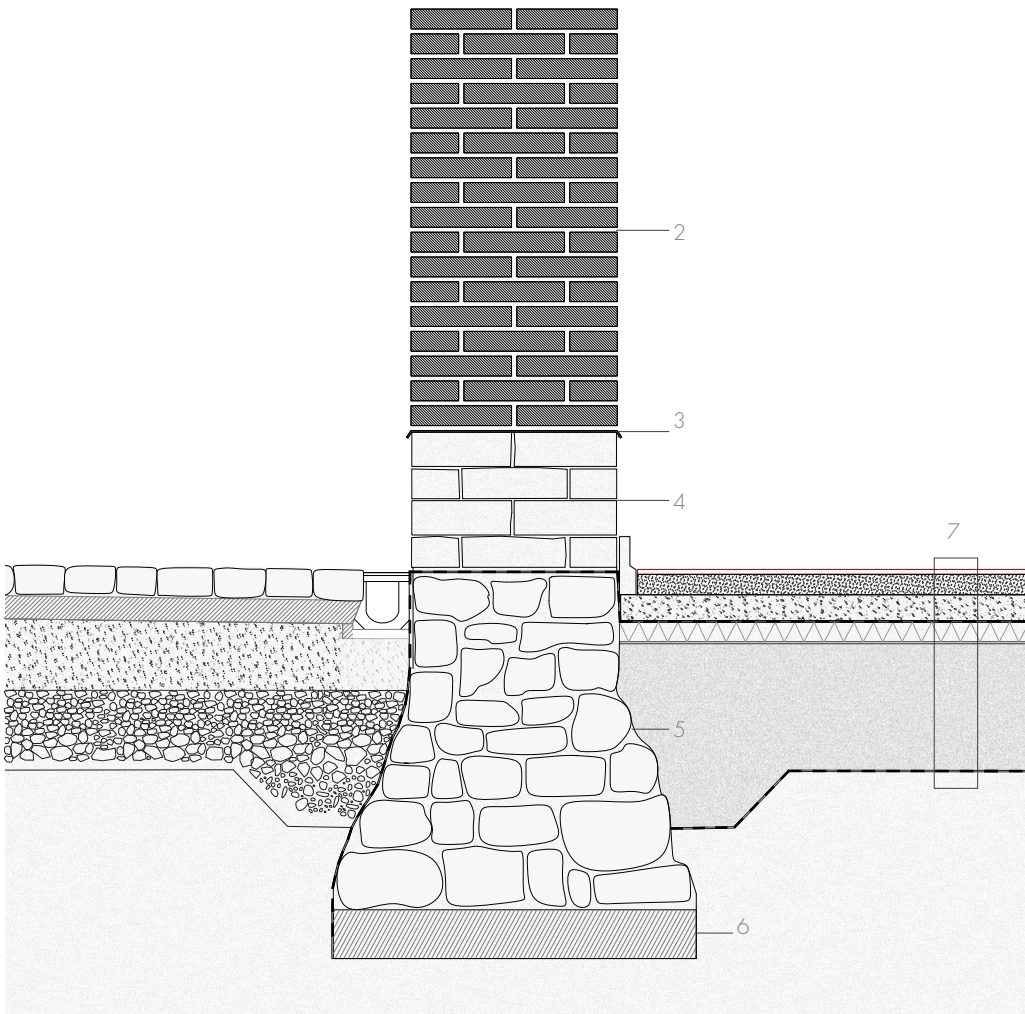
4 ha  
358 u/ha  
fsi: 2,55  
building heights 4-13 storeys  
+ 516 additional units

M E T A M O R P H O S I S  
T R A D I T I O N   A N D   C H A N G E

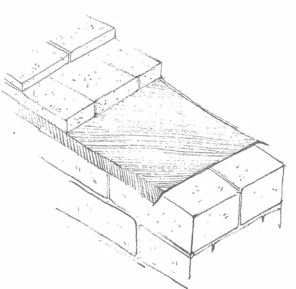
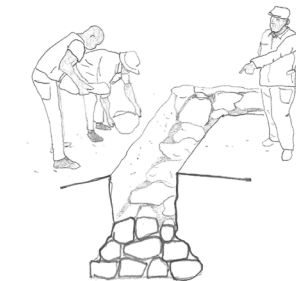
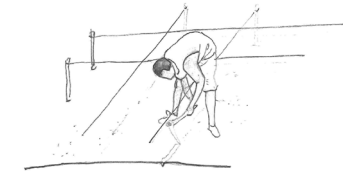




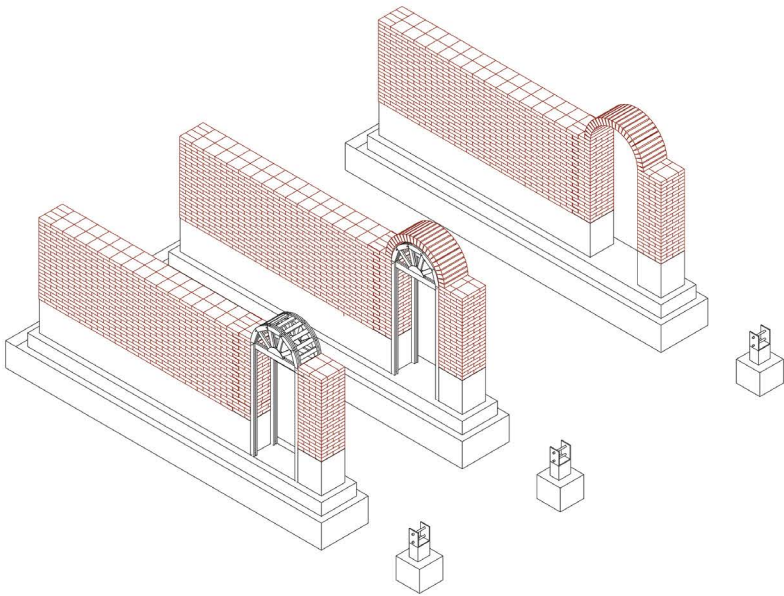
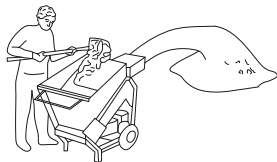
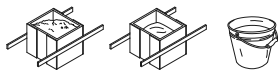
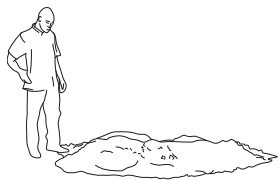
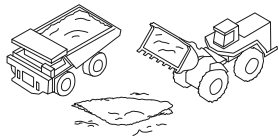
FOUNDATIONS



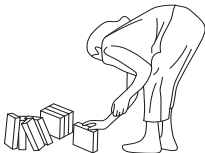
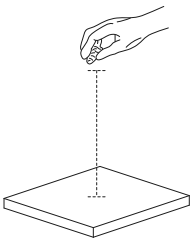
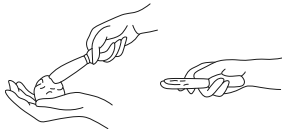
- 1. soil - gravel - compressed soil
- cement - stone paving
- 2. CEB 5% cement
- 3. zinc plate, (anti termite)
- 4. fine-cut natural stone
- 5. rough natural stone 800mm
- 6. cement, 15mm
- 7. soil - waterproofing - sand - insulation
- waterproofing - compacted earth screed
- fine earth screed - clay flooring

