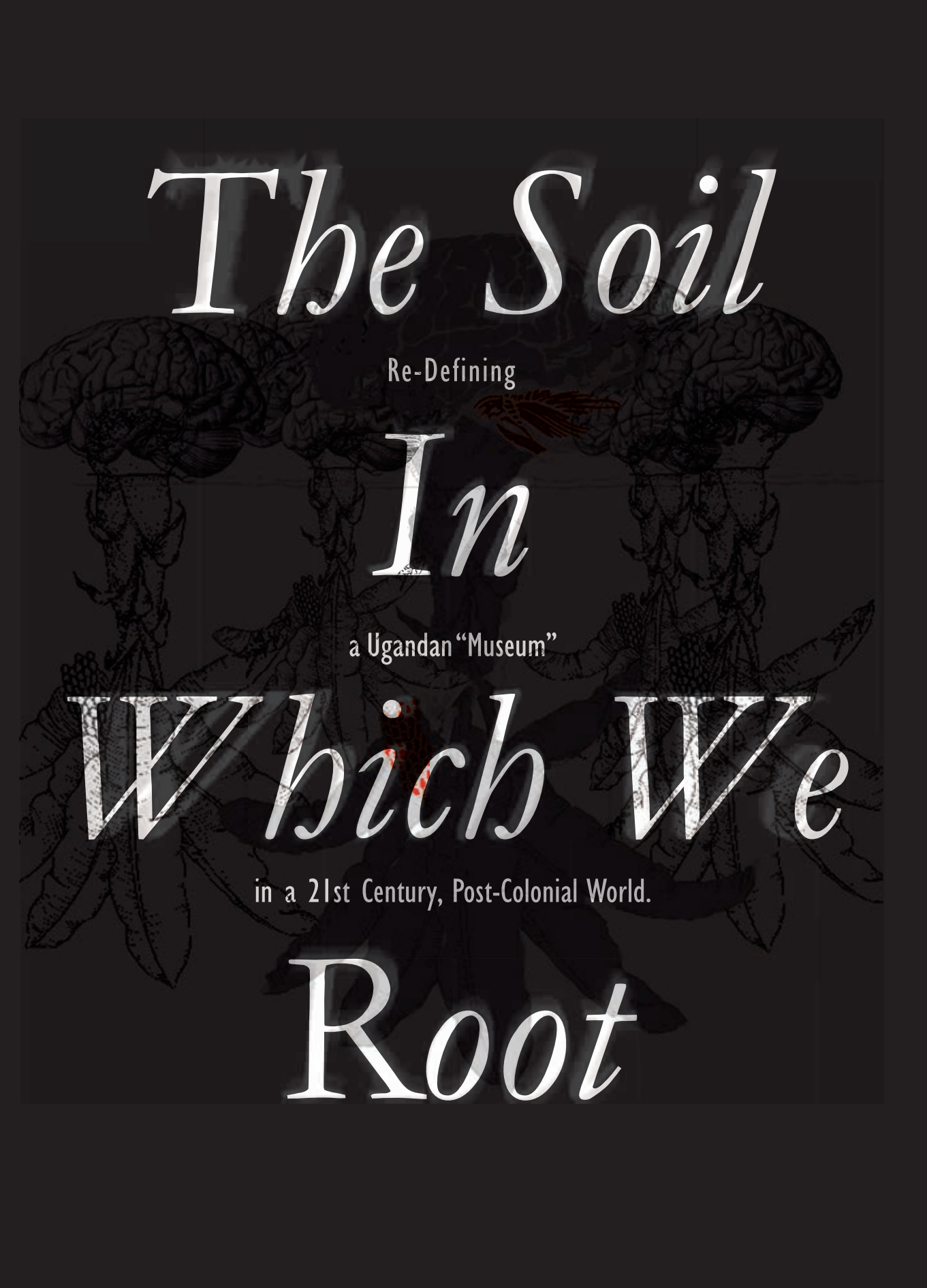




The Soil

Re-Defining

In

a Ugandan "Museum"

Which We

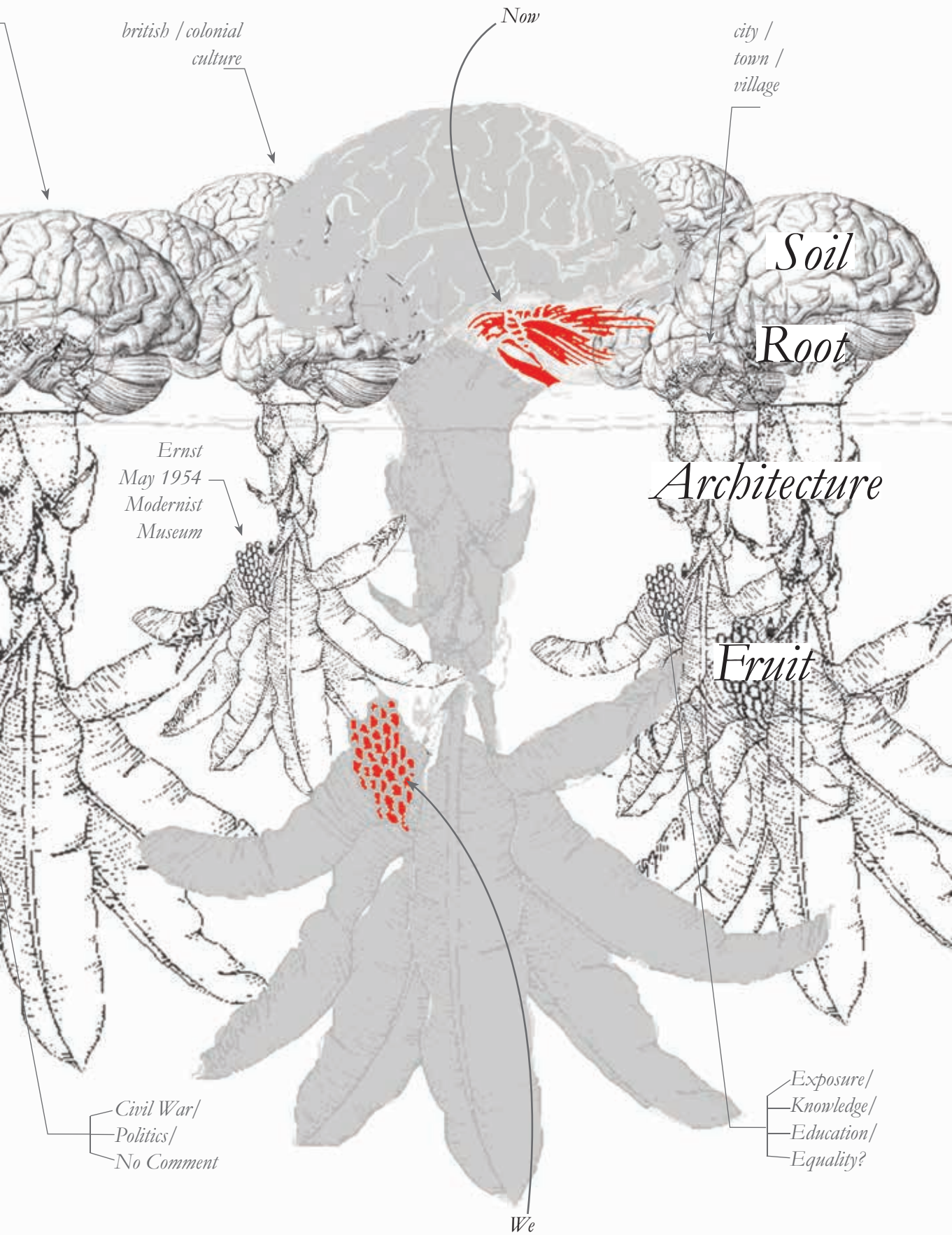
in a 21st Century, Post-Colonial World.

Root

The Soil In Which We Root

Re-defining a Ugandan "Museum" in a 21st Century Post-Colonial World.





*british / colonial
culture*

Now

*city /
town /
village*

Soil

Root

Architecture

Fruit

*Ernst
May 1954
Modernist
Museum*

*Civil War/
Politics/
No Comment*

We

*Exposure/
Knowledge/
Education/
Equality?*

I, Valerie Rubombora, 468900, am a student registered for the course Master of Architecture [Professional] in the year 2016. I hereby declare the following:

I am aware that plagiarism (i.e. the use of someone else's work without permission and/or without acknowledging the original sources) is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas and visual materials of others. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

Declaration



This document is submitted in partial fulfilment for the degree:
Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg,
South Africa, in the year 2016.

Uganda is one of the most ethnically diverse countries on the planet. Under half a century of colonialist rule, the country was subjected to a loss of identity through a painful process of demoralizing propaganda and subordination that sought to create of it a consistently dependent market. Over 50 years after independence, the country is still suffering the repercussions of our recoded identity. The colonial code ensures a people that are constantly subjugated to a foreign, imperialist power, and only through recoding the colonial will we be able to take back the power of self-definition that has defined our post-colonial, neo-colonial state.

The soil in which I root is an investigation into the origins and influence of the colonial in the development of national identity in Uganda within the context of Sub-Saharan African states. This research will be investigating appropriate influences, in terms of contextual relation and monumentality, which have been employed in the development of identity: looking particularly into two approaches to national identity generation — the personality cult and the anti-monument. This is conducted in order to determine an appropriate response to a Ugandan “museum” of political history — designed to contradict the existing, colonial, introspective building — within the context of Kampala city.

With 70% of the population under the age 24 and the highest ethnic diversity in the world there is an urgent need to recognize Uganda’s identity as a post-independent society, in order for the development of a national self-efficacy and self-determination determination.

Abstract

In the most simple words possible, my first and greatest gratitude is to God in whom I live, move and have my being and certainly without whose everlasting grace, I wouldn't even live.

Ateenyi na Adyeeri, mukozire muno kurora nbikire hanu - kandi ningonza okubagamba webale. Ninkugonza muno. Kandi nimanya nti Rutooro rwange terilirungi baitu, mu kitabu kinu - nikibika okukusuma mu rutooro - habokubwa ni'kekyo ekitufoora unique muunsi eno. Tinsobora kugendera omumaiso tinka siimire Atwooki na Akiiki - mumpeire omuka yakabiri, hanu South Africa, kandi ningonza kubasiima muno habw'ebintu byona ebyonkozire.

To Rukwanzji, my official editor and grounder; Vanessa, my unofficial editor and constant ventee; and to all my family: Emmanuel, Antony, Itote, Emily (et. al) for broadening my perspective | To the People of The South: Blaize, Bobs, Ngo, Ret and Ceri - for being the friends that stuck | To Val. Roots for life, friend, roots for life | To Squad A/ Dignitaries of the Milk in the Bag Clique - here's to lunch times, Pig and the escapades we entertained in the name of studio culture: Spbe, for being the greatest support and all-round partner-in-crime - thank you fam. Tlabi - without you studio didn't feel like studio, Mokehele - the urban dictionary, and amazing sweet-chef, Kat - for Vally-Kat, Paulo, Laura, Tshils - the best 2nd wife, Chami - and all the honorary members in the front | To the Black Studio Crew - for good discussions and hearty fights that have built my understanding of our African contexts |

Special Thanks to my supervisor, Paul Kotze; Kiki Doerman; Lone Poulsen; Gerald Chungu; Nabeel Essa, Afua Wilcox and all the people that gave me sound advice and encouragement in this year.

Acknowledgements

for hope... and peaceful transition

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My mother is a great storyteller. I have fond memories of sitting with her at breakfast, or travelling home from school, listening to her retell the Rutooro folk stories that her mother told her, or stories of her herding the family cows, or stories of her school days in rural Western Uganda. I had never known my grandfather, her father, and in order to tell the story of how he was, she had to tell the story of how things were.

As a child, I knew about Uganda's most famous icon: Idi Amin. I didn't know why he was so denigrated, but as the world was unfurled for

introduction

me through my mother's words, I learned about how the world he created was. It would turn out that

Rutooro: *adj. of the Tooro ethnic group or language which is located in Western Uganda.*

it wasn't just Idi Amin who created that world, and it wasn't just my mother's stories that painted the picture of my Country. From the stories of my father: sitting on his father's shoulders, watching the fireworks at independence {Obote + Kabaka Muteesa II}; to the stories of my Aunt: sleeping on her veranda as bombs fell and killed her husband and his brother {Amin-Obote}; to my uncle: scaling a fence, in a great escape from bloodthirsty soldiers, who would eventually end up in South Africa. I had a wide berth of perspectives to hear in my quest to paint the picture of my history and, ultimately, my heritage.



**What if I didn't have all these people who
were ready and willing to sit and talk to me
about my past?**



A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

Uganda Museum, Kampala



I want the true effects and story of colonialism to be told by Ugandans. I want the natural and cultural history to be preserved and celebrated. It will... give our children, who want to run to other countries for greener pastures, an appreciation of their glorious identity.

- S.R. Kansiime *Lawyer*

We need a museum because we simply need to know and experience even in a small part the Uganda our parents keep talking about. We know of no other reality except the reality of now, today and the few years we have lived here

We want to know where the hidden biases of certain people, places e.g the Indian community came from. Marvin told me that the land and the church building of Christ the King was donated by catholic Indians who used to fellowship there. When you go there now, you would never know and most people probably wouldn't know either. There is so much privilege that our parents and grandparents had in society in terms of opportunities and social services. Our hospitals were better, textbooks were free and pocket money was given to university students along with accommodation. That is unimaginable for those who are not rich now. Buildings were stronger, more spacious and better designed. We need to remember what Uganda was so we can have courage to go and do better for more Ugandans. I really want to know and see the political history of Uganda. I want the true effects and story of colonialism to be told by Ugandans. I want the natural and cultural history to be preserved and celebrated. It will inspire artistes, politicians, civil servants today. It will inform business men and give our children who want to run to other countries for greener pastures an appreciation of their glorious identity

Yes: for our children to know how tumultuous our leadership has been and probably that would explain why we are lagging behind in development. "AFRICA HAS LEARNT NOTHING AND FORGOTTEN NOTHING" (as Martin Meredith put it)

NO: global world our children can access anything they want and when they want on d Internet so that would be a wastage of space and resources.

- R. Bwire *Procurement Specialist, Aviation Industry*

...for our children to know how tumultuous our leadership has been...

The Empire Writes. [back]

I posed a question to a few Ugandans: Why do you (as yourself) think we need, in Uganda, a museum documenting our political history? If not, also, why?

Most responses suggested the necessity of a museum of political history - citing what a lot have mentioned: the loss of knowledge, and insight that a museum would bring to the dialogue around history and heritage.

This absence of an available collation of this knowledge and historical knowledge in general, has contributed towards the rise of "community museums" - where, as personal initiatives, citizens have taken it upon themselves to collect and curate parts of Uganda's history that they consider important.

IMAGES AND INFORMATION COURTESY OF: THE CROSS-CULTURAL FOUNDATION OF UGANDA, COMMUNITY MUSEUMS IN UGANDA, 2012



Emmanuel Masereka, Bulemba Museum, Rwenzori mountains,

James Otto, Human Rights Focus Peace Museum, Gulu

Margaret Lomonyang, Karamoja Women's Cultural Group Museum, Moroto

James Tumusiime, Igongo Cultural Museum, Mbarara

Why we need museum to document our political history:

1. To educate our citizens
2. To study the crazy past and learn from them so that they are not repeated.
3. To enjoy ourselves while touring the museum.
4. To exhibit past political leaders positive and life changing contributions to country from different regions.
5. To conserve the political heritage of country eg. Letters, photos, clothes, seat, cars, chairs, hats etc
6. To be used for research purposes
7. To collect information on past leadership personalities and traits, weapons, machinery used, allies
8. To communicate and share our country story with the rest of the world
9. To archive turning points such as independence day, election victories, succession, female MP, 1st female vice president.
10. Source of income for the nation
11. To promote historian and museum careers
12. To appreciate the contribution of different leaders such as president.
13. To inspire the young, youth and elders.
14. To promote patriotism.
15. To unify the country by exhibiting opposition leaders contribution. Which is often underestimated.
16. To show case the contribution of all

Tribes.

17. To show case the music and culture of different people

Why not;

1. It's thought to be for only intellectuals.
2. Focus will be too tribalistic.
3. Misinformation on past leaders and opposition.
4. Mismanagement of center.
5. Biased focus on past leaders
7. It might present negative study on past leaders contribution eg Amin, Obote who are thought to be dictators.
8. Research will not be up-to-date
9. Lack of interest from local citizens
10. Threat of technology

[There's a need for a Museum] to communicate and share our country's story with the rest of the world... to archive turning points such as independence day, election victories, succession, female MP, 1st female vice president...

Business Development Manager at ABN Group / CNBC Africa / Forbes Africa - E. Rugumayo

I definitely think we...need to have a museum documenting our political history...we have a very young population that is greatly influenced by western culture and knows more about what the Kardashians had for dinner than... Uganda's presidents and how we attained our independence...

I definitely think we as Ugandans, definitely need to have a museum documenting our political history.

Firstly we have a very young population that is greatly influenced by western culture and knows more about what the Kardashians had for dinner than the list of all Uganda's presidents and how we attained our independence.

As this young population gets older, and the world becomes more integrated, a lot of the history and languages will be lost. One could ask what kind of world will our own children grow in, and what would they know about their parents Uganda.

A symbol of a country's history in the nation is greatly needed to remind us of the past for this generation and generations to come

Candidate Architect - T. Magara

Countries cannot progress entirely without a good understanding of history. Access to that information provides the young ones with context.

Country's cannot progress entirely without a good understanding of history. Access to that information provides the young ones context.

Sometimes we think the benefits are for us and perhaps tourism but foreign people who migrate to our country and perhaps have to stay for leisure or work can get some valuable context about our heritage from the museum.

That said it must have rich well thoughts out and maintained.



MBA candidate, former Radio Show host - E. Rubombora



Kampala, Uganda

*View towards the
CBD from Railway
reserve in the south*



OFFICIAL NAME:

Republic of Uganda

CAPITAL CITY:

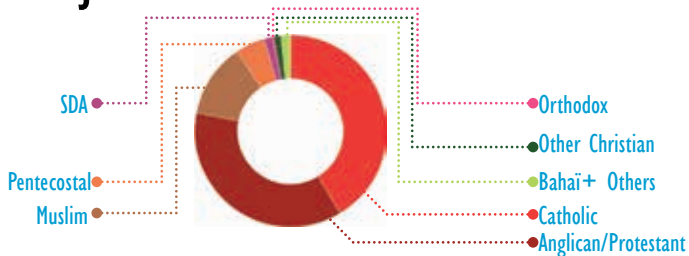
Kampala

OFFICIAL INDIGENOUS ETHNIC GROUPS:

total no.: 52

Baganda	Bakenyi	Kumam	IK(Teuso)	Langi	Nubi	Bafumbira	Banyarwanda
Baruli	Banyara	Sabiny	Jie	Lendu	Nyangia	Bagungu	Banyoro
Babukusu	Banyole	Acholi	Jonam	Lugbara	Pokot	Bahororo	Basongora
Bagisu	Basamia	Alur	Kakwa	Madi	So(Tepeth)	Bakiga	Batagwenda
Bagwe	Basoga	Chope	Karimojong	Mening	Vonoma	Bakhonzo	Batoro
Bagwere	Iteso	Dodoth	Kebu(okebu)	Mvuba	Baamba	Banyabindi	Batuku
Bahehe	Jopadhola	Ethur	Kuku	Napore	Babwisi	Banyakole	Batwa

MAJOR RELIGIOUS GROUPS



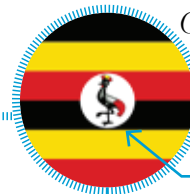
OFFICIAL LANGUAGES

ENGLISH

KI-SWAHILI

Luganda*

**unofficial language but most widely spoken indigenous language*

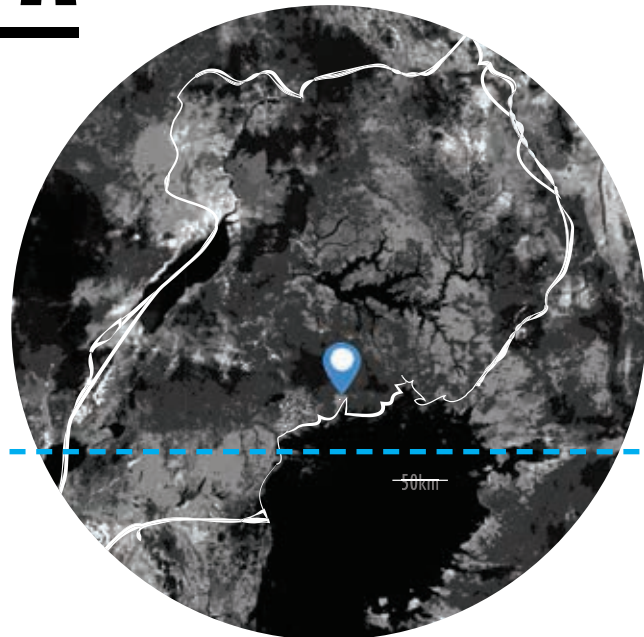
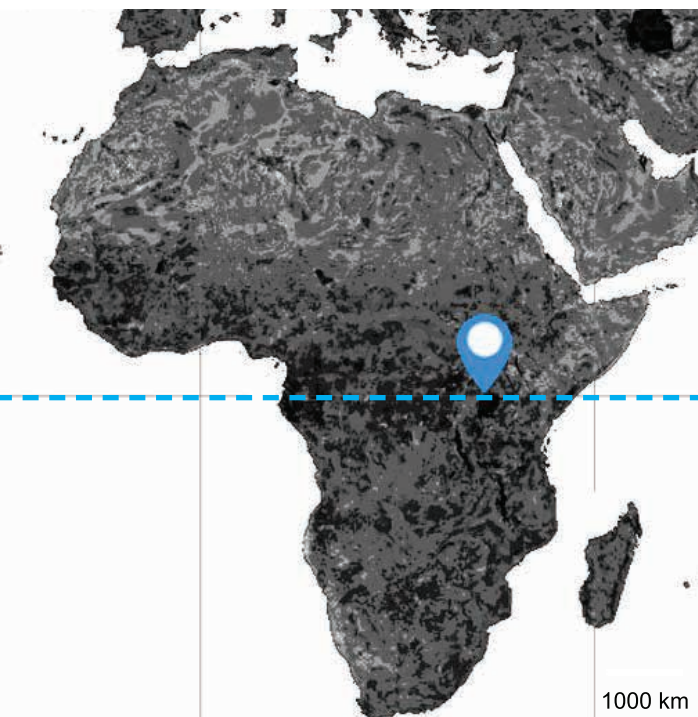


*Our Skin Colour
Our Sunshine
Our Blood*

Crested Crane
(national bird)

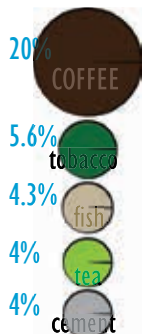
UGANDA

1° 00 N | 32° 00 E



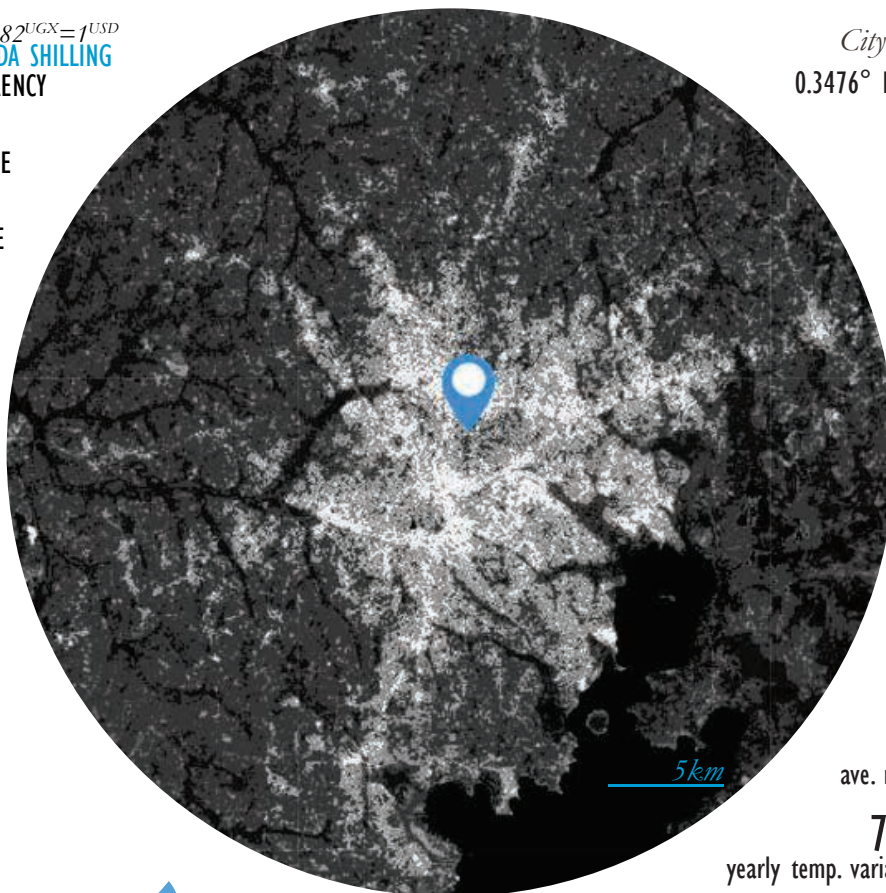
Republic of Uganda

UGX $3392.82^{UGX} = 1^{USD}$
 UGANDA SHILLING
 OFFICIAL CURRENCY
 .UG
 INTERNET CODE
 +256
 COUNTRY CODE

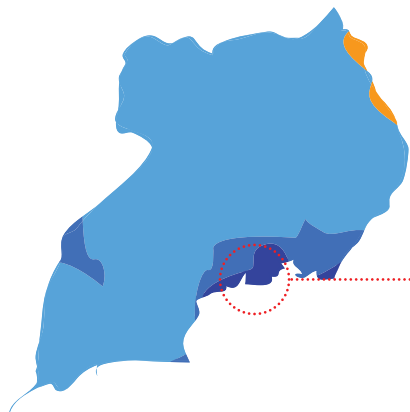


MAJOR (raw)
EXPORTS

City of Kampala
 0.3476° N | 32.5825° E



21.3°
 ave. min: 17.6
 74.5%
 yearly temp. variation: 2.1
 AVERAGE RAINFALL
 93.7 days/yr
 YEARLY RAINFALL
 1293mm



KAMPALA



Tropical rainforest climate

- monsoon climate (Am)
- warm, semi-arid climate (BSh)
- equatorial climate (Af)
- tropical savannah climate (Aw)

13 KM² TOTAL WATER AREA

176 KM² TOTAL LAND MASS

189 KM² TOTAL KAMPALA
AREA



9,429.6 /KM² TOTAL KAMPALA
POPULATION DENSITY



1,659,600 TOTAL KAMPALA
POPULATION

equator

Definitions

Tribe: / *noun*:

Tribe, in colloquial Ugandan English, is a term that refers to your ethnolinguistic, cultural group. The term was bestowed upon Ugandans by the imperialists. Though a large portion of pre-colonial Ugandan ethnic groups were tribes, Political scientist, Mahmood Mamdani, in the book, *Imperialism and Fascism in Uganda*, explains that at the time of colonisation, “the vast majority of what are referred to as tribes in imperialist literature were really nationalities” (Mamdani, 1983, p.20). The term, “tribe”, infers a “classless” society, that historically precedes, in social development, the society of a nation. The devaluation of both culture and nationhood that grounded colonial ingress was expressed by the clustering of the societies in a manner that simultaneously denied and exploited their unique societal identities – thus justifying the redemption through nation-statehood that was punted by the colonialists. (Ibid., 20)

Research terms

Post-Colonial (postcolonial): /pəʊs(t)kə'ləʊniəl/ *adjective*: occurring or existing after the end of colonial rule.

Colonialism: /kə'ləʊniəlɪz(ə)m/ *noun*: the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.

The term postcolonial, as defined in the Oxford Dictionary, refers to a time proceeding colonialism - whereas colonialism is defined as a period of occupation. Bearing this in mind, I choose to recognize, in the research that Uganda, among other African countries, though they are recognized as 'self-governed', are not beyond a period of economic or political exploitation and thus are not 'post-colonial' in the literal sense.

The term '**Post-Independence**' has been utilized to define the era following independence in recognition of the existence of the '**Neo-colonial**' - an aspect that would negate a post-colonial state of being.

Why Buganda?

Buganda is a very important stakeholder in the conversation about national identity and the city of Kampala – spatially and politically.

The spatial fabric of the city, in many ways, reflects the geopolitical conflict of hosting both the capital of the “indigenous city of Mengo”, belonging to the Kingdom of Buganda, and the “colonial settlement of Kampala” (Olweny, 1998) (see Identity, Theory).

Buganda, as a sub-national monarchy, has its capital on Mengo – one of the original seven hills of Kampala. This central location, added to the fact that Uganda’s first, albeit non-executive, president was the Buganda Monarch: Kabaka Muteesa II, gives Buganda a prominent place in Kampala and Uganda’s history and present.

The majority of information available about pre-colonial Ugandan society and architectures is around the Buganda people. Though only comprising 17% of the population of Uganda, the Baganda are the largest ethnic group, with a population almost as large as the next two largest groups combined – speaking more to the diversity of the country than the prominence of the Baganda.

Often, amongst the colonised, the nations that were powerful enough to pose a threat to imperialist expansion tended to be better documented by the colonialists. When the colonialists came to Uganda, they came up against, the large, well-ordered, hierarchical society of Buganda at Kampala. In order to better understand the nation – to forward the annexation of resources – the Kingdom of Buganda was analysed and written on by the British. Lesser amounts of information exist on the other pre-colonial Ugandan nations and tribes.

After the formation of the protectorate and British authority over Buganda, the Baganda were used as agents of the imperialists in the imposition of their authority on the rest of the country – particularly the, similarly monarchical, southern belt of nations. This created rifts between the Baganda and a large faction of the Country – due to a perceived sense of superiority amongst some Baganda, lingering from the pre-colonial. This rift is entrenched by the tribalism that has etched itself on Ugandan politics since independence.

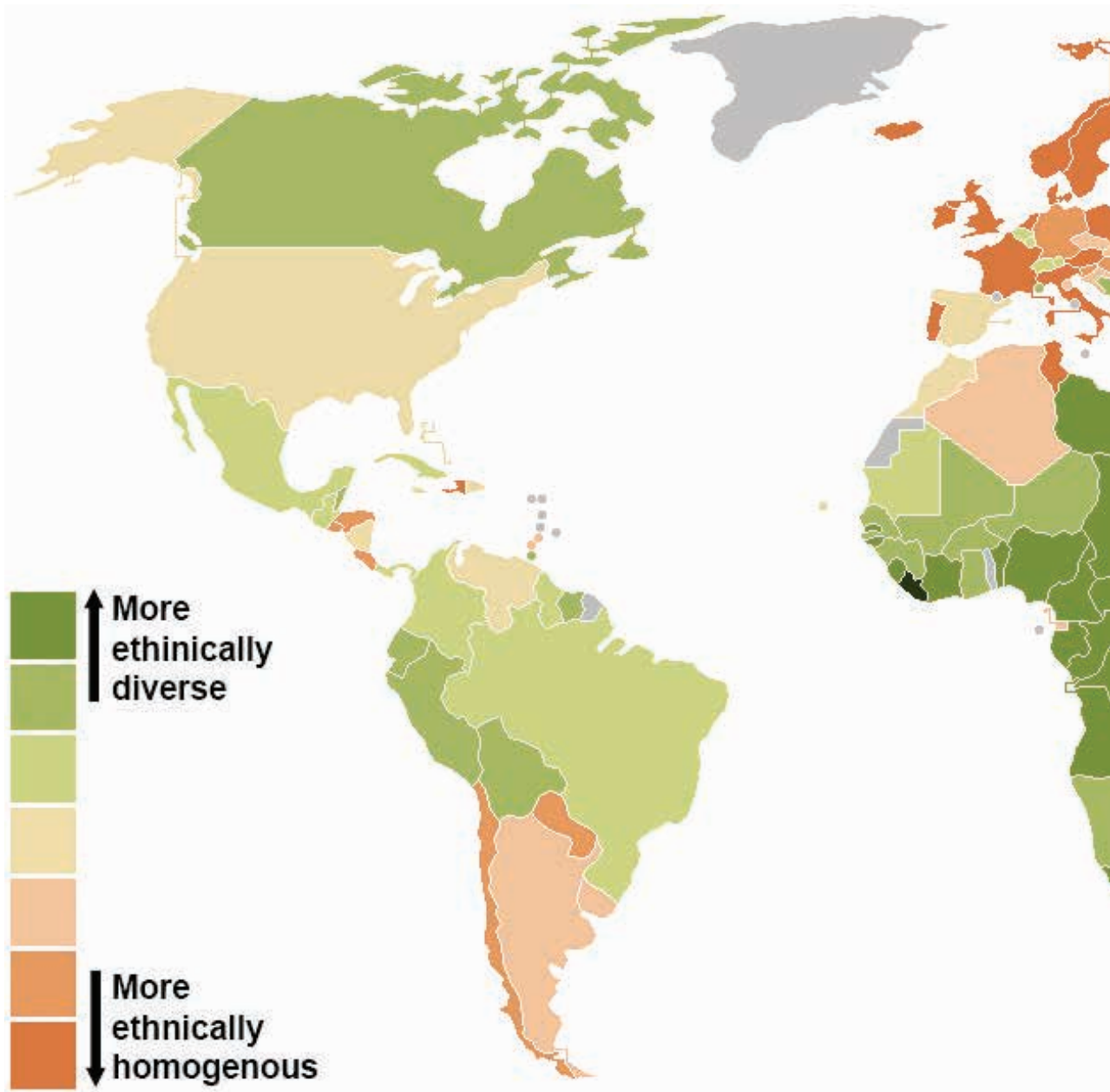
& conditions

Buganda is a central Ugandan kingdom that is often referred to in this research. It is key to understanding Kampala but is also one of many kingdoms, chiefdoms and ethnic groups that make up Uganda.



theory

ROOTING HYBRIDITY: Colonialism, Nationalism and the Development of Spatial Identity



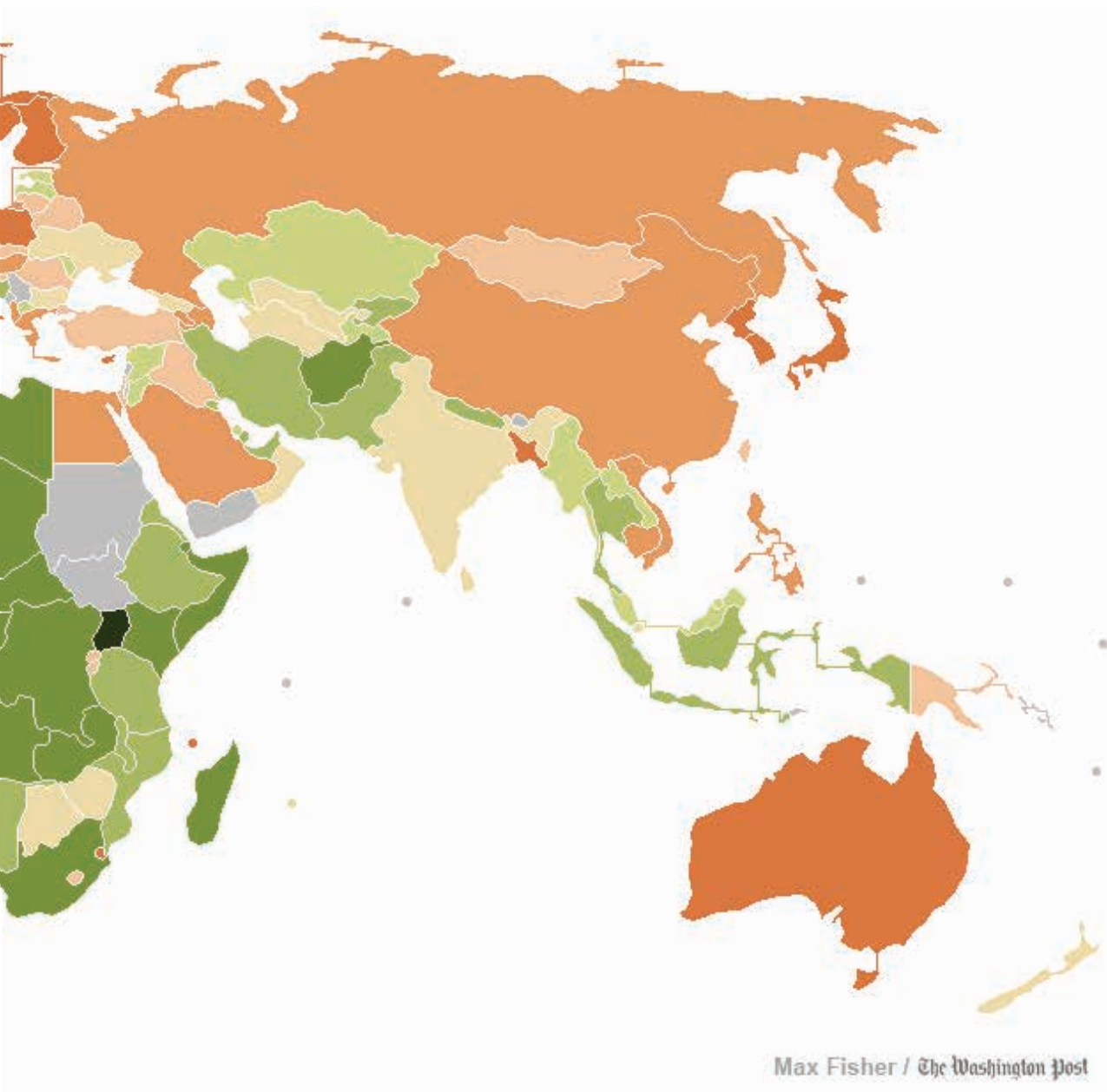


Fig 2.45: Map of World's most & least ethnically diverse countries Photo Credit: Max Fisher/The Washington Post

.....
The story of how I lost my tongue is a simple one. My sister, Rukwanzi, upon entering nursery school in Uganda, could only speak Rutooro and a little bit of Swahili – from our life in Kenya. As was the norm in Ugandan schools, English was the mode of instruction – and my sister was struggling. On the recommendation of a teacher, my young parents evicted our mother tongue from our home in favour of English. Rukwanzi henceforth became Sarah, kusoma – read, bara-bara – road, ebirikwija – future, and every child following, myself included, lost our tongue in pursuit of a brighter, English future.
.....

This essay investigates the battle for identity as it was explored through various aspects of the built form within Kampala, the Capital and main-stage of the identity production in Uganda. It further explores the concept of identity in the production of architecture and the appropriateness of the Ugandan Museum in this program induced role.

The power of language in the formation of our perspective (our “experiences and interpretations” of the world) is a core aspect of post-structural and post-colonial theories. In 2013, The Washington Post published a landmark article documenting research done on the most ethnic diverse countries on the planet. Many commenters expressed their befuddlement that ethnic diversity, far from being highest in high net immigration cosmopolitan countries like Qatar or Canada, was actually highest in Uganda, a racially homogenous, East African country. Growing up in Uganda, it was language, not race, which

distinguished you. Your language not only spoke to your pre-colonial ethnic group but also to your physical characteristics, your “village”, your economic status, your education, your value system – your perspective.

“...Language as communication and as culture are then products of each other. Communication creates culture: culture is a means of communication. Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive them-



Fig 3.1: “Speak English Always” Sign in Ghanaian High School in 2016. Photo credit: Namata Serumagga-Musisi



selves affects how they look at their culture, at their places politics and at the social production of wealth, at their entire relationship to nature and to other beings.” **Decolonising the Mind, Ngũgĩ Wa Thiong’o**

For formerly colonised nations, like Uganda, Independence brought about a significant shift in perspective. Newly independent countries broke forth from a period of associating with their pre-colonial past for their identity or a perspectival blindness – caused by the suppression of their introspection by an imperial imposition of identity. With the perceived agency that emerged from independence, thoughts were oriented towards a self-realized Ugandan future. 50 years later, just the definition of the Ugandan “self”, like most heterogeneous and post-colonial countries, has turned out to be a complex and difficult identity to define. Language, as one example, two-sidedly serves as both unifier and deterrent from national unity.

Across the last 50 years of independence, the attempts at determining a national identity have played out on various national stages and media. Where

literature, music, fine arts and fashion, have often driven creative discussions on national identity, architecture, and the built form, have remained largely vague. This essay investigates the battle for identity as it was explored through various aspects of the built form within Kampala, the capital and mainstage of the identity production in Uganda.

The research will be orientated around the usage of monument and architecture in the expression of national identity – with focus on the origins of identity in the built form. There will be an examination of specific monuments and buildings built in celebration of independence, and the public architecture built around this period. The essay looks at these buildings and the implicit or explicit thought and intention behind their conception. It attempts to carry this out within the framework of postcolonial theories especially in relation to nationalism and spatial identity.

Fig 3.2: Writivism 2016 Poster, Image credit: Writivism | Fig 3.3: Kampala Fashion Week Poster, Image credit: Kampala Fashion Week | Fig 3.4: Seven Hills, Image Credit: Kampala Art Biennale

Independence: *There is, in this investigation, recognition of the difference between the physical manifestation of the state of ‘independence’ and its dictionary defined meaning. The term, ‘Independence’, unless otherwise postulated, is an expression of the political event that occurred, in Uganda on 1st October 1962, where the country legally, if not otherwise, received the right to self-governance.*

The literature reviewed for this investigation encompassed the fields of art, political Science and post-colonial studies in addition to architecture and related fields of urban studies. National identity, particularly in respect to public architecture and built form, cannot be separated from the political ideology that governs it, hence the inclusion of political science in the background literature.

This investigation centres on literary work by Architects and architectural researchers, particularly of African Architectures including MARK R. O OLWENY, ANTONI FOLKERS and JANET BERRY HESS. MAHMOOD MAMDANI, a celebrated Ugandan political scientist and theorist was the main source of information pertaining specifically to the country's politics and history. The sources referenced from within the field of art often wrote of art broadly (including architecture in their research bracket) and in its relation to politics.

Writers like MARK DUERKSEN and ANGELO A KAKANDE write specifically about the trajectory of Art in the history of the country. In order to form a post-colonial theoretical framework for this writing, the work of HOMI K. BHABHA, as a major theorist within the field was taken into consideration. The concepts of hybridity and the third space, specifically, were aspects which translated into the spatial domain of architecture and were thus integrated into the comprehension of the cultural permutation that is Uganda today.

MARK R. O OLWENY, PhD, associate dean at one of the two architectural schools of Uganda at Uganda Martyrs University, is an architect and academic. Olweny's PhD was centred around Architectural Education in East Africa: its roots and its potential for re-grounding in the East African context — with focus on Uganda. Besides writing extensively on architectural education, Olweny has written papers on Ugandan architectural identity; the main papers referenced include *Searching for identity: Architecture and Urbanism in Uganda* (written in conjunction with Dean of Architecture, Jaqueline Wadulo) and *Monumental through Design, Identity by Definition: The Architecture of Uganda prior to Independence*.

ANTONI FOLKERS, PhD, Architect and researcher, is a strong proponent of African Architecture who has lived and worked in East Africa for over 30 years. One of the major voices in the dialogue surrounding African Architecture, Folkers popular book *Modern Architecture in Africa*, with a forward by equally celebrated African Architecture scholar Nnamdi Elleh, investigates the development of Architecture in various cities across Africa. He is one of the founding members of *ArchiAfrika* and *African Architecture Matters* — both platforms for the forwarding of exposure

and dialogue on Architecture within the Continent. A fellow at the African Studies centre at Leiden, he serves as a guest lecturer at Universities of Maputo, Pretoria and the Delft University of Technology.

JANET BERRY HESS, PROF., has written extensively on African and African diasporic art and architecture — particularly that of the Liberation era. Hess is currently professor of Art History/ African and Diasporic Studies at Sonoma State University's Hutchins School of Liberal Studies and has formerly been a visiting professor at both University of Cape Town and University of California Santa Cruz. In her book *Art and Architecture in Postcolonial Africa*, Hess investigated the political associations and manifestation of political ideology in the Art and Architecture of Kwame Nkrumah administration's Accra and Nyerere's Tanzania (Dodoma and Dar-es-Salaam). Her work was referenced by Duerksen in his analysis of monument in the two investigated scenarios and related to the presentation of monument in Uganda.

MARK DUERKSEN, M.A, a pre-doctoral student and researcher at Harvard University's Department of African and African American Studies, wrote a thesis entitled *Monumentalizing Africa's Momentous Decade: Building Monuments and a Nation in Uganda*. In this thesis, Duerksen investigated the challenges surrounding Nation-building, in the form of identity generation, as it was manifested in the physical monuments propounded by African Leaders at Independence. Looking at the work from both a socio-political, historical and artistic angle, he investigates the inherent spatiality in the manifestation of these various elements prior to and following independence.

ANGELO A. KAKANDE, PHD., is an artist and lecturer at Makerere University's School of Industrial and Fine Arts. Under the supervision of Prof. Anitra Nettleton, he attained his PhD. at the University of the Witwatersrand under the topic: *Contemporary Art in Uganda: A Nexus between Art and Politics*. Kakande has written extensively on the interaction of Ugandan politics and Art.

Independence Monuments and the Spatial Production of a National Identity

Independence saw, among other things, the unveiling of two main symbols of the new country: the Independence Monument and the breaking ground of the Independence Arch. Both symbols were constructed with the intent of creating a vision for the national future of the divided country. Uganda, as a protectorate, had skewed class dynamics based on layers of deep-seated divisions amongst its citizens, traceable back into pre-colonial times and greatly enhanced by colonialism. Within this context, the new republic's leaders had to act to form an architecture of unity to forward an "imagined and idealised culture, a construct capable of subsuming divergent interests and alliances within homogenous modernity." (Hess, 2006) The value of the united culture that they advocated was in that it "symbolises and manifests an emerging nation's claims to legitimacy and self-determination." (Ibid) The challenge of unification was undertaken by all the African countries that achieved independence (or

liberation), from Ghana in 1957 to South Africa in 1994, with varying degrees of success.

Beginning with approaches to monuments to independence, in newly liberated African countries of the 1950s-1960s, to the architecture advanced by the government in the design of new public buildings, the nature in which architecture is portrayed is a reflection of the priorities of political intentions within the presidential administration. The political ideologies of the leaders in charge of nation building just after independence greatly influenced the ensuing ideologies present in these first indicators of each country's sovereignty. Julius Nyerere, who favoured socialism, emphasised the nation as collective mass and selected abstract images of collectivity, like the acacia tree or torch, to represent his image of the rural masses of Tanzania. Kwame Nkrumah, feeling, strongly, his role as leader of the first independent sub-Saharan state, emphasised power, image and equality with the world powers. The architecture produced in Ghana in

From Left: Fig 3.6: Time Magazine Cover of Julius Nyerere, Image credit: Time Magazine | Fig 3.7: Time Magazine Cover of Kwame Nkrumah, Image credit: Time Magazine



his time, became a celebration of His and his nation's power and authority as a harbinger –descending, unfortunately into a focus that became solely on him as an idol and personality.

Milton Obote, on ascension as Prime Minister with a Buganda King as president, was facing a Uganda divided on the grounds of culture and language. Obote endeavoured, like Nkrumah, to build himself and his government above the prominent Buganda nation with whom, in the nation's federal system, he shared both governance and a capital city. The ensuing rift in Ugandan politics is reflected in the stripping of his image from the self-enhancing independence arch he commissioned.

These approaches premised the projection of two monument stylings: the “personality cult” (Duerksen, 2012) and the “anti-monuments” (Yusaf, 2008, p.126).

Each will be further explored through the investigation of post-independence architectural output within the cities of Accra, Kampala and Dodoma. Focusing on Uganda, the essay will investigate the roots of the current architectural form that has come to distinguish the nation's architectural identity. The purpose of this writing is to give historical architectural context to the city of Kampala on which this research report is based.

Monument and Memory

Monument, as an architectural typology, plays an important communicative role because its primary role is “for conveying idealised notions or naturalised values held up as desirable and immutable.” (Legaspi-Ramirez, 2011) Like the museum, a broader variant to the monument, “a monument reminds.” The development of monument for the purpose of national identity can be dictated from two narratives. Shundana Yusaf, architect and assistant professor of architecture at the University of Utah, distinguishes each ends to this spectrum as “idealism from above” and “idealism from below” (Yusaf, 2008, p.126).

Idealism refers to a projection of one's beliefs and the intent behind them; thus built monument is an important typology to interrogate when looking at the role of built form in the formation of identity. To understand the role and power of monument or museum in development of national identity, one must first consider this – the aspect of ‘past’ and ‘time’ within the bounds of the typology.

Past: Within the post-independence context, the concept of ‘past’ was strongly influenced by the colonial education. In reference to society, this concept of past was pre-colonial “culture”–

which, in the words of Lesley Lokko, “largely [refers to]... tradition” (Lokko, 2016, pp.76-84) a realm, colonially perceived as static and largely irrelevant. In reference to architecture, this reflected as of or relating to this concept of “tradition.” Traditional architecture and form – given a minor to nugatory role in architecture – was an element of the past in form, purpose and colour. Thus ‘progress’, the new future, became associated with moving away from this past.

Time: The idea of ‘progress’ is a prominent difference that emerged within the European and African perceptions of time. The cyclical perception of time, prominent prior to colonialism, was effectively conquered by the linear framework brought about by the colonialists. In the creation of national identity, the conceptualizers of the monument, in comprehending the audience, perceived or invented a past (in time or experience) which forwarded their perspective regarding identity.

Post-structural thought suggests that “all our experiences and interpretations are mediated through language.” (Meents, 2009) The English term ‘monument’, emerges “from the Latin verb *monēre* [a definition that] suggests remembrance that serves to admonish or warn people in the



Fig 3.8: The independence Monument, Gregory Maloba (Image dated: ~1960-1970s) Image Credit: Start Journal

present.” (Stevens, Franck and Fazakerley, 2012) In a post-independence, rapidly changing world, the oppressive orders of the previous centuries (i.e. Nation and economy) are rapidly propagating. The concept of *monère* – a warning from the past is necessary in order to root the future firmly and enable progressive cycles to develop in place of our inherently regressive socio-political and behavioural cycles. Memory through physical form serves as a unifier. Within the spacial-political ideology that the Western, colonising nations were built on, memory through physical form was used “to establish the supposed intrinsic equivalence of nation and state.” (Legaspi-Ramirez, 2011) Upon ascending to power in these colonial structures, many liberation leaders, educated within this ideology, approached the monument, in a similar way, as a tool to establish, within the state, unity as nation. Prior to colonialism in Uganda’s people groups, like many in Sub-Saharan Africa, there was an “unimportance of physical monuments in the cyclically inclined understanding” (Folkers, 2010, p.301) of the pre-colonial hegemony. A strong oral and activity/ritual weighted memory culture, among other attributes, within the cyclic societies. Memory through [a permanent] physical form brought about an acquiescence of a western inclined trajectory and a divide from the cyclical past whose memory rested in the fluid and moldable oral space. Entrenched ideologies rarely disappear overnight; thus within these spaces of hybridity the oral still holds an important role within the physical.

¹Humanistic: *adj.*
marked by devotion to human welfare. *Humanane deriv.*

²Personality: *noun.*
The quality or fact of being a person as distinct from a thing or animal.

Uganda's Independence Monument: Monument within National Identity generation in post-independent Sub-Saharan States

The independence monument was chosen through an open competition that was won by Gregory Maloba – a prominent sculptor, in Uganda at the time.

Uganda’s Independence (Freedom) Monument straddles two approaches to national identity generation through monuments of the period. These approaches: distinguished by Mark Duerksen in his thesis, *Monumentalizing Africa’s Momentous Decade: Building Monuments and a Nation in Uganda*, as the “Personality Cult” – where the leader personified him/herself as the embodiment of national pride and the “anti-monument” where the leader placed the emphasis on the collective (Duerksen, 2012). These two approaches were undertaken by two pan-African leaders: Ghanaian president Kwame Nkrumah and Tanzanian president Julius Nyerere, respectively, in their endeavours at Nation building, following independence. Both countries, like Uganda, were colonised by the

British, though Tanzania at one time was a German colony. They attained independence in 1957 and 1961 respectively. In both cases, Architecture was a tool through which their varied ideologies were expressed.

