

# RUKURATO HALL, BANYORO, UGANDA AND THE GREAT HALL, KNUST, GHANA

## Two case studies from Africa

Timothy Latim, Jonathan Kplorla Agbeh

**ABSTRACT:** This article presents two modernist building case studies, one each from East and West Africa which explore approaches to modernist public building conservation. The Rukurato Hall in East Africa, formerly used as a regional assembly hall for the Bunyoro Kingdom in Uganda, is now used as the parliament building of the Bunyoro Kitara Kingdom.

The Great Hall in West Africa at the Kumasi University of Science and Technology (KNUST) serves as an institutional hall; it is a monument of academic and cultural significance in Kumasi. This article delves into the historical evolution of the Great Hall, which has hosted numerous essential events, ranging from local academic gatherings to distinguished international conferences since 1967. The Great Hall's rich heritage and architectural prominence have been subject to various interventions aimed at conserving its essence. The examination of these interventions in maintaining the integrity of the building while adapting to the changing needs of the university underscores the delicate balance required between modernization and safeguarding cultural and architectural legacies.

Both case studies present contrasting views on the challenges of conservation in the African context, resulting in different conservation efforts. In the case of the Rukurato Hall, arguable the loss of function for a significant period, before reinstatement in the late 1990s and challenges of funding have greatly influenced the ability to realize conservation ambitions. In the Great Hall, whilst conservation funds were secured, and the conservation effort was successful, the use of the Hall has been 'controlled' and various actions have arguably tested the authenticity of the conservation process transforming the building aesthetic in the process. This article employs methods of document analysis, archival research, and interviews with key stakeholders.

**KEYWORDS:** Rukurato Hall, Bunyoro-Kitara Kingdom, Great Hall, Kwame Nkrumah University of Science and Technology (KNUST), Conservation.

### CASE STUDY: THE RUKURATO HALL, BANYORO, UGANDA

#### HISTORICAL AND ARCHITECTURAL CONTEXT

There is little information about the Rukurato Hall available, and the information gathered here is a record from the varying site visits, literature studies and interviews. The lack of information was exacerbated when the Bunyoro Kingdom was abolished in 1967 as part of Uganda's new constitution. Sadly, many of the elders and carriers of tradition and history have since passed away, before transferring the knowledge on. Uganda as country has undergone several political instabilities since its independence. For these various reasons the more one looks at

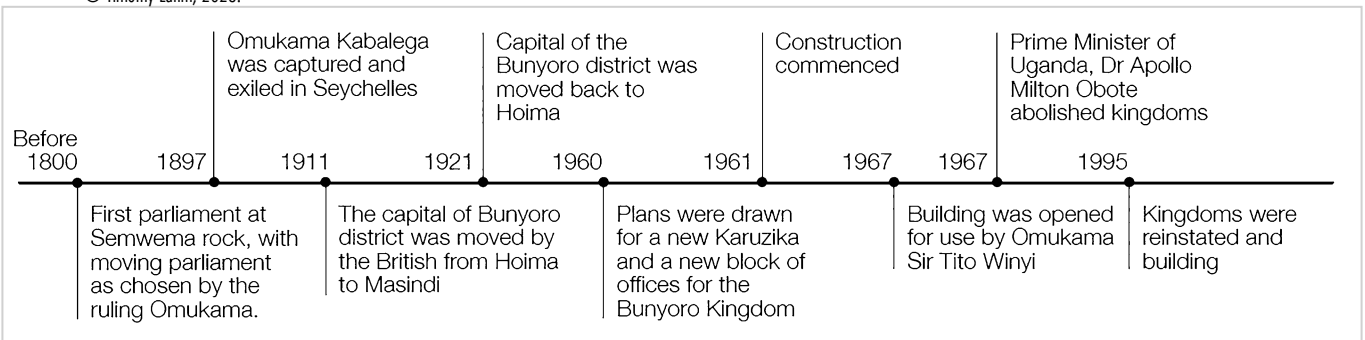
the building and information about it, the more questions arise about its history and culture.

