Addis Ababa Workshop : A summary of ideas

Atmospheres in the Urban Anthropocene research network

Introduction

This report is a collection of key thoughts, ideas and discussions from the Addis Ababa workshop of the international interdisciplinary network 'Atmospheres of the Urban Anthropocene'.

The network seeks to develop a nuanced understanding of and visionary design strategies for urban development in the Anthropocene by finding connections between an artistic, an architectural, a social science and a natural science understanding of atmosphere. To gather knowledge, the network arranges three workshops in the span of three years taking place in, respectively, Aarhus, Addis Ababa and the Arctic region.

The Addis Ababa workshop took place from 10th –13th November 2019 at the Guramayne Art Center. This was the second workshop arranged by the network – it was developed and organized in collaboration with Christina Werner (Institut für Raumexperimente/Studio Olafur Eliasson).

The focus of the workshop was approaches to mapping and registering of atmospheres in the urban Anthropocene. The thematic sub-focus was Subnatures and Biodiversity. The workshop was centred around mapping-artworks produced in the week preceding the workshop by Ethiopian artists, Yero Adugna Eticha and Leikun Nahusenay, in collaboration with Danish architects, Rasmus Hjortshøj and Asbjørn Jessen, and students from the Alle School of Fine Arts who participated in the workshop led by Makeda Begashaw, Polina Chebotareva and Christina Werner. The mapping-artworks were exhibited at Guramayne Art Center for the duration of the workshop and created the backdrop for all workshop lectures and discussions.

The goal of this workshop was to rethink the three mapping approaches that were presented at the Aarhus Workshop – the mapping through architectural photography of Rasmus Hjortshøj, the mapping through socio-material drawing of Asbjørn Jessen and the mapping through commented city walks of Polina Chebotareva – in collaboration with artists from Addis Ababa. The artistic reinterpretations of the mapping methods illustrate the methods' limits and expand their potentials. Furthermore, by opening up the mapping methods in the artistic context of Addis Ababa, topics of the social impact and cultural significance of mapping were also discussed, particularly in the lectures.

The workshop was not centred around one specific site, rather, each mapping method had its own site that was most suitable and interesting for that particular method. Yero Adugna Eticha and Rasmus Hjortshøj worked with reinterpreting the mapping through architectural photography around the Qoshe Landfill/Repi park, Leikun Nahusenay and Asbjørn Jessen worked with reinterpreting mapping through socio-material drawing at the Akaki river by Ras Mekonnen Bridge and the students from Alle School of Fine Arts worked with reinterpreting mapping through commented city walks around Arat Kilo.

During the workshop all participants were separated into smaller groups, each specialized on one of the three methods. In the smaller groups, the workshop participants visited the sites that were mapped by that method.

After the workshop, all participants were asked to make a postcard as a personal conclusion to the workshop.

This report collects the mapping-reinterpretations, lectures, discussions and postcards from the workshop. The lectures and discussions have been formulated into summaries. They are supplemented with a selection of photos documenting the workshop activities. All photos are by Rasmus Hjortshøj and Polina Chebotareva unless otherwise stated. The report begins with the mapping-reinterpretations and concludes with the postcards.

This workshop is truly interdisciplinary. The intention was to create a space without professional boundaries to allow new thoughts to arise and, at the end of the workshop, to return to one's profession with new questions and inspiration. This document is intended as an active archive that can inspire new thoughts and collaborations to address these questions before the next workshop in the Arctic region in 2020. The discussions from this report and the Aarhus workshop report have also laid the foundation for and can be read in the special issue of Nordic Journal of Architectural Research titled 'The atmospheric approach to architecture in the Anthropocene' to be published in early 2021.

Contents

Mapping 1
Rethinking Commented City Walks method

by Polina Chebotareva, Makeda Begashaw, Christina Werner, Solomon Shifraw Abebe, Michael Hailu, Tewodros Kifle, Gashahun Kassahun, Muluadam Adane, Temesgen Mastewal

This mapping is a rethinking of the Commented City Walks method, developped by Jean-Paul Thibaud (2012) and used by Polina Chebotareva in the 2018 Aarhus workhsop to map the (perceived) atmosphere of Eskelund.

For the Addis Ababa workshop, Polina Chebotareva and Christina Werner collaborated with Makeda Begashaw to organize a four-day workshop for students from the Alle School of Fine Arts. The workshop was titled 'Mapping the Invisible City'. Students were introduced to the Commented City Walks (CCW) method, to different artistic interpretations of spatial mapping (many of which have been explored in Institut für Raumeksperimente) and the cultural significance of spatial mapping in Ethiopia and, more specifically, in Addis.

Students received the following assignment:

> *Chose a path to walk through Arat Kilo.*
> *Go on a sensory walk on this path while writing/sketching/ photographing your feelings and sensations.*
> *Do the same walk with 1-2 local people, writing/sketching/ photographing their feelings and sensations.*
> *Combine impressions from your walk and the local's walk into a polygot compilation (text/poem/photos)*
> *and a map (using any media).*
> *Present on an A1 paper.*

The students were asked to map atmospheres from the perspective of subnatures. Students were also asked to freely interpret the method and artistically work with their map presentation. They were encouraged to divert away from the polygot compilation and the A1 paper presentation if their artistic process was more suited for other methods of expression. Their mappings are presented in the following pages.
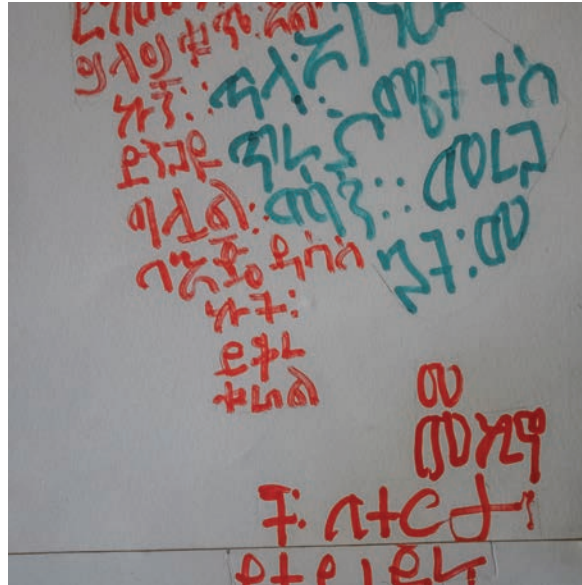
Gashahun Kassahun
Mapping of walk along Arat Kilo. The map follows direction
of walk from top to bottom of paper. Abstract shapes depict
feelings and sensations felt along the walk, the feelings and
sensations are described in words on the right map. The body
of the walker is always represented in the map - in the white
spots between the words/forms.
In relation to CCW-method reinterpretation this is particularly
interesting for the method of notation, which could supplement
the polygot compilation.

Muluadam Adane

A mapping of shadows along a walk around the art school and Arat Kilo. Focus is on the textures of the shadow - depicting this also maps the textures of the ground. In relation to CCW, this mapping is particularly interesting for going into detail with an atmospheric aspect that is rarely explored in depth.

Solomon Shifraw Abebe
Performance and sound art mapping the sound of minibus taxis on route from Arat Kilo to Magenanga.
In relation to CCW method, this is particularly interesting for highlighting the limits of the polygot compilation, and the strength of performance to convey an atmosphere.
Also, as part of the performance gesturing is a key aspect of translating the atmosphere.

Tewodros Kifle
A sampling of trash along walk around Arat Kilo.
In relation to CCW, this is particularly interesting as a visual presentation of atmosphere - and a discussion of trash (subnatures) carrying a lot of meaning (e.g. a bus ticket with a branch gives associations of a busstop by a tree, etc.).

Michael Hailu
A video art of entropy (of shoe) along walk on Arat Kilo. In relation to CCW, this is particularly interesting for using a personal object (the shoe) as the map (all the dirt and entropy that it collects) and filming the feet and ground instead of filming at eye sight. The filming technique shifts the focus to the surroundings that one would feel and sense, rather than what one would see.

Temesgen Mastewal
A mapping of smells using found objects along walk on Arat Kilo.
In relation to CCW, this illustrates the potential to collect objects in the
commented walk interview and use them to convey the atmosphere as part of the
polygot compilation/atmosphere registration.