In accordance with Maloba's appropriately apolitical and more humanistic¹ stance, the Independence monument avoids the personality cult often employed by new African leaders such as Kwame Nkrumah and the ANC – through the effigy of Nelson Mandela. The danger subsumed within the context of personality centred approach to nation-building is it “removed the focus from collective culture to individual power”, focusing on one, imperfect human being. The “personality”² rests within a context (cultural, economic, social) which, by default, gets favoured through this system of identification. Whether intentional or not, vesting the national identity through the paternalistic role within the personality cult creates a hegemony and subaltern binary with devastating consequences.

Gregory Maloba and his approach to his art and context

Gregory Maloba emigrated from Kenya to Uganda in 1940 to further his artistic career under



Fig 3.9: The Beggar, “Maloba's early iterations of a Ugandan collective identity” Photo Credit: Angelo Kakande

the tutelage of the progressive³ art educator, Margaret Trowell. Trowell, a big proponent of her African students seeking their artistic form from the vernacular rather than imperialist influences, had a view point said to be “radical, Africanist and (arguably) anti-imperialist” (Kakande, 2008) for her time. Under her tutelage, Maloba was given great freedom to explore, within his art, both the pre-colonialist, colonialist and pan-African discourses of his time. His work, primarily in sculpture, explored new, humanistic aspects to the plastic arts, often resulting in striking and emotive pieces with deep and transcendental expression within the late-colonial context. As a sculptor, Gregory Maloba achieved his highest level of success; he was the first African educator within Makerere University- the largest University in Uganda.

Gregory Maloba's work expressed the

‘Margaret Trowell was a British émigré during the 1930s-40s. She started the College of Fine Arts in Makerere, which developed from classes held in her home. Instead of demonizing the indigenous arts of her students, as was the norm, Trowell “developed a curriculum that was respectful of Ugandan art-making traditions.” (Nagawa, 2012)

hybridity of his experience at the intersections of colonial and anti-colonial discourse. In response to the anti-colonial, Maloba was more in favour of a multicultural projection of the future - which favoured the prospect of the independent nations as diverse, growing from their hybrid and hybridised pasts. Alternate schools of thought (to multiculturalism) touted "a return to Black authenticity" (Duerksen, 2012) – an authenticity Maloba expressed pessimism about through his career. Africanization, Maloba believed, was ill-fated with in-authenticity in light of the extreme diversity of the East African countries. Thus, both prior to and including the Independence Monument, Maloba's art remained detached from the realm of politics, firmly within the realm of the humanistic²: "person"-centred art.

Independence Arch

In the shadow of Maloba's Independence monument is the Independence Arch commissioned by Milton Obote, the executive Prime Minister at independence. Where the monument embodied an ephemeral, aspirational hope for Uganda's future, the arch, represented the degrading reality of its demise under the weight of "the personality." The arch was commissioned as a clear tribute to the prime minister, enforcing his prominence as he attempted to follow in Nkrumah's paternalist footsteps. The arch is described by Duerksen as more "Africanised" structure in comparison to its Ghanaian contemporary. Constructed

***Kasubi Tombs:**
noun/place. Former palace and current burial ground for four Kabaka (Kings) of Buganda.



Fig 3.10: Obote Relief sculpture on medallion. Photo Credit: Angelo Kakande



Fig 3.11: Back of Uganda Museum showing location of Obote medallion, Photo Credit: David J. Ochieng

of white concrete, the structure comprises a series of eight spindly, cylindrical columns – likened to the columns within the Kasubi tombs⁴ – holding up a wide flat roof – that is "more functional than symbolic."

The monumental structure was designed as a gateway to the parliament building with a relief of Obote's profile on a large round medallion, hanging at its centre. The medallion, taken down by one of Obote's successors, now sits, haphazardly covered by a piece of corrugated sheeting, beside a face-down bronze sculpture of a British king and a hodgepodge collection of former presidents' vehicles, at

the back of the Uganda museum. As was the case with Ghana, the art and architecture of the personality was the focus of those that rose up against the hegemony in Uganda.

The Independence monument, in its accommodating of everyone, failed to stand salute to any specific government. In the succession of late 20th Century leaders of Uganda, it managed to suffer the tide of coups, instability, and the redefinition of nationality that defined that period, virtually unscathed. As art and architecture often do, the monument stood as more of a silent commentator to the direction of the nation. Its message varied in accordance to the leadership of the country, whether they chose to recognise its presence or not. To the first prime-minister, who chose to ignore it in favour a monument to himself, it represented the hopes of the nation – so soon after independence. To the current government that has chosen to give it a self-enhancing backdrop (a mural to her neo-liberalist agenda) it has stood in irony. Writer, Dickens Nsubuga argues that the monument “represents a monstrous colonial grip” and argues that it’s a fallacy to believe the representation of the child adequately represents independence when “Good and



Fig 3.12: The Original Independence Arch in front of Parliament Building, Image credit: Daphne Seager; Oct, 1963



Fig 3.13: Interior view of Kasubi Tombs Image credit: Tzeong (Blog: 5 Elements of My Life)



Fig 3.14 Kasubi Tombs Image credit: Lazare Eloundou Assomo, UNESCO



Fig 3.15: Ghana's Independence Arch in front Black Star square, Downtown Accra. Image credit: George Appiah, 2008

common reason does not allow small children to be independent” (Nsubuga, 2007). The monument, he says, personifies “the irony of our donor-dependent budget [then] 45years down the road” from independence.

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5Marcus Garvey:
20th Cen. Jamaican Pan African Political Leader, journalist and entrepreneur, forward-ed a unified Pan-Africanism (Diasporic & Continental) and strong proponent of de-colonisation



Fig 3.16: Independence Monument with Chogm Mural. Photo Credit: Adam Jones, Ph.D

Personality cult

Ghana's independence under Kwame Nkrumah's guidance was marked through Greco-Roman and non-local architectural and monumental symbolisms. The independence Arch – the most prominent of the memorials to independence – took the form of a Roman Triumphal Arch. Crowning the Arch is the black star, Ghana's figurative symbol; a symbol “unmistakably associated with Garveyism, and ... the Pan-African and nationalist leader, Marcus Garvey⁵” (Puplampu, 2008), a thinker Nkrumah was “a disciple”^(Ibid.) of. Nkrumah recognised the authority held by Ghana as the first country in Africa to attain independence. He utilised symbols of power, such as effigies of himself in Romanesque style, and “comparison[s] of Akan art (the majority ethnic group in Ghana of which he was a part) with European classical traditions”; aligning himself to “what many consider the height of power and civilisation” (Duerksen, 2012). The celebration of Nkrumah led to his eventual downfall. Following the erection of a statue of himself in front of the parliament, the Asante political party, National Liberation movement, “charged Nkrumah with ‘building an environment of ‘sycophantic’[sic] adulteration and idolatry’” (Ibid). Following his



Fig 3.17: Dodoma City Plan, Project Planning Associates Ltd, 1976

removal from power, the new government literally banned “the speaking or writing of Nkrumah’s name... [and his] effigy” (Hess, 2012), going so far as to reprint the currency to one not bearing either.

“The Arch survived Nkrumah’s ousting... because its personal connection to Nkrumah was less direct.” (Duerksen, 2012)

Anti-monument

An alternative to the personality cult-style national identity is the “Anti-monument.” Gaining popularity in recent years, particularly in Western contexts – the idea of the anti-monument, Duerksen argues, is one with an antedate in “the experiential manner of precolonial African architecture.” The precolonial inspired African Anti-monument (Duerksen, 2012), the likes of which were intended by Julius Nyerere for Dodoma, was in the celebration

of community rather than person. Nyerere’s political policies were strongly based on the concept of Ujamaa – the Swahili word for togetherness – reflected in the architecture he favoured following independence. Moving the national capital from the heavily capitalist coastal city of Dar-es-Salaam to the central city of Dodoma, Nyerere wanted to make community, rather than commerce, the focus of his socialist government. Dodoma, drawn up in 1976 by Project Planning Associates Limited (PPAL), was designed as “fragmented polycentric model [city]” with a series of Nyerere’s Ujamaa villages connected to a spread of city “centres.” The monuments that were venerated with a place in the city had no personal connection to Nyerere who, “unlike Nkrumah [and Obote], hated adulation” and believed that “pomp could not be reconciled with democracy” (Folkers, 2010, pp.54-55). One of the major monuments within the city, to the acacia tree, was chosen for its representation of “the traditional shaded meeting spot for the residents of the rural villager”, perpetuating Nyerere’s view of

Tanzania as “a nation of dispersed village communities” – an identity he sought to honour. Where Nkrumah commissioned model villages within the city of Accra, as suggestion that “the manner in which the not-modern was rendered subordinate to a vision of superseding modernity”^(Hess, 2006), Nyerere sought to celebrate it the so-called “traditional” as the uniting heritage of Tanzanian peoples. Ujamaa square, where the acacia monument is located, was designed, as part of a human-centred approach, “to be an open plaza for public participation and education”^(Duerksen, 2012). Museums to various aspects of Tanzanian culture were designed to be located around the square. The true monument to Nyerere's political ideal for the development of a national spatial identity is ultimately the ideals intended for the city of Dodoma itself. In spite of its spatial monumentality, the Ugandan Independence monument shares the focus on the collective that is expressed in Nyerere's monument to Tanzanian

identity.

Dodoma was ultimately aspirational. The intention of Nyerere was to create a space of contrast to the city of Dar-es-Salaam, whose palimpsest of capitalist interests and foreign inference represented everything Nyerere's Ujamaa principles and the intentions capital, Dodoma, did not. The post-independence designs of capitalist Dar-es-Salaam and socialist Dodoma were undertaken by Project Planning Associates in Canada.

In the design for Dar-es-Salaam, PPA adapted the 1925 and 1959 colonial master plans reiterating “the functions of the port, industry, and housing.”^(Folkers, 2010, p.54) The criticism of the 1968 PPA Dar-es-Salaam plan was that, although it omitted the explicit racism of its predecessors, both

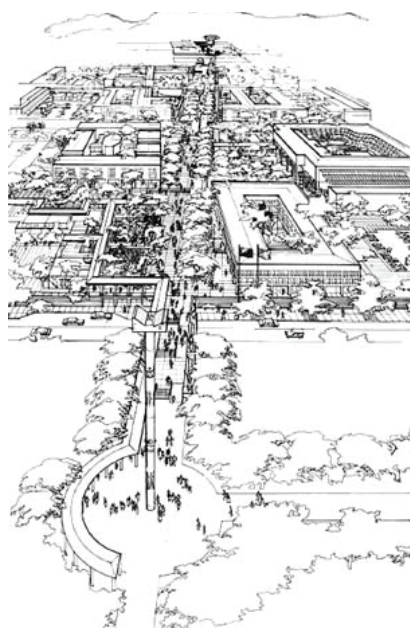


Fig 3.18 Design for the National Capital Centre, James Rossant

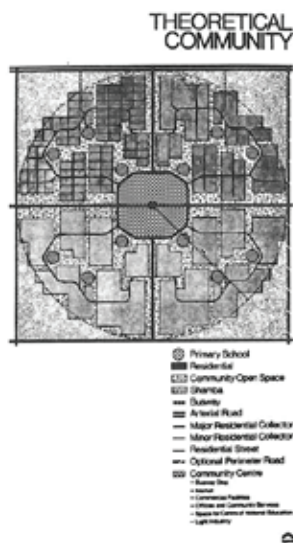


Fig 3.19 Dodoma City Plan, Project Planning Associates Ltd, 1976



the plan and its predecessors
“recognise, identify and plan for
the perpetuation of existing class
divisions in society.” (Doherty, 1979)

The plan calls for the policing of
squatter settlements within the
city – referring to the settlers in
“negative” terms in language that
implies “the notion that squatters
are themselves responsible for
their situation” and in “terms
which recall the attitude of
European and North American
planners to slum residents in
the cities of the developed
world.” (Doherty, 1979)

The design of Dodoma, intended
as the “model capital” (Folkers, 2010, p. 55)
for the socialist ideals of Ujamaa
was incidentally commissioned
from the same PPA design firm
and this disjuncture of ideologies
showed in the resultant city
design. In deference to what is
presumably Nyerere’s insistence
on a city reflecting socialist ideals,
the PPA plan included the terms
the Nyerere administration utilised
in forwarding their political ideals.
These were, however, included on
a superficial level: “nowhere in the
plan is there an attempt to outline,
let alone detail, these ‘aspirations’,
‘philosophies’ or ‘requirements’”
through which they purportedly
created the human dignity and
socialist fundamentals of Nyerere’s
ideal. James Doherty in the
article, *Ideology and Planning – The*

Tanzanian Experience suggests that “P.P.A.
in the Dodoma plan has in mind a society
structured along the lines of a western
type social-democracy [and] the education
and experience of planners in a capitalist
context ensure that they will imbibe a
status quo perspective.” (Doherty, 1979)

Aspiration Architecture and the Anti-Monument

In aspirational architecture – the
architecture of idealism under which
both the monuments (Dodoma and the
Independence Monument) fall – the role
of the architect (or planner) can be a
subversive factor. By considering these
nationalist monuments as falling under
the category of aspirational architecture
for a post-independent country, one
must thus recognise that architecture
which expresses the British ideal for the
future Uganda also stands under this
categorization. This is irrespective of the
British-built architecture’s opinions on
and loyalties towards post-independence.
Thus, in post-independent cities we
find multiple defining architectural
symbols meant to communicate a
political ideal to the citizens such as the
Dodoma monuments, the Independence
Monument, the Parliament building and
the National Theatre and Cultural Centre.

Distinctions between these different
structures can be categorised through
the recognition and highlighting of the
different stakeholders involved in creating
a national symbol. A symbol such as this,



as with most architectural projects has three main categories of stakeholders: the client, the creator and the user. The client in this system would bring an intention or ideological context that they wish for the symbol. The creator would then interpret this intention and supply their own intention in response and add to the client's desires their experience, epistemology and ideology. The resulting monument would project a specific image to the user, who would then interpret through her /his own ideology, epistemological standpoint, and experience.

CLIENT

Both the Parliament building and the National Theatres were commissioned by the colonial government. The Independence Monument was commissioned, via an open competition, by a joint council comprised of members of the transitional government and the colonial government. Dodoma as a city, and the monuments within it, were commissioned by the socialist Nyerere administration.

CREATOR

The Parliament and National Theatre

and Cultural Centre Buildings were both designed by British Architects: Peatfield and Bodgener. The independence monument was by a Kenyan living in Uganda (Gregory Maloba). The Architects and Planners for the Dodoma City plan were Project Planning Associates, Canadian Architects from Canada.

USER

All the four buildings were designed as symbols of nationalism for the citizens of the newly independent countries. Dodoma, specifically, was designed to be the centre for the Tanzanian government and the Parliament building was for the exclusive usage of the Ugandan parliament.

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Inherently, design is an exercise in translation. The subjectivity of our mental processes is a hallmark of the authenticity of the design process. By considering the origins and roots of the design through examining the intentions of both client and creator, along

Fig 3.20: Parliament buildings, Kampala, 1961. Photo credit: Gruntie (panoramio.com) Fig 3.21: National Theatre and Cultural Centre, 1961. Photo credit: Gruntie (panoramio.com) Fig 3.22: Independence Monument: Photo Credit: Oliver Keeble Fig 3.23: Image of Dodoma. Image credit: Project Planning Associates

with the works created and their interaction by the intended user, one can infer the validity of the architecture – which is the ultimate communication. The controversial terminus of this analysis of thought is the idea that authenticity as a creator, or storyteller of identity, is based on the creator being a part of the communities on whose behalf they are speaking. This analysis recognises the creator as being the ultimate communicator of the design, through his/her consolidation of the voices of all the stakeholders, and the design being intended as a communication of some aspect of identity. In criticism of this idea, one may cite the work of architect-designers such as *Maya Lin – in the Vietnam Veteran's Memorial* – or *Elemental, under Alejandro Aravena in the Quinta Monroy Housing*.

Both of these constructions are examples of identity production in built form – one very explicit (the Vietnam Veterans Memorial, Washington D.C.) and the second, subtly implicit (Quinta Monroy Housing, Iquique, Chile). Neither Maya Lin nor Alejandro Aravena came from the communities that they designed for; however, their designs adequately expressed an identity of their users. These two examples introduce a diverse angle to the argument of 'storytellers' authenticity without negating the statement's validity.



Fig 3.33: Vietnam Veteran's Memorial. Photo credit: poesy-pluspolemics.wordpress.com
Fig 3.34: National Theatre and Cultural Centre, 1961. Photo credit: About.com
Fig 3.35: Quinta Monroy: Photo Credit: Elemental
Fig 3.36: Quinta Monroy Image credit: Elemental



"My work originates from a simple desire to make people aware of their surroundings and this can include not just the physical but the psychological world that we live in." -Maya Lin

/ vietnam-veterans-memorial-lin-maya



Facing Page Fig 3.37: Vietnam Veteran's Memorial. Photo credit: Ola Robbins | Above: Fig 3.38 Vietnam Veteran's Memorial., Apex, names. Photo Credit: David Coleman/Alamy

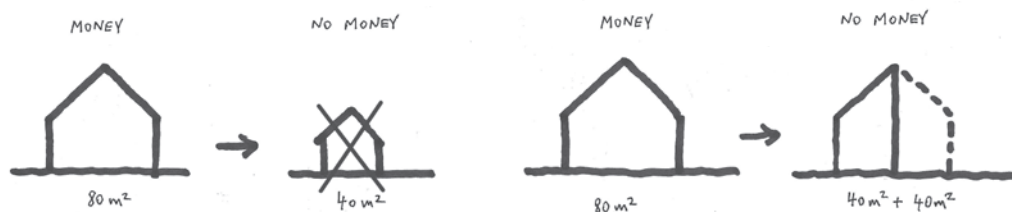
Maya Lin: Vietnam Veteran's Memorial

On looking critically at each of these stories, it may be determined that it wasn't, in Lin's case, the veterans for whom she designed the piece. The piece was designed for the human[ity] within the veterans, and the monument's other visitors, to whom she herself, as a human with previous experience with pain and loss, could relate. The piece descended into the depth of the human condition in a subtractive manner – taking away titles, roles, opinions and years – distinctions that marked the broad variety of Vietnam Veterans - in place of basic, relatable human experiences. Through this communalisation, the piece was able to elicit visceral responses from its users – both those that were involved in the Vietnam War and their relatives, as well as the strangers who happened upon the monument on the mall.

Maya Lin's memorial, the quintessential anti-monument, developed from concepts of universality. By choosing to emphasise universal experiences, the monument had the effect of bringing forth a sense of inclusion and unity to a group of people that were greatly demonised towards the end of the war. Maya Lin expressed the universal action of healing: depicting it through a process of cutting into the ground and polishing the surface. The monument was a V-shaped incision into the ground – each leg of the monument pointed towards a major memorial already on the mall. The action simultaneously contextualised the monument – through connection – and also added to its subtlety – making it both a conjoiner as well as a scaling its focus from monumentality to humanity. A major factor in the design was the way in which the factor of time was dealt with. The monument documents the names of deceased soldiers chronologically from the first death in 1959 – etched at the apex of the memorial's East wing, to the last death in 1975 – at the bottom of the West wing. The chronological nature of the museum allows, on a broad scale, for deference towards the different natures or phases that the war went through and the respective experiences of the different soldiers within these periods. On a smaller scale, this arrangement allowed for both intimacy and individuality - denoting that the time when a soldier died was as much a part of his identity as his name. This simple detail allowed for visitors to contextualise theirs and the soldiers' experiences, and see the participants as more than just a series of names.



/ quinta-monroy-elemental-aravena-alejandro



Elemental: Quinta Monroy Housing

In the design of the Quinta Monroy housing in Chile, Elemental produced an image or identity of the community through their method of approach to the project. Through intentional interaction with the community, the architects were able to clearly define their role in the building process. They were tasked with generating what is the most intimate expression of identity for the collective, the home. Instead of directly telling the story, Elemental, through the intensive interactive process with their intended users, in effect, told their own story. Their interaction with the community of diverse peoples with diverse needs enabled them to determine a framework which the community of Quinta Monroy could adapt to satisfy their needs and identify their community. Through this model – repeated in Villa Verde in Constitución, Chile – Elemental was able to test the limits of architectural input by interrogating what the intention of the project was, combining that

with what the user's desires were, and letting that define their roles as creators.

The developmental challenge posed by the Quinta Monroy inhabitants was as follows: the client, Chile Barrio, wished for adequate accommodation to be provided within a \$10,000 (incl.) budget for 100 families that illegally inhabited land in the centre of the city of Iquique. The people of Quinta Monroy, the users refused to be relocated – because their location (a piece of land 3 times the cost of average social housing land) was an important factor for their community; an additional essentiality for the community was the opportunity for expansion. The innovation undertaken by Elemental in order to resolve this issue was to provide the maximum facilities that they, as architects, could provide within the client's budget. They provided that which the community would be unable to provide for themselves and allowed for the rest of the buildings to be expanded upon as community members acquired resources.

When it comes to defining the identity of their users, Elemental's approach was to define their own role as creators of a framework in order to let the identity be fully defined by the people utilising the space.

Facing Page Fig 3.39: Quinta Monroy: Varying facades 5yrs post construction Photo credit: Luke W. Perry; Fig 3.40: Quinta Monroy Housing: Pre & Post inhabitation Photo credit: Christobal Palma | Above: Fig 3.76: Incremental Housing Sketch Photo Credit: Elemental

Late Colonialism, Early Independence period National Spatial Identity and Architectural Style

The late period of colonisation was "characterised by a final European attempt to postpone independence by introducing the building blocks of a modern welfare state" (Folkers, 2010, p.40). The European colonization of Africa created in the colonies ready producers of raw materials and ready consumers of European goods. Particularly in Uganda, "in 68 years of colonial rule, Britain systematically cultivated and firmly established a system that would keep Uganda dependent on imperialism... even after political independence" (Mamdani, 1983, p.8). The economic imperialism was channelled and made perfect by social and cultural imperialism. Architecture, as a main driving force for European

spatial identity, was built upon a particularly European perspective of form, space and function – a perspective imposed upon their colonies. This built form was used, by colonialists, as "a rallying point for [themselves] and a raising [of] a distinctive mark of [their] presence" intended "always to be held by the native of the country." (Smith, 1867/68) As an aspect so distinct from the local, the strength of European influence on Architecture of Uganda, among other Sub-Saharan nations, was emphasised by the contrast that it held from the local African architecture and the associations that were imbued upon it from having European leadership in all the main features of "modern" life. This Architecture served, according to Smith, the dual function of defining the European identity in addition to



Fig 3.757: Kampala CBD, (late1960s-1970s) Photo Credit: Oliver Keeble (mccrow.org.uk)



communicating to the Africans the European's image of self. As the imperialists embodied social, political and religious authority, their Architecture, as their symbols, embodied these qualities. In the late 1950s at the beginning of the end of colonialism, the major architectural form established in Europe was Modernist Architecture. In their final act of establishment of Ugandan identity – throughout the construction of the Uganda Parliament Building, the National Theatre and Cultural Centre (Peatfield and Bodgener Architects) and the Uganda National Museum (Ernst May) – the imperialists utilised a distinctly modernist architectural style. Each of these buildings, by programmatic definition alone, serves the purpose of defining national identity in the British socio-political structure. The parliament represents the political sphere, theatre the cultural and museum the historical sphere. The question of identity emerges from

the validity of the built monument itself. If a building or symbol is commissioned by a client – who comes from a specific ideological background – and is created by an architect – of the same ideological background – to portray a system that they have imposed upon a specific peoples, whose inherent ideological background they have systematically discredited in the justification of their imposition, can the building in question sufficiently imbue the 'independent' identity of the men and women it is meant to portray? Does such a building not merely perpetuate an imaginary, imposed identity? In conjunction with the identity-defying national architecture constructed by the colonialists was the nature of the architectural education constructed for the architects of Uganda's future development.

The East African Architect: a product of Colonialism

Mark R. O. Olweny, when writing about the emergence of Architectural education in East Africa in his PhD Thesis: *Investigating the Processes of Socialisation in Architectural Education:*

Fig 3.41: National Theatre and Cultural Centre, 1960. Photo credit: James Lang Brown
Fig 3.42: Parliament buildings, Kampala, 1960. Photo credit: James Lang Brown
Fig 3.43: Detail in photograph of Uganda museum showing surrounding Indian Suburb. Photo credit: History in Progress Uganda

Through Experiences in East Africa, cited its extensively European roots. The roots of Architectural education were in allegiance with the colonialists' purposes for architectural education, and education on the whole. The modern-day East African architect, from a primary education level, was educated within a framework that valued "knowledge as the basis of education, as opposed to critical and analytical thinking." (Olweny, 2015)

At a university level, in the growing anti-colonial context of the 1950s, knowledge was "considered apolitical and universally relevant" (Owolabi, K. A., 2015) and thus favoured in education. This knowledge – imparted within the binary, authoritative structure of the prevailing modernist educational theory – "framed architecture...as technical endeavours... not linked to the needs of the local population" but primarily for "the provision of shelter and comfort for the largely urban expatriate community." Within the African context, "where [...] the idea of 'architect' [...] had scarcely grown before" (Potter & Potter, 1984, p. 31)" (Olweny, 2015), the formalisation of Architectural education and the structure of the architect, "rooted largely in western educational pedagogy", created a "dichotomous" divide between the "making of architecture...as a social activity" and "its design component" isolated within the new elitist bracket of tertiary education. The idea thus was to create subjects that would "assimilate ... into Western cultural values and practices, such that they could easily fit into the colonial administrative structure" (Ibid) during and following independence.

By "equating 'modernity' with 'westernisation', embedded in educational endeavours" (Ibid) – the colonialists ensured – whether intentionally or not – the continuation of their expression within the architectural forms that would henceforth be reproduced. This system also insidiously ensured a continuation of the subverted view of local architecture and hampered the possibilities of the development of nationalist pride through its inspiration.

The National Museum Building: Imaginaries of introspective imposition

The Nature and value of "National" buildings in the post-independence, post-conflict 21st Century Ugandan society, such as the Ugandan National Museum, is contested. The building, designed by German Architect Ernst May is located a few kilometres north of the CBD in the formerly suburban Northern Central zone of the city. At the time of its construction, it was next to an Indian location and newly gazetted European area – as per the norms of segregated planning of the time. The Museum sits at the intersection of a major East-West axial road



– Kira road – and a minor close – which leads to a large primary school and a primarily residential cluster. Entrance to the museum is formally from a front gate going directly from Kira Rd onto a 40-metre driveway that leads to the front door of the building. The most popular entrance is further east of the main entrance gate on Kira road and leads to the parking - from which the front door is accessed by foot. There is The museum designed by Ernst May is linear in form and has been extended upon perpendicularly to the main structure, over the years in order to accommodate more gallery and museum support spaces. Opened in 1954, the museum has 1450m² of gallery space composed of mostly ethnographic, archaeological and geographical and natural history content – housed, in the long spaces, in cabinets that flank the circulation spaces.

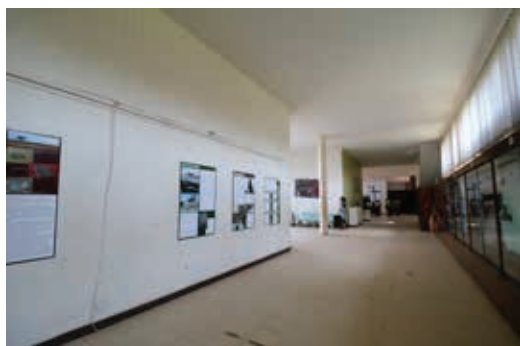
The building is designed with

light as a major factoring principle. The central orientation point is dominated by a domed ceiling with an oculus at its centre. The windows from the west wing bring in ambient eastern light. The angling of the windows together with the shadows from the central buildings reduce the luminance of early morning eastern light that would otherwise shine brightly into the exhibition space. The building is composed of a diverse array of high-level windows and brise-soleil bricks - elements typical to the style of tropical modernist

Above-Fig 3.44: Northern view; back of museum, Photo Credit: Author



Fig 3.45 Uganda Museum Entrance, Photo Credit: Uganda Tourism Board



architecture - a context in which the architecture of this building roots. The building utilises, as feature walls, an orange-brown granite stone, common in Kampala's architecture, particularly due to its presence within and around the city. The northern facade of the museum building is constructed with the granite rock -including the wall that formerly expressed the entry to the building, but which is currently covered by an extension added in later years. In a construction method that is common within the city, the rock, left in an uneven form, is constructed with prominent mortar joints. The extensions to the building mortar joints are largely finished in a white, blag-plastered finish with horizontal grooves-differentiating them from the original structure.

Ultimately, the museum's failure does not rest in the architecture in isolation. The building is expertly lit through natural openings within the facade, it does not require mechanical ventilation or cooling that is ubiquitous with later constructions within the city. Climatically it handles, quite well the rigours of functioning within a tropical context. The architecture, however, serves almost as a symbol of the idea of this isolation. By eliminating all contact to the outside and ignoring the rich architectural history of the communities it was surrounded with, the building neither connects with nor relates to the context in which it exists. The strong and rich

Facing Page- Fig 3.46.x: Interior views from Uganda Museum, Photo Credit: David Ochieng

history of oral history necessitates an element of engagement, in addition to the physical, to serve as a framework to support this integral aspect of Ugandan culture.

The Museum attempts to champion a concept of cohesion across arbitrary bounds based on a constructed “shared” history, rather than one based on the existent cultures. The museum, steeped in the colonial worldview, begins its archives’ narrative with the museum’s own history – from celebrating the Protectorate governor that had commissioned the first collection of its archives to its eventual home in the present building. The content ranges from pre-stone age era all the way to the pre-independence era with a yawning absence of content between the geographic history and the arrival of European settlers. Its various ethnographic collections depict and display material culture from the different major ethnic groups – occasionally placed in “context” within a diorama. The objects are generally clustered under the European objects or content that they most resemble. A series of African string instruments, for example, are clustered under the classification ‘Harp’ – begging the question of the display’s actual audience and intent. Following the last 50yrs of independence and subsequent

political conflict and strife, such narrative and building are so far removed from the consciousness and experience of the present day Ugandan as to render it irrelevant. In a context where rural-urban migration of, mainly, the youth is the norm – creating a divide between the thirty percent of the population that holds the history of the last fifty years, the necessity of a relevant, relatable monument of history is indisputable.

The public buildings, constructed in the 1950s to support the concept of nation-statehood, stood within a context of many other modernist buildings within the capital. Architectural Modernism, already a norm in more ‘developed’ countries, was re-formed into a “degraded version of modernist design” (Curtis, 1996, p.567) on its emulation in the ‘developing’ countries. This imported version of architecture served as “emblems of foreign economic or political control” disseminated through “the brainwashing of post-colonial élites (native born but foreign educated) with Western images and ideals that were upheld as ‘progressive’ counter-agents to an earlier era of ‘backwardness and stagnation’” (Ibid). Through the indoctrinate effects of the East African education and the proliferation of the modernist style, uncontested, in the major national buildings even after independence, this foreign architectural form, which connects minimally (if at all) to the culture of its host nation, has become its defining national image. Owing to the large spectrum of factors, construction within Kampala, by local Ugandans

particularly, is a protracted and arduous process. After years of political instability, the market is becoming stable enough for the construction of buildings in the city. Due, perhaps, to the lengthy process of architectural production, the normative style of city architecture hasn't arrived at a point of self-reflection. Disoriented and disconnected from both its history and the unalterable global image, the architecture of the 'new' Uganda struggles to contextualise itself in rooted, sustainable principles of design.

In Conclusion of Monumentality

At a recent visit to the Uganda Museum's traditional architecture exhibit, I was acquainted with the architecture of the Ankole peoples' group. Ankole is a kingdom, situated in South Western Uganda that consists of two distinct groups: the dominant Bahima and the Bairu, over whom this dominion was imposed. In their earlier history, the Bahima were pastoralists and thus nomadic in nature who came across and dominated the agricultural Bairu in the formation of the joint Kingdom of Ankole. The traditional architecture of the Bahima is distinctly temporal - made entirely of reed and grass skin and structure - where the Bairu's consists of a more permanent adobe and reed wall structure with grass thatched roofing - denoting their more permanent culture.

In a similar way, the entire architectural structure of Kampala city originates from the temporality and mobility of the peripatetic Buganda kingdom. The



Fig 3.47: Hima House, Uganda Museum; Photo Credit: Erinamukuta (Wikimedia Commons)



Fig 3.48: Ankole (Bairu) House, Uganda Museum; Photo Credit: Erinamukuta (Wikimedia Commons)

spatial identity of Buganda's capital was defined significantly by the hilltops on which "things of national importance...Kings, Capitals and palaces, Educational facilities, religious institutions and medical facilities" are placed; a heritage which has had a lasting legacy to date. A story often told of Buganda Kings is how, "when he felt death approaching. He disappeared into the forest and never returned" (Folkers, 2010, p.24). The royal court, the "metaphysical heart of the kingdom" thus moved from hilltop to hilltop, on the ascension of each new King, and with him, the orientations of power adjusted. The royal hills were inhabited on the basis of significance of persons from the top, downwards. Dwellings of late

The formidable urban identity of the Buganda Kingdom distinguished the hilltops as power centres and, as the influx of foreigners was integrated into their culture, their influence was played out on the hilltops: Rubaga, Kibuli and Namirembe by Catholic, Islamic and Anglican clerics (respectively). In the locating of these settlements, “prestige was placed ahead of comfort” as “the missionaries were evidently aware of the political, as well as the religious, symbolism of their choice” (Reid and Medard, 2000,





Fig 3.50: . Schematic plan of Kampala, Ernst May

of political power in preparation for the reaping of the land annexed to fund the empire. The new symbols of power that perched influentially on the tops of Buganda's hills became decidedly foreign. In multiple spheres of colonial influence, the indigenous was demonised and repressed, architecture being no exception particularly due to its temporal character which opposed the colonial's permanence-centred culture.

John Ruskin, the art historian, said in 1849:

"When we build, let us think that we build for ever. Let it not be for present delight, not for present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stone will be held sacred because our hands have touched them, and that men will say as they look upon the labour and wrought substance of them, 'See! This our fathers did for us.'"

In architectural education and discourse,

we celebrate the Egyptians in North Africa, for their monumental necropoli, create innumerable iterations of the stoic Greco-Roman collonaded façades, and hypothesise endlessly on the origins and purpose of the Great Zimbabwe ruins. What purpose, then, can the colonial authority have summoned for the recognition of the temporal grass thatched forms of a lacustrine African kingdom? And if, as Neil Leach, architect and theorist, puts it: "Identity is cathected on to an object", where then is the place for the temporal, a culture that recognises the imminent disintegration of "the object" and functions on that premise: changing with the tides of nature? Does the 'cathected identity' then disappear with the object?

The *tabula rasa* is a fundamental architectural perception perpetuated by "policies of colonial modernism" (von Osten, 2010, pp.16-37) initiated on African soil in the 20th Century. It was a perception by which the colonial, "aware that the built urban environment was the most material, visible and expressive form of culture" (Dijar, 2010, pp.59-75) could forward their overall authority, in part, by negating pre-existing examples of self-aware expert-ship. The idea that there were no "significant cities

south of the Sahara before the arrival of the Europeans... was initially the result of the denial of African history by the colonialists of the nineteenth and twentieth centuries." It was in the colonialists' interests to project the colonised as "savages" (Winkler, 2010, p.32), to justify their maltreatment of them. This erroneous perception has roots in the common belief that physically durable materials used in grand monuments were "markers of a society's civilisation and progress" (Duerksen, 2012). A large number of cities in pre-modern Africa were "constructed from perishable materials" with more durable materials being used only "sporadically" (Folkers, 2010, p. 24). "Buildings [particularly in Buganda's spatial identity] were used at most for one generation; after the generation who built them deceased, they were abandoned to nature or recycled." (Ibid, 24) The highly pervasive perception of Sub-Saharan African Architecture prior to European influence is that it was representative of a lesser civilisation due to its reduced emphasis on permanence. This perception was perpetuated by the colonial powers – whose views were steeped in a progressivist worldview – that could not comprehend "the cyclically inclined understanding of time shared by many African cultures"

(Folkers, 2010, p.301).

A perception that is increasingly recognised amongst architectural historians, is the idea that monumentality is, historically, a strategy for "reinforcing power" and not necessarily a signifier of superiority. Leaders have had to "carefully protect and preserve their buildings and monuments to give the illusion that the ideologies they symbolise are timeless" (Duerksen, 2012). Often these "timeless" symbols represented imperialistic attitudes due to the intense oppression that is borne by the proletariat for their creation.

A persistent irony in the architecture of nation building in Uganda was the choice of international modernism as the representative style of the period within what was supposed to be an 'independent' 'nation-state'. Jawaharlal Nehru, the acclaimed, Indian post-independence leader, like many post-independence leaders of his time, was

“ The built heritage of pre-colonial Africa is comparable with the African mask, which does not have a value as an object and is only significant when worn by someone in a specific place at a specific moment. It does not matter if the mask is lost or rots away, because a new copy can be easily made.”

(Folkers, 2010, p.301)



Fig 3.51: "Birds-nest" Beijing Olympic Stadium designed by Herzog & De Meuron; Image Credit: 老黄瓜, CC-license

"all set to embrace modernism as the vehicle to represent the agenda of the unfolding future". This future would be an "expression of the nation's faith in the future" – considering the past more as a 'fetter' than a building block of one's identity. This intensifies the irony when it is considered that modernism in Europe itself was a product of Europe's past in industrialisation. The rationalisation of the usage of this form was the universality of modernism, responding to the nature of these new countries as cultural conglomerates; modernism's projection of a forward-looking outlook, in nations' seeking for re-definition; and its being on par with the architecture of the then colonial superpowers, in the country's seeking for power over their pasts. This phenomenon was unique to neither time nor place. Across the global, decolonised south, from Mumbai to Nairobi; across bounds of time as well, the newly 'reopened' countries like China prevail in adopting of global architectural symbols for local identity. Writing in the *Journal of Urban Affairs*, Xuefei Ren, Associate

Professor of Sociology and Global Urban Studies at the University of Michigan states,

"Architecture is a major vehicle employed by territorial elites to negotiate national identity and express national ambitions. Deciding upon the right architectural form for large-scale state projects, such as parliament buildings, national libraries, and museums has always been a contested issue. In the past, local elites searched for a national form that incorporated indigenous architectural elements to express distinctive national identities. However, in the age of globalisation, state politicians and bureaucrats have increasingly adopted a global architectural language to rebrand their cities and nations." (Ren, 2008)

The statement was made in response to the architectural boom in China, which included the famous Bird's Nest Stadium designed by Herzog and De Meuron for the Beijing summer Olympics in 2008. Ren expresses the pervasive attitude of those in public office towards significant architectural projects of definition. Those funded by the public with the duty of coordinating the definition of national identity through spatial development increasingly look towards a "Neoliberalist generated convention" (Rubombora, 2015) rather than self-influenced identification. This statement can similarly be applied to the new leaders of



the independent African states except for one phrase: “In the past.” (Ren, 2008) The past that Ren may be referring to may be the periods of nation building experienced in the pre-colonial, homogenous Eastern Nation-states, it can similarly refer to the Nation-states of Europe which “...after centuries of annexation, secession, warfare, and treaties” had determined origin, boundary and myth of culture (Duerksen, 2012). A National past, for the independent African states, is not easily drawn upon. Instead of going through a period of “cultural introspection” (Curtis, 1996, p.568) in order to formulate their architectural identity based on intersections within their divided pasts, they forwent the introspection in favour of assimilating with the globalist hegemony. The tragedy of such an approach – as cited by Nnamdi Elleh, is that, because of the underdevelopment of the mass-production agency within the independent states of the time.

“The only way the nations of Africa can maintain modern architecture is by depending on Western countries.” (Elleh, 1997, p.244) The end of colonialism ushered in a neo-colonial age of globalisation and neo-liberalism.

Telling of the country’s rush to attract funding for the newly formed state (through donors, investors or tourists); two of the first major constructions within the city were the Bank of Uganda Building and the Apollo hotel. The Bank of Uganda building hosted the reserve bank of the country while the Apollo hotel formed both a focal entertainment point for the city's elite and, in its position as one of the best hotels in the country, a lot of its guests. Both iconic buildings are examples of tropical modernism within the city, utilising the distinct identifiers of uniformity, industrial, seemingly mass-produced (or mass-producible) components and isolation from context – spatially and referentially.

The [Old] Bank of Uganda Building is located on the high street of the city, Kampala road. It is set back from the

From Left: Fig 3.52: Bank of Uganda Building: Image Credit: Frank Morris Matovu, Daily Monitor Fig 3.53: Apollo Hotel Image Credit: History in Progress, Uganda, Archives

street edge, raised up on a platform in front of what used to be an open plaza (now enclosed), at the centre of which sits a large monument to the bank. It contrasts elements of lightness and solidity, in its construction, to create a dynamic presence at the street corner that it sits on. The building elevations are expressed by a grid facade of angled, metal screens offset from the tinted, glazed façade contrasting with and elegant but solid, concrete exo-structure- which ties its different elements together. Above the building floats a thin, flat roof sheltering a rooftop garden.

The Apollo (now Sheraton) hotel, formerly named for President Apollo Milton Obote, is located at what used to be the threshold of the residential and commercial parts of Nakasero hill. The commercial area has since exceeded these bounds. Though not at the crest of the hill, it held, at the time of construction, the most elevated view over the CBD area. The hotel, set on the North-Eastern edge of what used to be an open public park (now enclosed), still holds a prominent position in the

elite northern CBD area. At the south-west edge of the park, the independence monument stands in a small plaza with a wall separating it from the hotel's park. Located at the end of a long driveway, it is clear that the design of the building was made to cater less to the pedestrian public than for the motorised elite and foreign visitor. The hotel is composed of a two-winged building with the modular residential spaces raised above, on columns, flexible ground and first-floor plan below. The building façade is punctuated by a grid of deep, inset balconies, oriented north and south. Short of taking into account the climatic conditions of Kampala, the buildings, within their rigid, elevated box forms don't appear to reference any aspect of the indigenous in concept or form. The image projected to the world of the new Uganda by these architectures was one of an identity imposed by its colonial history moved swiftly into the neocolonial realm. The buildings were utilised as billboard, advertising a projected identity with no roots in the context in which they are rooted.

The challenge arising from the choice of modernism as a national architecture, particularly in Uganda, is that it, in effect, completed the work of colonialism



Fig 3.54: Bank of Uganda Building 2014; Image Credit: Kfm



Fig 3.55: Workers' House, Image Credit: Flo Achleitner



Fig 3.56: Mapeera House, Image Credit: Buzzkenya.com

by its architectural disengagement with the cultural context of the nation. In the generation of nation identity through form – even with investment into local artistic inputs – architecture, as one of the media that was historically expressed so radically different, in its indigenous form, to what the British perceived as valid, was largely left unresolved in the nationalist discourse.

In his book, *African Architecture: Evolution and Transformation*, Nnamdi Elleh highlights, in reference to the Ghanaian Arch of independence, the irony of “a western trophy in stone... [being] borrowed to celebrate an African victory over a Western imperial power”⁶ (Elleh, 1997, p.294). In the construction of monuments, and similarly in the construction of monuments to national identity, Africa seems always to follow the West. The irony, which Mark Duerksen highlights in his writing,

is of how the Anti-monument, once a signifier of African's culture, is now adopted by the former colonial rulers while the African rulers yet "recognise few monuments other than ones that project and protect their rule" (Duerksen, 2012). This irony is reiterated in the Ugandan architecture of the present day. Superficial forms of globalist, Architecture, like the skyline-defining Workers House and recently built Mapeera House, are designed and constructed by Ugandan Architects⁶ for foundational institutions of the city: the government and Catholic Church (respectively). The more sensitive projects, both climatically and in their usage of local materials, local craftsmen and conceptual forms that

‘Ssentoogo and partners architects



Fig 3.57: Detail of Workers House, Image Credit: Faisalw Kasirye



Clockwise from Top: Fig 3.58: British High Commission Brick Detail, Image Credit: Kilburn Nightingale Architects; Fig 3.59: British High Commission Building, Image Credit: Adrian Hobbs; Fig 3.60: Ndere Cultural Centre, Main entrance, Image Credit: FBW Architects; Fig 3.70: Ndere Cultural Centre, Image Credit: FBW Architects; Fig 3.71: Ndere Cultural Centre Amphitheatre, Image Credit: Charlotte Beauvoisin

Local: /'lo'ko/: *Uglish adj* Of unsophisticated nature. Low quality. Simplistic or lacking in foreign exposure. ^{e.g.} *"That guy is local, just leave him!"* (Sabiiti, 2014, p.33)

reference local spatial identities, are constructed by foreign, and often, ironically, British Architects. Two such buildings include the Ndere Cultural Centre and the much acclaimed British High Commission⁷— both in Kampala.

African memorial architecture needs to embrace the post-colonial third-space. Homi K. Bhabha, one of the leading post-colonial theorists, describes the hybrid as "'neither one nor the other',

instead, it is always in-between, where it continually transforms itself according to the dynamics of cultural interaction.” “Hybridity”, he says, “is the Third Space.” Bhabha continues to express that the “Third space” does not necessarily take on a physically spatial quality. He states that locations such as the Gacaca courts in Rwanda were a form of Third Space. The Gacaca were community justice courts, held in Rwanda after the genocide, where the “violent and the violated” were able to meet to reach resolution about the events that took place in 1994. These spaces were “dialogical Third Space[s]” (Bhabha, 2009, p. 93) which before could have been the canopy of a tree or a generic room but in that space and time were “liminal sites between contending and contradictory positions.” If Hybridity is indeed the liminal site between contending and contradictory positions, then spaces of hybridity need to emerge as the identifier of national identity in the architectural design of the buildings within Kampala city.

This “third-space” conflict manifests in spaces of or relating to memory – particularly because of the contending and contradictory positions of physical and oral communications of memory. ‘Local’, within the youthful urban colloquial English,

Uglish, is defined as “Of unsophisticated nature; low quality; simplistic or lacking in foreign exposure.” (Sabiti, 2014, p.33) The oral history, as a hallmark of older, pre-colonial days, is aligned with the terms “cultural” and “traditional” and thus “Local.” This history loses distinction in political and social structures set towards a foreign perspective. In a culture with a dual danger of a substantially higher youthful population and a foreign cultural hegemony, particularly one in which history is vested in the oral; there is great risk of cultural amnesia.

In the book : *Cultural Amnesia: America's Future and the Crisis of Memory*, Stephen Bertman, professor emeritus of classics at the University of Windsor in Canada, relays a few questions a doctor may ask a patient exhibiting symptoms of amnesia: "Do you know where you are? Do you know what day it is? Do you remember what happened before you got here? Do you remember your name?" (Bertman, 2000, p.6) Bertman relays an anecdote where his wife, following a neural energy surge in her brain, lost her short-term memory. Within the context of war and conflict, particularly one protracted and entangled in politics of culture and religion, the

FBW Architects



Fig 3.72: Gacaca Court in Rwanda Image Credit: Getty images, Human Rights Watch

under-formed national and cultural brain can be said to have, similarly, experienced a neural energy storm. In order to accommodate the new order – accepting the nation as it is, colonial boundaries and all, in order to function within the socio-cultural hybridity, both methods of collecting memory themselves are required in order to mould architecture to accommodate diversity.

Nnamdi Elleh states:

"The triple heritage culture of Africa is a reality that will remain, but it has yet to find a harmonised expression in Architecture"



Below: Fig 3.73: View of
Kampala City. Image Credit:
Doreen Adengo
Facing Page: Fig 3.74:
View of Kampala Southern
Suburbs Photo Credit:
Doreen Adengo



A topographic map of Kampala, Uganda, rendered in a monochromatic red color scheme. The map features a dense network of contour lines representing the city's hilly terrain. A complex web of roads is shown as thin, light-colored lines. Several locations are labeled in white, uppercase text: MULAGO, MAKERERE, KOLLO, NAKASERO, (OLD) KAMPALA, NAMIRI BE, RUDAM, MINGO, and NSAMBYA. A vertical white line runs along the right edge of the map.

Kampala, Uganda

Map showing Topography (hills) and Roads

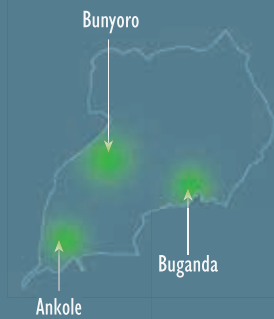
Imagine a road race. It's an eternal marathon, in which there exist alliances between runners, appropriations of unknowing participants as slaves to one's bid for success, there is strategy, sabotage and victories à la Hana-Barbera's Wacky races or the Mad Max franchise. A major participant, one who had been running on the energy of several slaves has decided to opt for a sort of mechanized transport for which he had utilised the slaves to build. As each slave gets restless, on looking around and realising his/ her own ability to participate in the race individually, the major participant lets them free – to some extent.

The slave has two options, he/ she can either stop and develop his/ her own mechanisation in order to participate on a similar level to the major participants, or dress him/ herself up in the best way as to attract alliances with other players – advertising the skill for which he/ she was utilized by the major participant. Slowing may lead to him/ her falling far behind with high risk of re-enslavement, wisdom calls for alliances. The former slave driver has built the slave's strength - and manipulates the market for its dissemination. Sound familiar?

1000-1500



Southern
Dynasties
founded



1894



Uganda De
British Pro



1856:
Kabaka's Palace in Kasubi (Kampala
outskirts) built



1862:
European
Explorer
Speke visits
Buganda



1875:
H. M. Stanley
visits Uganda

1856:
Kasubi Tombs built
UNESCO World
Heritage Site



1884:
Kabaka's Palace in
Rubaga

1900:
Arrival of Asian
Traders

1901:
Orders made by
Special Commission-
er of Uganda for
the collection of
ethnographic objects
by District Heads

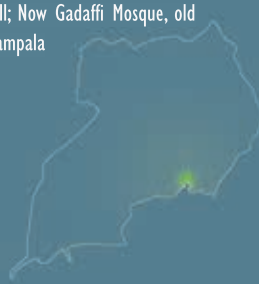
1901:
Museum
established
Fort Lu

COLLECTION OF



Capt. Lugard's Fort, Kampala
hill; Now Gaddafi Mosque, old
Kampala

Kampala
Township
Founded



1890

declared a
tectorate



1962



Ugandan Independence
declared: 9th October



1966:
Milton Obote
made President
Abolishment of
Kingdoms

1971:
Idi Amin made
President after
military coup

1985:
Military
Head: Olara
Okello
Military Head:
Tito Okello

1986:
Yoweri K. Museveni
made President

1993:
Kingdoms
Re-instated

1967:
Uganda
Becomes a
Republic

1980:
Milton Obote
returns to
Presidency
Presidential
Commission
Pres. Paulo
Muwanga

1979:
Pres. Godfrey
Binaisa
Pres. Yusuf
Lule

1985:
No Pres. :
Presidential
Commission

BIRTH to PRESENT
70% OF CURRENT
POPULATION

2016

8:
ned at
gard

1942:
Museum moved to
Makerere University
College

1952:
Design of
Museum
Building

1954:
Completion
of Museum
Building

1963:
Opening of
Independence
Pavillion; Ext. to
Museum

1978:
Liberation War
(UGA -TZ)

1981:
Bush War
(UGA -Rebels)

1987:
LRA Insurgency
(UGA -Rebels)

1996:
ADF Insurgency
(UGA -Rebels)

MAIN MUSEUM ARCHIVES

1929:
A. E. Mirams City
Plan of Kampala

1945:
Ernst May City
Plan

- (Buganda) Kingdom
- Uganda Museum
- War & Conflict
- Youth
- Politics & Governance
- British Colonialism

TIMELINE OF HISTORIC EVENTS



The different phases in Uganda's history have been deeply etched into the social and spatial politics of Kampala. This exploration uncovers the various layers of history with aims to determine an approach to engaging with the country's history in the city.