The Rukurato Hall is sited on an approximately 3-acre site adjacent to an administrative office building (which is currently part of Gulu) and a court house (currently closed) as indicated in [FIGURE 01].

The site is relatively flat and the site next to it is the palace of the king. This may not have been the preferred choice for the building, given that Bunyoro has been host to several previous parliaments. Before the coming of the British, the first being at Semwema in Kakumiro District as revealed in an interview with Mr. Francis Mugerwa (2023). Kiwanuka (1968) states that Mukama Kabalega



01 Google earth Map adapted to show the entire grounds. 1 - Rukurato Hall, 2 - Administrative Building (Gulu University), 3 - Court House, 4 - New administration building, 5 - Palace of the King. © Timothy Latim, 2023.



02 Timeline indicating main events leading to the construction and use of Rukurato Hall. © Timothy Latim, 2023.

was captured and exiled in Seychelles in 1897 and according to Dunbar (1965), in 1911 the capital of Bunyoro was moved by the British from Hoima to Masindi, to facilitate a road linking Lakes Albert and Kyoga, which made Masindi a center of activity for public works. However, Dunbar further states that the capital of the Bunyoro was moved back to Hoima in 1921 following a decision by the British Governor in Council. However, Mugerwa (2023) argues that the king at the time, Omukama Sir Tito Olwiny was said to have commissioned the building, and had a hand in deciding which capital would host the parliament and where the parliament and palace would be placed. According to Dunbar (1965) in 1960 plans were drawn

for a new Karuzika and a new block of offices for the Bunyoro Kingdom government including a hall for the Rukurato. Construction started in 1961 [FIGURE 02].

### CLASSICAL PREDECESSORS OF RUKURATO HALL

In comparison to the other kingdom parliaments that were completed around the same time, there is deliberate effort to make the building distinct. The Parliament of the Buganda Kingdom, the Bulange, reflects a different style of building [FIGURE 03]. It was designed by the British firm, Cobb, Powell and Freeman and completed in 1956. The front facade is symmetrical along its center. The vertical rhythm of the facade starting with larger windows then

gradually reducing the size of the openings at the building approaches the roof. The hipped roof was crowned with a spire that was to denote the aspirations of the building.

The Parliament and offices of the Tooro Kingdom, the Mucwa chambers, were completed in 1966 [FIGURE 04]. The front facade is also classical, designed symmetrically along its center. The windows and doors follow the same style complete with the architectural embellishes. In vertical rhythm, the base is finished in a different material from the shaft and a thin line denotes the roof. The main difference between the two building typologies is in the wings of the Mucwa chambers. Unlike the Bulange the Mucwa chambers have a flat roof, while the Bulange has a hipped roof all throughout. However, the hipped roof at the center of the Mucwa Chambers is also crowned with a spire.

Compared to these earlier parliament buildings, the Rukurato Hall shows a much more modern approach. Its facades and its loadbearing structure bear all the markers of a modern building. The exposed structural members, the concrete columns and beams create the vertical rhythm of the building, which is repeated on all four facades. The envelope is set back from the main structure creating a threshold between the outside and the inside [FIGURE 05a]. The

symmetrical building with eight columns (even number) on each facade allows for the access to be in the center of the facade. A similar device found in Greek temples. After the colonnade the building has a main hall (cella) and a series of offices, which can be compared to the Adyton (innermost shrine) in a Greek temple, a peripteral typology [FIGURE 05b].

