

SHARED HERITAGE AFRICA - DOCOMOMO JOURNAL #69

Wido Quist, editor-in-chief Docomomo Journal

Absolutely fabulous! - Optimistic designs for new societies (1945-1985), Delft January 25th 2024





Docomomo Journal is the open-access, international, peerreviewed 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







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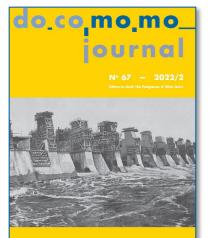
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#66 - #69 : DELFT PRODUCED



MODERN PLASTIC HERITAGE

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IN UKRAINE



SHARED HERITAGE AFRICA

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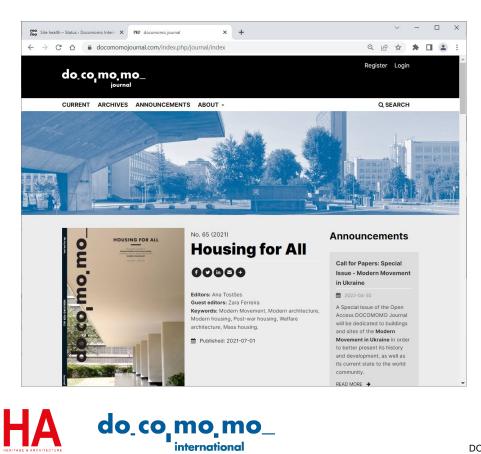
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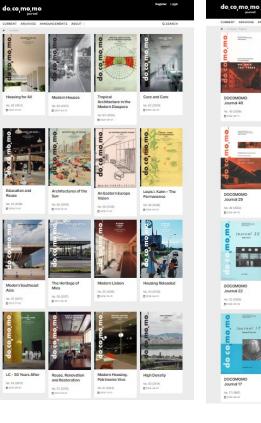






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Journal 40	DOCOMOMO Journal 39	Journal 38	DOCOMOMO Journal 37
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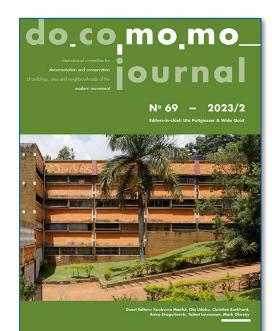
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6

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#69: SHARED HERITAGE AFRICA



SHARED HERITAGE AFRICA







minimize glare but also contribute to cooling the indoor Educational Trust Fund (GETFund)² and reopened on 27th construction materials of the Great Hall

spaces, ensuring a comfortable and pleasant environment. September, 2002. The overexention on the Hall before its Concrete, timber and alass, feature as the predominant dosure was apparent and the new university administration at the time was ensure to find a solution to that challenge

INACE AND CONSERVATION

after its reopening. A policy was set in motion to have all the six colleges' of the university have their own multipur-Since its completion in 1967 Bartev & Marful, 2021), the pose auditoriums. The resulting success of this policy meant

Great Hall was the only auditorium in the university and that the Great Hall was no longer overexerted and was catered to a wide range of events and gatherings, including reserved for only special functions while ordinary events examinations. In 1999, the ceiling and roof slab collapsed could be held in the other multipurpose halls. General during one of the sessions where the Hall was being used public opinion considered this as a threat to the Great Hall as an examination verue (KNUST Development Office, per- and argued that a lot of the traffic that kept the hall 'relesonal communication, September 17, 2022). There was vant' had been taken away from It. Conversely, controlling thankfully no casually, but warranted an immediate closure the frequency of usage of the Great Hall is good for its conof the Hall for major renovation works which took two and servation as a cultural heritage (Clemente, 2018). This is a half years. The renovation was funded by the Ghana an age-old method of keeping the relevance and longevity



of buildings (Zavadskas et. a) 1998). The Old Parliament stronger connection to the Great Hall as a symbol of House of Australia in Canberra and Borython Hall at the cultural heritage. In ancient times, buildings that housed University of Adelaide are a few examples of numerous frescoes received special care as they served as a means buildings that have utilized controlled usage to enhance of memorializing important events and literature (Annum, their values as sacred and cultural heritoges. 2012; Heming, 1970). Similarly, the murals adorning the Great Hall play a comparable role and consequently

