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Dialogue I: Performing Modernist Architecture

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Abstract
In this review article, two independently authored texts examine how modernist architecture on the African continent continues to shape and be reshaped by the operations that actively produce memory. The authors approach these operations in individual yet interconnected analyses of building 'performance', both a tool of colonial production and a practice of decolonial re-enchantment. In *Dreams Extracted: The Colonial Disenchantment of* Afrique Noire *Modern Architecture and its Climatic Design Legacies,* Piero Medici examines how modernist buildings, urban plans and infrastructures in West Africa created a narrow and technocratic definition of performance, focused mainly on European standards of climate comfort. Presented as bringing 'civilised' living standards to the continent, these interventions, equipped with sun shading, natural and mechanical ventilation, obscured the colonial and capitalist extractive practices that sustained not only European development in the 1960s but also the very same comfort. *Re-enchanting Memoryscapes: Entangled Narratives of Tropical Modernism at the Uganda National Cultural Centre and Theatre* by Anna Kintsurashvili counters this narrative by centring performance as an embodied, relational practice happening through and within architectural form. Looking at the life of the Uganda National Cultural Centre and Theatre, performance becomes a practice of reclaiming epistemic authority. The piece situates the struggles of reclamation within contemporary debates on preservation, where institutions often risk reinforcing a universalising heritage gaze that prioritises architectural form over lived experiences. Read together, both texts propose that decolonial futures emerge not by analysing and preserving architectural form alone but by interrogating the operations that produce memory and reclaiming performance as a situated, collective, and continuously negotiated practice.

Keywords
Performance, climatic design, colonial modernism, tropical modernism, decolonial identity

One sentence summary
This review article presents two interconnected analyses of building 'performance' as a tool of colonial production and a practice of decolonial re-enchantment.

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Dreams Extracted:
The Colonial Disenchantment of *Afrique Noire* Modern Architecture and its Climatic Design Legacies

Piero Medici

The February 1957 issue of *L'Architecture d'aujourd'hui*' magazine, published one year before the formal independence of several French West African colonies, was entitled 'Afrique Noire', named after its main dossier in the first part of the issue.[1] Its cover juxtaposes a physical model with axonometric bronze and steel beam detail of Mies Van Der Rohe's Seagram Building in New York, strikingly without any graphic or written reference to Africa. [Fig. 1] The issue's dossier 'Afrique Noire' is preceded by French architect Raymond Lopez's article titled 'Visite aux USA – La leçon de Mies van der Rohe', which recounts a visit to the US organised by 'l'Aluminium Francaise' to view aluminium components used in US industries, including Mies's nearly-completed Seagram Building. The dossier's opening article, 'Une Nouvelle Siderurgie Atlantique' (a new Atlantic steel industry), presents diagrams illustrating resource flows including iron, manganese and coal, flowing from French West African colonies to Europe and the US, with nothing flowing south. Supported by the diagrams, the article by Roland Pré, who was the colonial Administrator in Guinea and Cameroon, Governor and soon to become Director of the 'Bureau minier de la France d'Outre-mer' – the 'overseas French mining office', an institution created in 1948, responsible for promoting research, equipment and the exploitation of subsoil mineral resources in the territories under the jurisdiction of the French Ministry of Overseas France – argues that Europe's rapid development in the 1960s requires intensified extraction.

The issue promotes 'modernist architecture and planning' as a needed and efficient resource extractive apparatus. The visual rhetoric, juxtaposing Mies's details with ferrous flows diagrams, and the focus on the centrality of resources like aluminium in the development of present and future western industries, link modernist aesthetics, steel, glass and abstract geometric forms with the colonial seizure of raw materials. Pré argues that local population should accept modern architecture, engage in industrial and mining activities, and abandon their 'ancestral life, agriculture and villages' in 'our African territories'. Pré concludes that it is crucial to understand how to avoid the local masses from becoming adverse towards modern life and the new industrial complexes. Nowhere does he describe which local resources, compensation, goods and skills will be provided to local inhabitants, except for a vague gift of 'civilisation'. This enacts what Walter Mignolo terms the 'coloniality of knowledge', visually naturalising European technical rationality, which functions as a pedagogical tool that conditions readers to see Africa primarily as a reservoir of extractable matter rather than as a site of autonomous epistemic production.[2]

The message aligns with Hilde Heynen's claim that modernism reinforces supposed hierarchies of European superiority, which, as Mignolo argues, is the self-serving interest of western epistemology that obscures the geo-body-politics of knowledge.[3] Furthermore, it resonates with Jacques Ellul's argument that the European magazine foregrounds humans, especially the exploited and colonised locals, as a technical species in a relational technical milieu, co-constituting the human and technics.[4] On the other hand, imagining possible future practices in similar regions, we should consider for instance Sylvia Tamale's framework for social transformation, which challenges Eurocentric perspectives, suggesting possible decolonial directions. Incorporating ecofeminist principles, her paradigm is rooted in African philosophies such as *ubuntu*, and connects the oppression of women and the exploitation of nature. Tamale argues that the same imperialist ideologies that work to subjugate women also exploit nature, advocating instead for a decolonial feminism (anti-patriarchal) that is anti-neoliberal (to decrease climate change with neo-liberalism as its main cause), anti-colonial (anti-imperialist), anti-speciesist, holistic, and culturally specific, to resist erasure of indigenous knowledge systems by offering alternatives to colonial logics of justice and ecological sustainability.[5]

