

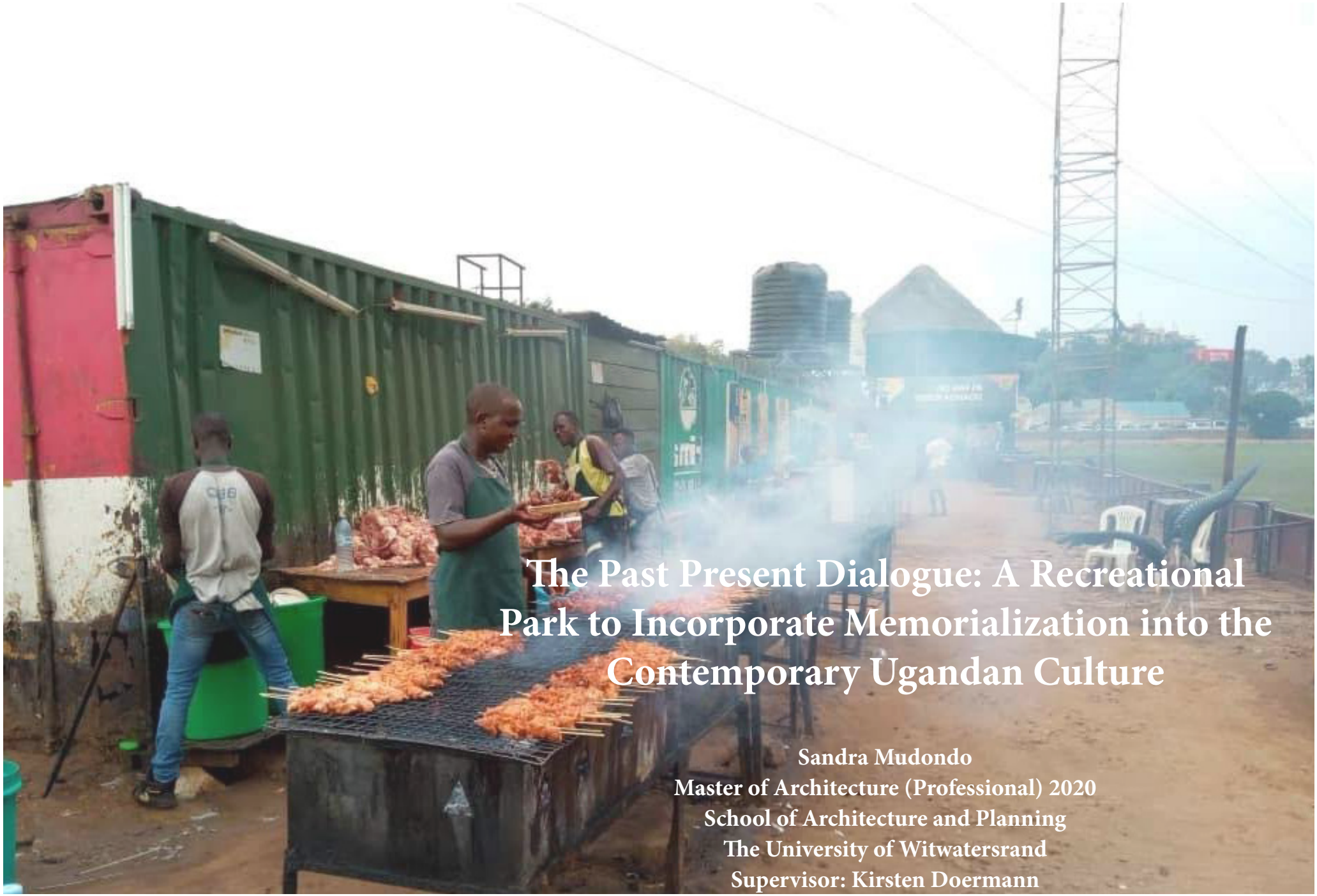
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The past present dialogue: a recreational park to incorporate memorialisation into contemporary Ugandan culture

Mudondo, Sandra

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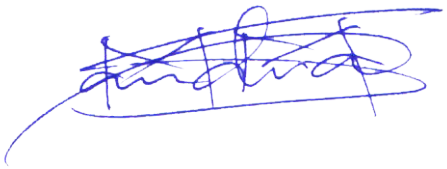
The Past Present Dialogue: A Recreational Park to Incorporate Memorialization into the Contemporary Ugandan Culture

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Declaration

I, Sandra Mudondo, 1589197, am a student registered for the course Master of Architecture (Professional) in the year 2020. I hereby declare the following:

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This document is submitted in partial fulfillment for the degree: Master of Architecture (Professional) at the University of the Witwatersrand, Johannesburg, South Africa on 10 February, 2020.

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Kibumba mulungi!

Contents

Part One: Abstract **7**

Part Two: Introduction **8**

Part Three: Background **11**

Part Four: Thesis Question **19**

Chapter One: Memory **20**

Memorialization 21

Discourse on the approach to memorialization 25

Placement 25

Program 26

Sense of scale 31

Storytelling 33

Chapter Two: Memorials as spaces for engagement **35**

Perception of space 37

Space versus place 39

Identity of place 41

Chapter Three: Context and culture **42**

The culture of memorialization 42

Symbolism 43

Ancestorship 46

All-night vigil 47

Backcloth 47
Period of mourning 47
Announcing the heir 48
The culture of the everyday 48
Chapter Four: Site Analysis 50
Historical Context 51
Existing site conditions 59
Drainage 60
Site constraints 61
Key neighbouring context 67
Access and boundaries 71
Sunpaths and prevailing winds 75
Current Site Program 76
Cultural highlights 81
Chapter Five: Precedent analysis 90
Chapter Six: Design methodology 113
Research findings into goals 115
Design approach 119
Chapter Seven: Appendix 134
Bibliography 142
List of figures 149

Part I: Abstract

This research uses Kyadondo Sports Club in Kampala Uganda as a testing ground to address the theoretical issue about memory, memorialization, monument, and the everyday. Kyadondo is the site on which two bomb blasts occurred in 2010, however, it is still a meeting point for contemporary Uganda culture. This research presents a reinterpretation of memorialization in Kampala which the past and the present can be celebrated.

Construction of monuments in spaces where people gather to commemorate or learn about past events is an approach that has been adopted from the "western" world. These monuments have failed to accommodate a society's daily activities in the context of this study and as a result, have become nothing more than statues. The "past-present dialogue" is an investigation into the approaches to memorialization with the view that a memorial does not have to be a monument. It also explores the concept of space perception to understand how people relate to place as memory is a contributor to the making of place. This research will also explore how the built environment can express memory by telling a story of the history and everyday practices of the site. The link between the built and unbuilt will also be addressed as well as the restrictions surrounding the design of built spaces within flood-prone areas. The main focus will be on memorials as designed and experienced; not on the often complex politically uptight process of generating them.

Part II: Introduction



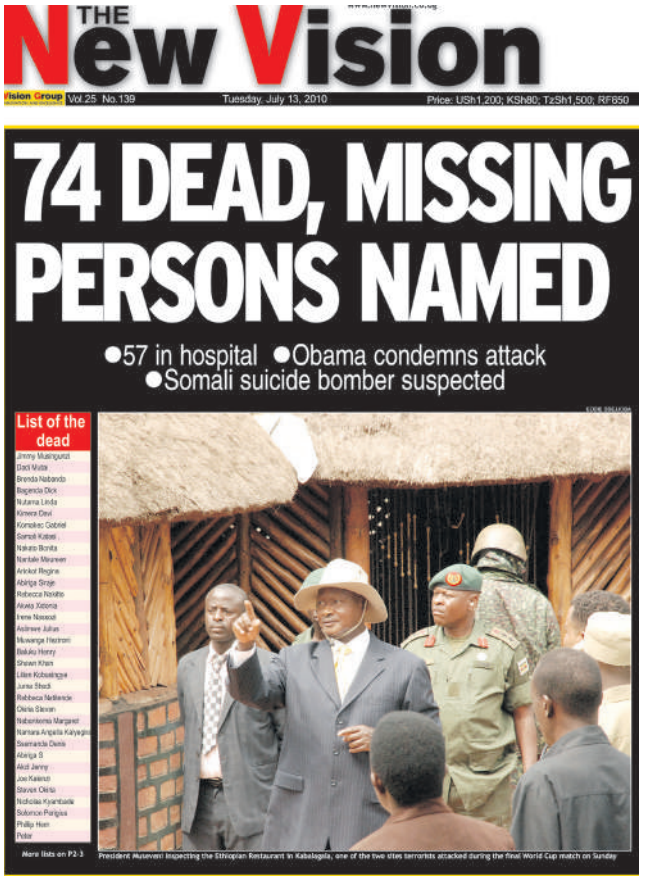
Figure 1: Shocked survivors moments after the second bomb blast
Image source: Butagira (2011)



Figure 2: Al-Shabaab Militant group.
The Al-Shabaab is also claimed to have links to the Al-Qaeda
Image source: Wabala (2019)

During a time when hosting the FIFA World Cup was seen as a success for Africa, two bomb blasts shook Kampala City, Uganda, on 11 July 2010 at 11.18 pm. One bomb exploded at an Ethiopian restaurant in the outskirts of the city where several expatriates had also gathered to watch the game and another bomb exploded concurrently at Kyadondo Rugby Grounds, where the state-run newspaper (New Vision) was hosting a screening of the final as the Netherlands was competing against Spain, killing over seventy people in the process. Newspaper articles show that the victims included: twenty-eight Ugandans, eleven Ethiopians, one Irish, as well as over thirty-three people who were unidentified. Among the fifty-three injured were two Americans, one Congolese and one Ethiopian.

A Somali based militant group called the Al-Shabaab claimed responsibility for the attack. According to Fisher (2010), this attack was referred to as a defensive mechanism against the African Union Mission in Somalia, AMISOM, which frustrated the activities of the Al-Shabaab. Local and international news broadcasters such as NTV Uganda and Associated Press News in New York report that this was the first attack by Al-Shabaab outside Somalia. The AMISOM member nations include Uganda, Burundi, Ethiopia, Kenya, Djibouti, Sierra Leone, Nigeria, and Ghana. Simmons (2010) points out that Uganda was the first country to send peacekeeping troops to Somalia with plans to send more into Somalia from neighboring countries which was the most likely cause of the attack.


THE New Vision

Vision Group Vol 25 No.139 Tuesday, July 13, 2010 Price: USh1,200; KSh80; TzSh1,500; RF650

74 DEAD, MISSING PERSONS NAMED

●57 in hospital ●Obama condemns attack
●Somali suicide bomber suspected

List of the dead

Figure 3: Front page of local newspaper
Author's archives


Green Light College mourns best student

Brother and sister perish

Mother of five passes on

Wisdom school weeps for directo

Tradegy strikes again for the Kalyegiras

Sri Lankan departs

Figure 4: Obituaries to lost victims
Vision Reporter (2016)


Rest in Peace

Batanda was standing in for a sick friend

Mulago doctor loses daughter

Born-again killed in blasts

Two brothers, cousin die in the bomb blasts

Figure 5: Some of the victims of the attack
Vision Reporter (2016)





Figure 6: Monument at Kyadondo rugby grounds.
The Government of Uganda in collaboration with the Kyadondo Sports Club built a monument to commemorate the people who lost their lives as shown.

Images by Author

Part III: Background



Figure 7: Entrance to the grounds
Image by Author

Kyadondo Rugby Grounds, home to five rugby teams (two of which are female), is located in the periphery of the central business district of Uganda's capital Kampala. It was built in 2000 with facilities which include a rugby pitch, a training pitch, outdoor braai area, pub, changing rooms, toilets, and a clubhouse. It is primarily owned by Uganda Rugby Football Union. Kyadondo Rugby grounds and Legends Rugby Club are the only home pitches owned by the Union in Kampala. The other pitches are owned by higher institutes of learning such as Makerere University and Kyambogo University. In spite of the attacks, Kyadondo is still a meeting point for contemporary Ugandan culture. It is not only a rugby sports ground but it accommodates various activities: annual activities such as Beer Festival, The Twins festival, weekly activities such as Zoe Christian fellowship, rugby matches, and music concerts. It also offers a daily barbeque which has received good reviews according to Foursquare City Guide:

> "The barbeque! On point" (Foursquare, 2016)

These activities tend to overshadow the memory of the July 2010 event in spite of the built monument. As such this makes the monument invisible because there seems to be a divide between the memory of the event and the everyday activities of the site.

> "Kyadondo Rugby Grounds has moved on from that 2010 nightmare. Its patrons have moved on too. It is all too evident from the numbers that flock the venue for concerts. Its manager, Christine Kizito, says at the recently held Valu Valu and the Battle of Champions show, a restriction was put on the number of people entering. All this for a venue that struggled to sell six bottles of beer, in the months after the blasts" (Abimanyi, 2012)

This also highlights the fact that the relationship between Ugandans and monuments is non-existent as pointed out in the research done by Ovinja-Odida (2016) *"the design for memorials often fails to*



accommodate the society's own cultural approach to commemoration, leading to deserted memorial sites that are seldom used by the people they are intended to serve" and I also witnessed this non-existent relationship between the monument and the people when I visited the site on numerous occasions.

A Legend Rugby Club Grounds

B Proline Football Club Grounds

C Kampala City Council Grounds

D Lugogo Cricket Oval Stadium

E Kyadondo Rugby Grounds

Figure 8: Location of the grounds
The grounds are located in a sports specific area due to the topography due as will be explained in the site analysis chapter
Image source: google maps image





Figure 9 (left): The attendance during a rugby match.
Rugby matches are the main event at the grounds. These tend to attract up to 4000 people depending on what teams are playing according to the club manager.

Figure 10 (above)**:** Music concert poster.
Music concerts are part of recreational activities that also take place on the grounds. These concerts can attract as many as 6000 people depending on the music artist.

Source: https://www.instasaver.org/hashtag/kyadondo





The current monument is only remembered before the start of any game which is scheduled close to the anniversary of the bomb attack.

Figure 11 (Left): The women's team laying a wreath at the monument the day before the games on 13 July 2019
Image by Author

Figure 12 (Above): Bomb survivors laying a wreath at the monument on 13 July 2019 as captain and referee look on
Image source: https://twitter.com/newvisionwire

Another example of the disconnection between monuments and people in Kampala is the World War Memorial Monument, built in 1945, which is a monument found along Kampala Road within the central business district of Kampala City and greatly guarded by Ugandan military police; this monument memorializes those who lost their lives in World War II. The monument is placed in a well-maintained lawn with large trees scattered around the site. On asking some people on the site what this *"statue"* was and what it stood for, the common response I got was, *"simanyi nze nzize kutuula mukisikirize"* loosely translated to *"I don't know, I only came here to cool off under the shade"*. .



Figure 13: National World War Memorial Monument
Image source: https://ugandatourismcenter.com/place/monuments-in-kampala/

The fore-mentioned disconnection led me to question, *what can one do to make a space legible in the context of memory?* As such, it is not enough to just construct a monument and think that the collective memory has been passed on, healing and some sort of acknowledgment has been achieved. Discourse in architecture has also shown that objectifying memorialization without understanding the context has led to the loss of the collective memory of a society and also the sites of memory fail to accommodate any other activity, therefore, societies don't take ownership of them. Commemorations start to take on new meanings as the occasions blur from individual memory and the architecture turns out to be significantly more open to understanding. Day (2002) points out that architecture can impact what and how we remember through creating a built form that helps to preserve memory while also bringing new meaning to the present. Research by Tuan (1977) has shown that monuments have been constructed not only to preserve a memory but they were also ways to show an architect's yearning to excel as well as depart from previously constructed monuments. Ovonji-Odida (2016) also states that memorialization has often been questioned in architectural discourse because what a monument satisfies is yet to be answered, however, there seems to be an underlying agreement that *"if done correctly"* it can offer some form of healing. This led me to question, *should memorialization be an object or process, can it be both?*

As will be discussed in this report, a memorial space is designed to help people remember. Therefore in designing for human behavior, one needs to understand the aspects that influence relationships to places especially. The needs of any human being go beyond the physiological; they are also psychological as well as sociological needs which architects tend to ignore. That said, architects tend to design memorial spaces

without putting the needs of the end-user at the forefront of the design process particularly in Kampala. This is in agreement with research done by Soher (2009) which points out that *"…if the feeling and information which is intended to be given by the monument is given within a holistic space, the space/object can escape being invisible"* which led me to ask the question, *"what strategies can one use to encourage people to read architecture to make them reflect?"*

This essay will explore how architecture will be used to incorporate memorialization into the everyday activities of people living in Kampala specifically the visitors of Kyadondo Rugby Grounds. The memory theory, as well as the place attachment theory, will be unpacked through reviews of the literature to understand the importance of memory and place. The literary works architects and architectural researchers whose work has been centered on East African architecture such as Mark R.O. Olweny as well as Mahmood Mamdani, a political scientist, and Francis Xavier Mulambuzi, a researcher, whose literary works were sources of Uganda's history. Due to the lack of published literary documentation on the context, Uganda, local newspaper articles will be used as a source of information. Through this understanding of memory, the concept of memorialization will be highlighted as well as the discussion about the approaches to memorialization i.e monuments and memorials and what makes some memorials more successful than others. This investigation will also include how people perceive spaces to understand the relationship with spaces in the context of memory. This would aid me to formulate a strategy for the design of the memorial at Kyadondo grounds and will also inform the program for my proposal.



In this regard, Kyadondo as a memorial of the event and of the lives that were lost as well Kyadondo as a meeting point for the contemporary Ugandan culture will be explored through memory and the everyday activities through questions like: *How can architecture be used to incorporate memory into the everyday? What activities that evoke the memory of the event can continue on the site? How can memory be used as a protector of space?* will be explored. The main design goal will be focussed on the experience of the user which will be informed by the memorial practices of the society in this context of study.

Figure 14: Independence Monument in Kampala
Image source: Gava (2019)

Part IV: Thesis Question

How can memorials in Uganda become spaces of engagement to minimize the current disconnection between the existing physical monuments and the everyday practices?

Sub questions:

Why is memory important? Why build memorials?
How is memorialization being addressed currently?
Should memorialization be an object or process, or can it be both?
What can one do to make a site legible in the context of memory?
What strategies can one use to encourage people to read space to make them reflect?
What activities that evoke the memory of the event can continue on the site?
How can architecture encourage one not to forget?
What are the everyday activities?
How can architecture be used to incorporate memory into the everyday?
How can memory be used as a protector of space?

Keywords:

Memory (noun): something remembered from the past.
Memorialize (verb): preserve the memory of; commemorate
Memorial (noun): a statue or structure established to remind people of a person or event.
Everyday (adjective): happening or used every day; daily.
Buganda refers to a region in Uganda, Baganda are the people, Luganda is the language, Muganda is one person

Chapter one: Memory

Memory has been defined as the current knowledge about something that was known previously (Rubinstein, 1988 in Sumrall et al, 2016). Ovinja (2016) expounds it further by pointing out that memory suggests "ideas of temporality, intangibility, traces and the past". Memory can be a form of perfect recollection, which is a conjunction between memories of previous actions and memories of previous knowledge, or imperfect recollection which involves some knowledge imperfections within the context of the human ability to process information (Sumrall et al, 2016). These imperfect relocations can be observed from how the victims from the Kyadondo bomb attack remember the event from the interviews carried out by journalists. Victims do not remember the exact number of bombs that went off on the grounds; some remember one bomb blast while others remember two bomb blasts. Remembrance is not always straight forward. This reinforces the fact that the event and how people remember it is not necessarily directly linked. Therefore to understand memory theory, one needs to separate the memory of the event and how people remember it. According to Bergland (2015), pattern completion which is the association between different aspects of an event can allow one aspect of the event to bring back a wave of memory which includes other aspects.



Figure 1.1: The Oklahoma City National Memorial and Museum
Image source: Schwab (2018)

The Oklahoma City National memorial uses the aspect of the time at which the explosion took place in Oklahoma on April 19 1995 to evoke the memory of the event. The design incorporates a reflecting pool flanked by two enormous entryways: one gate is engraved with 9:01 which symbolises the last moment of peace , the other with 9:03 which symbolises the first moment of recovery, and the pool speaking to the snapshot of the impact. Research by Quinn (2005), states that affirmation, memory and recollecting, and

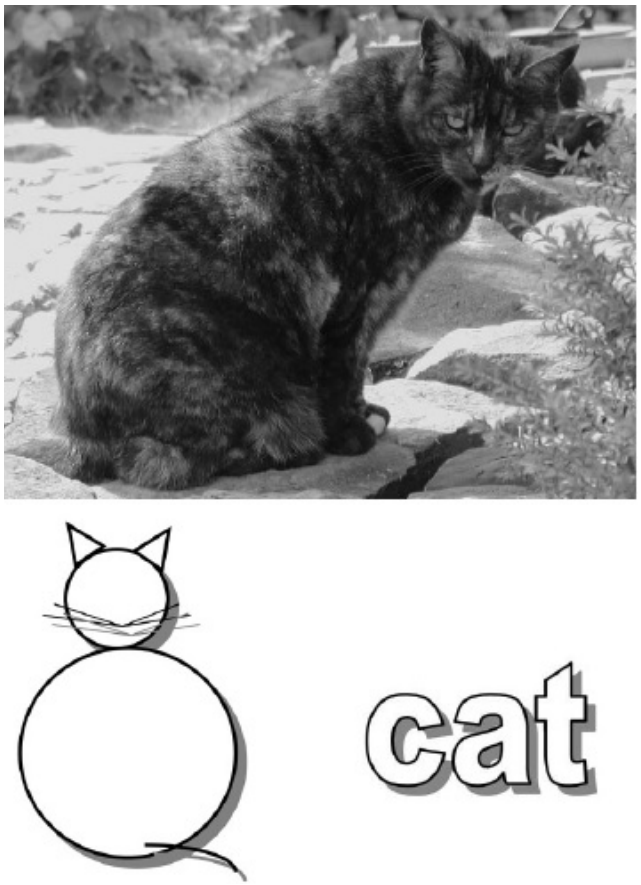


Figure 1.2: These are three ways of representing a cat. Which of these would enable one to store the memory of a cat? Image source: Lawson (2001)

the way toward grappling with the past, structures a vital structure square of the fix of the social framework of any general public; it demonstrates that all together for a general public to start to push ahead, it must deal with the past.

> "In facing the details of history, past events can be revisited, evidence uncovered, people and institutions potentially held accountable, and a rationale of deterrence made possible." (Quinn, 2005)

Memories are often highlighted by material objects that represent the memory of that moment. The memory is mainly needed as a memorial which is an evidence of the past that will be transmitted to future generations. Jo (2003) points out that architecture has a way of evoking memory and it is through understanding the relationship that can exist between physical reality and mental meanings that architecture of memory is imagined. The relationship between the physical and mental domains has often been referred to as memorialization which leads the user to engage with the temporal realm, through their memories, and the physical, through their interaction with the architecture.

Memorialization

Memorialization has often been defined as an act of remembrance and commemoration of loss and in some cases, it's the celebration of a historical event (Jo, 2003 and Bloomer et al, 2015). Ovinja (2016) points out that the process of remembering has always been a crucial part of our human way of life; right from the period of the great Egyptian Pharaohs to the present-day world. Human civilization has often been obligated to find ways to commemorate the memory of tragic events or loved ones that have passed on as well as great people in history. This process of commemoration could be ritualistic or physically manifested,



Figure 1.3: The Door of Unseen Forces by Sculptor Ken Kelleher: public art installed for place making also created to revive a public space
Image source: www.kenkelleher.com/



Figure 1.4: Washington Monument; a 170 metre marble obelisk tower built to honour George Washington, the United States' first President
Image source: Teen Kids News (2017)

hence societies have always found ways to ensure that people, events, and places never leave individual and collective memories. Research has shown that following the enlightenment period in the western world, memorialization has been carried out through the creation of monuments. The terms monument and memorial are often used interchangeably as their definitions are intertwined. Burling (2005) defines monument as *"a statue, building or other structure erected to commemorate a famous or notable person or event and which by its survival commemorates and distinguishes a person, action, period or event"* Monuments can be further divided into three categories: funerary monuments such as cemeteries, monuments to ideas or events such independence, tragic events, etc and monuments to great people. In essence, a monument brings to mind a statue while the possibility of remembrance can be a museum, garden, plaque or model. .

> "One preservationist's distinction between the two succinctly states that monuments are built to help us remember, memorials are about helping us never to forget. Another clarifies the difference as 'all memory-sites are memorials' A memorial may be a day, a conference, or space, but it need not be a monument. A monument on the other hand is always a type of memorial. Therefore, monuments are, essentially, a subset of the spectrum of memorials." (Burling, 2005)

Memorials may not have a similar meaning to everybody. These works are commonly authorized by a particular association to 'appropriately' memorialize an occasion or an individual, trying to make a story or occasion pertinent to the bigger network (Burling, 2005). The connection between remembrance and the public is imperative to consider; the guest experience of visiting a monument or memorial is regularly not quite the same as an easy-going perception of a bit of open craftsmanship; dedications add to a culture, and, in doing as such, can impact thought and experience.

The functions of public art and monuments tend to be similar but they are different in terms of placement and the responsibility to the communities in which they sit. Although monuments can serve as effective pieces of public art, which are used by some cities to increase the use of public open space, they intend to shape a city's memory in a positive way which is a far cry from simply filling up space. Monuments are often works of art that are created for the public and evaluated based on their capacity to generate a human reaction.

The culture of monumentality has always been a common memorial practice in the 'western world'. For example, marker stones on burial grounds, a common practice of memorialization currently, are indicative of the final resting place of loved ones lost. In the context of Uganda, this practice was non-existent in the precolonial era. This was a response to the ceremonious termination of the mourning period was referred to as the *"last funeral rites"* which in a sense meant *"to get rid of death"; t*his ceremony would also indicate the resumption of life. During the last funeral rites, the ceremony of the installation of an heir would take place and at the actual moment of installing the heir, the heir to be stood on a barkcloth spread on the ground, accompanied by a woman called lubuga which meant that a man had to inherit together with his wife (Mair, 1934 in Mulambuzi, 1997)

> "The night before the installation of an heir was of great festivity. Women would spend the whole night cooking matooke (plantain), which was to be fed to the people invited to attend the ceremony on the following day. The same night, two cows were slaughtered for the same purpose. People present spent the whole night dancing, singing and drinking." (Mulambuzi, 1997)



Figure 1.5: Installation of heir during the last funeral rites
Image source: Buganda watch (2017)

This ritual in a way was a representation of the start of a new era "out with the old; in with the new" Nobody is allowed to mourn after the last funeral rites as it is considered a bad omen and bad luck to the heir, however, the congregants are only allowed to talk about the good things about the deceased (Mbabaali and Lugaaju, 2016). This has also been translated to the way Ugandans relate to built form currently; old buildings are being demolished in favor of new ones. This is in agreement with the findings in research by Lawson (2001)*"…we are what we are because of the characteristics bred into us and also because of the experiences which befall us in life"* Tuan (1977) also points out that culture which is particularly created in people firmly impacts human conduct and qualities.

> "Social norms then are extremely powerful in that they give security to people in the group, allowing them to behave in a regulated way without fear of their behaviour being thought to be inappropriate by their neighbours, colleagues and friends." (Lawson, 2001)

Therefore, in a society whose culture is to forget the past, how do you encourage it to remember? My argument is the past is part of the future and we should not delink ourselves from it so how can architecture encourage one not to forget?

Discourse on the approach to memorialization

> "A memorial may be a day, a conference, or space, but it need not be a monument." (Burling 2005)

The discussion surrounding the approach to memorialization is one that is constantly changing among various involved disciplines such as architecture, historians, art historians, anthropologists, and psychology. However, as mentioned earlier, there is an underlying consensus that if done correctly it can offer some form of healing and acceptance.



Figure 1.6: The Oklahoma City National Memorial would not have had as much of an impact to a visitor if it had been placed elsewhere other than the site of the bomb blast.
Image source: Burling (2005)

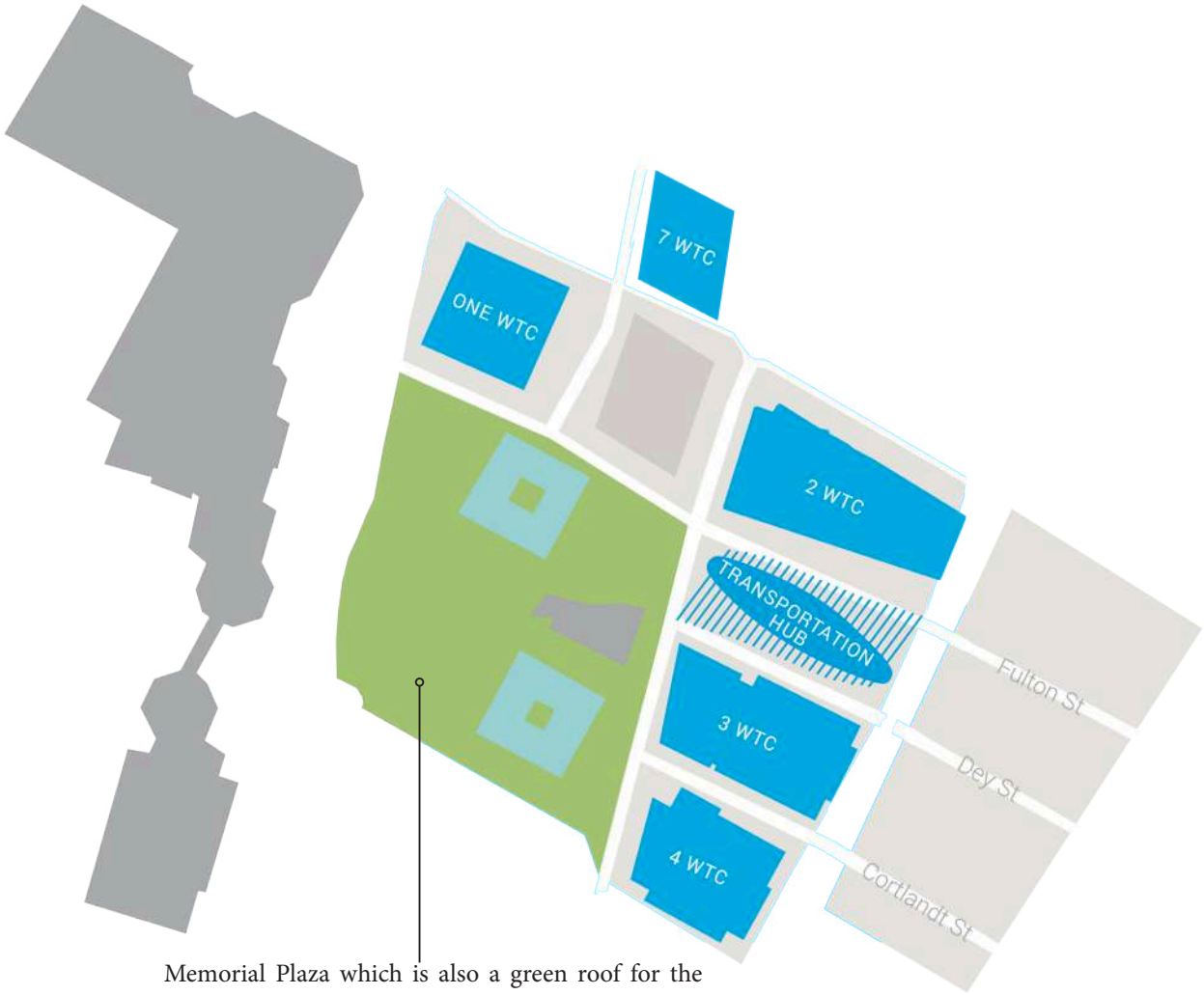
Placement

Memory preys on place; as such public memorials are landscapes that make it conceivable to keep past events alive in the normal memory through physical portrayal in open spaces. Memory in public space, through monumentality which tells stories of past events, can be classified based on its being in interaction with everyday activities (Ozer and Gurler, 2012). As such the site on which a memorial is placed has an impact on the memorials themselves as well as the design for the memorial. It can either support the intention of the architect or not influence the experience of the visitor. The experience of a visitor will be different when a memorial is placed in a public space as compared to when it is placed in a private space. In the same way, when a memorial is placed on the site where the event occurred is different from placing it in a site without any attached to the memory.

> "The connection between a memorial and its place can't be ignored; memorials are most effective at the site of the event, where a sense of place and a sense of history can be connected. " (Burling 2005)

Program

Ovinja-Odida (2016) argues that the incorporation of program and traditional ways of memorialization particularly in non-western societies will help reactivate current memorial sites. If a memorial site has a program, it is then transformed into a site of memory. If a site of memory is designed holistically, it can cease to be invisible and ever-living spaces will be created. All things considered, sites of memory that are associated with their condition and which can be incorporated within everyday activities can have a progressively beneficial outcome on social memory and urban character. Utilizing sites of memory empowers remembering. Remembering is one of the significant requirements for general society just as different needs of the network, for example, utilizing and meeting and expanding the adequacy of memorials (Page and Sherida, 2004). Memory places or site plans, which incorporate remembrance, imagery and various uses, become living spaces outside celebration days or customs, just creating better relations with the guest. Along these lines, they can escape from losing their importance and getting to be imperceptible (Ozer and Gurler, 2012)In the debate about the importance of war memorials in Northern Uganda, Wakabi (2011) points out that monuments on their own are not sufficient but instead one has to provide something that can benefit the affected community. According to the KPDP Draft Final report, a society such as Kampala is interested in sport which is why a makeshift open field exists in every parish. These fields in which sporting events take place are also communal spaces used for a range of public sporting and collective events; Kyadondo Rugby Grounds has been observed as such a place.



Memorial Plaza which is also a green roof for the 9/11 Memorial Museum, a train station and other facilities below street level

Placement and program made the visitor's experience at the ground zero memorial better in such a way that the site of the bombing was considered as the resting place of the victims of the plane crash after the 9/11 attacks in New York as well as the workers of the World trade center and the firefighters who went to the site before the second plane crash. Therefore placing the memorial on the site of the event makes visitor's experience more sensitive as compared to placing it elsewhere. Michael Arad, the architect, thought it wise to design the memorial as part of the city and also something that would benefit the everyday user on their way to work, by incorporating a transportation hub, as well as create spaces that a visitor would use during his lunch break.

Figure 1.7: Layout of Ground Zero Memorial in NewYork, USA
Image source: https://www.wtc.com/about/overview



Figure 1.8: The pools highlight the footprints of the towers. This gives the visitors a clear picture of the size of the buildings that were bombed as well as the number of the people that were accommodated in the buildings.

Image source: https://libeskind.com/work/ground-zero-master-plan/



Program made the Uganda Martyrs Catholic Shrine in Namugongo more successful than the Uganda Martyrs Shrine Munyonyo. The Uganda Martyrs include twenty-three Anglican and twenty-two Catholic converts to Christianity who were executed between 31 January 1885 and 27 January 1887 by the then King of Buganda for who refused to denounce their Christian faith according to popular belief. The first three martyrs were executed in Munyonyo and the rest were burnt alive in Namugongo. The grounds in Namugongo accommodate a church, amphitheater, and grottos and are programmed in such a way that they not only tell the story of the execution.

Figure 1.9: Layout of Namugongo Martyrs Shrine grounds
Image source: https://www.google.com/maps/Uganda+Martyrs+Catholic+Shrine+Namugongo/



The grounds also accommodate various activities that appeal to the Catholic faith such as the way of the cross whereby each station also tells a story of the journey which the martyrs experienced on their way to the execution grounds as well as grottos built for the veneration of each martyr. Through creating a program whereby the aspects of the execution are merged with the beliefs of contemporary Uganda make this memorial site more successful the one in Munyonyo which was a monument until 2015 when it was programmed to include a church amphitheater among others; from observation to participation.

Figure 1.10: The Church at Munyonyo Martyrs Shrine
Image source: https://authgram.com/tag/architectureinuganda

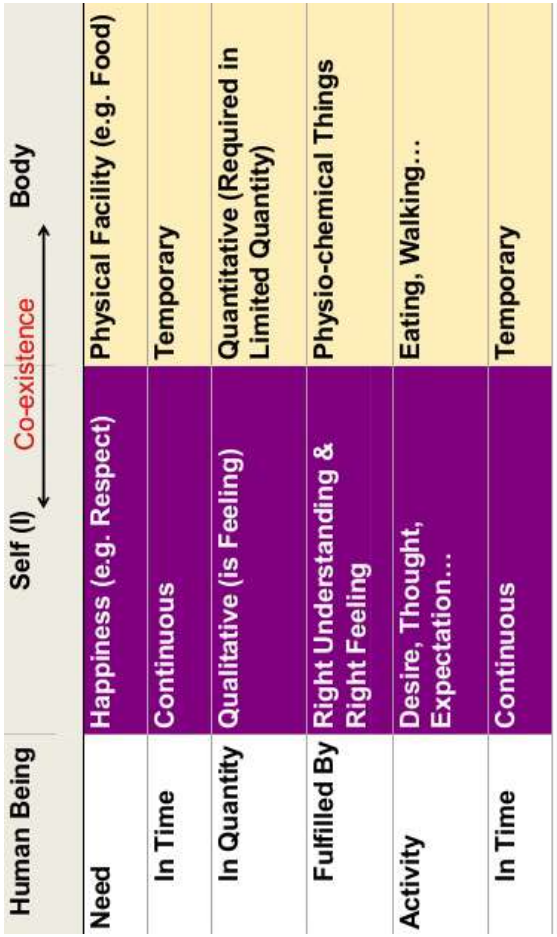


Figure 1.11: The coexistence of self and body through discriminating the needs of each
Image source: https://www.slideshare.net/GuptaPandiri/co-existence-of-self-and-body-amp-needs-of-self-amp-body-74720431

Sense of scale

Sites of memory ought to be in a structure which is nearer to human scale which encourages the client to associate, which can bring different uses and which makes a living space (Soher, 2009)

> "The body is the centre of human experience with relationships born, maintained, and changed to other entities. Our relationship to all else is structured from the position, location, and attributes of our bodies. It is through our senses that our relationship with our surroundings is made possible." (Franck, 2007)

The self as a concept is often identified as how one thinks about, evaluates or perceives themselves. Research by Mcleod (2008) essentially deduces that when one is aware of oneself, he/she has the concept of self. According to Lewis (1990), there are two aspects of self-concept which are important for both social and human consciousness: the existential self and the categorical self. The existential self, which is the most basic part of the self-concept, is the sense of being able to distinct oneself from others and the mindfulness of the dependability of the self while the categorical self, which starts to manifest after being aware of oneself, refers to when one realizes that he/she is an object which can be experienced in the world. The self can be categorized into skill, age, size, or gender. When one realizes that she/he is an object one deduces that the first representation of the self is the body (Franck and Lepori, 2007). The body, in this instance, is divided into three: the body that moves, the body that feels and the body that dreams; the three bodies exist as one but anything which affects what one of them may experience, affects the other. Franck (2007) goes on to say that it is from the body that we orient ourselves with the world. The importance of the sense of scale is shown in Vietnam Veterans Memorial in such a way that Maya Lin challenged the notion of observation, to the grandeur nature of monuments, as an aspect of monumentality by creating a memorial



which focussed on the lives lost in the war. A visitor doesn't experience the memorial just by viewing it, rather, they navigate through it while checking for the names of the loved ones lost.

Figure 1.12: The Vietnam Veterans Memorial sparked controversy and insighted the move from observatory monumental designs to participatory memorial designs by creating a memorial that was closer to human scale.
Image source: Ruane (2017)



Figure 1.13: Okot Komakech Deo interviewing the vicitims of the war in Northern Uganda
Source: Ovonji-odida (2016)

Storytelling

Quinn (2005), likewise contends that history may, in general, modify memory prompting inquiries of precision and believability, the two people and social orders profit by recounting tales about these occasions which have occurred. Personalizing a monument with names tells an individual story that future generations can relate to. Ovonji (2016) points out that Okot Komakech Deo, a research and documentation officer, Refugee Law Project in Uganda, allowing the victims of the war in Northern Uganda to tell their stories, provides some form of healing through the acknowledgment that their experiences have been heard. Komakech Deo's work involves collecting stories and map areas of the atrocities in Northern Uganda. Similarly, stories about our ancestors are commonly passed on orally through storytelling because the memory of them is embedded in the human psyche. Therefore providing a space where such activities can take place would be a way of incorporating memory into the everyday culture of the people. These storytelling activities can be by children, amongst children, as well as elders to children. These activities could take place in the spaces that are adjacent to catering areas. This is in response to the fact that our storytelling occurs in spaces where people are eating and drinking. Storytelling can also be mimicked in the layout of the grounds as well; Nnaggenda-Musana (2008), in her study of the informal settlements of Kampala, points out that African compounds have often been characterized by courtyard layouts which mimic the layout of the typical storytelling characteristic which has, with time, been substituted by social interactions in these compounds.

In light of this, monuments represent the official memory yet they can will, in general, be undetectable to the consistent clients of that place; this makes individuals see the idea of celebration as an activity

which is done distinctly at explicit occasions and needs to submit to explicit schedules. Studies by Zerubavel (2003) show that physical sites of memory can shape the stories that people tell about the past.

The above views challenge the prevailing approaches to memorialization which is centered on the creation of objects whose interaction with the visitors is through observation. Research by Olin and Nelson in Ovinja-Odida (2016) shows that for a monument to be important, it should be within a network of relationships presently; from observation to participation. This essay argues that a memorial should manifest itself within the everyday activities of the context within which it is placed making it alive and meaningful altogether. The design for this memorial will be programmed to include the everyday activities, contemporary Ugandan culture, accommodated at Kyadondo Sports Grounds.

Chapter two: Memorials as spaces for engagement

From the previous chapter, we have seen how the discourse about the approach has changed. Memorials seem to have transitioned from free-standing statue monuments to spatial ones; from the observatory to participatory. Stevens and Franck (2016) have pointed out that contemporary memorials have become more of spaces for engagement in addition to commemoration. They offer spaces where people can move through and give opportunities to a variety of actions that generate sensory experiences beyond just the visual as well as spaces for interpersonal relations to occur. Therefore understanding human's perception of space as well as what defines space and place is important in design for a memorial.

Below are images from left to right that explain the evolution of memorials as pointed out in Stevens and Franck (2016)

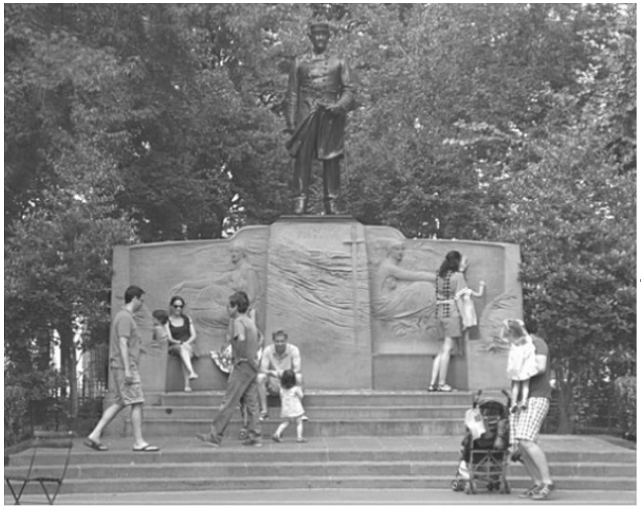


Figure 2.1: At first spaces people could occupy around memorials were relatively small as shown at the Admiral Farragut memorial in New York
Source: Stevens and Franck (2016)



Figure 2.2: Memorials became both more spacious and grandeur in scale and form as seen in the Lincoln Memorial in Washington D.C
Source: https://en.wikipedia.org/wiki/Lincoln_Memorial



Figure 2.3: Human experience took centre stage over monumentality. More attention was paid to people's movement and embodied experiences as shown in Princess Diana memorial fountain in Hyde Park, UK
Image by Peter Guenzel in Schofield (2013)



Figure 2.4: At the Memorial to the murdered Jews of Europe, people are allowed to perform other activities that are not related to commemoration. Even with the absence of symbols and figurative structures, the memorial encourages more cognitive engagement.

Source: https://davisla.wordpress.com/category/holocaust-memorial-berlin/

Perception of space

> "A great deal of what goes under the name of perception is, in the wide sense of the term, recall." (Bartlett, 1932 in Lawson, 2001)

According to Lawson (2001), we become aware of space because we primarily see them. Visual sensations largely dominate how we perceive space because two-thirds of the nerve fibers that enter our eyes are from the eyes. It is because of this that we live in a visually dominated culture and easily forget that space can also be perceived through sensations of sound, smell and touch. The design for memorials has tapped into this phenomenon with great emphasis made on visual accessibility. Memorials were designed to make a statement visually.