Mapping 2

## Socio-material drawings by Asbjørn Jessen and Leikun Nahusenay

This mapping is the meeting of Asbjørn Jessen's socio-material drawings method and Leikun Nahusenay photo-peeling artistic method.

Asbjørn and Leikun were asked to spend a week on mapping the riverbank by Ras Mekonnen bridge. In this process Asbjørn and Leikun introduced each other to their practice and discussed the site together. Following, they developped the mappings separately. Asbjørn and Leikun were asked to focus on subnatures in their mapping and they both chose to work with trash. There is also another cross-over in their mapping: one of the photographs that Leikun used for this photo peeling is the byproduct (trash) of Asbjørns point-cloud based mapping method.

Asbjørn produced a point-cloud based section of the riverbank (on the floor in the exhibiton) and a photo mapping of selected trash found on the riverbank (hanging from the ceiling in the exhibition). The trash consisted of both leaves and plants and human-use products (like cigarette packages). Both the section and the trash were vectorized and sent to a robot that drew/printed the images in point-form for a strong aesthetic effect.

Leikun also found and photographed trash (both leaves/plants and human-use objects) on the riverbank. Leikun used double exposure to produce images where the human and non-human trash was overlaid. Then he printed the images and, following this, interpreted the atmosphere by peeling off the top layer producing a personal mapping. Two of Leikuns' mappings were exhibited inside the gallery, the third was exhibited outside the gallery, on top of a shed. In this way, the third mapping was exposed to the atmosphere of the site, which completed the mapping by adding traces and peelings from weathering effects.
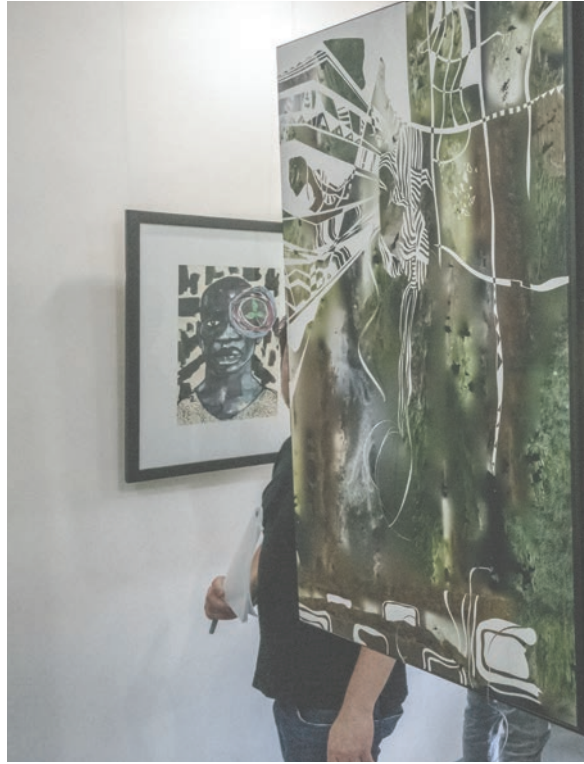
Mapping 3

Architectural photography by Rasmus Hjortshøj and Yero Adugna Eticha

This mapping is the meeting of Ramus Hjortshøj's architectural photography mapping and Yero Adugna Eticha's artistic photography method.

Rasmus and Yero were asked to map the Repi park/ Qoshe landfill. They quickly discovered that the circumstances at the landfill were too challenging and photographic mapping at the landfill would not be possible. They also felt that the atmosphere was not particularly interesting. Therefore they chose first to photographically map a section through the landfill, going through the neighboring residential areas and ending at the Akaki river by Zoma museum. Here, they discovered many subnatures and an intensity of atmospheres (possibly) caused by dramatic transitions between different areas, each with its own atmosphere. Towards the end of their mapping process, they discovered a building site at Magenanga, which they decided to map for its strong subnatures atmosphere. Furthermore, Yero decided to include his earlier mapping of Mercato - also for its strong atmosphere and connection to subnatures.

The mapping was presented on two walls - on the first, representing the section through Qoshe landfill in eight large photos (four by Rasmus and four by Yero) and many smaller photos; on the socond wall a photo from Magenanga (Rasmus) and a large photo from Mercato (Yero) and small postcards from Magenanga.

In the following, photos of the two walls and selected photos from Rasmus' mapping.

Lecture 1

by Mifta Zeleke

The art scene in Ethiopia is growing and the Guramayne art center, which opened in 2014, has a has a major role in this development, offering an alternative platform for the artists. The Guramayne art center is an independent and personal project that seeks to explore and support the potentials of the art scene through exhibitions, talks and events. The arts scene is very small and intact and painting is a predominant medium of expression. There is great potential in the arts scene, however, it also has some challenges and a lack of visibility. The challenges include the mindset of studio artists that are not used or trained (in the Alle School of Fine Arts) to provoke society and very little curatorial new thinking. To overcome these, there needs to be a bigger openness towards discourse, a relevance to local people, new curatorial formats, more interdisciplinary approaches and a critical awareness of context. With an awareness of context, I refer to having a link to where you live and work, a relevance for the local community and what is needed, required and available. Art needs to have a contribution to society and, through this, get more attention from the outside.

The Guramayne Art center has been involved in several art projects related to mapping. These projects have all, in different ways, shown an awareness of context and illustrate a wide relevance and interpretation of 'mapping'.

The first exhibition, 'Trails from A to …', in November 2015, shows the potential of mapping on a personal level. The exhibition documents the artistic development and practice of artist Tamrat Gezahegne during the 15 years starting from his graduation until the very moment of the exhibition. From his studio painting practice to performances in different contexts and communities, the mapping traces an artistic exploration of the topic 'breaking borders and boundaries through different periods in time'.

The group exhibition 'Recollections in Contemporaneity', in October 2015, shows the cultural significance of mapping on a local socio-political level. During the time of this exhibition, Addis and the context of Guramayne Art Center was dramatically changing. In 2014, on the river bank opposite the gallery, there was a neighborhood of private residencies with green gardens and diversity of cultures. Looking out of the gallery window, you could see life going on, an intricate social fabric, children going to school. But in just one month (when I was in Berlin for work), the neighborhood was gone. The houses were demolished and the residents forced to move in order to make space for the public riverbank project – funded and realized with Chinese funding and workforce – that has been realized today. I wanted to create awareness of this issue, and this gave rise to this exhibition. I invited six artists to reflect on the rapid changes in this part of the city,

but also the demolishment and displacement elsewhere in Addis. The artists' reflections centered on what is left when things are disappearing. The mappings were all different, for instance, a documentation of the heritage sites and buildings in Addis and an outdoor performance on a local public lavatory.

Finally, the exhibition 'Shoa: A Geographical Passion' illustrates the cultural significance of mapping on a global and socio-historical level. This was an international project and group exhibition between 2018-19, a collaboration between Ethiopia, France and Germany. The Shoa mapping project was initiated by a curator and a photographer who worked with Ethiopian history in beginning of 20th century. I was co-curator of the project. The project centered around the historical period from 1871 to the 1905, when European travelers and explorers came to Ethiopia with a mission to establish relations with the government . On their travels around the country, they were producing maps – something that did not exist in Ethiopia at the time. The explorers' maps were archived in European museums and used as representation of Ethiopia for decades. The aim of this project was to re-create these maps from a contemporary, Ethiopian perspective. Five Ethiopian and international artists and three researchers were selected to participate. We organized a workshop about mapping, the history of the period, and the maps produced by the European explorers. And we also had field trips to the areas that were mapped by the explorers: Zaila in somali region which was the gate to Ethiopia at the time and Ankober that was a political center at the time. The resulting maps varied from video art to photography, installations and animation. They were exhibited in the Institute of Ethiopian Studies at Addis Ababa University.

The project continued after this exhibition in a different form. To make the mapping results relevant to the locals, especially the young people from this region that do not have an understanding of this subject, I proposed to take the exhibition to Ankober and open it up to students from three different schools. School students were invited to the exhibition and to reflect on this part of history. The idea is to continue this project in the coming year.

Lecture 2

by Robel Temesgen

I am an Artist (2010 BA from Alle School of Fine Arts, 2015 MA from Tromsø Art Academy) and since 2010 a teacher at Alle School of Fine Arts. For this presentation, I looked through my own process and projects from the perspective of mapping.

