

B-Side Urbanism: a Dub City

Alemseged Bishu

A thesis

submitted in partial fulfillment of the
requirements for the degree of

Master of Architecture

University of Washington

2012

Committee:

Nicole Huber

Vikramāditya Prakāsh

Program Authorized to Offer Degree:

Architecture

University of Washington

Abstract

B-Side Urbanism: a Dub City

Alemseged Bishu

Chair of Supervisory Committee:

Associate Professor Nicole Huber

Department of Architecture

According to the UN-Habitat, “developing countries will have 80% of the world’s urban population in 2030. By then Africa and Asia will include almost seven out of every ten urban inhabitants in the world.” (UN-Habitat, Urbanization Facts and Figures, 2006)

“the Dubai Fever can be found all over cities in countries throughout Africa, especially Sudan, Angola, and Ethiopia. It is a desire to copy or import an urban model and thereby align with certain economies linked with capital and power.” Katrina Stoll (Angelil, Hebel, Schmidt, & Stoll, 2010, p. 151)

In the current practice of urbanism in these regions the strategies being developed sometimes fail to make use of the existing potentials and opportunities which sustain the way of life. Driven by standards

and development processes that appeal to portions of the society and global networks, the local patterns are usually misunderstood. These local conditions have been tested in time and result in an efficient use of resources through an intricate network of relationships between various actors. Even more so these conditions allow for a resilient, continuously engaging environment. This is evident in the spatial and material expressions of the built environment in these regions.

The purpose of this thesis is to investigate and apply an urban/architectural strategy that serves to negotiate the various potentials; local patterns which are continuously being reformatted and designed development processes which promise 'improved' conditions and connectivity within global networks. In doing so I hope to approach architecture as a spatial and physical manifestation of cultural and social processes it supports. To better understand this nature of architecture I will compare it with another means of cultural production, music in particular the act of 'dubbing'. As part of this investigation I will apply the strategy in the city of Bahir Dar in Northwestern Ethiopia.

Acknowledgment

It is with deep gratitude that I acknowledge the assistance of my professors Dr. Nicole Huber and Dr. Vikramāditya Prakāsh. The output of my project was in many ways influenced by their tireless support and guidance. Thank you much. I would also like to thank the Department of Architecture and the College of Built Environment at the University of Washington for the great academic experience I had in the past years.

Contents

1. Introduction	1
1.1 Urbanism	1
1.2 Music	9
1.3 B-side Urbanism	18
2. Bahir Dar	20
3. Architectural Strategies	25
4. Bahir Dar Mapping	28
5. Project Site and Programming	32
6. Dub Urban Strategies: B-Side Urbanism	43
Bibliography	57

1. Introduction

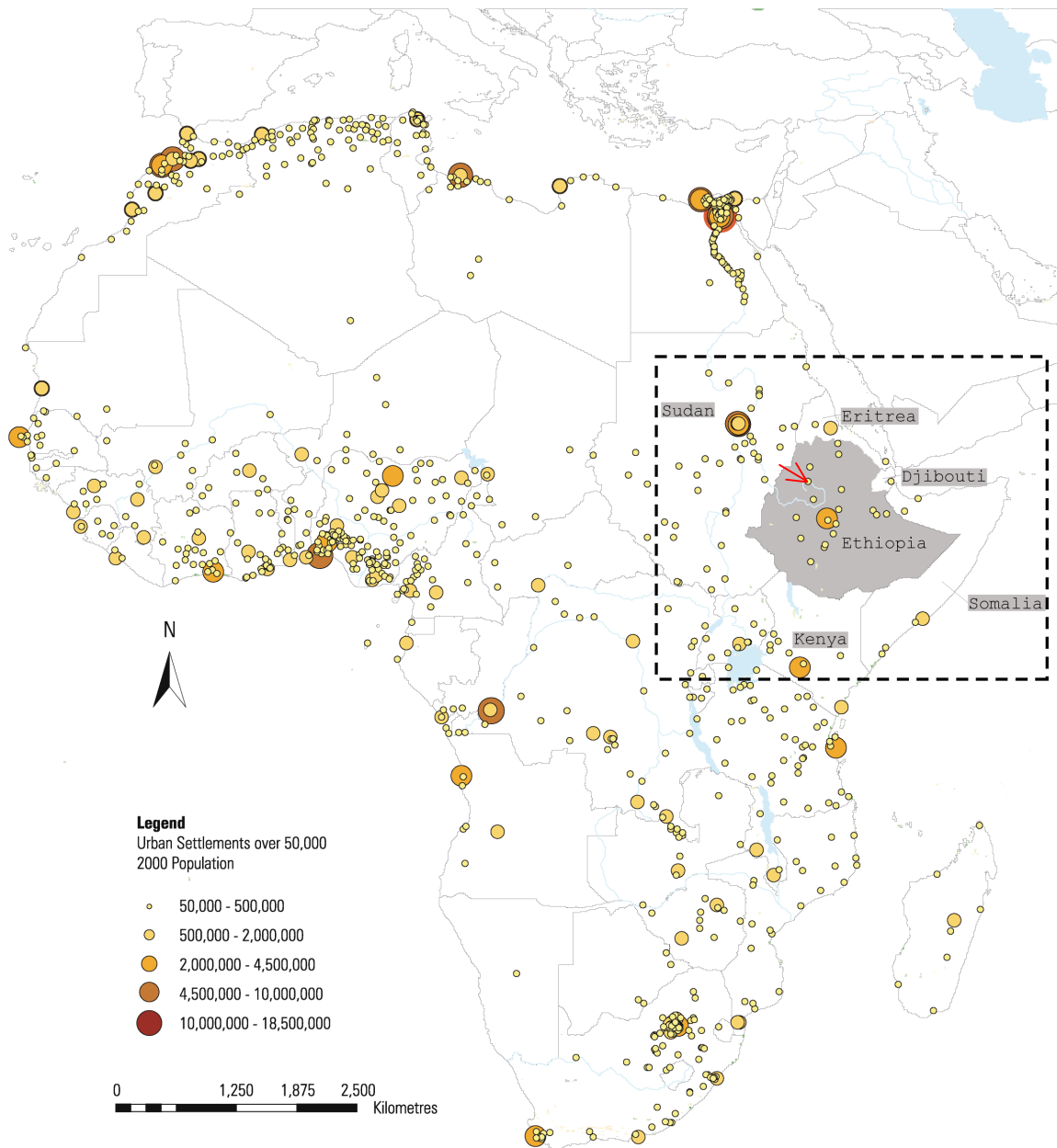
1.1 Urbanism

Trends:

According to the UN-HABITAT, 'by 2030, nearly four billion people, 80 percent of the world's urban dwellers, will live in cities of the developing world.' (UN-Habitat, Urbanization Facts and Figures, 2006) At the same year Africa will have 50 percent of its population living in urban centers. This is characterized by an average rate of urbanization of 3.06 percent as compared to 1.7 percent for the whole world between 2010 and 2030 (World Urbanization Prospects: The 2009 Revision Population Database, 2009).

According to the same source the percentage of urban dwellers in Ethiopia will increase from 16.7 percent in 2010 to 23.9 percent by the year 2030 which will still be much lower as compared to even the current percentage of urban population of Africa which is 40%. This is interesting as Ethiopia with a population of 85 million is the second largest country in Africa, next to Nigeria. Ethiopia's average rate of urbanization at 3.98 percent (between 2010 and 2030) is much higher than the African average of 3.06 percent and the global average of 1.7 percent.

Ethiopian urban population in 2010 is distributed into 21 percent in the capital Addis Ababa, with a population of 2,930,000 (2010) and the rest 79 percent, a total population of 11,228,000 (2010), is distributed among much smaller cities; the second largest city being Mekele with a population of 261,177 (CSA, 2011). Bahir Dar with a population of 170,300 (CSA, 2011) is the seventh largest city in Ethiopia. According to UN-Habitat such cities of population less than 500,000 currently accommodate half of the world's urban population (UN-Habitat, Urbanization Facts and Figures, 2006). The rate of growth in the smaller cities in Ethiopia has been higher than that of the capital Addis Ababa. Addis Ababa's dominance as an urban center will continue to diminish in this process; by 2025 Addis Ababa's share of the urban population of Ethiopia will be 19 percent (World Urbanization Prospects: The 2009 Revision Population Database, 2009).



Sources: Centre for International Earth Science Information Network (CIESIN), Columbia University; International Food Policy Research Institute (IFPRI), the World Bank; and Centro Internacional de Agricultura Tropical (CIAT), 2004

Figure 1 The above image shows the distribution of urban centers in Africa and Ethiopia. The large dot represents Addis Ababa and the rest are the smaller urban centers representing 79% of the total urban population in Ethiopia. The city of Bahir Dar is indicated with an arrow. Source: (UN-Habitat, The State of African Cities 2010; Governance, Inequality and Urban Land Markets, 2010, p. 62)

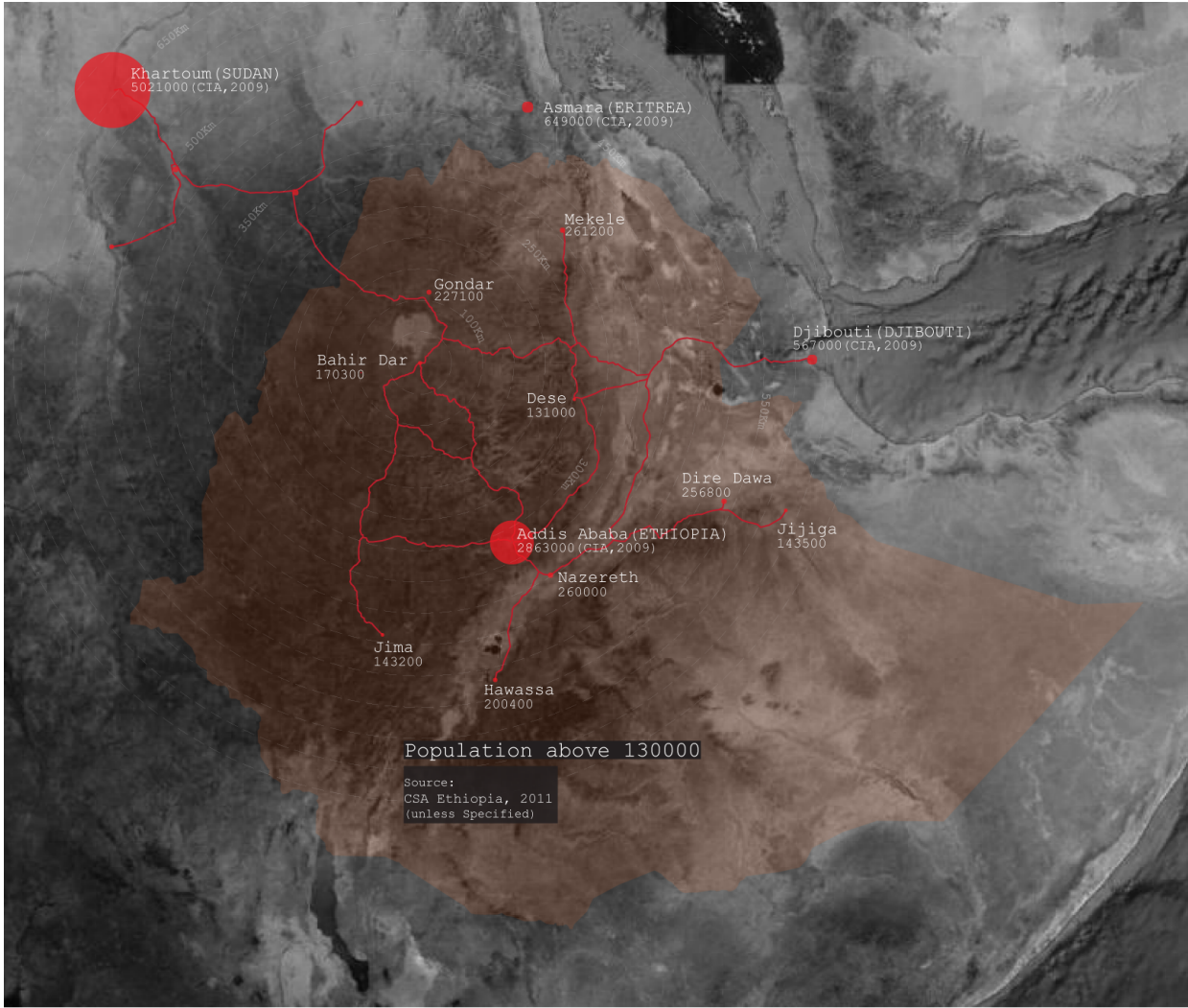


Figure 2 Picture source The diagram shows major urban centers with population above 130,000 around the region and their distance from the city of Bahir Dar.



Figure 3 The image shows an example of the developments being implemented by the city administration in Addis Ababa in view of the 'public benefit'. (Source: 9°01'36.47"N 38°42'58.86"E **Google Earth**, accessed January 20, 2012).

Urban Development Strategies:

Urban centers as places of engagement and transformation:

It is assumed that a country's economic progress has a direct relationship with the degree of urbanization.

A report on world cities by UN-Habitat states this as;

"No country has ever achieved sustained economic growth or rapid social development without urbanizing (countries with the highest per capita income tend to be more urbanized, while low-income countries are the least urbanized)." (Moreno, Oyeyinka, & Mboup, 2010, p. 6)

Most views on cities and urbanism are in relation to economic benefits, of these large agglomerations of population and in terms of how the process of urbanization will enable their ‘contribution to the world’s economic activity’ (Moreno, Oyeyinka, & Mboup, 2010, p. 6). Some views also relate urbanism with human development in terms of the Human Development Index (HDI)—a function of the wellbeing of their population¹—thus suggesting that higher percentage of urbanization may reflect a higher rate of HDI. As most of these views can help determine the nature of cities according to standards and views with in an understanding of larger frameworks; economic, political and cultural, it might also suggest the process of urbanization as being an act of integration in a pre-programmed network of events, values and standards. As compared to these views urban centers in history as sites of human interaction have been sites of production and transformation as a continuous process and have served *as testing grounds with access to alternatives views*. In the process identity is formed and questioned at the same time. From a sociologist perspective on urbanism, Claude S. Fischer proposes “the more urban a place the greater its sub-cultural variety” (Fischer, 1975, p. 1325) as such in his theory he suggest a view of urbanism in its degree of heterogeneity and the intensity of formations of culture and society that can be achieved in the process. As compared to rural settings it is my understanding that such variety will create the opportunities in many dimensions including in economic terms, thus the city happens in the process.

In Ethiopia 83 percent of the population lives in rural areas, and the major economic sector is agriculture which supports 85 percent of the total population. Agriculture contributes to 50 percent of national GDP followed by services with 39 percent and industry 11 percent². The urban centers in Ethiopia have not evolved as entities of their own in economic terms or whatsoever as opposed to what is suggested in the UN-Habitat’s report where in most developed countries, their suggested trend in urbanization and the high HDI associated with it, cities contribute up to 80 percent of the GDP of their respective countries. The report also mentions that ‘wealthy world cities are also increasingly operating like city-states and city-regions, independent of regional or national mediation.’ (UN-Habitat, Urbanization Facts and Figures, 2006) As opposed to these trends the relevance of the economic contribution of cities in Ethiopia can be

¹ In terms of life expectancy at birth, education index, and the standard of living.

² CIA World Factbook, 2009.

questioned. It is in fact the other way round with much of the production and economic sustenance coming from the larger rural regions.

Most cities in Ethiopia³ have been highly dependent in the local networks and processes in their respective regions. As we will see later in the Bahir Dar case, these cities serve as sites of transfer, transition and linkage coupled with other events like administrative and cultural. Zegeye Cherinet in his article *The Portrait of an Isolated Nation* explains how the country has been isolated from the rest of the world throughout much of its history, which I am assuming has contributed to the nature of the cities as serving much of the local processes. He explains;

“if one considers the degree of isolation that this country has survived for more than a millennium, then one can understand the challenges of opening up in this era of globalization. Desperate attempts to catch up could result in the loss of some of the unique qualities that have not yet been destroyed in Ethiopia as they have by the accelerated and sometimes blind technological advances in other parts of the world.... Visiting cities in Ethiopia today, one can witness a tension between eagerness and uncertainty, a clash of history and time, and, above all, a distressing lack of direction.” (Angelil, Hebel, Schmidt, & Stoll, 2010, p. 37)

Continuing on current state of Ethiopian cities as they find themselves longing for an increased connectivity to larger global networks and in a state of transition, Katrina Stoll explains a case in Addis Ababa in her article *Dubai Fever: The Dream of an Urban Model in Ethiopia* as:

“Ethiopia finds itself at crossroads, a ‘critical zone.’ Currently it is showing some mild symptoms of Dubai Fever, an affliction it needs to shake. By following the Dubai model, Ethiopia is not only altering its urban form, but also encouraging certain economic models to take hold, which could create serious implications and ultimately lead to a division of the nation’s capital. The territorial appropriation by investors enables a ‘free-for-all’ on the city, resulting in urban islands, gated

³ These are the small urban centers, which accommodate 79 percent of the urban population in Ethiopia.

communities, and a marginalization of the urban poor.” (Angelil, Hebel, Schmidt, & Stoll, 2010, p. 155)

She explains the ‘Dubai Fever’ as “the inability to deal with context” which she suggests characterizes much of the urban development proposals. This is further amplified as the interventions as islands lack the integration that these cities could use as sites of engagement and transformation.

In my professional years in this context I have been involved in similar processes of intervention where the architect/designer is called in to work on fairly isolated situations an approach which gets carried over to the rest of the design process, implementation and use.

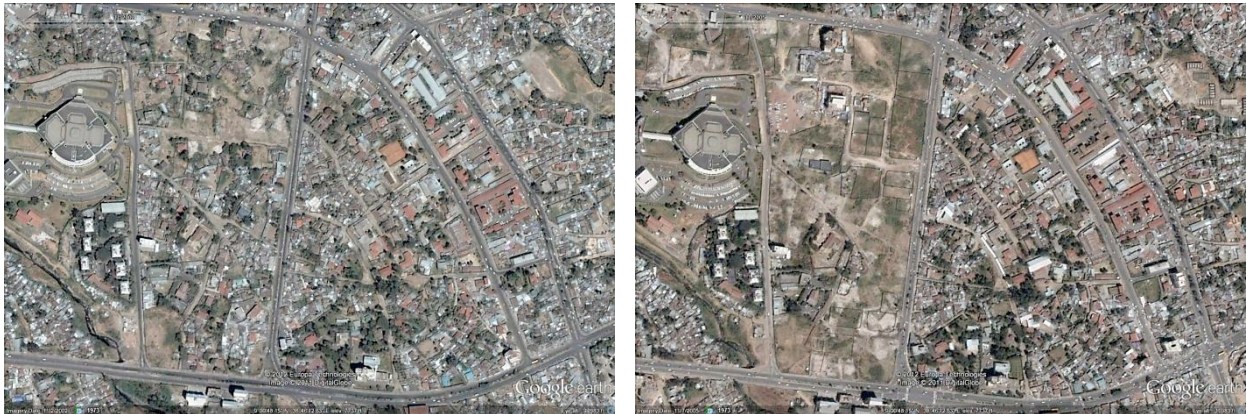


Figure 4 The images above show an example of urban development, slum clearance, in Addis Ababa. Source: 9°00'50.46"N 38°46'11.73"E. Google Earth. Accessed May 25, 2012.

