

# SHARED HERITAGE AFRICA - DOCOMOMO JOURNAL #69

*Wido Quist, editor-in-chief Docomomo Journal*

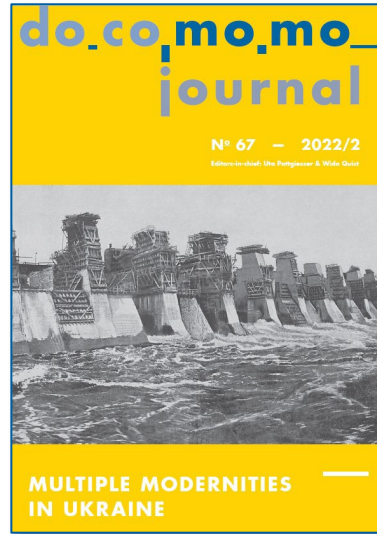
*Absolutely fabulous! - Optimistic designs for new societies (1945-1985), Delft January 25<sup>th</sup> 2024*

*Docomomo Journal is the open-access, international, peer-reviewed journal of Docomomo International that, since 1990, has provided a twice-yearly summary of recent and original research on the documentation and conservation of Modern Movement buildings, sites and neighbourhoods.*

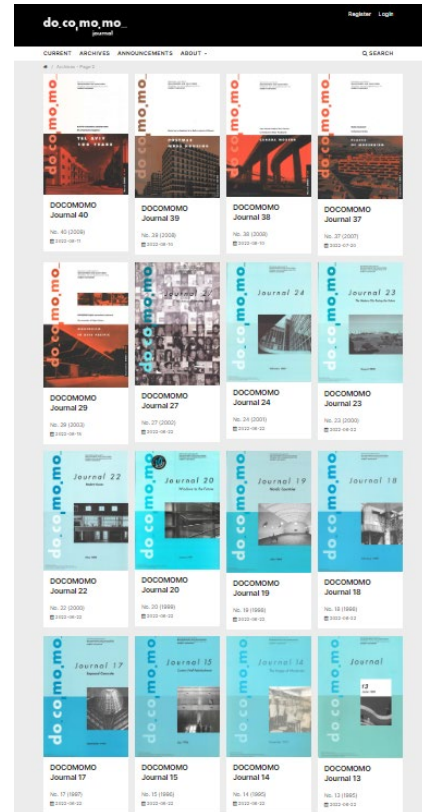
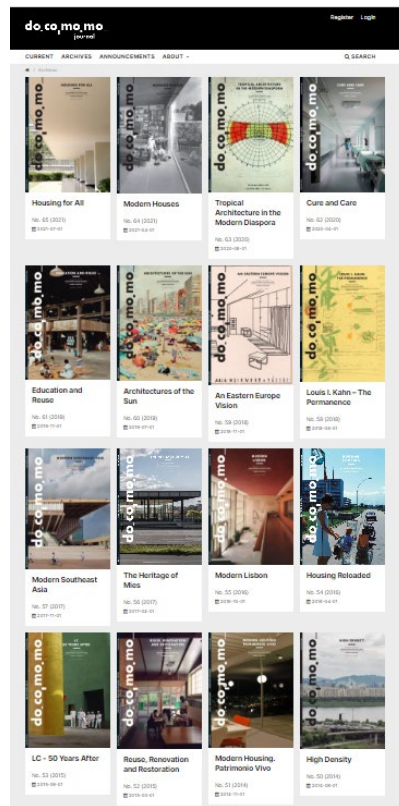
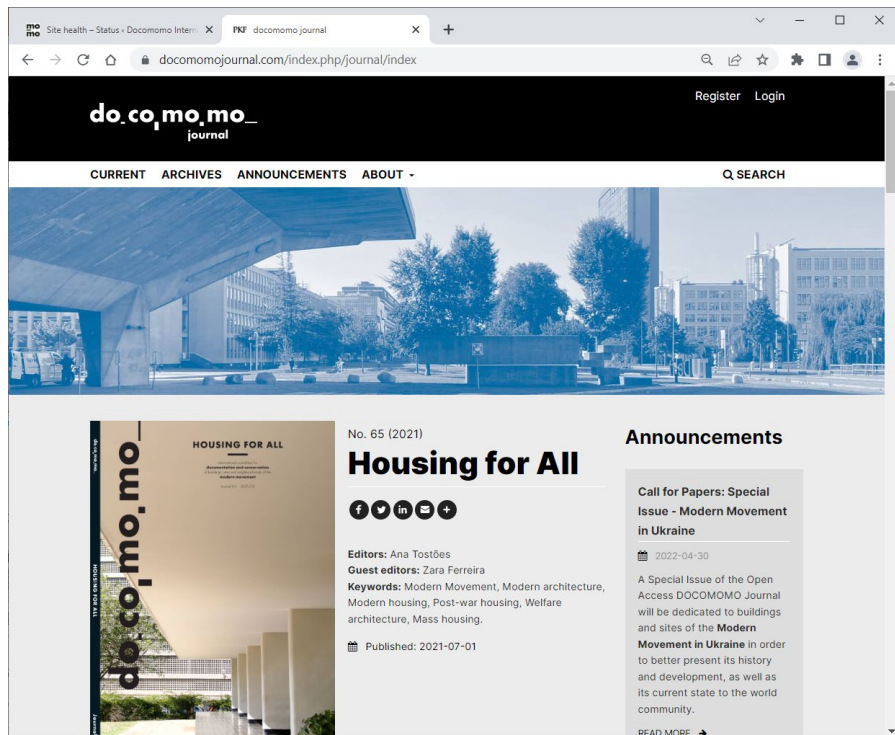
# DEVELOPMENT OF NEWSLETTER TO JOURNAL



