Keeping It Modern:

Centre International du Commerce Extérieur de Dakar (CICES)

Conservation Management Plan
01. 2023
Dakar, Senegal

Written by
Aziza Chaouni, Mourtada Gueye, Dana Salama

SUNU CICES
Getty

SUNU CICES represents a partnership between Mourtada Gueye Architects and Aziza Chaouni Projects, working towards th drafting and implementation of a Conservation Management Plan for the Centre International du Commerce Extérieur de Dakar. This initiative is made possible through the support from the Getty Foundation through its Keeping It Modern initiative and the Daniels Faculty of Architecture, Landscape Architecture, and Design at the University of Toronto.

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Second, we extend our deepest gratitude to the original architects of CICES, M. Lamoureux and M. Marin for their invaluable support to this initiative, their generous spirits, and their critical insights into the past, present, and future of the site.

Thank you to the creative powerhouses in Dakar for lending your support and enthusiasm to this work: Mamy Tall, Carole Diop, Elise Fitte-Duvale, Seyni Ba, Nzinga Bi, Camille and countless others. Our thanks as well to The French Institute in Dakar under the leadership of Olivia Marsaud for investing in the site's future by promoting cultural events on its premises. Thank you to the Playing for Change Foundation team (Jake Groshong, Thomas Duncan, François Viguié, Halim Sbai) for supporting site activations and promoting free and fair access to cultural initiatives for youth.

Last, but certainly not least, we want to acknowledge the dedicated commitment and support of The Getty Foundation, without whom the research and development of this initiative and publication would not have been possible.

A
INTRODUCTION

Background

Sprawling over 19.5 hectares and boasting a series of triangular buildings with exquisite detailing, the International fair grounds of Dakar, known as the CICES (Centre International du Commerce Extérieur du Sénégal), counts among the most iconic examples of 20th century architectural heritage on the African continent. The complex was commissioned by the first president of Senegal Léopold Sédar Senghor, a poet-politician who sought a novel, universal African architectural language shed from Western referents. The competition was launched in 1970 and was unexpectedly won by two young French architects–Jean-François Lamoureux and Jean-Louis Marin . Lamoureux and Marin had just completed one year of civil service in Senegal after graduating from architecture school in Paris, and decided to participate in the competition upon their return to Paris. They returned to Senegal in the autumn of 1971 and completed their design of the competition on the kitchen table of Lamoureux's mother's home. The architects understood that they wanted their proposal to celebrate and pay homage to African visual culture, and this would separate them from the other competition proposals.

Lamoureux and Marin's design for the Complex employs Modernist principles in its circulation and layout, while simultaneously using vernacular aesthetic and organizational principles–triangles, traditional Senegalese village planning, and passive design appropriate to the context. The result is a complex that largely uses triangle motifs and a combination of concrete and vernacular materials to offer a multitude of rich spatial experiences. CICES offers a unique example of post-independence African Modernism, working to craft a new national identity and narrative for Senegal.

Built and continuously owned by the Ministry of Commerce of Senegal, CICES has undergone several changes that have altered its overall original design, chiefly: the encroachment of a dense residential neighborhood within its original property line (built on previously 'empty areas'); the addition of new buildings (permanent and temporary) on CICES property, and decentralized rehabilitation efforts which have compromised the heritage value of the complex (such as changes to the auditorium roof and decorative dropped ceiling). Despite these changes, CICES still retains its architectural integrity and emotive power; the buildings maintain a high likeness to their original condition, its sophisticated detailing is still in place, and original furniture and appliances remain present throughout.

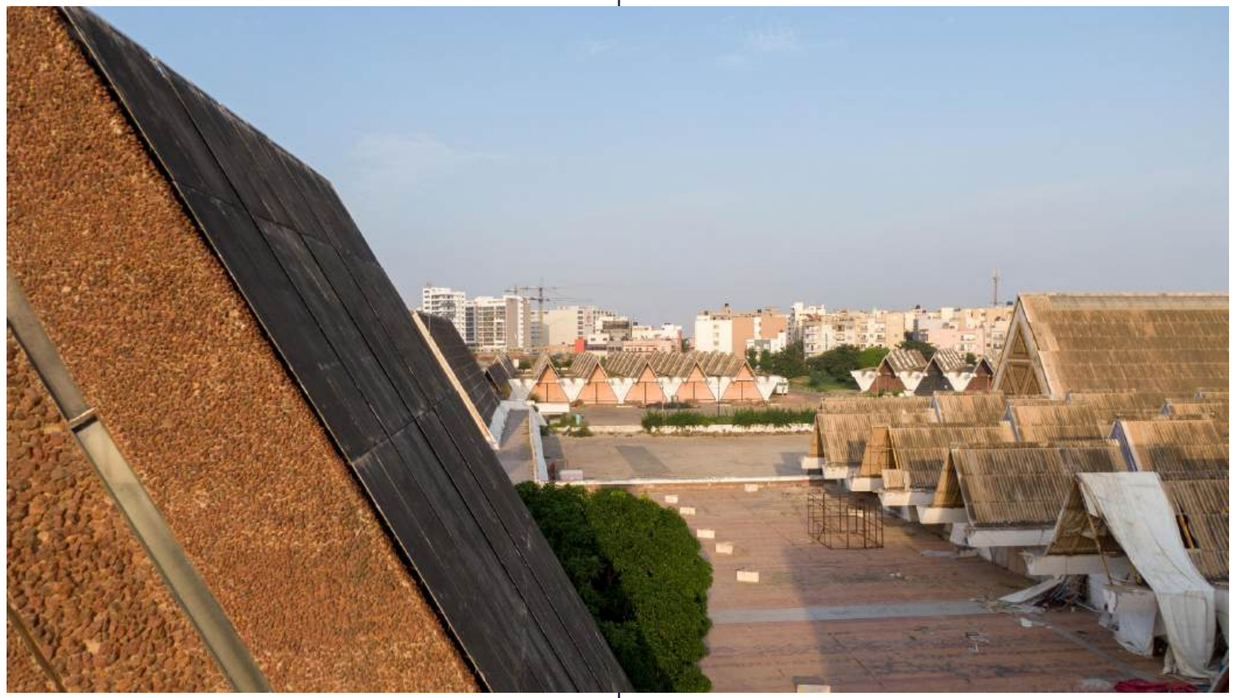

Fig.1: A view through the CICES grounds towards CICES Foire (Seyni Ba, 2022).

PROJECT GOALS

The development of this Conservation Management Plan was made possible by a grant from the Getty Foundation as part of its Keeping It Modern initiative (2020), jointly received by Aziza Chaouni Projects (Morocco/ Canada), and Mourtada Gueye Architects (Senegal), in collaboration with the CICES administration and the Ministry of Commerce in Senegal. A Conservation Management Plan (CMP) is a document designed to manage future changes to a heritage site and to maintain its value for future generations. The development of this Conservation Management Plan (CMP) is a process we share with Senegalese students, professionals, and the general public in an effort to highlight the importance of their post-independence Modernist heritage in Africa.

Through ongoing collaborations and co-design workshops with this passionate group of stakeholders, we have developed a CMP that we hope balances their needs and the operational requirements of the site.

This CMP's ambitions are fourfold:

1. To set clear objectives and procedures for the long-term conservation, operations, and maintenance of CICES to ensure its value is protected for future generations;

2. To propose a Conservation Management Plan and masterplan for CICES with circulation and program adapted to the current needs of stakeholders, visitors and inhabitants of surrounding neighbourhoods, using a collaborative design method;

3. To set best practice, transferable standards for the conservation and maintenance of Modern buildings from the 1960's-1970's era in Senegal;

4. To raise awareness in Senegal, West Africa and beyond about the importance of CICES as Modern heritage and the pressing need to study it, rehabilitate it, and protect it against rampant urban sprawl and land speculation.

Team

Mourtada Mbeck Gueye,
Architect, IDOM
Project Lead

Mourtada is a Senegalese architect who has extensive building experience in Senegal. Mourtadaco-led the coordination of all Senegalese team members and consultants, and was the primary point of contact for Senegalese institutional and academic partners. Mourtada also led, in coordination with Aziza Chaouni, public consultations about the project and workshops with stakeholders.

Mourtada is a local advocate for the rehabilitation of the CICES site, and co-organized a workshop with Professor Aziza Chaouni which brought sixty students from the University of Toronto, Collège Universitaire d'Architecture de Dakar (CUAD), Université de Thiès, and the University of Zaragoza to participate in a week-long charette which imagined the future of the CICES complex. Mourtada is a Registered Architect in Senegal, who works with IDOM on large mixed-used projects in the region. His experience includes hospitality, housing, and civic building projects across Senegal, as well as the analysis and diagnoses of a 20th century existing housing complex in Dakar.

Aziza Chaouni,
Associate Professor, Daniels Faculty of Architecture and Landscape Architecture at the University of Toronto
Project Lead

Aziza Chaouni is founding principal of Aziza Chaouni Projects and assistant professor at the John H. Daniels Faculty of Architecture, Landscape, and Design, where she leds Designing Ecological Tourism (DET) — a collaborative research platform that investigates the challenges faced by ecotourism in the developing world. Chaouni was formerly principal and co-founder of Bureau E.A.S.T. She holds a Master of Architecture with distinction from the Harvard Graduate School of Design and a Bachelor of Science with Honors in Civil Engineering from Columbia University. Chaouni is also the Director of the Research Board of DO.CO.MO.MO Morocco, a chapter of an international organization that seeks the preservation of the modern heritage. Her research on architect J-F Zevaco will be assembled in a book, Detailing Modernism, to be published with a grant from the Graham Foundation and the ArchiLab Center in Orleans. Chaouni developed her professional experience in offices in Morocco, Europe, Canada, and the United States including Hashim Sarkis ALUD; Diller Scofidio + Renfro; and Renzo Piano Building Workshop. Chaouni's former office with partner Takako Tajima, Bureau E.A.S.T., as well as Aziza Chaouni Projects have been recognized with top awards for both the Global and Regional Africa and the Middle East competition from the Holcim Foundation for Sustainable Construction; the Architectural League of New York Young Architects Award; Environmental Design Research Association Great Places Award; the American Society of Landscape Architects Design Awards; and other professional design awards and prizes. Chaouni's work has been published and exhibited internationally, including the International Architecture Biennale in Rotterdam; INDEX: Design to Improve Life in Copenhagen; and the United Nations Human Settlements Programme (UN HABITAT) World Urban Forum.

Dana Salama
Associate, Aziza Chaouni Projects,
Project Manager

Dana Salama is an organizer, designer, and researcher with a background in architecture and exhibition design. Dana is an associate at Aziza Chaouni Projects (www.azizachaouniprojects.com), a design practice using collaborative design tools to develop conservation management plans for cultural heritage sites in the global south, as well as socially sustainable ecotourism, with a particular focus on exploring and repairing relationships to land and territory in postcolonial contexts. Through her work at ACP she has also received two Holcim Sustainability Awards (2020) for Joudour Sahara, a sustainable cultural campus in Morocco's arid Draa Valley. She has worked on participatory design projects and conservation management plans for heritage sites in North and West Africa: the Sidi Harazem Thermal Bath Complex (Fez, Morocco), Centre international du commerce extérieur (Dakar, Senegal), Old Fourah Bay College (Freetown, Sierra Leone), as well as Ontario Place (Toronto, Canada). At ACP, Dana manages projects funded by international organizations such as the Getty Foundation, World Monuments Fund, and others.

Dana graduated with honours from the Master of Architecture Program at the University of British Columbia, where she received the Abraham Rogatnick Book Prize and was nominated for a Canadian Architect Student Award of Excellence. She often serves as a speaker and guest critic at the University of Toronto, Carleton University, University of Waterloo, University of British Columbia, and Ryerson University. Dana's projects and writings have appeared in Dezeen, ArchDaily, The Guardian, Azure Magazine, Wallpaper Magazine, Canadian Architect, The Toronto Star, The Globe and Mail, and others.

Architecture
Aziza Chaouni Projects (Morocco/ Canada)
Aziza Chaouni- Project Co-lead
Dana Salama- Project manager
Aahd Benchaouch- Designer
Bassima Jazouli - Technologist
Maddie August - Intern
Ghita Elkacimi - Intern
Abir ElMountasser - Intern
Lucille Barrat- Intern
Mohamed Benjelloun- Intern
Louise Robin - Intern
Imane Bennani- Intern
Ouafa Halla- Designer

Mourtada Gueye Architects (Senegal)
Mourtada Gueye - Project Co-lead
Hawa Fedior- Intern

University of Toronto Students (2021 Dakar Studio)

Christian Gonzalo Paez Diaz
Li (Cheryl) Wei
Clara Ziada
Noor Al Khalili

University of Toronto Work-Study Students
David Kalman
Farah Michel
Jessica Yoon
Annie (Xiao Rui) An

Engineering
Silman Engineering (USA)
Eytan Solomon
Hermona Tamrat

Creative
Elise Fitte-Duval (photography)
Senyi Ba (photography/ videography)
Laurence Bonvin (Filmmaker)
Ahmad Naboulsi (Filmmaker)

B
HISTORIC DEVELOPMENT

HISTORIC DEVELOPMENT

The Vision of a Poet-President

The CICES (Centre International du Commerce Extérieur du Senegal) was commissioned by Leopold Sédar Senghor, Senegal's first president, an African Socialist, intellectual, poet-politician, and one of the forefathers of the literary movement "Negritude." As Senegal's first fairground, CICES represents Senghor's political ambitions to empower independent Senegal's identity through investment in art, innovation, and Pan-African collaboration.

CICES was part of a wider cultural and political agenda by President Senghor to promote Panafricanism and a sense of global citizenship for the Senegalese population, most notably through the First World Festival of Negro Arts (1966). Senegal represented an important node in a wider network of Panafrican cultural gatherings in the postindependence era including the first Pan-African Cultural Festival (PANAF) (Algiers, 1969), and the Second World Festival of Black Arts and Culture, (FESTAC) (Lagos, 1977).[1]

Senghor launched an international competition in 1969, and stated in the brief that he was seeking to create a fair located in the outskirts of Dakar (see figure 2 and figure 3) that would house the FIDAK (Foire Internationale de Dakar), a biennale event which would be the ultimate economic and cultural forum for Africa. Senghor's ambition for a Pan-African complex extended to its architectural style, which he hoped would reference the African vernacular more widely, while embodying a progressive spirit towards the future. Young French architects Jean-François Lamoureux and Jean-Louis Marin won the competition with a design that captivated Senghor– psychedelic triangular buildings, which the president saw as a direct reference to one of the pinnacles of African civilization: the Egyptian Pyramids.[2] The FIDAK would become their first built project.

Senghor's visionary plan for the CICES was ahead of its time: his ambition was to create a state-of-the-art fair facility, with exhibition halls centred around the Centre International des Congrés [CIC] composed of:

- A 1,200 seat auditorium (with 1,000 seats equipped with earphones connected to 6 different languages simulcast from translation cabins);
- An Information and Innovation centre (IIC), which hosted 2 seminar rooms, a support centre for the fostering of partnerships and entrepreneurship, multilingual translation and legal services, and IT rooms with phones and fax machines, etc.;
- A medium sized exhibition hall (Pavilion Tertiaire), where the latest technological innovations and machines would be showcased;
- Seven small regional pavilions which would become flexible spaces, housing exhibitions related to the CIC. They could also be reconfigured as conference rooms (100 seats) or seminar rooms (50 seats).

Senghor's vision capitalised on the confluence of exhibitors from all over Africa (and beyond) during the FIDAK. The FIDAK would become a start-up incubator, offering support facilities to foster innovation, with the aim of spurring economic growth and collaboration.

1. Murphy, David. "Performing Global African Culture and Citizenship: Major Pan-African Cultural Festivals from Dakar 1966 to Festac 1977 – Tate Papers." Tate, Tate Papers, 2018, https://www.tate.org.uk/research/tate-papers/30/performing-global-african-culture-and-citizenship.

2. Interview with the director of the CICES, December 2019.

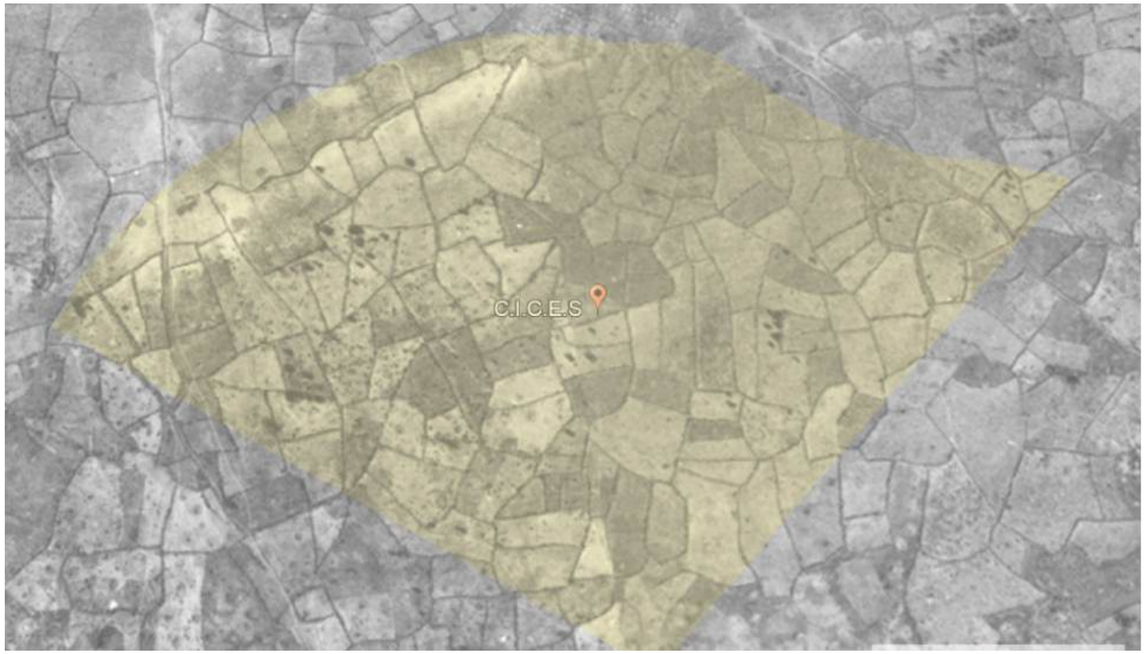

Fig.2: An image of the FIDAK grounds in 1942, prior to the construction of the complex. The site was a wild, flat savannah in a sparsely populated area. The shaded yellow area indicates the future location of the complex (source: US Geological Survey.)

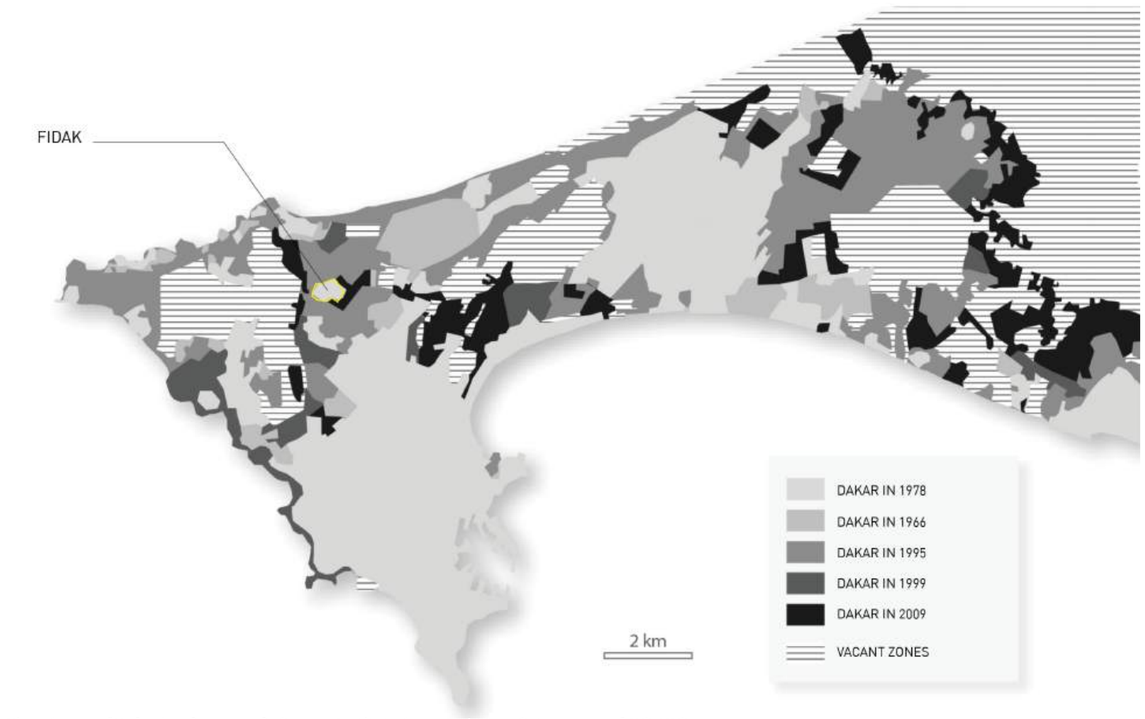

Fig.3: A map of Dakar's urban growth. Source: Instituto Agronomico per Ottremare and EC-JRC.

Fig.4: Poet-president Leopald Sedar Senghor with CICES architect J.L. Marin (from the personal archive of Marin, c. 1974-6).

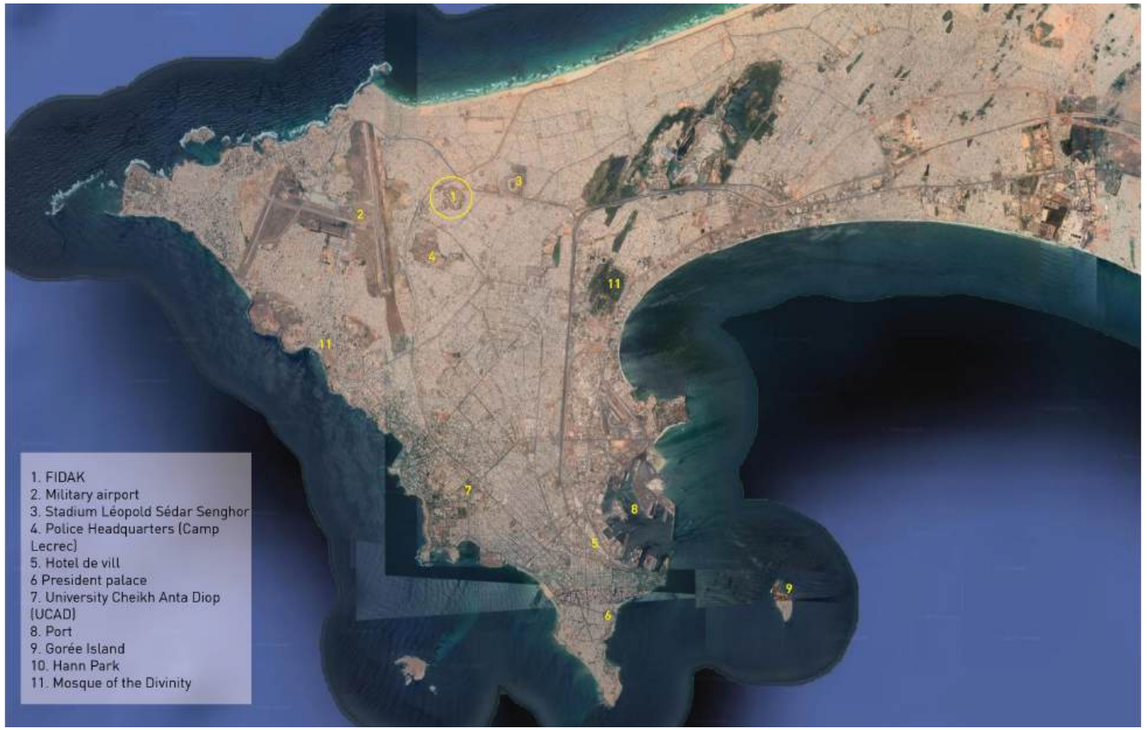

Fig.5: A map of Dakar today, with FIDAK shown as number 1 (circled), (Aziza Chaouni Projects, 2021).

Building Africa's Fairground

The construction of CICES took place between 1971-74, with two teams alternating between day and night shifts to expedite the process. Architects Jean-François Lamoureux and Jean-Louis Marin lived then in Paris and travelled frequently back to Dakar to supervise the construction site. While in Dakar, they stayed in a hotel in the Île de Gorée and worked very closely and collaboratively with local artisans and trades throughout the construction process. Their architecture studio was located in a shed and later moved to the Pavilion Tertiaire.[3] They produced detailed drawings and prototypes as required while the construction site was advancing.

Due to a prediction that the city of Dakar would grow quickly, the CICES was located six kilometers outside of the city centre, on a sixty-hectare site that was largely a wild, flat savannah . Most of the land in the chosen site boundaries was property of the state, and little is known of the remainder of the land. CICES' peri-urban siting meant that it was far removed from the city's water and electric infrastructure and had to be designed to be self-sufficient: with its own power station, water collection and treatment centres, drainage system, and a centralised cooling system. A concentric ring of dense trees within the site's fence was planted, forming a barrier designed to prevent salty sea breezes from permeating the site and causing the corrosion of I-beam substructures supporting the roofs.

Employing the Modernist tabula rasa approach, Lamoureux and Marin turned the site into a whole composition; featuring magnificent soaring triangular roofs intermingling with meticulously designed landscapes and social spaces. This imagery persists in the Senegalese and African imaginary, feeding Dakar's economic and cultural pulse since CICES opened its doors in 1974.

Lamoureux and Marin utilised repetitive construction logics and material strategies throughout CICES' buildings: concrete foundations, walls, and slabs; V-shaped concrete columns; corrugated pitched fibre cement roofs supported by an I-beam substructure; local earth-coloured tiles, glazed façades set in metal frames, concrete pavers and drainage canals, and ventilated facades filled with hollow sections of cement fibre pipes. This allowed local craftspeople to learn and repeat similar logics throughout the site, expedited the construction process, and contributed to a cohesive visual identity for the grounds.

3. Interview with Thierno Amar, a construction worker during the complex' construction and a retired CICES staff member, December 2019.

Fig.6: (A+B) The CICES auditorium under construction (personal archives of Marin, c. 1971-5).

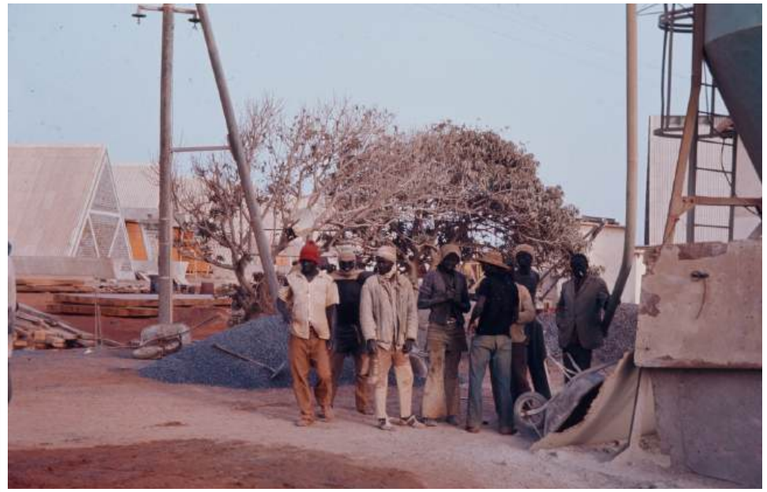

Fig.7: (A and B) Original CICES construction workers with architect J.L. Marin (Marin is second from the right in the first photograph) (from the personal archive of Marin).

This masterplan is close to the built project, aside from the auditorium and Innovation and Information Center, which were slightly reconfigured.

main organizational Northwest-Southeast

Original buildings legend

1. main entrance gate (staff)
2 administration
3. auditorium (1 000 seats)
4. technical department
5. plinth
6. 7 regional pavilions
7. administration parking
8. exhibition hall (Nave Pavilion)
9. large exhibition hall 1 (Orange Pavilion)
10. medium exhibition hall 1 (Senegal Pavilion)
11. medium exhibition hall 2 (Brown Pavilion)
12. large exhibition hall 2 (Green Pavilion)
13.customs
14. storage and technical hall
15. service entrance
16. gardens
17. artisan village
18. ticket booth entrance pavilion (visitors)
19. outdoors auditorium (TBD)
20. loading dock - service parking
21. bus and taxi dropoff
22.Red Cross, police station, fire-men station
23. restaurant
24. administration parking

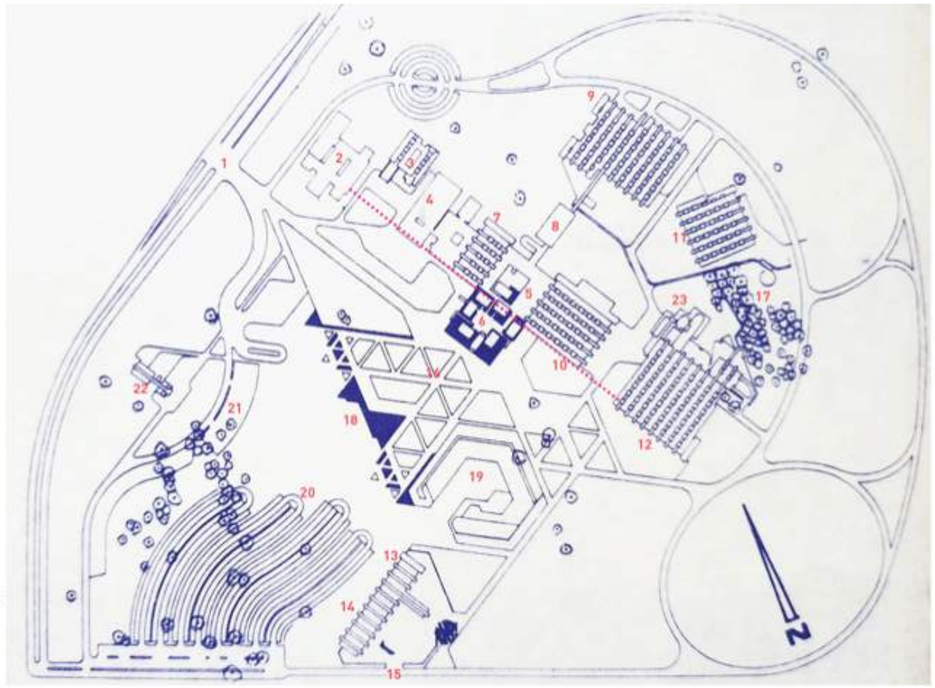

Fig.8: Original site plan for FIDAK. Note the original shape of the auditorium (#2) (CICES Archives).