Historical Background

Colonialism in Uganda

The Invention of the Nation State

One of the foremost understandings realised on undertaking this research is:

- a) Almost all 'Nation-States' in Africa were colonial inventions*
- b) These inventions hamper growth in Africa.*
- c) Like a long-untended deformation, these countries have grown into their Nation-State status to a point in which it would be of greater detriment to the country's citizens to attempt to reverse such a skewed premise.*

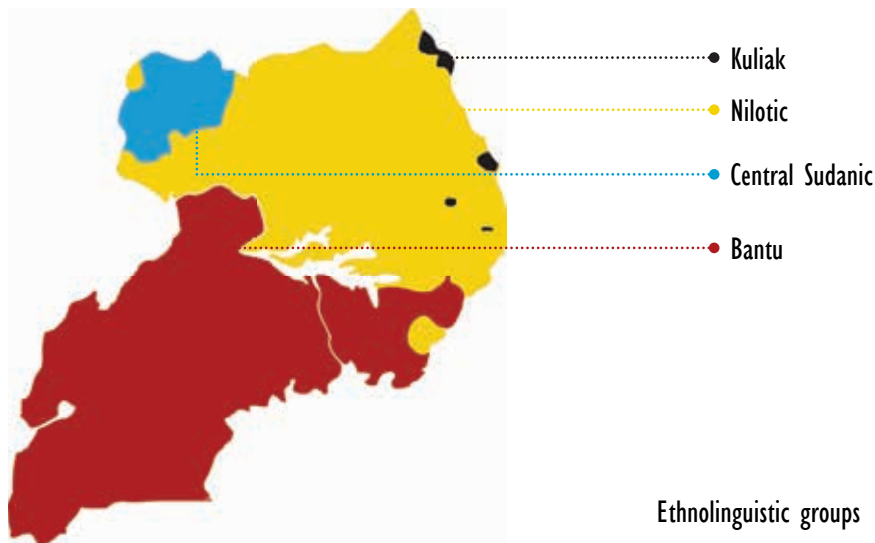
What we know as Africa is an invented

concept. As a continent we are united more by our characterization as [a broad] space of struggle than we are by any other material or immaterial aspect.

The very idea of the 'nation-state' is an invented system of perception bred on years of collectivising, propaganda campaigns with intensive investment into the concept of a common origin with the intent of uniting an otherwise divided people. In the case of Europe, such campaigns aided developmental capacity of the individual countries. In the rush towards industrialisation, the im-

perialists believed that in Africa, they had come across an untapped resource for material

and economic gain. They invented the concept of 'nation' to prevent conflict amongst them themselves – negating the reality on the ground as they negated the validity of the people on whom they were imposing their superior military authority. Africa, as a whole, sits on lines of division and inclusion – in the form of borders – that break her in conflict and build her in international pity and esteem. Such is the case, quite strongly, in the Republic of Uganda, around which this research is orientated. In the variety of narratives in circulation about precolonial and colonial

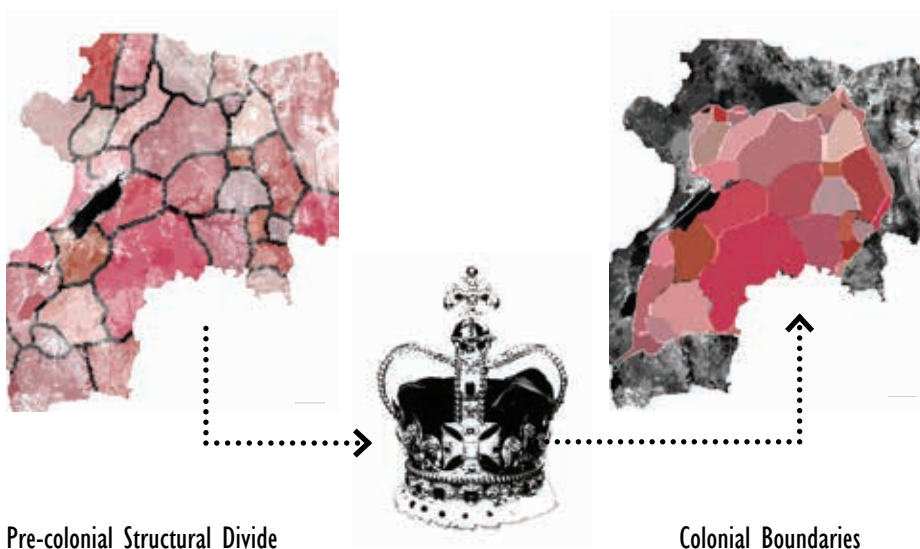


Africa, it is important to lay the scene and explain the bounds that vaguely form this portion of the present Ugandan identity in order to fully grasp the challenges to and reasons for nation building.

Borders

The bounds of the current republic sit at the confluence of three different ethnolinguistic groups united, within themselves, by similar societal structures. The

Bantu-speaking centralised nation-states comprise the bulk of the Southern, Western and Central parts of the Country – including parts of the East. The North and North-East comprise the homelands of the more nomadic and pastoral Eastern and Western Nilotic people groups as well as the smaller Kuliak group. The so-called West Nile portion of North-Western Uganda, an area distinguished by its division from the rest of the country by the Nile River,



is inhabited primarily by Central Sudanic people groups.

Colonial Influence: Division, Identity and Agency

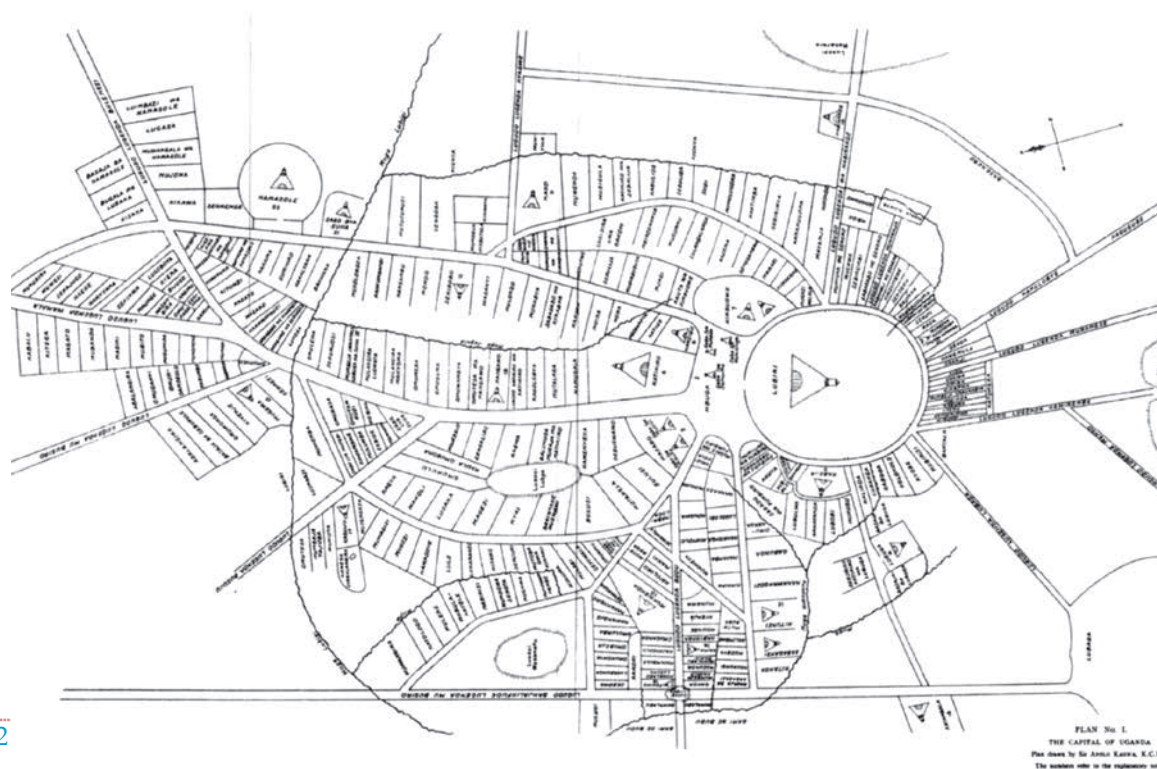
The influence of the colonial powers in Uganda has always been one by proxy. The two largest colonial powerhouses in Africa: French and British approached colonialism in different manners. The French adapted a colonization system of “acculturation and assimilation” (Njoh, 2006, p.3) which they carried out through “direct rule” (Njoh, 2006, p.11). The British were more associated with “indirect rule”, not in the interest of “safeguarding or preserving African tradition and culture but particularly for reasons of political expediency.” (Njoh, 2006, p.11)

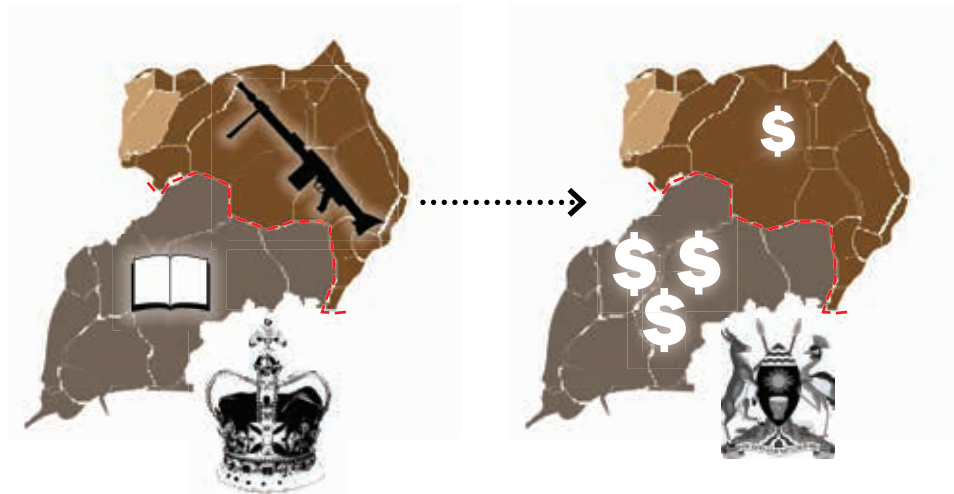
Colonial interest in what would be the southern parts of the country developed from within the precolonial trade power of Buganda – the nation-state initially

approached by the British with offers of “protection.”

Precolonial Buganda was a society which, though under a monarch, had a lot of administrative checks and balances by way of chiefs. Buganda was divided into administrative regions ruled by chiefs; a system the colonialists exploited to completely take over the nation-state – ousting the sitting monarch (Kabaka Mwanga II) in favour of a more pliable regency, composed of allied chiefs, and his underage son (Kabaka Daudi Chwa II). Following their takeover of various neighbouring kingdoms, the Baganda chiefs, as subjects to the British crown, were set up as representative authorities over the different societies across the country, in the absence of

Fig 2.1: Map of Buganda Capital during Kabaka Ssuna's reign (1830-58) indicating the relation of chiefs to the king's homestead. Map by Sir. Apollo Kaggwa, 1911
Fig 2.2: Kings Way, Lubiri, Buganda, 1875
Image Credit: Wikimedia Commons





Colonial Exploitation of Cultural Divisions

receptive leaders within those communities.

The Northern half of the country, precolonially comprised mainly of egalitarian societies, was annexed by force in the British annexation of South Sudan (at the time, called Equatoria) from the country's Arab north. Three of the southern sections of Equatoria were ceded to the state of Uganda arbitrarily along what was, originally, "a quarantine line to halt the spread of sleeping sickness." (Alesina, Easterly and Matuszeski, 2008) The difference in

Post-Independence Wealth, Education Imbalance

the colonisation of the two parts of the country helped to create a hierarchy of power and agency within the new political order which was heavily weighted by tribal identities.

The British colonial administration utilised different methods of approach in the colonisation and consequent distribution of authority across Uganda. By pitting different peoples against each other, rather than fighting themselves, the colonial powers ensured division amongst the more populous locals and maintained control as the only unifier across the varied nationalities.

The invented nationality of 'Ugandan' was one made in the image of the colonialists. The Northerners were portrayed as a "‘martial’ peoples" who, led by the militant leader, Emin Pasha, were "put in uniform to crush the resistance of the southern peasantry" (Mamdani, 1983, p.10) when they revolted - in various conflicts. Following the firm establishment of British rule in the 20th Century, "division



Map of Mengo based on 1: 52,000 Lands and Surveys Map and a sketch map in a letter from Baskerville to Stock, of 31st Jan., 1892. (C.M.S. Archives G3A5/08).

KEY
 Protestant enclosures
 Catholic enclosures

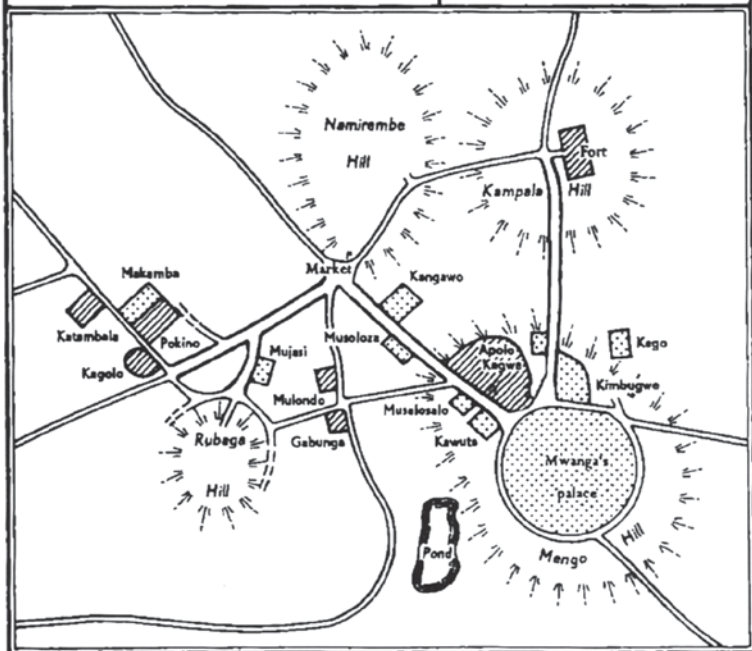


Fig 2.3: Map of Buganda Capital 1892, drawn by G. C. K Baskerville

of the country was further entrenched” by the development of “the southern part... into cash-crop growing area” against the “northern areas...[that] were developed as labour reserves...soldiers and policemen...[and] workers for factories and plantations in the south” (Ibid., 10). The Indian immigrants, that were encouraged to enter by Britain, were “legally barred from owning land [and]... purposefully channelled into Trade.” Ethnicity was thus linked to economy and thus agency.

In the words of Mahmood Mamdani:

“In this way, within the country, the economic agency was divided. As the new political order was driven by capitalism, as is the present socio-economic space in which we live, economic agency is fundamental.”

The association with ethnicities, exacerbated by colonial divisions, is a

social signifier of the persistent, post-independent challenge of formation of national unity. The divisions begun in colonialist times have contributed heavily to the lasting conflict in Ugandan politics.

Because of the exploitation of these disparities, the unifying aspect between all these ethnicities is their invented nationalism under the colonialist state of Uganda. According to a study by Stelios Michalopoulos and Elias Papaioannou, the nation-states of colonial invention have “shaped the trajectory of [formerly colonised] societies by spurring civil conflict and unrest” (Michalopoulos and Papaioannou, 2011). The dark years of the post-independence struggle of Ugandans are testament to this.

Kampala: The Colonial, The Religious and The Monarchy

Kampala was the stage on which the colonial influence in the Southern portions of Uganda commenced. Within the precolonial Buganda society, colonial interference was introduced through foreign religion. Kabaka Mwanga (Buganda’s King), recognising the ideological powers of the new religions that were attracted to his kingdom, “attempted to use Christianity and Islam to enhance his own religious authority and

control” (Reid and Medard, 2000, p.104).

Following religious wars, in 1888-1892, Kabaka Mwanga lost his authority to British and Protestants in the battle amongst forces of Catholic, Protestant (with the British), Islamic and Baganda powers. The bulk of forces that battled in the religious wars, under the various parties, were allied chiefs that ascribed to one religion or another. Following Mwanga’s defeat, he brokered a deal to give administrative power over to the British East Africa Company and was consequently restored to the throne as a figurehead. In this way, the Protestant and Catholic chiefs “kept power firmly in their own hands” (Ibid., 104) – changing the dynamics of the Kingdom going forward and influencing the manner in which colonialism would eventually spread across the surrounding Kingdoms.

This shift in power reflected not only politically but in the spatial layout and geography of the city itself – “the successes the missionaries had in claiming symbolic authority in the capital largely depended upon their ability to harness and adapt existing [Ba]Ganda notions of power” (Ibid, 99). The schematic of the “‘modern’ capital [of Kampala] has its origins during [Kabaka Suna (1830-57)’s] reign.” Precolonial Kampala was orientated around

the city’s geographically defining hills. The Kabakas’ palace enclosures dominated the hilltops and “the organisation of streets and residences was designed to reflect the political order of the kingdom at large” (Ibid., 103) with the importance being determined by a chief’s “vicinity to the Kibuga” (the king’s enclosure). In a similar way, following Mwanga’s defeat in the 1890s, the religious buildings were used to physically challenge the Buganda King’s power by taking over these hilltops with the same hierarchy of allied chiefs taking over the slopes of the corresponding hills (Reid and Medard, 2000, p.105).

In controlling the hilltops, in the strict hierarchy of Buganda spatial design, ideology reflected form and this affected the layout of the city to date. Kibuli Hill, on which a mosque was built in the late 19th Century, still retains its programmatic Islamic Identity.

Following their military victories over the Kabaka in Kampala, the ruling ideologies of Islam, Catholic and Protestant Christianity, opted for the latter response of ignoring the identity of their sites prior



Fig 2.4: Kibuli Mosque, constructed, opened 1951
Photo Credit: ctsnow CC.
by 2.0

to inhabitation. Prior to the wars in 1890, the religious groups were at the mercy of the Kabaka, who assigned all locations and controlled construction on his land. After their victory, “the missionaries were freed of all royal limitations”^(Ibid, 104) and, in the case of Rubaga Cathedral, the Catholic ‘White fathers’ proceeded to “cleanse the hill [top] with fire” and appropriate the sacred drums (allegedly belonging to the first King of Buganda) of the royal cult as bells in efforts to “enhance the prestige of the church”^(Reid and Medard, 2000, p.104). The architecture of the Rubaga cathedral has a loose likeness to

the Notre-Dame de Paris, with its eastern façade sharing the iconic square towers of its Parisian predecessor. The building connects with its Ugandan location only in its use of bricks formed of the local red soil and its representation of the Uganda Martyrs in its stained glass windows. The systematic suppression of the local narrative seems to be a ubiquitous response to design by colonial powers in “subordination of the indigenous population”^(Dijar, 2010, pp.59-75).

Fig 2.5: Rubaga Cathedral, consecrated 1925.

Fig 2.6: Namirembe Cathedral, opened 1919

Photo Credits: Kluman, Panaromio |

Facing Page: Fig 2.7: View of Kololo Hill;

Fig 2.8: View of Kibuli hill; Photo Credits:

Doreen Adengo







Post-Independence History

Economy and Ethnicity

A major part of the present identity of the Ugandan population rests in citizens' enduring association with, so-called, 'tribes'. Uganda, as a unique example of geo-socio-political hybridity, was the focus of a study on the effect of precolonial political centralisation and contemporary development. The study showed "a correlation between precolonial centralization and private [goods]... suggesting the persistence of poverty and wealth from the precolonial period to the present" (Bandyopadhyay and Green, 2016). The connection between precolonial statehood/centralisation or the lack thereof and relative wealth and/or

communal, societal resilience, is an aspect that has persisted in spite of the cultural and political impact of colonisation on the developmental trajectories of the societies. On the move towards a new Ugandan society, one with commonalities in hierarchy and class system, this economic distinction on the basis of ethnicity has massive implications. The intertwined economic and social rifts, evident in the present society, have exacerbated the challenges facing nation-building and the social cohesion of the Ugandan society.

Politics, Economy and Ethnicity

At the birth of the protectorate, Buganda was a state divided by

religious affiliation. The chiefs that had supported the British – those with Anglican affiliation (aligned with the Kabaka) – attained superiority by their affiliation with the British East Africa Company. At independence in 1962, the Anglican Baganda wanted to retain their position of authority over the rest of the country. Due to an election protest, the Anglican Baganda lost the majority legislative seats in the new parliament to their Catholic counterparts. In efforts to redeem their representative power, they joined with Milton Obote's Multi-cultural party, Uganda People's Congress. At Independence, as a concession to the Buganda people, Kabaka Mutesa II was made the first president of Uganda, with Milton Obote, a Lango Northerner, made Executive Prime Minister.

In order to stimulate national unity, and supersede the federal divisions of the country, Prime Minister Obote abolished Kingdoms in Uganda in 1966, making himself president with executive powers.

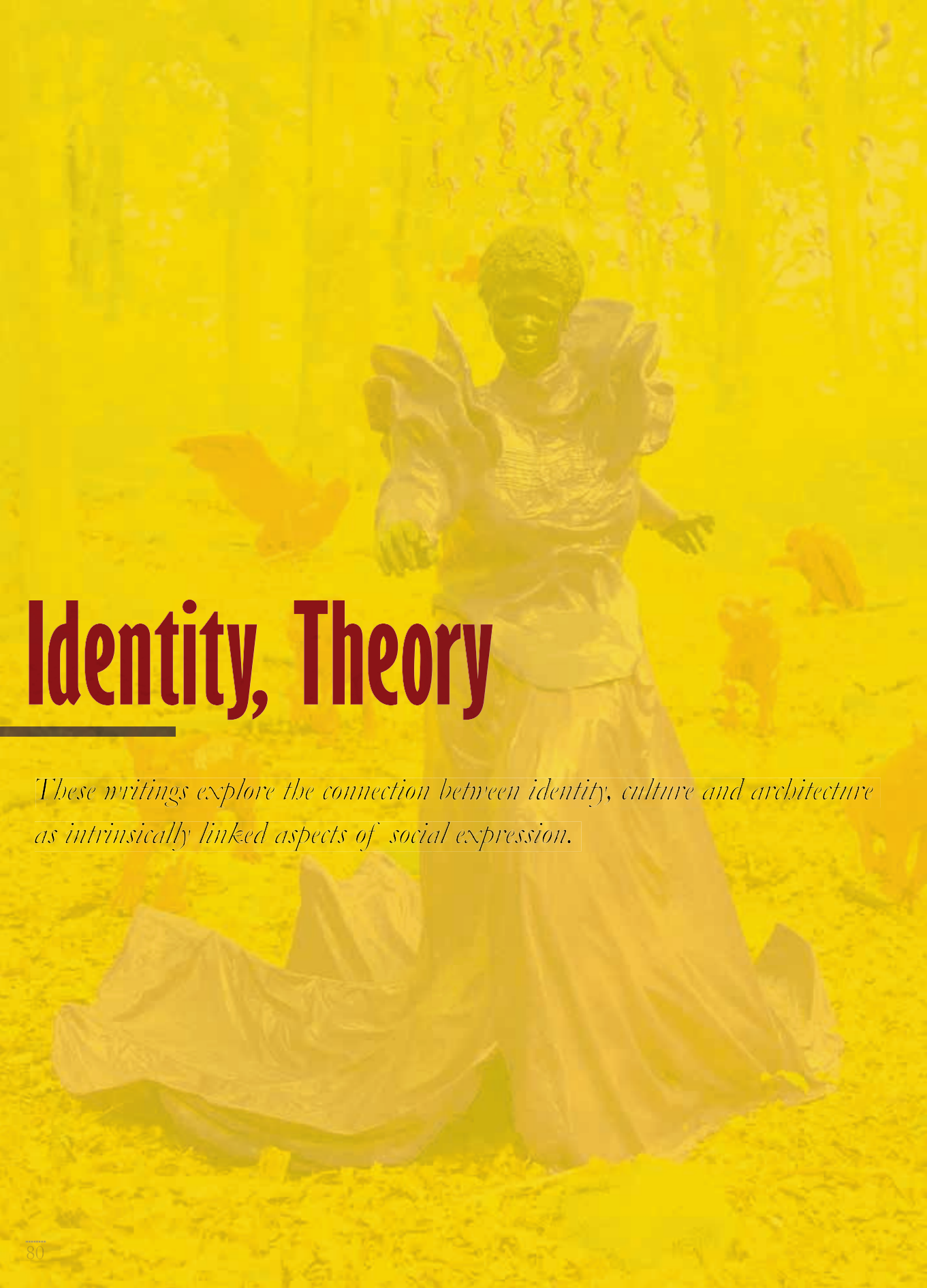
The rolling impact that precolonial centralization had on a federal state like Uganda was one that exacerbated colonial wealth (and thus agency) imbalances. Colonial influence allowed for authority to be centred on the Southern Royals kingdoms and this disallowed development on the eastern and northern parts of the country.

Over the years, the politics of the country has often been centred along the federal vs. unitary state lines as the reality showed an affiliation that most Ugandans have to, first, their ethnolinguistic groups, and then their region over national interests. This affiliation is a perpetuation of the actions of Obote in 1966. Years of political struggle have seen various leaders, most notoriously Idi Amin, and presently, Yoweri Museveni, favouring their tribal over their national mandate. It is no wonder the distinction between identity and nationality is a pressing divide in the post-independent Ugandan state.

Facing Page: Fig 2.9: Independence Day Commemorative wall, Parliament Building, 1963.

Below: Fig 2.10-11: Ornamental Gates showing Kingdom emblems and Tribal totems, under Independence arch, 1963. Photo Credits: Daphne Seager.





Identity, Theory

These writings explore the connection between identity, culture and architecture as intrinsically linked aspects of social expression.

The term “Nation” is an abstract social concept that denotes a group of people combined on the basis of common beliefs, practices, behaviour and/or language.

Prior to colonialism, the groups of nations that were grafted to form the country of Uganda had none of the attributes of a nation in a world that was designed in favour of the political nation-state,^(von Osten, 2010) the governing and structural system of the “industrialised, modernist times” (Avermaete, Karakayali and Osten, 2010).

Colonialism introduced the country’s major religious institutions: Catholicism, Protestant Christianity and Islam; which influenced practices and behaviour. Colonialism gave us a common language: English; a common legal and political system of government/ Administration: British; a common currency: the shilling. In looking at all the cultural diversities that exist within the Ugandan borders, it is quite clear that almost every common attribute that would unite the people of Uganda as a nation, is of colonial descent. As we move further towards a system governed more and more by “privatised initiatives” the neo-colonial is stealthily becoming the defining actor in this generation of nation.

What was the meaning of this celebrated occasion? What is wrong with Ugandan pre-colonial history that it does not seem to be the major influence in the present identity/definition of Uganda as a nation? If the nation's formative influence comes from outside Uganda, then can the country really claim self-ownership, or does it remain a colonial formulation only functional within a system of imperialist leadership – particularly of foreign origin? What is the missed value of national self-definition and what is the value in recognition of the short national history of the country? What is the role of the Ugandan National Museum in the recognition of “the nation[al]”? Can the Ugandan Museum authentically claim to be a national museum when its archives almost solely record a pre-national ethnographic history of the country? How has Architecture reflected the changing leading and defining influences of the nations in Uganda? Have we been unable to adequately tell our individual story and progress because the tools to

The Destruction of Culture through Architectural Destruction:

Zaira Magliozzi, Architect, architectural editor and critic, in her February 2016 article in Architectural Review, makes a variety of poignant statements regarding the treatment of architecture and its effect on identity:

“To destroy a nation’s architecture is to attack the cultural identity of its people... [As] a means of cultural cleansing”

“When a terrorist organisation destroys a historic site, it underlines the importance of buildings as expressions of culture, memory and power”

The architecture and society of the pre-colonial, equatorial African countries, particularly those of Uganda, were a reflection of their climate, their politics and their

sacred. A unique understanding of the land in which they rooted was sutured into their community design, their cultural and artistic expression and their dwellings.

The context of Magliozzi’s article is the recent destructions of architectural heritage sites in the Middle East by the well-known radical Islamist terrorist groups of Al-Qaeda and ISIS. The documentary, *The Destruction of Memory*, to which she refers in her article, traces the conversation around “the current war against material culture in the Middle East.” Both she and those interviewed within the documentary, cite the profanation of global proportions that is the destruction of these ancient monuments. (Magliozzi, 2016)

“*To destroy a nation’s architecture is to attack the cultural identity of its people... [it] is a means of cultural cleansing”*

In the same way that the strategic, direct attack of the cultural identities of the people of Palmyra, Mostar and Timbuktu by groups like ISIS is an attack on “humanity’s shared cultural heritage and values” (Magliozzi, 2016 – quoting UNESCO director general Irina Bokova), the attack and/or neglect of the delicate architectural histories that continue to define architecture of Africa is more so a violation of global proportions. Africa, the second most populated continent on the planet, with by far the largest variety of ethnic groups particularly in the Sub-Saharan region remains one of the least studied continents through the lens of architectural history.

The destruction of the architectural heritage of African communities – both in physical terms and through the more pernicious means of miseducation – can be equated to a form of cultural genocide.

From the razing of the palace belonging to a former Kabaka in Rubaga, prior to the Catholics’ assumption of the position of prominence on the top of the hill, to the British’s razing of Benin, a major city in Nigeria during a “penal expedition in 1897” (Folkers, 2010, pg. 40), this form of “cultural cleansing” from the colonial times is apparent, yet unacknowledged.

These legislative redresses – that criticise the destruction of objects from a specific culture – serve the dual purpose of highlighting their importance to the human condition. Cultural self-expression, according to Article 7, denotes culture as a human right and has been used in reference to the architectural destruction that has been occurring in the Middle East.

-> Article 7 of a 1994 draft of the United Nations Declaration on the Rights of Indigenous Peoples states: *Indigenous peoples have the collective and individual right not to be subjected to ethnocide and cultural genocide, including prevention of and redress for:*

(a) Any action which has the aim or effect of depriving them of their integrity as distinct peoples, or of their cultural values or ethnic identities;

(b) Any action which has the aim or effect of dispossessing them of their lands, territories or resources;

(c) Any form of population transfer which has the aim or effect of violating or undermining any of their rights;

(d) Any form of assimilation or integration by other cultures or ways of life imposed on them by legislative, administrative or other measures;

(e) Any form of propaganda directed against them.



Fig 2.23: Road to
Bulange 1960s Photo
Credit: John Garside | Fig
2.24: Bulange Building,
1960s; Photo Credit: Mal-
colm McCrow | Fig 2.25:
Bulange, recent photo:
Photo Credit: Kluman



vehicle

=

architecture

route

=

culture

Vehicle and Route Metaphor: <

This is an investigation into the relationship between Architecture and identity through metaphor.

If Architecture is viewed as a **vehicle** and the *immaterial: identity, culture and nationality*, are viewed as the **route**, **THEN**, the following statements stand in response.

Foundation Statements

A **vehicle** Navigates a **route**

A **vehicle** is either designed to handle a specific **route** or it is not.

A **vehicle** can alter a **route's** appearance: thus altering its purpose, identity and navigability

A **route** is best navigated by a **vehicle** designed for its conditions

It is important for **routes** to be protected because they give access to otherwise unreachable areas.

Propositional Statements

THEREFORE: if a **vehicle** can constantly adapt to its **route** then the least damage is done to the route.

THUS: A vehicle should be identified by the routes it is designed to traverse.

THUS: The best design of a **vehicle** for a specific route is that which is influenced from a point of intimate designerly knowledge of the **route** in question.

Like the **vehicle**, architecture is designed, has identifiable features and characteristics, it has a beginning and an end and a lifespan. Architecture is also one **vehicle** through which aspects of identity in the culture are expressed. Like the **route**, the immaterial is formed by its context – be it foreign or local. If for example, the **route** is a tarmac road winding through a granite mountain, it follows the folds of the earth, from which it is formed, and is built from the existing granite, but has an imported surface (tar) as the mountain not produce tar. In the same way, a group may be united by their

skin colour because of their geographic location – their language may be imported but both these aspects united bring about a cultural direction and definition.

In light of this, for architecture to be least damaging, as a **vehicle**, it would have to be designed to suit the **route** on which it travels. As the **route**, culture, is often and always changing or progressing, the best architecture would be that which is designed to alter to fit the **route** on which it moves. This argues that architecture can reach absolution – at which point it requires change – and can also be judged as inappropriate based specifically on the **route** it is meant to travel on.



This essay explores the counter-argument to representational architecture as an identity driver and the ability for inhabitants of space to drive the identity of a space .

The Futility of Representational Architecture:

In his paper, *Monumental through Design, Identity by Definition: The Architecture of Uganda prior to Independence*, Mark R.O. Olweny, suggests the concept that “identity is not fixed, stable nor unified, thus the aim of representing the social world, a transitory identity in a fixed form, is difficult if not impossible” (Olweny, 1998). The paper compares the architectures and effects of the two main parliamentary buildings in Kampala, the Bulange and the Uganda Parliament Building. Both buildings were designed by foreign, British Architects with the intent of projecting

a national identity. The Bulange was designed by Cobb, Powell and Freeman Architects and opened in 1956. Designed in a neoclassical, modernist hybrid style, the building was intended to represent Buganda nationalism. The Uganda Parliament Building was designed in a similar monumental style with modernist influences, by Peatfield and Bodgener as a representation of Ugandan national identity. The buildings were a “visible expression of the supposed universality of [the] western concepts of order and beauty.” (Wright, 1997 in Olweny 1998) They represent in the same archi-

tectural language, two very different types of identity.

The Bulange was constructed by the Buganda peoples who, feeling increasingly sidelined in the independence negotiations, commissioned the building as a “statement that the indigenous state was as progressive and as modern as the colonialists were.” The building was opened in 1956 by the Kabaka, who, after intense outcry and protest from the Baganda, was returning from exile for speaking out against the colonial government. Thus the building became a symbol of “the emergence of Buganda as a political and cultural force in the shaping of the Independent nation of Uganda, as well as being a display of a modern monarchy.”^(Olweny, 1998)

Soon after independence, in 1966 Milton Obote the then Prime Minister, abolished Kingdoms,

exiled the seating president, the Kabaka, and declared himself executive president over the country. This altercation played out through the invasion and annexation of the Bulange, the Buganda parliament building which was thence named Republic House to represent more national interests. During the period following this annexation – prior to its reinstating in 1996, the building was occupied by the Ugandan Military and Government. Olweny argues that even the reluctance to return the building, after the return of peace to the country in the late 1980s, is a sign of the building’s “[perception] as a threat to the continued existence of Uganda as a nation.” The annexation of the building was a major signifier of a watershed political change from a federal to unitary state thus it physically represented the political events and served to further self-identification of the Buganda people with an otherwise foreign imagery.

The Uganda Parliament experiences no such self-association with the people of Uganda as “the identity of state buildings

Fig 2.26: Parliament building: Photo Credit: ugstudents.czechian.net
Fig 2.27-8: Author's Sketches from Places-of-power.org





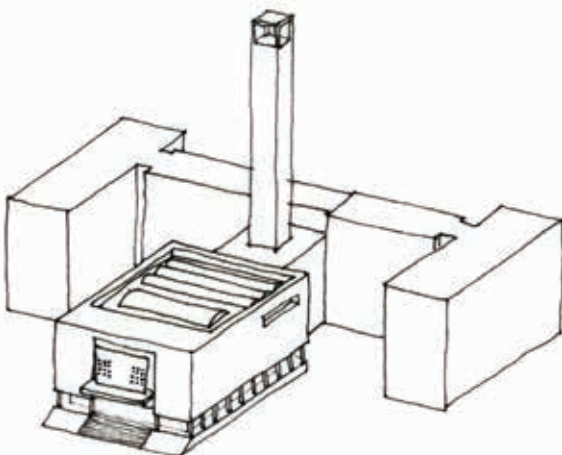
is more often than not that of the politicians and governments housed within their walls, rather than the people they supposedly represent.”(Ibid) In light of this, Olweny states that “the relevance of representing identity in architecture is thus questionable” (Ibid., 18).

The inherent form or mannerism of a space is thus the billboard on which a specific power finds its manifestation.

In other words, whereas space itself cannot represent a specific identity; the identity of the space is determined by the identity of its inhabitants, the power of which is determined by the power or effectiveness of the space. Protest spaces, as spaces that are both defined by and allow for the definition of a specific message, are a major signifier of this. One example of this was in the intersection between the #FeesMustFall and #TakeBackWits protests that occurred on the 5th of October 2016.

The Macrone Piazza – in front of Wits Great Hall has historically been a space for protest. Though originally designed in the classicist style in reference to Western educational institutions - inspired

Fig 2.29: "We've come a long way", Wits University great hall Photo Credit: Tiisetso Murray | Facing Page: Bottom: Fig 2.30: Map of Wits Campus; Photo Credit: Wits University, wits.ac.za



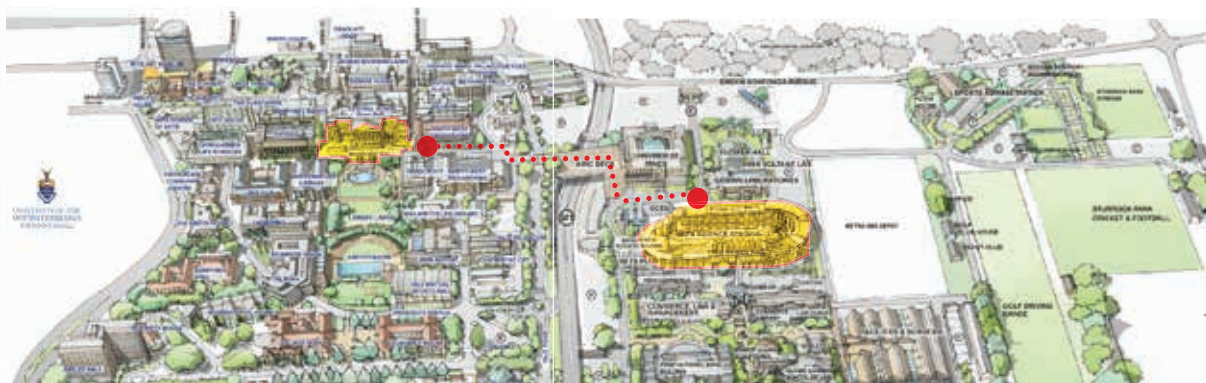


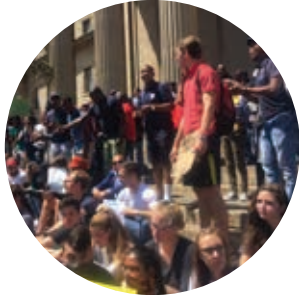
by Greco-Roman Architecture, the Great Hall Façade and the piazza it overlooks have been significant images of the University of the Witwatersrand and its various protests against racial and other injustices across the years. From the 1959 “Affirmation Banner” hung across the eight Corinthian columns in honour of Wits University’s “commitment to the idea of a University open to men and women without regard to race or colour”; to the #FeesMustFall protests of 2015

and 2016; the space has often been the culmination of various marches and the stage for various protests.

The effectiveness of this identification of the space was highlighted in an incident that occurred between #TakeBackWits protesters – staging a silent protest march for the reopening of the Wits Campus – and #FeesMustFall protesters – protecting the shutdown of the Campus until resolution on the imposition of fees upon students would be resolved. As was the norm through the protests, the Macrone

#FeesMustFall Protest 2016 & 2015 Images:
Top to bottom, L-R: Fig 2.31-8: Photo Credits: Leeroy Jason | Yeshiel Panchia | Siphephelo Mhlongo | Y.P | S.M | S.M | S.M | S.M |





#TakeBackWits

Protest 2016 Images

Fig 2.39-2.41: Top to

bottom, Left Credits:

Dinesh Balliah | Clement

Manyathela | News24.

com | Top Right: Fig 2.42:

Malibongwe Mdwaba |

Fig 2.43 #FeesMust-

Fall Protestors at Wits

Science Stadium: Image

Credit: Marco Longari |

Facing Page: Fig 2.44

#FeesMustFall 2015,

Occupation of Solo-

mon Mahlangu House,

Photo Credit: Siphephelo
Mhlongo

Piazza was inhabited by #FeesMustFall protesters, who had inhabited the space since the beginnings of the protest that year.

The Macrone Piazza is not the only open space that is inhabitable on the Wits Campus. The Wits Science Stadium building defines an open space which was intended to form a focal point for the Western Campus of the University in the same way that the Macrone Piazza and Library lawns form a focus for the Eastern Campus (the two campuses are separated by the M1 South Highway and connected by various bridges and tunnels). Because of the spatial allowances provided by the

Wits Science Stadium's Plaza, the space was chosen as an embarkation point for the #TakeBackWits Protesters. They converged at the plaza and proceeded to march across the Amic Deck (the bridge connecting the two Campuses) and along the Macrone mall to the Macrone Piazza where they held their silent protest on the steps of the great hall amidst protesting #FeesMustFall Students.

The choice of the Macrone Piazza as a protest space was not due to its logistical allowances over the science stadium. Both spaces were

adequately enabled to host large groups of students. Though the Façade of the Wits Campus is visible off campus – unlike the science stadium stage, it is not visible to the extent that any happenings on the piazza it would be effectively visible.

Though it can be said that the Greco-Roman collonaded facade is an iconic feature of Wits University, it is not so unique on the Wits Campus - the Cullen Library, facing the library lawns on the West, has a similarly collonaded façade. The identity of the space is defined by decades of inhabitation by protesters and its face as the image of the University – as it hosts the main auditorium within which graduations are carried out. This justifies Olweny's argument that the identity of a space is more defined by its inhabitants than its

specific architectures – in deference to the fact that the architectures themselves allow for the better (or worse) expression of inhabitant's identity.

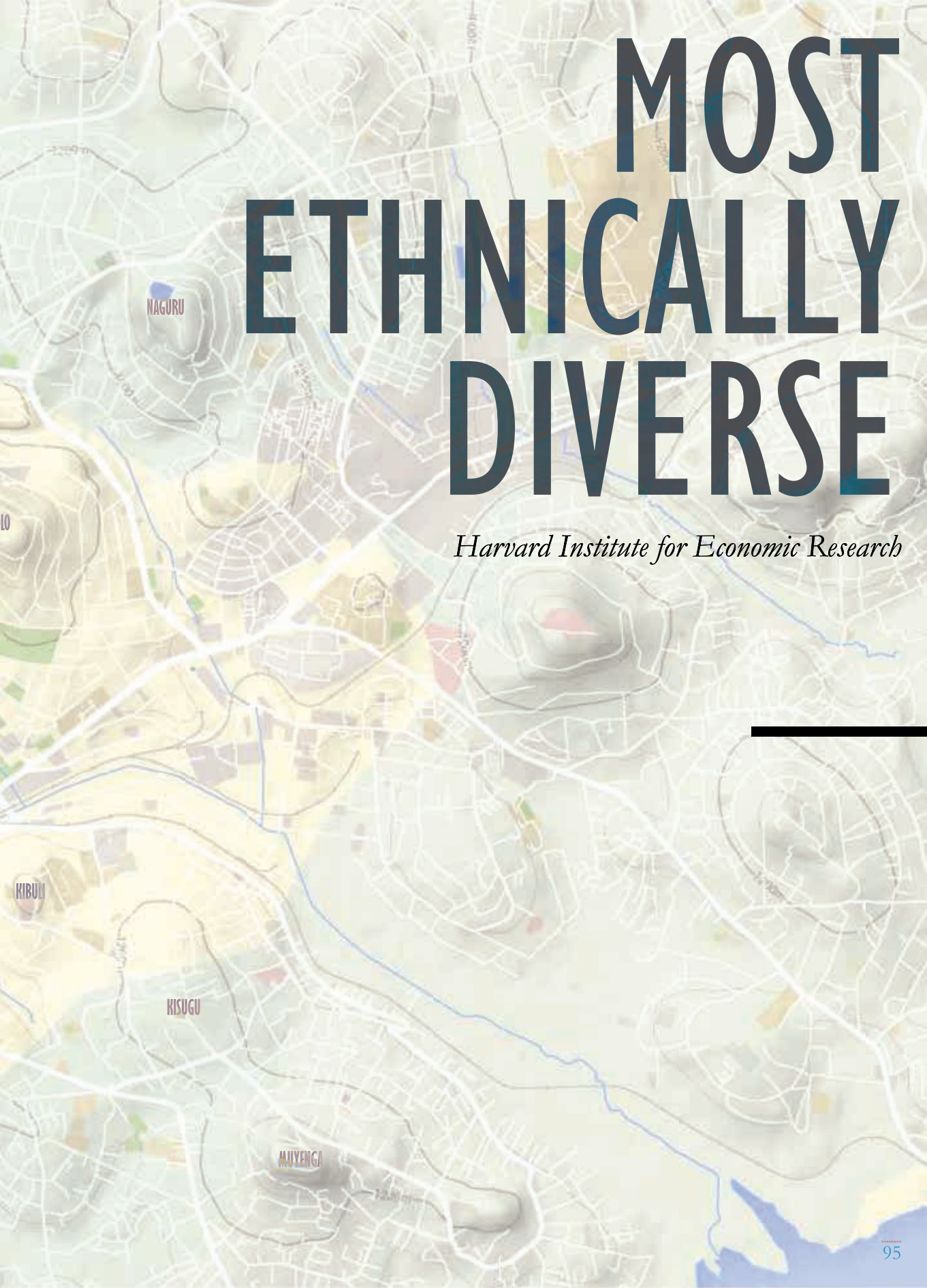
In argument against Olweny's statement, it can be said that at the height of self-identification with space, the inhabitant begins to alter the space. Following the September 10th, 2016 violent altercation between Police and students, the Macrone Piazza and Great Hall environment was strewn with rocks, the building steps bearing marks of the battering experienced and the windows behind the portico were devoid of solid panes of glass. The windows will eventually be fixed, the rocks disposed of. The marks upon the concrete steps and brick patterns on the Macrone Piazza, however, are not likely to be easily reverted. An architecture designed based on the acknowledgment of existing space-altering behaviours of inhabitants can thus be said to inhabit the realm of identity.



YOUNGEST POPULATION IN THE WORLD

Population Action Report

NATIONAL DATA
> 24 YRS: 70%

A topographic map of a region, likely in East Africa, showing a complex network of roads and rivers. The map is color-coded with shades of yellow, green, and brown to represent different elevations and land use. Several locations are labeled in red capital letters: NAGURU in the upper left, KIBULI in the lower left, KISUGU in the lower left, and MUYENGA in the lower center. The title 'MOST ETHNICALLY DIVERSE' is overlaid in large, bold, dark blue capital letters on the right side of the map.

MOST ETHNICALLY DIVERSE

Harvard Institute for Economic Research



CONTEXT

Present Realities

The Post-independence individual that identifies as Ugandan is affected by the three different political phases that have defined the physical and socio-political state of Uganda: the pre-colonial, the colonial and the post-colonial. Because of the far-reaching effects collectivisation into statehood has had on the inhabitants of the country – combined with the far-reaching distinctions between them prior to the collectivisation – this political history serves as the major ideological link between the inhabitants of this communal soil. The ethnic diversity of the heads of the state – and their tribalism bias – has

created a series of narratives that have been inextricably skewed along lines of ethnicity. Thus, even the political story that unites Ugandans can be said to divide the nation too. It is important to recognise that there can be no single identity that forms Ugandans. However, what can be accepted is that there are varied hybrids, a multiplicity of identities that form that one identity.

One troubling aspect within, or aside of this indigenous hybridity, is the nostalgic self-definition through Uganda's colonial identity.



Three striking incidences are examples of this.

The Mengo Palace of the King of Buganda is a glaring, white neo-classical building designed, according to the official guide, to replicate a palace that the Kabaka of Buganda had encountered during his sojourn in Britain. The guide praised the connection between the royal families of Buganda and the Britain when talking about the architecture of the palace building. The Palace is a symmetrical building with a double storied central portion – capped with a domed turret at its apex – and two single storied meeting rooms that flank the building. The meeting room on the right, the guide said, is for the King to meet with the clan heads to discuss matters pertaining to the kingdom; while the room on the left is exclusively for meeting with the British royal family. This action of deference given to the colonial rulers in seems to link Buganda's validity with the connection to its European patrons. Through the usage of space, equality is given

to the foreigners that ruled the country through their manipulation of Buganda politics and the clan heads on the ground, who formed the backbone of the intricate pre-colonial Muganda administration system.

Ellady Muyambi, the executive director of the Historic Resources Conservation Initiatives (HRCI), wrote a letter decrying the proposed demolition of the national museum in 2011 calling it a “cultural crime and tantamount to destroying a Ugandan soul.”²²(Muyambi, 2011) The letter, published on the Culture in Development website was concluded by reiterating the value of Uganda on the oft-quoted label, “*the Pearl of Africa*.”²³(Ibid) This label is a well-used statement in the tourism and advertising of the country. It was, in the words of Mark Olweny, bestowed by a “Parliamentary Undersecretary of State for the Colonies...[and] would possibly have never been given a second thought, but for the fact that 32 years after they were published, (Sir) Winston Churchill became possibly Britain's most famous Prime Minister”.

There is a distinctive nostalgia attributed to the colonial era – that is reflected in the advertising angle taken by the top leisure

Facing Page: Fig 2.12:
Aerial View, Kampala City,
Photo Credit: Doreen
Adengo
Above: Fig 2.13: Tour of
Mengo Palace and Amin's
torture chambers, author
with tour guide;
Fig 2.14: Lubiri, Kabaka's
Mengo Palace.
Photo Credits: David
Ochieng

Facing Page: Fig 2.15: Tarpauline shops, Downtown KLa., Photo Credit: Rebecca Nixon; Fig 2.16 Old Taxi Park, Downtown KLa.; Photo Credit: David Murungi | Clockwise From Top: Fig 2.17: Kampala Rd, 'boda-boda's (public transport motor-bikes); Fig 2.18: Kampala Rd., Street Traders; Fig 2.19: Boda Bodas, Kampala Rd. intersection: Photo Credits: Doreen Adengo | Fig 2.20 Emin Pasha Hotel Facade: Photo Credit: EminPasha.com | Fig 2.21: Entrance, Speke Resort Munyonyo: Photo Credit: SpekeResort.com | Fig 2.22 Interior 'safari' decor Paraa Lodge: Photo Credit: ParaaLodge.com

centres of the city. If one arrives in Kampala hoping to spend a night in one of the most exclusive accommodations in the city, for the more artistic consumer, one may suggest the Emin Pasha Hotel “Kampala’s first boutique Hotel.” (eminpasha.com, 2016) A 20-roomed hotel set in a renovated colonial house in the historically European centre of the city. The hotel is named after the military leader, Emin Pasha, who brought Sudanese troops to fight alongside the British in the religious wars of the 1890s to 1900s. Alternately, for one that prefers the luxury of the lake, whilst still enjoying the proximity to the CBD, there is Speke Resort named after John Hanning Speke the British ‘discoverer’ of Lake Victoria. If perhaps, Kampala isn’t for you and you seek the wilderness that the country is more famous for, there is Paraa lodge whose “safari décor... still reflects the bygone era of early explorers.” (Paaalodge.com, 2016)

Whereas utilizing this colonial past may not, in itself, be directly detrimental to the people of Uganda, the lack of context within which this colonial image is framed perpetuates a projection of foreign identity over the indigenous. This imbalance creates a world in which the richness of Ugandan influences cannot be celebrated because of the constant seeking after ‘international’ (i.e. Western) affirmation and style.





Dear Chimamanda,

I heard you tell stories of the stories you were never told

When you speak, I speak in your words.

What you say, I hear myself say.

And the questions that you ask —

when you were young

The Words out of my mouths,

Are the stories that, interlaced with good advice ...

On housekeeping,

From my power-woman, Aunt, Isenkati wange,

Before you sleep at night,

On the veranda, for fear that the bombs of rebel forces will flatten you in your beds,

Remember to do your dishes, For you never know,

That that night the rebels will think that Doctors' Village is barracks and send you a love letter in shrapnel that will send your husband, his brother, to high heaven,

That People may need to come see you the next morning,

As we do to comfort each other in death,

And think, "What kind of a woman is this?"

Or Driving

From my strong-man, Dad, Ise wange,

Be alert when driving, hand on gearstick, hand on wheel.