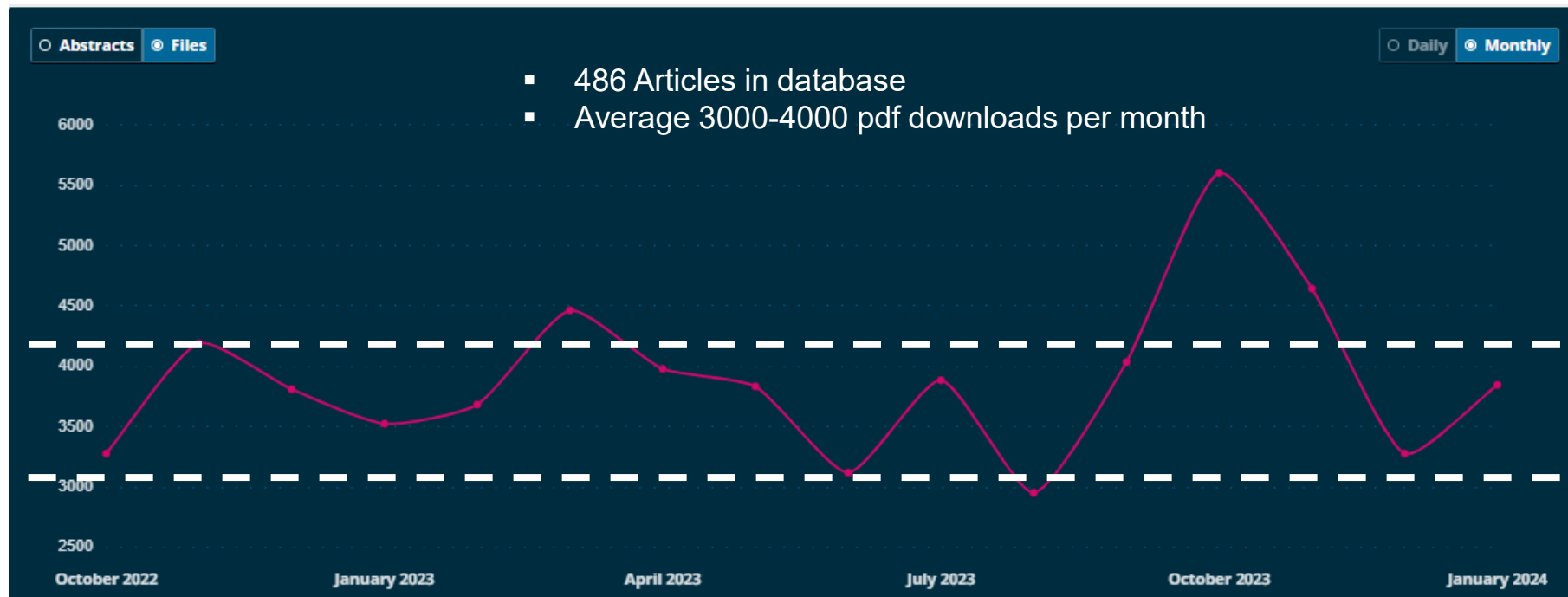
# #66 - #69 : DELFT PRODUCED







# JOURNAL STATISTICS



The image shows the front cover of the journal 'do.co.mo.mo'. The top half of the cover is a solid green color with white text. The journal's title 'do.co.mo.mo' is in a large, lowercase, sans-serif font. Below it, in a smaller font, is the text 'international committee for documentation and conservation of buildings, sites and neighbourhoods of the modern movement'. The middle section of the cover features a photograph of a large, multi-story building with a prominent palm tree in the foreground. The building has a reddish-brown facade and many windows. The bottom section of the cover is also green, with white text. It includes the issue information 'No 69 — 2023/2', the editors 'Editors-in-chief: Uta Pottgiesser & Wido Quist', the guest editors 'Guest Editors: Kuukwaa Manful, Ota Uduku, Christiana Burkhard, Anika Dragulinovic, Talbot Lawsonson, Mark Olweny', and the theme 'SHARED HERITAGE AFRICA' in a large, bold, sans-serif font.



# SHARED HERITAGE AFRICA.

10 / 2021 – 09 / 2023



Bundesamt für  
Auswärtige Angelegenheiten



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Docomomo DE  
Chair,  
Docomomo International



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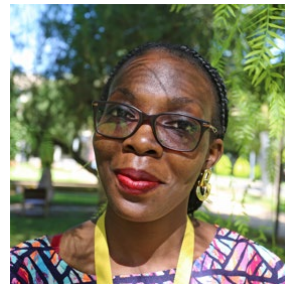


Oluwaseyi Akerele  