And as the mappings at this workshop illustrate, there are different perspectives and trajectories that one can take into mapping. For me, mapping is how to situate an idea, a situation and also the interaction and engagement between the artwork that I develop and the audience (which become participants). During the process of mapping, my focus is on how to conceptualize the idea and comprehend the location and the locals' relation to the location. I often work with interviews and archival studies. After comprehending the situation, the location, and information from the existing maps, my idea is to compile all those maps and experiences together and, through this, create a new map that didn't exist before or that could be collaboratively created with the audience during exhibiting or other interactions.

I have chosen three of my art interventions/projects to illustrate my approach to mapping.
In all three art interventions/projects I explore the public spheres, the communal grounds and the gathering places where people interact politically, socially, religiously and so on. So I am mapping spaces that are supposed to be about spirituality and belief within the individual and the common.

The first project is titled 'Adbar'. It is a mapping project that has been materialized into a painting. Adbar is an Amharic word for the spiritual phenomena connected to a landscape or a place of spiritual importance. It could be a rock, a tree, a lake, a mountain, a hill – natural elements that are believed to have a spiritual embodiment. Believers of Adbar go to such places to do rituals, prayers and offerings to get a better environment and life. Such practices are not institutionalized – there are no scriptures or regulated routines. But each specific spiritual location has its own routines (offerings, prayer or celebrations).

My interest was to map the public interaction within such places. When I approached Adbar, I wanted to look at it not by imposing myself onto a specific boundary, but to learn by tracing the locals' different perspectives and trajectories. In the mapping process, I interviewed people to learn about the places and observed interactions at the different Adbar places. I decided to focus both on Adbar places that are no longer existing, Adbar places that are inactive or seemingly passive, but where you will see traces of

performances, and also Adbar places that you would encounter in everyday life and which are quite active and interactive.

First, an Adbar place that is no longer existing: a kiosk in Dessie area that is named K'egawa (?); it is named after a huge tree that is assumed to have a spiritual power or connection. There used to be a K'egawa tree on the exact same spot as this kiosk. I only learned about the spiritual history of the kiosk through the narrative of an elderly person that I met on the street while trying to locate that particular tree. I learned that this particular spot is not just a small shop but also the extension of spiritual embodiment that only those people who had seen the tree could understand. You can understand this as an invisible network or map of this particular place. And that was fascinating for me. The elderly man also told me that the people who cut down the tree (and thus demolished this particular 'map') during the Derg period (a military regime that did not tolerate religion and spirituality) suffered consequences: after cutting the tree down the whole family went through psychological challenges – and this has continued for generations in that family.

I also found another Adbar place that no longer exists but still caries spiritual significance. I asked a local guard for a tele-tower about the location of another spiritual place and, coincidentally, he used to be a guide there. The former spiritual place was on a hill that has now become another tele-tower (which, ironically, also needed to be guarded 24-7). The man described how all the guards on that spiritual place were supposed to do some particular rituals, including coffee ceremonies and slaughtering of sheep, to respect the spirit that remains; and these practices continue now, even after the place has changed to a tele-tower. So I found this quite interesting – how this secular telecommunication tower (and its invisible tele networking) is also an invisible network of spiritual phenomena, and people (must) act as continuing activation tools.

Next, I would like to describe an Adbar place that is inactive or seemingly passive, but where you still see traces of performances. This place is called Mushurangingai (?) and it is interesting because it seems to be inactive when observing during the day – nobody goes there to do a ritual or a prayer. But as you can see from the photograph, there is some butter Ghee on the stone, which is a trace of incense-use. So in the evening someone could just come and do some incense burning. So this place continues to be active at some points. Another sign of this place still being active is that this stone has been left untouched despite the fact that it is part of a construction site where other stones have been used for construction. This stone has most likely been left untouched because of the narratives that exist about the stone. I asked locals and was told that the

story behind the stones is that a bride, groom and guests in a certain wedding ceremony have been turned into a stone because they have done something wrong. During the Derg period, some people wanted to use the stones for construction, so they tried to take a hammer and to cut the stone into smaller pieces, but no one could manage to do so, the stone has resisted, so it is still like this.

So this place is interesting because although it is not active with rituals and, during the day, people just pass by it and use the area around the stone actively (there is a communal water source and a university), there are still narratives about the stones' spirituality, so they are left untouched.

And the third Adbar place is a place that you would encounter in everyday life and which are quite active and interactive. There is a particular place in Horar city which is in the Oromia region very close by to Addis Ababa city (50 km from Addis) there where people actively go to do offerings, ceremonies and prayers. The place is right by a lake and a hill, where there is also an oak tree. On the tree trunk you can see some ghee butter, so incense is common practice, and a lot of gathering happens around this place. If you go on any day of the week you would find at least a couple of people around there making coffees, conversing and so on, and it's a place that is guarded 24-7 and is important for the Oromo tradition. At this place there is a celebration that takes place each September at the end of the rainy season, the Irecha (?) celebration. During this celebration, the Oromo people give thanks to the past rainy season and its fertility and also celebrate the beginning of the bright and sunny season. But I was interested in the activity at this place on a very ordinary day and I wanted to follow the people who do the everyday performances.

I observed that people came from different locations, took off their luggage and went to the edge of the lake where they bowed and did a specific act as a symbol of giving thanks. After this they started to do the coffee ceremony and everyone had a task to accomplish. There was an interesting shared experience – the people who had arrived earlier on would help the newcomers to set up their coffee ceremony and, in that continuous transition, the conversation would also continue.

And after studying these Adbar places, in my paintings I tried to combine all the different mappings of both physical and spiritual phenomena (that in some places only exists in the narratives about such places). So my paintings were an act of creating a new map.

The next project – the Nobunatatu (?) – the small amulet that has been given out – explores the development of traditions in relation to urban processes and progresses. Specifically, I explored how the coffee ceremony tradition has converted itself into something appropriate in the circumstances of market- and urban oriented platforms. And also how the coffee ceremony has remained as a place for conversation and how it has become one of the few remaining public spaces for people to safely engage with politics and social issues.

Traditionally, the coffee ceremony was a neighborhood event – so one household would make coffee and go around and call the other neighbors to come and have the coffee together with them. In this way, each neighborhood would have a coffee ceremony. Coffee is not something that you consume on its own – you consume it with conversation. And so coffee is always part of social gatherings: if there is a local gathering, there will be coffee, if there is a family Sunday gathering, there will be coffee, if there is something specific happening, there will be coffee around. And the coffee is seen as a conversation stimulator.

In my project, I was interested in how the square-like shapes of buildings, that have developed in the past 20 years, have influenced the way we consume coffee and the way we perceive the coffee ceremony and its whereabouts. I visited and documented in photographs the small coffee shops (nu buna tetu) around town that have commercialized the coffee ceremony, but manage to hold on to the ceremonial elements (such as incense, grass, etc.) and its social function. Such places empower especially the young female part of the population. These places become the heart of social things –without making appointments, one could go to such a coffee place and start making conversations and end up with some concrete connections and ideas. Due to the political situation in Ethiopia until last year, there was a harsh censorship to conversations and gatherings. And, possibly unintentionally, such coffee places showed a resistance to and manifestation against the censorship. But simultaneously with this powerfulness, the coffee places are an intimate and fragile space. It is not the coffee ceremony itself that is fragile, but its future. I don't know how capitalism thinks and when the government decides not to have them around anymore. And the social interaction it has created is also very intimate and fragile, and it can be changed any time.

So for the map format, I wanted to reflect this intimacy and fragility. I chose the amulet – a very intimate and easily recognizable format, which is in relation to human scale. It is inspired by the Drusan (??) – a popular amulet within the orthodox upbringing that

most children have. The Drusan is laminated or wrapped in leather for protection and worn around the neck. It is something everyone encounters, so it is a format everyone recognizes. You could even swallow it easily, which means that it is quite fragile and, at the same time, quite powerful. In the amulet I collected the photos of coffee shops that I had taken around Addis Ababa. And as a fragile medium, the amulet can be easily thrown out or overlooked, something that represents the fragility of the coffee shops future. I wanted this to be a reminder for everyone to decide whether they want to keep them or not. So the map format is not a dictating element, rather its size and approach allows people to decide what they want to do with them, thus being empowering for those people, and not imposing any message.

