

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES



**CONTEXTUALIZING THE NEW DEVELOPMENT WITH URBAN
HERITAGE
(THE CASE OF NATIONAL THEATRE AREA)**

**A THESIS SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
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OF SCIENCE IN
CONSERVATION OF URBAN AND ARCHITECTURAL HERITAGE

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ABSTRACT

Heritage conservation and urban development have been considered as two controversial concepts. In rapidly changing cities, like Addis Ababa, the conflict between the two concepts appears acute and complex. The overshadowing of the new development over the urban heritages is degrading the spirit of the existing urban space. The National Theatre Area is among the urban quarters that suffer from the mismatch of the development with the urban heritage. Its location in the main city center which requires a minimum of 70m building height for new developers made the problem more complicated.

The purpose of this research is to stimulate a heritage sensitive design in areas where development takes place. It reveals the fight observed between the urban heritage of the study area and the new development. It also questions what kind of interplay should be created between the two concepts. In order to determine ways of bringing the two ideas into good dialogue the researcher has reviewed related theories and philosophies; examined similar international practices; analyzed the study area; collected and examined different data and questionnaires from different stakeholders; and also has done an interview for concerned government officials. The data are primarily collected by qualitative methods supplemented by a quantitative method. The investigation has been carried out from the perspective in which new development and urban conservation can be achieved in a harmonious way. Moreover, contextual analysis has been done to relate the literature review with the existing case analysis. The researcher revealed that the absence of political initiations by the government, lack of coordination between stakeholders, insufficient policies and guidelines, lack of community participation, the slanted attitude of architects and planners against heritages are some of the reasons that cause the conflict. Beyond the recommendations, the researcher has proposed a descriptive urban conservation proposal for the study area.

KEYWORDS: URBAN HERITAGE, NEW DEVELOPMENT, SENSE OF PLACE, CONTEXT, NATIONAL THEATRE AREA

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LIST OF ACRONYMS

AACA – Addis Ababa City Administration

AACCTB - Addis Ababa City Culture and Tourism Bureau

AACPPO - Addis Ababa City Planning Project Office

ARCCH - Authority for Research and Conservation of Cultural Heritage

AASOID - Addis Ababa and Surrounding Oromia Integrated Development

CBD - Central Business District

CBE – Commercial Bank of Ethiopia

EBC - Ethiopian Broadcasting Corporate

EiABC – Ethiopian Institute of Architecture, Building Construction and City Development

H.Q. – Head Quarter

HUL - Historic Urban Landscape

IBID - Is an abbreviation for the Latin word *ibīdem*, meaning "in the same place"

ICCROM - International Center for the study of the Preservation and Restoration of Cultural Property

ICOMOS - International Council on Monuments and Sites

KSCTB - Kirkos Sub-city Culture and Tourism Bureau

LDP - local development Plan

LRT - Light-Rail Transit

MCC – Main City Center

ORAAMP - Office for the Revision of Addis Ababa Master Plan

UNECA- United Nations Economic Commission for Africa

UNESCO - United Nations Educational, Scientific and Cultural Organization

URL - Uniform Resource Locator

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

There are above 440 heritages¹ registered by the Addis Ababa City Government Culture and Tourism Bureau (AACCTB); while there are also so many heritage structures and spaces unregistered by the bureau. Among the registered heritages the majorities are found at the central part of Addis Ababa. Whereas, the Addis Ababa Municipality is implementing a new master plan(2017-2027) which categorizes the city's coverage into three zones; zone one is considered as the central business district (CBD), currently, they call it the main city center (MCC) of the city. The second and third categories are described as secondary and tertiary centers. The building height regulation also differs as the category. Those who want to develop in the MCC are allowed to build only above 70 meters. Though the structure plan included some architectural heritage to be preserved, as to the structure plan, it does not have any clue about the interaction of the new development with the heritages (AACPPPO, 2017).

Looking at the current practice in the city, the ongoing urban redevelopment is highly affecting urban heritage. The newly introduced contemporary buildings are placed everywhere randomly. Not, surprisingly, much attention has not been focused on the question of how to manage the relationship between historic buildings and contrasting new buildings in the context of contemporary architectural debates about style.

Protecting the built heritage and conserving the local cultural values of communities for future generations present a real challenge for developers, architects, urban planners, and other professionals. It is difficult to say Addis Ababa has architectural

¹ The data is collected from the interview made with Mr. Abel Assesfa. He is conservator and historian in the ARCCH.

heritage policies and strategies to be followed by policy implementing bodies. Even if there are some movements on conservation of architectural heritages it does have nothing to do with the urban heritage, which is wider scope. The implementation of other heritage laws and regulations at the city level is also not sufficient. Excessive government intervention against the urban heritage, through renewal and redevelopment, has suppressed the heritages' role in representing the city's identity.

The 1964 Venice Charter (ICOMOS, 1964) considered the founding document of the modern preservation movement declares that the purpose of conserving and restoring historical monuments is to “*safeguard them no less as works of art than as historical evidence.*” But it also says any addition to the landmark must be “*distinct from the architectural composition and must bear a contemporary stamp*”. Therefore, it demands special care and sensibility. The intervention also should be positive, well studied, and discussed with conservation professionals.

As to Keith Ray (Ray, 1980) when alterations, infill or additions are appropriate, they should be done in such a way that the new is distinguishable from the historic fabric by informed observers or trained professionals (Ray, 1980). No differentiation should be made that would result in a strange appearance or ruptured integrity. Where the new construction might not be readily distinguishable by the public at large, interpretive materials should clarify the construction history of the site rather than expecting this to be self-evident from the appearance of the new construction alone. De-emphasizing differentiation and prioritizing compatibility would allow historic buildings and districts to grow and change following with their historic patterns and styles, thereby assuring continuity of character through time. This, in the researcher's view, is the proper way to protect the resources to be conserved in our historic buildings and districts.

Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the designer and an integral part of the design process for projects in historic settings. What makes buildings from different eras and styles compatible is that they share the same underlying principles of space, structure, elements, composition, proportion, ornament, and character. If these

principles are consistent among the buildings along a street or around a square, they will be compatible, regardless of style.

In general, the healthy dialogue created between urban heritage and new developments by contextual design results in benefits, not only in terms of heritage preservation but also in the tourism sectors too.

1.2 Statement of the Problem

What lies behind the decision to undertake this research is a belief that urban heritages and other sensitive sites are not being well considered in the development which is taking place within and around them and that there is a widespread misunderstanding about how to determine what is appropriate for such sites. In order to understand how this situation has arisen, it is necessary to study the history of development in towns and cities. In some places, this happened over a brief period as a result of some profound economic or social change, but more often, until the 19th century, the typical story is of gradual development with occasional spurts of activities. This model of development is considered as an organic model. This model of development produced a harmonious result, in which buildings of different periods co-existed happily because building methods, materials, and scales remained consistent over the centuries and changes were gradual. As the 20th century progressed, the increasing volume of motor traffic placed the infrastructure under ever greater strain. Together with the arrival of late 20th-century ambitions and the materials and methods that accompany them, this presented a considerable challenge to the organic model.

Faced with this change, responses to the challenge of developing in historic areas have been variable. On the one hand, there have been those who have wanted to mark a complete break with the past in terms of scale, materials, and methods. On the other, there have been those who have wanted to preserve at all costs. These two basic positions have existed for many years, the balance between them shifting from time to time in response to changing fashion and opinion and the gradual accumulation of experience. The National Theatre Area is also facing the imbalance of these two positions by always leaning to the complex break.

1.3 Research Questions

- I. What is the impact of the new development on the existing urban heritage?
- II. What alternative theories and philosophies are discussed at an international level in such cases?
- III. How can the new development be contextualized with the existing urban heritage?
- IV. How could heritage areas be developed and reconditioned to the current need by keeping their heritage values?

1.4 Objectives of the Research

The thesis aims to take a comprehensive look at the topic through the consideration of the latest theories, philosophies, and discourse to associate them with an interpretation of the environment and the many design approaches that develop attitudes in this regard.

1.4.1 General Objective

The broad goal of the paper is to develop formalized and acceptable approaches that can create contextual synchronization between urban heritage and new developments.

1.4.2 Specific Objectives

- I. Evaluate different theories and philosophies in the contextualization of new developments with urban heritage.
- II. Identifying the main characters and significant values of the urban heritage in the National Theatre Area.
- III. Characterize the new development and compare it with the urban heritage.
- IV. A comprehensive review of best international practices that have similarities to the National Theatre Area.
- V. Identify and recommend the best approaches to contextualize the new development with the urban heritage in the study area.

1.5 Significance of the Research

The sense of place is one of the basic urban elements that urban designers seek to achieve. The genius loci and the urban character are very crucial elements to be attained. Such issues will be very important elements especially in historic urban quarters like the National Theatre area. Considering that groups of buildings of historical interest and activities around form a fundamental part of the human environment; urban heritage is the inscription of society's identity. Beyond the manifestation of identity, urban heritage is witness of the time. There are many urban heritage quarters in Addis Ababa which are suffering from the side effects of the new developments of the city.

This study has considerable significance for creating contextual harmony between urban heritage and new development:

- It assists different stakeholders to have a clear understanding and interchange to share the benefits and burdens of keeping the healthy interplay between the urban heritage and the new development.
- It contributes to improving local community participation in the development of contextual designs.
- It is important for decision-makers and conservators as a guide to develop and ratify design and construction standards and guidelines for buildings suited around heritage sites.
- It will contribute to bringing cohesion between different stakeholders to work together instead of blaming each other.
- The research will test the organizational structures of government offices in favor of preserving the urban heritage and harmonizing it with the new development.
- It can serve as an input for researchers who would like to conduct further research on the dialogue and interplay between urban heritage and new contemporary buildings.

1.6 Scope and Limitations

The scope of the research is defined within the analysis of contextual relationships and synergic interactions of the urban heritages with the new development around the area of National Theatre as defined by the streets in the map (Fig. 1.1). In doing so the paper only concentrates on seeking information about visual, spatial and social relationships of the two compromising parties which are the urban heritages and the new development.



Fig.1. 1 The study area (National Theatre Area)

The following are some of the constraints faced through the process of the research. Shortage of materials for literature review; the financial system of the country which does not allow to buy books online. Unavailability of government officials; meeting new officials who have less know-how about the cases challenged the reliability of the data. Some respondents' carelessness to give consistent responses was a challenge to the researcher. Shortage of time was also among the limitations faced by the researcher.

1.7 Methodology and Organization

This research has employed both primary and secondary data sources. The primary data has been acquired from physical surveys and interviews. The survey has been carried out around National Theatre and along Gambia Street. Interviews have been carried out with urban planners, architects, local residents, and authority directors who are concerned with the subject matter under the study.

In order to achieve the stated objective, the following secondary data have been collected and studied. Literature review was undertaken that includes an analysis of texts on the history, philosophy, theory, principles, concepts, and regulations regarding contextualizing new development with urban heritage.

1.7.1 Methodology Selection

Qualitative and quantitative approaches have been used in the case study in which the investigator explores a bounded system (a case) over time, through in-depth data collection involving multiple sources of information (observations, interviews, audiovisual material, documents, and reports) that can help to provide strong explanations and ensure precision. In order to deal with the complex phenomenon of negotiating heritage with development projects in the historical quarter of a city, a case study approach was selected as the most appropriate to conduct this research.

1.7.2 Data Sources

Both qualitative and quantitative data are collected from different sources. As the research is mainly qualitative, the quantitative data collected is used to support the results but not as a major source of data or information to reach a conclusion. In order to achieve a collection of comprehensive information and address the issues of the research and variables, the study consults various sources directly related to the field.

Data for this research were collected from various sources of information. So as to make the research result valuable, both primary and secondary sources of data were used. In order to get basic information about the study and the subject of the study, the researcher made an intensive reading of written records such as journals,

articles, reports like structure plan and urban design guidelines, books, magazines, previous research works, e-books, online libraries, and other internet sources.

Primary data: The primary data are collected through direct observation and expert evaluation, photographs taken from the site, questionnaires to concerned bodies, in-depth interviews, and discussion with city and study area residents, government officials and professionals.

Secondary data: The secondary data are collected from reports from the city, sub-city, and ARCCH, relevant historical and present maps, google earth satellite images, other research documents, relevant books, appropriate websites and historic photographs taken by other persons. The online library, the open library which borrows e-books for only 14 days, among the data sources for the literature.

1.7.3 Data Acquisition Methods

1.7.3.1 Literature Review

A survey of the literature was undertaken in order to obtain background information regarding the study area and subject area. Sources consulted in this regard are indicated in the bibliography.

1.7.3.2 Field Survey

Direct observation was also a key data-gathering technique, which was a means of defining indicators for further study. Most of the direct observation was done parallel to the administration of the questionnaires and the physical mapping of the settlement study area. Mapping also was done to illustrate the spatial streetscape and the study area layout in relation to the building blocks. This important exercise provided as a basis for the comparison of the architectural design of each block facade and the use of the spaces in relation to the streetscape.

1.7.3.3 Interviews and Questionnaires

People from local communities are interviewed in order to obtain information related to heritage resources. When applicable, the information is included in the text and referred to in the footnote. To collect the data from the key informants the author interviewed Mr. Hailu Zeleke (Director of Cultural Heritage Conservation at ARCCH, Historian) from ARCCH, Mr. Abel Assefa (Conservator, Historian) from ARCCH, Mr.

Haftamu Aberha (Conservator, graduate of conservation of urban and architectural heritage in 2018 from EiABC) from ARCCH, Mr. Misikir (Senior Architect, Planner) from Addis Ababa City Administration Plan Commission, Mrs. Mahlet (Senior Architect, Planner) from Kirkos sub-city Land Administration and renewal office, Mr. Tatek (Heritage Professional) from the Kirkos sub-city culture and tourism office, Mr. Surafel Tadesse (Senior Architect, for the case of the new Ethiopian National Theatre Building design) from Addis Mebratu Consulting Architects and Engineers, Mr. Dereje Negash (resident of the study area, entrepreneur), Mr. Lema Mengesha (Souvenir seller in front of National Theatre), Mrs. Beletu Gebresellassie (owner of terrace bar & restaurant at *Bego Adragot* building). The interview supported with a semi-structured questionnaire prepared in a way to guide the interview and collect the relevant information without limiting the boundary which helped to create a deeper understanding of the issue.

Questionnaires were made in order to get enough information about the attitude of the community and the government officials about the subject matter. Since the research methodology is more qualitative all the questionnaires were designed more open and qualitative. The questionnaires were made into four categories. Questionnaire for ARCCH staff and officials (Form no: 1), Questionnaire for the community in and around the study area (Form no: 2), Questionnaire for architects and planners (Form no: 3), and Questionnaire for sub-city officials (Form no: 4). (refer Appendix:1 to Appendix:4). The questionnaires were organized to answer the research questions. The necessary data was collected sufficiently from key informants.

The researcher has collected twenty questionnaires from the community with random variations in age, educational level, gender, the experience of the place, professional background, and economic status. Three questionnaires have been collected from Addis Ababa City Administration Plan Commission; four from Kirkos Sub-City; four from ARCCH; twenty from design and consulting offices working architects and planners with different experience in planning and designing. Some studies have noted having a sample size of 10 to 30 can be extremely fruitful, and still yield applicable results for qualitative data (URL 22).

1.7.4 Validity and Reliability

After the data is collected from different sources as mentioned above, data triangulation² is made to check the validity and reliability of collected data. The response from the respondents is crosschecked by observing the study area, by studying the activities happening and examining the physical setting of the study area. Furthermore, the related data is evaluated by corresponding the information with the structure plan and the urban design guideline.

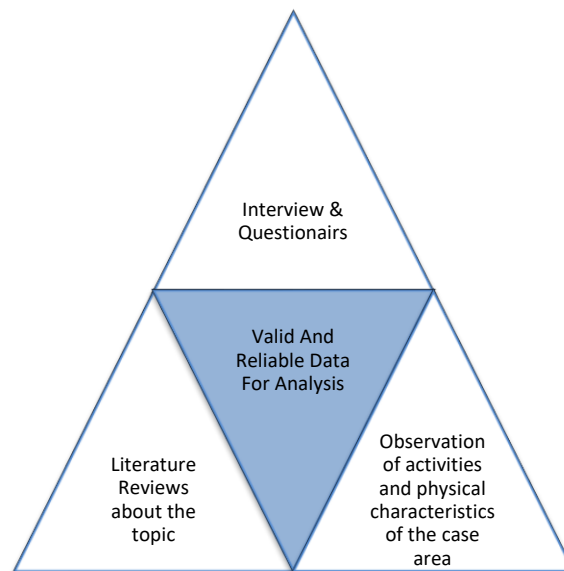


Fig.1. 2 The data triangulation method used for the research

1.7.5 Method of Data Analysis

The purpose of data analysis, in this study, was to make the data from the fieldwork responsive to the need of answering the research questions. The data gained from the literature review and the survey are analyzed and presented in descriptive and qualitative methods.

In qualitative work, there is no clear boundary between data collection and analysis stake (Elias, 2008). It is a process in which the researcher is constantly engaged in a chain process of data gathering and reflection (Elias, 2008). Theories from the literature review help to frame the subject of the study. The foundation of these

² Triangulation refers to the use of multiple methods or data sources in qualitative research to develop a comprehensive understanding of phenomena (Patton, 1999). Triangulation also has been viewed as a qualitative research strategy to test validity through the convergence of information from different sources.

analyses is the literature review and the comprehensive study on the history of the place and its urban heritage. Analysis of maps, old pictures, and historical books was essential in order to understand the significance of the urban heritage and to define exactly what the values are and why they are important.

Qualitative data were interpreted in the form of case story description, mapping, and tabulation of information. In addition to the analysis of interviews and questionnaires; the different data collected in the form of maps, photographs, aerial photos, and secondary written documents were interpreted in relation to the key issues of the research questions.

Laptop, Canon camera (EOS 700D, 18.0 megapixel), cell phone (Samsung Galaxy J8, HD Audio recorder, 16+5MP Camera), Tape to measure dimensions, different stationaries, were used to collect data from the study area.

The Collected data were analyzed using different software such as AutoCAD 2007, Adobe Illustrator CC 2017, Sketch up Pro 2018, and Adobe Acrobat Pro Extended was used for working on the general Land use, street pattern and 3D model rendering of the study area supplemented with photographs and maps. In addition, other software such as Microsoft Word 2010, Microsoft PowerPoint 2010, and Picasa photo viewer were used to write texts, edit pictures and create tables. The free edition of Grammarly was used to correct some typing errors in the main text.

Note: All pictures, maps, tables, and illustrations are by the author unless and otherwise mentioned the source.

1.7.6 Data Presentation, Findings, and Discussion

The sufficiency of the collected data is checked and when there was a gap, additional data was collected prior to the collected data organized and presented. The organization of the data was guided by the theoretical review made before and was structured in a way to correspond to the research questions and objectives. In advance to discussing the findings, the data collected from different sources were triangulated and presented in a narrative form, due to its qualitative nature. This triangulation, method improved the accuracy of the data by reducing possible errors from the different sources.

1.7.3 Thesis Structure and Design

The research is organized into 5 chapters as summarized in the following table:

Table 1. 1 Organization of the research

Chapter	Chapter title	Contents/Description
One	Introduction	This chapter is comprised of background and problem statement, the significance of the study, research objective and research questions, scope & limitations of the research, structure of the research, the research methodology like types & source of data, data collection & analysis techniques, and other related issues.
Two	Literature And Contextual Reviews	The second chapter deals with the literature review covering relevant information about different philosophies, approaches, international policies, and guidelines about the issue mentioned. The researcher comprises a contextual analysis of the literature reviewed in this chapter.
Three	Analysis of The Study Area	This chapter describes and discusses the action area, known as the National Theatre. SWOT analysis is also part of this chapter.
Four	Findings, Conclusion, And Recommendations	The chapter consists of the findings, conclusion, and recommendations. The findings are derived from the literature review, from the direct observation, from questionnaires and interviews of concerned bodies. The conclusion completes the idea of research from the findings' point of view.
Five	Proposal	This chapter proposes an urban conservation design proposal and additional issues to be included in the existing urban design guideline based on the findings.

Generally, the design of the thesis is as shown in the figure below.

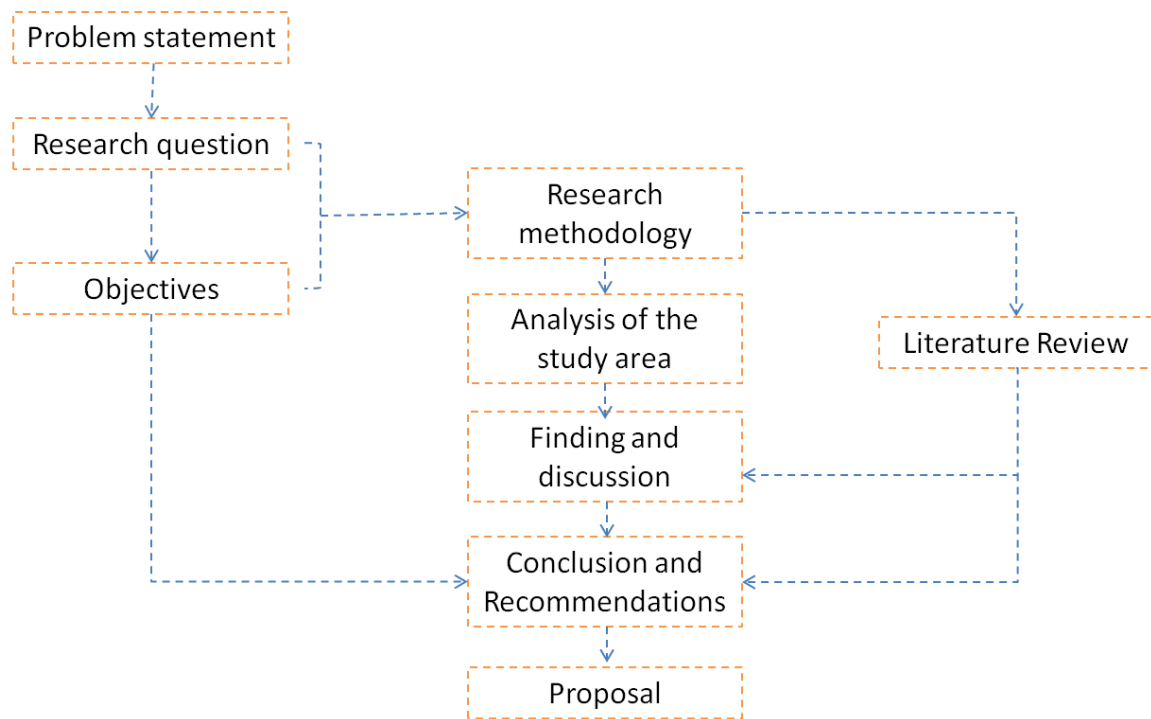


Fig.1. 3 Diagram showing Research Design

1.8 Study Area Selection Criteria

The study area was selected based on the following selection criteria;

- The area has a unique sense of place or genius loci;
- It is an area located in the CBD/MCC of Addis Ababa where heritages are highly threatened by the new development;
- An area with many heritage structures like buildings and monuments;
- The heritages and the urban character or the sense of place within and around the area are endangered with the new development;
- An area with different functions and street activities;
- There are no sufficient researches conducted on the area compared to other parts of Addis Ababa like Piazza, Kazanchis, Leghare, and Mercato;
- The area can be the best example for other parts of Addis Ababa.

CHAPTER TWO

LITERATURE AND CONTEXTUAL REVIEWS

2.1 Interpretation of Context and Contextualization

2.1.1 Definition of Context in Linguistic

Context, in simpler words, can be defined as the interconnected whole which is formed by its parts, just like words combine to form a meaningful sentence and stanzas combine to form a poem. In other words, context can be described as the background, environment, framework, setting, or situation encircling an act or circumstance. Context can also be defined as the combination of an occurrence with others for the creation of a whole.

In his master thesis, (Çizgen, 2012) cited in (Nesbitt 1996) that the main belief behind context and contextualism is that any knowledge is context related; in other words, context is the key to understand any knowledge it is associated with. To take an example of this approach from other non-architectural fields, contextual thought also plays a role in education. Giving an example from the linguistic field, it is not possible to understand the whole and true meaning of a poem from reading one stanza; nor is it possible to grasp the nature of a book by reading a single paragraph. The letters in a word, the word itself, the sentence, the sentences that make up a paragraph and the paragraphs themselves all make up the whole. And in the combination of these items and the relationship between them, they may speak of contextual totality. (Alexander, 1977), in his book; “*A PATTERN LANGUAGE, TOWNS. BUILDINGS. CONSTRUCTION*”, explains the importance and structure of words in the maintenance of unity by saying that “*Words are only meaningful when they are viewed in relation to other words, therefore, even when only one word of a unity changes, the meaning changes*”.

The importance of context emerges when its ability to express and bring to light an item's contents, its inclusion within a combined unity, its definition and its formation and attainment of a meaning. Thus, the item becomes an element of the entirety/whole and becomes an integral part of the context.

In Amharic literature context is termed as 'mechēti' (መቼት); derived from the combination of two Amharic words 'mechē' (መቼ) and 'yeti' (የት) meaning 'when' and 'where' respectively. 'Mechēti' can be directly translated into English literature as 'setting'. Any literature has specific settings; Historic setting, cultural setting, locational setting, and so on. A true architecture also has 'mechēti' (መቼት) in order to define the society of the time and the place.

2.1.2 Definition of Context in Architecture & Conservation

As it is in many other fields, context also has a very important role to play in the field of architecture. In architecture and heritage conservation, context can be seen in two wings: a context in the aspect of the place, and a context in the aspect of time. Architecture should be connected to when and where it is built, and yet, it should still stand out. Any architectural or urban heritage should describe its context in both aspects. In the words of Frank Gehry, "Architecture should speak of its time and place but yearn for timelessness" (URL 7). The (Architects Design Partnership, 2007) defines context, just by adapting the definition itself from the Oxford Dictionary of English to its placement within architecture as follows:

"The context is 'the circumstances that form the setting for an event, statement or idea, and in terms of which it can be fully understood' (Oxford Dictionary of English). In the case of architecture 'event, statement or idea' is building, and 'circumstances' that surround it range from the social, political, cultural and economic environment which it is built, as well as the more obvious physical setting" (p.97).

Similarly, (Burden, 2001) defines contextual design in his work "*Illustrated dictionary of architecture*" as:

"...any doctrine emphasizing the importance of the context in establishing the meaning of terms, such as the setting in which a building is placed, its site, its natural environment or its neighborhood" (Burden, 2001, p.87).

Principally Contextualism is a concept that aims to create the relationship and dialogue of unity, as individual ropes can create a net when combined. (Johnson, 1994) Expresses this relationship and the context within architecture as follows:

“Derived from the Latin word ‘contexere’, which means weaving together, the word ‘context’ can be described as ‘the setting of an event, composition, or text, in the sense of describing the Spatio-temporal parts immediately preceding or following that determine its meaning.’ The word ‘contexture’ which is no longer in use, can be considered to be more specific for the field of architecture as it has the following meaning: ‘the weaving together of words and sentences, or the structure of a composition.’ Although the adjective ‘contextual’ is being used instead of the adjective ‘contextural’, bearing in mind the architecture textural, this words evokes the essentials of architecture such as the mix of the elements, the tactility of surface, the perceptibility of material property, the cue to scale as well as sign of handiwork.” (p.284).

In addition to re-introducing the word, ‘contexture’ Johnson also describes his attitude about modern architecture and contextual considerations as;

“... When modern architectural usage is considered the word context may have more than one meaning. It may refer to the physical built fabric in which a project is situated, it may refer to the ground, or it may refer to the environment in which the architects work taking into consideration the culture, history and other aspects” (p.284).

As the main principle of the concept, ‘dialogue’ throughout architectural theory and discourse was also highlighted in this manner (Çizgen, 2012) Cited (Capon 1999).

“... within his work Architectural Theory – Volume 2: Le Corbusier’s Legacy, under the heading of contextual design. Le Corbusier notes that “buildings ... like so many people all talking at once”; and similarly, Kahn puts forward a “Society of spaces talking to each other in a plan” Capon defines the idea of buildings “talking to each other” as the relation or communication of building with others and the site around them. Such ideas are also present in the concept of context.” (p.15).

Taking the point made by (Eero Saarinen 1956) with regard to context’s scale hierarchy, (Johnson, 1994) notes that anybody should *“Always design a thing by considering it in its larger context: a chair in a room, a room in a house, a house in an environment, an environment in a city plan” (Johnson, 1994, p.284).*

Context is simply sacrificed to build an artificial identity and brand. Both on an urban scale and on building scale insensitivity towards the context in design have not been able to produce quite positive results.

2.1.3 Contextualization and Star-Architecture

“A landscape whose every rock tells a story may make difficult the creation of fresh stories” (Lynch, 1960).

Contextual architecture responds to its surroundings by respecting what is already there, unlike de-constructivism³ or constructivism⁴ which deliberately works against established norms of design and fabric. Deliberate opposition breaking the uniformity of the surroundings makes the buildings contrast with their surroundings. Neighborhoods of the 21st century are a complex mix of natural as well as the built environments. Where it was important to place a structure holistically with nature, it has become equally important to place it in harmony with its built surroundings, especially with heritages. With rapid urbanization and cities turning into urban jungles, in the competition of creating ‘*star-architecture*,⁵’ there is often a tendency to create ‘*Stark-architecture*’ which makes me wonder whether a building would really look ‘different’ if all of them are different! (Misirlisoy, 2017).

Today, everyone wants ‘*star buildings*’ that stand out of the context and destroy the relationship between the old and the new. The question is would they continue to be different when all of them are different? Is it fine to create contemporary scapes that are not necessarily in sync with the heritages?

During the design process, sometimes there is a rejection of context while sometimes there is acceptance for the design to exist in a coherent fashion.

Designing in a given setting, there is always a battle between context and contrast. Though contrast renders the building eye-catching at an initial glance, eventually, with the addition of more contrasting designs, it loses its uniqueness. The idea was to explore ways to design while inventing within existing style without disrupting the surrounding fabric.

³ **Deconstructivism** is a movement of postmodern architecture which appeared in the 1980s. It gives the impression of the fragmentation of the constructed building. It is characterized by an absence of harmony, continuity, or symmetry. Retrieved from URL 4

⁴ **Constructivist architecture** was a form of modern architecture that flourished in the Soviet Union in the 1920s and early 1930s. It combined advanced technology and engineering with an avowedly Communist social purpose. (URL 8)

⁵ **Star-architecture** is an architecture that tries to be different from the environment to shine like a star

2.1.4 Contextualization in Time and History

Even though there are some trials in considerations of historic buildings, there were incidents happened whereby the new architecture has been conflicting with the historic buildings. Though architecture was continuously changing in time, it appears that the conflict of new architecture and the architectural heritages began in the period of modernism.