Another type of proposal for coping with growth in urban centers as put forth by European researchers suggest developing a network of semi-urban centers. This approach on the contrary suggests the control and preservation of the existing urban centers by controlling the influx from rural regions.



Figure 5 NESTown: New Ethiopian Sustainable Town (New Energy Self-sustained Town). (Oswald & Schenker, 2010, p. 38)

“The great originality of the Generic City is simply to abandon what doesn’t work- what has outlived its use- to break up the blacktop of idealism with the jackhammers of realism and to accept whatever grows in its place.” (Koolhaas, Mau, Sigler, & Werlemann, 1998, p. 1252)

Ethiopian cities lack economic independence, density and structure that would enable the programming of these cities in specific formats which will serve parts of the public as in the Dubai case. As opposed to intentions of preserving and controlling growth by introducing semi-urban centers, these current cities in a sense have evolved as intense stages and nodes for the local and regional processes. As I will discuss later, it is this nature of cities like Bahir Dar in Ethiopia that I would like to address through the proposed architectural strategy. My project attempts to address the question of: How can architecture in such contexts allow access and opportunities thus promoting the existing city-ness which is suggested in their functioning as mediums for transformation and sites of continuous identity formation? The strategies and interventions allow for improved relationships and transformations that are encouraged continuously as opposed to what is happening as a result of the ‘Dubai fever’. As opposed to just addressing a particular context as proposed by some western perspectives, I will try to investigate what strategies can be suggested that will allow a continuous creation of it.

“the Generic City is all that remains of what used to be the city. The Generic City is the post-city being prepared on the site of the ex-city.” (OMA, Koolhaas, & Mau, 1995, p. 1252)

1.2 Music

To clarify on the view of cities and urbanism as stagings? of events and transformation of culture and society, a continuous creation of context, I would like to bring forth a concept in music production. With music being one manifestation of these processes I hope to relate it with the city, urbanism and architecture.

“More than colors and forms, it is sounds and their arrangements that fashion societies. With noise is born disorder and its opposite: the world. With music is born power and its opposite: subversion. In noise can be read the codes of life, the relations among men.” (Attali, 1977, p. 6)

In his book *Noise: The Political Economy of Music*, Joseph Attali talks about how the development in the way music is produced reflects ‘the codes of life’ in a particular society. He further talks about the prophetic nature of music as its material- sound, can be shaped and programmed more easily than other forms of reality, thus suggesting the nature of new events and relationships. He explains, “Music was, and still is, a tremendously privileged site of the analysis and revelation of new forms in our society.” (Attali, 1977, p. 133)

Improvisation:

Joseph Attali explains improvisation, which he refers to as composition, as a development in the way we produce music which he suggests is a result of the direct engagement of the individual with the work being produced. He explains, “Exteriority can only disappear in composition, in which the musician plays primarily to himself, outside any operationality, spectacle, or accumulation of value; when music, extricating itself from the codes of sacrifice, representation, and repetition, emerges as an activity that is an end in itself, that creates its own code at the same time as the work.” (Attali, 1977, p. 135)

He further explains the integrated approach in the act of composing where the distinction between roles in a pre-coded production environment of music disappears and thus he explains “the listener becomes the

operator, ... to compose is to take pleasure in the instruments, the tools of communication, in use-time and exchange-time as lived and no longer as stockpiled.” (Attali, 1977, p. 135) There is a sense of immediacy in this act of composing/improvisation where it becomes a spontaneous action.

We can compare this act of improvisation in music with that suggested by the Situationist International and their Psychogeographic Design proposals, as ‘the conscious use of environments’ (Wigley, 1998, p. 16). Mark Wigley explains this as ‘the point-to-point efficiency of the modern city is abandoned. All paths become ‘detours.’ Mobility and disorientation increase social interaction exponentially. Heterogeneous desires collide and generate new spaces.” (Wigley, 1998, p. 14) In the same way as the material of music in improvisation is formed as a spontaneous act, the Situationist International, in particular Constant Nieuwenhuys, suggest that “space as a psychic dimension (abstract space) cannot be separated from the space of action (concrete space).” (Wigley, 1998, p. 14)

I believe we can learn from this act of improvisation, “activity, as an end in itself”, as suggested in music in relation to what is suggested by the nature of the generic city, where the city is an access to test the processes involved in its creation at any moment. Thus the city becomes the moment. The city serves as a platform to engage and to find opportunities. In relation to this I hope to discuss in the next section dub, a type of improvisation that emerged in the music scene of Jamaica during the late 1960’s / early 70’s.

DUB:

A particular type of improvisation, Dub, is of interest to relate to the architectural/urban strategy I would like to suggest within the framework of the nature of cities as sites of transformation and of continuous becoming.

“The verb *dub* is defined as making a copy of one recording to another. The process of using previously recorded material, modifying the material, and subsequently recording it to a new

master mix, in effect transferring or "dubbing" the material, was utilized by Jamaican producers when making dubs." (Wikipedia)

Dub is characterized by improvisation, *continuously programming* 'the noise'. With every dubbing act the music is deconstructed and made open for further appropriation. This act resulted in various versions of similar material which were made during recording sessions by mixing and adding up.

Michael Veal in his book *DUB Soundscapes & Shattered Songs in Jamaican Reggae*, explains this act as, "using the mixing board as an instrument of spontaneous composition and improvisation, the effectiveness of the dub mix results from the engineer's ability to de- and reconstruct a song's original architecture while increasing the overall power of the performance through a dynamic of surprise and delayed gratification. The engineer continuously tantalizes the listener with glimpses of what they are familiar with, only to keep them out of reach, out of completion." (Veal, 2007, p. 78)

Dub is characterized by an act of making *the material open for interpretation*. Starting from the studios the mixing and appropriation continues onto the street sound systems where DJs (rappers) would spontaneously 'toast'⁴ adding up to the composition and continuously engaging the audience who respond by sometimes singing to the version. The process of mixing is further performed by the 'selector' (DJs in the contemporary music scene) who arranges individual songs into 'sets'. The selector and the DJ continue this act of composition/improvisation by adding their own effects, transitions and interruptions contributing to the total performance.

"Dub itself is a creation; with the dub you can use an artist from the street for the dub without no voice. Dub is a thing you can do anything with, you can play with it. And it sound so fun that everybody like it." Lee Scratch Perry (Higbee & Lough, 2008), p.

⁴ To toast is to rap.

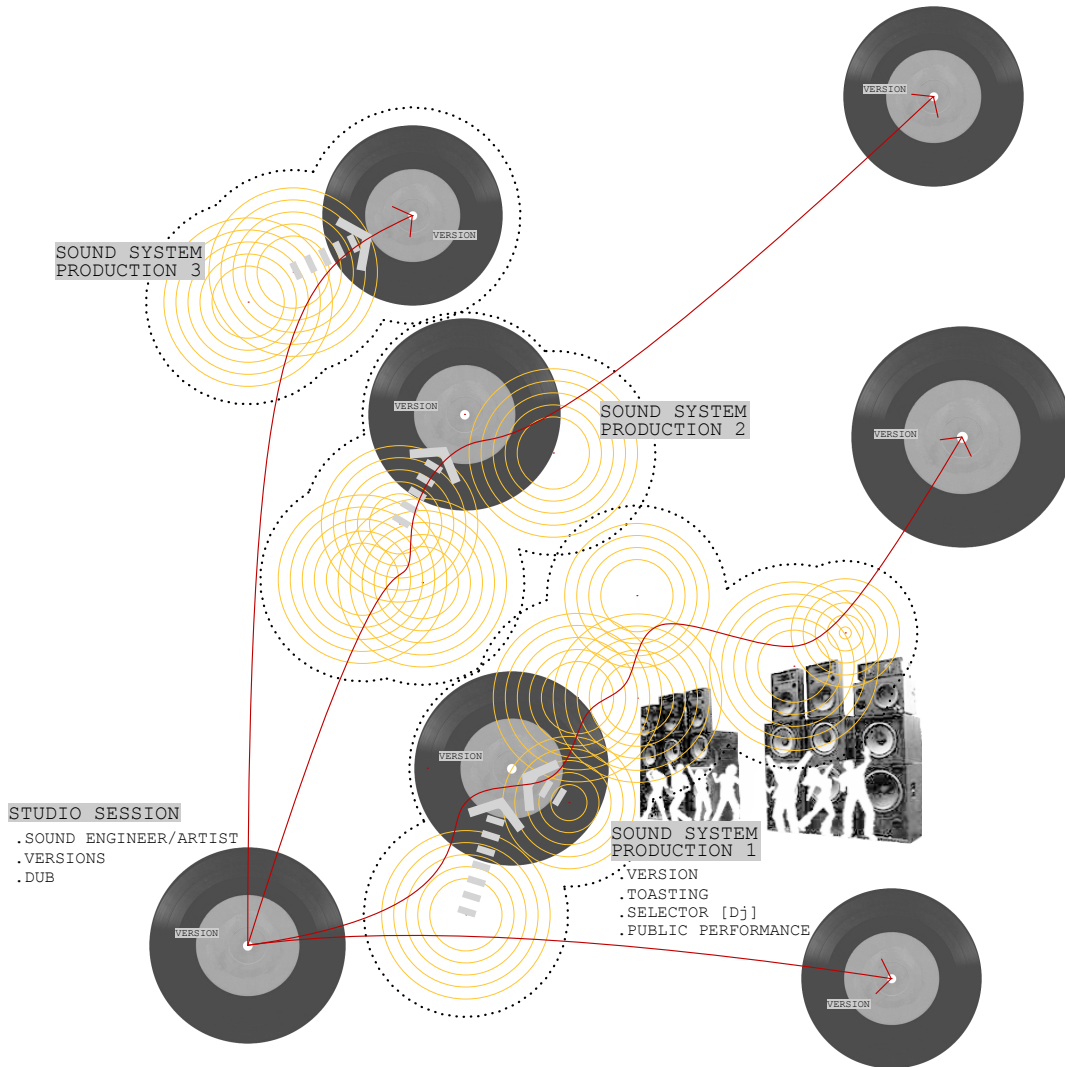


Figure 6 A diagram showing *The Trajectory of Music Production*.

Equally important to the technique of dubbing is the *context* in which it emerged from. In the Jamaican context music and its making is very much part of the public domain, thus most of the events in the music scene from the street sound systems to the way the music was manipulated suggested this nature. The sound system allowed for the extension of the interface, which started in the studio and thus versioning in the 'trajectory' of music production. The public takes part and in the appropriation by responding to the 'feel'. Another feature of the context is that dub emerged at a time when there was a significant tension between local and international music (reggae) scene in the country. Michael Veal explains this as:

“these Jamaican singers⁵ did not always conform to the chord changes of a song, and sometimes even sang in a different key altogether than the musicians. Vocalists didn’t even always sing; many times they casually rapped over the rhythm tracks as if they were carrying on a conversation in spite of the music underneath. The vocals also sometimes seemed strangely discontinuous; no sooner would a singer complete a stanza of a song, before a different vocalist (usually a DJ) began shouting over the music in apparent disregard of the original vocalist; the varying fidelity made it clear that these vocalists did not record their parts at the same time. The music also seemed oddly mixed. The bass sounded unusually heavy and the equalization strangely inconsistent, as the sound veered back and forth from cloudy and bass-heavy to sharp and tinny. The individual instruments didn’t seem to play continuously, but zipped in and out of the mix in a strangely incoherent manner.....It was these rougher qualities that were sometimes deemed in need of “smoothing out” by multinational record labels, in their attempt to market reggae internationally” (Veal, 2007, pp. 5-6)

We can thus relate the technique of dub which according to Michael Veal is characterized by: erasure and fragmentation, collaging and multi-layering, spatial and echo effects (reverb, delay, etc.), timbral/textural effects, techniques of microphone bleeding and secondary signals, inclusion of extraneous materials and non-musical sound, backward sound and tape speed manipulation, sound collages, etc., to that of an amplification of the nature of the previously explained local music. By emphasizing and amplifying on the fragmentation, layering, the creation of tension and use of atmospheric effects, the technique allowed *access* for a continuous process of improvisation by various individuals/agents with the music itself being reinterpreted and appropriated every time.

“As a remixed piece of music, the dub mix manipulates a listener’s memory in several ways. Much of the genre’s compositional tension is generated through subversion of the listener’s expectations, based on the vocal song with which they are previously familiar. More generally, the dub mix manipulates a listener’s basic expectation of the standard formal progression between

⁵ Referring to the local music scene.

verse and refrain, between tension and release, and basic continuity of groove. It is these various modes of yearning for “completeness” that are central to the experience of dub,...” (Veal, 2007, p. 89)

We can compare this act of dubbing and its ‘subversion of the listener’s expectations’ with the Psychogeographic Design of the situationists and their strategy of *‘détournement’* in that both intentions suggest acts of appropriation and reinterpretation by engaging the individual. The nature of dub as a spontaneous improvisation at the same time as the material music is being produced is similar to the situationist’s practice as suggested by Mark Wigley as “the process of designing, the design itself and the life that will go on in it have to be the same thing... Psychogeographic analysis and situationist architecture would be indistinguishable.” (Wigley, 1998, p. 18) The situationists proposed psychogeographic maps of existing cities that showed ‘hidden psychological structure of urban space’⁶. Mark Wigley see explains this as “The most generic maps of Paris are cut up and rearranged. Sections of the city with a particular ambience are isolated and repositioned in psychological rather than physical relationships. The parts of the city that lack atmospheric intensity are simply removed.” (Wigley, 1998, p. 18)

We can compare the nature of the music manipulated in this manner (with Dub as an act of opening the material for interpretation) with that of the Situationists’ concepts of ‘unitary urbanism’ which David Pinder explains as being “dynamic, continually evolving, concerned with ambiances and situations, and the outcome of peoples desires and actions.” (Pinder, 2005, p. 129) Based on their critique of the alienating nature of the modern city and the way of life (the society of spectacle), the situationist suggested environments that will allow overlaps and continuous transformation. As in Dub and the act of improvisation as well as the continuous production of music by engaging the audience (the improviser and all those involved in the creation) as active participants, the situationists proposed a similar understanding of everyday life where individuals become active agents.

⁶ This is the same concept as ‘the feel’ suggested by the dub technicians, DJs, Selectors and other agents as they appropriate the material.

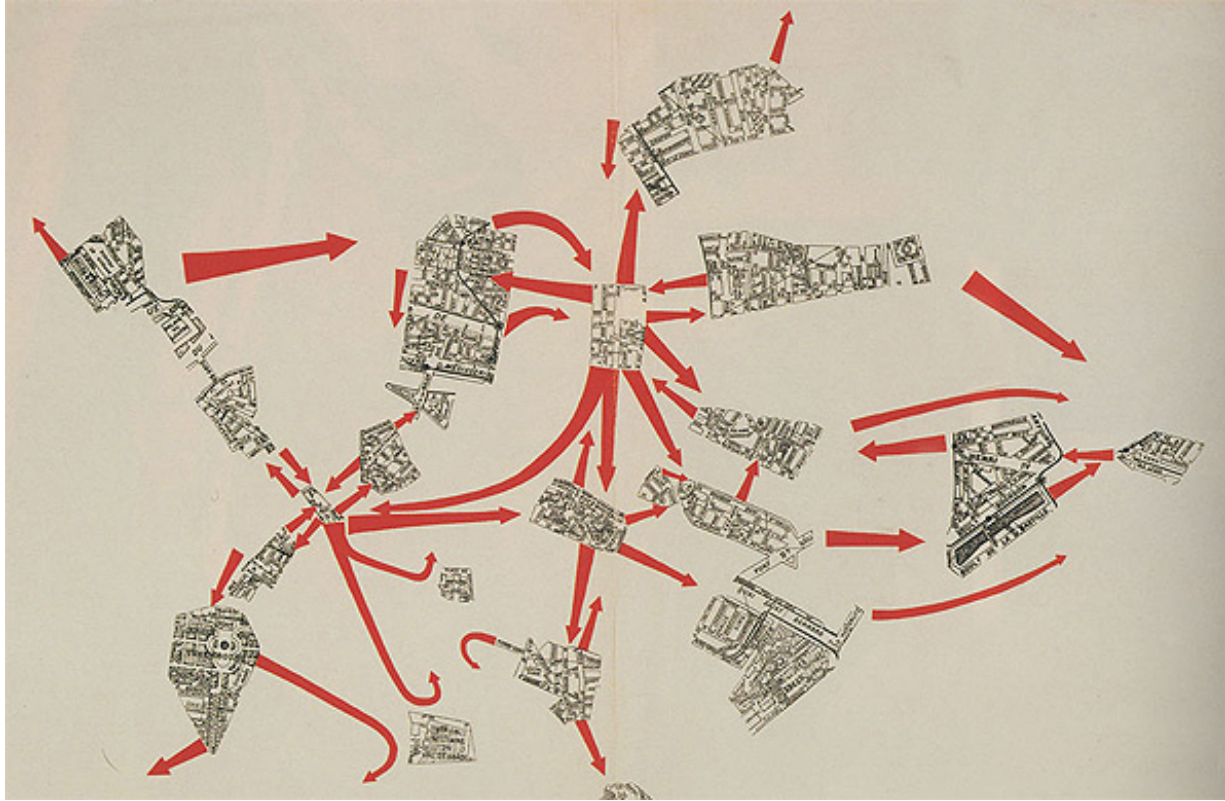
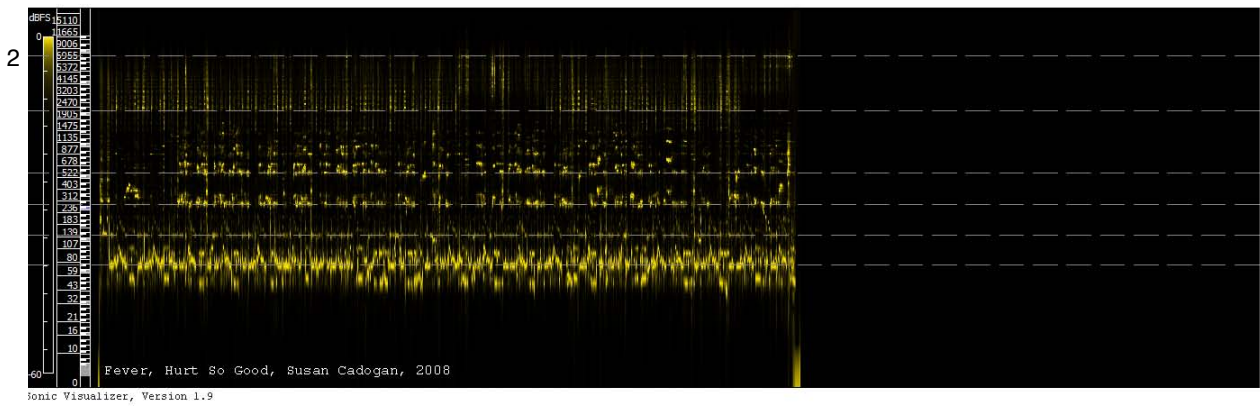
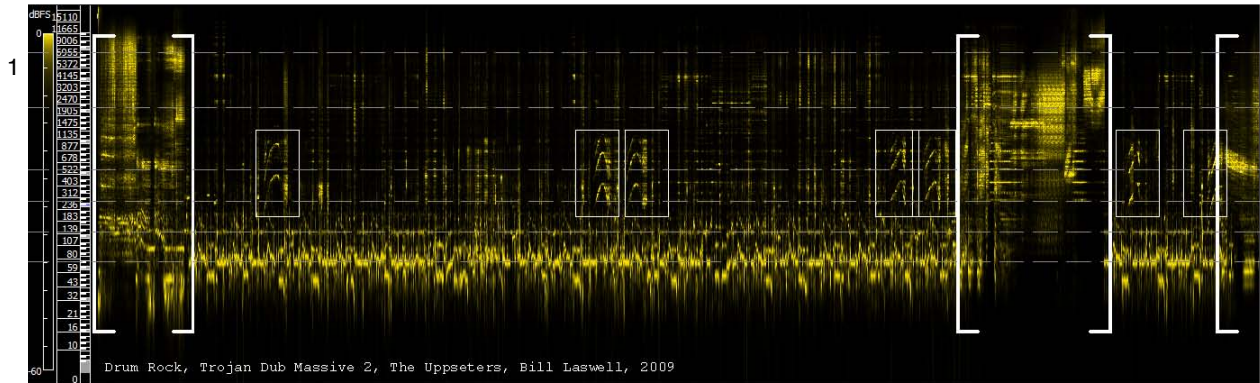


Figure 7 Guy Debord, *The Naked City*, 1957 (Source: www.bbc.co.uk).