> "Places can be made visible by a number of means: conflict with other places, visual prominence, and evocation of power of art, architecture, ceremonials and rites." (Tuan, 1977)

Although we greatly rely on sensation in the process of perception, it goes beyond sensation because it is an active process in which we make sense of all that is around us. However, we unconsciously integrate the experience of all our senses through only visual sensation until we notice the different sensations as Lawson (2001) points out.

> "I well remember going to the opening of St Catherine's College in Oxford, designed by the great Arne Jacobsen. As a young architect, I was naturally very interested in this building and the opportunity to experience Jacobsen's work at first hand in England. I had lapsed into self-conscious architectural analysis mode, and was walking around the dining hall when I dropped the pencil I was sketching with. Bending down to pick it up I was quite shocked to feel how warm the floor was. The material was of a type that one normally expects to feel cold, but it was warmed by the underfloor heating. Here the material and the sensation of touching it sent out

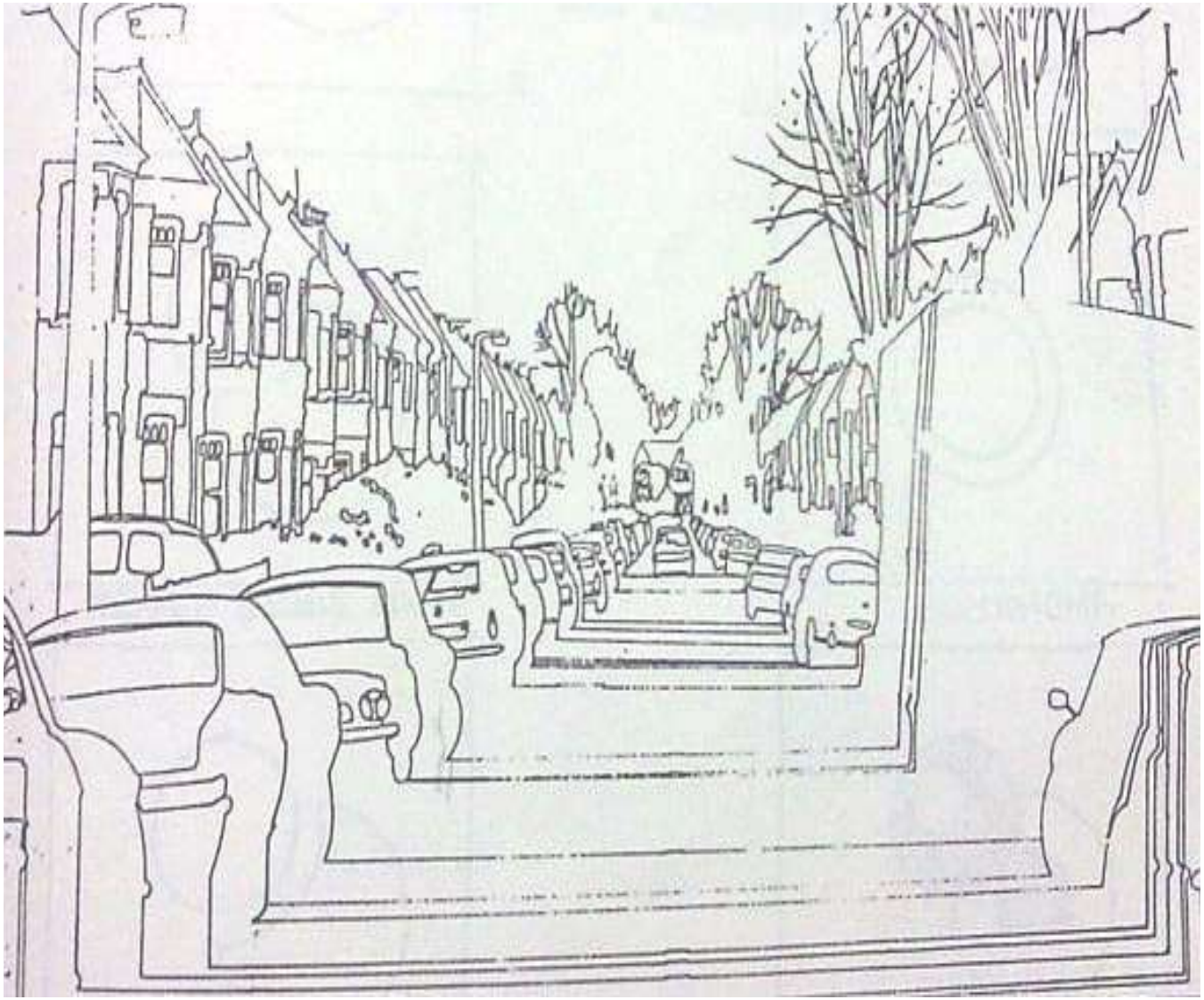


Figure 2.5: Space is primarily experienced through visual perception

Image source: Darwish (2011)

> signals that caused me to recall experiences of spaces that were on the whole smaller, warmer and more intimate than the great hall I was in. There was an incongruity between perception and expectation based on memory." (Lawson, 2001)

This goes to show that sensation and perception are not the same in such a way that perception is linked to experience. Perception also seeks out the meaning and therefore the memorable aspects in our surroundings; "we see what we want to see". An architect can perceive and experience a space very differently from an ordinary person. This is attributed to the fact that an architect is exposed to so many ideas about space such as light and shadow, color, and organization, that they will be able to see more meaning than ordinary people. This in a way clarifies the fact that memorials do not mean the same thing to everyone based on both perception and experience.

Experience of space goes beyond the sensations, it also incorporates the emotional relationships between personal and interpersonal experiences in place. As such, our sense of place and memories exist permanently in the landscape which can be seen as a cultural construct of them. (Taylor, n.d)

Space versus place

According to Tuan (1977), the meanings of space and place often merge based on experience.

> "If we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for the location to be transformed into place." (Tuan, 1977)

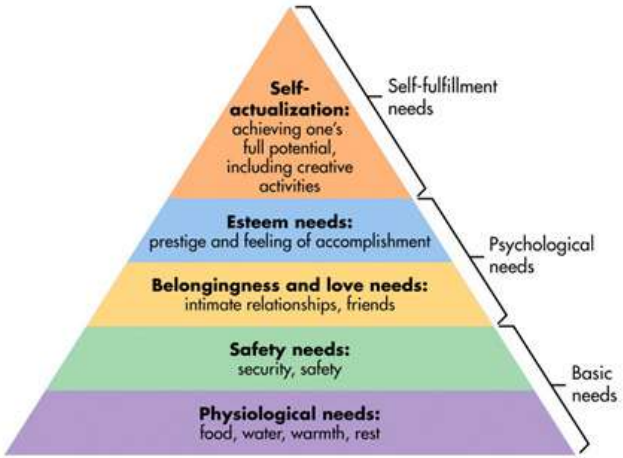


Figure 2.6: Maslow's hierarchy of needs based on his motivational theory indicating that the lower needs in the hierarchy must be met first before you go higher.

Source: Mcleod (2018)

Space is transformed into place as it obtains definition and meaning; a stop in an area satisfies a specific human need. Lang et al (1971) point out that behavior is coordinated towards fulfilling needs, the motivational aspects of behavior must be comprehended as a key idea in designing for human behavior. Motivation, as research indicates has been defined as the process of arousing action, sustaining activity in progress and regulating the pattern of that activity. Lawson (2001) also points out that motivations vary based on personality, culture, and change with time and situation. A need has been described as a force in the mind that organizes perceptions, cognition, and behavior to transform an existing unsatisfying situation. Physiological, psychological and sociological aspects of behavior are geared to satisfy an array of needs based on Maslow's motivational theory.

Lang et al (1971) argue that this classification of needs is a basic model on which buildings should fulfill but architecture has been observed to meet the physiological needs in recent times without paying much attention to the social and psychological needs of people. Lawson (2001) points out that motivations and needs play a vital role in human behavior relative to our surroundings. Spatial needs of stimulation, security, and identity can help to clarify the reasons for territorial behavior which Lang et al (1974) state relate in some way to personal space. Tuan (1977) points out that place does not necessarily mean a physical manifestation, building, because there are several conditions necessary to create a sense of place: a child sees his parent as his primary place who is a source of security, an adult may find security in his possessions and ideas whereas another may find security and stability in other people and services.

> "Place is security, space is freedom: we are attached to the one and long for the other." (Tuan, 1977)

Identity of place

> "Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion. A setting really consists of the space, its surroundings and contents, and the people and their activities. The impact of occasion on place is dramatically demonstrated by entering a football stadium that you know well when it is empty. The whole place seems entirely different, not to say uncanny, because the occasion is so strange." (Lawson, 2001)

This reinforces the fact that architecture by itself, in this case, monument, does not make a place. According to Day (2002), place is space with identity 'spirit of place'. As fore mentioned, the identity of the football stadium is based on the occasion which was the football match. This in a sense meant that when a match isn't taking place, the stadium has a different spirit of place compared to when there is a match. This is why catering for the every day is also as important in this study.

In summary, memorials have envolved to become more horizontal like their construction as compared to the vertical nature. Therefore the use of the landscape within which the memorial is located encourages engagement with it. Also, the landscape itself can read as a memorial which bridges the gap between the built and unbuilt through creating subtle settings within the landscape to encourage human interaction. Emphasis on human interaction within memorial spaces is key for the memorial not to be invisible. Therefore the overlay of activities can give life to a memorial space Kyadondo grounds even in the everyday as illustrated in figure 2.10.



Figures 2.7 and 2.8: "A football stadium both full and empty. Is this really the same place? It is of course the same space" Images from Lawson (2001)





From being isolated on non-event days (above) and remembered on commemoration days as is the situation currently on site (below)

Figure 2.9: Images showing the situation currently on Kyadondo rugby grounds
Images by author



To creating a memorial landscape which can be engaged with by pause spaces which can integrate with the everyday activities as well as on commemoration days bridging the gap between the everyday and memorial

Figure 2.10: Image (above) illustrating the concept of the memorial landscape
Image by author

Chapter three: Context and culture

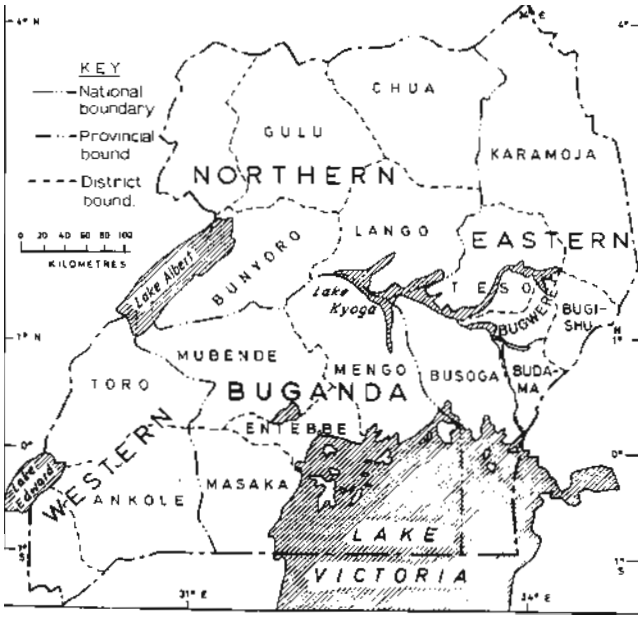


Figure 3.1: Administrative Divisions of Uganda in 1939
Source: Mulambuzi (1997)

This project is located in Uganda, East Africa which is a landlocked country bordered by Tanzania in the South, Kenya in the East, South Sudan in the North, the democratic republic of Congo in the west and Rwanda in the South West. Similar to most countries in Africa, Uganda is made up of several ethnic groups. The Bantu ethnic group, which mainly occupies the central and western region of the country, is the largest and the non-Bantu speakers, Nilotic and Central Sudanic, occupy the eastern, northern and northeastern regions of the country. The Bantu group includes the largest and historically centered Buganda Kingdom which comprises 17% of the population of Uganda and from which the name Uganda was adopted by British in 1884 when Uganda was declared a protectorate centered in Buganda. Buganda is often referred to in this research as it is key to understanding Kampala and the majority of the information available about Ugandan society is centered on the Baganda.

Colonialism, which started in the 1800s (Olweny, 1998), played a significant role in how the different ethnic groups interacted with each other in that the South part of the country was favored by the British economically more rather than the Northern part; the North was looked at to provide military and police services. This economic inequality led to the long-standing rivalry between the North and South (Ovinja-Odida 2016).

The culture of memorialization

Memorialisation is based on ethnicity in Uganda in that each ethnic group has memorials practices which are unique to them. Colonization also influenced how these ethnic groups remembered the dead through

the introduction of Christianity. However, some memorial practices have not been phased out as will later be discussed in this essay.

The culture of a community is emphasized most when death is the focal point in Ugandan culture. This is because death tends to bring people together particularly to comfort the bereaved family. This reinforces the fact that spaces for community activity should be placed in memorial sites for it to matter. According to Alexander et al (1977), studies of human behavior demonstrate that individuals look out for the convergences of other individuals at whatever point they are accessible. To make these concentrations of individuals, facilities must be gathered thickly round spaces that can work as hubs with all movement organized to go through these hubs. As pointed out earlier, the shrine at Munyonyo did not hold as much meaning before when it was just a monument compared to now where community spaces such as an amphitheater and church have been incorporated. As such exhibition spaces should be placed in close vicinity with these high concentration areas as will be seen in the site analysis.



Figure 3.2: The number rings on the ceiling of Kasubi tombs in Kampala symbolise the number of clans in Buganda Kingdom

Image Source: WHC Nomination Doumentation (2000)

Symbolism

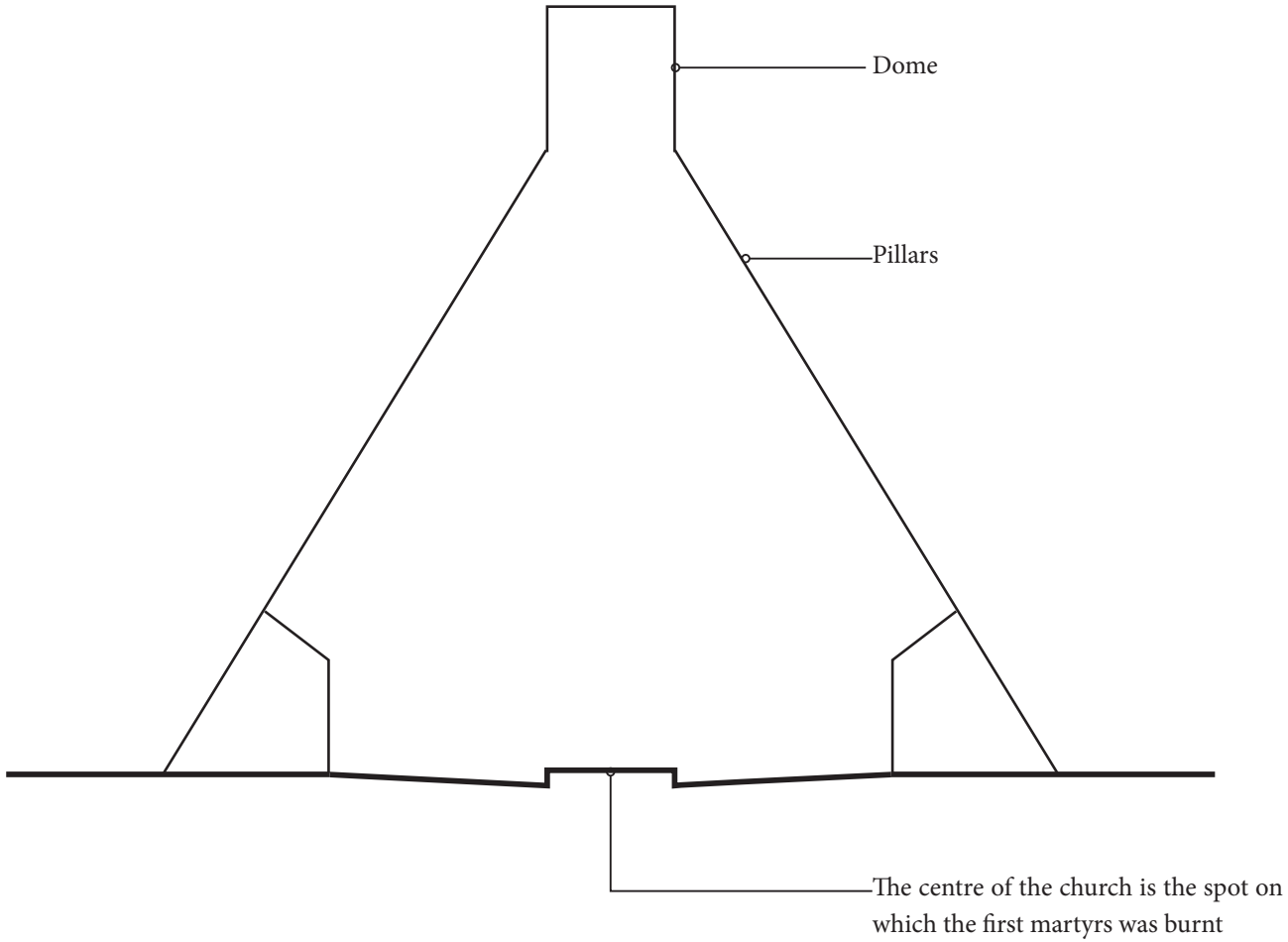
Symbolic representation was a common denominator observed in the successful memorials in Uganda. Garner (1962) in Lawson (2001) points out that our transient memory limit depends frankly on the degree of data in the objects being recollected. Therefore we can recognize a range of symbols and discriminate them. Through the use of symbols, a memory can be experienced indirectly and conceptually (Tuan, 1977). He goes on to state that experience deduces the capacity to learn from what one has experienced.



Experience can also be more direct and passive through the senses of smell, touch, and taste to active visual perception.

For example, the basilica in the memorial located in Namugongo Uganda was constructed in the exact spot where the first martyr was burnt. The Basilica was designed in such a way that there is a dome at the top of the church which symbolizes the fire that burnt the martyrs. There are also 22 support steel pillars which represent the number of the martyrs burnt. The architect intended to illustrate how the African hut was constructed. However, visitors perceive the pillars as a representation of the firewood used to ignite the fire. This, in a sense, is an example of what was pointed out previously, "we see what we want to see".

Figure 3.3: The Basilica at Namugongo Martyrs Shrine, Uganda
Image by Author



This form of symbolic representation is successful because, in the Ugandan culture, a bonfire is lit when a person dies to chase away the spirit of death from the home. Therefore symbolism that can also appeal to contemporary culture plays an important role in how people can relate to a memorial.

Figure 3.4: A section through the Basilica
Sketch by author

Rituals are common forms of symbolism in the way people memorialize in Uganda. It is believed that the spirits valued their mortuary rites, the survivor's grief, the wailing and the gifts of the barkcloths and maintenance of graves. However, these rituals varied based on one's place in society and the circumstances surrounding the death.

> In Buganda, "the state of mourning or 'death' (olumbe) was ended by a ceremony called 'destroying death' (okwaabya olumbe). This ceremony involved the eating of a chicken by the male relatives who gathered in the house of the deceased." (Owino, 2017)

Discussed below, are the general rituals performed to commemorate ordinary people.

Ancestorship

According to Mulambuzi (1997), it was believed that not everybody in Buganda who died became an ancestor. Ancestral spirits were believed to have an influence for good or bad in the lives of the living. 'Ancestorship' was dependent on whether the dead had lived their lives in conformity with the rules of the society, had authority and responsibilities towards their subordinates such as national heroes, elderly men, heads of families, lineages or clan heads and royalty. Burial and funeral rituals of these groups of people were organized by their relatives to give up living responsibilities and play their part as ancestors, for example, a wealthy chief would occasionally throw a feast for the ancestors by killing a goat or sheep at a shrine built purposefully for them; the blood of the sacrifice would be made to flow at the door of the shrine. However, the spirits of unmarried men, women, children and the childless were considered to have insufficient power to interfere in the lives of the living and they were given less elaborate funerals.

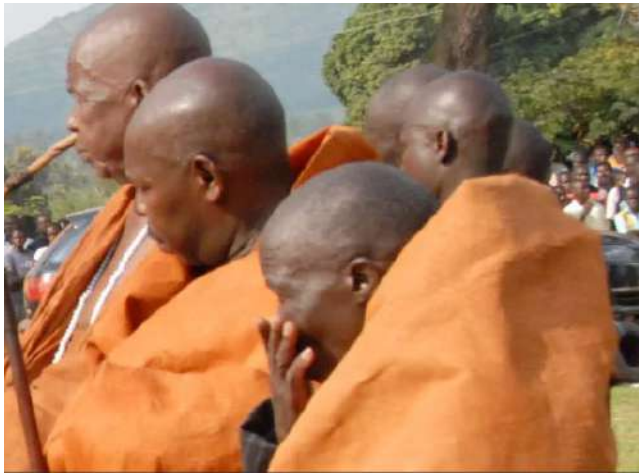


Figure 3.5: Bark cloth is an important aspect of the last funeral rites. For instance, when an heir is named, they are clothed in bark cloth and handed a spear.

Source: Mbabaali and Lugaaju (2016)

All-night vigil

When a person died, women and girls, as tradition dictated, would start wailing to send a message to the neighbors about this ordeal. The friends and relatives of the deceased would gather at the deceased's home to console the bereaved family members and an all-night vigil on the day the person dies with some additional days would be kept before the actual burial took place; this was because death was considered dreadful and therefore feared. All-night vigils would also take place to keep an eye out for the witch who was responsible for the death and protect the body from being taken by cannibals.

Backcloth

Mulambuzi (1997) points out that the corpse would be washed by the widow(s) and sister and after a few days of exposure, the corpse would be shrouded in layers of barkcloths before being lowered into the grave. The layers of barkcloths were important and symbolized how popular the deceased had been among their people and how many friends mourned him. The more the layers of barkcloth, the more popular the person was.

Period of mourning

The mourning would last until the announcement of an heir; it could take many months and during this time lots of activities such as the cultivation of fields at the deceased's home, abstinence from sex, and even shaving off their beards and washing of their chests would be suspended.

Announcing the heir

It is important to note that it was a taboo for a man to die without a son to succeed him, as heir, in his responsibilities. In this case, a son of the deceased's brother would succeed him to mitigate this 'crisis'. Traditionally, the amaggunju dance was a dance which was started in the 1980s when Ssekabaka Kyabaggu (a Buganda King) who died without leaving an heir. However, he had impregnated a woman who was made to sit on the throne in the expectation that her son would be the next king. When the heir was born, as a king is not expected to cry, amaggunju was performed to keep the baby king entertained. (Natuhwera, 2015)



Figure 3.6: Music diary dancers UG performing at Kyadondo rugby grounds

Image from youtube.com

The culture of the everyday

According to Admin (2017), several recreational facilities spread all over Uganda. Some people get involved in: sports activities, music concerts, spectating, comedy, tourism, and travel for personal gratification. One of the most common relaxation activities in Uganda is music concerts which are common and attract major crowds wherever they are organized. Kyadondo rugby grounds tend to host music concerts which are further analyzed in my visual analysis. Therefore creating space where such an activity takes place would be contributing to the everyday culture.

The main activity at the grounds is rugby, Kyadondo RFC community programs have benefited children from slum areas. These include training sessions for them on the grounds every Saturday. However, according to Ofong (2009), rugby is still seen as an elitist sport in Uganda. This is because the middle-class schools:



Figure 3.7: SC Villa playing against Police FC in Uganda Premier League

Image source: https://airtelfootball.ug/2019/04/30/sc-villa-vs-tooro-united-match-preview-uganda-premier-league/

Namilyango College, Kings College Budo, and St. Mary's College Kisubi, dominate the titles and another indicator could be the spectators that rugby clubs attract every weekend who drive very expensive automobiles and also make fashion statements (Ofong, 2009).

Other recreational activities include football matches which are often well attended by spectators. By spectating pleasurable exercises, diverse positive passionate states are touched off including delight, satisfaction, pride, and motivation. It is important to note that the bomb attacks on Kyadondo rugby grounds took place as spectators were watching a football world cup final. If an activity does not involve taking sides as is the case with competitive sport, positive emotions can be felt (Pressman, 2009). Sports are a tipping point for human emotions because they serve as a unifying factor bringing together people from various backgrounds. Therefore creating spaces where these recreational activities can take place will provide a space for positive memory.

Miniature football is also taking precedence over standard football and is being incorporated into the everyday life of the contemporary Ugandan. These activities usually take in the evening after work, as also indicated on the site, and they bring people from different backgrounds together. Among the sporting activities that take place on Kyadondo, the training of mini-league also takes place on Saturdays for children between 8 – 15 years of age.

My program will take advantage to provide a space that children can use to influence the relationship between people and memorials from a young age.

Chapter four: Site Analysis

This section is a description of the site including its historical context, site conditions as well as a timetable of the activities on site as hinted on earlier in the introduction.

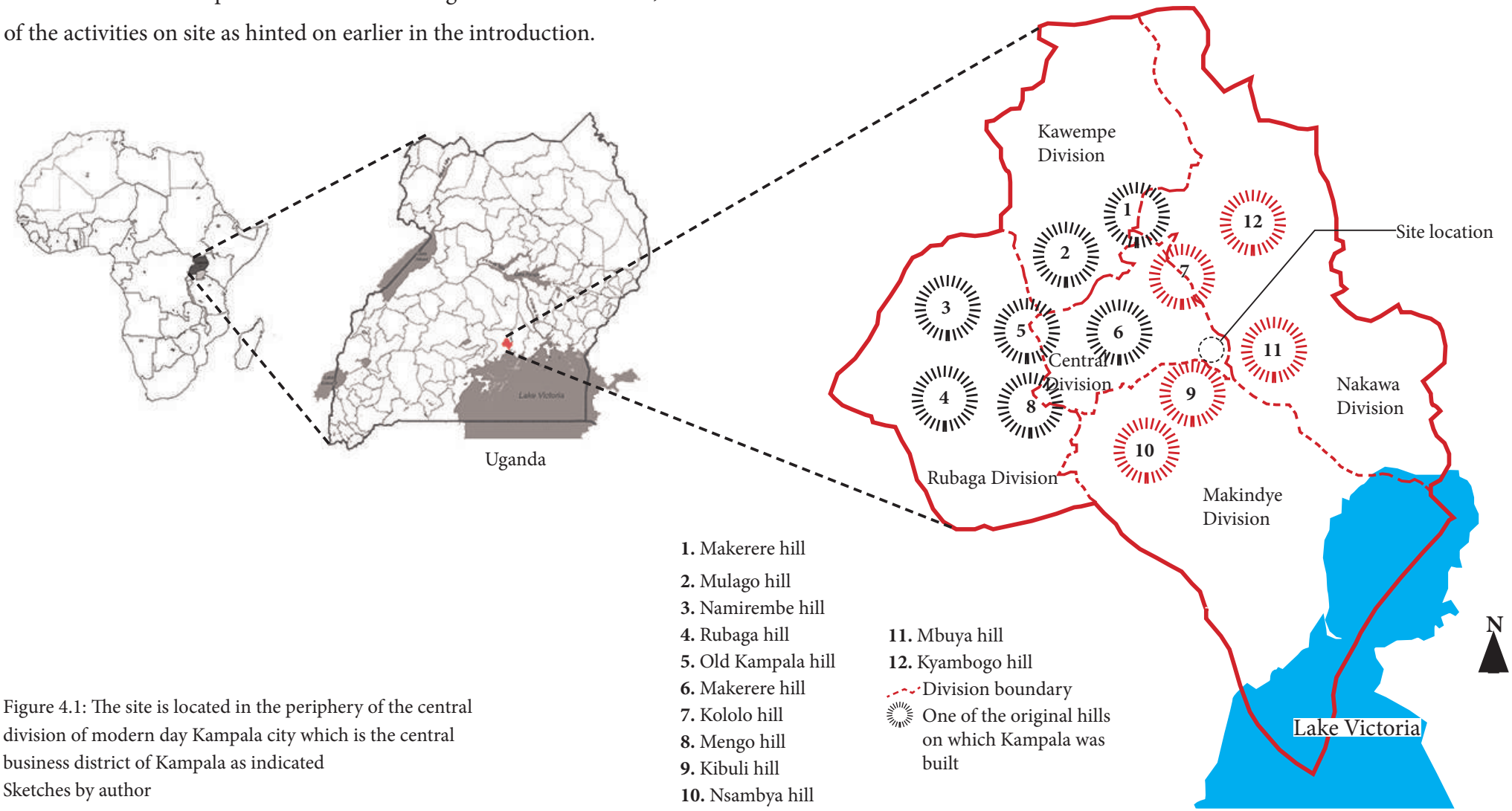


Figure 4.1: The site is located in the periphery of the central division of modern day Kampala city which is the central business district of Kampala as indicated
Sketches by author

Historical context

According to the Kampala Capital City Authority (2012), the area in which Kampala city is located had been chosen initially by Mutesa I, the then King of Buganda, as one of his favorite hunting grounds during the 19th century. This area was made up of hills and wetlands, the king set up his capital on Mengo hill. The slopes of Mengo were ideal breeding grounds for various wild animals, particularly a species of antelope called the impala. The Baganda established the "moving capital" (Kibuga) which served as the political and economic center of Buganda, was relocated from hill to hill after the death of every king (Nawangwe, 2009). The palace of the previous king would then become his tomb. The Kibuga was organized in such a way that it was divided into quarters corresponding to provinces that were governed by head chiefs. Each chief built dwellings for wives, dependants, slaves, and visitors; and a portion of land left for agricultural activities. The King's palace was surrounded by these provinces and it was located on a hilltop.



Figure 4.2**:** Artist impression of a palace on a hilltop
Source: https://en.wikipedia.org/wiki/Lubaga



Figure 4.3: Plan and Organization of the Kibuga in 1858- each parcel of land was under control of a Chief. As indicated above, the villas of the chiefs and the houses that followed in hierachy were built on plots with agricultural allotments. The setting was very organic.
Source: Omolo-Okalebo (2011)

Olweny (1998) points out that King Mutesa I's successor (Mwanga II) allocated a hill, which was the smallest of the hills, to Frederick Lugard in 1890 to show the Europeans that he was the undisputed monarch. This hill was named Kampala which was derived from the impala. Lugard was an administrator who played a major part in Britain's colonial history between 1888 and 1945 (Perham, 2019). Lugard's fort on Kampala hill became the colonial administrative center until 1905 when it was moved to Entebbe. Kampala developed as a modern center next to the Kibuga (Musinguzi, 2013).



Figure 4.4: Kampala as seen from Namirembe Hill in 1897. In the middle is Lugard's Fort. The undulating nature of the hills is shown in the background.
Source: Lubega (2015)

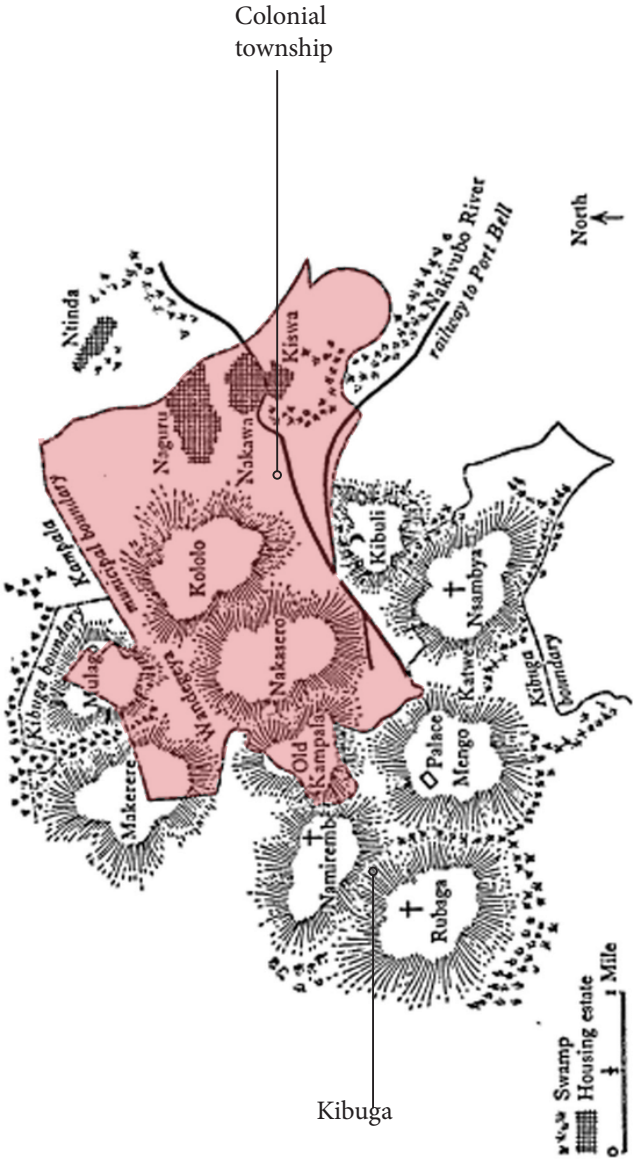
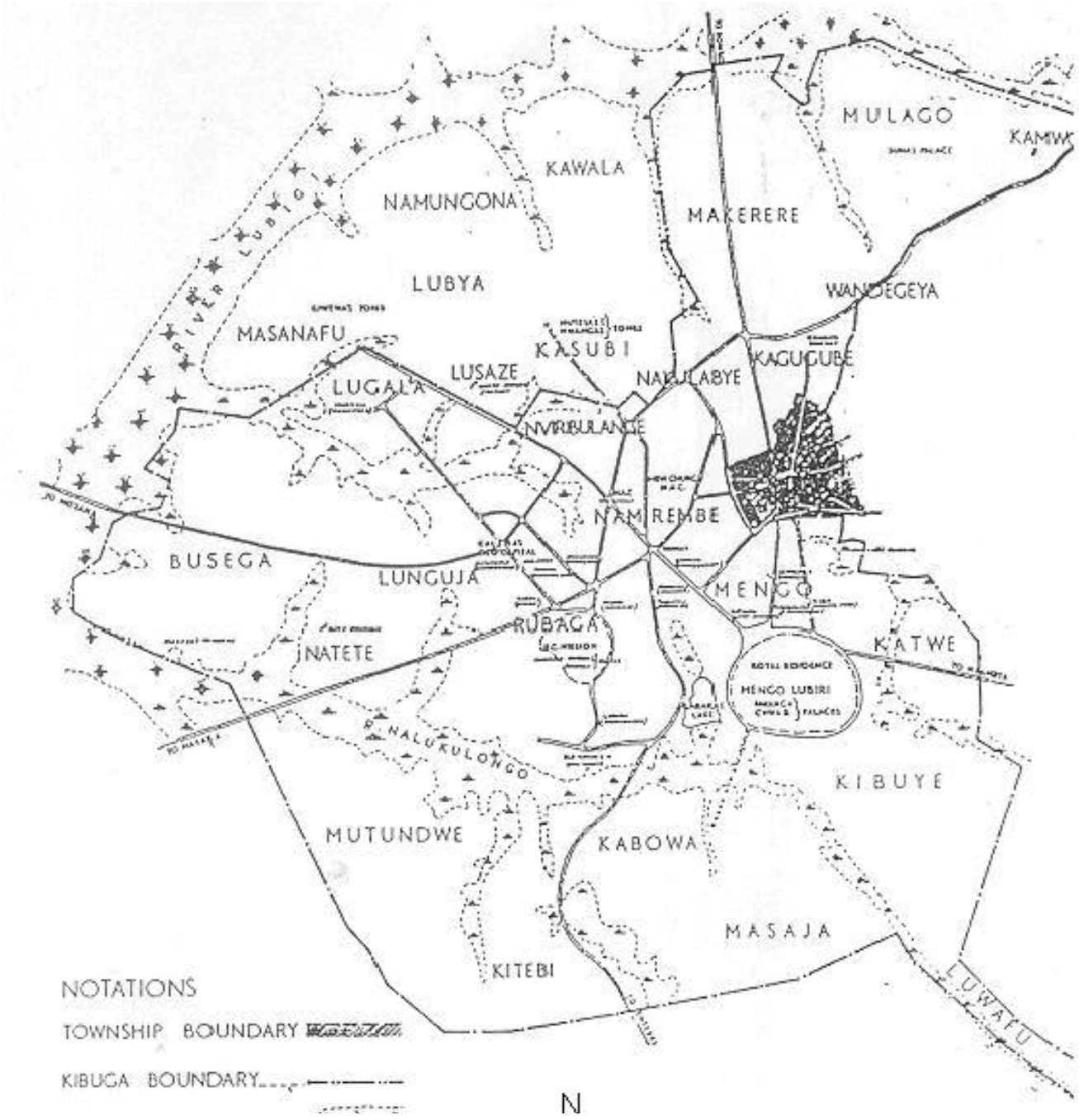


Figure 4.5: Map of the hills of Kampala-Mengo, including the boundaries of the Kibuga and colonial township.
Image source: Monteith (2017)



Kampala later transformed into a city after expanding to neighboring hills and taking up the title 'the city of seven hills'. These hills included: Nakasero hill, Mulago hill, Makerere hill, Mengo hill, Lubaga hill, Kibuli hill, and 'Old' Kampala hill. These seven hills remain important focal points topped by distinctive landmarks of religious, cultural and colonial significance. Every one of the above-mentioned hills represents a principal feature. Makerere was reserved for the highest institution of learning and one of the most prestigious universities in East Africa at the time and Mulago; the epitome of public health.

Figure 4.6: Dark spot shows Kampala Township (which accommodated the administrative centre) in 1902 in relation to the Kibuga.
Image source: Omolo-Okalebo (2011)

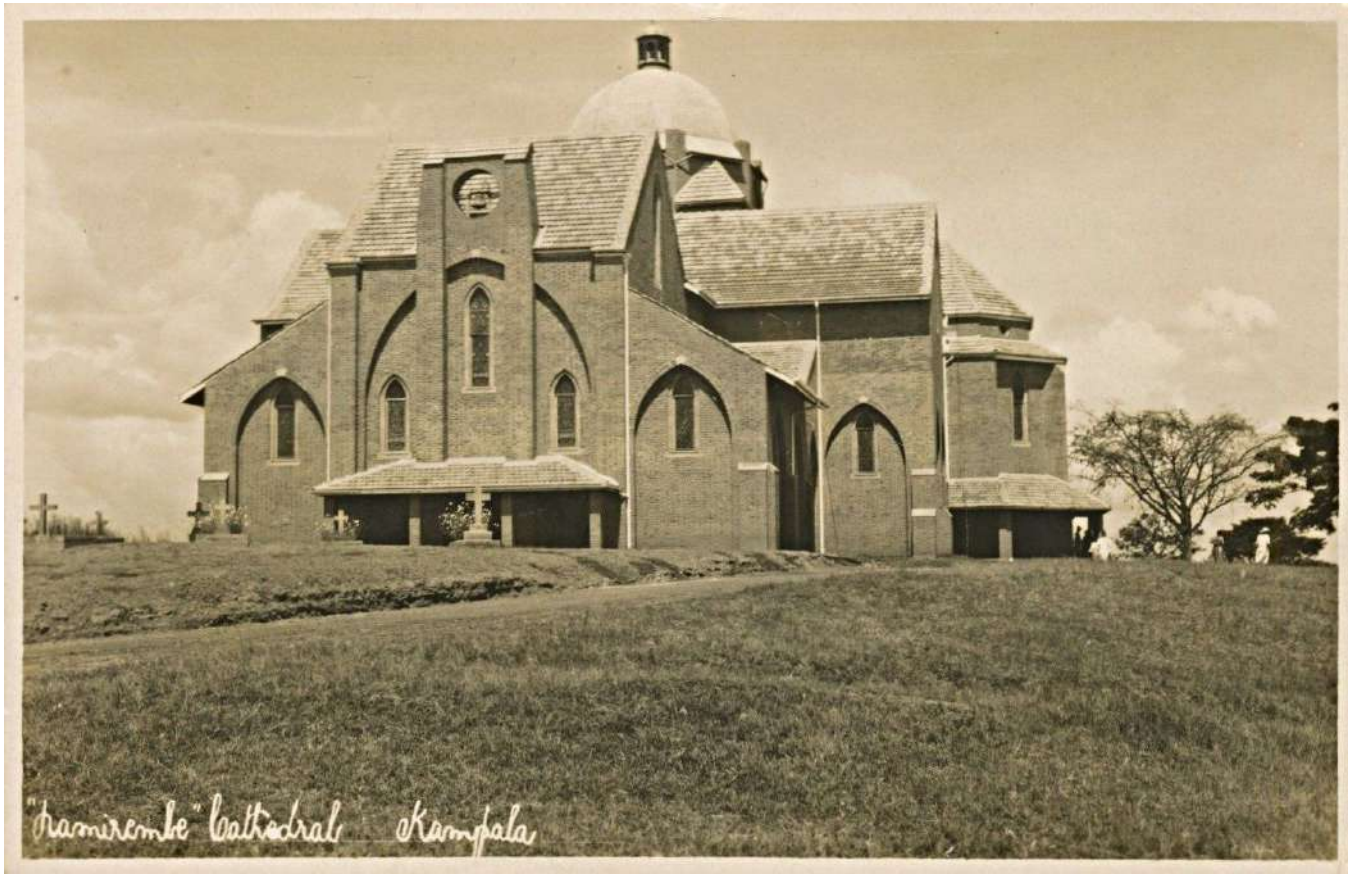


Figure 4.7: Namirembe Cathedral in 1930, the landmark on the hill (Namirembe) which was reserved for Anglicans
Source: https://en.wikipedia.org/wiki/Namirembe_hill

Four of the hills are divided amongst the three major religions of the country: Namirembe for the Anglicans, Rubaga for the Catholics, and Kibuli and Old Kampala for the Muslims. Nakasero was reserved for public administration as well as the preferred residence for the Europeans and Asians. Nakasero also houses the Statehouse for the President of the Republic of Uganda.



Fig. 7.--Looking west from the lower slopes of Nakesero Hill. Across the valley is an Asian residential area. Lugard's Fort on Old Kampala Hill is at the left center, and Namirembe Cathedral is at right center.

Figure 4.8: Nakasero hill
Image source: https://docplayer.net/83522393-1-gross-herbert-henry-educational-land-use-in-the-river-forest-oak-park-community-illinois-september-pp.html



Figure 4.9: The administrative capital of the King of Buganda located on Mengo hill.
Image source: https://www.hippostcard.com/listing/kampala-uganda-the-bulange-buganda-house-of-parliament/11463007

As indicated, the hills are of great historical significance because even with the spread of Kampala over 21 hills due to the growing city and rural-urban migration, the city is still referred to as the city of seven hills. It is something that one identifies Kampala with. History and memory are connected in such a way that they both deal with the past. Tumblety (2013) points out that the "*ideas of space and place are encoded with individual and collective identities, memories and histories*". Therefore, creating a memorial landscape which celebrates the hills as well gives it a sense of identity.

The colonial government recruited a German architect and urban planner Ernst May who lived in East Africa from 1934 to 1954 to plan and design the extension of Kampala. He then designed the layout of Kololo hill and Naguru hill which were neighboring hills. In May's design, the fluid character of the Kibuga and the modern center were merged using the garden city as an urban model where agricultural plots were integrated into the cityscape and there was adaptability to the natural topography. The area in which Kyadondo rugby grounds is located was meant to be green space which was not to be built upon due to its susceptibility to flooding. Therefore sports grounds were placed in these areas because they could also act as flood plains.