### MOVEMENT AND CIRCULATION

The public access to the galleries is through outside staircases on the east and west facades. On the ground level, the hall has three main access doors, and two discrete doors at the east and west façade. The main access is at the north façade with a staircase protruding from the building, and flanked by two staircases on either side. The east access connects to the administration block and the west one to the landscape. However, the space left between the envelope and the columns is barely enough for two people to move through side by side, encouraging people to walk further away from the building to move to the next access. On the ground level, the seats for the kingdom cabinet members are lowered by three steps while the platform for seat for the speaker is the same level with

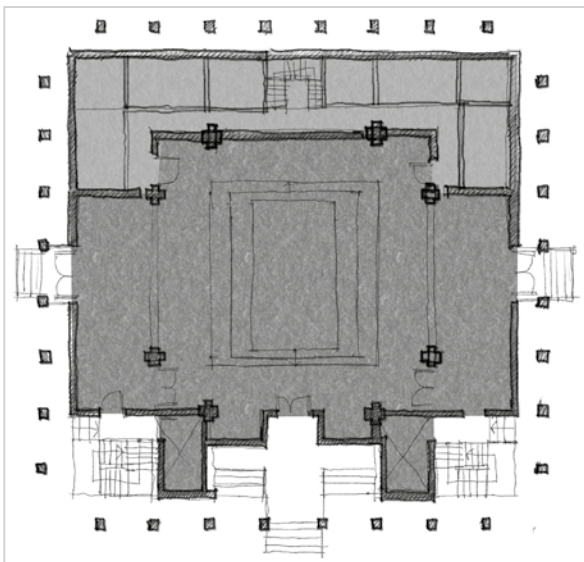
03 Front elevation of the parliament and offices of the Buganda Kingdom, the Bulange. © Timothy Latim 2018.



04 Front elevation of the parliament and offices of the Tooro Kingdom, the Mucwa Chambers. © cdu\_ngo, 2020.



05 a & b: The Rukurato Hall entrance façade with eight columns and a central staircase. © Timothy Latim 2022.



the general public gallery downstairs. Most of the public seating is on the first level gallery looking down at the cabinet members. The gallery overlooking the chambers can only be accessed from the balcony outside the building [FIGURE 06].

The first level has a balcony on the outside of the building that wraps around three facades (north, east and west) of the building. The balcony connects the staircase to the offices. Peculiar to note, is to access the offices on



06 Ground level of Rukurato Hall with kingdom cabinet and upper balconies.  
© Timothy Latim, 2023.



07 Detail of the hollow blocks at the east and west facades of Rukurato Hall.  
© Timothy Latim, 2023.



08 Plaque on the Rukurato Hall, © Timothy Latim, 2023.

the ground level one has to use the staircase (outside) then proceed to the south and finally down the only internal staircase, or move through the chamber, behind the speaker, then access the office. This roundabout way of accessing the offices is similar to the treatment that the Greeks gave to their important chambers.

### VENTILATION AND LIGHTING

Hollow blocks along the east and west facades, as well as a central skylight are the only sources of natural light to the main debating chambers [FIGURE 07]. Ventilation is achieved by cross ventilation through the hollow blocks on the east and west facades. While the offices on the south are lit by louvres, which is the only glazing in the building. Rukurato Hall has vents on the first floor instead of windows and a skylight on the roof that consists of a thin flat concrete slab.

### PROGRAM AND USE

The Bunyoro-Kitara had parliamentary sessions prior to the coming of the Europeans. These sessions were held where the ruling king had set up headquarters (Mugerwa 2023). This is supported by Dunbar (1965), who states that prior to the British and African conflicts in the late 1800s, the King, Mukama of Bunyoro Kitara Kingdom, had several courts and councils which he used to administer the kingdom. Orukurato Orukuru rw'lhanga, or parliament, was an assembly of all the senior chiefs and officials from all over the kingdom who met three or four times a year. The current parliamentary sessions are held once every three months, and previously it was not uncommon for the Omukama to open the sessions (Mugerwa 2023).

A plaque on Rukurato Hall states that it was opened on 12th April 1967 by Omukama Sir Tito Winyi [FIGURE 08]. In the same year of its completion, the then Prime Minister of Uganda, Dr Apollo Milton Obote abolished kingdoms in Uganda. It was in effect used for about five months before being closed. After which it was used as a public hall with government offices according to Mugerwa (2023), further used as a theatre, for regional national music festivals, public gatherings and boxing matches. In 1994 the Bunyoro-Kitara kingdom was re-established by the President, Yoweri Kaguta Museveni and added into law by the 1995 constitution.