In case a soldier may want to steal your car and you have to swerve around him suddenly and the bullet he shoots through your windshield will make the double scar on your shoulder.

Or Childcare

From my Iron Lady, Grandma, MuKaaka wange,

Always know where your children are

In case word may come to your brother-in-law that Idi wants his head and your son will come home from work and find an empty home and empty desk and exiled hosts in Zambia.

Or Carefulness

From my rock-solid, Mother: Nyinna Wange

Never play in the streets

Just in case the car that comes, the only car that ever comes, is of soldiers who will find you while you are still running to the forest behind your home and hurt you.

**...are stories of truths not repeated and stories not retold
of UGANDA, of our Birth.**

100



context

SPEAKING ARCHITECTURE: architectures in Uganda and the search for national spatial identity

This essay explores the definition of local within the various creative fields emerging in the country and the developing definition of Local within the emerging Architecture in Uganda.

Defining Culture & Ugandaness

Jacqueline Wadulo and Mark R.O. Olwenyi, Dean and Associate Dean of the Faculty of Building Technology and Architecture at Uganda Martyrs University, start their writing for the book *Architecture and Identity* with the question: “What is ‘Ugandan Architecture’, or more significantly, ‘What is Ugandan?’” This question, which subliminally plagues the architectural profession in Uganda, manifests itself in the Architecture produced by Ugandan architects in the country. The Architecture of Kampala city, like most post-independence cities, is often a projection of the idea of “progress” – a popular political manoeuvre in post-independence nations clamouring to attain status in a rapidly developing world. In the psychological act of imitation of “the conqueror” by “those who are conquered”, a concept from oft quoted fourteenth century philosopher, Ibn Khaldun, the work coming out of the city’s architecture reflects a perspicuity favouring the sheer glass walls and modernist forms of globalised perceptions of modernity. As stated by Olwenyi and Wadulo, the beginnings of the answer to the question of what Ugandan identity is, is in the recognition that it is “a perpetual struggle...to seek and find ... identity.” The definition of Ugandan architecture is, similarly described in Robert Wakhweya’s¹ words, “defined by ‘...all the buffeting the country has endured” (Wakhweya, 1993 in Olwenyi, Wadulo). These statements offer no

static basis on which to build the imaginary of a unified identity on. But what these responses to identity propose is a possible universal origin that rests on the idea of continuous discourse – through the multiple notions of ‘culture’ that are composed within the state boundaries.

“Culture”, Lesley Lokko, Associate Professor of Architecture at the University of Johannesburg, says, “is almost always a process rather than a fixed, unchanging state of being” - and “in Africa...[it] largely [refers to]... tradition” (Lokko, 2016, pp.76-84). Tradition – particularly of Africa - while also a largely mobile element (Ibid), has often been projected, in Western discourse about the continent, as static – “immutable and pure” – and “Past” (O’Coill and Watt, 2008, pp.483-494), she says, “[places] us [Africans] in an awkward, deeply ambivalent position with regard to our own, self-determined future(s)” – a position widely reflected in the “lack of discourse” (Olwenyi, Wadulo, 2008) in the architectural profession.

The idea of “Culture” and “Tradition” Lokko hastens to add, is neither “entirely static [nor] entirely dynamic” – offering a ground both solid enough to build upon and malleable enough to

Robert (Wapakala) Wakhweya¹: Excerpt taken from 1993 Oxford Brookes Honours Dissertation: “What is Ugandan about architecture in Uganda? ... In search of a definite direction.” - in “Searching for Identity : Architecture and Urbanism In Uganda (Wadulo & Olwenyi)



effect change through architecture. In order to encapsulate the development of identity within these frameworks we have been given, we need to, in the words of celebrated writer Ngugi wa Thiong'o, "re-member" (Wa Thiong'o 2004 in Olweny, Wadulo, 2008) our dis-membered identities. In other words, through architectural spatial investigations, grounded in the interrogation of our new legacies of culture and tradition, we seek to move from a position where we, the colonized, are unable "to see, hear or think independently" – blindly employing the un-grounded scraps of pedagogy from our former colonisers. The desideratum is a place where we are able to interrogate our identities from a confident internal position rather than an exterior view, ever seeking direction and affirmation without.

The beneficent results of this internal perspicuity can be seen in other forms of creative expression in the country: music, "fine" arts, and the budding fashion industry, among others, which are

bolstered by the increasing availability of technological infrastructure. In the blossoming Kampala art world (see *Kampala Art Biennale*) and in the world of Fashion, both high (see *Kampala Fashion Week*) and on-street– the discourse that makes Ugandan identity is constantly challenged through physical craft which feeds the theoretical debate. Platforms like the *Start Journal* – an online journal interrogating all forms of Art from performance to installation, often broaching on Architecture – serve as an academic backbone of reflection to the field of fine art. Identity, within this domain, is a topic only occasionally discussed (in isolation) because the evidence of it is featured in each article written about. The idea of identity has far exceeded the bounds of discussion and its limitations as a subaltern struggle and is emerging to redefine itself in the myriad of avenues available.

Fig 4.1-4: Kampala Art Biennale, 2016: Seven Hills Image Credit: Kampala Art Biennale
Fig 4.5: Start Journal Home page: Image Credit: startjournal.org



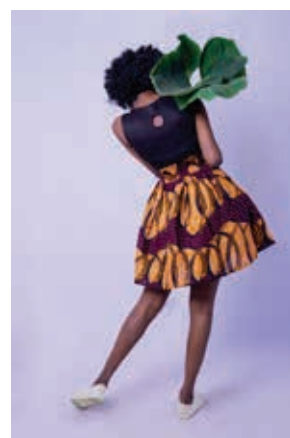


Fig 4.6-9b: Images from Third Local look book for BOLD Kampala: Photo Credit: Lamic Kirabo/Benjamin Tweny | Facing Page: Fig 4.10: Kampala Fashion Week Poster. Photo Credit: Kampala Fashion Week/L.Kirabo

Blogs, such as *ThirdLocal.com* as well as business enterprises like *BOLD Kampala* – create yet another variety of platform – in this case for the fashion industry. *BOLD Kampala* is an enterprise initiated with the mission to “increase the awareness, appreciation and active support of African brands, both locally and internationally”^(Hawken, 2015). It arose from the recognition of the ability and desire of Ugandans to consume that which they were (creatively) producing – items that directly related to their specific context. The *BOLD Kampala* retail store provides both a platform and standard through the connection of creative agency to exposure and capital. The store’s rigorous assessment process maintains a high standard of product that removes the word “local” from its negative connotations of “poor quality” and “lack of exposure”^(Sabiiti, 2014, p.33) to one of self-identity – a core root of psychological ownership. Blogs like *ThirdLocal.com* focus on showcasing various players within the field of fashion within Uganda and the discourse of identity becomes a backdrop to one woman’s discovery through her personal image and how it is often best

composed of elements produced from her own context i.e. Ugandan articles of fashion.

Aziz Anzari Indian-American Comedian, producer and writer said, “... the most personal things end up being the most universal...”^(The Hollywood Reporter, 2016), in reflection of the importance of the individual story, within the art of communication to a globalized audience often force-fed on stereotypes and shallowly defining tropes. Ugandans are developing a reflective discourse that is being consumed by the Ugandans and thus completing the work of decolonization through the act of self-determination.

Through the support of various platforms for education and interrogation, the fashion industry in Uganda has endeavoured to create frameworks for the discourse that is the “perpetual struggle” of Ugandan identity. Through the connection of



Fashion to economy, this has been able to develop as people are more willing to economically support items they readily identify as relating to their personal identity. Architecture shares a strong linkage with economy and though often used in a singular direction (economy influencing Architecture), the power of architecture to provide an image to economy can begin to convert the perceptions of wealth, status and identity from a foreign image to a local, indigenous – inspired one. Although architectural identity definition cannot be solely relegated to architectures determined by those with economic agency, however locally-inspired they are, the recognition of identity as composed of a multiplicity of elements validates the architecture emerging from the economic hegemony. This change requires a development of an architectural discourse in the built form to create a unified foundation for “re-member[ing].” In this, we

may begin to develop a cohesive national identity in Architecture – one that can be rightfully consumed by its local producers and lead to rolling effects in all sectors of a country that is racing towards urban, and hopefully sustainable, development.

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KAMPALA FASHION WEEK

20 - 22ND
OCTOBER
2016



Architectural Precedent Study

In a design studio with a Masters of Architecture (Professional) class conducted by Olweny and Wadulo, the “concept of culture” was explored for the purposes of determining “key design issues that would form the basis for a contemporary solution to the challenges of providing domestic shelter in Uganda today.” It was recognised that one of the core elements of culture was that it [culture] is “the sum total of what binds individuals as a group with roots or into a community in which they think and will together” hence the need to align architecture to it. Also recognized was the ever transforming, dynamic nature of culture meaning that contemporary Ugandan architecture, particularly that outside the rural, could not accurately be “represented by grass thatched circular mud and wattle dwellings.” The writing significantly highlights that “in the case of Uganda [identity is not]...unified.” The design issues highlighted fall broadly into three groups: Climate/Location; Living Patterns/Function; Colour. Though these issues were determined through research into architecture in a semi-rural setting, this writing will argue that such issues are universal and can be utilised in assessing buildings within the spectrum of urban to rural spaces when unpacked. Included within this list is the critical element of construction as a key design issue, and Material (combined in the list with colour). Construction, though a subject that links into each of the design issues covered by the Masters’ class, is important

to highlight in its own right as it introduces material discourses around craft as a manifestation of cultural production. The issue of construction also introduces the element of material and the effect that it has on societal perceptions and thus unpacks an entire avenue, within that, containing informants towards design and “culture.”

A series of six projects located in Uganda were selected for analysis using the design issues, generated within Olweny and Wadulo’s study as relating to culture. The projects ranged from high-rise to low-rise projects designed for urban, peri-urban, suburban and rural locations. Each project has its own, distinct character influenced by site, programme and intention and these relate to a number of specific design issues through which the building has been analysed.

Following Page from Top: Fig 4.11-16: Architectural Precedents; FBW, Kingdom Kampala. Image Credit: FBW Architects | Studio FH, Lugogo Apartments. Image Credit: Studio FH Architects | Symbion Infectious Diseases Institute. Photo Credit: Symbion Architects | Terrain, AU Dormitory; Photo Credit: Terrain Architects | Adengo, Bujuuko Schools; Image Credit: Adengo Architects | Ross Langdon, Kyambura Lodge; Photo Credit: Will-Boase Photography

Climate

Temperature

Humidity

Rainfall

Sunlight / Sun-path

Location

Urbanity

Vegetation

Open Space

Resources

Living Patterns

Behavioural Habits & Patterns

Activities & Ritual

Prioritised actions

Functions

Safety/Security

Environmental characteristics *i.e. mosquitoes*

Cultural Habits

Colour/Material

Status/Identity

Environmental Condition *i.e. dust*

Context/Place-connection

Construction

Material Availability + Technique

Construction Expertise

Economic Context *i.e. labour/material cost*



Kingdom Kampala construction
 FBW Architects
 Retail | Commercial
 175,000m²
 Location: CBD |
 High-rise Urban | Kampala



Lugogo Apartments proposed
 StudioFH Architects
 Residential
 Location: CBD |
 Mid-rise peri-Urban | Kampala



Infectious Diseases Institute
 Symbion Architects
 Healthcare
 2350m²
 Location: Hospital Campus |
 Mid-rise Urban | Kampala



AU Dormitory
 Terrain Architects
 Educational
 739.72m²
 Location: Residential |
 Low-rise Suburban | Nansana North of Kampala

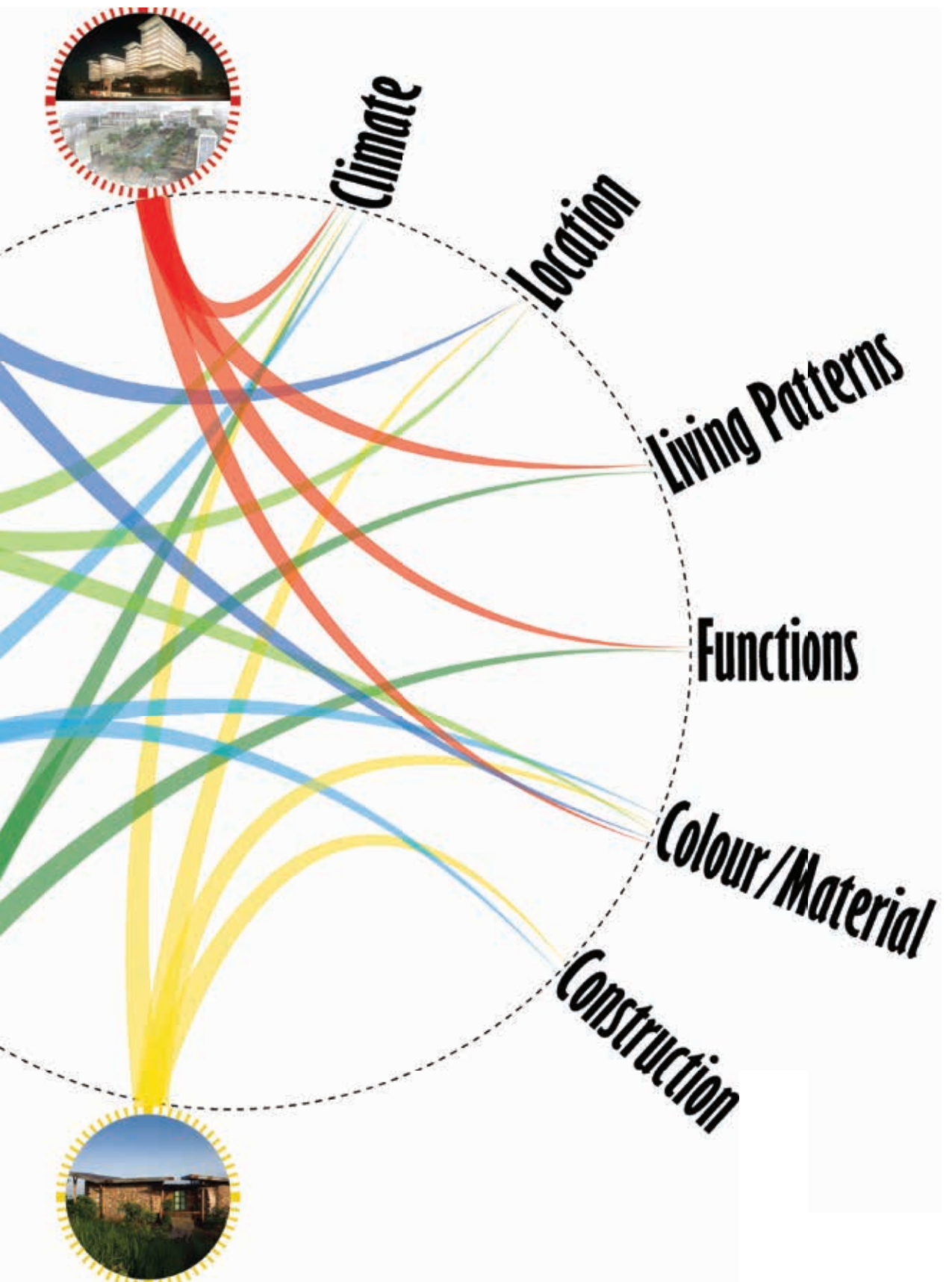


Bujuuko Schools
 Adengo Architects
 Education
 1027.17m²
 Location: Agricultural |
 Bujuuko 34km outside Kampala



Kyambura Lodge
 Ross Langdon Architects
 Hospitality
 Location: Game Lodge |
 Rural | South Western Uganda







Kingdom Kampala:

Architects: FBW Architects

Location: Kampala CBD, Urban

Programme: Retail | Commercial

Size: 175, 000m² | High-Rise

Status: Under-construction

The Kingdom Kampala Complex is an architectural statement piece. Located on a large plot of land on the recreational East of the Kampala CBD, it is a prominent site on one of the main North-South Axes of the city.

By and large, modern constructions in the city, particularly of this magnitude, have exhibited a kitsch aesthetic – colloquially termed “Dubai Chic” by some of the younger architects in the city. Blue-tinted reflective glass, no-doubt inspired by the

prominent Workers House and Communications House (two of the tallest buildings in the city), utilized to compensate for the high sunshine loads. Shimmery Aluminium coated panelling utilized to give buildings a modern, slick appearance, which has tended towards brown and bronze colours as the city council has begun to crack down on unkempt buildings within the city. The “unkempt” vestiges of modernist construction of the 60s’ formerly white mosaic and terrazzo facades have borne the brunt of years of onslaught under the red, Kampala dust – an element the contemporary architecture has come to respect and accommodate.

Kingdom Kampala in efforts, perhaps, to distinguish itself from the Dubai chic buildings of Kampala, returns to the white. The

Top Image: Fig 4.17: Day Perspective view from N. East; Image Credit: FBW Architects
Facing Page From Top: Fig 4.18: Annotated Masterplan; Image Credit: FBW Architects; Fig 4.19-20: Site Landscaping; Image Credit: Landmark Studios; Fig 4.21 Massing model; Image Credit FBW Architects

building can be divided into three elements that are largely typical in the broader city architecture of the world, generally, and of Paragon's Sandton architecture, in particular. There is a moderately high-rise, transparent building, sitting on slender pilotis – an elevated ground floor with a mezzanine – above a solid podium. What FBW begins to do to this model, distinguishes the building among other city constructions.

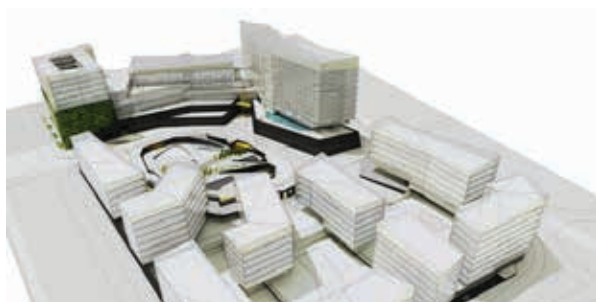
The building straddles the imaginary of an urban building with the challenges of tropical African climate and the urban living patterns and cultures of Kampala. In alliance to the global urban aesthetic of transparency, the building façade emphasises visual permeability with glazing that is combined with an offset, slatted sun shading skin.

Instead of carrying the load of building occupancy in a single, ultra-high-rise construction, the occupancy is divided amongst a series of mid-to-high-rise buildings, between which there are large, water features, possibly acting as heat sinks in the warm to hot Kampala temperatures. Each building is topped with a large flat, floating roof- a reference to the Old Bank of Uganda building, one of the first buildings constructed after independence.

The building's podium, the main threshold between the public, mostly pedestrian, is broken up to resemble a series of adjacent and stacked boxes. Entryways into the building and shop-fronts, combined with elements of green planting create a dynamic street façade that encourages interaction with the building from different levels.



Landscaping by Landmark Studios





Infectious Diseases Institute:

Architects: Symbion Architects

Location: Kampala CBD, Mulago Hospital Campus

Programme: Healthcare

Size: 2,350m² | Mid-Low Rise

Status: Built

The Infectious Diseases institute is a clinic and research centre located on the campus of the Mulago Hospital (the national referral hospital). The campus is located centrally in the city, north-west of the Kampala CBD and takes up the western half of the Mulago hill. The building, located just off the main road within the campus, is a basic cubic building, chamfered on its north-western façade to accommodate the covered walk

way that connects the various campus buildings. The institute's main South-Western façade is composed of an open, circulatory balcony that serves as a shading overhang for the ground floor and which is shaded, itself, by a wide, overhanging roof plane. Slender, angled, Y-shaped metallic structures connected to the base of the building, hold the roof up, above the balcony. The cantilevered balcony, itself, derives additional support from similar metallic structures connected to the roof. The building expresses the open circulatory space that is ubiquitous to the campus and other Kampala buildings, taking advantage of the moderate climate. The adaption of the covered balcony space as a circulation space allows for large openings in the façade, giving room for ventilation and light entry into the building and minimisation of the heat burden from direct sunlight. The Building Façade begins to connect with the context with the combination of local red-brick – which connects it to its wider, Kampala context – and reflective white planes – which connect it to the bulk of buildings on the campus including the main Hospital building, a tropical modernist building that utilizes the same colour.



From Top: Fig 4.22:
South West Elevation;
Photo Credit: Symbion
Architects

Fig 4.23: Photo Credit:
Cementers.com



The AU Dormitory is located in the town of Yesu Amala in the municipality of Nansana, around 30km away from Kampala. It is a largely low-rise residential area but is becoming more commercial and higher-rise as the city of Kampala grows north-wards. The AU dormitory and support facilities provide a space for the education and preparation of students from various parts of Africa for entrance to university. The space is composed of lecture halls and administrative areas as well as residential male and female dormitories for the students. The Japanese firm, Terrain Architects was involved in the design for the multi-phase project. Based primarily in Japan, the two person firm prides itself on its mobility – often moving and working in the spaces in which its buildings are located – which in recent years has been, in a large part, Uganda.

The main design issues and influences taken into account

AU Dormitory:

Architects: Terrain Architects

Location: Nansana, suburban municipality, north of Kampala

Programme: Educational | Residential

Size: 739.72m² | Low Rise

Status: Built

by the AU dormitory project from its location are climate and local technologies and materials. The buildings' simple design is centred around vertical and horizontal planes. The vertical planes are manifested in a series of brick walls with minimum puncture running from the northern to southern parts of the site. The horizontal planes are observed



Top Image: Fig 4.24: East Elevation Photo Credit: Divisare.com



Clockwise From Top: Fig 4.25: Interior view Dorm Room; Fig 4.26: Exterior meeting Space; Fig 4.27: Lecture space; Fig 4.28: Brick and Window Detail; Photo Credit: Divisare.com

in the angled, mono pitched roofing which, pitched angled both in an easterly and westerly direction, mimic the double pitched roofing that is prevalent in the project's residential location.

The long brick walls on the eastern and western facades serve to block the direct equatorial sunlight, shading the interiors of the building. These are countered by openable glazing on the Northern and southern building facades which bring in light and allow cooling winds to flow through the building. Additionally, ambient lighting is let in through clerestory windows below the large overhanging horizontal roof planes. The thin roof planes are composed, primarily, of corrugated sheeting which is insulated for sound and heat and is faced underneath by local hardwood timber, giving a visual warmth and even texture to the interior spaces. Local, "village" brick was utilized for the construction of the project. Procured from surrounding cottage industries, the local, uneven brick

is constructed from the red earth and left exposed to give texture and character to the building and in effect, allowing the building to blend in with the red soils of its context. The acquisition of materials from the surrounding community allows for the building to have a broader economic effect on its context, outside providing usable facilities. This inclusion of context not only reduces the costs of importing material but also allows for the development of ownership of the project by its local community. The design recognised the local living habit of usage of exterior spaces, due to the amicable climate, allowing for large openings to the outside and covered outdoor rooms for study or meeting.



The Kyambura Lodge is a highly acclaimed boutique game lodge designed by the late Ugandan-based Australian Architect, Ross Langdon. Located on the eastern border of the popular Queen Elizabeth National Park in South Western Uganda, the lodge's most unique feature is in its strong, material and occupational connection to the site and community in which it is located.

Designed as a series of low buildings, the buildings are recessed into the site in favour of making prominent the views towards the majestic Rwenzori Mountains and the Gorge from which the Lodge gets its name. The buildings are composed of brick and stone masonry walls combined with a timber exo-structure that holds up the buildings' most famous feature,

Kyambura Gorge Lodge:

Architects: Regional Associates Architects

Location: Kicwamba | South-Western Uganda

Programme: Hospitality | Rural

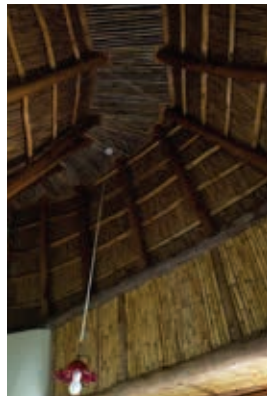
Size: Low Rise

Status: Built

its up-cycled corrugated sheeting exterior roof. The design references were largely inspired by natural and manmade features in the context as well as local material and skill. The relationship between architect and constructors on site was symbiotic with both groups of people learning and basing their skills and productions on each other.



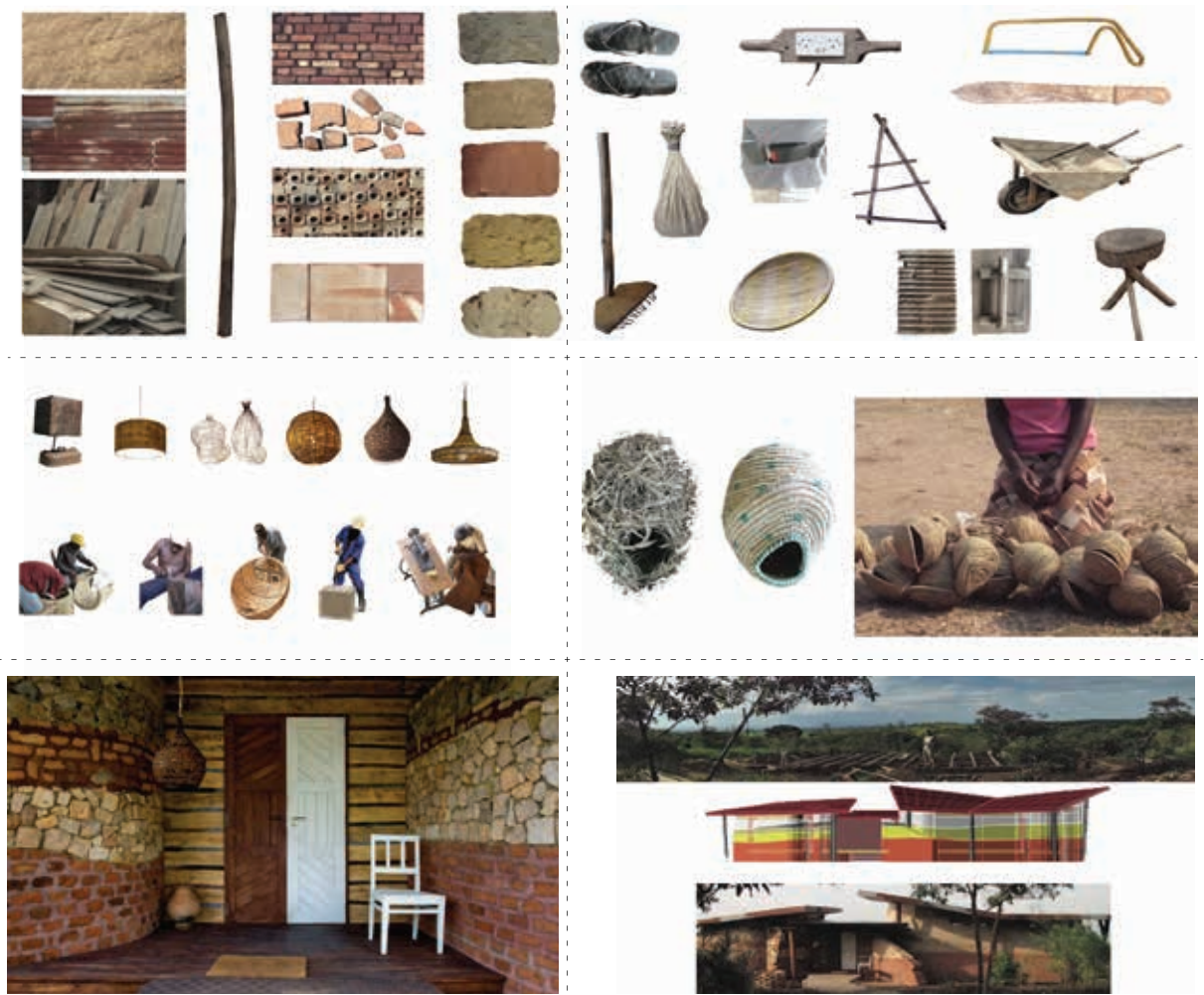
Top Image: Fig 4.29:
View of Kyambura
Lodge Cabins at sunset;
Photo Credit: Regional
Associates Ltd



Clockwise From Top:
Fig 4.30: Ross Langdon
on Kyambura Lodge
Roof Fig 4.31: Detail of
Wall and Roof; Fig 4.32:
Ceiling Detail; Fig 4.33:
Kyambura Lodge Cabin;
Photo Credit: Regional
Associates Ltd.;

The iconic exterior roofing form was taken directly from tracing the horizon line, using this to dictate the angles of the roof. Langdon wished to imitate the patchwork squares of cultivated land and vegetation that characterised the hillsides on which the local agricultural community relied on. Working with a local NGO, a programme, named the “Rusty Roof Exchange”, was set up. Community members whose houses were constructed from local red brick and corrugated iron sheeting, which had patchily rusted over time, were able to exchange their old, rusted and holey coverings with new corrugated sheeting. This rusted sheeting served as part of a double layered roofing

system where the old sheeting formed the top layer which protected the lower water-proofing interior layer. The inclusion of an air-gap allowed for the cooling and lighting of the interior spaces. The timber structure as a structure for the exterior roof was a reference of a similar system that Langdon found in the community – where a bougainvillea plant had been cultivated over a timber frame to form a shaded meeting space. Similar usage of local technologies was integrated into the design of various features in the building such as the use of timber ceiling



panels, inspired by local timber path-ways which allowed mobility amongst the rural community and informal city dwellings – above the muddled pathways. Natural features such as the weaver birds nest and the cloud formation above the volcanic mountain tops were utilised together with local artisans and masons within the local community. The distance from urban areas and machine-produced materials combined with a desire to include the local community in the process led to multiple local innovations and builders being created to help

form the building. The local village brick and stone units used for the skin of the buildings, because of their varied textures, colours and quality brought a dynamic, textured facet to each structure. The buildings, in form, combine angular straight walls and rounded forms that both find precedent in the surrounding rural community. The building form was inspired by a thatched workers hut close to the site and took reference from its “thick insulated roof [which] protects from the equatorial sun, [sheltering and orientation] to protect from the seasonal rains...[and] shaded open space to look out across the cotton plantation for security.” In a similar way, the building

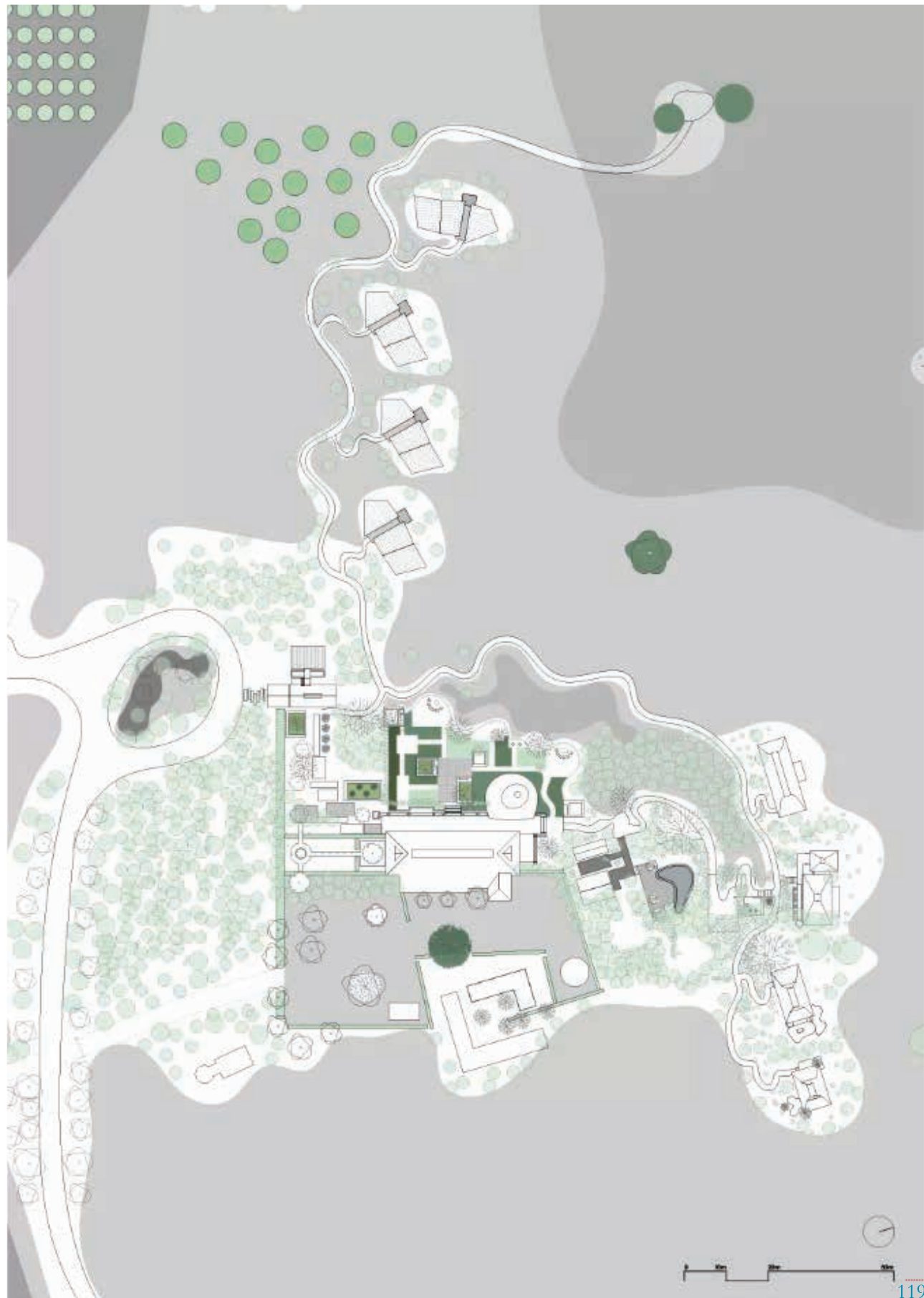
Clockwise from Top Left: Fig 4.34: Project Materials; Fig 4.35: Project Tools; Fig 4.36: Baskets Made by Local Craftmen to emulate Weaverbird nest; Fig 4.37: Roof line - horizon analysis; Photo Credit: Ross Langdon, TED talk | Fig 4.38 Mixed material patterned wall; Photo Credit: Regional Associates Ltd | Fig 4.39 Skilled Craftment and items produced; Photo Credit: Ross Langdon, TED Talk



Top Image: Fig 4.40: Kyambura Lodge Cabin Roofs at Dawn; Photo Credit: Regional Associates Ltd. Image on Right: Fig 4.41: Crafted Swing Seat, Exterior Facade of Cabin; Photo Credit: Will Boase Photography. Facing Page: Fig 4.42: Ground Floor Plan; Photo Credit: Regional Associates Ltd.

includes the aspects of insulation, orientation and sheltered openness. Materials, particularly the timber aspects of the building endeavoured to use all parts of the two types of timber that existed close to site: an invasive Australian eucalyptus and an indigenous satinwood timber, for various parts of the building structure, framing and joinery in order to minimise waste. The design approach to the project was holistic – with little separation from the interior and exterior architectures. Waste from building materials and parts that were not able to be used for the building structure were appropriated to form interior furnishings and landscape accents and installations.





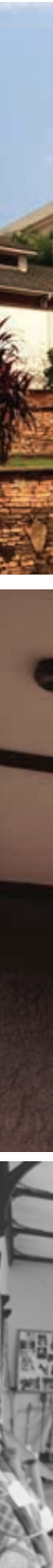
Fort Lugard Museum

Photographic Record

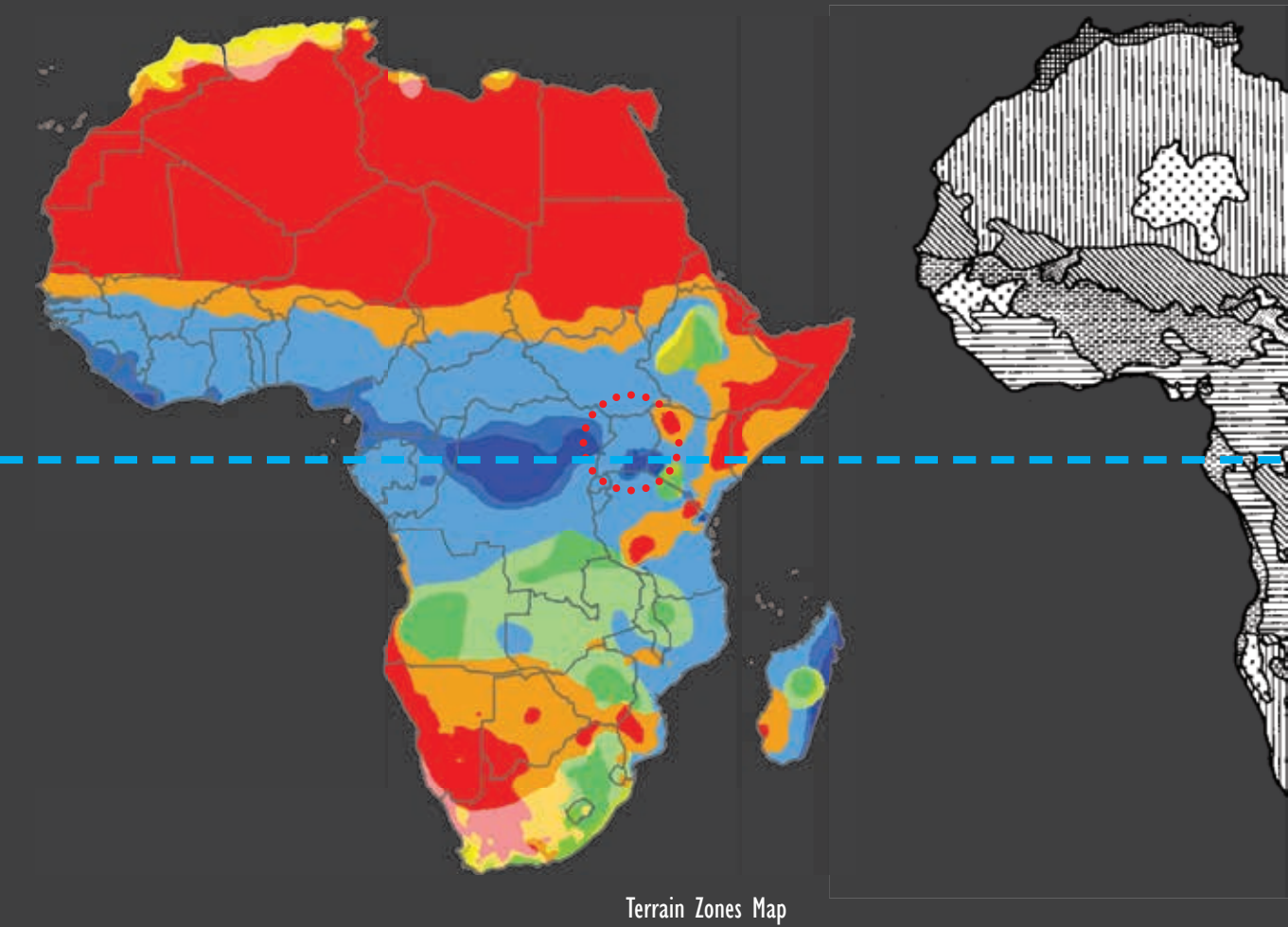
1. Entrance Facade, Fort Lugard Museum | 2. Original Building, 1960 (fig 5.5) | 3. Building with Gadaffi Mosque in background | 4. Detail of column capital and ceiling in the portico | 5-7. view of interior of building | Archive: 8. Mallets used for beating fig-tree bark into cloth; 9. Traditional Buganda Water pump; view of physical artefacts on display.

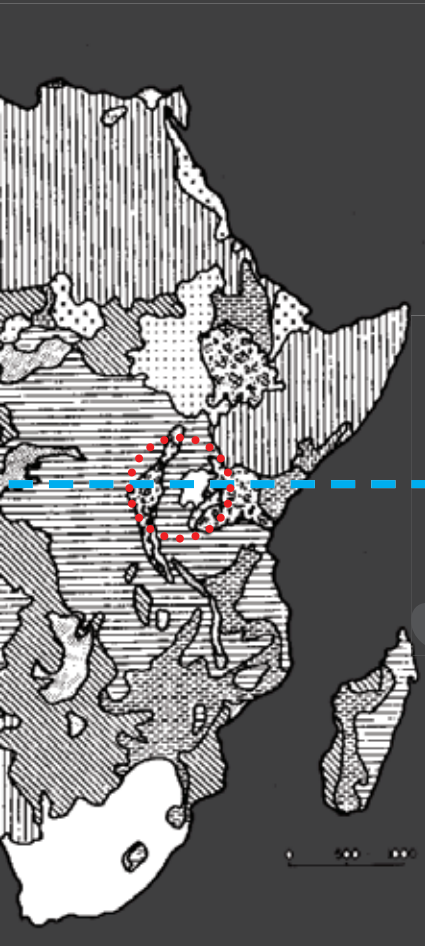
1	1	3	10
			9
1		4	8
2		5	6
			7

The Fort Lugard Museum is a reconstruction of the original 1890s building, constructed by Lord Fredrick Lugard, administrator of the British East Africa Company. It was demolished in 2003 to make way for the Uganda National "Gadaffi" Mosque - and now hosts a small collection of archival material - particularly of the Buganda people.





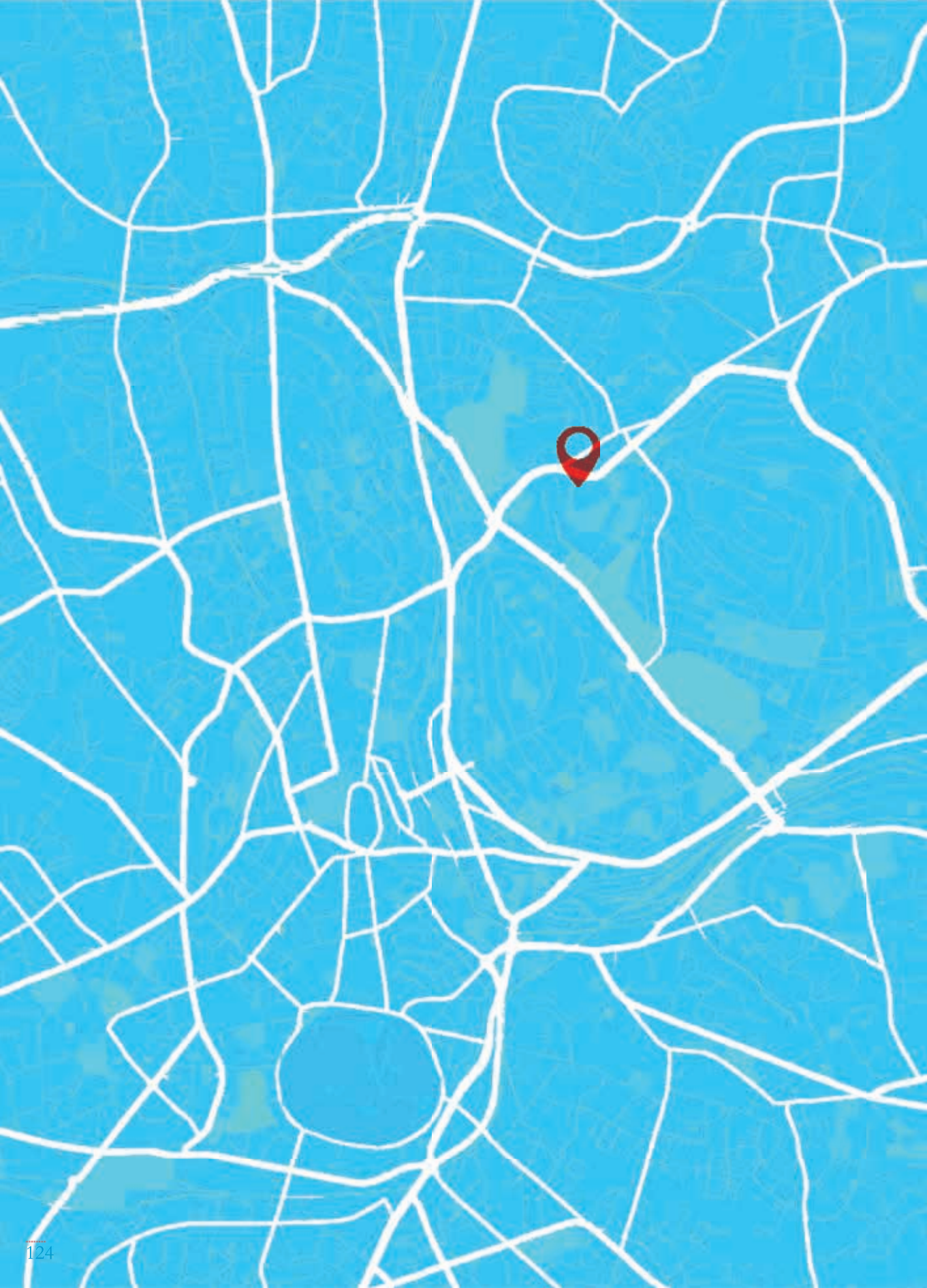




Soil Associations Map

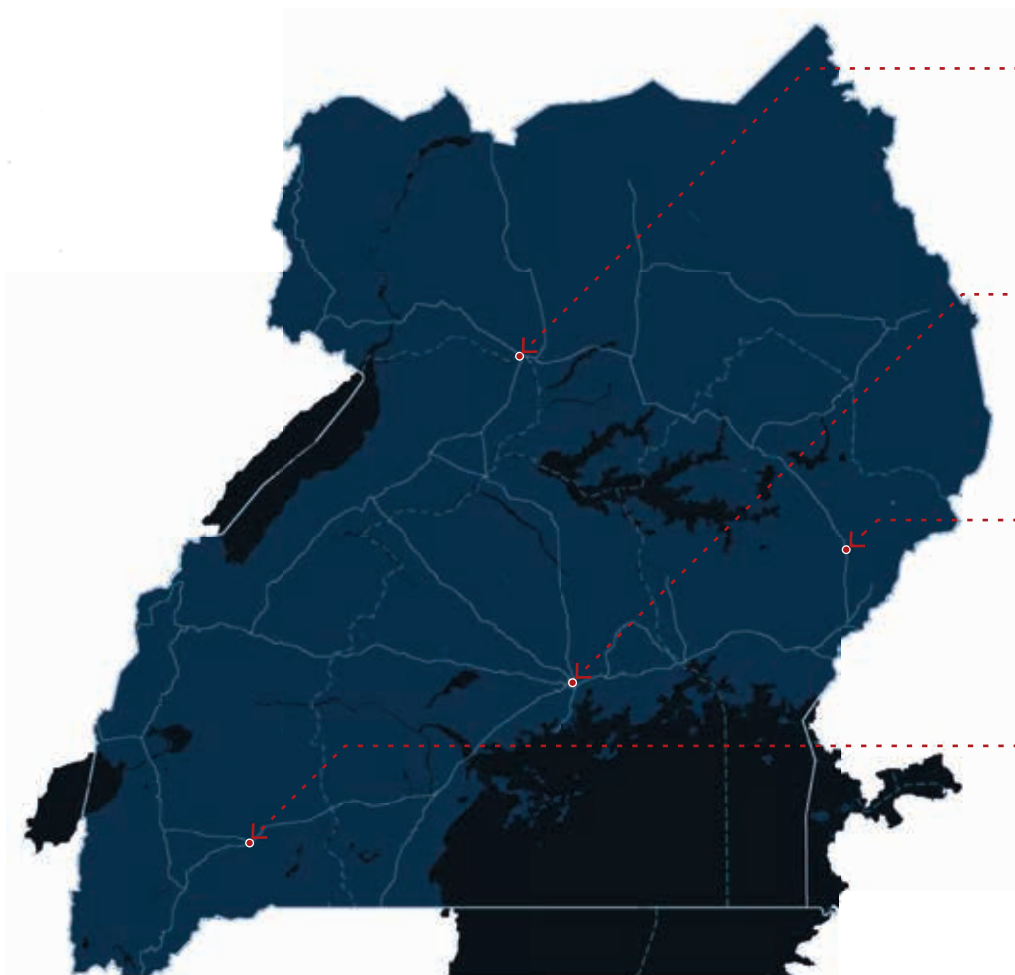


Indigenous Languages Map





site



Gulu

*Largest city in
Northern Region.
02°46'54"N 32°17'57"E*

Kampala ^{*capital*}

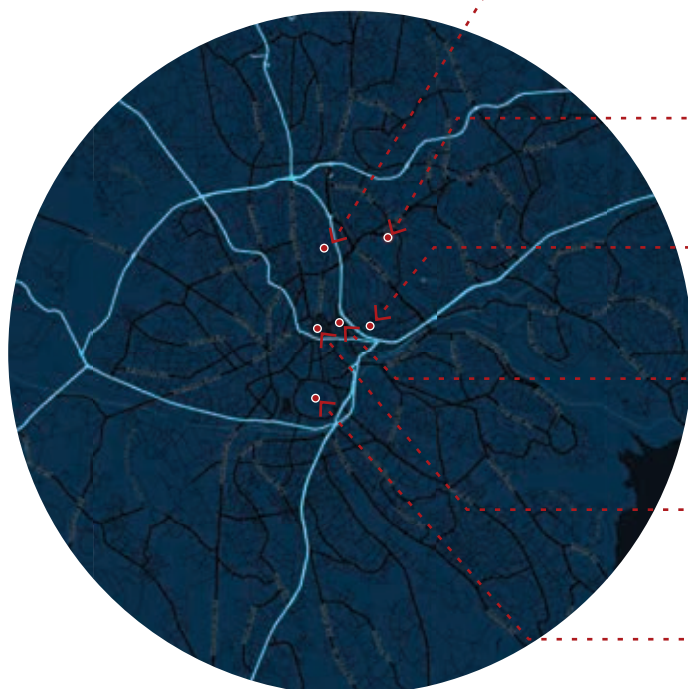
*Largest city in
Central Region.
00°36'48"S 30°39'30"E*

Mbale

*Largest city in
Eastern Region.
01°04'50"N 34°10'30"E*

Mbarara

*Largest city in
Western Region.
00°36'48"S 30°39'30"E*



Wandegaya

*Makerere Univer-
sity. est. 1922
Largest University in Uganda*

Kitante

*Uganda Museum
Grounds*

Kampala City Centre

*Uganda Parliament,
National Theatre*

Downtown Kampala

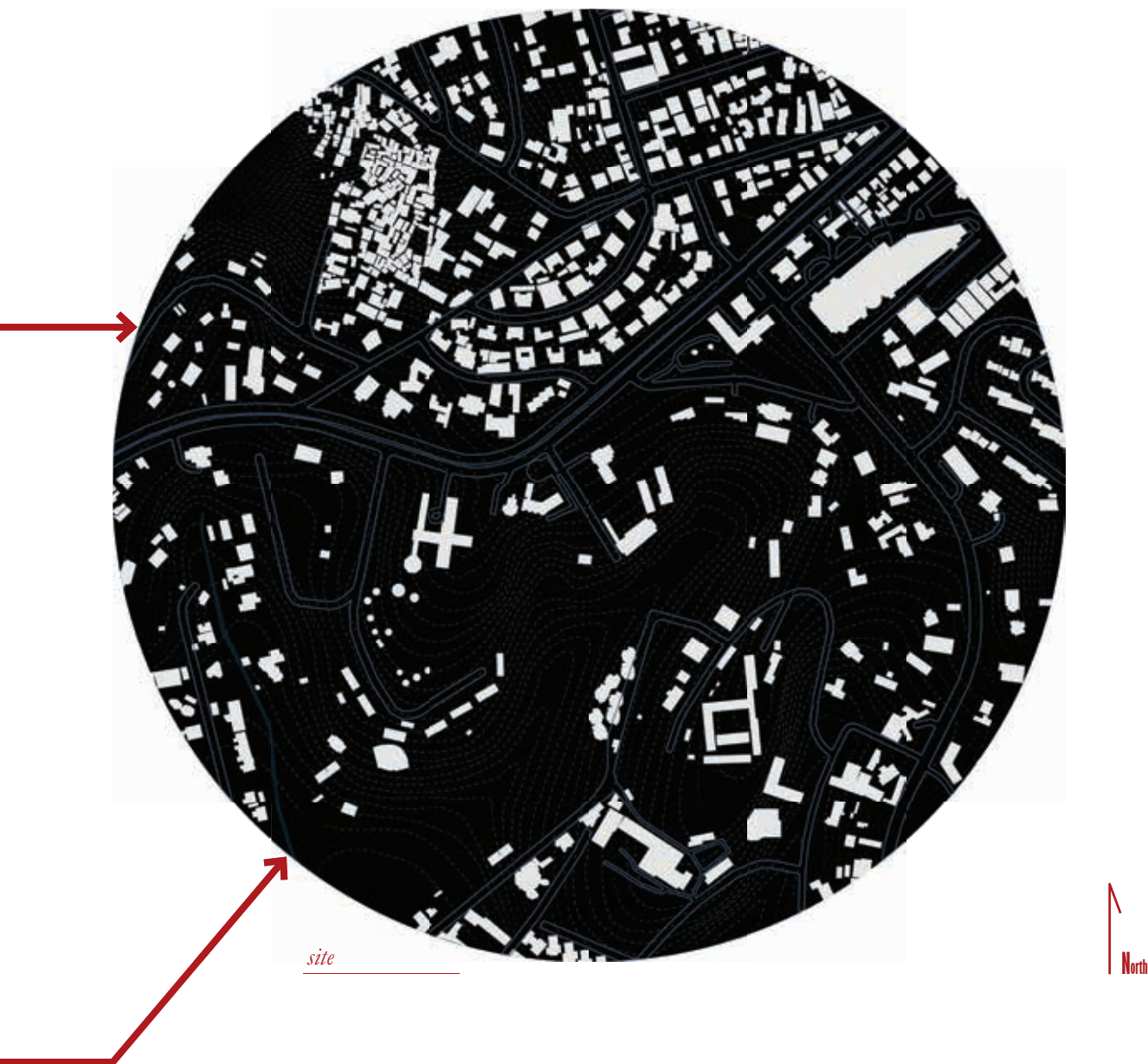
*Wholesale Market |
Shopping Arcades*

Old Kampala

*Old Fort Lugard
Museum.*

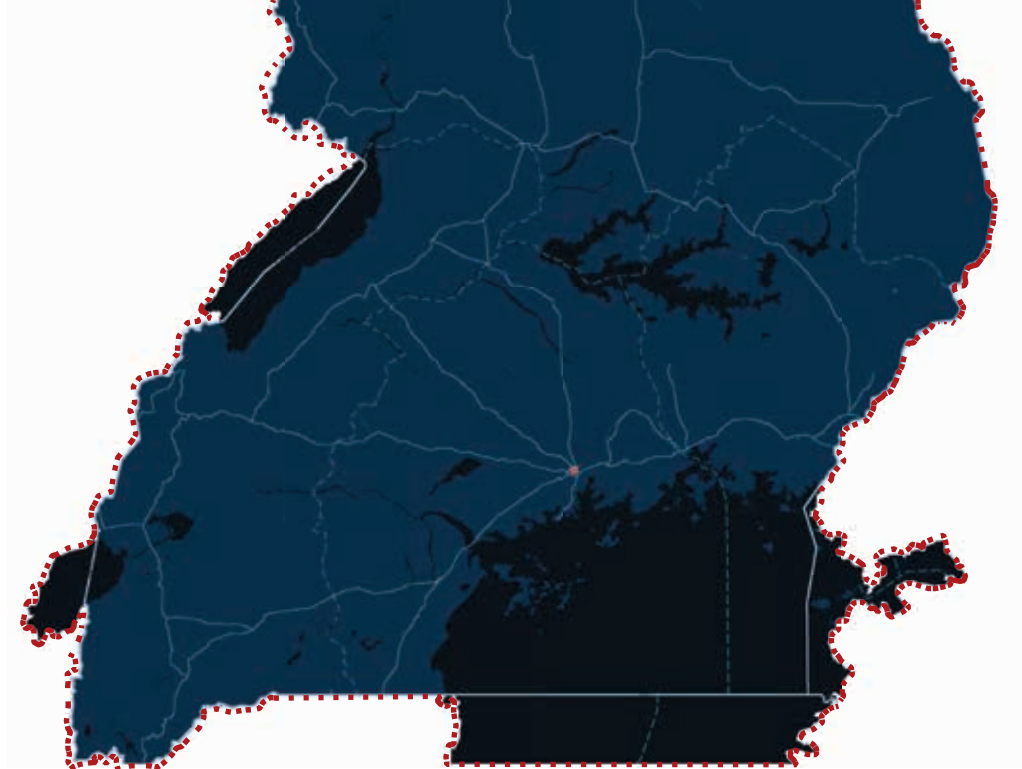
Lubiri

*Kabaka's Palace.
Seat of Buganda
Kingdom in Kampala*



*The choice of a museum design originated on a visit to the site of the existing museum. Kampala, as the host city of this building, is chosen based on its central, prominent location and historical associations with places of authority and national identity. Kintante, as the suburb, is chosen for its historical associations with the museum combined with an un-partisan connection to both the pre-colonial and the post-independence political histories. Central to the site selection is the idea of **re-framing the colonial vein**, respecting the city's growth patterns and allowing for conversation on an unbiased soil.*

Site Selection



Bottom right Image:
Fig 5.1: City map of
Kampala: Image Credit
Mapshop.com; All Maps:
Edited from Google-maps.
Poster Montage: See List
of Figures for Details.