Climatic design and the colonisation of comfort: European priorities in African modernist architecture

The *Afrique Noire* report's second article, titled 'Evolution de l'architecture en Afrique Noire Française' by Michel Weill – from Atelier LWD, led by Michel Weill, Guy Lagneau and Jean Dimitrijevic, French architects active throughout their career in several projects in Africa – precedes the detailed illustration of the architectural and urban projects.[6] The article concedes that local architectures do exist, but deems them inadequate for 'modern needs'. Weill affirms that due to local climates, with high temperatures and humidity, European architects would need to adopt two main architectural principles in the near future. First, internal transversal cross-ventilated typologies, and second, incrementally, mechanical climatisation (air conditioning) in subsequent years, for offices and housing, controlling temperature and humidity to 'improve the comfort of Europeans not used to local conditions'. Regarding luminosity, which is 'far more intense than in France', Weill proposes shading devices, like steerable blinds or tinted glass, manufactured from light aluminium alloy, avoiding corrosion due to the high humidity, which plagues other metals. The article ends by highlighting the importance of implementing an architecture in



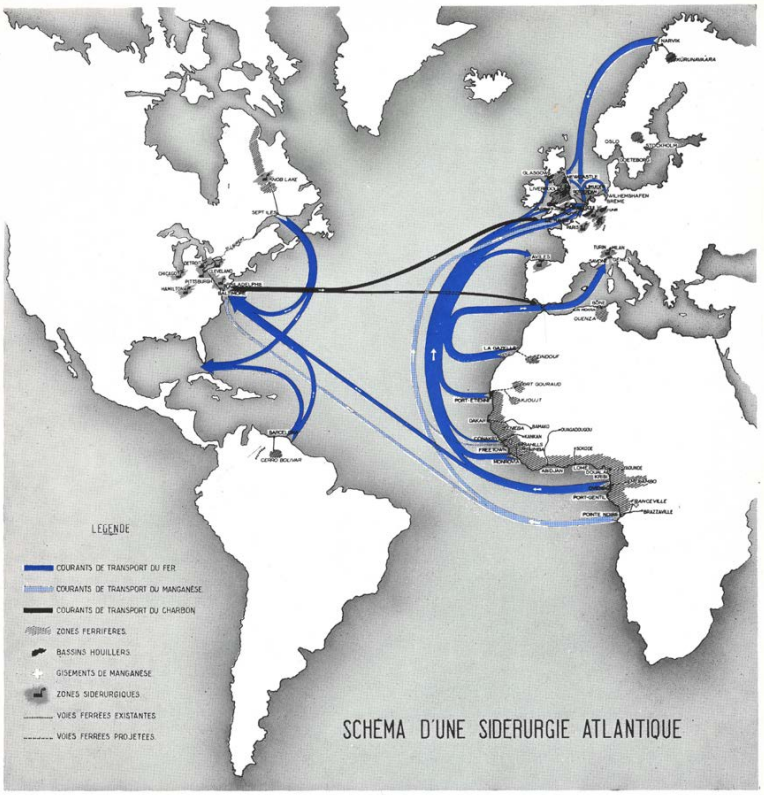


Fig. 1: Above, L'Architecture d'Aujourd'hui 70, Afrique Noire' (1957), cover. Below, Roland Pré, diagram of Atlantic steel industry; image: L'Architecture d'Aujourd'hui 70.



Fig. 2: Hotel de ville d'Abidjan, architect Henri Chomette. Clockwise from top left: office tower in the background with light wooden steerable sun shading; the lower volume in the front is equipped with vertical concrete bise-soleil (the plan allows for an air conditioner to be installed in the near future); vertical concrete brise-soleil from the interior; horizontal glass louvres on the lower volume back facade.