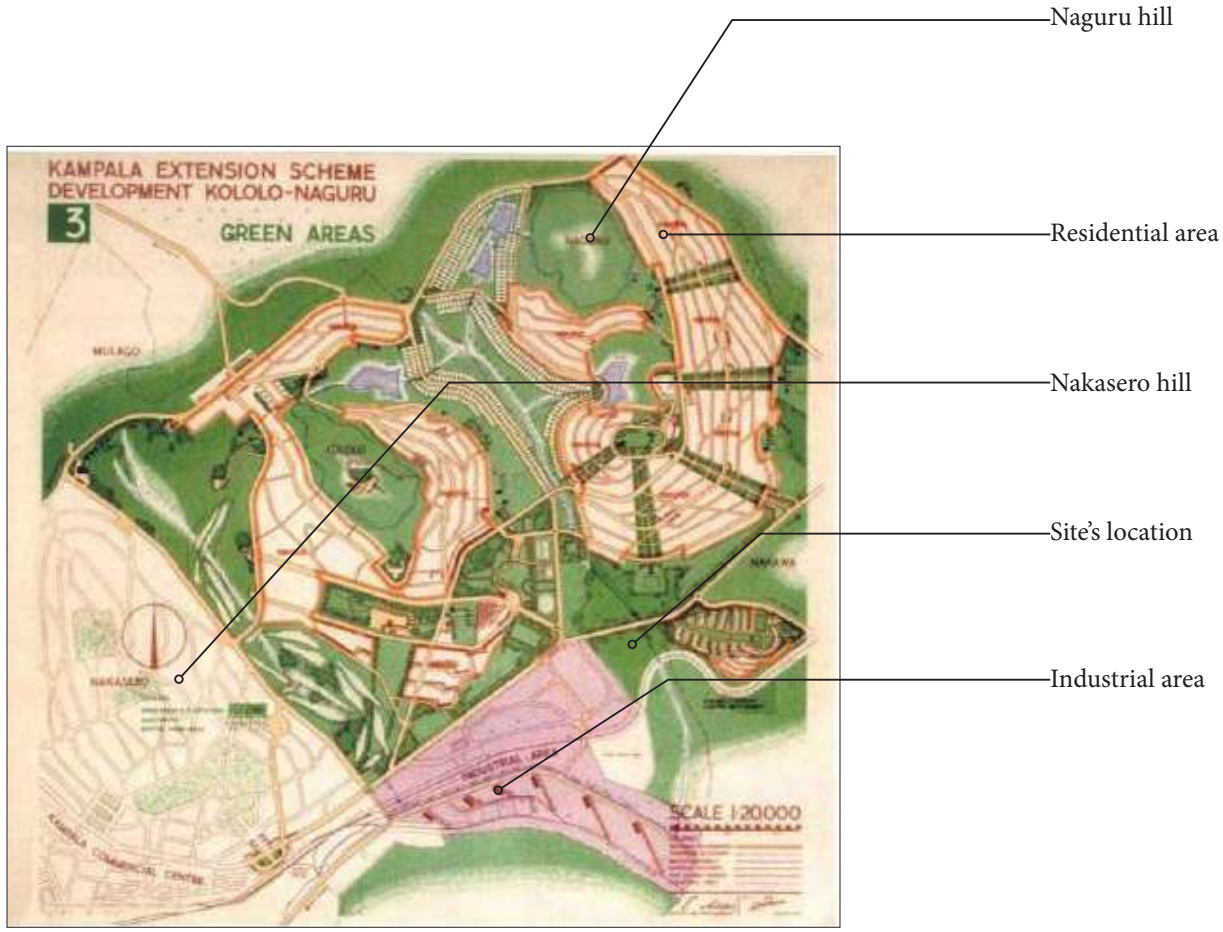


Figure 4.10: Kampala Extension Scheme Development

Source: Enwezor (2011)

Existing site conditions

Kyadondo Rugby grounds are located in the valley between Kololo hill, Kibuli hill, Nakawa, Naguru and Mbuya hill. This valley accommodates the main drainage channel for the eastern side of Kampala city that connects to Nakivubo wetlands, which is the same one that drains the entire city of Kampala.

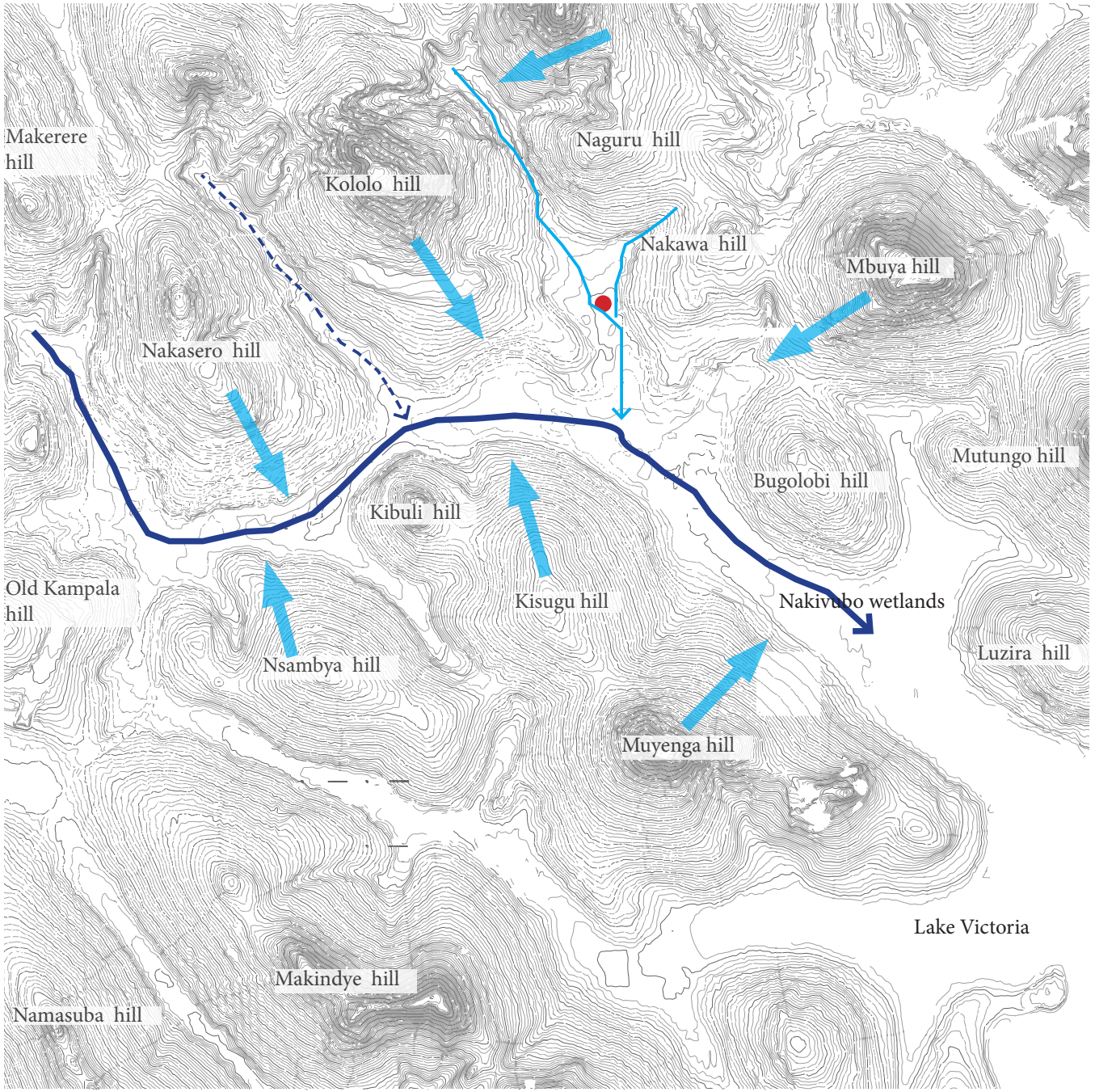


Figure 4.11: Topographical context and drainage
By author

Site drainage

The site has taken advantage of the open drainage channel crossing through it in that all the stormwater drainage from the site is directed towards it.



Figure 4.12 (above): Lugogo channel with the rugby pitch on the right (Author's photograph)

Figure 4.13: Storm water drainage on the site (Author's drawing)



Lugogo Channel

Site stormwater drainage

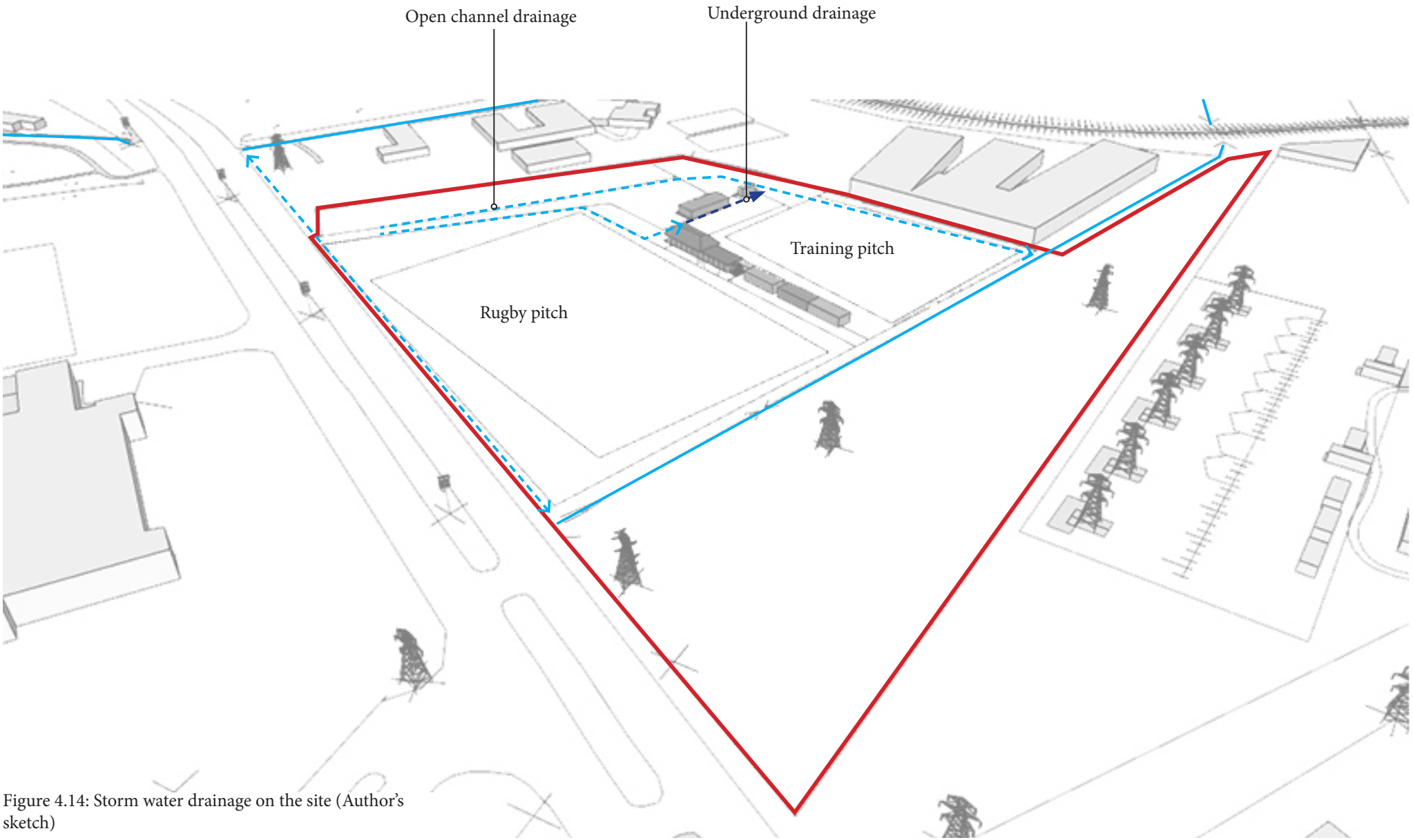


Figure 4.14: Storm water drainage on the site (Author's sketch)

Site constraints

However, over the years, Ernst May's plan for Kampala has not been followed and this has greatly affected the site. The green spaces have been built upon and this has affected the drainage system of Eastern Kampala especially in that the low lying areas tend to flood. This is also a clear depiction of how the past is part of our future and why we should not delink ourselves from it. Memory and place are interlinked with time as the former refers to the temporality, past or a point in time and the latter refers to a pause in the temporal current (Juan, 1977). Therefore place is a time made visible which is a memorial to times past. The following images indicate a change in development around the site through time.



Figure 4.15: Lugogo junction in 2002; As previously mentioned, May's plan included green spaces in the low lying areas of Kampala. This image shows the green spaces which mostly open sports fields are acting as flood plains with open drainage channels (in blue) to direct water to Lake Victoria. Few developments had already started but the majority of the green spaces still existed.

Image source: Google maps image



Figure 4.16: Lugogo junction in 2004; At the start of the development of Lugogo Shopping mall, the some of the green areas were encroached upon; an underground drainage channel was constructed in order for the construction of the shopping mall to start.

Image source: Google maps image



Figure 4.17: Lugogo junction in 2008; With the development of Lugogo Shopping mall, the porous surface of what used to be a big part of the one the sports fields was not the replaced by hard impermeable paving of the parking which would not encourage drainage.

Image source: Google maps image



Figure 4.18: Lugogo junction in 2010; The development of another shopping mall, forest mall, and North of Lugogo Shopping mall also encroached on the green space which was in close vicinity to an open drainage channel as was the case with Lugogo Shopping mall. The development of the factory south of the site interfered with the flow of water towards the drainage channel. This also reduced the size of the flood plains.

Image source: Google maps image



Figure 4.19: Lugogo junction in 2011; Further developments particularly north of the shopping malls also further decreased the green spaces.

Image source: Google maps image



Figure 4.20: Lugogo junction in 2013; Further developments particularly north of the shopping malls also further decreased the green spaces particularly adjacent to the shopping malls and also further developments east of the site changing the ground surface materials to non-porous materials. Newspaper articles of flooding in this junction, after heavy rains, were first published in this year.

Image source: Google maps image



Figure 4.21: Lugogo junction in 2017; Further developments noticeably in the shopping malls and adjacent to the hospitals so a sports field north of Lugogo shopping mall and east of forest mall was defined however it does not possess the same drainage capabilities as the naturally occurring ones.

Image source: Google maps image



Figure 4.22: Lugogo junction in 2019; Due to the development over the years, the site floods after heavy rains during the rainy season because most of the flood plains were encroached upon.

Image source: Google maps image



Figure 4.23: The extent to which the rugby grounds flood after heavy rains

Image source: https://twitter.com/dailymonitor/status/



Figure 4.24: Floods extend south of the site

Image source: https://twitter.com/dailymonitor/status/



Figure 4.25: Flooding at the neighbouring shopping mall.

Image source: https://twitter.com/dailymonitor/status/

A representation of memory is important because it's an indicator of past mistakes as well as past successes. Through forgetting what is past, one is bound to keep repeating the same mistakes twice. If this development of Kampala followed May's proposal, maybe the flooding experienced would have been non-existent. Therefore proper acknowledgement the memory of the bombs would make any visitor reflect on how to be vigilant of what security measures to adhere to at Kyadondo Rugby grounds. My project will not only address the issue of memory but will also address security in response to the bomb attacks and sustainability in response to the flooding issue.

The site is also located close to the main electricity receiving substation that serves as the booster for the industrial area which requires a way leave corridor of about 50 meters from other land uses. This greatly reduces the buildable area. The main electricity transmission line to the station crosses the site and requires a minimum vertical clearance height of 10 meters below it. A horizontal clearance distance of 15m from the center to either side of the pylons is also required as illustrated in the next page. This will affect the proposed design in such a way that the area below the transmission lines is landscaped and used for circulation.

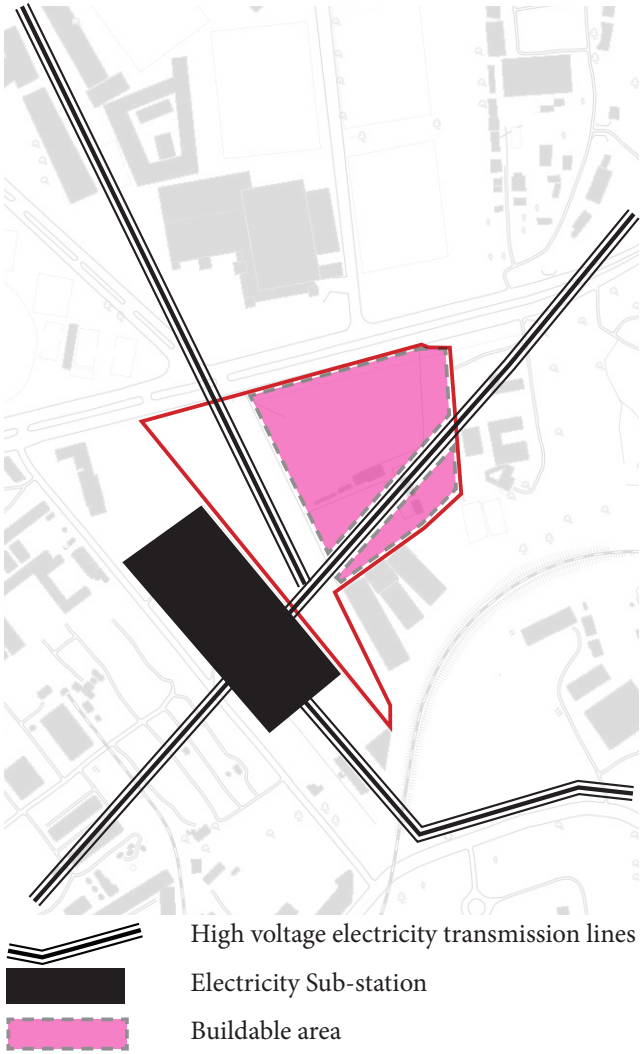


Figure 4.26: The location of electricity power lines and the impact on buildable area (Author's sketch)



Figure 4.27: The electricity power station on the right relative to the rugby pitch (Author's photograph)

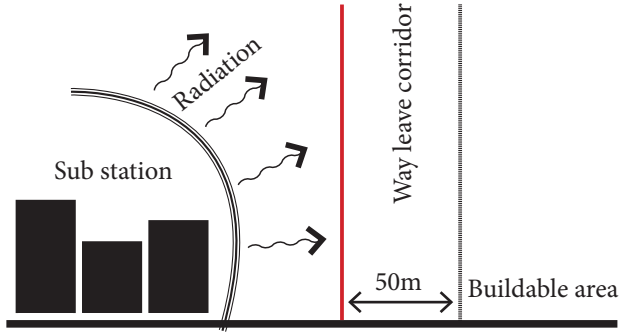


Figure 4.28: The required horizontal distance between the power station and buildable area(Author's sketch)



Figure 4.29: The power station on the background relative to the training pitch (Author's photograph)

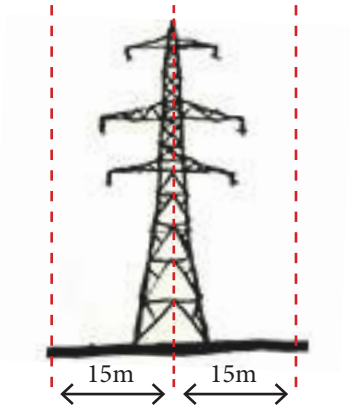


Figure 4.30: The horizontal clearances distance near a pylon (Author's sketch)

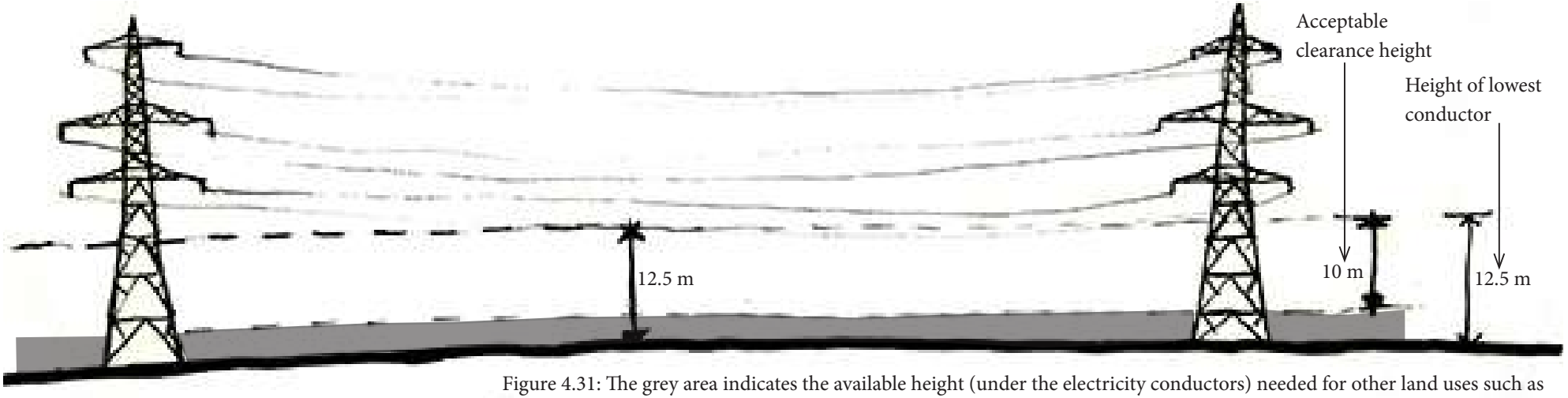


Figure 4.31: The grey area indicates the available height (under the electricity conductors) needed for other land uses such as circulation (Author's sketch)

Key neighbouring context

The site is located along the Kampala-Jinja highway which is a national road that links Kampala to the eastern region of Uganda. It is an open sports ground. Some of the green areas in May's plan were preserved and are being used as open sports fields as such Kyadondo Rugby grounds are at Lugogo Junction which has a high concentration of sports grounds.



Site

Open sports fields

Figure 4.32: The sports grounds relative to the site relative (Author's sketch)

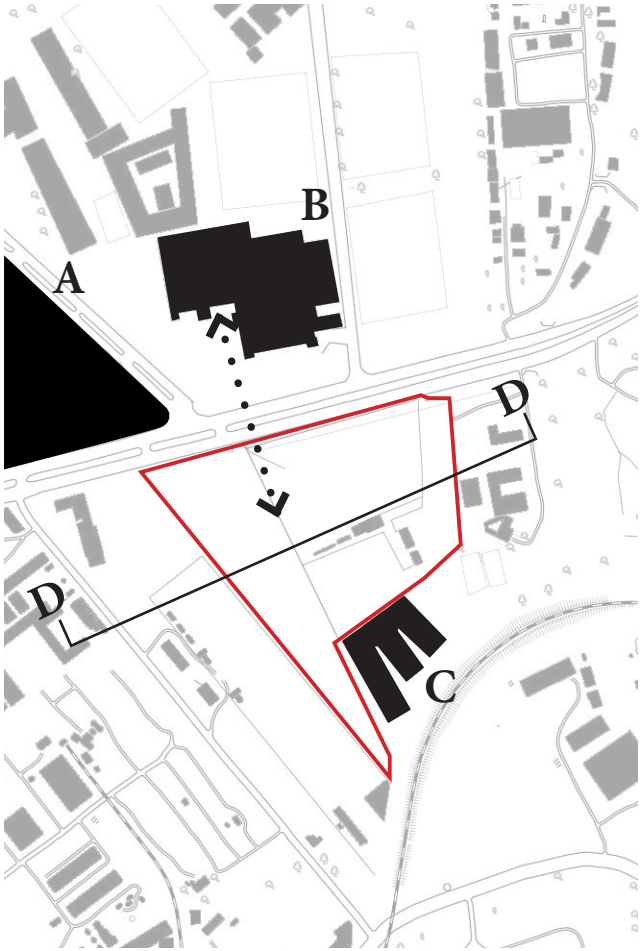


Figure 4.33: The key neighouring building context (Author's drawing)

The local vernacular of the surrounding buildings is characterized by the greatest height of 2 stories, plastered masonry buildings with pitched roofs as well as portal frames given the bordering industrial area as mentioned earlier. The context will greatly influence the materiality, architectural features and use of my proposed project.

A: Lugogo Stadium Complex is a relevant landmark as compared to my project. In addition to being an open-air sports field, it is also used as a concert venue, however, it falls short on everyday activities which are nonexistent and the nonexistent streetscape does not invite the public into the complex.

B: Lugogo Shopping mall is characterized by shaded walkways which are particularly a common characteristic for public buildings in this area. This mall is an activity node that my proposal will take advantage of by aligning the pedestrian entrance of the shopping mall with the pedestrian entrance of my proposal. This will create a visual continuity between the mall and my proposal. Space transforms into place through visibility (Lawson, 2001)

C: Darling hair factory warehouse is characterized by portal frames which are a key element of construction for an industrial building. The design will have portal frames as a response to the industrial nature of the context.

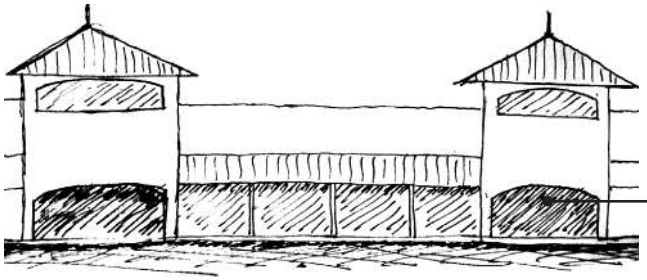


Figure 4.34: Shopping mall elevation(Author's sketch)

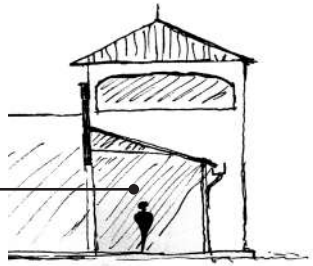


Figure 4.35: Shopping mall section (Author's sketch)

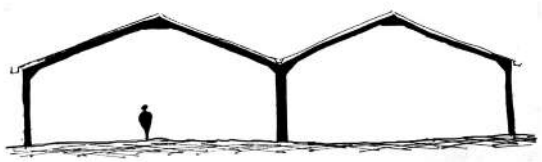


Figure 4.36: Industrial portal frame typology of the surrounding context (Author's sketch)

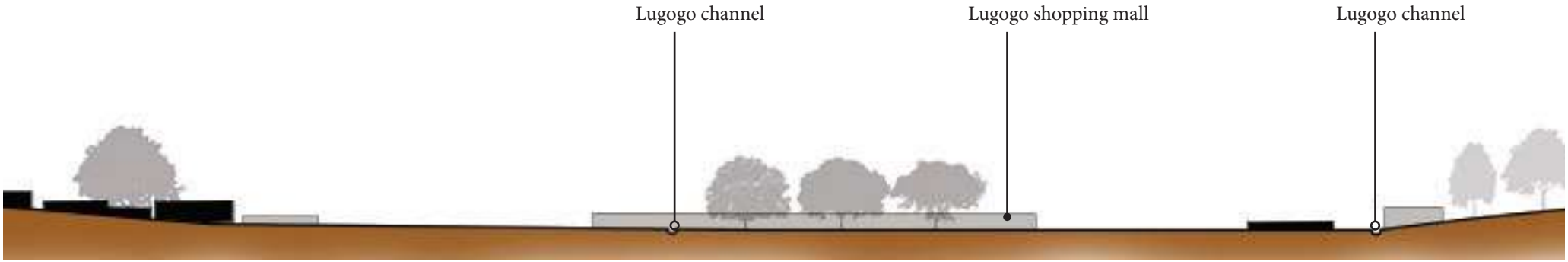


Figure 4.37: Section D-D (Author's sketch)



Figure 4.38: The entrance of the shopping mall from the highway and opposite the site
Image source: googlemaps image

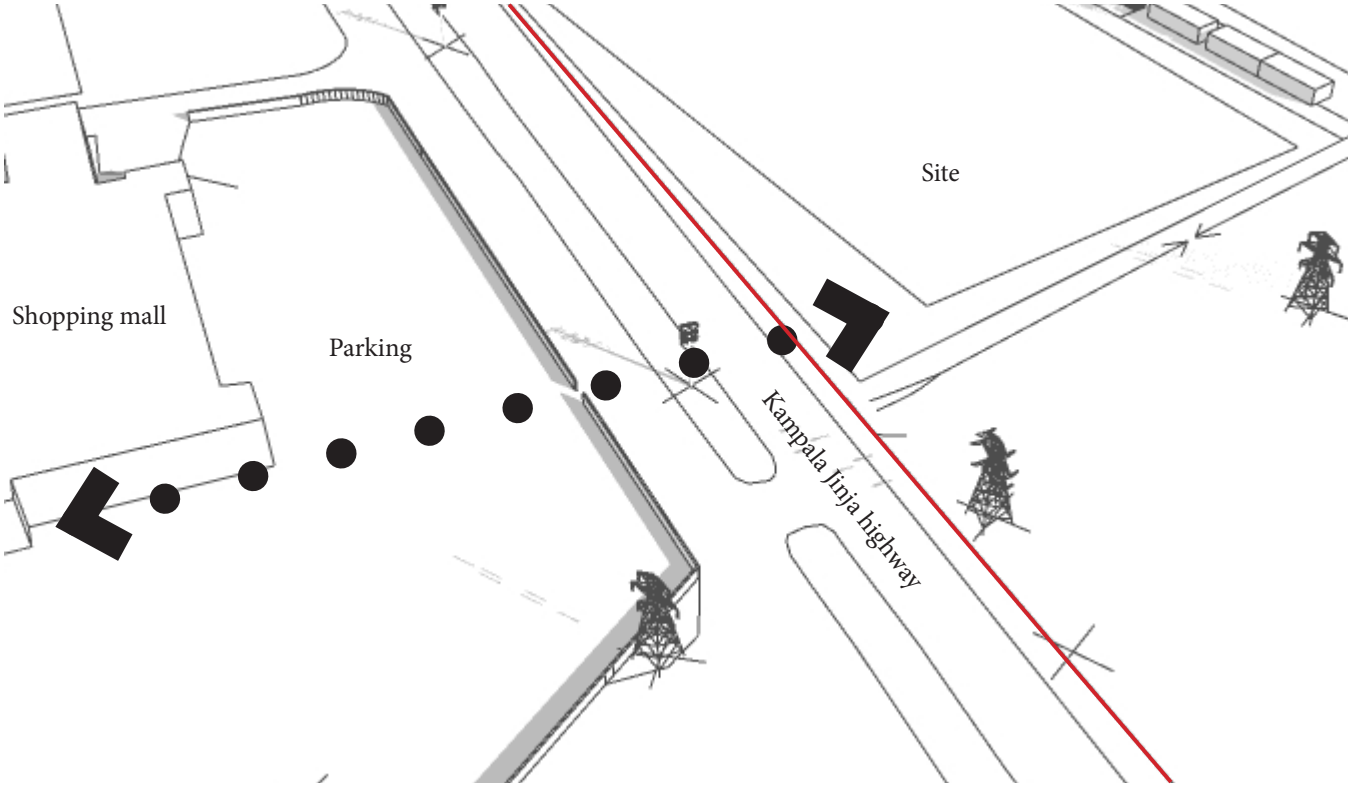


Figure 4.39: Aligning the entrance of the shopping mall with one of the entrances of my proposal will create visual accessibility to my proposal.

Sketch by author

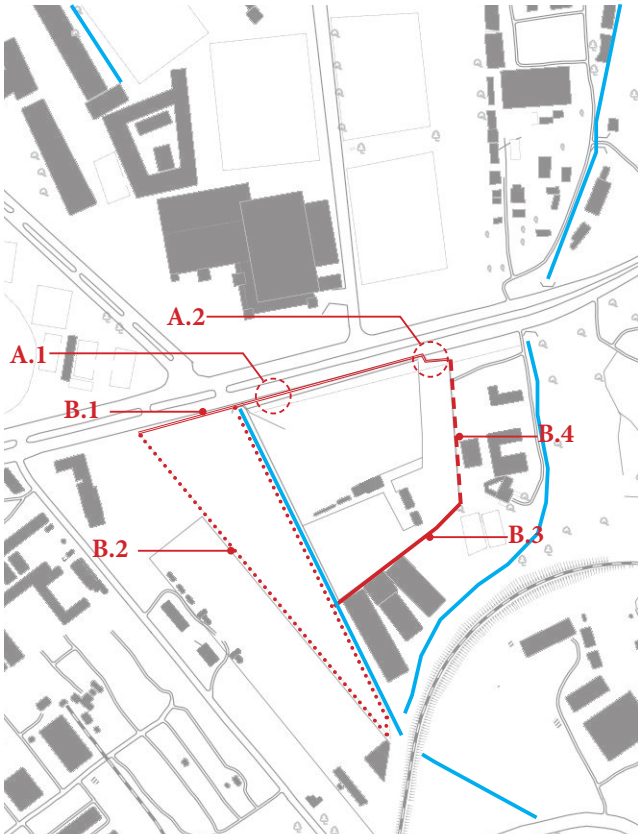


Figure 4.40: Boundary primary types around the site (Author's drawing)

Access and boundaries

Access points: A1 is secondary entrance and A2 is the main entrance both accessible from the highway.

Primary boundaries:

B1: Timber plank fence along the highway

B2: Transparent boundary defining wayleave corridor

B3: Hard edge towards the factory

B4: Semi transparent fence towards car bond



Figure 4.41: Drainage channel bordering the wayleave corridor and rugby pitch (Author's image)



Figure 4.42: View of main entrance of site as seen from highway (Google maps image)

Secondary boundaries

A news reporter from NTV Uganda, Julius Mugambwa, reported that since the bombings, the police budget has been increased to enhance security. The counter-terrorism department in Uganda has become more active and has engaged with security agencies in other countries. Police have also encouraged vigilance among Ugandans and to always tell the police of anything suspicious. Vigorous security checks have been constructed at entry points to public spaces.

A secondary boundary was installed on the site to increase the security on the site.

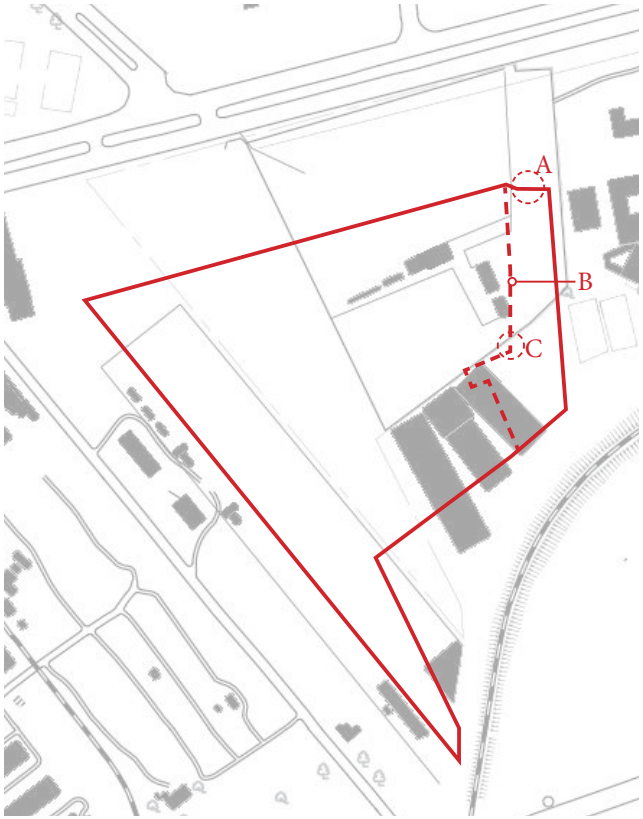


Figure 4.43: Location of secondary boundary

A: First security check point (vehicular mainly)
B: Transparent secondary edge installed between parking and rugby pitch
C: Secondary security check point (pedestrian)

Images by author







Circulation and pubilc transport links

The site's location close to the highway gives it the advantage to access. Activating the streetscape will give it a greater advantage compared to the Lugogo stadium complex as it will draw even more people into the site.

The site is also in close vicinity to public transport links which act as activity nodes located North of the site. Activating the streetscape would take advantage of these activity nodes by drawing people in.

Vehicular routes

Pedestrian routes

Taxi stages

Vehicular route within the site

Pedestrian routes within the site

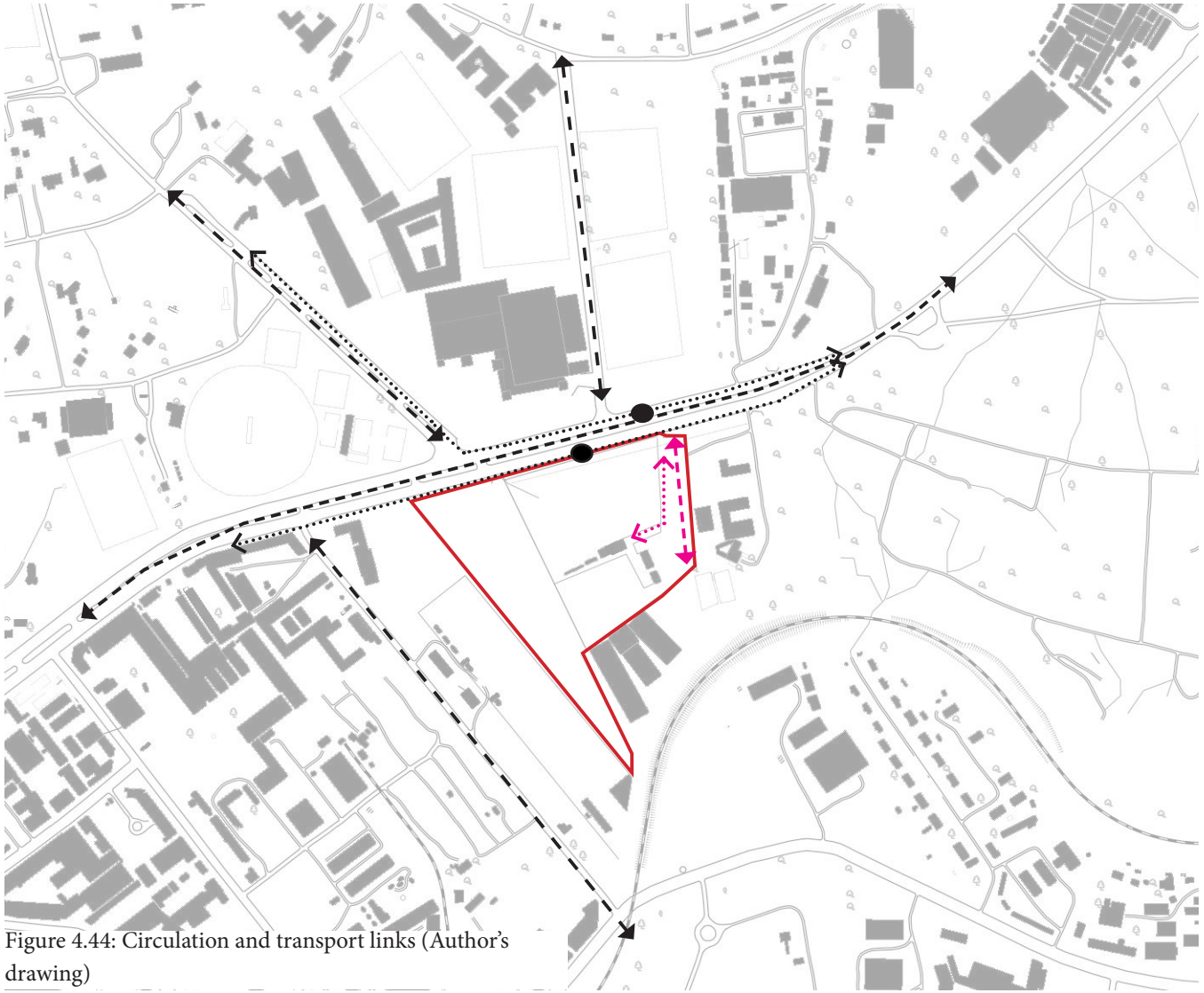


Figure 4.44: Circulation and transport links (Author's drawing)

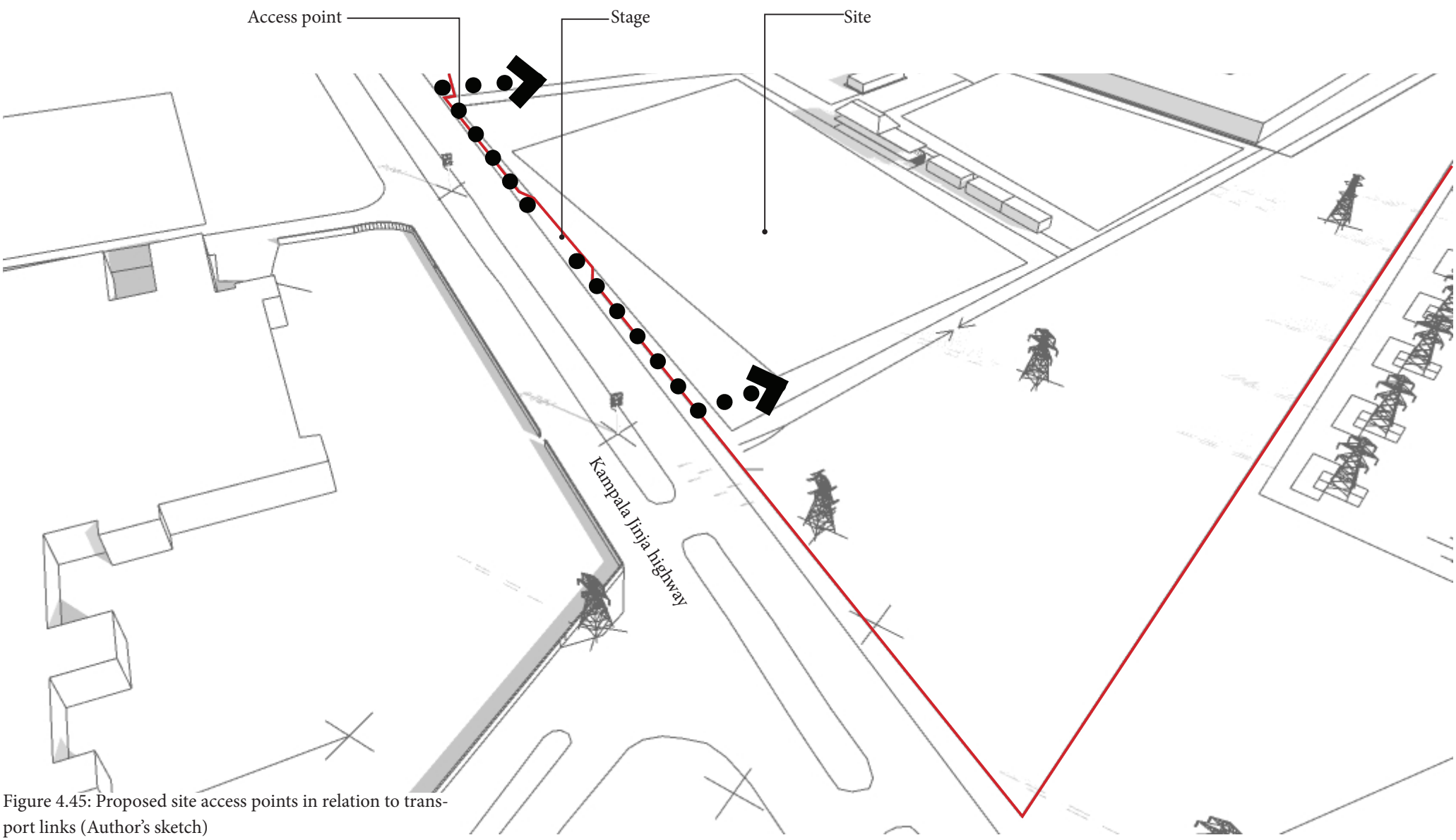


Figure 4.45: Proposed site access points in relation to transport links (Author's sketch)

Sun paths and prevailing winds

The site experiences a warm and humid tropical climate with an annual average temperature of 26 degrees. Given the sun path, solar heat gains are experienced on the east-facing walls in the mornings and west-facing walls in the evenings, therefore, shading will be required. The layout of the proposal will be influenced by this as the spaces which will be mainly used in the morning will be placed on the west-facing side while those used in the evening will be placed on the east-facing side of the proposed design.

The prevailing winds are from the south of the site (Lake Victoria) which influences the placement of the openings to achieve cross-ventilation which enables cooling the building. In some cases, bigger openings will be placed in the south to maximize ventilation as illustrated on the bottom right.