Kampala | Kitante | Kira rd

Kampala

As the capital city and also as the largest urban area, Kampala hosts the largest urban population. It is a dense and diverse city in terms of population density, variation in terms of ethnicity, education levels and employment - though, due to its nature as an urban area, there is less agricultural employment, the country's largest economy, and more employment in trading sector.

All major transport routes through and across the country pass through the city. The main international airport is



located in Entebbe, 45Kms from Kampala, to which the main access route is from the city of Kampala itself. Uganda's two major ports on Lake Victoria are the port of Jinja, located 85kms away from Kampala

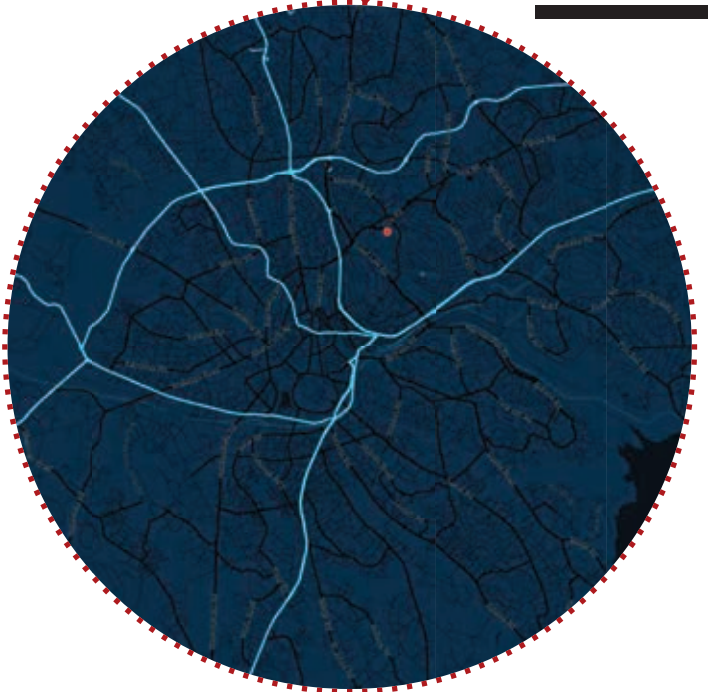
– in the next largest town, and Port Bell, located within the city limits.

The city of Kampala is the administrative, cultural and economic capital of the country. The location of a museum of political history has to serve the purpose of engaging and commenting on the governing institutions within the country. By being in proximity with the major judicial and governmental organisations, there is an inherent conversation between institutions of history which hold the institutions of government accountable. The location of the museum in this regard, additionally places the museum and its contents in the context within which a lot of the history of the country occurred; allowing the visitors to see spaces, which they had previously been acquainted with, in a deeper light.

Locating the museum in proximity with institutions of culture encourages the burgeoning artistic and cultural development within the city. It taps into the existing uses of the museum grounds as spaces for which multiple cultural and exhibition events happen. This location also takes the load off the National Theatre and Cultural Centre which, located in the centre of the CBD, suffers from issues of accessibility due to congestion and thus becomes quite inaccessible to various public and private functions.

Kira Road: Location, Connection and Links.

The versatility of the peri-urban location of the site allows it to be used for the support of secondary functions on site such as private



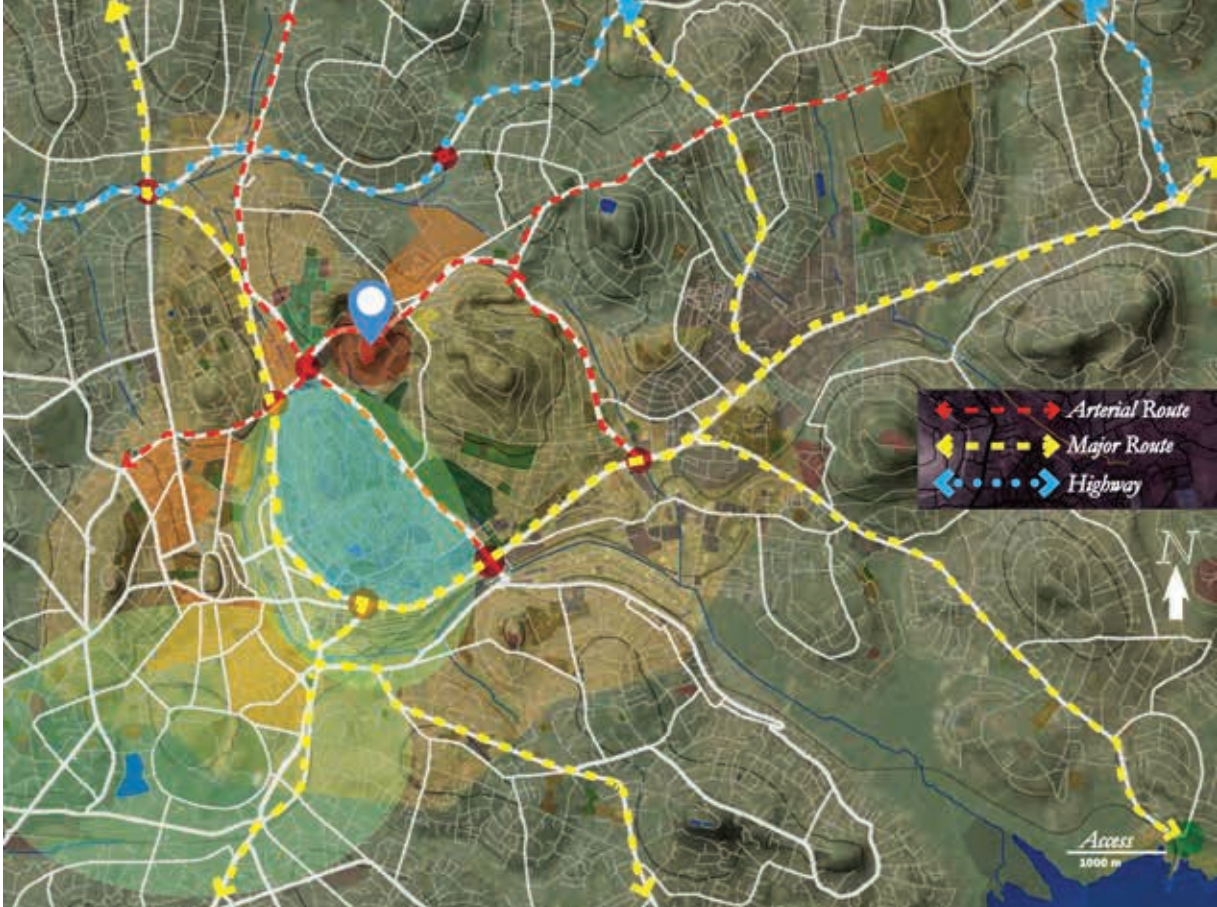
Legend

-  marshland
 -  urban green space
 -  roads
 -  railway tracks
 -  lakes (Victoria Nyanza)
 -  water channels
 -  building footprints (old, new)
 -  cultural nodes
- historical and political
cultural nodes
cultural nodes
cultural nodes
cultural nodes*

KAMPALA CITY_Greater City Centre: Cultural Programme Nodes Map

HISTORICAL SOCIO-POLITICAL/HILLCREST NODES MAP
1:80000





events and functions which would lack the convenience of privacy in a city centre setting and accessibility outside the city.

The site is located around a major East-west arterial route on the northern part of the CBD, Kira Road. Due to the chrysalis stage – from primarily residential to commercial and office spaces – the peri-urban area of Kitante and its surrounds experiences a hearty mix of a variety of residential, retail and commercial programme. It is located next to a major entertainment zone within the city – along the John Babiha (Acacia) Road, the Kisementi zone and with the new developments of two shopping malls: Acacia Mall and Acacia Place. Like most of Kampala, the site has a connection to both ends of the economic spectrum on the residential scale. With very high-end

residences on the adjoining Kololo hill and middle income to low-income housing fairly close to the site on Mulago hill.

Kira road is anchored on the west by the University precinct of Wandegaya – which hosts a series of educational institutions including the country's oldest, largest and most prestigious University, Makerere University. To the East, the road connects with the residential turned office and commercial zone of Bukoto and connects to the main routes to the expanding residential divisions at the northern reaches of the city.

Museum building and site: Contextual, conceptual

The chosen site is located on the site of the colonial museum building that was constructed in 1952. This building was the first building built specifically for the purpose of hosting museum archives. Museum archives had previously been hosted in the Margaret Trowell School of Fine Arts on the Makerere University Campus and in the one roomed Fort Lugard building on Kampala Hill.

The old museum was designed as a “National” museum intended as one of the series of cultural buildings meant as a form of architectural definition for the new “nation” of Uganda. The content and museology of the museum still very much expresses the perspective of the colonial, however, the physical iteration of this is largely composed of temporary additions made of timber.

The choice of a site currently inhabited by the existing museum is, firstly, in recognition of the public association of the site as a repository of some version of history – if not a history that they can respond to.

The original layout of the city favoured precedent and, through the year the layers added to the city fabric have existed in justification of this preference. Mulago Hill, for example, prior to colonialism, had been the site of healers and healing within the Buganda Kingdom. This program formed a precedent for future development as the hill has since been the local and, now national root for this



Fig 5.2: Fort Lugard in 1961. Photo credit: John Garside

Fig 5.3: Margaret Trowell School of Art, Makerere in 1942. Photo credit: Makerere University (90.mak.ac.ug)

Fig 5.4: Uganda museum in 2016, Photo credit: David Ochieng

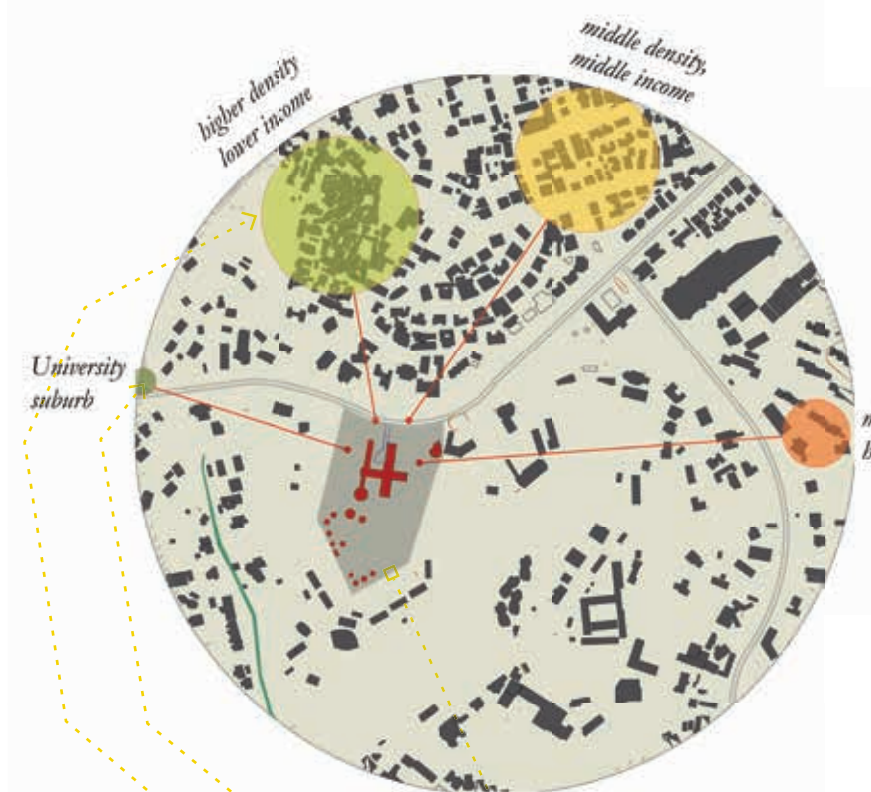
particular purpose – it currently hosts the national referral hospital, eponymously named Mulago hospital. The same can be seen for Kibuli hill, for example, where the oldest mosque of the city is located – which currently still hosts the Islamic university, Islamic hospital and a series of Islamic schools.

In addition to association is the sites non-partisan history. The country has a long history of partisan relationships and nepotism that has caused great conflict amongst citizens. A lot of this conflict, particularly between the prominent



Buganda ethnic group and proponents of other groups, particularly in leadership and governance has left very sensitive locations around the city. Parts of the city that were of historical significance to the Baganda people or spaces within the city that are distinctly related to specific governments in history, like the infamous Idi Amin Torture chambers, would, by themselves make a comment to some specific power and thus favour another – which would only serve to [dis-]favour a specific group or ideology over another. The fact that the museum grounds speaks to none of the indigenous Ugandan governments actually works in favour of its commentary. It allows for a fresh message to be made in response to national heritage, history and identity.

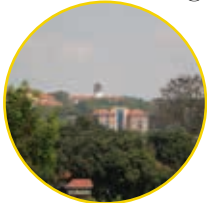




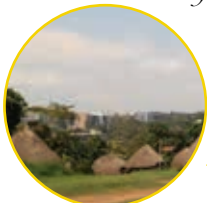
Key Buildings



Low-income housing



Makerere University



Kampala CBD

- 1 Uganda Museum
- 2 Kitante Primary School
- 3 Victoria University
- 4 Kitante Senior Secondary School
- 5 Kampala Hospital
- 6 Acacia Mall
- 7 Kisementi Plaza
- 8 Acacia Place
- 9 City Oil Station
- 10 British High Commission
- 11 Uganda Wildlife Authority
- 12 Water Channel

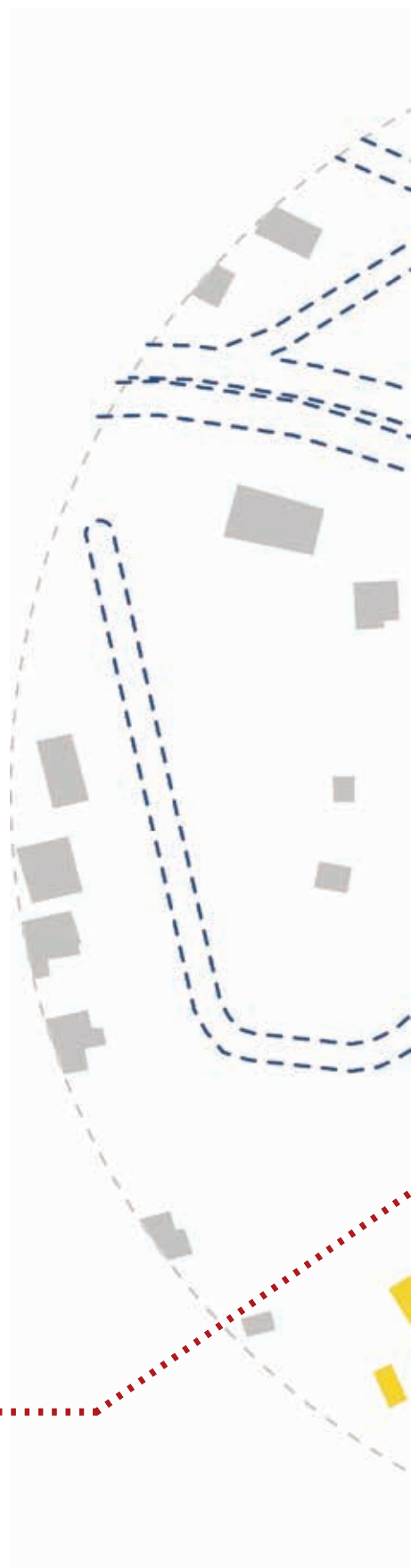


The chosen museum site is located at the corner of the major arterial route of Kira Road (on the north end) and a largely subsidiary close (at the East end): Nakayima Road. Nakayima Road functions most as a route to Kitante Primary school –located on the Southern end of the site. The close leads to further residential scale buildings, some of which still function as residences but others include program such as the Ethiopian Embassy and a nursery school, with open plots being utilised for informal agriculture.

The Site is located at the top of a fold of a hill that is located half way between the two hills of Mulago and Kololo and overlooks the valley of Kitante. The site is not located on the culturally significant physical position of the hilltop. This position, in spite of its Buganda and Kampala spatial associations with institutions of power, would only serve to take it off the major roads and thus alienate it from the general public within the city.

Site Choice

Site Selection
Uganda Museum
Ground





Site Features

Restaurant

Museum Building

Museum Gallery + Archives

Uganda Society Library

(historical books)

Parking Lot

Education Building

Children's education centre

Events Space ^{periodic}

Concerts; Festivals; Ex-

pos; Celebrations ^{Public | Private}

Cultural Village

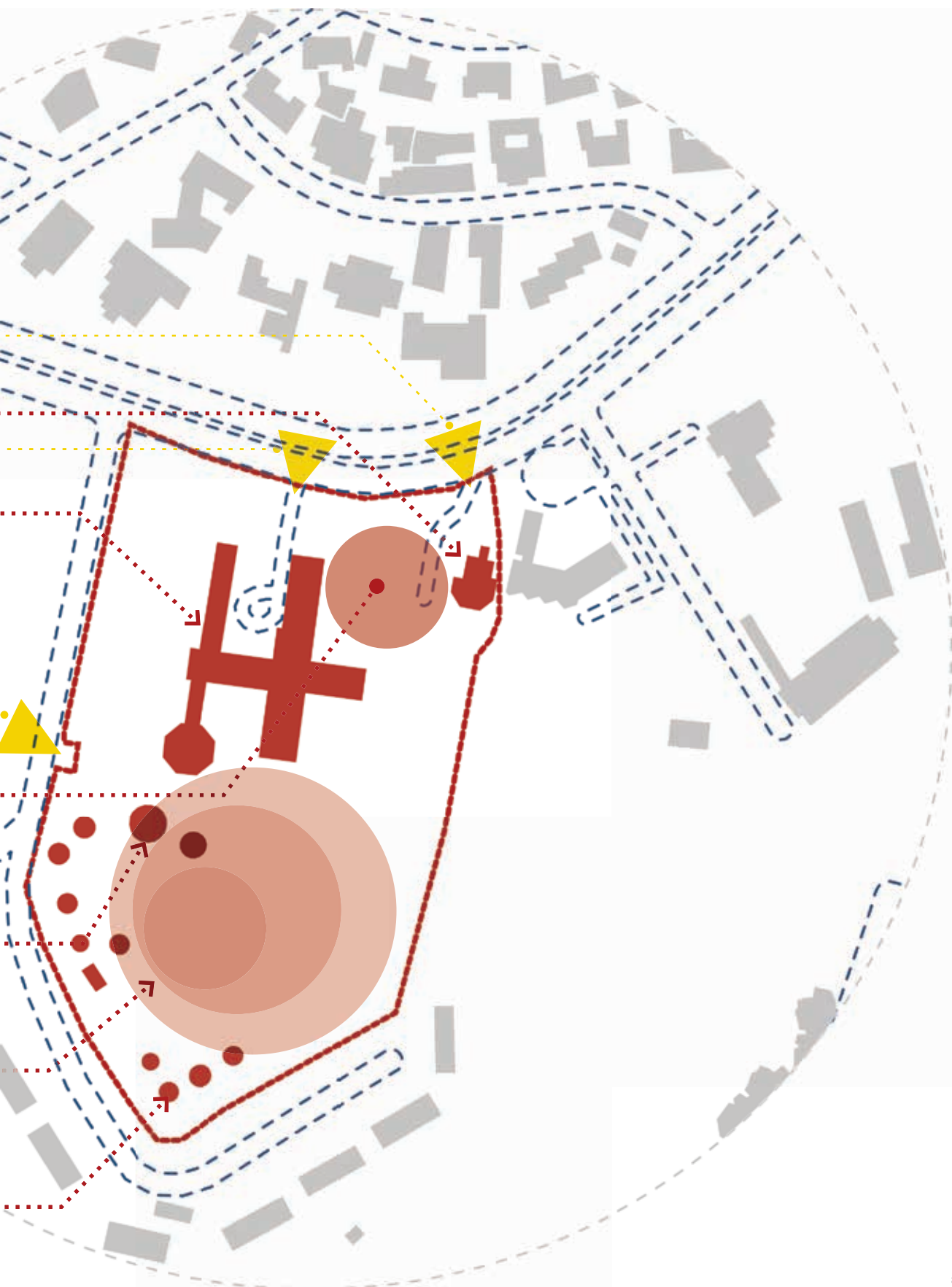
Selection of Indigenous

thatch and adobe dwellings

Main Vehicle and
Site Entrance

Main Museum
Entrance

Subsidiary Site
Entrance



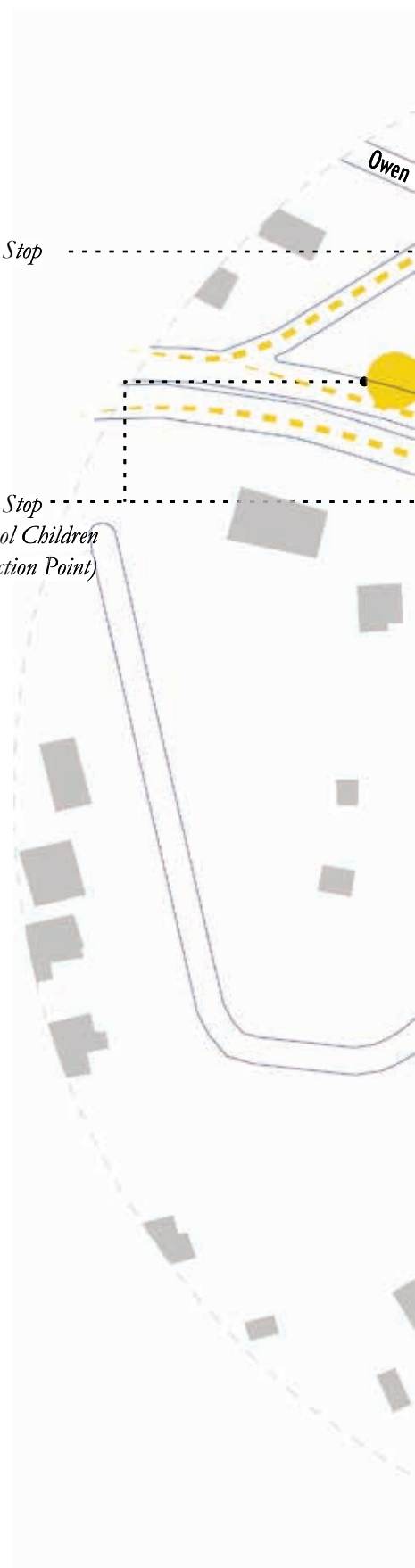
The major traffic around the site is pedestrian traffic. During the early morning: approx. 7am there is a high volume of pedestrian traffic going into Kitante Primary school, located south of the site - as most pupils walk from Kira rd. , down Nakayima rd. on their way to Kitante Primary school - often escorted by parents in the morning. In the afternoons from approx. 4:40 pm, the students are escorted by teachers in groups towards Kira Road to wait for parents or school buses at the taxi-stop on Kira rd.

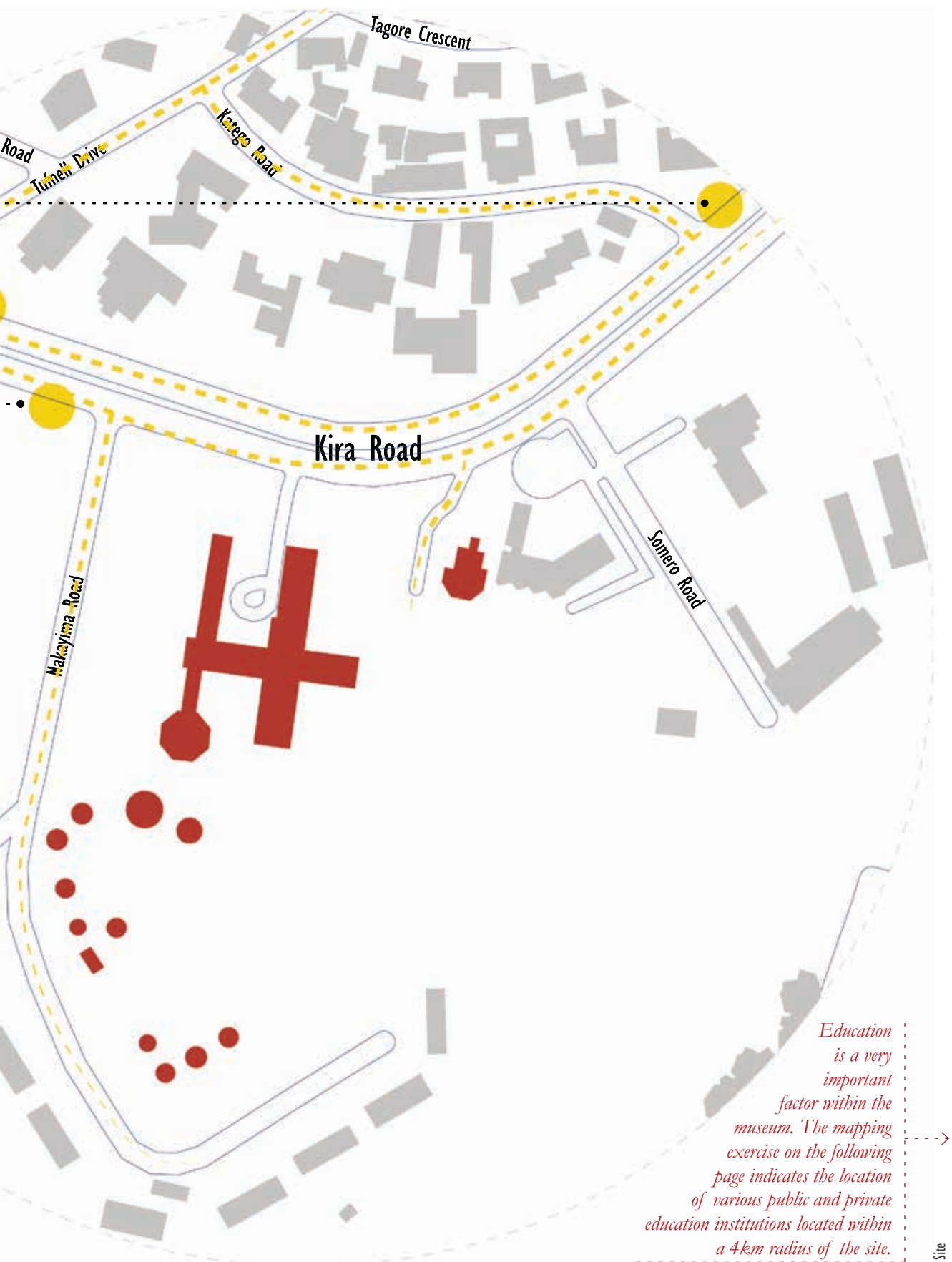
Through the day, there is a steady vehicular traffic on Kira Road, by the museum. As the stretch of the road by the museum connects, in an East-West direction, two major connection routes to the city: Yusuf Lule and Haji Musa Kasule Roads in the West and John Babiha (Acacia) Avenue on the east. It does avoid the bulk of the congestion that is sustained by these routes due to the fact that it does not directly lead into the city centre- and is, rather, an important catchment for those bypassing the city centre.

Taxi Stop

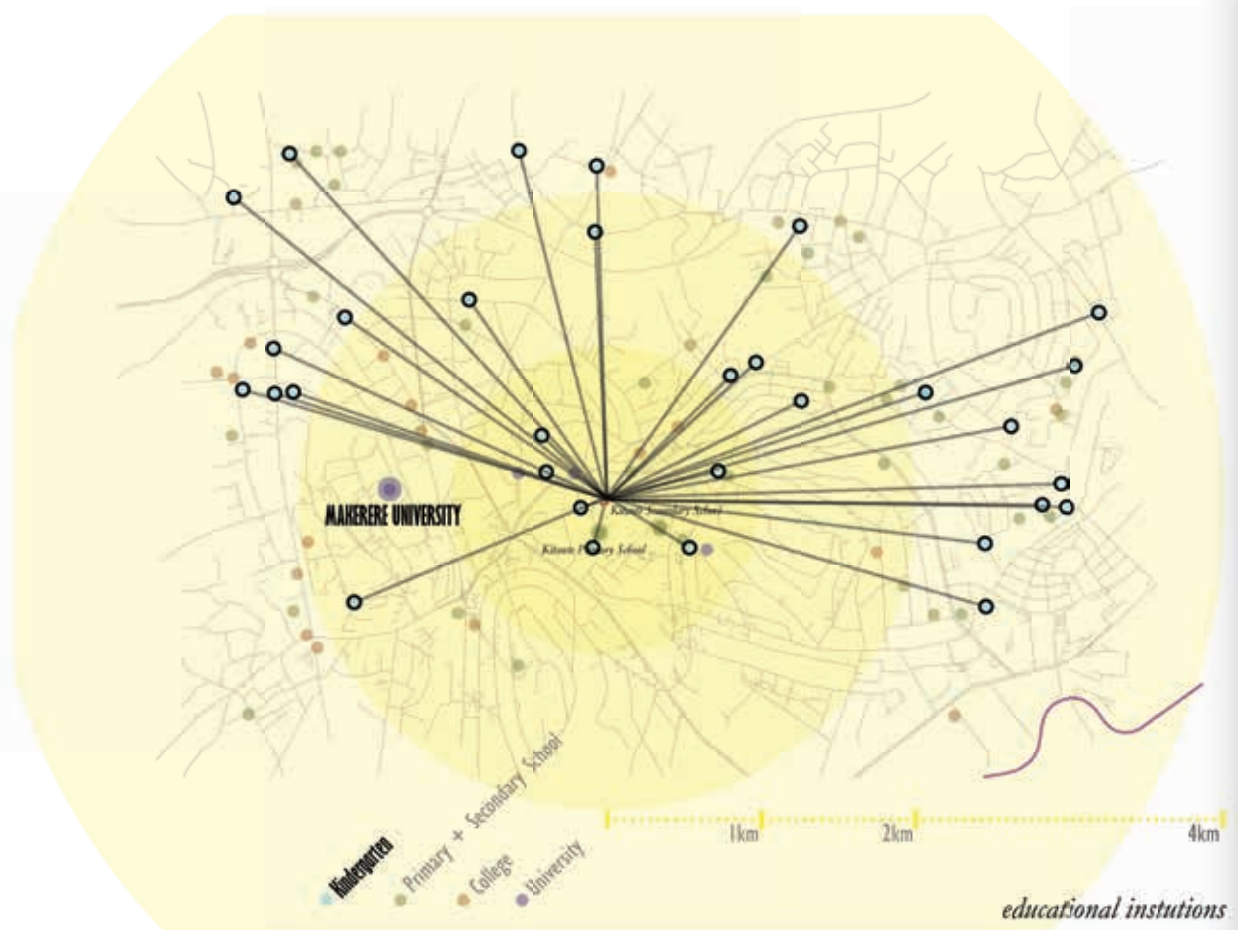
*Taxi Stop
(School Children
Collection Point)*

Accessibility and Mobility

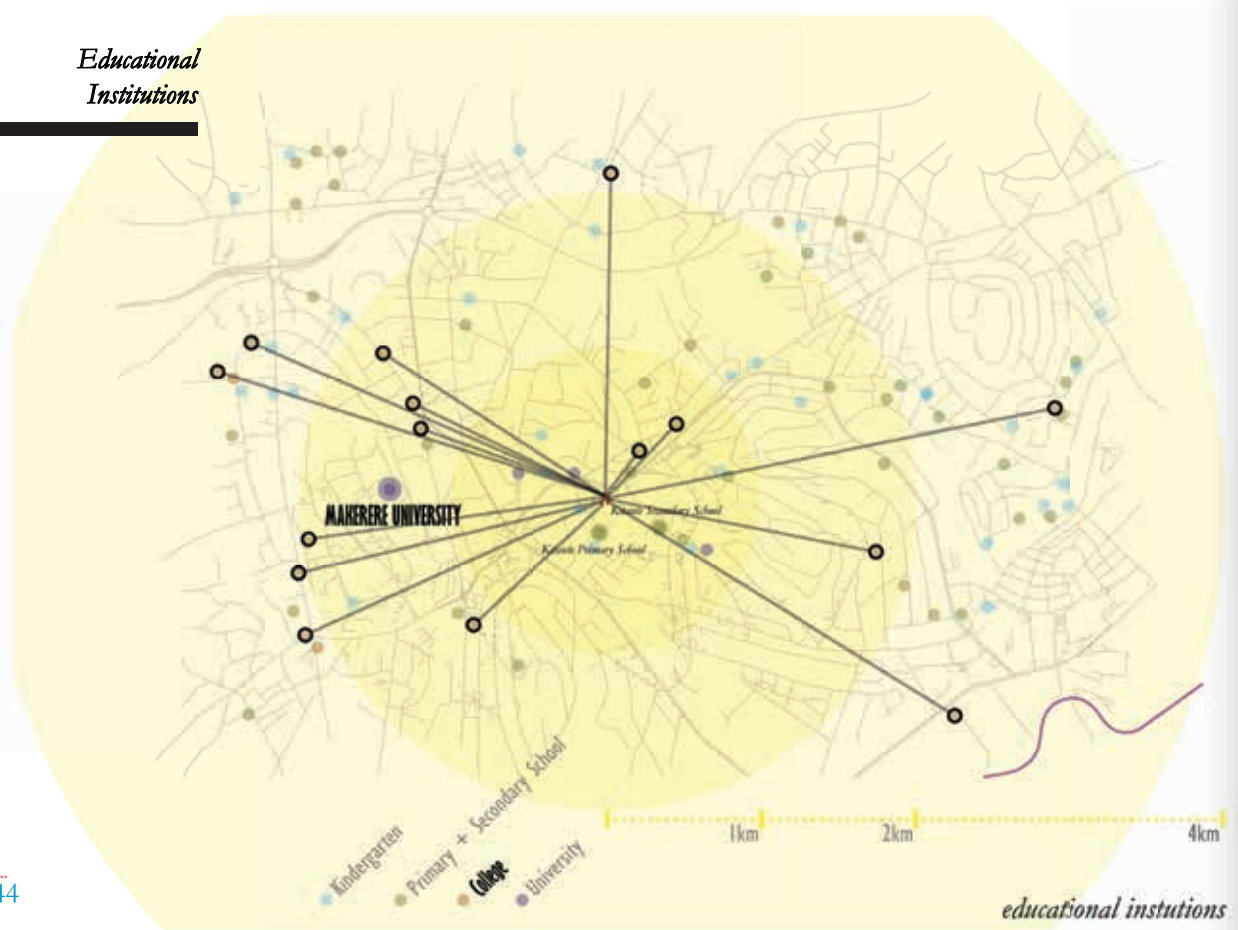


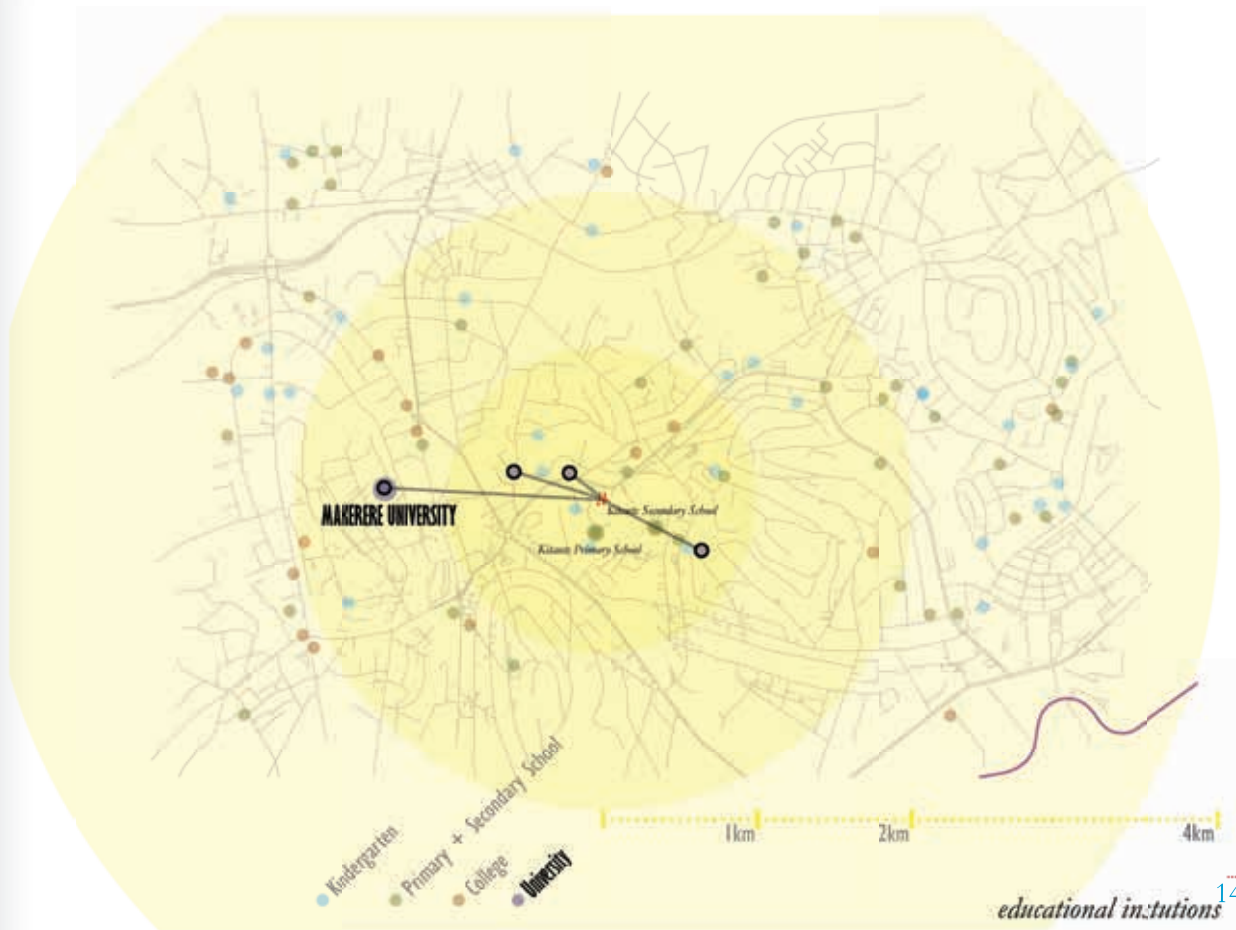
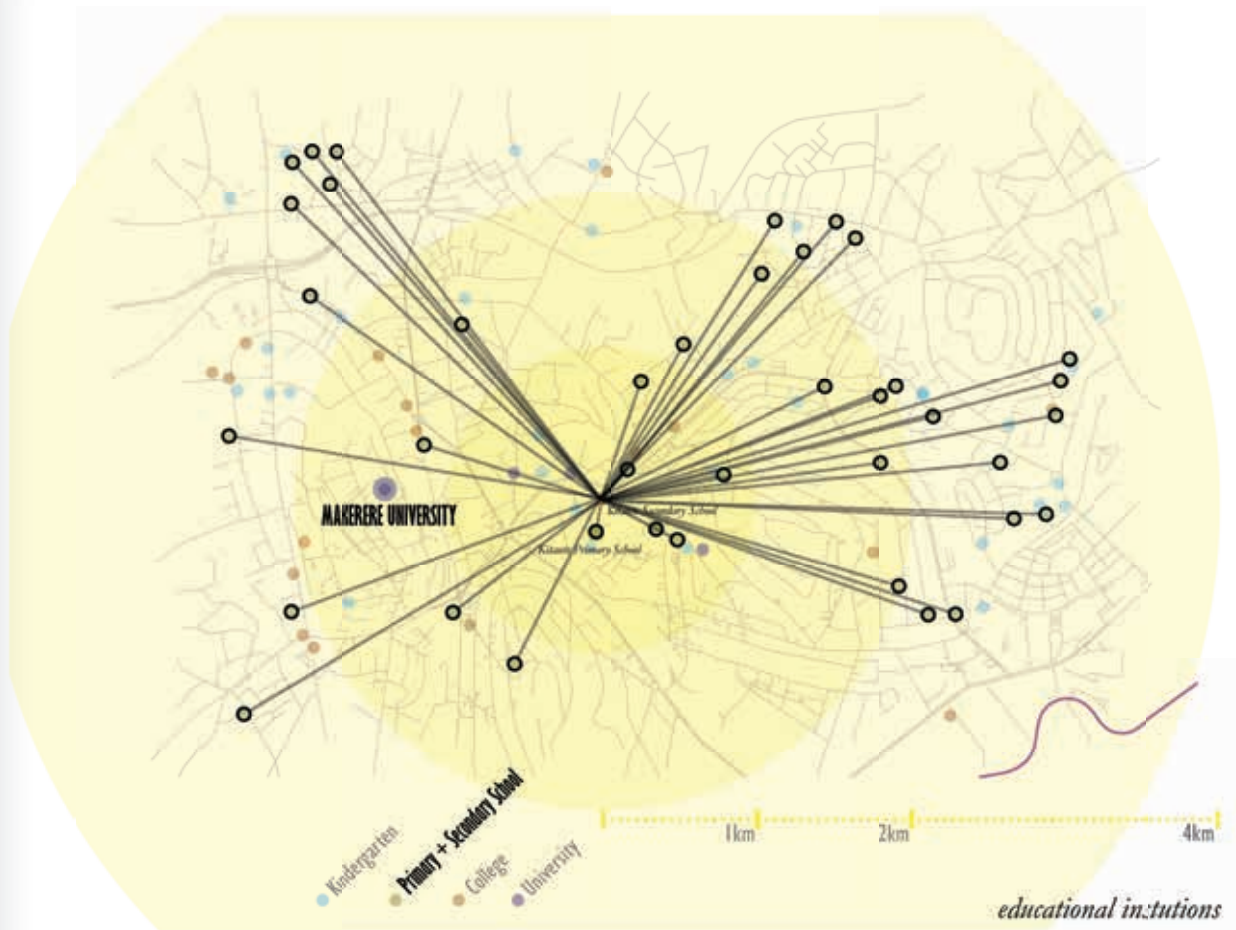


Education is a very important factor within the museum. The mapping exercise on the following page indicates the location of various public and private education institutions located within a 4km radius of the site.



Educational Institutions





Amphitheatre
500m²

Theatre

Space
500m²

deve

Temporary 400m²
Exhibition 12x34 m
Space

Library
100m²

Info booth
General Enquiry
215m²

Exhibition
Support
345m²

Office
Centre 150

Restoration
+ Archiving no
200m²

Brief

Development

Stage
200m²

Workshop
300m²

Goods
330m²

Exhibition space: 1000m² = 8m x 125m

Ticket
+ 120m²
Foyer

mtg
Rm
100m²

Multi-purpose rm
300m²

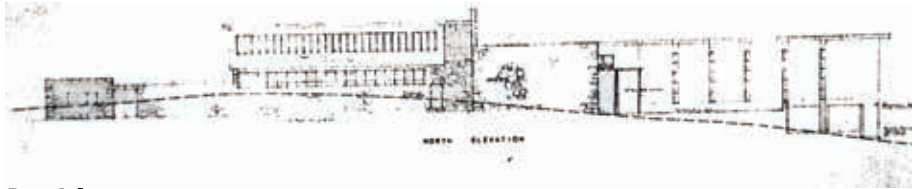
Ablutions
395m²

Brief Development

Problem Response

The brief development was addressed in two ways. The first was through a “Problem and Response” method. This method looked at four approaches to public that needed to be covered by the ensuing design: *Attraction*; *Interaction*; *Response* and *Reflection*. Through a “Problem and Response” method, existing challenges were outlined and directly responded to in order to find a method of approach to the design.





Problem:

- 👁 The Original museum building is set back from the street edge by about 45 metres — distancing it from the public on the street edge. In later years a chain link fence has been added for security. With the overgrowing of vegetation, this has created an impermeable visual barrier to the site — further distancing it from the public.
- 👁 The Original Museum, through its interpretation in a modernist style which has little to no inference to the cultural heritage of the country and its citizens, represents a foreign perspicuity towards what is supposed to be a united national history.



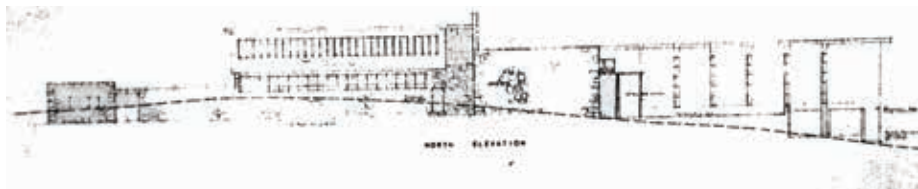
Attraction

As one of the key issues to be addressed by the museum, attraction involves both the design of the building to encourage the 'person off the street' to enter into it as well as involving what the first interaction with building/ building complex is.

- 👁 The chosen placement on site serves as a mediator between the old colonial building by placing it in contrast to open, usable spaces and an amorphic, permeable structure which breaks with the strict orthogonality of the existing.
- 👁 The response to design would serve to accommodate the street edge, using it as a way of encouraging attraction to the museum and its functions.
- 👁 An integrated, permeable façade would take away from the separation implied by the separated fence.
- 👁 A traditional goods trading centre is to be introduced to the existing programme in order to both provide a service to the city population by pooling specific craftsmen together in an accessible location. This would serve the dual purpose of attracting local Ugandans to the site and thus to the information that they most would otherwise not deign interact with.

Response:





Problem:

The existing museum displays are largely static with a few, limited interactive aspects. Visitors are distanced from the displays that are hidden behind glass screens and thus cannot experience what is primarily a tactile and utilitarian aspect of culture.



Interaction

This directly involves the public's engagement with both display and architecture within and outside the building and how the building's design allows for this engagement.

The new museum serves to utilise space to distinguish between aspects of history and memory — adding a spatial dimension to the information being displayed



The museum complex includes a section for the upliftment and the continuous development of living histories; the “African Mask” that Antoni Folkers refers to that is not a precious commodity but can be replaced as and when it is needed.



This would allow for people to interact with the tactile elements of histories.

The museum complex includes a section for the upliftment and the continuous development of living histories; the “African Mask” that Antoni Folkers refers to that is not a precious commodity but can be replaced as and when it is needed.



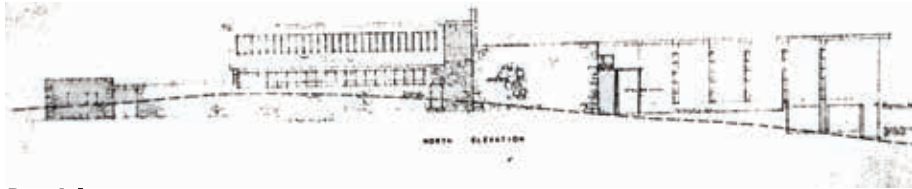
This would allow for people to interact with the tactile elements of histories.

The old museum building will be appropriated to host the pre-colonial political history. This would serve the purpose of re-scripting the existing architecture and contextualising the existing archival material within the distinct cultural groups of the country.



Response:





Problem:

- 
 In lieu with the museum's modernist museology, the museum tends toward a didactic, one-sided view of the archival material that is not invested and/or conversant with the various visitors to the exhibition.
- 
 The museum Architecture does not converse with the display in any way, except for provision of adequate space and lighting.