Fig.9: Bird's eye view of the newly completed CICES complex (c. 1970s) (personal archives of Lamoureux).

Fig.10: Original buildings of CICES on a satellite image of the site (2019) (Aziza Chaouni Projects, 2021).

The completed CICES complex featured 27,000 m2 of interior exhibition spaces and 29,000 m2 of exterior exhibition spaces. The complex originally was comprised of:

- An administration building raised on pilotis, housing offices and the Fair radio station on the upper level; and storage, a courtyard and a kitchen with bar on the lower level (1,000 m2) #4;
- A 1,153 seat auditorium (1,600 m2) #6;
- An innovation and information centre (400 m2) #5;
- Seven small regional pavilions on a plinth representing the different regions in Senegal (150 m2 each) [originally part of the CIC] the lower part of one of the pavilions hosts a movie theatre #9;
- A medium sized pavilion called Pavilion Tertiaire (800 m2) [originally part of the CIC] #7;
- A large exhibition hall, called the Green Pavilion (6,000 m2) with its own parking and an outdoor plaza #15;
- A two-storey restaurant (450 m2), attached to the green pavilion #16;
- A large exhibition hall called the Orange Pavilion (7,000 m2) with its own parking and an outdoor plaza #12;
- A medium-sized exhibition hall called the Senegal Pavilion (or Yellow Pavilion) (4,000 m2) with an outdoor plaza #13;
- A medium-sized exhibition hall called the Brown Pavilion (3,000 m2) #14;
- A smaller stand-alone exhibition pavilion called the Grand Nave (or Moroccan) Pavilion (800 m2) #11;
- A service hall (125 m2, abandoned) #21;
- A customs building with storage space and technical facilities (1,500 m2) #22;
- A police station, fire station and Red Cross, housed in the same compound (750 m2) [today only the police station remains] #25;
- A large parking lot, planted with trees [now replaced through residential encroachment] #20;
- A public transportation hub with a bus drop off area [now replaced through residential encroachment];
- Green open spaces including an outdoor auditorium and ticket booth pavilions [only partially realized];
- A "traditional village zone" (artisans village) comprised of a densely planted area, small pavilions for craftsmen and an outdoor restaurant/ bar [partially intact] #18;
- Public bathrooms set in the landscape (one still existing, the other demolished) #8;
- A series of free-standing infrastructure pavilions in the same volcanic stone as the public bathrooms

The Architects placed the fair's main buildings along a NNW-SSE circulation spine from which two exhibition halls fan out towards the southwest (see figure 8). The spine starts with the main entrance gate for staff, the administration building, auditorium, the seven regional pavilions, the Senegal pavilion and then ends with the Green exhibition pavilion and its restaurant, la Pyramide du CICES. From this axis, two buildings fan out: the Brown and Orange exhibition pavilions. Each of these large exhibition pavilions has a plaza intended to host temporary exterior stands and tents, and their own parking—which is accessible through a curvilinear service road that surrounds the site. The large pavilions share a typology–composed of alternating tall and short triangular roofs, allowing light to penetrate inside and hot air to be released.

West of the spine, one can find a landscape composed of triangular gardens. This landscape has been cut off by residential encroachment.

A series of small ticket booth pavilions (no longer in existence) marked a linear transition between the aforementioned public programs and the west side of the site, which hosted the service programs for the complex. This western portion of the complex included: shaded visitors parking, a police station, fire station, the Red Cross (all in one building), a customs facility, a storage/ technical pavilion (gathered in one building), and a public transportation hub.

The circular road which connects each exhibition pavilion's parking area is surrounded by an exterior drainage canal which marks the boundary of the site. It provides a strong contrast to the complex's rectilinear geometry. Like the curvy visitor parking lanes, it directly references the curvilinear organisation of African Villages.

The CICES initial masterplan (figure 8) shows that the eastern portion of its fenced site was left void to allow for "phase two", which would cement the future growth of the fair. The unrealized second phase included a hotel, additional exhibition pavilions, and leisure facilities.

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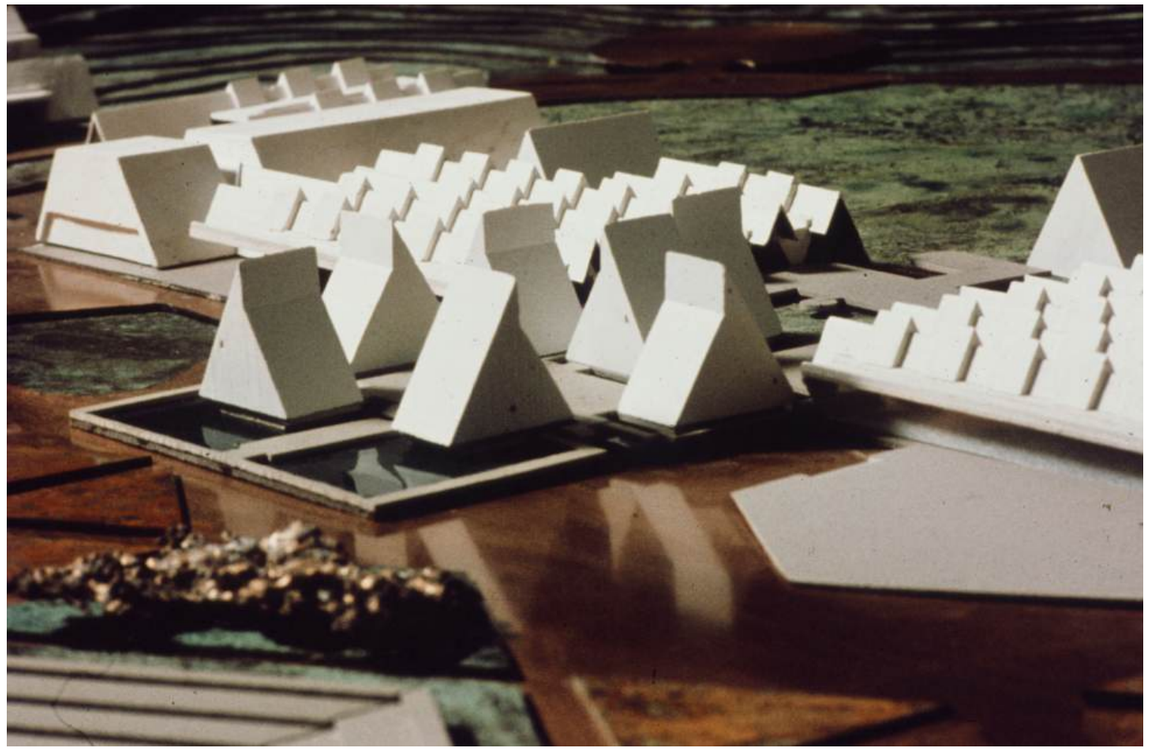


Fig.11: (A and B) A photograph of an early model of CICES, with a close-up of the regional and exhibition

CICES Typologies and Design

The construction system of all of the buildings is similar: it combines concrete foundations, a concrete post-and-beam structure, and a steel sub-structure to support the copper roofs. The only exception is the auditorium which boasts a stunning 48 m span of glulam beams which support the copper roof and a dropped ceiling composed of fanning wood struts (see figure 20.) The finishes consist of local materials and vary widely depending on the building. For example, the facades of the 7 Regional Pavilions include; terracotta and clay tiles, volcanic stone, limestone, small ceramic tiles, wood, plaster carving, seashells, and marble.

EXHIBITION PAVILIONS

CICES was designed with a series of indoor and outdoor exhibition spaces to accommodate goods and events from across Africa. The exhibition pavilions consist of two typologies (1) the 'coloured' exhibition pavilions - green, yellow/ Senegal, orange, and brown, and (2) the tertiary and Moroccan/ Grand Nave pavilions. The former are characterised by the repetitive profile of their triangular roofs (which alternate between high and low pitches) punctuated by coloured trapezoidal doors. The orange and green pavilions are slightly larger in footprint than the remaining coloured pavilions–with the green pavilion containing a restaurant. The latter pavilions contain variations on the first typology with the same architectural language (ventilated facades, trapezoidal doors, etc.) however their most noticeable geometry is a large triangular prism. The exhibition pavilions were designed to be passively ventilated and were modular to account for ease of construction and repairs. The columns are v-shaped precast concrete with electrical and water services integrated into the base of each column. Exhibition spaces continue on the outside of the pavilions with a series of trapezoidal plazas designed to accommodate heavy outdoor exhibition furniture. Many of the exhibition pavilions feature ventilated facades composed of cut PVC pipes. The most prominent example of this is the Moroccan pavilion.

Fig.12: (A to D, top-left to lower-right): A: Image of the green pavilion facade (source: Le magasin du CICES); B: Image of Orange pavilion interior (source: Le magasin du CICES); C: Photograph of original model showcasing typical exhibition furniture for CICES - designed by Lamoureux and Marin (archives of J.L. Marin); D: photograph of Moroccan pavilion (Grand Nave) interior looking towards ventilated facade (archives of J.L. Marin).

Fig.13: Image of the regional pavilion facades, view from the plinth level (source: Archidatum - c. 1974-5).

Fig.14: Workers holding a panel from the regional pavilions, created from a 1:1 styrofoam prototype (personal archives of Lamoureux, c. 1972-5).

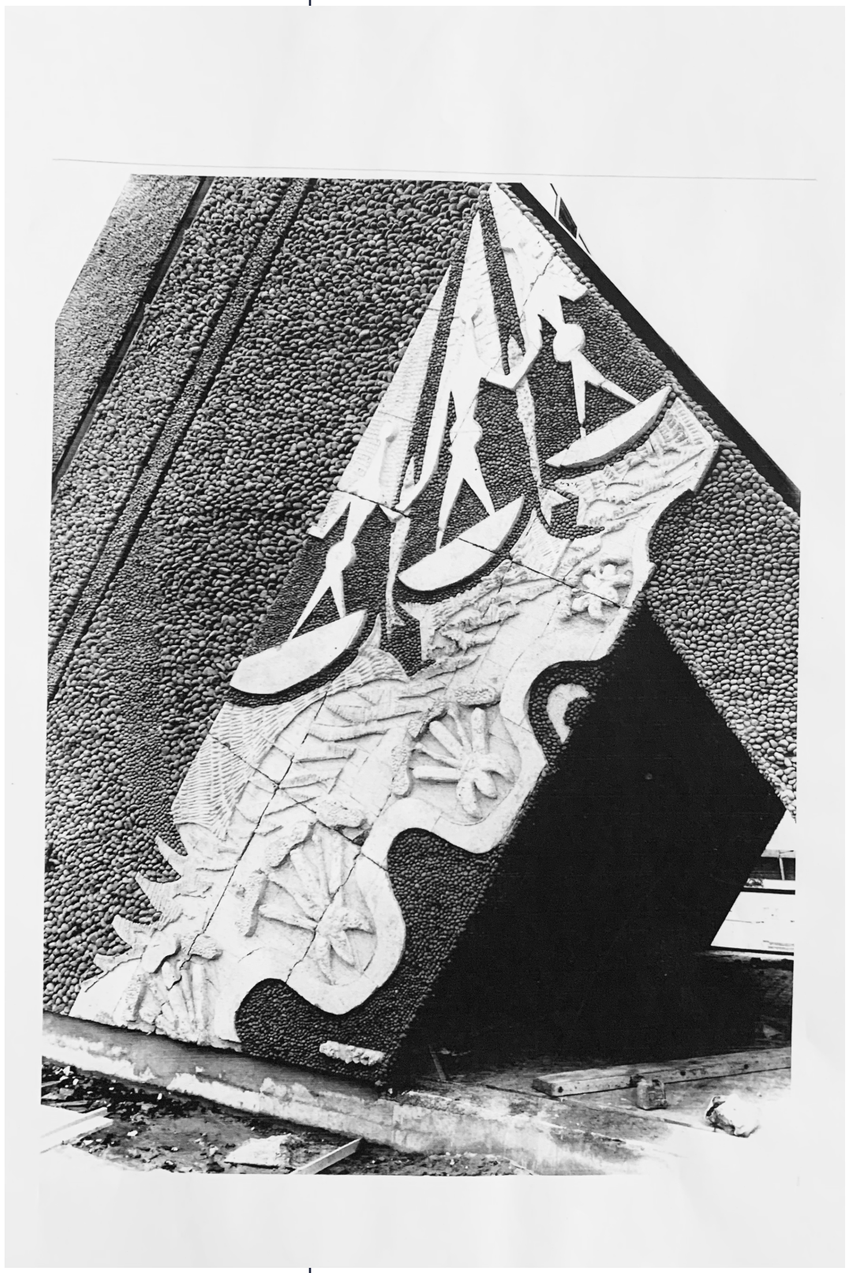


Fig.15:(above): Image of the Sine Saloum pavilion facade under construction (personal archives of Lamoureux, c. 1972-5).

REGIONAL PAVILIONS

The seven regional pavilions are a series of smaller pavilions, each with a single triangular roof typology, with a peak that is slightly offset to create a skylight and allow for natural ventilation. Where the exhibition pavilions represent a restrained palette and industrial aesthetic, the regional pavilions are exuberant - designed to accommodate arts programmes. Their facade materials are characteristic of the geographic regions of Senegal (basalt, laterite, river stones, marble, colored pebbles, seashells) and psychedelic art murals, completed with a mix of sand and cement, and in one case, real animal horns. The roof of each regional pavilion was designed with large rectangular asbestos panels.

ADMINISTRATIVE PAVILLION AND INNOVATION CENTRE

The administrative pavilion and innovation centre have characteristic facades raised on precast concrete pilotis with a triangular profile. They integrate a series of gardens and courtyards that create a cool microclimate on the building interiors and expand their indoor programs outwards. Their original materiality was exposed concrete with a precast fibre cement corrugated panel roof.

Fig.16: A-C (left): Images of the Administrative Pavillion (source: scans of unknown magazine).

Fig.17: (above)Archival photograph of the innovation centre interior (source: Archidatum).

Fig.18: (A-C) (above): photographs of the CICES auditorium under construction c. 1972-3 (personal archives of Marin).

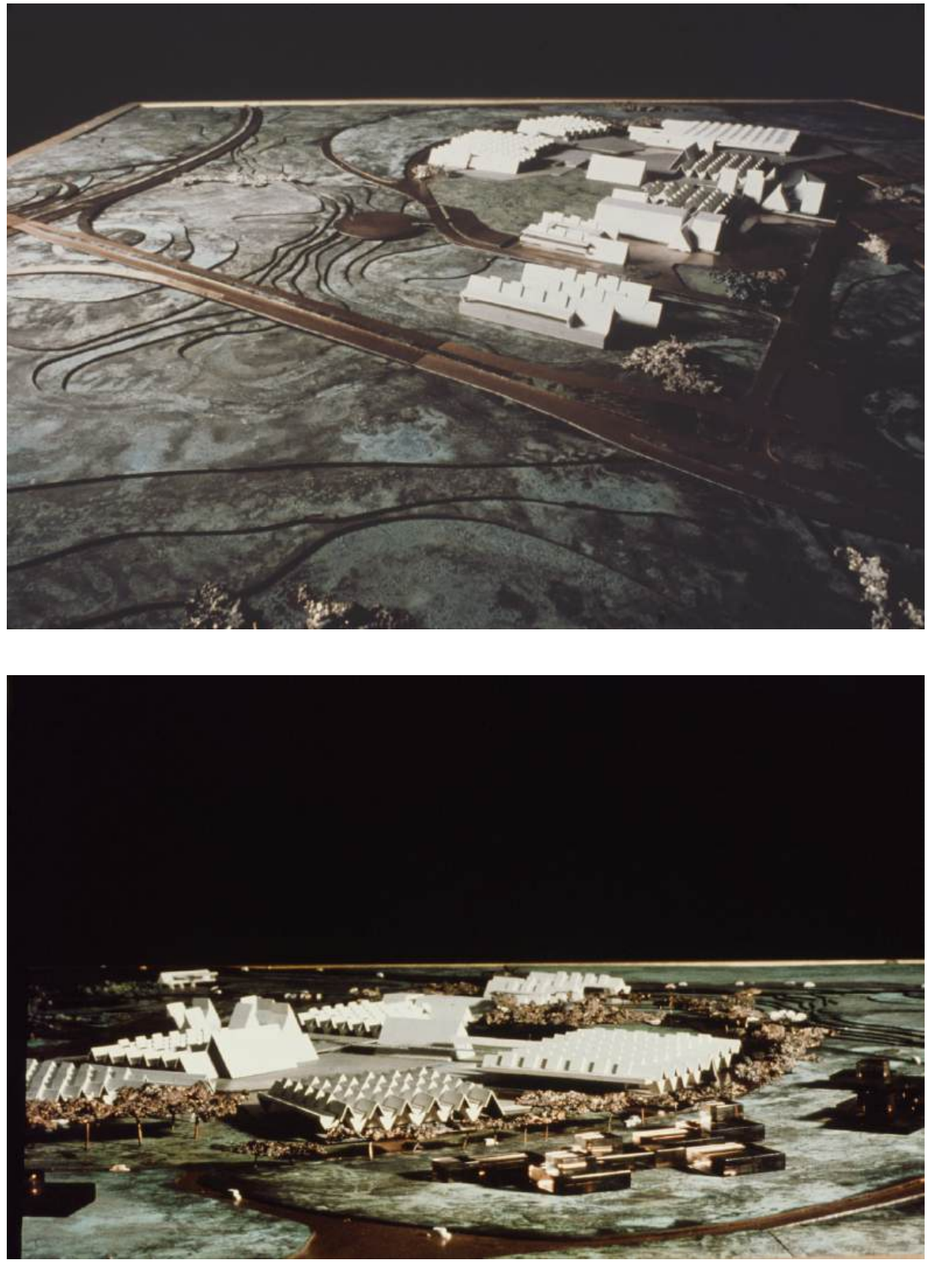
AUDITORIUM

The original 1200-seat CICES auditorium is the centrepiece of the site and a standout typology. It was designed to resemble an inverted boat structure and originally had a corten steel roof. Its structure is composed of hand-carved glulam beams (spanning 48 m) and its base is in a dark volcanic stone (seen on some original ancillary buildings, landscaping elements, and the decorative facades on the regional pavilions). Like the regional pavilions, the auditorium features a double skin to promote natural ventilation. On the interior, the original central spine of the auditorium is a wood ceiling composed of intersecting struts.

Fig.19: Photograph of the auditorium shell under construction c. 1971-5 (scan from an unknown magazine page).

Fig.20: (bottom) Photograph of the original auditorium interior, with the glulam struts on the ceiling and side-panelling still visible c. 1970s (scan from an unknown magazine page).

Fig.21: (A+B) Photographs of a presentation model of CICES (note the periurban context) c. early 1970s (from the personal archives of Marin).



SITE INFRASTRUCTURE

A drainage channel surrounds the site's perimeter fence and helps channel all excess runoff water away from the grounds. Beyond the property line, a green belt surrounded the fence—planted to prevent the salty sea breeze from entering the site and damaging its steel structures and copper roofs. In the 1990's, as urban sprawl reached the CICES, the perimeter green belt was destroyed—causing the steel structure and copper roofs to corrode within a few years. Subsequently, other damaging changes to the CICES' surroundings and its ground proper have unfortunately occurred.

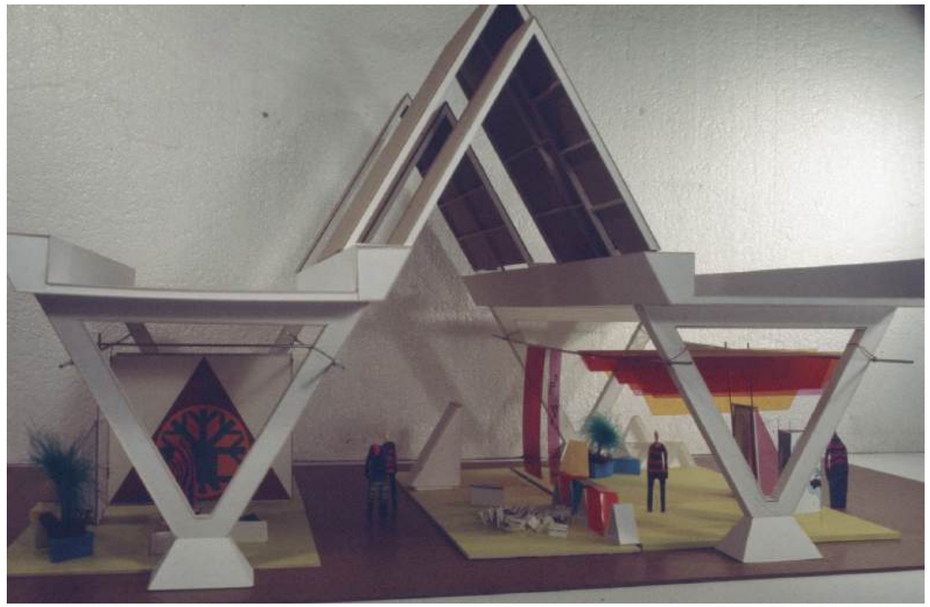
Fig.22: (left): image of the original drainage canal, which is integrated into the CICES Foire neighbourhood - originally part of the CICES grounds. In some areas, this drainage canal and the resulting green spaces it creates have become a linear garden of sorts (photo: Dana Salama, 2022).

Fig.23: (above): image of roof damage, prevalent throughout CICES (photo: Dana Salama, 2022).

LANDSCAPES AND PUBLIC SPACES

The curvilinear road around CICES and the fan-like organisation referenced vernacular African village typologies. The original CICES masterplan, which occupied a larger surface area, featured extensive landscapes, support programs (such as parking, bus and taxi loops) and wayfinding infrastructures. The northern (primary) site entrance was framed with a ceremonial entrance plaza (since destroyed). Towards the south of the site, a mango grove and exterior artisanal village with a bar pavilion anchored the site.

Fig.24: Photograph of a presentation model of CICES showcasing the western portion of the site (looking south). On the bottom right of the photograph, note the bus and taxi loops (destroyed by urban encroachment). Towards the top-right of the photo is an outdoor auditorium (never constructed). C. early 1970s (from the personal archives of Marin).



FURNITURE AND FINISHES

The level of detailing in every aspect of the buildings, from door handles, to door designs, stairs, light fixtures, furniture, bathroom stalls, window frames and façade finishes, is astonishing. Every portion of the fair appears to have been custom-designed to rigorously follow or be derived from the geometry of a triangle.

Fig.25: (above) Photograph of a presentation model of a modular bay in an exhibition pavilion showcasing original display designs by Lamoureux and Marin. The architects' intent was that these elements would be constructed on site and would be integrated into the profit model of CICES/ FIDAK. The implementation of these designs was partial and short-lived (from the personal archives of Marin, c. early 1970s).

COLOURS, GRAPHICS, AND SIGNAGE

Architects Lamoureux and Marin developed a graphic identity for CICES that was central to interpreting the site. The custom typography, use of colours (such as on the doors, lights, and furniture), and the design of interpretation infrastructures around the site made a site that repeated many of the same formal typologies more legible to visitors. Unfortunately the architects' efforts have since been muddled due to the lack of a cohesive maintenance and operational strategy.

Fig.26: (top-left) photograph of a banner from the inaugural FIDAK (Foire Internationale de Dakar) with a bold logo which borrows from the triangle motif present around the site and central to Senghor's theories on asymmetrical parallelism, with a baobab tree in the middle, a traditional Senegalese symbol of gathering (from the personal archives of Lamoureux).

Fig.27: (top-right) photograph of visitors entering the orange exhibition pavilion (c. 1970s) (source: Archidatum).

Fig.28: (left) photograph of the entrance into the brown pavilion, which like other pavilions on site, uses colour to simplify wayfinding around the site c. 1974-5 (from the personal archives of Lamoureux).

Fig.29: (top) sketch of the Thies pavilion facade (one of the seven regional pavilions) c. 1971-5 (from the personal archives of Lamoureux).

Fig.30: (right) poster from the inaugural FIDAK in 1976 referencing Lamoureux and Marin's colour palette and architectural motifs (from the personal archives of Lamoureux).

Subsequent changes to the site

The CICES has never undergone proper conservation planning work, nor did it ever commission or follow a masterplan. All new additions and encroachments within the original site boundaries have been executed in an ad hoc manner.

However, in 2002, the CICES commissioned architect Atepa Goudiaby to lead and implement conservation work for the auditorium, administration and IIC buildings in preparation for an important NEPAD conference. These changes included:

- The original entrance plaza was demolished and replaced with a design that has no formal or aesthetic relationship to the original complex;
- The administration building, IIC facades, and some interiors were covered with new tile and painted white and red;
- A new VIP room with contemporary finishes (no relationship to original complex ethos/ design) was added in the administration building (replacing the original cafeteria, post-office, etc.)
- Bathrooms were clad with cheap white ceramic tiles;
- The central portion of the auditorium's iconic dropped ceiling was cut and covered with a new decorative canopy;
- The original corten steel roof of the auditorium was replaced with a painted corrugated metal version that is now corroding;
- The iconic exterior structure on the auditorium's main facade was truncated, damaging the integrity of the design and structure;
- Many interior finishes in the auditorium were altered;
- The auditorium stage was extended and 66 seats were removed.

These changes are by no means a rehabilitation, but rather a violation of Senghor's, Lamoureux's and Marin's legacy. Fortunately, almost 20 years later, local architects, students and CICES staff are all aware of the damage done by Goudiaby's intervention.

In 2007 the president of Senegal, Abdoulaye Wade, traded real estate located inside the fair for political support. New residential quarters were quickly constructed—the SICAP-Foire, (consisting of two to six-storey buildings) offered apartments for rent or sale. By 2010, all available land east, north, and west between the CICES internal circulation road and its fence, was filled with new mid-rise housing blocks. In addition, the south-east zone of the CICES grounds that was once a beautifully planted parking area for cargo and trucks, as well as the customs area and a public transportation hub, was entirely overtaken by the expansion of the SICAP-Foire housing development. Unfortunately, this last wave of frenetic urban growth claimed not only the pavilions that separated the public zone from the service zone, but also the original entrance gate, which disappeared. Without this original entrance gate, the entrance to the CICES is obliterated, rendering the CICES quasi invisible from the highway.

The rapid densification around the CICES has occurred organically, with no masterplan to integrate the new neighbourhoods to the CICES facilities. By some miracle all of the original buildings have survived relatively unscathed, except for the entrance ticket booth pavilions and the artisans village.

A few new buildings were constructed to respond to contemporary needs. However these additions remain few and scattered amid the landscape on the fairs' proper, and remain unattached from the original buildings. Overall, all recent additions include (figure 32):

- A security guard building
- Entrance landscape
- Storage
- Mosque
- Temporary exhibition tents
- Vehicle matriculation office Capp Karange
- Public toilet
- Original entrance gate (demolished and replaced)
- Control/ security room

Fortunately, the new additions to the complex were stand-alone structures, leaving the integrity of the original CICES buildings intact. While these additions were being constructed the CICES complex continued to host regular events, which now lacked funding for proper maintenance due to construction elsewhere on site. The original complex experienced underfunding, neglect, and inefficient planning. For example, as the original fair booths started falling apart, new ones were ordered—ignoring the aesthetic congruity of the original design. Makeshift fit-outs which were poorly constructed damaged the interior finishes and were often discarded as waste on the fairgrounds after only one use. Thus the CICES is in dire need of appropriate modular furniture interventions. These will not only protect the environment by reducing waste, but will also avoid financial redundancy by offering practical solutions which do not damage the building interiors.

The CICES' popularity was further offset by the construction of a new convention centre developed in the neighbourhood of Diamniadio on the outskirts of Dakar, which also has a Radisson hotel. The new state of the art centre opened its doors in 2014, and since, CICES has hosted less prestigious events. To be able to survive, CICES is obliged to rent its exhibition halls for rice storage, and its technical pavilion to a printing house and to storage companies.

To further exacerbate the CICES' condition, in 2005, the air conditioning which used air cooled underground (Canadian well system) and serviced all buildings with an underground tunnel system broke down. Although the extensive underground tunnel still exists and is in good condition, CICES did not have sufficient funds for repair—instead choosing to purchase large AC machines for offices and the seminar room.

Fig.31: photograph of exterior booths being staged in preparation of FIDAK. These ancillary structures replace space displaced by storage and other informal uses in the exhibition pavilions. When they are erected they block views of the original architecture and circulation around the site (photo: Elyse Fitte-Duvale, 2022).

Fig.32: diagram on top of a satellite image of CICES (2019) showing additions to the site since it was originally constructed. This does not include informal pavilions that emerge on the site (such as utility buildings, sheds, supermarkets, outdoor exhibition booths, blocked off staging areas, etc., which often move) (Aziza Chaouni Projects, 2021).

Fig.33: diagram on top of a satellite image of CICES (2019) showing demolitions on the site since it was originally constructed. This does not include areas demolished to accommodate the urban encroachment which would become the CICES Foire neighbourhood. The orginal site boundary is represented by a dashed yellow line (Aziza Chaouni Projects, 2021).

area of the CICES parcel intended for its extension (phase 2)

original parking areas + bus and taxi stops at CICES

Fig.34: (A-D) satellite views showing the morphology and encroachment of the CICES Foire neighbourhood on the original CICES grounds (Aziza Chaouni Projects, 2021).