Figure 4.46: Prevailing winds and sun path (Author's sketch)

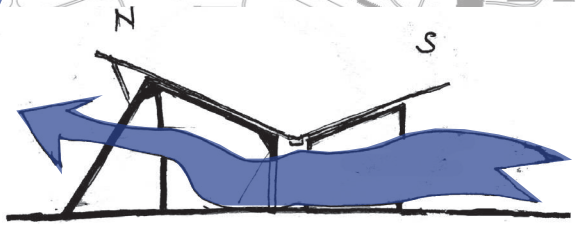


Figure 4.46: Effect on design proposal (Author's sketch)

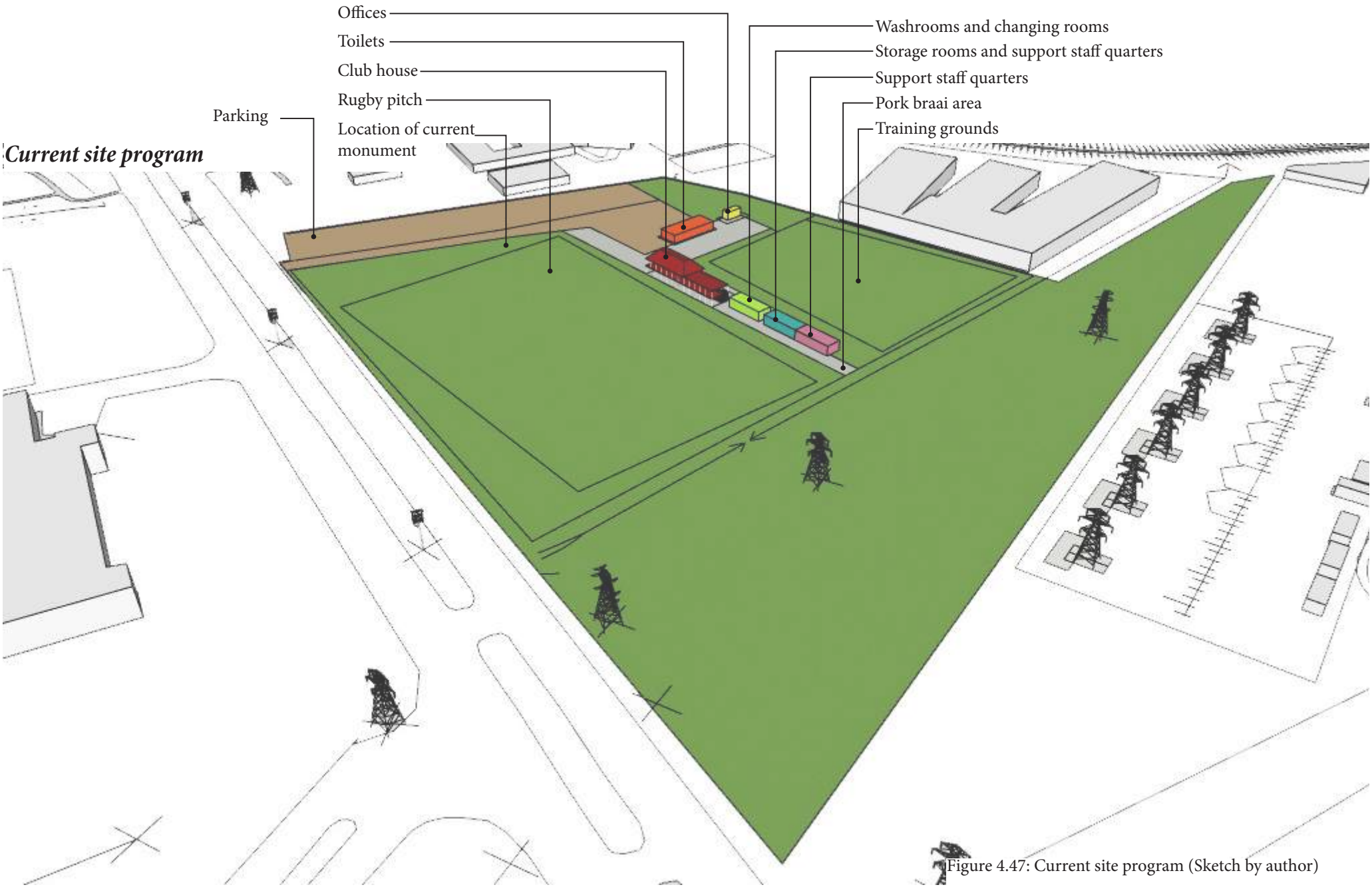


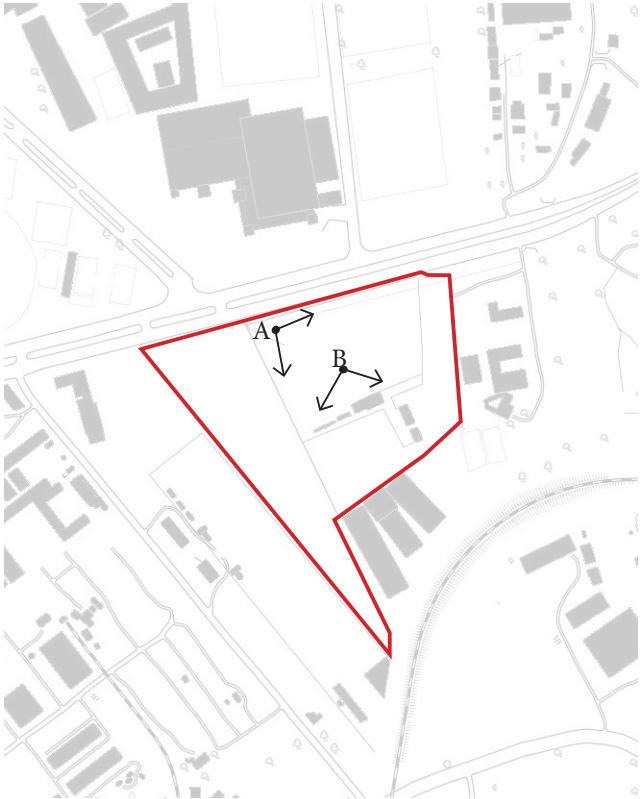
Figure 4.47: Current site program (Sketch by author)







A







B

Images by author





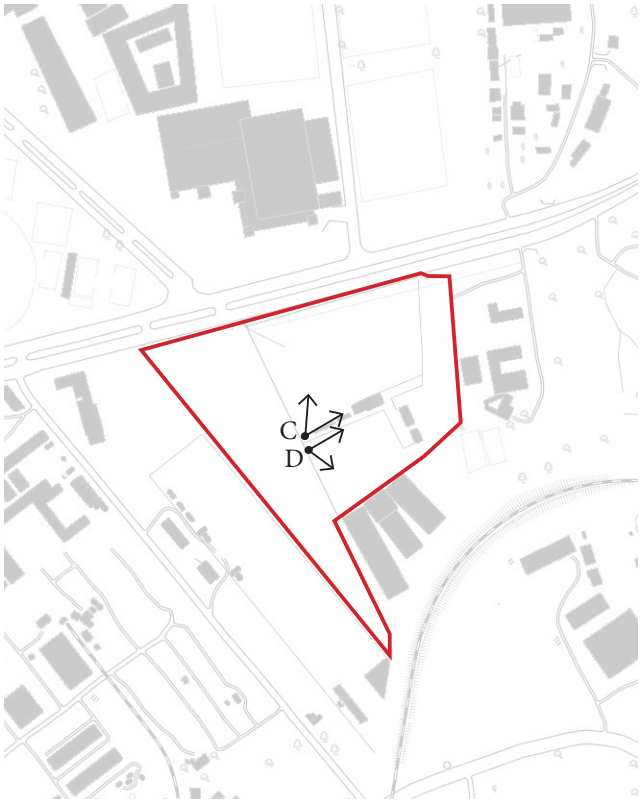


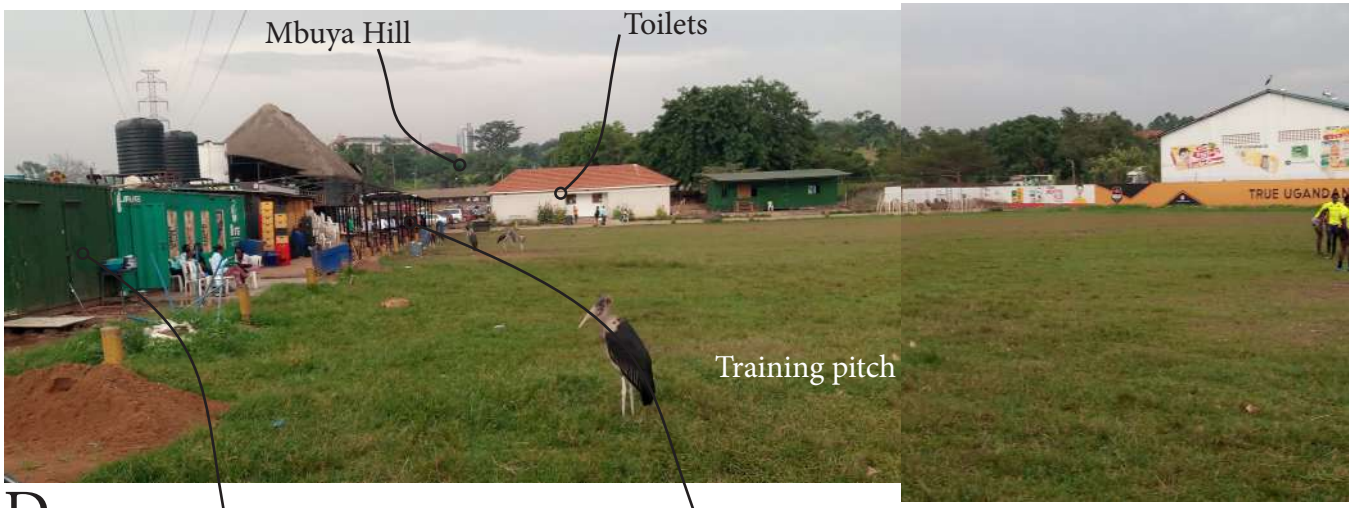






C





D

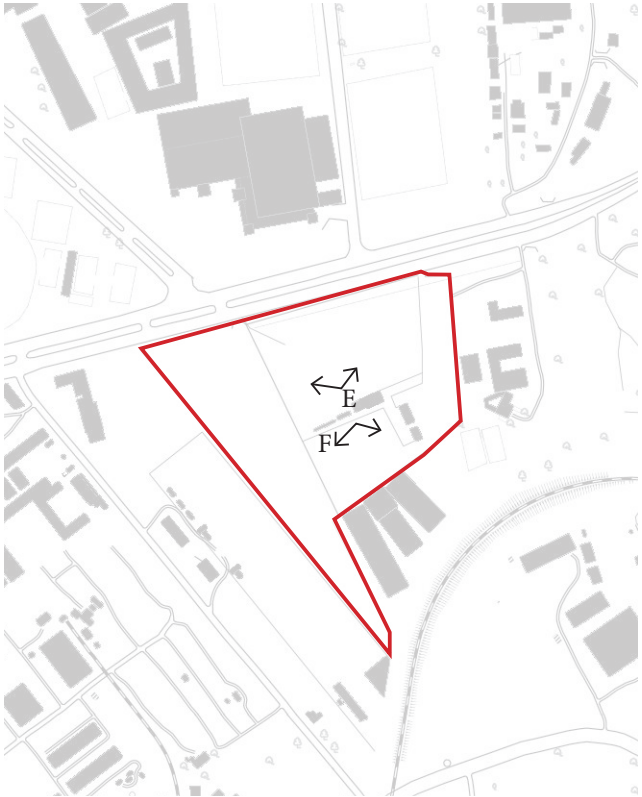




Images by author



E



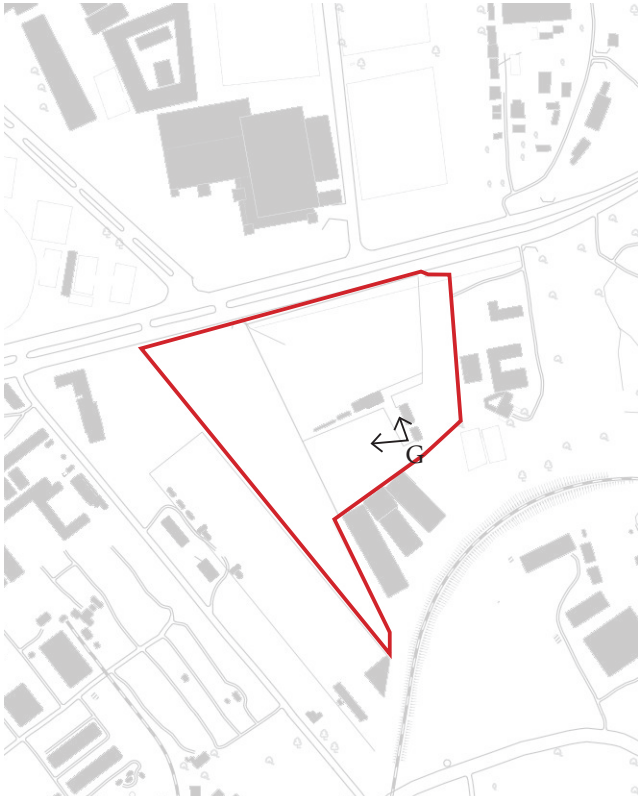


F

Images by author



G





Images by author

Cultural highlights (Site timetable)

Weekdays and Sundays: (after work hangout area)

The location of the catering areas and washrooms determines the movements on site. The number of people increases after 5 pm because that is when the barbecue starts.

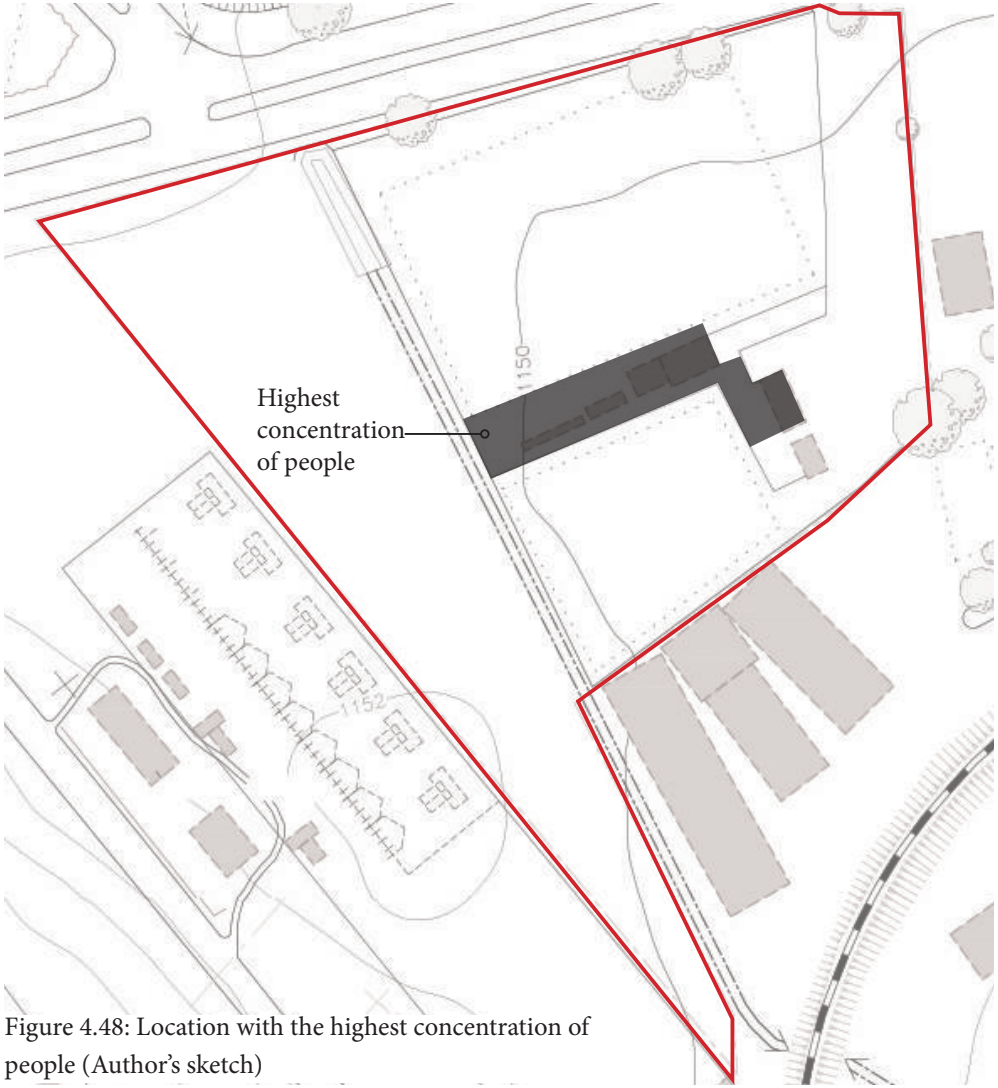


Figure 4.48: Location with the highest concentration of people (Author's sketch)

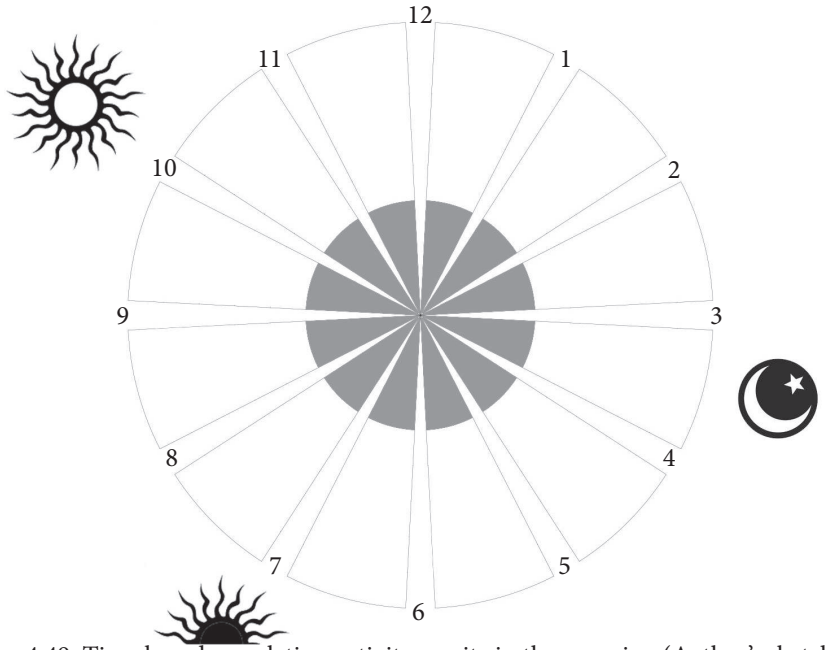


Figure 4.49: Time based population activity on site in the morning (Author's sketch)

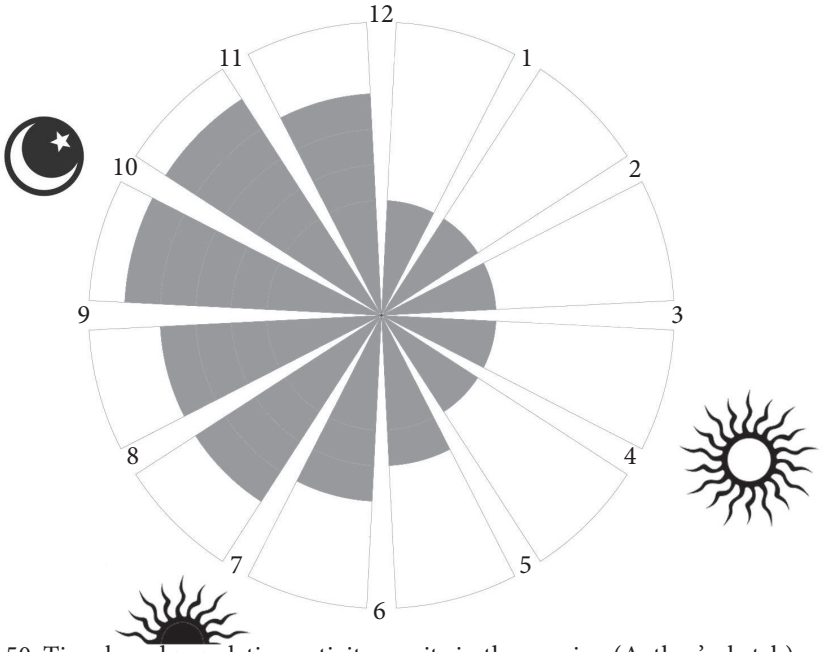
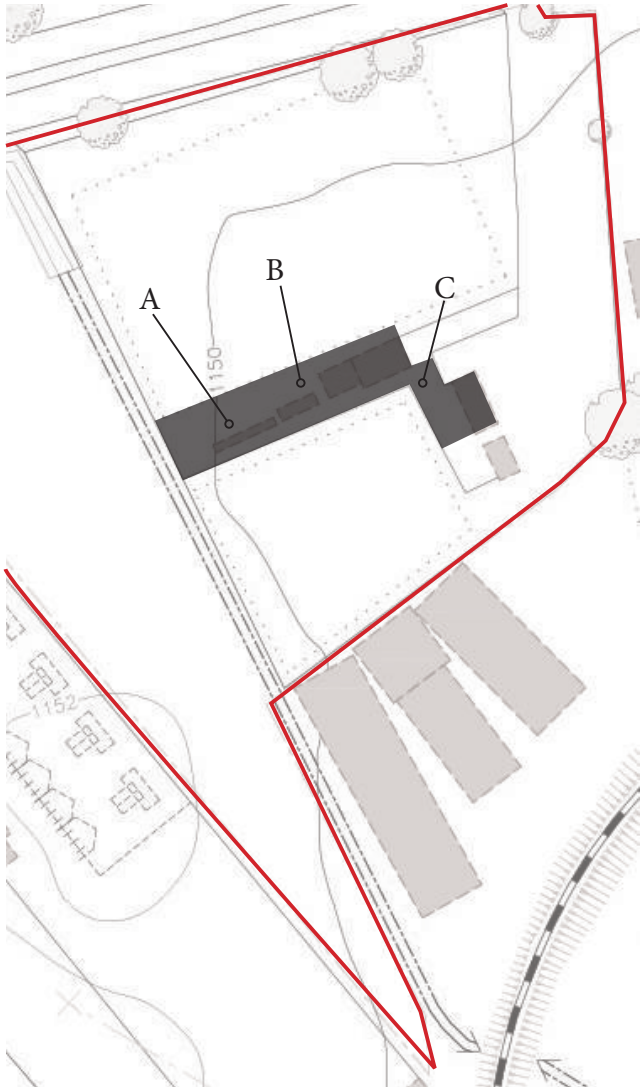


Figure 4.50: Time based population activity on site in the evening (Author's sketch)









A: Barbecue is the constant weekday activity done after 5pm
B: Outdoor eating areas mainly used whenever there isn't a rugby match taking place
C: Barbecue is the main pull factor during the week which has the highest concentration of people

Images by author

Saturdays: (kids' training for mini league amd night club venue)

The location of the catering areas and washroom facilities, as well as the proximity of the viewing decks to the training grounds, determine the movements on site.

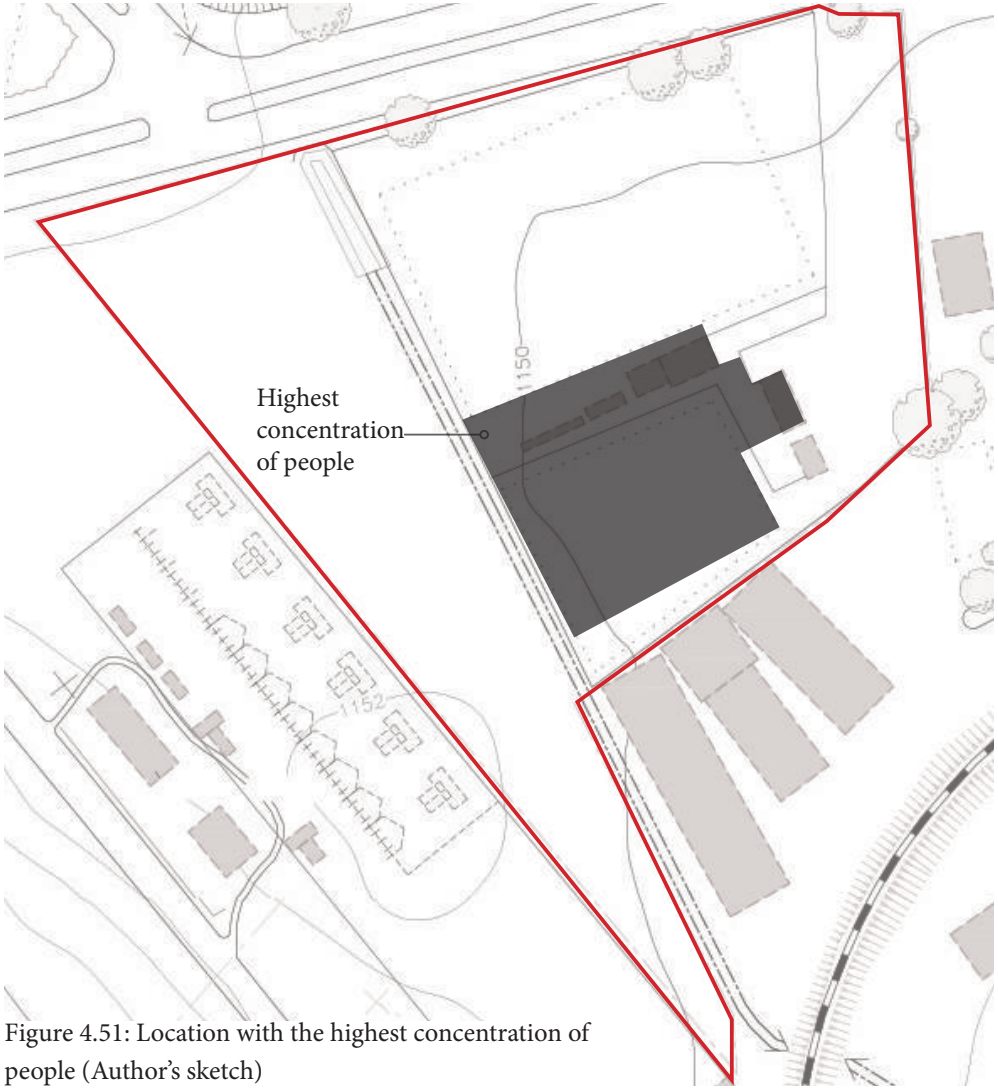


Figure 4.51: Location with the highest concentration of people (Author's sketch)

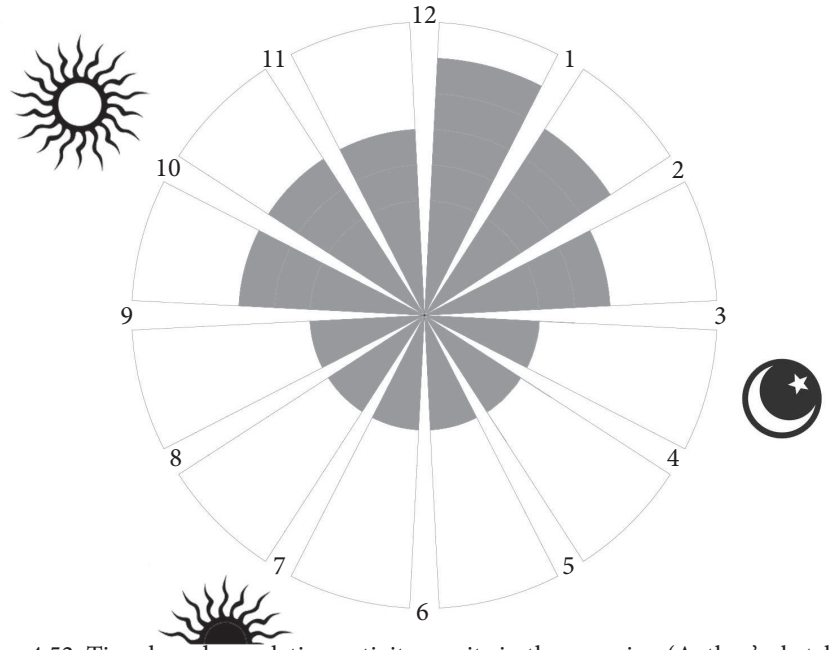


Figure 4.52: Time based population activity on site in the morning (Author's sketch)

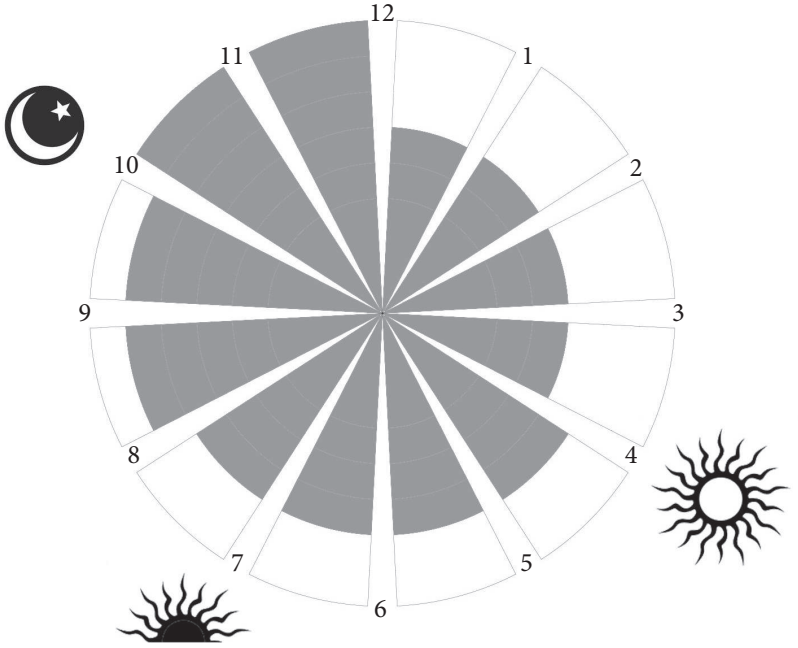
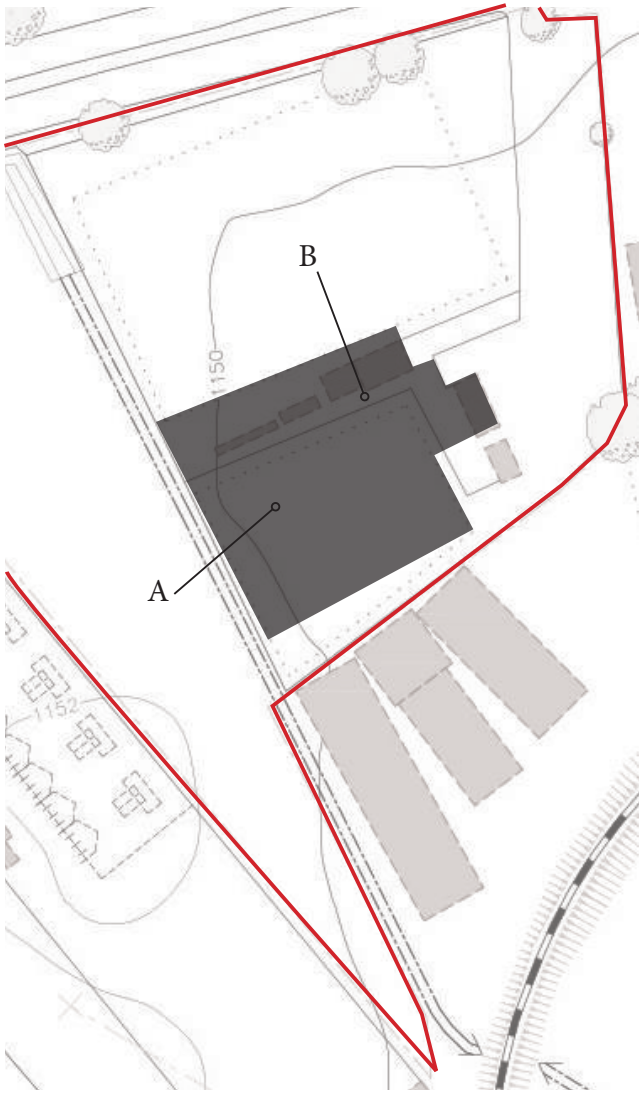


Figure 4.53: Time based population activity on site in the evening (Author's sketch)







A: Training sessions for children between 5 years and 17 years take place
B: Parents and children occupy the shaded seating areas which are in close vicinity with the training grounds where children practice.

Images by author

Concerts

According to the manager, the grounds can accommodate up to 4,000 people. The number of people watching a rugby match would be anything from 700 to 4,000 depending on which teams are playing. Events can command a presence of up to 3,000 people.

Placement of the concert stage, catering areas as well as washrooms determine the movements on site. The stage is placed in such a way that there is easy access for the revellers to exit the site.

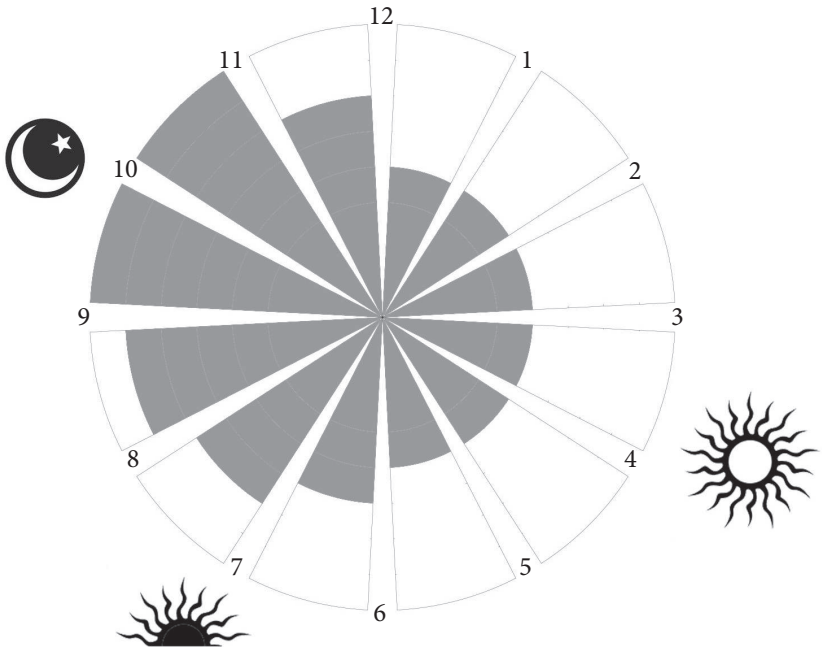


Figure 4.54: Time based population activity on the evening

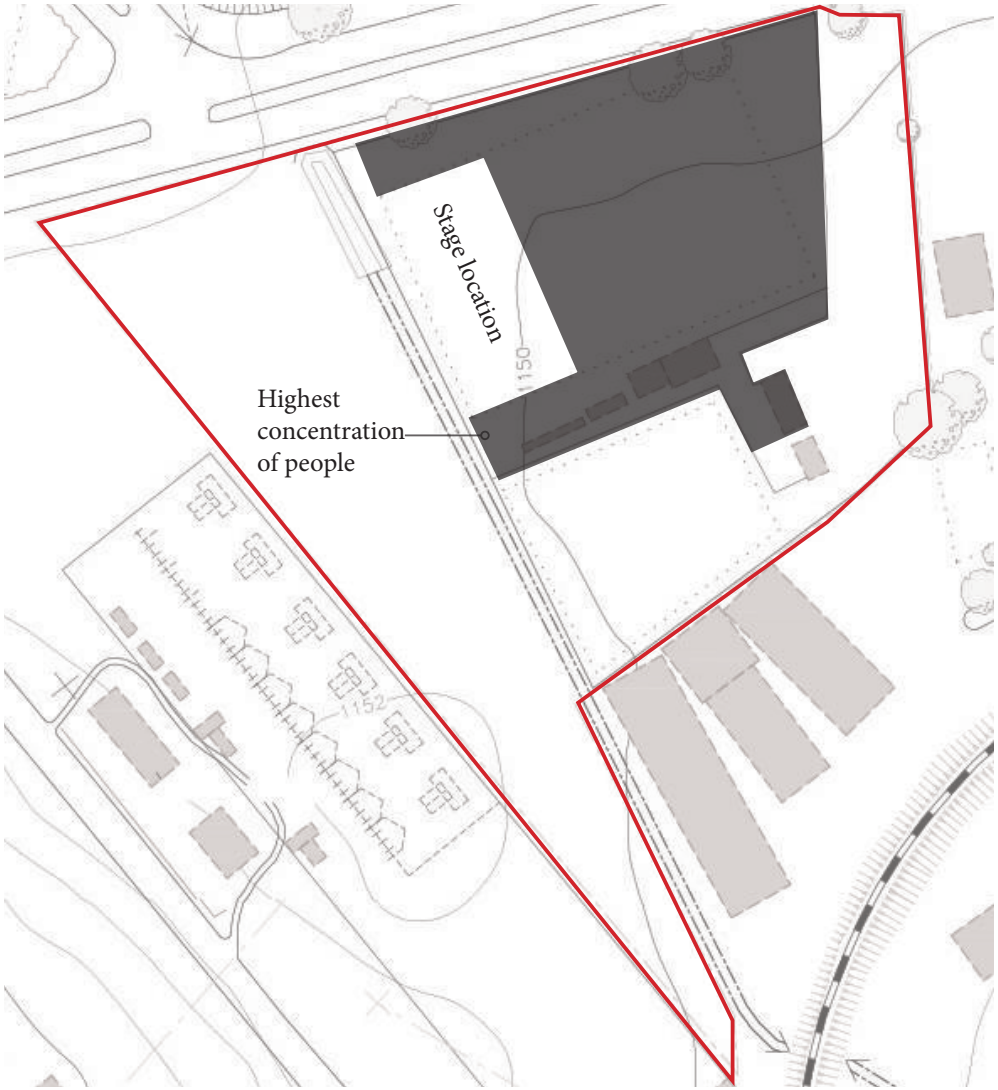
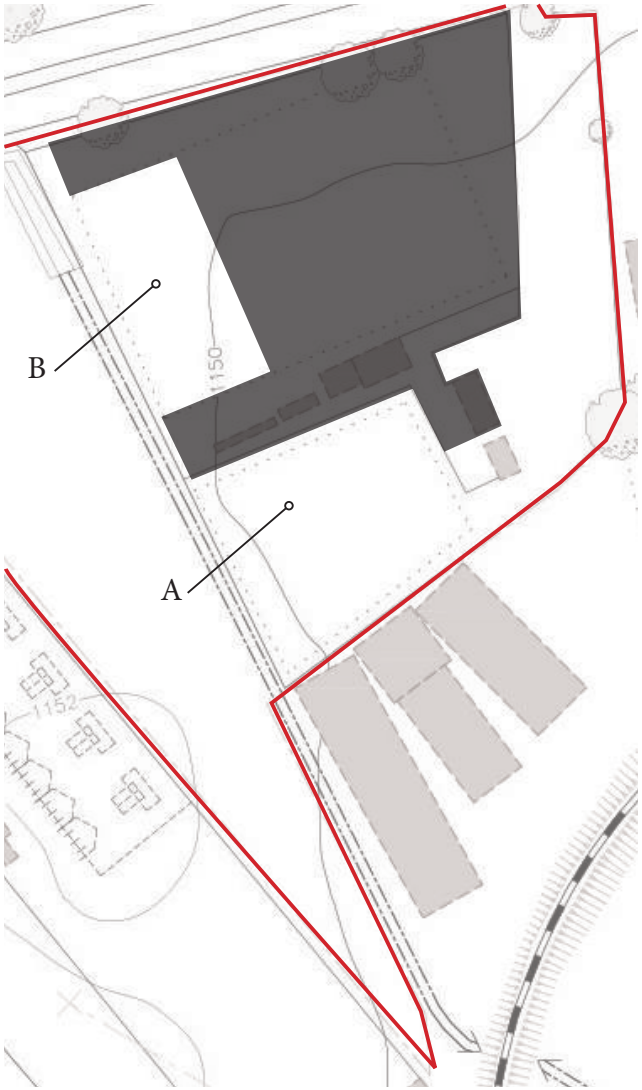


Figure 4.55: Location with the highest concentration of people (Author's sketch)







A: This image shows how the training grounds are transformed into catering areas during concerts.
B: Barbecue still takes place even during the concerts. This image shows the concert stage being set up on the rugby pitch in the background.

Images by author

Rugby matches

The movements are along the periphery of the pitch; more people in the South of the pitch as compared to along the highway because that is where the shaded pavilion is located and people pay extra for it as well as its close proximity to the catering and washroom facilities.

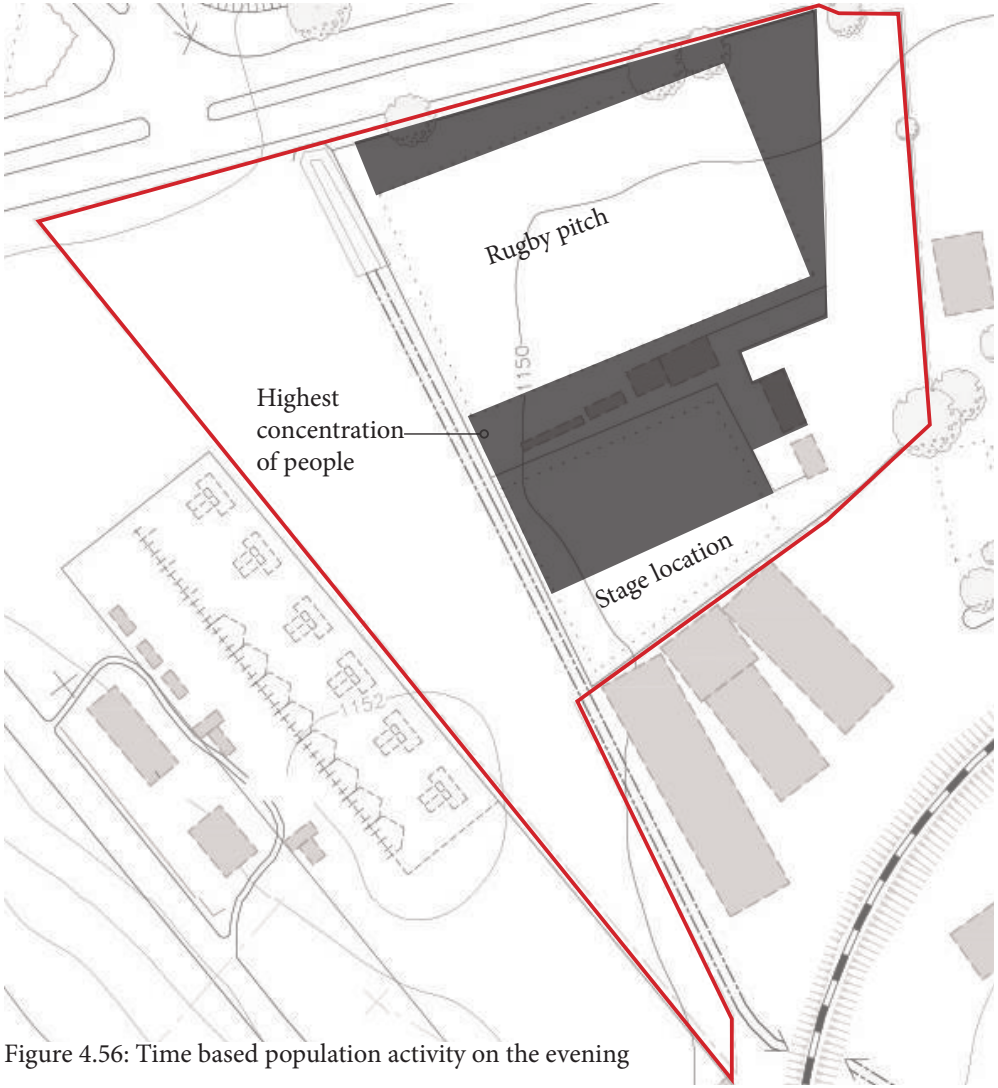


Figure 4.56: Time based population activity on the evening

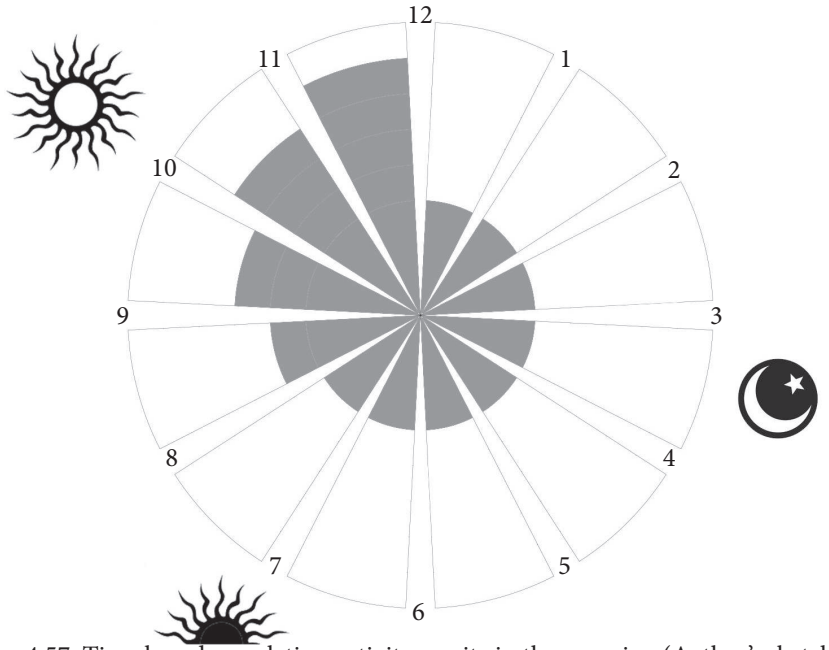


Figure 4.57: Time based population activity on site in the morning (Author's sketch)

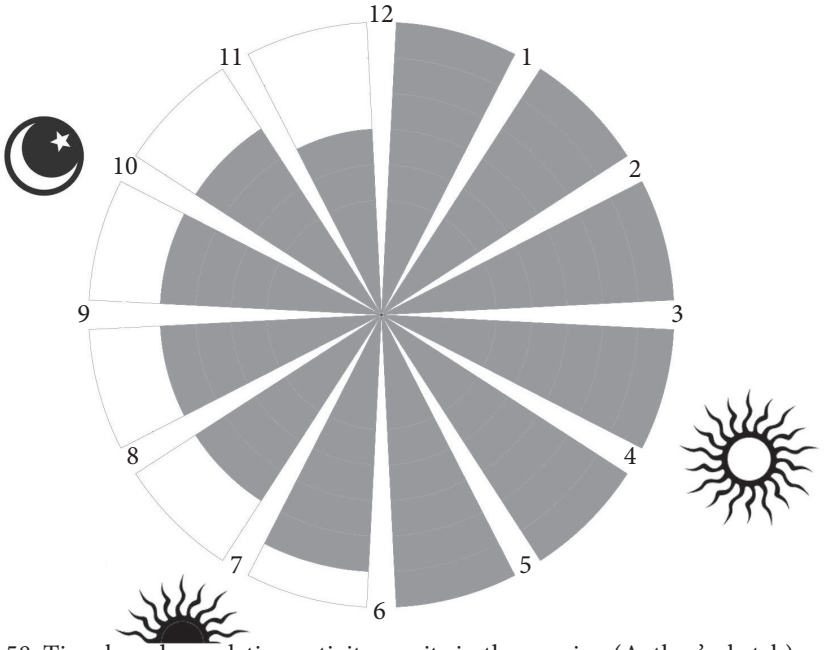
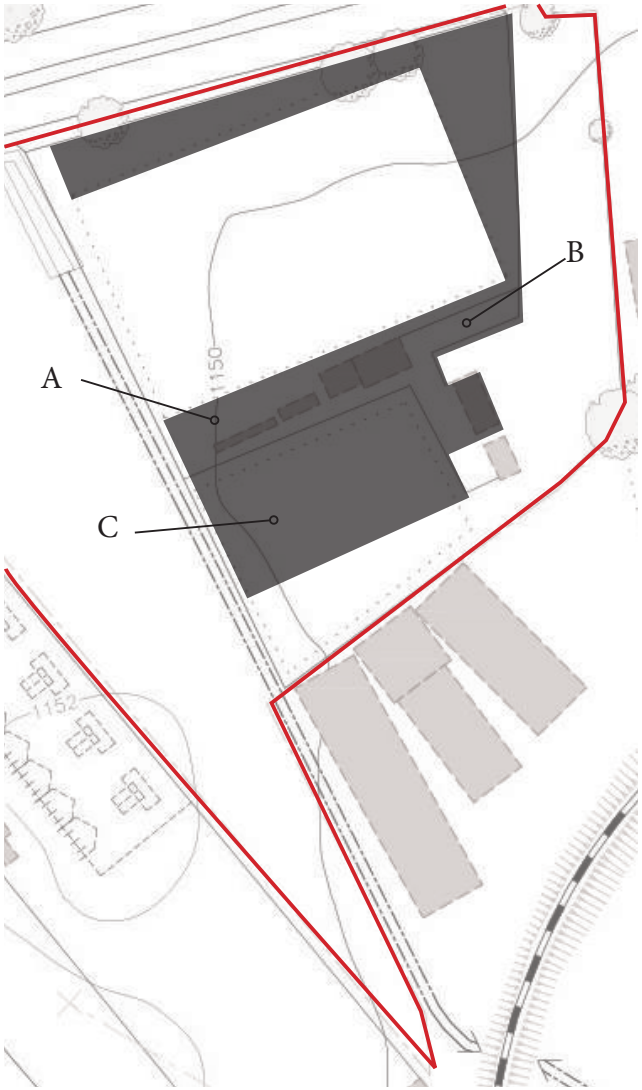
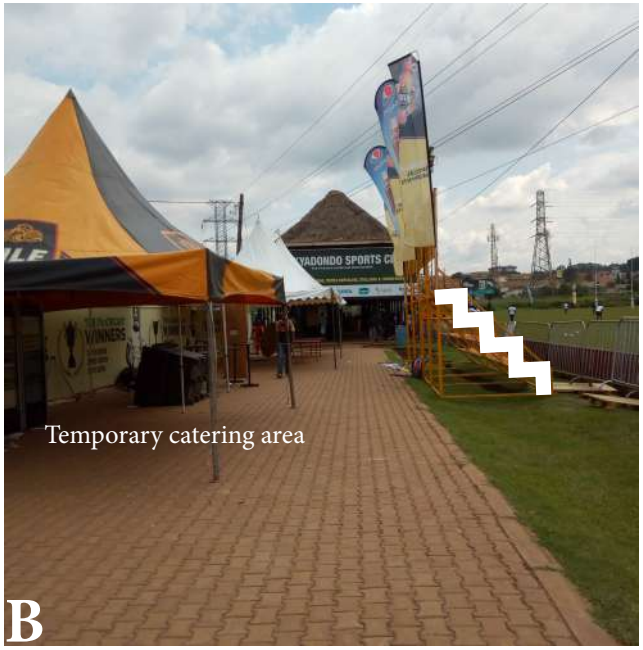


Figure 4.58: Time based population activity on site in the evening (Author's sketch)









A: The barbecue area is relocated to the training grounds during rugby matches to accommodate more stands
B: More temporary stands as well as catering spaces are placed at the entrance
C: The training grounds are transformed to concert space that are used after the match. This image shows concert stage being set up in the background.