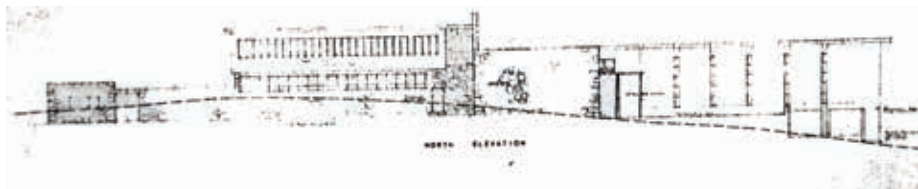
Response

A specific mandate of the building is to encourage or elicit response from the public. Response directly involves design for discussion both architecturally and verabally.

- 
 Design for an interactive archive
- 
 Making use of and accommodating a digital platform of interaction
- 
 Museum as a collection and curation point of various narratives and not just as a dissemination point for a singular narrative.
- 
 New Museum architecture directly responds to the old building — acts as a threshold for the new building in terms of architecture
- 
 Local, individual Contributors toward the museum's construction individually recognised through labeling on the museum structure to encourage ownership of the new structure and its content.
- 
 Theatre and performance space introduced as a means for direct dialogue with the information and material within the museum

Response:





Problem:

Current museum tends to be very introverted — no visual or otherwise connection to the outside and to what exists outside its immediate context.

There is no space for peace and contemplation of the displays i.e. rest spaces, designed into the building or layout.



Reflection

In a museum typology, there is great importance placed on the design for spaces in which people can pause and consider or reflect upon various issues that they engage with (both in the archives and in general).

Memorialisation of the otherwise unrecognised aspects of history.

Reflection space — particularly for contemplating identity and information that has been received.

Invitation of various levels of activity to bring contrast and add dynamics to the space.

Visual linkage and connection to the exterior, and particularly to important landmarks within the city: i.e. University, CBD; Psychologically inviting contemplation of the relation between the information received and the institutions highlighted.

Performance spaces allow for programme that would interpret and project the different layers to the information and stories that are told within the space.

Response:



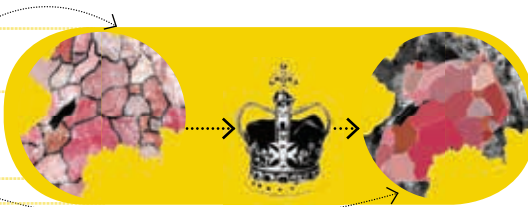
The second, important factor in the development of the brief was an analysis of the greater, national issues that the “museum” would intend to respond to and the context which the design would have to grapple with. This took into consideration both historical and contemporary national issues and the programming for the building emerged from this directly.



High Youth Demographic



Silence about Post-Independence Political Struggle



Pre-colonial Structural Divide

Colonial Boundaries



Colonial Exploitation of Cultural Divisions

Post-Independence Wealth, Education Imbalance

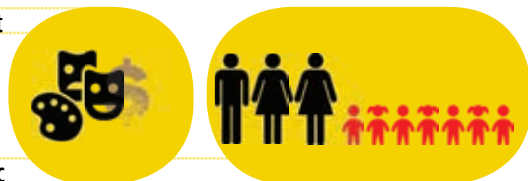


Neoliberalist Policies

Economic Limitations



High Global(ization) Influence



Low Cultural Investment

High Youth Demographic



Colonial Architectural Form

Context Resulting from these Issues



“Those who cannot remember the past are condemned to repeat it.”



Building Response

REPOSITORY FOR INFORMATION



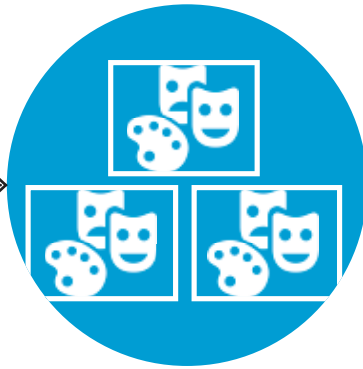
Lack Of Cultural Cohesion;
Wealth Imbalance



PLATFORM FOR INTER-CULTURAL EDUCATION



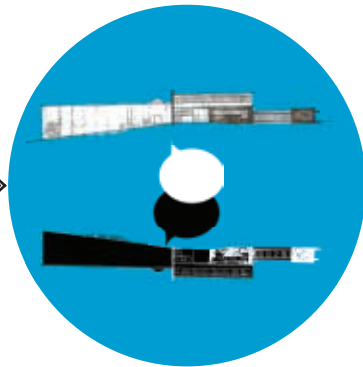
Low Budget for Cultural Development



PLATFORM FOR CULTURAL DEVELOPMENT



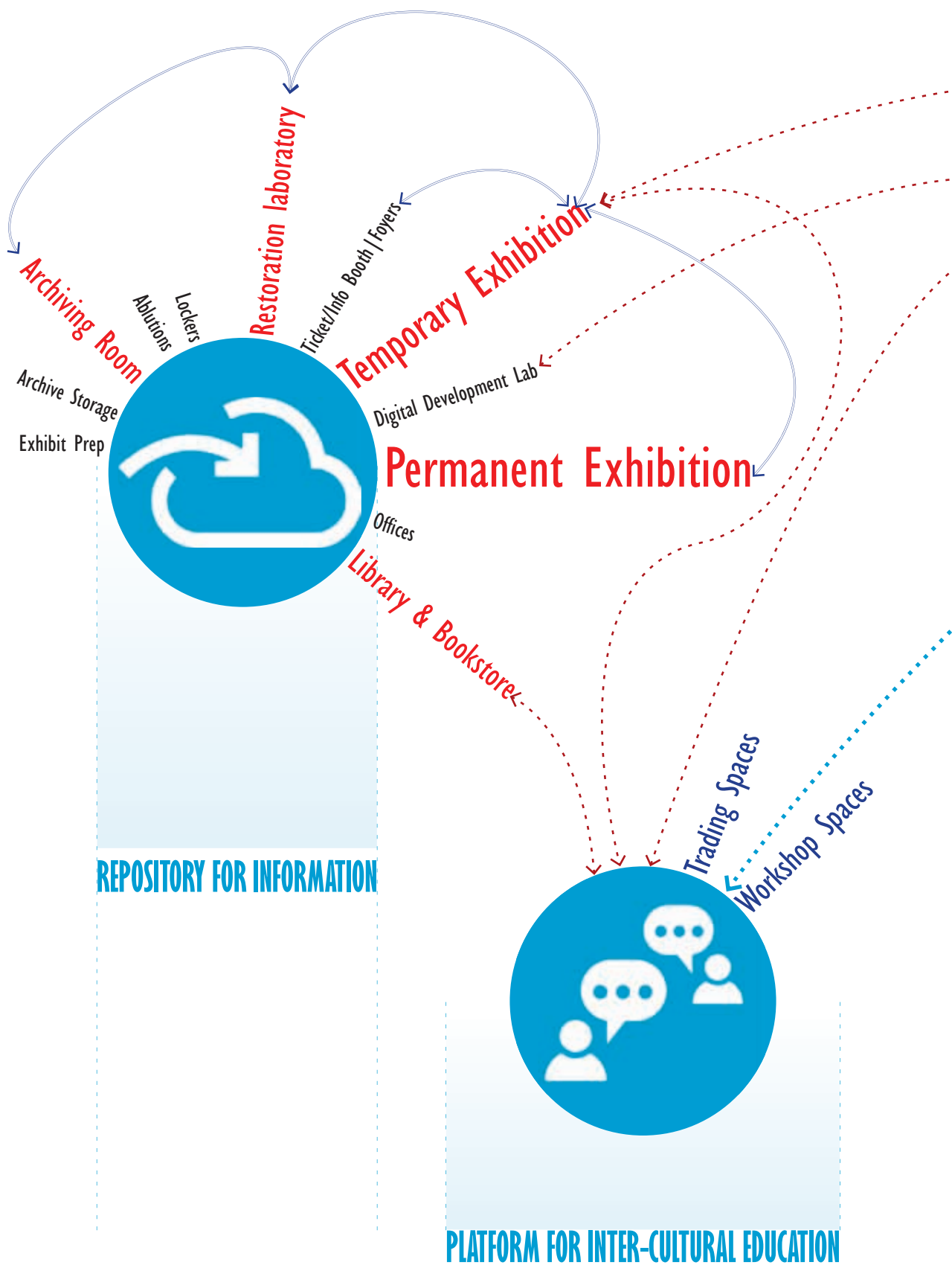
Biased History
-Scientific/Eurocentric
Externally Influenced,
Repressed cultural self-view

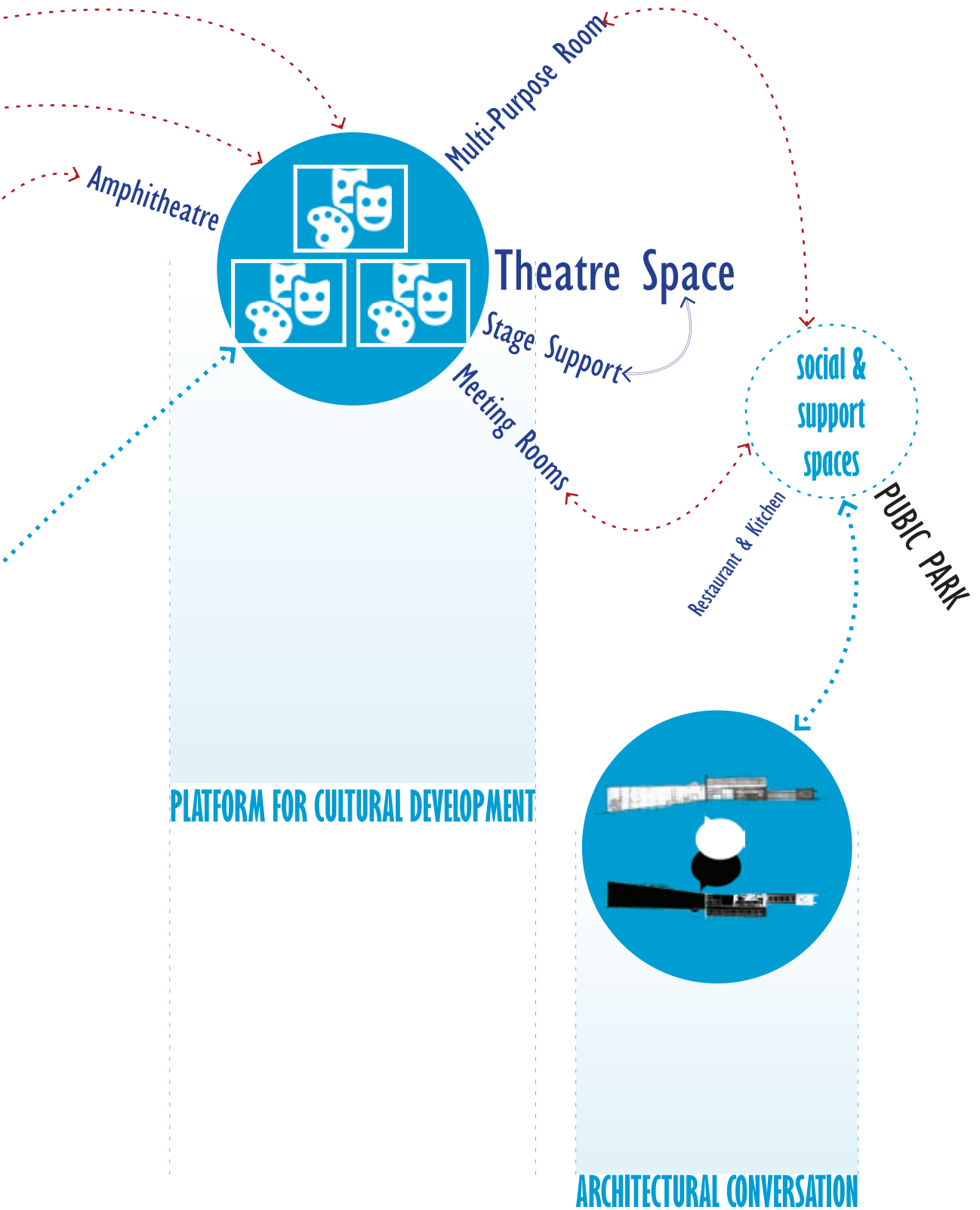


ARCHITECTURAL CONVERSATION WITH COLONIAL MUSEUM(-OLOGY)

Context Resulting from these Issues

Building Response

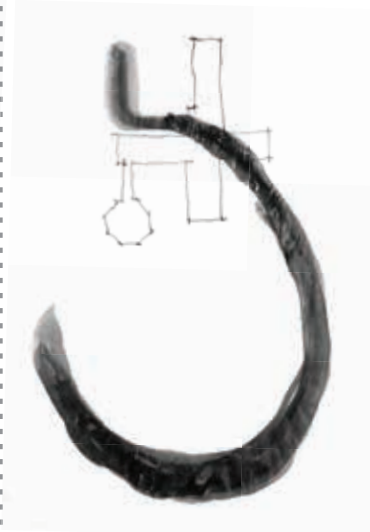




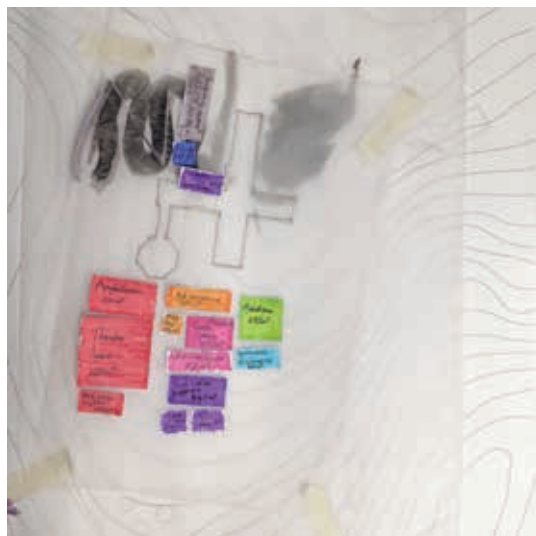
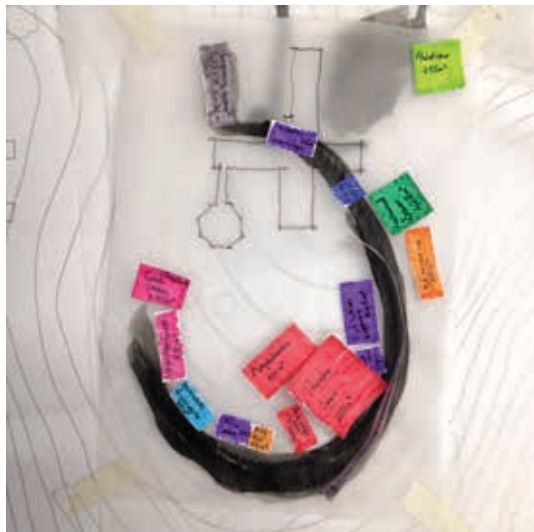


An aerial photograph of a city and a body of water. The city is densely packed with buildings and greenery, extending to the edge of a large body of water. The water is calm, reflecting the sky. The text 'Site' and 'approach' is overlaid on the image in a large, elegant, cursive font. The word 'Site' is in a light blue color, and 'approach' is in a light green color. The text is positioned in the center-right of the image, with 'Site' above 'approach'.

Site approach



**what does the
new say about
the old?**



The initial exercise carried out in site approach involved painting out various approaches to and/or interactions with the existing, old museum - in order to comprehend and visualise the effect of a new building on various parts of the site. This process additionally, allowed for a visualisation of the symbolic interface of both the new, and old buildings.

Site Approach



Each Approach was taken into further analysis looking deeper into the conversation in its relation with the old. These conversations were broken down into four questions:

What is the new by itself?

-Entrance:

What is the relationship between how you enter the new and how you enter the old; what does that say?

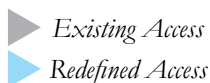
-Perspective:

Does it visually communicate with both the old *and* itself?

-Programme:

How would programme fit into this new building?

Site Approach



oppose | around

In the Oppose and Around approach, the new building stands as a prominent opposition to the existing building because it does not interact with the building and surrounds the building - forming the space at the back of the museum.

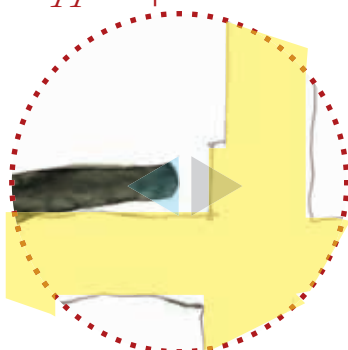
Challenge: Does not have as prominent a presence from the street edge.



oppose | around



perspective



entrance



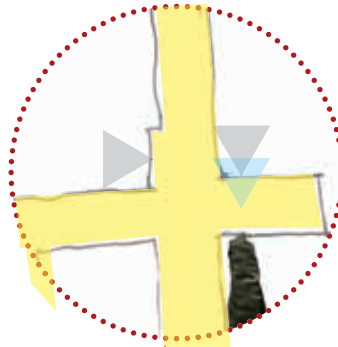
programme

straight forth

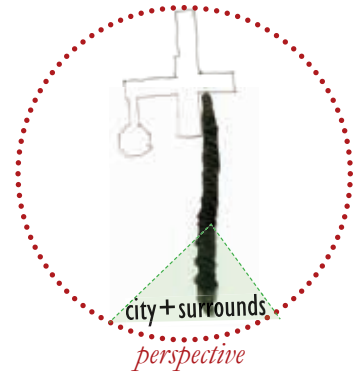
The Straight Forth approach, emerges directly from the main back entrance to the museum building. This approach is very direct and emphasizes the views towards the city and out from the building. *Challenge:* Instead of conversing with the building on equal footing it emerges from the building implying, symbolically a future identity that comes from the colonial past.



straight forth



entrance



perspective



programme

ignore | around

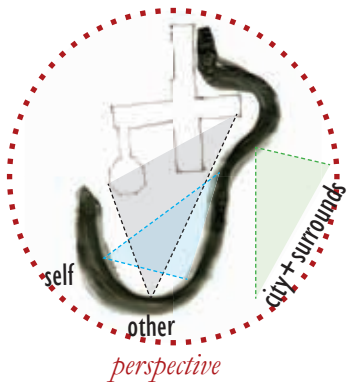
The ignore|around approach, by-passes the existing museum and forms its own relationship to the street and follows an existing walking/driving path often taken to the cultural village. *Challenge:* Completely ignores the presence and validity of the old museum in the broader museum story.



ignore | around



entrance



perspective



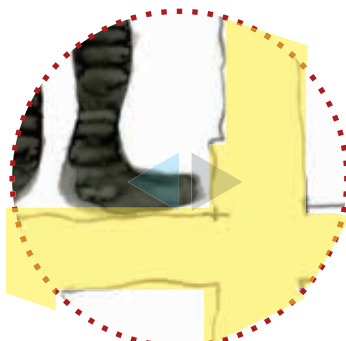
programme

oppose | aside

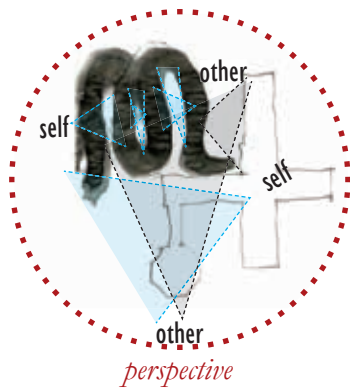
In the Oppose and Aside approach, the new building is emphasised as a prominent feature on the street-edge which talks to and acts as a mediation for the old museum. This approach allows for the highly used south of site to continue in its use. *Challenge:* Limited perspective towards some of the prominent views from site.



oppose | aside



entrance



perspective



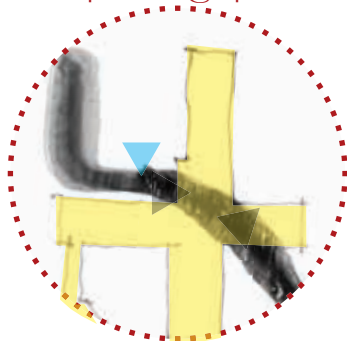
programme

restart | emerge | encase

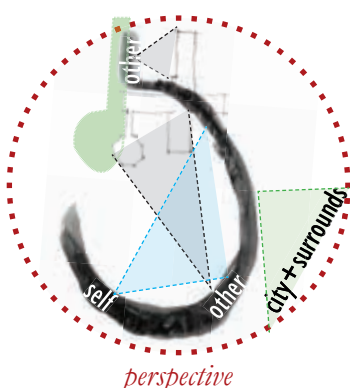
The restart | emerge | encase approach both stands as an individual element as well as interacts with the old museum in a way that this museum becomes just another programme within the scope of its programmes. *Challenge:* Uses up a large portion of the site that is already frequently used by the public.



Restart | Emerge | Encase



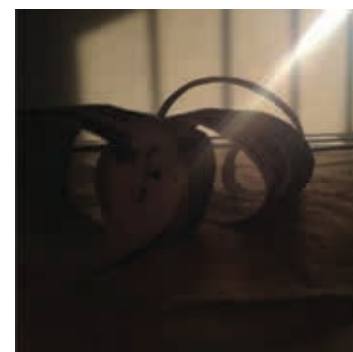
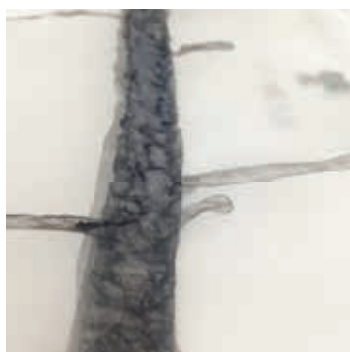
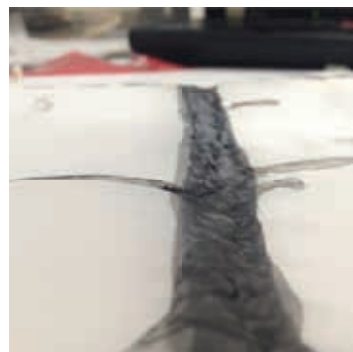
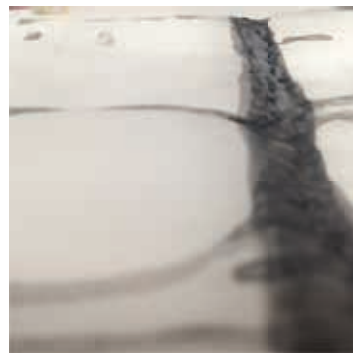
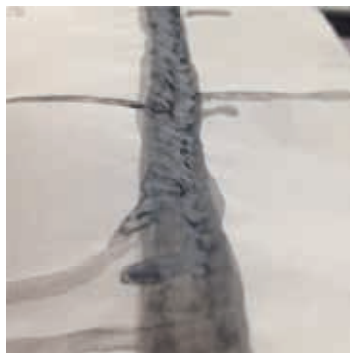
entrance



perspective



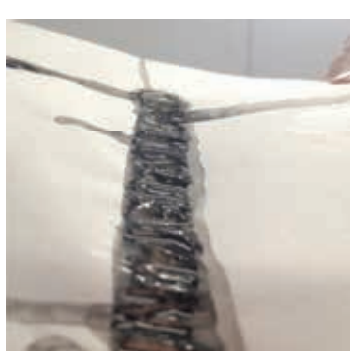
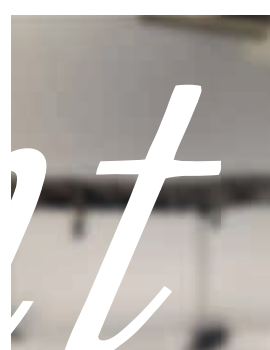
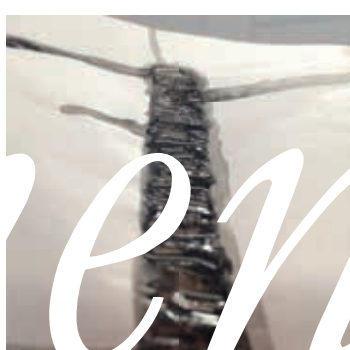
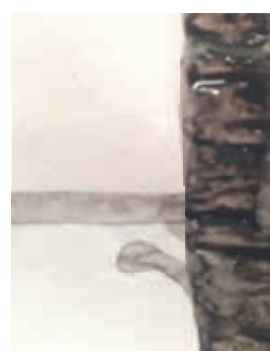
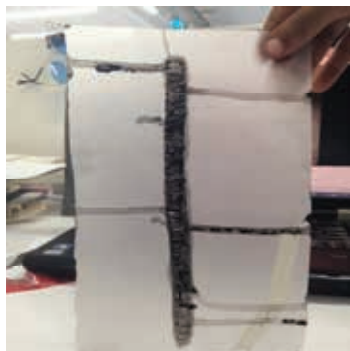
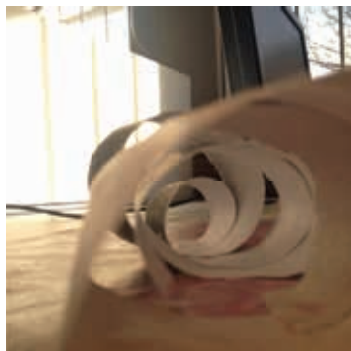
programme



Charette Images:
*Movement of Ink on
translucent paper.
Exploring
concepts of
Water as an
anchoring object; Water
as a texturizer and the
marking of space*

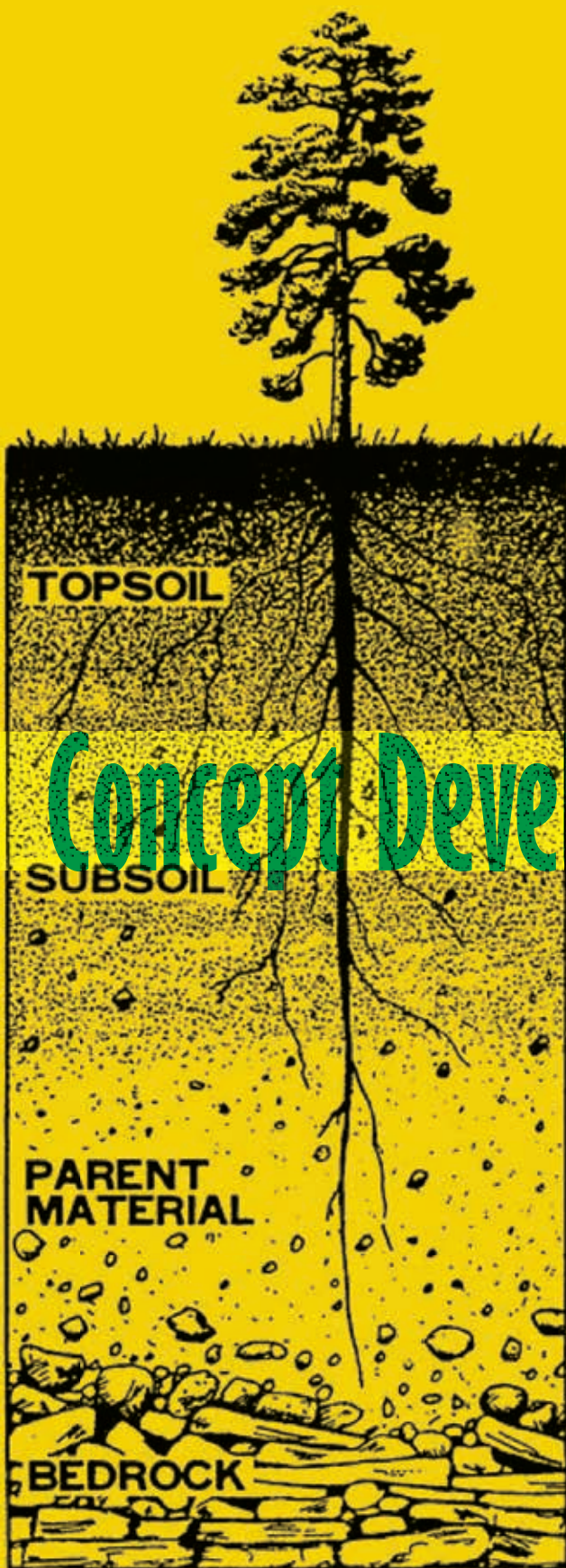
devel





design

development



MANIFESTATION

01 Architectural Form & public interaction

02 Archival Material

ORDERING PRINCIPLE 1

Political History: *Uniting thread in the post-independence stories of Ugandans*

ORDERING PRINCIPLE 2

Nature/Natural Ground: *Representative of the historical cultural roots of Ugandans*

ORDERING PRINCIPLE 3

Water: *Representative of Great Lakes as connection to origins & sustenance*

TREE OF KNOWLEDGE

ENGAGEMENT



attraction



interaction



response



reflection

HISTORY VS MEMORY

layers of connection (soil)

> Soil as political leaders, ideology & experience

> the 'intersectional' Story

> Political Facts, dates, politics

> Soil as Local Technologies and Innovations

> Self-Built Space

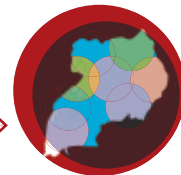
> Indigenous Craftsmanship
| Form | Product



> Soil as

> Natural Ground

> Naturally Occurring Features

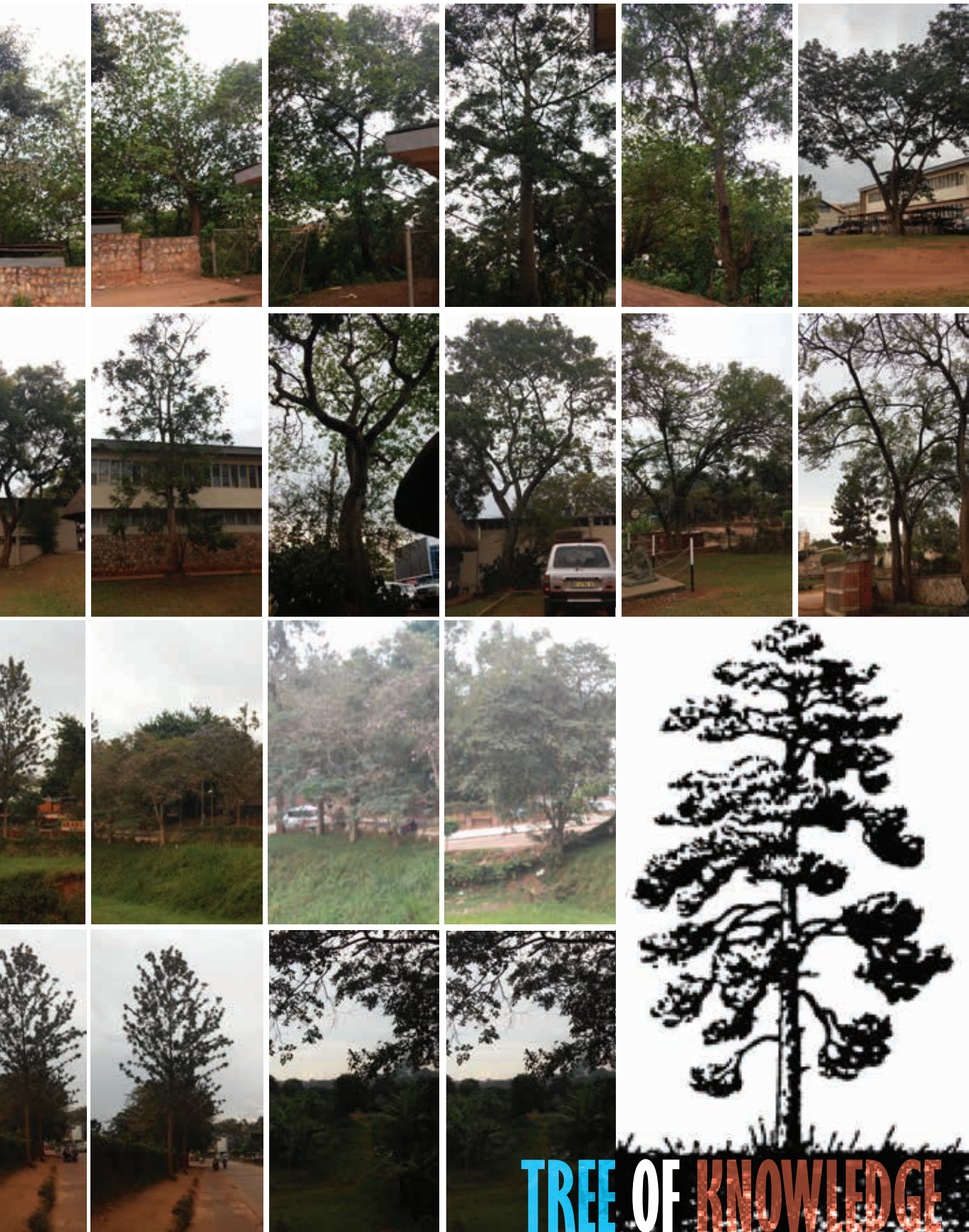


MEDIATION

> New as mediator of Old | Reframing the colonial

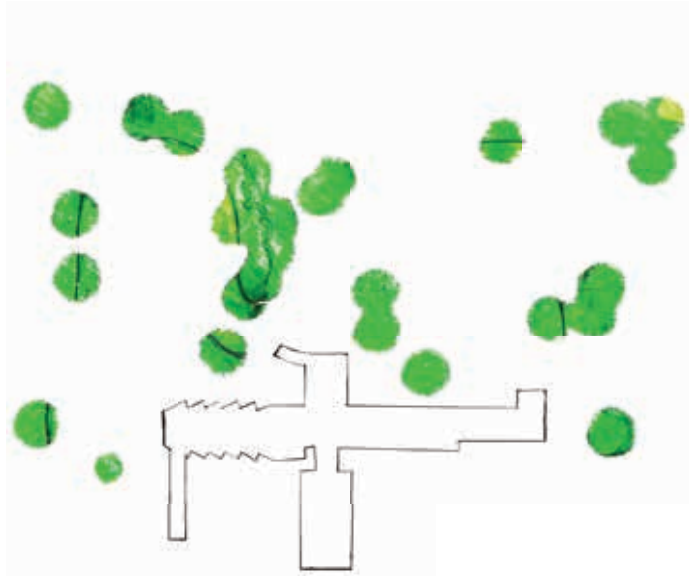






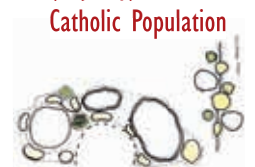
the building is designed as a space between trees. It adapts the concept of canopy with a continuous roof with an intricate truss system made of indigenous trunks and floating, enclosed spaces beneath.

The Tree is a ubiquitous feature in Space Usage in Uganda. In a large number of rural, and even some urban spaces, the tree is the designator - symbol of civic space. The space beneath the tree functions well in the tepid climate providing well needed shade from the overhead sun but allowing for the cooling breeze.



TREE OF KNOWLEDGE

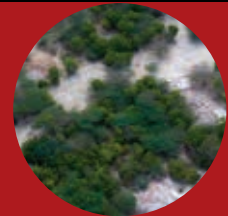
MANIFESTATION



nakayima tree
*650yr old tree
home of ancestral
princess - known
for fertility and
healing*
Part of origin myth
of Southern kingdoms

**community
meeting place**
*space for education,
religious services;
medical, civil
services*
Mostly rural but also
urban settings

torture tree
*Young Baganda
boys were martyred
for their faith.*
Important in the
(Majority) Roman
Catholic Population





Within the field of art curation, the method employed for dealing with contentious historical matter - such as propaganda is through *Mediation* (in conversation with Prof. Anitra Nettleton).
By placing material within context - reframing the way in which it is viewed, one alters it to match what is now considered important (i.e. local)

CONTENTION

designing for local involvement + needs

CONTEXTUALIZATION

Taking Back the Narrative



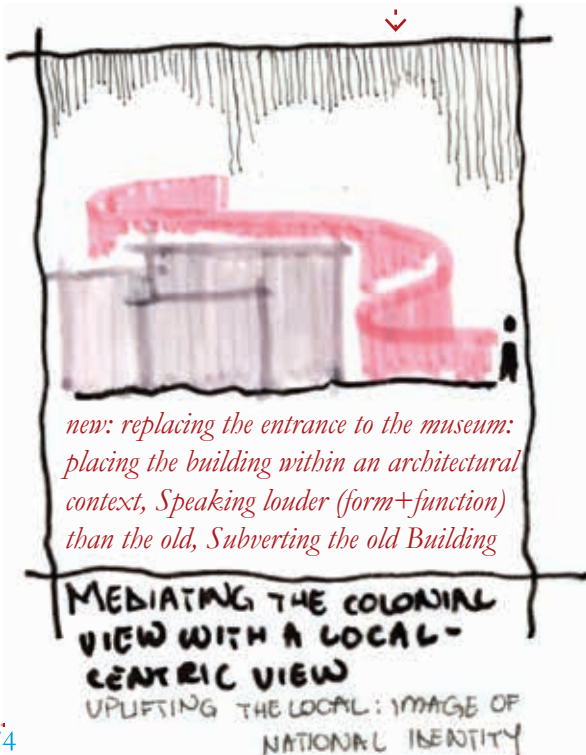
speaking louder!
than the old



uplifting local

form innovation
-> culture perspective

MEDIATION



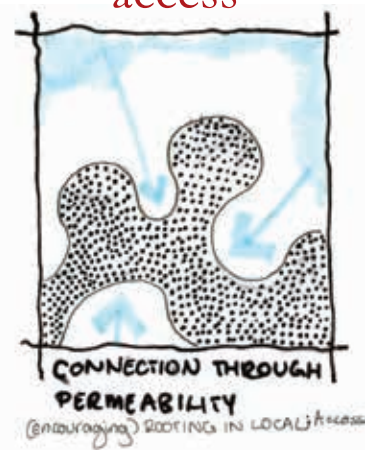
recontextualizing



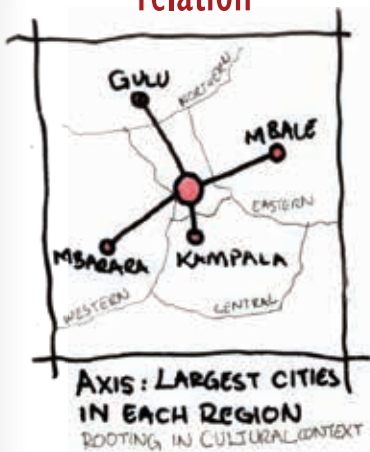
access



access



relation



relation contextualisation



MEDIATION



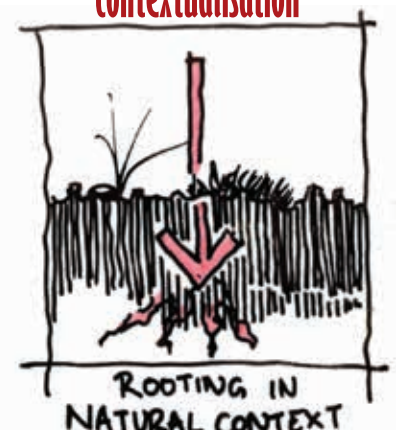
relation

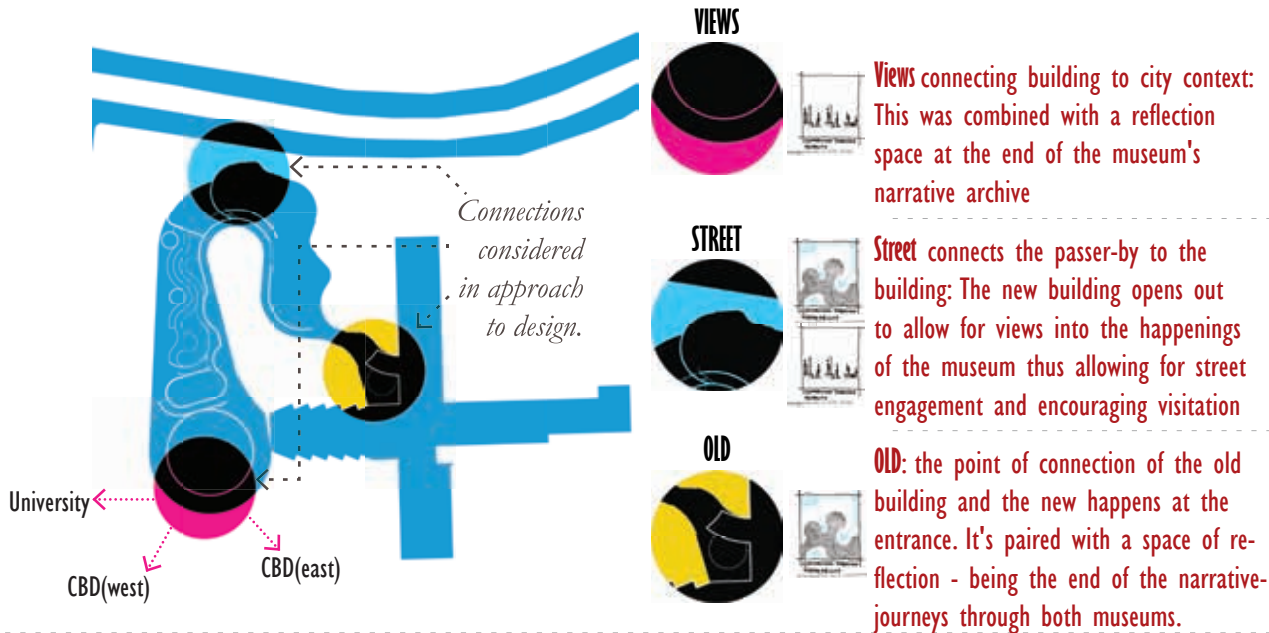


recontextualisation

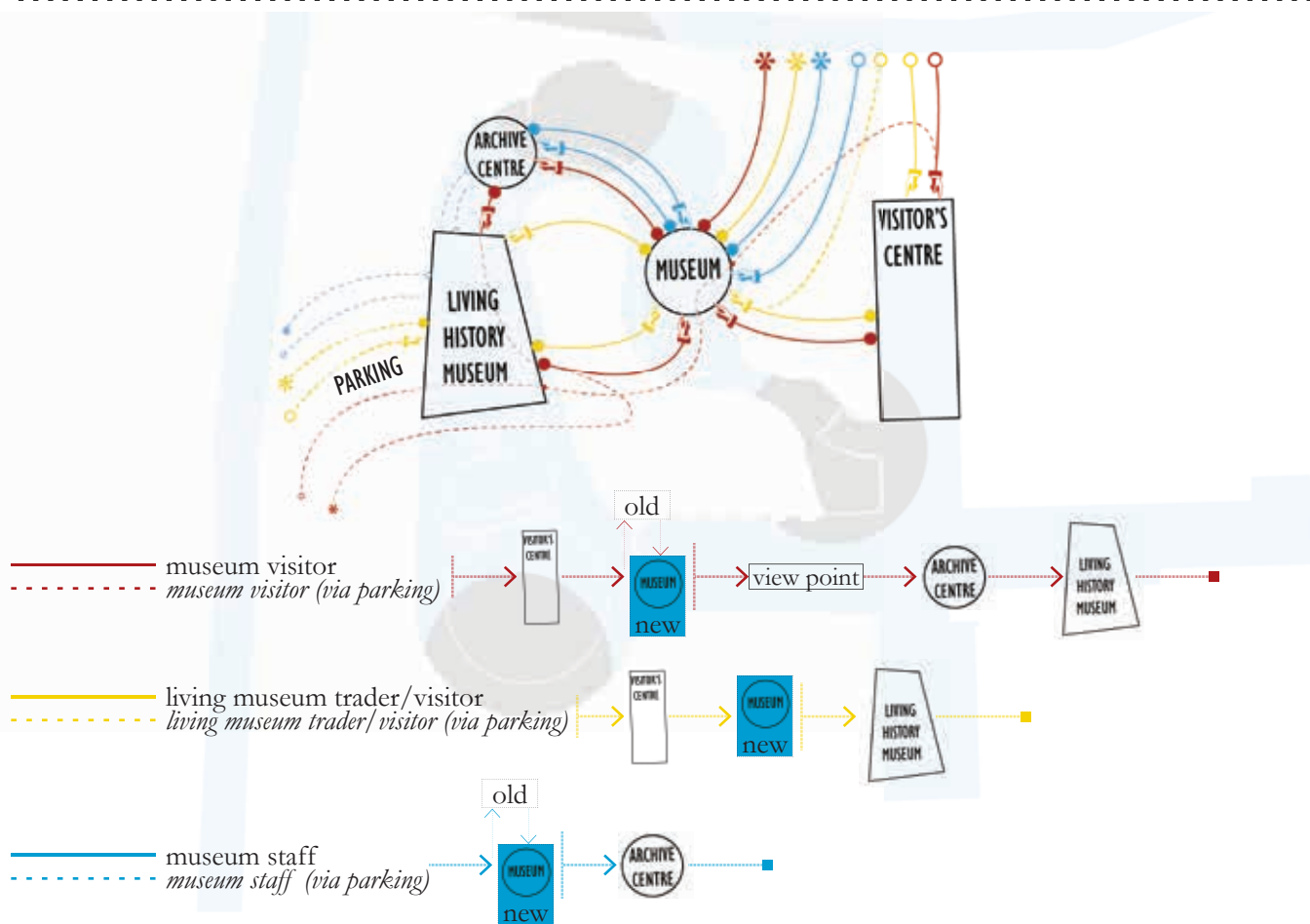


contextualisation





POINTS OF INTERSECTION



SITE USAGE

curated history



CURATED HISTORY : the core focus of the museum, this is the space that hosts the political history museum.

The museum design caters to a combination of a permanent and a constantly changing museum exhibit. This allows for a high turn-over of artefacts and thus continuous engagement - as in Wits Art Museum - while also accommodating a didactic knowledge base (in the permanent) - as in the Apartheid Museum.

The premise of the curated history space is the creation of critical thinking through the juxtaposition of politics with various aspects of national history (i.e fashion, education, medicine, ethnicity) to allow for engagement through comparison.

These spaces are represented by architecturally contained and in-between spaces with containment representing the solid didactic history and the fluidity of memory represented by the fluid in-between that both forms and is formed by this.

resurrected history



RESURRECTED HISTORY : Uganda is the location of a number of prehistoric settlements which the museum regularly manages.

Resurrected history represents the archaeological, material history that is unearthed and documented as part of Uganda's uniting, geographical history.

This aspect is included as a working exhibition space - where people coming from the reflection spaces of the Political history museum are exposed to the "back-of-house" functions of the museum in order to generate, within them, an intimate knowledge and thus familiarity with the space.

living history



LIVING HISTORY recognises the cyclical, almost gyrational, aspects of Ugandan traditional history - aspects of which have carried on through wedding and (other) practices. Craftsmanship of traditional articles is becoming more inclined towards tourist-trade items and thus craftsmen of traditional items are becoming harder to find.

The inclusion of this aspect of history recognizes the people of Uganda's unified connection to our diverse, respective histories and serves as an attraction for local Ugandans that would otherwise not visit a museum space.