MURAL PAINTINGS

inspiring a sense of responsibility and dedication to the The mural paintings on the walls of the Great Hall of conservation and maintenance of the building. KNUST were relouched between 2005 and 2006 (Annum, Furthermore, the mural paintings contribute to the 2012). Adjej & Oppong (2017) observe that some quar- physical conservation of the Great Hall by shielding the ters believe the addition of paintings to the Great Hall do underlying surfaces from scuffs, scratches, and physical not fit the modernist philosophy of architecture and rather Impacts as well as reducing the need for frequent upkeep adulterate the design's originality. They cite the theory of and repainting. It takes an average of five years for a typornament and crime' where Loos (1998), in his thesis Ical paint job to start showing signs of fade but the murals postulates that ornamentation has no place in modernist on the walls of the Great Hall were last relouched seventeen architecture. On the contrary, the colour-rich and precise-years ago and still look bright and vibrant (Annum, 2012). ly outlined mural pointings have proven to be a unique ART INSTALLATION means of conserving the heritage status of the Great Hall.

This alludes to Conway & Roenisch's assertion that archi- In 2018, a renowned Ghanatan artist known as Ibrahim lectural styles could be personalized through the use of Mahama was invited by the university to adorn the Great different materials or contexts to capture the essence of Hall with a unique art installation. Using layers of jule time to a particular setting or locality (Adjet & Oppong, sacks, the artist transformed the building's appearance 2017; Conway & Roenisch, 2005). and prompted contemplation on themes of labor, identity, The Great Hall's mural paintings depict a range of and materiality (FEURE 14).

themes, such as Ghanatan culture, education, and one of The Great Hall, which served as the infrastructural the nation's tolems, the black star. [FILIE 13], for example, base for the installation, was transformed into an exhibishows traditional authority, religion, female industry and tion space that staged alternative narratives and inspired democracy. These representations have been observed reflections on socio-political and cultural ideologies. to evoke a sense of pride and ownership, fostering a During an interview by Louisiana Channel (2021), the

Februaria law of the first Poll-dowine hart of maximum characters and an insis determe advantable is much window. (C) Frontie Later, 202







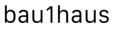
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Professor,

University

Uganda Martyrs







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





9

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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 sociopolitical significance
- To increase inscriptions as local, national and World Heritage

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 Universities founded by the majority during these periods of independence and for which new campuses were usually built