Images by author

Chapter five: Precedent and case study analysis

The following precedents are chosen based on:

- The organization of the space around memorials
- The expression of symbolism
- Form and structure
- Materiality
- The design approach in places with a high water table

The common denominator among the precedents and case studies chosen is how architecture is used as a medium to tell a story.

Project: Kyambura Gorge Lodge

Architect: Regional Associates

Location: Kyambura Gorge, Uganda

Category: Hotels

Date: 2011

This project was selected based on how the materials were used to tell a story of the undulating landscape of the surrounding context. The lodge is located on the edge of Queen Elizabeth National Park which is within the western rift valley and south of the Rwenzori mountains. The design concept was inspired by 'everyday' Uganda whereby found/discarded objects were reused to tell a story.

"Usually hand made from discarded, salvaged and industrialized materials we found buildings clad in beaten oil barrels, people wearing sandals fashioned from car tyres, shopping bags of woven packing tape, hacksaws made from bent steel rod and footballs of rolled plastic bags bound with electrical tape."

(Archello, n.d)



Figure 5.1: Cottage with the undulating landscape in the background
Image source: https://archello.com/project/kyambura-gorge-lodge

The potpourri of locally sourced materials also tells a story of the surrounding landscape which is also scattered with volcanic craters of the Pleistocene Epoch.



Figure 5.2: Use of discarded rusty steel for roofing
Image source: https://archello.com/project/kyambura-gorge-lodge

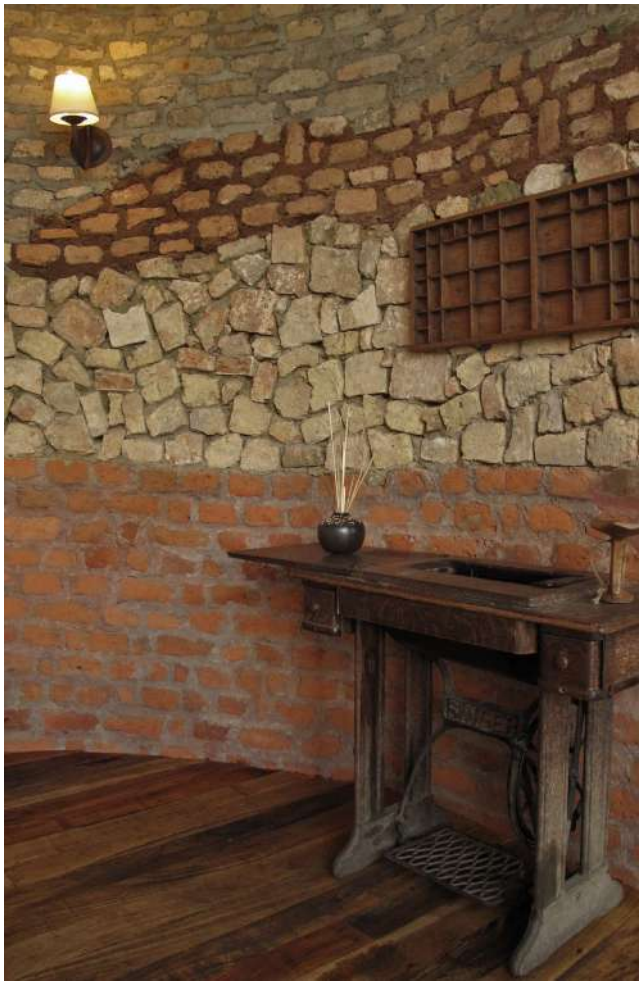


Figure 5.3: Use of different types of brick as well as stone in layers to create a wavy lines mimicking the landscape
Image source: https://archello.com/project/kyambura-gorge-lodge

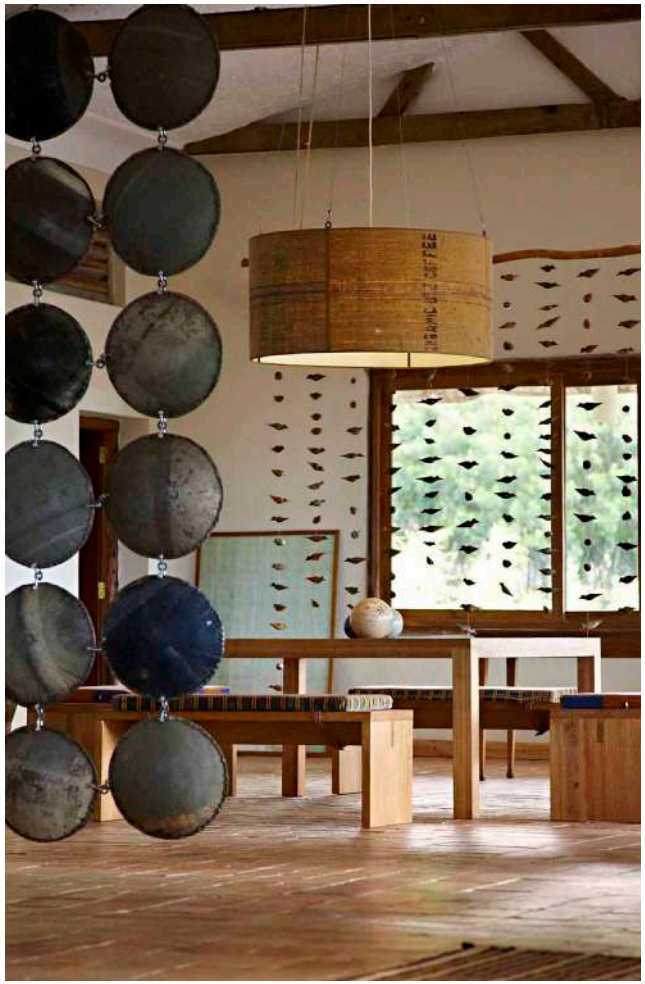


Figure 5.4: Use of discarded frying pans to create a screen wall
Image source: https://archello.com/project/kyambura-gorge-lodge

Project: Igualada Cemetery

Architect: Enric Miralles

Location: Barcelona, Spain

Category: Cemetery

Date: 1994

This project was chosen not entirely based on the architectural design alone but the visitor's experience when at the site. Time is represented through the zigzag path leading to the river bed and under the excavated passageways which in a way represents the passage of the dead into the underworld. This was done in such a way that in addition to its being a cemetery, other spaces such as a chapel and monastery were incorporated into the program. However, these spaces were unfinished because the overall lack of information and detailing in these spaces would enable a visitor to experience privacy and tranquillity. The lowest part of tiered earthwork also puts the visitor on the same level as the dead in such a way that he can only see gabions, burial plots, and sky.



Figure 5.5: Lowest level of the cemetery where the living and the dead are on the same level
Image source: http://www.landezine.com/index.php/2009/08/cemetery-design-igualada/

The layout is done in such a way that a visitor's view is obstructed as one moves through the site. When the visitor is at the entrance, the tiered landscape obstructs in from the burial plots but when one gets to the lowest tier, all they see are the burial plots.

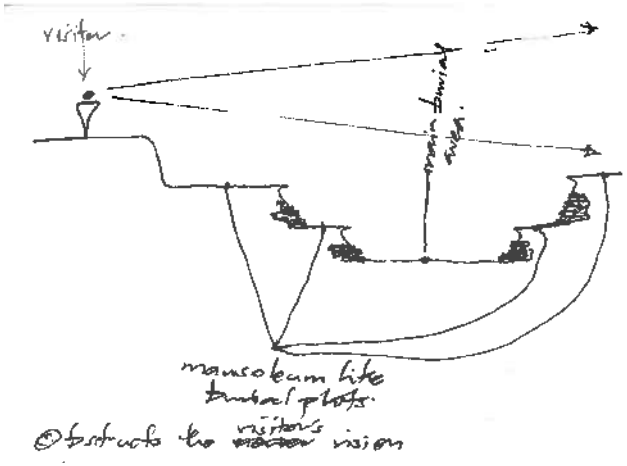


Figure 5.6: Section indicating the levels of burial plots
Author's sketch

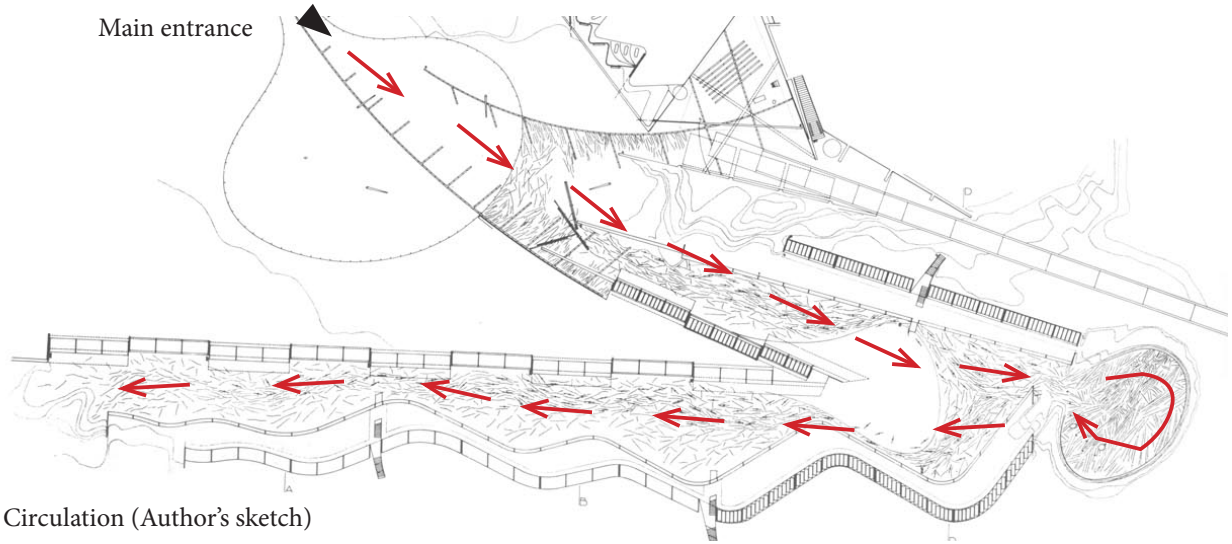


Figure 5.7: Circulation (Author's sketch)

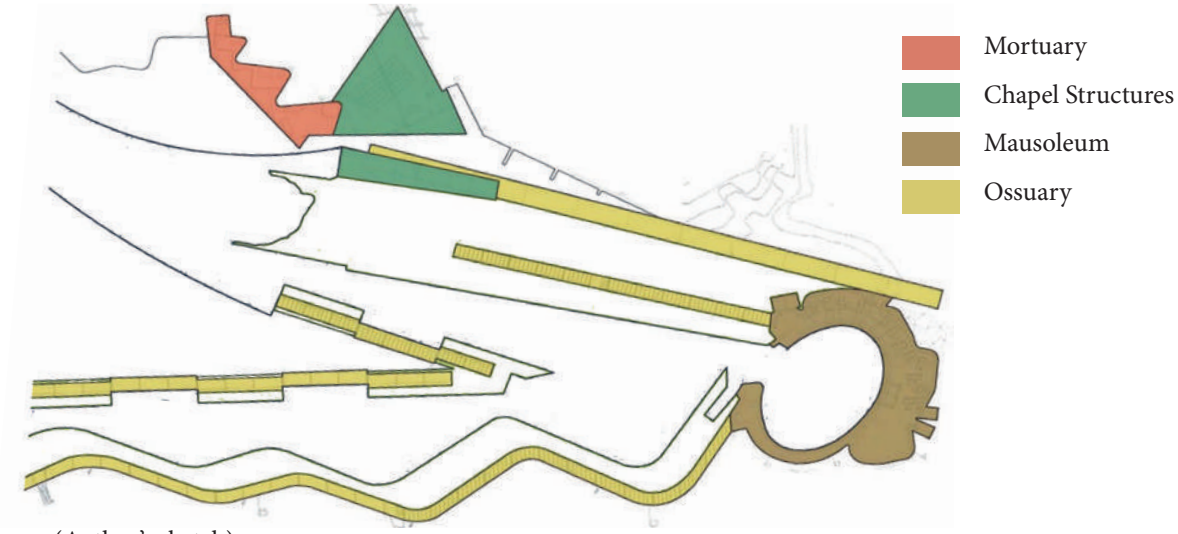


Figure 5.8: Program (Author's sketch)



Figure 5.9: Mausoleum
Image source: http://www.landezine.com/index.php/2009/08/cemetery-design-igualada/



Figure 5.10: Burial plots
Image source: http://www.landezine.com/index.php/2009/08/cemetery-design-igualada/

The architect's own conceptualized expression of the link between the past, present, and future was to design the cemetery as an earthwork that blends into the surrounding landscape as if it was part of the landscape as well as in the choice of the materials. The gabions blend with the landscape through curving with the dried river bed.

The concrete defines the areas of human interaction i.e. the church, the burial slots, and passageways; the concrete takes on a rigid orthogonal language.

Symbolism is expressed as one enters the site in such a way that one confronts a set of steel poles that are somewhat related to the crosses at Calvary.



Figure 5.11: Entrance to the cemeteries
Image source: https://www.archdaily.com/103839/ad-classics-igualada-cemetery-enric-miralles https://cpinos.com/index.php?op=1&ap=10&id=89

Project: Insular Athletics Stadium

Architect: Felipe Artengo, Fernando Menis, Jose Maria Rodriguez Pastrana

Location: Canary Islands, Spain

Category: Stadiums

Date: 2007

This project was selected based on its architectural form and structure as well as how it integrates a range of different uses such as a gymnasium, dressing rooms, press room, lecture theatre/ projection room under one form. This project is particularly interesting as it forms an artificial landscape that tells a story of the volcanic origin of the surrounding mountains. This is done by formalizing a crater through using cyclopean volcanic rocks that form the slanting edges which in a sense suggest a pyroclastic cone.



Figure 5.12: Aerial view of the stadium
Image source: https://www.archdaily.com/2822/insular-athletics-stadium-amp-arquitectos-sl

The athletic track was cut out halfway up the slope of the site in that the cut from the excavation as well as the fill from the embankment creates a new landscape. The grandstand seamlessly blurs into the boundaries of the plot to remove the contrast between the artificial and natural. In the area with the greatest height difference between the natural ground level, the space created was used as a space for accommodation for the athletes.

The architects also integrated it into the town layout with a new public space which also forms the roof of the grandstand. This in a way dissolves the boundary between the city and the sports facility.

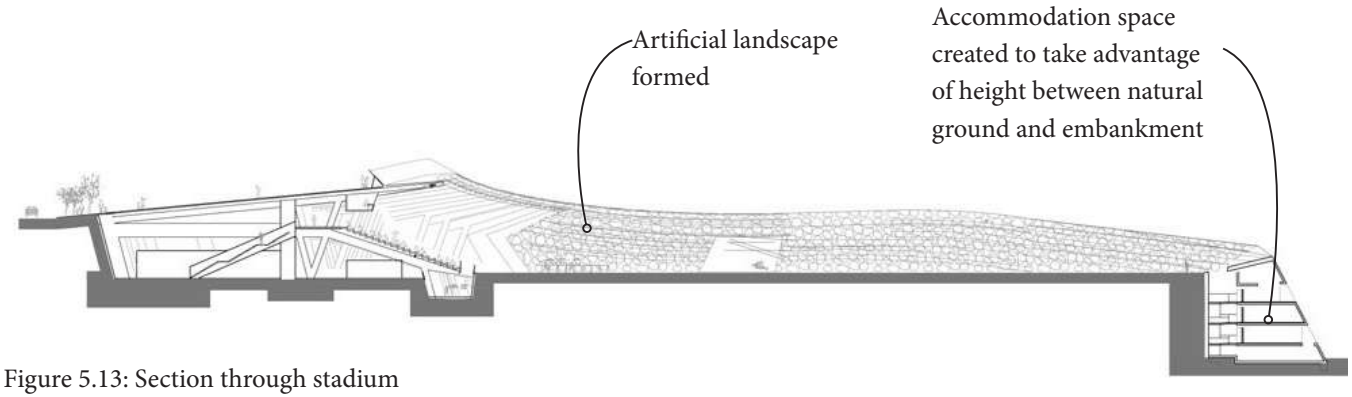


Figure 5.13: Section through stadium
Image source: https://www.archdaily.com/2822/insular-athletics-stadium-amp-arquitectos-sl



Figure 5.14: Accommodation space as seen from the street
Image source: https://www.archdaily.com/2822/insular-athletics-stadium-amp-arquitectos-sl

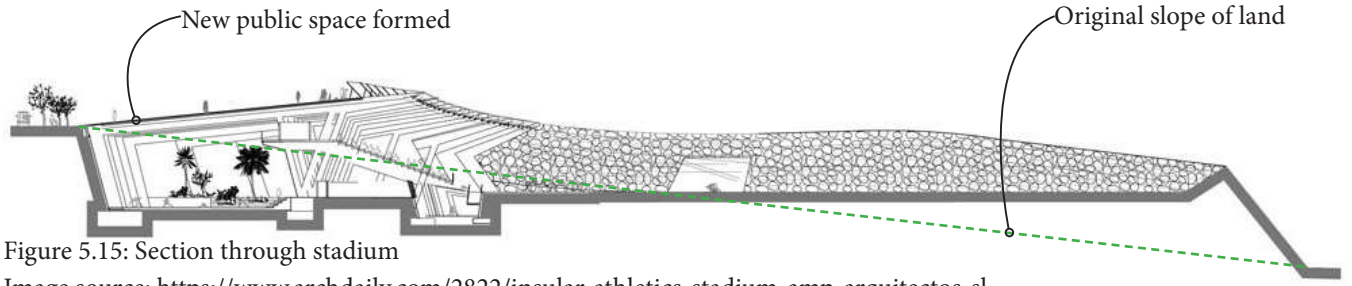


Figure 5.15: Section through stadium
Image source: https://www.archdaily.com/2822/insular-athletics-stadium-amp-arquitectos-sl

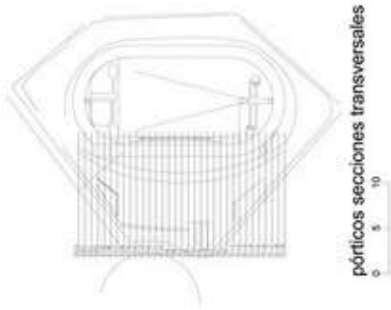
The main structure of the grandstand is concrete portal frames which are individually designed so that they follow the curved nature of the pyroclastic cone when grouped together.

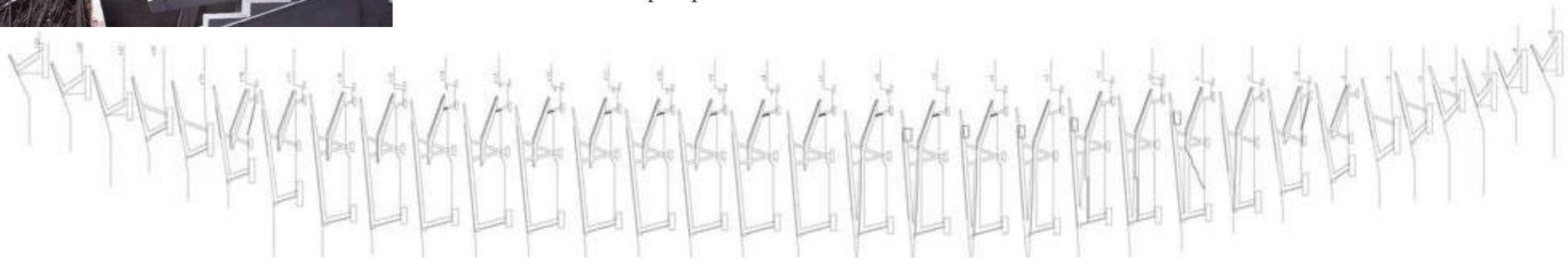




Figure 5.16 (above): Concrete portal frames are the main structure
Image source: https://www.archdaily.com/2822/insular-athletics-stadium-amp-arquitectos-sl

Figure 5.17(left and below): Concrete portal frames designed differently inorder to follow the curved nature of the pyroclastic cone when grouped together
Image source: https://www.archdaily.com/2822/insular-athletics-stadium-amp-arquitectos-sl





Project: Pukeahu National War Memorial Park

Architect: Wraight Athfield landscape + Architecture

Location: Wellington, New Zealand

Category: Memorial Park

Year: 2015

The National War Memorial was built in 1932 and its bell tower made it visible, however, over the years, it became isolated in a semi-industrial zone. The park was built as a boulevard to link the memorial to Courtney Place. The significance of this project is not the architecture, however, it is in the use of space around the National War Memorial making it more visually accessible to the everyday user. This project uses landscape as a memorial in such a way that topography and time are used as a media for memory, and it also provides spaces for procession and everyday activity of pedestrians, cyclists, and vehicles.

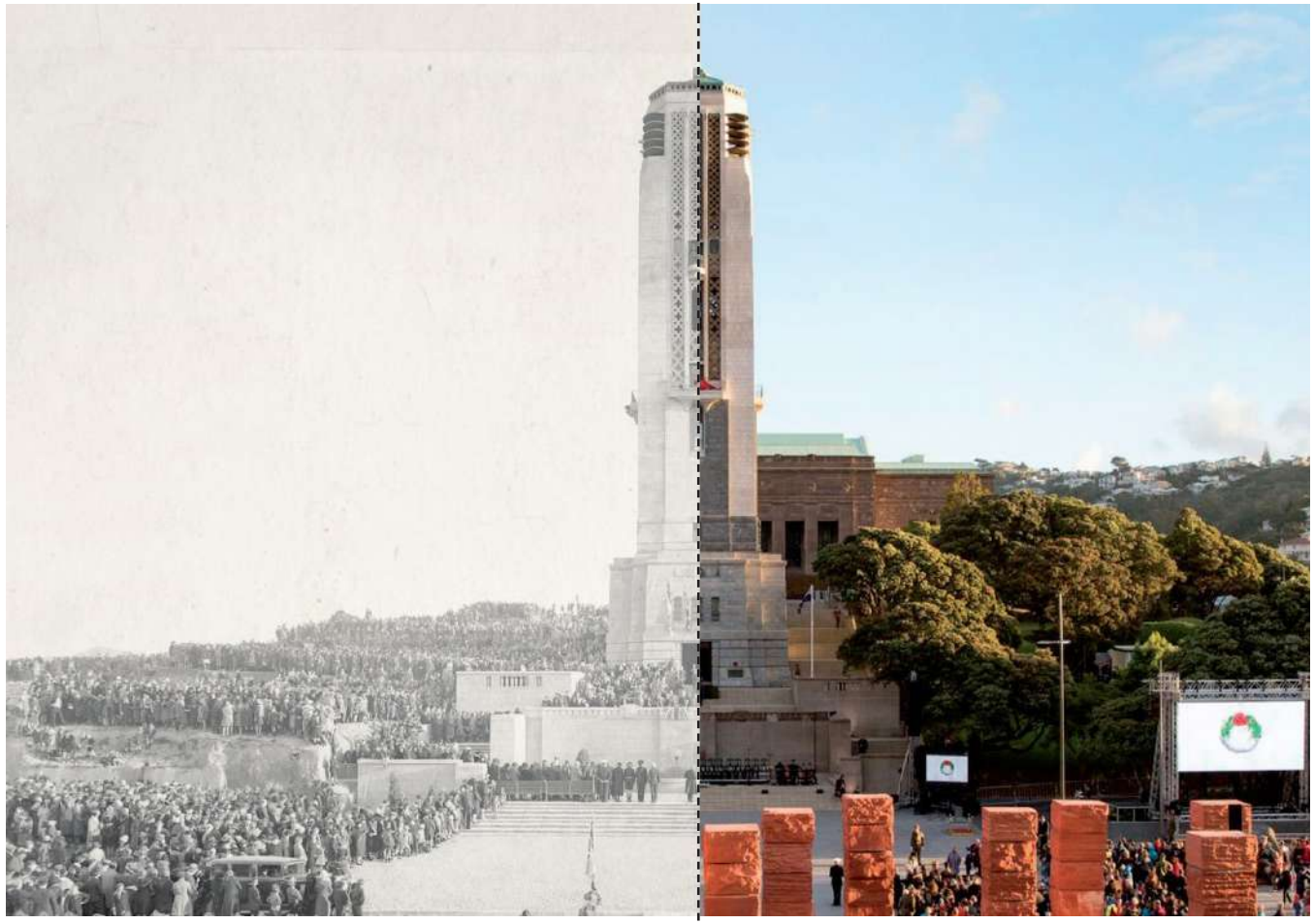


Figure 5.18: Evolution of the memorial
Image source: https://pukeahu.rezdy.com/71269/pukeahu-national-war-memorial-park-education-programme

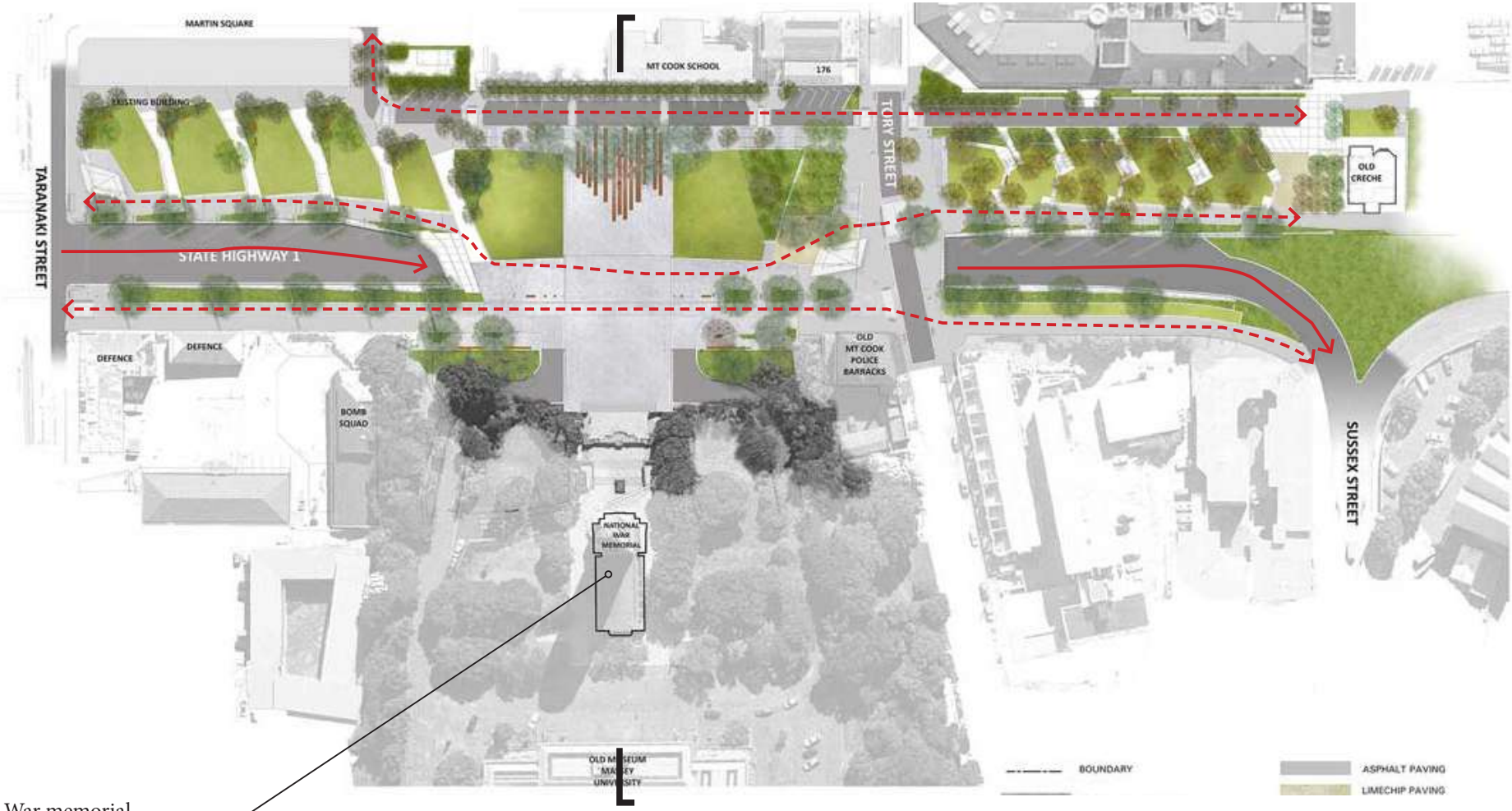


Figure 5.19: Movement on the site

Image source: http://www.landezine.com/index.php/2016/09/pukeahu-national-war-memorial-park-by-wraight-athfield-landscape-architecture/

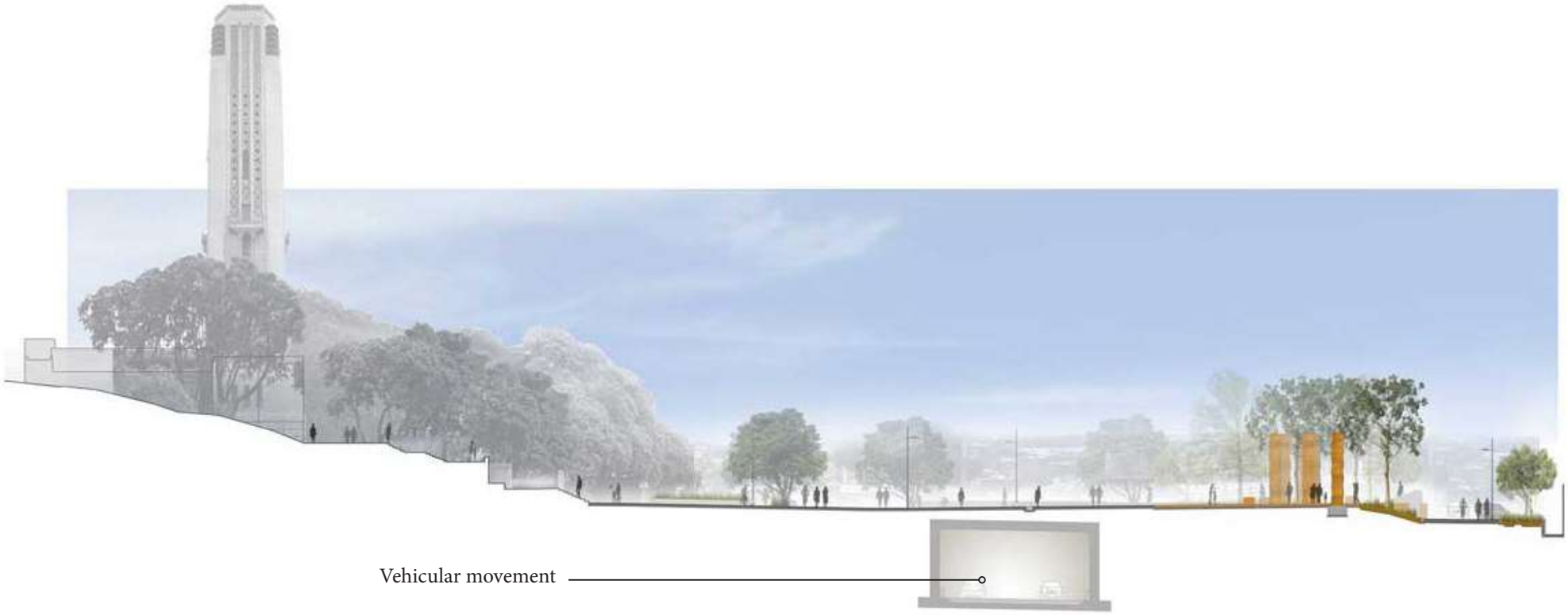


Figure 5.20: Grading in movement: underground vehicular movement while pedestrian and cyclist movement is on ground level

Image source: http://www.landezine.com/index.php/2016/09/pukeahu-national-war-memorial-park-by-wraight-athfield-landscape-architecture/

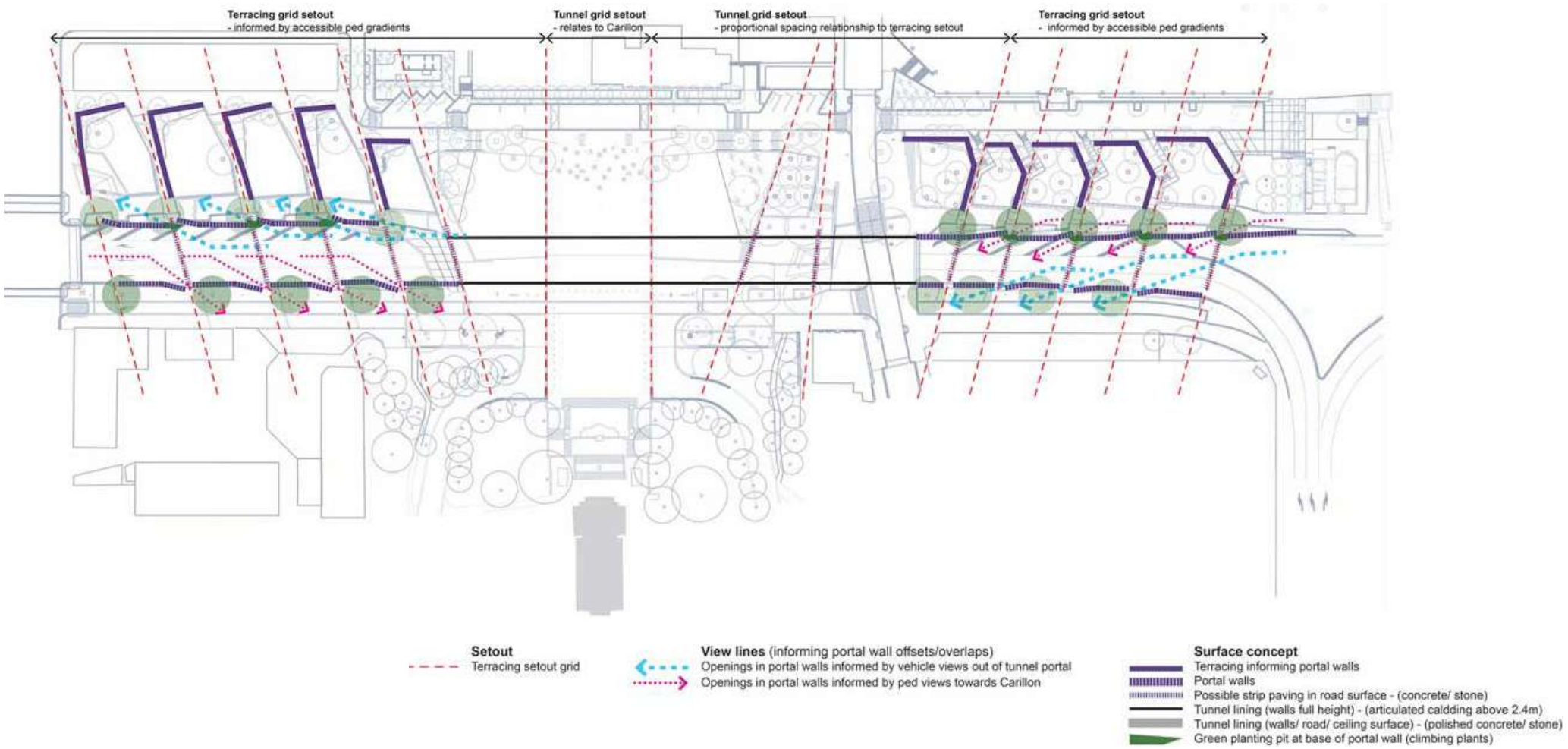


Figure 5.21: Drawing showing the view lines as one moves through the memorial
Image source: http://www.landezine.com/index.php/2016/09/pukeahu-national-war-memorial-park-by-wraight-athfield-landscape-architecture/

Project: Diana, Princess of Wales Memorial Fountain

Architect: Gustafson Porter + Bowman

Location: London, United Kingdom

Category: Memorial Centre

Date: 2004

This project was selected based on the aspect of how architecture can be used as a medium of storytelling as well as engage with the everyday user. The "reaching out-letting in" concept of the memorial tells a story of the Princess of Wales whereby her inclusiveness and approachability were one of her most loved qualities. This was achieved in such a way that a visitor would sit around it while putting their legs in the running water. It also satisfies the needs of using and meeting for a visitor.



Figure 5.22 (left): Aerial view of memorial
Image source: tps://www.archdaily.com/803509/diana-princess-of-wales-memorial-fountain-gustafson-porter-plus-bowman/



Figure 5.23: Memorial is also a seating space for the everyday user
Image source: tps://www.archdaily.com/803509/diana-princess-of-wales-memorial-fountain-gustafson-porter-plus-bowman/

The detailing of the fountain itself told the story of the two sides of Diana's life: joy and grief. This was indicated in such a way that one side of the oval stone fountain descends smoothly downhill with gentle ripples and the other side consists of steps, rills, curves, and other shapes that give the water a different motion. Both sides eventually flow into a calm pool.

The fountain is constructed out of 545 pieces of Cornish granite which were cut into different shapes to indicate the different conditions in Diana's life. This also indicates that one material can be manipulated to tell a story.

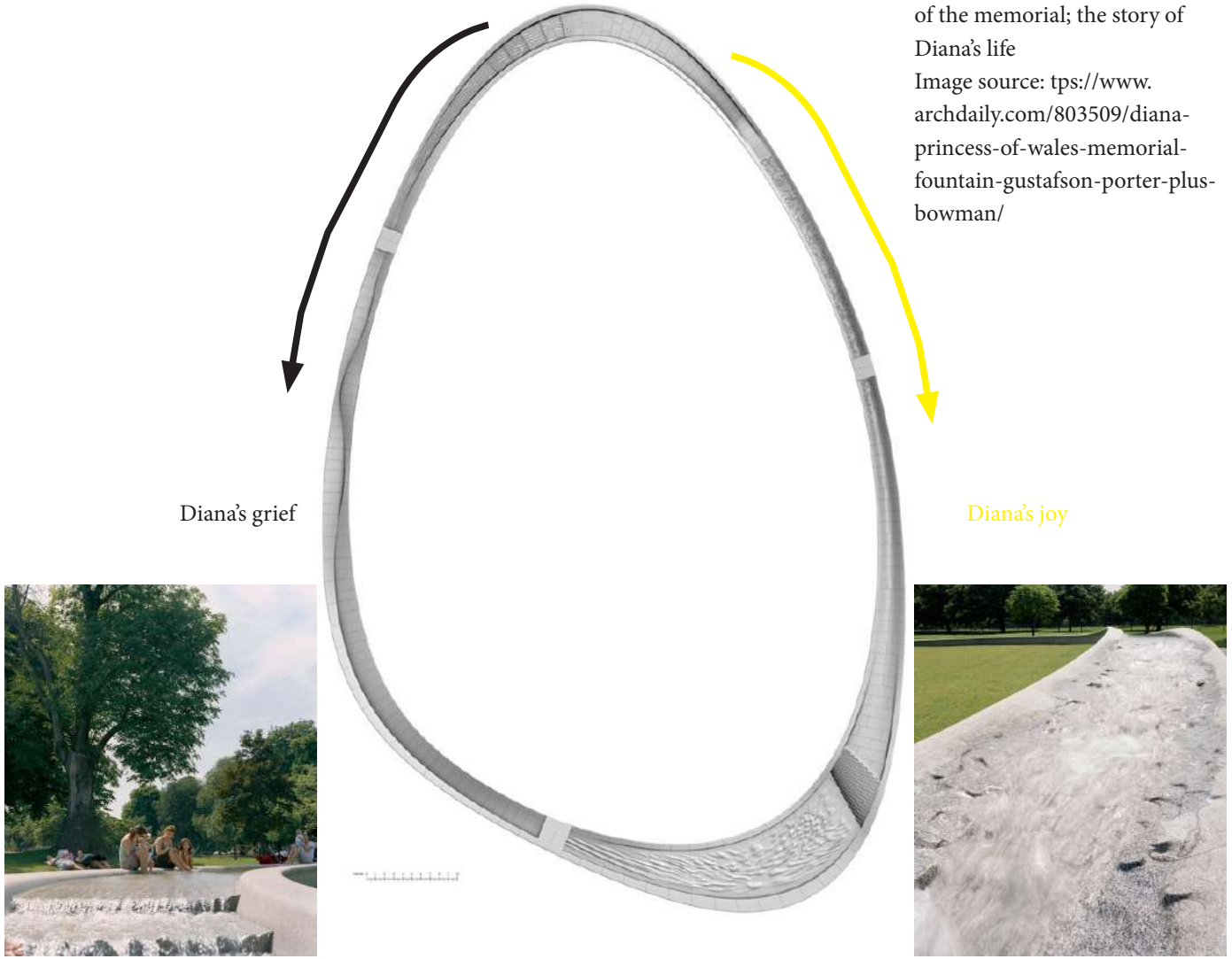


Figure 5.24: Architect's concept of the memorial; the story of Diana's life
Image source: tps://www.archdaily.com/803509/diana-princess-of-wales-memorial-fountain-gustafson-porter-plus-bowman/

Project: Borregos Stadium

Architect: Arkylab, Mauricio Ruiz

Location: Aguascalientes, Mexico

Category: Stadiums

Date: 2012

This project was selected based on materiality and how the architecture managed to achieve natural-artificial interdependence.