### CURRENT STATUS

The hall is currently used as the parliament for the Bunyoro-Kitara Kingdom. The first threat to the building was in 2019, following debt amassed by the Kingdom. An advertisement was placed in the newspaper for auction of the hall which is supported by an article by Lutaaya (2019)—but it was never sold. The structural skeleton, made of off shutter concrete, is exposed and has been painted over. The concrete had started peeling off and

steel reinforcement was getting exposed on, the plumbing faulty and derelict was in need of a change [FIGURE 09].

In 2021, the Kingdom placed an advertisement calling for proposals for the renovation of Rukurato Hall. The building has since been closed off pending the renovation works. The tender was won by an architectural firm in Uganda and the work scope includes, upgrade of the parking, a change of the seating and redesign of the offices. They are also building perimeter wall to stop the encroaching of the grounds. The Kingdom spokesperson maintains that the renovation will be as true to the original works, to maintain the architectural legacy. But as per the writing of this article the project is currently undergoing renovations and the outcome is yet to be seen.

### CASE STUDY: THE GREAT HALL, KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY (KNUST), KUMASI, GHANA

#### HISTORICAL AND ARCHITECTURAL CONTEXT

The Great Hall was designed to serve as the prime congregational space for the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana. Since its completion in 1967, it has served as a venue for various university, national and international events including conferences, graduation ceremonies, and public lectures. The article examines the evolution of the Great Hall and the use of a number of interventions that have or are protecting the heritage of the building.

In 1951, an ordinance was enacted to establish and inaugurate the Kumasi College of Science, Technology and Arts (KNUST). This followed the submission of the Elliott Report to the British parliament six years earlier (Lartey & Marful, 2021). The then Asantehene, Otumfuo Nana Osei Tutu Agyeman Prempeh II<sup>1</sup> followed this upshot with a 6.4-square kilometer plot of land for the development of the college. English architects James Cubbitt and Kenneth Scott, were commissioned to develop the site, and construction swiftly followed in March, 1952. Cubbitt and Scott proposed a modernist masterplan for the college, orienting buildings in the east-west direction and segregating development into five major phases (Jackson, 2022). By 1958, the pair's association with the college got severed, warranting other architects stepping in. In 1960, Max Gerlach and Gillies-Reyburn were commissioned by the college authorities to design the Great Hall. The newly-employed architects produced two design options for the multipurpose hall; the selected design comprised a 1,600-seater auditorium, chapel, theatre, obelisk and other supporting facilities [FIGURE 10]. Works to construct the multipurpose hall started in 1963, and only the auditorium saw the light of day.



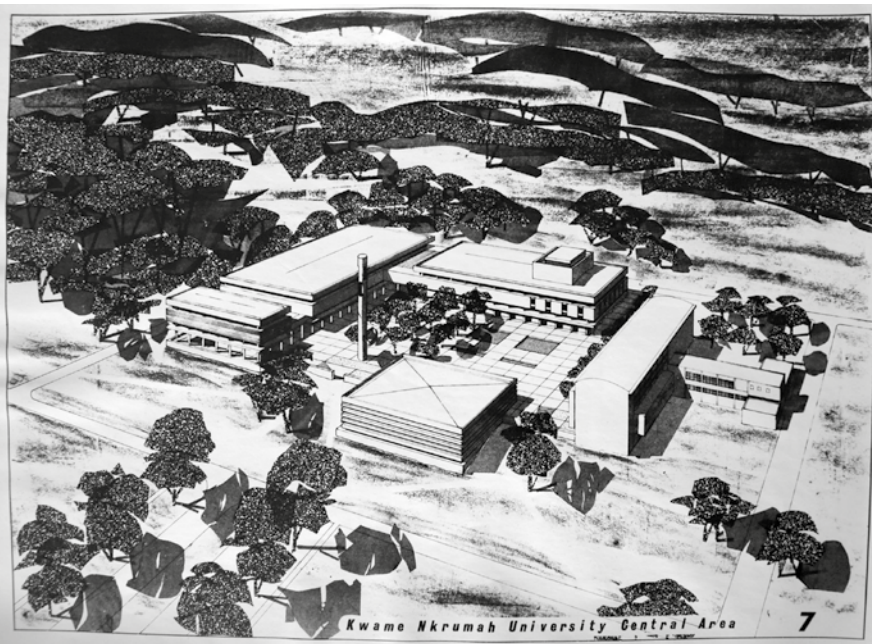
09 Leakage on level 01 on the Rukurato Hall, © Timothy Latim, 2023.