Fig.35: Map showing the urbanization of Dakar, with CICES shown with a thick red line (source: Instituto Agronomico per Ottremare and EC-JRC) (Aziza Chaouni Projects, 2021).

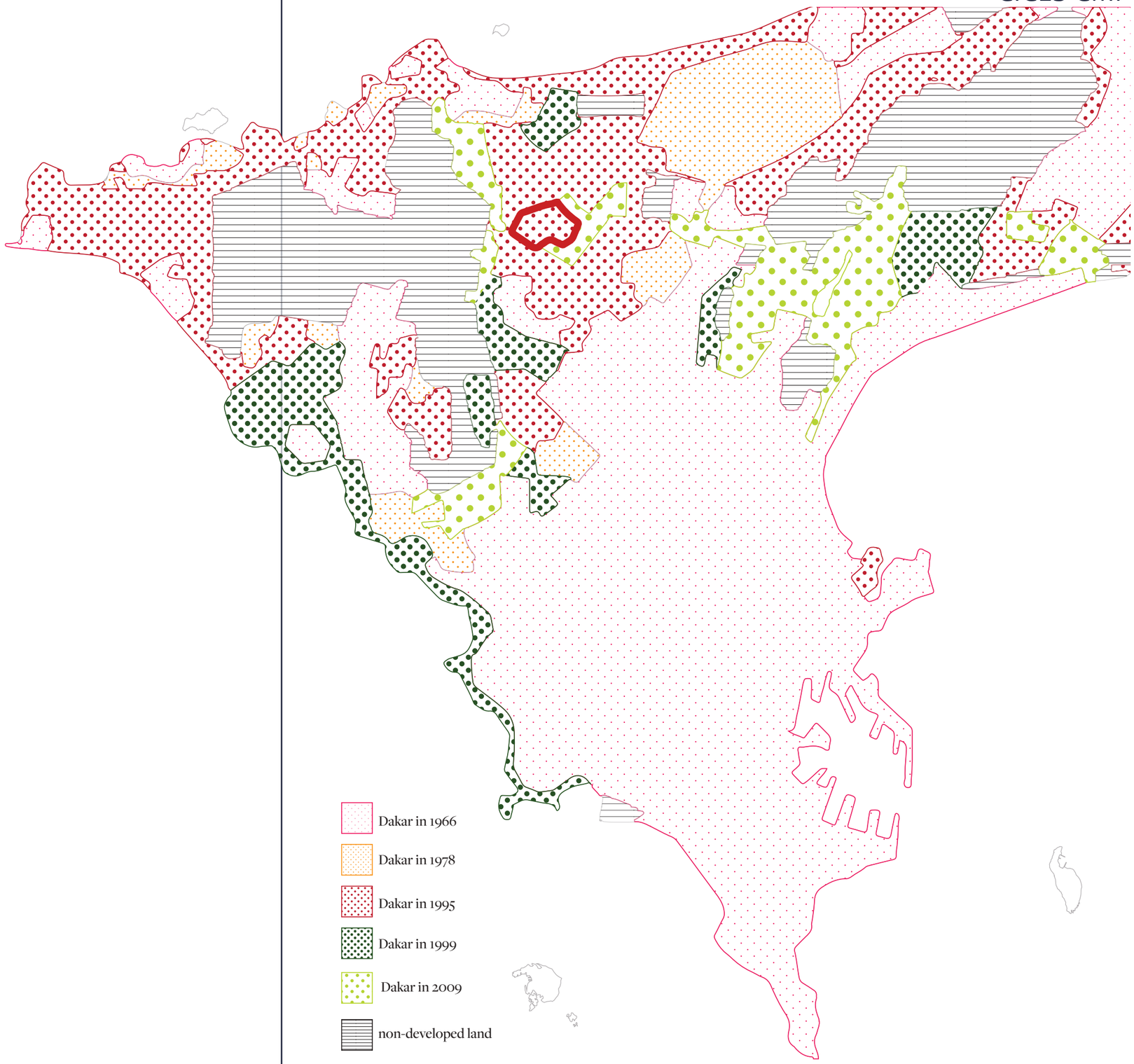


Fig.36: Bird's eye views of the green exhibition pavilion (photo: Seyni Ba, 2022).

C
CHALLENGES AND OPPORTUNITIES

Challenges and Opportunities

CICES lacks a cohesive strategy

A legacy of piecemeal improvements and changes without considerations which take the complex into account as a whole have compromised the functional, operational, and design integrity of CICES. Without a Conservation Management Plan (CMP), changes to the site over time have not followed a cohesive strategy and have thus impacted the prevalence of original finishes and infrastructures serving the site. New additions have also not taken into consideration the public value of the site, impacts on original buildings, or how the site is staged (maintenance of view corridors, etc.). Private tenants completing their own improvements without cohesive guidance or regulations have further contributed to these issues. During major events, private companies and contractors manipulate electrical wiring in ways that cause safety issues, such as the fire in the green pavilion on December 13, 2019.

Aside from the FIDAK, the CICES complex hosts a multitude of other events throughout the year including; cattle fairs, avian fairs, automobile fairs, educational fairs, bridal fairs, book fairs, art fairs, fertiliser fairs, etc. In addition, the meeting rooms and auditorium of FIDAK are rented to the private sector, government, or educational institutions to hold conferences and seminars. For each event, the CICES team temporarily retrofits the interior of the exhibition halls and their plazas to fit their clients' needs. These frequent ad-hoc build-outs create redundancy and waste which not only pollute the outdoors spaces of the CICES grounds, but also cause damage to the original structures.

Changes to the scope and scale of operations, as well as the shrinking of the site have further contributed to a sense of incoherence. The administration aisle (see figure 10, #4), which previously hosted the offices of the management staff of CICES, can now only house the offices of the directorship staff and the accounting team, which has grown in size. The service building (see figure 10, #21), where the customs and the technical team offices used to be, is currently a storage space, rented to private individuals.

As with many large cultural heritage sites in Africa, economic precarity and inconsistent funding has played a role in the lack of consistent maintenance and long-term management at CICES. It is our hope that this document will counter these trends.

CICES shrinking: the effects of developer speculation

The CICES has been continuously owned by the Ministry of Commerce of Senegal. Although it has received some financial support from the Ministry of Finance, it has remained predominantly financially independent, earning money from fair organisation and space rental. In 1974, a company connected to the Ministry of Commerce was created to run the Fair: SOFIDAK. In 1980, SOFIDAK was amalgamated with the CSCE (Senegalese Centre for Exterior Commerce), and it became the CICES (International Centre for Exterior Commerce of Senegal).

Despite some wear and small repairs, today all of the fair's buildings remain remarkably intact. There are a few exceptions, such as the entrance gate, ticket booth pavilions next to the visitors parking, some service pavilions, the bus shelter, and small portions of the artisans village.

In contrast to the buildings, the overall landscape–including outdoor amenity and service spaces, has been heavily transformed.[4] Land speculation and the development of CICES' peripheral service areas (such as the original public transportation hub and visitors parking lot) have left CICES lacking service areas, leading to the expedited deterioration of the grounds through informal parking and storage solutions. CICES' original sixty-hectare area has been reduced by approximately two-thirds to 19.5 hectares (see figure 34). The residential neighbourhood that has emerged within the original CICES grounds is known as CICES Foire. Although CICES Foire's emergence destroyed much of the CICES grounds, the neighbourhood is vibrant and active –and its residents are important stakeholders in the future of the site. However it remains underserviced due to a lack of formal planning.

Fig.37: photograph of rice storage inside an exhibition

Fig.38: photograph of the original peripheral drainage canal which is now severed from the site and integrated into the CICES Foire neighbourhood (photo: Dana Salama, 2022).

4. It remains unclear today what landscape components found in the original drawings were actually built, more research is needed to uncover this aspect.

Facing competition

Since its inception, the CICES has been financially independent, with income from space rental used to cover the salaries of employees and maintenance expenses. In 2001, a large and modern convention centre (with a hotel and large auditorium) was built in the Diamniadio neighbourhood. Although it is located further outside the city centre, it has resulted in a loss of appeal for CICES as a venue for large events, resulting in financial insecurity for the complex. With exception to a flawed renovation in 2002 (which disfigured the auditorium's ceiling and replaced parts of its roof), no major investment was made by the Ministry to improve the complex facilities, and as a result, they have aged considerably. Further, one of the major threats to CICES is rampant urban growth, as the city slowly encroaches upon the complex grounds.

CICES unprotected

CICES has not yet been officially recognized as historical heritage in Dakar, despite the iconic status it holds amongst all fringes of the Senegalese population. Only 8% of heritage sites in Dakar were built after 1960 (the year of Senegalese independence), with many of those on the registry not holding the same cultural prominence as the CICES complex. Colonial buildings account for at least 85% of the heritage registry in the Dakar region, and natural sites account for another 6%. Many of the pre-1960 Dakar heritage sites are former bastions of French Colonialism or the resulting slave trade. There are very few post-independence Modern buildings which have been preserved to commemorate Senegal's independence and corresponding architectural innovation—and those included in the registry represent branches of government or large institutions (such as the National Assembly building, erected in 1960.) The Minister of Commerce who owns the site is supportive of preserving the site, but openly acknowledges that it requires guidance. The official recognition of the CICES complex as post-independence Modern architectural heritage will raise awareness about this era and encourage the listings of similar sites across West Africa, commemorating a crucial moment in the region's history—one which combined nation building, empowerment, and innovation.

It is our recommendation that the Ministry of Commerce pursue formal recognition of the CICES complex as an example of post-independence Modern architectural heritage. This will serve to protect the site and to encourage the conservation of similar sites across West Africa, commemorating a crucial moment in the region's history—one which combined nation building, empowerment, and innovation.

It should be noted that the CICES complex, like other buildings from the post-independence era, has had little recognition in academic literature. The CICES only appears in two well-known publications in the 1970s[5], and in a recent book and exhibition by the Swiss Architect and professor Manual Herz, African Modernism (2015), which boasts an impressive collection of beautiful photos about post-independence heritage buildings in West Africa, but has limited texts about buildings in Dakar, with many Architects cited as anonymous.[6] Thus, the Getty Keeping It Modern grant will not only contribute to a precedent for Modernist West African preservation, it will also be an opportunity to enrich discourses about the post-independence era of Senegal, to give authorship of notable architectural works to their Architects, and to remember the stakeholders, processes, challenges, and histories which contributed to a vibrant post-independence Senegal.

In recent years, CICES has become a backdrop and focus for photoshoots and films produced by Senegalese creatives and others, including the short film Ghost Fair Trade (2022) by filmmaker Laurence Bonvin which recently premiered at Visions du Réel. The importance of CICES as a public backdrop (bridal fairs, graduations, fashion) and as a site of cultural history should not be discounted. Unfortunately, as long as CICES remains without formal legal protections, its cultural heritage will remain under threat.

5. Les bâtiments de la foire internationale de Dakar. (1974). Cree, (32), 60-63 and Foire internationale de Dakar, Sénégal. (1975). International Asbestos-Cement Review, 20(3), 30-33.

6. Schröder, Ingrid, Manuel Herz, Hans Focketyn, Julia Jamrozik, Iwan Baan, and Alexia Webster. 2015. African modernism: the architecture of independence : Ghana, Senegal, Côte d'Ivoire, Kenya, Zambia.

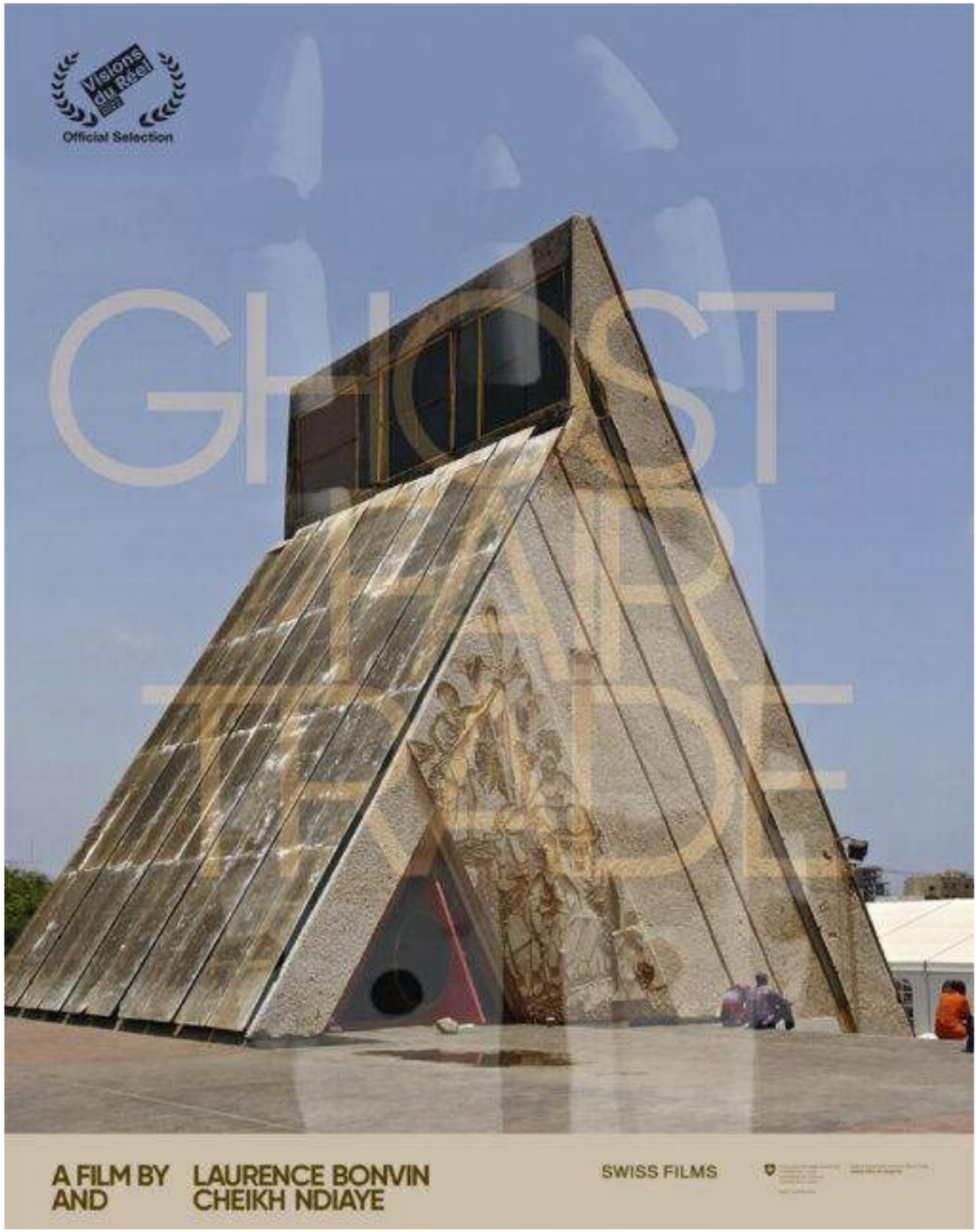


Fig.39: Film poster for "Ghost Fair Trade" (2022), a film by Laurence Bonvin and Cheikh Ndiaye.

D
METHODOLOGY

Methodology

Archival Research

GATHERING ORAL HISTORIES

The project team along with Elyse Fitt-Duval, a local photographer, worked to document the oral histories of the original architects (Lamoureux and Marin), other engineers and tradespeople who helped build CICES such as Mr. Ammar, contemporary architects and theorists who have a deep understanding of the site's sociopolitical foundations, current administrators and users, as well as residents of the CICES Foire - the neighbourhood that emerged within the original boundaries of CICES. These interviews helped to build an understanding of the site and its history in the absence of complete archives. Additionally, Aziza Chaouni and Mourtada Gueye were interviewed to disseminate the ideas around the SUNU CICES initiative, the tasks which the grant comprises, and the collaborative future they hope to see on site. The project team interviews are critical to building transparency and an understanding of the project work, and to capacity-building amongst youth and students who may not have been exposed to the field of heritage conservation or architecture.

CICES ARCHIVES

Since the project's initiation, archival researchers in Senegal have been organising and collecting archival documents from the CICES archives as well as personal archives, and television and newspaper archives. These documents provided the team with a fuller picture of the site's history and significance.

The team has also collected various personal archives; from Lamoureux and Marin's archives in Paris, former students whose thesis work documented the site at various times, and from personal archives of Dakarians. While the team has gleaned valuable information from the research work, physical archives were relatively scattered and incomplete.

Site-based research

INTERNATIONAL STUDENT CONSERVATION WORKSHOP

In February 2020, students from the Daniels Faculty of Architecture at the University of Toronto, Collège Universitaire d'architecture de Dakar (CUAD), Université Polytechnique G15 (Dakar), Universidade Prtesbeteriana Mackenzie (São Paulo, Brazil) joined forces in a workshop titled "Co-Imagining the Future of CICES" led by Professor Aziza Chaouni and Mourtada Gueye. Students received lectures from experts and architects on the Modern movement in Senegal, as well as a detailed collaborative design workshop. Interdisciplinary student teams were each given a portion of the site to survey and to reimagine based on conversations with stakeholders on/ around the site. Students then made a final presentation to experts involved in the workshop, their peers, and members of the community. The base measured drawings developed by students were used as starting points for the diagnosis, although the Project team eventually recalibrated and redrew every part of the CICES site.

Fig.40: (top) Portrait of Cheikh Amar providing an oral history to the Project Team (photo: Elyse Fitte Duvale, 2021).

Fig.41: (bottom) Photograph of Aziza Chaouni presenting during the 2020 student workshop at CICES (unknown student photographer, 2022).

ARCHITECTURAL AND ENGINEERING SURVEYS

As original construction drawings were recovered from the archives, they were digitised on AutoCAD by a team of students from the University of Toronto. Then, these drawings are compared to the existing site condition and additional investigations are conducted by the team in Senegal. Using different AutoCAD layers, demolitions and additions to the original design are noted.

Further, interns on the ground in Senegal have been tracking activities that take place on site on various timescales: daily, weekly, tri-annually, etc. including formal events and informal community activities to give the Project Team an understanding of the site's use. This has also built a list of stakeholders which the project will engage such as performers who practise in the site's public spaces, vendors, and state actors.

The Project Team then spent several months refining the measurements, locating and scanning the architects' original drawings, and completing an architectural diagnosis which identifies changes, additions, and demolitions to the original construction. This was supplemented by the collection of oral histories from Lamoureux and Marin (the original architects of CICES), members of the construction team, and maintenance staff on the CICES site.

Additionally a survey of formal and informal activities taking place on site took place. The latter included community dance practices, group exercise, etc.

US-based Silman engineering completed a structural diagnosis of the site, identifying common issues, recommending solutions, and focussing on issues that occur repeatedly across modular typologies, as well as unique cases such as the auditorium whose structure and function are unique on the site. Refer to Appendix B for a summary of their findings.

Fig.42:(top) photograph of students at a local elementary school naming and placing CICES building cutouts on the site after receiving a lesson on the site, its history, and its organization (photo: Elyse Fitte-Duvale, 2021).
Fig.43:(lower left) photograph of student intern Hawa Fedior being trained by architects Mourtada Gueye and Dana Salama to conduct a condition assessment in the cinema control booth of the regional pavilions (photo: Dana Salama, 2021).
Fig.44:(lower right) the Project Team completed a survey of informal public activities taking place on site, including a local dance troupe (photo: Elyse Fitte-Duvale, 2021).

COLLABORATIVE DESIGN

During the team's November 2021 trip to Dakar, a series of community workshops were conducted with a focus on a variety of demographics, inviting nieghbourhood groups from the CICES Foire, school groups, etc. to understand the technical research process, history of the site, and to share their visions for its future.

Stemming from in-person workshops on site, a Whatsapp Group was developed to keep local and international communities informed on the project's progress. A bi-weekly update, or "newsletter" is deployed to the project community in this manner. Additionally, the project has been featured in press through local and international outlets such as Icon Magazine.

Branding and Communication Strategy

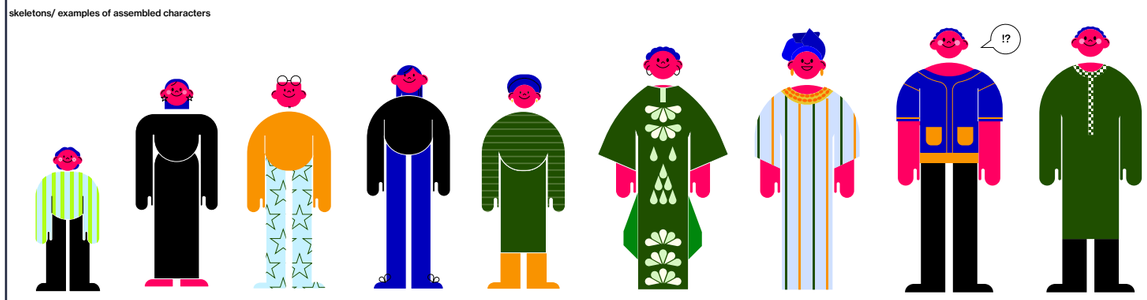
Under the direction of the Project Team, work-study students created a visual identity for the project which references CICES' iconic triangular motifs, Senghor's theory on asymmetrical parallelism, as well as popular Senegalese icons, while bringing a sense of community to the initiative. Characters were developed to allow the team to interview community members without taking their photographs (seen as bad luck - particularly by Senegalese women). Pictograms were used to increase access to the project for a variety of cultures/languages, and levels of digital literacy. "SUNU CICES" ('our CICES' in Wolof) became the title of the initiative to provide people with a sense of ownership and belonging to the initiative.

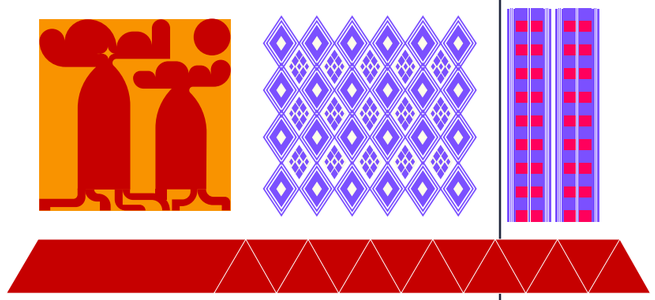
A bi-lingual Instagram (@sunu.cices) was developed to share archival material, historical narratives, and oral histories with members of the local population, diaspora, and communities interested in culture/ heritage more widely. The instagram also showcased media coverage of the initiative by The Guardian, IconEye, etc.

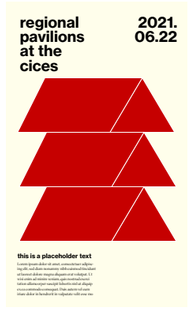
Additionally, Whatsapp and email were used to communicate with local community groups and stakeholders, share project updates, and to organise collaborative workshops.

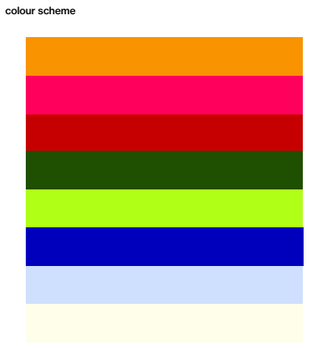
A website titled SUNU CICES (sunucicesdakar.cargo.site) was also developed. Through this online platform, users will be able to view archival content, hear sounds from the site, interviews with community members and major stakeholders (including the original architects), and to view project announcements through archived whatsapp newsletters.

During the team's November 2021 trip to Dakar, we conducted a series of community workshops, inviting neighbourhood groups from the CICES Foire, school groups, etc. to understand the technical research process, history of the site, and to share their visions for its future. Several school workshops took place in addition to community workshops. The results are compiled









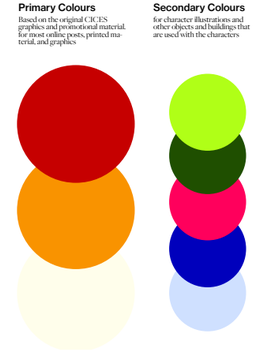


Fig.45:(opposite): snapshots of the graphic guidelines developed with the student work-study team for SUNU CICES (Aziza Chaouni Projects, 2021).

Outreach

Following the compilation of the workshop results, the Project Team worked to find alignments with cultural organisations who could operate at CICES. Connections with local and international creatives led to a Colloquium organised by the Project Team in June 2022. The day began with a colloquium on the past, present, and future of CICES featuring original architects Lamoureux and Marin, academics, people who worked on the development of CICES, international heritage architects who worked on the adaptive reuse of fairs, and members of the local community. Following the colloquium there was a press conference where CICES leadership and government representatives presented the future CICES masterplan to the public. Then, two films were screened – Ghost Fair Trade by Laurence Bonvin (short 2022) which explores the history and activities taking place at CICES, as well as Black Mouse by Ahmad Naboulsi (short 2022) which explores Neimeyer's international fairground in Tripoli, Lebanon. These events were co-sponsored by the French Institute in Dakar as well as US-based organisation The Playing for Change Foundation who establish free open-access music schools around the world.

Fig.46:(A-D) (lower left to top right): A: image of a panel discussion at the CICES colloquium with Lamoureux and Marin (original architects), Lamine Aamadou Sall (poet), Mbacke Niang (architect), Aziza Chaouni, and Mourtada Gueye. B: A photograph of the screening inside the lower level of the regional pavilions (the cinema was partially revitalized to accommodate the event), C: A traditional dance group from the Sine Saloum region dances on top of the regional pavilion plinth in front of a projection, in celebration of the presentation of the masterplan and the transformation of the regional pavilions into a cultural centre, D: the Project Team discussing staging the event on site (all photographs courtesy of Francois Viguie, 2022).

E
ASSESSMENT

WHOLE COMPLEX

Current condition

The entirety of the CICES complex is in relatively good condition, however it has suffered from a loss of footprint (due to residential encroachment) which has impacted how the site is serviced and how its programs are staged, making the site less functional overall.

Major changes (additions/ removals/ changes to the original program)

Rental contracts to private entities on site for income generation and a lack of cohesive planning and management have resulted in a degradation of the public value of the site, informally building small structures around the site, and informal fitouts that impact the building performance, architectural integrity, ad visual cohesion of the site.

Areas of concern

In order to support the public value and identity of CICES, reasonable limits need to be placed on which structures and portions of the site are available for commercial use.

Fig.47: A bird's eye view of the brown exhibition pavilion, with CICES Foire in the background (photo: Seyni Ba, 2022).

INFRASTRUCTURE: DRAINAGE

Description

Lamoureux and Marin designed the entirety of the CICES complex to evacuate water towards the peripheral drainage canal that marked the original boundary of the site. A triangular drainage basin south of the technical pavilion was the terminus of the drainage canal.

For the exhibition, administration, IIT, tertiary, and grand nave pavilions, water was evacuated in between roof pitches with sculptural rain spouts and gutters into a series of rock gardens, which then drain into the perimeter canal. On the facade closest to the site boundary (and drainage canal), the water drained in a subterranean channel directly towards the drainage canal. For the building facades closest to the centre of the site, water was evacuated in the same manner towards rock gardens that occur at the edge of the plinths surrounding the exhibition pavilions.

Water on the pitched side of the regional pavilion roofs is evacuated into a series of decorative pools and a central garden that contribute to the pavilions' composition and sculptural qualities.

The auditorium is surrounded by a drainage canal that drains towards the larger site canal.

Current condition

The encroachment of the CICES Foire residential neighbourhood within CICES original boundary has decoupled a portion of the drainage canal (south west) from its context. The triangular drainage basin south of the technical pavilion is populated with housing.

Luckily most roof drainage channels, rainwater spouts, rock gardens and canals are in place and can be rehabilitated.

The condition of the underground drainage canals that connect the rock gardens to the perimeter drainage canal need to be investigated further.

Fig.48:The original CICES drainage canal integrated into the CICES Foire neighbourhood (photo: Dana Salama, 2021).

Major changes (additions/ removals/ changes to the original program)

Changes to the original site boundaries have (1) interrupted the original drainage design by Lamoureux and Marin, and (2) created an urban condition in the new residential area (CICES Foire) where the CICES drainage canal has been integrated as part of the neighbourhood. The portions of the drainage canal which fall outside the current CICES boundaries have become an overgrown urban greenspace, framing security checkpoints into the neighbourhood and walking trails.

The rock gardens and drainage canals around the exhibition pavilions have been poorly maintained. Many are blocked with debris, causing drainage issues around the pavilions that require ad hoc solutions, causing further damage.

Areas of concern

The interruption of the form and function of the perimeter drainage canal at CICES requires resolution. Ownership and operation of the portion of the canal integrated into the CICES Foire neighbourhood needs to be resolved, or a 'short circuit' canal needs to be built to create a closed loop within CICES boundaries.

Fig.49: The drainage canal functions as a linear green park of sorts, with walkways alongside it and pedestrian bridges accross (photo: Dana Salama, 2021).