PHOTOGRAPHY | WRITING | PUBLISHING







PHOTOGRAPHY | WRITING | PUBLISHING

















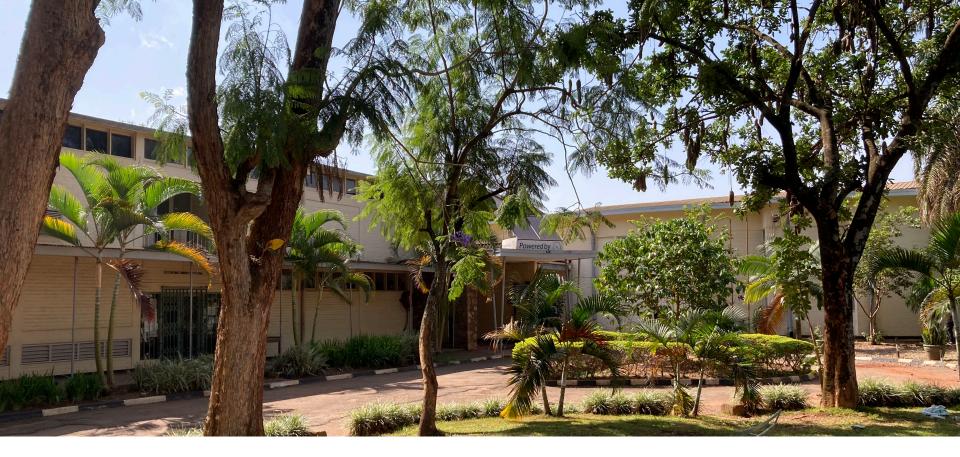












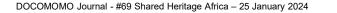




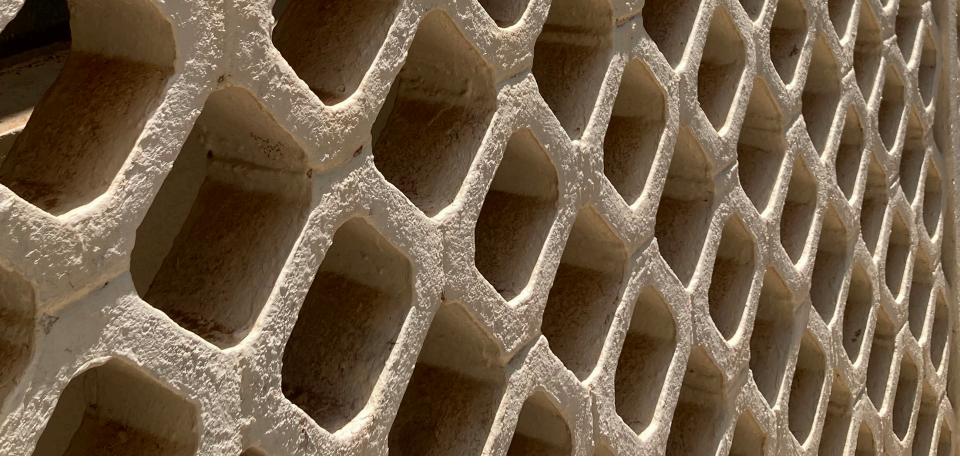






































BACK TO THE JOURNAL

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

	CONTENTS
2	EDITORIAL
4	INTRODUCTION
8	Examining the Recorded Histories of Nigeria's First Post-Independence Universities Adelatamiwa Taye
14	African Agency and Colonial Committees at Fourah Bay College Architecture and planning of the new Fourah Bay College in Freetown, Sierra Leone Evan Harrison, Jain Jackson
29	A Tropical Modern Architect Prof. John Owsus Addo Prince Charles Kwabi
35	The Higher School of Agriculture of Mograne (1947-1952) in Tunisia A referential architectural work by Jean Pierre Ventre Salma Charby, Heli Durbel
42	Reviving the Modern Architecture of Arieh Sharon's Obafemi Awolowo University, Ilé-Ié, Nigeria Batatunde jayeota, Bayo Amole
52	Reflections on the Impact of Tropical Modernism on African Primary Schools A comparison of two schools in Sub-Scharan Africa Emmanuella Ama Cadjee, Judicia Casaratia Tegeyeka Konco
61	Rukurato Hall, Banyoro, Uganda and the Great Hall, KNUST, Ghana Two case studies from Africa Timothy talim, jonathan Kalcia Aqbah
70	International Conference Centre and Nile Hotel A faint memory of past geopolitical allances and ideals in Kampala, Uganda Milera Mović, Fank van der Honeen
76	Connecting the Dots A global exploration of local Docomomo inventories Meric Alintas Kaptan, Aslihan Onlis, Uta Patgiesser
	WORKSHOPS AND EXHIBITIONS
86	What is Shared about African Modernism? What is African about Modern Heritage? Immaciata Abba, lubi Ottooluwa, Jonafran Kplana Agbeh, Christine Matua, Timothy Latim, Justica Cassicai legyelar Kiconco, Balo Gyuntake, Emmanuella Ama Codje
99	Documenting the Reuse of Modern Buildings An approial of a 2022 British Academy writing workshop of postgraduate students and researchers Adeyemi Gpini, Oltwaserj Alexeles, Ademold Ornegun, Neuzi Uduma Olugu
106	Campus Utopias A visual re-reading Aysen Savas, Esher Gramsbergen, Yagiz Söylev
114	BOOKS AND REVIEWS
	IN MEMORY OF
117	