The following melodic spectrum visualizations illustrate the fragmentation and some of the contrasting materiality that is performed through dub soundscape strategies. Each pair is based on similar progressions of arrangement (the same original song). The first in each pair is the dub version of the other. As can be noted the lower frequency sounds which represent the bass lines in the songs get amplified in the dub versions at the same time being interfered with absolute breaks at various instances along the progression of the composition. Most of the lower frequency sounds are removed (faded) and at times replaced/appropriated with new sounds. The other versions (possibly original/vocal) show a fair distribution of the sounds with different frequencies and more or less rhythmic progression.



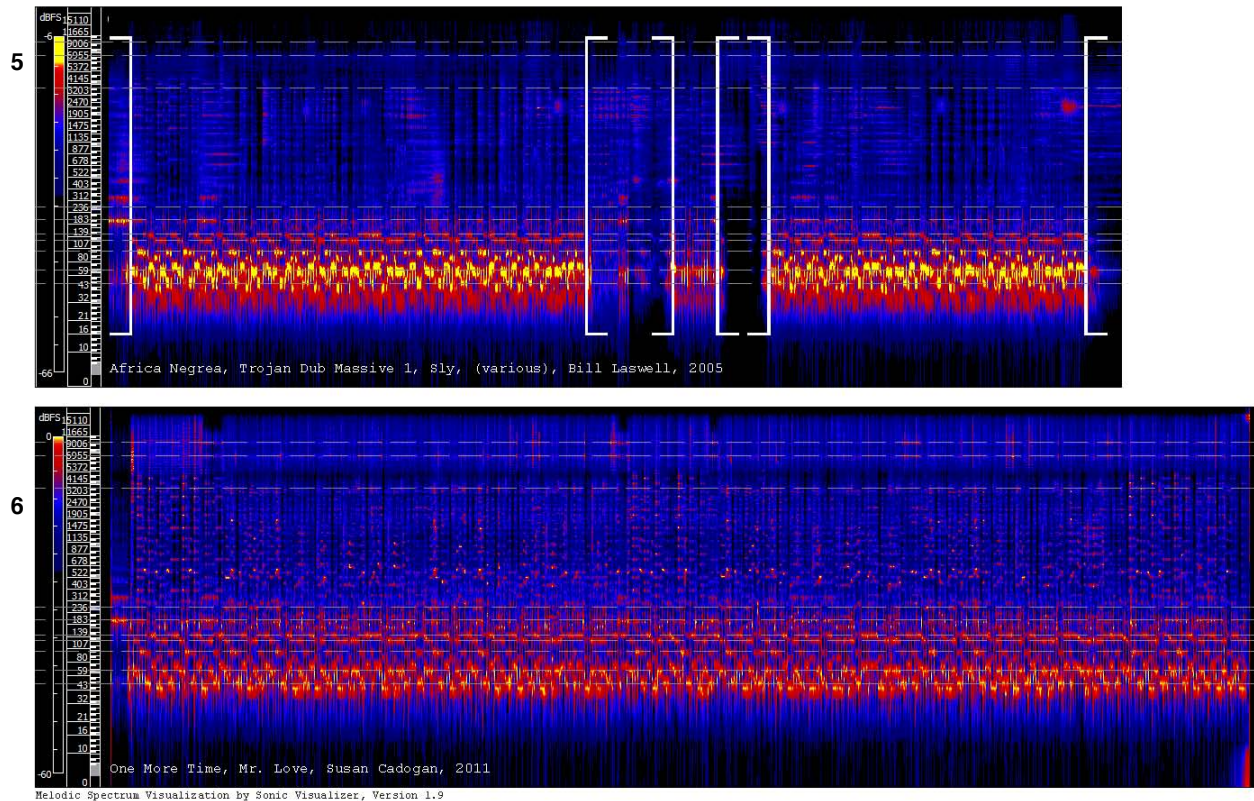


Figure 8 Images above and previous page show the melodic spectrum visualizations of songs. Each pair is based on a similar composition. The first in each pair is the dub version while the second is the original version. Sources: 1- (Upsetters, 2005), 2- (Candogan, 2003), 3- (Andy & The Aggroators, A Noisy Place-mix, 2005), 4- (Andy, I've Got to Get Away, 2009), 5- (Sly & Robbie, 2005), 6- (Isaacs, 2009).

“One good thing about music, when it hits you feel no pain,...” Bob Marley⁷

In dub economic reasons have contributed to the manner in which the music was produced which has resulted in versions, but much of it was as well the product of the creative process of all involved in the programming of the noise. This suggested an efficient use of material to create and use effectively in the everyday; cultural, social and political. Materials were produced at a very quick pace. The studios and sound-systems served to continuously question the material and what resulted *was the process of production itself becoming the product*, a version and yet in the making, through the act of composition/improvisation.

⁷ Lyrics from Trench Town Rock, Bob Marley and the Wailers.

1.3 B-Side Urbanism

“The version was typically the B-side of a single, and used for experimenting and providing something for DJs to talk over, while the A-side was more often dedicated to the original vocal-oriented track.” (Wikipedia)

Unlike the other versions which maintain the linearly coded progression, the act of dubbing/improvisation makes this particular version, dub, a background which transforms the user and other actors from a passive listeners to active performers. Traditional standards and units are questioned; the dub version creates an interface, a moment of engagement and intimacy.⁸ A spatiality of various scales is created through the fine fragments, gaps, full versions and the continuity of versions during street sound system performances. We can compare these versions with the sections of a city with particular ambience in the psychogeographic maps produced by the situationists. Thus the city becomes the music, a trajectory of the ‘collection’ of ambiances and versions: *B-side Urbanism*.

B-side Urbanism holds an understanding of the material be it noise in Music or spatial in the city as a moment in the transformation or trajectory. As an urbanism it suggests a collection of these individual moments and their relationships. In this view even the traditional (A-side version) becomes a moment to be transformed through the acts of improvisation, appropriation or dubbing.

In the case of urbanism in Ethiopia, my assumption in view of B-side urbanism is that the small cities like Bahir dar with their high degree of relation with the larger rural settings, we can further amplify the nature of these cities as sites of transfer and connections. Through the architectural intervention we can intensify the exchanges and transformations that already exist and characterize these places. These sites of intervention can serve as stages (access) for the continuous cultural and social cohesion and thus transformation. Instead of being autonomous entities in a global network of pre-programmed generic format the cities and the architectural interfaces can be understood as meeting places of identities and at various scales, where identity is continuously formed or dubbed. The fact that the current urbanization in

⁸ A similar level of integration through intimacy between the process, product and agents had been a core idea for the situationists in their psychogeographical design and critique of everyday life.

Ethiopia is relatively minimal with only 17% might suggest that intensive urban centers can be achieved in relation to the larger rural environments. The cities can emerge as smaller but more dynamic and accessible nodes through finer fragmentation (pixilation) complementing the rural areas.

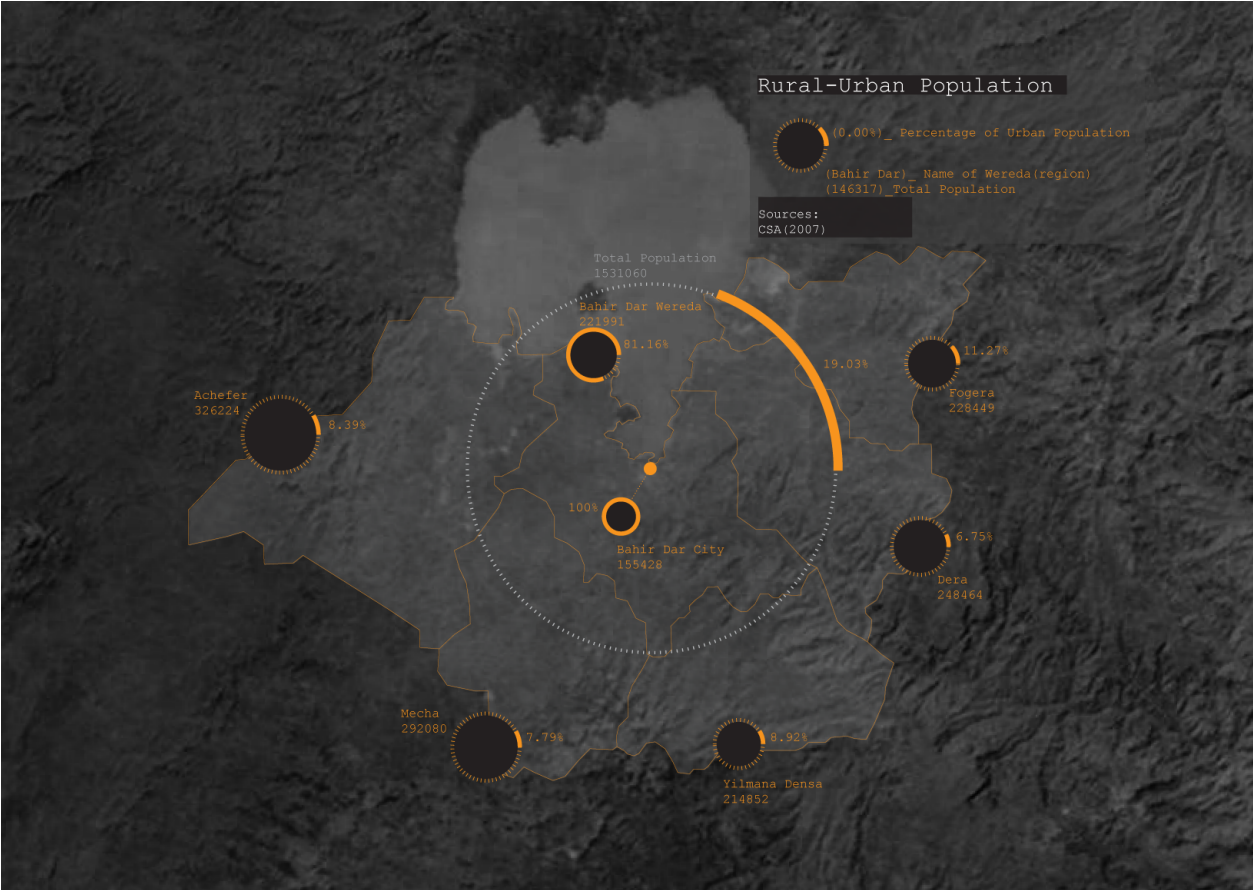


Figure 9 The image above shows the ratio of urban to rural population in the Bahir Dar region.

The architectural interventions will accommodate the city-ness by suggesting a continuous programming and staging of events. As in the act of dubbing varied programs can be overlapped and spaces can be modified and appropriated to stage the variety.

2. Bahir Dar

In this section I will discuss historical and contemporary events of the area which suggest conditions of appropriation (a resourceful use of existing features) and other trends that allow similar acts.

An interesting pattern in the historic development of trade in the area around Bahir Dar is suggested in an article by the historian Abussamad Ahmed titled *Priest Planters and Slavers of Zage (Ethiopia), 1900-1935* (Ahmad, 1997). In his article he explains how the market and area around Zage transformed from being a mere connection/transfer in to one that redefined the network by including other process. He explains this event as;

“Following the creation of European colonies adjacent to Ethiopia around 1885, the ports of Massawa, Tajura, and Zeila--which served as exits of Ethiopian slaves who were shipped to Arabia--were effectively blocked by the Italians, the French, and the British in sequence. Consequently, some Ethiopian chiefs took the initiative to employ their slaves at home and export agricultural produce.” (Ahmad, 1997, p. 545)

As a result most of the slaves were instead kept in the area around Zage and under the administration and structure of the church⁹, they were made to work in coffee plantations. *The same network infrastructure was modified and adapted to support another flow* this time coffee produce which was being exported to Anglo-Egyptian Sudan and Eritrea. The existing administrative, social, cultural, and physical structures in Zage were adapted and appropriated to support a new input. Christian priests managed the plantations and export of produce, Muslim merchants managed the trade of inputs and imported items, etc. The physical condition of the area was convenient for coffee production and the location of Zage along the existing trade route and on the waterfront of Lake Tana was favorable to transport the produce across the lake. The area around Zage was made to support this process and the nearby regions contributed by providing other resources.

⁹ The church at this time had an administrative role for which it collected tax along with the state. (Seyoum, 2000)

This resulted in the spatial formatting of the area where coffee plantations appeared on land owned by churches and individual priests. The market continued serving as a trading site with more input from various entities and produce from other regions. A mosque was built next to one of the churches to serve the needs of the Muslim traders who worked closely in the trade process.

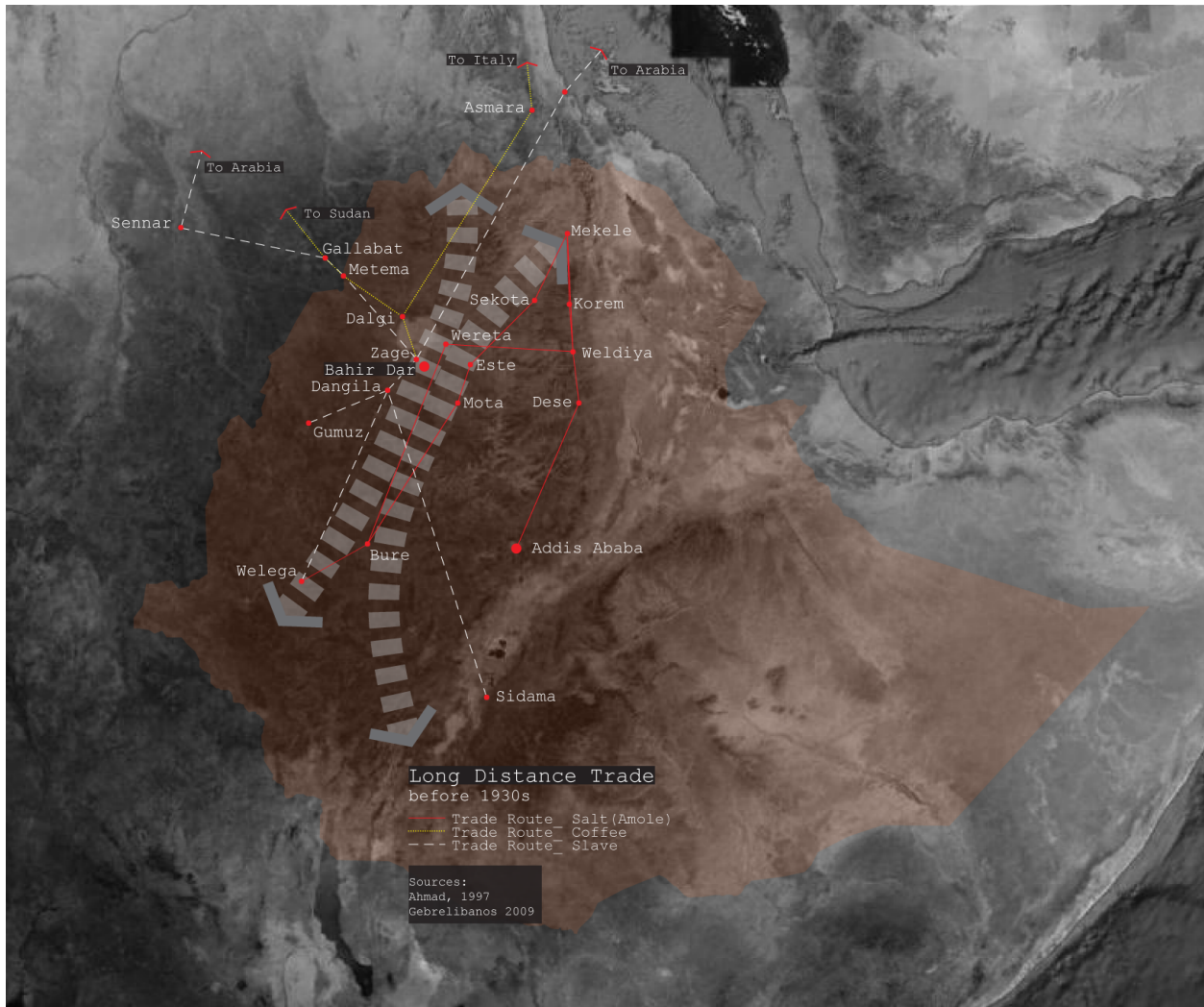


Figure 10 The above diagram shows the trade networks in the region before the 1930s.

Two significant conditions can be noted here, the first being *the resourceful management and use of existing networks by appropriating and reshaping it to support a variety of processes*. The other is *the coordinated administration of the process itself through the church part of the administration body at the time, taking a direct role in the network*.



Figure 11 The above image shows the trade link between nearby centers before the 1930s.