Lecturer, Department of  
Architecture  
University of Lagos  
Member, WARUH



# SHA DIGITAL FELLOWS

- Abdul-Rashid Alhassan, Ghana
- Emmanuella Ama Codjoe, Ghana
- Jonathan Kplorla Agbeh, Tema, Ghana
- Olubola Oluwole Oguntade, Lagos, Nigeria
- Immaculata Nneoma Abba, Abuja, Nigeria
- Otitooluwa Tubi, Lagos, Nigeria
- Justicia Caesaria Kiconco, Entebbe, Uganda
- Timothy Latim, Kampala, Uganda
- Christine Matua, Kampala, Uganda



# PROJECT GOALS

- To increase knowledge and capacity building related to cultural heritage in general in the younger African generation
- To establish partnerships and sponsorships for the documentation, care and preservation of the built cultural heritage in general - and that of modernism in particular
- To promote participation and digitalisation by integrating different design disciplines and aspects into the international online platform hosted by Architectuul



# PROJECT FOCUS

- To rediscover post-war modern buildings from the 1950-1970s during the period of independence from colonial rule, here from the United Kingdom (Ghana 1957, Nigeria 1960 and Uganda 1962)
- This period has a great educational and socio-political significance
- To increase inscriptions as local, national and World Heritage
- Universities founded by the majority during these periods of independence and for which new campuses were usually built