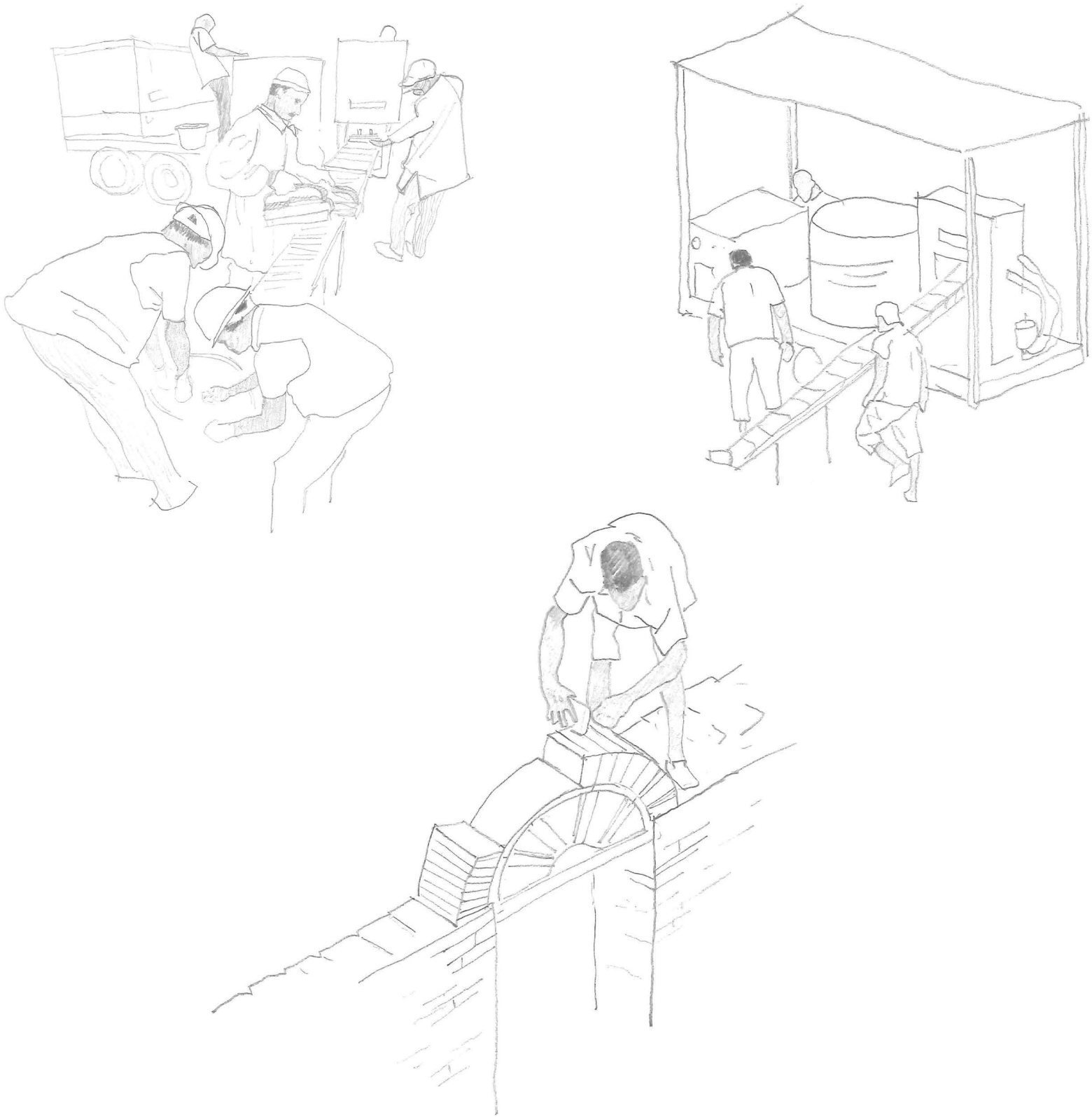


M A S O N R Y



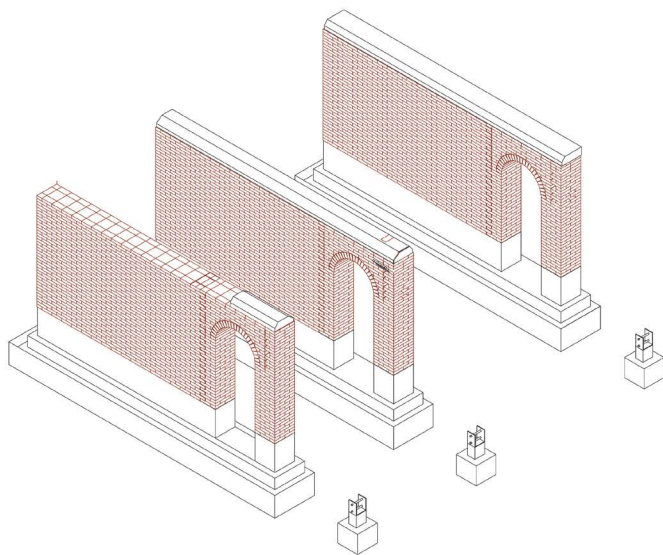
The finished blocks are either 20x20x5cm or 10x20x5cm in order to allow for a maximum weight of 6/7kg. This was designed to allow all workers, including women for example, to easily lift the single module and participate in the construction process.