Sitting on elevated grounds, the Great Hall is a two-storey edifice with a basement and a modern architectural character. It was designed to rightly announce itself as one of the most important—if not the most—buildings on campus. Its facade exhibits a strong emphasis on both vertical and horizontal elements, with hints of the 'kente'<sup>2</sup> pattern giving it a bold and striking appearance. The building blends with the surrounding landscape and offers to onlookers a breathtaking vista. The entrance to the foyer is graced with a touch of greenery as plants beautify the stairs which facilitates movement over the site's natural terrain [FIGURE 11].

The hall's ground floor foyer is adorned with busts of past vice chancellors and murals painted by students, adding a sense of history and artistry. The foyer is characterized by a sense of openness, with Pilotis evenly arranged to support the floor above, providing ample natural lighting and ventilation. The openness draws attention to a uniquely-designed staircase which leads to the auditorium's gallery and other ancillary spaces [FIGURE 12].

The auditorium has a distinctive cloud ceiling design which greatly enhances its acoustic performance. The neatly-aligned seating arrangements ensure good views of the elevated stage. Originally intended for passive ventilation, the Great Hall incorporates air conditioners as an adaptation, offering the ability to switch between passive and active ventilation. This remarkable feature stands as a testament to the design's flexibility.

The first-floor houses meeting rooms, offices and the university's radio station. The veranda in front of the offices, along with the precast concrete facade envelope, function as effective shading devices. These elements not only



10 Hand-Rendered selected design option of the quadrangle showing the Great Hall, Chapel and Obelisk as designed by Gerlach & Gillies-Reyburn. © Archives, KNUST Development Office, 1965.

minimize glare but also contribute to cooling the indoor spaces, ensuring a comfortable and pleasant environment. Concrete, timber and glass, feature as the predominant construction materials of the Great Hall.

#### USAGE AND CONSERVATION

Since its completion in 1967 (Lartey & Marful, 2021), the Great Hall was the only auditorium in the university and catered to a wide range of events and gatherings, including examinations. In 1999, the ceiling and roof slab collapsed during one of the sessions where the Hall was being used as an examination venue (KNUST Development Office, personal communication, September 17, 2022). There was thankfully no casualty, but warranted an immediate closure of the Hall for major renovation works which took two and a half years. The renovation was funded by the Ghana

Educational Trust Fund (GETFund)<sup>3</sup> and reopened on 27th September, 2002. The overexertion on the Hall before its closure was apparent and the new university administration at the time was eager to find a solution to that challenge after its reopening. A policy was set in motion to have all the six colleges<sup>4</sup> of the university have their own multipurpose auditoriums. The resulting success of this policy meant that the Great Hall was no longer overexerted and was reserved for only special functions while ordinary events could be held in the other multipurpose halls. General public opinion considered this as a threat to the Great Hall and argued that a lot of the traffic that kept the hall 'relevant' had been taken away from it. Conversely, controlling the frequency of usage of the Great Hall is good for its conservation as a cultural heritage (Clemente, 2018). This is an age-old method of keeping the relevance and longevity



11 South-east perspective view of the Great Hall. © Jonathan Kplorta Agbeh, 2022.

of buildings (Zavadskas et. al 1998). The Old Parliament House of Australia in Canberra and Bonython Hall at the University of Adelaide are a few examples of numerous buildings that have utilized controlled usage to enhance their values as sacred and cultural heritages.