Fig. 3: Palais de Grand Conseil de l'Afrique Occidentale Française, Dakar, architects Daniel Badani and Pierre Roux-Dorlut. Above, cross-ventilation is enhanced by the main building façade (with concrete brise-soleil) exposed to the prevailing winds. Photo: L'Architecture d'Aujourd'hui 70 (1957). Below, the building in 2026 (photo: author), very well maintained and freshly repainted, with several air-conditioning units installed. Unlike Guinea, Senegal maintained strong economic and political relationships of subordination with France after formal independence in the late 1950s. Photo: author, 2026.

accordance with the 'evolution of Africans, soundly engaging the great future of African countries that are waking up'.[6]

The article centres the climatic comfort of Europeans, reproduced on the African continent through modernist architectures. An interior climate colonisation, established, without interrogation or reflection on the concept of climatic comfort for local populations, nor whether lower temperatures, humidity, sealed envelopes, and mechanical ventilation in modernist buildings align with local cultural practices. The magazine advances a narrow, technocentric conception of building 'performance', detached from broader concepts of performativity – buildings as relational, behavioural, context-responsive systems, defined by their interaction with users over time. This Eurocentric conception of 'performance' directly relates to Heynen's and Mignolo's assumption of western material and immaterial hegemony, and is problematic in its epistemic justice, concerning, for instance, the privileging of French 'experts' experimenting in Africa, as a technical and scientific 'investigation' opposing the ontological relationality of everyday life. Therefore, the colonisation of comfort is associated both with the forced export of Europeans climatic living preferences, and also with the African built environment as a free testing ground for European techniques. By constructing the African climate as a hostile externality requiring technological mastery for European comfort, the article reinforces dualisms – such as mind/body, nature/culture, civilised/uncivilised – that underpin the capitalist-colonialist-climatic continuum.

Architectural projects as instruments of colonial and neocolonial domination

As Daniel Barber notes, it was in the colonies and former colonies that modern architecture 'initially flourished as a facilitator of the colonial project and then as its globalised corporate persistence'.[7] This is illustrated in the 'Afrique Noire' issue through an array of modern steel, glass and concrete projects, such as Hôtel de France, a large industrial complex and a new town for the production of aluminium in Edéa, Cameroon; Ensemble d'habitation et de commerce in Conakry, Guinea by Atelier LWD; or the Hôtel de Ville (seen in figure 2) and Immeuble de la centrale des sociétés in Abidjan, Ivory Coast by another renowned French architect, Henri Chomette, active in more than ten African regions.[8] [Fig. 3] 'Afrique Noire' also featured the urban plan of Abidjan and the Palais de Grand Conseil de l'Afrique Occidentale Francaise in Dakar by French architects Daniel Badani and Pierre Roux-Dorlut – whose African commissions launched their later career in France, and are illustrated in a mid-2010s publication, in a chapter titled 'Le genie Coloniale'.[9] [Fig. 4] The issue includes Belgian colonial institutional and apartment buildings, and an Aerodrome at Leopoldville (Kinshasa today) in the Belgian Congo, by French architect Claude Laurens. Across the featured works in the magazine, brise-soleils (sunshades) installed in various materials, colours, orientations and patterns on buildings' façades showcased new, modern African aesthetics and technology in buildings that respond to the local climates. Designed in collaboration with French architects and engineers such as Jean Prouvè, aluminium-made brise-soleils, despite uncertain efficacy, were ideal for experimentation in African regions, before further refinement in Europe. Architecture historian Paul Bouet, who focuses on North African French colonies, reminds us that solar energy and radiation both played a key role in France's agenda by 'achieving the adaptation to the climatic conditions of the region, to exploit its resources and the supply of "technical assistance" to "underdeveloped" local populations'.[10] Similarly, in West Africa, materials and shading devices were often tested for later European use, serving dually as aesthetic markers of progress and mechanisms of neocolonial control and technical dependency. Barber, commenting on the British Petroleum House in Nigeria, describes similar objectives in British West Africa, stating that moveable shading elements on the façade 'helped craft an economic and developmental logic that facilitated the spread of modern architecture around the world, essential to resource extraction; that produced the world of the present'.[11] Another paradox is that some British and French West African modernist buildings were both technologically novel and already obsolete at completion.[12] As Weill says, they were designed with passive ventilation and brise-soleil but intended to integrate future air conditioning systems, which often happened through subsequent transformations.[13] They were both innovative and out of date, rarely meeting standards for ceiling heights and ductwork that would have made mechanical climate control possible. Projects like the Palais du Grand Conseil and the Hôtel de France, oriented toward prevailing winds, embraced the natural cross ventilation through brise-soleils, but their anticipated conversion to integrate mechanical climate control were the first step towards the ultimate colonisation of indoor climate and perceptions of comfort with resource-consuming air conditioning. Relating this to 'political hegemony', Barber reframes modern architecture, concerned with climatic 'performance', through an 'evolutionary' gaze that underpins the colonial and capitalist project, subjecting Africans to instrumentalisation and 'developmentalism', echoing Rousseau's idea of the noble savage, and legitimising interventions premised on 'progress'.[14] Furthermore, by viewing modern climatic architecture as a 'civilising project' which simultaneously justifies the monetisation of 'sustainability' (that is, capitalist enclosure through 'expertise') and enables the exploitation