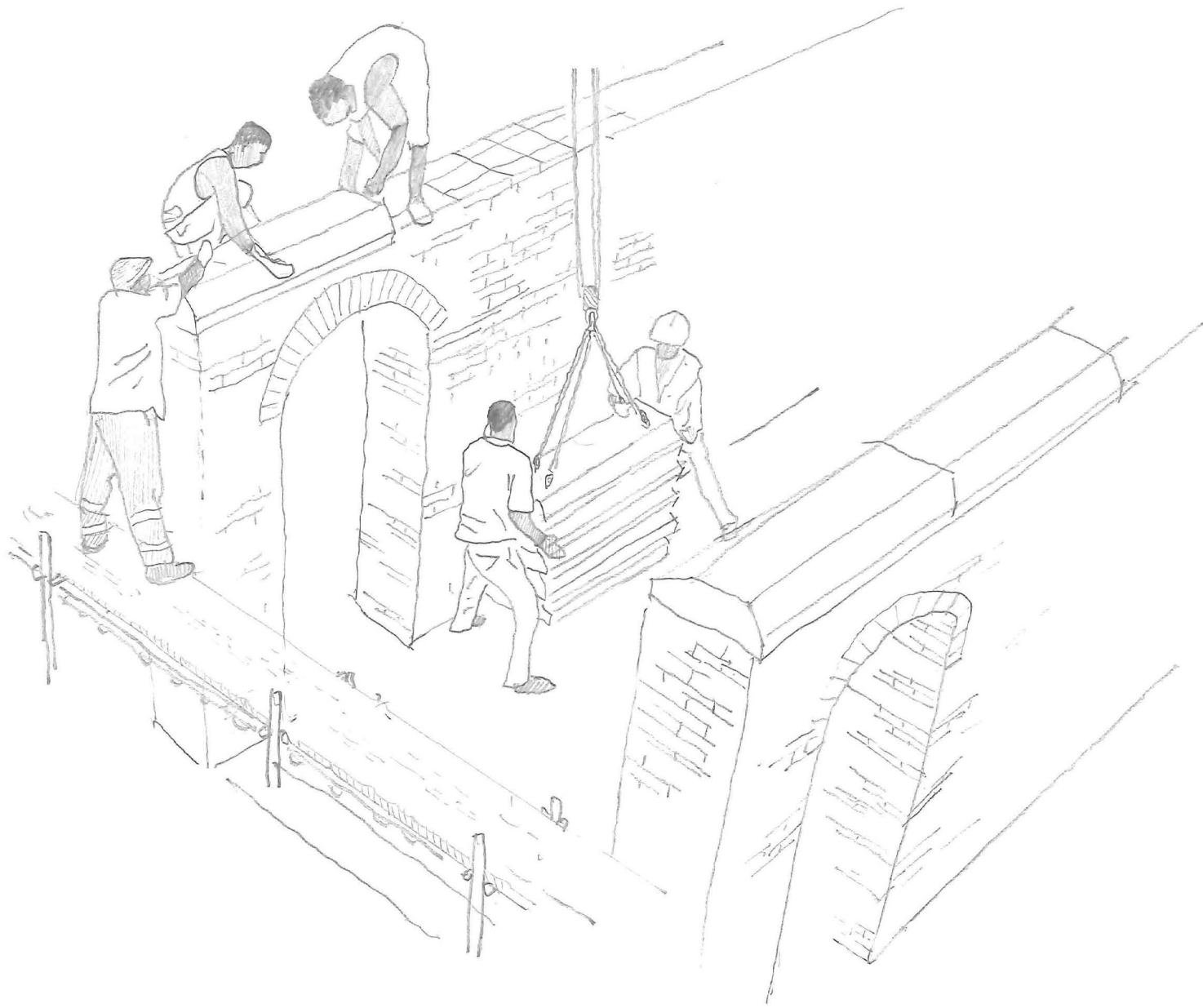




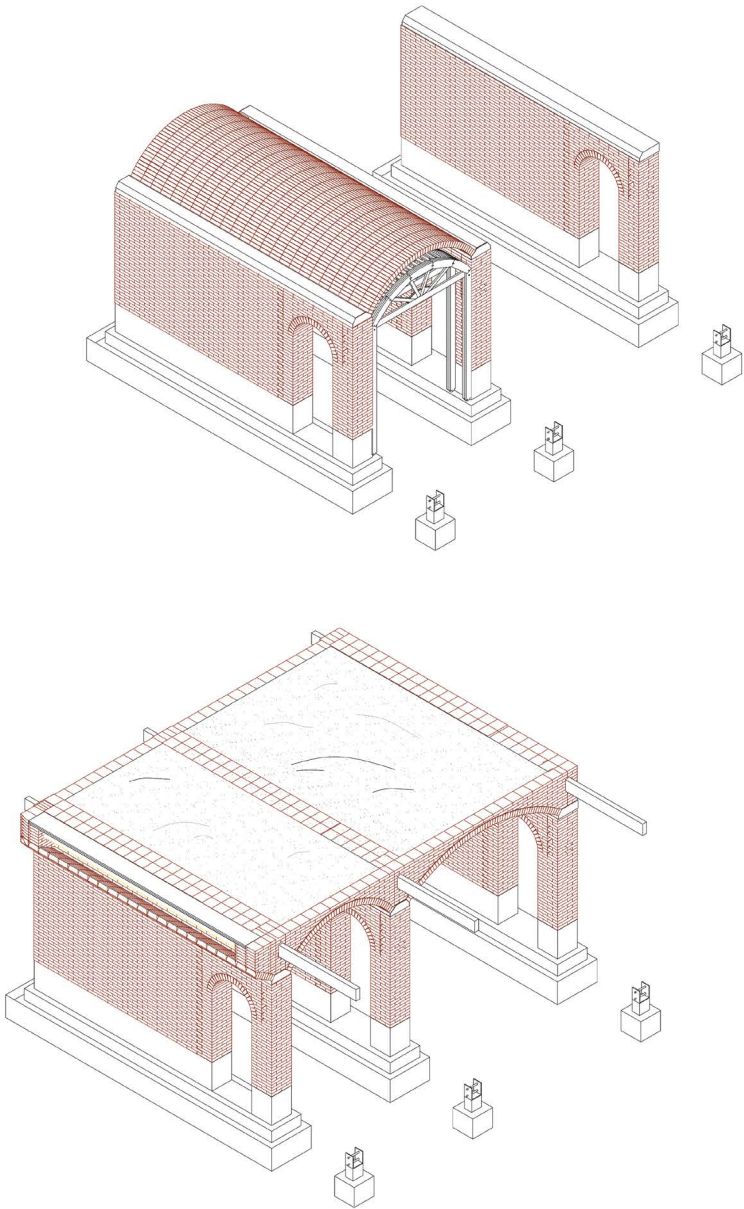


P R E - F A B   C O N C R E T E   I M P O S T

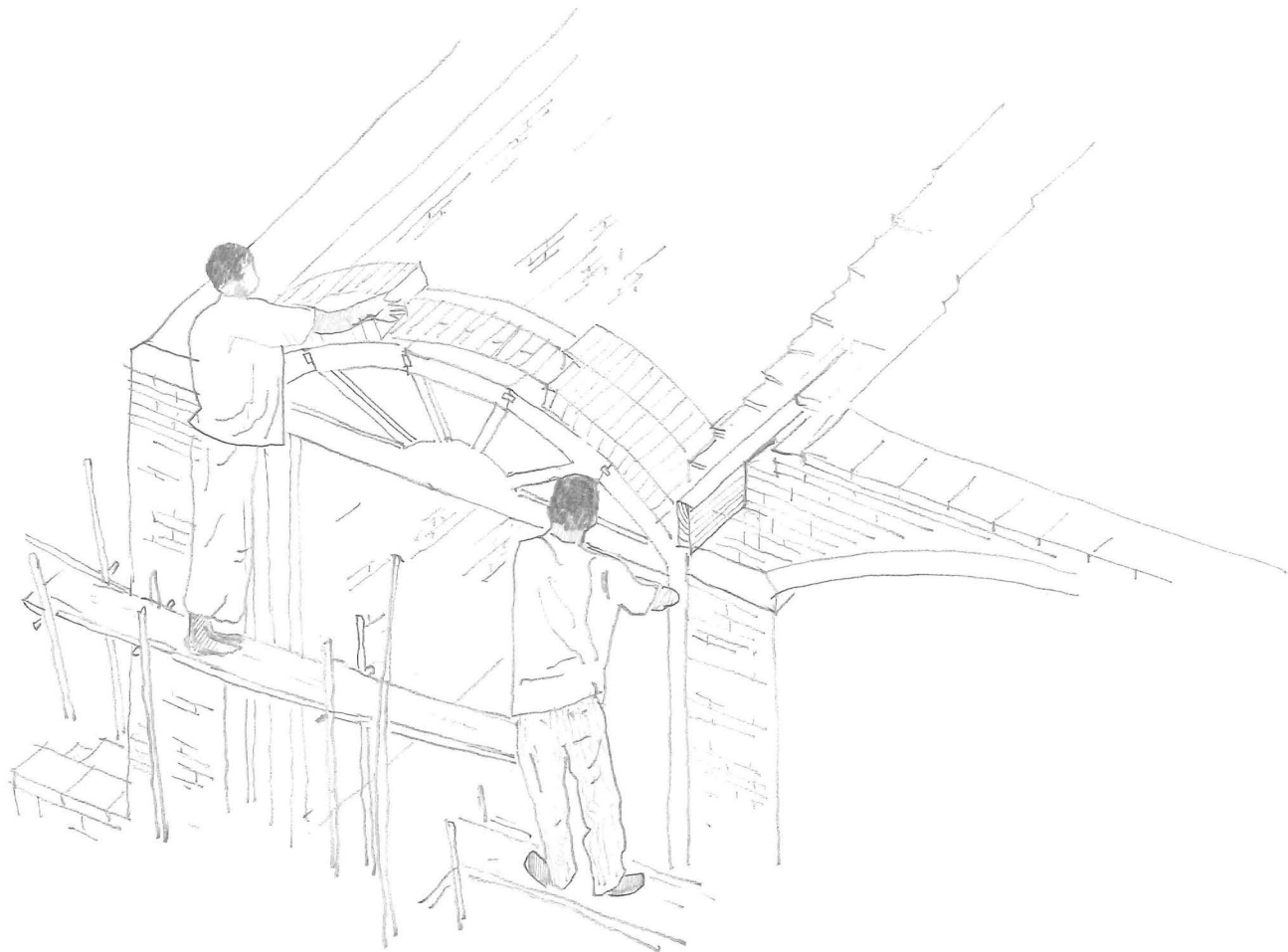


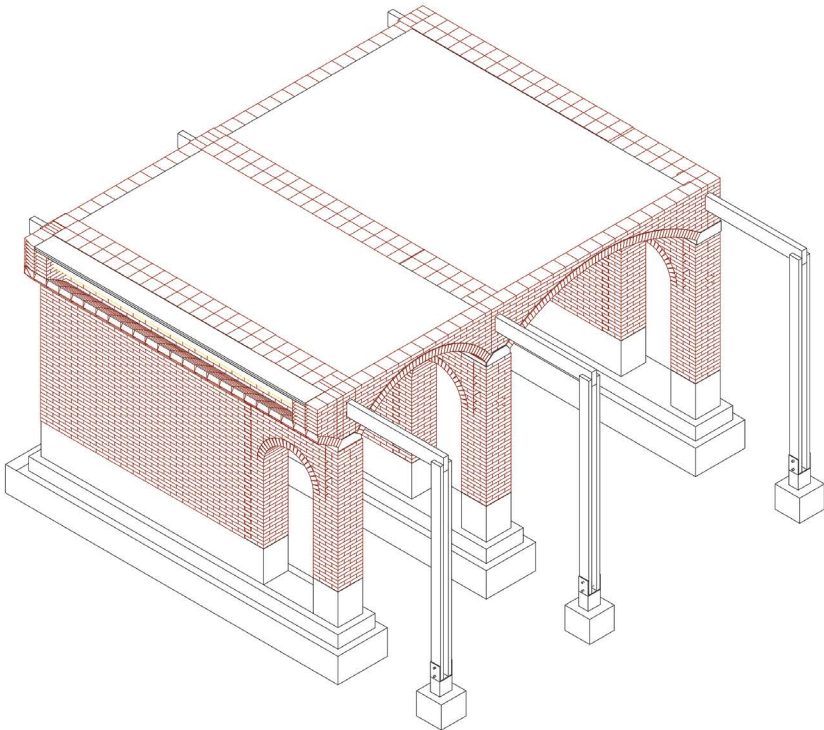


VAULTING AND FLOORING