DESIGN 1



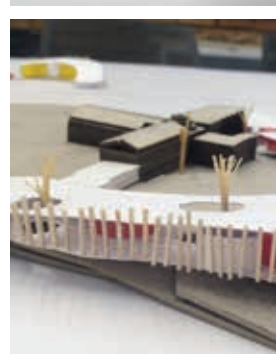
DESIGN 2 A



DESIGN 1



DESIGN 3



DESIGN 2 A



DESIGN 2 B





DESIGN 2 B



DESIGN 2 C



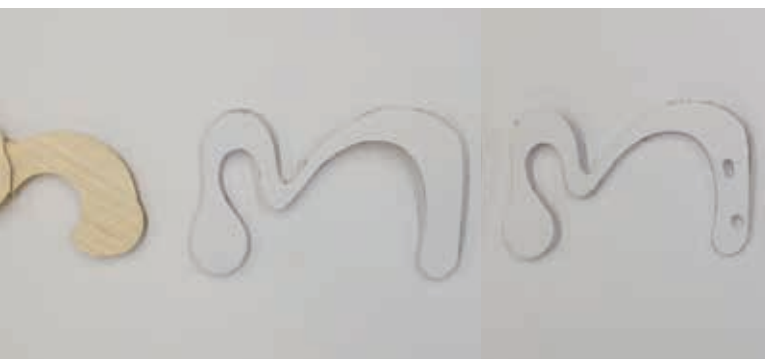
DESIGN 3

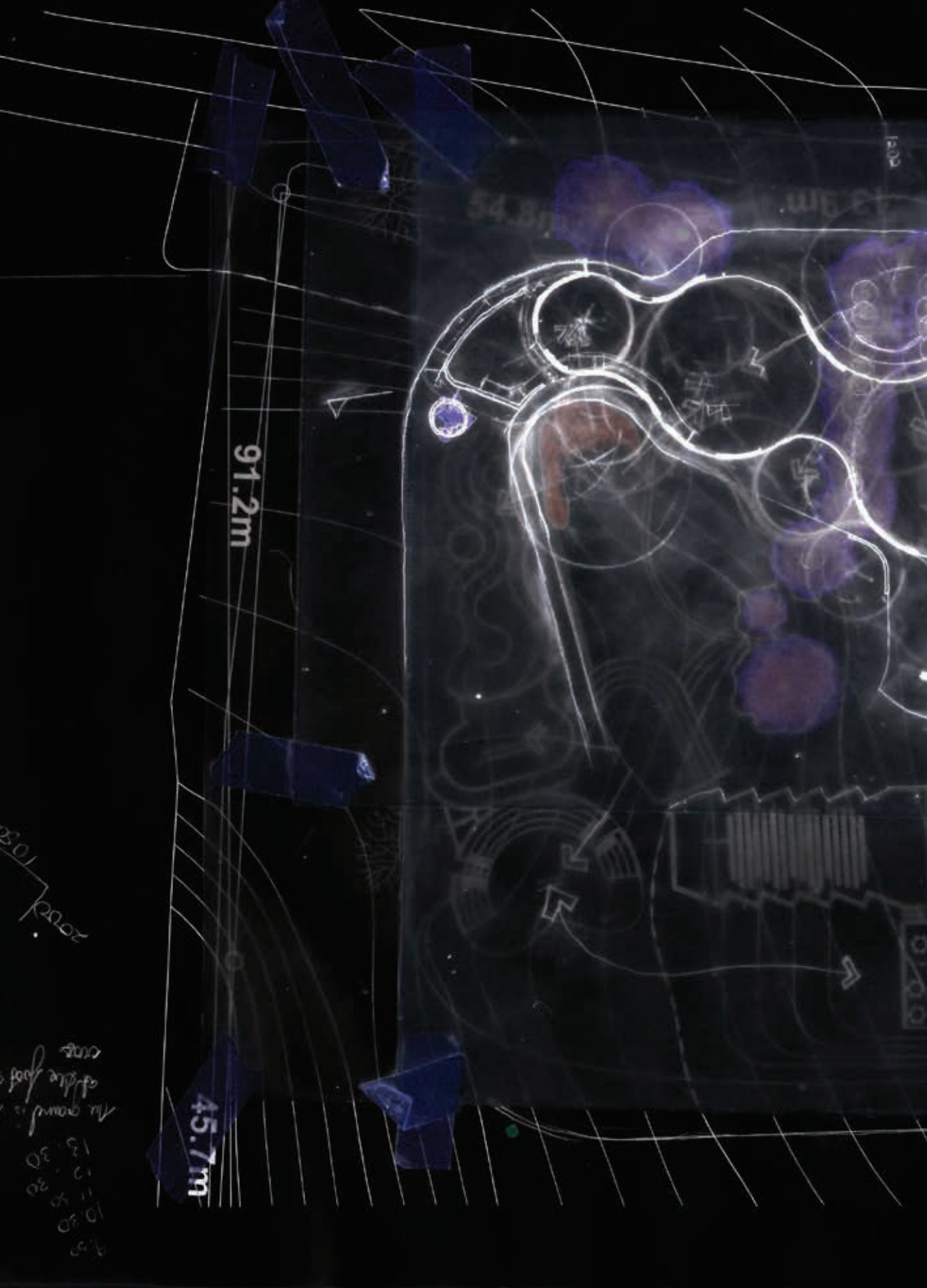


DESIGN 2 B



DESIGN 2 C





100

54.3m

91.2m

45.7m

2000 10.30

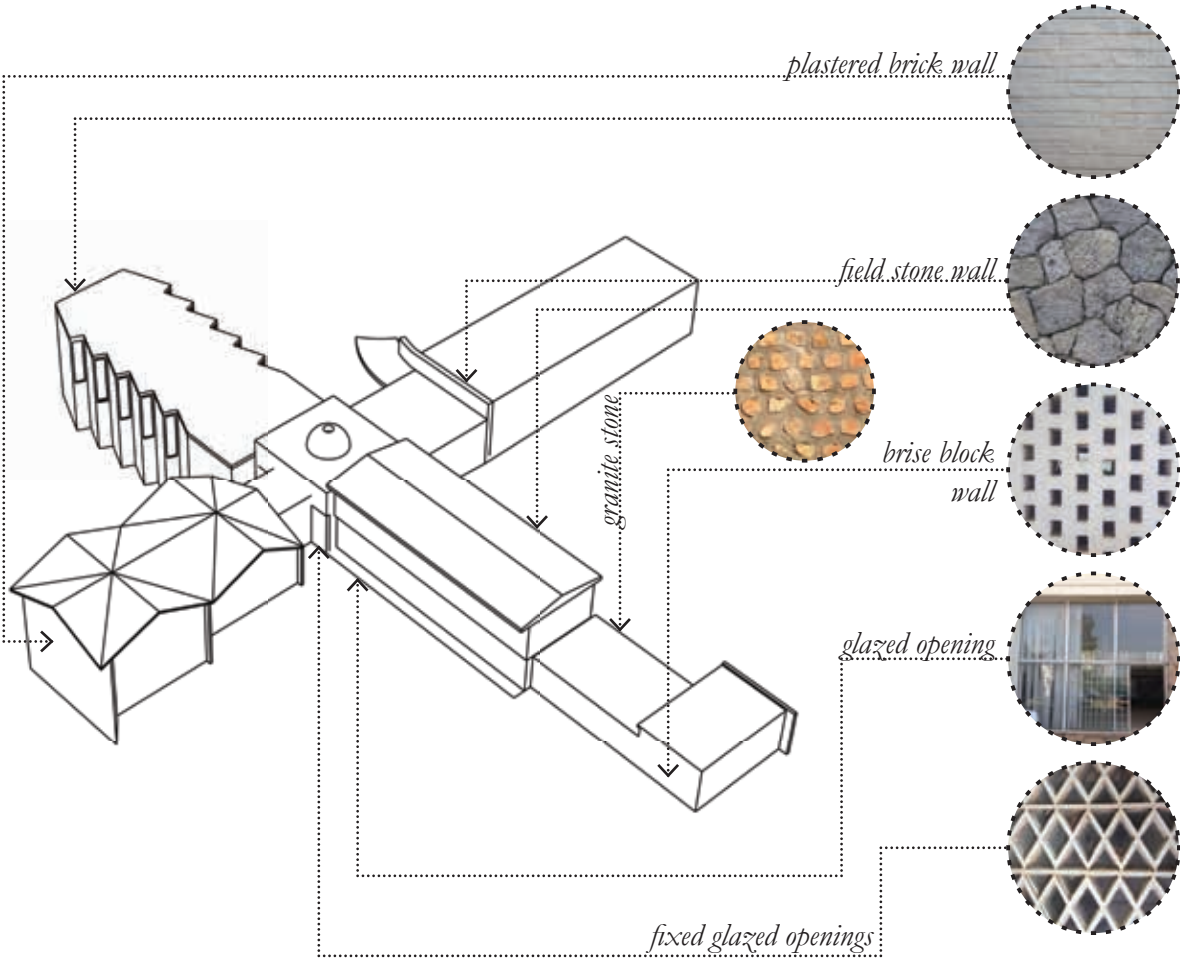
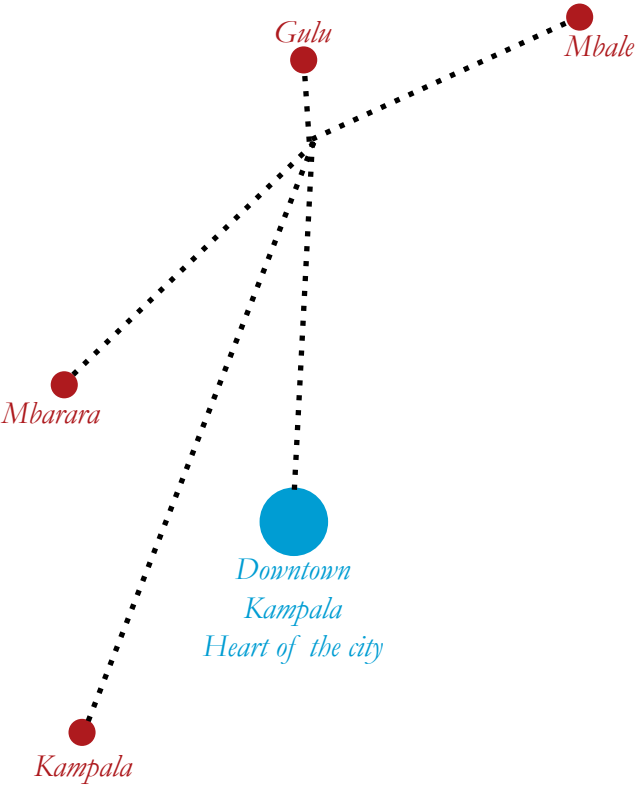
at the foot of cross
10.30
11.30
12.30
13.30

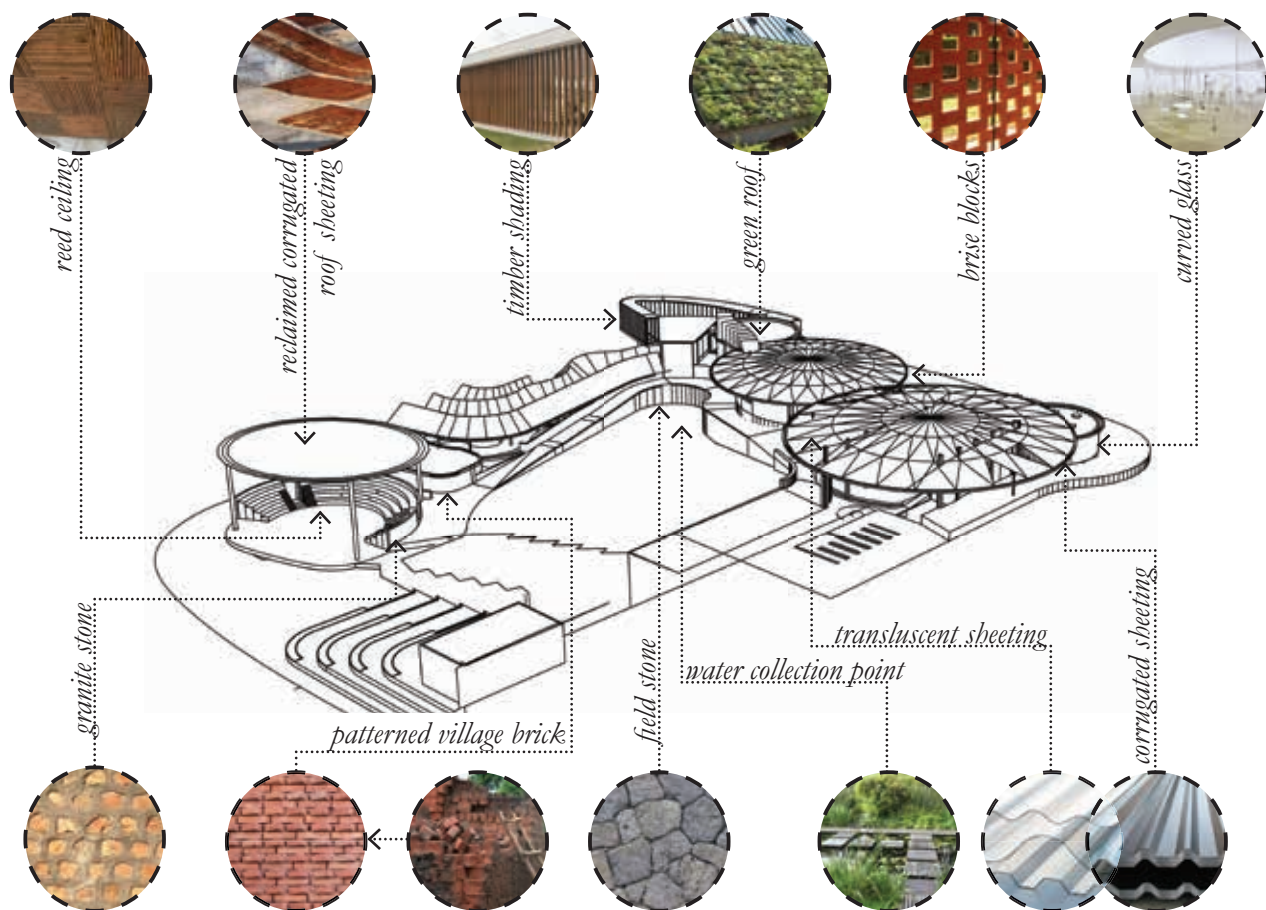


This design proposal emerges from a combination of informants:

Physical, location-based factors: Axes to Major cities within the 4 main distinct regions in Uganda.

North: Gulu | East: Mbale | West: Mbarara | Central: Kampala_Mengo





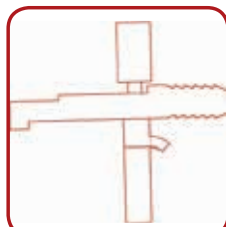
The material choice is influenced by the usage of local materials - particularly materials already existing on site - with the vision of raising the image of the materials in an urban setting. In addition to this is the combining and contrasting of old and new, light and heavy materials to create a dynamic experience within the museum.



RESTORATION HISTORY



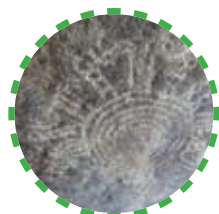
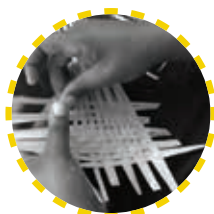
LIVING HISTORY

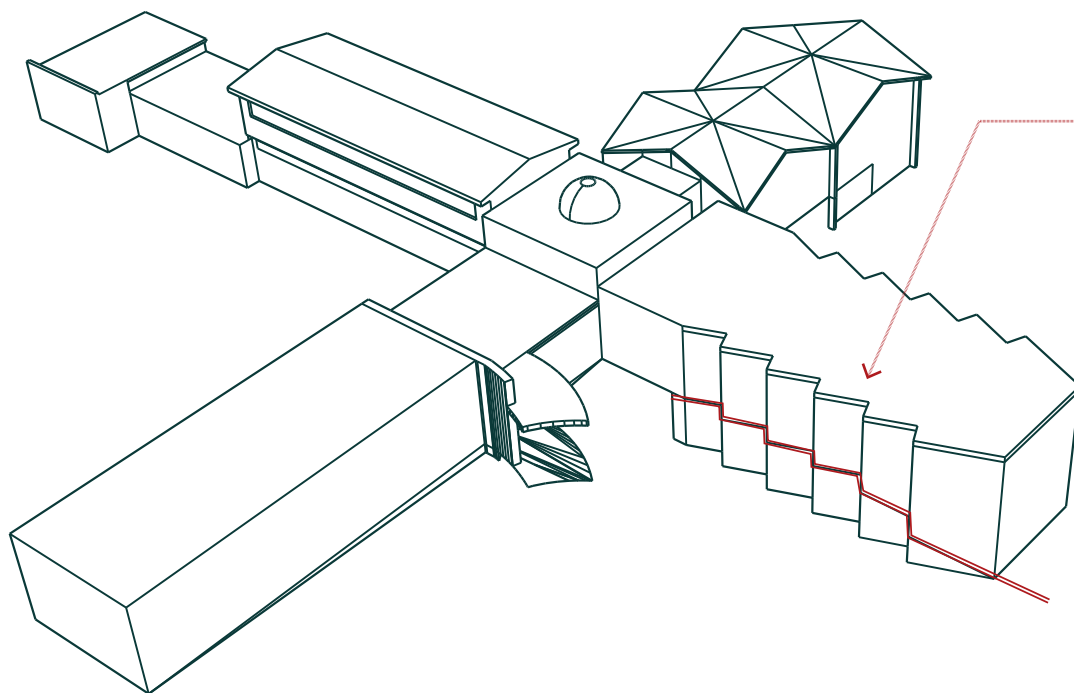


PRE COLONIAL POLITICAL HISTORY



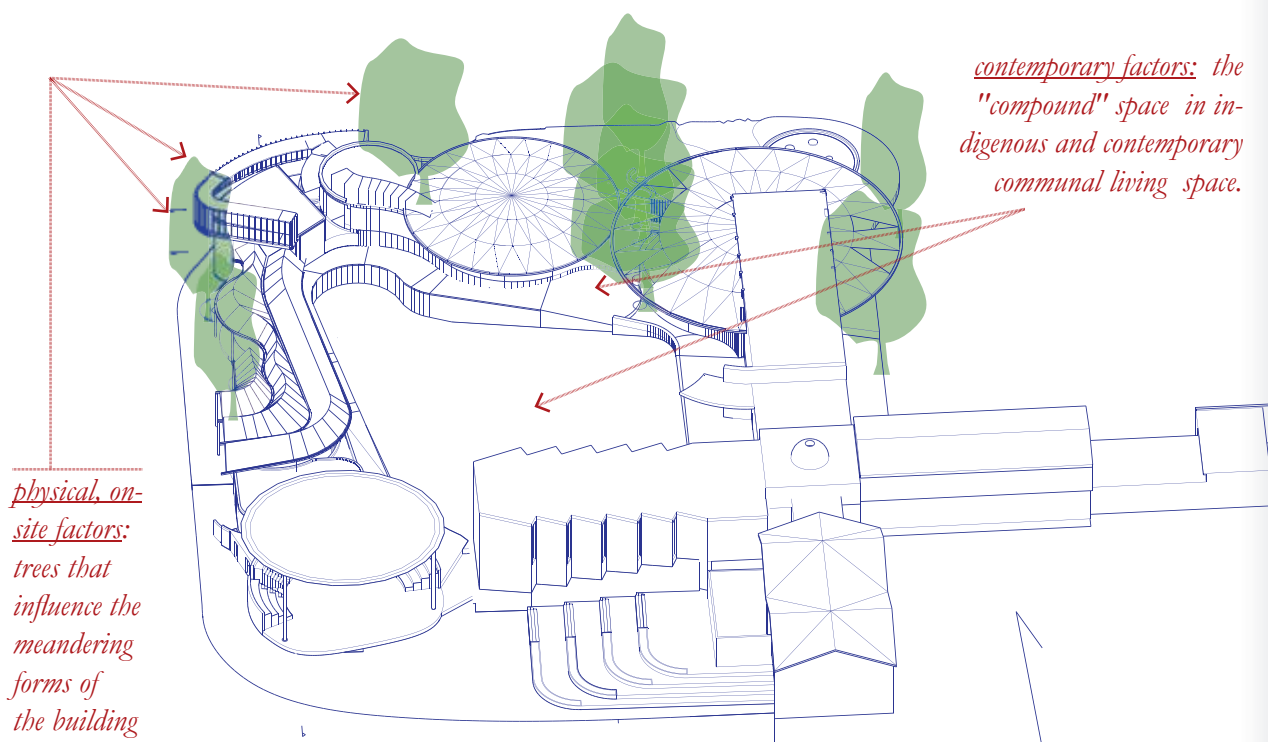
POST INDEPENDENCE POLITICAL HISTORY





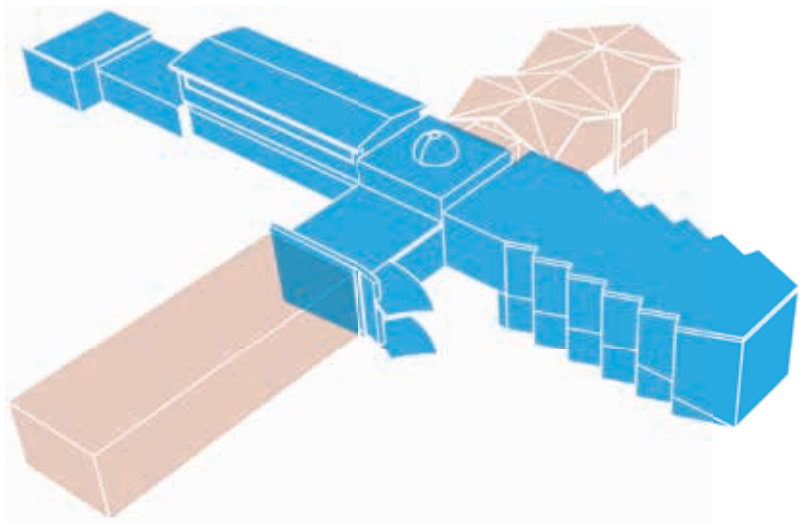
Physical factors,
on-site:
Lay of land-
scape determin-
ing auditorium
raking angle

ORIGINAL MUSEUM

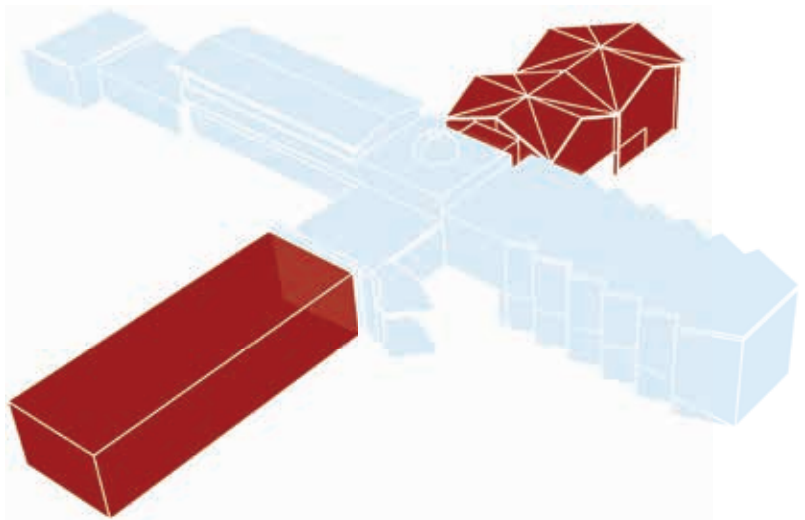


physical, on-
site factors:
trees that
influence the
meandering
forms of
the building

contemporary factors: the
"compound" space in in-
digenous and contemporary
communal living space.



ORIGINAL STRUCTURE_1956



POST-INDEPENDENCE STRUCTURE _1962-1970s

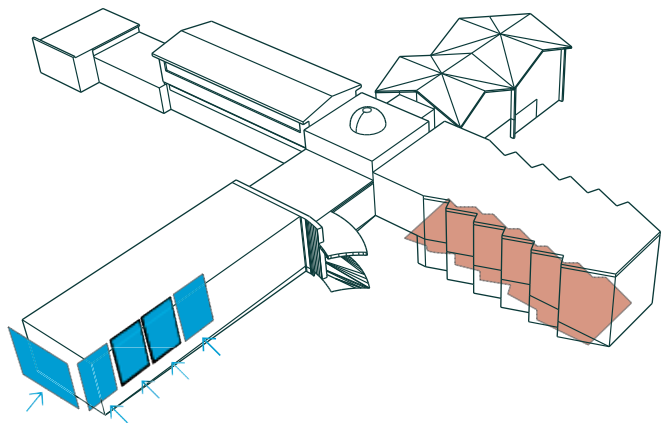
Original Structure:

Raking of the main exhibition hall to create auditorium.

Post Independence

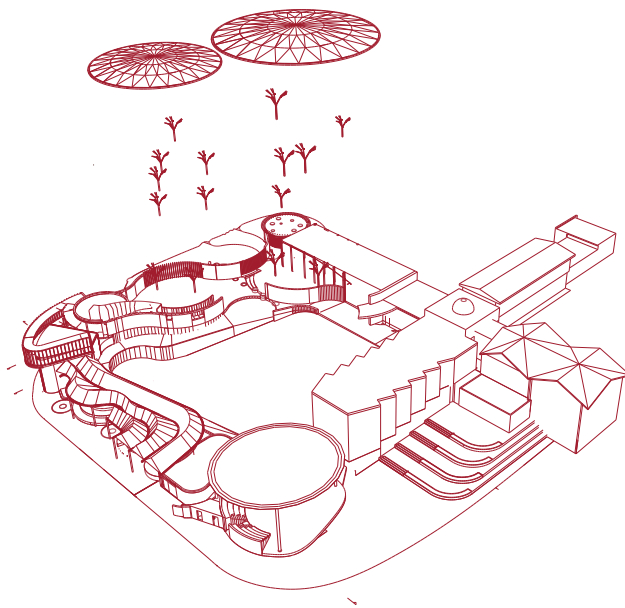
Structure:

Stripping away the skin of the old building - exposing the structure to create openness and threshold between the old and new

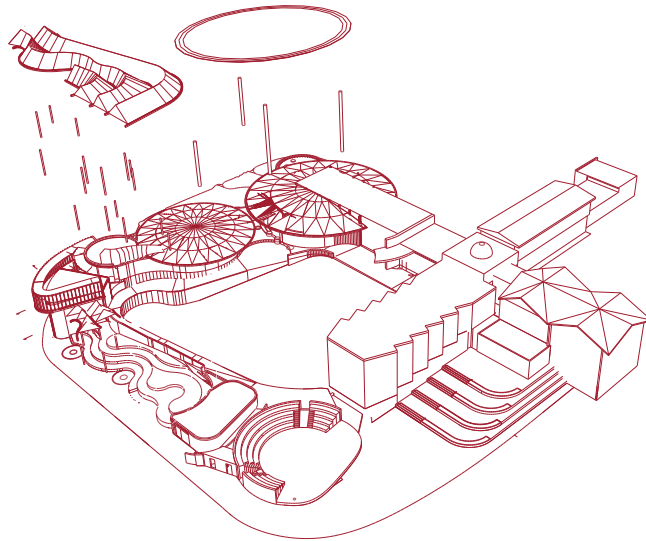


**INTERVENTION TO ORIGINAL
BUILDING**

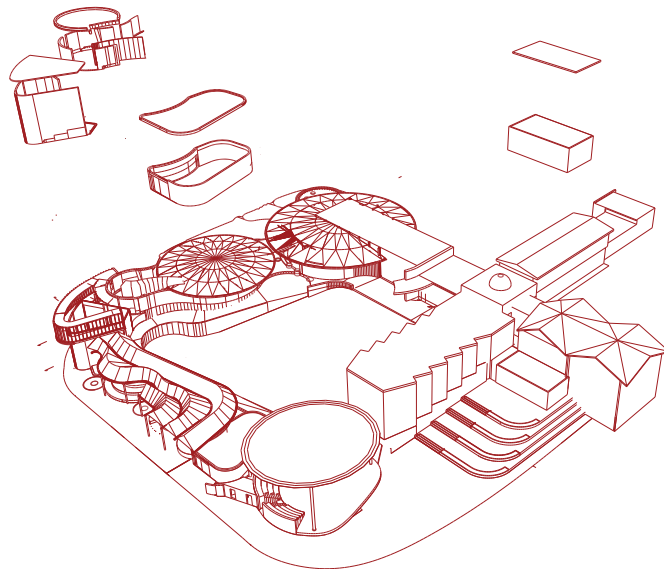
PARASOL ROOFS
STEEL FRACTAL STRUCTURE

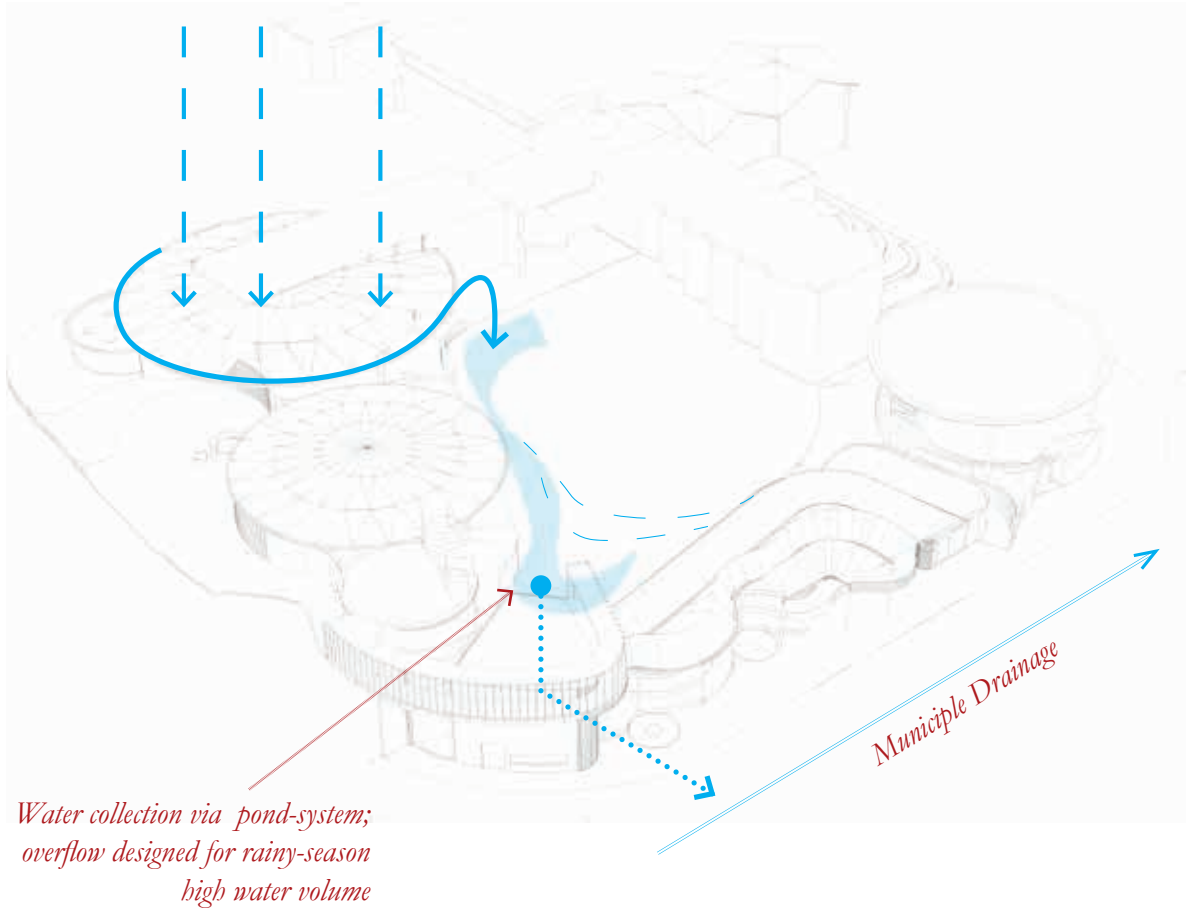


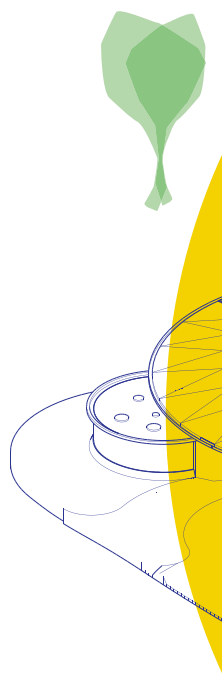
CORRUGATED, RECYCLED ROOFS
STEEL COLONNADE STRUCTURE



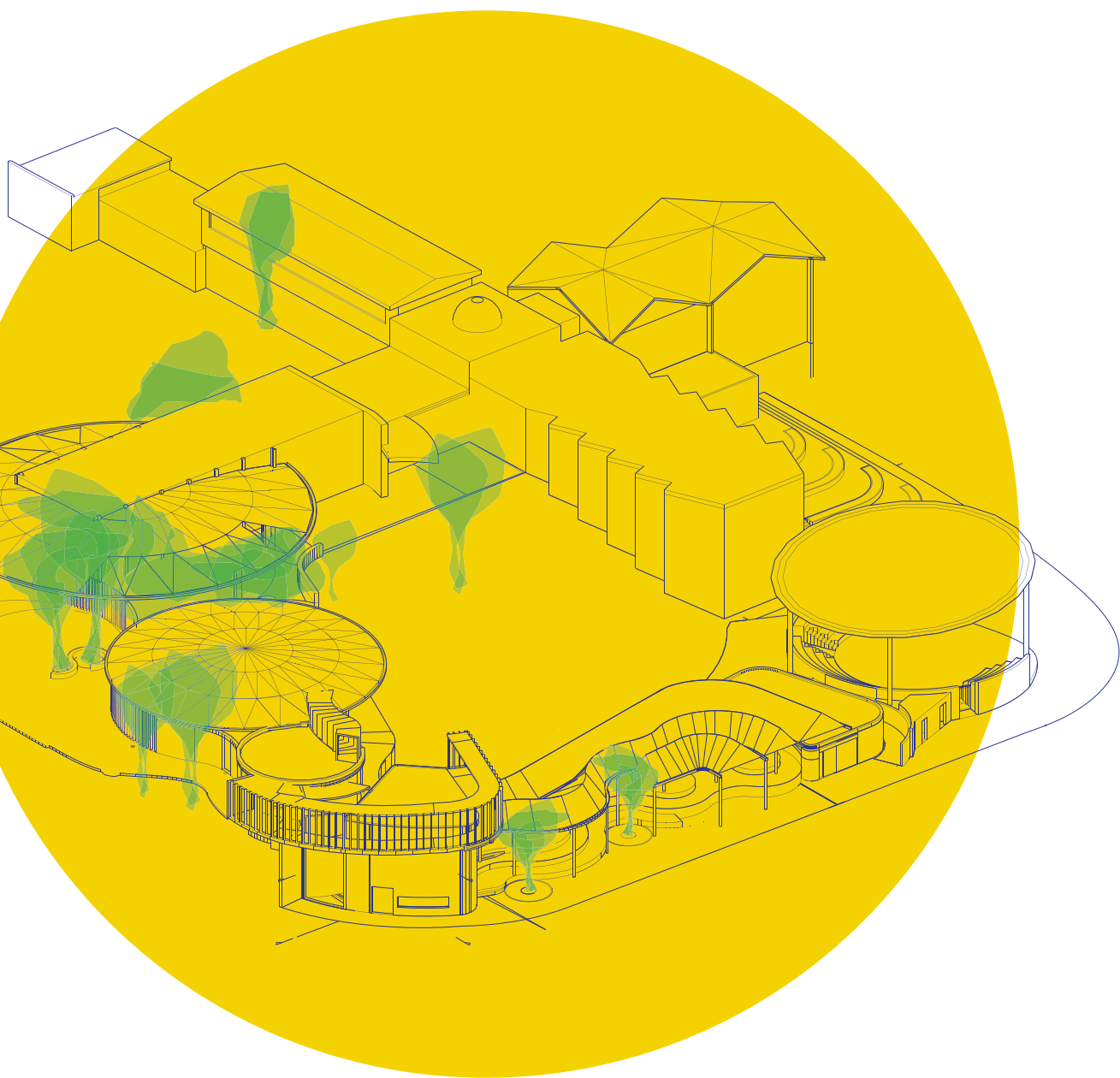
GROWING ROOFS
MASONRY LOAD-BEARING STRUCTURE

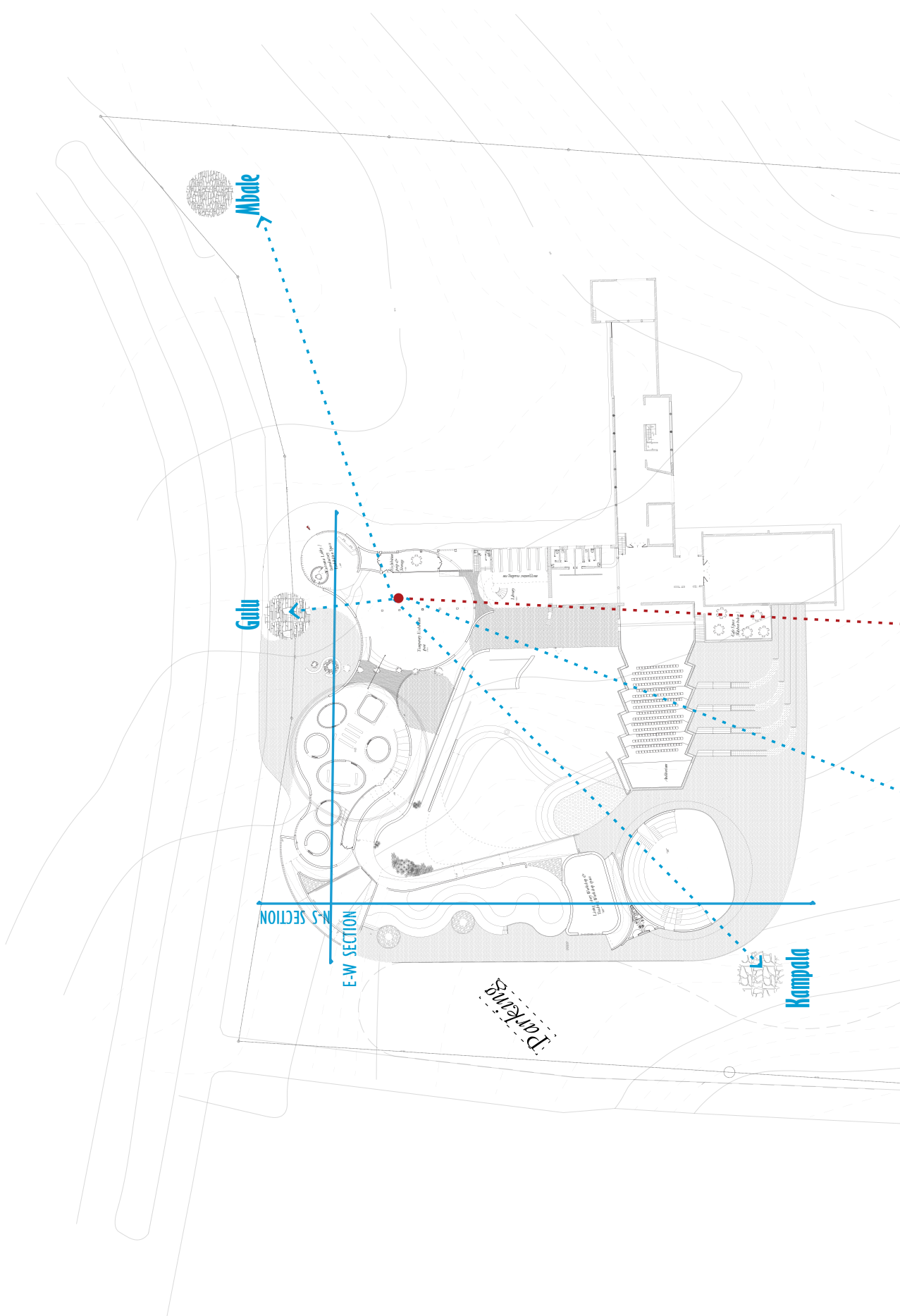






FINAL DRAWINGS





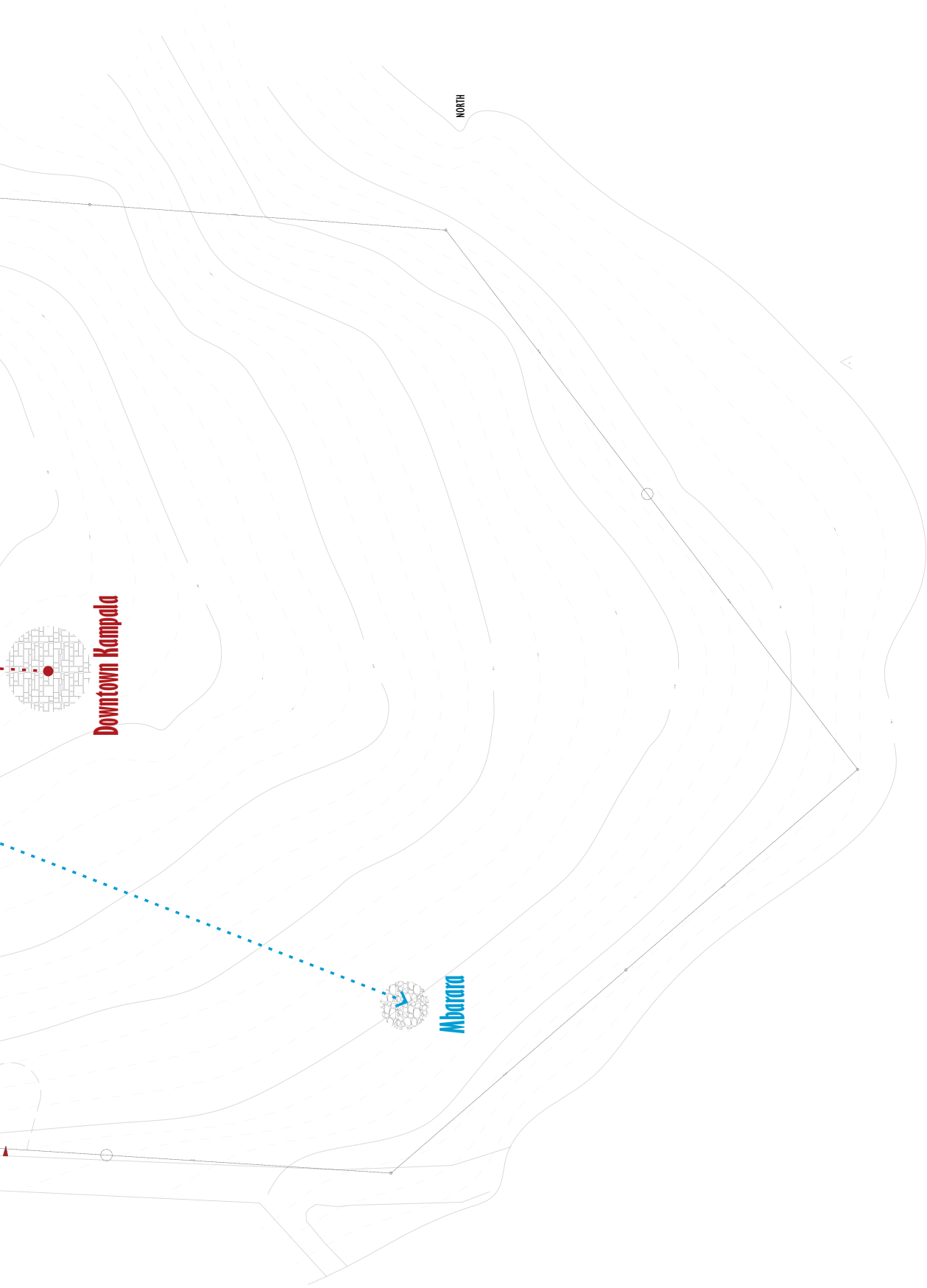
Mbale

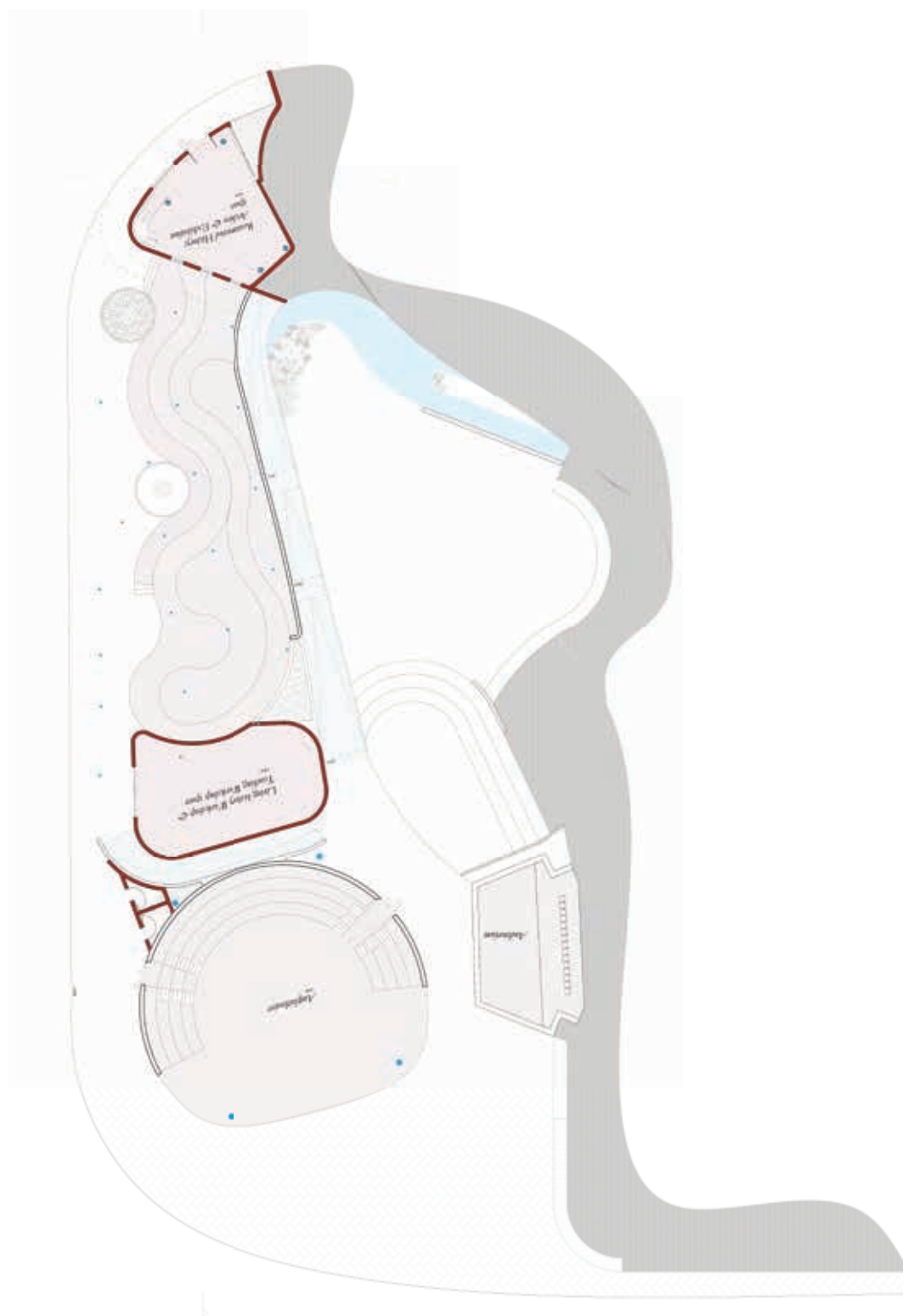
Gulu

N-S SECTION
E-W SECTION

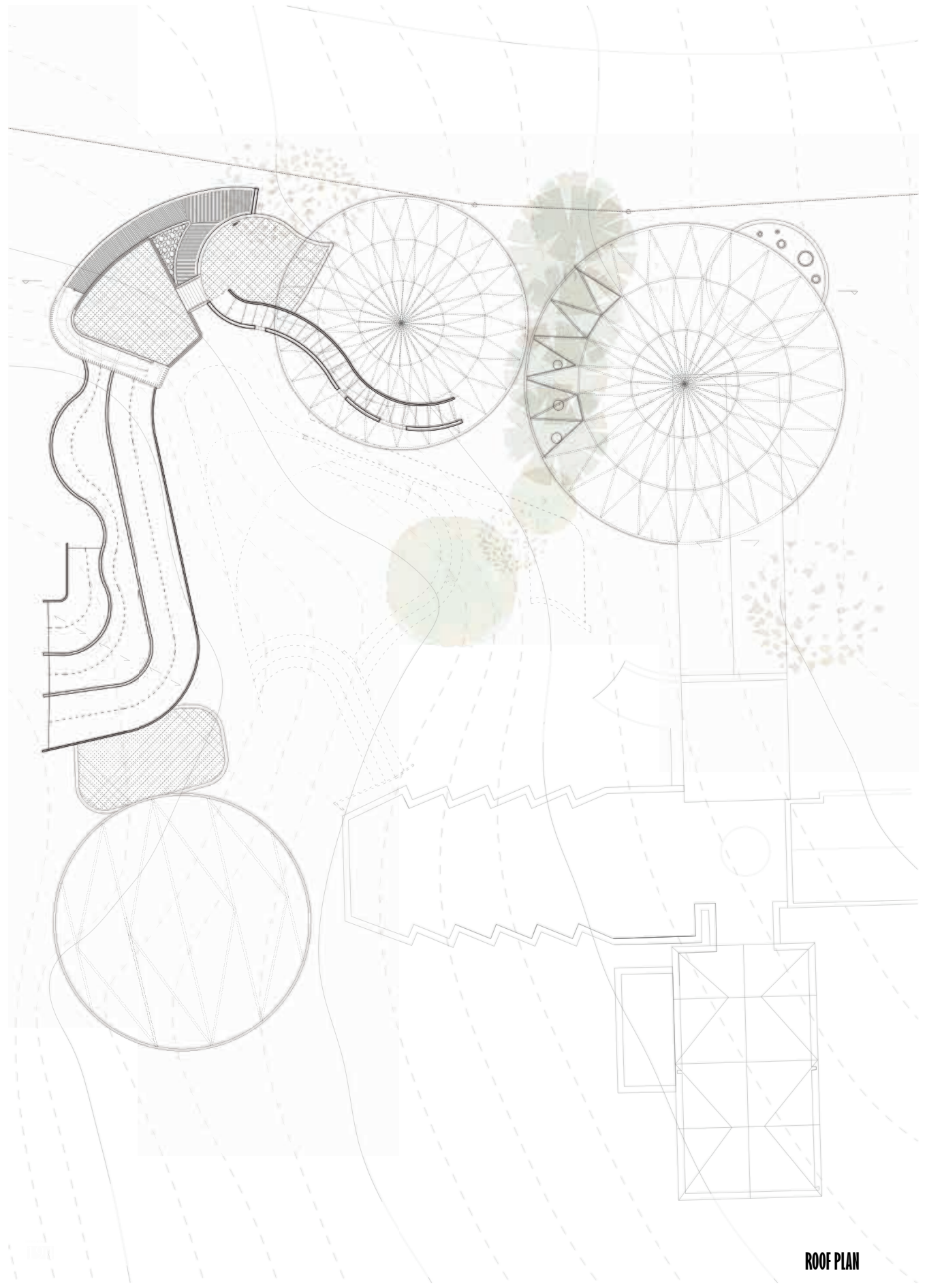
Pavilion

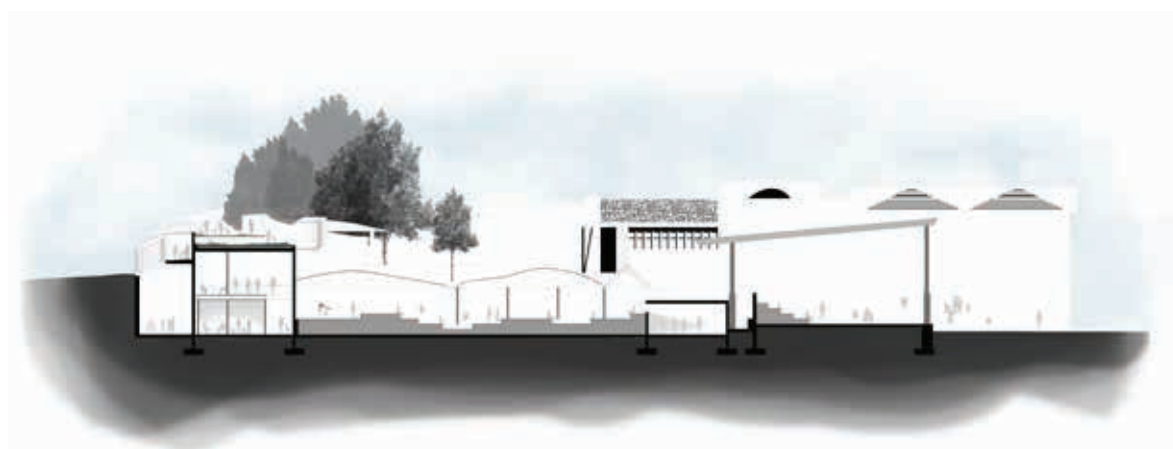
Kampala



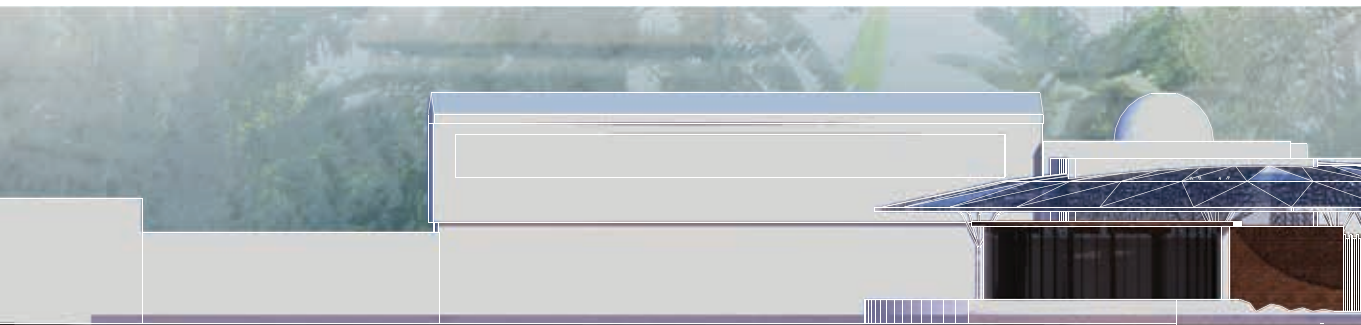
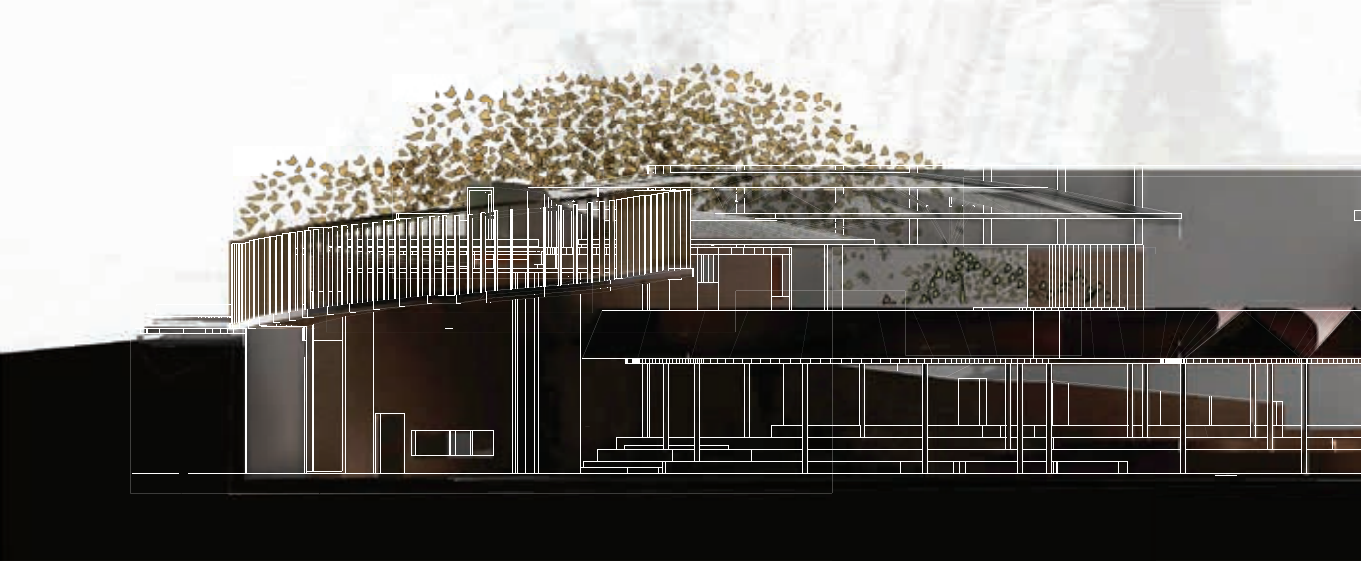