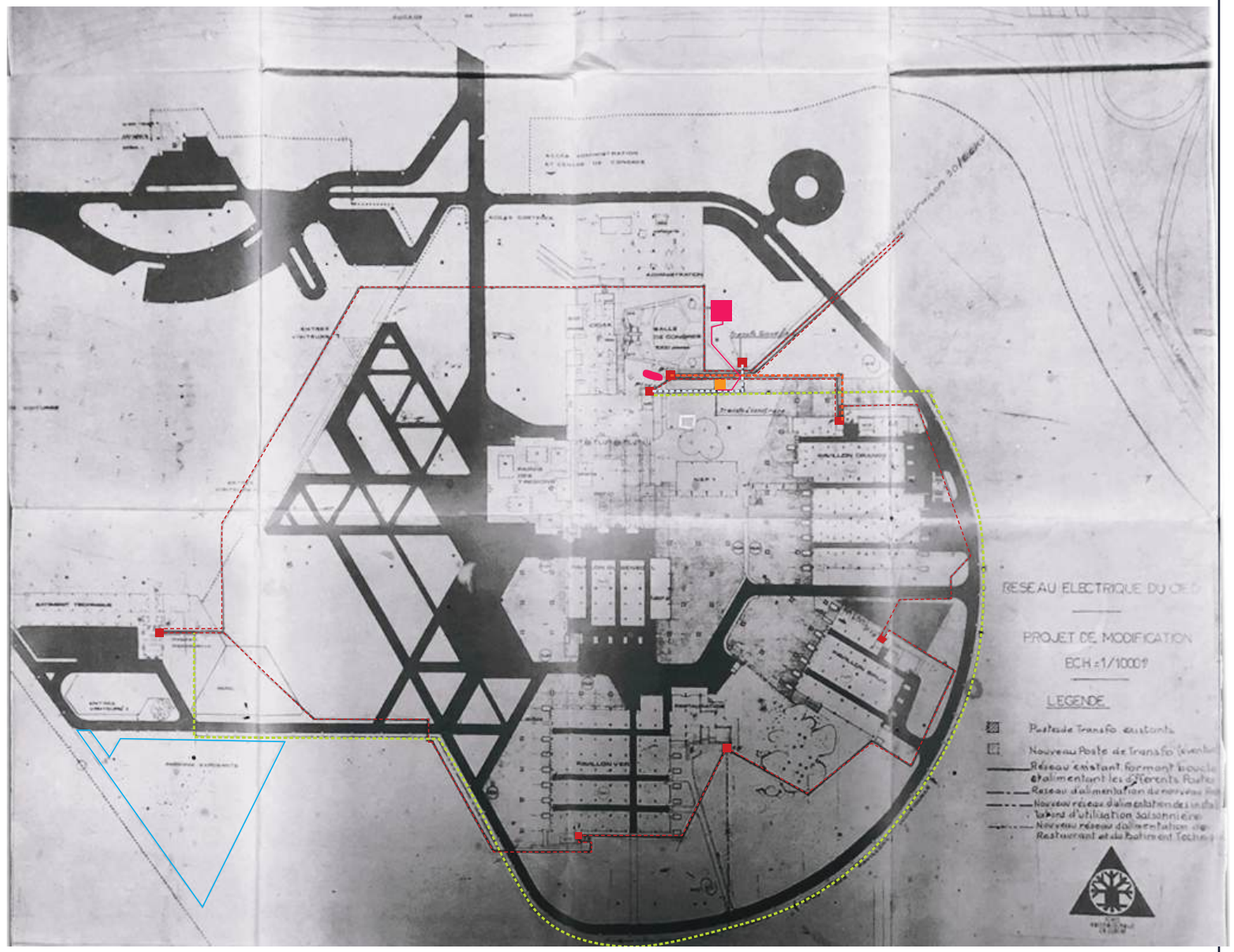


Fig.50: A diagram on top of an original plan of CICES which modified the electrical infrastructure on the site. In red is the existing electrical supply loop connected to the city grid through an ancillary transformer building (now a print house). In yellow is the new technical supply proposed as a back-up. The electrical supply connects to each pavilion through a technical room (shown with red boxes), which supplies power throughout the building, In the exhibition pavilions for example, electrical receptacles are integrated into the base of each column. The blue triangle represents a water reservoir where excess water was collected. This no longer exists due to the urban encroachment around the site. (source: CICES archives) (Aziza Chaouni Projects, 2022).

INFRASTRUCTURE: MECHANICAL SYSTEMS

Description

Lamoureux and Marin designed an underground air conditioning system which cools 'high contact' programs on site. A 'central fridge' pavilion located behind the auditorium building mechanically cools air, and ducts carry the cooled air into the 'boat pavilion' southeast of the auditorium where the air is distributed to the auditorium (and its translation booths), the regional pavilions, the administration building, and the Innovation Centre (IIC).

Current condition

Today the underground air conditioning system is out of order. The underground duct and cable networks which distributed air (and their outlets within respective pavilions) need further investigation.

Major changes (additions/ removals/ changes to the original program)

Due to the dilapidated state of the underground cooling system, many buildings have resorted to placing individual AC units on exterior facades. This undermines the overall appearance of major facades on site, and causes further issues: (1) the drill holes encourage water and air infiltration into buildings, (2) original finishes on the facades are damaged, and (3) water dripping from the AC units causes streaking on the facades and water damage.

INFRASTRUCTURE: ELECTRICITY

Description

Due to CICES' relatively remote siting, its electrical system was designed as a loop that connected to one electric delivery station. The connection between the site and its delivery station occurred between the orange pavilion and auditorium.

From this point, a closed loop would supply electricity to the site through a transformer at each building.

A backup supply line ran between the perimeter drainage canal and site fence feeding back into the primary circuit at the technical pavilion on the southwest side of the site.

Within the exhibition pavilions, each column included electrical, water, and telephone supply lines that were wired back to the transformer.\

Current condition

CICES' electrical system is largely intact. However the condition of some of the ancillary buildings supporting the electrical system is poor.

Major changes (additions/ removals/ changes to the original program)

Due to a lack of maintenance protocol, vendors and contractors are left to fit out utilities for the exhibitions in a decentralised manner. This has caused puncturing, water infiltration, and other damage to building interiors and exteriors.

Areas of concern

In December 2015, an electrical fire broke out in the Green Pavilion causing damage to the interior of the pavilion that is still noticeable despite repairs. If a cohesive plan for management and maintenance is not developed, the site and its users will remain at risk.

INFRASTRUCTURE: PARKING AND CIRCULATION

Description

The architects originally conceived of various circulation and parking schemes that considered CICES as a cohesive whole. The principal north entrance and central spine were designed to allow for processions down the heart of the site for ceremonial reasons, as well as firefighting and police access close to where crowds would gather.

Slightly to the east, the architects provided a separate staff access to the administration along with its dedicated parking.

West of the principal entrance the architects provided a large visitors parking that led to two entries into the site.

At the south of the site, adjacent to the technical pavilion, the architects created a triangular parking for exhibitors.

The curvilinear road that follows the perimeter wall of the site connects the site's principal entrances with a series of radially organised parking lots adjacent to each pavilion. These are loading docks where exhibitors could load their materials via the large pivot doors.

Current condition

Today the parking and circulation systems on site have suffered due to residential encroachment and informal development on site.

Major changes (additions/ removals/ changes to the original program)

The loss of parking space due to informal development within the original site boundaries has made informal parking necessary. This has resulted in serious damage to paving around the site and blocking sight lines towards major architectural features.

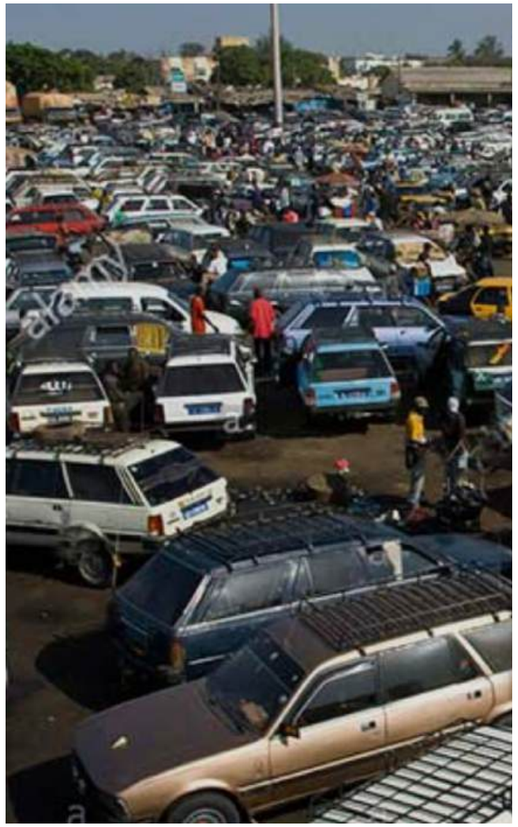
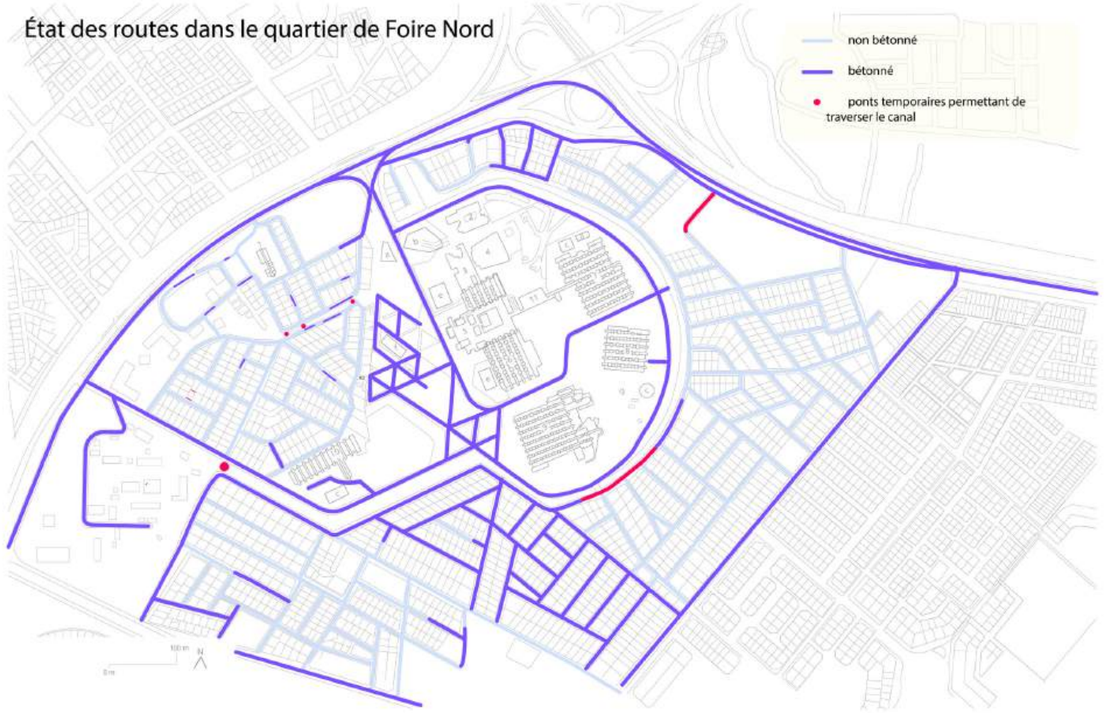
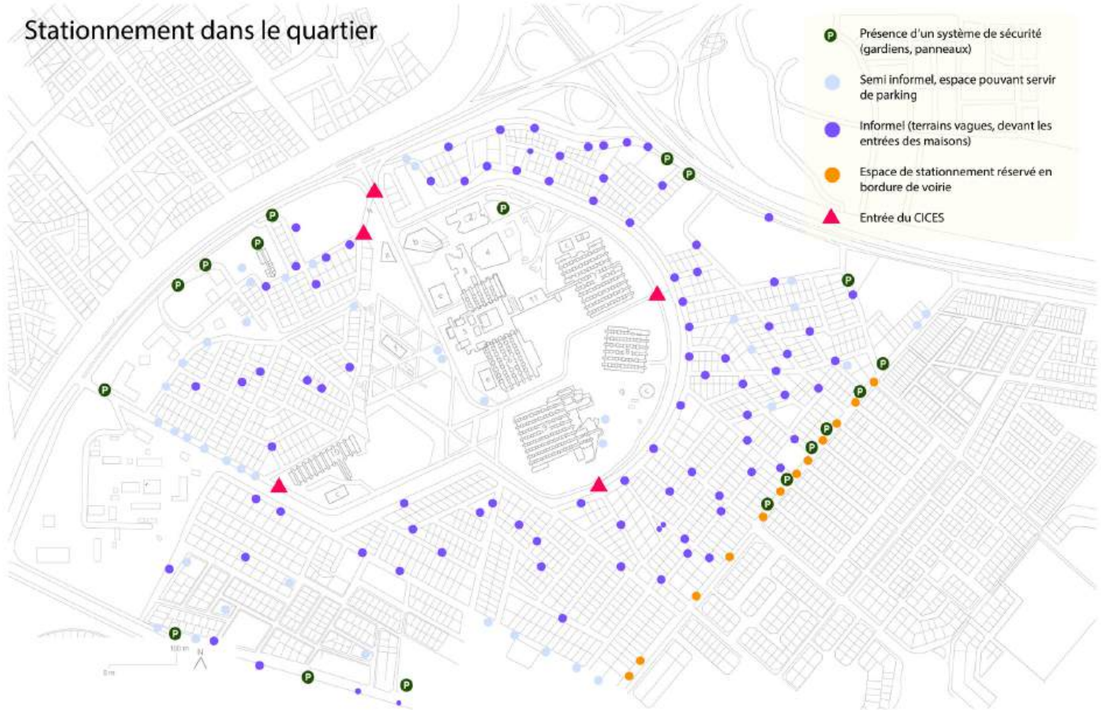


Fig.51: (above) Chaotic parking during events at CICES is the result of a lack of parking infrastructure since the original parking areas were sold off and became part of the CICES Foire neighbourhood.
Fig.52: (right- top) Paved and unpaved roads in the areas surrounding the current site footprint (the interior streets are unpaved and difficult to navigate in wet conditions). The paved roads are also often uneven and pool water in rainy conditions. (Aziza Chaouni Projects, 2022).

Fig.53: (right- bottom)A map of parking spaces in and around the site. The only formal parking that exists on the CICES site is the staff parking behind the administration building. The purple circles represent informal parking spots, which cause4 congestion in the neighbourhood.(Aziza Chaouni Projects, 2022).





LANDSCAPES

Description

The original landscape design for CICES was a minimalist and utilitarian scheme focussed on functional access to the site for different users. The major landscapes consisted of an entry plaza at the north of the site (see below), hardscaped plinths around the exhibition pavilions, the artisans village and mango grove, a park east of the technical pavilion, and a series of large triangular softscape areas at the visitor's entrance on the west side of the site.

CICES features 29,000 m² in uncovered exhibition areas (spaces between pavilions and open plazas) that were originally designed to accommodate larger stands and exhibitions. These spaces received special floor treatments to handle the additional load and were equipped with exterior lights for night conditions.

A large portion of the original CICES grounds (southeast) was slated for phase two of development.

Current condition

Since 2005, the encroachment of CICES Foire on the original footprint of CICES led to the disappearance of large portions of the landscape such as the visitor's parking and its planters, the bus and taxi loops, service parking etc. Further, the existing landscapes were altered or damaged when services that were displaced due to encroachment (such as parking) were accommodated informally elsewhere on site.

The portion of the site the architects originally designated for phase two of CICES is now developed as part of CICES Foire.

Luckily, some distinctive landscapes such as the Artisans' Village remain intact, although they are in dire need of maintenance.

Today the entrance plaza has been completely demolished and replaced, the hardscape plinths around the exhibition pavilions are intact (with some signs of wear), the artisans village and mango grove are existing but dilapidated and abandoned, the park east of the technical pavilion is a staging area for containers and equipment, and the triangular softscapes which framed the visitor's entrance have been partially overtaken on the west side with the encroachment of residential and commercial activities.

CICES was once fully surrounded by a 'green belt', a ring of trees that mitigated the effects of salty sea breezes on metal substructures supporting the roofs. The loss of this ring has had a major impact on the condition of the site.

Major changes (additions/ removals/ changes to the original program)

After residential encroachment changed the site's boundaries and circulation patterns, original landscapes designed by the architects became areas that accommodate programs housed on parts of the site that no longer existed: visitor's parking, outdoor staging areas, circulation routes, drainage basins, etc. These programs now exist informally in the exhibition plazas and other functional spaces–causing damage and deterioration throughout the site.

CICES' landscapes need to be adapted to consider contemporary issues such as climate change and resource scarcity. Future interventions should update landscape infrastructures to promote water recycling, xeriscaping, etc. without compromising the site's

The visitor's parking no longer exists, it is now part of CICES Foire (informal residential development).

The bus and taxi loop no longer exists; it has been annexed by CICES Foire.

Areas of concern

The informal accommodation of parking services in the exhibition plazas and elsewhere on site is contributing to the overall deterioration of the site–due to pollution, track marks, and vehicular services now accommodated in these areas. They also lessen the quality of the pedestrian experience on site.

Fig.54: (above) The garden at the centre of the courtyard framed by the lower level of the regional pavilions, Tertiary Pavilion, and Senegal Pavilion. The garden has been heavily altered since the original design (see shrubs and paint) (photo: Elyse Fitte-Duvale, 2021).

Fig.55:(right) overgrown vegetation has cause some concrete planters and paving to break on site (photo: Aziza Chaouni, 2021).

ENTRANCE PLAZA

Description

As evidenced by images of an earlier model of CICES by Lamoureux and Marin, the entrance plaza began as an understated gesture, with the principal compositional focus on drawing visitors towards the central circulation spine. At some point during the design process, a more formal plaza was introduced to the design, with flag poles representing different nations added to the site's principal entrance. The geometry of the Lamoureux and Marin's final design for the plaza frames the entrance to the administration pavilion and auditorium buildings with three sculptural plinths hosting flags of nations participating in the Fair. According to early documents describing the Fair, the entrance plaza, known as "la Terrasse" would become an important ceremonial space at CICES.

Current condition

The original plaza is entirely demolished and remodelled.

Major changes (additions/ removals/ changes to the original program)

The plaza was entirely remodelled in 2002 by architect Atepa Goudiaby (figures 56-58). Concrete planters, pathways and fountains were added, as well as a bronze statue of King Lat Dior, a national hero and resistor of French colonialism. The water in the fountains is only activated during important events. The planters and flower beds are in good condition. The geometries and finishes in the new plaza have no relationship to the original architects' scheme.

Areas of concern

With no wayfinding strategy present, and no formal relation to the original complex, the new entrance plaza is disorienting and out of place. As a highly visible node, it compromises the design integrity and identity of the site.

Fig.56: (top): image of the entrance plaza, transformed by architect Atepa in 2002. It bears almost no resemblance to the original design (photo: Elyse Fitt-Duvale, 2021).

Fig.57: (bottom left): image of Lat Dior sdtatue at CICES (non-original), an anticolonial hero (photo: Elyse Fitt-Duvale, 2021).

Fig.58: (bottom right): image of the principal CICES entrance gate (photo: Elyse Fitte-Duval, 2021).

ADMINISTRATION BUILDING

Description

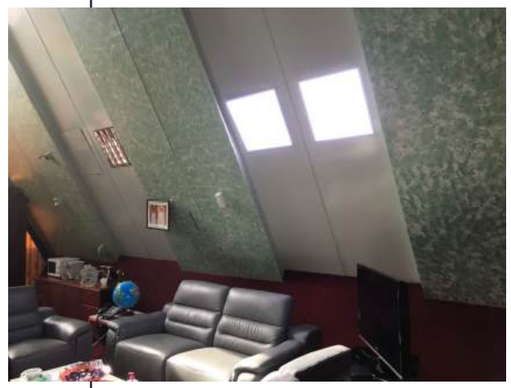
The administration building at CICES was designed to be immediately visible upon entry into the site from the northern entrance.

The building consists of two volumes raised on pilotis. Longitudinally, the void space below the pilots was designed to provide a sheltered entrance and allow for diagonal sight lines into landscaped areas, and to house an open air cafeteria surrounded by a garden. The lower level also contains toilets, a technical room with an office, an office and reserve space, and sculptural concrete stairs with triangular profiles that allow users to circulate to the upper level.

The upper level originally housed a radio station control room, security facilities, roughly fifteen offices, toilets, and the office of the CICES Director General.

Current condition

A VIP salon was introduced into the southern portion of the administration building. The open air cafeteria and bar are no longer in active use. The radio station on the upper floor no longer exists.



Major changes (additions/ removals/ changes to the original program)

- The original green roof does not exist anymore.
- In 2002, the exterior walls were painted by Atepa Goudiaby.
- The interior courtyard was remodelled and painted with bright colours; the bar counter with its beautiful red tiles facing the courtyard is still intact and is only used during the FIDAK.
- In 2005, a covered pathway between the admin building and auditorium was added.
- In 1998, the original bar/cafeteria was transformed into a VIP salon, with new floor finishes, a new dropped ceiling, furniture, and a bathroom at the back.
- On the upper level, bathrooms were remodelled with new white tiles and all appliances were all replaced.
- A new security room was added in front of the administration building (date unknown).
- The building was painted by Atepa, obscuring its original brutalist aesthetic.

Fig.59: (centre) The principal facade of the administration building, originally in exposed concrete (photo: Elyse Fitte-Duval, 2021).

Fig.60: (bottom row, left to right) (A) corroding rebar in the suspended concrete stair causes spalling, (B+C) vegetation growing in the building's expansion joints, (d) non-original finishes in the offices (photos: Dana Salama, 2021).

Fig.61: (right) courtyard of the administration building (photo: Elyse Fitte-Duval, 2021).

AUDITORIUM

Description

Originally known as the 'Grand Salle de Conference,' the auditorium is the centrepiece of CICES. Where the original exposed concrete palettes of the exhibition pavilions were minimalist and restrained, the auditorium's aesthetic was exuberant, and its structural and architectural typology is distinct from all other buildings on site.

The auditorium was originally designed and built with 1200 seats. 1000 seats were equipped with earphones connected to six different languages simulcast from translation cabins.

The auditorium's original structure consisted of glulam beams with a 48m span supporting a corten steel roof and a beautiful acoustic wood ceiling composed of interlocking wood struts that was the centrepiece of the interior. The glulam beams contribute to the auditorium's expression as an inverted boat structure. The beams were hand-carved in the Ivory Coast and assembled on site with cranes.

Around the back side of the auditorium (northeast) are several pavilions that are integral to the function of the HVAC systems and electricity for the whole site, with HVAC running from a central fridge to a pavilion expressed as a boat southeast of the auditorium that served as a control room and mechanical redistribution centre. Mechanical ducts brought cool air into the translation cabins overlooking the auditorium.

The main facade of the auditorium consists of an upper level and lower level entrance, with the main public entrance under a marquee on the lower level. The upper level entrance is accessed with two symmetrical sculptural stairs framed by planters. The control room is accessed through this entrance. The plan of the auditorium is almost perfectly symmetrical, with translation cabins fanning out on either side of the stage, connected by sculptural glulam stairs. Changing and waiting rooms (backstage) are also symmetrical, and are placed along the furthest corners of the building with a view into the surrounding landscape and perimeter drainage canal.

Current condition

The auditorium is used a few times a month for religious, academic and musical events. Its sound and video systems were upgraded in 2002, and its 1087 remaining seats are still connected to the original state-of-the-art audio system for translation purposes.

Beyond the wear and tear of the finishes and built-in furniture, feature elements such as the roof, decorative ceiling with the wood struts, and profile of the outer shell were altered in 2002 by architect Atepa Goudiaby's rehabilitation.

However while the renovation impacted the front-of-house (seating area), the backstage areas remain mostly intact (although dilapidated). The control rooms on the second level have become the guard's quarters and are only in use for major events.

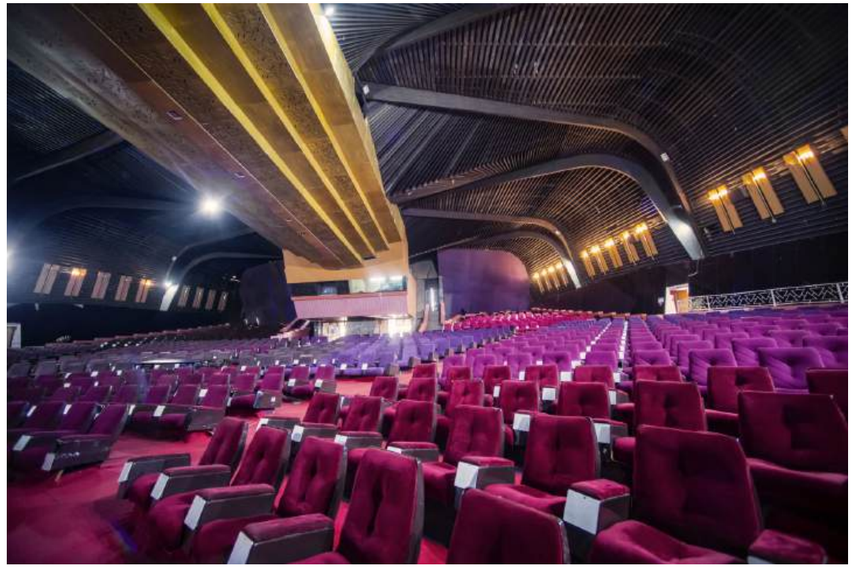
Major changes (additions/ removals/ changes to the original program)

- The central part of the wood slat dropped ceiling was damaged by Atepa Goudiaby's 2002 rehabilitation: the intertwining wood slats were cut to leave space for a rectangular golden metal box.
- The original Corten steel roof was replaced with corrugated metal (which is already falling apart and which the CICES is patching up). Damage is particularly apparent at the front of the building. This has impacted the profile of the building's outer shell drastically.
- The interior railings were painted.
- The following changes were made due to a lack of maintenance and weather damage:
- The large glulam beam supporting the protruding roof at the entrance was damaged by water and removed.
- The original seats are still the same, but their fabric was changed; their spring system and stuffing have started to sink and should be replaced.
- The translator's cabins have not been in use for more than a decade. They are filled with trash and spiderwebs.
- The beautiful glulam spiral staircase leading to the south translation cabins has one step left, which is about to fall.
- The original semicircular furniture pieces in the artists' VIP salon (located on the upper level next adjacent to the stage) were moved to other parts of the CICES, and are informally used by staff as outdoor benches.
- The wood layer covering the ceiling of the canopy at the entrance of the auditorium is damaged.
- The central part of the wood slat dropped ceiling was damaged by Atepa Goudiaby's 2002 rehabilitation: the intertwining wood slats were cut to leave space for a rectangular golden metal box.
- The original Corten steel roof was replaced with corrugated metal (which is already falling apart and which the CICES is patching up). Damage is particularly apparent at the front of the building.
- There are broken windows on the main facade.

Areas of concern

There is a major safety hazard on the front auditorium facade: steel bolts keeping the glulam structural elements together have corroded, causing the glulam to fall apart. Subsequently the wood slats in the awning are beginning to spall and fall to the ground. Beyond the challenges this poses to the structure as a whole, falling debris is a major concern and emergency stabilisation members should be implemented as soon as possible.

The scale of changes in the auditorium's exterior is vast and damage is widespread (corroding steel, spalling wood, non-original finishes and geometric profiles throughout). The shell of the building along with its exterior structure will likely have to be wholly replaced. However an investigation will need to be conducted to understand the assembly of Atepa's metal roof structure prior to determining a solution.



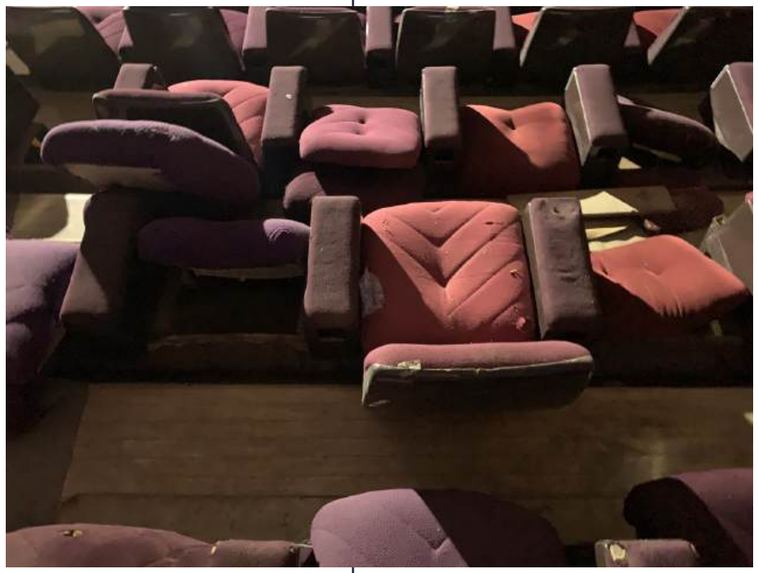


Fig.62: (top-left): archival image of the auditorium's original corten steel roof from the perspective of the ramp leading up to the plinth of the seven regional pavilions c. 1970s (source: Archidatum, photographer unknown).

Fig.63: (top-center): image of the replacement corrugated metal roofing on the auditorium rusting and leaving the substructure vulnerable to water infiltration (photo: Dana Salama, 2021).

Fig.64: (top-right) the exterior glulam structural frame and wood cladding in the soffit splitting from the main structure due to corroding bolts causing deflection (photo: Dana Salama, 2021).

Fig.65: (bottom-left) interior view of the auditorium. The central piecc on the ceiling was installed after splicing the intersecting wood struts that were part of the auditorium's original character (photo: Elyse Fitte-Duval, 2021).

Fig.66: (bottom-right) damaged seating in the auditorium (photo: Dana Salama, 2021).

AUDITORIUM ANCILLARY 'BOAT BUILDING'

Description

The 'boat' ancillary building next to the auditorium was the interface between the 'central fridge pavilion', auditorium, and the remainder of the buildings on site serviced by the HVAC system.

Current condition

Overall the structure is in very good condition. Today the HVAC system is not in use (and requires further investigation). While it is clear that the ducts in the lower level of this boat pavilion were reconfigured several times, the Project Team found no records of these changes.

Major changes (additions/ removals/ changes to the original program)

The exterior of this pavilion was painted (and its exposed concrete covered) during the 2002 rehabilitation efforts.

Fig.67: (opposite page, top) side elevation of the boat building showing the entrance from the ground level (photo: Dana Salama, 2021).