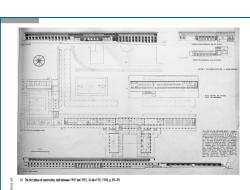


DOCUMENTING

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

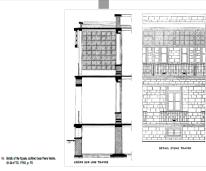
A referential architectural work by Jean **Pierre Ventre**

Salma Gharbi, Hédi Derbel









THE EXTENSION OF THE 1980S

that it was up to the standards of that time and to meet its use of acometrically cut stone." The architect, faced with new capacity. This new extension, designed by Tunisian his first project for a civil building, was confronted with a architect Hédi Derbel, adds accommodation blocks, a uni- rather delicate situation: firstly, to develop his extension versity restaurant, and laboratories to Jean Pierre Ventre's project in a conceptual approach integrating it into the project. The extension was realized, truly respecting the initial work of Jean Pierre Ventre and secondly, to come original work and being built with the same materials, up against an administration that was too strict in terms However, it was built at the expense of the sports fields. of budgeting

The project was extended in the 1980s (NULLEW) to ensure architecture is sober, pure, and majestic, affirmed by the

Architect Hédi Derbel states in his presentation report The preliminary design proposal was rejected at the of the preliminary project: "It is an architecture of sunlight time of its first submission and evaluation before the comthat is developed by the interpenetration of open, closed, mission for exceeding the budget due to using stone as and open-covered spaces opened by the claustras. The construction material. This did not slow down the designer,

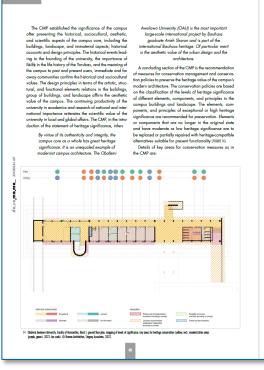




CONSERVATION MANAGEMENT PLAN (CMP)

Reviving the Modern Architecture of Arieh Sharon's Obafemi Awolowo University, Ilé-Ifè, Nigeria

Babatunde Jaiyeoba, Bayo Amole



URBAN DESIGN, ARCHITECTURE AND LANDSCAPI LEVEL OF SIGNIFICANCE: EXCEPTIONAL Historic preservation objective: Preservation of the original design No building additions No building densification (except for the originally designated development site in the northeast) Reversal of substantial structural modification

Preservation of the original passive climate

Heritage conscious adaptation to current use

requirements on the basis of a modernization

concept that follows conservation principles

Dismantling and, if appropriate, heritage-con

scious replacement of decentralized air

Preservation of the original design principl

Heritage-conscious concrete and roof refurbish ment (RGURE 16, RGURE 17) Reversal of substantial structural modification

PASSIVE CLIMATE CONCEPT

FACADES AND ROOFS IEVEL OF SIGNIFICANCE: EXCEPTIONAL

UTILIZATION CONCEPT **LEVEL OF SIGNIFICANCE: HIGH** Historic preservation objective

LEVEL OF SIGNIFICANCE: EXCEPTIONAL

control concepts

Historic preservation objective:

conditioning units [FIGURE 15]

Historic preservation objective:

and massing of buildings Preservation, repair, or restoration of original materials and coatings Preservation or restoration of the original color scheme

15 Obdient Jackero Lintently Entently Hall north facels, 2022. Over the year, dependence of a





17 Obdient Avalovo University, Assembly Hall, open cantdor area, 2022, Damages to reteforced cancelle surface due to insufficient concelle coverage. © Brenne Architekter, 2022

Preservation of the original circulation zones Preservation of the original spatial organization

INTERIORS (INTACT) **LEVEL OF SIGNIFICANCE: HIGH** Historic preservation objective: Preservation, repair, or restoration of original materials and coatings that are intact (FIGURE 18) Preservation or restoration of the original color schome

25

Obdiversi dealayee University: Library, dealation area with twenzoo flootee, raised spray render val surfaces, wooden celling cladding and handralis, gainted concerts, blue metal railings, 2022.