This stadium is designed in such a way that the architectural object is fragmented and spread along the topography of the site generating a new landscape hybridized from monolithic elements inserted into the site. Steps of the terracing offer a transition from concrete to grass towards the north, allowing viewers to choose on which area they sit.

The architects chose to fragment the grandstand to create a balanced environment that lets one enjoy the original relationship with the landscape as well as the architectural form.

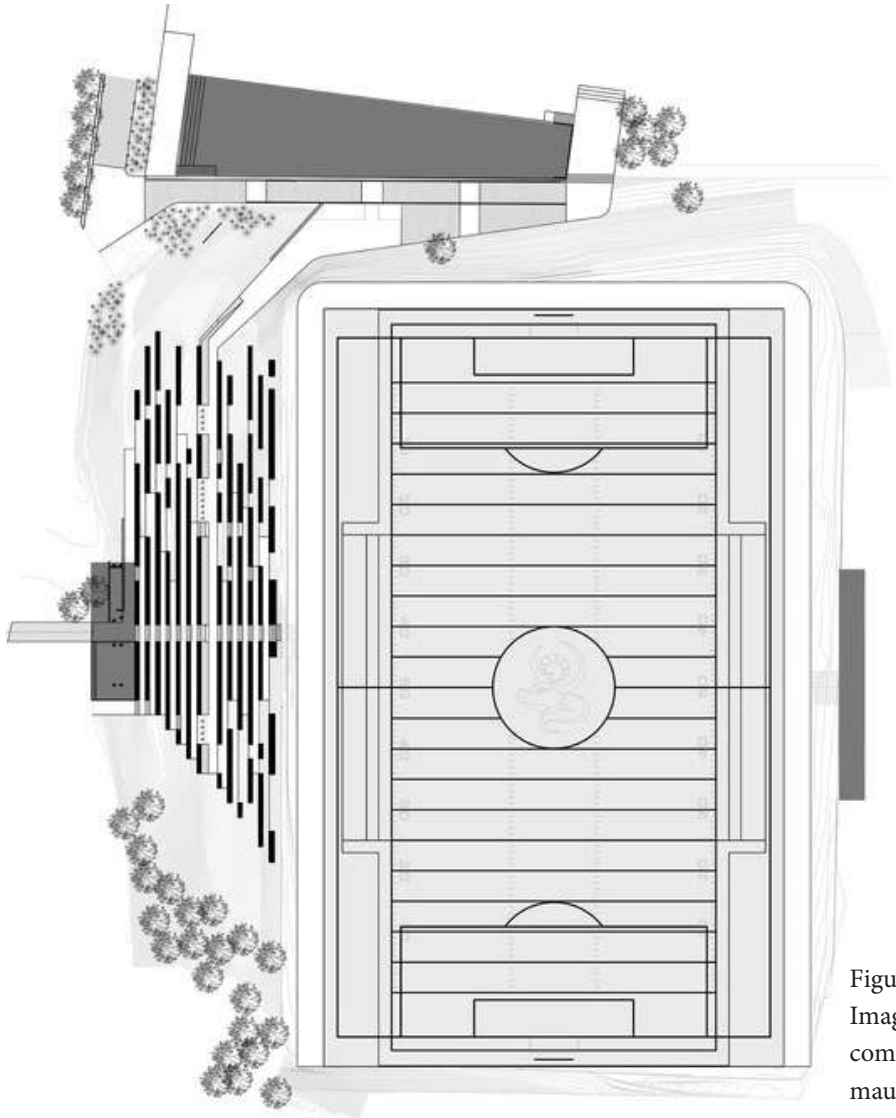


Figure 5.25: Plan of stadium
Image source: https://www.archdaily.com/508124/borregos-stadium-arkylab-mauricio-ruiz

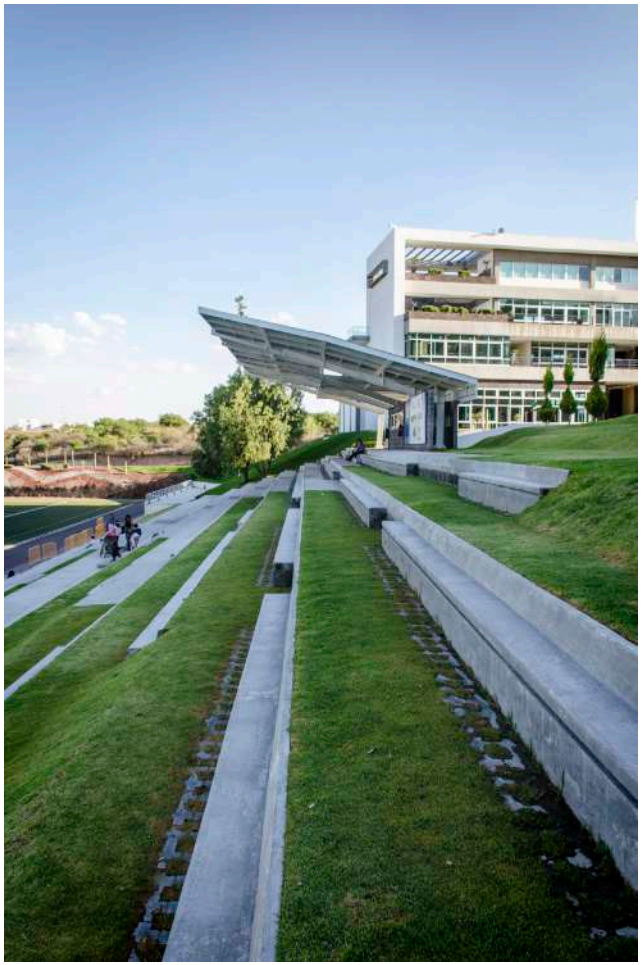


Figure 5.26: Seat 'fragments' within the landscape
Image source: https://www.archdaily.com/508124/borregos-stadium-arkylab-mauricio-ruiz



Figure 5.27: Fragmented grandstand as seen from the field
Image source: https://www.archdaily.com/508124/borregos-stadium-arkylab-mauricio-ruiz



Figure 5.28: Section through the site
Image source: https://www.archdaily.com/508124/borregos-stadium-arkylab-mauricio-ruiz

Project: Lidingövallen Small Football Stadium

Architect: Dinell Johansson

Location: Lidingö, Sweden

Category: Football Stadium

Date: 2014

This project was selected based on how the architects dealt with the edge created by the grandstand through creating an all in one grandstand with offices, coffee shops, and a central entrance which is a meeting point for everyone i.e. football and city.

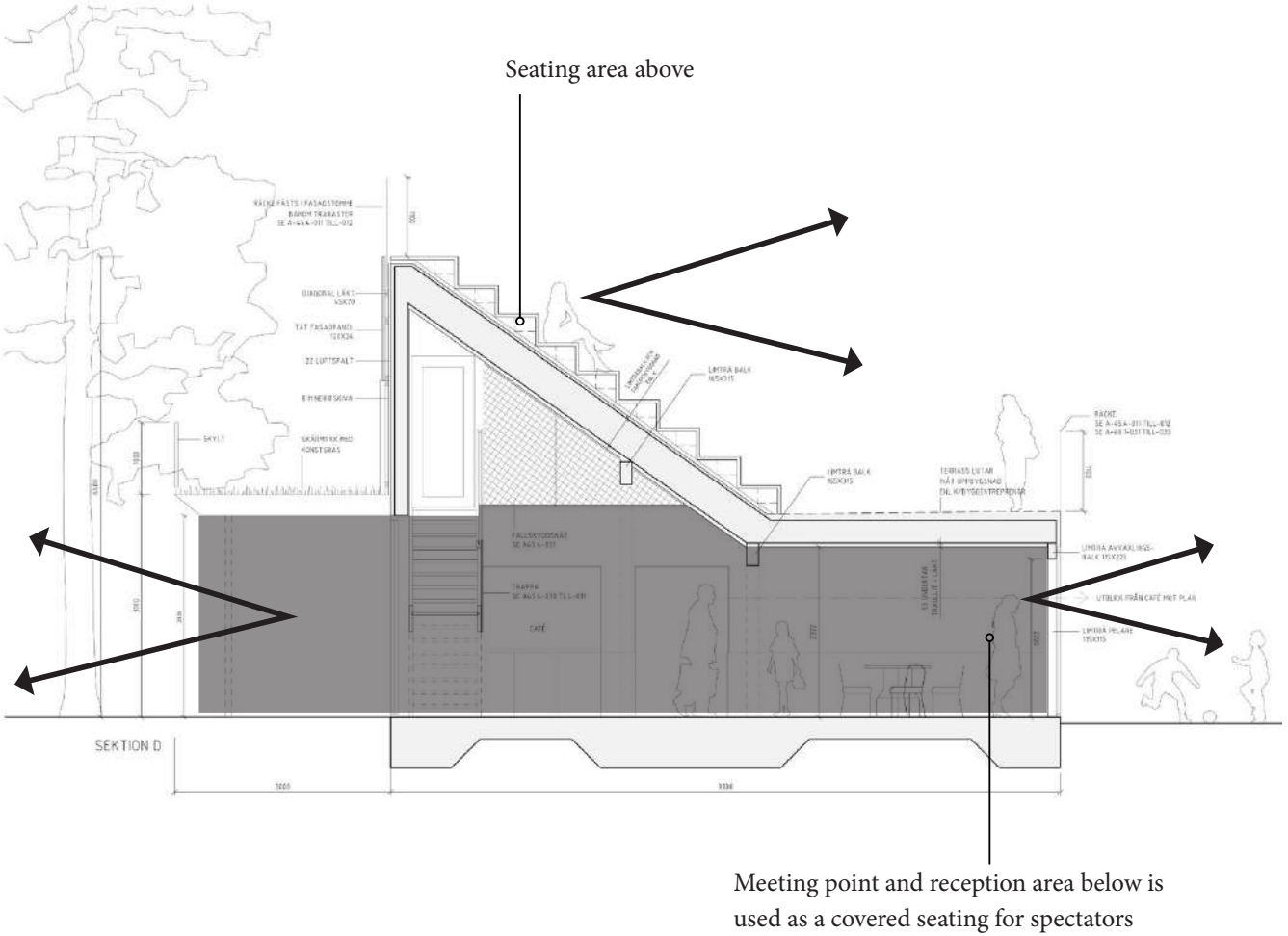


Figure 5.29: Section through the grandstand
Image source: https://www.archdaily.com/551942/lidingovallen-small-football-stadium-dinelljohansson



Figure 5.30: View of grandstand as seen from the pitch
Image source: https://www.archdaily.com/551942/lidingovallen-small-football-stadium-dinelljohansson





Figure 5.31 (above): View of grandstand as seen from the pitch
Image source: https://www.archdaily.com/551942/lidingovallen-small-football-stadium-dinelljohansson

Figure 5.32 (left): View of grandstand as one approaches the site
Image source: https://www.archdaily.com/551942/lidingovallen-small-football-stadium-dinelljohansson

Project: 'Dance Floor' Recreation and Memorial Park

Architect: SAGRA Architects

Location: Ronabanya, Hungary

Category: Parks

Date: 2011

This project was selected based on its spatial arrangement. The aim of the architects was to preserve and strengthen the special character of the site embraced by hilly surroundings and huge hillside trees. The park is located along a hiking trail which also has memorials, geological and mining attractions. The main organizing element of the park is the wall which provides a covered space for exhibitions and performances.



Figure 5.33: The wall providing a covered space for exhibitions and performances
Image source: https://www.archdaily.com/229173/dance-floor-recreation-and-memorial-park-sagra-architects/



Figure 5.34: Plan of proposal
Image source: https://www.archdaily.com/229173/dance-floor-recreation-and-memorial-park-sagra-architects/

The park uses the slope to accommodate an open-air theatre for which the covered space is used as a stage and the 'dance floor' as the auditorium. The slope is also used for playful elements such as a climbing wall, climbing net, slides and climbing trunks placed for active recreation.



Figure 5.35 (right): Site through site
Image source: https://www.archdaily.com/229173/dance-floor-recreation-and-memorial-park-sagra-architects/

The dialogue between the past and present is represented by how the collapsed mining entrance has been revamped into an exhibition space by exhibiting aspects of the mining process to the visitor. Along the walkway to the tunnel, a covered exhibition and leisure space were provided.

This project brought to light that leisure and exhibition spaces should feed off each other, therefore putting them in close vicinity to each other is advisable.



Figure 5.36: Mining entrance transformed into exhibition space
Image source: https://www.archdaily.com/229173/dance-floor-recreation-and-memorial-park-sagra-architects/

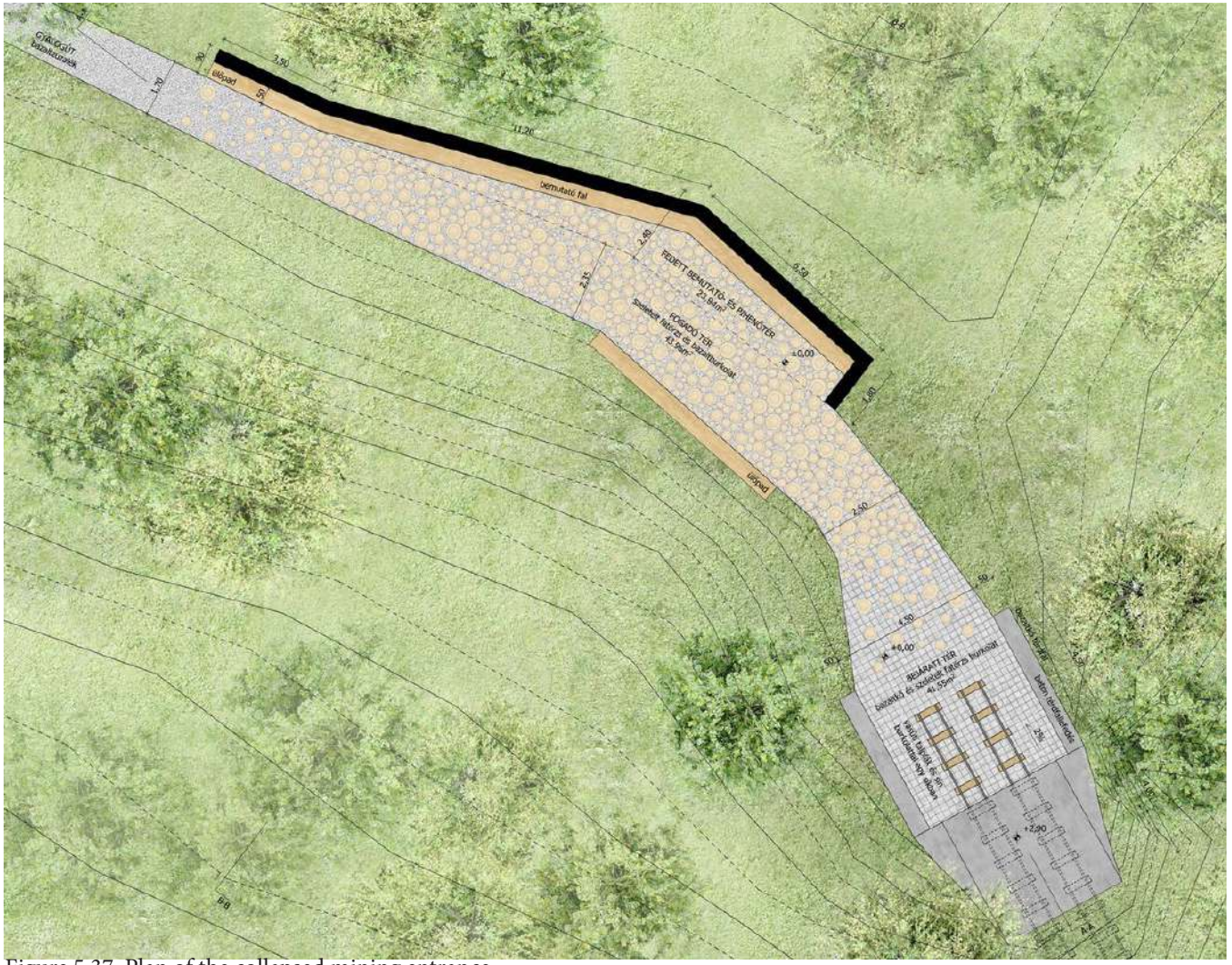


Figure 5.37: Plan of the collapsed mining entrance
Image source: https://www.archdaily.com/229173/dance-floor-recreation-and-memorial-park-sagra-architects/

Chapter six: Design methodology

Research findings into design goals

The fore-mentioned reviews of literature and analysis of the precedents as well as the activities on the site led me to the view of a memorial need not be a monument, rather a process. Therefore storytelling will be the key design goal.

Landscape as a memorial

The goal of the design will be based on the concept of achieving the entire landscape as a memorial. The landscape will be designed in such a way that it tells a story of the topographical context of the site as described before. The existing monument will be incorporated into this landscape as well. This landscape will also act as a habitat for the marabou stocks that have recurred in the site photos in the site analysis.

Materiality for symbolism

Symbols are in this case triggers of the memory. This will also be done with the help of manipulating materials as shown in some of the case studies.

Floods

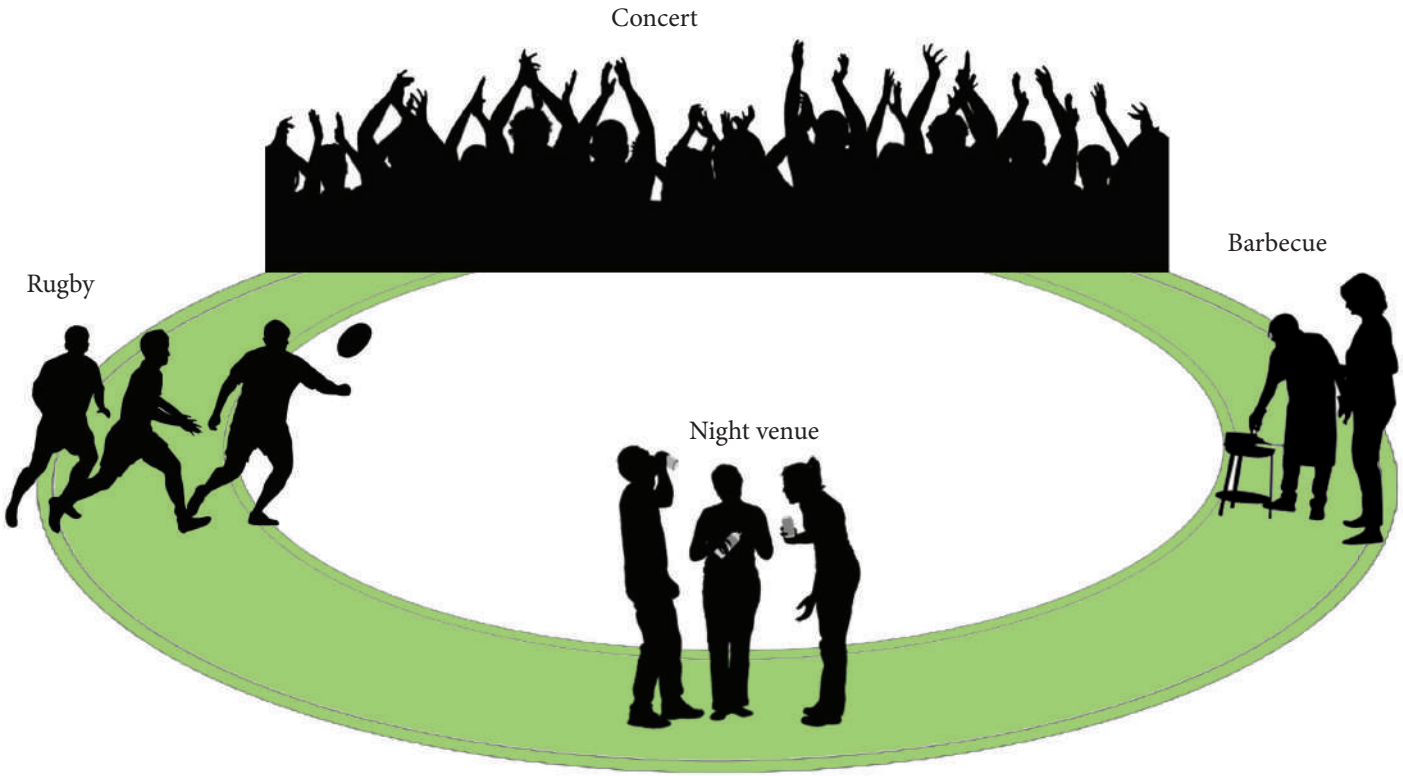
As fore-mentioned, the site floods during rainy seasons, therefore the proposal will make sure that this constraint is catered for.

Spaces for engagement into programme

As pointed out earlier, Kyadondo is not only a sports ground. It has communal activities which take place at given times based on the timetable such as barbeque, football, rugby and music concerts which will be programmed. Exhibition spaces will be places within close vicinity to these places as shown in the case studies analyzed. Ancillary spaces such as toilets, changing rooms, offices, visitor's welcome center, a gymnasium, medical center, and sports merchandise shops will be added to compliment the primary spaces.

Site security a requirement

As pointed out in the literature review, visual access to the memorial will be a necessity but it will not compromise the safety of the visitors on site.

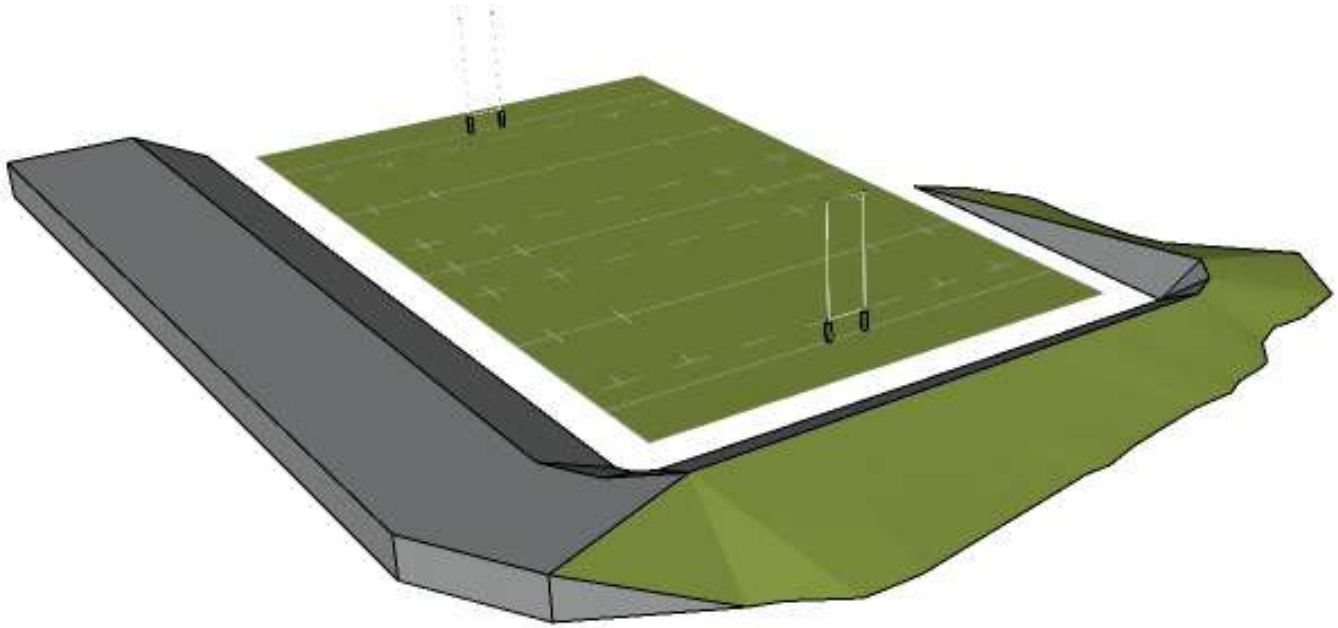


The memorial landscape would integrate with the primary spaces.

Design Approach

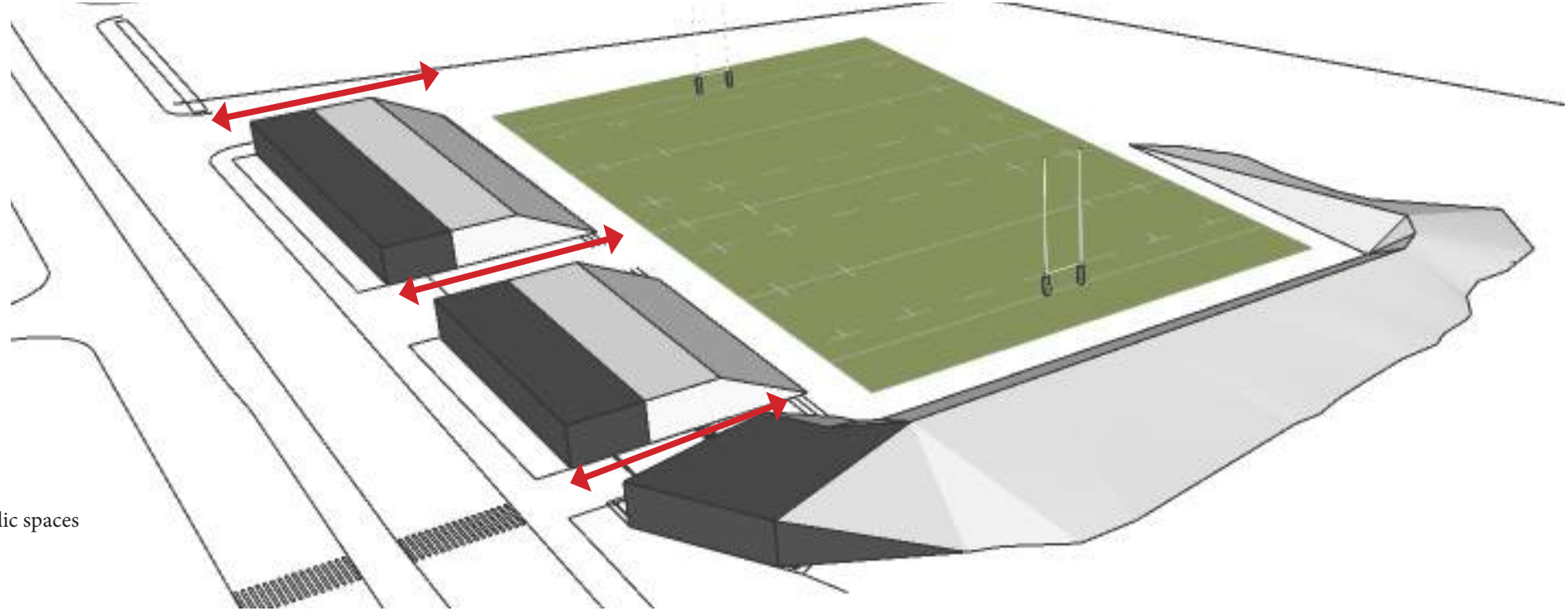
As previously mentioned, Kyadondo also hosts various activities aside from rugby matches and instead of the monument being remembered on anniversaries, my proposal would be to create a landscape of memory with pause spaces that celebrate the memory as well as spaces that accommodate the everyday.

The concept is to create a grandstand that folds into the landscape which then becomes the memorial park.



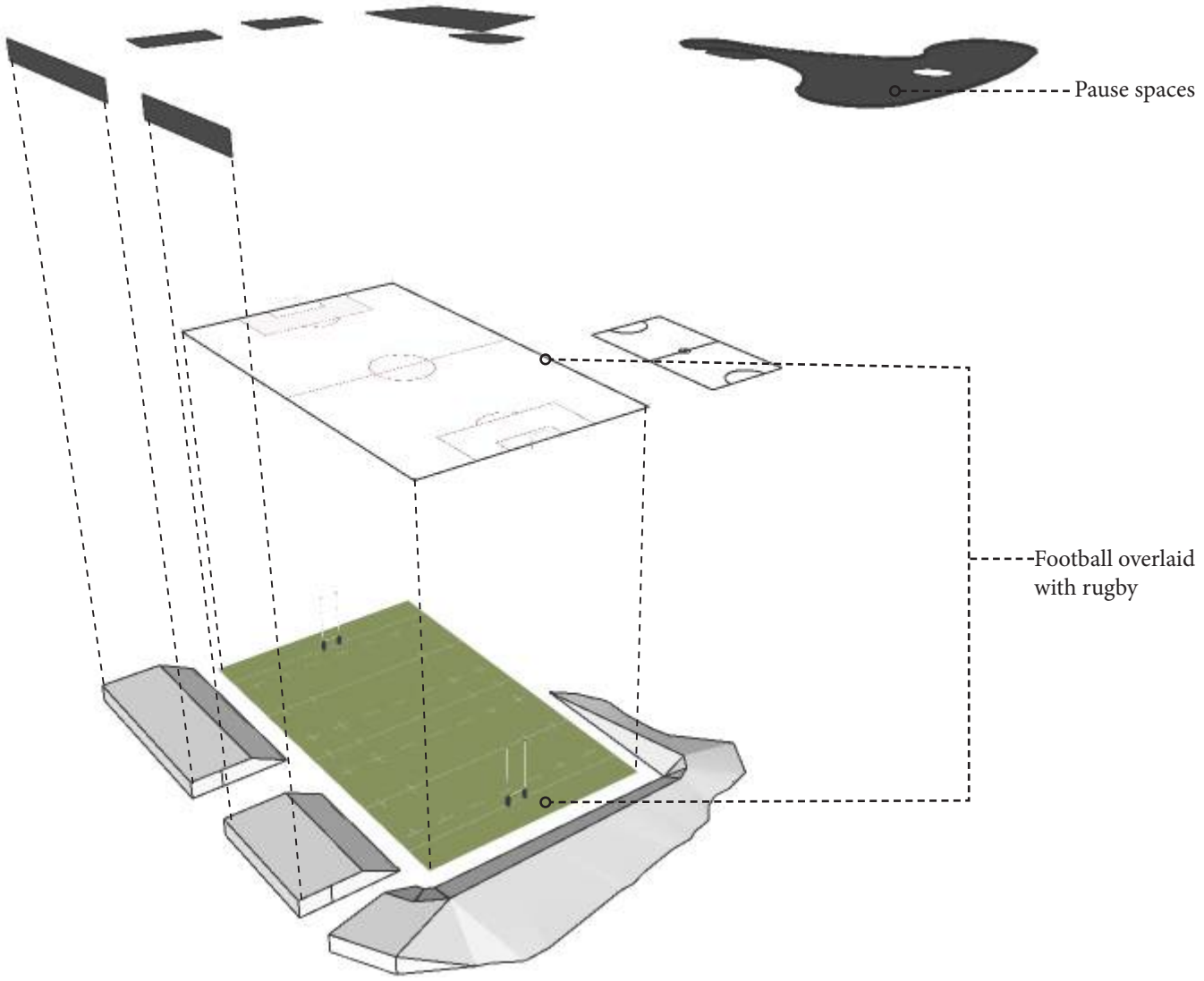
The following layers will be incorporated:

• **Access:** Opening the site up to give visual accessibility was key in this design. Allocating the public spaces along the street such as retail shops, catering areas as well as a visitor's welcome center which will have memory triggers of the event and special announcements of upcoming events

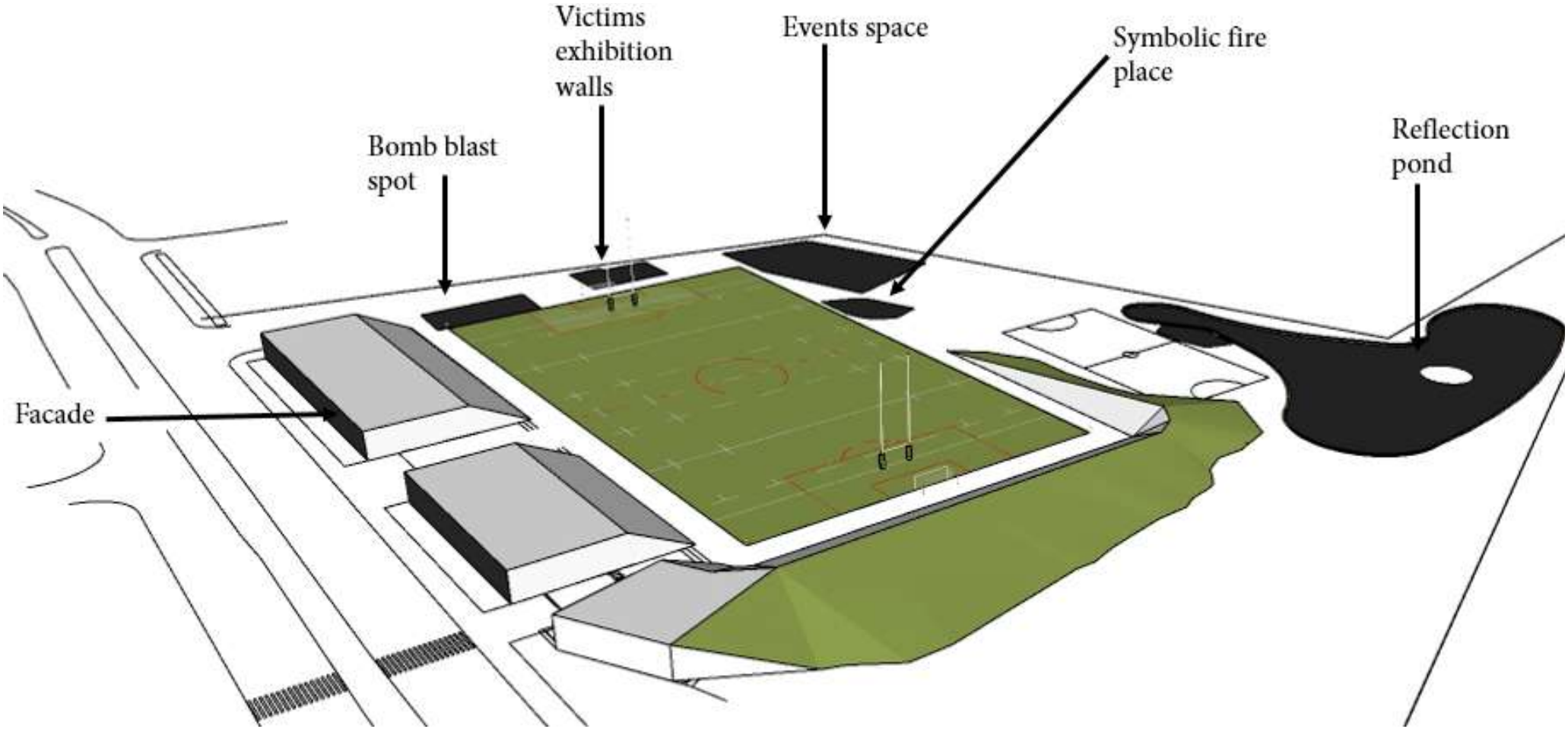


Public spaces

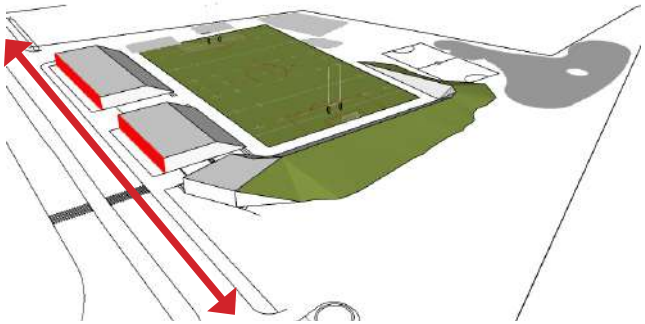
• **Intersecting-points through overlaying the sacred space with the sports field:** Rugby is still seen as an elitist sport in the context of this study therefore, introducing a football (beloved sport) would bridge the gap between rugby and the public realm. Then overlaying pause spaces with the sport which will feed off them.



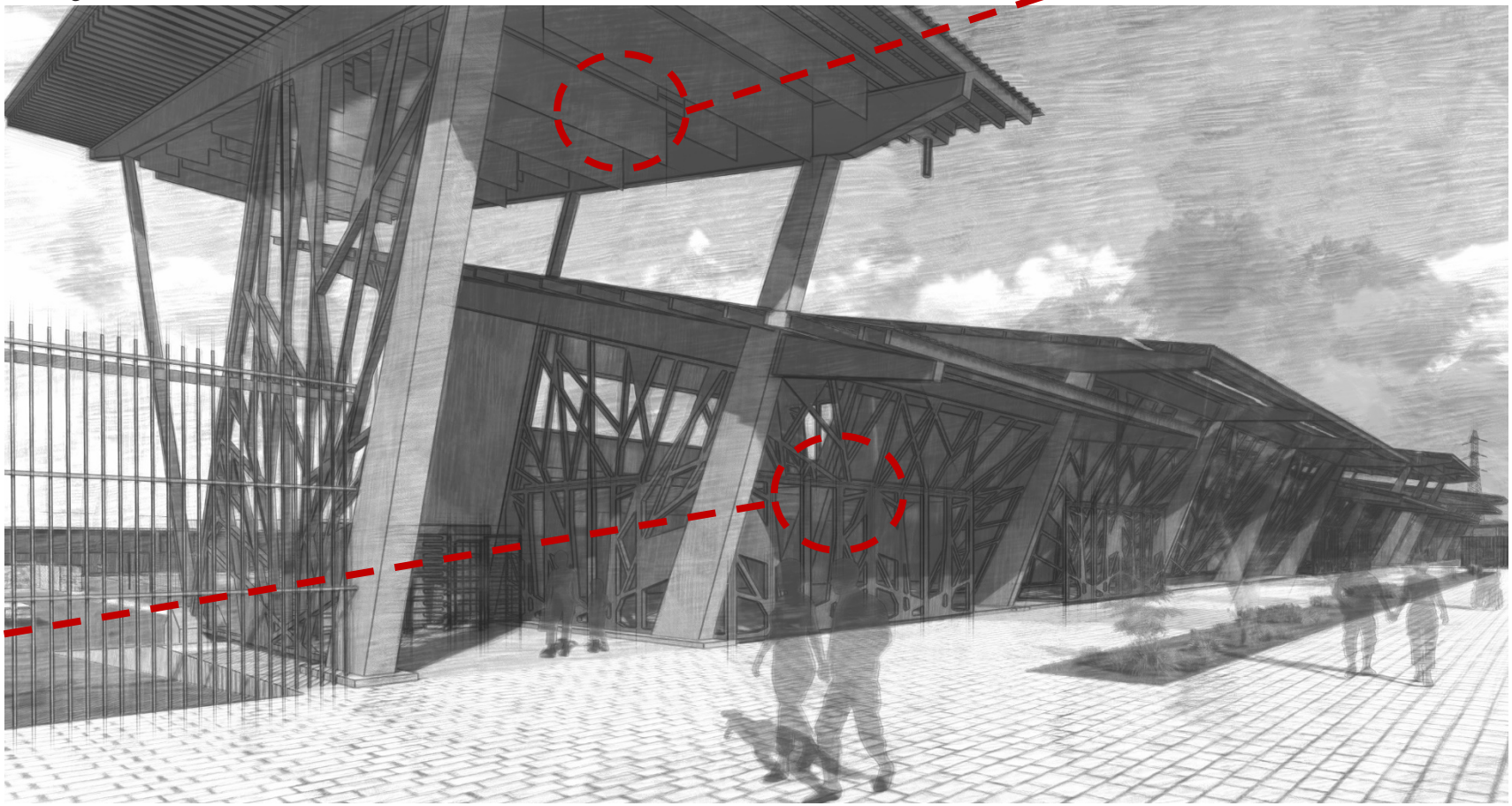
• **Remembrance:** This was achieved through symbolism and material manipulation targeting three scenarios that the visitors use the site.



1. As passers-by: The facades along the street will be used as exhibition spaces symbolizing the bomb and the use of bark cloth to symbolize that the victims' legacy hasn't been forgotten.

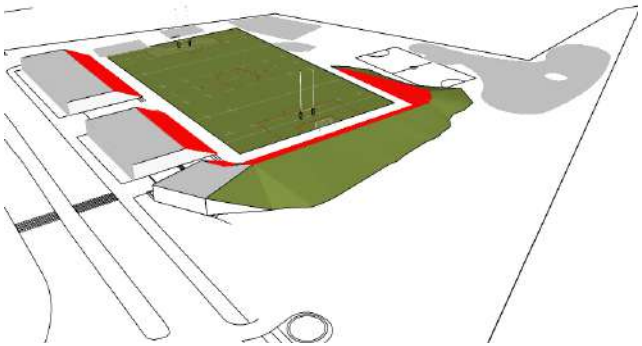




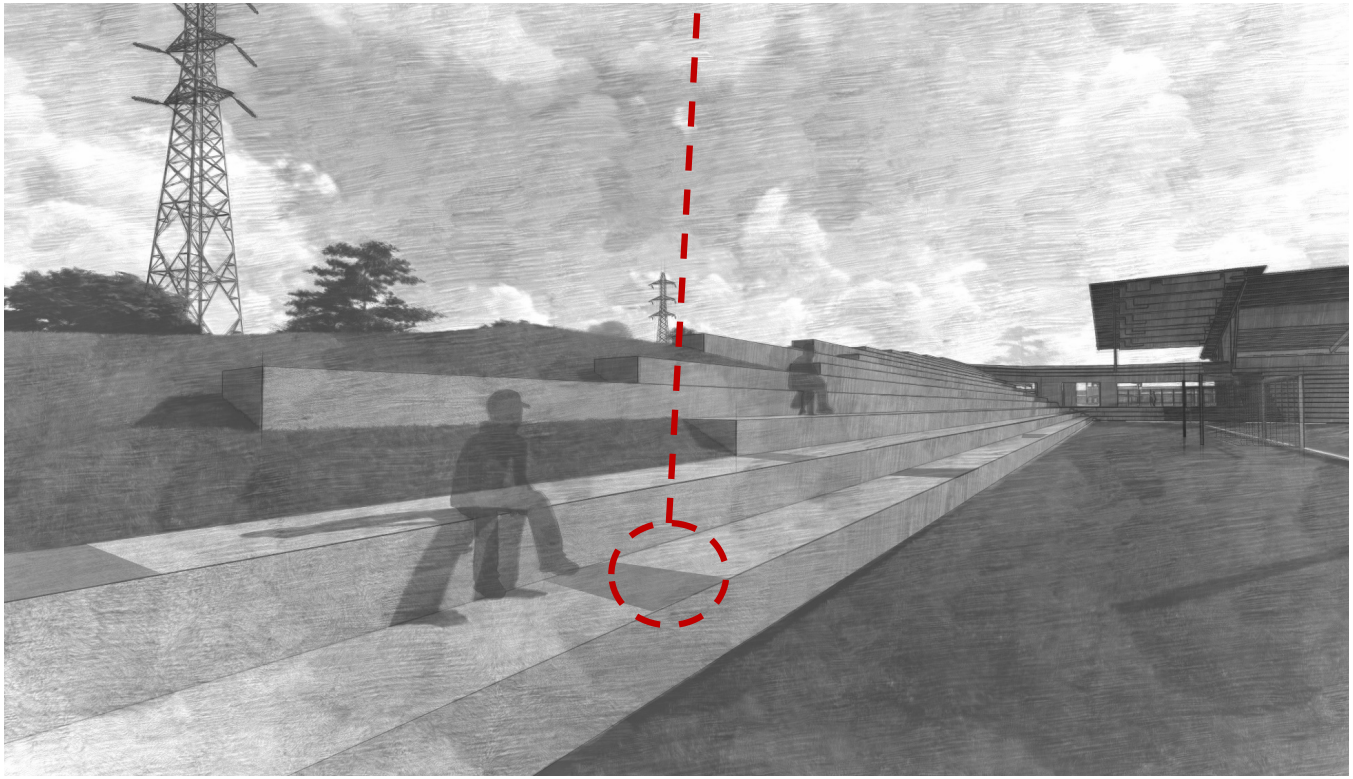


The design of openings symbolizing the movement of the exploded pieces.