Fig.68: (opposite page, bottom-left) view looking up towards the skylight/ exhaust vent from the lower level of the boat building (photo: Dana Salama, 2021).

Fig.69: (opposite page, bottom-second from left) area for grounding wires in the lower level (photo: Dana Salama, 2021).

Fig.70: (right) view of air vent on boat building facade (photo: Dana Salama, 2021).

INNOVATION CENTRE (FORMERLY PART OF THE INFORMATION AND INNOVATION CENTRE/ IIC)

Description

The Information and Innovation Centre was a block of buildings that were programmed as an incubator to support Senghor's vision for CICES as a Pan-African economic and cultural incubator. It consisted of the auditorium, innovation centre (with its two seminar rooms), and the seven regional pavilions. This configuration was supported by a press room, information kiosk, offices, bars, clubs, a cafeteria, and a cinema below one of the regional pavilions.

The innovation centre resembles the administration building in typology. It features raised triangular prisms on a podium that is partially open to a series of gardens.

The lower level contained a break room with toilets, a foyer and bar,two lecture rooms (50 seats), a fax room, offices organised around a central garden, and technical rooms.

The upper level featured a seminar room with 200 seats, a waiting room, a club with a bar, offices, an open gallery, an information area, and a foyer with designated waiting areas for hosting staff.

Current condition

The IIC building is in good condition, however its original function is currently obsolete. It still houses seminar rooms, but it now hosts the technical offices of CICES' administration. Its original clay tiles and concrete structure are in great condition. The original roof was replaced in 2002. The new roof is in good condition and performs well, but its red colour contrasts with the other pavilions.

Major changes (additions/ removals/ changes to the original program)

- The exterior walls were painted in 2002 by the architect Atepa.
- The lower level of the centre, with its lobby and café, was rehabilitated in 2002: new ceramic floor tiles replaced the original glazed clay tile.
- The exposed concrete beams and the triangular box that contained the AC system are covered with colourful fabric.
- The bathroom's original finishes were replaced with white ceramic tiles, and stalls were entirely redone.
- A new storage shed was built outside of the café area (date unknown.)
- Doors between the seminar rooms and the offices are currently closed.
- The exterior walls were painted in 2002 by Atepa Goudiaby.
- The lower level of the centre was rehabilitated in 2000: new ceramic floor tiles replaced the original glazed clay tile.
- The exposed concrete beams were covered with colourful fabric.
- The bathroom finishes and stalls were entirely redone.
- A new storage shed was built outside of the cafe area (date unknown.)
- Doors between the seminar rooms and the offices are closed today
- The 6 translation cabins which service the large seminar room are closed, and not in use.
- The café was remodelled, its counter covered with white ceramic tiles (figure 72)

Areas of concern

The Innovation Centre once tied together the auditorium and exhibition buildings as a site of exchange. Growing bureaucratic and administrative needs at CICES have made the original program of the Innovation Centre obsolete. There is a need to reimagine its program to suit contemporary needs, and to find appropriate spaces for CICES' growing administrative and operational needs.

Fig.71: (top)interior of innovation centre, with many of the original finishes covered in paint or fabric (photo: Elyse Fitte-Duval, 2021).

Fig.72: (bottom left)the newly installed bar/kitchen on the lower level of the innovation centre, and the non-priginal ceramic finishes and paint (photo: Dana Salama, 2021).

Fig.73: (top)air conditioning units are endemic to the facades of the offices in the innovation centre. This is mostly due to passive climate strategies being defunct and overcrowding (photo: Dana Salama, 2021).

TERTIARY PAVILLION

Description

The Tertiairy Pavilion g is the threshold between the auditorium, administration building, and innovation centre and the larger exhibition buildings on site. It was designed to showcase the latest technological innovations and machines. After they moved out of their shed office, Lamoureux and Marin's site office relocated to the Tertiairy Pavilion.

On the west side, the Teritary pavilion is connected to the Innovation Centre, to the north it overlooks the side elevation of the auditorium, and on the south it faces a courtyard under the plinth of the regional pavilions, where the cinema is located.

The Tertiairy pavilion contains a transformer room and toilets on the facade closest to the auditorium, and small rooms embedded into the facade facing the inner courtyard.

A large triangular prism with a ventilated facade of PVC pipes forms the easternmost volume of the Tertiaire pavilion.

Current condition

Today the Tertiairy Pavilion is still in use for exhibitions. The small rooms facing the courtyard have become staff offices and living quarters for some staff including a guard.

Fig.74: (top) informal wiring strategies, impacting the facade and causing safety issues (endemic) (photo: Dana Salama, 2021).

Fig.75: spalling concrete on a column at the entrance of the Tertiary Pavilion, supporting the plinth of the regional pavilions (refer to Appendix B) (photo: Dana Salama, 2021).

Fig.76: the northern facade of the Tertiary Pavilion, showing the connection to the Innovation Centre (photo: Elyse Fitte-Duvale, 2021).

Major changes (additions/ removals/ changes to the original program)

- The building's facades are largely intact, however the exposed concrete has been painted. There is some damage to the windows.
- Informal cable management and drilling through the facade have caused some water infiltration issues and corrosion of rebar on the interior.
- Like all other exhibition buildings, the roof panels are corroding and the ventilation openings in between the low/ high pitched roofs have been blocked, as their frames are corroding.
- On the lower level facade facing the courtyard some of the original clay tile murals by Lamoureux and Marin have been painted over and others have paint splattered on them as a result of the underside of the plinth being painted.
- The original clay tile flooring patterns on the interior are intact, however they need cleaning.
- On the upper level (plinth shared with the seven regional pavilions), the upper entrance into the Tertiaire Pavilion has been annexed as the CICES workshop, where a carpenter fashions furniture for the fairs.
- The Project Team observed that the interior stairs were blocked during a Fair with exhibition booths as the upper level plinth connections could no longer be used.

Areas of concern

- There is buckling in the concrete columns on the lower courtyard facade. See engineer's drawings for proposed solutions.
- The ventilated facades with PVC pipes contain asbestos.

BATHROOM PAVILIONS

Description

Lamoureux and Marin designed a series of public bathroom pavilions that resemble follies in the CICES landscape. There are two stand-alone public bathroom pavilions on site–the first is north of the orange pavilion, and the second is south of the green pavilion restaurant.

Lamoureux and Marin designed the bathrooms so that the male/female facilities nest into each other and the walls fan out in a spiral configuration. This allows the 'wet wall' with plumbing infrastructure to be shared while providing entrances to males/females that are located opposite to one another. This configuration also frees space on the exterior facade for a low basin where visitors can perform ablutions. On the interior of the bathrooms, there is a tiled area for performing ablutions and a circular sink at the centre of the room. The rectilinear stalls are located amongst the wall shared with the 'other half' of the building. The perimeter walls are composed of the same rock present in the regional pavilions and other small ancillary programs on site. The interior walls are concrete.

The bathrooms also feature a roof constructed with corrugated fibre cement panels (same as the exhibition pavilions) that is ventilated through a clerestory window that runs the entire circumference of the building.

The interior finishes include poured concrete floors, stuccoed concrete walls, and small subway tiles inside stalls accessed via wooden doors.

Current condition

Today the bathrooms are largely intact and partially in use as storage facilities and water collection points.. However changes to the roof, and interiors have compromised the integrity of the structures and the original design intent. The original metallic frames of the clerestory windows are corroding.

Major changes (additions/ removals/ changes to the original program)

- Both bathroom pavilion roofs have been extended with corrugated metal roof panels and additional metallic substructures and columns to support the addition, compromising the pavilion facades.
- Interior finishes have been manipulated: for example some of the original tiles inside the stalls have been replaced.
- Some of the original fixtures are no longer in place such as the faucets for the interior ablution walls.
- The interior doors and door frames have been painted, with some of the paint splattering on the surrounding walls.
- There is evidence of changes to the mechanical systems although this needs further study (new ancillary buildings adjacent to the bathroom pavilions that were locked and inaccessible).

Areas of concern

- A new tiled exterior ablution basin was added to the bathroom pavilion closest to the green pavilion, completely compromising its facade.

Fig.77: (A+B) exterior views of the bathroom pavilion, transformed into an ablution area(photo: Dana Salama, 2021).

SEVEN REGIONAL PAVILIONS

Description

The seven regional pavilions were originally conceived by the architects as tall pavilions with reflective pools at ground level to accent their sculptural qualities. The final design varies, with five of the seven regional pavilions raised on an elevated platform that contains service and storage functions below. Only two of the pavilions touch the ground–with a water basin at the base of each. One of these pavilions contains a cinema below. The geometry of all of the regional pavilions is particular: the triangle facade is offset to allow for the provision of a high window for passive ventilation and ethereal diffuse light on the interior.

This diffuse light was designed to accommodate an original program of artists and artisans representing the seven regions of Senegal. Outside of the Fair (FIDAK) periods, the seven regional pavilions were meant to host committee rooms.

The open space between the regional pavilions (at the top of the platform) was designed with a sculptural quality to facilitate evening events.

Each pavilion's two main façades are covered with a material reflecting a specific region of Senegal (basalt, gravel, laterite, marble, seashells, and river stones) and an art wall decorated with a mix of sand and cement, and in one case real bull horns! The pavilions' other two facades have a second envelope composed of asbestos panels, held by a metallic truss system.

Current condition

Luckily, the regional pavilions' architecture has not been altered (see appendix A) but suffers from weathering and damage due to lack of maintenance.

The interior of the pavilions are in surprisingly good shape, given their change of program and intensive use: they all showcase their original doors, windows, and exposed concrete finish. However, the original AC stopped working and the system used to operate the high windows lacks its turning handle (otherwise the impressive system is still in place and working.)

Left without any maintenance, the metallic truss system holding the asbestos panels on the facades of the regional pavilions has rusted and failed in many places. It has caused many of the asbestos panels to break or fail in some areas, with some panels now missing (figure 83.) In contrast, the concrete structure is spotless, except for two instances where the concrete was noticeably porous, likely due to the lack of proper compaction during construction.

- The waterproofing membrane of the basins surrounding the regional pavilions is damaged, and water accumulation has caused cracks and spalling (figure 85, D.)
- Run-off water channels poorly conceived by the Architects have resulted in water draining from the platform down to the courtyards below, splashing and damaging the concrete slab—causing staining and spalling (figure 85, A.)
- Exposed wiring (figure 85, H.)
- Floor damage caused by the fixation of free-standing panels to create cubicles in the 3 pavilions by the Motor and Vehicle Department of Dakar.
- Replacement of original pavers with new flooring.
- Dilatation of expansion joints between floor tiles which were filled with concrete, causing cracks (figure 85, B.) Major changes (additions/ removals/ changes to the original program)
- Both bathroom pavilion roofs have been extended with corrugated metal roof panels and additional metallic substructures and columns to support the addition, compromising the pavilion facades.
- Interior finishes have been manipulated: for example some of the original tiles inside the stalls have been replaced.
- Some of the original fixtures are no longer in place such as the faucets for the interior ablution walls.
- The interior doors and door frames have been painted, with some of the paint splattering on the surrounding walls.
- There is evidence of changes to the mechanical systems although this needs further study (new ancillary buildings adjacent to the bathroom pavilions that were locked and inaccessible).

Fig.78: (opposite) close-up of the Fleuve facade - seven regional pavilions. It now functions as a driving permit office (photo: Seyni Ba, 2022).

Major changes (additions/ removals/ changes to the original program)

Their original programs have changed: spaces of the pavilions at the platform level are rented to the department of Motor Vehicles of Dakar as well as small business owners (caterer, shoe seller), while the lower spaces are storage rooms.. This compromises the public value of the site, and creates a situation wherein private tenant fit outs compromise the integrity of the pavilions.

Areas of concern

- The largest concern for the regional pavilions is the need to rehabilitate the asbestos facades whilst maintaining the integrity of the iconic regional murals and their materials.

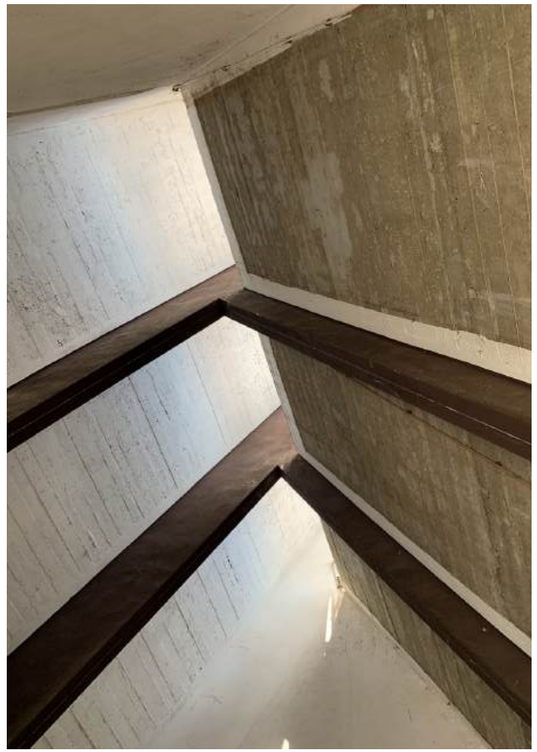
Fig.79: (top left) bird's eye view of the plinth of the regional pavilions (photo: Seyni Ba, 2022).

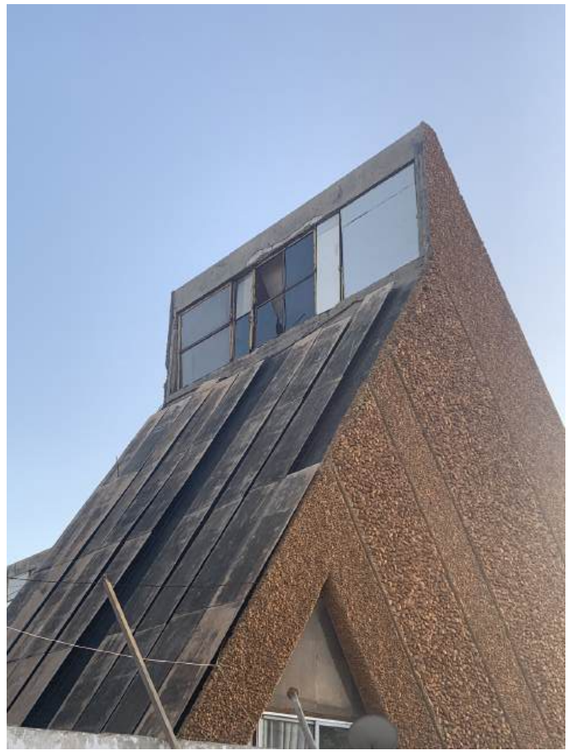
Fig.80: (top right) view from inside a motorcycle shop, now located inside the seven regional pavilions (photo: Dana Salama, 2021).

Fig.81: (bottom left) view of the offset planes and steel structure that form the clerestory window and allow natural ventilation for each regional pavilion (photo: Dana Salama, 2021).

Fig.82: (bottom centre) view of the stair up to the regional pavilion plinth level and the advertisements that have been placed on the facades of some pavilions (photo: Dana Salama, 2021).

Fig.83: (bottom right) view of the Diourbel regional pavilion facade showing missing roof panels (the roof panels also contain asbestos), and broken windows (photo: Dana Salama,





1.Cap Vert
2. Thies
3. Casamance
4. Diourbel
5. Fleuve
6. Senegal Oriental
7. Sine Saloum

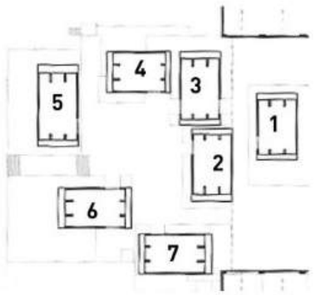


Fig.84: regional pavilion facades (Aziza Chaouni Projects, 2021).

Fig.85: A selection of regional pavilion deficiencies (Aziza Chaouni Projects, 2021).

EXHIBITION PAVILIONS (GENERAL)

Description

The four large exhibition pavilions (Senegal, Orange, Brown and Green pavilions), have a similar concept and structure, and hence face similar challenges. The Orange, Brown and Green pavilions are organised around the Senegal pavilion, which was supposed to host Senegalese exhibitions during the FIDAK fair and serve as a starting point for visitors. Today, it is rented all year around for events.

The pavilions were conceived as flexible open spaces, following a 10m x 10m grid with bathrooms and storage areas located near their edges. The pavilions have alternating transverse bays: high roofs bays (longitudinally composed of alternating roofline heights)—designed for circulation, and low roof bays for exhibition stalls (figure 86.)

In total there are 200 trapezoidal doors (some weighing up to one tonne) on the exhibition pavilions, using a figure-eight cable system. The doors are coloured to represent each pavilion to ease wayfinding around the site.

The exhibition pavilions have been used continuously since 1974, with minimal maintenance.

Current condition

- Their façades and doors are in good condition, and their drainage systems (which direct rain water from the roofs towards stone stones), is still functioning. However, trash can sometimes block the water outlet in the stone garden.
- Structural damage
- All of the exhibition pavilions share the same structural system: concrete lateral walls, V-shaped concrete columns, and concrete ceiling slabs with longitudinal lateral beams—which hold the steel I-beam structure of the pitched roofs.The concrete is in excellent condition but the structural steel has rusted and the cement-asbestos pipes can be a health hazard.
- The rock ponds which are part of the drainage system are often blocked by detritus.
- In certain parts the roof metal corrugated panels have fallen, and their bracket connections have rusted, and broken off (and are now long gone.)
- The constant placement of new booths and wiring and their removal after each event have caused the most damage to the exhibition pavilions: traces of nails, glue, plywood, and partition walls can be seen all over the exhibition halls.
- The original lights are not in use and broken at times.
- The large doors are missing their original cable system.
- The issue of waste management is endemic to the pavilions–with the improper disposal or accumulation of waste creating safety hazards, damage to the building, blocking critical vistas around the site, or polluting the site.

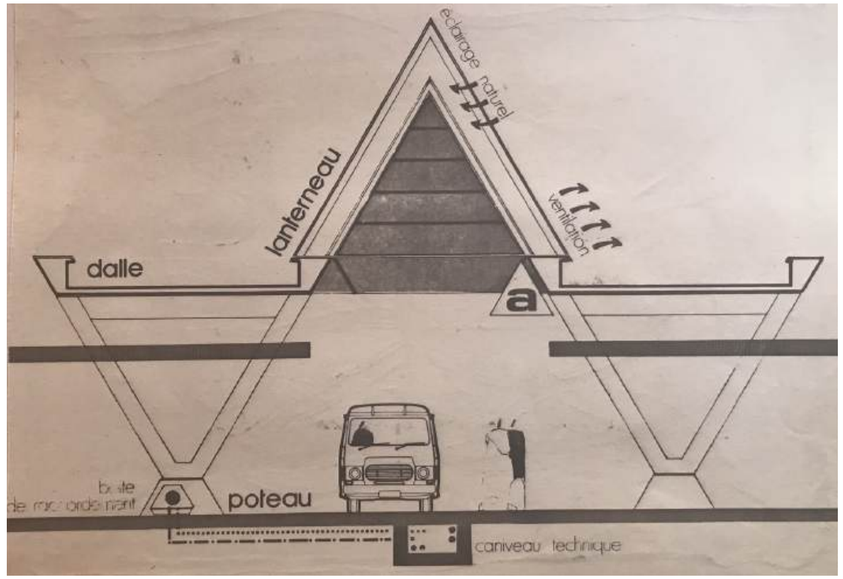


Fig.86: section through typical exhibition pavilion bay (source: CICES archives).

Major changes (additions/ removals/ changes to the original program)

- Bathroom tiles have been replaced by white ceramics tiles.
- New visible wiring and projectors have been added.
- Plazas in front of the pavilions were originally intended to house temporary structures. Today, permanent outdoor structures of poor quality remain all year on the plaza.
- The central spine, which has an access door to a technical shaft and hides all wiring, was sealed. Instead of using it, the CICES conceals electric wires and other utilities with a thick carpet during events.

Areas of concern

- Where there are ventilated facades constructed with PVC pipes, there is asbesto present. These facades need to be remediated immediately.
- Trucks haphazardly moving through the exhibition pavilions have caused denting on the doors and the lower portions of the columns which contain electric supply. Operational and maintenance protocols must be set to mediate this damage.
- The integrity of the exhibition pavilions is compromised when temporary structures are erected in the surrounding plazas blocking sightlines of their entrances and facades. Operational protocols need to be set in order to maintain the architectural value of the complex.

THE GRAND NAVE/ MOROCCAN PAVILION

Description

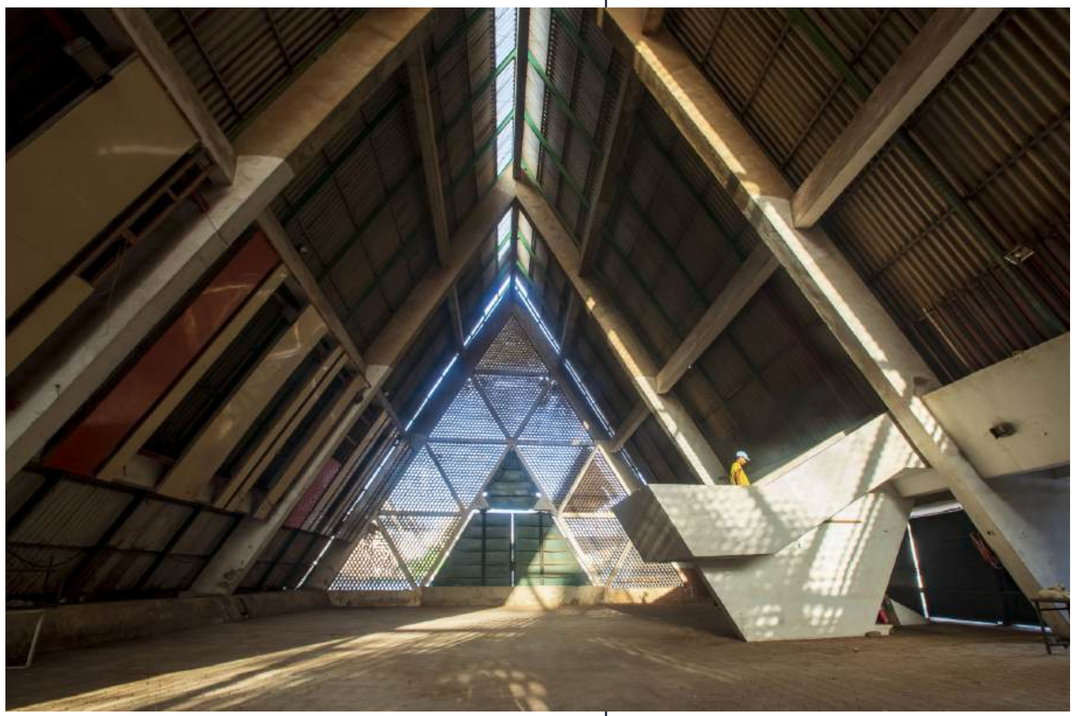
The Grand Nave and the Tertiary pavilion share a similar typology (both feature a large prominent triangular volume). They were originally branded "the two naves," referencing their resemblance to monumental church typologies. It has the same structure as the rest of the buildings in the CICES, but its form is unique as it is a singular triangle, with two fibre cement slanted roofs and two straight facades composed of sections of cement-asbestos pipes. The concrete structure of the big nave pavilion is composed of triangular frames at both ends of the building and lateral beams supporting the metal structure of the roof.

Originally, it hosted an innovation show, supporting the IIC's programming. With heights of twenty metres, these volumes were designed to accommodate prominent stands with large heights.

The northwest facade features operable pivot doors reminiscent of the exhibition pavilions, and the southeast facade is closed. A sculptural interior stair on the northwest side of the building connects the ground floor of the pavilion to the terrace between the regional pavilions. The two inferior lateral facades feature laminate panels in orange and yellow.

Fig.87: (top) interior of the Grand Nave/ Moroccan pavilion showing the ventilated facade constructed from PVC pipes, the sculptural stairs, and the vinyl panelling on the interior facades (photo: Elyse Fitte-Duval, 2021).

Fig.88: (bottom) exterior view of the Grand Nave/ Moroccan pavilion (photo: Elyse Fitte-Duval, 2021).



Current condition

- The Grand Nave building is almost intact, aside from its rusting metal roof substructure and ageing cement fibre roof panels. Its structural elements are all in excellent condition, with no noticeable cracks or damage.
- The interior coloured mural composed of laminate panels is damaged and missing some panels.
- The asbestos pipes in the ventilated facade need remediation. In some places they have been displaced and trash/ newspapers are lodged in the facade to keep it intact.
- Today, the Grand Nave is mainly used as storage and as the Morocco pavilion during FIDAK.

Major changes (additions/ removals/ changes to the original program)

- The exposed concrete elements on the interior have been painted white (beams, stair, walls).
- Stair access on the mezzanine level has been blocked by the roof. It is unclear when the roof panels were installed.

Areas of concern

- The triangular ventilated facades with PVC pipes contain asbestos and need rehabilitation immediately.
- There is cracking along the expansion joint that splits the building's structure resulting in serious deflection (see Appendix B).

ORANGE EXHIBITION PAVILION

Description

The orange exhibition pavilion is one of two large-sized pavilions, and is referred to as “le grand hall d’exposition.” The building contained a bar/ rest area with a terrasse for exhibitors, located above the bathrooms. An elevated walkway accessible via stair cuts through the space, connecting to other exhibition areas. In an original plan diagram, the architects planned for two booths in each bay - accommodating 346 booths in the orange pavilion.

Current condition

Like several other exhibition buildings, there are systemic issues impacting the state of the orange pavilion: (1) trucks hitting the bases of columns causing cracking and damage to the building infrastructure and denting in the trapezoidal doors, (2) water infiltration from the poorly maintained/ restored roofs causing rust, the growth of vegetation, and structural cracks.

Further, on the exterior of the orange pavilion several informal buildings have been erected, blocking views and the building’s function: namely a storage shed and mosque.

Several concrete elements that originally had an exposed concrete finish were also painted, impacting the aesthetic integrity of the complex.

Circulation around the building has been blocked by areas for storing materials, and garbage is compromising the function of the rock drainage ponds located under each drainage channel.

The original painted signage on the facade has been poorly maintained and needs to be restored. The PVC facades contain asbestos and some of the pipes are falling out of place due to weathering and vegetation growth.

Non-original corrugated steel sheeting (ungalvanized and prone to rusting) can be found on the facade, and several windows have been blocked, particularly on the north-west facade. Some of the roofs are also missing panels, leaving the structure exposed.

The side exterior stairs are majorly cracked, likely due to weathering leaving the steel reinforcement exposed and subsequent rusting.

In several areas on the interior and exterior of the building, concrete block walls have been erected - damaging original finishes and compromising the function of the space.

The floor service trenches containing electrical and water services are still in use, however many of the original wooden planks covering the trench are missing or damaged causing a safety hazard.

Major changes (additions/ removals/ changes to the original program)

- Cable mismanagement issues on the facades and the interior cause risks of electrocution, fire, and damage to the structure.

Areas of concern

- Some of the cracking at column bases (likely due to impact from vehicles) is pronounced, and should be addressed before potentially leading to more severe structural damage.

Fig.89: (top) exterior view of the orange exhibition pavilion facade (photo: Elyse Fitte-Duval, 2021).

Fig.90: (bottom) view of the interior of the orange exhibition pavilion being rented for rice storage (photo: Elyse Fitte-Duval, 2021).

YELLOW/ SENEGAL EXHIBITION PAVILION (MEDIUM-SIZED)

Description

The Yellow/ Pavilion of Senegal was seen as the central node of the masterplan, which would host domestic exhibitors during international fairs, and would also accommodate specialised fairs throughout the year. Its scale, open plan, and passively designed roof would allow for maximum flexibility and ventilation.

Like the other exhibition pavilions, each structural column hosted a utility box in its base that would provide telephone, water, and electricity connections to each exhibitor.

The Senegal pavilion included a feature bar known as “The Patio” with an adjacent bar called “Oasis” that would offer reprieve to exhibitors on the northwest corner of the building.

Current condition

The Yellow/ Senegal pavilion is in relatively good condition. Its major issues include the covering of originally exposed concrete finishes with white paint, blocking stairwells with exhibition booths, partitions, and furniture, and destroying the original bathroom with the addition of cheap ceramic tiles.

The exterior of the building, like other exhibition pavilions, has exposed wiring, original finishes covered in paint, damaged doors, corroding roof panels, and overgrowing vegetation.

Fig.91: (top left) Senegal pavilion facade showing white paint chipping off and missing lights in the protruding exterior beams (photo: Elyse Fitte-Duval, 2021).

Fig.92: (top right)missing roof panels on the Senegal pavilion (photo: Elyse Fitte-Duval, 2021).

Fig.93: (bottom left)view of the Senegal pavilion from the plinth of the seven regional pavilions (photo: Elyse Fitte-Duval, 2021).

Fig.94: (bottom right) a temporary structure erected outside of the Senegal pavilion to protect merchandise blocks views of the site (photo: Elyse Fitte-Duval, 2021).

BROWN EXHIBITION PAVILION (MEDIUM-SIZED)

Description

The brown, orange, and green pavilions were designed to accommodate foreign exhibits. Like the Senegal pavilion, each column hosted an identical utility box available to eac exhibitor. These pavilions also featured toilets, showers, and public telephones to service guest exhibitors.