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



school has transformed from being enclosed by perimeter Upon coming into power, one of Kwame Nkrumah's walls to embracing the surrounding neighborhood, with Ghana's first president's priorities, besides industrializaa notable boulevard defining its eastern boundary and tion, was to improve the education system. He believed the integration of green spaces, creating a welcoming that by providing quality education, children could be

REPUBLIC ROAD SCHOOL, TEMA proper roles and behavior. Missionaries introduced a struction of schools all across the country. Between 1951 Western educational system to the Gold Coast as early and 1966, the total number of children attending primary as 1765, with a prime focus on primary education and a schools grew substantially from 154,000 to 1,480,000 partial goal to replace Europeans with educated Africans (Provoost, 2020). The bond between the former British colin administrative positions (Berry, 1994). onizing power and newly independent Ghana remained

atmosphere

After 1945, British architects like Maxwell Fry, Jane as reflected in the nationalities of professionals employed Drew, James Cubitt, and Kenneth Scott established archi- in the country. The initial master plan of Tema was protechnal practices in Ghana, Inspired by the international posed by English planner Alfred Alcock, who designed Modern Movement, these British-trained architects intro- what looked like a typical English New Town, However, duced innovative approaches to architectural design Nkrumah sought the expertise of Constantinos Doxiadis suited for the hot and humid conditions of the tropics; to deal with the large scale and the fast pace of developtheir designs took the local climate into account (Fry & ment. Undoubtedly, this decision aimed to distance the Drew, 1964). Soon after, in 1957, Ghana became the project from English designers who were closely linked to first country in Sub-Saharan Africa to achieve indepentithe colonial power (Provoost, 2021). dence and remained a testing ground for experiments in Tema, a planned city on the outskirts of Accra, was to climate-responsive architecture as the architectural guide- serve as a cosmopolitan city that welcomed immigrants lines established by the early colonial modern architects from different places to work in industry. The city was laid out to resemble modern New Town planning (Provoost,

continued to be relevant (Le Roux, 2003).

nurtured into a skilled workforce capable of managing the economic and social affairs of the country, Nkrumal intended this agenda to generate results as soon as possi-In pre-colonial Ghana (known as the Gold Coast), knowl- ble, which is why he selected Tema as a pilot project for edge was primarily transmitted through apprenticeship in educational reform in Ghana. The central government of trades like smithing, drumming, and herbalism. Children Ghana, through the Ministry of Education, took responsibillearned by observing the skills of adults and through the ity for this agenda by allocating a significant portion of the use of proverbs, songs, and stories, which taught them national budget to fund educational projects and the con2016); encompassing various elements that ensured a to Doxiadis, such repetition was necessary for the rational holistic experience for the people living within the city and formation of schools and an essential part of aesthetics its environs. The orthogonal arid layout of the city, based (Choudhury, 2006). on mathematics and hierarchy, was oriented to take advan-

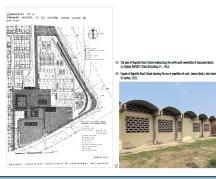
the ideas of post-independence (Provoost, 2020).

The main access to the site is from the northern side,

tage of the prevailing direction of the south-west winds. adjacent to a 'cul-de-sac', which serves as a drop-off area. The Tema master plan consisted of five community classes: enabling easy access to the school. This entrance leads Community class I, II, III, IV & V. Within every community to a walkway, seamlessly blending with the natural slope class III was a primary school, strategically placed so that of the site and extending towards the southern end. The children could get to school without crossing any high-straight linear path connects with intersecting classroom ways; thus, the longest distance from home to school was blocks and courtyards, purposefully designed to evoke a 500 meters. It was mandatory for every child to attend strong sense of order through the use of axes and symmeschool, and free of charge, these primary schools reflected try. Landscaping played a crucial role in enhancing the aesthetics of both Tema and the school, with vegetation