Different attitudes demonstrated against context corresponding to the periods of 'Modernism'⁶, 'Post Modernism'⁷ and 'Deconstructivism' have been brought to the present and extensions/provisions of these attitudes are conveyed to contemporary discourse.

With Modernism, local, traditional, historical designs were outcast; and the difficulties of context in design were tried to be overcome through the appropriate technologies emerging with the development and advancement of the construction industry. Modernism looked upon context as an excessively scientific, pragmatic attitude; and remained rigid in its own design principles. The most important principle is its slim, cubist language form that isolates from the environment. Within the scope of this pragmatic attitude, modernism takes the data of context that works within the scope of its design principles and eliminates the contextual values that not needed.

Different works of literature described that the effect of context on architecture objects and hence its role in the design, has emerged with the postmodern trend. Contextualism, as it is well known, came from the desire to resolve the problems regarding harmony with the historic environment and the placement of new buildings within historic surroundings that were apparent throughout the postmodern

⁶ **Modernism** is both a philosophical movement and an art movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions of horror to World War I. Modernism also rejected the certainty of Enlightenment thinking, and many modernists rejected religious belief. Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and sciences, were becoming ill-fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. Retrieved from URL 2

⁷ **Postmodernism** is a broad movement that developed in the mid- to late 20th century across philosophy, the arts, architecture, and criticism, marking a departure from modernism. The term has been more generally applied to the historical era following modernity and the tendencies of this era. ... Postmodern thinkers frequently call attention to the contingent or socially-conditioned nature of knowledge claims and value systems, situating them as products of particular political, historical, or cultural discourses and hierarchies. Retrieved from URL 3

period. Although it seems that the contextual approach was introduced in the postmodern period, interaction with context was apparently existent even prior to this period of time.

Contemporary contextual architecture is examined in relation to design activity and design product and related background is interpreted. The contextualist approaches that began in the post-modern period also show variety in contemporary times.

2.1.5 Context and Local/ Regional Values

Before mentioning contextualism, it shall possible to examine 'critical regionalism'⁸ which is one of the many theories formed as a reaction to modernism in the postmodern period. (Çizgen, 2012)Cited (Abel 2000), in his highlights regionalism's efforts towards the re-emergence of the absent values of modernism. In addition to this, Çizgen has mentioned that Chris Abel touches upon regionalism's desire and effort to bring back the lost architectural identity and architectural meaning.

"Critical regionalism also tries to find a design to suit the identity and potential of the site. The main concern of the movement's members was to oppose universalism and inhumane, technocratic architecture. Their aim was to produce a form which brings out whatever made the site different from all others." (Çizgen 2012, p.42)

2.1.6 Contextualization as a Means of Continuity for an Urban Texture

With the idea of historical continuity, contextualism also became an important concept for the establishment of city unity; appearing not only in architecture but within the urban design also. It can establish unity within the city, protect this unity and furthermore can drive designs so that they become so much more than just an object.

The city's continuity is made up of architectural items. Continuity cannot be protected through purely physical continuity or through approaches that look upon the architectural product as an object.

⁸ *Critical regionalism is an approach to architecture that strives to counter the placelessness and lack of identity of the International Style, but also rejects the whimsical individualism and ornamentation of Postmodern architecture. The stylings of critical regionalism seek to provide an architecture rooted in the modern tradition, but tied to geographical and cultural context. Critical regionalism is not simply regionalism in the sense of vernacular architecture. It is a progressive approach to design that seeks to mediate between the global and the local languages of architecture. Retrieved from URL 5*

Architects Design Partnership highlights the importance in protecting context stressing the gravity of establishing a harmonizing relationship with the surrounding environment, they put forward that contextual design has set the groundwork for the emergence of important unique architecture. Contextualism is about harmony; the relation between humans, nature, and mankind. It is very important for there to be the conformity amongst the unit/whole - there is a necessity for the protection of the unitary of urban structures (Architects Design Partnership, 2007).

Putting forward that the most important value is consistency, (Johnson, 1994)notes that context is a concept that cannot be trusted to be theorized as a result of its constant changes. The only contextual quality is a sense of continuity, but quality generally changes in contemporary settings and as the quality is consistently in architecture's rotation, context will resultantly be viewed and approached with suspicion.

Robert Venturi describes the importance of continuity and developing conventional varieties of urban texture on his book (Venturi, 1977) as:

"... I like elements which are hybrid rather than 'pure,' compromising rather than 'clean,' distorted rather than 'straightforward,' ambiguous rather than 'articulated,' perverse as well as impersonal, boring as well as 'interesting,' conventional rather than 'designed,' accommodating rather than excluding, ... I am for richness of meaning rather than clarity of meaning; for the implicit function as well as the explicit function. I prefer 'both-and' to 'either-or,' black and white, and sometimes gray, to black or white. "(p.16)

2.2 Scholars Approaches to Contextualization

Many scholars have presented their possible contextual approaches. While most approaches allow environmental data to play a role in the shaping of the architectural product, on the other hand, there are also approaches that only give the contextual data's a fake place. There are similar attitudes that, while ignoring the meaning, take into account climatic data and as a result strive to establish visual conformity. Together with these, as a popular approach, it is common to see examples that strive to reflect the nostalgia for culture and tradition in the relationship that the contextual product has with people. It is also possible to see design approaches that contribute to the context that it finds itself in by taking into

account not just the physical surroundings but also the social and economic values. Through the language form of the architectural product and its use, it is able to see the relationships that are established within the different contextual frameworks.

Çizgen (2012) discusses Davies's views on this matter. Michael Davies believes that design within historical surroundings can be done with more than one approach. He defines the approaches that sit between the ranges from harmony to contradiction into five categories and defines them as follows:

1. The 'Pastiche' Approach: the design can achieve harmony with its surroundings by mimicking the outwardly looking surface and existing order.

2. The 'Traditional' Approach: as pastiche as this is the approach that while most preferred. This approach, found under the name of modern vernacular, takes quotes from the past and applies them in contemporary times.

3. The 'Arrogant' Approach: this approach is very self-confident and gives almost no importance to historical context. It is difficult/ risky to find conditional acceptance of this approach from a contextual standpoint as even the most talented designer could be contextually unsuccessful with the application of this approach.

4. The 'Contemporary' Approach: design is contemporary and while it has notes taken from the era within which it is found, it also takes inspiration from the past and is respectfully dialogues with historic context. This is the approach that is most accepted within contemporary times and bears similarities with that presented by Davies.

5. The 'Subtle' Approach: this approach takes a modest and bashful attitude towards the environment. This approach is perhaps that which gives the most respect to historical context with own contributions.

(Preservation Alliance, 2007) defines the contextual strategies in a similar manner and emphasizes their attainment through four different approaches:

1. Literal Replication: in a similar manner to the "Pastiche" approach, this approach tries to copy the surroundings as much as possible and tries to keep any differentiation to a minimum. It is conservative; seeking as little intervention as possible.

2. Invention within a Style: in this strategy the aim is to use similar or close relationships, without replicating the surrounding character, to protect the consistency found within context's architectural language. Sometimes, the small differentiations are evaluated positively within the context.

3. Abstract Reference: different from replication, this approach creates dialogue by giving history an abstract placement within the context. This may create visual differentiation with abstract mass language. While generally preferred, it is difficult to design and does require a certain amount of artistry.

4. Intentional Opposition: this approach consciously has a contradictory attitude towards context. It is a risky design approach. Sometimes it places contextual character at risk, other times it is successful in establishing unity despite all of the free/independent ideas.

The other architect (Sir Neil Cossons, 2001) in his book entitled "*Building in context, new developments in historic areas*" categorized different attitudes to modern methods and materials to two simplified positions. As per Sir Niel, both these positions have led to unsatisfactory outcomes in many cases.

Position 1: Those who believe that new development should simply '*reflect its own time*' and that if it does this it is absolved from the need to defer or pay attention to its setting in any way. The argument often used in support of this position is that '*what shocks today no longer do so in twenty years*' time and those past radical innovations now seem part of an organic whole.

Position 2: These are those who believe that what is important is to '*preserve the character of the conservation area at all costs*'. This is best done by opposing all development and insisting that when it does take place it copies the architecture of existing buildings. They argue that it is the maintenance of historic character that is the reason for the designation of conservation areas and that their sole purpose should be that of preservation.

The former argument, Position 1, often leads to proposals or developments which show no regard for the context in which they sit and erode, rather than enrich, the character of the area as a result. The latter, a very different matter from authentic

reconstruction, leads to a superficial echoing of historic features in a new building, which itself erodes the character just as much.

Sir Niel stated that particularly unfortunate results often occur when the two opinions are forced to compromise, often as a result of an attempt to change the architecture of a proposal into a more contextual form. Signs that this has taken place include:

- **Stepping down:** when a tall building meets its lower neighbor at more or less the same height and then gets higher in steps as it moves away along the facade. Unless the change in height arises out of the requirements of the brief, this can produce a lop-sided appearance in the new building and merely emphasizes the difference in height between the two. Unless it is done with great finesse it does the older building no favors at all;
- **Random application of historic elements:** Triangular pediments unrelated to the rest of the front of the building are a common example of this, as are string courses or cornices out of scale with the building. Sometimes described as ‘the lipstick on the gorilla’, such embellishments are quite often seen in conjunction with stepping down;
- **Matching materials that don’t match:** If cheap, modern, machine-made bricks are not used structurally but in panels, complete with mastic expansion joints, they do not match hand-made historic brick-work. They simply emphasize the difference in materials and methods. The same is true with stone and render;
- **Scaling up:** Detailing large modern buildings with models taken from small historic ones or attempting to sub-divide large volumes visually while retaining big floor-plates often do no more than emphasize just how large the new building is instead of making it look smaller, as is hoped. (Sir Neil Cossons, 2001)

Sir Niel describes projects following the above-mentioned approaches with the term ‘*pastiche*’, which, when used correctly, implies the assembly of stylistic elements from different sources. Frequently, however, the term has come to be a generalized way of abusing architecture with any historic elements regardless of the skill or accuracy with which they are employed, and it is rarely of any use in reaching a decision on the merits of a particular proposal.

As the publication of Sir Niel, the right approach is to be found in examining the context for any proposed development in great detail and relating the new building

to its surroundings through '*an informed character appraisal*'. This does not imply that anyone's architectural approach is, by its nature, more likely to succeed than any other. On the contrary, it means that as soon as the application of a simple formula is attempted a project is likely to fail, whether that formula consists of 'fitting in' or 'contrasting the new with the old'.

Sir Niel wrote that a successful project will:

- Relate well to the geography and history of the place and the lie of the land
- Sit happily in the pattern of existing development and routes through and around it
- Respect important views
- Respect the scale of neighboring buildings
- Use materials and building methods which are as high in quality as those used in existing buildings
- Create new views and juxtapositions which add to the variety and texture of the setting (Sir Neil Cossons, 2001).

As to Sir Niel, the right approach involves a whole process in addition to the work of design, from deciding what is needed, through appointing the architect, to early discussions with and eventual approval by the planning authority. It may involve the preparation of formal planning or development brief for the site in question and will certainly involve discussing the matters usually dealt with in such documents and coming to an agreement. Collaboration, mutual respect and a shared commitment to the vision embodied in the project will be needed if the outcome is to be successful. The best buildings arise from a creative dialogue between the planning authority, the client, the architect and the other key professionals involved.

Torres (2009) on his master thesis recommends the following notes on the wide range of contextualist comprehensive thinking (Torres, 2009):

- **Functional aspects:** circulation, concepts of movement – light and vision within the context
- **Form**– the concept of scale, color, and relation to surroundings
- **Meaning** – historical associations – the notion of the age of surroundings
- **Feelings of place** - poetry and picturesque
- **Nature** – The natural world –plants, topography

As to Torres, the inclusion of all of these factors in the design is, in actuality, dependent upon the designer's personal approach, the context and period. As a result, some of these factors may be seen more predominantly within a design. In a design that is looked at in a contextual frame, everything is taken into account as a whole and the building will be shaped according to the 'place'⁹ in which it is found.

With the increase of public awareness in relation to context, design within historical context grew in significance within the contextualism model. Çizgen briefed this on his master thesis (Çizgen, 2012).

"... the protection of the historical surroundings as a legacy that needs to be maintained; Historic urban sites and traditional context are the most important evidence of the past lifestyle. The conservation of these traditional values in the context of conservation and revitalization of architectural heritage is in a sense the preservation of culture. The main goal of contextualism is to enliven the cultural properties of architectural, historical, environmental, visual and aesthetic characteristics." (p.52)

Le Corbusier states architecture only exists when there is poetic emotion... art is poetry: the emotions of the senses, the joy of mind as it measures and appreciates... objects which signify something and are arranged with talent and tact create a poetic fact. Le Corbusier states Poetry which exists only in the context of association; Association which brings precise objects and precise concepts into context in the desired form. Art and architecture reach proximity here in contextual architecture.

On her book called '*Contextual Architecture: Responding to Existing Style*' Ray gave five approaches to designing new constructions in existing urban contexts:

- '**Reproduction**' (preferably in a style not of an existing building) can be appropriate if the context is homogeneous in terms of architectural style.
- '**Abstraction**' is defined as a contemporary interpretation of the most characteristic local features.

⁹ The concept of place entered into architectural thinking during the 1960's with the growing awareness toward the lack of identity in new towns shaped according to abstract notions. It was argued that a space becomes place when people attach meaning to it, and that the architect needs a degree of modesty intervening in areas that is considered to have a strong sense of place. (Çizgen, 2012)

- **'Buildings based on urban design'** follow the characteristics of the urban setting instead of building features.
- **'Background buildings'** are new constructions where the design tries to minimize adverse impact on the local context by partially concealing the new building or by blending with the context.
- **'Sympathetic contrast'** is a contrasting design that adds quality to the urban context by unifying it or by creating a focal point where there was previously none (Ray, 1980).¹⁰

Alexander separates the contextual data's into the following three headings as a means of defining them; and emphasizes the imperative for the design to master all of the noted data (Alexander, 1977):

- Visual Appropriateness - VISUAL CONTEXT – personal taste, feel
- Identity, meaning, local and cultural- HUMAN CONTEXT - human values
- Microclimatic – FORMAL CONTEXT – scientific environmental data

In general visual context establishes unity, harmony, and consistency; the human context that ensures the space's atmosphere, meaning within the entirety and contact between people and abstract; and the formal context all play an important role in the design formation. As to Alexander, the designer must research these factors in a detailed manner and be a master of them. In this regard, the environmental analysis process will allow realizing the inputs of contextual design.

Nikhil Sanghvi, on his research (Sanghvi, 2017) on the '*Context in Architecture*', categorized context into three main categories; time, space and people as shown in the illustration on the next page. He has also elaborated on the classification into technology, economy, climate, perception, need, tradition and so on. This can be interpreted as the context is many-dimensional and must be assessed from different points of view and altered angles.

¹⁰ The book was borrowed and returned to an online library, URL 6

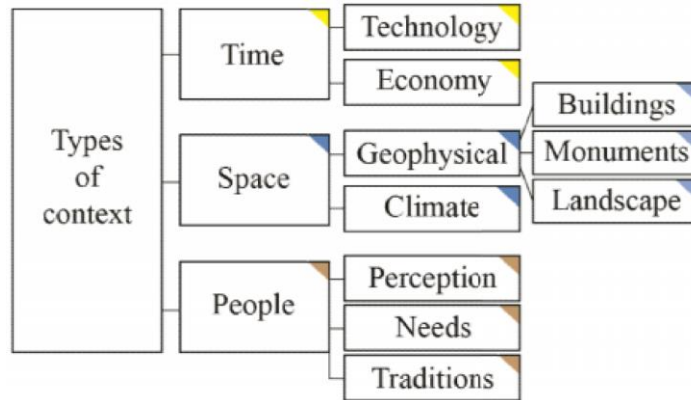


Fig. 2. 1 Types of context: (Sanghvi, 2017)

Nikhil Sanghvi tried to show the grey shade between the two opposite thinking of contextual considerations, mimicking which copies directly the styles of the heritages and the arrogant which totally ignores the presence of the heritages. As to Sanghvi, invention within the style and abstract reference are among the ways that give us the intermediary possibilities between the two contrasting ideas. Repetition of prevailing style has the tendency to mismatch the styles of the heritages over the contemporary structure. This might also lead to imitation of styles from the built to the ‘to be built.’

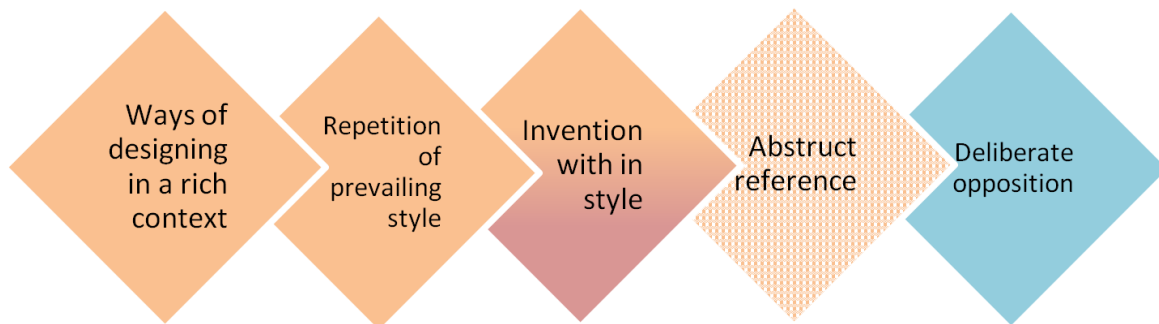


Fig. 2. 2 Ways of designing in context: with reference to Sanghvi re-drawn by the author for clarity

There are many differing discourses, practices, and interpretations by various architects in this regard; varying from extremely conservative approaches to attitudes that ignore the existence of context. While many studies have been made in the area and scientific points of view have been established identifying context as quantitative, it is quite clear that context also invokes qualitative values. Çizgen concluded his opinion on this as:

“..... As a result, it is almost impossible to propose methods and formulas of context that could guide contextual design. A contextual design could come about in many different ways, and the fact that there is a need for a redefinition by the designer in the event of any problem means that each design is different from the other. By its subjective interpretative side of contextual design, it is also possible to say that, different approaches can exist throughout different personal interpretations unless the architect is aware of contextual responsibilities” (Çizgen 2012, p.68).

2.2.1 Basic Design Principles and Context

While Basic Design Principles may not have a direct relationship with the contextual design, some fundamental design principles are known to play a role in the formation of architectural design. Design principles always have the ability of common interest in contextual design’s efforts to establish unity. Unity and harmony, in other words, the unity that is obtained through harmonization, can be found/ observed in all successful contextual design approaches.

While defining a hierarchy, as a means of achieving contextual unity and harmony, (Ching, 1996) discusses the different approaches for attaining unity within the composition. He touches upon how differentiations such as exceptional size, unique shape, and strategic location can still create harmonious compositions within the context. Categorizing them into the three groups ‘Hierarchy by Size’, ‘Hierarchy by Shape’ and ‘Hierarchy by Placement’; he demonstrates the ways in which formal composition can be attained through differentiation as opposed to similarity. Ching’s approach is directly related to the idea of historical continuity in an urban context and urban texture in which the hierarchical elements have a more similar character with the context but still have their own unique style.

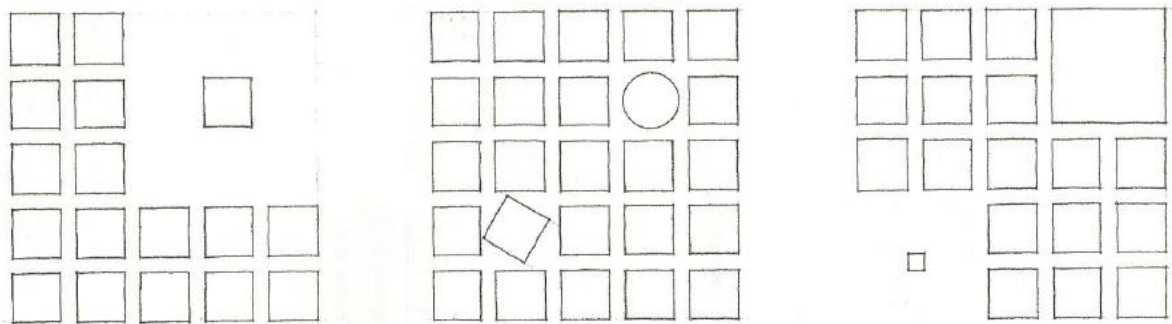


Fig. 2. 3 Harmony through different variations (Ching 1996, p.339)

2.2.2 The Guidelines towards Contextual Fitting

In addition to the scholars' approaches and the basic design principles involved in the establishment of architectural form through historical context, there are many guidelines¹¹ presented as to how contextual design can be attained. No matter how much these guidelines were established as means of shaping the design in conformity with the surroundings, it is argued in contemporary times how successful these guidelines are in the attainment of architecture with a sense of place. In fact, it is often argued otherwise.

Brolin (1980), in his book 'Architecture in Context' declared his own guidelines; although it is his preference that there are no guidelines that tell and guide how to design. Brolin predicts that the design will be able to be similar to or differentiate from the surrounding building only in accordance with these listed characteristics within the context. As can be seen, these are the points that have the aim of creating a new design that is in harmony with the surroundings, and thus it is imperative that they are given strong attention: Set back from the street, Spacing from adjoining buildings, Massing: how the main volumes of the building are composed. Approximate height, Facade proportions, and directionality, Shape and silhouette, Window and door dispositions, window and door size and proportions, Material, color, and scale (Brolin, 1980).¹²

In defining contextualism, Sotoudeh (2012) also agrees with Brolin and sets out similar guidelines. He mentions that neighboring buildings' characters must be in conformity. The particular characteristics that will make a building harmonize with its surroundings or its neighbor's character are defined by Sotoudeh as being: height, surface covered, mass, scale and proportions, materials and colors to more minute aspects such as details, ornaments, and reliefs (Sotoudeh, 2012).

However, the application of these criteria is often applied and observed by local and central authorities and supervisory bodies, especially in those areas that seek

¹¹ Guidelines are typically developed to help apply general conservation policies to specific projects, and they differ from policy documents in that they directly influence the built form. They may be legislative or advisory in nature.

¹² The book was borrowed and returned to an online library called Open Library, URL 9

historical environmental preservation. The architect thus has no choice other than to follow the established design rules. The publication titled '*Sense of Place: Design Guidelines for New Construction in Historic Districts*', (Preservation Alliance, 2007) takes the case of Philadelphia to highlight guidelines set up as a means of protecting the sense of place. There, all new designs within the restricted zones must conform to rules on size, scale, color, material, and character of the urban heritage and creating meaningful juxtapositions with the existing context. In short, the guideline is presented as follows.

Height:

- Consistency with the existing height of the district, sub-area and/or immediate block
- Consistency with adjacent rooflines by not exceeding rooflines by one story, or stepping back from a prevailing roof or cornice lines

Street line:

- Maintaining the relationship to the street or property line characteristic of the district or block, including porches
- Continuity of the building wall of the block

Facade composition:

- Maintaining a tripartite building facade composition divided into base, middle and top
- Maintaining a vertical orientation to the facade
- Defining the top edge of a building by a cornice line or similar articulation
- Fenestration patterns and proportions, and a percent of the facade devoted to fenestration that is consistent with the district or block
- Avoidance of blank mirrored or opaque facades
- Providing a sufficient percentage of windows and door openings particularly on the first floor, so as to create a pedestrian-friendly scale
- Alignment with cornice lines or window sills and heads of adjacent buildings

Rhythm / Pedestrian experience:

- Inclusion of architectural elements that divide the facade into intervals that maintain a pedestrian-friendly scale
- Using windows and doors in a manner that is harmonious with the established rhythm of the district or block

Materials and details:

- Use of materials similar to those in the district or on the block, including similar color
- Use of materials in a manner that creates details incorporates textures or small scale elements that give buildings a three-dimensional character and a 'human scale' (Preservation Alliance 2007,p.22)

In brief, there have always been efforts to rigidify and categorize the many different styles of contextual approaches. Despite the fact that there are many standards, rules, and norms applied in the field, it is clear to see that contextual design is a vocal, flexible concept. In relation to contextual design's immeasurable and un-mouldable sides have put in much effort in the strive to measure context. Some normative standards for evaluating contextual compatibility can be established and consistently applied to a variety of design proposals. But it is not actually possible to identify the specific types of contextual design strategies that are advisable. For example, many guidelines simply require that a certain number or percentage of specified design relationships (e.g., scale, height, volume) be maintained, but it is left up to the designer to choose which of these relationships are the most significant or relevant.

2.3 Context as Design Aid or Constraint

In a historically rich context, architecture has to respond to the whole rather than being an entity in itself; in such cases, context or the buildings coherence has an impact on the surroundings which may enhance, degrade or have no visible effect on the urban heritage.

Contextual data are sometimes the essentials of design solutions for architects; while other times they can be seen as difficulties that can be easily disregarded. On

a research survey conducted with architecture students in order to assess whether they consider context as a constraint or an aid, students don't consider context as a very useful design aid. As a matter of fact, they think it restricts their designing capabilities (Sanghvi, 2017).

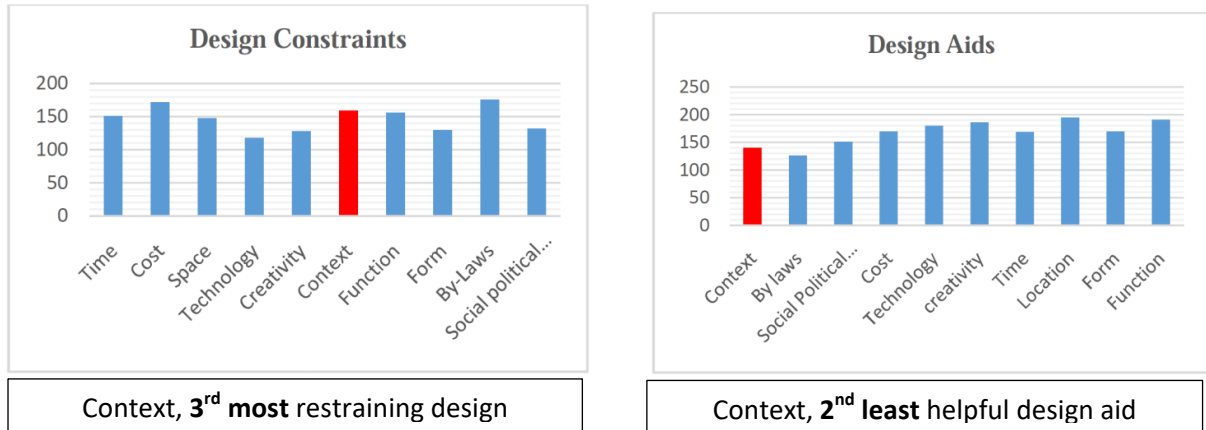


Fig. 2. 4 Context as a design aid or constraint (Sanghvi, 2017)

Although context does not have constraints, there are perspectives that see context as constraints. In other words, it's the consideration that admits the context as obligations and restraints. In place of perspectives that evaluate context as a constraint, it is necessary to consider it as an aid for the generation of new solutions. In this way, the process of establishing a dialogue with the environment and a creative relationship will begin. Seeing context as a tool could, in fact, transform it into a strong design concept.

2.3.1 Context as a Source for Concept Development

As long as the architect identifies context as a tool in heritage sites, the design will be more open to interpretation. The role of context will always be more superior and different within the plan for an architect who aims at creating original architectural objects. The design is thus capable of becoming a concept. Various elements of architectural resolution integrate easily into the heritage areas.

Concepts are ideas that integrate various elements into a whole. These elements can be ideas, notions, thoughts, and observations. In architecture, a concept suggests a specific way that programmatic requirements, attitudes & consideration towards context and beliefs can be brought together.

2.4 International Conservation Policies

'*New Buildings in Historic Setting*' was the topic of the ICOMOS General Assembly in Budapest, 1972 (ICOMOS, 1972). At the conference, it was declared that articles 12 and 13¹³ of the Venice Charter should be used even in the scale of settlements; the architectural language should be contemporary while the new building should '*integrate harmoniously*' into the old surroundings not breaking '*the balance of the composition*'. Historic context meant at that time the architecture of old town centers.

".....and that any historical monument or complex of buildings possesses an intrinsic value independently of its initial role and significance which enables it to adapt itself to a changing cultural, social, economic and political context while fully retaining its structure and character.

Hereby adopts the following conclusions:

1) The introduction of contemporary architecture into ancient groups of buildings is feasible in so far as the town-planning scheme of which it is a part involves acceptance of the existing fabric as the framework for its own future development;

2) Such contemporary architecture, making deliberate use of present-day techniques and materials, will fit itself into an ancient setting without affecting the structural and aesthetic qualities of the latter only in so far as due allowance is made for the appropriate use of mass, scale, rhythm, and appearance.

3) The authenticity of historical monuments or groups of buildings must be taken as a basic criterion and there must be avoidance of any imitations which would affect their artistic and historical value;

4) The revitalization of monuments and groups of buildings by the finding of new uses for them is legitimate and recommendable provided such uses affects whether externally or internally, neither their structure nor their characters as complete entities;"¹⁴

The four concluding points adopted by the Third General Assembly of ICOMOS can be summarized as the town planning scheme is a significant factor in order to have new development which does not affect the authenticity of the historical quarter

¹³ Article 12.

Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

Article 13.

Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

¹⁴ ICOMOS-Resolution of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings; third General Assembly of ICOMOS Budapest, 25-30 June, 1972

even by deliberate use of present-day techniques and materials and by reusing the buildings for other compatible functions.

The Venice Charter revised and expanded the principles for the conservation of historic monuments established by the Athens Charter of 1931. It laid down general principles that are applicable to different types of built heritage, including urban settings.

Article 6 advocates for the preservation of a monument's original setting by respecting the existing scale, mass, and color, noting that no new construction, demolition, or changes that alter these relationships should be allowed. Article 12 advocates that any replacement of missing parts is distinguishable from the original—so as not to falsify the artistic or historic evidence—yet also be harmonious. Article 13 condemns any additions to a historic building that compromise its interesting parts, its traditional setting, the balance of its composition, or its relationship to its setting (ICOMOS, 1964).

The ICOMOS (1972) *Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings at the 3rd ICOMOS General Assembly* paragraph 2 states that contemporary architecture should employ materials of its own time without affecting the qualities of the surrounding historic environment in terms of 'mass, scale, rhythm, and appearance.' Paragraph 3 states that imitations should be avoided because they undermine the authenticity of historic sites. Paragraph 4 states that new uses are positive as long as they cause no harm—that is, the new uses are compatible with historic site (ICOMOS, 1972).