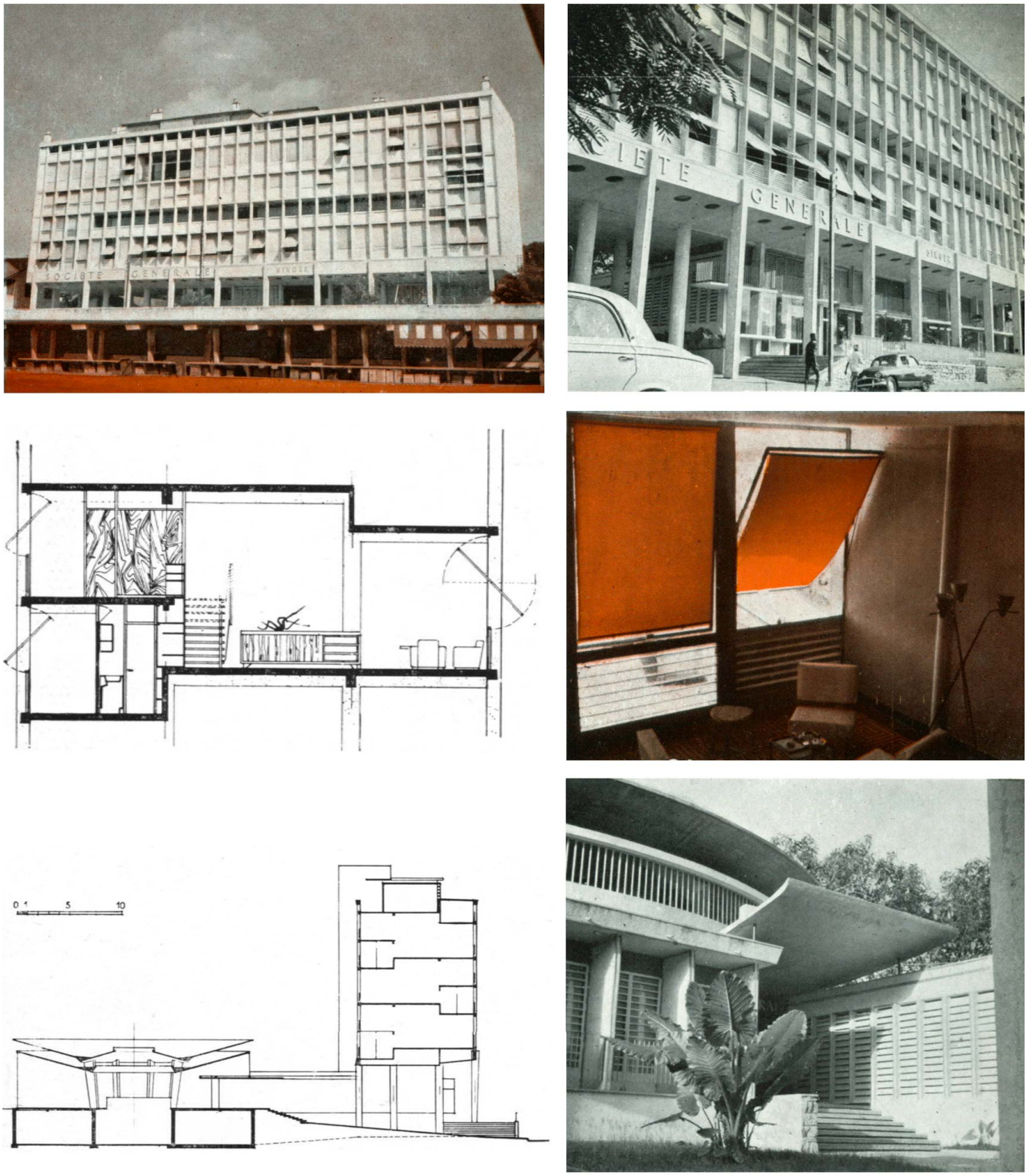


Fig. 4: Immeuble de la centrale des sociétés, Abidjan, by Henri Chomette. Clockwise from top left: front façade; porch at the ground floor of the front façade; image and section of glass panels pivoting on a horizontal axis with metal frames and shading, allowing for either natural cross-ventilation or air conditioning (to be installed at a future date); lower volume at the back of the building with louvres and brise-soleil; whole-building section. Photos and drawings: L'Architecture d'Aujourd'hui 70 (1957).

of resources, necessitating the supply of 'technical assistance' and 'underdevelopment', new needs or standards are produced. This process recalls Deleuze's 'production of desire', which drives consumption by de- and then re-territorialising. By colonising the interior through the prescriptive regulation of 'comfort', a territory for capitalist extraction is concretised.[15]

This raises the critical question of reclaiming epistemic authority, and the re-framing the *Afrique Noire* issue in terms of what knowledge it holds, where that knowledge originates, and what knowledge is oppressed. Jiat-Hwee Chang states that climatic design offered techno-scientific certainty in territories in flux experiencing rapid societal transformations brought about by modernisation and rural-urban migration, eroding traditional building practices, similar to what Pré described in West Africa, with locals moving from rural settlements to industrially extractive new towns and neighbourhoods.[16] Consequently, this new paradigm entrenched dependency on imported materials and expertise, persisting beyond independence. For some commentators, including Chang, climatic design functioned as a power-knowledge configuration, where distant centres of climatic expertise accumulated knowledge on climate and comfort, manifesting the power to direct architectural production in these distant regions, before and after colonial rule. Through magazines like *Afrique Noire,* Walter Benjamin would argue, architectural photographs and technical diagrams circulate as mass-produced objects; detached from African sites, from their lived relational contexts, they enter the world as ideological abstractions.[17] The magazine reproduced universalised modernist aesthetics while obscuring the labour and landscapes that underwrote them.