# PHOTOGRAPHY | WRITING | PUBLISHING





# PHOTOGRAPHY | WRITING | PUBLISHING















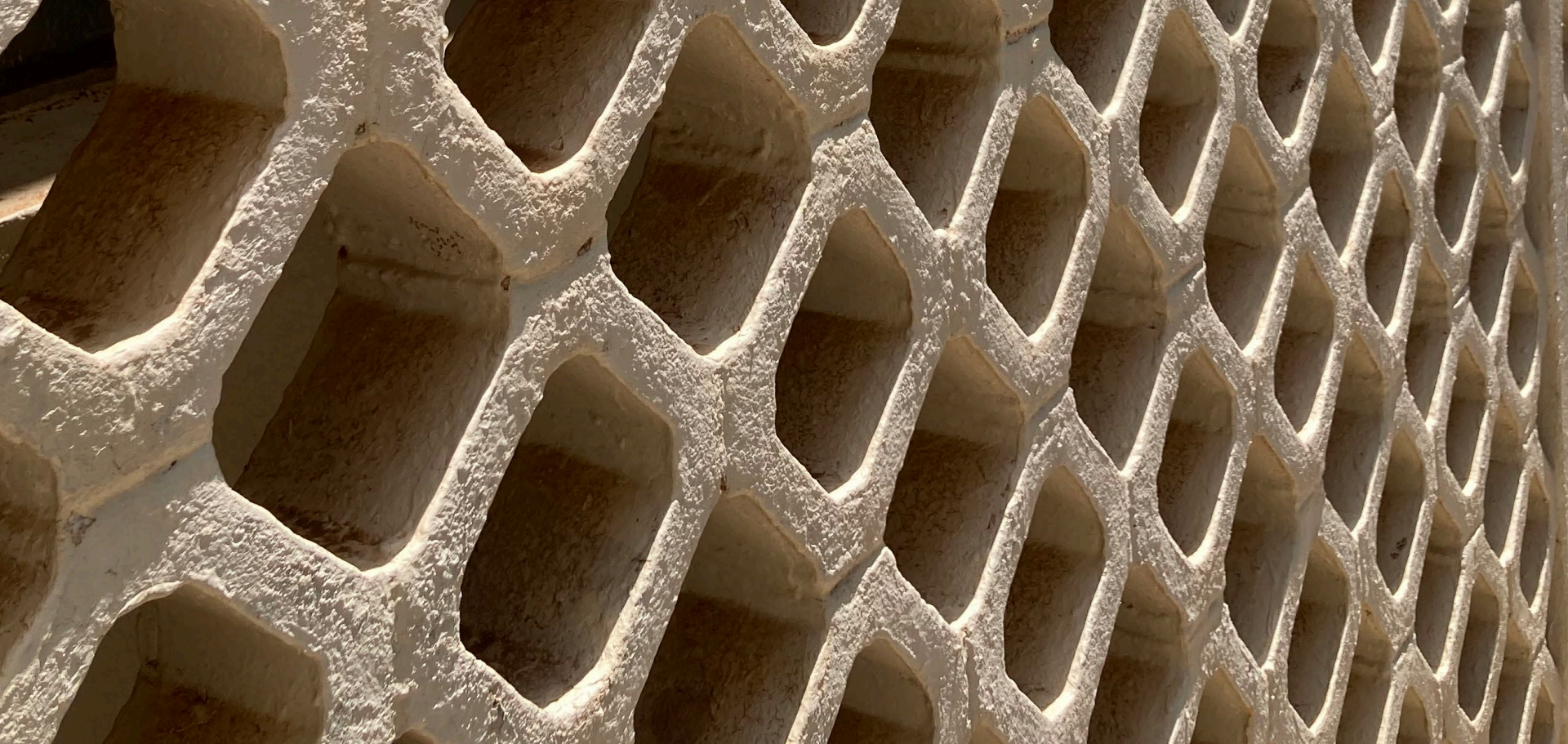
























# BACK TO THE JOURNAL

- Call for papers
- Contributions by the fellows
- Documentation
- Conservation
- Workshops and Exhibitions