### MURAL PAINTINGS

The mural paintings on the walls of the Great Hall of KNUST were retouched between 2005 and 2006 (Annum, 2012). Adjei & Oppong (2017) observe that some quarters believe the addition of paintings to the Great Hall do not fit the modernist philosophy of architecture and rather adulterate the design's originality. They cite the theory of 'ornament and crime' where Loos (1998), in his thesis postulates that ornamentation has no place in modernist architecture. On the contrary, the colour-rich and precisely-outlined mural paintings have proven to be a unique means of conserving the heritage status of the Great Hall. This alludes to Conway & Roenisch's assertion that architectural styles could be personalized through the use of different materials or contexts to capture the essence of time to a particular setting or locality (Adjei & Oppong, 2017; Conway & Roenisch, 2005).

The Great Hall's mural paintings depict a range of themes, such as Ghanaian culture, education, and one of the nation's totems, the black star. [FIGURE 13], for example, shows traditional authority, religion, female industry and democracy. These representations have been observed to evoke a sense of pride and ownership, fostering a

stronger connection to the Great Hall as a symbol of cultural heritage. In ancient times, buildings that housed frescoes received special care as they served as a means of memorializing important events and literature (Annum, 2012; Fleming, 1970). Similarly, the murals adorning the Great Hall play a comparable role and consequently inspiring a sense of responsibility and dedication to the conservation and maintenance of the building.

Furthermore, the mural paintings contribute to the physical conservation of the Great Hall by shielding the underlying surfaces from scuffs, scratches, and physical impacts as well as reducing the need for frequent upkeep and repainting. It takes an average of five years for a typical paint job to start showing signs of fade but the murals on the walls of the Great Hall were last retouched seventeen years ago and still look bright and vibrant (Annum, 2012).

### ART INSTALLATION

In 2018, a renowned Ghanaian artist known as Ibrahim Mahama was invited by the university to adorn the Great Hall with a unique art installation. Using layers of jute sacks, the artist transformed the building's appearance and prompted contemplation on themes of labor, identity, and materiality [FIGURE 14].

The Great Hall, which served as the infrastructural base for the installation, was transformed into an exhibition space that staged alternative narratives and inspired reflections on socio-political and cultural ideologies. During an interview by Louisiana Channel (2021), the

12 Entrance foyer of the Great Hall showing busts of previous chancellors and an iconic staircase adorned with a mural painting. © Timothy Latim, 2022.





13 Mural painting depicting unique Ghanaian culture; traditional authority religion and industrious indigenous women. © Jonathan Kplorla Agbeh, 2023.



14 Jute sack art installation using the Great Hall as infrastructural base. © Ibrahim Mahama, 2018.

artist said "there is a relationship between the material and the building being covered. Covering the building is a way of highlighting the building. When the cover is taken off, you look at it very differently". The artist chooses specific buildings or sites based on their form and monumentality. His art installations stir up a discourse of longevity, transformation and evolution of monumental buildings with socio-political footprint, just like the Great Hall. Furthermore, the majority of the labor force used for the installation were volunteers from the university community. For them, it presented the opportunity to be a part of the Great Hall's heritage, amidst a renewed feeling of affinity towards the building (Najafi & Shariff, 2011).

The Great Hall has become more than just a physical building; it transcends a living representation of the

university's essence and aspiration as it also reflects the nation's identity and values. These interventions act as symbols that represent the shared experiences, struggles, and successes of the Ghanaian people, reinforcing the sense of belonging and care for the place where these representations reside.

## CONCLUSIONS

The two case studies witness the difficulty of conservation in the African context are clearly highlighted. A few key themes including the availability of funding, the approach to conservation processes; and the need for public engagement and appreciation of the building and its conserved function are highlighted in these case studies.