Colonial climatic legacies and imagining post-carbon futures

Afrique Noire, representing modernist African interventions exploiting ferrous and fossil resources introduced through Miesian models, while largely omitting analysis of African architectures and ethnographies, should be understood as an instrument disseminating cultural and material colonialism, paving the way for neocolonialism and coloniality after formal independence. The narrow technocentric conception of 'performance' constitutes another operation of de- and re-territorialisation related to 'climate'. The colonisation of interior climate, comfortable for European bodies, using African territories as experimental laboratories for technical performance, denied the symbolic and relational dimensions of architecture, which are embodied through performativity and action as relational operations. Such dimensions could be achieved by reappropriating epistemologies, for example through an ecofeminist decolonial method. This operation of de- and re-territorialisation of 'climate' also points to a second aspect pertaining to the presupposed division between interior and exterior, implying a dualistic ontology – separating nature/culture and inside/outside – as opposed to a relational ontology, which would be contextually more appropriate. Additionally, the strict separation of functions and narrow definition of performance, including the concept that shading elements contributed to a 'developmental logic', are conceived through a capitalist rationality, embedded in mechanistic regimes of capital extraction. The alienation of labour, atomisation of social life, and the shift from collective relations toward discrete individuals demand re-evaluation. In conclusion, a magazine such as *L'Architecture d'Aujourd'hui* and the modernistic projects it publicised were not ideologically neutral, as they pretended to be; therefore, the relevance of reframing and reclaiming their supposed neutrality appears as pivotal.

The *Afrique Noire* issue raises several questions, such as: To what extent and for how long did *L'Architecture d'Aujourd'hui* serve as an instrument of colonial and, especially, neo-colonial propaganda after independence, promoting modernism and climatic design being a power-knowledge configuration? How were French architects complicit, and how were African territories mobilised within broader cycles of de- and re-territorialisation? Which local traditional architectural approaches, typologies, techniques and spatial relations between people and places were marginalised or erased by modernist projects? How could repairing these relations foster decolonial and post-carbon architectures?

A few concluding questions, which also introduce the following article by Anna Kintsurashvili could be: What colonial and neo-colonial role do West African modernistic buildings play, and how did buildings evolve in years following independence, considering changes in façades, choice of materials, technologies, and buildings' use, as these relate to performativity and relational ontologies? To what extent could these projects and the media describing them also become the vehicle, the process, and an opportunity for eco-feminist, collective, creative approaches, through relational ontologies, to postcolonial appropriation and a post-carbon future?

Re-enchanting Memoryscapes:
Entangled Narratives of Tropical Modernism at the Uganda National Cultural Centre and Theatre

Anna Kintsurashvili

Sites of tropical modernism, once symbols of colonial cultural imposition, have evolved into places of reclamation in postcolonial societies. The Uganda National Cultural Centre and Theatre (UNCC), designed by Peatfield and Bodgener Architects in 1959, is an example of this shift. Originally an image of western cultural ideology, the UNCC has since been reinterpreted by local artists as a monument of public memory –a dynamic space where colonial imposition, creative resistance and national identity building intersect.

The contested (hi)stories of the theatre constructed for approaching independence, and evolving along with independent Uganda, reveal a new meaning in which we can frame building performance. Rather than treating it as a static or technical function – as often emphasised in colonial frameworks – these (hi)stories invite us to instead see the building performing as a relational actor, a space whose meanings are continuously reshaped by public memory, embodied practices and socio-political transformations. Understanding the building as a relational actor challenges the heritage discourses that prioritise architectural qualities of tropical modernism over its local meanings and imagines a possible future where preservation approaches recognise memory as a dynamic and performative force.

Below I trace how the performance of the UNCC evolved from a colonial institution to a living monument of cultural resilience, poetically described by Charles Mulekwa, a Ugandan actor and theatre scholar, as 'a theatre of oppression and a theatre of the oppressed'.[18] Through episodes of resistance, artistic interventions and grassroots memory work, the theatre becomes a lens through which to examine how performative acts reconstitute space, revealing that architecture's afterlives are inseparable from the relational worlds it sustains.

Colonial foundations

Built in 1959, just three years before Uganda's independence, the UNCC was deeply tied to colonial objectives. Even though it was constructed for a soon to be independent nation, the building was designed as a European-style theatre – replete with a proscenium arch stage and brise-soleil. [Fig. 5 and 6] The technical solutions were focused on climatic performance in the so-called tropics, using natural ventilation elements, a signature feature of tropical modernism. Meanwhile, spatial programming reinforced western theatrical norms while sidelining indigenous performance traditions. Its siting beside the legislative chamber (now Uganda's parliament) represented a continuation of colonial control over cultural expression.