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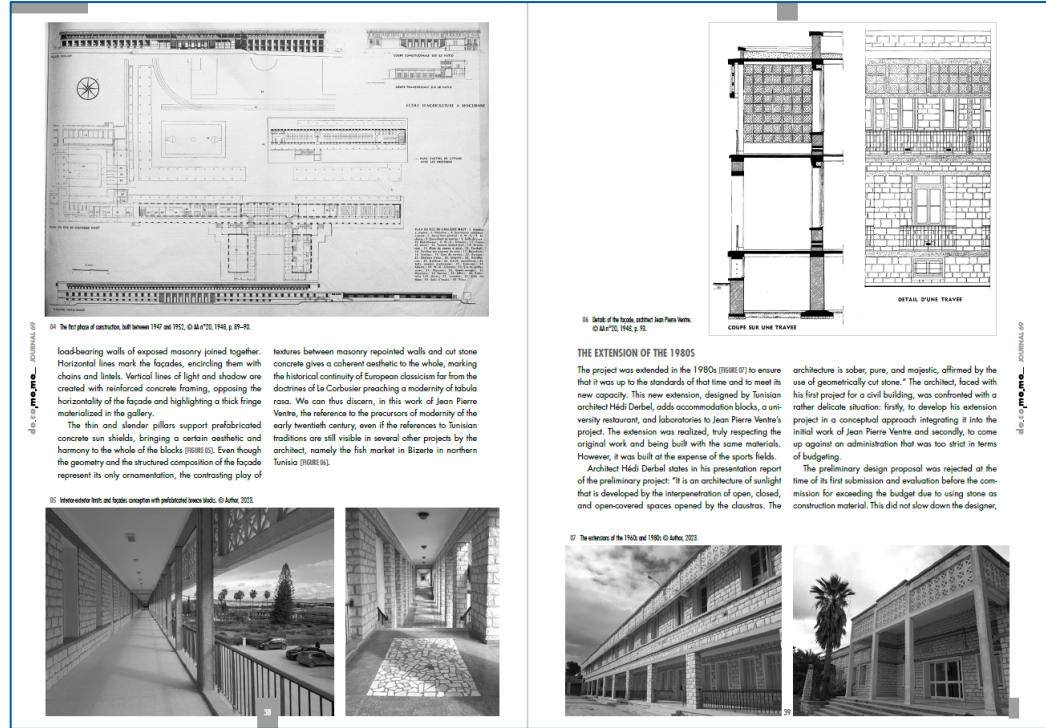
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# DOCUMENTING