In the case of the Rukurato Hall, the function of the hall has become superseded as that assemblies for historic Kingdoms such as Banyoro no longer take place, and the building lay redundant for years. Although it has now been reinstated as an assembly building local public involvement with the building is limited. It remains in poor condition. There is no clear information about when its future renovation will take place despite the funding recently being secured for the repair and conservation of the building.

In the case of the Great Hall KNUST Ghana, funding through the government "GET" fund was soon secured for the making it structurally sound and secure subsequent conservation. Also organizational measures were put in place before the completion of the Hall conservation. This included the creation of several autonomous faculty hall facilities, and on completion restricting (controlling) the numbers using the hall. This in effect has meant that the Hall has had less central focus and use than it had in the past. A series of actions have since ensued to raise the profile of the hall, for example the use of the hall for artworks and temporary installations. Whilst the non-permanent nature of installations being staged does no long-term difference to the Hall, the creation of permanent artworks does challenge the success of the conservation process as recreating the authenticity of the Hall's original interior. However, as noted this did cover up unsightly (authentic) parts of the original building. Does this then constitute a transgression of the original conservation objective?

This paper has thus presented two very different case studies showing how architectural conservation in Africa can have varying forms of success. With the key issues of cost and future function, material and aesthetic qualities and local-social engagement being critical drivers to success, each Hall conservation study telling its own original story. With the original architects being of much less importance (and in the Uganda case being unrecorded and unknown) to this process than would be the case in the Western conservation context. This difference is to be



noted and supports the need for a different, but equally critically challenging and rigorous approach to modern building conservation in Africa and elsewhere in the Global South (MacDonald, 1996).

## ACKNOWLEDGEMENTS

The authors would like to thank Nana Agyeman Cobbinah of the KNUST Development Office, Sena Gidigasu for financial support as well as Andrew Darkwa Anto and Daniel Good for their tremendous help in gathering information about the Great Hall. And to the administration of the Bunyoro-Kitara Kingdom, Owek Mugerwa, for the support rendered.

This article is based upon work done during the SHA-fellowships in the project Shared Heritage Africa (SHA) funded by a grant of the Federal Funds of the Federal Foreign Office of Germany (AZ99210073) from 2021 – 2023.

## REFERENCES

- ADJEI, K., & OPPONG, R.A. (2017). *Analysis of Ornamentations in Modernist and Postmodernist Building Infrastructure: A Case Study of Kwame Nkrumah University of Science and Technology (KNUST)* [Paper presentation]. ICIDA 2017 - 6th International Conference On Infrastructure Development In Africa, KNUST Kumasi, Ghana. www.icida.knust.edu.gh. Accessed January 7, 2023.
- ANNUM, G.Y. (2012). Mural Painting Retouching Challenges; A Ghanaian Professional Painter's Experience. *Journal of Science and Technology*, Vol. 32, No. 3 (2012), pp 81-92. <http://dx.doi.org/10.4314/jst.v32i3.9>.
- Bunyoro Kitara Kingdom - Facebook Page. (2021). "Here Is an Opportunity for Interested Bidders to Contribute towards the Renovation of Orukurato Hall, Mparo Royal Tombs and Supply of Motor Cycles." Facebook Page, March 9, 2023. <https://www.facebook.com/bunyorokitaringdomofficial/posts/3633518056717554/>.
- CCFU (2023). @ccfu\_ngo. '#HistoricalBuildingoftheweek: Mucwa Chambers'. Tweet, 23 April 2023. [https://twitter.com/ccfu\\_ngo/status/1299271690954903562?s=61&t=OTTtUiV4gaFNvD0x97iFg](https://twitter.com/ccfu_ngo/status/1299271690954903562?s=61&t=OTTtUiV4gaFNvD0x97iFg).
- CLEMENTE, P. (2018). Extending The Life-Span Of Cultural Heritage Structures. *Journal of Civil Health Monitoring* 8, 171–179. <https://doi.org/10.1007/S13349-018-0278-3>.
- DUNBAR, A. R. (1965). *A History of Bunyoro-Kitara*. Oxford University Press, on behalf of East African Institute of Social Research.
- JACKSON, I. (2022). In Grand Manner – But Not Grandiose. The Making of KNUST. *Design233* <https://www.design233.com/articles/in-grand-manner-but-not-grandiose>. Accessed January 21, 2023
- KIWANUKA, M. S. M. (1968). "Bunyoro and the British: A Reappraisal of the Causes for the Decline and Fall of an African Kingdom." *The Journal of African History* 9, no. 4 (1968): 603–19. <http://www.jstor.org/stable/180147>.
- KNUST Development Office (2022, September 17). Great Hall [Personal interview]
- LARTEY, O., & MARFUL, A. B., (2021). Campus Planning and Architecture: A comparative Study of Kwame Nkrumah University of Science and Technology (KNUST) and University of Ghana (LEGON). ResearchGate. <http://dx.doi.org/10.20944/preprints202106.0712.v1> Accessed January 19, 2023.