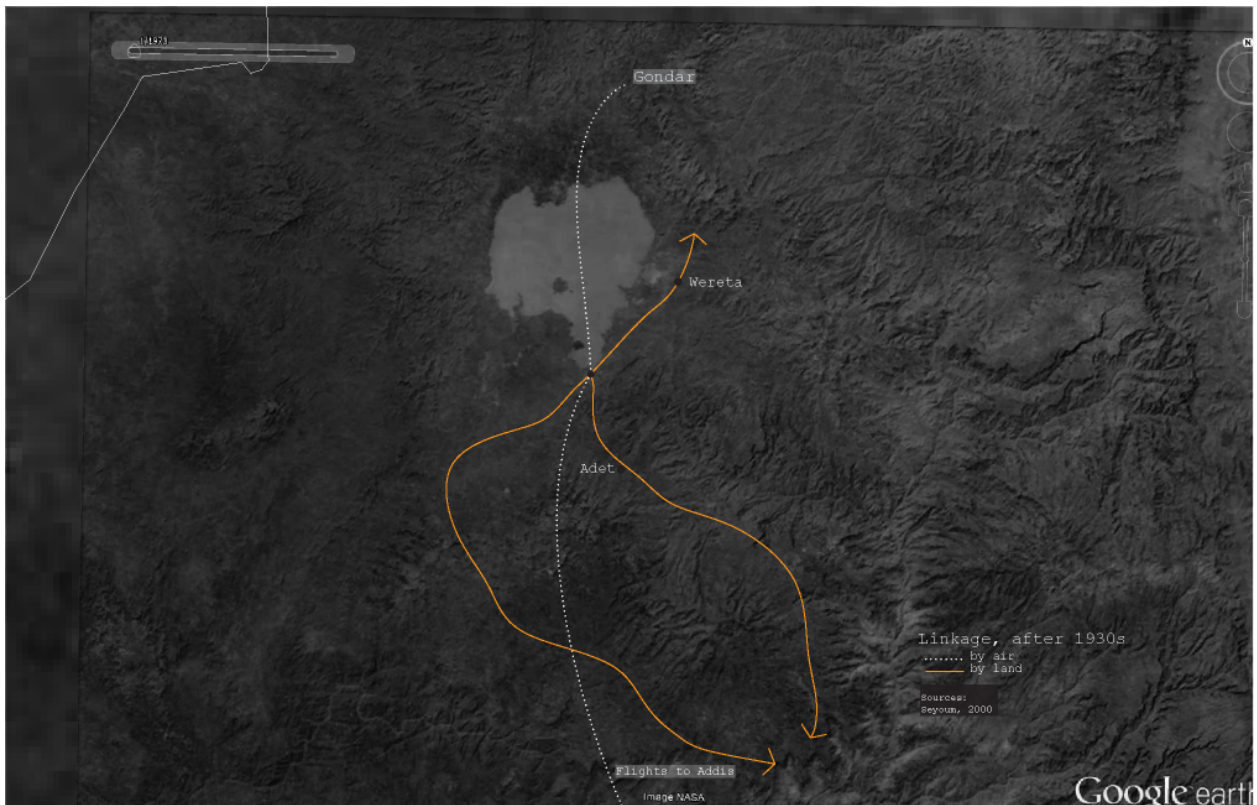


Figure 9 The image above shows the improved linkage by road and flight after the 1930s.

Urban Land in Ethiopia:

In October 2011 the Ethiopian government passed a new law (New Urban Land Lease Holding Proclamation of Ethiopia , 2011) to administer urban land. This law which is called Urban Land Lease Proclamation suggests a land management system based on the public ownership of land and thus all users will be provided urban land on a contractual basis with a fixed time period and cost¹⁰. The use of urban land will be in accordance to the urban structure/development plans carried out by administrative bodies. This system also proposes that this way of managing land will help benefit the public interest¹¹ and thus any part of the urban land¹² may be considered for any purpose if deemed important for the benefit of the public at any moment. We can look at this in various ways, one being the understanding of urban land in a temporal manner regardless of other factors which might contribute to the resourceful use of the land. This practice might suggest *an act of opening the urban land for possible interpretation at any moment for projects of public interest (as in dubbing)*. On the contrary this system of questioning the urban land in its purposefulness needs appropriate tools to continuously engage and understand the systems that will suggest 'public interest'. In other scenarios such as when land is owned by individuals or groups this is done so through an intricate network of ownership and resourceful use of the land. Seltene Seyoum explains a case in Bahir Dar in his article Land Alienation and the Urban Growth of Bahir Dar as;

“by the turn of the twentieth century, the area around Bahir Dar Giyorgis was characterized by the communal ownership of the land, the management of which was entrusted to the elders in society. In practice, this meant that any person whose blood relationship to any landholding family could be confirmed by others, or whose maternal and/or paternal decent could be proved, was

¹⁰ The lease periods in general range from a minimum of five years for short-term economic and social activities to a maximum of ninety-nine years for residential uses and other administrative facilities, religious organizations, etc. Commercial and industrial uses are Sixty and Seventy years in Addis Ababa. Service infrastructures such as schools, health centers, cultural and sport facilities have a lease period of ninety years in Addis Ababa.

¹¹ “*public interest*” means the use of land defined as such by the decision of the appropriate body in conformity with urban plan in order to ensure the interest of the people to acquire direct or indirect benefits from the use of the land and to consolidate sustainable socio-economic development;” (New Urban Land Lease Holding Proclamation of Ethiopia , 2011). Projects of public interest may be carried out by any entity; public, private investor, cooperative societies, etc.

¹² According to the proclamation, urban land is considered as a land located within the administrative boundaries of an urban center.

fully entitled to an equal share of land. Land was thereby heritable. For those who did own land, it was invariably the basis of what wealth they had.” (Seyoum, 2000, p. 235)

He further explains how this way of managing land created the intricate social relationships and the sense of ownership as well suggested that the landowners were able to use the land for a variety of different purposes- *by continuously adjusting it to support their need at any time*. If needed land would be rented out to tenants who were not natives of the area. According to Seyoum, this would change later around 1935 during the Italian colonial rule when the land was reformatted to accommodate an ‘urban center’ with various development projects, most of which related to the introduction of *new programs such as administration and the intensification of others like trade*. Thus the area evolved into a more urban setting where the existing structures were mostly abandoned to accommodate the transformation. The social structure was questioned along with these developments mostly in the limits of the urban centers as new residents were being accommodated and existing former relationships were redefined¹³.

Considering the current complex nature of most urban centers as sites of continuous production, appropriation and transformation, the current lease system may suggest to accommodate these features as it allows a temporal understanding of land and its resources. But at the same time it is necessary to arrive at *a similar degree of active and resourceful engagement* that was achieved when land was owned by communities who directly benefited from its processes. As suggested in improvisation where the individual is actively taking part in the act. This is to say that the temporal process and understanding of land has to be continuously questioned (dubbed, improvised) by various identities and thus managed to achieve the resourceful use of public land for ‘public interest’. And it is the purpose of my thesis to reflect on this and show how this can be done. To investigate a strategy that can allow enhanced access resulting in varied interpretations.

¹³ Seltene explains this as “...many other new residents were now brought into the town, some involved in construction and others servicing the needs of the Italian administration. These included foreigners as well as persons from other parts of Ethiopia. ... For example with the encouragement of the Italians, Arabs, Somalis and Sudanese came to open tea rooms, tailoring shops and general stores.”

3. Architectural Strategies

In this section I will discuss more architectural concepts in addition to those mentioned earlier in relation to music.

“in the past when only humans were involved in the design process, the absence of resolute rules was not critical. Being an adaptable species, we have been able to treat each problem as a new situation, a new context. But machines at this point in time are not very adaptable and are prone to encourage repetition in process and repetition in product. The result is often embodied in a simple procedure that is computerized, used over and over, and then proves to be immaterial, irrelevant and undesirable.” (Negroponte, 1970)

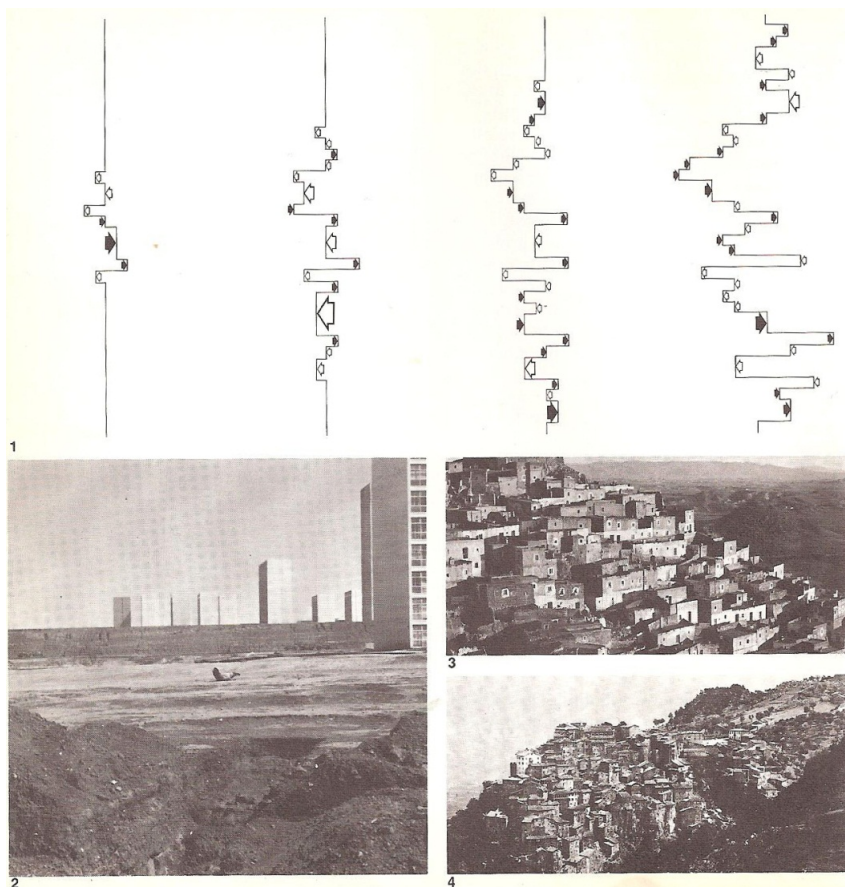


Figure 10 “The diagram is a metaphor. The many little forces are not summed or averaged; rather they are constantly and individually affecting a single body. It is this multitude of forces, causes and effects that the machine can so readily handle as individual events in a particular context.” (Negroponte, 1970)

In his research work on machine and design processes, Nicolas Negroponte looks at two interesting cases when he compares Brasilia, a modernist city as opposed to two small towns in Spain and Italy where he explains, are ‘the results of local forces shaping environment’, and he suggests that the level of intricacy in the small towns as being achievable in modern times through mapping of the individual forces in the design process. This provides a view where the relationships and their manifestation in the built environment are more a reflection of these processes which are tested in time than abstract standards being imposed as in the case Brasillia.

The current urban policy in Ethiopia as reflected in the lease system and urban development plans can be considered as sets of rules, a machine, which conditions the urban environment. In its very nature by suggesting a contractual relationship to the land, the programmable interface, the policy is to some extent taking the role the individual owners and communities who would have otherwise continuously programmed and improvised on their land in previous times. Considering the complexity of contemporary urban centers, the programming can extend at various scales and periods to achieve the desired ‘public interest’. One area of extending this potential of continuous reprogramming is by proposing *urban infrastructures* that can reflect this process and which can be managed according to the ‘public interest’. These infrastructures will thus be the spatial and material manifestations of the suggested understanding of land as a communal property. These infrastructures can be inserted in the existing fabric with the intention of intensifying potential sites of exchange. These sites of intervention will be chosen according to their degree of influence in terms of social, cultural and economic transformations these sites might suggest. These sites will serve as testing grounds.

Instead of understanding land in its two dimensional and territorial nature, complex relationships can be encouraged that will suggest the transformation expected. Sanford Kwinter in his article *Landscapes of Change: Boccioni’s Stati D’Animo as a General Theory of Models* explains:

“All the forms of the universe are produced as by-products or maps of particular evolutionary segments of one or another dynamical system. Indeed forms are not fixed things, but continuous metastable events.” (Kwinter, 2007, p. 89)

Proposals for programming the urban land through the proposed architectural strategies should consider the multiplicity inherent in its nature as a city; the potentials for overlap, extension and connectivity. Its capacity to stage processes and transformation in time. This understanding of the city will allow multiple interpretations thus serving to engage more views.

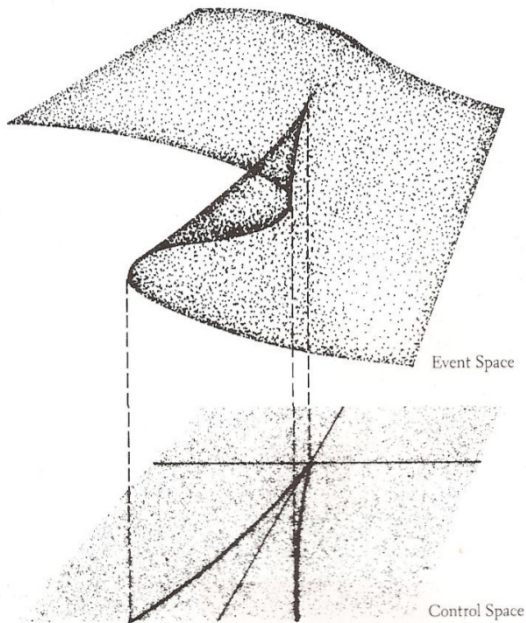
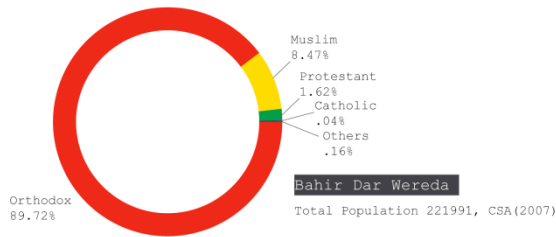


Figure 14 “Catastrophe surface showing control space, event space, fold, and its projection as a cusp (the catastrophe set)... The fold represents an area of special interest and complexity because, for one thing, it is “bimodal,” meaning that a single point in parameter space maps onto the fold twice, in two different modes.” (Kwinter, 2007, p. 89)

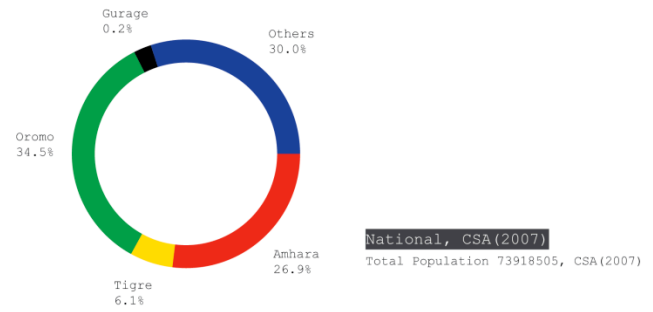
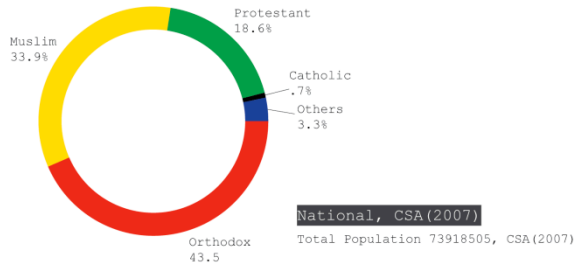
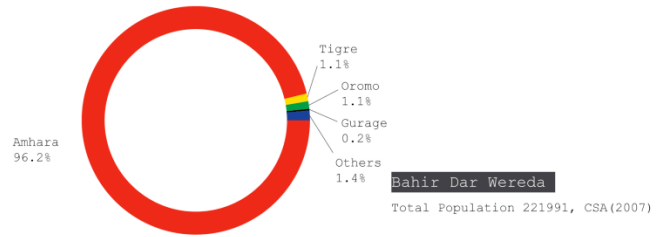
4. Bahir Dar Mapping

In this section I hope to map out some of the conditions and features that characterize the Bahir Dar region.

Religious Composition



Ethnic Composition



Age Group Composition

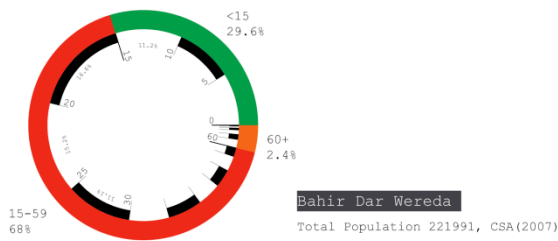


Figure 15 The above diagrams show the demographic composition of the Bahir Dar region in relation to the national average.

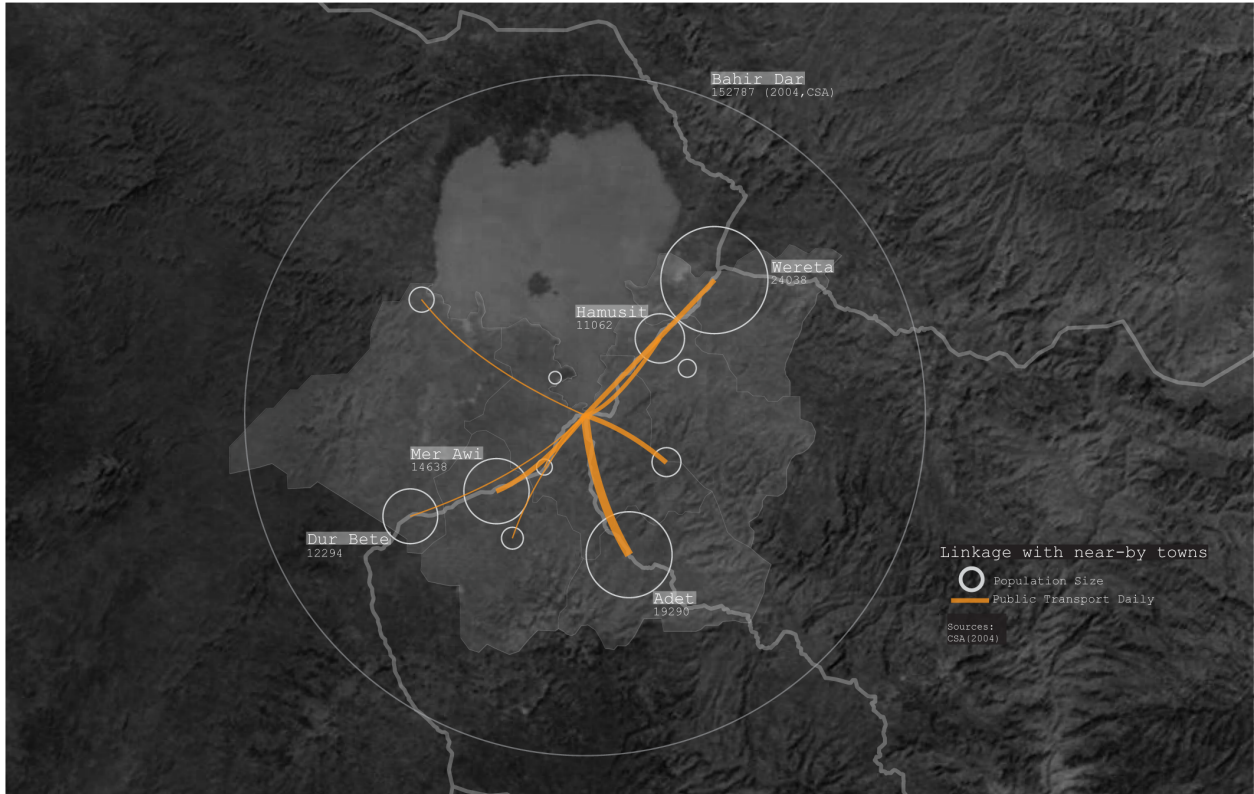


Figure 18 The above diagram shows the daily public transport destinations.