Current condition

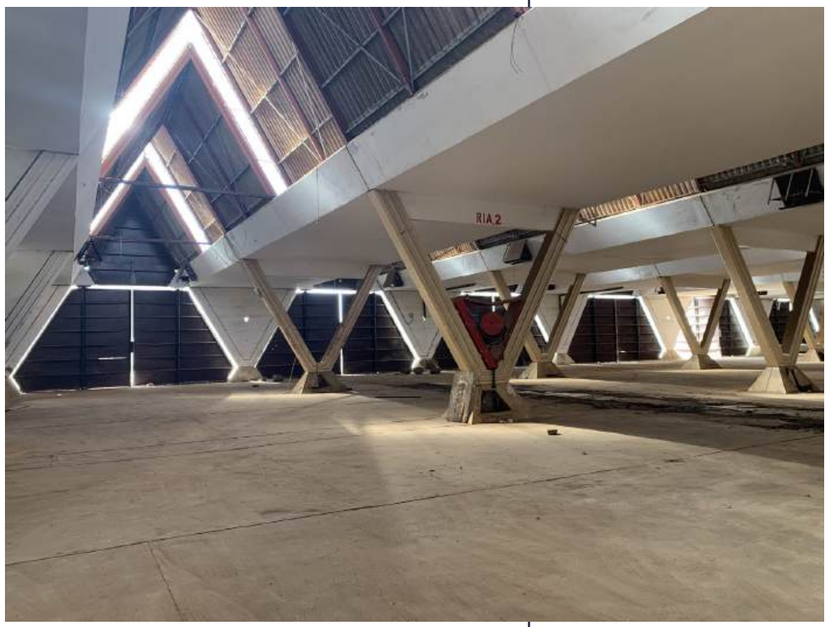
The brown pavilion has many of the same endemic issues as the other pavilions, although it is in better condition than the orange pavilion.

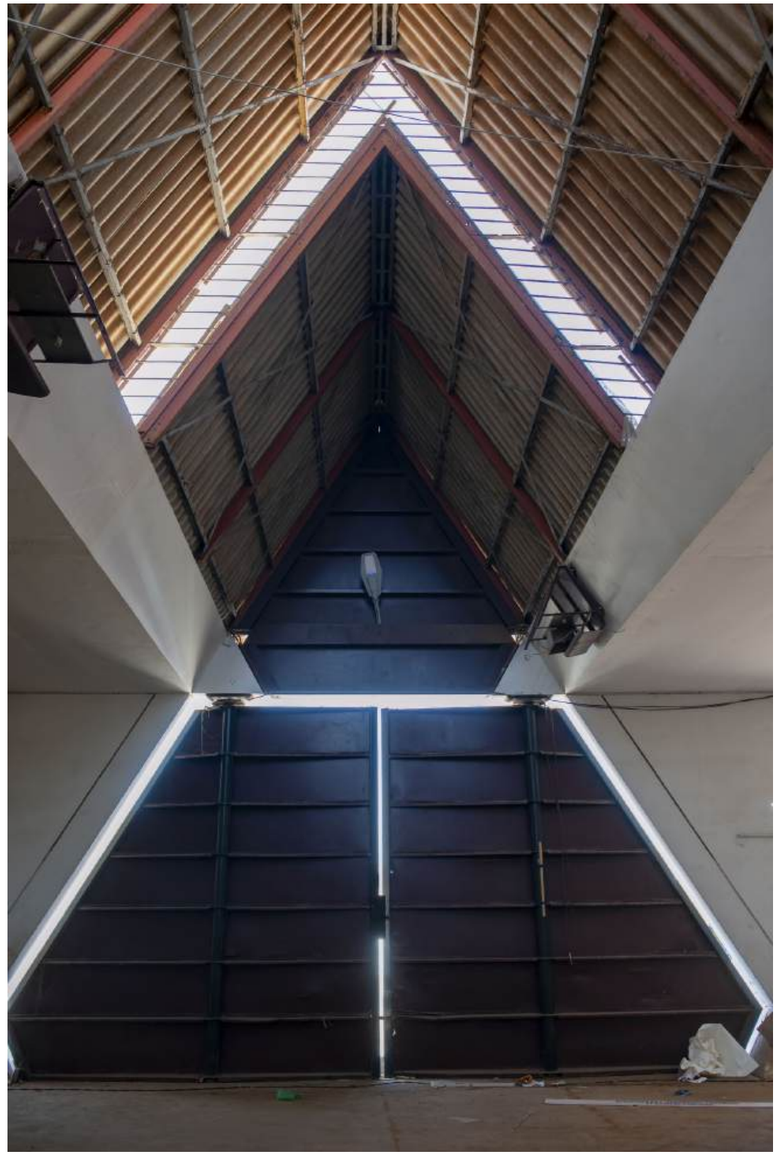
The major issues for the brown pavilion occur on the exterior: with non-original masonry fences on the perimeter of the building (separating the building form informal uses on/ adjacent to the site of the former artisan's village), new cementitious paving around the exterior of the building, informal parking areas causing damage and clutter to the site surroundings, and blocking original parts of the facade.

Fig.95: (top left) Brown pavilion facade showing facade painted white and some denting on the doors (photo: Elyse Fitte-Duval, 2021).

Fig.96: (bottom left) Brown pavilion interior with exposed concrete painted white, and some covers missing on the column bases which contain electrical receptacles (photo: Elyse Fitte-Duval,

Fig.97: (bottom left) Brown pavilion interiorview of trapezoidal door (photo: Elyse Fitte-Duval, 2021).





GREEN EXHIBITION PAVILION (LARGE SIZE)

Description

The green pavilion shares the same features as the other exhibition pavilions, however it has a restaurant (originally called 'Pyramide du CICES') which hosted a meticulously detailed cafeteria with a garden at its centre.

The exhibition space itself was designed to host international exhibitors such as France, Great Britain, Canada, Argentina, Yugoslavia, Italy, Portugal, etc.

The restaurant included offices, technical rooms, kitchens, and ample seating areas. The second floor featured a bar, kitchen (with a dumbwaiter), and a series of closed dining rooms.

The underground level contained service areas for the green exhibition building and its restaurant.

Current condition

In December of 2019, informal wiring caused a major fire in the green pavilion, which caused structural damage. It appears as though much of the damage has been fixed, however the extent of the damage is no longer visible due to painting over the damaged portion of the building.

The green pavilion restaurant is in relatively good condition, although in some cases the original flooring has been covered with new tiles. It is the Project Team's belief that the original pavilions are still present and can be restored with the removal of the tiles.

On the upper level of the restaurant (bar, kitchen, teaching areas), many of the original features are remarkably intact including the decorative service elevator. The wired glass central exhaust hood is still in place and in good condition, although the appliances themselves are missing or rusted. However in some cases the original counters have been damaged and poor (recent) plumbing and wiring work has compromised the original detailing.

Non-original partitions in the kitchen should be removed so as not to compromise the function of the space and its open floor plan.

In the room that was a bar at one point (on the upper level), many of the original finishes have been covered over, removed, or painted–and in some cases triangle motifs were painted on the partitions.

There are several areas on the green pavilion that are missing roof panels due to corrosion, weathering, or both. This causes increased risks of water infiltration during the rainy season which exacerbates degradation. There is also exposed and corroding rebar on the triangular concrete elements framing some of the triangular bays.

Major changes (additions/ removals/ changes to the original program)

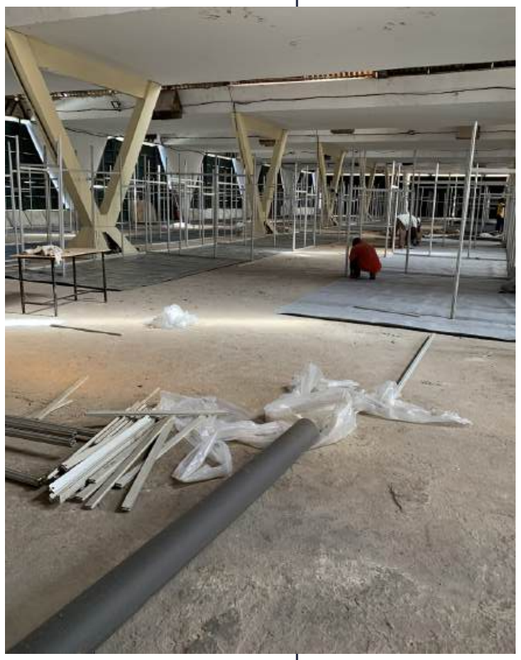
- Around the building several utilities and platforms have been built that block doors, create visual clutter, tripping hazards, etc. The services of all exhibition buildings should be streamlined and rehabilitated to avoid this.
- The restaurant portion was not in use.

Areas of concern

- On the exterior of the upper part of the restaurant there are extreme cases of vegetation overgrowth causing structural cracking, and in particular–damage to the exterior stairs. In some cases, on the facade of the upper level, there are missing windows. This causes several risks to the structure if water infiltrates it –including promoting the growth of unwanted vegetation, mould, and exposure (and rusting) of the steel infrastructure).
- The ventilated PVC facade of the exhibition pavilion is experiencing severe damage due to the growth of vegetation in the facade displacing he tubes. The PVC tubes also contain asbestos, exacerbating safety risks.

Fig.98: (top)Green pavilion view of exterior facade showing concrete painted white and denting on the doors, likely from the effects of the fire (photo: Elyse Fitte-Duval, 2021).

Fig.99: (bottom)Green pavilion restaurant view of kitchen with origibnal glass hood and many of the original finishes intact (photo: Elyse Fitte-Duval, 2021).



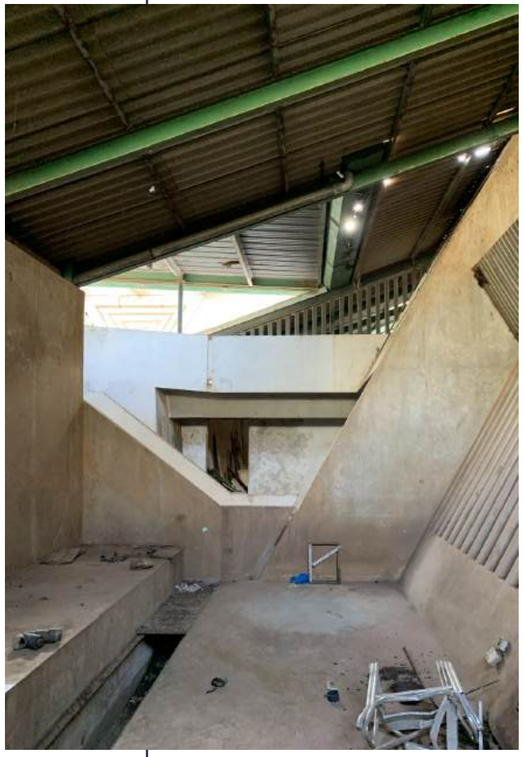


Fig.100: (top left) the aftereffects of the fire in the green pavilion (source unknown).

Fig.101: (top center) installation of exhibition booths inside the green pavilion (photo: Dana Salama, 2021).

Fig.102: (top right) new platform constructed on the periphery of the green pavilion (photo: Dana Salama, 2021).

Fig.103: (bottom left) lower level of restaurant showing central stair (photo: Dana Salama, 2021).

Fig.104: (second from lower left) condition of green pavilion roof (photo: Dana Salama, 2021).

Fig.105: (second from lower right) lower level of green pavilion restaurant showing drainage canal (with missing cover) (photo: Dana Salama, 2021).

Fig.106: (lower right) lower level of green pavilion restaurant showing stair up to ground level and stepped drainage basins (photo: Dana Salama, 2021).

MANGO GROVE AND ARTISAN'S VILLAGE

Description

Lamoureux and Marin conceived of an artisan village placed in a mango grove landscape on the southeast portion of the site (in between the green and brown pavilions). The space is split in two –with an 'African village typology' on the northern portion and series of more rectilinear artisan booths and children's playground on the southern portion.

The artisan village's circular fractal design follows the vernacular of an African village, with a series of stone and concrete banquettes forming the peripheral edges. The geometry of the 'village' is expressed through circular paving patterns (made with local brick) embedded in the topography as well as objects and furniture in relief, such as benches and pavilions constructed from stone and reinforced concrete. The peripheral benches were topped with fabric canopies for shading. Towards the centre, Lamoureux and Marin placed a circular pavilion they titled 'office' which served as a canteen and place of convergence for artisans participating in the Fair. The landscape contains a bar and a space for dance.

Adjacent to this space, Lamoureux and Marin designed an area for 44 4m x 4m artisan booths with a more rectilinear organisation. The booths were designed with fabric canopies, hanging lights, signage, and shelving.

A playground located towards the southeast of the rectilinear booths featured games based on animals found in Senegal, such as an elephant and giraffe.

Current condition

In interviews with Lamoureux and Marin, they indicated that this portion of the site (african village landscape, artisan booths, and playground) was likely only utilised for the first FIDAK.

Today, the benches and planters in the african village portion are remarkably intact–however the original canopies and their support structures no longer exist. There is plant overgrowth which can be easily remedied. This has partially displaced and obscured the planting patterns. Original plans indicate the presence of 'grand parasols' in the paved area west of the 'office' building. There is no evidence of these today.

The 'office' pavilion exists and is in relatively good condition. It is sometimes used by CICES staff and women from the neighbourhood informally as a prep kitchen. The facade materials are still original, however portions of the walls and bar surface have been painted red. The metallic structure forming the canopy over the bar area is rusting and the canopy material is no longer in existence. The team was unable to access the central room as it was locked.

Major changes (additions/ removals/ changes to the original program)

The portion of the site that used to host the rectilinear artisan booths and children's playground has been largely annexed (and demarcated with concrete block walls and fences) by a utility company and was inaccessible to the project team. Visual observation revealed an original circular pavilion present in this area, although it was spray painted, its roof was displaced, and it was filled with trash and scraps . Additional structures built with the stone present in all of the original ancillary buildings are visible in this area–however they have been painted, altered, and are inaccessible.

There is architectural or historical evidence to indicate how much of the architects' plans for the artisan booths and children's playground were implemented. However, visual observation revealed a sign that said 'Telephant' in the area occupied by the utility company, indicating that the playground–at least in part–existed.

Areas of concern

The value of the mango grove/ artisan's village as a public exterior gathering space is high. The proximity of this space to the green pavilion restaurant as well as its particular geometry increases its importance.

Given these considerations, there is concern that a portion of this area has been annexed by a utility company–it is our recommendation that it be restored to a public space.

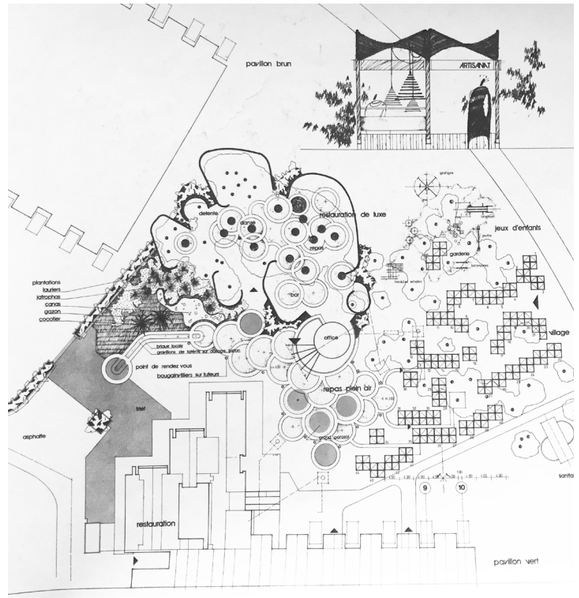


Fig.107: (top left) detail of mango grove bench (photo: Dana Salama, 2021).

Fig.108: (top right) original plan of artisan's village showing mango grove and benches adjacent to the brown pavilion (photo: Dana Salama, 2021).

Fig.109: (bottom) image of mango grove with protruding wooden elements that used to support a shading system (photo: Elyse Fitte-Duval, 2021).

TECHNICAL PAVILION/ SERVICE HALL

Description

Lamoureux and Marin conceived of an artisan village placed in a mango grove landscape on the southeast portion of the site (in between the green and brown pavilions). The space is split in two –with an 'African village typology' on the northern portion and series of more rectilinear artisan booths and children's playground on the southern portion.

The artisan village's circular fractal design follows the vernacular of an African village, with a series of stone and concrete banquettes forming the peripheral edges. The geometry of the 'village' is expressed through circular paving patterns (made with local brick) embedded in the topography as well as objects and furniture in relief, such as benches and pavilions constructed from stone and reinforced concrete. The peripheral benches were topped with fabric canopies for shading. Towards the centre, Lamoureux and Marin placed a circular pavilion they titled 'office' which served as a canteen and place of convergence for artisans participating in the Fair. The landscape contains a bar and a space for dance.

Adjacent to this space, Lamoureux and Marin designed an area for 44 4m x 4m artisan booths with a more rectilinear organisation. The booths were designed with fabric canopies, hanging lights, signage, and shelving.

A playground located towards the southeast of the rectilinear booths featured games based on animals found in Senegal, such as an elephant and giraffe.

Fig.110: (left) interior view of Technical pavilion showing distinctive tile counter (photo: Aziza Chaouni, 2021).

Fig.111: (right) view of the exterior facade of the technical pavilion showing infilling with brick, missing roof panels, and widespread overgrowth of vegetation (photo:

Current condition

The Service Building represented an important piece of infrastructure for the site. Once it was decommissioned and repurposed, many of the services it once housed took over other spaces in the Innovation Centre, Administration Building, and the upper pavilion of the Tertiary pavilion in particular.

This space has been continuously rented to various businesses (printing house, rice storage, etc...) This has caused the building to deteriorate significantly. Today it is in extremely poor condition, with its access and windows blocked by cinder blocks; new mechanical systems have been added; its large doors barely open; the steel roof is rusted and falling apart—making the service hall a site hazard. This building is in dire need of repairs.

Major changes (additions/ removals/ changes to the original program)

When CICES' boundaries changed due to residential encroachment, the Service Hall became one of the most impacted structures. It is now sitting on the border of the site, with its west wall forming a part of the site's revised boundary. The staging area south of the building (where tents for Fairs were constructed) is now a shopping mall and part of the CICES Foire neighbourhood. Without a formal area reserved for the construction of temporary furniture and booths, these programs have been informally relegated to prominent open areas on site–resulting in temporary fitouts and deteriorations where they are present.

Areas of concern

The project team has safety concerns related to the roof in the Service Hall. Our recommendation is that emergency stabilisation measures be implemented to prevent further deterioration or danger.

POLICE/ FIRE STATION
RED CROSS BUILDING

Description

This block of the program was placed adjacent to the entrance of the Fairground, as the crowds generated at the entrance of the Fair were seen as a major risk by Fair organisers.

The building is closest to the typology of the administration building and IIC (innovation centre). The building consists of volumes raised on pilotis. Longitudinally, the void space below the pilots was designed to provide a sheltered entrance as well as a parking space for fire trucks and police vehicles in case of emergency. A separate was provided for users of the Red Cross. Staggered roof lines with aluminium grilles in between allowed for passive ventilation down the length of the building.

Current condition

The access road to the buildings is populated with a new neighbourhood (CICES-Foire); its parking is accessible today from the highway.

The building currently houses a police station.

Major changes (additions/ removals/ changes to the original program)

No major changes were noted in the building aside from: parts of the facades which were adorned with blue mosaic tiles (date unknown), the original metal window frames were replaced with aluminium frames, and new dropped ceilings were added.

Areas of concern

The Project Team was unable to assess these buildings in detail due to security protocols in place.

Fig.112: the police/ red cross building for the Fair is largely severed from the site by new development (photo: Elyse Fitte-Duval, 2021).

Fig.113: bird's eye view of the orange exhibition pavilion and CICES Foire (photo: Seyni Ba, 2022).

TOLERANCE FOR CHANGE: SIGNIFICANCE AT THE SCALE OF THE MASTERPLAN

The project team analysed the site holistically alongside archival material and oral histories from the architects in order to determine the elements with the highest, medium, and lowest significance. This distinction has an inverse relationship to 'tolerance for change', the capacity for the site to absorb changes to each of the elements described below, in order of priority. Despite this categorization, the site should remain true to Lamoureux and Marin's original design intent to the highest degree possible, as outlined throughout this report.

High significance/ low tolerance for change

MASTERPLAN (BUILDINGS AND LANDSCAPES AND THE RELATIONSHIPS BETWEEN THEM)

The masterplan of CICES as originally conceived by Lamoureux and Marin is significant for its innovative reference to an African village vernacular in combination with technologies and materials that were novel at the time of construction. This is a continuation of Senghor's theories which combined a celebration of African culture and calls for technical and sociocultural experimentation. The relationships between solid and void, sight lines, and geometries employed in the organisation of buildings are key to the character and spirit of the site. The organisation of the site plan sets the rhythm and pattern of the site's infrastructural design (water, electricity, underground HVAC system, and parking). Altering the site further in an ad hoc manner would have a devastating impact on its operational capacity.

AUDITORIUM AND BOAT ACCESS

As a standalone typology, the auditorium and its ancillary boat building are the crowning jewels of the site. In its sculptural representation of a boat's skeleton and the technological innovation employed to construct the building (hand-carved glulam structure, etc). The history of political speeches and events also contribute to the auditorium as a site of cultural memory.

REGIONAL PAVILIONS

The regional pavilions represent Senghor's objective to celebrate and unify the (then) seven regions in Senegal. The decorative facades use regional materials from each region to express this diversity. Lamoureux and Marin's collaboration with artists from each region in relation to the zeitgeist of artistic innovation under Senghor's government are also critical to the identity of the site.

THE GRAND NAVE (MOROCCAN) PAVILION

Named for its likeness to a sacred building, the Grand Nave (or Moroccan) pavilion offers a sculptural and ephemeral experience. Where the roofs of the exhibition pavilions offer a more repetitive rhythm that respects the human scale, The Grand Nave is a singular triangle in profile, offering a reprieve for visitors circulating through exhibitions while celebrating the triangle as the primordial motif of CICES. Its monumental passively ventilated facades use PVC pipes to allow air to enter the building, providing glimpses into the landscape beyond, and diffusing light in the process. The result is akin to staring into an apse, creating a sense of atmospheric perspective. The Grand nave is one of the pavilions on site that is the most intact, with some of the original concrete left unpainted.

DRAINAGE CANAL

CICES' drainage canal is intrinsically tied to the operation of the entire site's infrastructure. It essentially operates as the site's lymphatic system, draining water away from the site to allow it to function. It is highly significant not only for its operational importance, but for its demonstration of the Architects' innovative thinking around the site's self-sufficiency and their employment of novel infrastructural design.

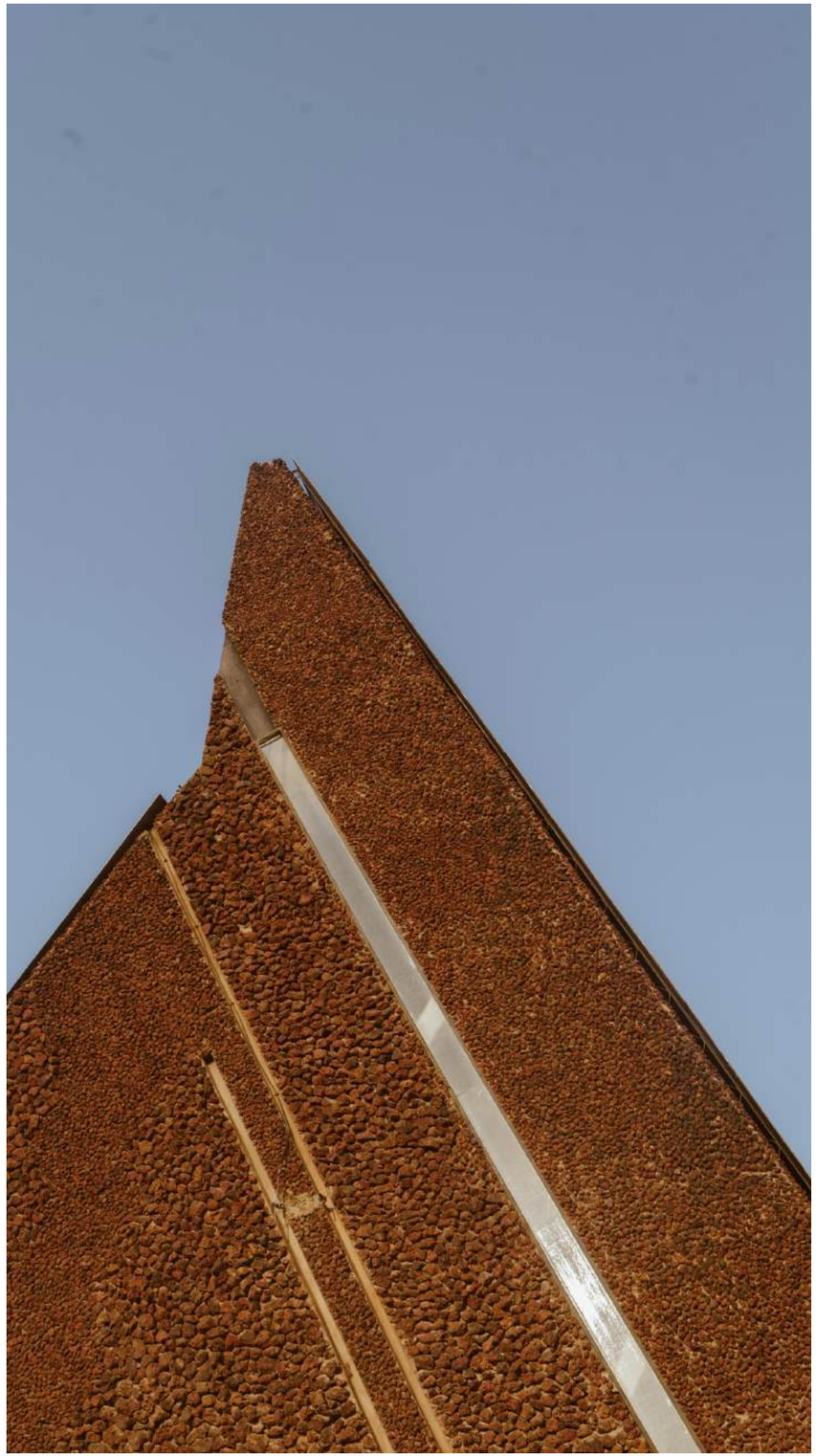
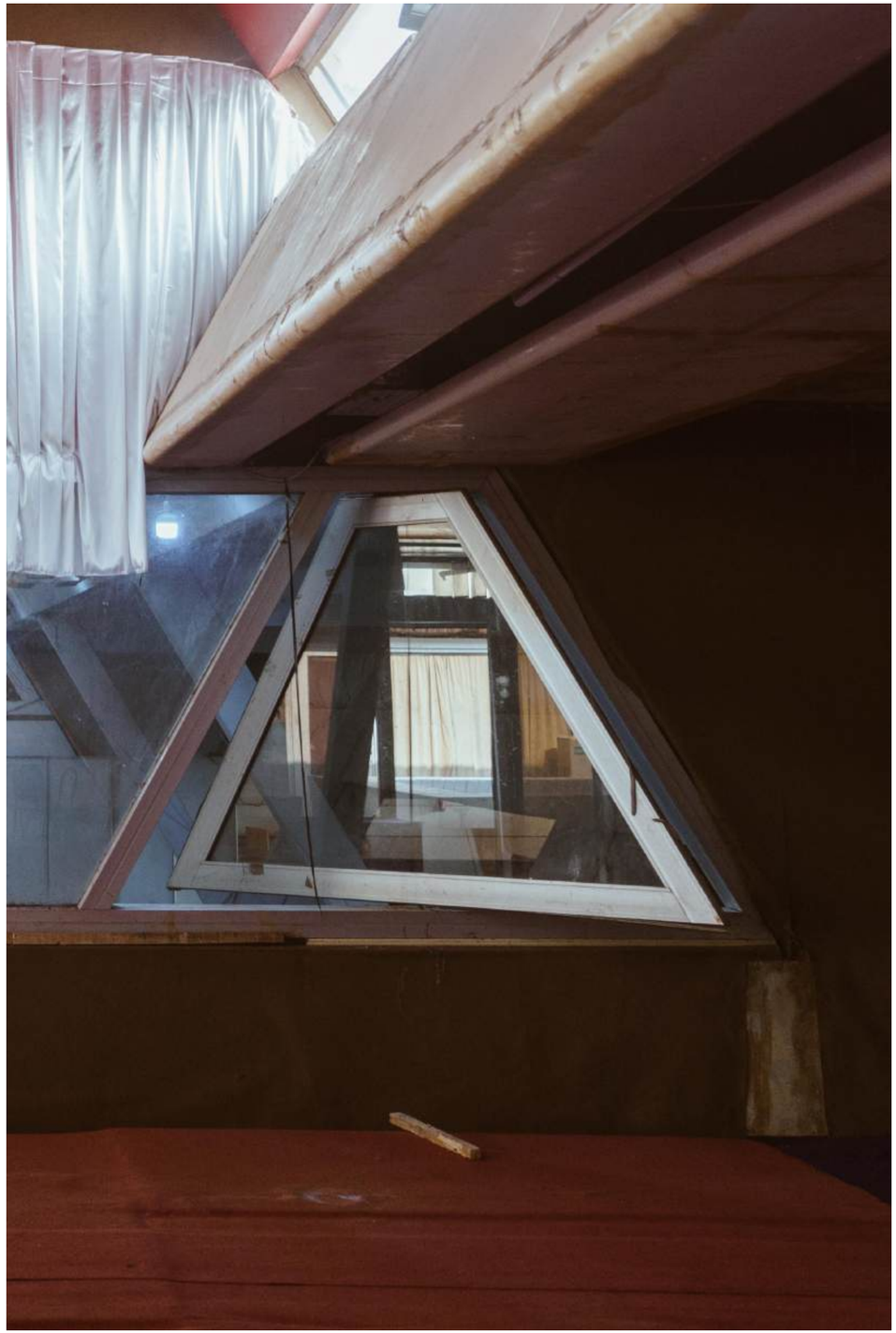


Fig.114: exterior of the Diourbel regional pavilion (photo: Seyni Ba, 2022).