Yet architecture, no matter how imposing, is never static. As the Uganda Protectorate stopped existing and the country gained independence, the UNCC evolved into a site of resistance. It became a space where local artists began to subvert the building's original function, using traditional performance practices to reinterpret its western architectural forms. One early act of such resistance and the search for decolonial identity was Ngũgĩ wa Thiong'o's *The Black Hermit,* a play set to premiere on the eve of independence in 1962. Intended to celebrate the new nation, the play was abruptly stopped, because of its critical examination of tribalism and national unity. The authorities accused the production team of trying to 'Africanise' the National Theatre, and the first director, G. Maxwell Jackson, was dismissed.[19]

Emergence of indigenous voices and creative resistance

The appointment of Wycliff Kiyingi as the first native Ugandan director in 1964 was a turning point for the UNCC.[20] His production of his own play *Pio Mberenge Kamulali* satirised the clash between indigenous and western ideals, producing a theatre that reflected local narratives. This shift was further amplified by the work of Okot p'Bitek and Robert Serumaga, who championed traditional performance practices as a legitimate art form. [Fig. 7] They argued that the native rituals performed in the open village space needed to come to the capital city, on the National Theatre's proscenium arch stage; only then could a true Ugandan Theatre emerge.[21] Their advocacy led to a fundamental rethinking of the theatre's role and its western architectural forms – a rethinking that transformed the UNCC from a colonial relic to a dynamic platform of indigenous storytelling.

The mid 1960s, a period of cultural rethinking, was followed by Idi Amin's authoritarian rule, under which the UNCC became a space of both repression and resistance. Byron Kawadwa's *The Song of a Cockerel* (1975) allegorically criticised the regime's abuses, ultimately leading to Kawadwa's execution.[22] This tragic event cemented the UNCC's role as a battleground for cultural and political expression. Simultaneously, it led to years of silence, often seen as a period when the theatre of creative resistance became merely a theatre for entertainment.[23]

The revival of creative resistance took place over a decade later. Alex Mukulu's play *Thirty Years of Bananas*, staged in 1992 to commemorate thirty years of Ugandan independence, marked a return of open political critique to the UNCC's stage. Staged six years after President Museveni came to power with the promise of increasing



Fig. 5: Front façade with brise-soleil, 1959. Photo: Peatfield and Bodgener archives.



Fig. 6: Proscenium arch stage, 1959. Photo: Peatfield and Bodgener archives.