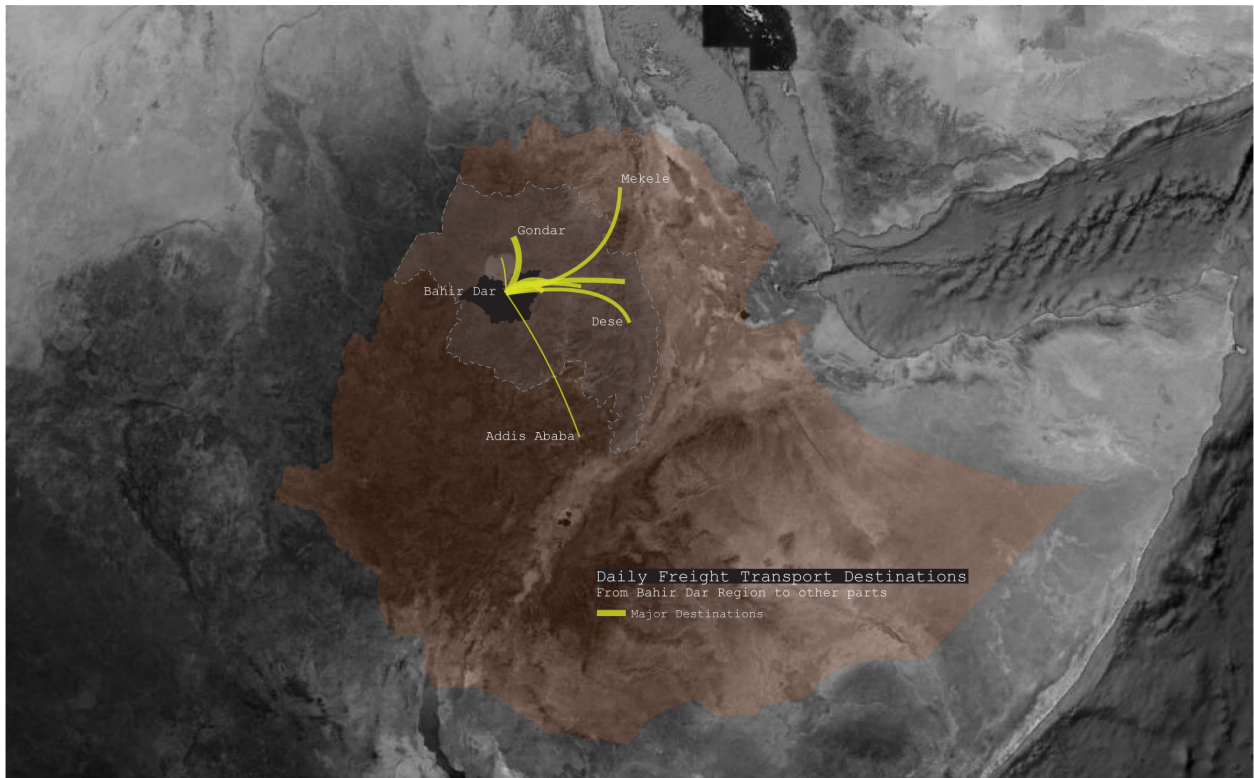


Figure 19 The image after show the daily freight destinations passing through Bahir Dar.



Figure 20 The above diagram shows the major sources and destination of agricultural produce in the region.

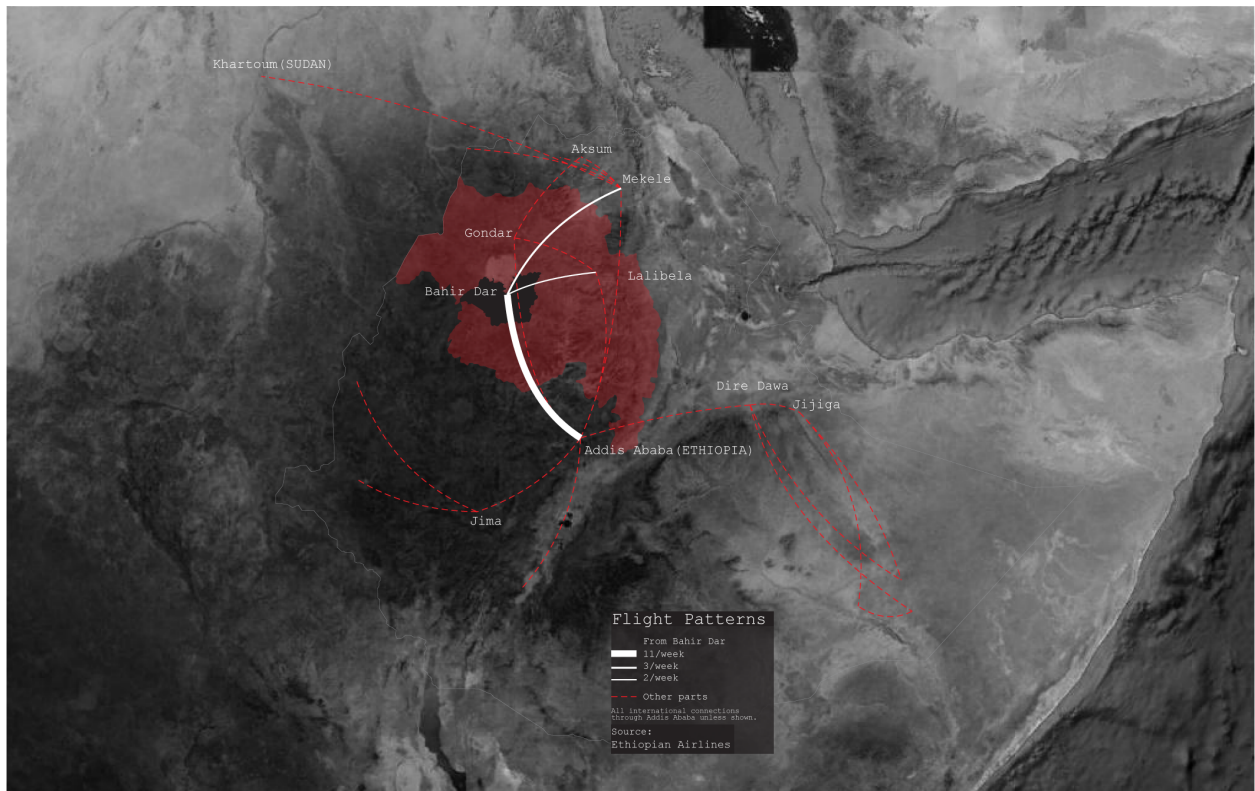


Figure 21 The diagram after shows the weekly flight connections from Bahir Dar.

5. Project Site and Programming

The 'Special Function' Zone:

Learning from dub and thus with the understanding of land, space and the city as programmable interfaces through acts of improvisation, I started to look at the current patterns in the city of Bahir Dar that might relate to this approach. My first observation was that the majority of the site along the waterfront has recently been claimed as a 'Special Function' zone as part of the master plan developed for the city. The development plan defines this zone as:

“More than 538ha area of the existing land use is wither vacant, swampy, or water way. This area accounts for 20.5 percent of the total urbanized area of the city. Out of these areas a significant amount is found within the built up part of the city and can be used for future spatial development and could be obtained for special function.” (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006, p. 107)

As can be seen on the existing land use map prepared around the same time (2006), much of this area specially around the waterfront has mostly public spaces; such as parks, an old football field, a church, etc. These areas have served the majority of the public and the city at large by being accessible and as such the nature of these sites had not inhibited their potential to be programmed and possibly improvised up on. What is currently happening on the other hand is that these sites which had been claimed as special function zones are being transformed in a manner (Figure 22) that doesn't allow access and thus participation. As such this was one possible relationship I believe could use the understanding from dub technics and thus a strategy developed to negotiate these conditions. In return encouraging the infrastructural transformations of the area.

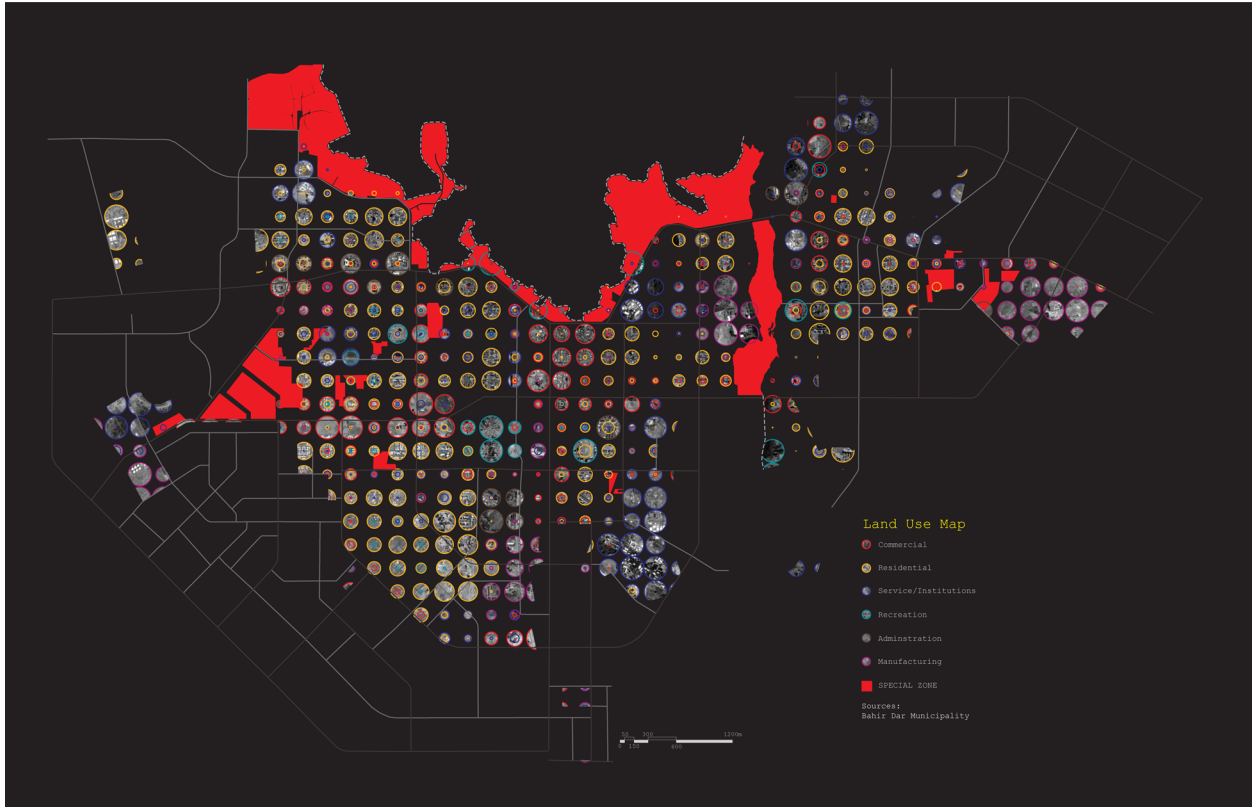


Figure 11 The Land use map of Bahir Dar showing the distribution of existing major typologies of use. The large red area shows the zone designated as 'Special Function' on the Integrated Development Plan proposal for the city. Data source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)



Figure 23 The image shows an example of the some of the recent developments in the 'Special Function' zone replacing the mostly civic spaces.

Sites with Homogenous Concentrations of Use:

Another analysis that I made with regards to potential sites for intervention was based on the concentrations of particular typology of uses. Figure 24 shows locations where any particular use occupies more than 75 percent of the area within 250x250m² of space¹⁴ in the existing city limits. It is my assumption that the more diverse and mixed the programming is at any particular moment (spatial and temporal) the better opportunities might be suggested, thus resulting in improved relationships at finer scales that the place can provide. These sites may be analyzed further and proposals may be suggested to create more engagement.

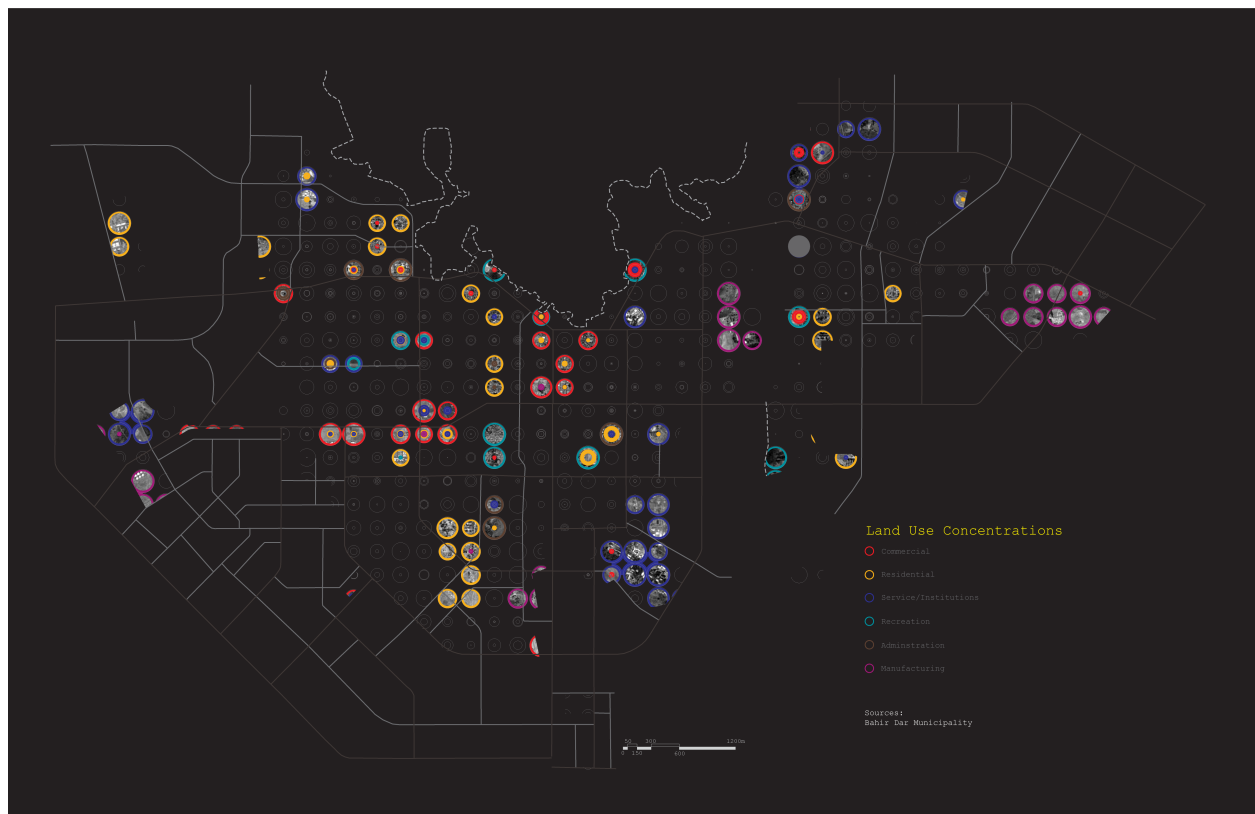


Figure 24 The image above shows concentrations (more than 75% in area) of particular typology of spaces. Data source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)

¹⁴ The 75% percentage is a random ratio I have introduced so it can help visualize the relative concentrations.

A similar observation that I made on the city was with regards to how the programming of the city is influenced by the lease period where particular typologies of use are being encouraged determining the temporal fabric of the city. As I have tried to discuss in the section *Urban Land in Ethiopia*, the lease periods are varied for the different typologies of use thus suggesting particular concentrations on the urban fabric based on the location of particular uses. In general there are two major durations for urban land and these are 90-99 years for residential, services and institutions and 50-60 years for commercial and manufacturing typologies. A third group of 5 years is proposed for economic and social development projects. Here the assumption is that, how can it be possible to introduce / improvise on the temporal qualities of the city? How can it be possible to create a diverse programming of the city temporally by introducing different periods of engagement? Thus where it allows, can it be possible to insert finer temporal scales as events or moments to enhance and intensify the programming of the city?



Figure 25 The images above show the current distribution of the two lease periods over the space of the city. Data Source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)

The Center:

The city center is part of the old fabric of the city and is characterized by high density and a diverse mix of uses including commercial, services (hotels and restaurants), administrative, residential and some manufacturing. Its main features are the market, the bus station, the waterfront and other significant institutions public spaces are also in its proximity. Most of the city's cultural; local bars, restaurants, cafés, etc., trading, educational and religious venues are located in the center's proximity.

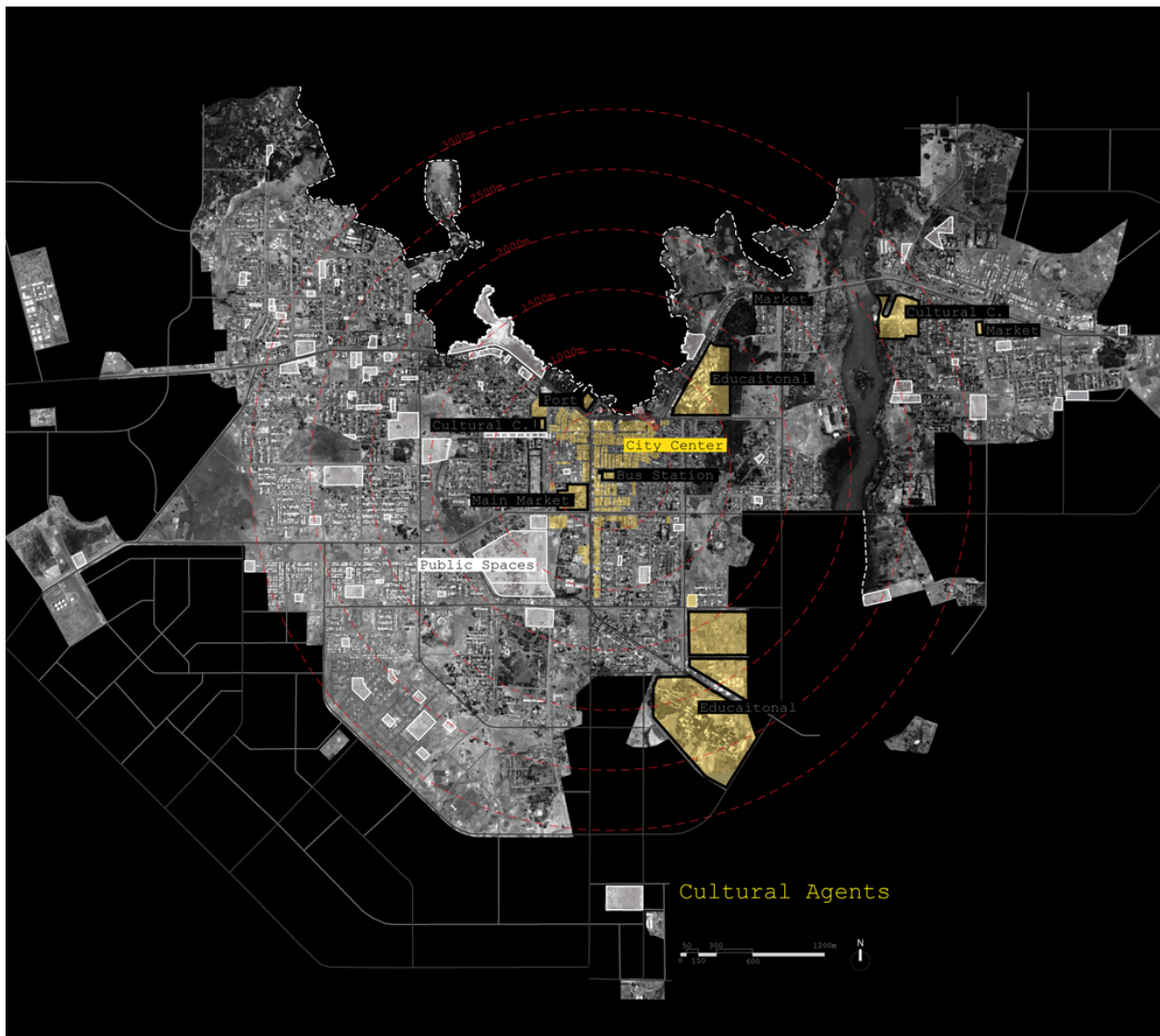


Figure 26 Major civic institutions and their proximity to the City Center. Data Source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)