## The Higher School of Agriculture of Mograne (1947-1952) in Tunisia

A referential architectural work by Jean Pierre Ventre

*Salma Gharbi, Hédi Derbel*

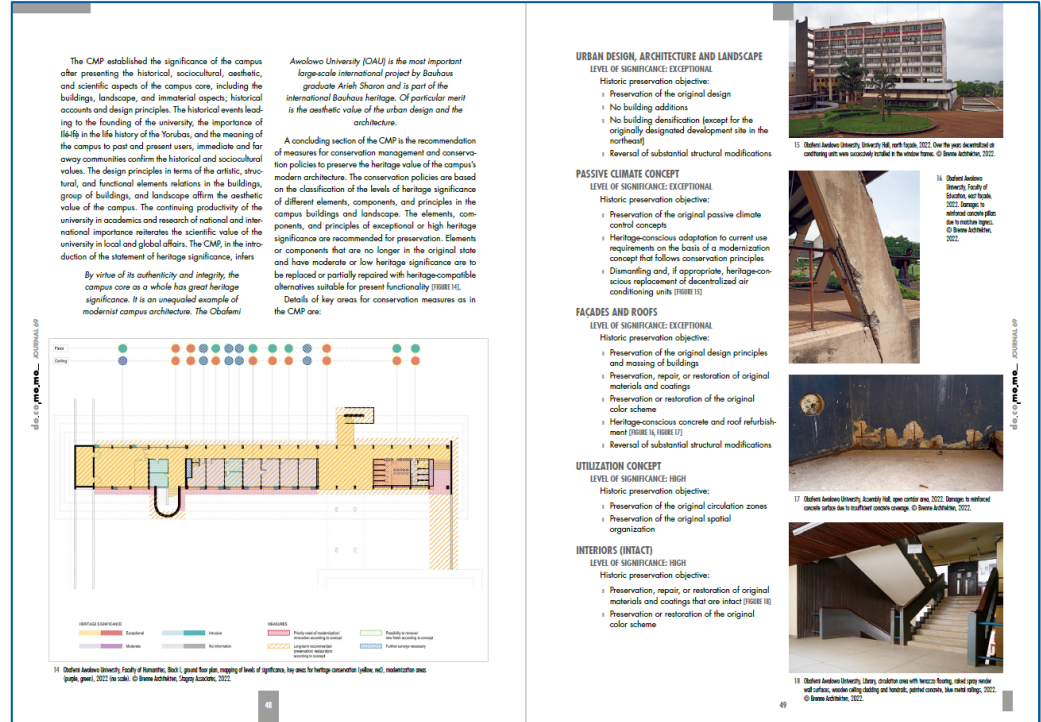




# CONSERVATION MANAGEMENT PLAN (CMP)

## Reviving the Modern Architecture of Arie Sharon's Obafemi Awolowo University, Ilé-Ife, Nigeria

*Babatunde Jaiyeoba, Bayo Amole*

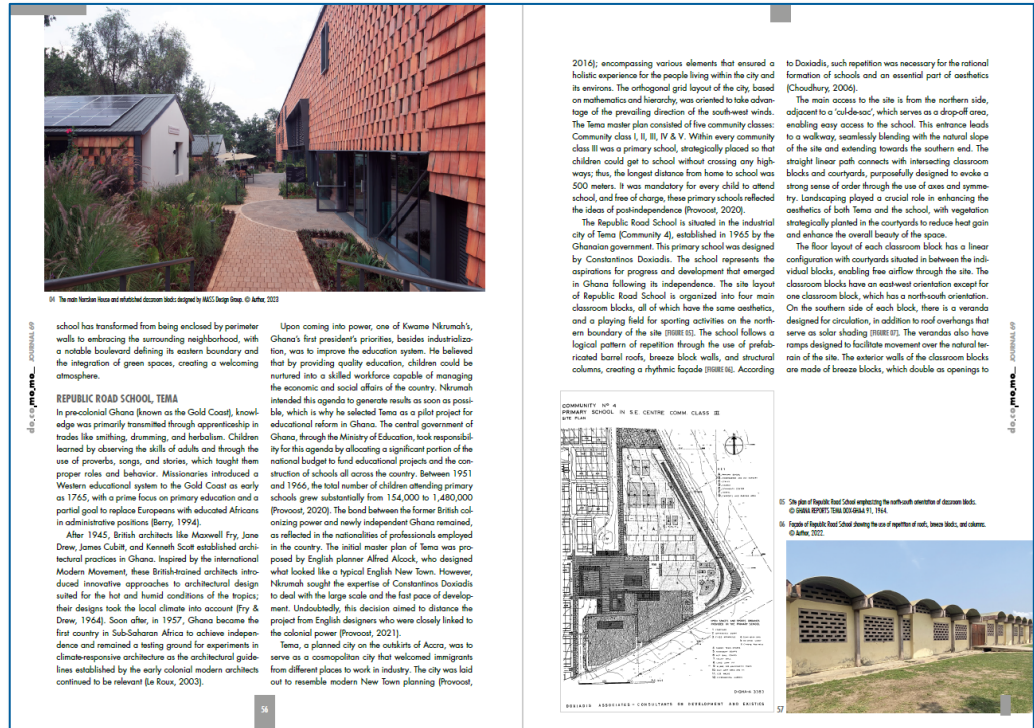


# RE-VALUATION

## Reflections on the Impact of Tropical Modernism on African Primary Schools

### A comparison of two schools in Sub-Saharan Africa

*Emmanuella Ama Codjoe, Justicia Caesaria Tegyeka Kiconco*



# RE-VALUATION

## What is Shared about African Modernism? What is African about Modern Heritage?

*Immaculata Abba, Tubi Otitooluwa, Jonathan Kplorla Agbeh, Christine Matua, Timothy Latim, Justicia Caesaria Tegyeka Kiconco, Bola Oguntade, Emmanuella Ama Codjoe*