The Republic Road School is situated in the industrial strategically planted in the courtyards to reduce heat gain city of Tema (Community 4), established in 1965 by the and enhance the overall beauty of the space. Ghanaian government. This primary school was designed The floor layout of each classroom block has a linear

by Constantinos Doxiadis. The school represents the configuration with courtyards situated in between the indiaspirations for progress and development that emerged vidual blocks, enabling free airflow through the site. The in Ghana following its independence. The site layout classroom blocks have an east-west orientation except for of Republic Road School is organized into four main one classroom block, which has a north-south orientation. classroom blocks, all of which have the same aesthetics, On the southern side of each block, there is a veranda and a playing field for sporting activities on the north- designed for circulation, in addition to roof overhangs that ern boundary of the site (FIGUE US). The school follows a serve as solar shading (FIGUE UT). The verandas also have logical pattern of repetition through the use of prefab- ramps designed to facilitate movement over the natural terricated barrel roofs, breeze block walls, and structural rain of the site. The exterior walls of the classroom blocks columns, creating a rhythmic facade (REWE NE). According are made of breeze blocks, which double as openings to









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 Kolorla Aabeh. Christine Matua, Timothy Latim, Justicia Caesaria Tegyeka Kiconco, Bola Oguntade, Emmanuella Ama Codjoe

ABSTRACE: 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 faster social, cultural and political awareness.

With varying political, economic, and social scenes in the design of campus masterplans typically followed an sub-Saharan Africa during the mid-20th century, modern-axial layout, with enclosed courtwards that housed most ist buildings served as a representation of post-colonial congregational spaces and landmarks of the respective progress and development for newly-independent coun-universities. In West Africa, specifically in Ghang and tries. The emergence of modernist architecture in Africa Nigeria, several prominent architects were associated during the 1950s led to a host of architectural legacies with the masterolan development of university campuses. across the continent. Universities, as emphasized by Notable names include James Cubitt (University of Nigeria, Livsey (2017, 2), played a pivotal role during the pro-University of los. Nigeria and Kwame Nkrumah University cess of decolonization. This significance was mirrored in of Science and Technology (KNUST) in Kumasi, Ghana), the campus architecture of this period, reflecting the high Kenneth Scott (KNUST), Maxwell Fry and Jane Drew (University College Ibadan, Nigeria) or the Israeli architect aspirations of post-colonial societies to advance education and nurture the next generation of leaders. Arieh Sharon, who then partnered with the Nigerian archi-During a time of ample financial support from colonial tect Augustine Akhuemokhan Egbo (Obafemi Awolowo

governments, international agencies, and later the new University (OAU) in life, Nigeria). In East Africa, architects national advernments, these modern university campuses such as Peatfield and Bodaner (Kvamboao University in were constructed using modern materials like concrete and Kampala, Uganda) and Blackburne Norburn and Partners glass, along with innovative construction techniques such [Makerere University in Kampala, Uganda] contributed as prefabrication (Uduku, 2003), Literature on 20th-cen-significantly to the architectural landscape. tury architecture in Sub-Saharan Africa is rather limited. It has been interesting to observe Africa's participation

However, the selection of university campuses allowed in the global narrative of modern architecture, and not for convenient access for photographic documentation merely as consumers but also as innovators. In this docuand archival research. Thus, photography emerged as a mentation, African modern architecture has been broadly areat tool for interpreting the architecture of these campus categorized into two schools of thought: the first encompasses buildings commissioned by colonial governments The university campuses served as experimental during their rule, while the second comprises buildings

building

arounds for expatriate architects, encouraging innovative commissioned post-independence by African governments, approaches to architectural design tailoed for the hot and Notably, the architecture from the latter demonstrates a humid conditions of the tropics. Modernist architecture, more significant exchange of ideas, as African governcharacterized by elements like spatial configuration, mate- ments had the autonomy to select architects who aligned rial choices, climate-responsiveness, and rectilinear forms, with their visions and appirations. This shift in commission found a shared interpretation in these designs. Furthermore, ing reflects a sense of agency and independence, allowing