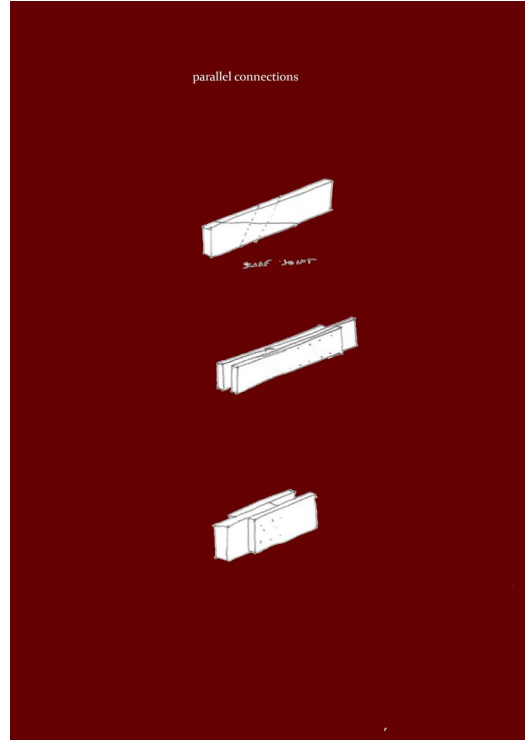
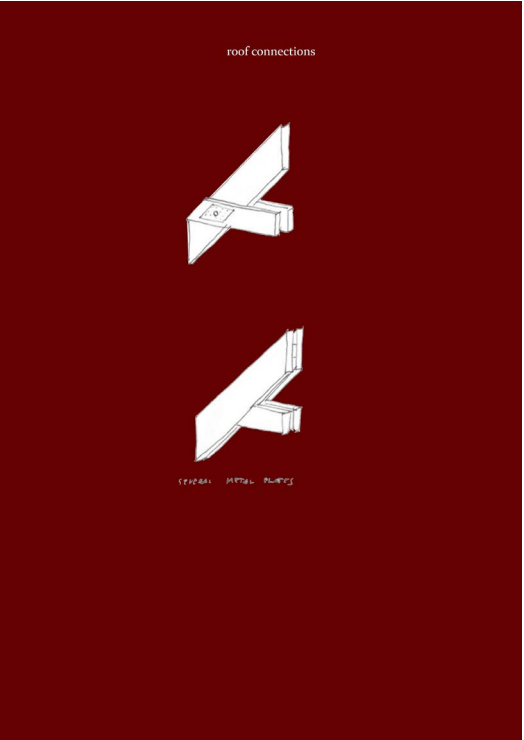
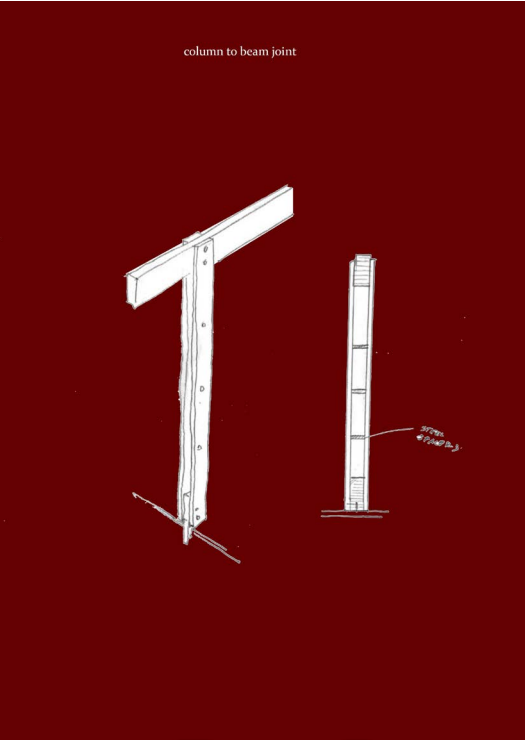
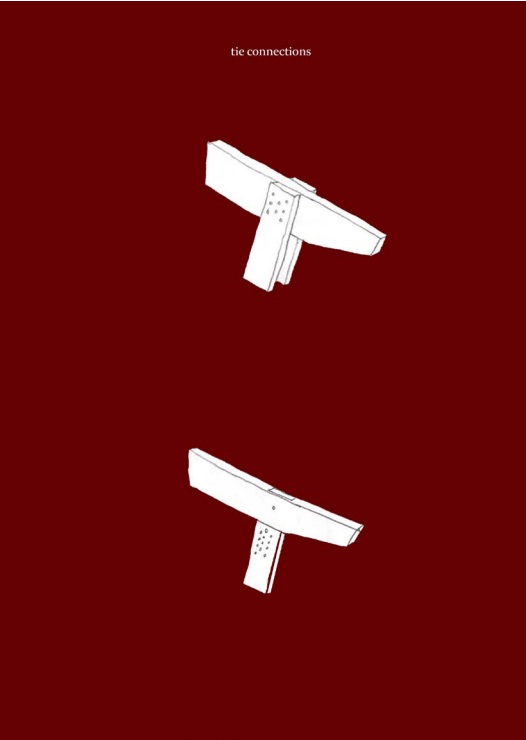
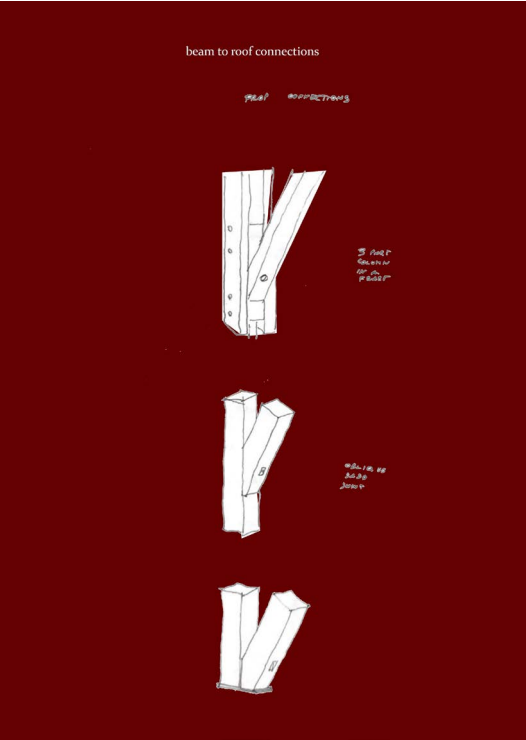
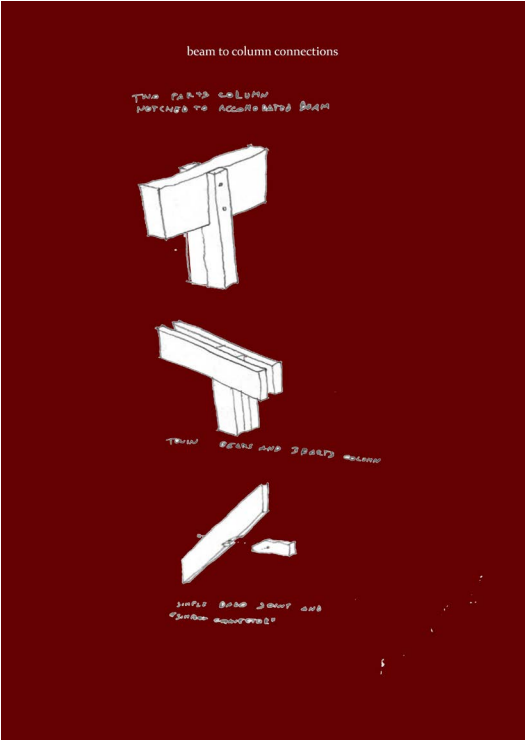