2. Occasional visitors: These are visitors who come for concerts and matches. Different materials are used 76 spots on the grandstand to symbolize the number of people who died.



One of the seats marked out with a different material to symbolize a victim



3. Daily visitor: I used the main pull factor (which is the daily barbeque) to layout the pause spaces which one has to go through to get to the barbecue area such as the bomb blast location, to the exhibition walls, event space, symbolic fireplaces which chase the spirit of death away in this context of study and finally to the reflection pond. These spaces can be used as sitting areas as indicated.

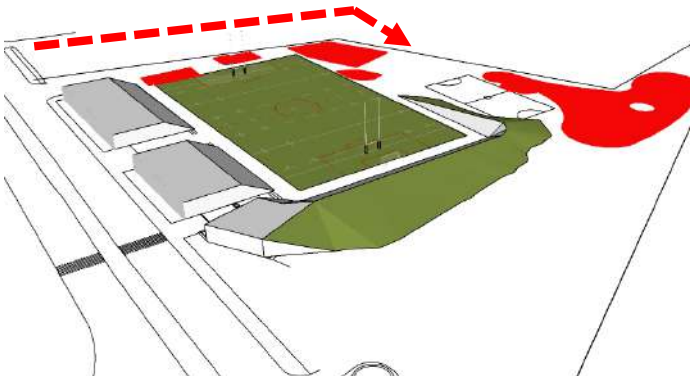
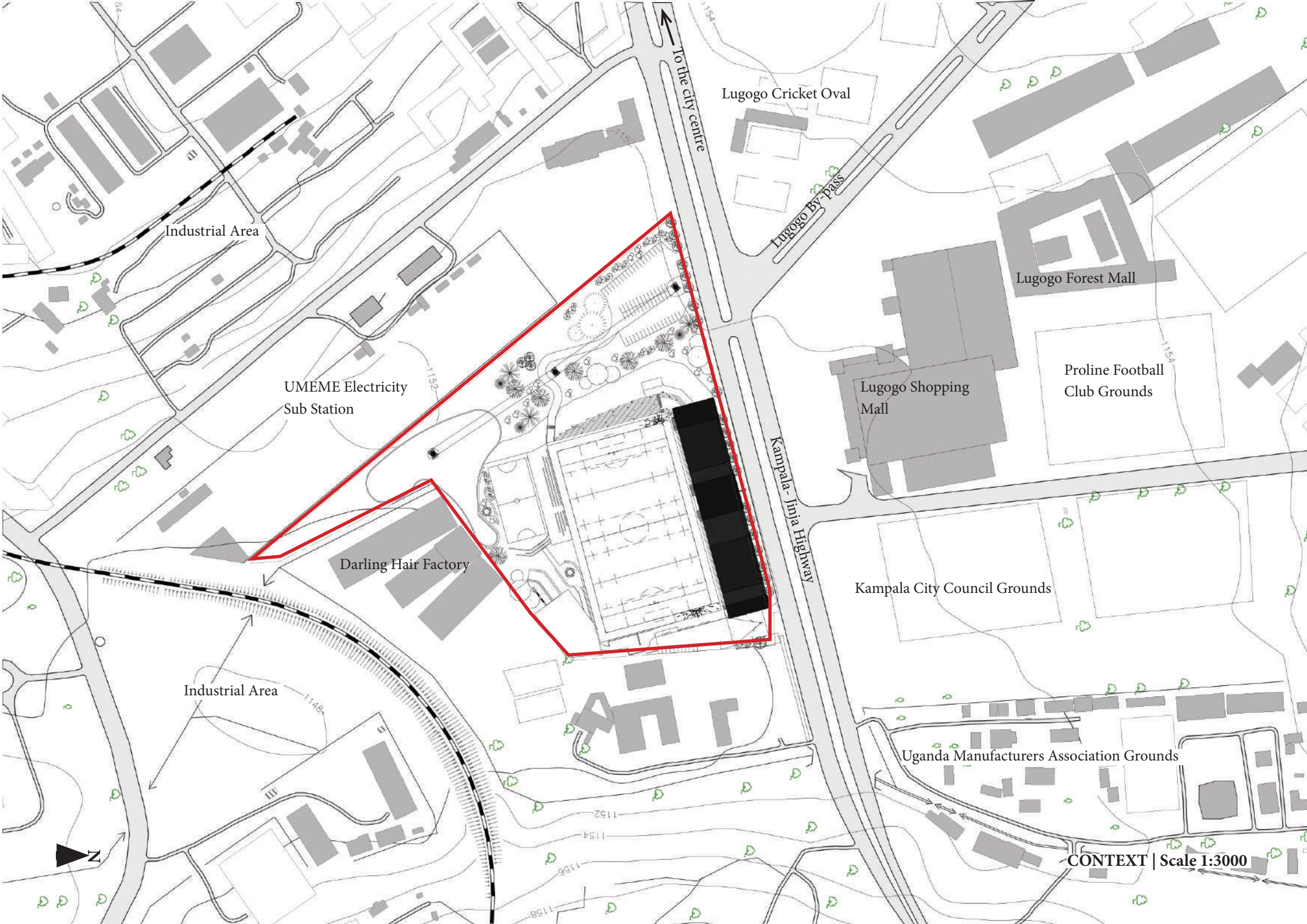




Image showing the symbolic fireplace which can be used as a seating area for the barbecue.

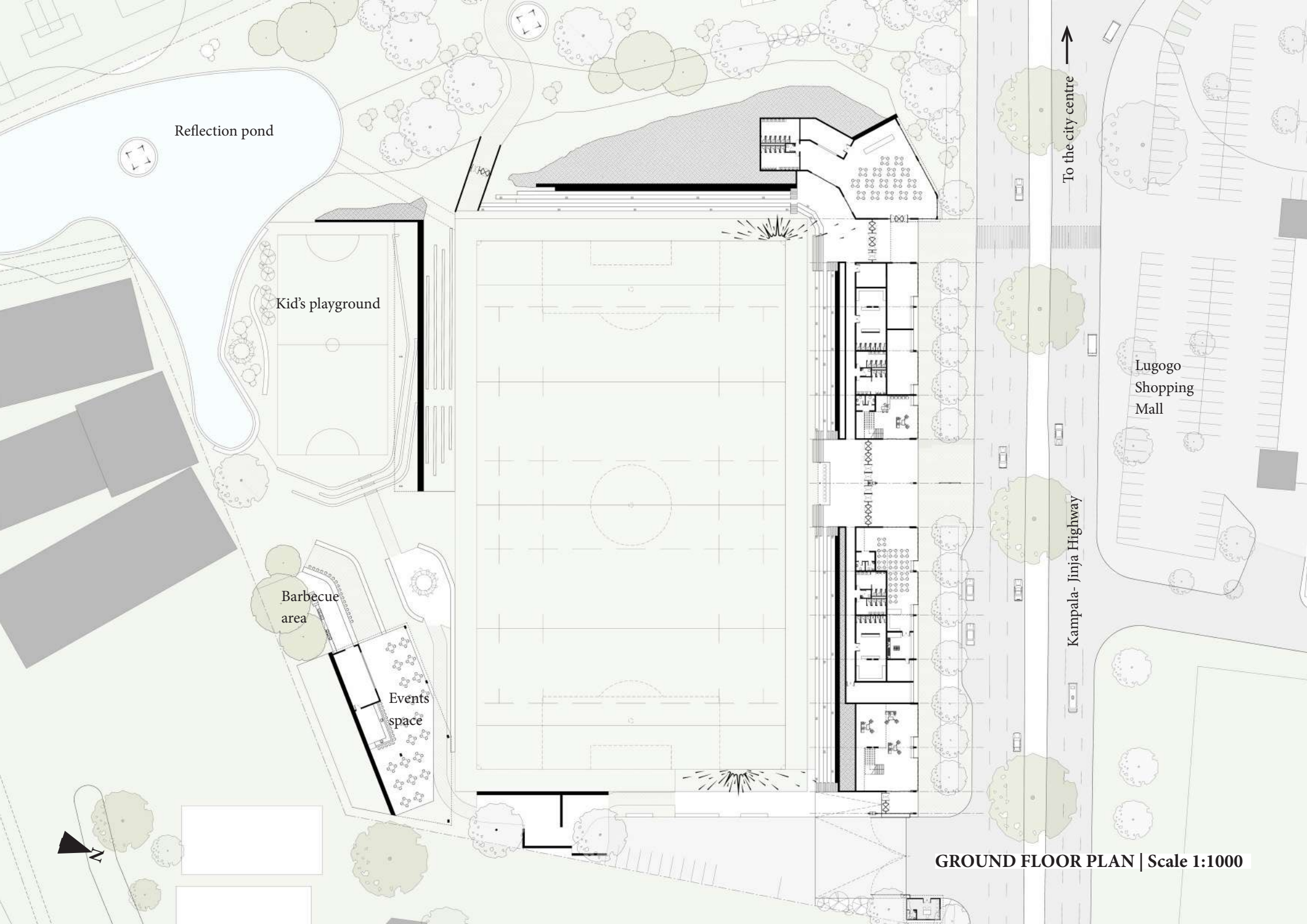


Image showing the reflection pond in close vicinity with the kid's playground

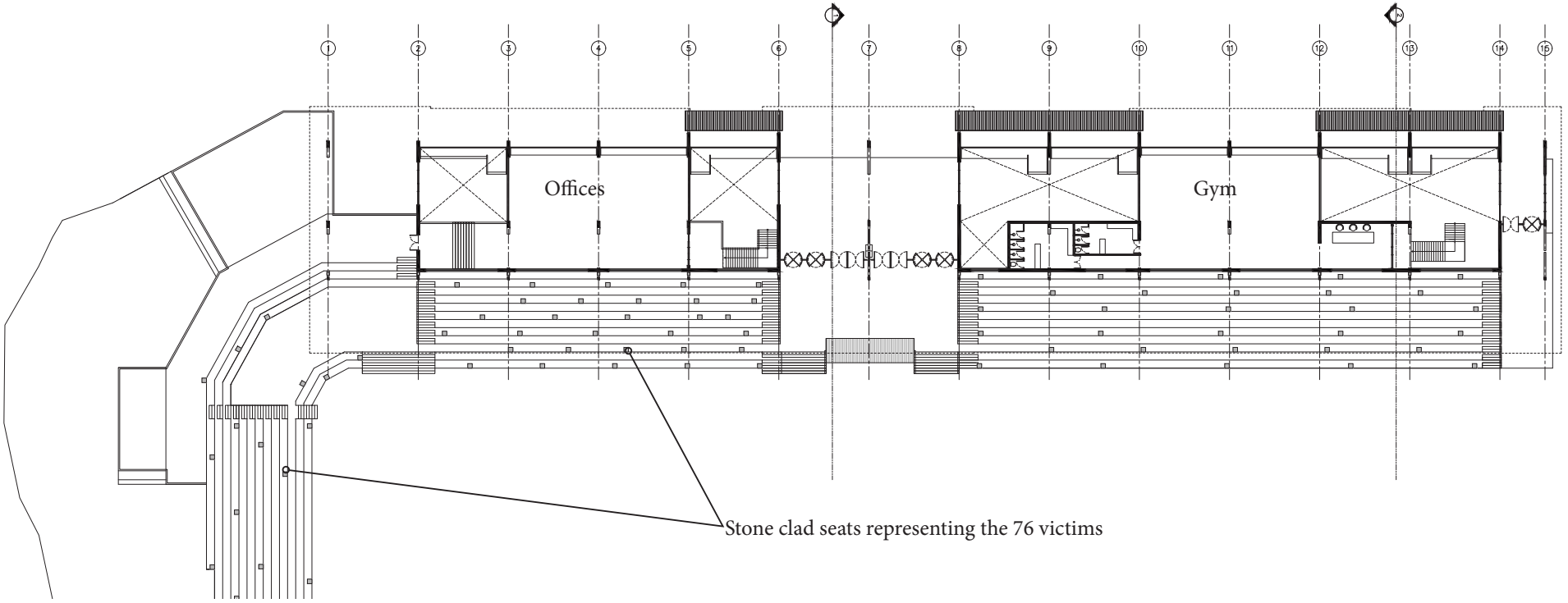

To the city centre
Lugogo Cricket Oval
Lugogo By-pass
Industrial Area
Lugogo Forest Mall
UMEME Electricity
Sub Station
Lugogo Shopping
Mall
Proline Football
Club Grounds
Kampala- Jinja Highway
Darling Hair Factory
Kampala City Council Grounds
Industrial Area
Uganda Manufacturers Association Grounds
N
CONTEXT | Scale 1:3000



SITE PLAN | Scale 1:750



GROUND FLOOR PLAN | Scale 1:1000



FIRST FLOOR PLAN | Scale 1:1000



STREET ELEVATION | Scale 1:1000



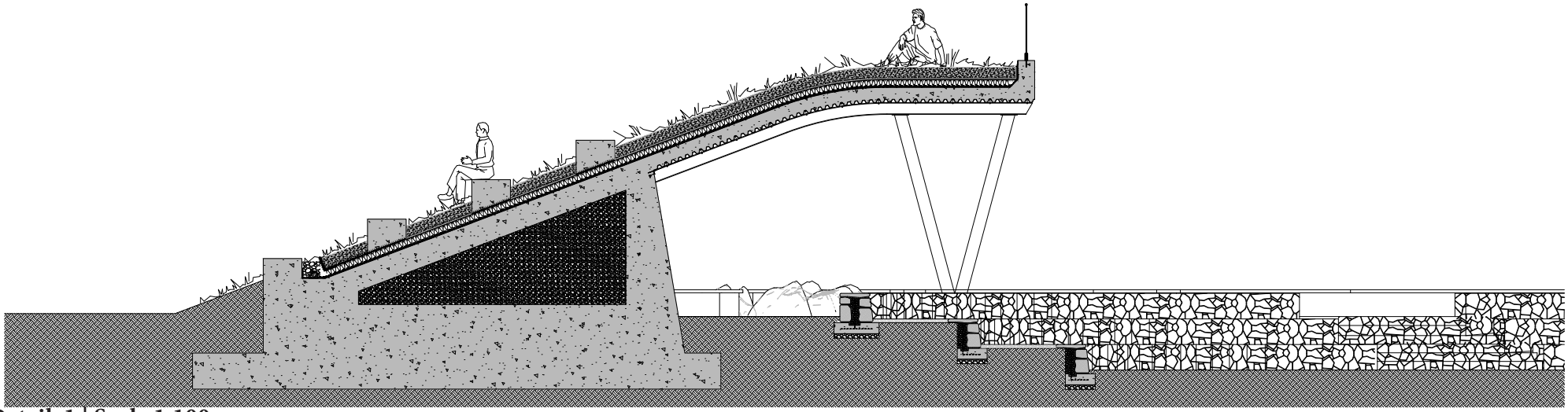
ELEVATION AS SEEN FROM THE PITCH | Scale 1:1000



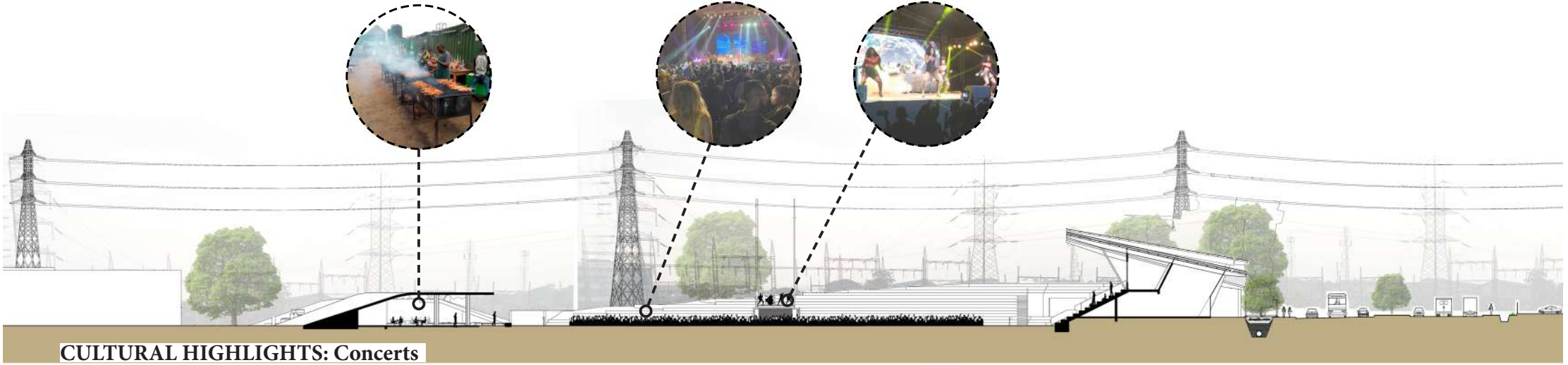
SECTION 1 | Scale 1:1000



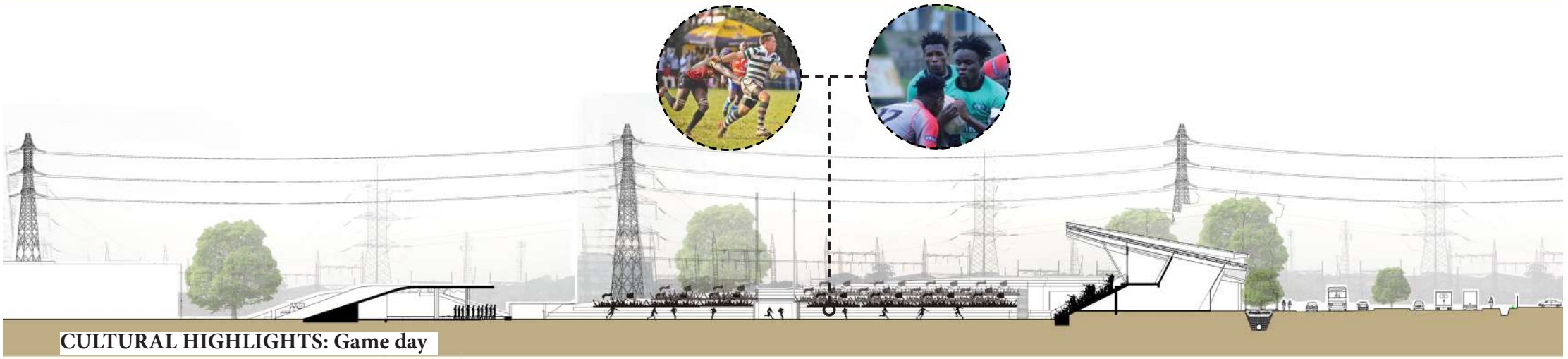
SECTION 2 | Scale 1:1000



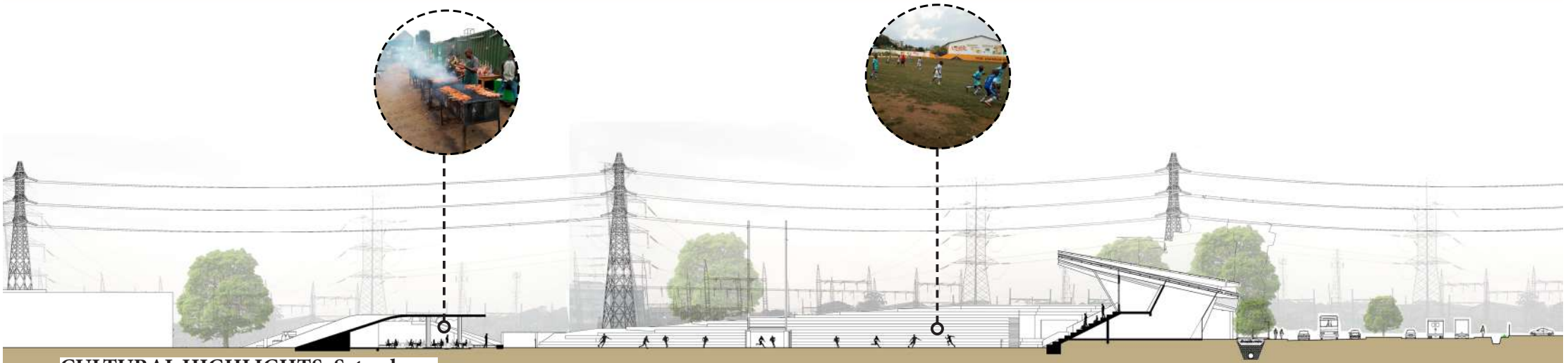
Detail 1 | Scale 1:100



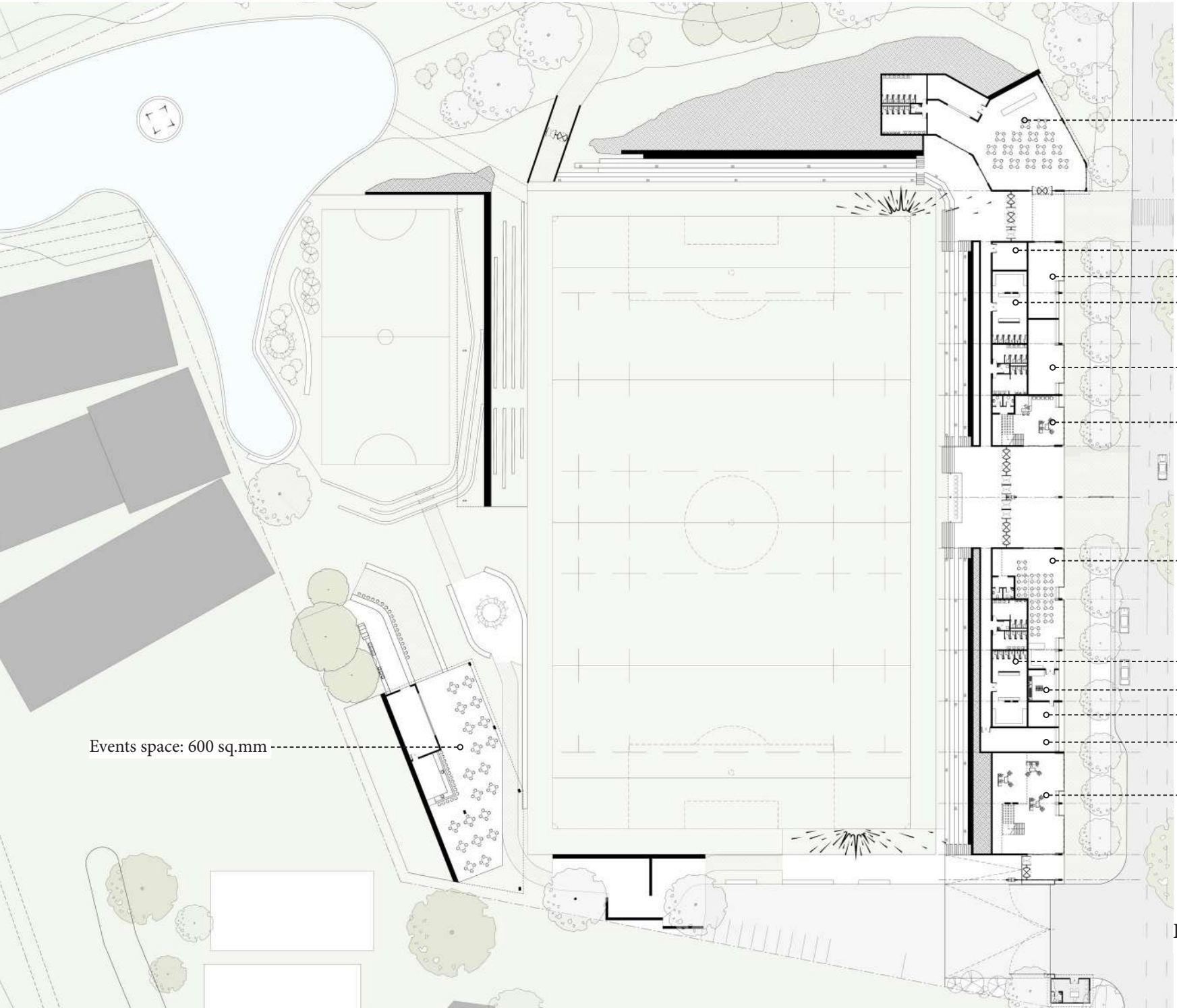
CULTURAL HIGHLIGHTS: Concerts

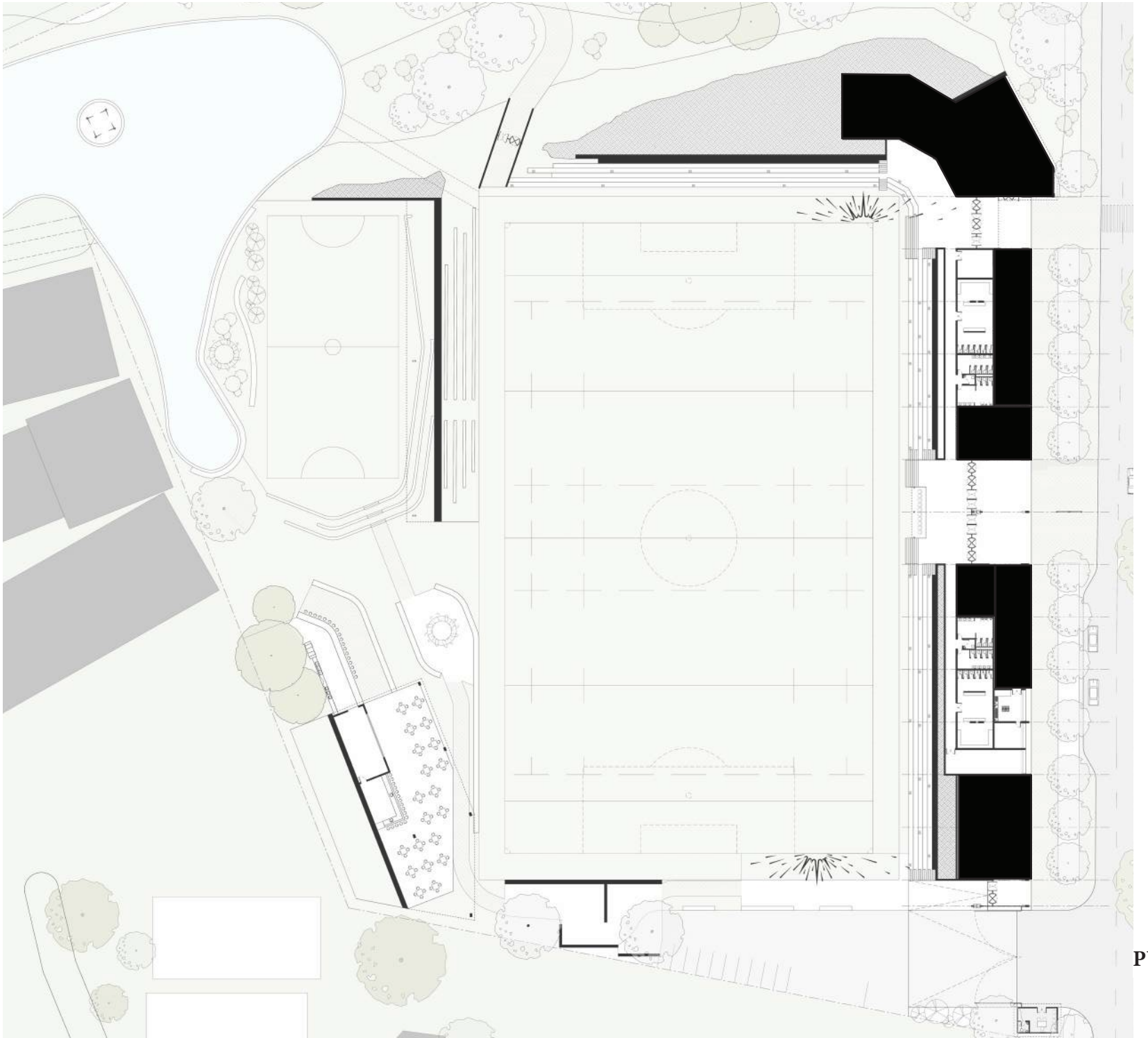


CULTURAL HIGHLIGHTS: Game day

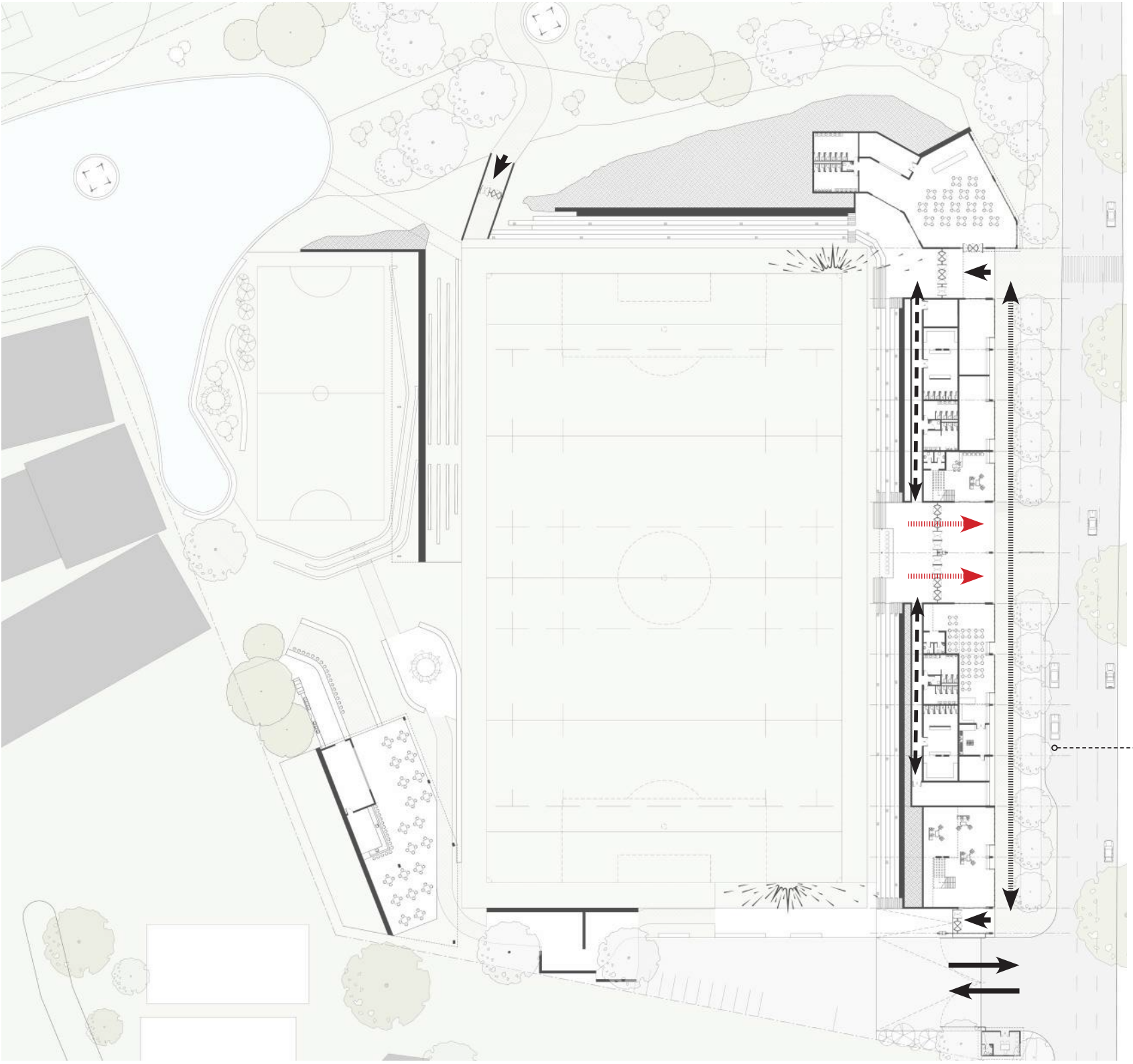


CULTURAL HIGHLIGHTS: Saturdays


Indoor games centre and restaurant: 475 sq.mm
First aid room: 35 sq.mm
Retail shops: 90 sq.mm
Changing rooms (female): 95 sq.mm
Retail shops: 90 sq.mm
Reception: 132 sq.mm
Restaurant: 215 sq.mm
Changing rooms (male): 95 sq.mm
Kitchen: 30 sq.mm
Pantry: 25 sq.mm
Sports merchandise storage area: 65 sq.mm
Visitors welcome centre and exhibition area: 270 sq.mm
Events space: 600 sq.mm



Public spaces



Vehicular movement

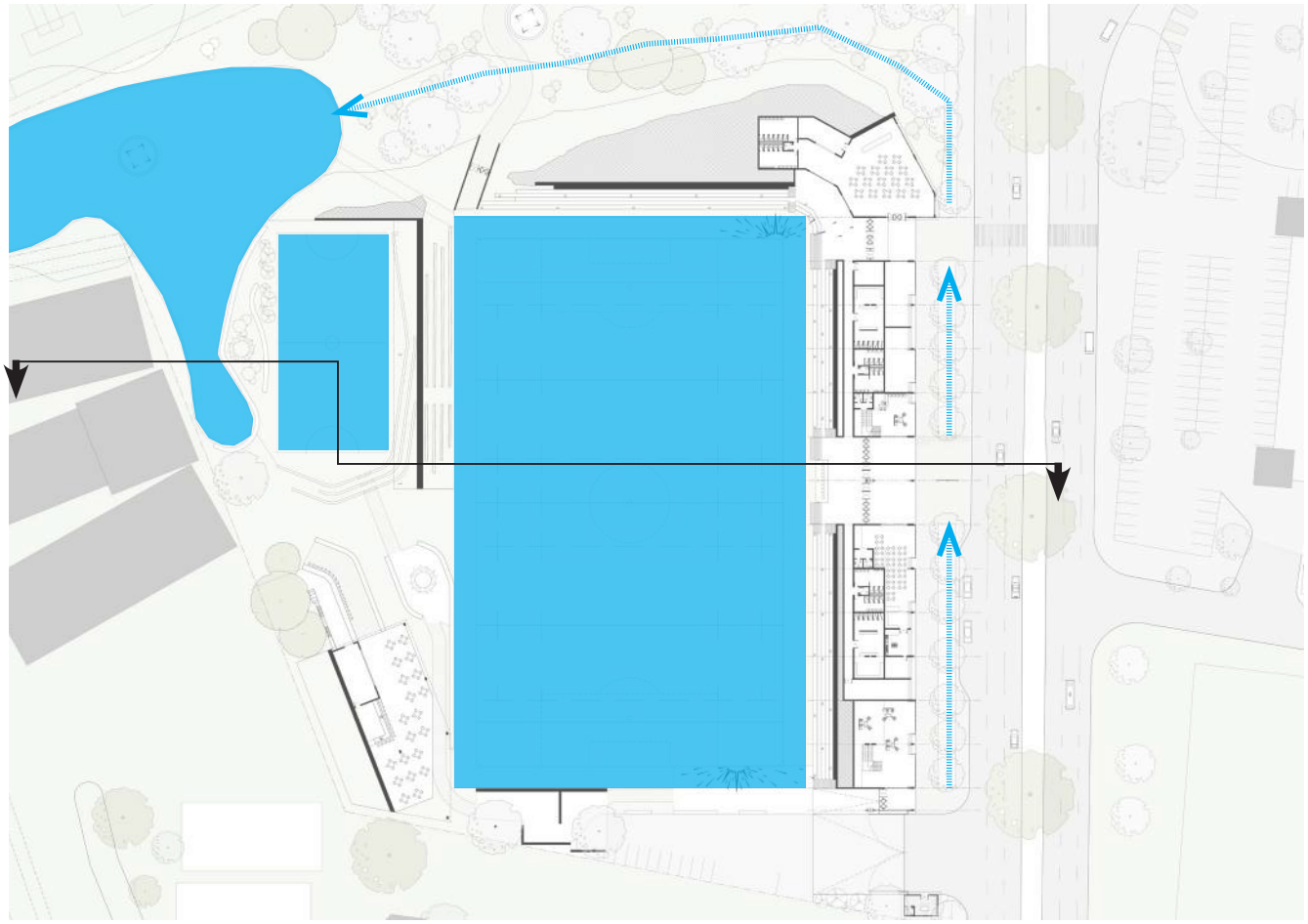
Main pedestrian entrance

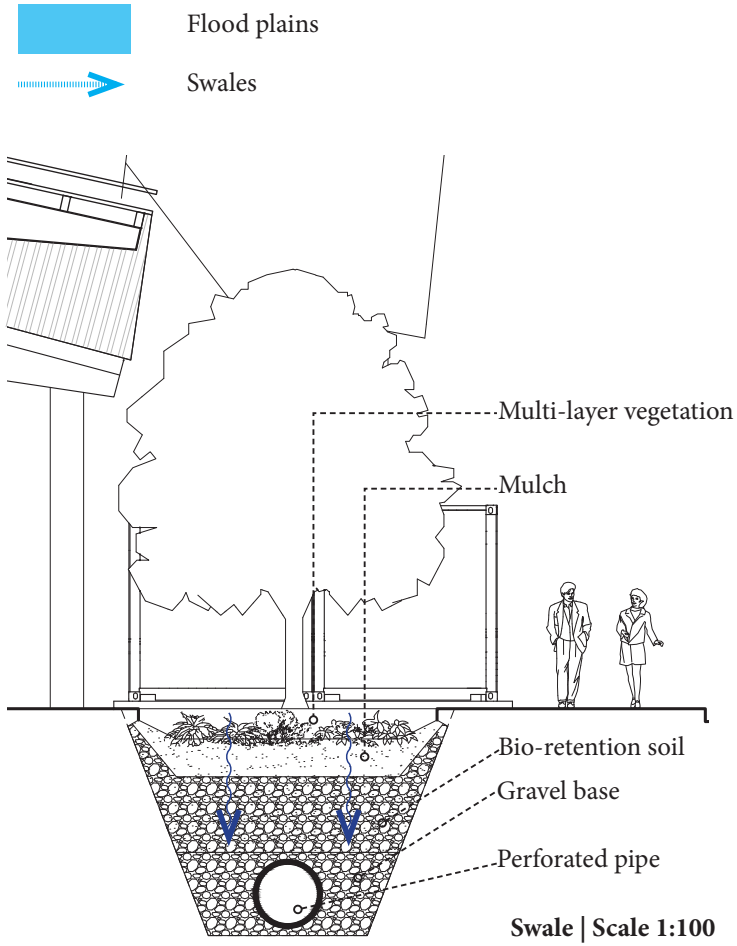
Public Pedestrian movement

Fire exit

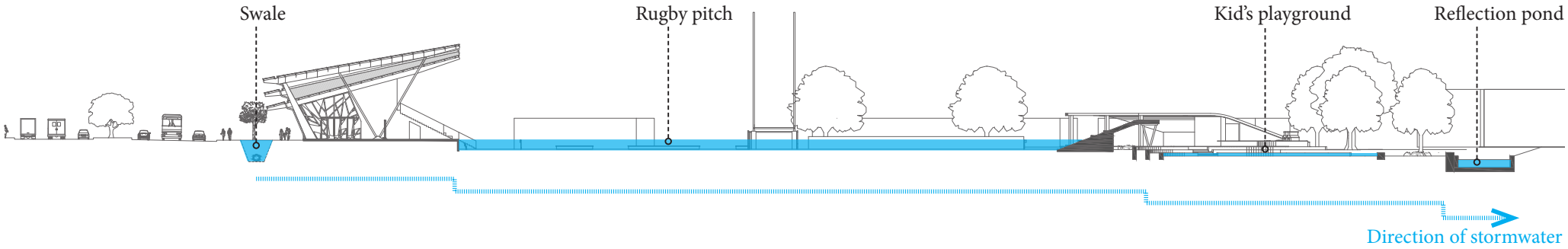
Movement restricted to ticket holders

Drop off





Swale | Scale 1:100



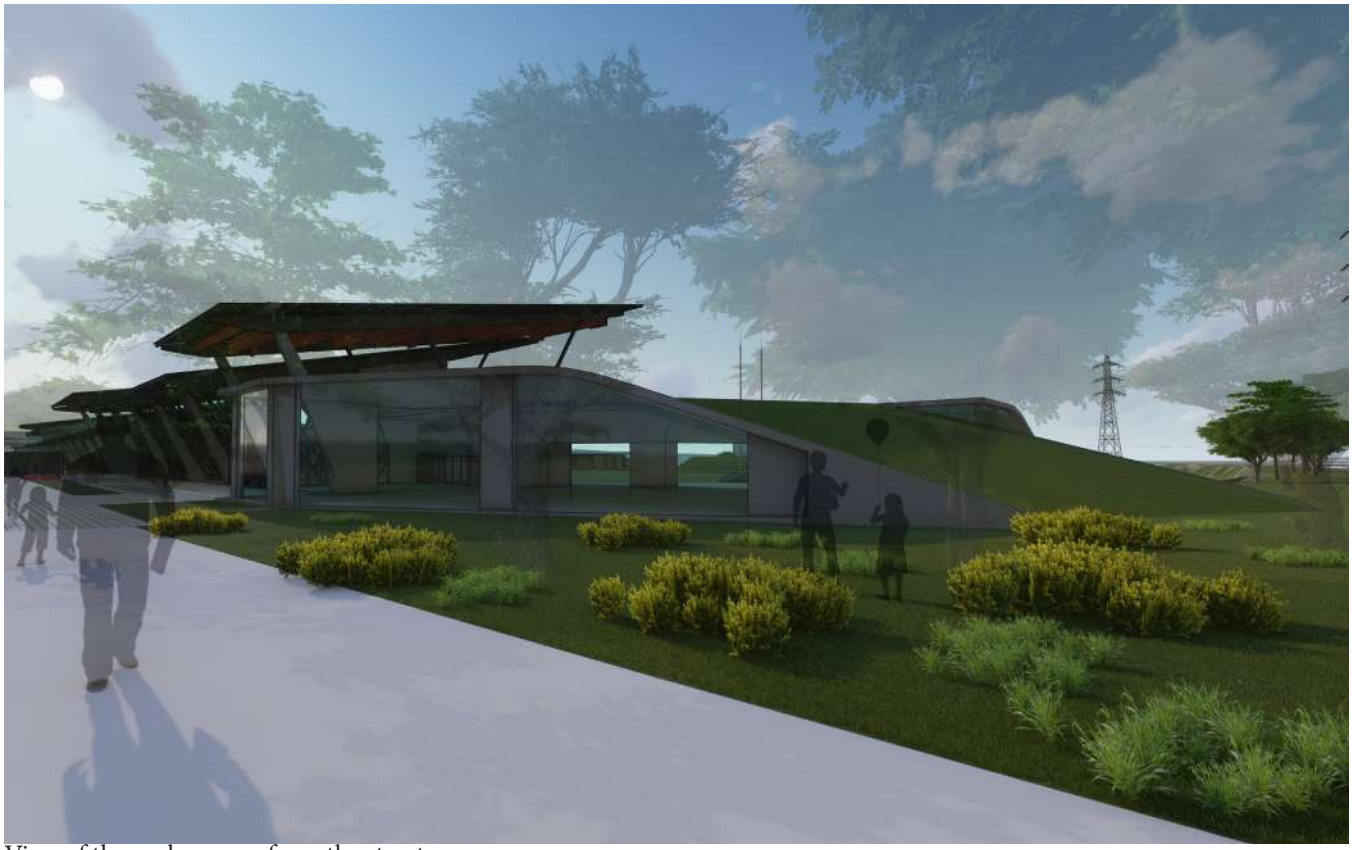


View of the emergency exit (indicating the restricted access) as seen from the street

Conclusion

The design goal for this project was focussed on the experience of the user and that is why great emphasis was placed on the storytelling aspect of memorialization for the afore-mentioned categories of users: passers-by, occasional visitors, and the daily visitors. Telling a story of the July 2010 bomb attack, through material manipulation, can be seen in the pause spaces created to help a visitor reflect on the event as well as offer some sort of healing and acknowledgment.