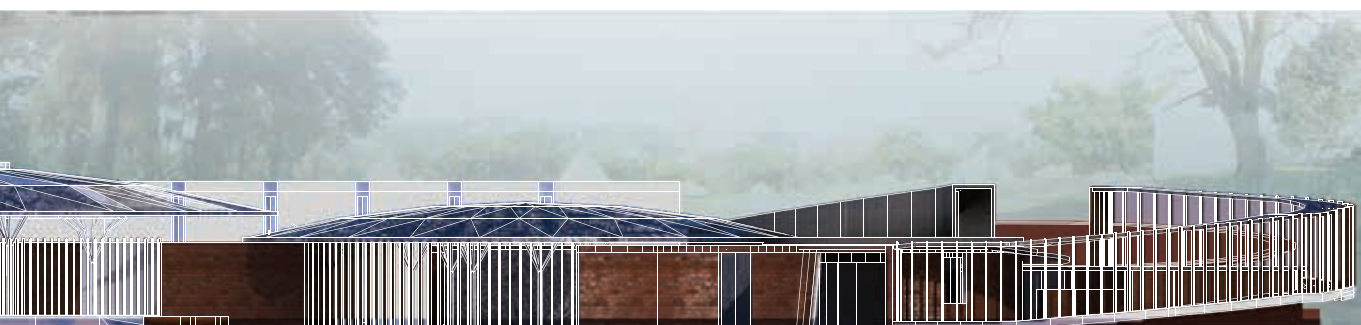


NORTH-SOUTH SECTION

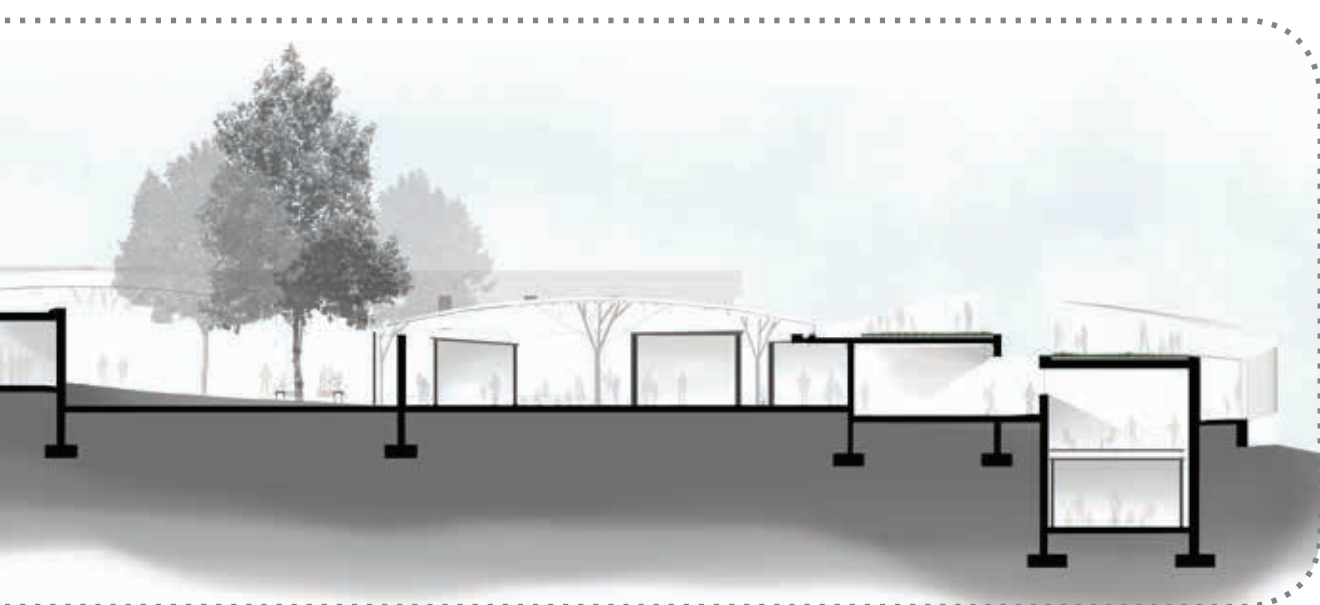




SOUTH ELEVATION



NORTH ELEVATION



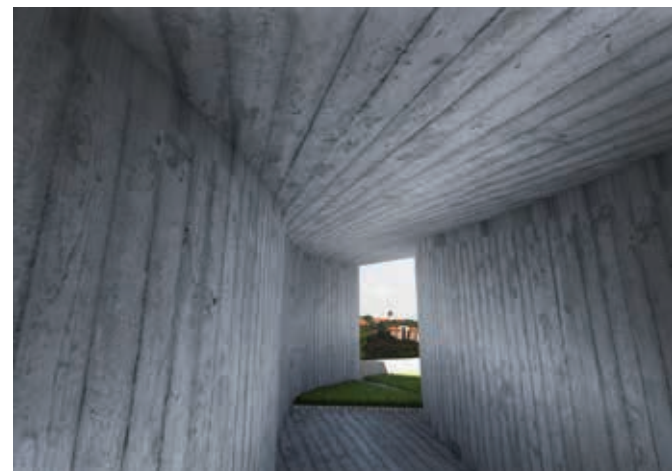
EAST-WEST SECTION



PHOTO RENDERING + MODELS



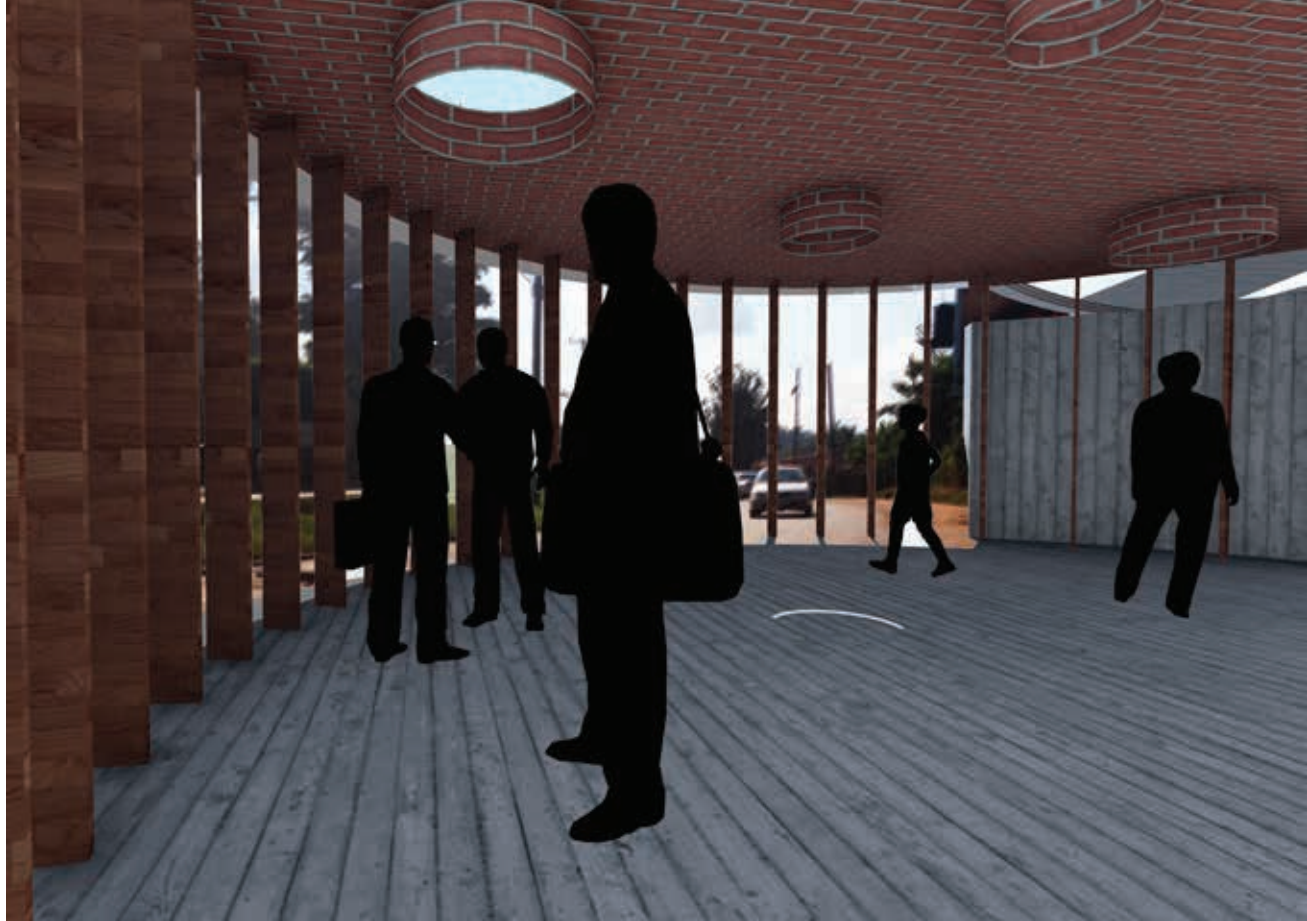
view from street edge



view towards university tower



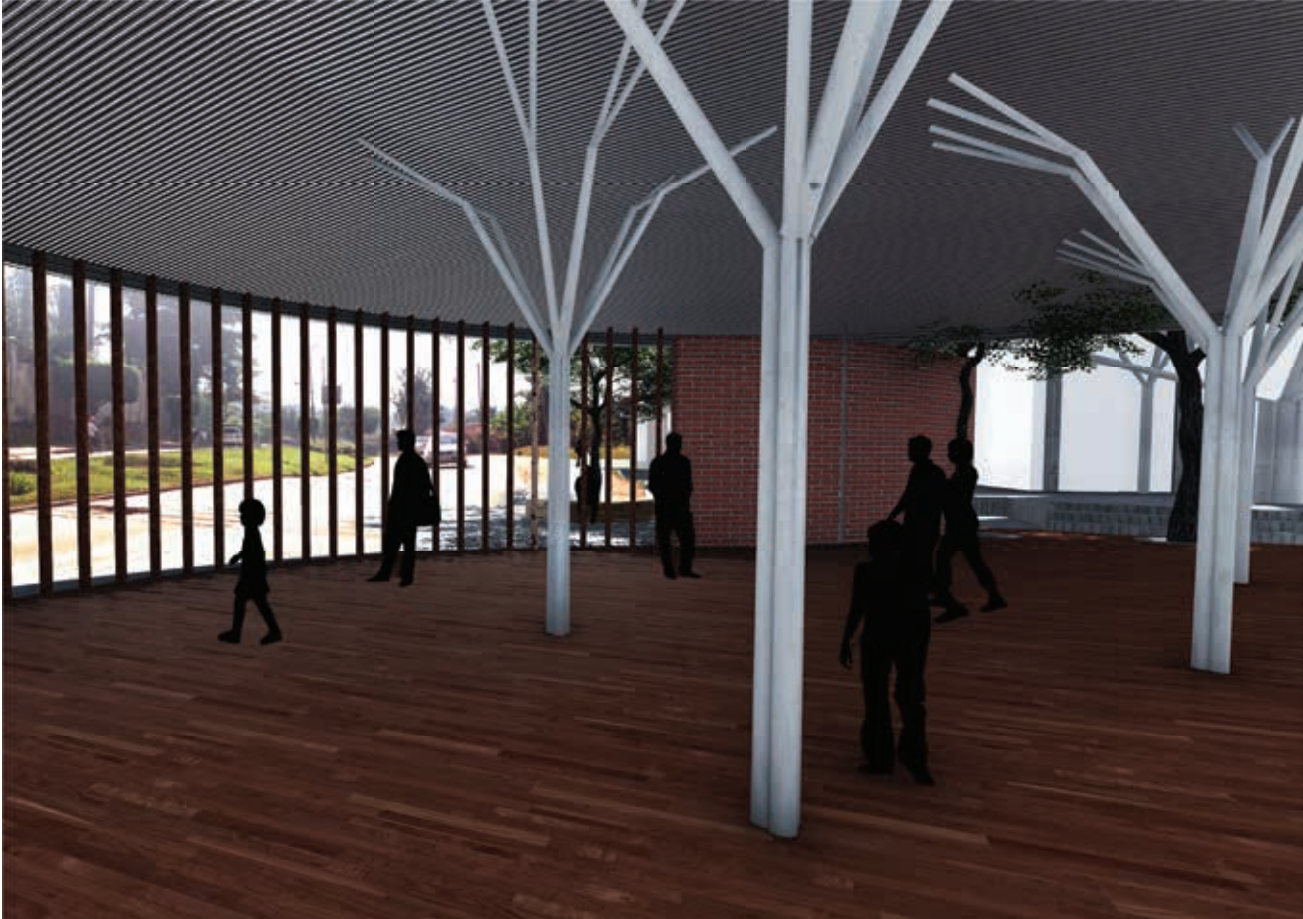
roof gardens



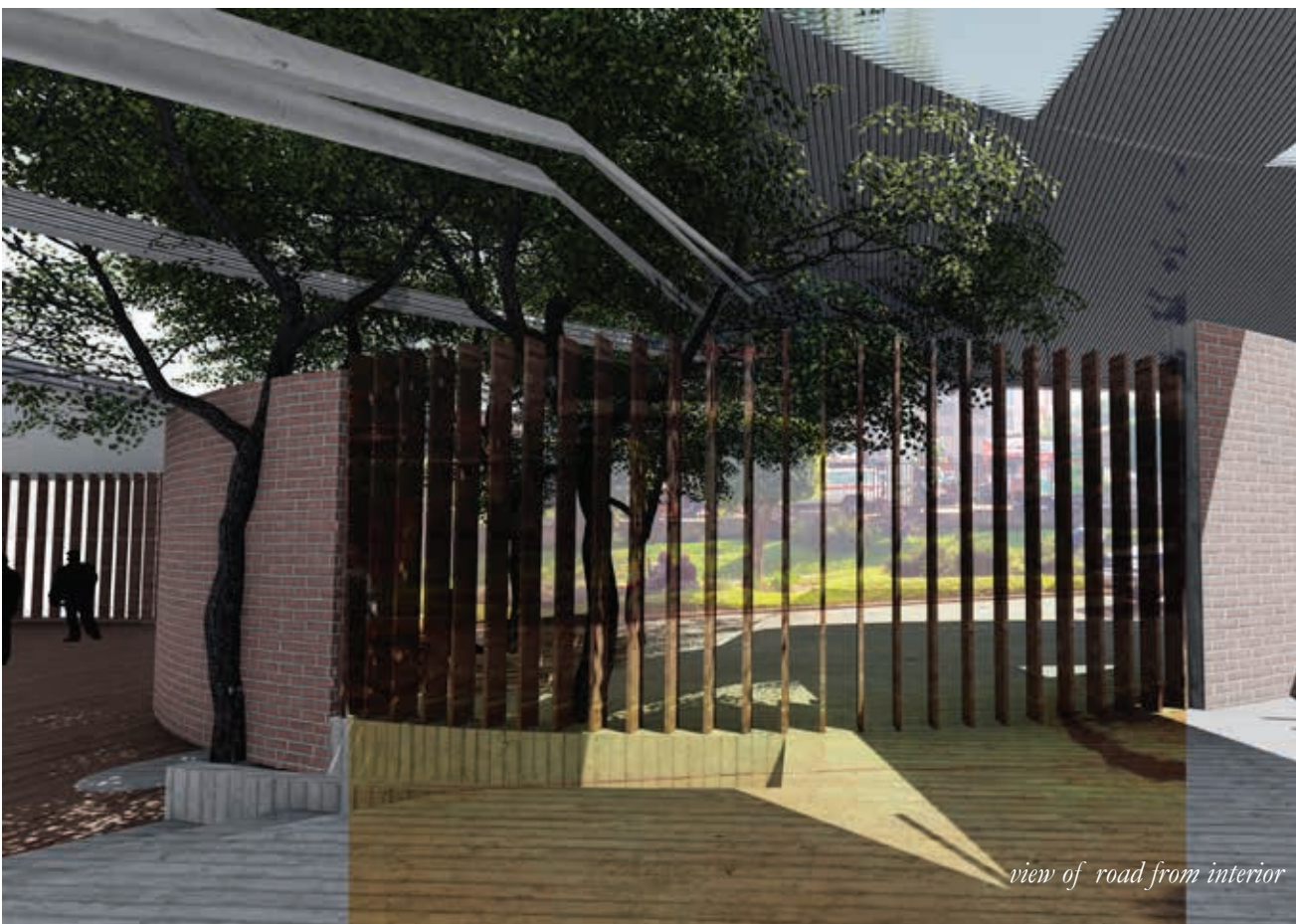
main reception space indicating lightwells



exterior courtyard



main exhibition space structure



view of road from interior











The Soil In

Re-Defining a Ugandan “Museum” in a 21st Century, Post-Colonial World.

Which We Root



History and memory are tightly connected: both deal with the past, and one cannot exist without the other. Without the linements of memory—whether writings, works of art, oral accounts or physical sites—history would have nothing to relate. Without the narrative of history, memory would be utterly fragmented and liable to vanish with the passing of its initial and unique bearer. Memories are constitutive of being, human and social, and history allows memory to nurture the present and build the future.

Catarina Pang

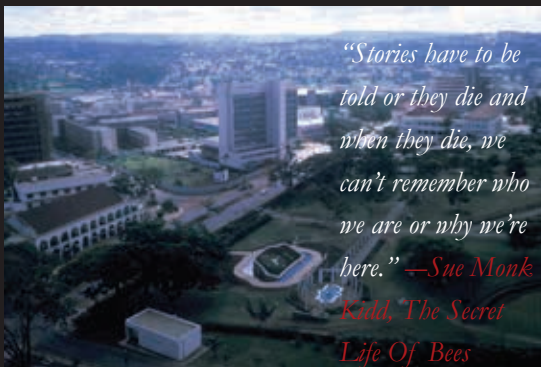
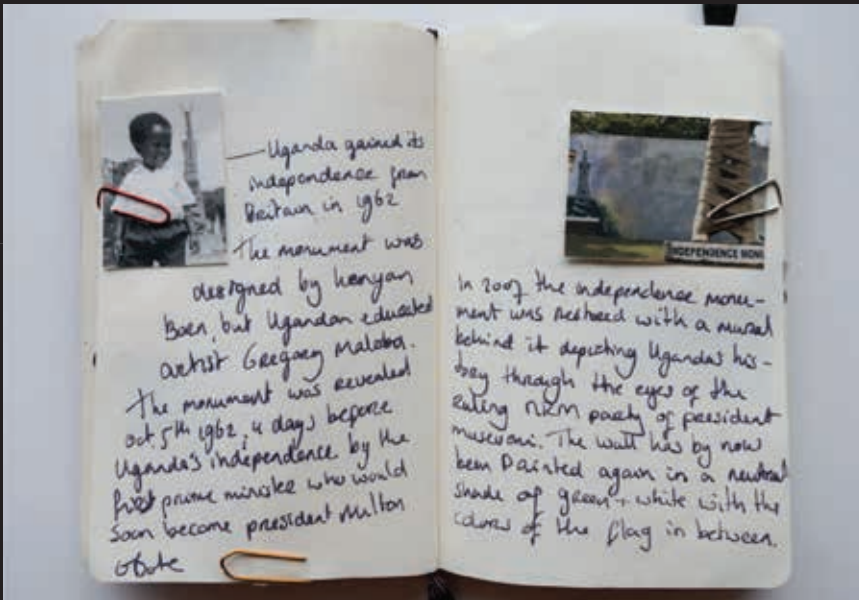
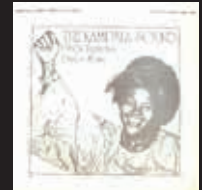
Macau Ricci Institute; History and Memory: Present Reflections on the Past to Build Our Future





archive

This charette was an experimentation into the concept of hybridity through the manipulation of paint in milk.





The Soil In Which We Root

UGANDAN PRESIDENTS 1962-PRESENT

Political History Museum Archive: Political Leaders

In order to understand the scope of the archives, research was undertaken into the political leaders of the country with the intention of the museum's design being influenced by this aspect of history.



Edward Muteesa II

Edward Muteesa II

Born: 19 Nov. 1924 | Died: 21 Nov. 1969

Ethnic Group: Buganda; Central Region

Political Party: Kabbaka Yekka (KY)

Ascension: Democratically elected in coalition with UPC.

Descent: Deposed and Exiled by Milton Obote

1st President of [the federal] Republic of Uganda

Non-Executive President

King of Buganda - the largest kingdom in the country, which had its historical capital in Kampala and significant power due to land ownership + semi-autonomy during colonization and just after independence.

As part of coalition agreement, Milton Obote was the federal Prime Minister under Muteesa

9 Oct. 1963 – 2 Mar. 1966

Milton Obote (1)

Born: 28 December 1925 | Died: 10 October 2005

Ethnic Group: Lango; Northern Region

Political Party: Uganda People's Congress (UPC)

Ascension: Deposed previous president, self-appointed

Descent: Military Coup by Army; Exiled

Abolished Federal constitution.

Instituted Executive Presidential powers for himself, detained opposition.

Instituted state hegemony under the umbrella of socialist ideologies

Government Annexes 60% of privately owned businesses under the "Move To The Left" socialization strategy

Corruption pervades with the ruling class having control over the bulk of national economic assets.

Milton Obote

15 April 1966 – 25 January 1971

Idi Amin Dada

Born: c. 1923–1928 | Died: 16 August 2003

Ethnic Group: Kakwa - Lugbara; Northern "West-Nile" Region

Military Leader

Ascension: Military Coup, exiled previous president

Descent: Defeat in War, Exiled

Instituted Martial Law

Idi Amin

25 January 1971 – 11 April 1979

Yusuf Kironde Lule

Born: 10 April 1912 | Died: 21 January 1985

Ethnic Group: Buganda; Central Region

Political Party + Military Group: Uganda National Liberation Front (UNLF)

Ascension: Previous leader Deposed in War; Appointed by winning UNLF

Descent: Replaced by National Consultative Commission (NCC) - quasi-parliamentary body - part of UNLF - due to conflict of opinion.

13 April 1979 – 20 June 1979

Godfrey Binaisa

Born: 30 May 1920 | Died: 5 August 2010

Ethnic Group: Buganda; Central Region

Political Party: Uganda National Liberation Front (UNLF), Uganda People's Congress (UPC), National Resistance Movement (NRM)

Ascension: Appointed by National Consultative Commission (NCC)

Descent: Deposed by Military Coup

Only previous Head of State taken care of by the Ugandan Government as per constitutional provisions.

20 June 1979 – 12 May 1980

Paulo Muwanga

Born: c. 1921 | Died: 1 April 1991

Ethnic Group: Buganda; Central Region

Political Party: Uganda People's Congress (UPC), under Military Commission

Ascension: Appointed by Military Commission following Coup

Descent: Chairman of ruling Presidential Commission pending election

Self-Elected President of Electoral Commission

Prime-minister under the Obote (II) regime.

1 August 1985 – 25 August 1985

Presidential Commission

Presidential Commission

Political Party: UPC, under Military Commission

Ascension: Appointed by Military Commission

Descent: Democratic Elections*

Composed of: Saulo Musoke; Polycarp Nyamuchoncho; Joel Hunter Wacha-Olwol.

Commission played titular role with Military Commission remaining in control of the country.

22 May 1980 - 15 December 1980

Milton Obote (2)

Born: 28 December 1925 | *Died:* 10 October 2005

Ethnic Group: Lango; Northern Region

Political Party: Uganda People's Congress (UPC)

Ascension: Democratic Elections*

Descent: Military Coup by Army; Exiled

Milton Obote

17 December 1980 – 27 July 1985

Bazilio Olara-Okello

Born: 1929 | *Died:* 9 January 1990

Ethnic Group: Acholi; Northern Region

Military Commission

Ascension: Military Coup

Descent: Replaced by New Chair of military Commission

De-facto Head of state as chair of Military Commission

Bazilio Olara-Okello °

27 July 1985 – 29 July 1985

Tito Okello

Born: 1914 | Died: 3 June 1996

Ethnic Group: Acholi; Northern Region

Military Commission

Ascension: New Leader

Descent: Military Coup

29 July 1985 – 26 January 1986

Yoweri Kaguta Museveni

Born: 15 September c. 1944

Ethnic Group: Ankole; Western Region

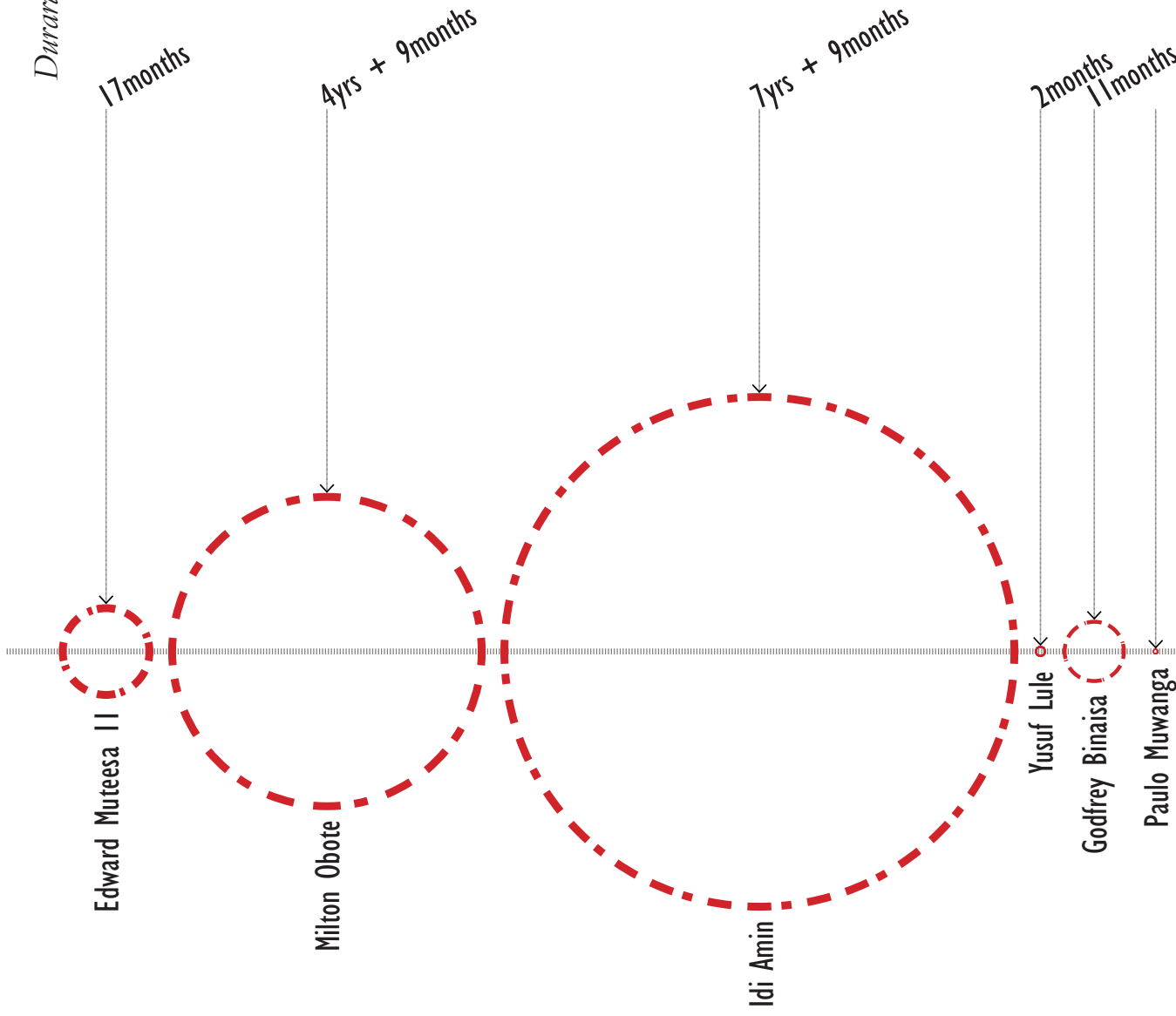
Political + Military Party: National Resistance Movement

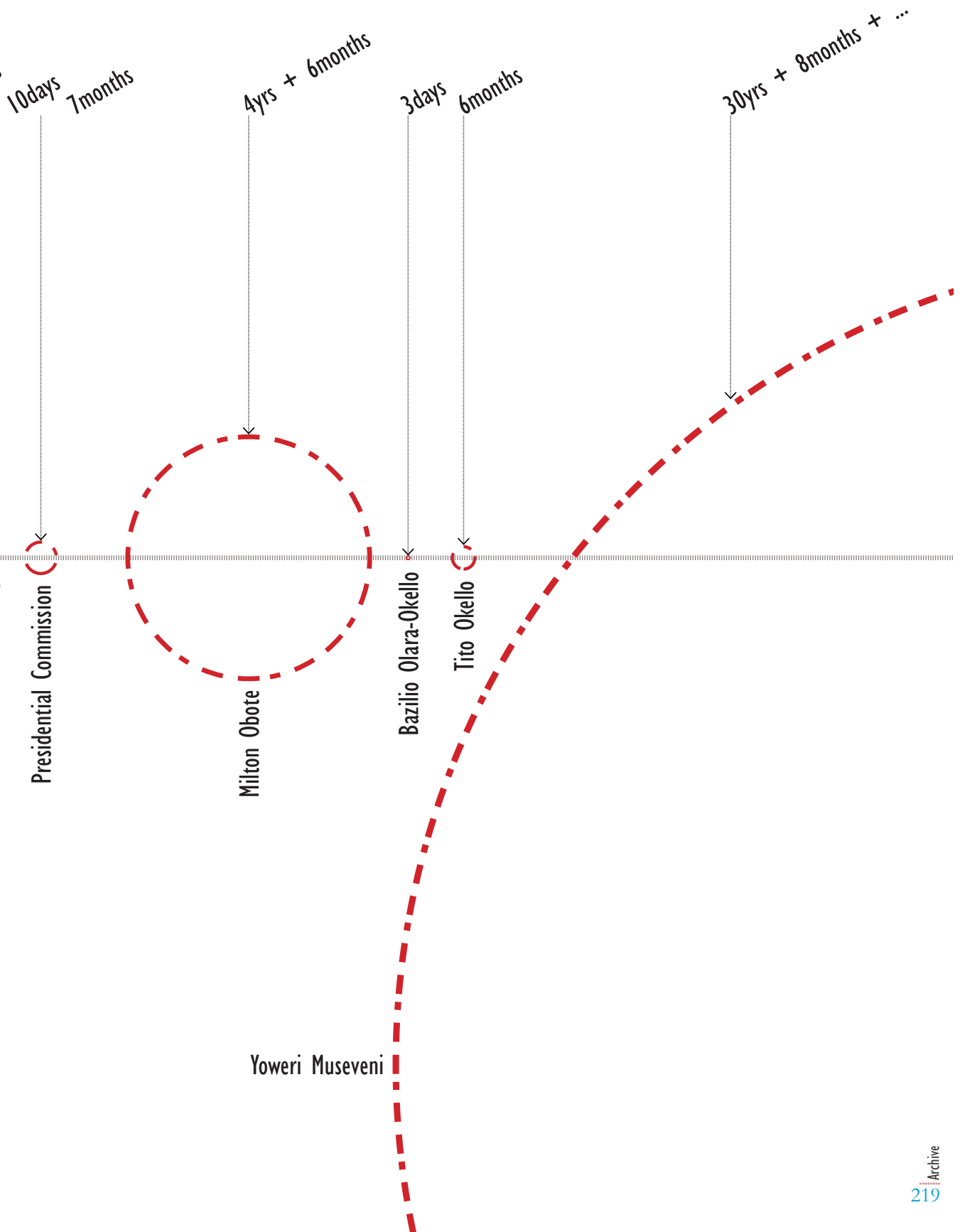
Ascension: Military Coup

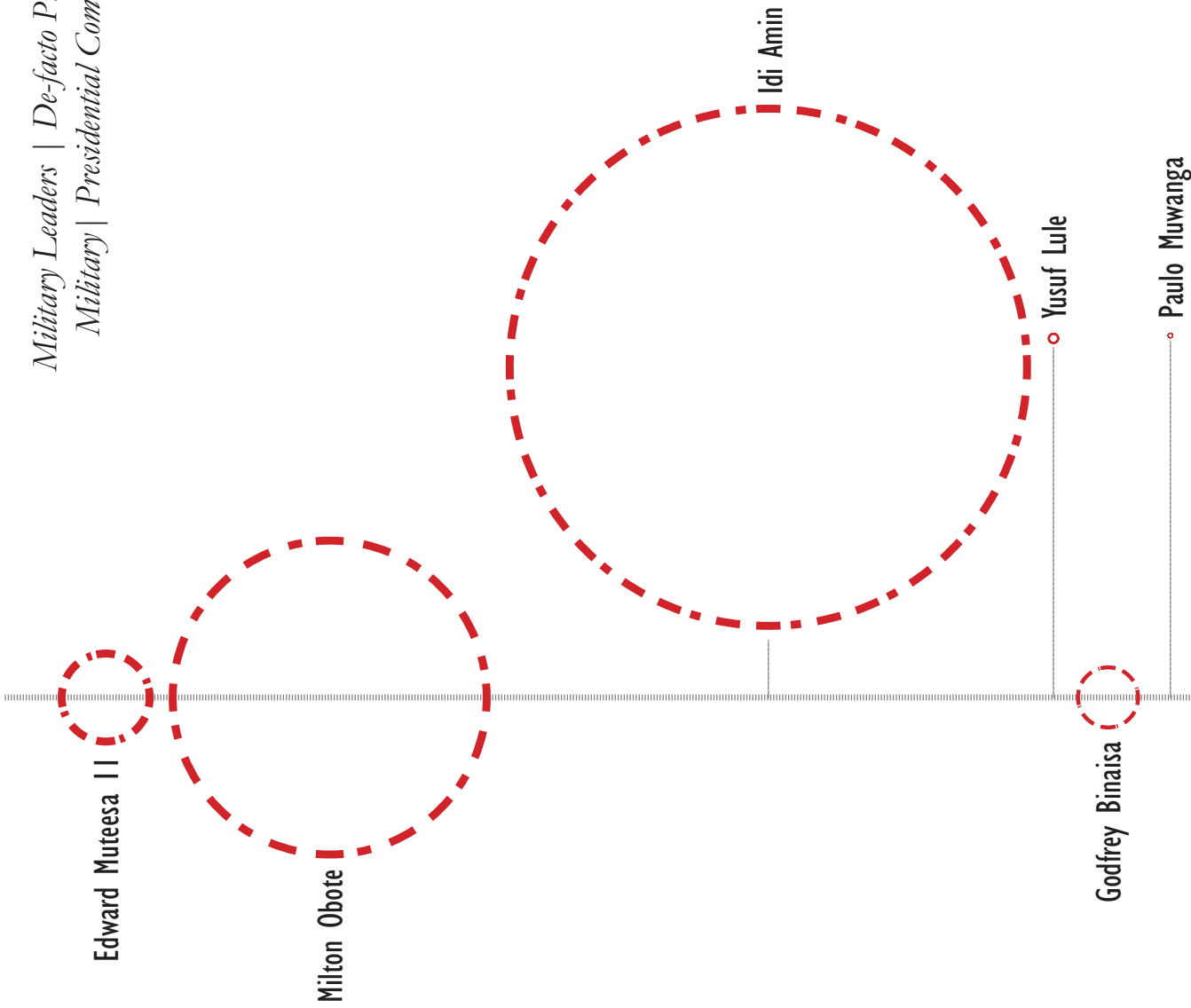
Re-instated Kingdoms - with limited authority

Legislated the banning of Political Parties (later reversed)

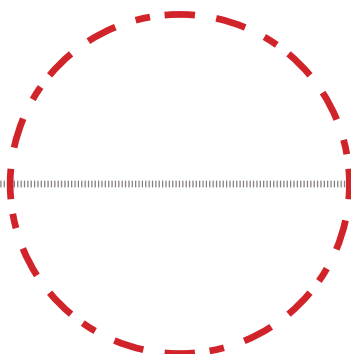
29 January 1986 – Present







Presidential Commission

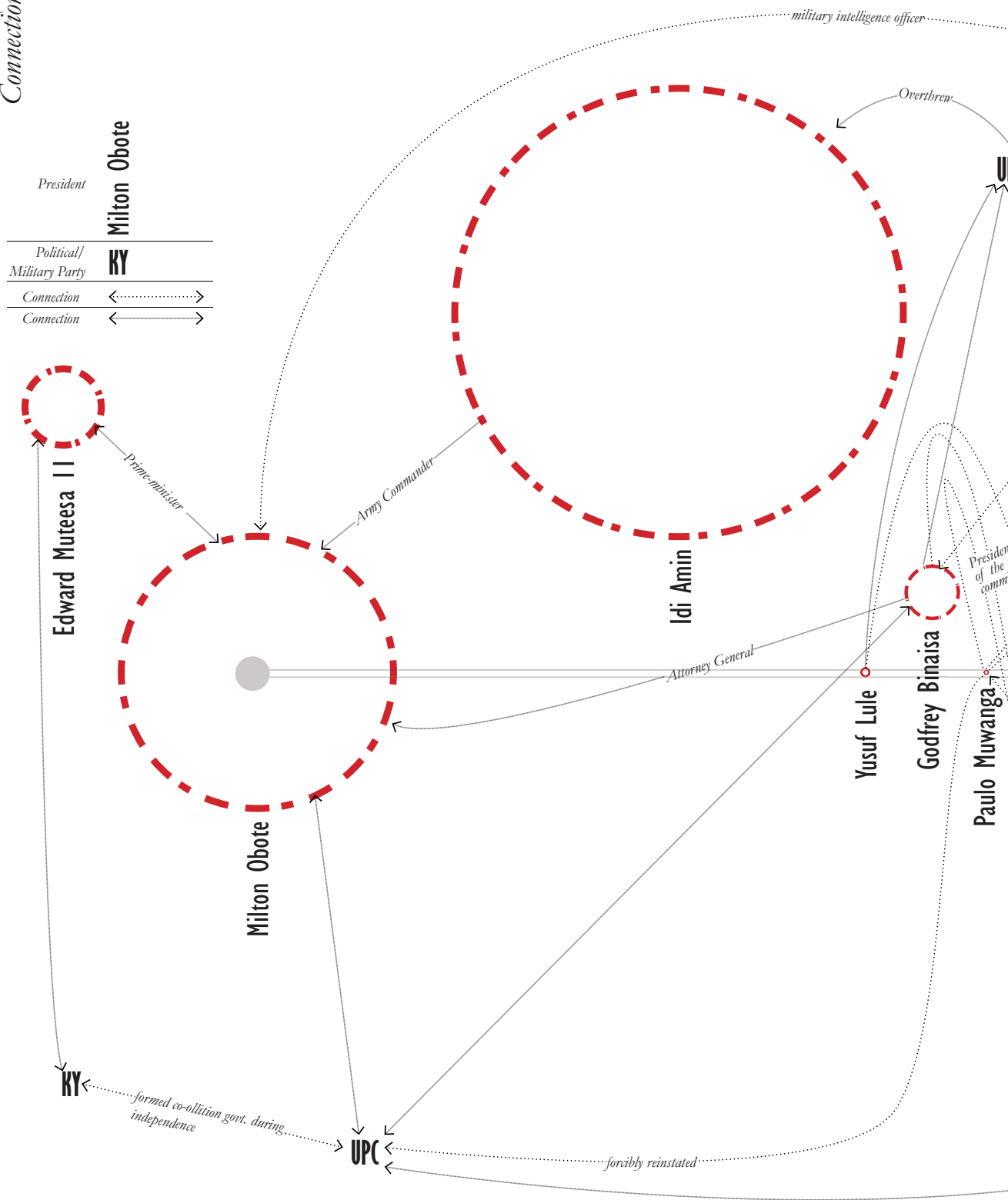


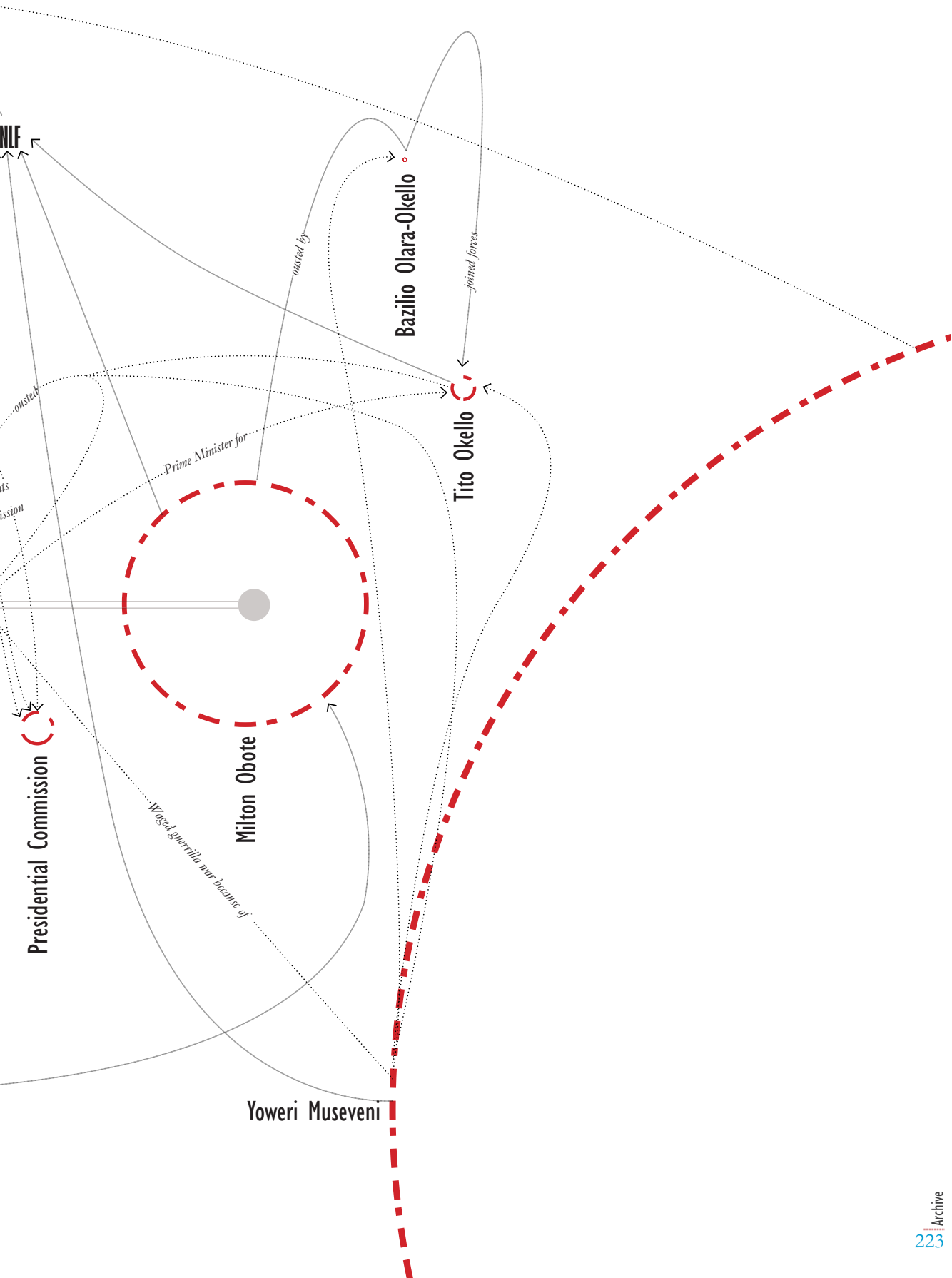
Milton Obote

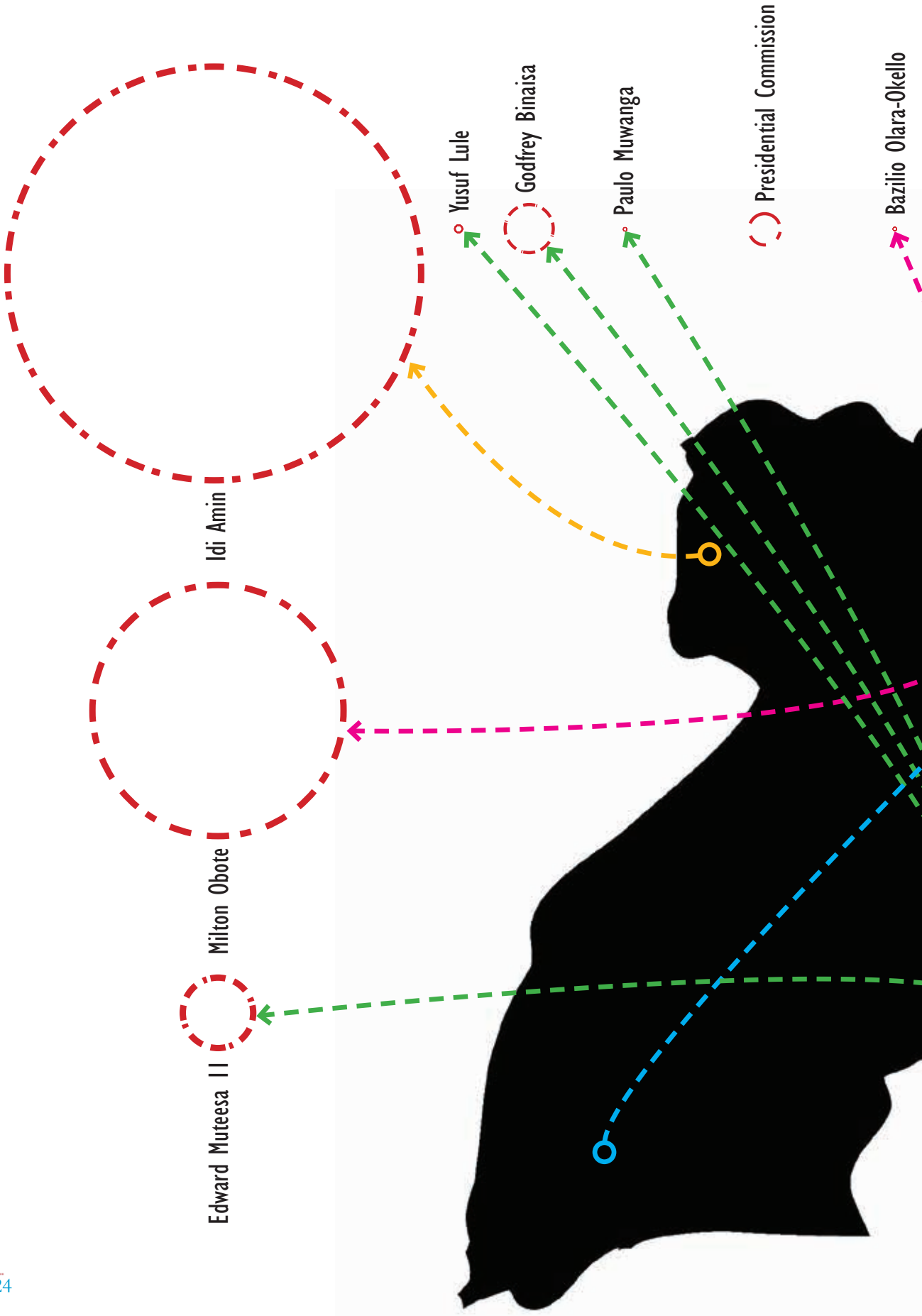
Bazilio Olara-Okello

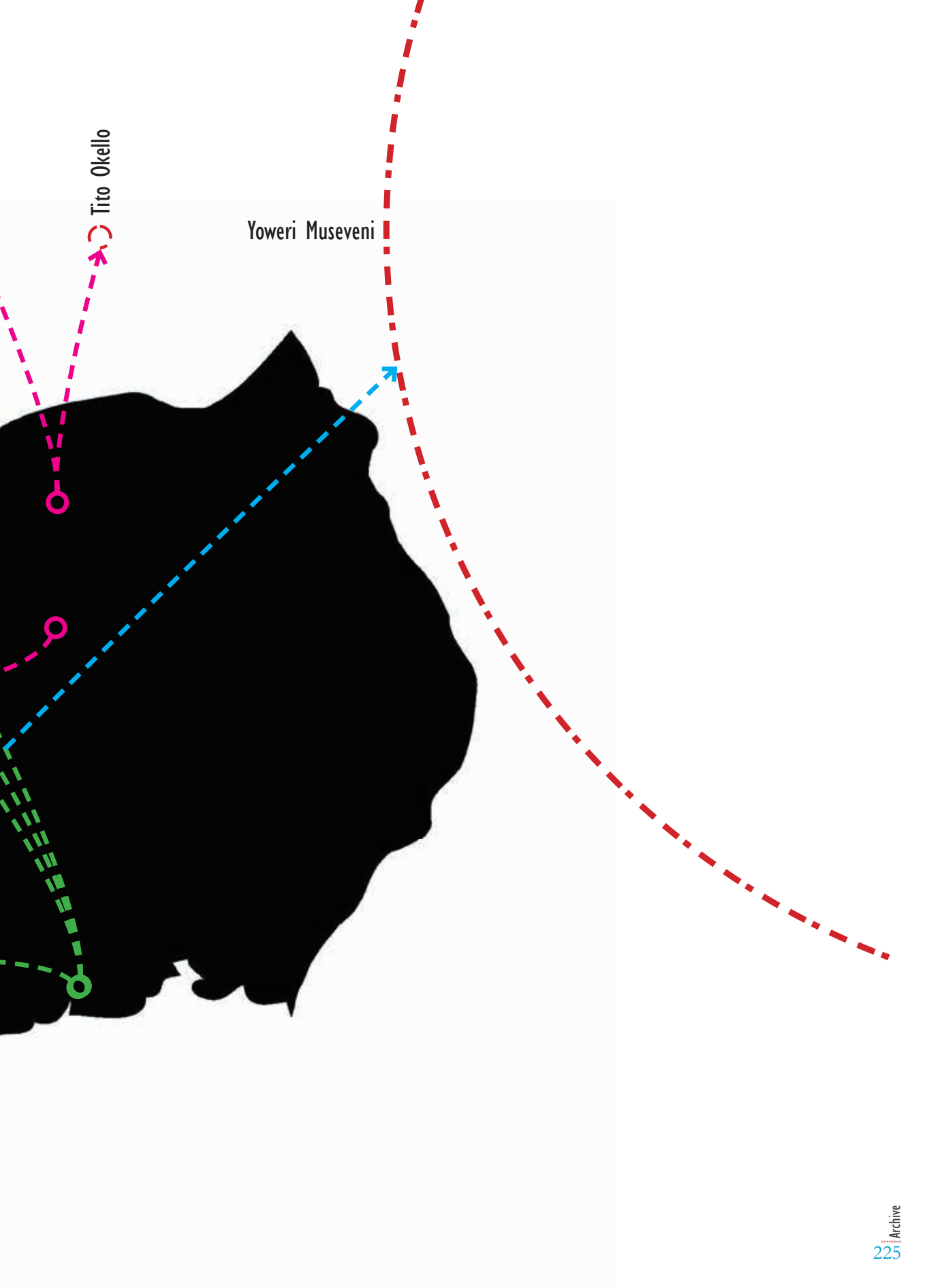
Tito Okello

Yoweri Museveni

















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Closing Remarks

We are mediators. Straddling the world of cerebral and tangible and the infinities that exist between.

It has taken me a long while to reconcile all my presumptions and discoveries about the history of my city, my colonial heirtage and my nationlity. Often this journey would take me from despairing of the apparent absence of information to the overwhelming dicoverly of entire worlds of knowledge beyond my education. If the writing is tinged with innocence or bitterness, it is from my humanity - and my inability to divide the academic discoveries of subaltern discourse from the realisation of my ultimate position in the dichotomous world view that governs our worlds.

Architecture is supposed to help us to change the world in which we exist and I still hold on to some smidge of hope that its ability is not completely eradicated by the capitalistic intensity of the 21st century. There is power in reconciliation - of hopes, of abilities, of diversities, of hybridities, of thought. I hope that this book represents my journey into the interrogation of this concept of reconciliation.

I also recognise that the pragmatic will always be the active and that architecture, aside from all other creative pursuits, needs to be unselfish enough to be visible to the “untrained” eye - and ultimately, to the subconscious mind.