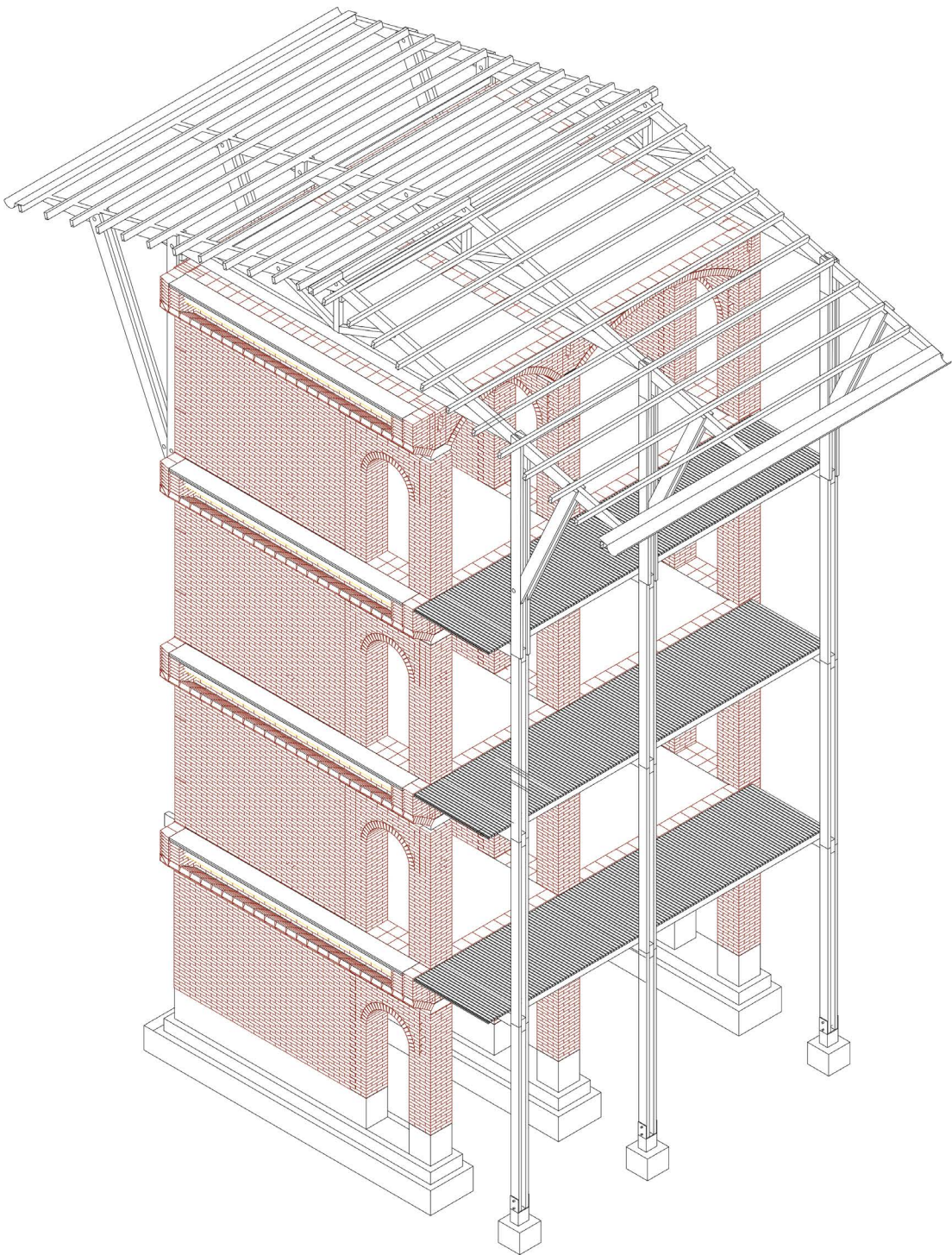




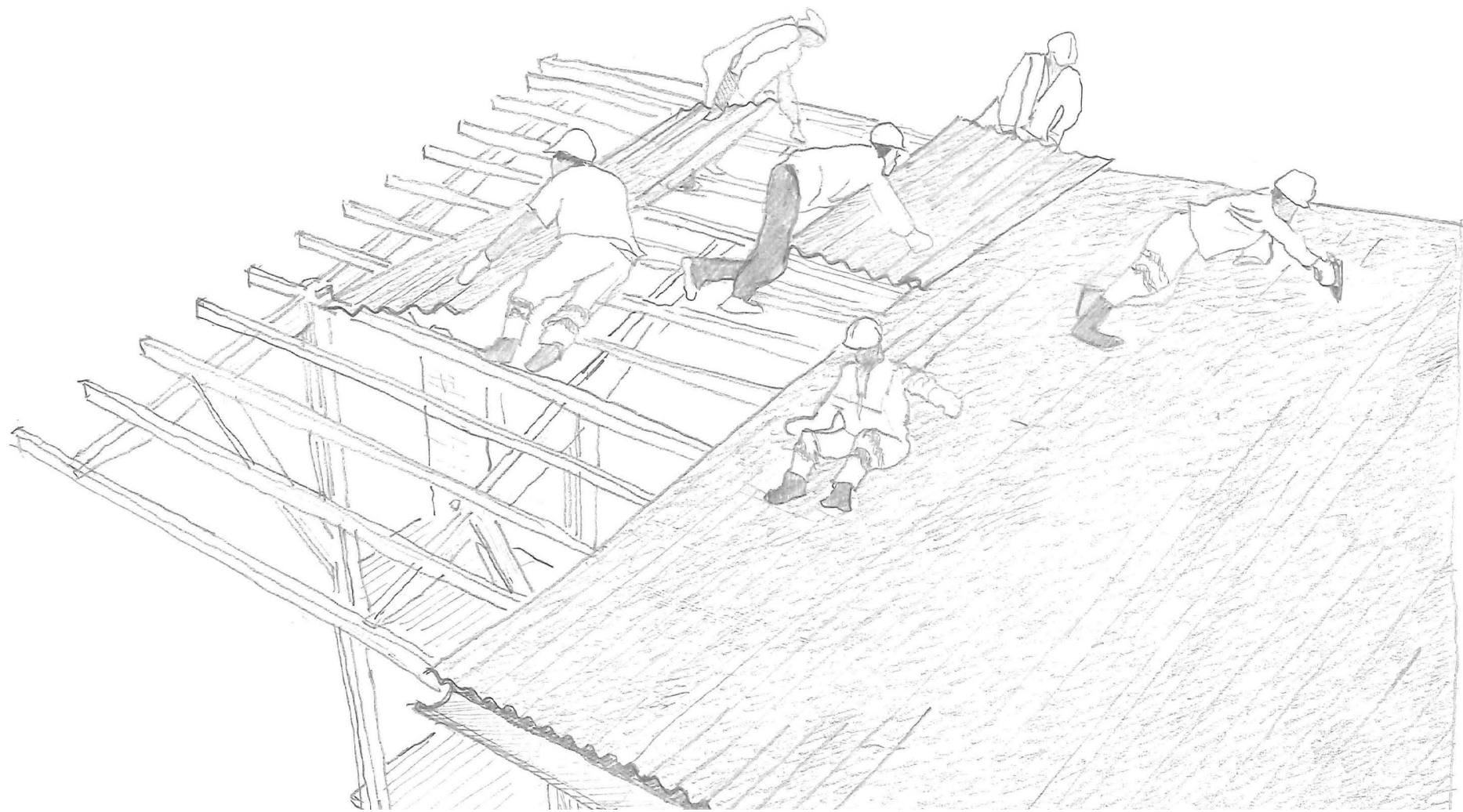


D U O - P I T C H E D   R O O F

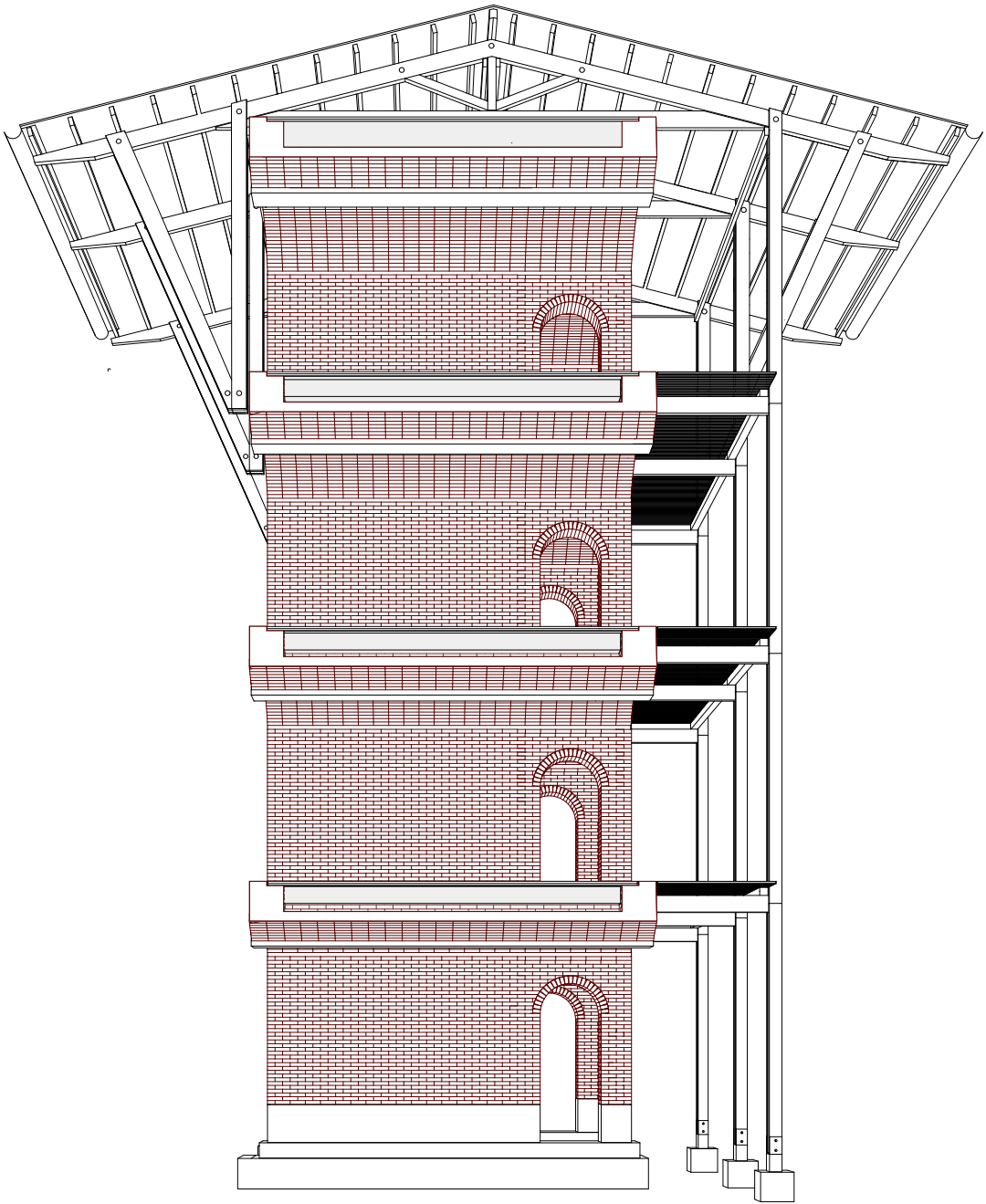
Antonio Paoletti