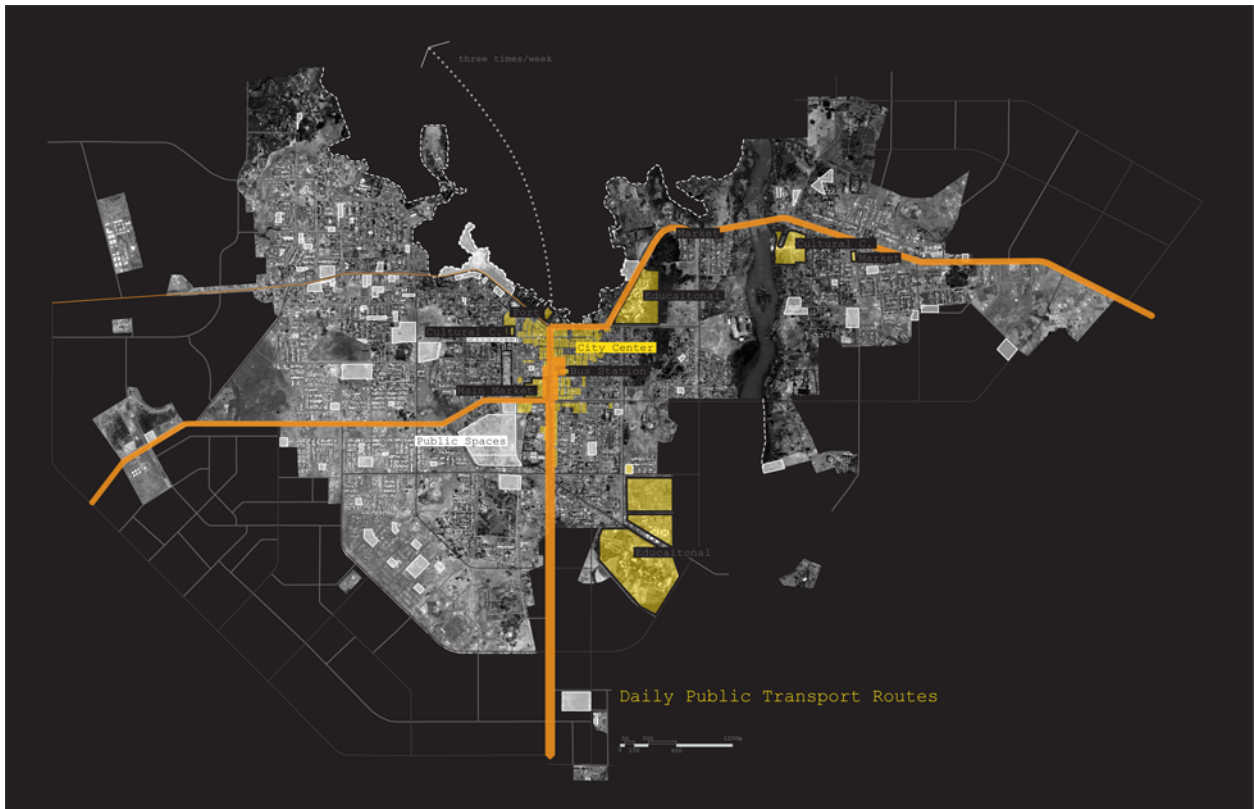


Figure 27 The image above shows the relative intensity of public transport leaving the bus station in the center. Data source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)

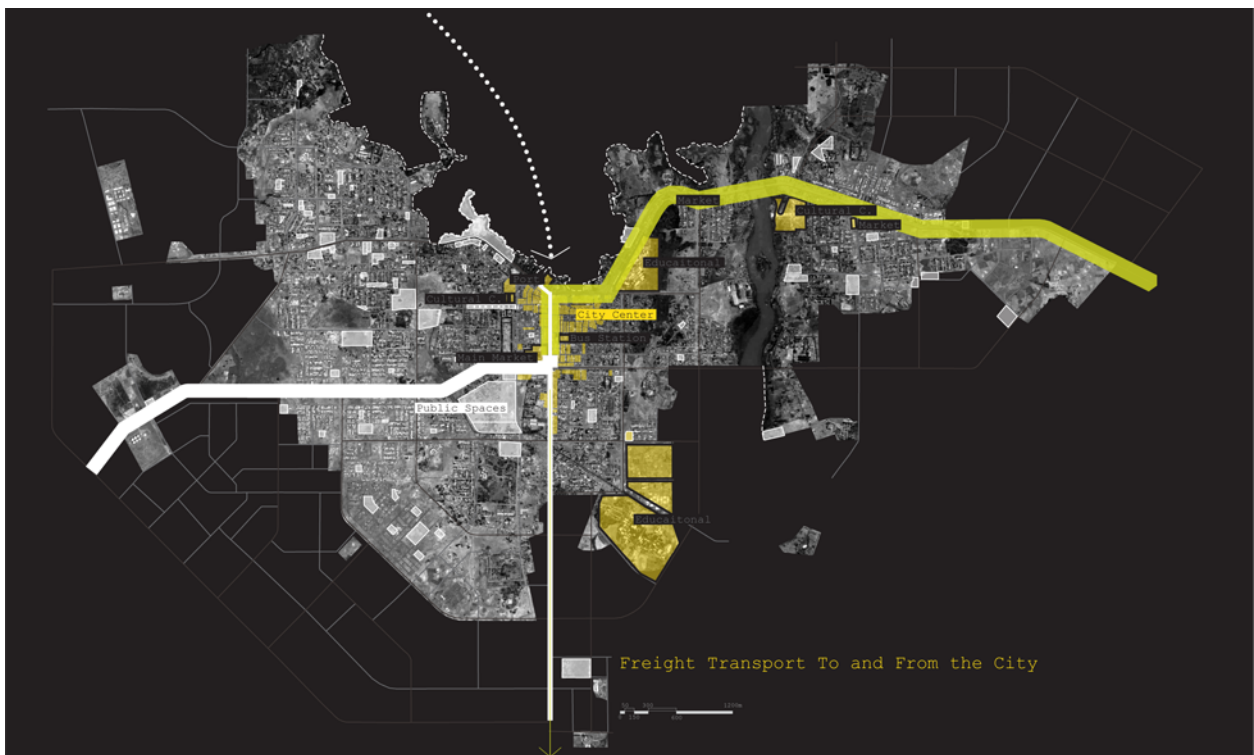


Figure 28 The image above shows the relative traffic of freight transport passing through the center. Data source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)



Figure 29 The image above shows the density (persons/acre) of the various districts in the city. Source: Bahir Dar Municipality, 2005.

As a result of its high density, age, and proximity to the services, the center also features the city's main concentration of slum. Thus it has been a site for current slum upgrading and redevelopment proposals by the city administration. As part of these measures the center is expected to transform into a mostly commercial zone¹⁵ by resettling the current user groups.

As part of my analysis for potentials sites of intervention, I mapped out the proposed and existing civic centers (Figure 30), which include designated recreation centers such as parks, sports fields, cultural

¹⁵ This is evident in the proposed projects as part of the Bahir Dar Integrated Development Proposal and the proposed land use.

centers, etc., markets and transport hubs.¹⁶ The size of these spaces was then mapped as a function of the density with in each district these spaces are located. The understanding here is that the higher their density, the more opportunities these spaces can provide and thus engage the population.



Figure 30 The diagram shows the location of civic spaces as a function of the density in the various districts of the city. Data source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)

¹⁶ Educational institutions were not included as these are specialized environments with no access to the public but the diverse student groups are significant contributors to the events in the city center and other sites of cultural production.

As can be noted from the image above, a lot of these spaces can be found fairly distributed (white areas) throughout the city but as a function of the density more concentrations (yellow circles) can be observed around the center. Which complements the existing heterogeneous environment of the center.

Again mapping the level of these intensities as a series of larger zones were analyzed and thus based on the concentration levels I have suggested a trajectory for introducing sites of possible intervention.

Assuming a heterogeneous and fair distribution of demographics is important here.¹⁷ One significant condition in relation to concepts previously discussed in music is that density (to suggest the assumed interpretations through improvisation) is important in providing the pixelated access/platform. This means there will be various personalities who will continuously interpret the relationships, find opportunities and thus contribute in the production of values.

“...the population of an airport is not a community but a heterogeneous company of people. All sorts of languages can be heard, Babylonian confusion reigns, extraordinary demands on food and drink are made, there are people of all races, all cultures, and every social class. But, most important, they are in an unfamiliar situation, not at home- they are travelers in a strange environment where their usual norms and standards have lost value, they are displaced and have only each other to turn to. Contacts are made which, in normal circumstances would be more difficult to establish. Conversations are held between strangers who will never meet again.” Paul Brand, 1969 (Wigley, 1998, p. 200)

The diagram below shows an overlay of the various conditions analyzed; the special zone and its conflicts, the homogenous concentrations of typology of uses, and the two scales of public spaces and their suggested trajectory. The various scales of relationships suggest possible sites of intervention.

¹⁷ A more detailed understanding of these intensities and their spatial distribution over the city could have contributed a better strategy to intervene, but I have to be limited to the resources I could get with in a reasonable framework. I am assuming more conditions can always be added to the way in which we analyze the relationships and processes.

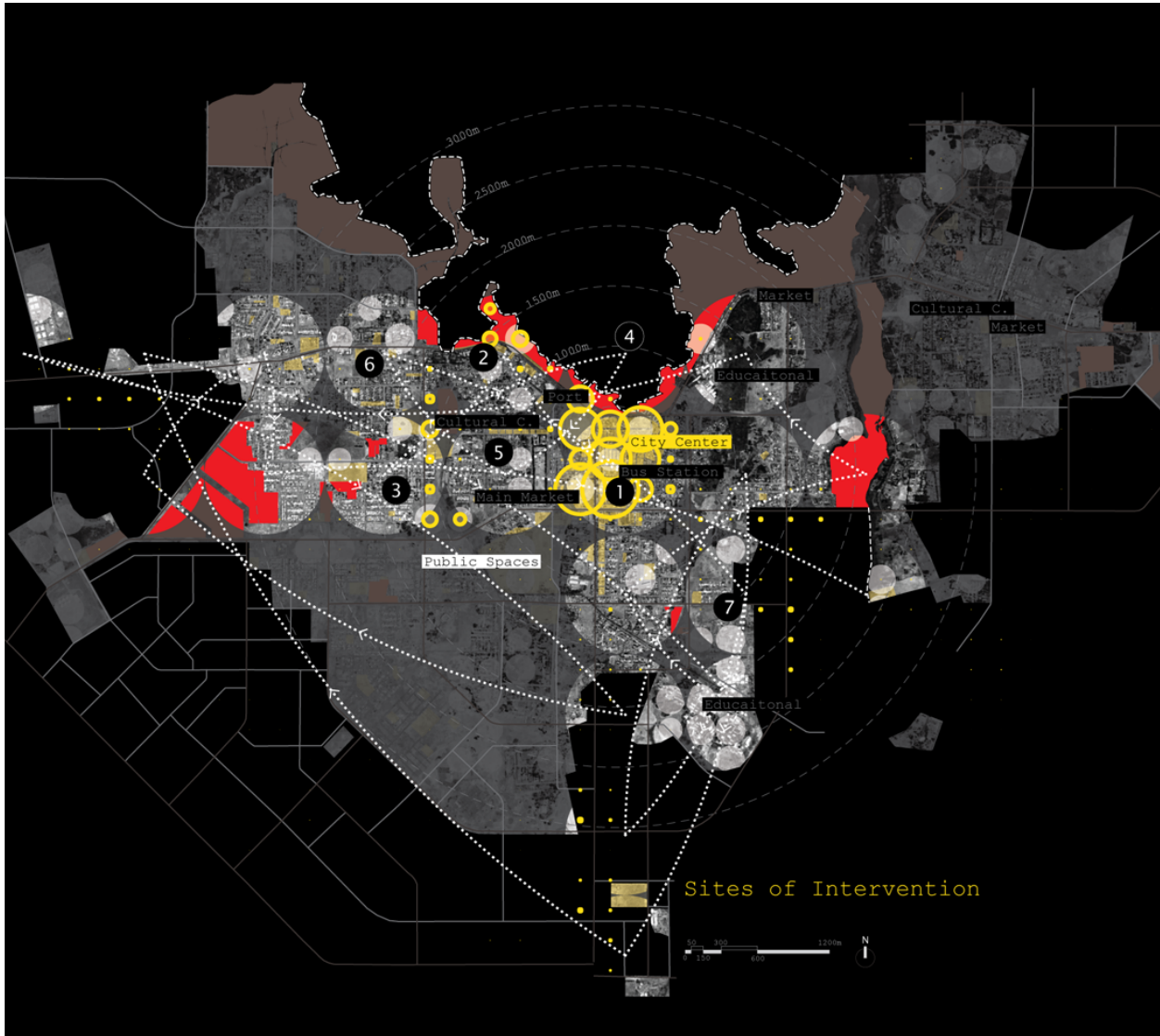


Figure 31 The image above shows the over lay of the various sites and conditions considered and a proposed possible trajectory of effective intervention. Data source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006)

6. Dub Urban Strategies: B-Side Urbanism

“a means of disassembling the harmonic landscape to enable freer improvisation...”

In making dub music the first and major step is making the drum and base version which removes harmonic sounds and emphasizes the basic rhythmic structure of a song. This step allows for creating the platform on which more improvisation can take place by manipulating additional layers and techniques. It is a reading of the elemental feel of the song.

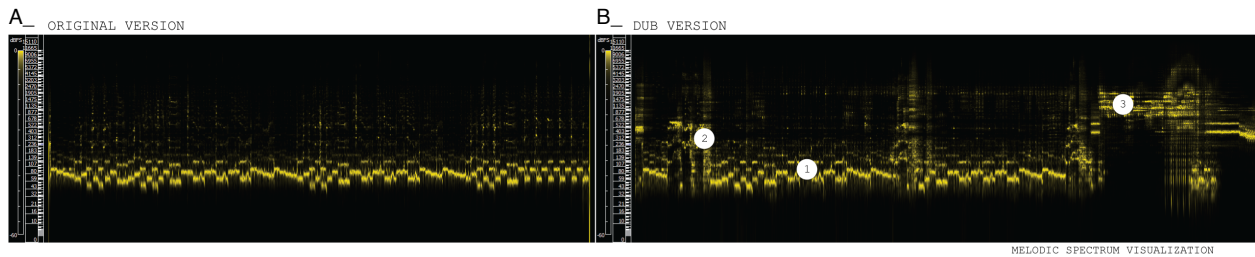


Figure 32 Dub Technique; 1- Emphasis of repetitive rhythmic structure, 2- Manipulation of additional layers, 3- Use of atmospheric effects. Sources: A- (Andy, I've Got to Get Away, 2009), B- (Andy & The Aggrovators, A Noisy Place-mix, 2005)

Learning from this first stage in dub technique, the emphasis on the repetitive rhythmic structure, the approach I am suggesting is a similar reading of the processes of the urban landscape in its continuity as opposed to as a collection of separate moments with specialized features and defined relationships. Looking at the proposed Bahir Dar master plan (Figure 33), we can see a patch work of the different components (land use typologies). Some of these contain relatively larger patches whereas others are much more fragmented and at some instances the fragments are closely mixed in types. The master plan is designed to reflect a particular set of relationships such as the city center and the sites along major roads as commercial areas, larger residential areas mostly located off the center, industrial activities along main roads exiting the city, etc. We can compare this land use with industrial processes of efficiency (Figure 34), in which case if a component in the structure is not efficient it can be replaced thus achieving a desired output and sets of relationships. As in dub which serves to engage various, my assumption is that the city as a site of social and cultural transformation should serve as a platform as

opposed to fostering a particular intended output. Unlike industrial processes a city like Bahir Dar should allow varied opportunities and interpretations. Events in the city that have potential, are resilient and can evolve should be allowed to intensify. Learning from dub techniques what I am suggesting as a dub strategy on the land use is pixelation (Figure 35). What I am suggesting by pixelation is a reading of the landscape emphasizing the relatively grainier moments and the fading of larger patchworks. This is to suggest that instead of larger monotonous areas more finer and heterogeneous zones which suggest diverse use at a particular scale are emphasized thus resulting in a reading of the landscape as a blurred and fragmented continuity. Edges are blurred to suggest intensity. Based on this reading at various scales we can propose urban interventions which will encourage the intensification of events of the city that serve to continuously engage diverse views.

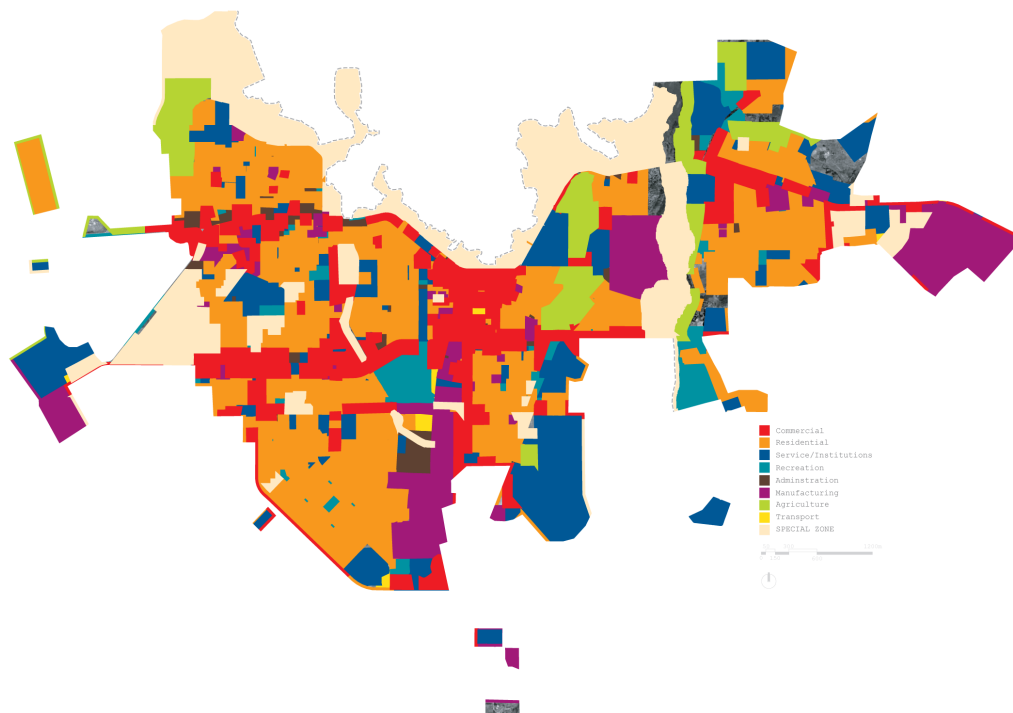


Figure 33 Existing Land Use Map of Bahir Dar. Source: (Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration, 2006).