The last mapping project I want to discuss it the Addis newspaper – a newspaper project that I have worked on since 2014. I have made different editions, here I will present the Meskel square newspaper project.

The background of the newspaper project is a reflection on freedom of speech and lack of access to news. I started the project when I was living abroad in 2013 and 2014. This was a very tough political time in Ethiopia. There was a lot of instability, protests and censorship. Around 200 platforms on the internet were blocked from being accessed and the internet was shut down for a week or more at a time. There was massive imprisonment of journalists, bloggers, editors of publications. In June 2014, the government sued six publications and their editors, accusing them of being terrorists against their own nation. As a consequence, all these newspapers and magazines were shut down and some of the editors and leadership of these magazines and newspapers were either imprisoned or went into exile to Nairobi and to Europe. Also the Zone9 bloggers – an online activist group doing analyses and reporting on the Ethiopian government and situation at the time – were imprisoned. So being in Ethiopia there were many platforms you could not access for news or content around the topics, but also being abroad there was a limitation because of the internet shut-downs, which meant you couldn't access information from the locals directly.

This inspired me to reflect on what is safe to write and what is the parameter of freedom of writing, freedom of expression and freedom of press. So I wanted to explore this by making a newspaper as an act of protest. I decided that I would write what I feel, but that the newspaper would not be for mass consumption and would not be distributed. My newspaper was hand-written in one 40-page long copy. The content had a very ambiguous approach to it – you could not tell if the newspaper was from the authorities or if it was from the critical activists. I decided that it would be in-between or seemingly in-between content because all other publications either had the government side or activist side. But of course, upon closer analysis, one would realize that I was critical towards the political situation.

I decided to make the newspaper about Meskel square – a public space in Addis with a lot of different activities and gatherings but also car traffic. In this way, the newspaper was a mapping of this public sphere.

For my research, I looked through archival material, did observations and interviewed people. The Meskel square was established during the Emperor Haile Selassie period for the purpose of celebrating the Meskel – a bonfire celebration and holiday to symbolize the finding of the true cause for the Orthodox religion. During the Derg period it was renamed the Liberation square, and then after the Derg region it was turned back to Meskel square. During the Derg period it was more politically active and less religious, and it was expanded (roughly double in size) to its current state.

To comprehend this space and development from its inception to its present, I looked at old paintings and other imagery and I also talked with people who had participated in the various, different events taking place at the square throughout time.

I chose to map this diversity, changes and development through my editorial choice. I decided to write about different topics in different times on the same spread. So one newspaper page, you could read about the red terror and on the opposite page of the same spread, about the launch of the great runner or the Bob Marley 60'ies birthday celebration and so forth. And I also organized the content into content blocks next to each other – so there is a block about public demonstrations, and in that block, texts range from the present time support marching for the current prime minister to a support march for the existing government in 2005, and then a support march for the opposition party. So the newspaper becomes a time travelling mapping of the place. And I would also use literary texts and poems.

Finally, the newspaper as a mapping format (just like the amulet and paintings) also extended into the audience and had a social engagement impact. For instance, to present this project, I did reading performances. I did this at Meskel square (very close to it) to corelate the text of the newspaper with the location itself at the present time. Also, a newspaper stimulates a specific interaction. In Addis Ababa we have particular places

where people would go and borrow to read the newspaper. So for me, the newspaper itself is a collective public space where people meet for the sake of information and news, but also because of an urgency to come together at that specific place. And I tried to recreate this by only making one copy of this newspaper, so not giving them individual copies, meaning that there is this coming together, being connected and looking into a specific document at the same time. You can see this during another event in Addis Ababa, where I put this newspaper on a table and people were engaging and reading it together at the same time. And, finally, when this work was shown in Manchester, we commissioned a few Ethiopian-born descendants who speak and read Amharic to read the newspaper out loud at the exhibition and give a translation of what they read. And this event also mapped (and connected) the content of the Meskel square newspaper with Manchester through the eyes of people who have an Amharic speaking and reading background, but Manchester understanding of discourse and meaning.

Lecture 3

by Brook Teklehaimanot Haileselassie

In this presentation I give a historical background of Addis Ababa urban development and a context for Repi park.

Ethiopia as a country has been misrepresented by the wider world population. In Medieval Europe, it was known as the land of Prester John – a mythical, legendary ruler of the far, far east – and even a mythical map was made by a Dutch cartographer in 16th century. The Portugese referred to it as uncharted land where a Christian king resides – and this persisted for many years and formed the European understanding of that time. The misrepresentation of Ethiopia is in part due to its isolation – both sociopolitical due to wars, but also due to it's the geographic positioning of Northern Ethiopia on a plateau and surrounded by mountains.

It is difficult to talk about urban development in the whole of Ethiopia because there is a historical complexity that is not written in books, research and publications. In general, the notion of urbanity is hard to prove in Ethiopia for the past 300 – 400 years due to a lack of consistent urban centers. Ethiopian urban centers in different parts of the country rose to prominence in different times and then declined – but even this history is told though the filter of western perspective of urbanity (by western researchers, and maybe the Ethiopian understanding of urbanity or our way of city development is different. So I will focus on what I know from my studies and background in Addis Ababa.

Urban development in Ethiopia was centered around so-called 'wandering capitals'. This era of wandering capitals started about 600 - 700 years ago, and we can define it roughly from the 13th – 19th century. The more historically prominent wandering capitals consisted of a camp site built by a ruler, in which they would reside for some time and then change locations. So it is difficult to define the start and decline of a civilization because it has been a continuously occurring process. And even though the country with its specific border has existed, cities could not develop as such. The three main ingredients of a wandering capital (of the Northern part of Ehtiopia, at least, there is very little documentation in the Southern part of Ethiopia, in part because Harar was an independent subunit of Ethiopia with its own legislation and rulers until 1887) were the palace built by a king (or the camp), the market and the church. When these three things become permanent, then cities develop and stay for many years to come. Ankober is an example for a city that stayed for 30 – 40 years and then suddenly they started to decline when the political power shifted to another part of Ethiopia. Others include Axum, Gonder, Adwa, , Sekota. These, according to Richard Pankhrust, can be labeled as mid-sized towns or cities. Gonder is an exception because it started out as

a winter palace. Its permanence came much later when rulers/ kings frequented it as a place of station. Axum and Gonder are also the precursors of Addis Ababa. The point of wandering capitals is that there was not a need to build palaces and then expand the city – and there is also something sustainable in the thought of leaving nature and then going somewhere else. It is a village kind of setting.

Addis was established in 1886 by Menelik as a wandering capital – so Menelik was certain that he was going to change locations after a while. But due to several events – most importantly, the battle of Adwa and other political forces – his wife, Taitu, forced him to stay in Addis. So instead of seeing Addis as a temporary settlement, Menelik decided in 1902 to settle permanently with his court. He built a palace in Addis-Alem already in the 1890'ies but after he decided to stay, he changed that palace into a church. So after 1902 we can say that there was a real formation of Addis Ababa. Because there was also what we call the Taitu plan and a lot of master planning started.

Because Addis started as a wandering capital, its development also follows the structure of the camp-site of wandering capitals. The camp-sites are developed in the following way: It centers around the king's tents, the queen's tents is a bit further away, and then the pope's tents, and then the most important entourage of the king including the treasury (because they carried all their gold and treasures with them). The market is established a bit further away because it is an interaction point with the rest of the society and the soldiers. The generals live in tents surrounding these central elements of the camp and protecting them. And this is exactly how Addis Ababa started. You can still see this because you have the palace in the center and the main market (arada) close by and then you have all the Ras's and DejAzmach's – Ras Mekonnen, Ras Birru and so on – around the city. Ras is a title for generals and others who were close to the king and got land to rule over. Each general (Ras) also had an entourage and built a similar circular camp-site around his own residence (the gebbi) with a small market (the arada) and his own soldiers and followers living around the site. The different Ras are situated on the hilly parts of Addis and their status is also represented in their location. If they settled on higher parts – the ones on the North are the more important generals than the ones on the south, because on the south you go down to the lowlands. The land areas of Ras' were not fenced so there was free movement between them. Only the first embassies – the Russian, Italian, French and British – had compounds that were fenced. So this circular urban development around the Ras' residence is referred to as the 'Sefar' – which can be closely translated as a neighborhood though this word does not do it enough justice.