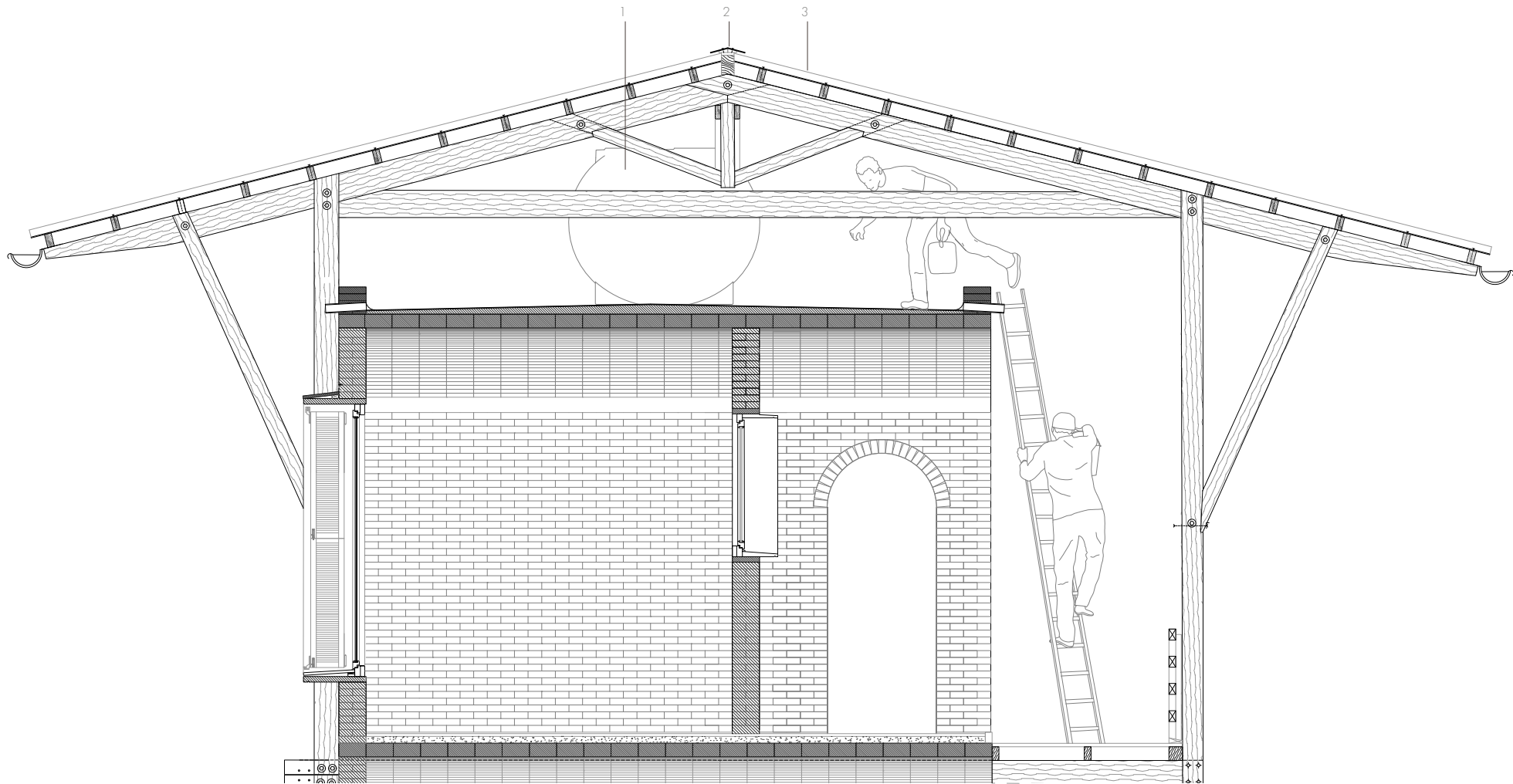








R O O F   W A T E R - P R O O F I N G

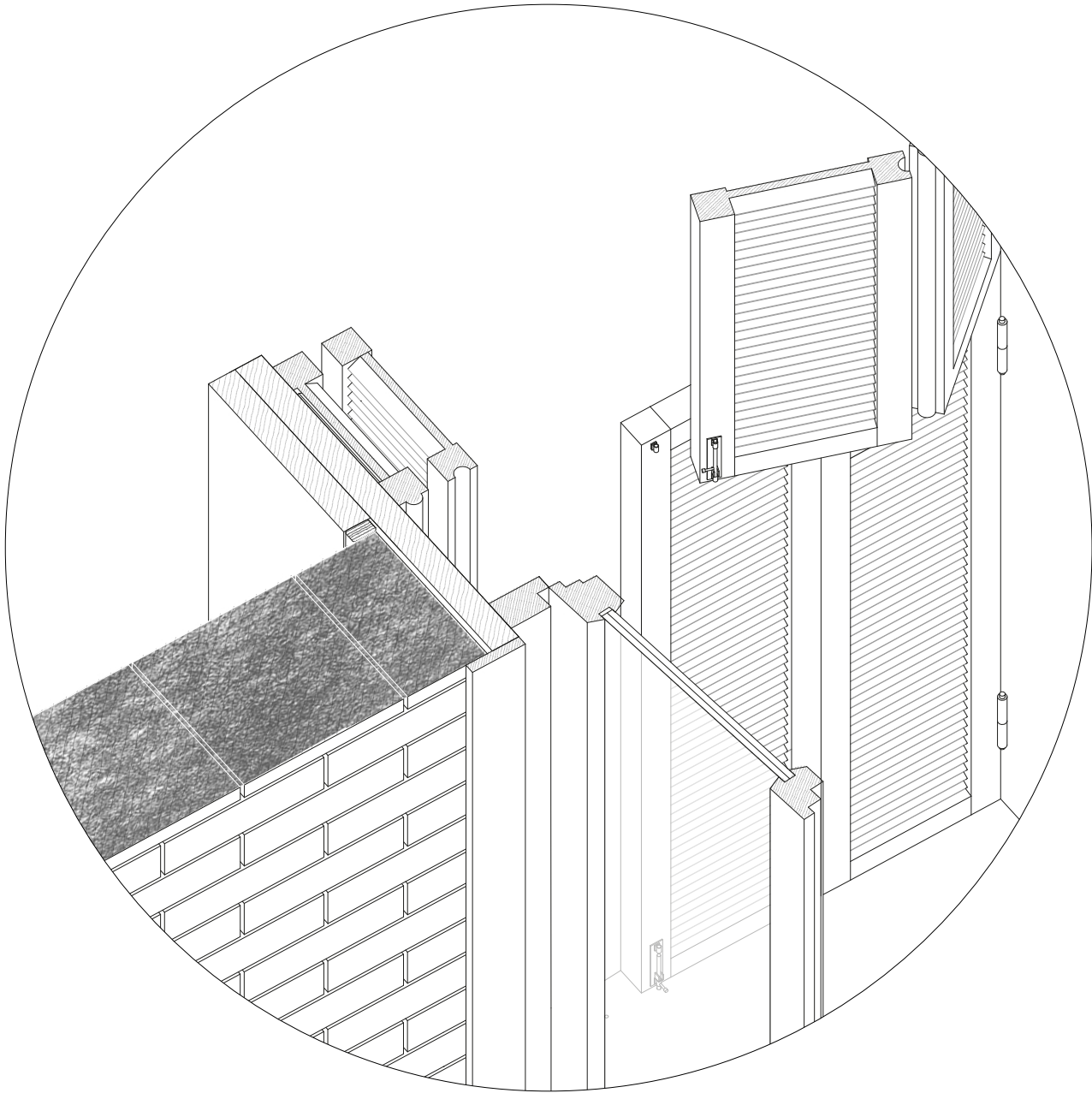
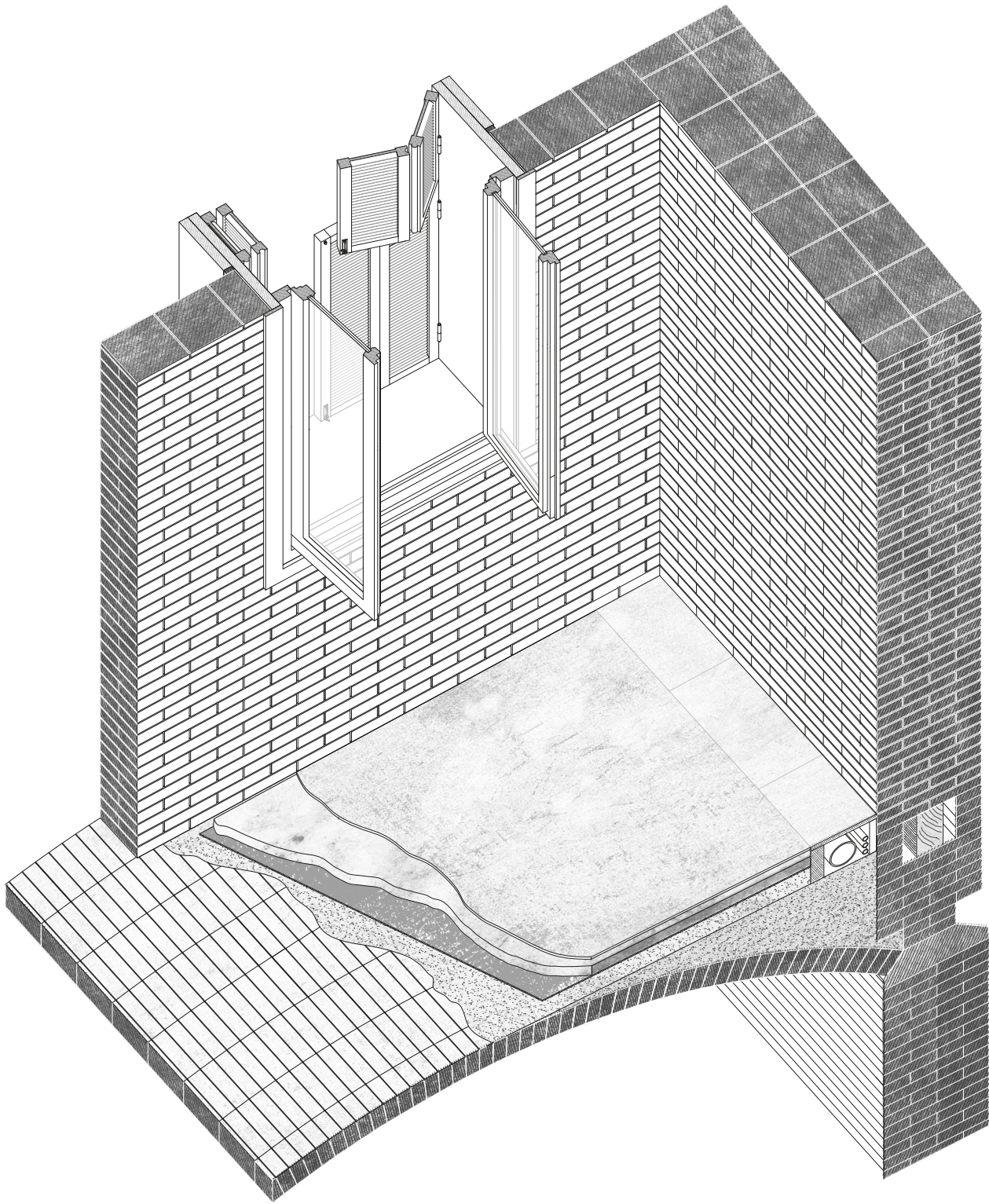