An intensification and shift of the grainier pixels may suggest an influence on the other nearby pixels (Figure 36) thus resulting in overlaps and shades. The assumption here is by encouraging these changes the overlaps and finer grains support varied interpretations and improvisations to take place (Figure 37).

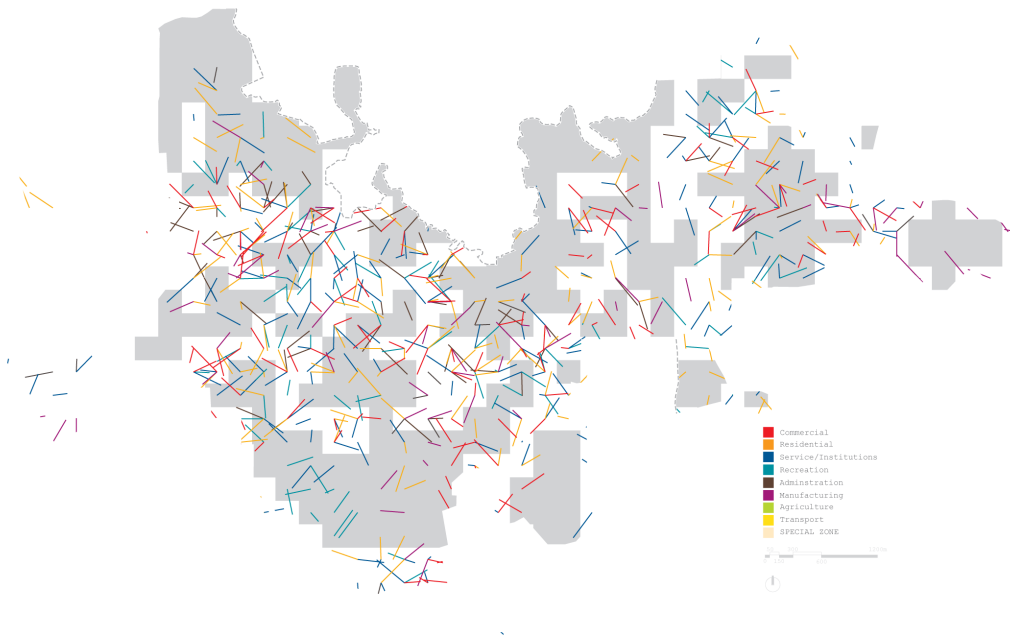


Figure 36 Influence (shift) on nearby areas.

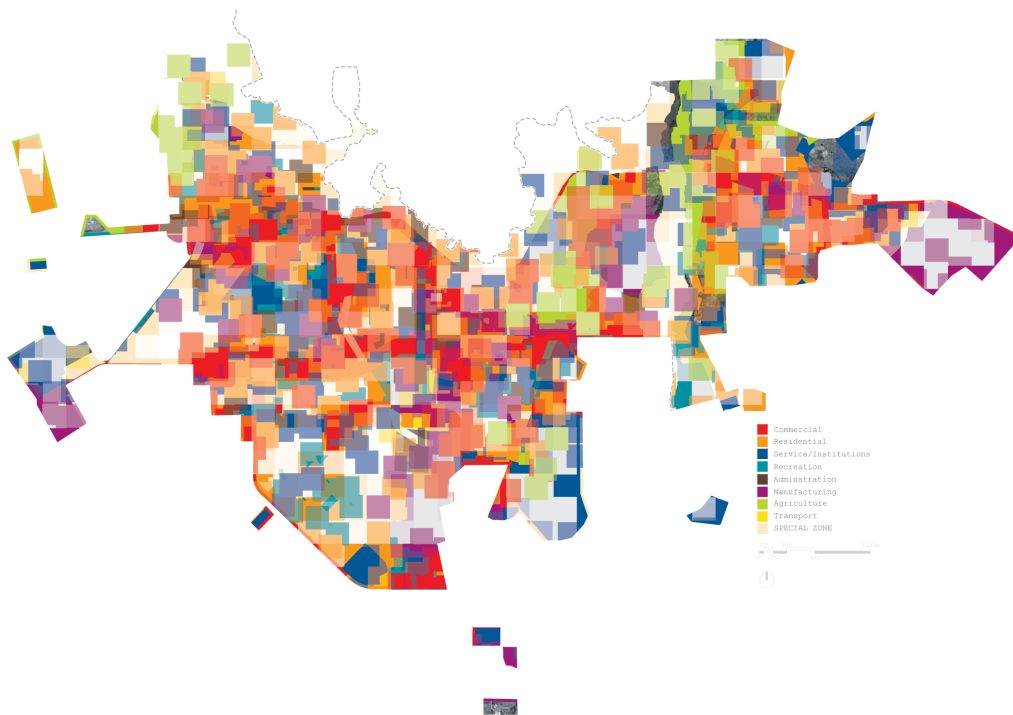


Figure 37 Image above shows the resulting intensification and overlap of pixels.

Pixelation as a continuous reading of the city can happen at various scales and instances from enabling an individual to improvise in his surrounding to allowing an understanding of larger features such as urban land use policies as malleable, thus suggesting a continuous questioning of patterns and relationships to enable a resourceful engagement with the city.

Dub Urban Strategy: at a neighborhood scale.

Based on the possible sites of intervention suggested earlier (Figure 31) I will further try to demonstrate how a dub urban strategy can be suggested at a neighborhood level. The site is located in the center of the city as shown below in Figure 38.



Figure 38 Site 01 and camera positions. Source: 11°35'30.88"N 37°23'23.38"E **Google Earth**, Accessed January 20, 2012.



Figure 39 Site; camera position 01.



Figure 40 Site; camera position 02.



Figure 41 Site; camera position 03.



Figure 42 Site; camera position 04.

Analyzing the current urban development strategy being implemented in the city (Figure 44), where most of the existing features of the site is replaced with new developments, we can observe that the public space which includes the streets and transitional spaces between built up areas, shown in red in the image, is significantly reduced in terms of percentage from 34.4% to 7% of the total built up area. ¹⁸

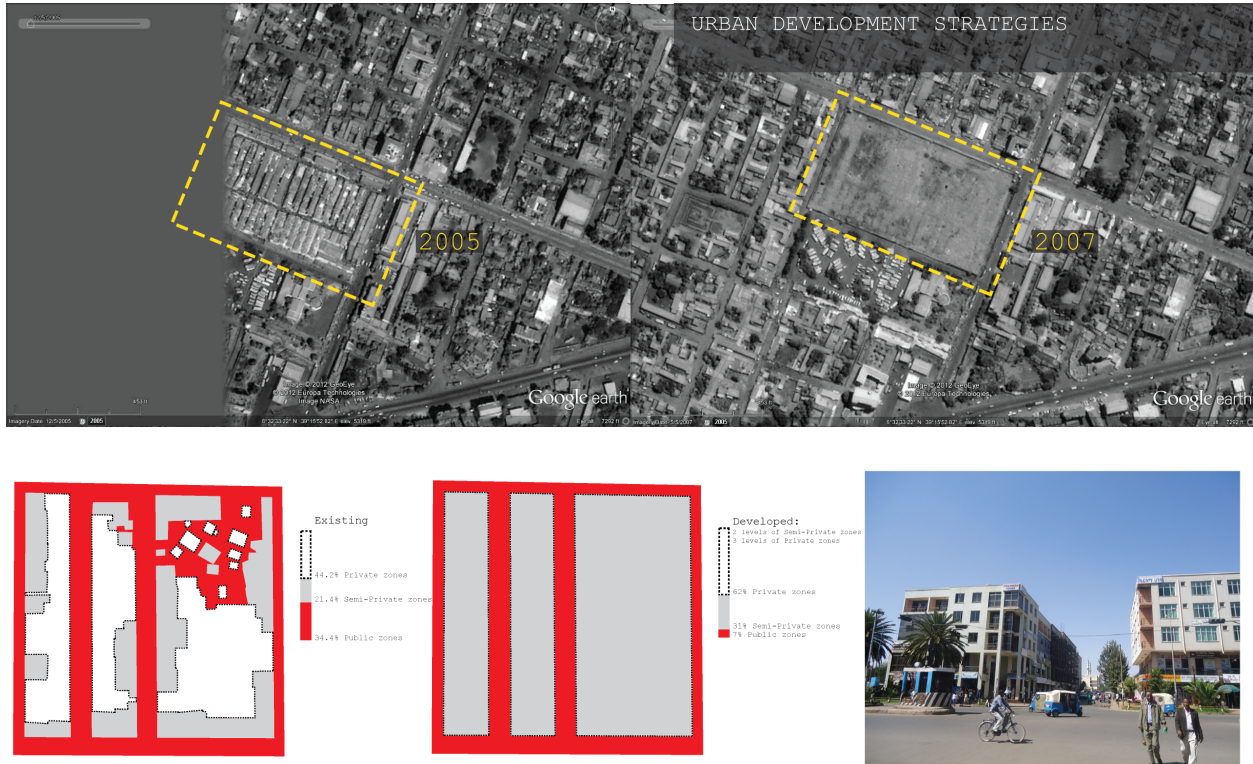


Figure 44 Current urban development strategies in the city of Bahir Dar. Source: 8°32'35.55"N 39°15'49.91"E **Google Earth**, accessed May 25, 2012.

In comparison to the current urban development strategies, a dub urban strategy, suggests a reading of potential of the city for improvisation such as access, flow and the existing features on site that suggest participation. The presence of accessible public and semi-public spaces such as streets, local shops, bars, etc. as in this particular case and the flow of traffic on the site as a condition contribute to the

¹⁸ This is considering a similar type of urban development where the site is covered with mostly G+4 building structures with first two levels reserved for semi-public use and upper three levels reserved for mostly private use. The assumption here is that access is a significant condition to continuously engage participants in the dubbing and improvisation of the city at this scale.

reading of the landscape as a staging for improvisation.¹⁹ Based on these conditions, the basic rhythmic structure on the site is mapped out and emphasized through pixelation (Figure 45).

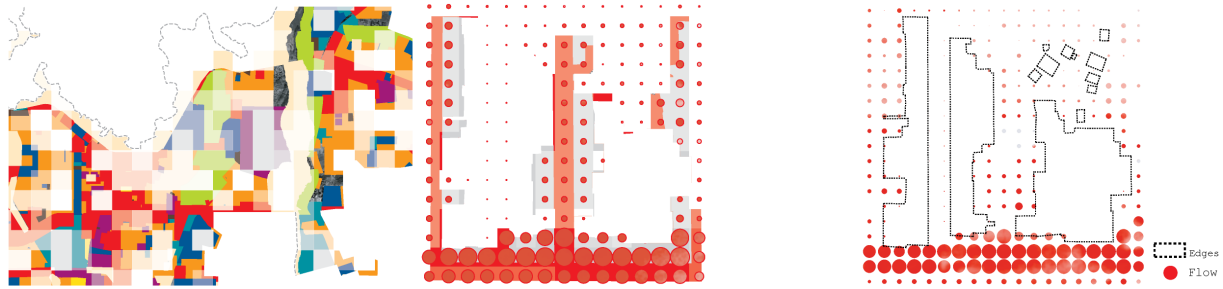


Figure 45 Dub urban strategy.

Once the intensity is determined the next phase in the dub urban strategy would be to intensify the zones with relatively higher existing potential by introducing and providing more opportunities. The following diagrams explain this in detail.

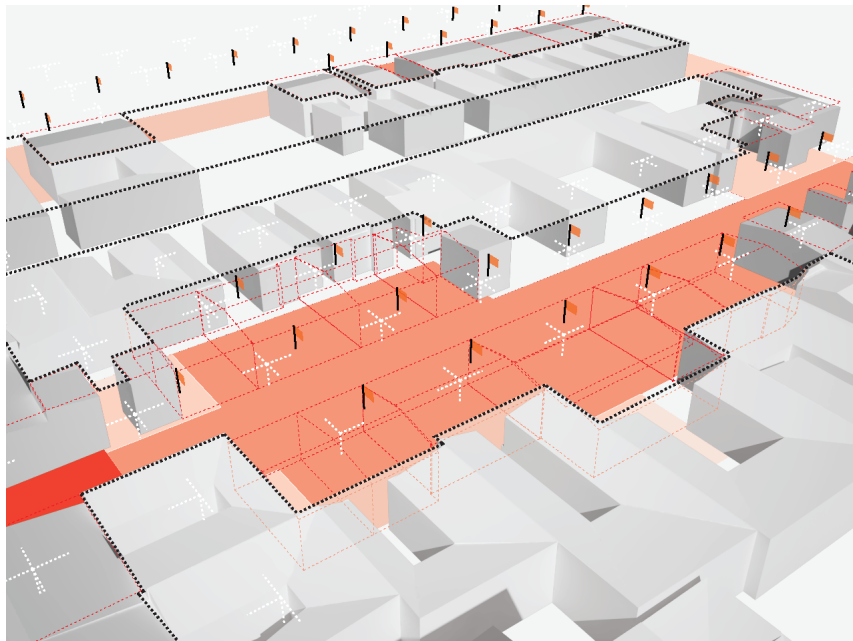


Figure 46 Defining of zones with relatively higher intensity in the continuum.

¹⁹ Other conditions and influences that contribute to allow participation may also be considered to achieve a better reading of the city for improvisation.

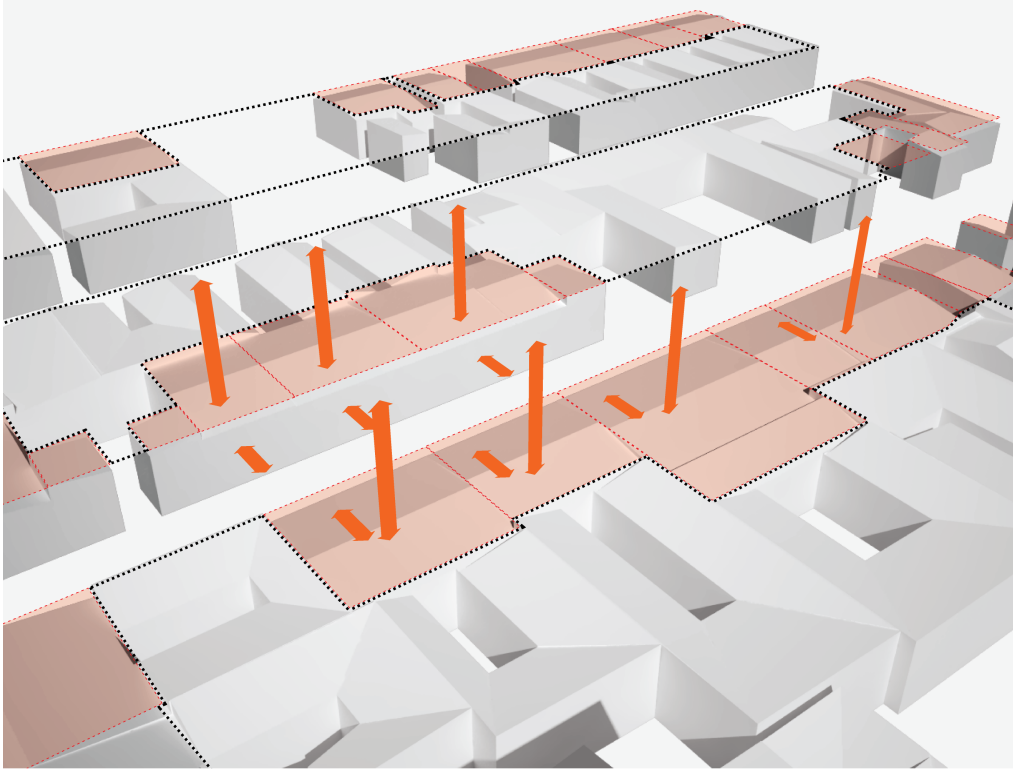


Figure 47 Current urban development strategy, with sites being developed with out much relation among neighboring instances.

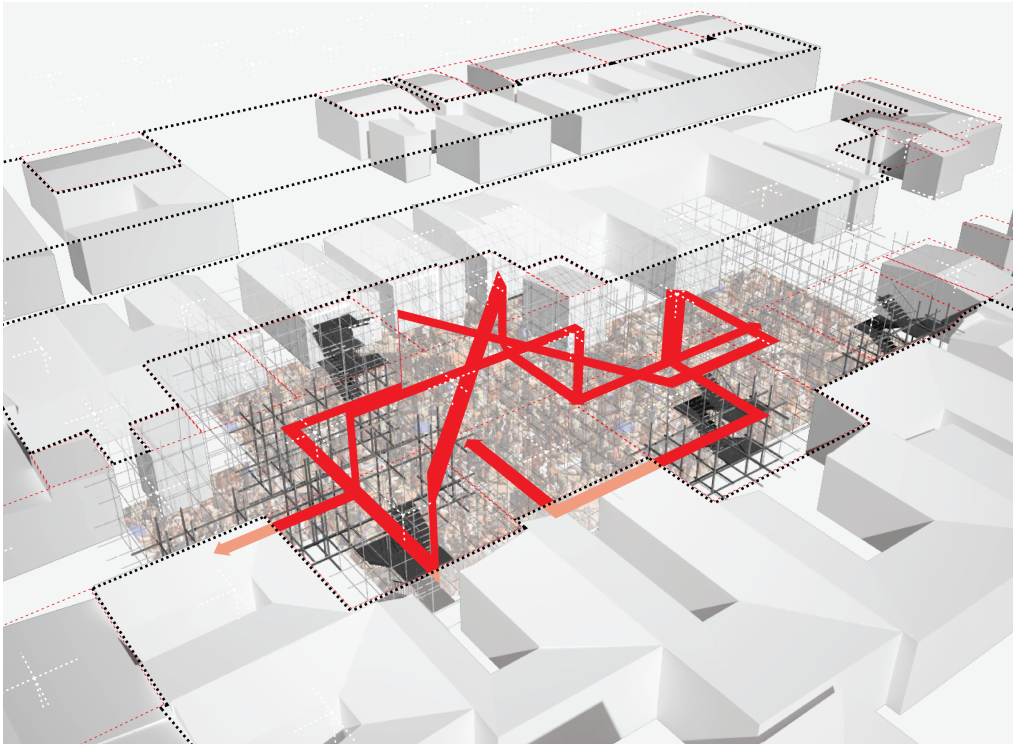


Figure 48 Dub urban strategy, suggesting a reading of the landscape as a continuous field.