ICOMOS (1975) recognizes the potential threat of new buildings that do not follow the traditional urban pattern in historic towns. However, it also admits the necessity of allowing historic towns to adapt to the current needs of their populations. Article 9 explains how these two ideas should be reconciled. It advocates for the idea of adapting a historic town in a way that 'its fabric, its structure, and its history are not destroyed. If its character is to be preserved, the lay-out, density and dimensions of

the town must be retained.’ The same article advocates for the ‘integration of modern architecture in old towns’ in order to maintain their authenticity. Article 5, paragraph iii, recommends that new developments follow the existing scale, and respect the relationship to the landscape, the character, and the dominant buildings (ICOMOS, 1975).

ICOMOS (1987) established principles for the preservation of historic urban areas in view of the threat posed by rapid urban development. Under ‘Methods and Instruments,’ article 10 refers to new buildings and the necessity of maintaining scale and lot size. It also recognizes that ‘the introduction of contemporary elements in harmony with the surroundings should not be discouraged since such features can contribute to the enrichment of an area’ (ICOMOS, 1987).

The Vienna Memorandum resulted from a conference organized by the World Heritage Committee to discuss the issue of contemporary buildings in World Heritage cities. It builds on previous international charters that had a broader focus on the preservation of historic urban sites. As of 2012, this is the latest international policy document to specifically target infill construction.

In section C, ‘Principles and Aims,’ article 13 acknowledges that change is an essential part of a tradition in the urban environment. Article 14 notes that the main challenge in building contemporary architecture in historic urban landscapes is finding a balance between responding to economic needs and maintaining the historic context. This article also affirms that inserting conservation in the city’s planning process is essential in solving this problem. Article 17 states that in addition to causing no harm, new interventions should add cultural value.

In section D, ‘Guidelines for Conservation Management,’ article 19 recommends that designs for new buildings be based on analysis of the typologies and morphologies present around the site. Article 20 further develops this recommendation by adding that this preparatory study should also identify the values and significance of the historic urban landscape; this article also introduces the need to perform impact studies including an analysis of the long-term effects and the sustainability of the proposed project. Article 21 advises against ‘all forms of

pseudo-historical design’ and adds that ‘continuity of culture through quality interventions is the ultimate goal.’

In section E, ‘Guidelines for Urban Development,’ article 22 reinforces the need for ‘high-quality design and execution, sensitive to the cultural-historic context,’ and article 26 condemns projects that preserve only the facade while demolishing the rest of the building.

In section F, ‘Ways and Means,’ article 31 states that both historic and contemporary architecture are important assets that contribute to the creation of a city’s identity (World Heritage, 2005).

2.5 The Historic Urban Landscape Concept and Approach

In its 2011 report about historic urban landscapes to the Intergovernmental Committee of Experts, the UNESCO World Heritage Center defined the historic urban landscape as the urban area understood as the result of a historic layering of cultural and natural values, extending beyond the notion of ‘historic center’ or ‘ensemble’ to include the broader urban context and its geographical setting.’¹⁵

The historic urban landscape concept emerged as a means of monitoring and controlling development with-in the territory of historic buildings or historic urban areas. This concept shows how UNESCO considers historic cities and urban landscapes as a vibrant being where development and conservation complement each other.

The aim of the Historic Urban Landscape Approach is to preserve the value of human surroundings and the sense of place. To meet this aim the approach uses such methods as awareness creation, assessing the situation, putting forth a strategy, implementation of the strategies, and finally monitoring to evaluate its effectiveness (UNESCO, 2011).

This recommendation continues the discussion that started with the Vienna Memorandum (2005) on appropriate principles for the conservation of historic urban

¹⁵ *New international instrument: The proposed UNESCO recommendation on the historic urban landscape (HUL): Report to the Intergovernmental Committee of Experts (UNESCO HQ, 25–27 May 2011)*

landscapes in the 21st century. This document identifies new developments in the historic city as both a threat and an opportunity. It advocates for an approach that allows and supports development and adaptation to meet new needs and improve quality of life for the local population, but in a way that retains the values of the local heritage. Section IV, 'Tools,' presents four categories of tools that should help with implementing the approach proposed by the document. These categories are civic engagement tools, knowledge, and planning tools, regulatory systems, and financial tools.

Regarding new constructions in historic urban landscapes, this document calls for action to promote the harmonious integration of contemporary interventions (article 12) (UNESCO, 2011).

2.6 Heritage Conservation

Heritage is what to be inherited, but more specifically what we retain of this inheritance. Heritage items and places are synonymous terms. They can include sites, areas and cultural landscapes as well as buildings and works (singly or grouped), relics and movable objects and may include components, contents, spaces, and views.

The heritage value of a place is also known as its cultural significance which means its aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, and records. Places may have a range of values for different individuals or groups.

Architectural conservation describes the process through which the material, historical, and design integrity of humanity's built heritage are prolonged through carefully planned interventions. The individual engaged in this pursuit is known as an architectural conservator-restorer. Ultimately, the decision is value-based: a combination of artistic, contextual, and informational values are normally considered. In some cases, a decision to not intervene may be the most appropriate choice (URL 11).

2.7 The Sense of Place

Yonas (Yonas, 2016) cited (Clemons, Banning, & McKelfresh, 2006) about the concepts of sense of place that sense of place is a theory that explores feelings of belonging to an environment and security within it. By 'sense of place' the author is referring to the personal and emotional attachment people have to a place. Accordingly, anyone can understand that besides the physical environment and the activities happening, one's perception influences his attraction and involvement in any activities on public spaces (Yonas, 2016).

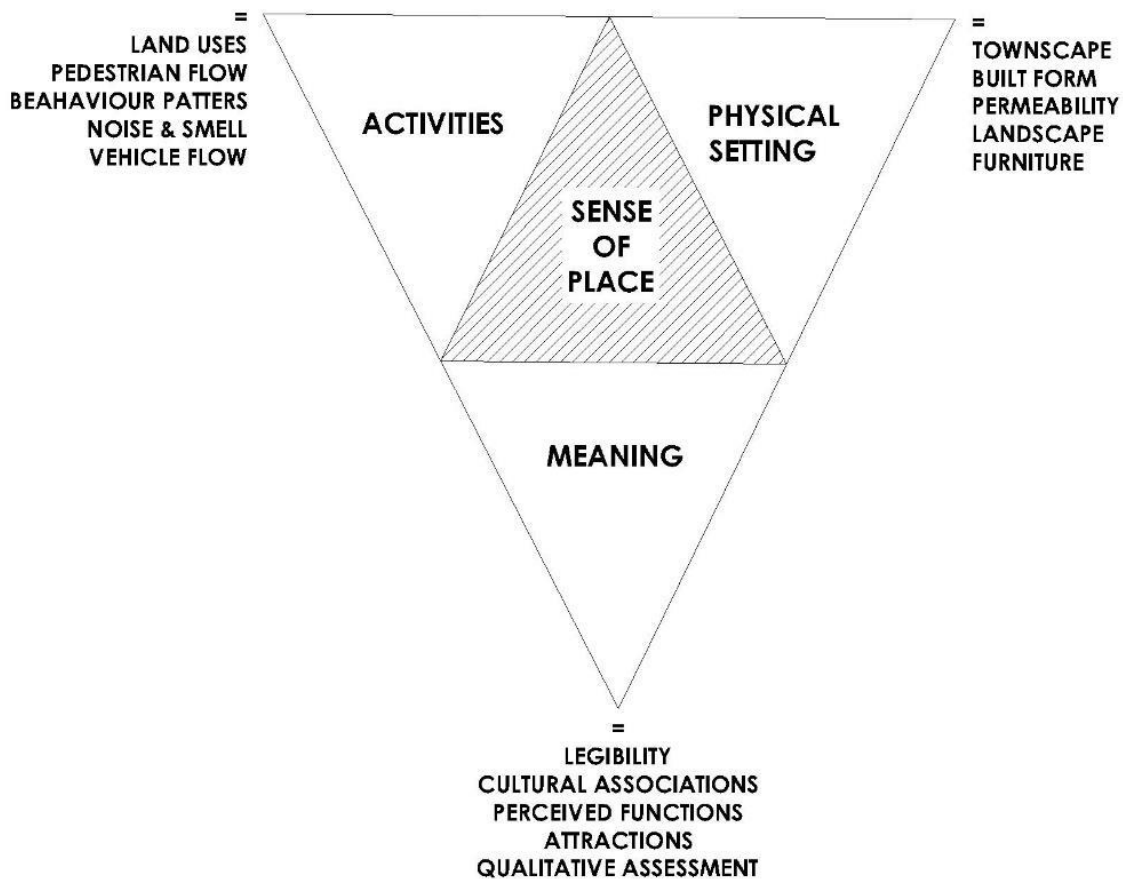


Fig. 2. 5 Components of sense of place (Yonas, 2016)

The figure above further elaborates on the components of sense of place i.e. Activity, the Physical setting and the Meaning attached to the place. Therefore, the activities, the physical setting and the meaning or conception of the user about that particular place are the fundamental components while defining a particular space.

2.8 International Case Studies for Contextualizing the New Development with Urban Heritage

Three international practices that have more resemblance to the study area are presented on the following pages. The case studies are selected believing that they will have lessons in the issue of contextualization. These case studies were chosen to test and illustrate some application of considerations for the physical elements in urban heritage.

Case Study 1: 10 Rittenhouse



Fig. 2. 6 10 RITTENHOUSE, A High-Rise Residential (URL 17)

10 Rittenhouse is located at 130 S 18th St, Philadelphia, PA 19103, USA. The building incorporates the former Rittenhouse Club.

Approach: The approach is that of abstract reference, with references to traditional design. The designer tried to take the abstraction of the local architecture.

Height: 10 Rittenhouse is located in the zone of high-rise buildings surrounding Rittenhouse Square. The Center City Residents Association defines this area as one in which building heights of 300 feet/ 91.44m or higher are acceptable. 10

Rittenhouse is taller than other buildings around the square, but because it set back from Walnut Street behind other buildings the height when seen from the square seems compatible with the area.

Relationship to the street: On 18th Street, the building is built to the property line and continues the wall line of buildings along 18th Street.

Facade composition: The composition of the facade has been designed to reflect the building in the foreground. It is predominantly brick in keeping with the masonry character of older buildings around the square, with contrasting trim and facade treatment at the top of the buildings. The tower is narrower toward the square and wider at the rear, helping to break up the mass of the building.

Materials and details: The masonry materials and details of the design have a traditional character and relate strongly to the type of traditional design around.

Rhythm/ Pedestrian experience: Along 18th Street, the facade is designed to fit into the pattern of narrow buildings that line the street.

In general, the appearance of 10 Rittenhouse is compatible with the character of the district and the Rittenhouse Square area. The four-story base along 18th Street will provide a transition in scale from the three-story scale of most buildings along the west side of 18th Street to the tower.



Fig. 2. 7 Closer view of 10 RITTENHOUSE

Case Study 2: Mid-Rise Residential: The Beaumont, Old City Historic District



Fig. 2. 8 The Beaumont, Old City Historic District, (Preservation Alliance, 2007)

Approach: This design is also an example of an abstract reference.

Continuity of wall surface: The base of the building continues the wall surface of the adjacent commercial buildings. The continuity is reinforced by the use of brick, consistent with the rest of the block, although somewhat disrupted by the inconsistent treatment of windows and the projecting balconies.

Materials and details: The base of the Beaumont continues the brick facades of adjacent commercial buildings and thereby creates continuity with the rest of the block. The base of the building has modest detailing and the brick articulating floor levels relatively consistent with adjacent properties.

Relationship to the street: The building is located on the property line of both Front and Sansom streets. The existing buildings also do like that.

Massing: Although the change in materials and fenestration pattern makes a distinction between the base and the tower, the massing of the building in relation to the context would have been enhanced by a stronger distinction between base and tower.

Case Study 3: High-Rise Residential: 218 Arch Street, Old City Historic District



Fig. 2. 9 218 Arch Street, A High-Rise Residential (Preservation Alliance, 2007)

Approach: Although the base attempts to reflect the character of the district, the design of the tower the dominant element is in intentional opposition to the character of the district.

Continuity of wall surface: The four-story base continues the wall surface of the adjacent buildings. The fourth floor is designed in the style of the tower to enhance continuity of the podium.

Facade composition: The facade of the tower is inconsistent with the character of the area. The base building is divided into four intervals similar to the width of other buildings on the block, giving a vertical emphasis to the composition. However, the similarity of the facade to the area is disrupted by the change in design on the fourth floor to a glass facade consistent with the tower.

Massing: The building is divided into three elements: the four-story base, and two towers slightly offset from one another. The two towers are set back so as to diminish their impact on Arch Street. However, since there are no other buildings of this height in Old City the massing is inconsistent with anything else in the district.

Materials and details: Although the material of the base is proposed to be brick, the glass tower dominates the character of the building. The material of the tower and the lack of any kind of detail are inconsistent with the district.

2.9 Summary of the Chapter

Context can be defined as the combination of an occurrence with others for the creation of a whole. Like different disciplines architecture and urban design do not give any meaning if they are not in favor of the right context. Most scholars agree that new developments nearby or around urban heritage areas must respect the context of the area. While some scholars argue that architecture must reflect its own time instead of sticking to the character of the past.

Designing in a given setting, there is always a battle between context and contrast. Some architects want 'star buildings' that stand out of the context and destroy the relationship between the old and the new. Though contrast renders the building eye-catching at an initial glance, eventually, with the addition of more contrasting designs, it loses its uniqueness.

Though architecture was continuously changing in time, it seems that the conflict of new architecture and the architectural heritages began in the period of modernism. With Modernism, local, traditional, historical designs were outcast; and the difficulties of context in design were tried to be overcome through the appropriate technologies emerging with the development and advancement of the construction industry. Postmodernism tried to retrieve Contextualism in order to achieve harmony with the historical environment while de-constructivism intentionally opposes the context of urban heritage. This does not mean that de-constructivism does not consider context; intentional opposition by itself is a way of recognizing a context; though it has different outputs.

Contextualizing the new development with urban heritage is important not only to bring harmony in the urban character but also to secure the continuity of the urban texture. The historical development of a city is mainly manifested by its buildings and related urban features. The quality contextual design is the sense of continuity.

Different scholars have different approaches to the relation of urban heritage and new constructions. From the 'pastiche' which replicates the existing style to the

'arrogant' approach which intentionally opposes the attitude towards context, many more approaches have issued by different scholars. Invention within the style and abstract reference are among the approaches which could be considered as mediators between the two irrelevant opposite approaches. Among all abstract reference appears better compared to the others. Abstract reference creates dialogue by giving history an abstract placement within the context. This may create visual differentiation with abstract mass language. While generally preferred, it is difficult to design and does require a certain amount of artistry.

Many architects consider context as a design constraint though it can be a source for concept development.

Many international policies, charters, and recommendations are declared concerning new development in historic contexts. There are states like Philadelphia that brought in to practice the international policies by preparing implementation guidelines. Even though the effectiveness of the guidelines is in question, there are also cities like Addis Ababa which does not have any guidelines at all.

Contextual harmony is not an element of design, but various elements and principles of design combine to make buildings contextual harmony. A combination of parameters stated above, when used with an in-depth understanding of the surroundings will help to weave together the old and the new. The contrast might work as a onetime wonder, repetition of which may lead to an urban jungle and over the course of time extinction of the then existing. Contextual harmony has no conflict with the modern. Contextual design is, in fact, an integrated design germinating from the native soil with spirited contemporariness that can adapt to the future. The contextual design would invariably be a 'wise' design drawing from the rich storehouse of time-tested practices, responsive to the local climate, set in the socio-cultural setting and in sync with the local code, characteristics that may evolve with time and adapt to change but not alter in 'nativity'.

CHAPTER THREE

ANALYSIS OF THE STUDY AREA

3.1 Description of the Study Area

The study area is located within the Main City Center (MCC) of Addis Ababa¹⁶. It covers the area where the National Theatre found, Gambia Street and one parcel away on both sides of the street. The current downtown of Addis Ababa is the National Theatre Area that is located in between the oldest district of Addis Ababa, which are Arada and Leghare. Kirkos sub-city is the administrative zone of the study area. It is among quarters that represent past and present urban developments in Addis Ababa.

There is no need for mentioning landmark buildings to locate the National Theatre area, the National Theatre by itself is a landmark building, not only the building but also the quarter. The study area covers about 23.54ha (to be exact 235,389.35m²). Administratively, the district is located within the boundary of Kirkos Sub-city Woreda 7 & Lideta Sub-city Woreda 8. About 0.84 km of the strongest axis which measures about 2.85 km length is included in this study area. It is not about being included in the axis, but Gambia Street is the most interestingly articulated part of the strongest axis.

¹⁶ **Addis Ababa**

Addis Ababa (Amharic: አዲስ አበባ literal meaning "new flower") is the capital and largest city of Ethiopia. According to the 2007 census, the city has a population of 2,739,551 inhabitants. Addis Ababa lies at an elevation of 2,200 meters; located at 9°1'48"N 38°44'24"E.

Subdivision

The city is divided into 10 boroughs, called subcities (Amharic: ክፍለ ከተማ, kifle ketema). The 10 subcities are: Addis Ketema, Akaki Kaliti, Arada, Bole, Gullele, Kirkos, Kolfe Keranio, Lideta, Nifas Silk Lafto, and Yeka.

Demographics

As of the latest 2007 population census conducted by the Ethiopian national statistics authorities, Addis Ababa has a total population of 2,739,551 urban and rural inhabitants. For the capital city 662,728 households were counted living in 628,984 housing units, which results in an average of 5.3 persons to a household.

Economy

The economic activities in Addis Ababa are diverse. According to official statistics from the federal government, some 119,197 people in the city are engaged in trade and commerce; 113,977 in manufacturing and industry; 80,391 Homemakers of different variety; 71,186 in civil administration; 50,538 in transport and communication; 42,514 in education, health and social services; 32,685 in hotel and catering services; and 16,602 in agriculture.

Tourism

Tourism is a growing industry within Addis Ababa and Ethiopia as a whole. The country has seen a 10% increase in tourism over the last decade, subsequently bringing an influx of tourists to Addis Ababa. In 2015, the European Council on Tourism and Trade named Ethiopia the Number One tourist spot in the world. Source: (URL 18)

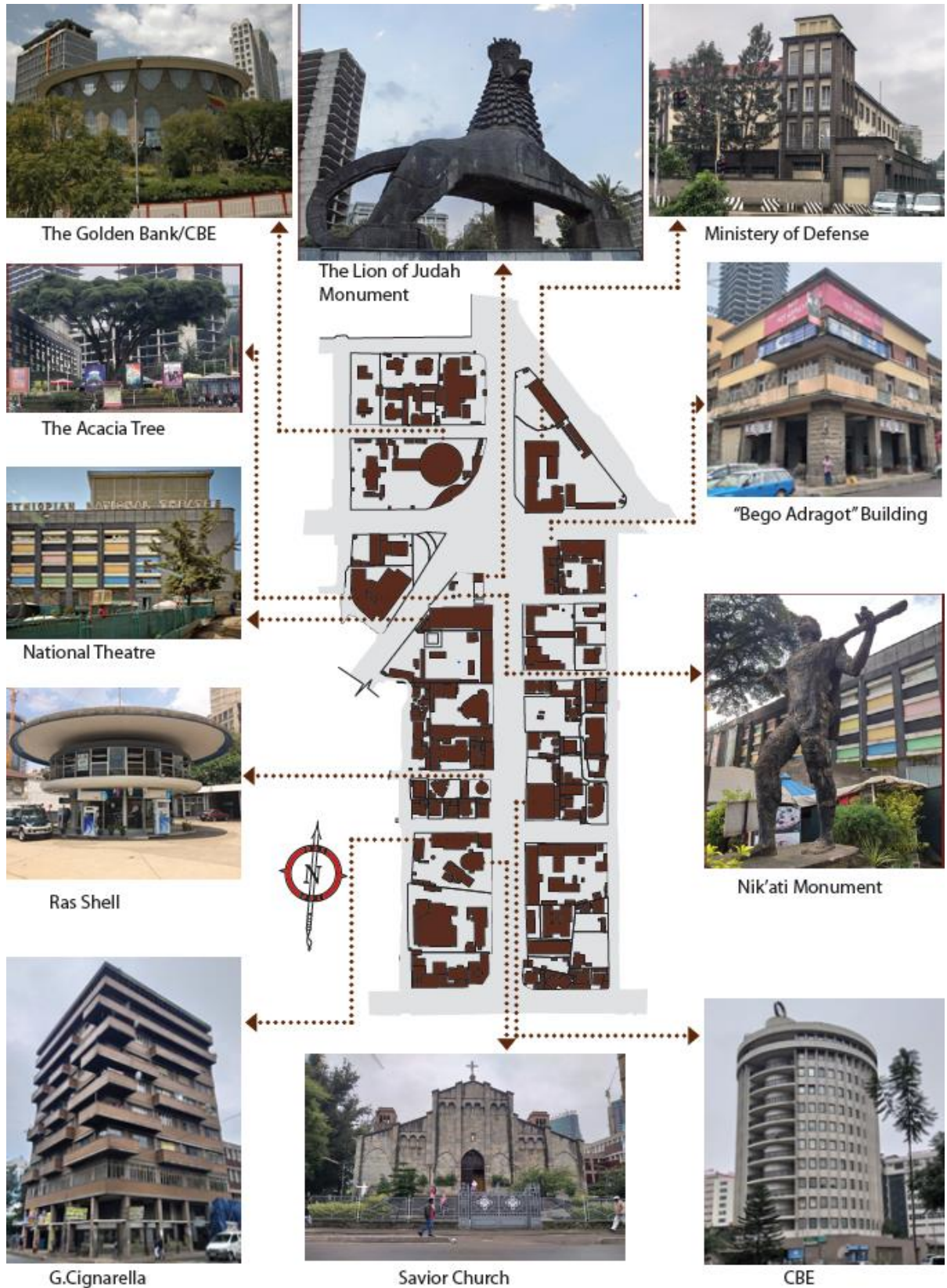


Fig. 3. 2 Some existing structures within the study area

The National Theatre Area has got its name after the so-called Ethiopian National theatre¹⁷ locally named as ‘*biḥērāwī tīyatiri*’ found around there. ‘*Biḥērāwī tīyatiri / ብኩራዊ ቲያትር*’ is an Amharic term with equivalent English meaning ‘National theatre’.



Fig. 3. 3 The Ethiopian National Theatre

3.2 Historic Structures in the Study Area

The study area includes eleven registered and many unregistered heritage structures (nine buildings and two monuments). Although the AACGCTB has registered only eleven heritage structures, there are many more heritages (buildings & non-buildings) to be registered within the study area. Even the LDP of the city has considered some buildings under the category of ‘*buildings to be preserved*’ due to their architectural value. Of course, the Addis Ababa City Government Culture and Tourism Bureau also announced that the registration of more heritages is ongoing currently. Since the area is located on the strongest axis of the city, it was highly developed during the invasion of Italy. It is, therefore, why more modern buildings are observed around there than the other parts of the city.

¹⁷ Formerly known as the Haile Selassie I Theater, the hall had begun to be built during the Italian occupation as the Cinema Marconi with some 350 seats. The building was later completed in 1955 for the celebrations of the Silver Jubilee, and expanded to seat 1260 people. The theatre group was founded by the government in the late 1940s, with the main objective of playing Ethiopian songs by soloists accompanied by a modern orchestra.

The Austrian composer Franz Zelwecker became the first director of the National Theater.

The theater is divided into two directorates, one for theater and the other for music. The music directorate includes the Izra Folk Music and Dance Group, Yared Modern Orchestra, Dawit POP Orchestra and String Orchestra. (URL 19)

The Ethiopian National Theatre



Fig. 3. 4 The arcaded pedestrian of the Ethiopian National Theatre¹⁸

The Ethiopian National Theatre, formerly known as the Haile Selassie I Theater, the hall had begun to be built during the Italian occupation (the 1930s) as the Cinema Marconi with some 350 seats. The building was later completed in 1955 for the celebrations of the Silver Jubilee and expanded to seat 1260 people. The theatre group was founded by the government in the late 1940s, with the main objective of playing Ethiopian songs by soloists accompanied by a modern orchestra (URL 14).

The national theatre is unique for its arcade and colorful and punched windows. Even though the building is mainly dedicated to theatre, parts of the building which are positioned along the arcade have commercial purposes. As per the questionnaire collected, the National Theatre building is not only a building but also an icon of the area. Many people have good nostalgia when they're asked about the National Theatre area. As to the questionnaire, the National Theatre, and the acacia tree with the Lion of Judah monument have created a sense of place that can't be found anywhere.

¹⁸ *The proportion of the long arcaded pedestrian to the building height is inspiring (figure 3.4). The building is designed in priority of the public. Any passenger passing through will entertain the arcades.*

The Lion of Judah Monument



The Monument was created by France Maurice Calka. As the statue of liberty is for New York, Eiffel Tower for Paris, The Christ the Redeemer (statue) for Rio de Janeiro, some peoples use the Lion of Judah monument as an iconic symbol for Addis Ababa.

Fig. 3. 5 The Lion of Judah Monument

The Acacia Tree



Nowadays it is impossible to imagine National Park without the big acacia tree located at the center of the park. The tree has served as a shade for the café in the park for many years.

Fig. 3. 6 The Acacia Tree in the national park

The Nika't Monument



A few meters away from the Lion of Judah monument and the big tree there is the 'Nik'ati' monument (የንቃት ሃውልት). The monument is commissioned by Loret Tsegaye Gebremedihin in 1970 in the Ethiopian calendar. The motive for the construction of the monument was to re-awaken the society in civilization. 'Nik'ati' is an Amharic term meaning 'awakening'.

Fig. 3. 7 የንቃት ሃውልት/ The Nik'ati Monument

The Ras Shell



Ras Shell is a small architectural poem, a jewel of modern architecture in the study area and an icon of the first phase of modernization of the city. The building's circular form seems intended to bring the essence of the Ethiopian vernaculars.

Fig. 3. 8 The Ras Shell

The Catholic St. Savior Church



The catholic St. Savior Church is one of the heritages buildings registered around the National Theatre Area along Gambia Street. The massive form and the dressed stone wall that the church made up give coherence to the area.

Fig. 3. 9 The Catholic St. Savior Church

The Bego Adragot /Shi Solomon Building



It has the same character as the National Theatre. As to informants, the building was built during the Italian occupation, while National Theatre and ministry of defense were started during the occupation and completed after they leave Ethiopia.

Fig. 3. 10 The 'Bego Adragot' Building

The Minister of Defense



Fig. 3. 11 The Ministry of Defense

The building has the same character as the National Theatre. Among the characters that these both buildings share, the arcades are the foremost noticeable ones. But the arcades are closed by concrete blocks for an unknown reason, it is a defense minister! So, pedestrians are mandated to walk on the main street sharing with cars.

The Ras Hotel



Fig. 3. 12 The Ras Hote in1962 (URL 15)

Like the other buildings, Ras hotel is also a notable building sharing some of the architectural elements of the National Theatre. The arcades of Ras hotel extend the arcades of the National Theatre; this can make both buildings to be complementary to each other.

Other significant buildings within the study area



The Ethiopia hotel



The CBE



Saint George Terrace



The *Medihin* Building



The G.Cignarella Apartment



Teklu Desta building

Fig. 3. 13 Other significant buildings in the study area

3.3 Historic Background of the Study Area

The National Theatre Area including Gambia Street is among the historical quarters of Addis Ababa. Gambia Street connects the two main centers of the city among the three main centers¹⁹. The street connects the Arada and the Leghare which were the railway station and the market area of the city.



Fig. 3.14 illustrates the aerial view of the three main centers of the city in 1929. The railway station (A), the Arada market (B), and the Gebbi palace (C). Gambia Street connects the two main city centers.

Fig. 3. 14 The Gambia Street from Leghare in 1929, refer Appendix 6 (Fasil Giorghis, 2007)

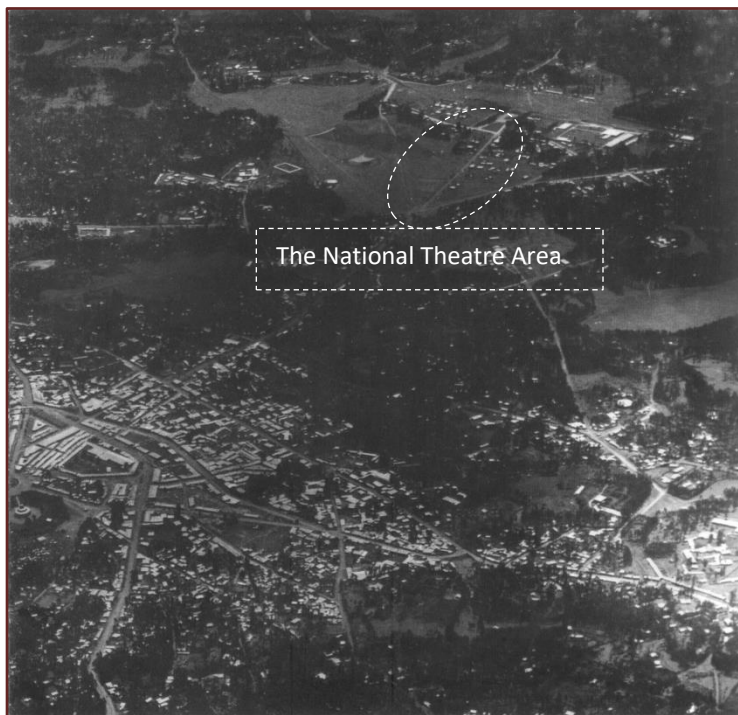


Fig. 3.15 is an aerial view of the case area in 1936. The Gambia Street, the Ras Abebe Aregay Street, Yohannes Street, and Ras Mekonnen Street are visible on the image. As shown in the image, some small buildings are noticed, perhaps they are residences. This image emphasizes the historic significance of the study area.