- 1. water tank - 5 l
- 2. timber truss
- 3. aluminum roof
- 4. metal gutter

FINISHING AND OPENINGS





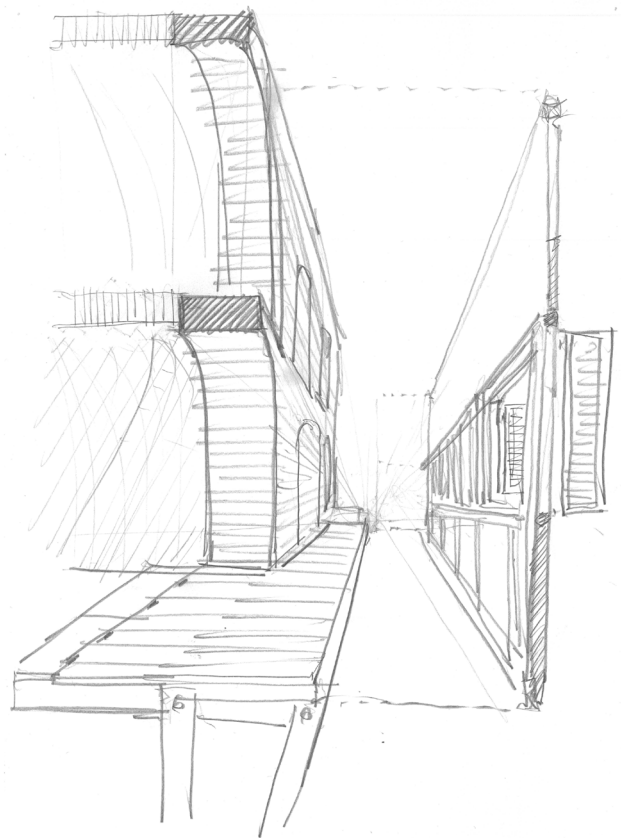


M E T A M O R P H O S I S  
T R A D I T I O N   A N D   C H A N G E

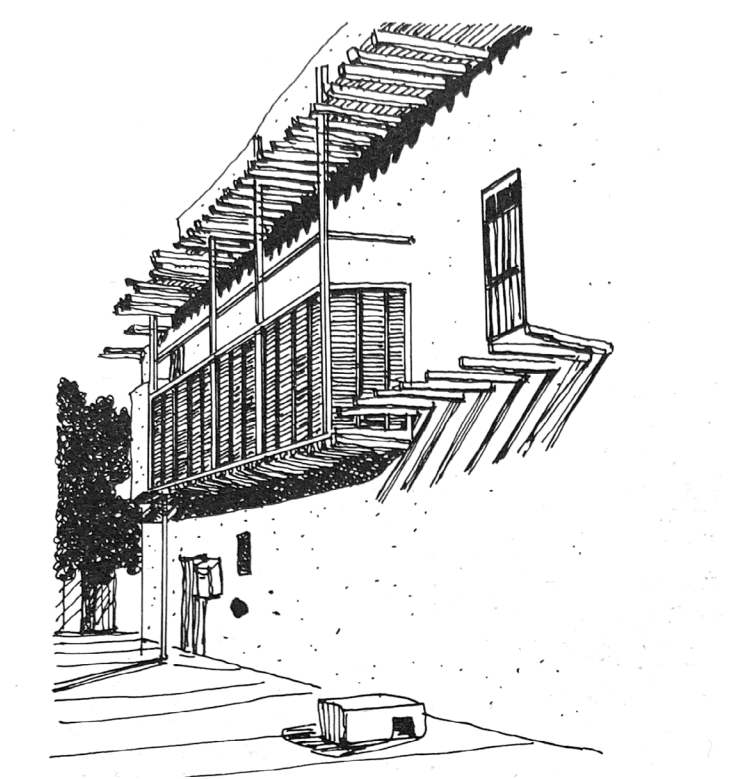


“Tradition is not necessarily old-fashioned and is not synonymous with stagnation. Furthermore, a tradition need not to date from long ago but may have begun quite recently. As soon as a workman meets a new problem and decides how to overcome it, he first step has been taken in the establishment of a tradition. When another workman has decided to adopt the same solution, the tradition is moving.

Architecture for the Poor, Hassan Fathy







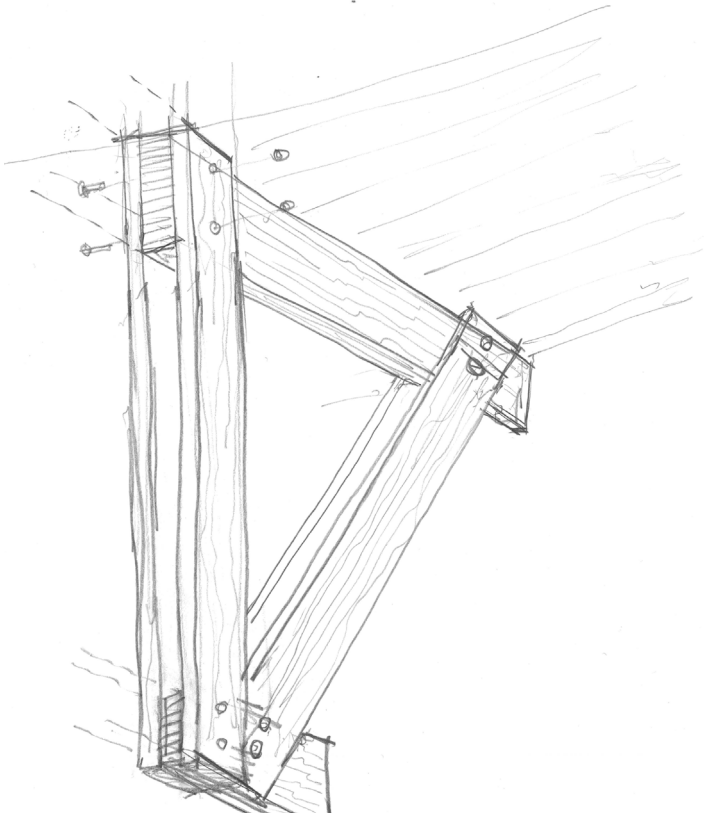
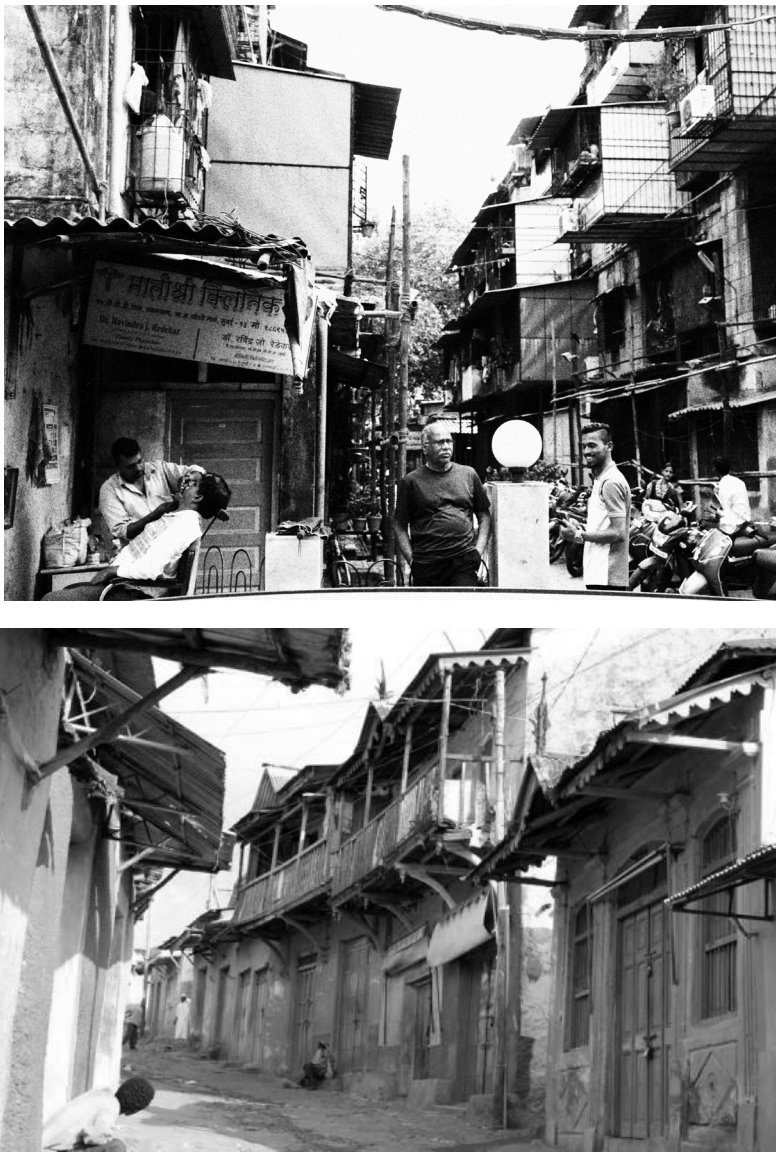
“

*Making housing is like a bird building its nest. You start with  
a basic house, but you have to let people change it to their own  
needs.*