Significant/ medium tolerance for change

ADMINISTRATION BUILDINGS

The administration building is essentially the site's entrance pavilion, offering a shaded entrance below its volume which is raised on pilotis. Its orientation towards the site entrance and its outdoor programs (landscaped bar and cafeteria) make it an integral part of the site's ecosystem. Additionally its geometry and courtyard make it an exceptional typology at CICES. Exquisite detailing such as the suspended stairs with their triangular profile and the various textures of concrete contribute to its significance.

INNOVATION CENTRE

The Innovation Centre is a similar typology to the administration pavilion. However its two courtyard gardens and its seminar rooms with translation services are intrinsically tied to Senghor's ambitions for the whole site as a place for innovation and exchange.

TERTIARY, BROWN, GREEN, ORANGE, YELLOW EXHIBITION PAVILIONS

Although the exhibition pavilions vary in composition and orientation, they all essentially share the same architectural typology. They are significant for their modular construction that allowed local labourers to erect the site quickly, the passive technologies they employ (openings in between roof pitches to expel hot air), for their large custom-made pivoting trapezoidal doors, the design of their wayfinding systems (colours, typography, etc)., the custom fixtures designed by the architects (such as the triangular lights), and their separation and accommodation of pedestrian and vehicular circulation. Further, the history of events and exchanges through Fairs and other programming contributes to the importance of the exhibition pavilions as sites of cultural memory.

Fig.115: trapezoidal window between the innovation centre and Tertiary pavilion (photo: Seyni Ba, 2022).

OUTDOOR EXHIBITION PAVILIONS

The network of trapezoidal outdoor exhibition spaces between the exhibition pavilions are critical to the expansion of the exhibition building programs. They also maintain view corridors through the site and guide visitors through the vast site grounds. These raised plazas accommodate site drainage into a series of rock gardens located amongst their peripheral edges, and are designed to withstand heavy loads of large temporary constructions. Their carefully calibrated geometries in relation to site circulation paths, the exhibition pavilions, and the site's infrastructural requirements also contribute to their significance.

Low significance/ high tolerance for change

ARTISAN'S VILLAGE

Although the Artisan's Village was only active for the first FIDAK, it represents an important glimpse into the architects' design vision. It combines a plan inspired by fractal African village geometries with the pure forms of Modern temporary structures. It was also perceived as a place for exhibiting and celebrating African craft traditions. While it is in need of restoration and can be adapted to suit the adaptive reuse scheme for CICES, the architects' restrained material palette and the geometric principles they employed must be respected.

SERVICE BUILDING

The Service Building at CICES is similar in typology to the Exhibition Pavilions, and shares their architectural significance in the passive ventilation techniques, forms, and materials employed by the Architects. However it has a few notable significance that also contribute to its significance, such as its size, and the central circular entrance counter which is covered in orange tiles– contributing to an ephemeral and sculptural quality in the space. While the Service Hall is damaged significantly, its geometric logic and original materials (where they remain) need to be retained.

ENTRANCE PLAZA

The original Entrance Plaza designed by Lamoureux and Marin contoured the entrance to the site and offered a ceremonial space, with flags celebrating CICES' international and Pan-African identities. Unfortunately it was wholly replaced with Atepa's new entrance plaza and has lost its design significance and formal relationship to the rest of the site. It is the recommendation of this report that an entrance plaza respectful of the original material palette and geometries of the original design be installed.

WASHROOMS + SMALL PAVILIONS

There are many small pavilions on site that share a similar materiality –the same dark grey volcanic stone that appears on the regional pavilion facades and on the auditorium. Today the bar and washroom pavilions adjacent to the Artisans Village are largely intact. These two pavilions are significant for their nested circular plans, sparse materiality, and sculptural forms. The bar interior and exterior are in good condition and should be retained, although the bar and surrounding space need rehabilitation and reactivation. The nested circular planters around the bar are also significant and should be rehabilitated. Many of the smaller technical pavilions towards the southeast of the site have experienced severe damage, have been annexed by industrial activities on site, or have disappeared completely. Upon preliminary examination these pavilions are in very poor condition, although this needs further investigation.

OLD PARKING SPACES/ GARDENS BETWEEN SERVICE BUILDING AND OTHER BUILDINGS

Remaining site services such as the loading areas and landscapes in between buildings should remain. For the landscapes, many of them require rehabilitation or redesign to adhere to the original design intent of CICES. These spaces have the potential to bolster the overall character and function of CICES as a critical green and public space in contemporary Dakar. The site's western parking area no longer exists due to the encroachment of CICES Foire. A densified parking area needs to be added to the site to address the needs of the site and to halt the use of the site's open spaces as informal parking zones. There is potential to host the parking area on the west site of the entrance, an area currently unoccupied. The parking area may also serve CICES Foire and generate income for CICES, as there is little to no parking infrastructure in the neighbourhood.

UNDERGROUND HVAC SYSTEM

The state of the underground parking system requires further exploration. Many of the underground areas on site were inaccessible or dangerous to access for the project team due to alter infiltration, snakes, etc. However, there is a need to rehabilitate the centralised AC system. Due to its lack of function, many buildings on site use individual air-conditioning units located on the building facades, contributing to the degradation of the facades and water infiltration issues caused by drilling holes into the facades.

Fig.116: the mango grove/ artisan's village is a well-shaded resting area on the site (photo: Elyse Fitte-Duval, 2021).

Fig.117: elevated walkway into the orange exhibition pavilion (photo: Elyse Fitte-Duval, 2021).

Description of common issues

The Project Team used a traffic light system to identify issues that are critical (red), high (yellow) and future (green) priorities. This system is to allow site owners or operators to prioritise where funds are spent towards the rehabilitation of the complex. Below is a summary. This should be read in conjunction with the Structural Engineer's report (Appendix B). Additionally, the Project Team observed that in the process of preparing for ongoing events and fairs routine maintenance is performed that damages the integrity of the original architecture (such as painting exposed concrete). Appendix C includes an illustrated guide for permanent staff and temporary exhibition workers to follow in order to prevent this degradation.

RED (CRITICAL PRIORITY)

- Informal parking results in damage to site finishes, as well as blocking circulation and views around the site. The parking plan should follow the adaptive reuse masterplan outlined in this report.
- Ancillary buildings have been built around the site to rent to private owners for a profit or to substitute functions of defunct buildings and infrastructures on site. Some of the ancillary build-outs are a fire hazard because they promote overcrowdedness or block circulation. Further, these ancillary buildings have no cohesive language, do not respect the aesthetics or logics of the original complex, and block key views around the site.
- Roof lines (geometric profile, function, material characteristics) are critical to the character of CICES and should be maintained to the highest degree possible. They also promote passive ventilation when not blocked by new plexiglass, etc.
- Materiality
    - No original facades should be painted/ altered - only repaired. The repairs should follow the advice of a conservation architect who is familiar with the site's Conservation Management Plan.
    - Concrete should never be painted, only repaired per the Structural Engineering Report (Appendix B) and a conservation architect who is familiar with the site's Conservation Management Plan.
- Solid-void relationships on the site (the relationship between buildings and open spaces) were carefully calibrated by the original architects to promote public space, circulation, and views around the site. Their original intentions should be reinstated unless otherwise stated in the Conservation Management Plan.
- In addition, the rehabilitation (and improvement) of site services and infrastructure is key to the proper functioning of the site, and will in turn deter informal solutions:
    - Electrical cabling should be centralised and in the exhibition pavilions the service trenches and column bases containing electricity should be checked and rehabilitated as necessary. Solar panels and other means of renewable energy are encouraged but should not compromise the aesthetic integrity or function of the site. Renewable energy solutions should be considered and installed following the advice of a conservation architect and engineer.
    - Plumbing and drainage systems on site are damaged and should be rehabilitated throughout the whole site. Roof gutters should be checked and reinstated per the architects' original design. Rock gardens which connect to underground drainage systems should be cleared of debris. Underground drainage canals and their outflow areas should be checked. The perimeter drainage canal around the site needs to be rerouted in the areas where it is now integrated in the neighbourhood and a new drainage basin for outflow needs to be established.
    - No air conditioners should appear on the exterior of CICES buildings, as it compromises the integrity of the original architecture. If this is absolutely necessary, this should be done under the supervision and guidance of a conservation architect. The reinstatement of passive ventilation systems will also reduce the need for air conditioning.
- The site contains several instances of asbestos that require abatement. First, the ventilated facades composed of PVC tubes require replacement with non-toxic alternatives of the same dimension and appearance. Many of these facades are disturbed, with PVC tubes out of place causing a larger health risk. Second, the roofs of the regional pavilions contain asbestos and are also disturbed. They should be replaced with corrugated galvanised metal sandwich panels of a similar size, texture, and colour.
- Efforts should be taken to prevent structural damage during events to the highest degree possible. Trucks and cars entering the exhibition pavilions have caused damage to the exterior trapezoidal doors (denting) and have also damaged the column bases (which contain infrastructural connections).
- The overgrowth of vegetation can cause structural damage because the spreading of root systems causes cracking of concrete, tile, etc. This should be treated per the structural engineer's advice.

Fig.118: Outdoor exhibition areas and tents erected for CICES Foire (photo: Elyse Fitte-Duval, 2021).

YELLOW (HIGH PRIORITY - BUDGET PERMITTING)

- Corroding roof structures and panels should be replaced. This may cause further structural damage by permitting the infiltration of water. In extreme cases (such as the auditorium), corroding fasteners may cause panels to loosen and can cause a safety hazard.
- Dented or damaged trapezoidal doors should be replaced. All doors should match the colour swatches by the original architect and should use corrosion-resistant paint.
- Blocked clerestory openings between the high/low pitches of the exhibition pavilion roofs should be unblocked.
- Original exhibition furniture should not be dismantled or sold. If extremely damaged, it should be replaced. Exhibition furniture designed to work cohesively with the site's aesthetic and architectural strategies should be produced and supplied by CICES as a revenue generating activity.
- Wayfinding and signage need to be updated, including the restoration of the colour-coded system and signage for the pavilions. Parking and services, site rules (including hours of operation) should be posted clearly.

GREEN (FUTURE PRIORITIES)

- A cohesive landscaping plan and planting strategy need to be developed for the entirety of the site. The strategy should include the reuse of greywater from the drainage system and xeriscapes to the highest possible degree to reduce maintenance and watering requirements.

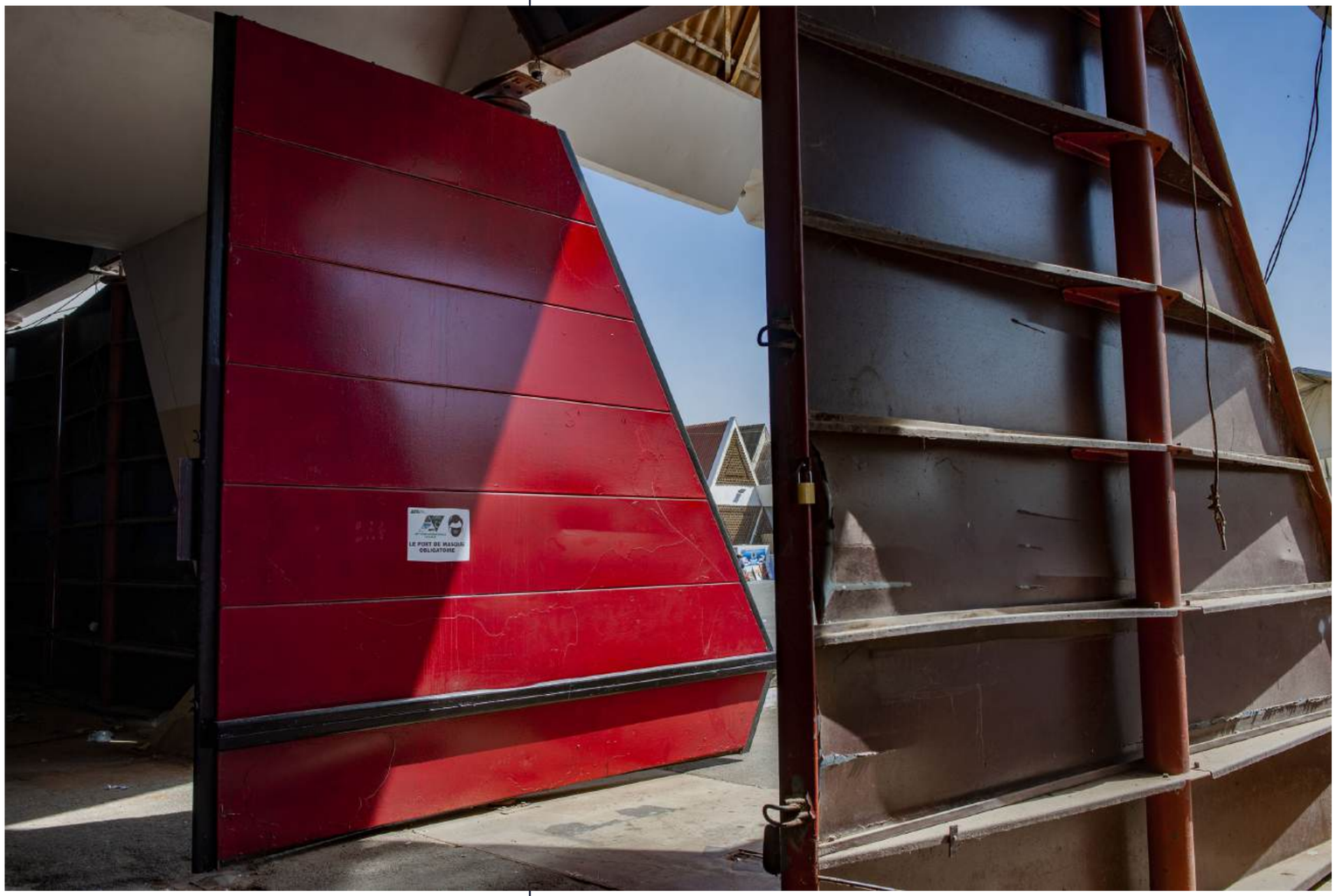


Fig.119: Trapezoidal doors on the Tertiary exhibition pavilion (photo: Elyse Fitte-Duval, 2021).

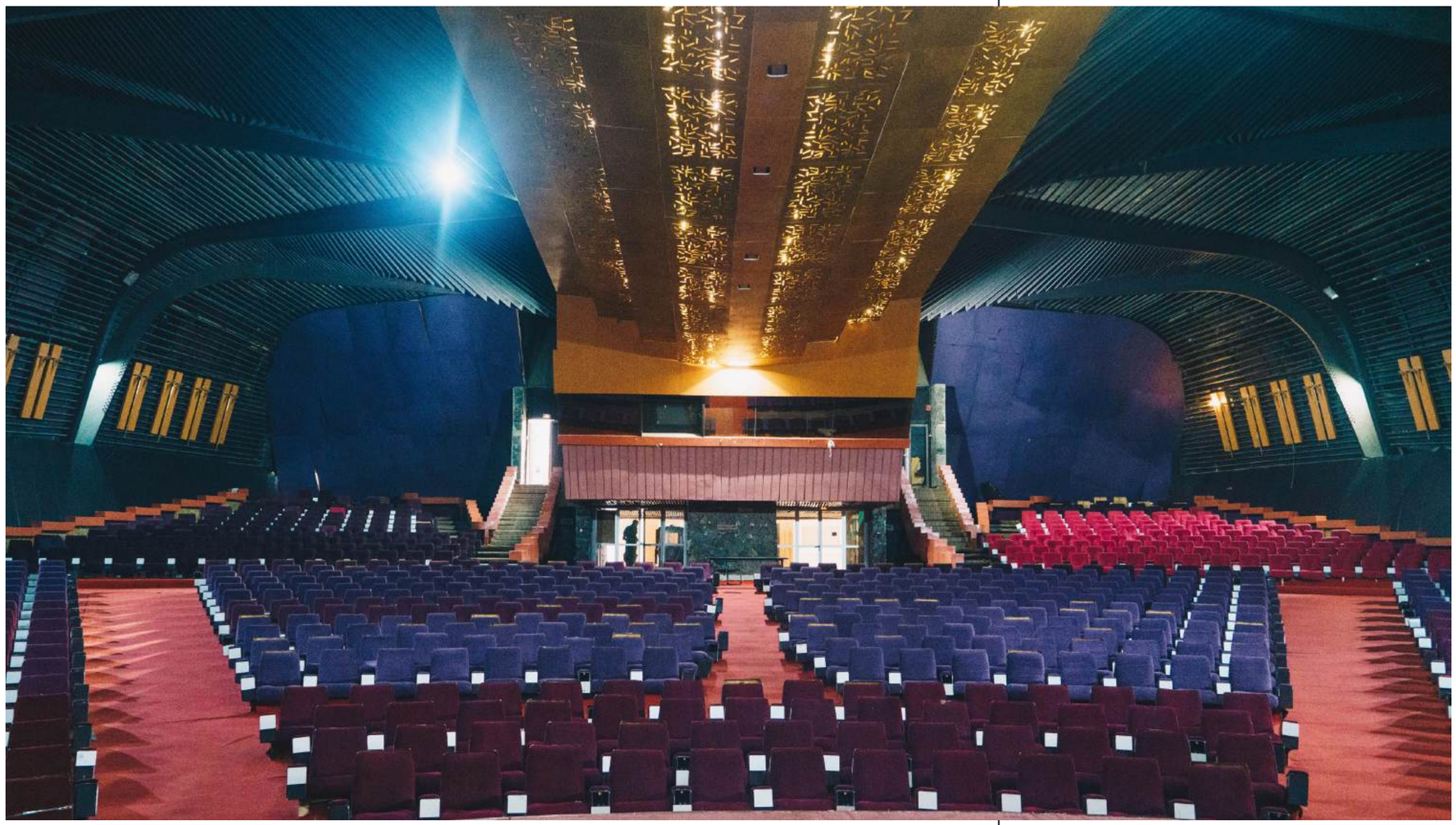


Fig.120: Interior view of the auditorium showing the gold central piece installed in the 2002 renovation, and the painted wooden struts (photo: Seyni Ba, 2022).

Case studies

Certain 'special cases' that do not adhere to the modular logic of the site required special study, particularly the auditorium and regional pavilions. Both of these structures are experiencing deterioration and corrosion on the exterior envelope to an extent that poses safety risks to site users. Refer to Appendix A and Appendix B for further details.

Areas requiring further exploration

- Further exploration is required to understand the extents to which the underground cooling system (branching from the 'boat building' next to the auditorium)and central electrical networks are still functional. Some of the service pavilions which used to be part of the electrical network have been repurposed, into a printing house for instance. The Project Team had limited access into these spaces as they were rented out privately. However a centralised cooling system would be highly efficient for the site.
- The interior central spine of the roof is covered by a decorative piece. It was understood by the Project Team that the original criss-crossing glulam pieces were cut to achieve this. In order to restore the ceiling the full extent of the damage to the original scheme must be better understood.
- The team did not have the resources to complete a full study of the underground drainage system on site. It must be assessed in more detail to understand if there is any cracking/ damage below, blockage of drainage canals, or damage to the original waterproofing.

F
RESULTS

Results

Statement of significance

1

Léopold Sédar Senghor's theories on black consciousness, 'African Socialism,' 'asymmetrical parallelism,' 'Negritude,' and 'Pan-Africanism' were the building blocks of independent Senegal's national identity and are embodied in the sociocultural, programmatic, and architectural character of CICES;

Fig.121: Marin with President Senghor, then-Prime Minister Abdou Diouf, and other political figures and dignitaries at the administrative pavilion c. 1970s (from the personal archives of Marin).

2

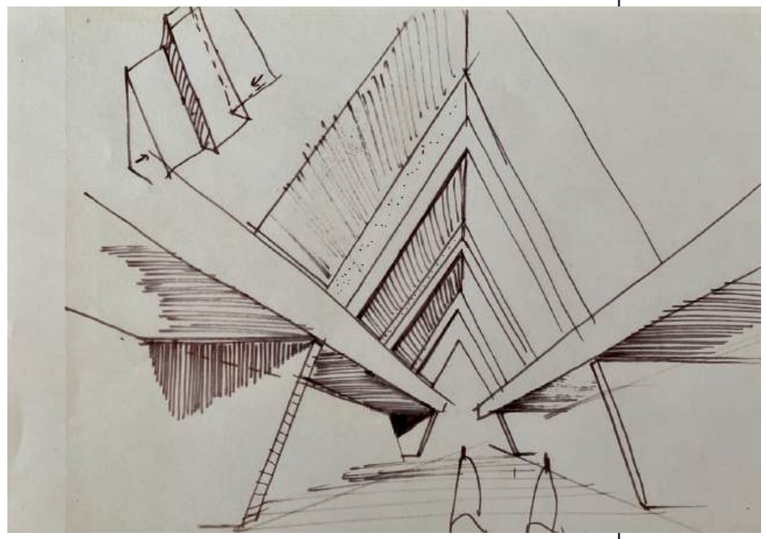
CICES is an important and notable example of post-independence African Modernist architecture (and is remarkably still intact);

- For many Senegalese and African visitors to CICES, it represents a hybrid of Futurism, science-fiction, and African Revivalism that has imprinted on the collective imaginaire and Senegalese culture
- Following Senghor's theories on building new aesthetic theories for independent Africa that borrowed from vernacular rhythms (see: 'asymmetrical parallelism'), CICES hybridises Late Modernism's use of abstraction, geometric rigour, and new technologies, with African spatial logics, forms and materials to form a Situated Modernism:
    - The geometric composition of the curvilinear road that forms the site's original boundary in relation to fanned placement of the Orange, Green and Yellow exhibition pavilions directly references African vernacular planning. This arrangement echoes the layouts of traditional villages, characterised by a rounded, non-hierarchical organisation. Similarly, the siting of the restaurant amongst mango groves presents similarities with the layout of typical African villages [despite the fact that the booths are squares and organised along a grid] (figure 10)
    - The use of unusual finishes, the profusion of triangles, the curvilinear peripheral roads, and the traditional village layout are counterbalanced by the rational and efficient organisation of buildings on site. In a Modernist fashion, the main circulation axis is linear and raised on a plinth, cars are separated from pedestrian circulation, and public and service areas clearly delineated.
    - The triangular motif found throughout CICES is employed by Lamoureux and Marin in a myriad of ways, simultaneously offering a diversity of spatial experiences and a cohesive aesthetic identity. The triangle represents a recurrent fractal pattern in Senegalese craft, while simultaneously referencing the Egyptian pyramids, a symbol of Africa's Age d'Or. The triangle motif is present in an almost obsessive manner across FIDAK: in its landscape and planters, beams, the soaring roofs of the exhibition halls, the structure composed at times of triangular columns and inverted V-shaped columns, the doors, the section of the first floor corridors, the profile of the stair's steps, the lamps, and even in the design of gutters which protrude sculpturally away from the façade.;
    - The facades of the prismatic seven Regional Pavilions are decorated with psychedelic art murals drafted by Senegalese artisans to represent the seven regions of the country, with corresponding local materials: basalt, laterite, river stones, marble, coloured pebbles, seashells, and real animal horns– secured to the facade with a mixture of sand and cement.

3

Lamoureux and Marin combined their rigorous formal philosophy with repetitive passive thermal and climatic strategies appropriate to the site's context;

- An extensive underground system connects all the buildings of the CICES and contains all of the mechanical and electrical systems (such as the centralised AC system, which cools air passively).
- Gutters and roof drainage systems which collected rainwater from building roofs into the peripheral drainage canal or interior rock gardens were sculptural in form and contributed to the site's formal rhythm.
- The roof of each exhibition pavilion is composed of alternating low and high pitched roofs, creating an abstract landscape of peaks. The space between the high and low roof lines allows for light to penetrate and for hot air to be expelled.
- The 7 Regional Pavilions share a single triangular roof typology, with a thirty-metre-tall peak that is slightly offset to create a skylight and allow for natural ventilation.
- The 7 Regional Pavilions and the auditorium have a double skin façade, which is naturally ventilated.
- Green roofs were integrated on top of the administration building and the Information and Innovation Centre, providing insulation to the interior spaces.



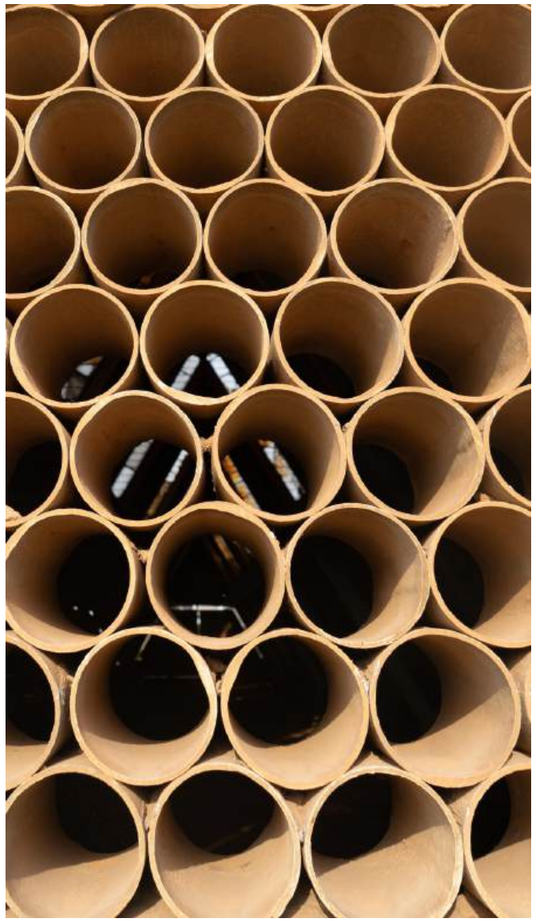


Fig.122: (left) conceptual sketch of the exhibition pavilions exploring the alternating high/low pitch roofs (from the personal archives of Lamoureux).

Fig.123: (center) view of a ventilated

Fig.124: (right) close-up view of the Fleuve regional pavilion facade (photo: Elise Fitte-Duval, 2021).

4

The Architects demonstrated resourcefulness and a consideration for local materials and labour practices throughout the design and construction of CICES:

- Using modular structural systems throughout the Complex (particularly for the exhibition pavilions and seven regional pavilions) allowed for the complex to be erected quickly and efficiently by local labourers and reduced maintenance work;
- The Architects used affordable, locally available materials where possible as illustrated by the facades adorned with pieces of fibre cement pipes (figure 117).

5

CICES is prominent as a site of cross-cultural exchange, collaboration, convergence, discovery, and economic empowerment.

- The site is a cultural backdrop for over 2,000 Africans who visit the FIDAK (biannual between 1974-2011, annual 2011-present) to access bridal fairs, cattle fairs, agricultural fairs, construction trade shows, concerts, etc. FIDAK was licensed by the World Fair Organisation in 1978 and has since become one of the most well-known fairs in Africa. Through the Fairs, many Senegalese citizens have been able to readily access cultures, goods, and services from other African nations

Fig.125: (A+B) neighbourhood dance troupe at the Artisan's village mango grove (photo: Elise Fitte-Duval, 2021).

6

CICES offers a rare free open landscape offering reprieve from a densifying Dakar.

- For Dakarians, CICES is a multi-generational leisure ground for family weekend outings, exercise, dance rehearsals, and as a cultural and commercial destination.

Policy Guidelines

1

Adoption of Conservation Management Plan and implementation of its policies :

- This Conservation Management Plan and its policies are the results of significant consultations with various stakeholders: from government, operators, community, and industry. It represents the establishment of common goals and priorities between these groups, and should be implemented to ensure a shared vision for the site. Our recommendation is that an independent and elected advisory board be established to provide ongoing guidance to the CICES director and staff on changes to the site and interpretations of this document. The board should consist of the following profiles: (1) the current CICES Director, (2) a local architect with a proven track-record of heritage conservation work who is familiar with international conservation management benchmarks; (3) a representative from the Ministry of Culture with an understanding of Senghor and CICES' cultural heritage; (4) an international heritage architect with successful experience implementing conservation management plans on public sites; (5) a representative of the cultural sector in Dakar (curator, artist, etc.); (6) and two representatives of the CICES Foire neighbourhood representing different generations. The Conservation Management Plan itself should undergo a revision process every five years by the advisory board in order to address contemporary issues the site is facing. Members of the advisory board should only serve a maximum five-year cycle, and should not be elected in two consecutive cycles.

Fig.126: close-up of terracotta tile mural (photo: Seyni Ba, 2022).

2

Pursue legal protections domestically and internationally for CICES, an exemplar of African situated Modernism.

- Although the award of the Getty Keeping It Modern grant to CICES represents a significant step in raising domestic and international awareness of the site, it offers no formal legal protections for its protection. CICES is currently on a tentative list in Senegal for heritage protection, which would offer XXX. Once this CMP is implemented and the site's cultural heritage value is bolstered it is our belief that the advisory board should pursue UNESCO status for CICES, which requires a nomination from the federal government in Senegal. The implementation of the CMP and adherence to best international practices in heritage conservation management would make this application significantly more competitive.
- There is potential for CICES to be placed on the UNESCO tentative list, which would require the Senegalese government's nomination. Currently there are eight Senegalese sites on this list, all of which were submitted in 2005 (seventeen years ago). (1) L'Aéropostale, (2) L'île de Carabane, (3) Architecture rurale de Basse-Casamance : Les cases à impluvium du royaume Bandial, (4) Parc National des îles de la Madeleine, (5) Les Escales du Fleuve Sénégal, (6) Les tumulus de Cekeen, (7) Le Lac Rose, (8) and Le Vieux Rufisque. Senegal currently has six on the World Heritage List; (1) Island of Gorée, (2) Niokolo-Koba National Park, (3) Djoudj National Bird Sanctuary, (4) Island of Saint-Louis, (5) Stone Circles of Senegambia, (5) Saloum Delta, (6) Bassari Country: Bassari, Fula and Bedik Cultural Landscapes. Out of both the sites inscribed on the World Heritage List and the Tentative List, all sites are precolonial or colonial, or natural. CICES' inclusion would represent a major step towards recognizing Modern postcolonial heritage in Africa. Rare exceptions for Modern heritage are made on the UNESCO list, such as the houses of Frank Lloyd Wright and the architectural works of Le Corbusier.