Fig. 3. 15 Aerial view of the National Theatre Area in 1936 (Anonymous)

¹⁹ During the Italian occupation, addis ababa had three distinct zones. The Ghibi, the Arada area and the Legahar; which were the palace, the market area and the railway station respectively. Source: Autors previous study reports

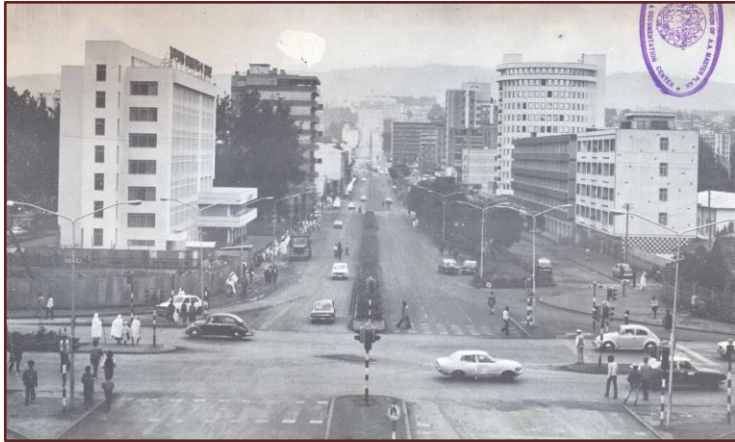
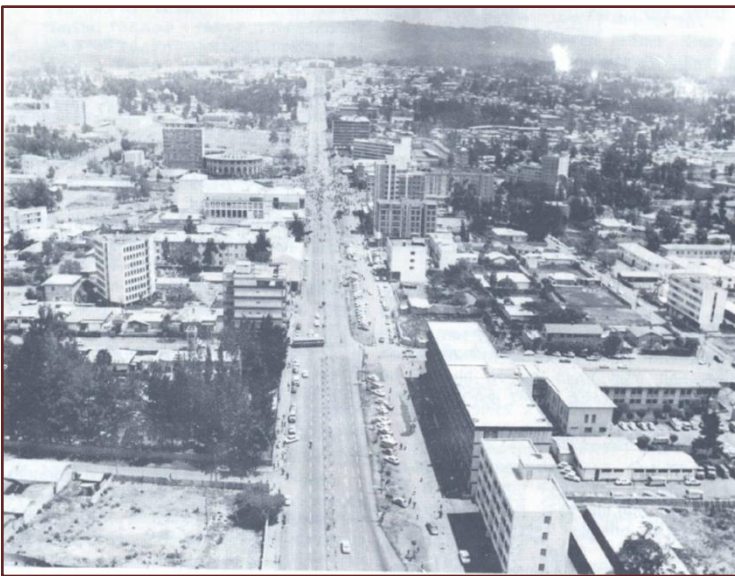


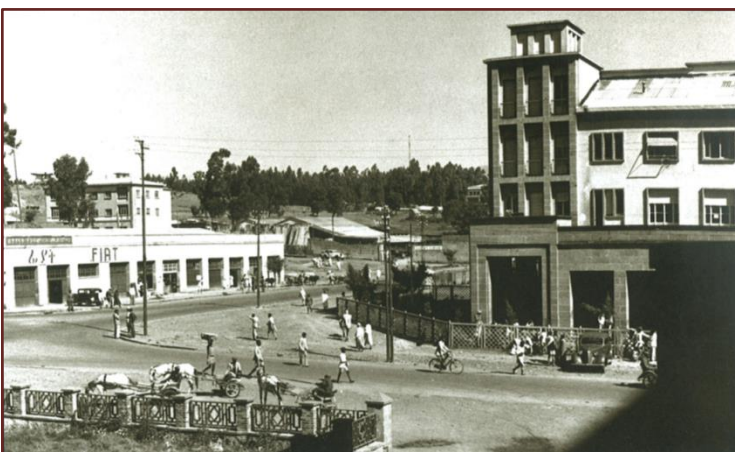
Fig. 3.16 is taken from the report of the 100th year anniversary of Addis Ababa city prepared by the city's Administration. It looks in the 1960s or in the 1970s due to the presence of modern buildings.

Fig. 3. 16 The Gambia Street from Leghare, unknown time (AACAA, 1988)



With the same source as the fig. 3.16, the fig. 3.17 illustrates the aerial view of the National Theatre area. The strongest axis of the city is clearly visible in this image. The Gambia street appears wider in scale and proportion with the buildings.

Fig. 3. 17 Aerial View of National Theatre Area, unknown time, refer Appendix 6 (AACAA, 1988)



The current CBE was replacement over the Fiat Building as shown in the fig. 3.18. The Ministry of Defence building was open for pedestrians. The Ministry of Defence was open for a walk.

Fig. 3. 18 The current Ministry of Defence in the 1940s (Fasil Giorghis, 2007)

3.4 Characterization of the Study Area

The National Theatre area is an important and strategic location for the social & economic success of the city mainly because of its location and its direct physical linkages to the rest of the city. Being one of the oldest quarters in Addis Ababa, National Theatre Area has a great historical value connecting Arada and Leghware which are two of the three distinctive nodes of the city. The strong axis is oriented on the North-South axis with the major landmark buildings (Municipality & Leghware) at each end. The assumed city center has been moving southwards through time. Therefore, the Gambia Street corridor which includes the National Theatre Area has been the host of multiple developments through time. It is only logical to consider National Theatre Area as a time cord that exhibits a timeline of developments from the very first to the very present. Gambia Street is part of the strongest axis in the city which connects the municipality and the Leghware.

National Theatre area is recognized for its distinct urban fabric weaved with several prominent and peculiar buildings of historic and architectural significance. Existing functions like theater, cinema, police station, church, apartments, office buildings and the like give it a mixed character where urban culture and tradition are strongly present. The recent development of the construction of a series of financial buildings like banks and insurances indicates the emergence of a financial corridor on the Ras Abebe Aregay Street which is tangent to the National Theatre area.

The area is directly connected to the specialized centers of the city namely: Piazza and Merkato. The secondary and tertiary centers of the city are also connected to this area via various transportation lines.

Gambia Street invites all residents of the city for multi-cultural activities especially with the strong presence of the National Theater - and its walkable arcaded front street. These arcades call for a strongly pedestrian arts and culture core.

Ethiopian National Theatre, Ras Hotel, Bedilu Building, The G.Cignarella Apartment, Telecommunication building, St. Savior Church, Ministry of Urban Development & Construction, The CBE, Defense building are among the notable buildings around the National Theatre Area.

The immediate neighbor for the National Theatre area is the Sengatera area. Unlike the National Theatre area, Sengatera is currently undergoing an extensive urban renewal scheme. The area was believed to be one of the oldest settlements in the city which was characterized by its overcrowded & poor quality housing, and lack of access to proper physical & social amenities. It is believed that the extensive development undergoing in the Sengatera area is a threat to the conservation of the National Theatre area by inviting much traffic and pollution.

In observing the study area according to its physical character, the first things to see are the arcades, building form, massing, scale, enclosure, definition, and proportion of the area. Most of the buildings found on the site are historical buildings and their height is G+1 up to G+12 buildings, and the street has 45 meters width.

3.4.1 The Architecture

National Theatre area is recognized for its distinct urban fabric weaved with several prominent and peculiar buildings of historic and architectural significance. Stone cladding is a typical building material of the national theatre area.

Building Arcades: One of the distinctive features of the National Theatre area is the presence of building-arcade, which enhances comfort and provides protection for pedestrians from adverse climatic conditions (direct sunlight, dust, and rain). The arcades are covered passages with shops on one side, placed along a continuous street frontage with the ground floor setback beneath an overhang or cantilever created by the upper floors of the rest of a building.

Along Gambia Street, the arcades are part of the right of way of the street connecting pedestrian pathways directly to the building. The arcades have distinct characters having a high ceiling, pure geometric-shaped stone cladding, and rhythmically placed colonnades.

Building alignments are articulated with arcades along the street having clear & uniform building setbacks that provide clear definition and character to the pedestrian walkways as well as the streets.

Building Form & Massing: articulated with different architectural elements. The scale of the urban quarter is inharmony to each other.

Scale, Definition, and Proportion: When only the street and the building are observed they have a good scale and due to its landscape (trees in the street medians) it has an appropriate proportion.

Street frontages: Activities, safety, and comfort: Some parts of the study area are active and other parts are silent. Especially in the core part of the site, it is more active because of the Theatre and the public plaza. And because of its shaded arcades, it creates a sense of comfort and safety for pedestrians.






Clear demarcation: For the pedestrians, especially created by the buildings: It has a clear demarcation created by the buildings and its arcades. Especially the National Theatre Building, the Ras Hotel, the *Bego Adragot* building, and *Teklu Desta* buildings are typical of this.






Satisfactory Activities of the Area: Satisfaction of the users includes two major criteria. The first one is the variety of activities and uses offered in the area and also the pattern of activities presiding in it. The second one is the visual appropriateness of the area. In this part, the visual attractiveness of the area is perceived if there are special features and activities to catch our eyes and also the cleanness of the area is visible.





Landscapes and Street Furniture: The other major things to focus on, in creating a vibrant street life are to create a better streetscape and furniture in a specific area. The major thing in seeing streetscapes are sitting places, dust bins, Public art, Poles, Lighting and green areas, and trees.

For the sake of clarity and to observe how the characters are significant it is tabulated as follows. In the table, it is tried to spot the occurrence of the characters and their contribution in creating the spirit of the National Theatre area. The characteristics are ordered according to the relative significance for the genius loci of the place.

Table 3. 1 Unique characteristics of buildings in the study area

No	Character	Notable buildings with the character	Sample image
1	Most of the buildings are dominantly simple, plain, geometric (untransformed) forms and their combinations. This is a manifestation of the modern architecture of the era they built.	The CBE, National theatre, Ras shell, St George palace, the Ethiopian insurance building, the commercial bank head office	
2	High protection and shade for the public provided by arcade and cantilevers; rhythmically placed columns.	National Theatre, Shi Solomon, Ras Hotel, Ministry of Defense, Ethiopia Insurance Office, Saint George Terrace, The G.Cignarella Apartment	
3	Rhythmical punched and stripe windows, long continuous facades articulated with architectural elements	National Theatre, Shi Solomon, Ras Hotel, Ministry of Defense, The G.Cignarella Apartment, Saint George Terrace	
4	Use of distinguishable ground floors from the upper floors; the building components vary in character as it goes from the base, tower and the top section, open base and closed type towers are noticed, ground floors are treated differently using heavier materials (stone, brick, concrete, etc.)	Shi Solomon, Ras Hotel, Ministry of Defense, Shi Solomon, The G.Cignarella Apartment, Saint George Terrace, the commercial bank head office	
5	Maximum frontage width to the public; the buildings are built to the public that is why they seek to give their maximum frontage for the street	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, Saint George Terrace, The G.Cignarella	

No	Character	Notable buildings with the character	Sample image
6	Stonemasonry and cladding or dressed concrete columns at the ground floor	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, Saint George Terrace, The G.Cignarella Apartment, The CBE	
7	Solid and massive look, No curtain wall observed; their horizontality, absence of curtain wall, the construction material, and their geometry made them have heavy look for observers	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The CBE, Saint George Terrace, The G.Cignarella Apartment, The Medanealem Church	
8	A different relationship to the street from other parts of Addis; 'Zero meters' setback from the street, instead they provide arcaded pedestrians which are part of the building	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The G.Cignarella Apartment	
9	Vibrant ground floor and passive upper floors, most of the building's ground floors serve as commercial shops, cafes, restaurants and so on. But most upper floors are offices or apartments or other functions which are relatively passive inactivity.	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The CBE, Saint George Terrace, The G.Cignarella Apartment, the commercial bank head office	
10	Height: most buildings are G+2 except the late modern buildings, the late modern buildings also respect the neighboring height by their podium like structures	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The CBE, the African insurance	

No	Character	Notable buildings with the character	Sample image
11	No rare side look, all sides are well designed. This might be due to the absence of back covering buildings on the time	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The CBE, Saint George Terrace, The Commercial Bank head office	
12	The continuity of wall surface and pedestrian corridors appears quite interesting character in the area. Especially the continuity of the horizontal treatment and the arcaded passages creates unique genius loci for the area	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The CBE, Saint George Terrace, The Commercial Bank head office, the African insurance	
13	Color ranging from cream and gray with their respective hues and saturations.	All buildings	
14	Details and articulations: As modernism was a protagonist for details, it is rare to see details on buildings around there. But articulation is very common in buildings around the National Theatre area. Windows, arcades, corridors, walls are articulated to emphasize horizontality and to bring harmony with the neighbor building.	The National Theatre, Ras Hotel, Ministry of Defense, Shi Solomon, The CBE, Saint George Terrace, The Commercial Bank head office	

3.4.2 The Streets, Parking and Open Spaces

3.4.2.1 Gambia Street



Fig. 3. 19 Gambia Street: street defined by arcades of National Theatre (top left), Key plan (top right), and view of the street from National Theatre to Leghare (bottom)

Gambia Street is the most important axis of the city. It has a very high historical significance with a very high potential of changing to a more actively pedestrian-friendly street. Currently, the street serves the public in a better way than any other streets found in the area; hence, it has the potential to be enhanced. The width of the street is about 45m, with wider pedestrian walkways and on-street and off-street car parking spaces. Currently, the area is active with high pedestrian mobility, especially nearby national theatre area.

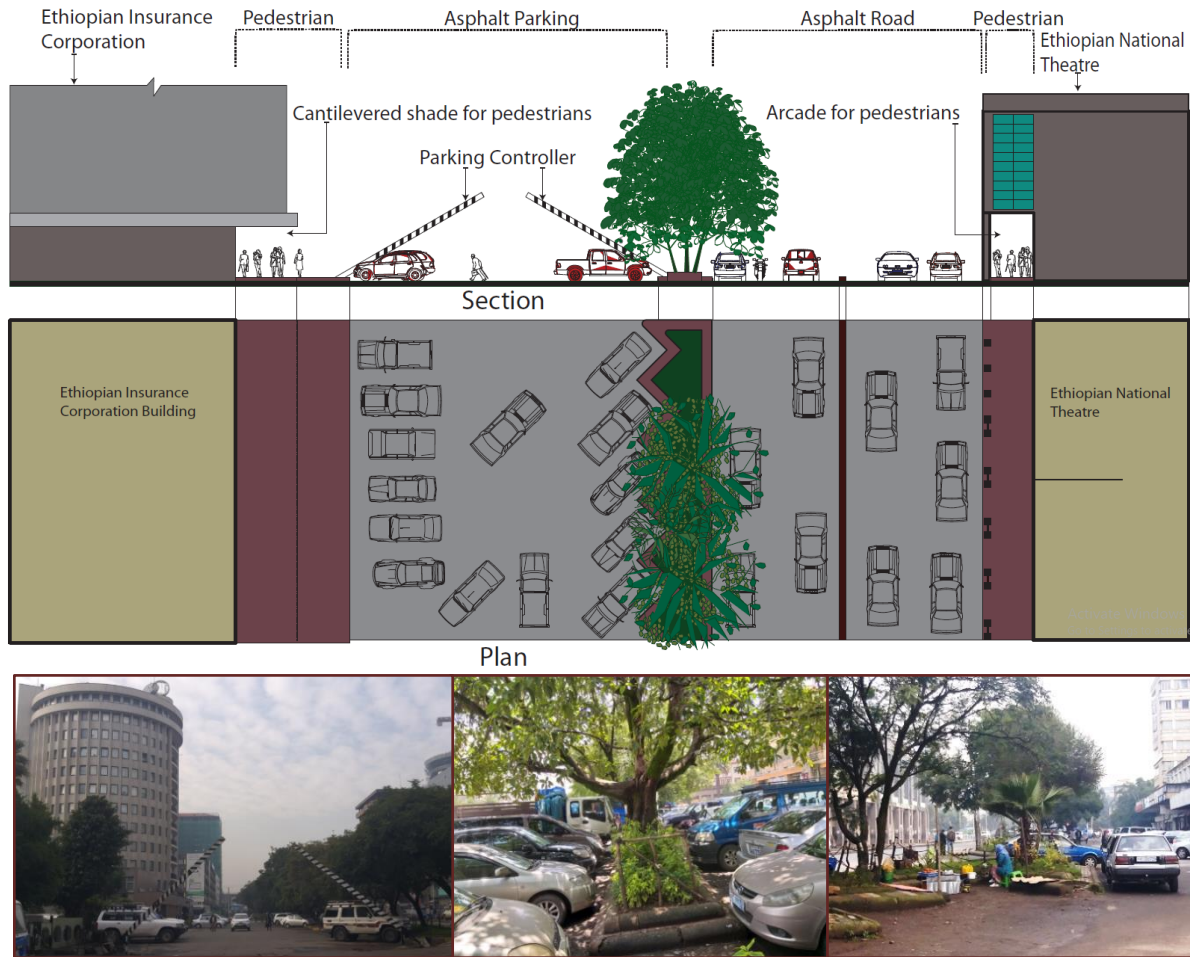


Fig. 3. 20 Section, plan, and some pictures characterizing the Gambia Street

Gambia Street is considered as an exemplary street for the other part of the city for the following qualities; above half of the street is dedicated for public parking; many indigenous plants are planted along the divider of the road from the parking space; the street is articulated by modern and old heritage buildings which have arcaded walkways or walkways shaded by building cantilever; different events take place on this street like car washing, coffee making, street vending, car rent commissioning, foreign currency exchange (black market), walking, shoe cleaning, and the usual transport system are among the activities that make the Gambia Street eventful. The bad thing about Gambia Street is that the national bank and the Ethiopian telecommunication denationalized the public parking in front of their building; sittings under the trees are dismantled.

3.4.2.2 Ras Abebe Aregay Street

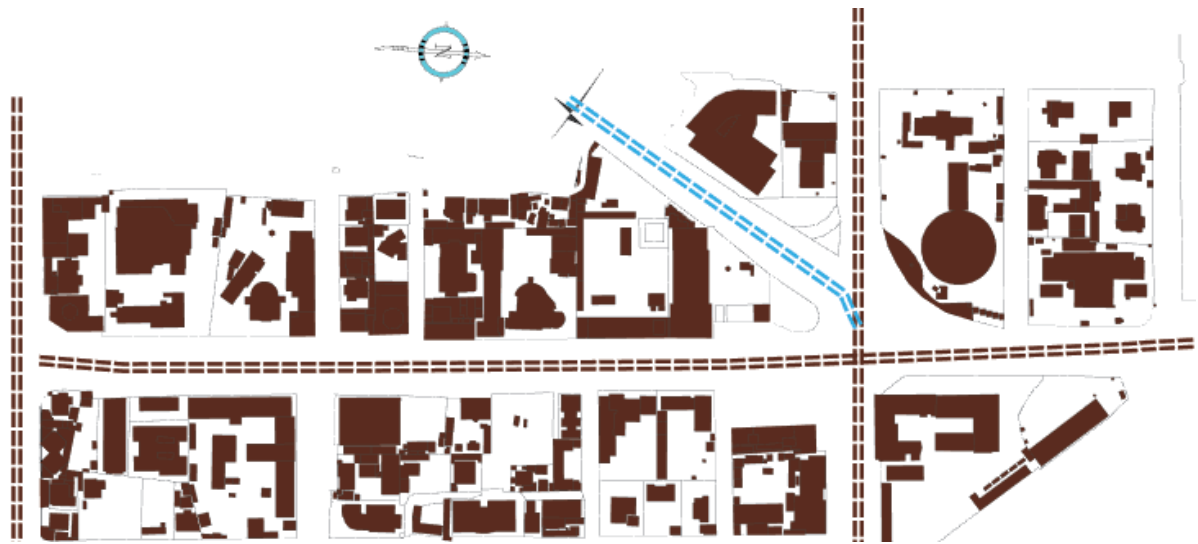


Fig. 3. 21 The Ras Abebe Aregay Street (Anonymous)

The street connects two important nodes: National Theatre and Mexico square. The street has bus and taxi stations at both ends and there is very high mobility in terms of both vehicles and pedestrians.

The width of the pedestrian walkway is reasonably wide and most of it is paved with asphalt. There is no special treatment observed at for handicaps. Concerning street furniture, like all other streets, some standard not fully functional garbage bins are found. There is also a wide green open space all along the street laid on the left side as moved from National Theatre to Mexico square. The existence of the area is a good potential but currently, it has very limited use. Most part is fenced and is not used by the public, even where there is a possibility of getting into the space people do not use it because it is not inviting as there is no activity attached to it. On some parts, outside the space, there are some informal activities, shoe shining and small trade. As mentioned above there is high pedestrian mobility in the area because there is higher education, apart from the connecting role of the street. There are also a huge number of people near and around Mexico- square because of its character, it is not only a destination point it is mainly a transit street.

3.4.2.3 Yohannes Street

The Street passes through the main node of the study area, the National Theatre area. The street has two distinct characters going from west to east, before and after it passes the node, the National Theatre area. Before the node, the street is less active even during the day because the main functions along this road are offices. The second half of the segment is established maybe together with the establishment of the Ethiopia Hotel and Ministry of Defense; it is also marked by the old palm trees planted in the median. This part of the segment is very functional, with high mobility of pedestrians. This Street especially the second half of the segment which is along the Ethiopia Hotel has a historical significance. Moreover, it has very good potential for enhancement of the streetscape character of that specific area and allows incorporating sustainability features to it.



Fig. 3. 22 Yohannes Street: Key plan indicating the street (above) the street in front of Ethiopia hotel (bottom)

There is tree shading that comes out of the private realm because the functions along the road are long-lived there, with their developed character. The new development, the construction of H.Q. of CBE is also coming up with 48 story/201m²⁰ height along this street.

²⁰ Mr. Euel Menberesellassie, resident engineer at the construction site of the new CBE headquarter, said the total height of the building is 201m with 48 floors.

3.4.3 Activities and Movements in the Study Area

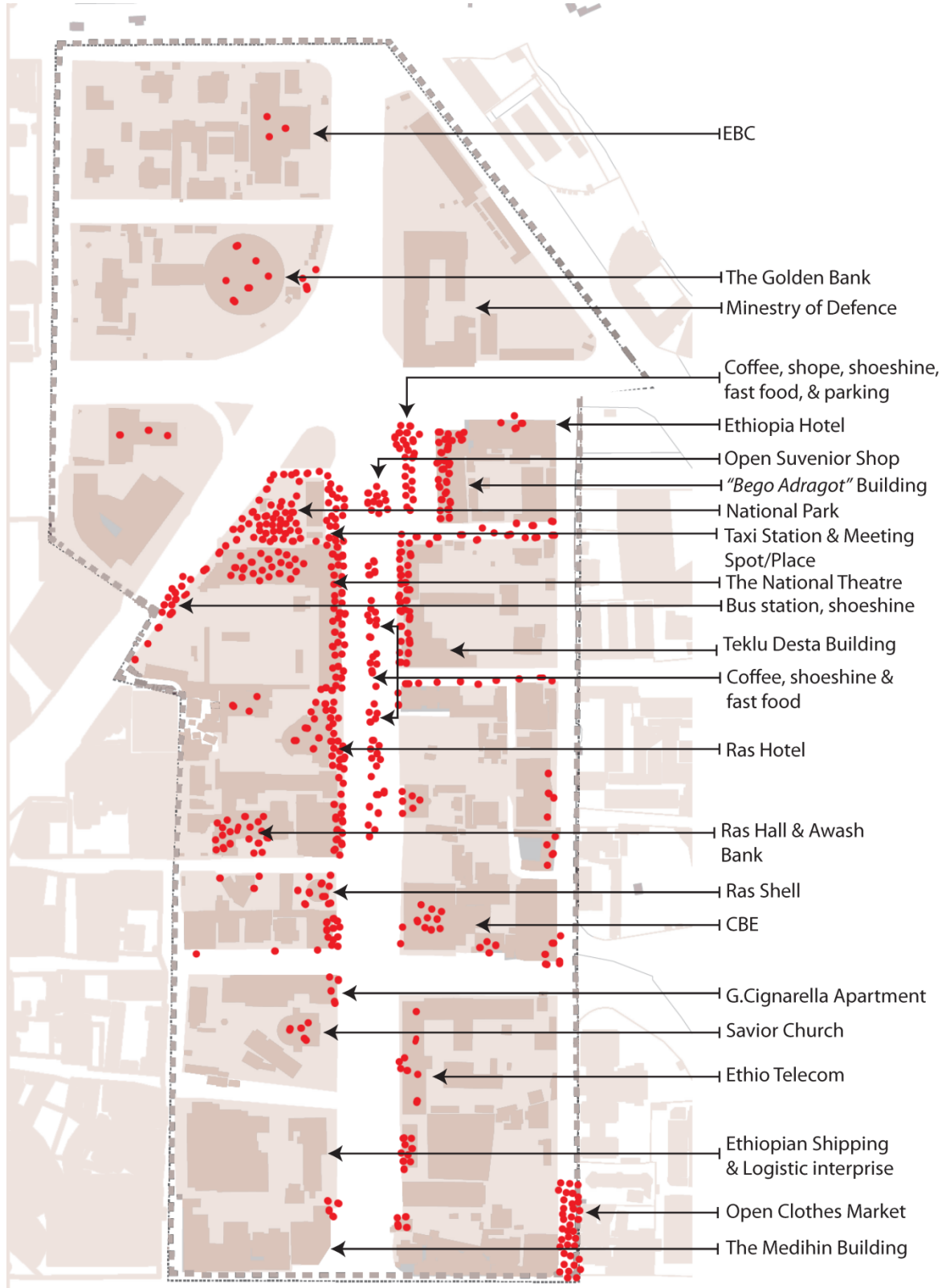


Fig. 3. 23 Concentration of public activities in the study area

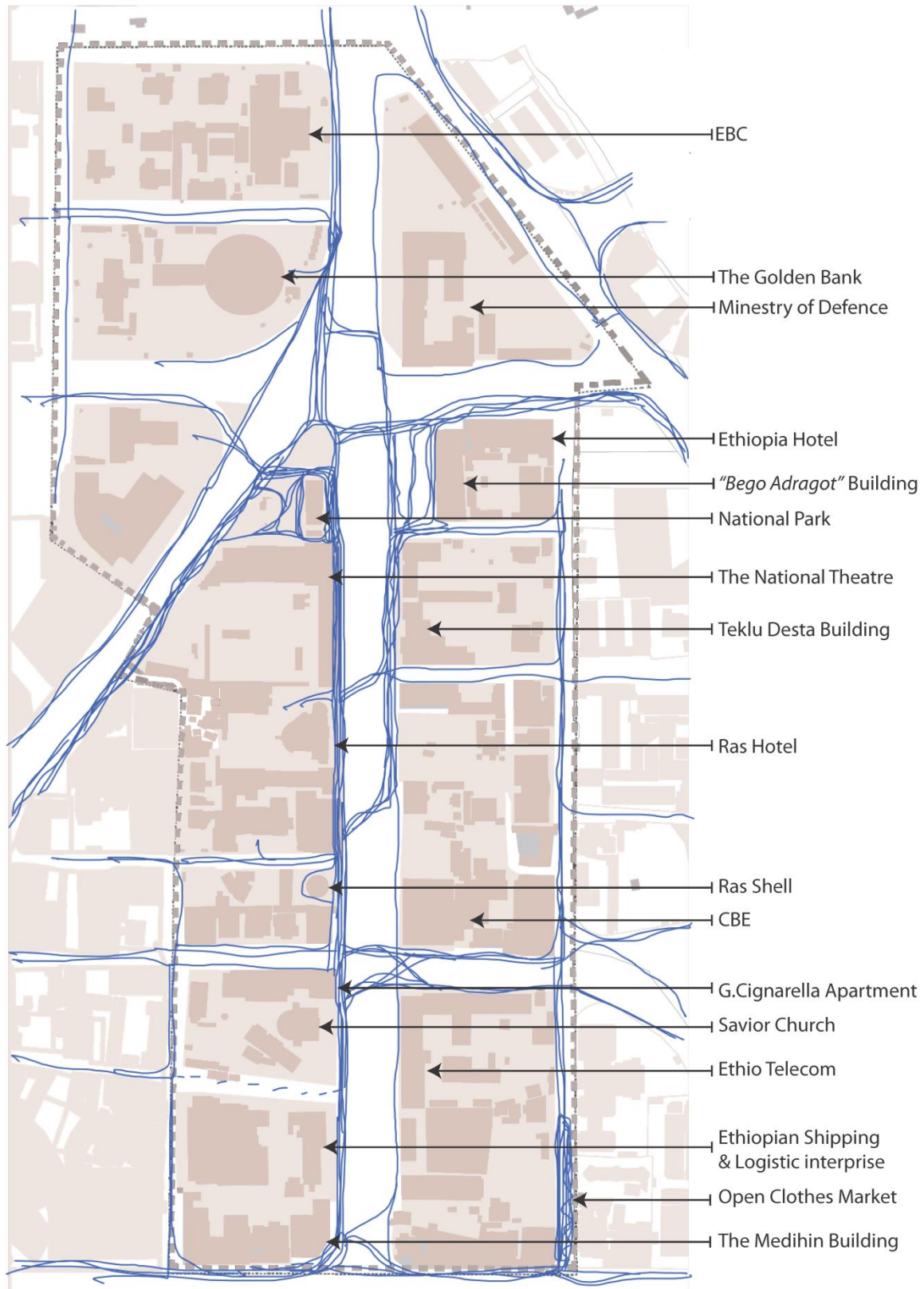


Fig. 3. 24 Pedestrian movement map of the study area

Activity is one of the urban space elements that define the sense of the place. Downtown spaces are expected to be active and more publicly. As illustrated in figure 3.23 the National Park and the open space in front of the National Theatre building are very active than the other places of the study area. The Ministry of Defense, Ethio-telecom, both of the CBE, the EBC, the Ministry Construction, and the St. Savior Church appear less active. Areas with commercial functions look active while the offices are less active. From the analysis, it can be concluded that activity depends on the function of the spaces. So if it is required to make the area active it is good to propose more commercial functions.

Permeability is one of the urban qualities required by the community. It is recommended to have more permeable urban spaces. People have the right to move anywhere without obstacles and blockages. Figure 3.24 illustrates the pedestrian paths and the frequency of the movement at a typical hour. The National Park, the National Theatre, the space in front of the National Theatre, the Ras Hotel and the Teklu Desta Building are places that more movements experienced.

Informally '*privatized*' public spaces like the public parking space in front of Ethio Telecom building and CBE, the pedestrian walkways along the Ministry of Defence, the CBE, and the EBC appear less frequently accessed walkways, implying the spaces are less permeable. The main reason for their less permeability is the fence in front of them. These spaces are illegally fenced to serve the offices adjacent to them (See Fig. 3.25). Such blockages highly affect the permeability of the urban quarter that was intended by the designers of the urban quarter.