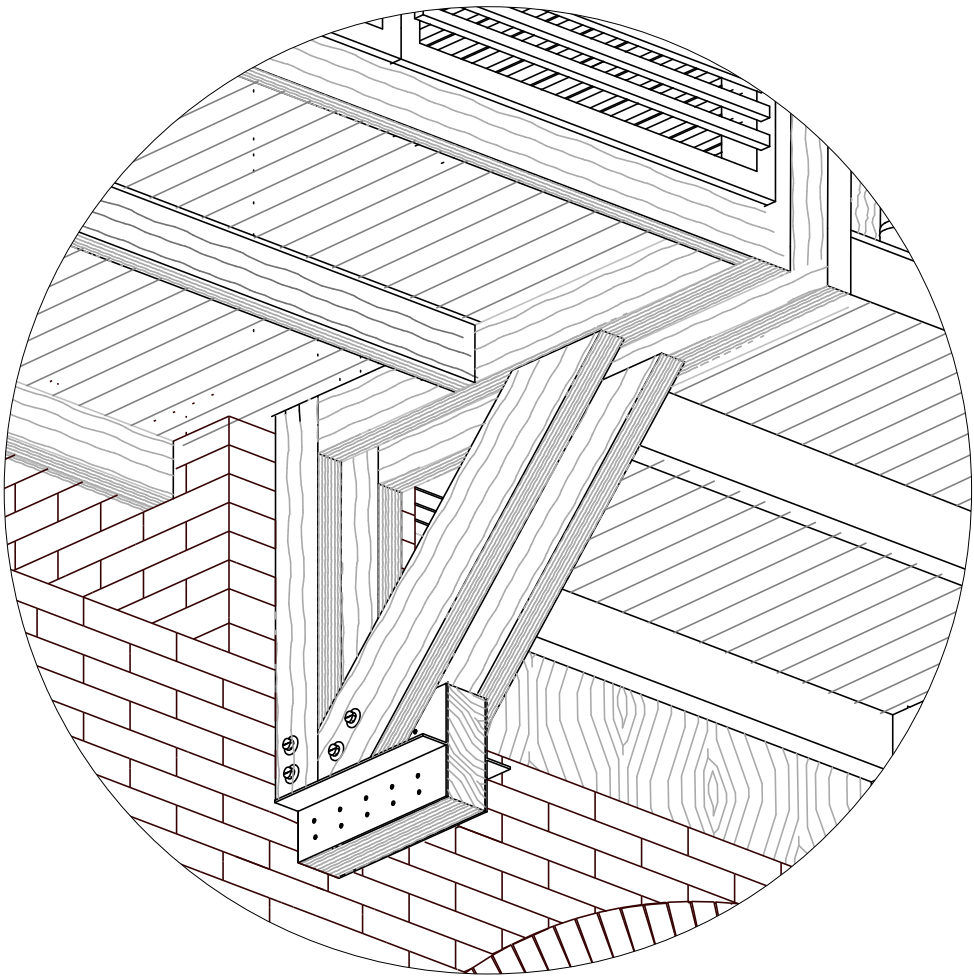
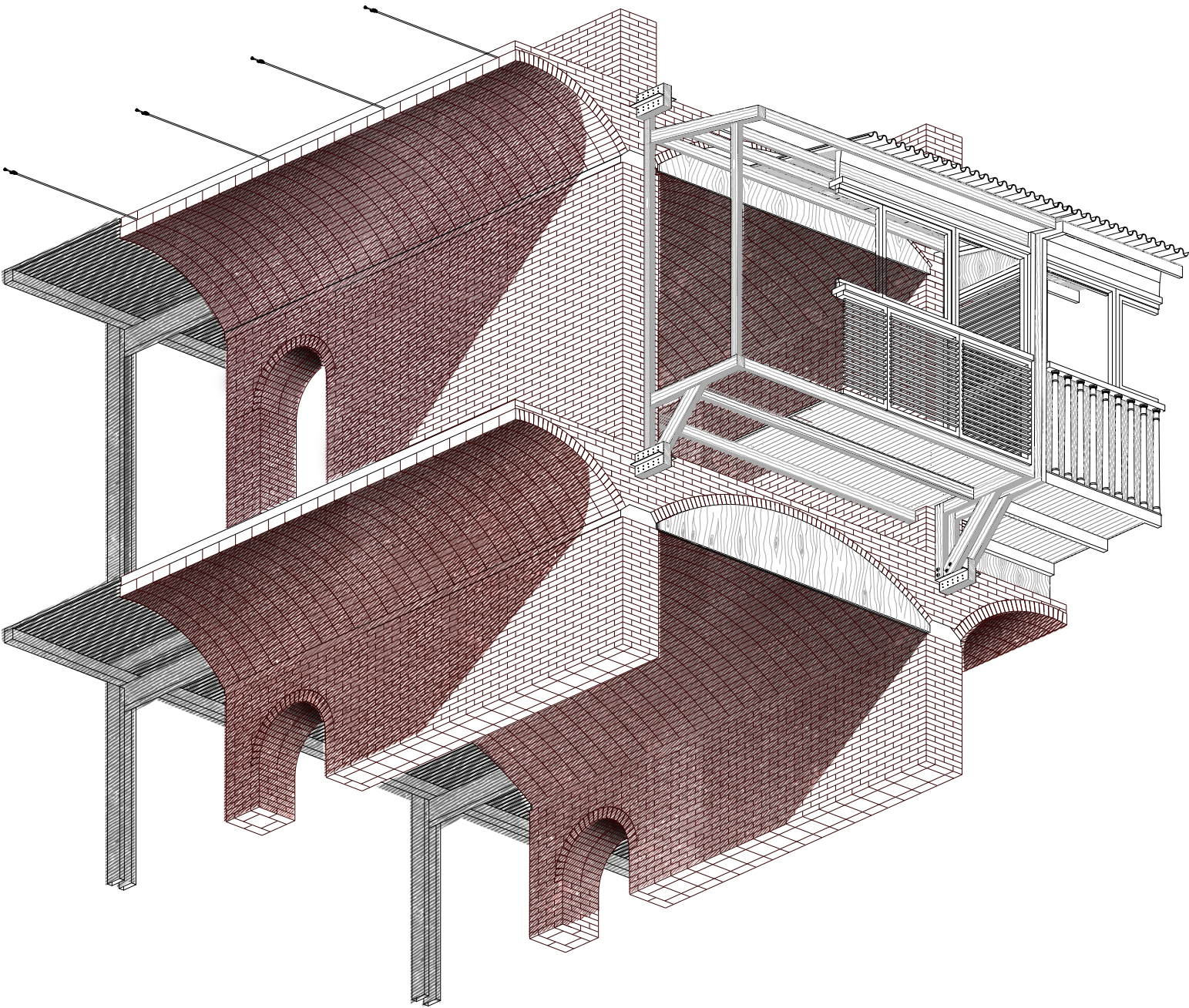
”

CHARLES CORREA













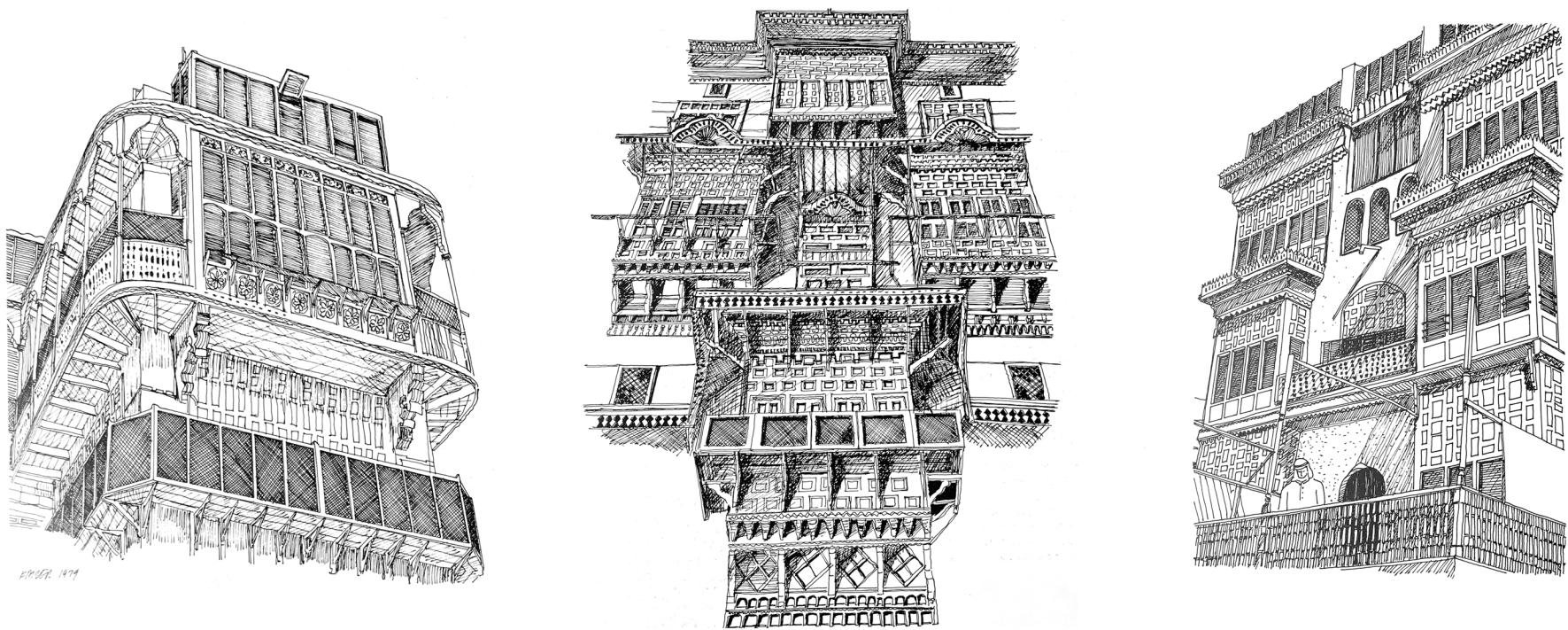
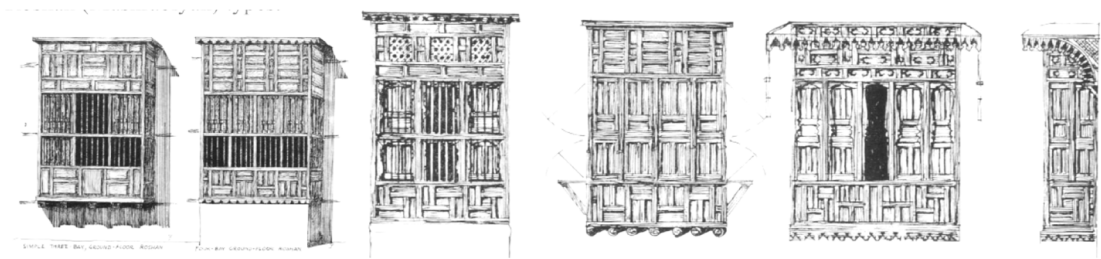












*Perhaps, someday the expansions of the  
inhabitants of Talian could also end up in a  
taxonomy of types.*



In such a way architecture turns into the  
acceptance of every event of life, constantly  
balancing freedom and control like a  
funambulist. It is not about seeking chaos but  
being open and not reacting to it.



“

*Talian sefer is still the same.*

”