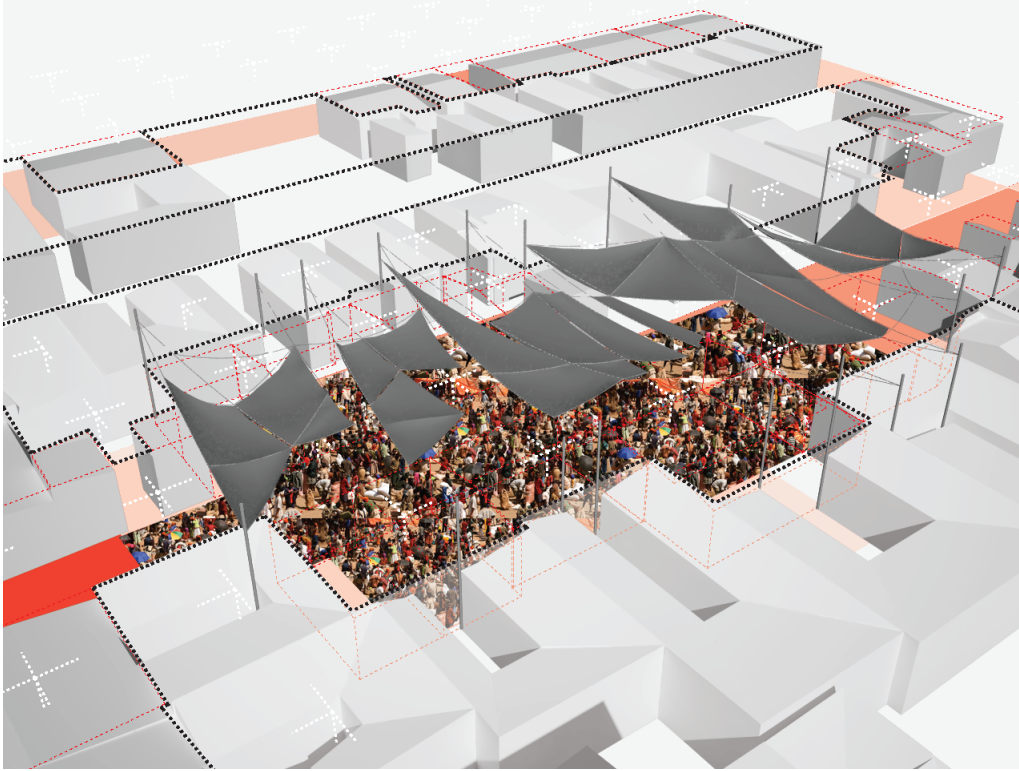


Figure 49 Marking and defining the zone.

The above image shows an example of a spatial definition by providing shades thus suggesting a stage underneath for continuous programming. Learning from some features of the site, typologies of attractors and their relative area of influence will continuously dub the zone (Figure 50). Attractors and their area of influence constitute sites of exchange of trade, information, culture, etc. These may include trading activities such as small kiosks, information display boards/banners, local music shows, etc. The continuous shifting and overlaps that these agents achieve through improvisation and dubbing at this scale are all significant features of the dub urban strategy. At any moment in its production and use this zone becomes a version of what it was or what it might become suggesting the city to be a collection of these versions with in an extent of a space and/or period of time; B-Side Urbanism.

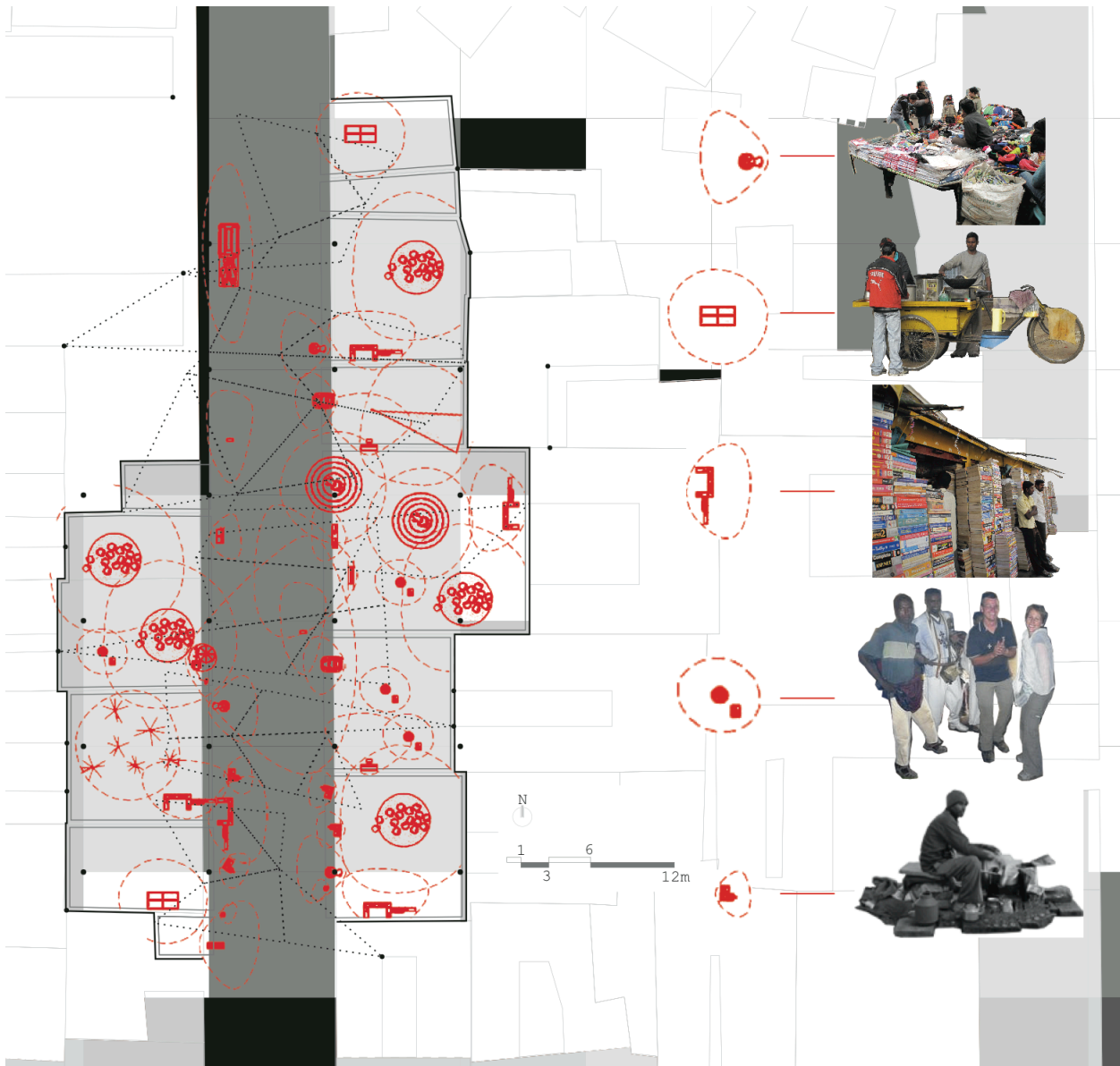


Figure 50 Continuous programming of the defined zone with attractors and their relative area of influence.

The renderings below show how dub urban strategy enables participation thus enhancing the nature of the city as a platform, a stage. Figures 53 and 54 show the infrastructure to accommodate more diverse sets of programs. By further defining the space underneath a modular steel frame structure provides for additional space above to be filled with more programmatic elements as needed.

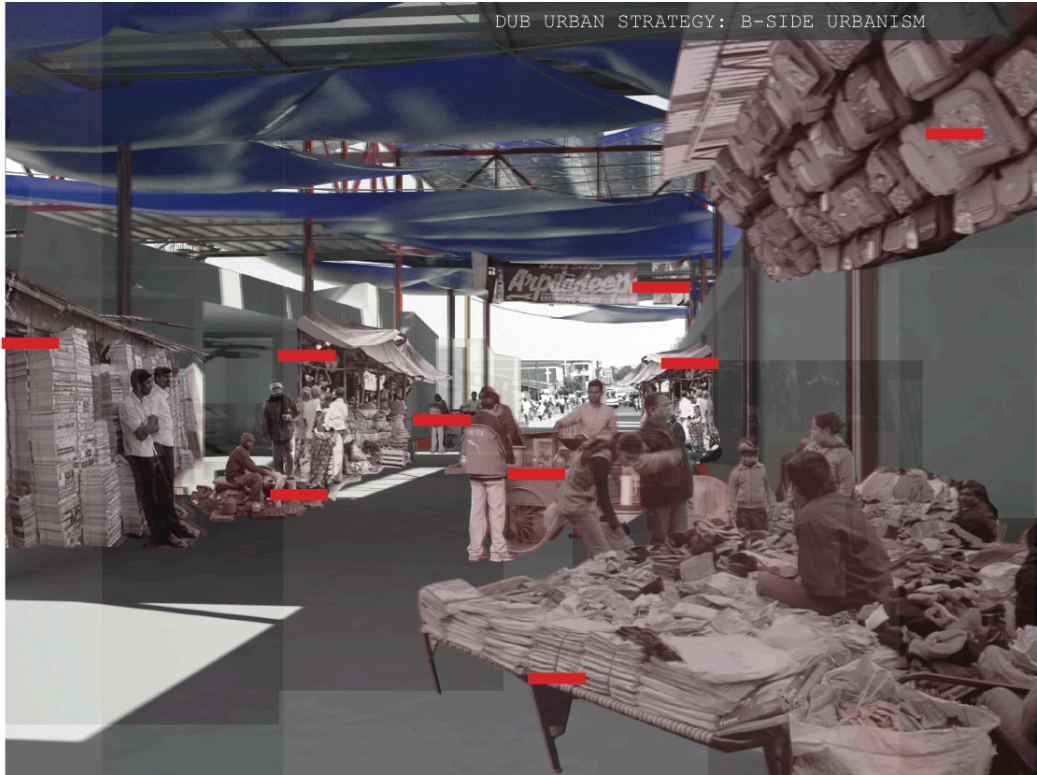


Figure 51 The image above shows a rendering with various activities during the daytime.



Figure 52 The image above shows a rendering of a cultural scene and some trading activities at night.

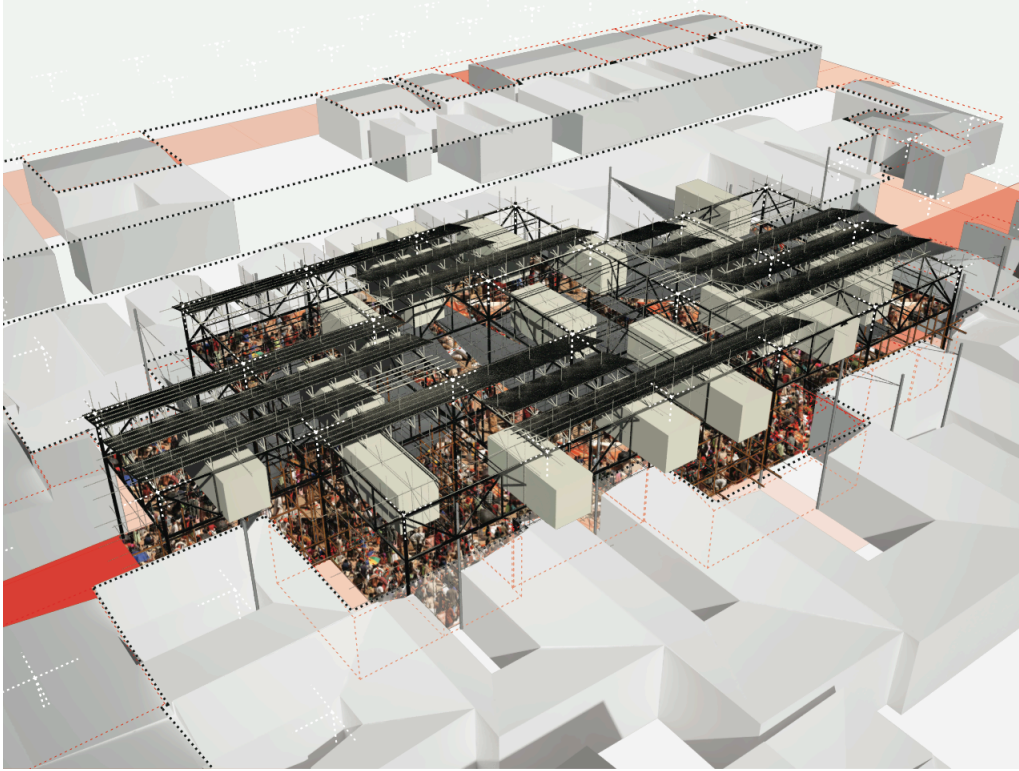


Figure 53 An infrastructure to support various programs.

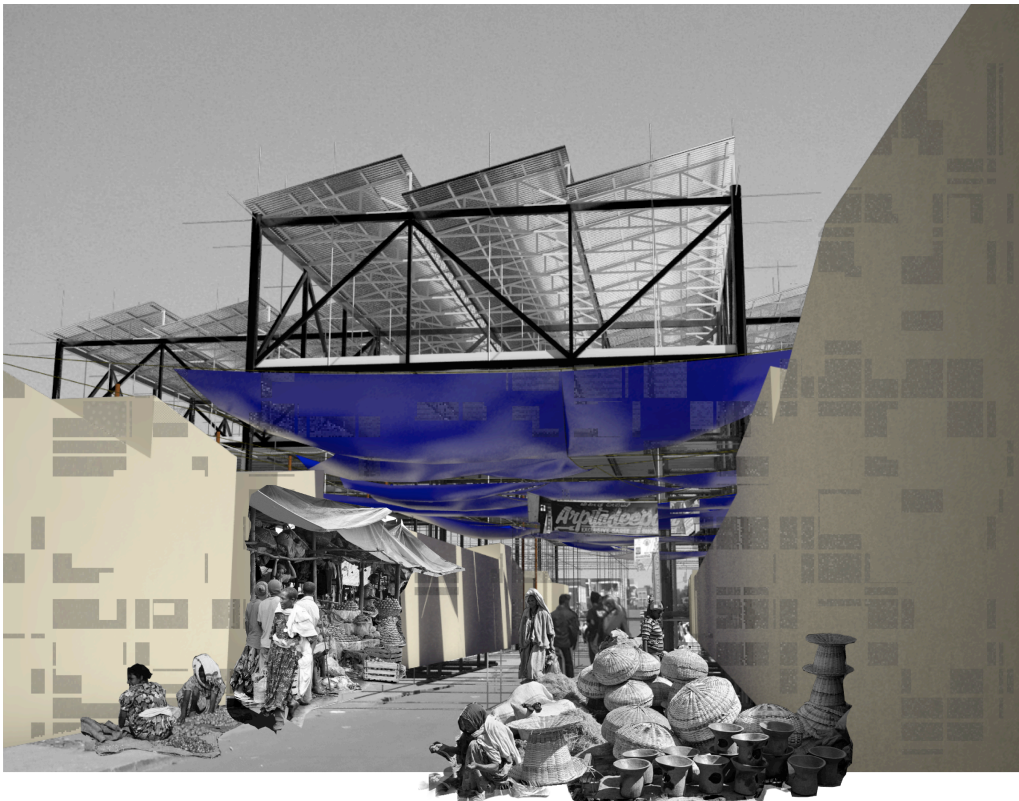


Figure 54 A view of the infrastructure.

Bibliography

- Ahmad, A. H. (1997). PRIEST PLANTERS AND SLAVERS OF ZAGE (ETHIOPIA), 1900-1935[*]. *International Journal of African Historical Studies* , p543.
- I've Got to Get Away. (2009). On *Sings for You and I*. Abraham.
- A Noisy Place-mix. (2005). On *Trojan Dub Massive Chapter 2*. Sanctuary Records, Inc.
- Angelil, M., Hebel, D., Schmidt, R., & Stoll, K. (Eds.). (2010). *Cities of Change Addis Ababa; Transformation Strategies for Urban Territories in the 21st Century*. Basel, Boston, Berlin: Birkhauser Verlag AG.
- Attali, J. (1977). *Noise The Political Economy of Music*. Minneapolis: University of Minnesota Press.
- B.Gebrelibanos, T. (2009). The Ethiopian Salt Trading System in the 20th Century: A view from Maqala, Northern Ethiopia. In S. Ege, H. Aspen, S. Bekele, & B. Teferra (Ed.), *16th International Conference of Ethiopian Studies*, (pp. 185-201). Trondheim.
- Fever. (2003). On *Hurt So Good*. Trojan Records.
- CSA. (2011). *Central Statistics Agency*. Retrieved from www.csa.gov.et
- Federal Urban Planning Institute and Bahir Dar Metropolitan City Administration. (2006). *Bahir Dar Integrated Development Plan (BDIDP)*.
- Fischer, C. S. (1975). Toward a Subcultural Theory of Urbanism. *American Journal of Sociology* .
- Higbee, E., & Lough, A. B. (Directors). (2008). *The Upsetter: The Life and Music of Lee 'Scratch' Perry* [Motion Picture].
- One More Time. (2009). On *Mr Love*. Tads Records, Inc.
- Koolhaas, R., Mau, B., Sigler, J., & Werlemann, H. (1998). *S,M,L,XL*. New York: Monaceli Press.
- Kwinter, S. (2007). Landscapes of Change: Boccioni's Stati D'Animo as a General Theory of Models. (D. Almy, Ed.) *Center: A Journal of Architecture in America* , 14, 82-93.
- Martine, G. (2007). *State of the World Population*. New York: UNFPA.
- Moreno, E. L., Oyeyinka, O., & Mboup, G. (2010). *State of the World Cities, 2010/2011, Bridging the Urban Divide*. Nairobi: United Nations Human Settlements Programme.
- Negroponte, N. (1970). *The Architecture Machine, Toward a More Human Environment*. Cambridge, Massachusetts, and London, England: The MIT Press.
- New Urban Land Lease Holding Proclamation of Ethiopia* . (2011, October 11). Retrieved November 20, 2011, from Walta Information Center:
http://www.waltainfo.com/index.php?option=com_content&view=article&id=482:new-urban-land-lease-holding-proclamation-of-ethiopia-amaharic-aenglish-&catid=53:current-events&Itemid=365

- OMA, Koolhaas, R., & Mau, B. (1995). *Small, Medium, Large, Extra-Large*. New York: The Monaceli Press.
- Oswald, F., & Schenker, P. (2010). NESTown: New Ethiopian Sustainable Town A Real Life Experiment. *African Technology Development Forum* , 7 (1/2), 31-39.
- Pinder, D. (2005). *Visions of the City*. New York: Routledge.
- Seyoum, S. (2000). Land Alienation and Urban Growth of Bahir Dar. In D. M. Anderson, & R. Rathbone (Eds.), *Africa's Urban Past* (pp. 235-245). Oxford: James Currey.
- Sly & Robbie (Composer). (2005). Negreia Africa. On *Trojan Dub Massive Chapter 1*. Sanctuary Records Group, Inc.
- UN-Habitat. (2010). *The State of African Cities 2010; Governance, Inequality and Urban Land Markets*. Nairobi: UN-Habitat.
- UN-Habitat. (2006). *Urbanization Facts and Figures*. Retrieved 12 2011, from UN-Habitat: <http://www.unhabitat.org/cdrom/docs/WUF1.pdf>
- Upsetters, T. (Composer). (2005). Drum Rock -mix. On *Trojan Dub Massive Chapter 2*. Sanctuary Records Group, Inc.
- Veal, M. E. (2007). *DUB, Soundscapes and Shattered Songs in Jamaican Reggae*. Middletown, Connecticut: Wesleyan University Press.
- Wigley, M. (1998). *Constant's New Babylon; The Hyper Architecture of Desire*. (M. Wigley, Ed.) Rotterdam: 010 Publishers.
- Wikipedia. (n.d.). *Dub(Music)*. Retrieved 12 2011, from Wikipedia, The Free Encyclopedia: [http://en.wikipedia.org/wiki/Dub_\(music\)](http://en.wikipedia.org/wiki/Dub_(music))
- World Urbanization Prospects: The 2009 Revision Population Database*. (2009). Retrieved 12 2011, from United Nations Population Division: http://esa.un.org/unpd/wup/unup/index_panel1.html