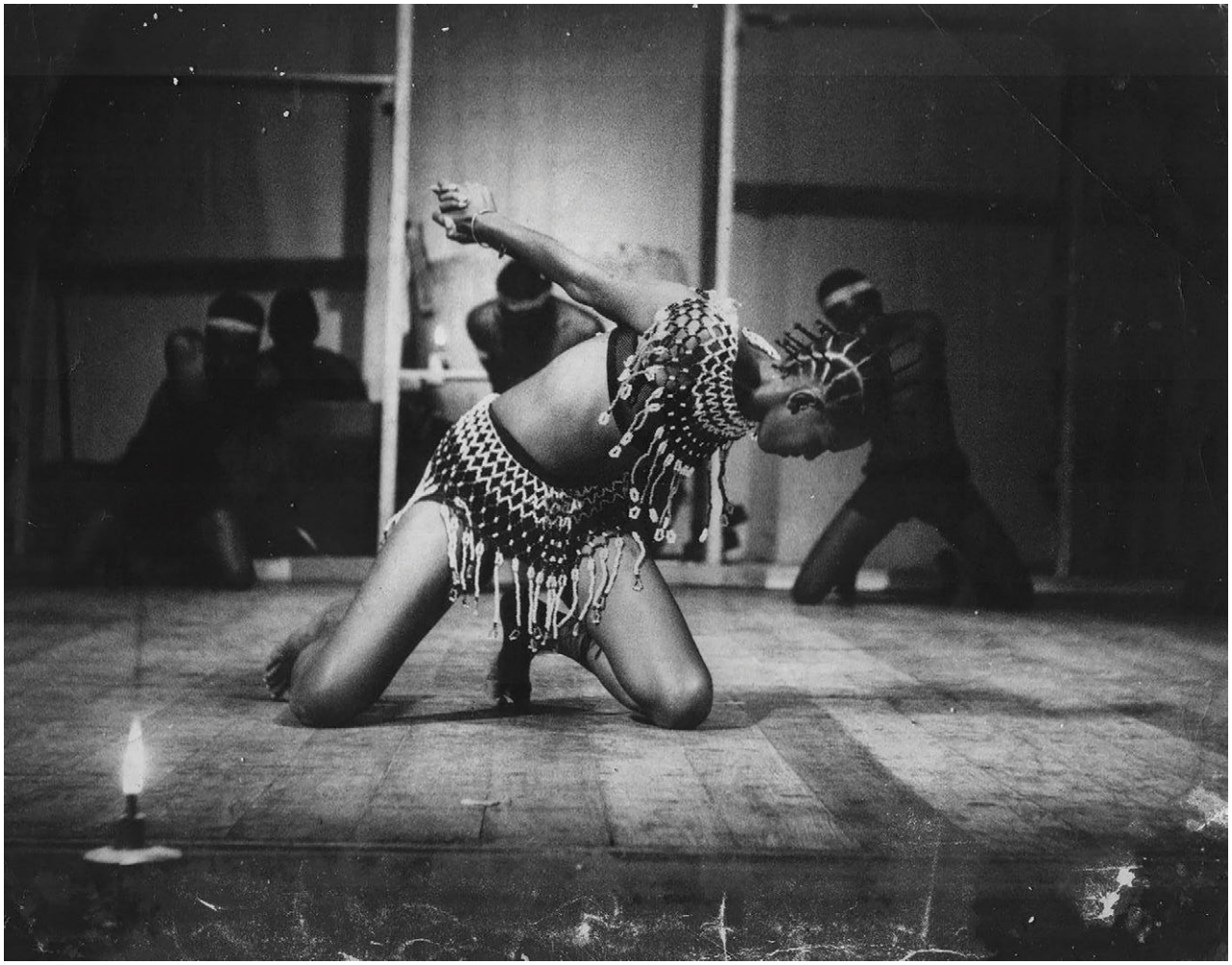


Fig. 7: Robert Serumaga's *Renga Moi* on the National Theatre stage, late 1960s. Photo: UNCC archives, HIPUganda.