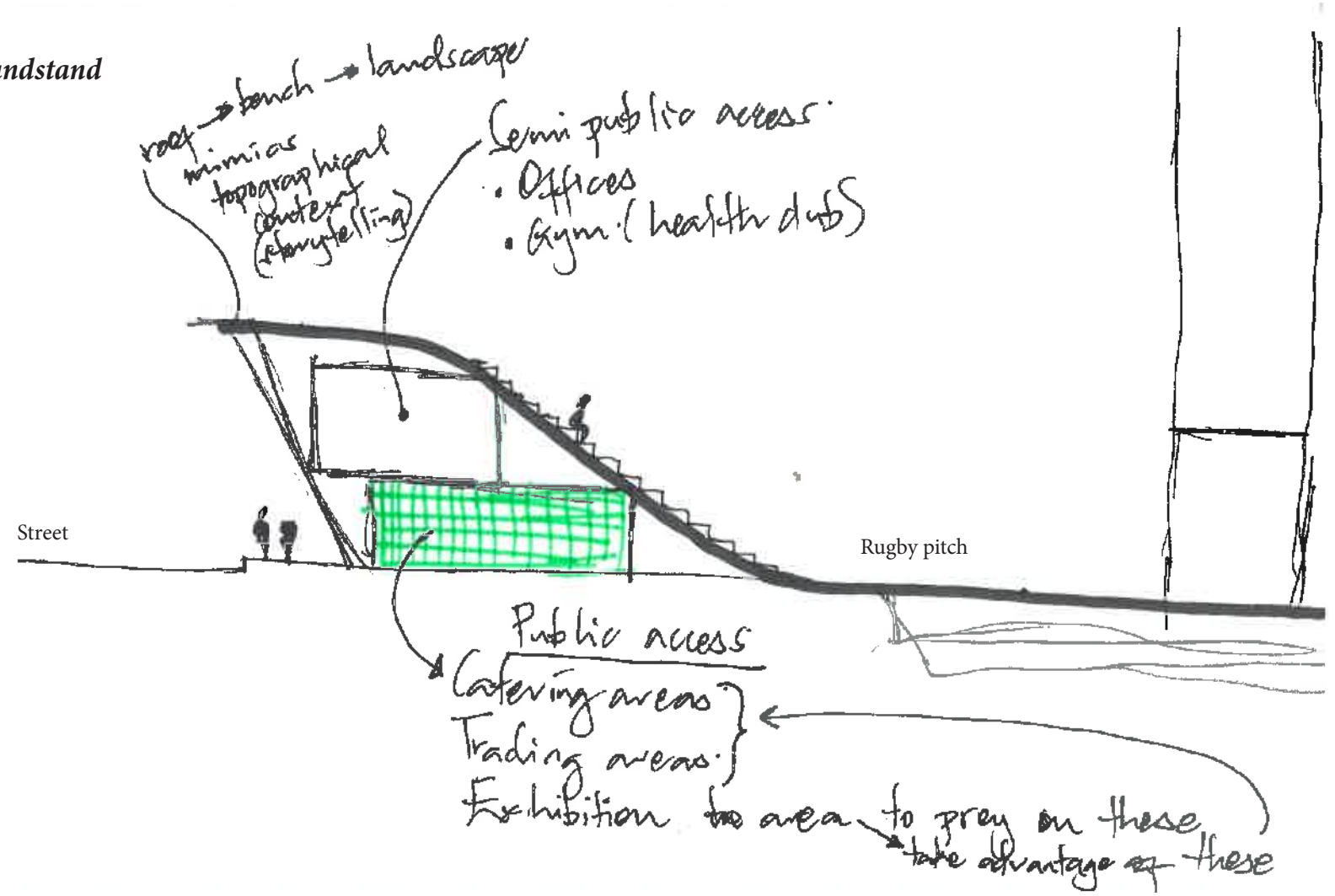
As pointed out earlier, this approach to memorialization may not have the same meaning to every visitor of the site but it is also a way of indicating the memorialization need not be a monument.



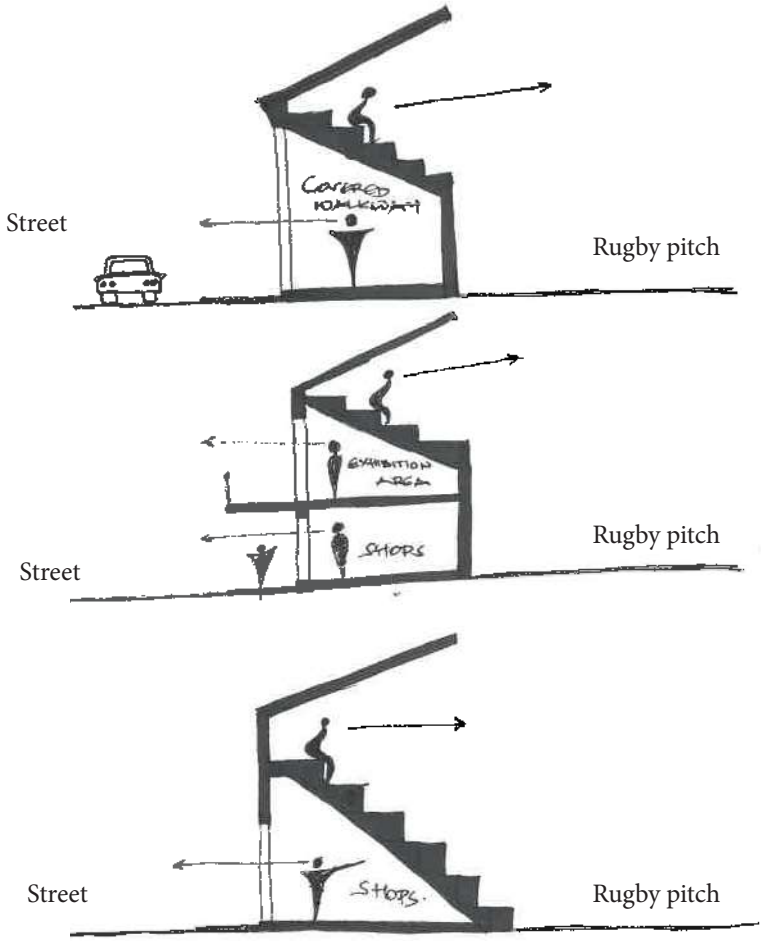
View of the park as seen from the street

Chapter seven: Appendix
Initial Sketches

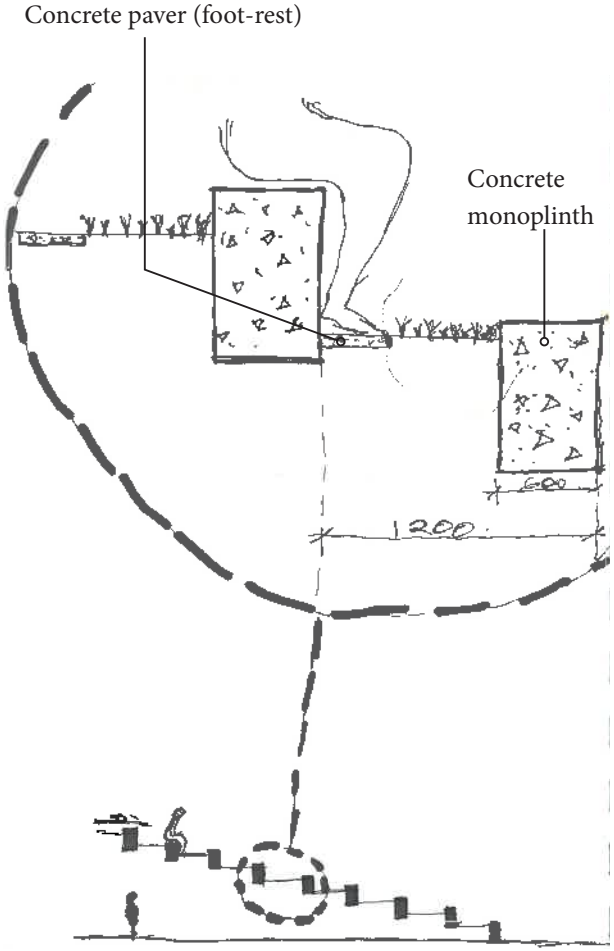
Section through rugby pitch, grandstand and street



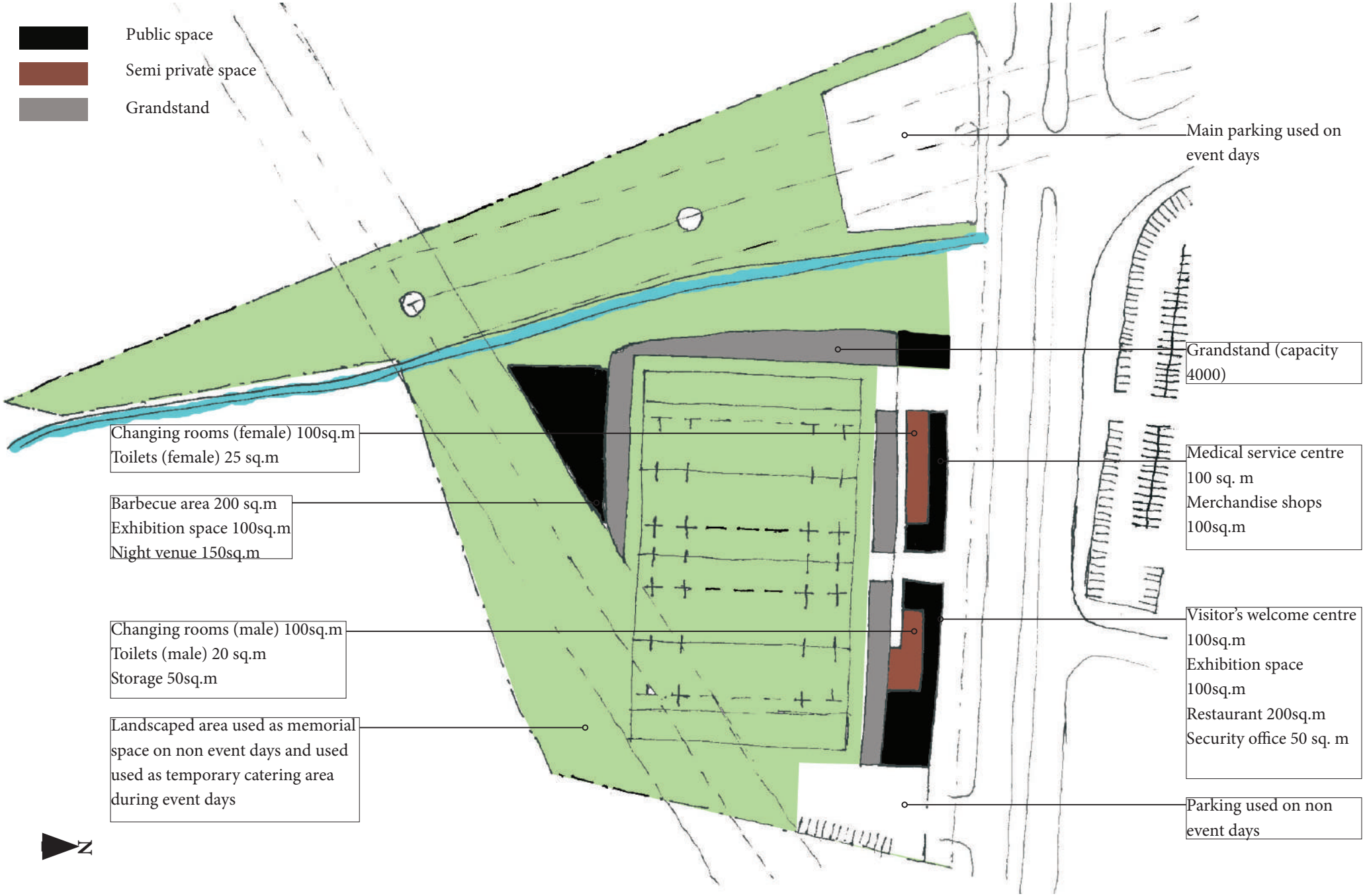
Explorations with edge between public realm and private realm

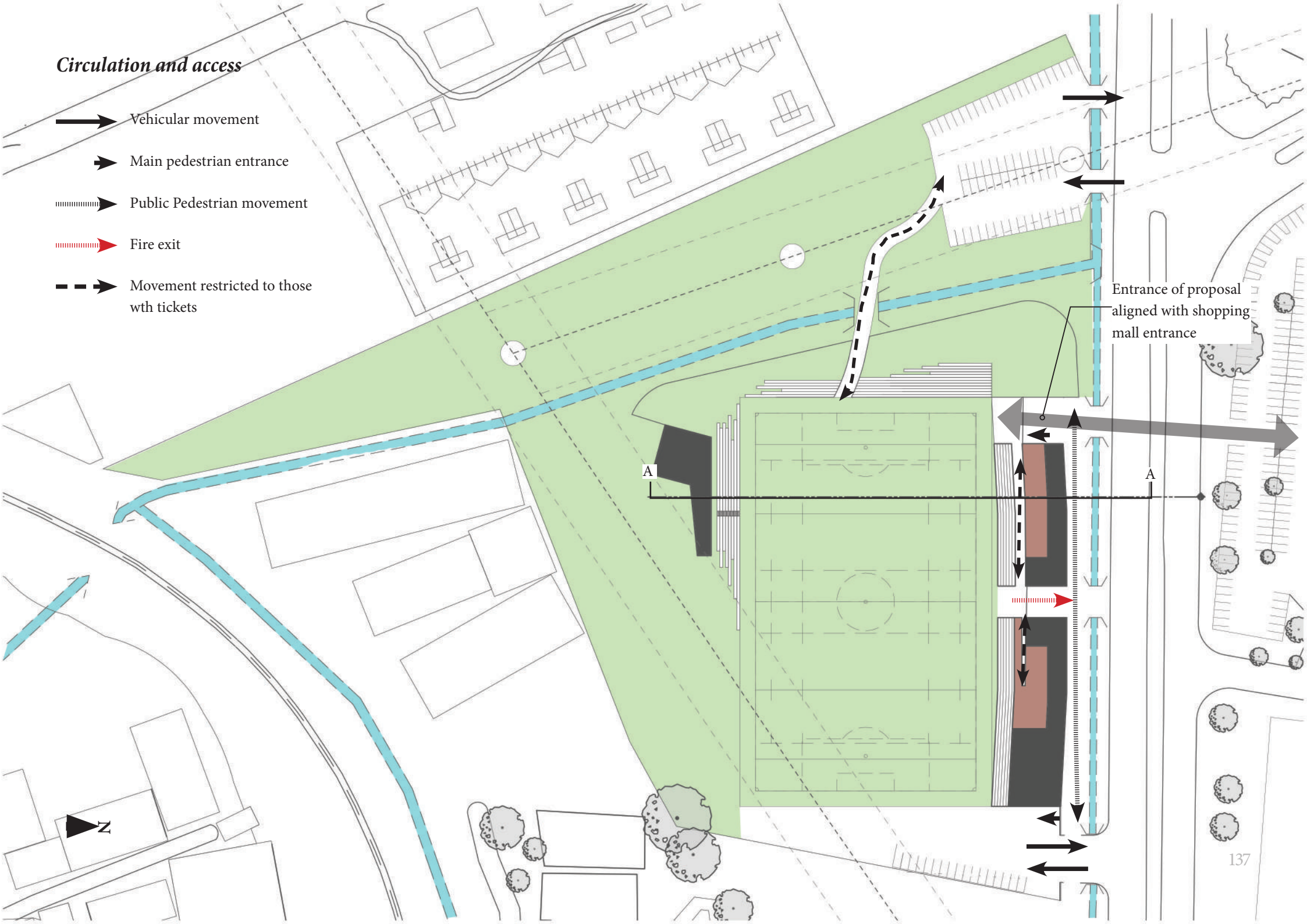


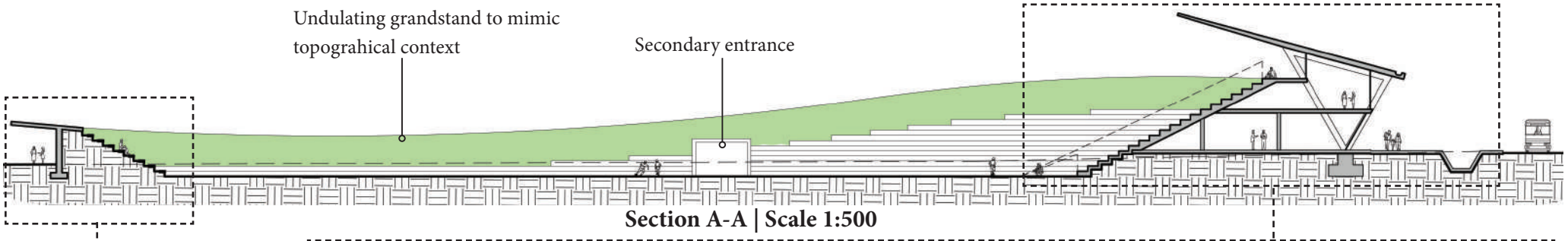
Exploration with materials



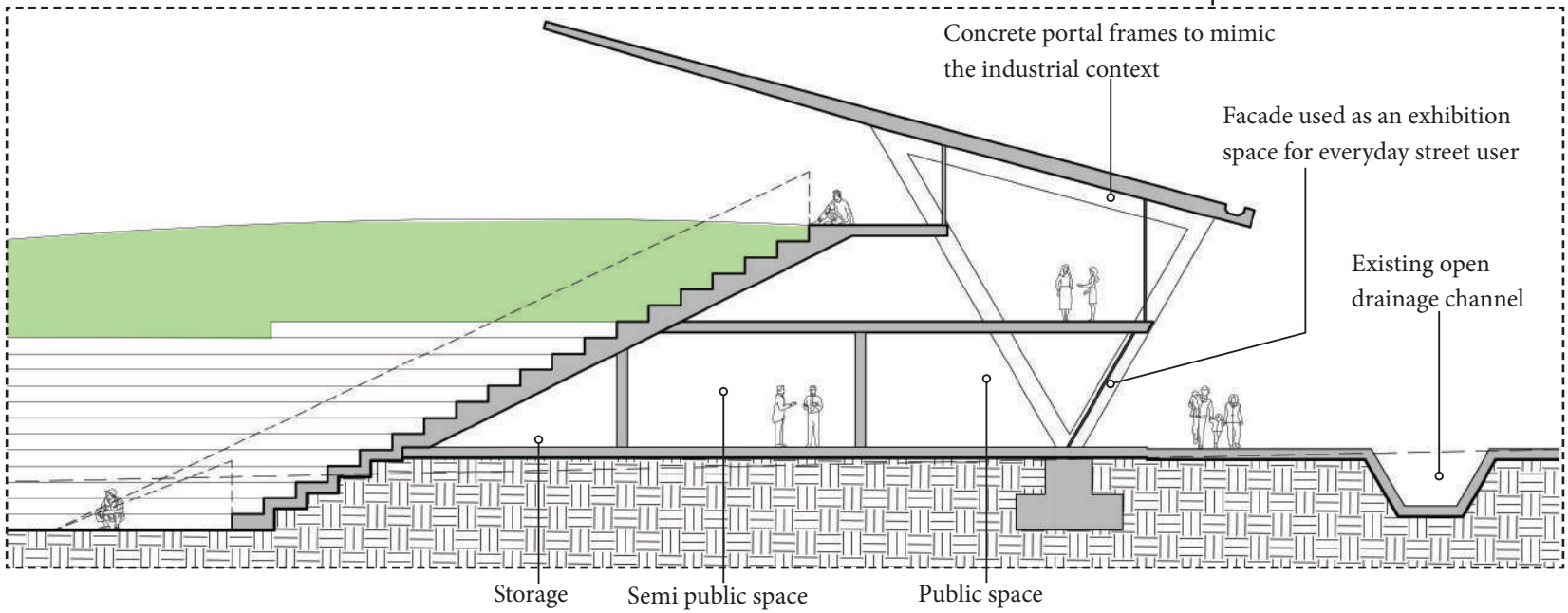
Proposed program (ground floor)



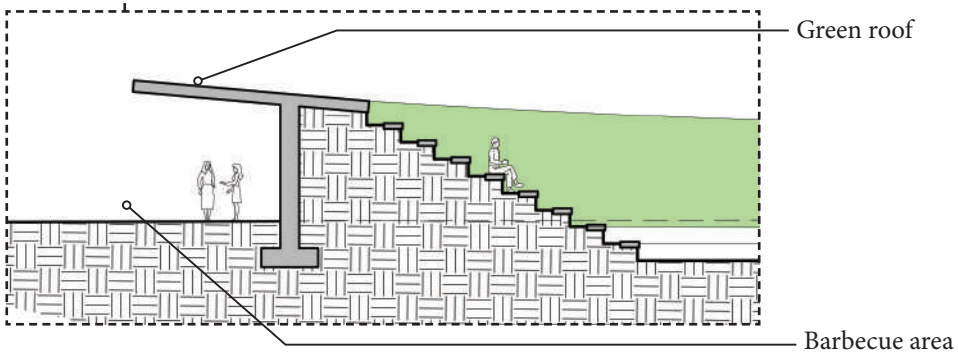

Circulation and access
Vehicular movement
Main pedestrian entrance
Public Pedestrian movement
Fire exit
Movement restricted to those wth tickets
Entrance of proposal aligned with shopping mall entrance
A
A
N



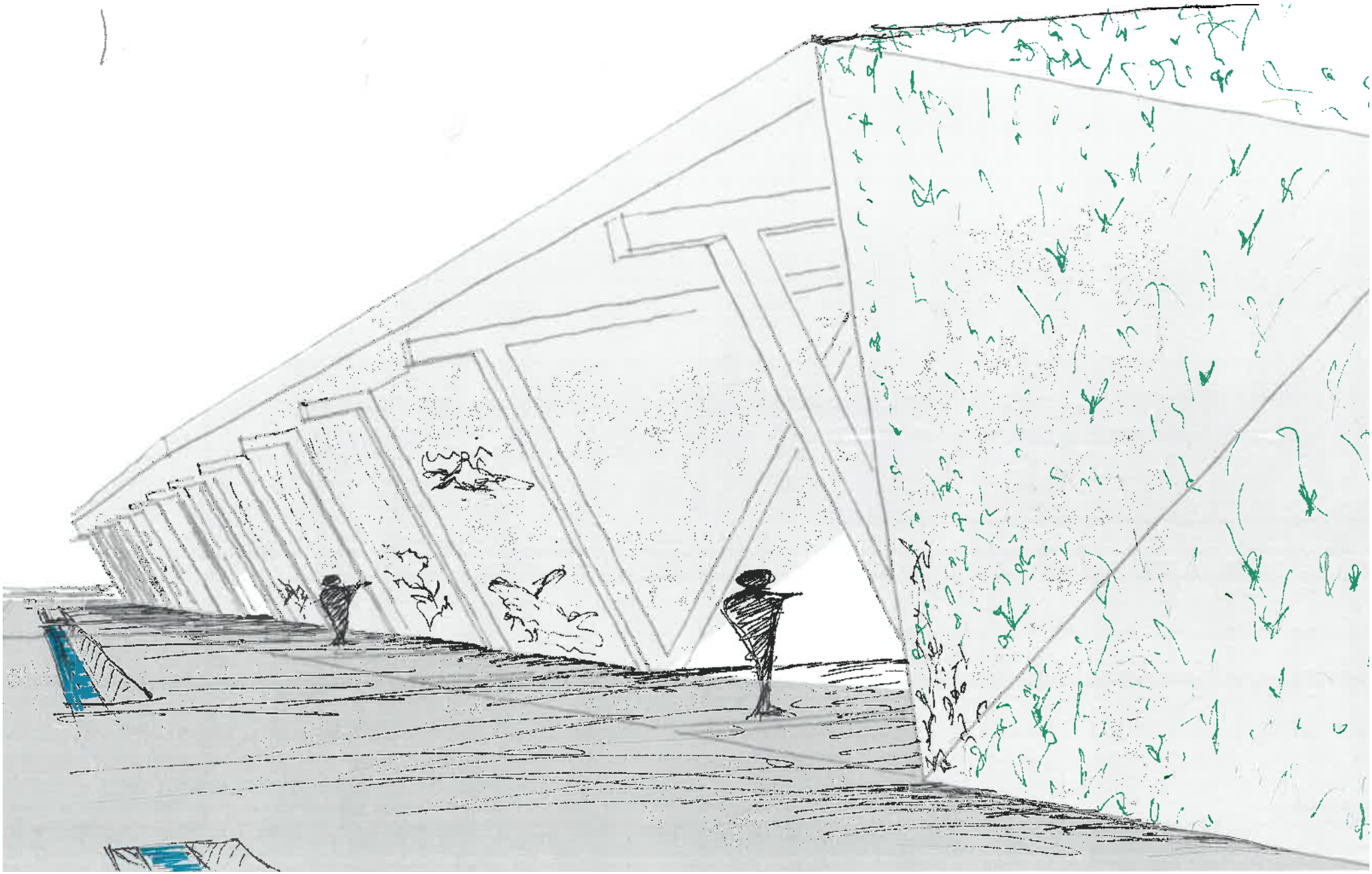
Section A-A | Scale 1:500



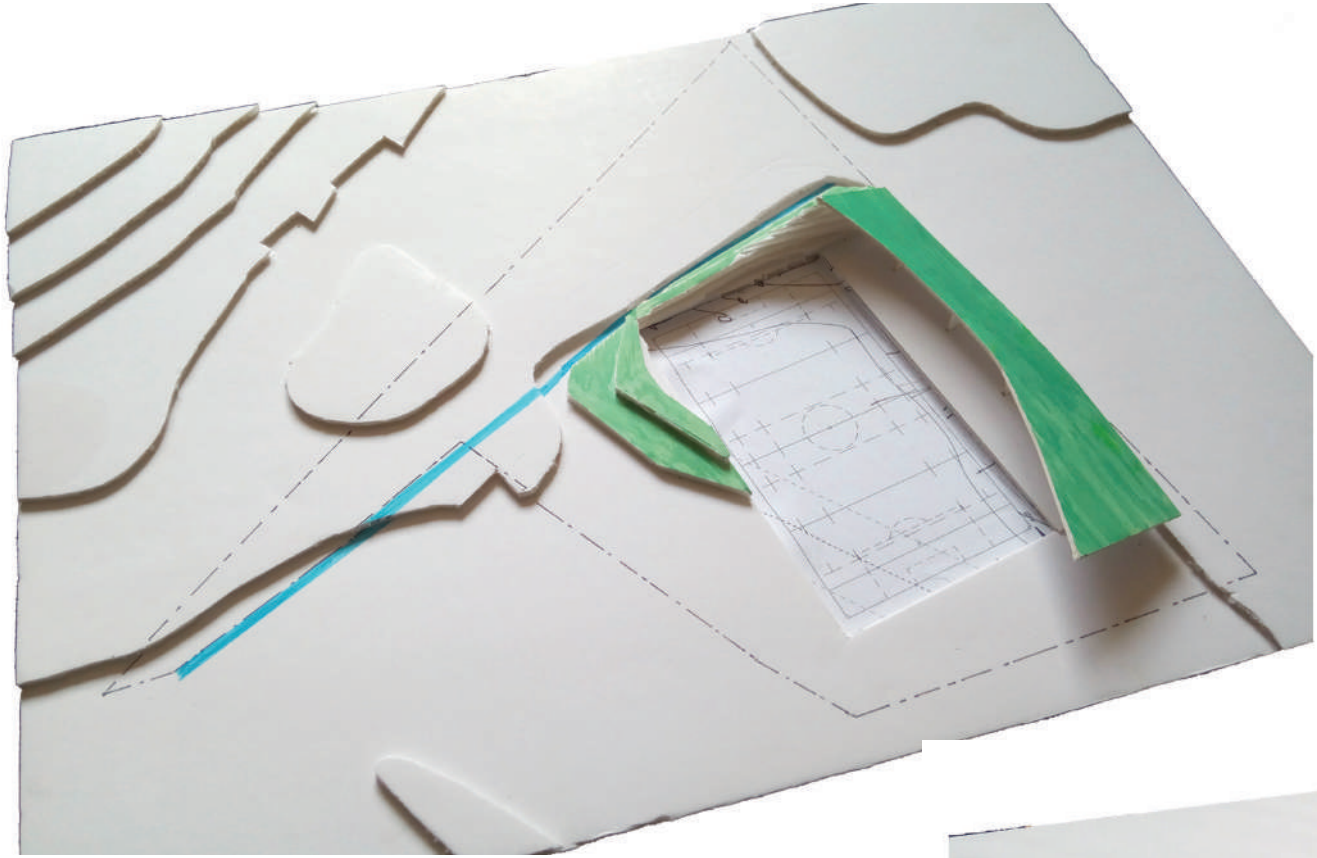
Scale 1:200

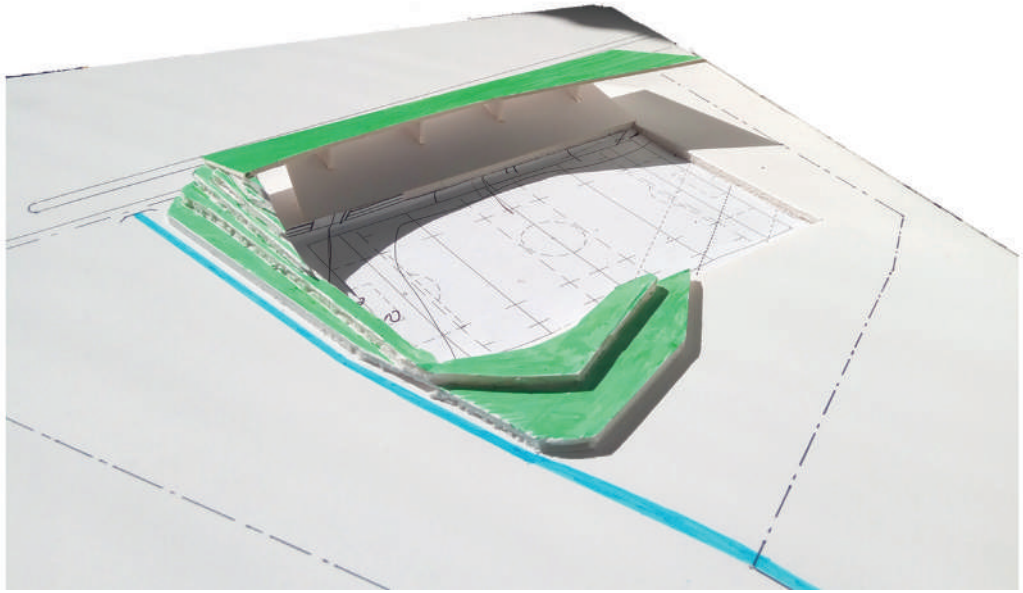


Scale 1:200

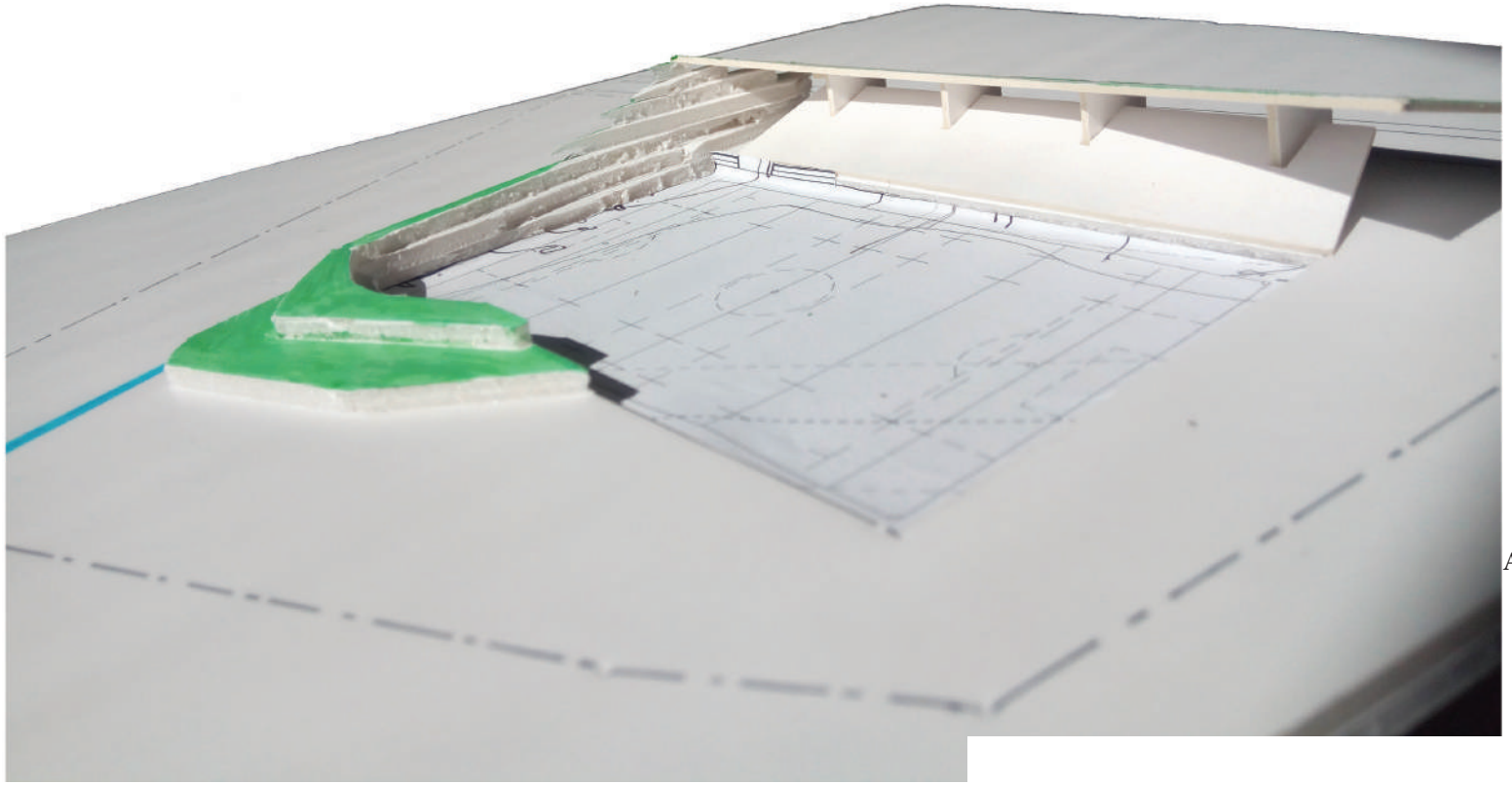


Facades are used for exhibition; as seen from the street

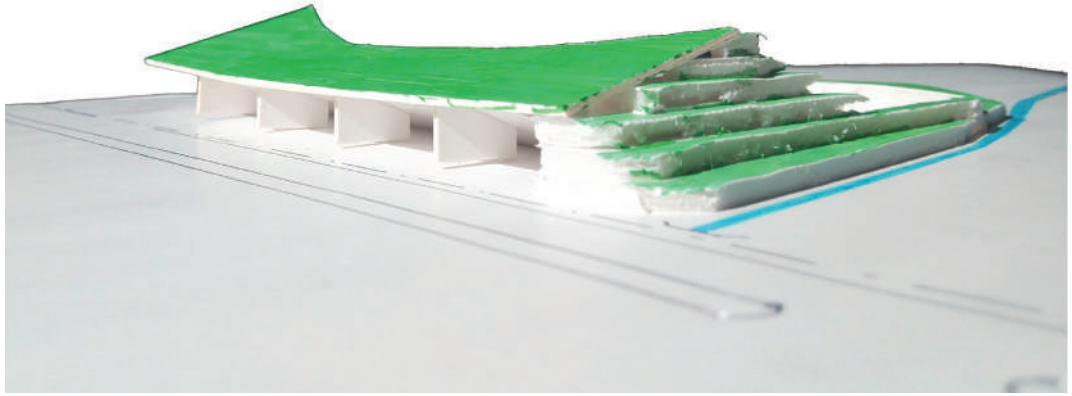




Aerial view of proposal



Aerial view of proposal



View of proposal as seen from the highway

Chapter eight: Bibliography

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List of figures

Figure 1: Shocked survivors moments after the second bomb blast 7
Figure 2: Al-Shabaab Militant group 7
Figure 3: Front page of local newspaper 8
Figure 4: Obituaries to lost victims 8
Figure 5: Some of the victims of the attack 8
Figure 6: Monument at Kyadondo rugby grounds 8
Figure 7: Entrance to the grounds 10
Figure 8: Location of the grounds 11
Figure 9: The attendance during a rugby match 12
Figure 10: Music concert poster 12
Figure 11: The women's team laying a wreath at the monument 13
Figure 12: Bomb survivors laying a wreath at the monument 13
Figure 13: National World War Memorial Monument 14
Figure 14: Independence Monument in Kampala 17
Chapter 1 ..... **19**
Figure 1.1: The Oklahoma City National Memorial and Museum 19
Figure 1.2: These are three ways of representing a cat 20
Figure 1.3: The Door of Unseen Forces 21
Figure 1.4: Washington Monument 21
Figure 1.5: Installation of heir 22

Figure 1.7: Layout of Ground Zero Memorial in NewYork, USA 26
Figure 1.8: The pools highlight the footprints of the towers 27
Figure 1.9: Layout of Namugongo Martyrs Shrine grounds 28
Figure 1.10: The Church at Munyonyo Martyrs Shrine 29
Figure 1.11: The coexistence of self and body through discriminating the needs of each 30
Figure 1.12: The Vietnam Veterans Memorial 31
Figure 1.13: Okot Komakech Deo 32
Chapter 2 ..... **34**
Figure 2.1: Admiral Farragut memorial in New York 34
Figure 2.2: Lincoln Memorial in Washington D.C 34
Figure 2.3: Princess Diana memorial fountain in Hyde Park, UK 34
Figure 2.4: Memorial to the murdered Jews of Europe 35
Figure 2.5: Space is primarily experienced through visual perception 37
Figure 2.6: Maslow's hierarchy of needs 39
Figures 2.7 and 2.8: A football stadium both full and empty 40
Figure 2.9: Situation currently on Kyadondo rugby grounds 41
Figure 2.10: Concept of the memorial landscape 41
Chapter 3 ..... **42**
Figure 3.1: Administrative Divisions of Uganda in 1939 42
Figure 3.2: Kasubi tombs 43

Figure 3.3: Basilica at Namugongo Martyrs Shrine 44
Figure 3.4: A section through the Basilica 45
Figure 3.5: Bark cloth is an important aspect of the last funeral rites 47
Figure 3.6: Music diary dancers UG performing at Kyadondo rugby grounds 48
Figure 3.7: SC Villa playing against Police FC in Uganda Premier League 49
Chapter 4 ..... **50**
Figure 4.1: Site location 50
Figure 4.2: Artist impression of a palace on a hilltop 51
Figure 4.3: Plan and Organization of the Kibuga in 1858 52
Figure 4.4: Kampala as seen from Namirembe Hill in 1897 53
Figure 4.5: Map of the hills of Kampala-Mengo 53
Figure 4.6: Kampala Township in 1902 in relation to the Kibuga 54
Figure 4.7: Namirembe Cathedral in 1930 55
Figure 4.8: Nakasero hill 56
Figure 4.9: The administrative capital of Buganda located on Mengo hill 56
Figure 4.10: Kampala Extension Scheme Development 57
Figure 4.11: Topographical context and drainage 58
Figure 4.12: Lugogo channel with the rugby pitch on the right 59
Figure 4.13: Storm water drainage on the site 59
Figure 4.14: Storm water drainage on the site 60

Figure 4.15: Lugogo junction in 2002 61
Figure 4.16: Lugogo junction in 2004 61
Figure 4.17: Lugogo junction in 2008 62
Figure 4.18: Lugogo junction in 2010 62
Figure 4.19: Lugogo junction in 2011 62
Figure 4.20: Lugogo junction in 2013 63
Figure 4.21: Lugogo junction in 2017 63
Figure 4.22: Lugogo junction in 2019 63
Figure 4.23: The extent to which the rugby grounds flood after heavy rains 64
Figure 4.24: The floods extend south of the site 64
Figure 4.25: The flooding at the neighbouring shopping mall 64
Figure 4.26: The location of electricity power lines and the impact on buildable area 65
Figure 4.27: The electricity power station on the right relative to the rugby pitch 65
Figure 4.28: The required horizontal distance between the power station and buildable area 65
Figure 4.29: The power station on the background relative to the training pitch 66
Figure 4.30: The horizontal clearances distance near a pylon 66
Figure 4.31: The available height needed for other land uses such as circulation 66
Figure 4.32: The sports grounds relative to the site relative 67
Figure 4.33: The key neighouring building context 68
Figure 4.34: Shopping mall elevation 69

Figure 4.35: Shopping mall section 69
Figure 4.36: Industrial portal frame typology of the context 69
Figure 4.37: Section D-D 69
Figure 4.38: The entrance of the shopping mall 70
Figure 4.39: Aligning one of the entrances of my proposal 70
Figure 4.40: Boundary types around the site 71
Figure 4.41: Drainage channel 71
Figure 4.42: View of main entrance of site as seen from highway 71
Figure 4.43: Location of secondary boundary 72
Figure 4.44: Circulation and transport links 73
Figure 4.45: Proposed site access points in relation to transport links 74
Figure 4.46: Prevailing winds and sun path 75
Figure 4.47: Current site program 76
Figure 4.48: Location with the highest concentration of people 81
Figure 4.49: Time based population activity on site in the morning 81
Figure 4.50: Time based population activity on site in the evening 81
Figure 4.51: Location with the highest concentration of people 83
Figure 4.52: Time based population activity on site in the morning 83
Figure 4.53: Time based population activity on site in the evening 83
Figure 4.54: Time based population activity on site in the evening 85

Figure 4.55: Location with the highest concentration of people 85
Figure 4.56: Location with the highest concentration of people 87
Figure 4.57: Time based population activity on site in the morning 87
Figure 4.58: Time based population activity on site in the evening 87
Chapter 5 ..... **90**
Figure 5.1: Cottage with the undulating landscape in the background 90
Figure 5.2: Use of discarded rusty steel for roofing 91
Figure 5.3: Use of different types of brick as well as stone 91
Figure 5.4: Use of discarded frying pans to create a screen wall 91
Figure 5.5: Lowest level of the cemetery 92
Figure 5.6: Section indicating the levels of burial plots 93
Figure 5.7: Circulation 93
Figure 5.8: Program 93
Figure 5.9: Mausoleum 94
Figure 5.10: Burial plots 94
Figure 5.11: Entrance to the cemetries 95
Figure 5.12: Aerial view of the stadium 96
Figure 5.13: Section through stadium 97
Figure 5.14: Accommodation space as seen from the street 97
Figure 5.15: Section through stadium 97

Figure 5.16: Concrete portal frames are the main structure 98
Figure 5.17: Concrete portal frames 98
Figure 5.18: Evolution of the memorial 99
Figure 5.19: Movement on the site 100
Figure 5.20: Grading in movement 101
Figure 5.21: The view lines as one moves through the memorial 102
Figure 5.22: Aerial view of memorial 103
Figure 5.23: Memorial is also a seating space for the everyday user 103
Figure 5.24: Architect's concept of the memorial; the story of Diana's life 104
Figure 5.25: Plan of stadium 105
Figure 5.26: Seat 'fragments' within the landscape 106
Figure 5.27: Fragmented grandstand as seen from the field 106
Figure 5.28: Section through the site 106
Figure 5.29: Section through the grandstand 107
Figure 5.30: View of grandstand as seen from the pitch 108
Figure 5.31: View of grandstand as seen from the pitch 108
Figure 5.32: View of grandstand as one approaches the site 108
Figure 5.33: The wall providing a covered space for exhibitions and performances 109
Figure 5.34: Plan of proposal 110
Figure 5.35: Site through site 111

Figure 5.36: Mining entrance transformed into exhibition space 112
Figure 5.37: Plan of the collapsed mining entrance 112

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SCHOOL OF ARCHITECTURE AND PLANNING
HUMAN RESERCH ETHICS COMMITTEE

SCHOOL OF ARCHITECTURE PLANNING

CLEARANCE CERTIFICATE

PROTOCOL NUMBER: SOAP017/03/2019

PROJECT TITLE:	The past present dialogue: incorporating memorialisation into contemporary Ugandan culture
INVESTIGATOR/S:	Sandra Mudondo (Student No: 1589197)
SCHOOL:	Architecture and Planning
DEGREE PROGRAMME:	Masters of Architecture Professional (MArch Prof)
DATE CONSIDERED:	10 June 2019
EXPIRY DATE:	10 June 2020
DECISION OF THE COMMITTEE:	Approved

CHAIRPERSON B C Boshoff
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DATE: 11/6/19

cc: Supervisor/s: Kirsten Doermann

DECLARATION OF INVESTIGATORS

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to endure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee.

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