During the brief Italian occupation there was an attempt to do a hardcore master planning, also by Le Corbusier. Le Corbusier made an urban plan for Addis with very strict planning whereby the main goal was to segregate Italian quarters from Ethiopian quarters – so the west side of the town is 'the native quarter' and the eastern side of town is meant for the Italians and the government and so on. So the story is that he wanted to show this to Mussolini but in the meantime things changed in Addis, and he did not get the chance to implement the masterplan. Guido Valle was an Italian architect who worked with master planning in Addis during the Italian occupation and tried to do grid urban planning around Mercato – you can still see the grid urban layout around Mercato, a remnant of this master planning. Sir Abercrombie from London also tried to do some planning which was partly implemented. So today Addis has an intricate urban tissue as the result of the Sefar settlement mixed with a trace grid iron planning on the left side of the city – so it's kind of a superimposition of the local indigenous fabric blended with a few trials of master planning.

The complex urban fabric also means that the housing conditions in Addis are more or less rural because you always have a fence around your compound and the house is at the back – so the house never interacts with the city. And this is a typical character of a rural settlement where you have your house and ground but you always want to be secluded from the more public space.

During the 1974 (communist) revolution and the Derg period, land was nationalized and extra properties were appropriated to the government. The houses were then rented out for low prices, but they could not be developed because everybody lived as a tenant of the government. So, although much housing in Addis resembles informal housing (like e.g. favelas in south America), it is in fact all formal housing. There is no illegal housing except on river side areas and city fringes – most of the households have all the infrastructure like power and tap water (but not sewage). So the state was a propagator of such type of Sefar settlements for many years.

Today, Addis is a city of 5 million inhabitants (this is not empirical though, because the government does not make its numbers public and the last population count was in 2007/8, so it is a gut feeling) and it is one of the fastest growing cities in the world. In size Addis Ababa is around 27 km by 27 km – not especially big for its population when compared to other cities with similar populations.

The current problematic is that the Sefar type settlements and urban developments are becoming increasingly looked down upon and considered as slum. The government has decided that the Sefar urban fabric must be erased and replaced. So it has been decided that more than 80% of the inner city will be demolished and then replaced by a new housing typology and a new city fabric. And this also has to do with the housing shortage in the city (around 1,2 millions need housing). So from now on, the government will focus on vertical density and develop the high-rise housing (replacing the mid-rise housing that were introduced some years ago and the five-stories condominium block that was introduced roughly a decade ago.

So, with this background, I will describe Qoshe. Or, as I prefer, Repi, which is what it was named when former mayor Deriba Kuma decided in 2014 to transform it into a big park on the western side of Addis. (At the same time a new landfill was opened in Sendafa, in the Oromia region outside Addis Ababa.) Deriba Kuma had a strong agenda of adding public space to Addis Ababa, both larger parks within the city and smaller public space within the neighborhoods. The city administration, Addis Ababa University and the Horn of Africa Regional Environment Center (HOAREC) were involved in developing Repi, and an architecture competition was issued. The program for the park was developed by HOAREC and included many functions, including a visitor center, a museum and an outdoor cinema.
Without going into details on the competition and design processes, I will share some characteristics of the site.

Qoshe falls into two subsidies – you can even see this in the satellite images – and the subcities are very independent, only connected by the road network/infrastructure, so getting information is difficult because you have to deal with two different subsidies. The exact boundary of Qoshe was never mapped and defined. Originally this area became the city landfill because it was far away from the city. This was also the case with Kera – the slaughterhouses of the city. It was the furthermost spot in reference to the inner city. Originally Qoshe was a 20-30 m basin depression which got filled to the edge and after this rose as roughly a 30-40 m pile on top of it. It was an active landfill for 40 – 50 years.

When the competition was issued, one part of the landfill was closed and gas pipes were installed to release methane. The other part of the landfill was also not in use, but the gas pipes were still not installed, so the development was to be made in two stages. To build a foundation here, you must go 40-50 meters deep for a single story building – so it is not cost-efficient.

The development plans attracted people to settle informally at the North-western edge, so that people built temporary houses right next to the landfill border, expecting it to become a park. On the western part, developers invested in a high/middle income neighborhood with fenced villas (the wind usually blows from the west to east, so this area is not affected by smell from the landfill).

Around 2015, it was decided that a waste to energy center by Cambridge Industries will be built at Repi, taking land away from the original park plan. And in 2016, when Oromia protests escalated and the Sendafa landfill could no longer operate, it was decided to reopen Repi as a landfill. In 2017, there was a landslide at the Qoshe. More that 80 people were killed because the garbage mountain lost balance and crushed the temporary settlements that people had made on the north-western side of Repi. There was a lot of rehabilitation efforts from the government. Today, the official intention is to create a sustainable and safe dumpsite using the Fukuoka method.

In relation to the topic of this workshop – subnatures and mapping – I would claim that there are architecture invisibles. One of these invisibles is the invisible human landscape, which is apparently present, but remains totally ignored because of land ownership status, and the other invisible and complex socio-political networks. I regret that the communities and human aspects around Repi were never mapped. During the architectural design process for the park a lot of mappings were generated, but none of the mapping addressed the life as it was happening right next to the park. Lots of people were generating income from Repi and basing their livelihoods on Repi but mapping such things is very difficult and also very political. The people living next to Repi also collected plastic and other materials at the landfill for recycling and upcycling (in Mercato). If this was mapped and respected, it could have been part of the program for the Repi park, but it was not. And now, after the landslide accident it is more difficult than before to work with this.

So in this age of the Anthropocene, as we are constantly affecting the environment, we need to map and understand the complex modes of existence within the urban fabric, which we are constantly creating and modifying. We need to reinvent our methods of understanding and knowledge production, because all the beautiful buildings and beautiful parks and beautiful landscape mean nothing at the end.

Mapping of urban biodiversity is not widely addressed in Ethiopia and Addis – people talk about parks and green spaces, but not biodiversity. Possibly addressing the invisible human landscape is more urgent.

In my architectural practice, I try to integrate the human landscape. Of relevance here is, for instance, a project we did in Axum in 2014, the Kuda guesthouse, where we only planted trees and designed outdoor furniture, and this became an urban catalyst creating a lot of social activity. We also worked on developing housing alternatives to condominiums, and created the SICU (Sustainable Incremental Construction Unit) – a low rise housing that is incrementally built and finished by the inhabitants when they get more income. The project was temporarily built with students in Lideta subcity in Addis and was awarded the bronze award within the HOLCIM awards. As of yet, however, it has still not been implemented as housing in Ethiopia due to complex politics.

As an academic at the EiABC (Ethiopian institute of Architecture, Building Construction and City Development), I have developed the protolab – a workshop space for hands-on learning and experimentation of the tectonic aspects of architecture. Here, second to fourth year architecture students use their hands to prototype following a learning by doing teaching didactic.

As an artist, I have participated in the South of the Sahara Accelerated Urbanism at exhibition at the Tel Aviv museum of modern art in Tel Aviv. I contributed with a photographic essay of urban transformation in Addis Ababa at that time. I tried to show the urban transformation through the recycling processes that happen in Addis Ababa and also through the movement of goods and people – how garbage is collected and how the city cleanses itself through informal ways of production and recycling. The photographic essay focused on the Menaleshtera – the large quarter in Mercato where all garbage and old items from households are sold or transformed and sent to other towns of Ethiopia. All materials are collected by people from around the city (like the people who lived at the edge of Repi Park), sold to the merchants at Menaleshtera, who then clean and repurpose the materials, and sell them for reuse – e.g. materials from the older houses that are being demolished is collected, even the reinforcement bars are being cleaned, straightened and then resold, also nails are straightened and resold. Nothing is thrown out. When materials arrive at Menaleshtera, they are first sorted and re-grouped at the sorting section (metals, plastics, fabrics), and then specialists in the different materials (plastic, metal) come and collect them, wash and then re-use them for something else. I once tried to map this network with students but it was very difficult – you need a large team, probably also economists and some other specialists, not only architects – to really understand how it works and the impact it has on the city. The big

problem is that there is a plan to demolish and then redevelop Mercato, so buildings are going to be built here, and I don't know where and if the Menaleshtera re-use center is going to be relocated.