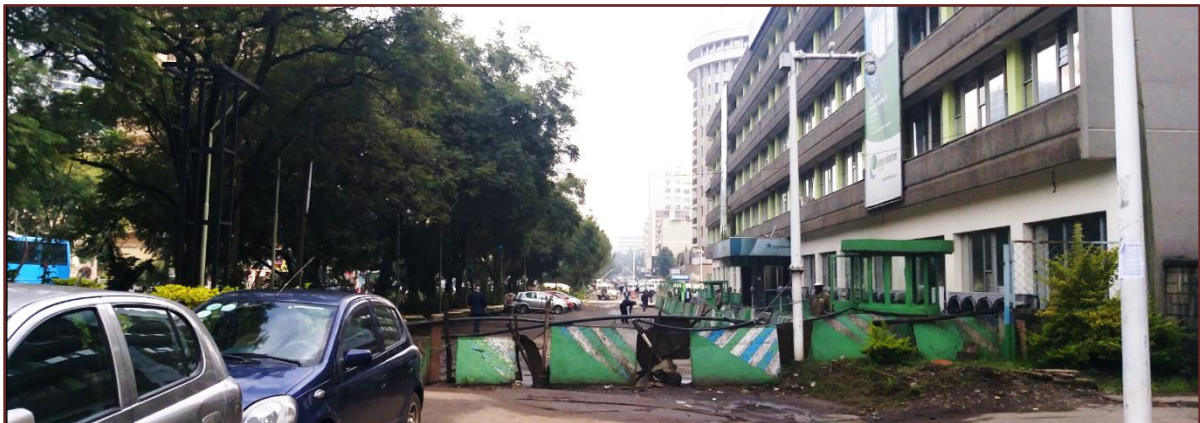


Fig. 3. 25 Restricted public park for private use by Ethio telecom

3.4.4 The Historic, Social, and Economic Contexts



Fig. 3. 26 National Theatre and its environment; informal street vendors (left) & the National Park (right)

There is a public open space in front of the National Theatre. It has a very good shade from a big tree and its location is inviting. There is no place elsewhere in the city attracting so many people from a variety of social classes at ones. There are cafeterias sitting places and it has a fountain that mostly does not function.

Respondents were asked where to mention a reference point if somebody comes to meet them around this area; 65 % (13) responded to mention exactly beside the Lion of Judah monument whereas 35 % (7) preferred the main entrance of the National theatre. National Theatre is not a place to stay there, it is also a place to find each other and go somewhere else. In short, an area is a meeting place for many peoples. Its centrality and its accessibility from different parts of the city made the area meeting place. In addition to meeting there and go to other places, it is also possible to entertain under the big tree; to deal with businesses and so on.

The black market is another very common thing that invades the National Theatre area. People around always ask any passenger passing through whether they have dollars and euros. The terms ‘ዝርዝር ነው?’, ‘ዝርዝር’²¹ and ‘Dollar, Dollar?’ are very commonly heard everywhere in the study area. Many peoples, especially those Ethiopians coming from Arab countries prefer to change their dollar at the black market than the legal banks. Currently, a dollar is changed by 43 birrs at the black market where banks change it only by 29.30 birrs.

²¹ዝርዝር (Zirziri) is an Amharic term meaning “to exchange foreign currencies”

3.4.5 The Sense of the Place



Fig. 3. 27 The National Park; the National Theatre building, the tree, and the monument

On the questionnaire collected there was a question that asks which parts of the space do the respondents appreciate/ memorize at first. 40%(8) of the respondents memorize the National Theatre building while the 20%(4) of the respondents memorize the Lion of Judah monument about 5%(1) gave the memory for the big acacia tree while 35%(7) can't separate the National theatre and the Lion of Judah monument. From the data collected it can be concluded that the National Park (ብሔራዊ መናፈሻ) have a different place in the respondents' mind.



Fig. 3. 28 Different functionalities: very functional (left) and vacant green areas (right)

Open spaces and green areas do exist in various forms and sizes within the study area of the National Theatre. Particularly, green areas along streets are found in this district in a better condition than other places of the city. Currently, this characteristic among others makes it preferable. Apart from linear green spaces, there are various kinds of green areas fragmented in the study area.



Fig. 3. 29 Activities in the area; Souvenir shop (left) shop, shoeshine, and coffee area (right)

There are also open spaces attached to various activities. Car parking, souvenir shop, black marketing, coffee, fast foods, shoe shines, shops and many more activities are noticed in front of the National Theatre.



Fig. 3. 30 Half section of the Gambia Street is dedicated for public parking

Gambia Street is split into two sections along its strongest axis; the half of the road is serving as vehicle passage while the other part is used for parking and shoe cleaning spaces. It is common to notice guys washing the parked cars.

As to Mr. Dereje Negash, a customer of the parking, even though the parking is serving to park many cars, the increasing population around the area causes the shortage of parking. The emergence of high rise buildings around the area is the cause for the increasing population as well as for the shortage of parking. The wide branched trees along the cutting line of the split road give interesting shade for the cars stopped there. (See Fig. 29 and Fig. 30)



Fig. 3. 31 Aerial view of the National Theatre area, refer appendix 7

Thinking National Theatre area without the National Theatre building, the Lion of Judah monument, the big Acacia tree, the National Park, the Gambia Street and the open space in front of the national park is impossible. In terms of legibility, the National Theatre building and the big tree will take the lion's role.

Unlike monuments and buildings, trees are living organisms. They germinate, grow, get matured, become old and finally will die. The same thing is true for the big acacia tree. Taking care of the tree might allow it to live some longer ages. But dying is natural and inevitable for trees. The only good solution to keep at least the sense of the place of the park even though losing the big acacia is to replace it with the same species. The tree is currently getting older. Ultimately, it can survive for about 30²² years having its leaves alive. If an acacia tree is planted this year, it can substitute the older tree within about 15 to 20 years. '*Better late than never,*' said the Americans.

²² Most acacia tree types are fast growers, but they usually live only 20 to 30 years. URL 16

3.5 Rationalization for Heritage Values

3.5.1 Architectural Value

As discussed before the study area is located along the strongest axis of the city; hence all the evolution of the city is recorded along this axis; from Menelik II time to the current skyscrapers. Even though the area is dominated by modernist architecture, there, there are all types of architecture of Addis Ababa. As to the questionnaire collected from different architects and planners, many of the respondents have got inspired by the arcades of the buildings around and by the details of the CBE. The openness of the ground floors of the buildings is a good lesson for the current architects. The open space in front of National Park and the parking lane along the Gambia Street are also important planning issues architects and planners need to take them as a lesson.

3.5.2 Commemorative Value

The Lion of Judah monument is erected near the National Theater on the western side at the Unity Square and it commemorates the Silver Jubilee of Emperor Haile Selassie, celebrated in 1955.

3.5.3 Associative Value

It is difficult to think of the National Theatre area separating from our renowned artists and theatre men. The building of the National Theatre is also related to the culmination of the 25th anniversary of the King's celebration. It is also related to the continuation of the mission that organized artists to overcome the influence of western movies and tapes.

3.5.4 Social Value

It is a place where peoples meet up; discusses issues; exchange information. The National Theatre area is a place where social issues addressed in the form of theatre. Those who like to breathe the cool air will prefer National Park which has varieties of drinks and foods. As discussed before the area is a meeting place for those coming from different parts of the city or the countryside; Because of its iconic statue and buildings, people prefer to meet there and go anywhere they want to.

Although it is not legal, better to say not official, currently the black market serves the poor and those who are in need of foreign currencies.

3.5.5 Historic Value

The Gambia Street, part of the National Theatre Area, has been the host of multiple developments through time. It is only logical to consider National Theatre Area as a time cord that exhibits a timeline of developments from the very first to the present.

3.5.6 Use Value

All the buildings around the National theatre area are functioning from their construction till now. The only building which changes its function is the ministry of defense. Although the building changes its purpose, it is serving still now.

3.5.7 Aesthetic Value

As to the questionnaire collected from informants around the National Theatre area, almost all respondents replied that they derived pleasure from experiencing this place. Particularly the National Theatre building, the Lion of Judah monument, the CBE, the Ras Hotel and the Bego Adragot building are the buildings that most respondents loved. The National Park, the Unity Square, the open space in front of National Theatre and the parking bay along the Gambia Street are also among urban spaces that create mental pleasure for the community. All these aesthetics is due to the public oriented architecture and spacious urban design.

3.5.8 Exemplary and Instructive Value

Even though the National Theatre area has no paradigms of instructional value, it is a surviving example of designing buildings and urban quarters, particularly for the public. The architecture and the urban design of the quarter can be considered as an example for these-days architects and planners.

3.5.9 Economic Value

Most tourists visit the National theatre area before they went back. Although not supported, (actually not prohibited properly by the government) intensive foreign currency exchanges take place in this area. Jobless youths wash cars, work on car parking and street vendors.

3.6 Emerging Development in and around the Study Area

3.6.1 The Structure Plan

Addis Ababa City Planning Project Office (AACPPO) has developed the 10th structure plan to be implemented in between 2017-2027. The structural categorizes the city’s land use mainly into three zones; zone one is considered as the central business district (CBD), currently, they call it the main city center (MCC) of the city. The second and third categories are described as secondary and tertiary centers. Developers who want to develop in the MCC are expected to build above 70m. Even though the master plan involved some urban heritages to be preserved, it seems that it does not have any clue about the interaction of the new development with the heritages. (AACPPO, 2017)

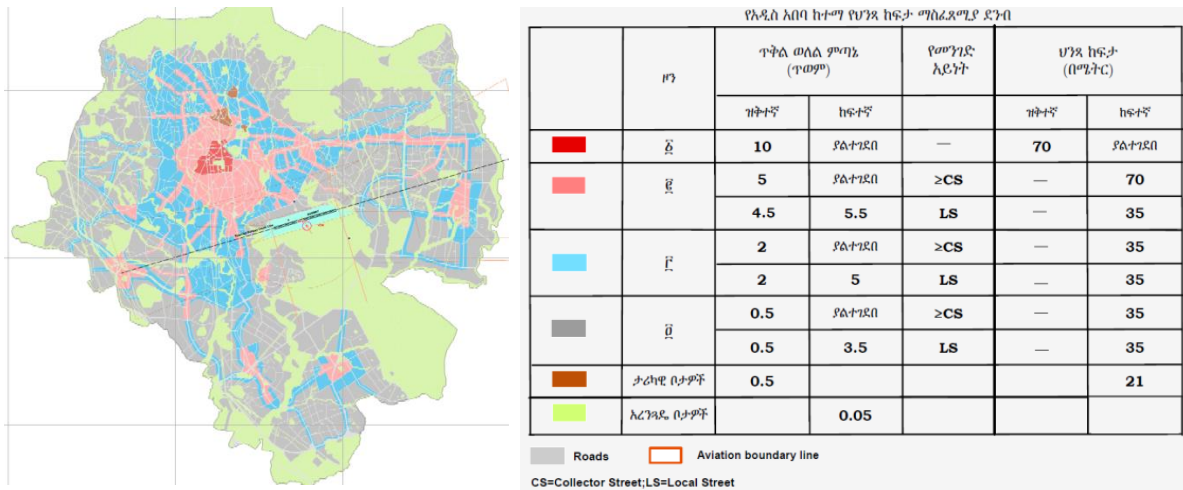


Fig. 3. 32 Structure plan of Addis Ababa building height (AACPPO, 2017)

The structure plan recommends that immovable artifacts and historical structures should be conserved on site. It also stated that all identified historical building and sites will appear on the Structure Plan for legal protection; Historical buildings and sites shall not be demolished or replaced; supervised maintenance or replacement of missing or damaged elements of buildings is allowed; and Separate documents that explain in detail maintenance regulation will be prepared by the responsible bodies. (ibid)

The structural plan also indicates the importance of identity as:

“The presence of a unique character/s and identity are the basis for creating distinguishable urban centers. This will also enhance their attractiveness. Historical heritages and monuments, street pattern, streetscape, and street- building interaction as well as cultural activities to be preserved and built on are essential factors that give a given center its identity.” (ibid, 59)

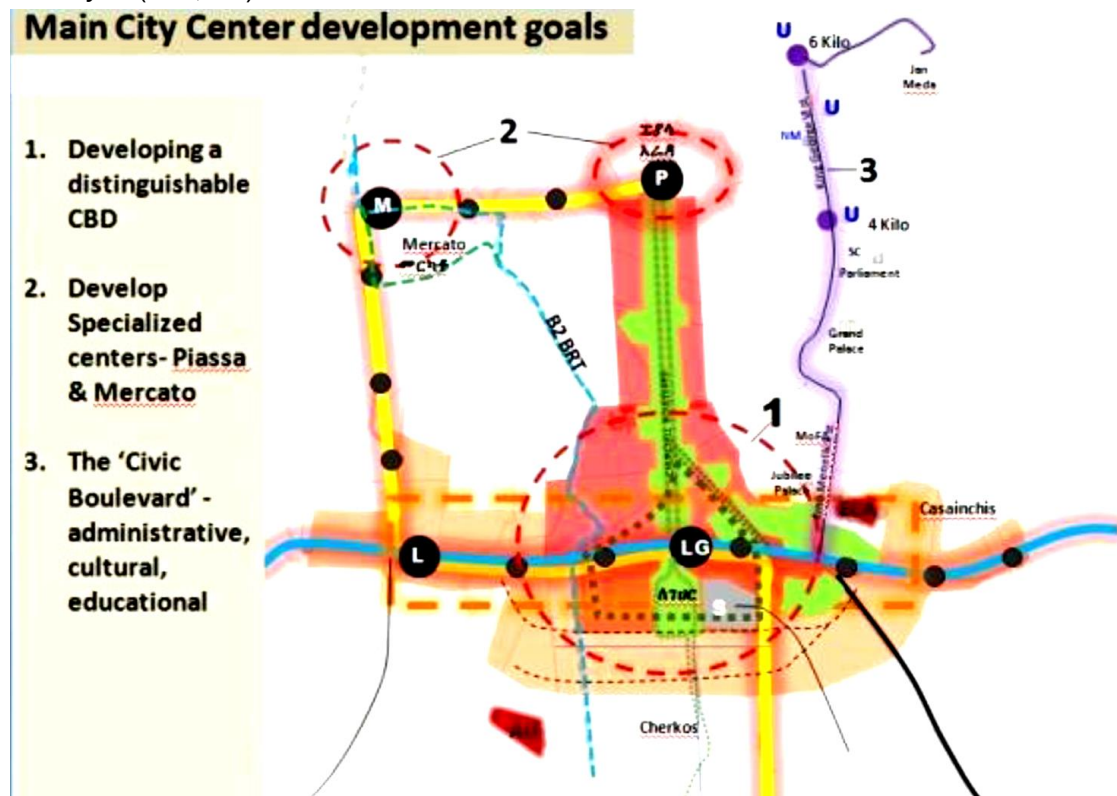


Fig. 3. 33 Major goal for the Main City Centre (AACPPO, 2017)

Although the structure plan has faith in the importance of historical heritages, emblematic buildings and monuments, street-building interactions and cultural activities are important heritage elements that give an urban identity, it does not put any clue about what interactions should they have with the new development. It can be said that the Gambia Street, which is included in the MCC, is among the richest urban quarters that incorporates the above-mentioned heritage elements. Proposing MCC at the center of the city might be a good idea but historically rich urban quarters should be in consideration. The new development must be in good dialogue with the existing urban heritages. This must be amended on the structure plan for further detailed guidelines and implementations. (ibid)

As to the structure plan, the specific proposals for the development of the main city center include developing a high-density CBD and upgrading the existing old quarter around the National Theatre. The upgrading of the existing old quarter around the National Theatre includes refurbish/upgrade existing apartment buildings, hotels; pedestrianize Churchill-south axis extending from the National Theatre southward to Leghare area, which will develop towards a car-free zone in 20 years; open up fenced compounds and intensify use of Tele, and EBC; convert ground floors to public service activities to create strong street-building interface; and relocate the Ministry of Defence and convert the space into civic function with a plaza. (ibid)

The entire upgrading proposal seems helpful for the essence of urban heritage. But the idea of developing a high-density CBD comprising high rise buildings seems contrasting with upgrading proposal unless it is done thoughtfully.

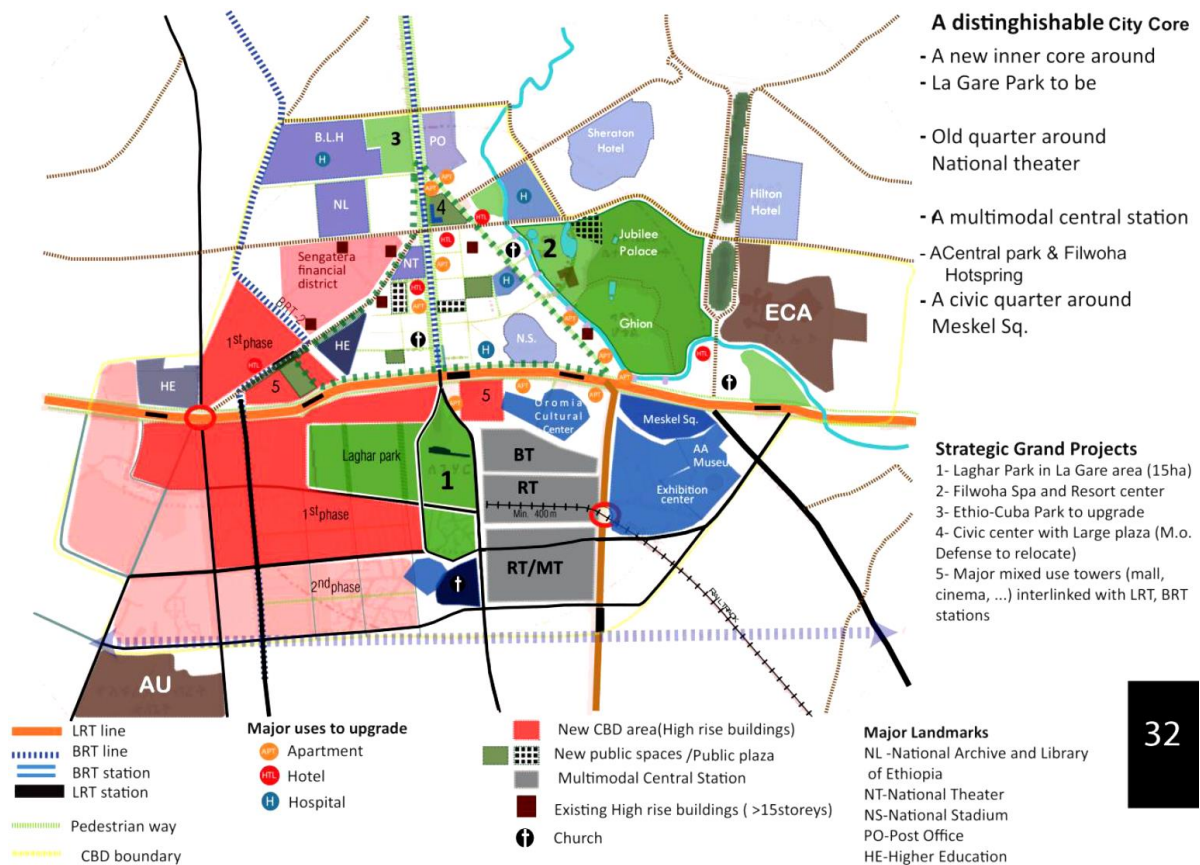
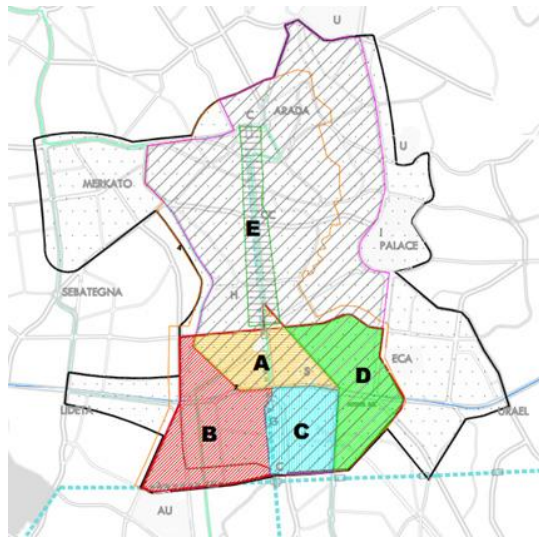


Fig. 3. 34 Major Proposals of the MCC core (AACPPPO, 2017)

3.6.2 The Urban Design Guideline



LEGEND

- A - National Theater- historic and urban place of culture
- B - Cherkos- new, modern
- C - Leghare- transport hub
- D - Filwoha- civic & leisure
- E - Churchill Street- special corridor

Fig. 3. 35 MCC districts (AASOID and EiABC, 2015)

The urban design guideline is prepared by Addis Ababa and Surrounding Oromia Integrated Development (AASOID) and Ethiopian Institute of Architecture, Building Construction and City Development (EiABC) in 2015. The team divided the MCC into five subcategories as shown in the figure above. As to the guideline, the national theatre area was planned for '*historic and urban place of culture*'. Gambia Street is recommended as a non-motorized route by the new guideline. But it seems difficult to simply recommend a non-motorized street without arranging other ways for those vehicles using the street. The other problem with non-motorized route is being more passive than before. (AASOID and EiABC, 2015)

The guideline proposed the National Theater area to have a mixed height development as high rise buildings pop out behind existing characteristic buildings. It does not put a clear distinction about the height and the specific location where the high-rise buildings proposed.

Even though the guideline acknowledged the National Theatre area as a historic urban quarter, as an urban design guideline, the guideline is expected to show how the new development interacts with the urban heritage. It doesn't bother about the guests (the new buildings with new functions) arriving tomorrow or the day after tomorrow. This is what bothers the author when thinking National Theatre Area.

3.6.3 The New Ethiopian National Theatre Building



Fig. 3. 36 Worm view of the New Ethiopian National Theatre

Source: Photo captured from poster provided by the designers

The Addis Ababa city Administration has proposed a new building in the compound; it is named as '*The New National Theatre*' (see figure 3.36). The new proposal is designed by Addis Mebratu Consulting Architects and Engineers. Currently, the proposal is under construction. As to Surafel Taddese,²³ the building will be attached to the old National Theatre building; the author also observed that some part of the old National Theatre is demolished possibly to connect with the new one.



Fig. 3. 37 Bird View of the new Ethiopian National Theatre

Source: Photo captured from poster provided by the designers

As shown in the image above, the new building appears very huge pressing down the older one. Of course, the older National theatre is huge, but the new one is gigantic. Size and proportion of columns, building form, the pattern of windows and texture, material, and roofline are dissimilar with the older one.

²³ Surafel Taddese is an architect who was part of the design team while designing the new national theatre building in Addis Mebratu Consulting Architects and Engineers; he is the one who gives all information for the author.

Mr. Surafel explained what the thought behind the new design proposal was.

Table 3. 2 Interview with Mr. Surafel Tadesse

“ይህ ዲዛይን ከመሰራቱ በፊት ስለ ብሄራዊ ቴያትር ህንጻ እና ስለ አካባቢው በቂ ጥናት አድርገናል። በተለይ የብሄራዊ ቴያትር አካል የሆኑት አርኬዶች በጣም አስፈላጊ አለመንቶች መሆናቸውን በመረዳት ዲዛይኑ ላይ ትኩረት ተሰጥቶባቸዋል። ፖስተሩ ላይ እንደምትመለከተው አዲሱ ዲዛይን የነበረውን arcade የበለጠ enhance ያደርገዋል። በብሄራዊ ቴያትር እና በራስ ሆቴል መካከል 18 ሜትር ስፋት ያለው arcade provide አድርገናል። ይህ arcade ሰቆች እና መሰል ተግባራት ይካሄዱበታል። ለእግረኛ ብቻ የሚፈቀድ በመሆኑ ብዙ ሰዎች walk ሊያደርጉበት ይችላሉ።

የህንጻውን ግዙፍነት በተመለከተ ታሳቢ ያደረግነው ህንጻው በተሰራ ሰዓት የነበረውን ግርማ ሞገስ ነው። በጊዜው ብዙ ረጃጂም ህንጻዎች ስላልነበሩ የቀድሞው ህንጻ በአካባቢው ከፍ ያለ ግርማ ሞገስ ነበረው። አሁን ደግሞ በጣም ረጃጂም ህንጻዎች ተሰርተዋል። ስለዚህ ቀድሞ የነበረውን የብሄራዊ ቴያትር ግርማ ሞገስ በአዲሱ ህንጻ በመጠኑም ቢሆን ለመመለስ ሞክረናል።

ህንጻው የተሰራበትን ቁሳቁስ እና የዲዛይን ዘውግ በተመለከተ፤ የቀድሞውን ህንጻ ዲዛይን የሰሩት አርኬቴክቶች የጊዜውን አርኬቴክቸር ዘውግ ተጠቅመዋል፤ እኛ ደግሞ የአሁኑን የአርኬቴክቸር ዘውግ መጠቀም አለብን ብለን ስለሰራን በአካባቢው ካሉት ለየት ያለ ህንጻ ሰርተናል። የህንጻው ቀለም ከላሊበላ የተወሰደ ሲሆን፤ የመስኮቶቹ ቅርጽ ደግሞ አብስትራክት የተደረገ የሰው ቅርጽ ነው።”

Translated from Amharic to English as:

“Prior to the design, we had done enough research on the National Theater building and the environment. Emphasis has been given on the design, recognizing that arcades, which are part of the National Theater, are important elements. As you can see in the poster, the new design makes the existing arcade more enhanced. We provided 18 meters widen arcade between the National Theater and the Ras Hotel. Shopuping and other similar activities take place in this arcade. Since it is only allowed for pedestrians many people can use it as walking space.

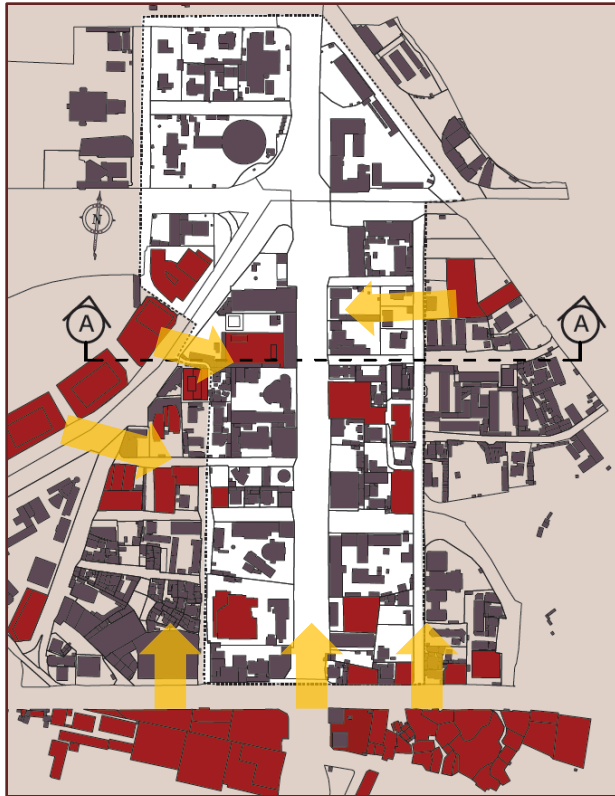
We took into account the majesty of the building at the time the building was built. Since there were not many tall buildings at the time, the old building had a high reputation for its surroundings. Now your tallest buildings have been built. So we tried to recapture the majesty of the old National Theater in the new building.

With regard to the material and design of the building, the architects who designed the previous building used the architectural style of the time, and we thought we should use the current architectural style, and built a different building from the surrounding area. The colour of the building is taken from Lalibela, and the windows are an abstract form of humans.”

The design approach has a resemblance to Abstract reference²⁴. The designers tried to give an abstract to the grace of the older building, more importantly, the hugeness of the building during its construction in its context. As to Mr. Surafel, the older National theatre building was very huge in the 1940s to 1960s in relation to the buildings around. Mr. Surafel seems to enlighten that architecture should exercise its time rather than mimicking the older one.

²⁴ This design approach creates dialogue by giving history an abstract placement within the context. This may create visual differentiation with abstract mass language. Refer the literature review for more.

3.6.4 Contextual Relation of the New Development with the Urban Heritage



The National theatre area is in the problem of being flooded by the emerging contemporary high-rise buildings. Figure 3.38 illustrates the newly emerging contemporary high-rise buildings within the study area and around. The height of the buildings ranges from G+10 to G+48; Most of the new buildings are above 100 meters long. Those buildings and blocks marked by red color are the newly emerging ones. The National Theatre area found threatened by the new development.

Fig. 3. 38 Emerging contemporary highrise buildings

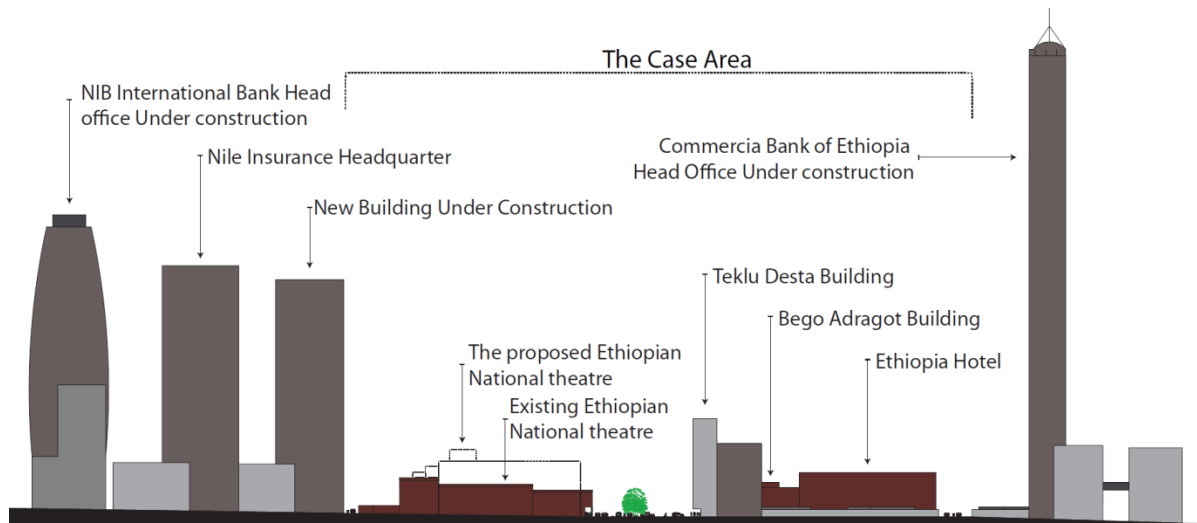


Fig. 3. 39 Section A-A height variation of the newly emerging building over the existing urban heritage

Even the proposed Ethiopian National theatre building covers the existing one. The new headquarter of the commercial bank of Ethiopia is the longest in the area as well as in the city. It is difficult to compromise with this building in any means.