LOUISIANA CHANNEL (2021, July 29). We Never Think About How a Building is Constructed [Video]. YouTube. <https://youtu.be/b4luATDnYjk>. Accessed July 19, 2023.

LUTAAYA, H. "Omukama's Debts Put Rukurato Hall Up for Auction." *The Sunrise*, March 9, 2019. <https://sunrise.ug/news/201909/omukamas-debts-put-rukurato-hall-up-for-auction.html>.

MACDONALD, S. (1996). Reconciling Authenticity and Repair in the Conservation of Modern Architecture. *Journal of Architectural Conservation*, 2, 36-54.

MUGERWA, F. (Director of Communications, Bunyoro-Kitara Kingdom). About Orukurato Hall. Interview, May 27, 2023.

NAJAFI, M., & SHARIFF, M. K. (2011). The Concept of Place and Sense of Place In Architectural Studies. *International Journal of Humanities and Social Sciences*, 5, pp. 1054-1060. <https://publications.waset.org/14034/pdf>.

ZAVADSKAS, E., KAKLAUSKAS, A., & BEJDER, E. (1998). Raising The Efficiency Of The Building Lifetime With Special Emphasis On Maintenance. *Semantic Scholar*. <https://doi.org/10.1108/02632779810233610> Accessed July 15, 2023.

**Timothy Latim** is an independent photographer and architect at Flexi Home, based in Kampala. His work explores the interplay of architecture, people and the environment in which they sit. Looking at the contemporary Ugandan context, Timothy is also fascinated by the mountains and the outdoor life and has served on the committees of Mountain Slayers Uganda and Mountain Club of Uganda.

**Jonathan Kplorla Agbeh** works as a research and teaching assistant with the School of Architecture and Design (SADe), Central University, Ghana. He is also a managing partner at Inspo7 Studios, an architecture firm in Accra. His budding career in architecture and research is committed to the history of architecture and development of sustainable and energy-efficient architecture. Jonathan focuses on historic innovations in the architecture space, attempting to thread it through the present and into the future. His current research under SHA looks at the multiple eras of physical development of the Kwame Nkrumah University of Science and Technology, Kumasi.

## ENDNOTES

- 1 The Asantehene is the traditional ruler of the Ashanti people of Ghana. He wields the highest authority in the land. Osei Tutu Agyeman Prempeh II was Asantehene between 1931 and 1970.
- 2 Kente is a type of silk and cotton fabric made of interwoven cloth strips and is native to the Akan and Ewe tribes in Ghana.
- 3 The Ghana Education Trust Fund (GETFund) is a public trust set up by an Act of Parliament in the year 2000 to fund and maintain academic facilities and infrastructure in Ghana.
- 4 The six colleges that make up the Kwame Nkrumah University of Science and Technology are; Agriculture and Natural Resources, Arts and Built Environment, Humanities and Social Sciences, Engineering, Science and Health Sciences and the School of Graduate Studies.