Lecture 4

by Peder Klith Bøcher

For this presentation, I was asked to do a mapping around Ras Mekonnen bridge using remote sensing technology while sitting behind my desk in Denmark. Before presenting and discussing my results, I will introduce my scientific approach to mapping.

I work from the natural science approach: find out what is known, formulate a research question and hypothesis, gather data (sampling/mapping) from the world to test hypothesis, describe and discuss the result in broad context to generate new knowledge. I work with literature in order to understand the background of a topic, then I find some questions that have not been addressed yet, and then I formulate a hypothesis (statement) based on the questions – a hypothesis that can be tested. Then, I test the hypothesis by conducting some kind of sampling of the world with sensors. My sampling is structured in a way to test the hypothesis as directly as possible. After I answer my specific hypothesis, I generalize the results.

Specifically, I map the world from remote sensors (carried by satellites, airplanes and drones) and extract the signal to leave as little unexplained noise as possible. My method quantifies the world by extracting a relevant signal for my research question, and leaving as little unexplained noise as possible in my sampling of the world. I try to find if there is a functional relation between the measurement points in my data samples (the measurements can be e.g. soil pH-value or clay measurement). After I find and verify a functional relation, I put it in an equation and use it as a model to make scenarios. My mapping looks at the world in pixels. And all the pixels have numbers telling us information about the location.

When mapping the atmosphere (in the urban Anthropocene) around the Ras Mekonnen bridge for this workshop, I found the existing knowledge on Google Earth. On the Google Earth image I could immediately spot the location of rivers because rivers have a typical shape – and there is vegetation around it. And the patches of vegetation around the city look as if they are there because of a human decision – they seem to be more structured and have the same type of vegetation. The vegetation around the river, on the other hand, is very varied. From this information it was possible to make a hypothesis that areas close to rivers have more vegetation. So the research question that popped up when studying the high resolution Google Earth images: is the distribution of vegetation in Addis correlated with the location of rivers?

The next step is to collect remote sensing data. For this mapping I gave myself the restriction of only using freely available satellite images and digital elevation models, so everybody can do this mapping if they want to without a budget.

First, I download the image from Google Eath Pro because it has geographic coordinates that can be used in a GIS mapping program, where I can overlay the image with other information with the same geographic coordinates.

Then, I downloaded the satellite image from the ESA website – the sentinel program, sentinel 2 – a multispectral satellite imagery. Satellite imagery depends on a cloud free Earth: the satellite penetrates the atmosphere, radiation is sent out and some of it penetrates the ground, some of it is absorbed, some is reflected. I am interested in the reflected part, which is images with reflection information on different spectral bends.

I organize the reflection images into separate files, so that each spectral bend is its own file. There are 30 bands – but I focus my analysis on the near-infrared and red spectral bands because I am interested in the vegetation on the surface. Vegetation reflects near-infrared light much more than green light, it is almost 100 percent reflected. And vegetation uses (absorbs) red light for photosynthesis, which is why it looks blue-greenish (the red light disappears when it is absorbed for photosynthesis). In my analysis, I stack the spectral band files that are interesting for me on top of each other. In this way, I can characterize water and soil, and separate them from each other very precisely – soil has its own spectral attributes.

To make an image that is easy to analyze and read, I can allocate my bands into the Red-Blue-Green channels on the computer screen. The reason for doing this is to get a much higher contrast between vegetation and everything else, and to see higher contrasts of intensity of vegetation within the vegetation because of the difference between near-infrared and the red. So I allocate the red into the green channel, the blue into the red channel, and the green into the blue channel.

When I have done this and stacked all the pictures of the different spectral bands on top of each other, so that they are totally aligned, I can do mathematics (by putting them into a formula and a coordinate system) across all this information because each pixel has specific data: a score between 0 and 10, where 10 is the maximum reflection. This allows me to make a numerical analysis of all the pixels to understand how the different bands interact together.

For this numerical analysis, which I do in a program called Copernicus, I am taking two of the bands – the infrared (absorption) and red (reflection) and then I am creating an index

and putting that into a new empty image (near infrared minus red divided by infrared plus red). The index is a range between -1 and 1, where 1 is the higher concentration of vegetation (reflection of near infrared), and 1 is heightened reflection of red (and no reflection of infrared). And it is showed in red and green color – red is vegetation, green color is bare soil/no vegetation (red channel allocated into the green and near-infrared into the red). And it is a continuous measure, so the more intense the green, the more vegetation we interpret to be at that point. And if you only look at the infrared filter, then you get a very clear idea of where there is vegetation because there is nothing else that gives the red color. Although there are some oasis of vegetation around the city, the analysis shows that vegetation in Addis seems to be very much driven by access to surface water because the shape of the intense red color is like the shape of rivers – as it is cracks in the city.

The next step is to make an image analysis and classification. This numerical analysis tells me the reflection of each spectral band, but not what thing is making this reflection. To understand this, I can coordinate the pixel information with information of what is on land from a satellite image. I give each thing a code from 1 – 4, so there is woody vegetation (1), grass vegetation (3), bare soil (4), dark paved areas as urban fabric (2). This adds (semantic) meaning to the numerical analysis of pixels.

After this, it is possible to make a hill shade analysis. Its possible to download a digital elevation model – available online called aw3d30 – this is a raster image, so instead of a color code in each pixel, it carries a code for elevation above sea level. By inserting a sun for analysis of shadows in the terrain into the digital elevation model, each pixel number is translated into an image for its shading (light hitting the surface) –the highest number in the raster image is the brightest light, so it is areas more exposed to the sun, and the lowest numbers are the darker light in the areas less exposed to the sun either because you are facing away from the sun or because there is a large object casting a shadow and covering the sun. If combining this with a satellite image, it will become a 3D model – so the satellite image draped over the elevation model – and when zooming in, you can see the typography of Addis. You see that Addis is on a plain next to a mountainous area north of Addis. For more details, its possible to change the rendering from satellite image to google earth image. So it is a visual interpretation of the 3d typography of Addis in its context.

And I can make a hydrological analysis – I can model where the water flows on this digital elevation model by taking into account each pixels elevation, proximity to the river

and vegetation. First step is to map flow direction.

To calculate this, I set up specific rules (a mathematical mode), I start by finding the lowest elevation number and then coding it as the flow direction for the pixels around it, and then I do it for all pixel cells. From this I can delimitate the flow of water out of the each cell and its direction. And then I can calculate for each cell how many cells accumulate into it – and that gives me an understanding of the water flow accumulation.

On an image the flow is going from dark to white – all pixel cells in upstream draining into the pixel cells downstream. Now it is possible to identify the pixels that are rivers (based on water accumulation) and, after this, to convert them into vectors (lines) and make nice maps with them. I can also delineate the catchment for each branch of the river – especially if I color them, then you can see how single areas of Addis are connected hydrologically. This means that I can see where all (rain) water hitting one spot in Addis will at some point accumulate (in what river branch). Addis is now compartmentalized into single catchment areas of the rivers. It is also possible to calculate the full catchment for the river at e.g. Ras mekonnen bridge. At Ras Mekonnen bridge, it is not a big catchment area compared to the other river branches, so it is hard for me to say whether it will dry out during the dry season. But based on the maximum flow accumulation value here, I can understand the size of the different rivers in Addis that are connected to it. This type of analysis also allows to address, for instance, water pollution in one spot of the river: from the polluted spot, I can go upstream on the map until there is no pollution and then see which catchments I should concentrate on to calculate the source of this pollution.

After I have now mapped the rivers, I can return to my original question and make a numerical analysis of vegetation and vicinity to the river network. This is called a watershed analysis. I start by defining a number of zones. So 100 m slicing up of the river. So all of Addis Ababa is divided into zones with regards to vicinity to rivers. It's a vector, so I can use it to extract pixel values and make statistics for each of these zones. Within the zone of the river I calculate the mean of all pixels that fall within a distance of 0 – 100 m to the river. And then the same calculation for the next zone from 100 – 200m, and the next. In these calculations, I calculate the relative area distribution of the four classes from the spectral vegetation analysis (woody vegetation (1), grass vegetation (3), bare soil (4), dark paved areas as urban fabric (2)) within each distance class to the river. The results show that when I am within 100 m to the river, the urban area covers 35 %, the vegetation covers almost 30 %, the bare soil is 70% and the paved areas is diversified. And results show that in the next distance classification, the vegetation drops

significantly, and continues to steadily drop moving away from the rivers. This shows that on an overall scale within Addis, vegetation is strongly concentrated within rivers. And it seems that it is the river banks themselves that hold the vegetation, because 100 m around the river (the first area classification in which vegetation is high) is more or less covering the area of the riverbank itself. And its also possible to conclude that there is buildings and urban development quite close to the rivers (both in the first and second area classification). Results show that, in Addis, the urban fabric is leaving no more space to the river than absolutely necessary.