Beyond the building height, there are so many issues that exaggerate the contradiction of the new buildings with the existing ones. Made up materials, order, scale & proportion, color & texture, articulations, rhythm, historical context, social context, cultural and economic context are some of the issues that amplify the contextual contradiction of the study area.



Fig. 3. 40 Aerial view of the National area, the new development running to consume the urban heritage



The newly emerging buildings are glass-cladding, shining, and plain in texture while the existing buildings have exclusively rough in texture and have articulated windows. It is rare to see glasses on the existing buildings. The heritage buildings appear massive while the new is light in visual weight and longer in height. The recent improvement of the construction of a series of financial buildings like banks and insurances indicates the emergence of a financial corridor around.

Fig. 3. 41 The new Commercial Bank Headquarter, out of the context

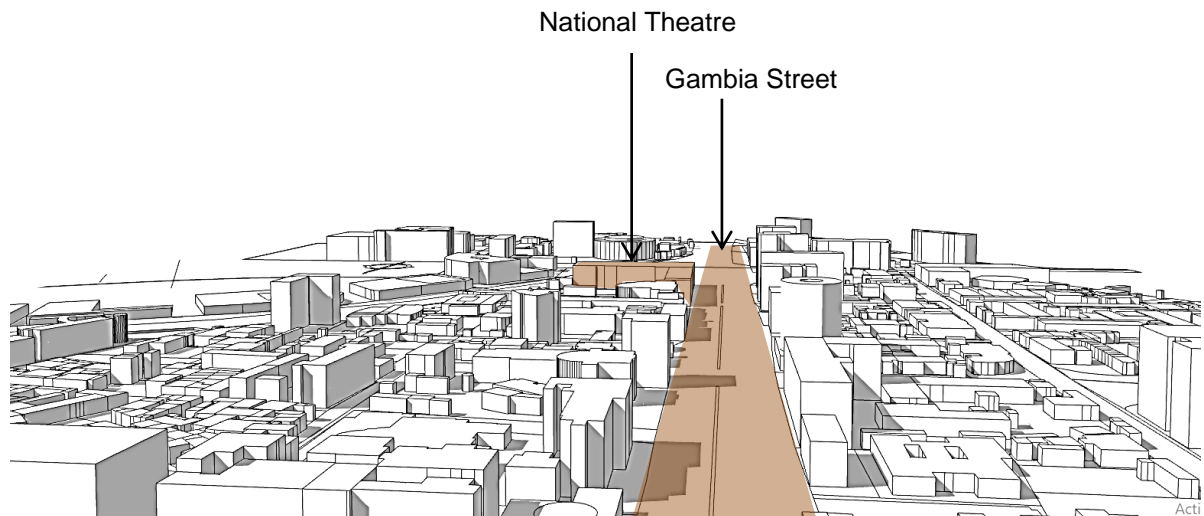


Fig. 3. 42 The National Theatre Area before about 15 years

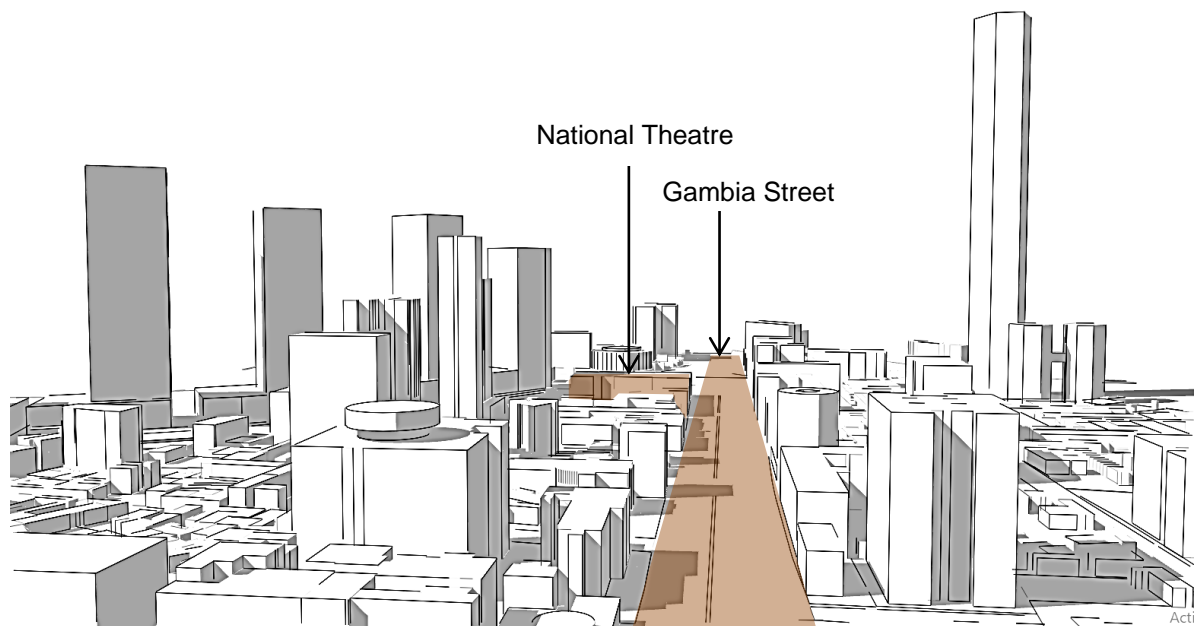


Fig. 3. 43 The National Theatre Area now

The above two images are rendered from the same station point. As illustrated in figure 3.42 and 3.43 it is possible to see how the urban quarter is overwhelmed by the new development. The new towers negatively affect the existence of the National Theatre urban quarter.

The following table summarizes the interaction of the emerging buildings with the existing urban heritages.

Table 3. 3 Interaction of the emerging buildings with the existing urban heritages

	Conditions	The urban heritage	Newly emerging buildings
1	Order	The street character is made in an orderly manner. The skyline has a higher coherence with the existing fabric. Each building interacts through the arcade and the building form they have.	One building is designed without consideration of the neighboring building. No streetscape is maintained. The random skyline is observed. No podium is similar to its neighbors; no arcades observed.
2	Scale and proportions	Buildings are scaled to their height and width; scaled to human; scaled to the street. The buildings are in proportion with its surroundings; no sudden breaks.	A building that is out of scale and proportion breaks the existing fabric and thus disunites the building from its surroundings; the sudden break of proportion makes the building contrasting to its surroundings.
3	Colors	Color ranging from cream and gray with their respective hues and saturations. This is due to the nature of the construction material used and the preference at the time	Random colors are observed; green, blue, and golden glass, white ceramic wall, brown wall and so on. The colors used in the buildings don't appear in harmony.
4	Materials and texture	Stonemasonry and cladding or dressed concrete columns at the ground floor are used; solid and massive appearance; rough in texture and warmly, due to their horizontality, absence of curtain wall, the construction material, and their form made them heavy	The mostly framed concrete structure is used; whatever the structural material is, the finishing is curtain wall; smooth in texture and calmly; some tries to make some façade patterns using only different geometrical curtain walls; aluminum is highly used to create variations in pattern
5	Details	It is rare to see details on buildings; but articulation is very common in windows, arcades, walls, corridors, to emphasize horizontality and maintain harmony with the adjacent building.	Some aluminum articulations over the curtain wall are observed, but no details are noticeable.

	Conditions	The urban heritage	Newly emerging buildings
6	Social context	More open spaces and gatherings which are suitable for the residents of the area; vibrant ground floor, most of the building's ground floors serve as commercial shops, cafes, restaurants and so on.	Buildings ignore the public; open spaces, gathering areas, parks, open cafes are not provided. Some buildings look like isolated islands from the surrounding in their function and form.
7	Historical context	Histories like Hailesellassie I, Ethiopian music and theatre, artists and even the historical development of Addis Ababa are encrypted in the urban quarter.	Historical context not considered.
8	Cultural context	Cinemas, Poem nights, theatres, souvenir shops, and coffee houses are observed	Since the new buildings are offices; they are unable to incorporate cultural issues and can't contribute to the culture.
9	Economical context	Activities can be accessed by all parts of the community around. Whether poor or rich, everybody can entertain and be part of the activities around.	It seems the buildings are too contemporary and difficult to fulfill the needs of the poor community. People working on car parking, street coffee, shoeshine, and street vendors might be pushed away.
10	Streetscape	Keeping the street character constant and keeps the uniformity intact; sensitive streetscape is observed.	The issue of streetscape seems ignored; no arcades, no shades for pedestrians; no street patterns observed
11	Environmental issues	Environmentally friendly; no more glasses; natural ventilation; more open spaces and sufficient parking; no HVAC systems are used; pedestrians are promoted.	Not environmentally friendly; glass cladding, an HVAC system is highly used; no more open spaces; extreme parking problems; not recommended for walking (pedestrians prohibited)

3.7 SWOT Analysis of the Study Area

Before summarizing the chapter, the researcher found that SWOT analysis will identify the study area's internal strengths and weaknesses as well as its external opportunities and threats. This analysis will present a summary of results from the physical observation, stakeholder interviews & questionnaire, and document review.

3.7.1 Strengths of the Study Area

- **Location:** Center of the city; in the MCC; somehow delineated historic area; easily accessible from any part of the city; part of the strongest axis of the city; located between the two major historical spots of the city.
- **Physical Setting:** Many urban and architectural heritages; commercial, mixed, residential and service giving institutions exist in the site; many built structures have scaled height in relation to street width; sufficient open space, green area, and parking.
- **Economic basis:** Creation of job opportunities; many street vendors under the arcades and around the public parking; tourist potential; foreign currency exchange (black market).
- **Market:** Different hierarchy of market and services exist for various income groups; street vendors, hotels, restaurants, cafes, branded electronics, branded coffee houses, Ethiopian airline ticket office, and many more.
- **Sense of place:** Eventful; the site has both tangible and intangible heritages; different people have different feelings about the area.
- **Conservation:** There are notable landmark buildings like the monument of the Lion of Judah Monument and many other historic buildings.
- **Sustainable Tourism:** Friendly environment; aesthetic appeal and architectural value; availability of Ethiopian Airline ticket office.
- **Community Empowerment and Benefits:** Peaceful and friendly reception; strong sense of ownership by the community; dedication, and concern for the protection of the heritage.

3.7.2 Weaknesses of the Study Area

- **Physical Setting:** Due to the absence of sufficient residencies the area is not active at night, inaccessibility of heritage buildings for tourists and researchers like the ministry of defense.
- **Urban growth:** Degradation of buildings, high building density, a mismatch between old and new, and spontaneous physical change
- **Services:** Due to the development around, parking is getting scarce; lack of street amenities like street furniture's, dust bins, and sewage system
- **Conservation:** There are many heritage buildings, structures, and sites not registered, especially the modern heritages; maintenance has not been done for the heritages.
- **Community Empowerment:** The local people have less attachment to the built heritage; promotional work has not been done.
- **Management:** Lack of trained human capacity and institutional arrangements for building and urban heritage issues; lack of urban heritage conservation policy and strategy; lack of regular maintenance work habits; lack of proper documentation; less participation of the community on issues related to historic buildings; less opportunity provided for the local community to benefit from tourism; there is no willingness by the government side to conserve and protect historic heritage sites.

3.7.3 Opportunities of the Study Area

- **Management:** Existing Legislations; the area is in some level of recognition; take advantage of the existing legislation to increase awareness and minimize role conflicts; sensitiveness for resource mobilization, good potential for economic development
- **Attractiveness:** The area will be eye-catching compared to the jungles growing around; if preserved the area will be exemplary for other areas.
- **Physical setting:** Active business activity of the study area increases the interest for the area; the attractive and eventful character of the site for touristic and recreational activities.

- **Community:** Some interest in cultural identity by investors/private sector; the local community commitment for the conservation and development of the site for tourism.
- **Sustainable Tourism:** The sense of place and historical structures will be an asset for tourism; it is one of the historic quarters of the city.

3.7.4 Threats to the Study Area

- **Location:** Since the area is located in the MCC and due to an increase in land cost; rapid developments and densification might affect the context; the rapid pace of urban redevelopment, scarcity of land may scarify the urban heritage.
- **Ownership:** Most of the heritages are possessed by private owners so they might be interested to demolish the heritages and build high-rise buildings (the same case happens to Ethiopia Hotel);
- **Economic basis:** The new development is not inviting to low and middle income; the community's inability to decide on financial income gained from the site.
- **Policies:** Urban policies geared to repeal heritages due to land values become high; absence of detailed guidelines that clearly define what should be the coming development; un-implementation of policies.
- **Open space and parking:** Due to the high-rise around parking problems are threats; unreceptive to pedestrians.
- **Conservation:** Mismatch of the new with the old; instead of keeping the original material, cladding the original natural stone wall finishing with ceramic and other modern tiles; loss of the sense of place; lack of public awareness to urban built heritage
- **Pollution:** The new high-rise towers call more cars from the current numbers of cars available around them. The smoke from the cars will pollute the urban heritages around. This will directly affect the tourist attraction of the historic quarter.

3.8 Summary of the Chapter

National Theatre area, the Study Area, is located at the center of Addis Ababa City; within the proposed MCC; part of the strongest axis of the city. The study area covers about 23.5ha and includes the Gambia street and the Unity Square, Ethiopian National Theatre, the Lion of Judah Monument, 'Nik'ati' monument (የንቅስታሎ ሃውልት), Ras Hotel, *Bego Adragot* Building, Ethiopia Hotel, Ministry of Defense, the National bank, Saint George Terrace, *Teklu Desta* building, G. Cignarella, and so many significant buildings and spaces which create a unique sense of place. Some of these historically and architecturally significant buildings are registered as heritage while the others are on the way. It is difficult to imagine the National theatre area without these significant buildings particularly, the Ethiopian National Theatre, the Lion of Judah monument, the Unity Square, and the Gambia Street.

Different activities take place in this area like theatre, cinema, poem night, office works, markets, foreign currency exchanges, church prayers, and residency. The area is known for its eventful days. The area has a unique sense of place achieved by the historical buildings, space and the activities around. The pedestrian-friendly Gambia Street has a significant contribution to the place. The Street is which is articulated by green trees and by arcades of the prominent buildings. Above half of the street is dedicated to parking (even though the part of the public parking is fenced by Ethio telecom and commercial bank of Ethiopia for private purpose) and for activities like shoe shining, coffee making, car washing, street vending, and walking. The national park is among the memorable and influential spaces in the area.

The study area is an important and strategic location for economic and social achievement due to its centrality for the city and its location in the future main city center. The area encrypted the long history of Addis Ababa city from its foundation till now; that is why various types of buildings found there. Economic value, architectural value, associative value, commemorative value, social value, historic value, use value, aesthetic value, and exemplary values are some of the values that can be derived from the study area.

The Addis Ababa city Administration categorized the study area in the Main City Center (MCC) on the latest structure plan (to be implemented in 2017-2027). Being categorized in the MCC, the study area will face both the disadvantages and advantages. Since the structure plan imposes to construct buildings above 70meters high within the MCC, developers are enforced to come up with the plan. This standard directly affects the urban context of the area. The other bad thing about the structure plan and the guideline is that there is no specific regulation about the interactions of the heritages and the new development. Unless carefully studied, having the urban heritage in mind, the sense of the area will be ruined within some centuries because of the bad interactions of the urban heritage and the new development. Of course, the structure plan indicated that all identified historical buildings and sites will appear on the Structure Plan for legal protection. The only good thing that the new development can bring for the area is economic development and attracting more peoples to the area, although this also has its own side effects.

The Ethiopian national theatre has got a new expansion project. Although the designers tried to make an abstract of the spirit of the locality to the new building, it appears massive and pressed down the older one.

Having landmarks like the Lion of Judah monument and National Theatre; the presence of the Ethiopian Airline ticket-office; the humane scale of the blocks and the walkability of the streets; the presence of laces for connecting and collecting of peoples; ground baseness of the activities are some of the strengths the study area has. Dysfunctional heritage buildings; degradation of heritage buildings; informalities of street vendors; forceful possessing of public parking; trivial activities at night; absence of street furniture; lack of awareness of the community are some of the weaknesses observed in the study area.

The new development is considered a threat although it has opportunities for the study area to some extent. Deficiencies of open spaces and parking lots are among the threats that the new development may cause.

CHAPTER FOUR

FINDINGS, CONCLUSION, AND RECOMMENDATIONS

4.1 Findings

This part of the chapter deals with the findings that the researcher extracted from the literature review and from the analysis of the study area which includes direct visits, reviews of works of literature, questionnaires, and interviews. The chapter is structured in a way to correspond to the research questions and previous sections of the study with the following framing topics: the theoretical background of contextualizing new developments with urban heritages, the say grounds of international policies about the topic raised, the architectural features and urban heritages of National Theatre Area, and finally how to contextually harmonize the new development with the urban heritage. In order to bring valid and reliable output, the researcher used the so-called triangulation of data.

4.1.1 Findings from the Theoretical Background

The issue of context is always raised for the sake of creating harmony as a whole in cases where different circumstances come together. Thinking to develop historic areas with rich urban heritage, the first thing that should come to our mind is the interaction of the new development with the urban heritage.

The idea of contextualizing new development with urban heritage is a vast concept. Different theories were formulated on this concern; various discourses and debates have been made in order to reach a common consensus; projects have been built with different attitudes and a lot has been said about the interaction of the old and the new in the projects.

Some architects and planners have contrasting positions concerning the idea of contextualization. The first positioners are those who believe that new development should simply 'reflect its own time' and that if it does this it is liberated from the need to defer or pay attention to its setting in any way. The argument often used in support of this position is that 'what shocks today no longer do so in twenty years' time and those past radical innovations now seem part of an organic whole. Where the second positioners are those who believe that what is important is to 'preserve the character of the conservation area at all costs'. This is best done by opposing all development and insisting to copy the architecture of existing buildings. They argue that it is the maintenance of historic character that is the reason for the designation of conservation areas and that their sole purpose should be that of preservation. Both of these positions have led to unsatisfactory outcomes in many cases. The former argument often leads to proposals or developments which show no regard for the context in which they sit and it erodes rather than enriching the character of the area as a result. The latter leads to a superficial echoing of historic features in a new building, which itself erodes the character just as much.

Different from these opposite positions many intermediate ideas were raised at different times by many scholars. In a summarized form these approaches can be classified into four: literal replication, invention within the style, abstract reference, and intentional opposition. Literal replication anticipates to repeat the existing style within the context; invention within the style is an approach which allows some forms of creativity within the frame of the context; abstract reference requires to make an abstract of both the context and the history of the urban quarter to apply in the new building or form, this requires creativity and some artistry mind; the intentional opposition is against the context, it opposes the existing context intentionally perhaps to get more attention. This approach is intended to come up with star-architecture in which the new buildings appear uniquely visible from the urban quarter like shining stars. The problem with this approach is when the number of unique buildings increases; there will be no more star buildings; instead there will be chaos. In the researcher's belief, among the four approaches, the abstract reference appears a better approach for the reason that it allows contemporary

styles that considered the existing context in an abstract form. But the problem with such an approach is that the designer must be artistic and creative enough to bring the existing context into the new one.

Many architects consider context as a design constraint though it can be a source for concept development. Some architects consider context as a design aid. A design that acknowledges an urban context will create harmony with the urban heritage. Such a design will add more interest to urban heritage instead of competing with each other. As it is indirectly said by Aristotle '*The Whole is Greater than the Sum of its Parts.*' creating synergic relation within the urban context is very important in order to enhance the values of the urban heritage (URL 21).

Contextualizing the new development with urban heritage is important not only to bring harmony in the urban character but also to secure the continuity of the urban texture. The historical development of a city is mainly manifested by its buildings and related urban features and elements. The quality of the contextual design is to bring a sense of continuity to the urban quarter.

The contextualization of new development with urban heritage is reinforced by many international policies, charters, and recommendations. The ICOMOS General Assembly in Budapest was one of the prominent charters declared by the ICOMOS concerning the relation of new buildings in an old setting (ICOMOS, 1972). There are also states like Philadelphia that brought in to practice the international policies by preparing implementation guidelines, even though the effectiveness of the guidelines is in a quotation. There are also cities like Addis Ababa which does not have any guidelines at all. The Historic Urban Landscape (HUL) approach recommends promoting harmonious integration of contemporary interventions regarding new constructions in historic urban landscapes. The Historic Urban Landscape Approach aims to preserve the value of human surroundings and the sense of place. To meet this aim the approach uses methods such as awareness creation, assessing the situation, putting forth a strategy, implementation of the strategies, and finally monitoring to evaluate its effectiveness (UNESCO, 2011).

Contextual harmony is not an element of design, but various elements and principles of design combine to make buildings in contextual harmony. The idea of contextual harmony has no conflict with contemporary designs. Contextual design is, in fact, an integrated design germinating from the native soil with spirited contemporariness that can adapt to the future. The contextual design would invariably be a 'wise' design drawing from the rich storehouse of time-tested practices, responsive to the local climate, set in the socio-cultural setting and in sync with the local code, characteristics that may evolve with time and adapt to change but not alter in a nativity.

In urban conservation, it is better to conserve the sense of the place rather than the sole buildings and statues. It is the sense of the place that gives a spirit for the urban heritages. This includes the physical settings, the activities around and the meaning of the place for the community. The physical setting is the characteristics and quality of the built environment while it might include the townscape, built forms, permeability, landscape, and different furniture like street furniture. Vehicle flow, noise & smell, behavior patterns, land uses, and pedestrian flow are those activities that contribute to creating the sense of a place. Activity, in other words, can be defined as the current events of inhabitants on the existing open space. The meaning of the place is the inhabitants' experience and conceptions on the existing open spaces. The legibility, cultural associations, perceived functions, attractions, and qualitative assessments are elements that give meaning to urban heritage.

4.1.2 Findings from the Analysis of the Study Area

Urban conservation can't be achieved only by preserving historic buildings, historic spaces, historic activities, and other important values, but also by protecting from the incompatible new additions. The incompatibility or the contextual contradiction of new developments with urban heritages is one of the contaminating factors that endanger the existence of urban heritage. The National Theatre Area is among the historical quarters that are suffering from the incompatibility of new development with urban heritages. The urban quarter is located within the main city center

according to the new structure plan. As to the new structural plan, the minimum building height allowed within the main city center is 70meters. Although the structure plan is followed by an urban design guideline, the guideline does not have any clue about the interaction of the urban heritages with the new developments. Of course, both the structure plan and the urban design guidelines safeguard the historic buildings from being destroyed. Keeping the heritage structures from destruction solely does not secure the conservation of urban heritages since urban heritage involves meanings of the place and activities around in addition to the physical settings.

The selected study area is rich in its historic settings and public-oriented activities which gives different meanings for the place. The National Theatre building, the monument of the Lion of Judah monument, the Ras Hotel, the *Bego Adragot* building, the arcaded walkways of the Gambia street, the buildings interaction with the street, the human scale of the building forms, the ground-based activities which emphasizes more public activities, the spacious unity square, the big acacia tree, and the breathy national park are some of the physical settings that gives life for the area. Street vendors, parking, walking, black market, chilling, working, and meeting are some of the common activities that take place in the area which gives soul for the sense of the place. The National Theatre Area has different meanings for different people who spend their time there and others who sometimes visits the place. The meaning of the space varies based on the ages, educational level, professional background, the experience of the space and other factors. Most people that the researcher interviewed have a strong attachment to the place although the meaning that the place gives them varies.

Above its unique sense of place, the National Theatre Area is a strategic location for the social & economic success of the city mainly because of its location and its direct physical linkages to the rest of the city. The area has a great historical value connecting Arada and Leghare which are two of the three distinctive nodes of the city. The strong axis is oriented on the North-South with the major landmark buildings (Municipality & Leghare) at each end. Gambia Street is part of the

strongest axis with multi-activities. Half section of the street belongs to the public parking although some institutions like the commercial bank of Ethiopia and Ethiotelecommunication Corporation blocked the public parking for their private uses. Gambia Street is an exemplary street for other parts of the city for its public acknowledged approach in its design. The arcaded walkways along with the National Theatre, Ras hotel, and the cantilever-shaded walkways along the *Teklu Desta* building made the urban quarter more pedestrian-friendly. This street lacks street amenities like street furniture, drainage system, and street lighting.

The new development following the new structural plan is destroying the urban heritages of the National theatre area. The construction of high-rise towers along the '*Ras Abebe Aregay*' Street and the germination and growing of high-rise buildings within the study area threatened to damage the spirit of the place. The mismatch in architecture, physical setting, meaning, and activities of the new development and the urban heritage is the main source of the threat for the area. It appears that the new development has contrasting architecture; different function from the existing ones; different life pattern; expelling low income and jobless people; not designed for the public; out of human scale buildings; different mass, material, and not scaled to the existing heritages even to each other and; lack of parking and non-environmental. All these and other factors mentioned in the main body of the research brought a wide gap between urban heritage and the new development. It looks that some activities are changing due to the emergence of new development around the study area. The lack of parking space and pollutions are among the effects of the new development against the urban heritage; currently, it becomes common to see people driving around for a long time to find a parking lot. In addition to the illegal incursion of the commercial bank and the telecommunication, the new development led the area to the shortage of parking.

Policy implementation problem is common in developing countries like Ethiopia. Although the AASOID and EiABC have developed an urban design guideline for the study area, the implementation is in a question mark. It is not a matter of preparing a plan; it is about approval & implementation of the plan. Astonishingly the city's

higher officials have the power to ignore all decisions made by experts of the Addis Ababa City Government Plan Commission. So the survival of the urban heritages will lay on the virtue of the higher officials; no guidelines, no experts or professionals can stop him from what he wants to do. It seems that the person is above the law.

The lack of communication between different stakeholders is the other, perhaps, the main problem that these days' heritages are facing. The ARCCH, the Ministry of Culture and Tourism, the Addis Ababa City Government Plan Commission, The city's municipality, the community, and different private organizations working in design and construction have no clear communication; there is no platform to communicate through. The ARCCH is not involved either in the structure plan development of the city or in the preparation of the urban design guidelines. No conservator is part of design juries to be constructed in historic urban quarters; heritage impact assessment is not made in any of the constructions in Addis Ababa city. Even the community is not aware of what is happening in their neighborhood.

ARCCH is not implementing its duty given by the proclamation 209/2000. The ARCCH and the Ministry of Culture and Tourism are not working in a cooperative way. The misunderstanding of their roles in both offices leads the heritages ownerless. Nowadays, the responsible body for the loss of urban heritages is not clearly defined; both the ARCCH and the Ministry of Culture and Tourism blames each other. The absence of heritage representative (in wereda culture and tourism offices are occupied by tourism professionals) at the wereda level is another problem that triggers damage on heritages.

The lack of awareness of the community is another challenge that facilitates the destruction of urban heritages. Some part of the community prefers to destroy the urban heritage and renovate the area believing that the city would look like Dubai or another present-day city. The concerned government bodies and civic sectors don't do their task in creating awareness for the community.

Its location in the MCC, it's physical setting, the sense of place, the activities around, are among the strengths the National theatre area has. The silence at night,

absence of sufficient residences around, the mismatch between the old and the new, degradation of heritage structures, lack of maintenance and conservation are some of the weaknesses the study area has. The beginning of having urban design guidelines, the attractiveness of the area due to the economic corridor are the opportunities that the study area might get in the future. Its location in rapidly developing quarter, ownership of heritages, the future economic basis of the area, weak policies and their implementation, are some of the threats that the urban heritages around the study area might face.

4.2 Conclusion

As to the findings of this research, urban heritages are suffering from the incompatibility of current developments throughout the world. The impact of the newly emerging buildings over the urban heritage is destructive in National Theatre Area as well as in Addis Ababa. The contextual mismatch of the new buildings with the old historic quarters is the main problem. The contextual mismatch includes incompatibility in a physical setting, in activities, and in meaning and conceptions. Through time, this contextual inharmoniousness can lead the urban heritage to total destruction.

This does not mean that urban development and heritage conservation are opposing each other. Believing that change is inevitable, urban heritage should shape itself with the changes. Unless heritages fulfill the current need the conflict with the modern man will happen. Adaptive reuse is one of the means to transform old buildings to the current need. Thinking about meeting the current need, in general, some gaps are identified in the study area. Poor utilization of the potential of various features of the iconic axis like the arcade, trees, car parking space, absence of street furniture and lights, mix of functions, ungenerous right of way with arcaded pedestrian walkways, and informality of street vendors are the gaps to be solved as a historic quarter to meet the current need.

Although many theories and arguments have been made on the contextualization of new developments with urban heritages, it should be underlined that for

contemporary problems the solution must be contemporary. Studying the urban heritage settings, activities, and the meaning for the community is the first thing to do while designing and constructing in historic areas. By doing so, the new development and urban heritage can come into good dialogue and synergy.

The National Theatre Area is among the historical quarters with rich urban heritages that need special attention from the concerned bodies. The area has been connecting the two main centers of the city and still, it is the strongest axis of the city with exemplary urban design qualities. The coming of new developments shouldn't destroy the essence of urban heritage. The new development must recognize the urban heritage and the urban heritage must meet the current need.

4.3 Recommendations

In this section of the chapter, the recommendations that targeted to answer the third and the fourth questions of the research are suggested. The recommendations are in accordance with the nature of the existing problems and future threats, which are already pointed out in the finding section. The general recommendation is exceeded by specific recommendations for some key stakeholders. The specific recommendations for the key stakeholders will be going for the ARCCH, for the Ministry of Culture and Tourism, for AACAPC, for the Addis Ababa City Administration, for Universities and Colleges, for Architects, and Planners. The recommendations focus mainly on policymaking and implementation, institutional integration, urban design, taking their own roles, community participation, rule of law, and planning recommendations.

4.3.1 General Recommendations

Change is inevitable and urban heritages must be in equivalent wave with the change to give importance for the current need. This might happen by changing their function and improving their values. Having this in mind, the new development must also recognize the urban heritage in improving the spirit of the places. In

general, the recommendation of this research paper is to bring a harmonious contextual relationship between the new development and urban heritage.

The researcher found that the appropriate approach for the National Theatre Area is '*Abstract reference*'. This approach sometimes labeled '*The Contemporary approach*'. (For further clarification refer the literature review) This is an approach that is most accepted within contemporary times. But this doesn't mean that there is no need for urban design guidelines. Those designers who can't make an abstract of the history and essence of the place are recommended to strictly follow the urban design guidelines which fulfill at least the context related to the physical settings.

In order to preserve the urban heritages of the National Theatre Area, it is recommended to exploit the existing historic potential of the axis with an enhancement of various features it contains. The enhancement can be by creating cultural corridor together with inclusive trade and commercial activities, formalizing the street vendors, returning the public parking to the public, incorporating street furniture and fixtures like sitting benches and street lights, incorporating more night activities to make the area active in the night, and interconnected public activity penetrating into connected local roads and providing pedestrian-oriented activities at street level. It is recommended to change the external cladding of the already built new buildings. Their finishing material should be compatible with the context.