### WORKSHOPS AND EXHIBITIONS

#### WHAT IS SHARED ABOUT AFRICAN MODERNISM? WHAT IS AFRICAN ABOUT MODERN HERITAGE?

Immaculata Abba, Tubi Otitooluwa, Jonathan Kplorla Agbeh,  
Christine Matua, Timothy Latim, Justicia Caesaria Tegyeka Kiconco,  
Bola Oguntade, Emmanuella Ama Codjoe

**ABSTRACT:** The Shared Heritage Africa (SHA) project focused on the rediscovery of modern university campuses and seminal buildings in West and East Africa from the 1950s to the 1970s. The project involved nine research fellows from Ghana, Nigeria, and Uganda, who conducted heritage research, local writing and photography workshops, exhibitions, and published content to document Africa's built cultural heritage, eight of them are presented here. This initiative aimed to promote sustainable urban and social development, drawing on African and international efforts and targeting students and young professionals to foster social, cultural and political awareness.

With varying political, economic, and social scenes in sub-Saharan Africa during the mid-20th century, modernist buildings served as a representation of post-colonial progress and development for newly-independent countries. The emergence of modernist architecture in Africa during the 1950s led to a host of architectural legacies across the continent. Universities, as emphasized by Linsey (2017, 21), played a pivotal role during the process of decolonization. This significance was mirrored in the campus architecture of this period, reflecting the high aspirations of post-colonial societies to advance education and nurture the next generation of leaders. During a time of ample financial support from colonial governments, international agencies, and later the new national governments, these modern university campuses were constructed using modern materials like concrete and glass, along with innovative construction techniques such as prefabrication (Uduku, 2003). Literature on 20th-century architecture in Sub-Saharan Africa is rather limited. However, the selection of university campuses allowed for convenient access for photographic documentation and archival research. Thus, photography emerged as a great tool for interpreting the architecture of these campus buildings.

The university campuses served as experimental grounds for expatriate architects, encouraging innovative approaches to architectural design tailored for the hot and humid conditions of the tropics. Modernist architecture, characterized by elements like spatial configuration, material choices, climate-responsiveness, and rectilinear forms, found a shared intention in these designs. Furthermore,

the design of campus masterplans typically followed an axial layout, with enclosed courtyards that housed most congregational spaces and landmarks of the respective universities. In West Africa, specifically in Ghana and Nigeria, several prominent architects were associated with the masterplan development of university campuses. Notable names include James Cobb (University of Nigeria, University of Jos, Nigeria) and Kwame Ninsin (University of Science and Technology (KNUST) in Kumasi, Ghana), Kenneth Scott (KNUST), Maxwell Fry and Jane Drew (University College Ibadan, Nigeria) or the Israeli architect Arieh Sharon, who then partnered with the Nigerian architect Augustine Akhavanokhan Egbo (Obafemi Awolowo University [OAU] in Ife, Nigeria). In East Africa, architects such as Peatfield and Bodgner (Kyambugo University in Kampala, Uganda) and Blackburn Norburn and Partners (Makerere University in Kampala, Uganda) contributed significantly to the architectural landscape.

It has been interesting to observe Africa's participation in the global narrative of modern architecture, and not merely as consumers but also as innovators. In this documentation, African modern architecture has been broadly categorized into two schools of thought: the first encompasses buildings commissioned by colonial governments during their rule, while the second comprises buildings commissioned post-independence by African governments. Notably, the architecture from the latter demonstrates a more significant exchange of ideas, as African governments had the autonomy to select architects who aligned with their visions and aspirations. This shift in commissioning reflects a sense of agency and independence, allowing

African nations to shape their architectural landscape in alignment with their own cultural, social, and developmental goals. For example, Obafemi Awolowo University (OAU) in Ife, Nigeria, employs Yoruba motifs and symbolism, such as a replica of Orammiyan's famous Opa (staff) framed by a tall half-cylindrical concrete obelisk which serves as a vertical accent to the library building.

In essence, the university campuses symbolize a shared heritage that speaks to our rich history, culture, and values. The modern buildings embody our collective aspirations and the sacrifices of the forefathers such as Nnamah, Akwili, and Nyesere, who advocated for education and self-determination. The future major questions for architecture in Africa are: How can we conserve our architectural heritage? What lessons can we draw from the past to inform our new design? In what ways can we further adapt modern buildings to our evolving environment, as well as social, aesthetic, cultural, political, and functional needs?