3

Amplify CICES' public heritage value through policies that promote public access and integration with CICES Foire.

- Although the emergence of the CICES Foire neighbourhood has resulted in the loss of critical infrastructure for the complex, it presents new opportunities to build CICES' identity as a site that promotes vibrant public life. Policies around site interpretation, wayfinding, public access, and programming strategies will have a dramatic impact on the relationship between the complex and the city.
- Changes to the CICES site over time have resulted in incoherent wayfinding and interpretation strategies for visitors, decreasing public access to the site. From the VDN highway to the north of the site, CICES is dwarfed by buildings over four stories, decreasing its visibility. The closure of the site's peripheral gates in the evenings and a lack of clearly defined operating hours further dissuade visitors from discovering the site. Simple interpretation solutions around clearly defined entrances, wayfinding throughout the site, as well as consistent operating principles that are clearly advertised should be implemented to alleviate these issues.
- Workshops with the local community and members of the CICES administration revealed a need for public cultural programs that could serve the CICES Foire and wider city. Clear communication around these programs through digital and physical means as well as engaging the local community in the implementation of new cultural programs.

4

Implement policies that retain Senghor's vision for CICES and respect the design approaches of Lamoureux and Marin.

- In order to maintain a strong identity for CICES and to build its reputation as a cultural heritage site that is consistent with international best practices, the site's identity and future changes to it must be guided by Senghor's vision for CICES as a cultural and economic incubator for Senegal (and Africa at large), as well as the logics and geometries employed by Lamoureux and Marin. While CICES needs to address contemporary pressures, it must do so in a manner that bridges the past and future of the place. CICES' guiding principles need to consider:
    1. Coupling economic and creative innovation to empower all Africans.
    2. Exploring the identity of Modern Senegal and its diversity, with a particular focus on performance arts and material culture.
    3. Recognizing innovation in CICES' original low-maintenance passive architectural systems which are appropriate to Dakar's climate.
    4. Future materials related to CICES must be catalogued and archived to promote sensibilization towards the site's heritage and interpretation structures concerned with its history and image-making.

5

Demonstrate excellence in heritage conservation through strategies that promote cost-efficiency and ecology.

- CICES' future vision should maintain strategies that are appropriate to the architect's original vision that meet contemporary needs. Many of the architects' original solutions are durable, energy-efficient, and cost-effective, such as the pivoting triangular doors at each exhibition pavilion facade. In addition to reviving these strategies, CICES in the future should extend ecological principles to include xeriscaping, solar power collection, greywater recycling, and reconsideration of mechanical systems. Key to this approach is proper maintenance and care and cyclical reviews that identify and address energy and operational needs, and creating solutions that do not impact the architectural integrity of the site.

Fig.127: close-up of ventilated PVC pipe facade (photo: Elyse Fitte-Duval, 2021).

A Future Vision for CICES

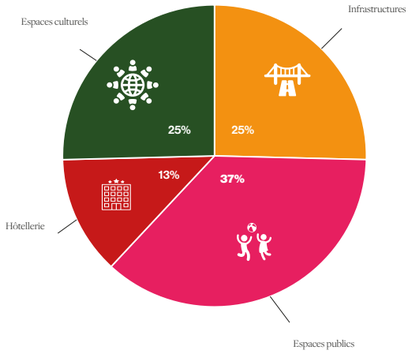
METHODOLOGY

A series of public workshops were held with members of the CICES Foire neighbourhood, CICES staff, administrators, members of creative industries, and government to determine a future vision for the site. Using a card game with four different coloured categories (public space, hotels/tourism, cultural space, and infrastructure), and following a series of group discussions, participants were asked to rank the programs they determined as the most important for the future vision of the site. The team responsible for this CMP then formulated the results into a series of graphs that would inform the masterplan.

Fig.128: (top row) co-design workshops at an elementary school in CICES Foire

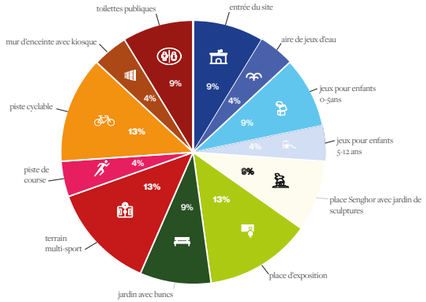
Fig.129: (bottom row) community collaborative design workshop at CICES (photo: Elyse Fitte-Duval,

Part des catégories choisis par les participants



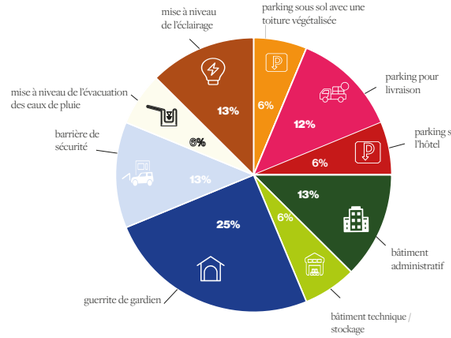
- Espaces publics, Pencc
- Infrastructures, Barab
- Espaces culturels, Thiossane ak ada
- Hôtellerie, Dalouwaay

Part des programmes de la catégorie «Espaces publics, Pencc» selectionnés par les participants



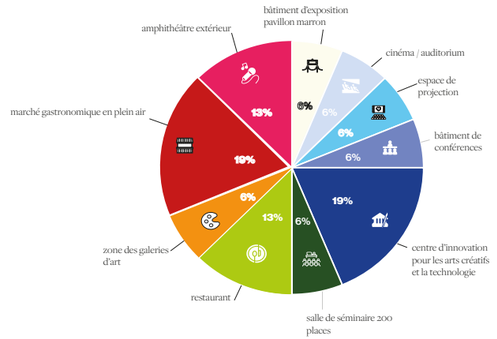
- Entrée du site
- Aire de jeux d'eau
- Jeux pour enfants 0-5ans
- Jeux pour enfants 5-12ans
- Place Senghor avec jardin de sculptures
- Place d'exposition
- Jardins avec bancs
- Terrain multi-sport
- Piste de course
- Piste cyclable
- Mur d'enceinte avec kiosques
- Toilettes publiques

Part des programmes de la catégorie «Infrastructure, Barab» selectionnés par les participants



- Paraking sous sol avec une toiture végétalisée
- Parking pour livraison
- Parking soutterain de l'hôtel
- Bâtiment administratif
- Bâtiment technique / stockage
- Guerrite de gardien
- Barrière de sécurité
- Mise à niveau de l'évacuation des eaux de pluie
- Mise à niveau de l'éclairage

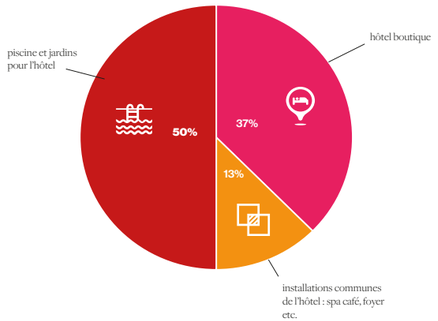
Part des programmes «Espaces culturels, Thiossane ak ada» selectionnés par les participants



- Bâtiment d'exposition - pavillon marron
- Cinéma / auditorium
- Espace de projection
- Bâtiment de conférences
- Centre d'innovation pour les arts créatifs et la technologie
- Salle de séminaire 200 places
- Restaurant
- Zone des galeries d'art
- Marché gastronomique en plein air
- Amphithéâtre extérieur

SUNU CICES

Part des programmes «Hôtellerie, Dalouwaay» selectionnés par les participants du workshop



- Piscine et jardins pour l'hôtel
- Installations communes de l'hôtel : spa, café, foyer etc.
- Hôtel boutique

SUNU CICES

Future Values

1
CICES as a public space.

- Public access and amenities are at the core of the new vision for CICES.
- On an urban scale, the site is integrated into the neighbourhood through a series of peripheral pocket parks that are designed to cater to various age demographics–for young children, youth, an exercise park, a basketball park, and a skate park. Site access hours will be made available online, and will be clearly stated at all entrances. Prior to the commencement of this CMP, the team noticed that the central axis of CICES was popular in the late afternoon as a jogging route. The new masterplan formalises and expands this infrastructure around the peripheral curved edge of the site (where the original fence is still in place).
- A new entrance plaza coherent with the architects' original design principles will contribute to a coherent vision of the site, and be used for ceremonial purposes. Within the site, the landscape immediately west of the central circulation spine (C8) will be rehabilitated into a series of triangular parks per Lamoureux and Marin's vision. The triangular landscaped beds will feature xeriscaping that is maintained via greywater collection, surrounded by trees for shading, and public benches. Picnic areas as well as a splash pad will be interspersed within this zone. Immediately to the south, an open amphitheatre with a canopy (based on the architects' original design) will accommodate public performances, community rehearsals, etc. South of the amphitheatre there is a basketball multisport field to accommodate youth activities.
- On the southwestern portion of the site, (B3) there is an outdoor food market with seating areas. Towards the northeast part of the site, the landscapes will be rehabilitated with xeriscaping irrigated with rainwater and greywater.

THE WORLD HEALTH ORGANIZATION RECOMMENDS THAT CITIES HAVE 9M² GREEN SPACE / INHABITANT.

DAKAR CURRENTLY HAS 0.74M² GREEN SPACE / INHABITANT. (BASED ON THE PROJECT REPORT EO4SD-URBAN - CHIFFRES 2016).

Fig.130: (previous page) rendering of the regional pavilion transformed into a cultural space (Aziza

Fig.131: (current page) satellite view showing concentration of green space in Dakar (Aziza Chaouni

2
New infrastructures for CICES.

- The second most popular category from workshop participants was infrastructure. Participants noted that security and site entrance infrastructure needed to be updated. The second most popular requests were interpretation infrastructures and improved lighting. In order to accommodate public spaces, exterior lighting (potentially to be powered with solar panels) and cohesive wayfinding tools will need to be implemented. A quarter of respondents also asked for updated parking infrastructure. The new vision for CICES will include a new multistorey parking structure that will provide approximately 570 new parking spots. Not only will this generate significant revenue towards the operation of the site, it can also serve the surrounding areas when there is no major programming occurring at CICES. Additional opportunities such as including carwash and valet services could further provide funds to make the operation of the site sustainable. Around the exhibition pavilions, the original loading docks and parking areas will be restored and garbage/ recycling services will be revamped in order to reduce visual clutter around the exhibition pavilions.
- A new sign for CICES that is visible from route VDN to the north of the site will make its presence in the city more apparent. Since the emergence of CICES Foire, CICES has largely been blocked by a densifying urban landscape. Once visitors enter the site from the main north entrance, they will face a new cultural centre(A3) that explores the histories of CICES, Senghor, and African architecture facing onto a large public plaza that will accommodate cultural events.

3
An incubator for creative industries.

- At the centre of CICES' new creative incubator will be the innovation centre, which was originally intended as an incubator for African endeavours per Senghor's vision. This space will host meeting spaces, prototyping labs, and access to essential services that can help users grow their businesses. The intended audience for this space is residents of CICES Foire, Dakarians, and collaborators from across Africa.
- The current calendar year for CICES includes many gaps in programming that impact the financial resources accrued by CICES every year and the diversity of its programming. The new vision for CICES proposes using CICES' exhibition pavilions (green, brown, orange, yellow, tertiary) to host cultural activities during off-peak times. The introduction of flexible and durable furniture furniture solutions produced on CICES grounds will support quick transitions between events.
- The new vision for CICES supports international exchanges and tourism through its cultural programs and interpretation infrastructures such as the new museum and visitor's centre. The innovation centre can also become an open factory-like environment where visitors have opportunities to exchange with those participating in the incubator, and users of the incubator can showcase their products, services, and organisations in return.

4
Revitalised commerce.

- Through the rehabilitation and conservation efforts at CICES, the repair and improvements of infrastructure in the exhibition pavilions must be made a priority. In addition to the rehabilitation of the exhibition pavilions, the trapezoidal plazas adjacent to them will be restored as outdoor exhibition spaces. The in-house production of exhibition furniture on CICES grounds will generate revenue for the maintenance of the exhibition facilities.
- Beyond the exhibition pavilions, a food market on the southeast edge of the site in the mango grove will extend Lamoureux and Marin's short-lived vision for an artisan's village into the future and provide some much-needed food and hospitality services on site, as well as increased economic opportunity. The br building will be restored as a service facility to facilitate these programs, and the landscape will be revitalised with all trees conserved.
- CICES will partner with hotels in the surrounding area to host fair and event guests using a revenue-splitting model. Hotels will be mandated to maintain a certain quality in order to be included in the CICES list of vendors, and in return they will receive increased profits. The priority will be given to hotel and accommodation facilities in the CICES Foire.

5
Sustain CICES' long-term management and maintenance.

- Revenue-generation is critical to maintaining CICES, however the inclusion of revenue -generating programs must be considerate of the character and heritage-value of the place. The new parking lot will provide infrastructure for the CICES Foire when there are no large events occurring at CICES, and will generate revenue for the maintenance and operations of the site. A car wash and valet service will be integrated into the lower level of the new parking building to generate further economic growth.
- Maintenance facilities will be reinstated (such as the technical building) and administration facilities will be provided space in a new extension in order to reduce sprawl into other programs.

Fig.132: view of the brown exhibition pavilion facade (Elyse Fitte-Duval, 2022).

Future plan for CICES

+ 45 000 m²
rehabilitated interiors

+ 410 000 m²
newly constructed surfaces

+ 413 Hectares
new landscaped areas and green public spaces

570
parking spots

Legend

- Pedestrian circulation
- Truck parking and circulation
- Car (public) traffic
- Parking for CICES personnel
- Security checkpoints
- Taxi loops
- Bus stops

A Culture and innovation

- A.1 Senghor Museum / Architecture Center
- A.2 Innovation center/incubator
- A.3 Seven regional pavilions: Senegalese Cultural Center
- A.4 Auditorium
- A.5 Ceremonial entrance and plaza
- A.6 Rehearsal/ teaching space for cultural activities

B Tourism, commerce, and hospitality

- B.1 Hotel
- B.2 Green Pavilion Restaurant
- B.3 Outdoor food market
- B.4 Green exhibition pavilion
- B.5 Orange exhibition pavilion
- B.6 Brown exhibition pavilion
- B.7 Yellow/Senegalese exhibition pavilion
- B.8 Moroccan pavilion/exhibition hall and events
- B.9 Tertiary exhibition pavilion

C Green/ public spaces

- C.1 Children's park
- C.2 Neighborhood park with outdoor sports equipment
- C.3 Skate park
- C.4 Basketball court
- C.5 Running track
- C.6 Bike path
- C.7 Outdoor amphitheater

D Circulation

- D.1 Taxi stand
- D.2 Staff parking
- D.3 Level parking with washing and green roof
- D.4 Truck parking

E Infrastructure of CICES

- E.1 Original administration
- E.2 Administration extension
- E.3 Service hall
- E.4 WC

Fig.133: Future masterplan for CICES (Aziza Chaouni Projects and Mourtada Gueye Architects, 2022).

New Guidelines for CICES

1
Urban Scale

- Existing site-scale infrastructure such as the drainage canal will be revitalised to function again as an efficient drainage system for CICES and for the neighbourhood.
- Site and neighbourhood operators are encouraged to pave streets in the CICES Foire and to update drainage infrastructure in order to increase access to the Fairground.
- No additional buildings should be built in the area immediately north of CICES in order to preserve views of the site's entrance.
- For all new buildings, a buffer of 15 m is required from the outside of CICES' peripheral fence.
- Entrances and exits to CICES cannot be blocked and view corridors towards the site at an urban level must be maintained

2
Site Scale

- The following view corridors to the site and within the site are to be maintained. No new buildings are to be placed in the view corridors. No view corridors are to be blocked during events.
- Landscapes
- Original landscapes should be retained and conserved to the highest degree possible.
- New landscapes should respect the geometric, proportional, and planning principles of the original design by Lamoureux and Marin .
- All large original trees are to be maintained.
- All new landscapes should include rainwater collection strategies, and greywater recycling.
- All new landscapes should use native species in order to reduce maintenance requirements and water consumption.
- A new lighting plan is to be developed for CICES adhering to the following principles:
- Lighting up the faces of key buildings.
- Lighting up the access routes and public spaces for safety after dusk.
- Lighting up key signs for clear wayfinding after dusk.

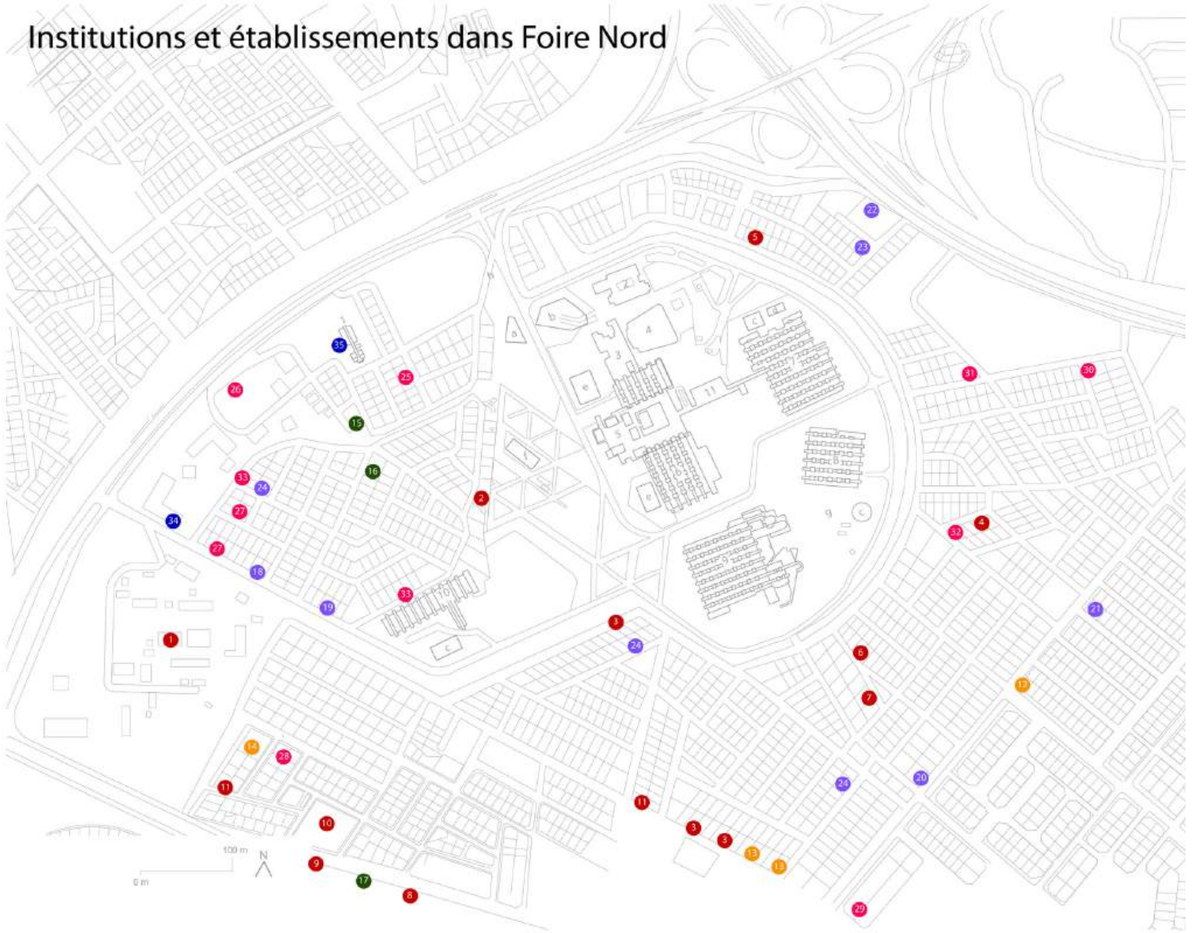


Fig.134: The density of activity in CICES Foire is offset by the open space in CICES Foire (Aziza

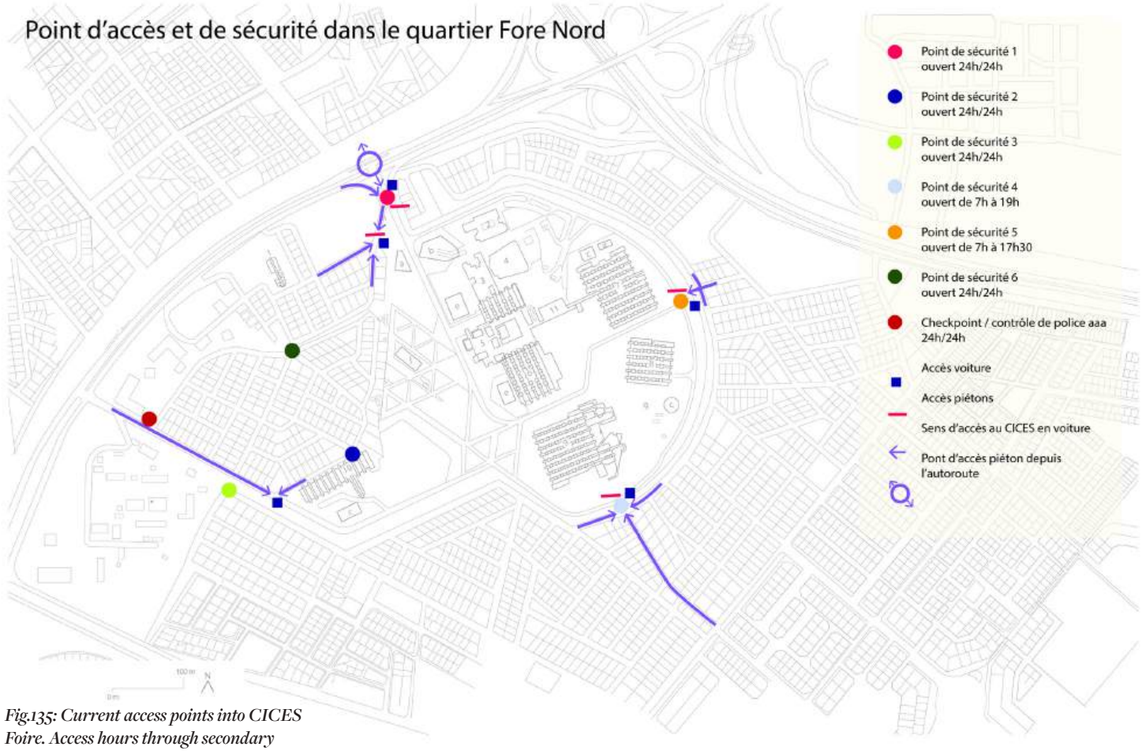


Fig.135: Current access points into CICES Foire. Access hours through secondary access points are not posted (Aziza Chaouni Projects, 2022).

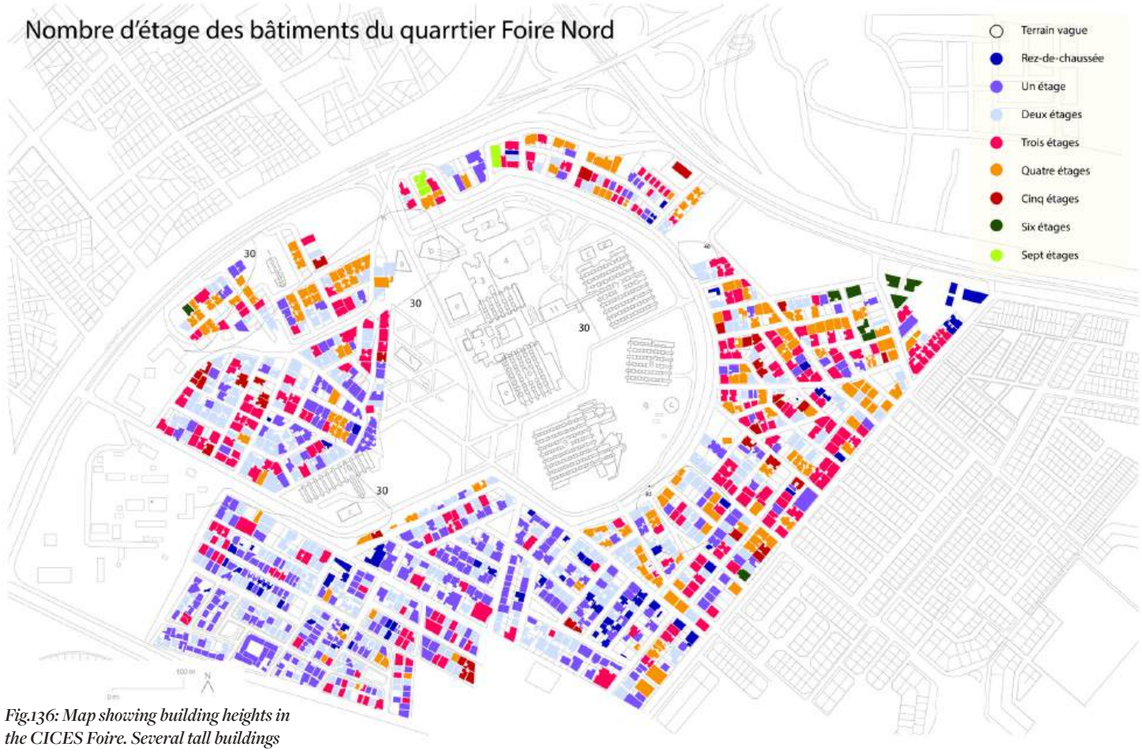


Fig.136: Map showing building heights in the CICES Foire. Several tall buildings block views of the height from the northern highway (VDN) (Aziza Chaouni Projects,

3
Buildings

- No original buildings are to be demolished or altered without study and consensus from the CICES board.
- No new buildings or additions are to be built without study and consensus from the CICES board.
- New buildings must not exceed the height of original buildings in their vicinity with exception to the parking building.
- All new buildings are to be built with exposed concrete.
- Original passive design systems are to be rehabilitated to the highest degree possible.
- New buildings should implement similar passive design strategies and geometries as the original design by Lamoureux and Marin (with preference to triangles and trapezoidal geometries for large programs and circles/ squares for ancillary buildings).
- Conserving interiors
- No exposed concrete is to be painted.
- Paint on original exposed concrete to be left to deteriorate from the surface.
- No original finishes to be altered, removed or painted over.
- No original signage or lighting to be destroyed - only repaired.
- Conserving exteriors
- All existing corrugated metal roofing and the asbestos panels on the regional pavilions are to be replaced with galvanised metal sandwich panels.

4
Management/ operational guidelines

- As a first priority, the public nature and quality of the site must be maintained.
- This includes prioritising investments in unified and cohesive interpretation infrastructures and accessibility, such as signage.
- No view corridors are to be blocked during events, and only approved exhibition furniture is to be used, including in exterior plazas.
- Record-keeping will be facilitated in the new Visitor's centre and oversight will be provided by the CICES council. All new repairs, additions, buildings will be well-documented using drawings and photos. Images of the site and events that take place at CICES will become part of the archive as well. This will ensure ease of access to information for future changes to the site and improved records of its history for research purposes.

Fig.137: Top of an exhibition pavilion (photo: Seyni Ba, 2022).

5
Vulnerabilities and risk management

- Real estate pressure and land speculation
  - As mentioned previously, land speculation resulted in a shrinkage of CICES by two thirds. In order to prevent a further loss of land (and critical infrastructure), CICES must be recognized as a heritage site nationally and internationally and should be afforded protections. Further, the proposed 15m development buffer around the site will protect the site from further encroachment.
- Politics and governance
  - Building a CICES board to manage the operations and maintenance of the site will ensure that future changes to the site are in line with its heritage significance and public value. PPP agreements that can help fund the site's programs are encouraged, however should be subject to the oversight of the public and the CICES board. As part of these proceedings, efforts should be made to promote capacity-building for maintenance staff on site with regular guidance and training .
- Climate Change preparedness
  - In Senegal, rural areas are the most vulnerable to the impacts of climate change. According to the Organization for Economic Cooperation and Development (OECD), one of the greatest impacts of climate change in the Greater Dakar region will be unpredictable rainfall and increased flooding risks exacerbated by poor drainage infrastructure in the city. It is therefore our recommendation that all new landscapes are resilient xeriscapes, designed for water capture.

Fig.138: A maintenance worker transports pallettes next to the Grand Nave/ Morocco pavilion (photo: Elyse Fitte-Duval, 2022).

G
CONCLUSION

Conclusion

Few sites in Africa (and the world) offer an example of situated Modernism as unique as CICES. The site reflects the early Senegalese state's idealism and investment in the cultural and innovation sectors.

The growth of the CICES Foire neighbourhood has transformed the site from a periurban satellite to an important node and urban space in Dakar. Beyond the site's indisputable architectural and historic significance, the public value it holds as a site of memory and as a site for current and future public life must be recognized and protected.

This Conservation Management Plan is a guide towards CICES' past, present, and future. It was built through a collaborative framework with a myriad of stakeholders. In order to maintain the document's integrity, it must maintain its relevance in the quickly-changing urban landscape it is situated in without losing its cohesive identity and historic significance.

Fig.139: Administrative pavilion under construction during sunset c. 1970s (from the personal archives of Lamoureux).

Works Cited

Few sites in Africa (and the world) offer an example of situated Modernism as unique as CICES. The site reflects the early Senegalese state's idealism and investment in the cultural and innovation sectors.

The growth of the CICES Foire neighbourhood has transformed the site from a periurban satellite to an important node and urban space in Dakar. Beyond the site's indisputable architectural and historic significance, the public value it holds as a site of memory and as a site for current and future public life must be recognized and protected.

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