Policies and regulations should be made and implemented to safeguard urban heritages from being destroyed by new developments. Urban heritage conservation guidelines should be ratified. The researcher finds that there is a problem of having clear policies and even a lack of implementation of existing policies and regulations.

Stakeholders should have a platform to communicate with each other while taking their role in the development of the city. Protecting and conserving the urban heritage should not be handled only by Addis Ababa culture and tourism office or by ARCCH. The city administration and the institutions should have to come up with long term goals on how the city has to be developed at the same time protecting its urban heritage. The communication of different stakeholders is very crucial to

overcome the problem. Heritage conservation professionals must be involved in the design and construction process of any buildings in historic quarters. Heritage impact assessment must be done in line with environmental impact assessment before starting any projects in historically rich urban quarters. The effect of the new development must be discussed with the community and different stakeholders of the project and has to be reached in a similar consensus.

Referring and adopting Historic Urban Landscape principles is very crucial to deal with urban heritages. Any local development plans for the historic quarters have to adapt to the HUL approach recommended by UNESCO. There are a lot of studies done in the principles and methods of the HUL approach being developed by international experts and organizations available to refer.

In general, the overall 45m width of the right of way should be maintained; arcades of existing buildings (Ethiopian National Theatre, Ras Hotel, Bego Adragot Building, and G.Cignarella Apartment) are within the right of way of the street as part of the pedestrian walkways and must be maintained. Existing trees should be maintained with the exception of damaged, dead and trees that have potential harm to humans and property. Refurbish/upgrade existing apartment buildings, hotels, and the park; open up fenced compounds of Tele, EBC, and CBE; convert ground floors to public service activities to create a strong street-building interface, and relocate the Ministry of Defense to the new headquarter and convert the space into active public functions like souvenir shopping mall. But before any intervention, it is recommended to have a thorough study on the heritage values of the study area. The physical setting, the activities and the conceptions of the community to the area, and the effects of the action on these components must be investigated before any actions take place.

4.3.2 Specific Recommendations for Key Stakeholders

4.3.2.1 For ARCCH

As to the proclamation No. 209/2000²⁵, the ARCCH has the duty to “*protect Cultural Heritage against man-made and natural disasters; enable the benefits of Cultural Heritage assist in the economic and social development of the country*” (Proclamation No. 209/2000, 2000) To do so the ARCCH is suggested to consider the following recommendations by the researcher.

- Register all heritages within the city and develop signage in every urban built heritage on-site (in collaboration with the Ministry of Culture and Tourism); the signage could incorporate a short description of the built heritage and its embedded values; incorporating embedded values with the signages will create awareness for the community about the values of the heritages and gives information for visitors;
- Create a platform that all stakeholders around the heritage conservation and the urban development can communicate with each other;
- Coordinate the designing, managing, and implementing teams of the city’s structural plan with the conservators;
- Ratify policies to safeguard urban heritages from damages and pollutions;
- Follow-up the implementation of policies by communicating with the Ministry of Culture and Tourism and other government bodies;
- Create a mechanism of how to control and make any new development get aligned with urban conservation;
- Prepare urban conservation manual for each historic quarter of the city and synchronize it with the urban design guidelines; support and be involved in the preparation of urban design guidelines;
- Participate in new developments in and around historic quarters from the inception of the design to the end of the construction as well as the functioning stage;
- Organize specialization opportunities for conservation professionals.

²⁵ Proclamation No. 209/200 is a proclamation by house of representatives that established the ARCCH

4.3.2.2 For the Ministry of Culture and Tourism

The ministry of culture and tourism is expected to be the umbrella for the conservation of heritage for the sake of keeping the pride of the citizens, advertising the country, and promoting tourism. In coordination with the ARCCH the ministry of Culture and Tourism is advised to consider the following recommendations by the researcher:

- In collaboration with the Addis Ababa City Administration Culture and Tourism Bureau, increase the number of educated professionals in the offices of the city and in every sub-city level;
- Allocate heritage professionals at wereda level which have better intimacy with the heritages, it is noticed that there is no any heritage professional at wereda level; while the wereda culture and tourism office is stacked by tourism professionals; there is only one heritage professional in sub-city level; this might show how the ministry is reluctant in preserving heritages while working hard in the tourism sector; Ethiopians says ‘*ገም ባልዋለበት ኩባት ለቀላጽ*’; just to mean without the heritages you can’t find the tourists;
- Like the country has so many schools in tourism, create opportunities to increase the number of schools in the conservation of cultural heritage;²⁶
- The ministry is recommended to train more conservators by communicating with the Ministry of Science and Higher Educations;
- The qualifications of the professionals in heritage conservation should be maintained at the highest level especially to those historical urban quarters to the level of sub-city culture and tourism office and sub-city land administration office;
- Register all heritages within the city and develop signage in every urban built heritage on-site in collaboration with the ARCCH;
- Actions of continuous awareness-raising work have to be done for the local community to better understand the importance of protecting the attributes and values considered of cultural significance on the Addis Ababa historic

²⁶ *The school the researcher has enrolled is closed in this year after cultivating only four batches for unknown reason, it was perhaps the only school which trains the master of science in conservation of urban and architectural heritage.*

quarters; the awareness can be created by means of preparing different activities and social gatherings around heritage sites. The more aware the community is the better understanding of why certain transformations should or should not take place, rather than making it a rule ordered by the government or institutions;

- The municipality of Addis Ababa City has started to make vehicles free sporting days on the last Sunday of each month; this practice can be integrated with urban heritages; periodical walk along the streets of the historic city quarter will be an effective way to highlight the built heritage and bring a sense of pride to the residents; the street walk will be effective if celebrities joined having different objectives in each heritage street walk.
- Guides have to be trained and a brochure with a map of the old historic city quarter has to be published;
- More importantly, insist the government prepare any legal means to penalize those who destroy cultural heritages as well as urban heritages.

4.3.2.3 For AACPPO

Addis Ababa City Planning Project Office has, possibly, the principal responsibility in maintaining the interaction of the urban heritages with the new development. Although the researcher has observed good starting in the development of urban design guidelines for the *Arada area* (the guideline is at a draft level), this habit should be spread to the other important historical urban quarters like the National Theatre Area before they are overshadowed by the new development. So the researcher recommends the AACPPO in the following points:

- Develop heritage sensitive urban design guideline for every urban quarter with rich of urban heritages; consider the interaction of the new development with the urban heritages in the guideline;
- In developing urban design guidelines let you consider not only the physical settings of the place but also the activities and the essence of the places;

- Consult conservation professionals for every step of your works in historic urban quarters; it is recommended if your office hire full-time conservation professionals available in each step of the design;
- Communicate the ARCCH in your planning process from the inception to the end of the planning stage; it is recommended if you have one design team member from ARCCH;
- Urban heritages in the MCC needs serious attention due to the land cost and the freedom of the building height regulation around there; so, in addition to marking the heritages for preservation, consider the interaction of the new development with them; it is recommended if you have detail about this in the urban design guideline;
- Consider limiting not only the minimum height of the building but also the maximum height of the building in order to avoid height competition between developers which might end up with chaos;
- Although the National Theatre Area is in the MCC it should have its own regulation as a historical urban quarter within the MCC; The National Theatre Area and Gambia street can be secluded to have different building height regulation for the sake of the good urban spirit around there;
- In your structure plan and urban design process, consider the participation of the community and any other stakeholders; any historical urban quarter redevelopment has to be guided by the culture and social order of society and its settlement; public participation in the planning, design and conservation stage is crucial and can help to avoid individual decisions;
- The Addis Ababa historic urban quarter grew according to the needs of the public; therefore, any of your new development approaches have to start with an understanding of existing organic planning while relating to the settlement pattern and social structure;
- Strengthening coordination among relevant government institutions and public bodies involved in urban built heritage conservation and create a smooth association between parties is also important.

- Urban conservation should be taken into consideration at the early stage of redeveloping projects in historic districts; legislation of planning relative to the conservation of urban built heritage should aim at integrating heritage conservation with the whole field of existing strategies such as urban development, tourism, academic research, and public education.

4.3.2.4 For the Addis Ababa City Administration

As to Proclamation No. 361/2003, although different conservation works planned by different organizations and offices like ARCCH and AACPPO, the final decision goes to the chairman of the city's Administration. The Administration has the power to *"issue and implement policies concerning the development of the City; ... approve and implement economic and social development plans; ... administer, develop or sell the houses nationalized as per Government Ownership of Urban Lands and Extra Houses Proclamation No. 47/1975 and administered by the City Government as well as other houses which the City Government built or otherwise obtained lawfully;... expropriate private property and/or clear and takeover land holdings designated as an object of public interest, subject to payment of commensurate compensation in accordance with the law;"* (Proclamation No. 361/2003, 2003) Although the power is given by the house of people representatives, it seems that the City Administration has veto power over all decisions by professionals of the AACPPO and the ARCCH. The renewal case of the Leghare historic urban quarter is an example of this. So the researcher recommends the City Administration to:

- Let the technical aspect of the city be left for the technical professionals; the decisions made by different scholars is very important since they decide from a different point of view and they decided after so many researches; it is recommended to have the consultation of different professionals in important decisions;
- If decisions and plans by the ARCCH and AACPPO are not implemented, you don't have to expect more works from them for the future, everybody wants to see the fruits of his work;

- Your decision should have public acceptance; you don't have to destroy significant buildings just for the sake of gaining donations from foreign countries; the money can't buy our history and our pride; Ethiopians prefer their pride than the donation.

4.3.2.1 For Universities and Colleges

In addition to cultivating students, universities and colleges are expected to conduct researches and involve in community service programs, mostly around their location. Universities in and around Addis Ababa are expected to do researches on the problems facing the city. As to this research, Addis Ababa City is in a problem of losing its identity due to the mismatch of the new development with the urban heritage. So the researcher recommends the universities and colleges in and around Addis Ababa to:

- Include heritage conservation and restoration courses in your architecture, engineering, planning, tourism, and other urban-related fields;
- Provide opportunities to do as many as possible researches on the conservation of urban heritage as well as contextual relations of the new developments and the urban heritages;
- Base your community service program in conserving urban heritages like awareness creation, exhibition, inventory and documentation, registration of heritages, supporting researches in relation to conservation of urban heritage, and so on;
- Work in collaboration with the Ministry of Culture and Tourism and ARCCH in creating educated professionals in the field of urban and architectural conservation;

4.3.2.1 For Architects and Planners

Architects, planners, and conservators are the three main professionals affecting the conservation of urban heritage especially in the issue of contextual interactions of the new development with the urban heritage. In all government offices mentioned above, there are one or more of these three professionals. So the

researcher believes that if the professionals have a good perception of the interaction of the new development with the urban heritages, the problem has the probability to be solved. Believing this, the researcher recommends these professionals to:

- Make thorough site analysis before starting any design or planning in historic urban quarters like National Theatre Area;
- Consider the context of the area during your concept development for your design or planning; use the context as a design aid rather than as a design constraint for your design or plan;
- Strictly follow the structure plan and the urban design guidelines if available;
- Design or plan your urban quarter for the public; architecture should be public; any new projects have to focus on creating a pedestrian priority area so that the historic quarter could be a vibrant habitable quarter;
- Use the Historic Urban Landscape approach recommended by the UNESCO in order to develop a design or planning accepted by the community and the context of the area.

Further Research

This research has left the door open for further investigations in areas of contextualizing the new development with urban heritage. The following topics have a direct relation with this research so that if researchers do on these topics the knowledge area will be broadened.

- Heritage conservation in the downtown of Addis Ababa
- Developing and upgrading historic quarters
- Heritage conservation in rapidly growing cities

CHAPTER FIVE

PROPOSAL

5.1 The Urban Design Guideline

As suggested in the recommendation section, the best approach to come up with good contextual interaction of the new development with the urban heritage is the '*Abstract reference*'. But making an abstract of the spirit the place and bringing it into the new design requires more artistry and creative minds. A design that is approached by abstract reference should be evaluated by different stakeholders like the community, conservators, and planners for fulfilling the contextual harmony. For those designers who are incapable to use the '*Abstract reference*' approach, there should be an urban design guideline to be followed. The urban design guideline will twist the hands of the designer to follow the local standards.

The National Theatre Area requires its own urban design guideline as a historic urban quarter. The AASOID and EiABC have been prepared an urban design guideline for the area in 2015. But it doesn't have any say about the interaction of the new development with the urban heritage. It is recommended to focus on the interaction of the new development with the urban heritages to have sustainable heritage conservation and tourism. The urban design guideline is general and lacks detail information about the new developments to be implemented in and around the study area. Having this in mind the researcher has proposed a supportive proposal for the guideline prepared by the AASOID and the EiABC.

The amended guideline should incorporate regulations on a setback or building line from street, regulations on the new buildings' height, function and form, identification of architectural style, finishing material and color, opening proportion and material usage, and signboards color and size including how it has to be mounted. Proposals to change the use, modify or expansion on a heritage building should require submission of detailed planning and listed building harmony applications.

5.2 Urban Conservation Proposal

The National Theatre Area is rich in historic structures with unique building facades facing streets. Gambia Street, part of the National Theatre Area, has a unique sense of place having arcaded buildings and ground shops with cantilever canopies. The settlement history, urban development, and district urban fabric demonstrate the area was and still is significant to the city. Currently, the urban quarter and its surrounding neighborhoods have their own development needs. Therefore, it is essential that any future urban design and development plan of the National Theatre Area has to be specifically made based on its unique context. As to the finding of this research, the urban conservation proposal is expected to enhance the contextual harmony of the study area. To do so it requires considering the urban characters discussed in the case analysis.

5.2.1 Concept of the Proposal

The notion of the proposal is to make the National Theatre Area an exemplary sustainable historic urban quarter of the city through urban conservation integrating all embedded values of the district.

5.2.2 General Objective of the Proposal

This proposal has two major objectives. The first is to retain the historical significance of the urban quarter while the second objective is to make the National Theatre Area where people can live, work and entertain.

5.2.3 Specific Objectives of the Proposal

- A. Enriching the sense of place and continuity of the study area
- B. Improving the pedestrian-friendly environment
- C. Safeguarding the contextual order and unity among the physical settings
- D. Enhancing the axiality of the axis
- E. Reorganizing the land use

A. Enriching the sense of place and continuity of the study area: Nostalgic sense of place, arcaded and canopied pedestrian passages, human-scale building heights, ground-based activities, informal street vendors, recreational and art zoning functions, zero building setback and zero ground floor elevation are main characters of the study area. Such a special identity has to be incorporated into the new development. These are the qualities and elements that facilitate the perception of complex physical reality as one. Therefore, the new developments have to be guided and designed in accordance to magnify the continuity of the urban character.

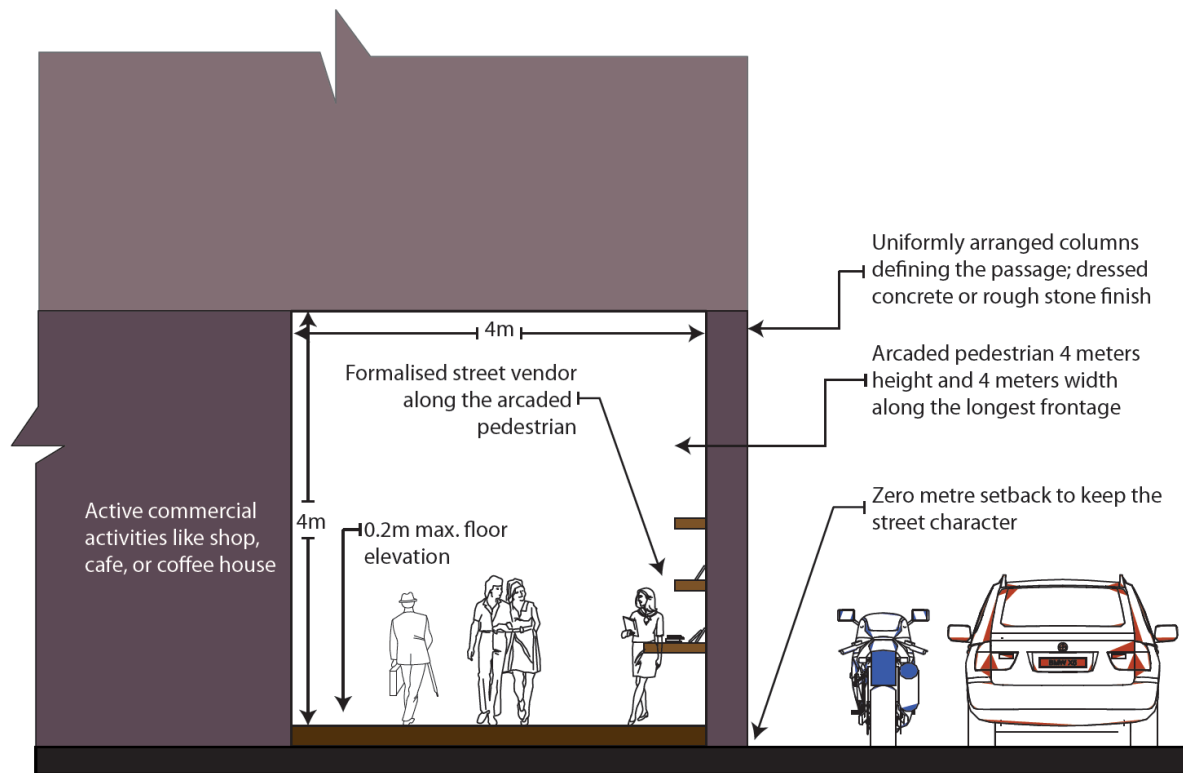


Fig. 5. 1 Provision of an arcaded pedestrian with street vendors and sittings for new proposals

B. Improving the pedestrian-friendly environment: Gambia Street is planned with a pedestrian-friendly environment but it still needs some improvements so that pedestrians can fully enjoy the urban quarter. Interactive frontage should be provided to make pedestrians' journey interesting and to enhance liveliness at street level by encouraging retail frontage. Regularized street vendors can improve the activities along the street. The presence of arcade and street vendors along the pedestrian can make it comfortable and safe. (Refer figure 5.1)

C. Safeguarding the contextual order and unity among the physical settings:

One of the essential characters of the National Theatre Area is its being on a human scale in relation to the building height and street width. The proposal appreciates the existing street façade scale. To minimize the negative impact of new development on neighboring heritage structures, the massing of the new development should be arranged in such a way that the highest structures should be up to ground plus eight or 25meters, with shorter podiums to the street side. It is advised to change the finishing material of the already built new buildings.

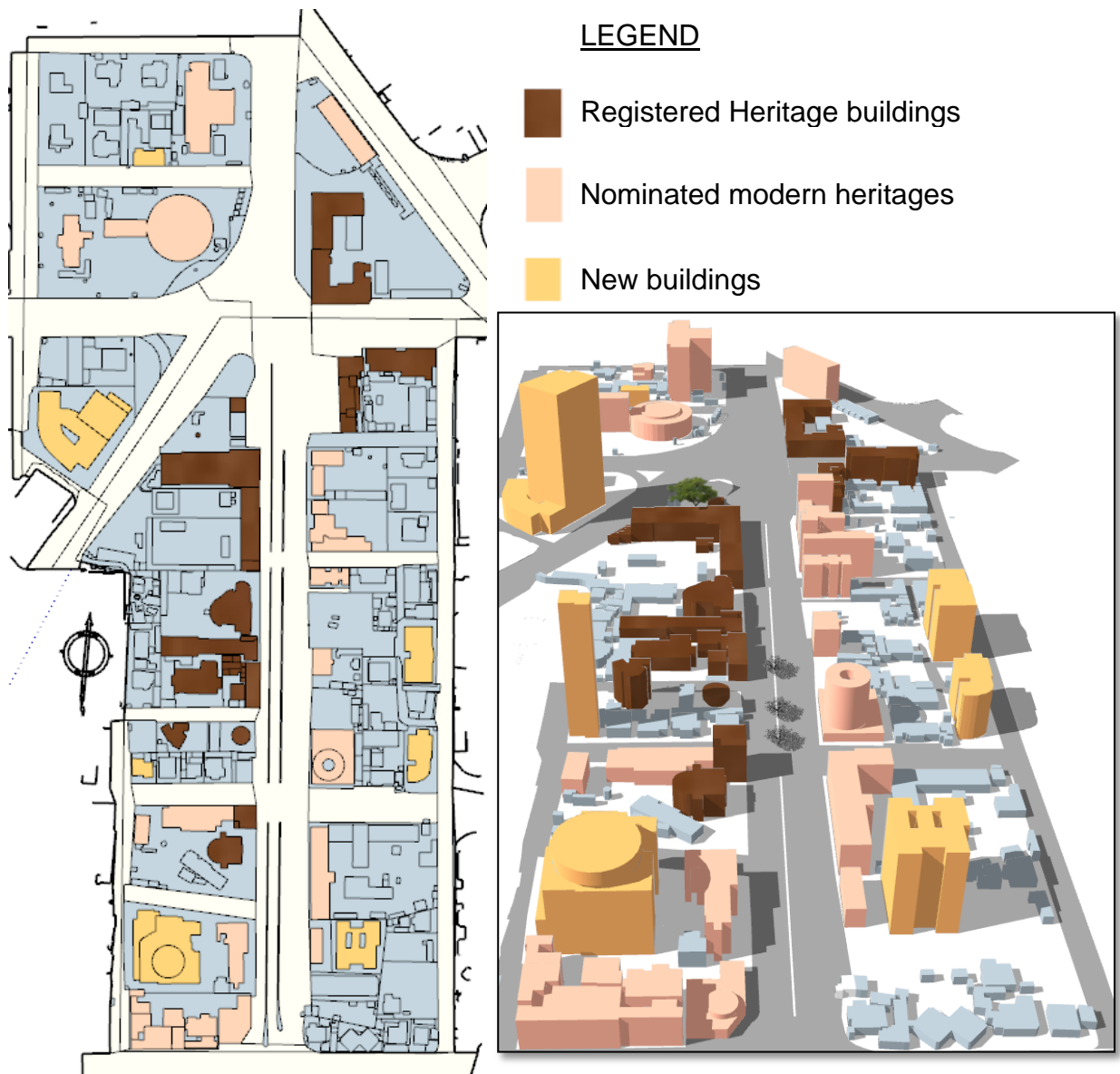


Fig. 5. 2 Registered heritages, nominated modern heritages, and new structures to be preserved



Fig. 5. 3 Figure showing critical plots, structures to be preserved and to be redeveloped

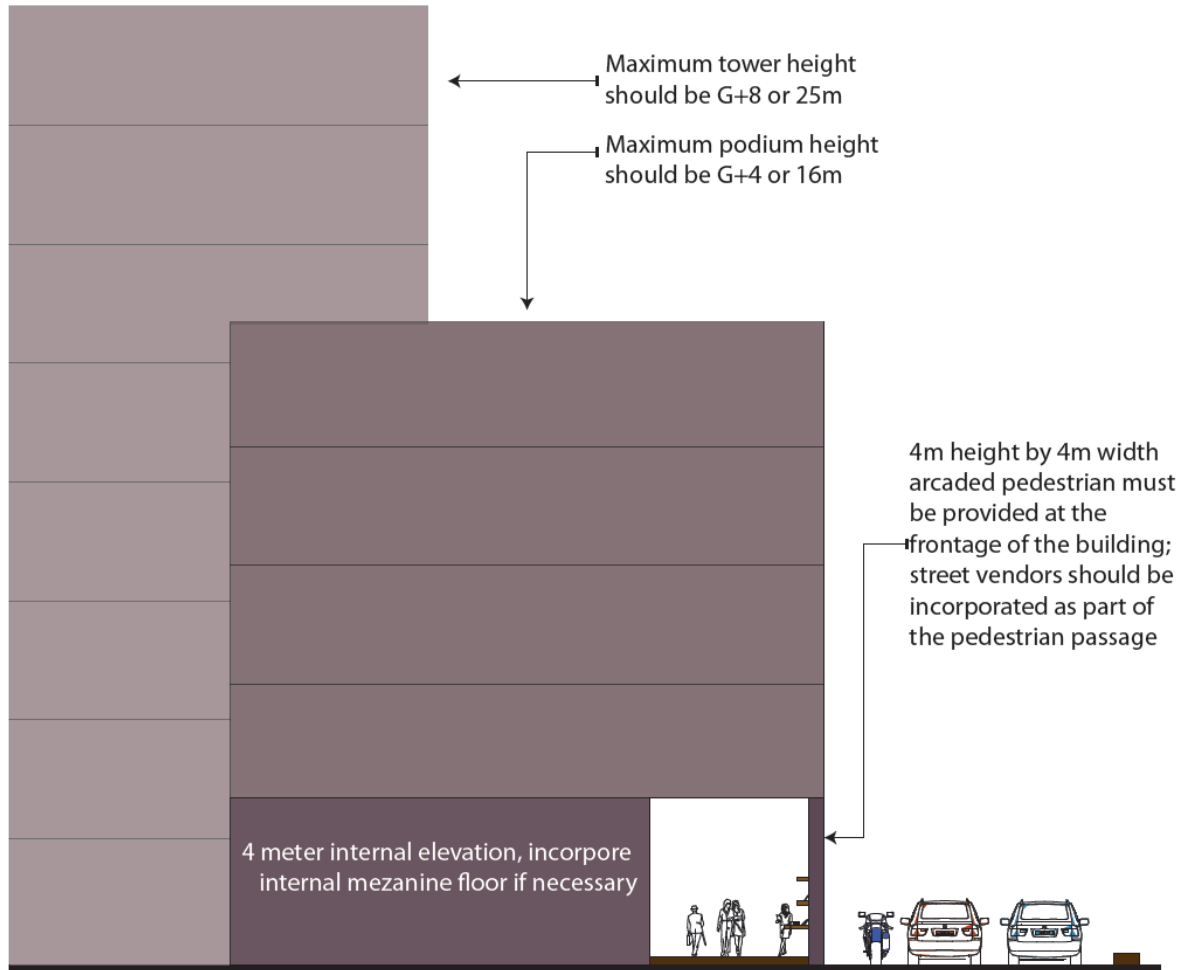


Fig. 5. 4 Building height, general appearance, and elements to incorporate

Critical plots highlighted by the red color in Fig. 5.3 are plots that have a direct impact on the study area, especially the Gambia Street. The plots are categorized due to their intimacy with the street. Careful infill should be done on these plots to preserve the sense of the place and the axially of the street.

D. Enhancing the axially of the axis: Gambia Street is part of the strongest axis of the city which measures about 2.85 km. The axis connects the Municipality tower and the historic Leghare train station building, though the axis is interrupted by the new LRT's bridge. Having similar building height on both sides of the street, planting equal size trees along the center of the axis, connecting the arcades and canopies that shade the pedestrians are important in enhancing the axially of the axis. This can be done by providing additional shaded pedestrian walkways.