African nations to shape their architectural landscape in alignment with their own cultural, social, and develop-lowship was whether modern buildings in Africa should mental goals, For example, Obafemi Awolowo University be considered heritage or not. For some, modern archi-(OAU) in Ife, Nigeria, employs Yoruba motifs and symbol tecture cannot be classified as African heritage because ism, such as a replica of Oranmiyan's famous Opa (staff) it is often associated with the international Modern 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. ture as African heritage, the key argument centers around The modern buildings embody our collective aspirations and the sacrifices of the fore-fathers such as Nkrumah. Azikiwe, and Nverere, who advocated for education and scending borders, finding new forms of ownership where self-determination. The future major questions for architec- it proves useful. ture in Africa are: How can we conserve our architectural heritage? What lessons can we draw from the past to still function within the contemporary contexts to which inform our new designs? In what ways can we further adapt they have adapted. They serve as a bridge connecting our modern buildings to our evolving environment, as well as past and present, forming the foundation upon which we social, gesthetic, cultural, political, and functional needs? build our collective aspirations for the future.

Another critical question grappled with during this fel Movements originated in the West. The primary influence ers of the movement are perceived to be primarily outside of Africa. However, for those who view modern architecthe dynamic nature of culture, which is never fixed. In this line of conviction, culture is constantly evolving and tran-

Seventy years later, these university campus buildings

USE AND MAINTENANCE | Immaculata Abba

For an architectural style that proliferated around for new, postcolonial education In the 1960s, when many African policies, mindsets, and ways of problemcountries had very recently gained solution for the new patton their independence. African modern The presented projects show some architecture became an expression of the physical characteristics of early of the 'triumphs, contradictions and buildings at the University of Nigeria disappointments of decolonisation and (Enuquicampus) and the University of Independence' (Duerksen 2018) As Ghana (Legon campus). Placed side by modern nation-building protects sought side, there is a marked difference in the to create new cultures, these efforts naintenance state of these structures. monifested in the built environment. The which could note to the countries' difuniversity campus was one of the key ferent journeys through economic crises. sites of this manifestation as it was both political instability, and educational the physical and conceptual cultivating ombitions

THE WATER TOWER STRUCTURE UNIVERSITY OF NICERIA ENUCLI CAMPIN NICEPIA Built in the 1950s as one of the first constructions on compus, these twin structures survived the Ninerion Civil War (1967-1970). With unpolished and angular features, their style can be classified as a brutalist variant of Modernism. The water tower [FIGURE 01] is the higher building, while the water tank FIGURE 011 is the longer building. Today. the twin structures (RGURE01) no longe serve their intended function (supplying water) due to lack of maintenance but have instead turned into an informal reading hub for students (Nnaemeka-Okeke et al., 2021).



01 The wohy towar and tank, University of Nawia Kakkia (Encou Campus), Encou, Nawia C list Oxionia 2023

02 The woher towar and tank, University of Nawto Houkito (Envou Campus), Envou Nowto,

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87 © Red Chukwaka, 2023.

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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



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THE WRITING WORKSHOP

The workshop, which was held in both Ghana and Nigeria in 2021, ran from 11 to 16 June 2021 in Ghana and from 18 to 22 June 2021 in Nigeria, respectively, The 2021 workshop focussed on Modernist Architecture on university campuses in West Africa. Workshop mentors guided participants to develop their writing skills to write critically in academic publications and contemporary media about architecture in Africa. It was decided that the workshops would have candidates work in groups of four. In essence, there were 12 students working simultaenously in three groups each at the workshops in Lagos, Jos, and Enugu campus. For each school, the aim was to identify three campus buildings for the 12 student groups to work on. This was coordinated by the Principal Investigator (PI) via scheduled timetables and delivery dates. Participants attended seminars and workshops online daily for one and a half weeks.