Another critical question grappled with during this fellowship was whether modern buildings in Africa should be considered heritage or not. For some, modern architecture cannot be classified as African heritage because it is often associated with the international Modern Movements originated in the West. The primary influencers of the movement are perceived to be primarily outside of Africa. However, for those who view modern architecture as African heritage, the key argument centers around the dynamic nature of culture, which is never fixed. In this line of conviction, culture is constantly evolving and transcending borders, finding new forms of ownership where it proves useful.

Seventy years later, these university campus buildings still function within the contemporary contexts to which they have adapted. They serve as a bridge connecting our past and present, forming the foundation upon which we build our collective aspirations for the future.

#### USE AND MAINTENANCE | Immaculata Abba

For an architectural style that proliferated in the 1960s, many African countries have not managed their independence. African modern architecture became an expression of the triumph, contradictions and disappointments of decolonization and independence (Dworek, 2018). As modern nation-building projects sought to create new cultures, these efforts manifested in the built environment. The university campus was one of the key sites of this manifestation as it was both the physical and conceptual cultivating

ground for new, postcolonial education policies, mindsets, and ways of problem-solving for the new nation. The presented projects show some of the physical characteristics of early buildings at the University of Nigeria (Enugu campus) and the University of Ghana (Korle camp). Placed side by side, there is a marked difference in the maintenance state of these structures, which could point to the countries' different journeys through economic crises, political instability, and educational ambitions.

#### THE WATER TOWER STRUCTURE, UNIVERSITY OF NIGERIA, ENUGU CAMPUS, NIGERIA

Built in the 1950s as one of the first constructions on campus, these two structures survived the Nigerian Civil War (1967-1970). With unpolished and angular features, their style can be classified as a brutalist variant of Modernism. The water tower (FIGURE 1) is the higher building, while the water tank (FIGURE 2) is the larger building. Today, the two structures (FIGURE 3) no longer serve their intended function (supplying water) due to lack of maintenance but have instead turned into an informal reading hub for students (Nnamaka-Okeke et al., 2021).



01 The water tower and tank, University of Nigeria Nsukka (Enugu Campus), Enugu, Nigeria. © Basil Chikwada, 2022.



02 The water tower and tank, University of Nigeria Nsukka (Enugu Campus), Enugu, Nigeria. © Basil Chikwada, 2022.

# ACADEMIC DEVELOPMENT

## Documenting the Reuse of Modern Buildings

An appraisal of a 2022 British Academy writing workshop of postgraduate students and researchers

*Adeyemi Oginni, Oluwaseyi Akerele, Ademola Omoegun, Nnezi Uduma-Olugu*





*“... seek to rediscover projects situated at the periphery of the main architectural discourse, referring to built heritage that has either been forgotten, relatively undocumented with limited publicity or discussion, despite their social, economic, and political significance.”*

*Introduction by Uduku & Manful, 2023*

*“... succeeded in its aim to provide a new platform for the exploration of the architecture of higher education on the African continent, mainly by African authors, some of whom are writing their very first academic articles.”*

*Introduction by Uduku & Manful, 2023*

# ACHIEVEMENTS

- Great opportunity to connect (research) project with publication in Docomomo Journal
- Challenging to level project aims/output with academic ambition of Journal
- Great architecture disclosed by African architects/researchers
- New perspectives on heritage value of Modernism related to colonialism
- Stepping stone for young architects/researchers



# do\_co\_mo\_mo\_

International committee for  
**documentation and conservation**  
of buildings, sites and neighbourhoods of the  
**modern movement**

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**Uta Pottgiesser**, chair  
**Wido Quist**, secretary general

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# UPCOMING ISSUES (WORKING TITLES)

- 2024
  - DJ 70 Kharkiv Constructivism (to be presented in Berlin on April 15)
  - DJ 71 Origins of Modernity
  - DJ 72 Open issue
- 2025
  - DJ 73 Modern Movement Interiors in Times of Crisis