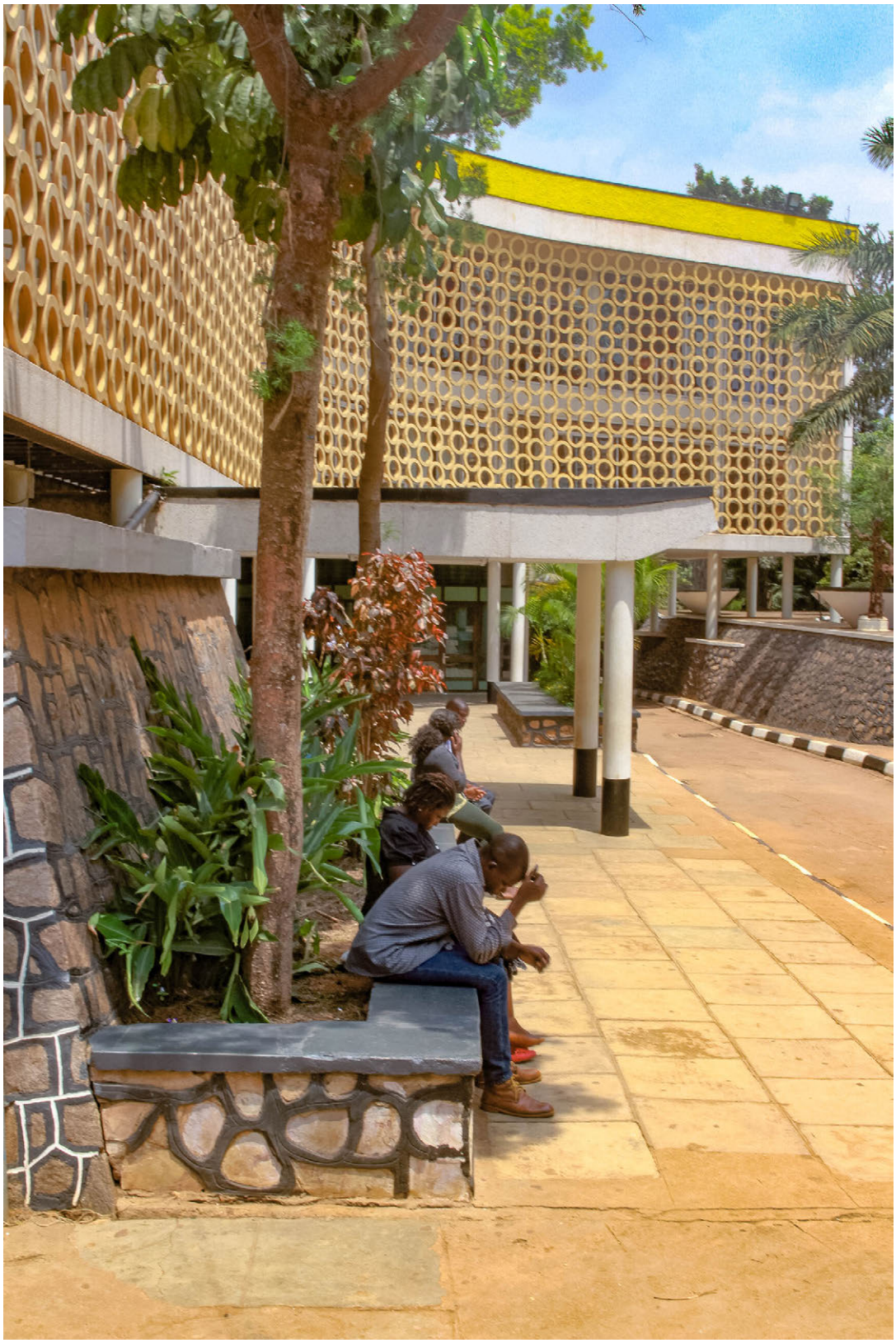


Fig. 8: Uganda National Cultural Centre and Theatre, 2018. Photo: Eugene Kavuma.

freedom of speech, the play openly criticised every political leader of independent Uganda. Mukulu portrayed former presidents as busts, sculpted without ears to represent the unwillingness of their regimes to hear the opinions of the people.[24] Although there was no bust of President Museveni, this was explained during the performance – 'we don't display busts of people who are still being tested'.[25] The play boldly reflected on the turbulent history of post-independence Uganda and drew audiences from all ethnic groups, demonstrating the theatre's performative power to unite and create dialogue.

Re-enchantment and preservation through public memory

In recent years, debates on the preservation of the UNCC have raised questions about whose (hi)stories are prioritised, and how the building itself continues to perform in shaping those narratives. These discussions point to a broader understanding of building performance – not an architectural feature or just theatrical activity within the space, but the building's ongoing role in activating memory, identity and cultural meaning in the public sphere. The 2016 proposal to demolish the theatre to make space for a commercial redevelopment sparked resistance from local artists, heritage experts and international organisations such as Docomomo International.[26] While architectural preservationist stressed the building's modernist value, Ugandan artists discussed the role the UNCC played in developing local culture. They argued for cultural continuity – the need to preserve not just a structure but the lived experiences embedded within it.

Following the widespread public resistance, the redevelopment plans were replaced with a quick renovation, often referred to as the '2017 facelift'. After the renovation, which was also positively featured in *Docomomo*'s 'Heritage Saved' section, concerns were raised in Kampala about the quality and increasing commercial focus that risked erasing the cultural significance of the space.[27] As Ugandan artist Philip Luswata put it, 'We are not just preserving a building; we are preserving the memory of who we are'.[28] These debates and the UNCC's transformation from a colonial institution to a symbol of cultural resilience ask for a preservation approach that goes beyond renovation, but instead centres public memory. Memory is not static – it is continuously shaped by those who engage with a space over time.[29] When prioritising the lived experiences of local communities, preservation efforts can honour and give shape to the multiplicity of meanings associated with sites of such a double nature.

Guided by Achille Mbembe's notion of re-enchantment and Arturo Escobar's concept of relational ontologies, the (hi)stories of the UNCC show how imposed structures can be repurposed to embody local meanings and nurture cultural agency.[30] Re-enchantment, in this context, is about recovering the relations between the building, the memories of its users, and the broader cultural and socio-political conditions. Rather than treating colonial-era structures as mere relics of oppression, this perspective sees them as dynamic actors, living entities – spaces where political, social and artistic histories continue to unfold.

With this perspective, more than an architectural artefact, the UNCC is a monument of public memory, embodying the collective struggles, aspirations and creative expressions of its community. Its preservation needs to give the intangible meanings a tangible form by integrating oral histories, community engagement, and programming that reflects its evolving role. By embracing these layered (hi)stories spatially, the UNCC remains not just a modernist theatre of the past, but a theatre of possibility – one where memory, performative resistance and artistic expression continue to shape Uganda's cultural landscape, illustrating that memory itself can be a force of architectural and cultural preservation. [Fig. 8]

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Biography

Piero Medici (PhD) is an architect, researcher and lecturer at TU Delft, Academy of Architecture – Amsterdam University of the Arts and RAVB (Rotterdam Academy of Architecture). He is a founding partner of the architecture and urban practice CoPE, winner of the international competition Europan 14. He has worked in various architectural practices, including Grimshaw Architects, London and Superuse Studios, Rotterdam. He has lectured at numerous European and North American academic institutions, and has contributed to several international journals, books and research conferences. His research focuses on sustainable housing during the 1970s, and contemporary architecture concerning the circular economy and climate justice.

Anna Kintsurashvili is a Tbilisi-born, Rotterdam-based architect and researcher working at the intersection of landscape and built environments. Her research explores how socio-political and post-colonial transitions, intertwined with public memory, influence the preservation of (modernist) heritage. Alongside her research, Anna practices landscape architecture, focusing on revitalisation projects that integrate her research into design. She holds a multi-disciplinary MSc in architecture from Aalto University, where her thesis *Traversing Modernist Memory* investigated heritage values and proposed a preservation plan for the Uganda National Cultural Centre and Theatre.