Last thing that is possible to map is a viewshed analysis. Here specifies a location and computes from that location (in a program) what is visible from that location. The analysis is at eyesight level and shows what is visible in the terrain. However, tall trees are not part of the calculation/analysis. So what is interesting is that I can see some of the mountainous areas and some other visible areas from this selected point. I can do the same type of analysis as the watershed – based on pixels that are classified into categories – I can show how much (percentage) of what I see from any given point is vegetation, urban and paved and bare soil pixels. In this way you can map urban atmospheres in a quantitative sense. But, of course, a quantitative measure of 'greeness' is not the quality of this greenness – so you would need to overlay it with GIS satellite data to understand this (or do other analysis on site).

Finally, a point cloud (3D scanned or 3D-converted-photography images), can be converted into Raster data describing the (typology/)topography of the terrain and ground including buildings. And you can also classify it according to verticality (first, second, third floor view). So it is possible then to do a drive-through map of any city – we have done this in Aarhus. But there are no available pointclouds for Addis (yet).

Discussion: main points and conclusions

Moderated by Polina Chebotareva, Christina Werner and Tom Nielsen

Difference between scientific registration of site (mapping based on collecting a profound amount of data like Asbjørn and Peder) and artistic translation of site (mapping based on depicting layers of found objects like Leikun). The artistic translation speaks for itself – for instance, Leikun's artwork.

The scientific registration answers the question of what something is, whereas artistic translation answers the question of how something is. Artistic translation finds a way to emphasize some phenomena of the site.

The history of the site is important for understanding it, and it is difficult to get through in the mappings. The mappings of site do not show its history – for instance it is interesting to look into old satellite images (e.g. going back decades) to see the development of site. For the historical perspective, it is also important to make ethnographic studies of the place (registering and exploring everything that is observable, not only the sensed and felt aspects, and making a socio-historical perspective of the observable phenomena). But the question is which histories should be traces? When do we stop registering the site?
Mapping is about excluding some information to draw attention to specific aspects of site. So what do we want to know to understand and design the site?

And, experience (ambience) already has history in it – so by registering the experience (and ambience) of site, we indirectly also map its history.

Possibly one can separate between atmosphere as mapped through scientific (and historic) registration of site, whereas the ambiance is mapped through artistic translation. A specific suggestion for future mappings is to have two maps side by side (inspired by Gashahun's maps) – one of them follows an artistic translation of the experience of site, the other a scientific detailed registration of site. The artistic is more abstract, dramatic and multifunctional, whereas the scientific is more specific, modest and monofunctional. But both artistic and scientific (especially taken together) are necessary for understanding the atmosphere and site – mapping must be an integrated effort.

There are both similarities and differences between the three different sites and mappings, and between the Addis and Aarhus mappings. Trash seems to be a common theme throughout the mappings. Trash, as the two workshops have shown, is part of the everyday life in the Anthropocene. Trash is present in all three Addis mappings – both Repi park, Arat Kilo and Akaki River by Ras Mekonnen bridge – and it seems to be

more abundant and visibly present on the sites in Addis, compared to the Aarhus site. However, as the Addis mappings show, the visibility of trash does not stimulate increased awareness of the trash (and, more abstractly, the Anthropocene) in Addis citizens. To understand how trash is seen (and why it is not seen) it is quintessential to integrate the mapping techniques with local perspectives and voices.
Do Ethiopians see trash from a different perspective (with different glasses) than Danes? Solomon Shiferaw's performance, for instance, illustrated how the sounds from minitaxis, which are experienced as noise pollution for many people (especially visitors), can be experienced and artistically translated into something nice and positive. Translation is an important term to continue with in the research within this network.
Trash, or, more precisely, the flow of materials, is particularly interesting in relation to social life and social impact.

Furthermore, the mappings also suggest, that it is the intensity of the atmosphere of the site that determines whether people are more or less aware of trash and the Anthropocene. Intensity of atmospheres is a subject important to continue exploring in future research.
For instance, the riverbank by Ras Mekonnen bridge is at first glance (and following Peders satellite based mapping) not very interesting for mapping. But after the mapping it became clear that the atmosphere of subnature and wildness is very strong, making the site very interesting for this workshop. The opposite is true for Repi Park – at first sight and from satellite images, it seems like an interesting site since it was a landfill, but upon beginning to map it, Rasmus and Yero discovered that the area around Repi and a building site in Magenanga were much more interesting to map, in part because they had a much more intense atmosphere of subnatures and wildness.
What the riverbank mapping also shows is that it is possible to integrate people and natural processes as long as people can continue their necessary daily functions.

In general, the work on the sites in Addis and Aarhus together have illustrated that when site analysis is framed by the concept of Anthopocene it is really easy to record and quite apparent that nature is dynamics and processes entangled with traces of human activities and presence. Furthermore, nature is depleted. However, in Aarhus the atmosphere (the feeling of the site) is that humans are in control of nature (a feeling of the Anthropocene). In Addis, on the other hand, the atmosphere (feeling of sites) is that humans are not in control (less feeling of Anthropocene despite visible trash and pollution). But there was a strong atmosphere of the nature-human interrelation in both cities, regardless of whether 'nature was dressed up' or not.

There is an interesting process of first studying different mappings of site, then going to the site, and then revisiting the mappings. Mapping finds the relations between information from different sources – these relations can only be found if the mapping has a focus. It is a framing of information to gain an understanding.

In the first two workshops, the three mapping methods have been explored in separation – in the next workshop it would be interesting to explore them side by side as a collaborative and integrated mapping of a site.

Furthermore, so far the difference in climate zones has not been discussed in relation to the mappings of atmosphere – this would be interesting to do in the Tromsø workshop.

Postcards

By Thomas Juel Clemmensen, Martin Prominski, Jean-Paul Thibaud, Christina Werner, Tom Nielsen, Brook Teklehaimanot, Peder Klith Bøcher, Polina Chebotareva.

To conclude this report, all workshop participants were asked to make an A5 postcard with an accompanying short text describing their main workshop conclusion.
The postcards illustrate a diversity of take-away points.
The postcards are intended to be used as a reminder or for inspiration or maybe as a postcard sent to someone/somewhere. The postcards are not numbered, and can be re-arranged in any way. They all include the author's name.

Grey tower blocks filling up the sky. A green and lush wasteland. Goats on an island of rubble and dirt. Flooded concrete foundations and pools of water covered in duckweed. Piles of rock surrounded by reeds. Spiky steel reinforcement and creepers in bloom. Despite or maybe because of the booming forces of urbanisation, the urban fabric in Addis Ababa seems thin, fragile and full of holes, just like a worn-out t-shirt. Everyone, humans, as well as all other living organisms, are trying to get a piece of the cake.

Thomas Juel Clemmensen

The Anthropocene calls for a new relationship between humans and non-humans. Humans should take over an active responsibility for non-humans to achieve a high biodiversity and human survival. The non-humans have a much bigger presence in Addis than in Aarhus. Of particular importance for the atmosphere in Addis for me has been the continuous movement of large birds of prey (mainly Black Kite - Milvus migrans) in the sky. They are flying above you all over the city in high numbers. This indicates also an abundance of animals on the ground. In summary, Addis could be a role model for a wild atmosphere in the urban Anthropocene which expresses and embraces non-human life.