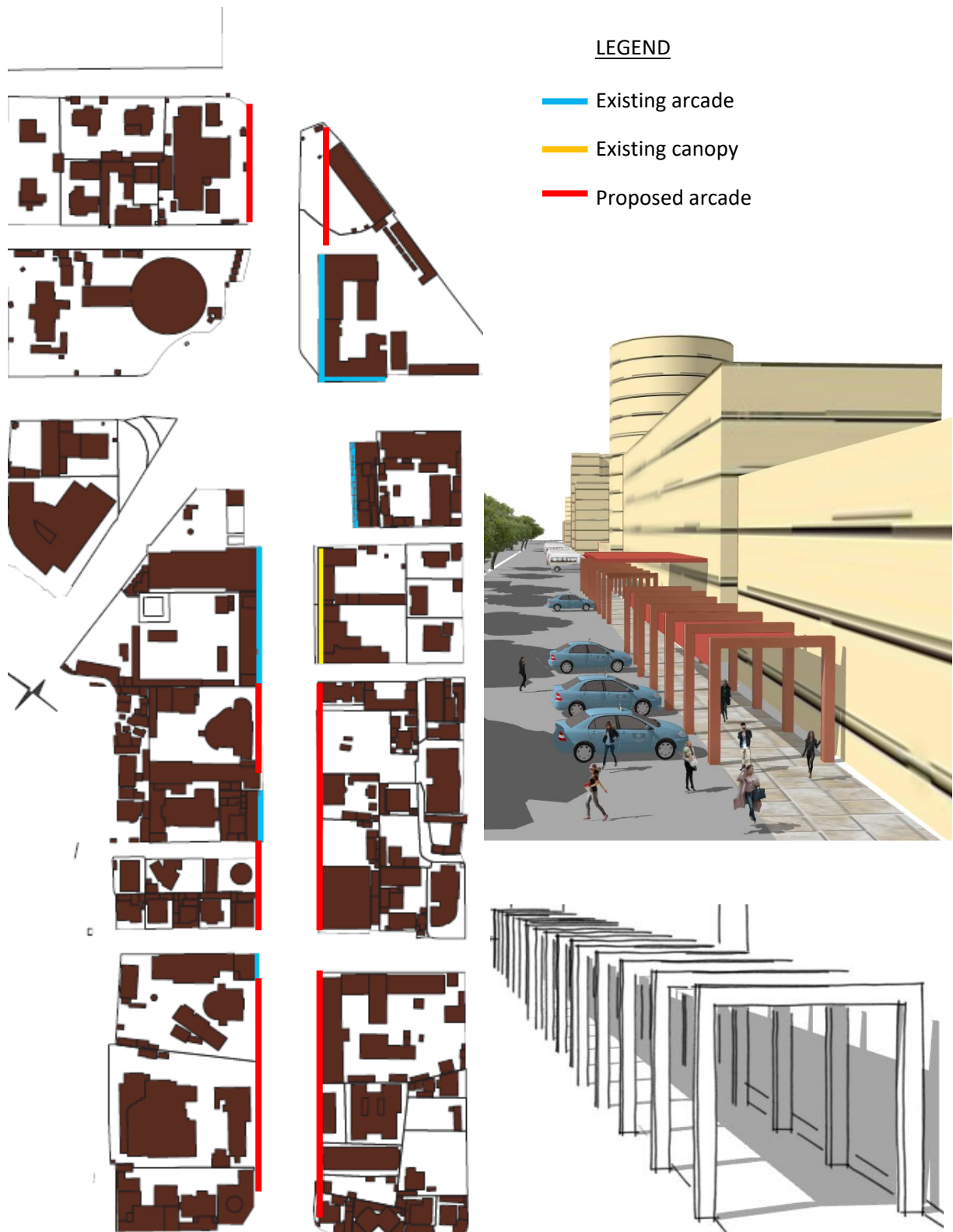


Fig. 5. 5 Provision of pedestrian arcades and equal size trees to emphasis axuality of the street

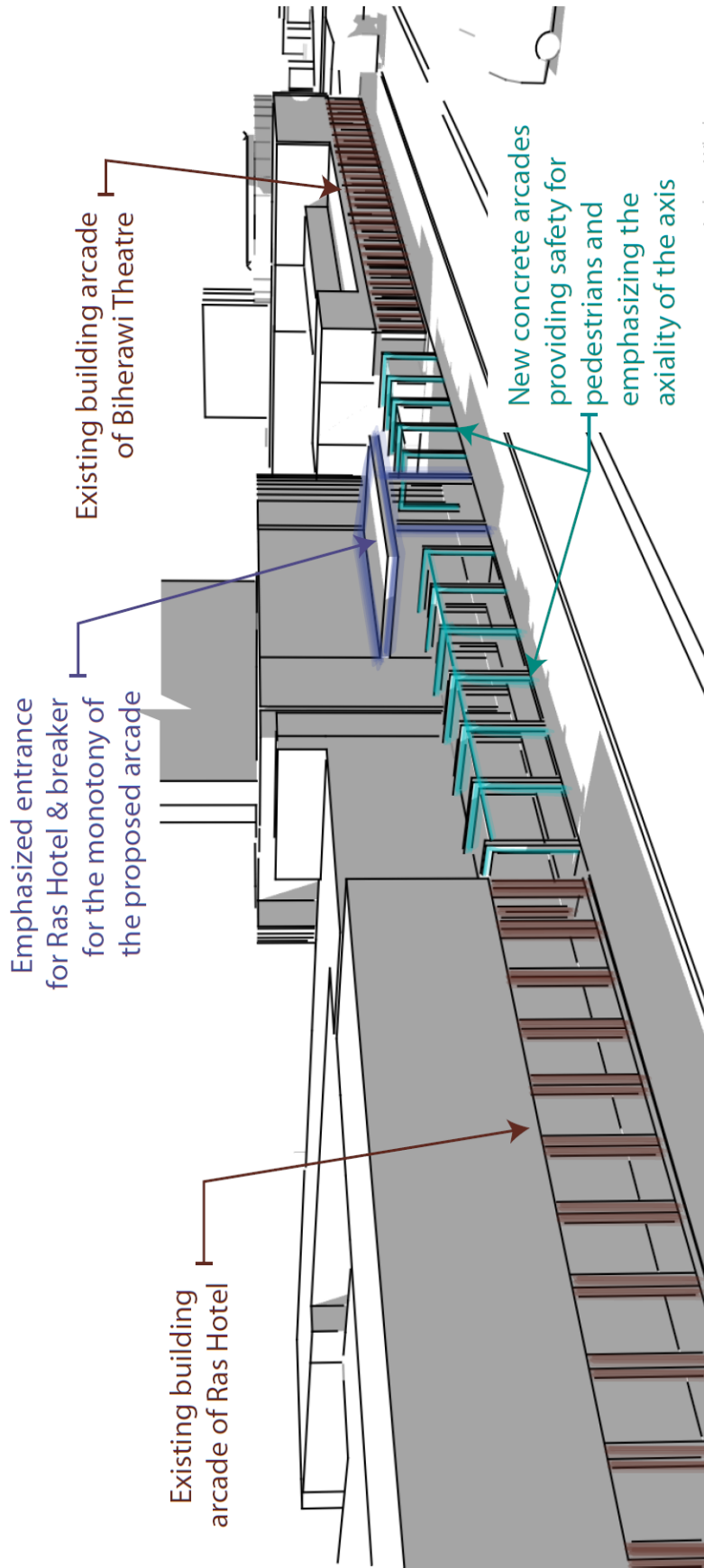


Fig. 5. 6 Arcade continuing the disconnection between Ras Hotel and National Theatre

E. Readjusting the land use: It is noticed that the study area is not active at the night due to the absence of sufficient residents and activities that allows night-lives around there. So, the provision of residential spaces, all day active street frontages and various street activities such as shops, bars, restaurants, coffee houses, and cafes should be encouraged in order to add active street life and liveliness to the district through the whole day. The ground floor of all the existing and the new buildings should be dedicated to the above mentioned commercial uses. Based on the type of function on the ground floor, like café, restaurant, and supermarket, it is possible to add the first floor as an integrated part of the ground floor. Providing mezzanine floor at the ground floor is likely since the proposed clear floor height for the floor is 4 meters.

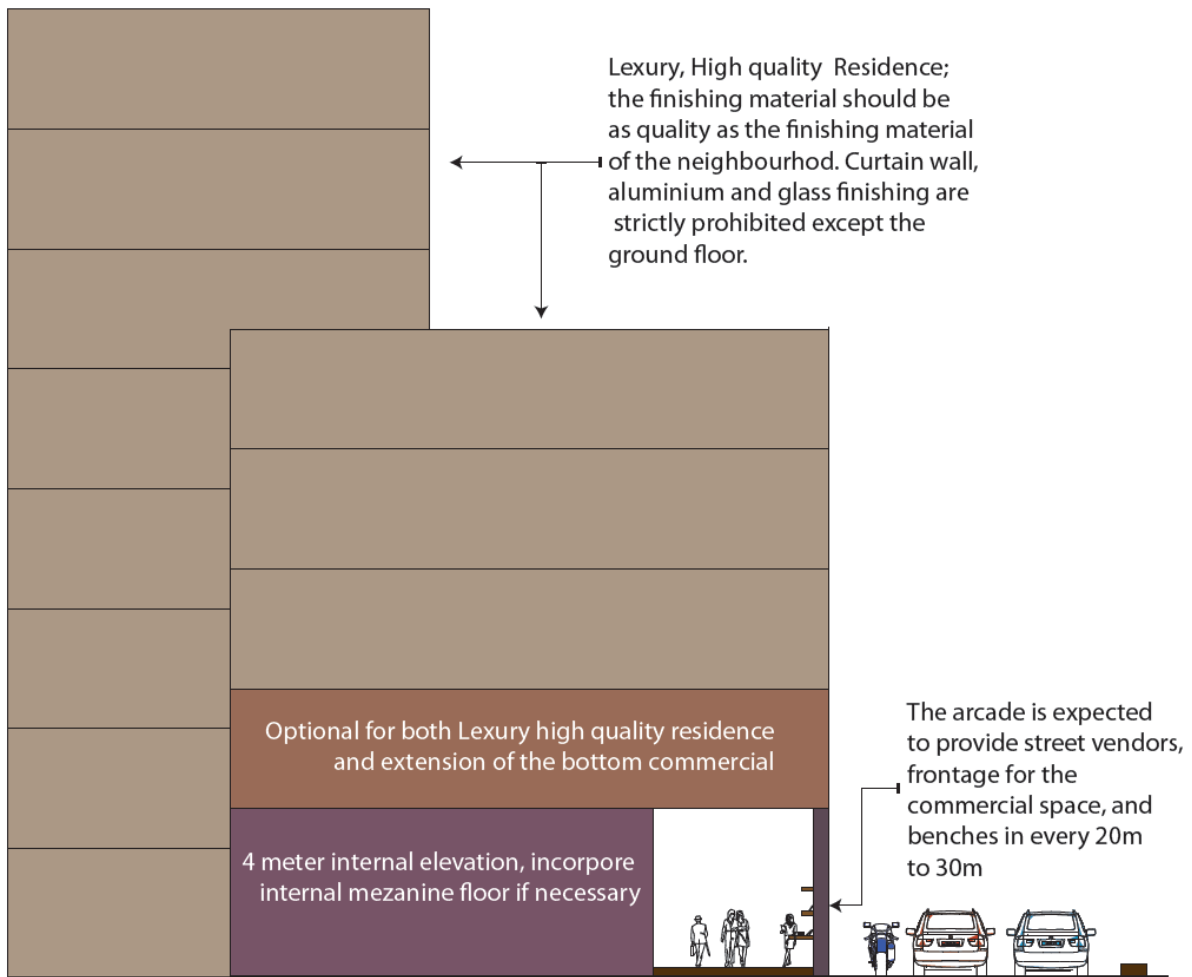


Fig. 5. 7 Vertical zonings of building space usage, giving more spaces for the residence

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Appendixes

Appendix 1: Questionnaire for ARCCH Staffs

A DDIS ABABA UNIVERSITY
EiABC
SCHOOL OF GRADUATE STUDIES
Questionnaire on Contextualization of
the new development with the urban
heritage (Biherawi Theatre Area as
case area)

Questionnaire Form no: 1

ARCCH's role on the relation of the
new development with the urban
heritage.

Place of the questionnaire collected:

Dear respondents,

I am currently working on my postgraduate thesis entitled "Contextualization of the New Development with the Urban Heritage" selecting Biherawi Theatre Area as a case area. The thesis intends to study how the new development should be harmonized with the existing urban heritage and urban character as well as in keeping and appreciating the sense of the places.

The questionnaire is meant to assess what was done by the office to maintain the contradiction of the new development with the urban heritage as a country or as a city level. Information acquired from the respondent has a substantial contribution to the success of the study. Therefore, your genuine and accurate response has a great value and role in the research and to the study area. I appreciate your honest and truthful response to the questions listed below. So I kindly request you to fill the questionnaire carefully and appropriately.

Thank you in advance for your cooperation!

1. Personal information:

Name: _____ Nationality: _____

Sex: _____ Age: _____

Position in the office: _____

Date: _____ Time _____

2. The Authority and its role:

2.1 How many proclamations do your office declared till now? Which proclamation does the office use currently? _____

Name of Data Collector _____ Signature _____

Page 1

2.2 Does the proclamation have any say about the interaction of new development with urban heritages? If yes, please explain it? _____

2.3 Do you think that the current proclamation has gaps and weaknesses? If yes, what are the main gaps in your opinion? _____

2.4 Does your office have its own guideline about the interaction of urban heritages and the new development? _____

2.5 Does your office believe that urban conservation can go with development?

2.6 The Addis Ababa Municipality is implementing a master plan that groups Biherawi area as CBD (Central Business District) which allows developers to build skyscrapers taller than 70 meters. On the other hand, the area incorporates many heritage buildings with unique architecture and a sense of places for the city. What is your office judgment on this? Had your office participated in the preparation of the master plan? If yes what was its role?

2.7 What kind of attentiveness your office does have in the urban redevelopment process undertaken by the municipality? _____

2.8 What is your response to the condition if developers wish to involve in the urban conservation? Do you have any legal framework to accommodate such private developers and related stakeholders? _____

2.9 What is the process of registering urban and architectural heritage?

2.10 What are the requirements/criteria in registering urban heritages? Which section/department registers them? _____

Name of Data Collector _____ Signature _____

Page 2

3. Personal attitudes towards heritage related issues:

3.1 What does heritage mean to you? _____

3.2 What is your personal opinion about the status of Addis Abeba heritage buildings and historical urban areas in relation to the new development? _____

3.3 What does Biherawi Area mean for you as a resident of the city and as heritage official? _____

3.4 What unique features do you observe around Biherawi urban quarter in comparison to the other parts of the city? _____

3.5 What is your personal feeling about the new development going on around the Biherawi area in relation to the spirit of the area by now and to the future?

3.6 Do you think that the spirit of Biherawi area will continue as it is in the coming decades? _____

3.7 In your opinion, what must be done in order to keep the new development going and preserve the heritages and the sense of the place at the same time? _____

3.8 Would you like to provide any further comment(s) related to the issues addressed in this questionnaire? _____

Thank you very much for your time and cooperation!

Name of Data Collector _____ Signature _____

Page 3

Appendix 2: Questionnaire for the Community (in Amharic)



**በአዲስ አበባ ዩኒቨርሲቲ
የህንጻ ኮሌጅ
የድህረ ምረቃ መርሃግብር**

የአዲሱ የከተማ ልማት ከከተሞች ቅርስ ጋር ያለው ግንኙነት በተመለከተ የተደረገ መጠይቅ (የብሄራዊ ቲአትር አካባቢ እንደ ጥናት ቦታ)

መጠይቅ ቅጽ ቁጥር 2

ጉዳዩን በተመለከተ እና ስለ አካባቢው የህብረተሰቡ ተሳትፎ እና ግንዛቤ

መጠይቁ የተሰበሰበበት ቦታ

ውድ ምላሽ ሰጪዎች፤

በድህረ ምረቃ ትምህርቱ ላይ የ “ብሄራዊ ቲአትር አካባቢን” በመምረጥ የአዲሱን የከተማ ልማት ከከተሞች ቅርስ ጋር ያለውን ግንኙነት በተመለከተ ድህረ ምረቃ ፅሁፍን እየሰራሁ አገኛለሁ። ፅንሰ-ሀሳቡ አሁን ያለውን የከተማ ቅርስ እና የከተማ ባህሪ እንዲሁም የታሪካዊ ቦታዎችን ስሜት እንዴት ጠብቆ ማቆየት እንደሚቻል እና ከአዲሱ ልማት ጋር አስተሳሰብ ማስኬድ እንደሚቻል ማጥናት ነው።

መጠይቁ የአካባቢውን ጠቅሜታ ፣ ህብረተሰቡ ለጉዳዩ ያለውን አመለካከት እና እንደ ባለድርሻ አካል ያለውን ተሳትፎ ለመገምገም ነው። ከምላሽ ሰጪዎች የሚገኝ መረጃ ለጥናቱ ስኬት ትልቅ አስተዋጽኦ አለው። ስለዚህ የእርስዎ ምላሽ በምርመራ እና በጥናቱ ትልቅ ዋጋ እና ሚና አለው። ከዚህ በታች ለተዘረዘሩት ጥያቄዎች ለሚሰጡኝ ሐቀኛ እና አውነተኛ ምላሽዎ እየመሰገንኩ መጠይቁን በጥንቃቄ እና በተገቢው ሁኔታ እንዲሞሉ በትህትና አጠይቃለሁ።

ለትብብርዎ በቅድሚያ አመሰግናለሁ!

1. የግል መረጃ

ስም: _____ ዜግነት: _____

ጾታ: _____ ዕድሜ: _____

የመኖሪያ ቦታ: _____ የሥራ ቦታ: _____

የትምህርት ደረጃ: _____ ቀን: _____

2. የቦታው ምንነት እና የሚሰጠው ትርጉም፤

2.1 አካባቢውን ለምን ያህል ጊዜ ያውቁታል?

>20 ዓመታት 6-20 ዓመታት 1-5 ዓመታት < አንድ ዓመት

2.2 ከየት አካባቢ ነው የመጡት??

የአካባቢው ነዋሪ ነኝ የአዲስ አበባ ከተማ ነዋሪ ነኝ ከክፍለሀገር ከውጭ ሀገር

2.3 ወደዚህ አካባቢ ለምን መጡ?

ለንግድ/ ለስራ አዚሁ ነዋሪ ነኝ ለመዝናናት ሌላ: _____

2.4 በአማካይ ስንት ጊዜ ወደዚህ ቦታ ይመጣሉ? በሳምንት _____ ቀን (ቀናት)።

2.5 በብሄራዊ ቲአትር አካባቢ በጣም የሚወዱት የትኛውን ቦታ ነው? ለምን? _____

የመረጃ ስብሰባው ስም _____ ፊርማ _____

- 2.6 ከሰፈሩ በጣም የሚወዱት ነገር ምንድነው? _____
- 2.7 ከሌላው የአዲስ አበባ ክፍል ለዚህ አካባቢ የተለየ ስሜት አለዎት? አዎ ከሆነ ፣ ምን ዓይነት ስሜት ነው ያለዎት? _____
- 2.8 ይህ ቦታ ለእርስዎ ያለውን ትርጉም እንዴት ይገልፁታል? _____
- 2.9 የአካባቢውን ሥነ-ህንፃ ጥበብ እንዴት ይገልፁታል? _____
- 2.10 የትኛውን የህንፃ ክፍሎች በጣም ያደንቃሉ? _____
- 2.11 በእርስዎ አስተያየት የዚህ ቦታ መለያ ምንድን ነው? _____
- 2.12 አንድ ሰው ወይም ቦታ መምጣት ቢፈልግ የትኛው ቦታ ይቀጥሩታል? ለምን? _____
- 2.13 ስለ ብሄራዊ አካባቢ ሲያስቡ መጀመሪያ በአዕምሮዎ የሚመጣው ነገር ምንድን ነው? _____

3. ከቅርስ ጋር የተዛመዱ ጉዳዮች ::

- 3.1 የትኞቹን ህንፃዎች ይመርጣሉ? ቅርሶቹ ወይስ አዳዲሶቹን ፎቆች? ለምን? _____
- 3.2 በእርስዎ አመለካከት ቅርስ ማለት ምን ማለት ነው? _____
- 3.3 በማስተር ፕላን ወይም በአካባቢ ልማት ዕቅድ (LDP) ዝግጅት ተሳትፈው ያውቃሉ? አዎ ከሆነ ፣ የእርስዎ ሚና ምን ነበር? _____
- 3.4 የትኞቹ የብሄራዊ ተከትር አካባቢዎች መሻሻል አለባቸው ብለው ያስባሉ? _____
- 3.5 ብሄራዊ አካባቢ አሁን ካለው መንፈስ አንገር በአካባቢው ስለሚከናወነው አዲስ ልማት ምን ይሰማዎታል? ልማቱ ለአካባቢው ይጠቅመዋል ወይስ ይጎዳዋል? _____
- 3.6 ልማቱ በዚህ ከቀጠለ በሚቀጥሉት አሰርት ዓመታት ውስጥ የብሄራዊ አካባቢ መንፈስ ይቀጥላል ብለው ያስባሉ? አባክዎን መልስዎን ያብራሩ :: _____
- 3.7 በእርስዎ አስተያየት አዲሱ ልማት እንዲቀጥል ለማድረግ እና ቅርሶቹን እና የቦታውን ስሜት በተመሳሳይ ሁኔታ ለማቆየት ምን መደረግ አለበት? _____
- 3.8 በዚህ መጠይቅ ውስጥ ከተዘረዘሩት ጉዳዮች ጋር የተዛመደ ሌላ አስተያየት (ቶች) መስጠት ይፈልጋሉ? _____

ስለ ጊዜዎ እና ለትብብርዎ ክልቤ አመሰግናለሁ::

የመረጃ ሰብሳቢው ስም _____ ፊርማ _____

ገጽ 2

Appendix 3: Questionnaire for Architects and Planners

ADDIS ABABA UNIVERSITY
EiABC
SCHOOL OF GRADUATE STUDIES
Questionnaire on Contextualization of
the new development with the urban
heritage (Biherawi Theatre Area as
case area)

Questionnaire Form no: 3

The role of architects and planners
in creating harmonized relations

Place of the questionnaire collected:

Dear respondents,

I am currently working on my postgraduate thesis entitled “Contextualization of the New Development with the Urban Heritage” selecting Biherawi Theatre Area as a case area. The thesis intends to study how the new development should be harmonized with the existing urban heritage and urban character as well as in keeping and appreciating the sense of the places.

The questionnaire is meant to assess the practical roles of architects and planners in the contextualization of the new development with urban heritage. Information acquired from the respondent has a substantial contribution to the success of the study. Therefore, your genuine and accurate response has a great value and role in the research and to the study area. I appreciate your honest and truthful response to the questions listed below. So I kindly request you to fill the questionnaire carefully and appropriately.

Thank you in advance for your cooperation!

1. Personal information:

Name: _____ Nationality: _____

Sex: _____ Age: _____

Experience in years: _____ Work place: _____

Date: _____ Time: _____

2. Meaning & Identity of the place

2.1 How long do you now the area?

>20 years 6-20 years 1-5 years < a year

2.2 Mostly, for what reasons do you go there?

For business For Recreation Other: _____

Name of Data Collector _____ Signature _____

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2.3 In average, how frequently do you go there? _____ day(s) a week.

2.4 What does Biherawi area mean for you as a resident of the city and as a professional? _____

2.5 Which specific place do you love most in Biherawi area?

2.6 What do you like most from the neighborhood? _____

2.7 What unique features do you observe around Biherawi urban quarter in comparison to the other parts of the city? _____

2.8 Do you have a different feeling for this area from other parts of Addis Ababa? If yes, what kind of feeling do you have? _____

2.9 How do you describe the architecture of the neighborhood? _____

2.10 Which parts of the buildings do you appreciate/ memorize the most?

2.11 What are the unique architectural elements of the buildings around there?

2.12 In your opinion, what is the identity of this place? _____

2.13 How do you see the activities in this place compared to other places?

3. Heritage related issues

3.1 What does heritage mean to you? _____

3.2 Which buildings do you prefer; the heritages or the new developing towers? Why? _____

Name of Data Collector _____ Signature _____

Page 2

3.3 What aspects of Biherawi Theatre Area should be improved? _____

3.4 Which part of the Neighborhood do you think should be preserved and which part should be redeveloped? _____

3.5 Do you think there are issues that are currently not addressed in the conservation scheme of the city as well as the sub-city? If yes, what are they? _____

3.6 What do you feel about the new development going on around the area in relation to the spirit of the area by now and to the future? _____

3.7 Do you think that the spirit of Biherawi Area will continue as it is in the coming decades? Please explain your response. _____

3.8 In your opinion, what must be done in order to keep the new development going and preserve the heritages and the sense of the place at the same time? _____

3.9 While you design, what considerations do you have for heritage buildings around? _____

3.10 How do you consider context; as a design aid or constraint? Why? _____

3.11 How do you see the master plan in relation to urban heritages? _____

3.12 Would you like to provide any further comment(s) related to the issues addressed in this questionnaire? _____

Thank you very much for your time and honest responses!

Name of Data Collector _____ Signature _____

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Appendix 4: Questionnaire for Sub-City and AACPPO Staffs

A DDIS ABABA UNIVERSITY
EiABC
SCHOOL OF GRADUATE STUDIES
Questionnaire on Contextualization of
the new development with the urban
heritage (Biherawi Theatre Area as
case area)

Questionnaire Form no: 4

Municipal's role on harmonizing the
new development with the urban
heritage.

Place of the questionnaire collected:

Dear respondents,

I am currently working on my postgraduate thesis entitled "Contextualization of the New Development with the Urban Heritage" selecting Biherawi Theatre Area as a case area. The thesis intends to study how the new development should be harmonized with the existing urban heritage and urban character as well as in keeping and appreciating the sense of the places.

The questionnaire is meant to assess what was done by your office to maintain the contradiction of the new development with the urban heritage as a city or as a sub-city level. Information acquired from the respondent has a substantial contribution to the success of the study. Therefore, your genuine and accurate response has a great value and role in the research and to the study area. I appreciate your honest and truthful response to the questions listed below. So I kindly request you to fill the questionnaire carefully and appropriately.

Thank you in advance for your cooperation!

1. Personal information:

Name: _____ Nationality: _____

Sex: _____ Age: _____

Position in the office: _____

Date: _____ Time _____

2. The office and its role:

2.1 In preparation of the master plan or LDP did your office have any guideline to follow about the interaction of urban heritage and the new development?

Name of Data Collector _____ Signature _____

Page 1

2.2 Does your office believe that urban conservation can go with development?

How? _____

2.3 The Addis Ababa Municipality is implementing, a master plan that groups Biherawi area as CBD (Central Business District) which allows developers to build skyscrapers taller than 70 meters. On the other hand, the area incorporates many heritage buildings with unique architecture and a sense of places for the city. What is your office judgment on this? Had your office participated in the preparation of the master plan? If yes what was its role?

2.4 In general, what is your office's role in bringing harmony between urban heritage and the new development? _____

3. Personal attitudes towards heritage related issues:

3.1 What does heritage mean to you? _____

3.2 What is your personal opinion about the status of Addis Abeba heritage buildings and historical urban areas in relation to the new development? _____

3.3 What does Biherawi Area mean for you as a resident of the city and as a professional? _____

Name of Data Collector _____ Signature _____

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3.4 What unique features do you observe around Biherawi urban quarter in comparison to the other parts of the city? _____

3.5 Which parts of the buildings do you appreciate/ memorise the most?

3.6 What are the unique architectural elements of the buildings around there?

3.7 In your opinion, what is the identity of this place? _____

3.8 How do you see the activities in this place compared to other places?

3.9 What is your personal feeling about the new development going on around the Biherawi area in relation to the spirit of the area by now and to the future?

3.10 Do you think that the spirit of Biherawi area will continue as it is in the coming decades? _____

3.11 In your opinion, what must be done in order to keep the new development going and preserve the heritage and the sense of the place at the same time? _____

3.8 Would you like to provide any further comment(s) related to the issues addressed in this questionnaire? _____

Thank you very much for your time and honest responses!

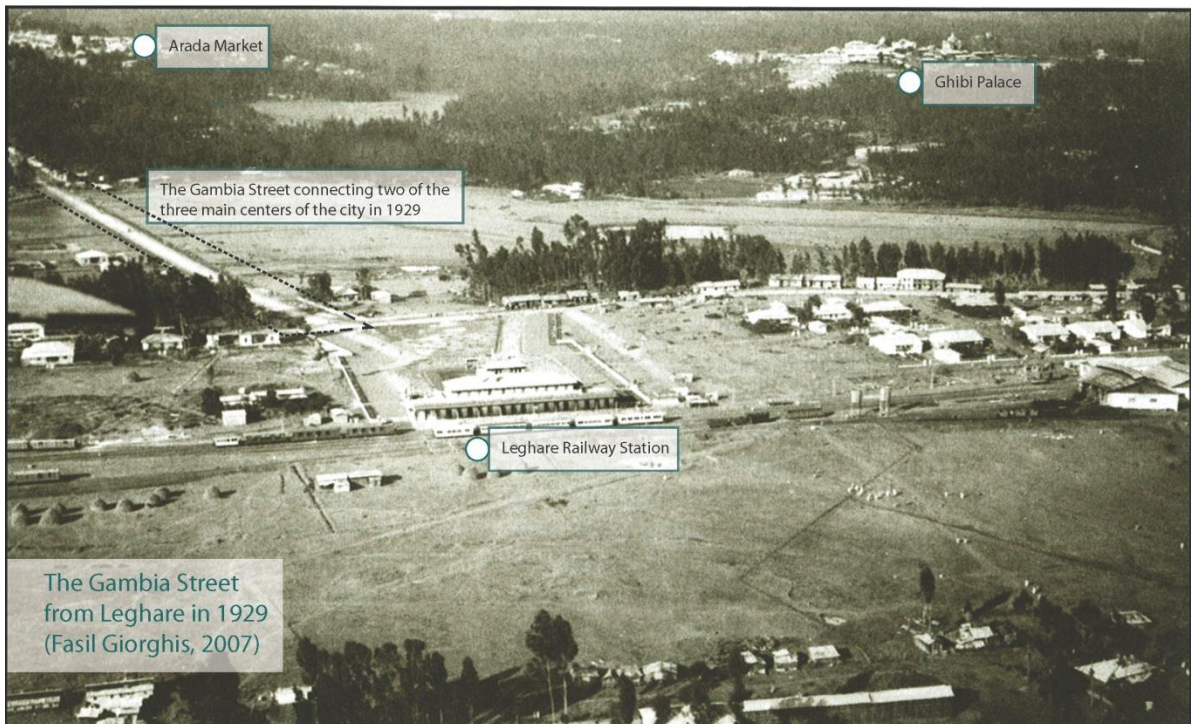
Name of Data Collector _____ Signature _____

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Appendix 5: Summary of the Criteria Analysis

	Criteria for contextual analysis	Implications	Study parameters
1	<p>Order</p> <p>A harmonious relationship between structures in terms of:</p> <p>Vertical order: the relationship between height</p> <p>Horizontal order: the relationship between the width</p>	<p>Vertical order: helps in maintaining the existing skyline, Buildings which preserve the order have a higher coherence with the existing fabric.</p> <p>Horizontal order: the street character should be maintained</p>	<p>Vertical order: The vertical order of the surroundings shouldn't have sudden and out of proportion voids or additions.</p> <p>Horizontal order: This has a direct effect on the street character. Keeping the street character constant keeps the uniformity intact.</p>
2	<p>Scale and proportions</p> <p>A relationship of elements within the same building (height, width, footprint)</p>	A building which is out of scale and proportion breaks the existing fabric and thus disunites the building from its surroundings	The building should be in proportion with its surroundings, sudden break of proportion makes the building contrasting to its surroundings. The scale of elements in the building should be in sync with the overall building.
3	<p>Colors, materials, and texture</p> <p>Visual rendering of the building is by its colors and textures, materials, the matter from which the building is constructed.</p>	These form a direct visual link between the old and the new. Prevailing or referenced colors should be used, local or similar materials can be used.	Colour is the most visible and legible element. Local material and visual rendering similar to the surroundings impart a character that is legible to the people and in context with the surroundings.
4	<p>Symmetry</p> <p>Symmetry implies the existence of the axis of symmetry in respect of which the two parts within or around the building are in sync.</p>	Symmetry makes the building seem static, steady and composed. Gives the buildings a positive appearance, most of the older buildings had a strong symmetry	Symmetry should not only be considered within the given project but also with the surroundings.
5	<p>Rhythm</p> <p>Repetition of elements in a harmonious way.</p>	The rhythm of the building should be such that it doesn't break the	Rhythm is the repetition of materials, colors, details, patterns and other elements that increase uniformity.
6	<p>Details</p> <p>A particular element of design which adds to the overall design</p>	Details are the smallest elements that contribute majorly to the overall picture. These can be replicated from the original design or can be interpreted in other ways to add to the historical design	Recreation or design innovation of various elements of the existing fabric instills a link between the old and the new.
7	<p>Historical context</p> <p>Historic background of the site. What significant activities have you done in the past over the site?</p>	Respecting the history and giving recognition by the new design is crucial. The new building must acknowledge the history of the area.	History of the area is among the intangible aspect of the area which has a significant effect over contextualizing the new development
8	<p>Social context</p> <p>The lifestyle of the society, way of living, nature of their jobs, social and cultural interactions</p>	The societies living style, nature of their jobs, must be improved. The improvement must be comfortable for the society living around.	How the people around have been living and how are living now, what they need. The belongingness of the area for the society living in & around.
9	<p>Cultural context</p> <p>Functional zoning of the building</p>	The culture of the people living around must be respected and considered.	What is the unique culture of the people living there? What type of traditions do they practice?
10	<p>Economical context</p> <p>The economic status of society</p>	The new development must be as economical as the capacity of society	The probability that the society to use the new development

Appendix 6: The Gambia Street from Leghare in 1929, and Aerial View of National Theatre Area, Unknown Time



Appendix 7: Aerial View of the National Theatre Area



Aerial view of the National Theatre Area; image captured from the top of the new CBE H.Q. building (under construction) on Sep. 21/2019