A short open call was made to encourage students who might have learned of the scheme online to apply. Invitations were sent out via Google application forms. which were filled out prior to shortlisting. Shortlisting involved certain criteria, including gender, level, location, school, interest in the workshop, etc. A decision was made cutting across various related disciplines and sexes to ensure gender balance. Each team was then headed by an ECR who were PhD students or graduates, supervised by the Co-Is, and headed by a PI who presided over the workings of all groups (FIGURE 01).

The workshops were run simultaneously, while panel discussions were done synchronously online. At the commencement of the project, a timetable was drawn to schedule all the activities of the teams, which included an opening program, daily site visitations, daily meet-ups, and presentations of daily 'work in progress' on the write-

VDS (FIGURE 071. writing until the penultimate day of the workshop, when On the first day, the opening session was carried out they were to present to their ECRs and then the entire group. with all the members in attendance. The units in charge On this final day, an online presentation was done by of each building were visited to get approvals and to each member of the four groups (HEME 03). ensure the smooth running of the workshop. Students were Each team member made an oral presentation of informed of the scope of the work they were expected to their write-ups on inspirations and experiences they had deliver by the end of the workshop. Panel discussants were acquired while visiting the buildings. All the writings were introduced to serve as resource people for the writing work- now collated by the ECRs, vetted by the Co-Is, and preshop. Afterward, the students were released to start their pared as working documents for publication in journals.

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DOCUMENTED BUILDINGS THE UNIVERSITY OF LAGOS MAIN AUDITORIUM

The main auditorium is located at the heart of the University of Lagos (REULEOI). It is bounded by the Council

Building, the University Main Library, the Senate buildelements both in its interior and exterior. It has an outdoor ing parking, and the Department of Architecture. It was space with a double volume and columns coming right built in the late 1970s by American architecture firm Mac down from the roof that reminds one of a carvatid as it Millan and Associates as an auditorium for stage plays. carries the large roof; this space is located on two sides performances, inaugural lectures, and, most recently, of the building connected by a walkway. The concrete for both matriculation and convocation ceremonies. The overhang serves as balconies. main auditorium. located in the administrative area of the campus, speaks boldly with its rugged exterior and then

tough exterior: it shows the contractors' expertise and more calmly as you explore the interiors. level of thought and precision that can only be appre-The building was perceived as a mighty giant of solids, ciated. On entering the central lobby, one immediately lines, and spaces that has found a place to rest and mannotices the interesting use of materials for space definition, ifest its scale; the building shows off a balanced play of from the wooden wall finish to the terrazzo floors. Right solid forms and lines to define its spaces. As one walks at the entrance, one sees a security machine very alien towards the entrance, the walls reveal grove-like lines on to the rest of the space, which says it is an addition. The the solid faces. Further into the space, linearity is created building layout is open, and one can see several direcby the wooden panels, floor finish, staircase, and gridded tions, each showing where to go without having to look at plus-sized columns. The overall plan of the building is an the signage. The design engages the use of straight lines. interaction of shapes; a hexagon in a square, all together angles, and geometry, which are translated all through in an outer square. The hexagon is placed diagonally in every element of the building, from the floor to the walls, the smaller square, leaving a buffer region between the the ceiling, and the stairs; indeed, a carefully planned exterior and interior. This space houses the lobby adorned work of art that interprets the building's language.

with wooden panels similar in pattern to the concrete exterior form. It subtly welcomes you into a calmer textural wooden wall finishes that blend with its wooden doors as expression of the initial rough exteriors. The dexterity of space planning, material use, scale, open, one gets a view of the entire auditorium, the stage,

and sensitivity to the environment, the majestic columns and cascading rows of seats. The seats are covered in appearing in a fine grid, create this sense of dominance wine and blue velvet covers, and the ceiling is perforated compared to human proportion. The solid concrete base with acoustic ceiling boards (REURE 05). on which the building stands emphasizes the sense of sta-



landscape. The stairs connecting different building levels

to the outside further amplified the appropriateness of its

The building is brutalist in nature, although it has soft

The interior speaks to a much different look than the

The lobby's entrance to the auditorium hall is lined by

one steps down into the main hall. On pushing the doors

position on campus

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"... 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







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

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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