Martin Prominski

Jean-Paul Thibaud

Addis Ababa

first encounter… name to dream… singing like a child…

a place to feel the earth… to sense the ground… to breathe the dust…
women with umbrellas for the sun… people gathering for a job…
men shouting and gesturing for taxi...
long line of people waiting for tiny buses…
old women carrying long branches in a steep dirt road…
beautifull garden with lots of greenery…
makeshift shelters to sell by the roadside…
breathing heat, smoke and dust to make pottery…
weaving beautiful fabrics in large warehouses…

Atmospheres in the Anthropocene
basic exposure to elements
simple gestures to acclimatize

Jean-Paul Thibaud

Christina Werner

Doreen Massey regards places as deeply interconnected, and therefore interdependent, but also as different from one another and, as a consequence, unique.
She proposes "a notion of place where specificity (local uniqueness, a sense of place) derives not from some mythical internal roots nor from a history of relative isolation – now to be disrupted by globalization – but precisely from the absolute particularity of the mixture of influences found there".

For her space is a dimension that cuts through stories and trajectories: "Space is a simultaneity of unfinished, ongoing, trajectories. If time is the dimension of change, then space is the dimension of contemporaneous multiplicity. Moreover it is a multiplicity of trajectories of processes, not of static things. Space is therefore the dimension of the social. It poses that most basic of social, political, ethical, questions: how we are going to live together.
Space presents us with the existence of others."

Doreen Massey: Space, Time and Political Responsibility in the Midst of Global Inequality. In: Erdkunde – Archive for Scientific Geography, Department of Geography, University of Bonn, Germany, Volume 60, Issue 2, June 2006. 89-95

In fact, the visual culture of the Anthropocene, whether delivered photographically or via remote-sensing technology, is riven by exactly this tension. Its iconography both portrays the remarkable extent of the human-driven alteration of Earth systems (with ample photographic and satellite-based imagery of large-scale mining, oil drilling, and deforestation projects), and documents the dangers of the unintended consequences of such ventures. Ultimately, however, imaging systems play more than an illustrative role here, as they tend to grant viewers a sense of control over the represented object of their gaze, even if that control is far from reality.

T.J. Demos: Against the Anthropocene. Visual Culture and Environment Today (2017)

For geologists, the "golden spike" is an intervention into the stratigraphic record, pointing to a particular rocky cutaway that displays all the crucial features of a transition between two epochs. For artists and activists seeking to transform the conclusions of climate science into the convictions of embodied experience, the golden spike is each local place and singular moment in time when a group of people is able to come to grips with their own implication in earth-system processes. Because abstract knowledge is always intertwined with embodied experience, such places and moments in time are never purely local or singular. To take form and consistency as a widely sharable practice of perception/expression, Anthropocene public space must seek the correlation of situated knowledges and experiences. Driving home the golden spike of climate change and of the crucial technopolitical choices it lays before us, is the intellectual and aesthetic responsibility of the present."

Brian Holmes: Driving the Golden Spike: The Aesthetics of Anthropocene Public Space (2016)

Christina Werner

Using the concept of Subnatures when observing the urban structure and its shifting atmospheres in Addis, the question of size and scale comes to mind. Since the level of regulation over the urban structure and its elements in general are much lower than in Aarhus and the site of workshop 1, the formlessness is much more striking or apparent on several scales. Natural processes and entanglement is perceived as a quite dominant general atmosphere. I think this is partly because a broader spectrum of elements (actors in an ANT-understanding) are present or allowed here than in Aarhus. Groups of goats, open concrete shafts with sewage water, small piles of material left after building processes, different plants (defined as wildweed in Aarhus). The significant presence of subnatures like this were very present in the Magenanga.

I came to think of artist Robert Smithson work on entropy, and the entropic processes, described for instance in his essays "A tour of the monuments of Passaic" or the lecture "Hotel Palenque".

Litterature ref: "The Return of the Excessive", Nielsen, T., 2002, in Space and Culture. 5,

Tom Nielsen

The image is a drone capture of Menalesh Tera in Mercato, the largest and one of the oldest markets in Addis Ababa. Menalesh Tera recycles, reuses and reinvents most of the thrown objects in the city and re-distributes them to the rest of the country. It is a complex 'urban eco system' of its own. Though it contributes in polluting the immediate urban system and the nearby river that is shown in the image, it on the other hand does a lot in the cyclical use of materials at the city and country scale at the grand scheme of things. It is the source of income and livelihood for a significant number of dwellers in Mercato. Menalesh Tera is now in the process of giving way to urban renewal and may cease to exist in a few years.

Brook Teklehaimanot Haileselassie

there is a crack
in everything
thats how the light
gets in
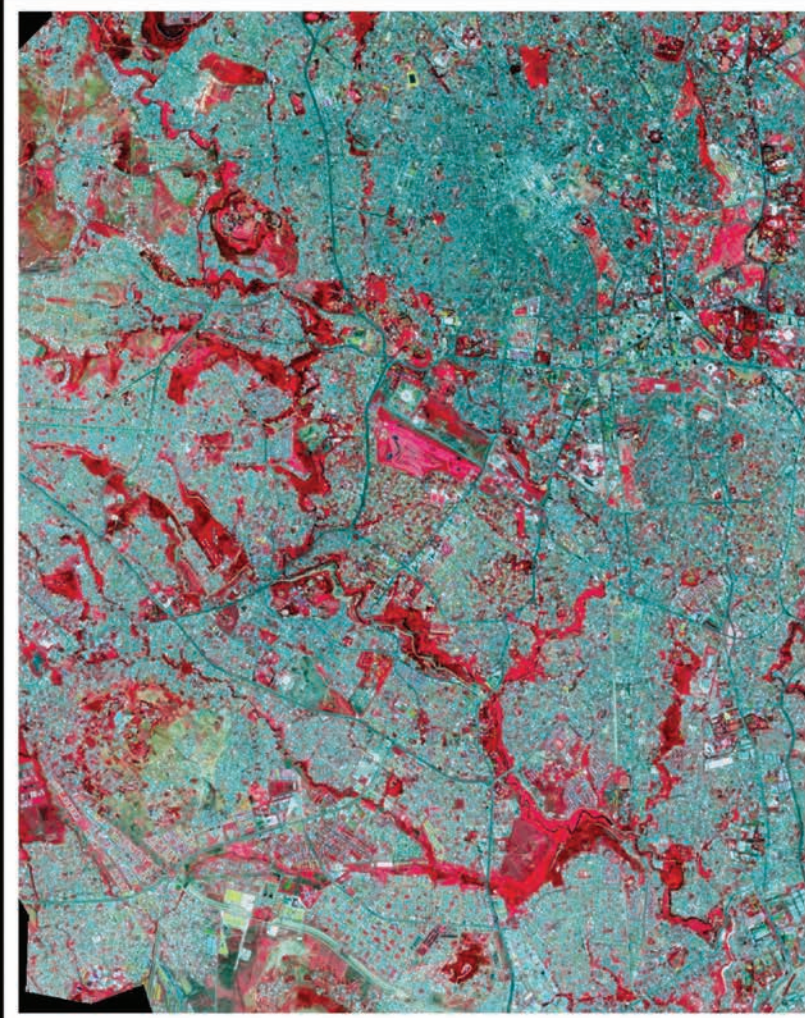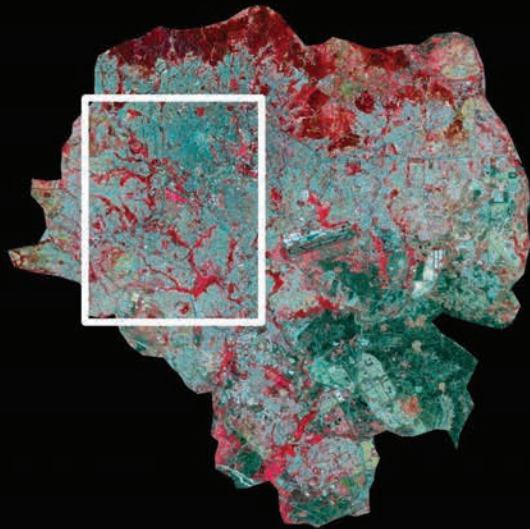
Peder Klith Bøcher

The Anthropocene is in your backyard.
We often look for sites where (from the distance) it seems that the Anthropocene is particularly present - for instance, at landfills, crossroads, mines.
In Addis, however, I discovered that the feeling of the Anthropocene - its atmopshere - was strongest in the least likely place - the backyard of a house.
My takeaway point from the workshop is to locate and understand the Anthropocene by closing my eyes and feeling my immediate surroundings.

Polina Chebotareva