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THE KIJIJI GAZETI
JULY 26
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KIJIJI GAZETI
July 2026 Edition

Theme: Education Spaces
Quarter III — THE MIND
IMAGING BLACK SPACES: From Vision to Village
July 2026 | Issue No. 26
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"A people without institutions think inside other people's buildings."

Editor's Note

Who Built the Room Where You Learned to Think?

Every system of power eventually enters the classroom.
It chooses the map.
Names the heroes.
Edits the timeline.
Builds the museum.
Funds the university.
Decides which books are dangerous and which lies are called tradition.

For African people, education has never been a neutral matter.
We were prohibited from reading.
Separated from institutions.
Admitted under conditions.
Taught histories in which Europe discovered a world already inhabited, civilized people already organized, and named knowledge already known.

And still, we learned.
Under trees.
In churches.
Around kitchen tables.
Inside HBCUs built with inadequate resources and immeasurable purpose.

We created schools because we understood something our oppressors also understood:
The mind is territory.

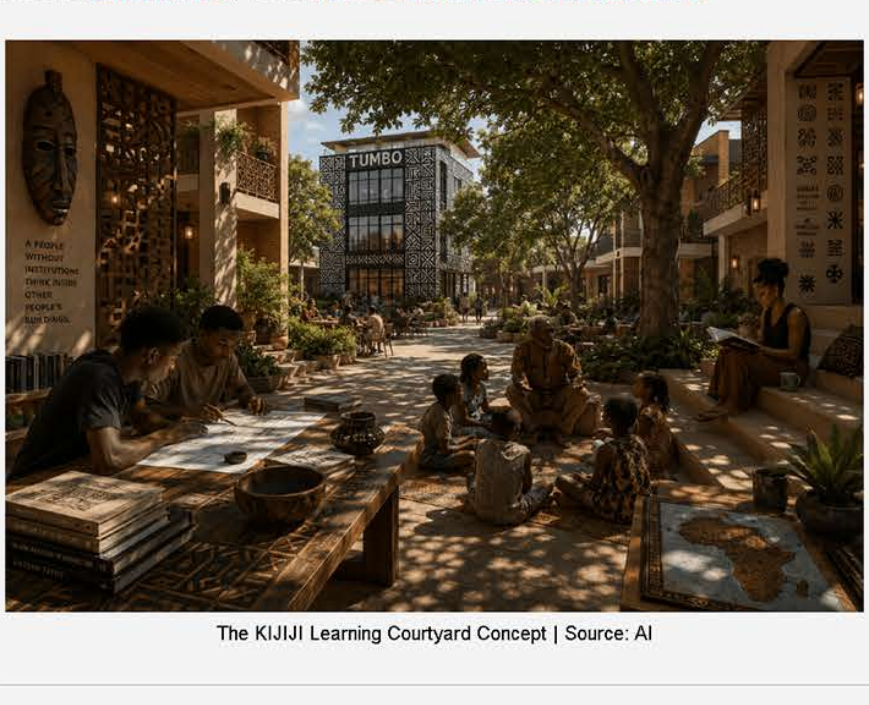
Quarter III of *IMAGING BLACK SPACES* turns from the body to **THE MIND**.

July asks what education becomes when Black children are not required to intellectually leave themselves at the door. What does a school look like when curiosity is not punished? What does a library preserve when Black memory is treated as evidence? What does a village teach simply by existing?

KIJIJI is not building a school. Not yet. But KIJIJI must always be educational architecture.
The walls should teach.
The names should teach.
The art should teach.
The land should teach.
The village should teach us to see ourselves again.

AfricaAlways,

Anthony C. Ramsey
Founder, KIJIJI Atlanta
Website: KIJIJI Atlanta | Social: Instagram, LinkedIn, TikTok, YouTube


The KIJIJI Learning Courtyard Concept | Source: AI

CATEGORIES

- 🏛 IMAGING BLACK SPACES
- 🧠 AFRICAN ARCHITECT ADMIRATION
- 📋 KIJIJI PROJECT UPDATES
- 📄 KIJIJI GAZETI AS ARCHIVE
- 📅 UPCOMING EVENTS | JULY 2026
- 📄 CLOSING REFLECTION

🏛 IMAGING BLACK SPACES

THE MIND: Who Designs the Place Where Consciousness Forms?

Architecture does not merely house education.
Architecture teaches.

A long corridor teaches movement.
A locked door teaches authority.
A metal detector teaches suspicion.
A windowless classroom teaches enclosure.
A teacher elevated above rows of silent children teaches hierarchy.
A library without us teaches absence.
A museum that begins Black history with enslavement teaches origin through captivity.

Before a lesson is spoken, the room has already begun its instruction.

This is why July matters.
The struggle over African consciousness has never existed only in books.
It has always been spatial.

1. THE MIND IS TERRITORY

Colonialism understood the mind.
This may be its most enduring intelligence.
Land could be occupied by force.
Labor could be extracted through violence.
But domination becomes more efficient when the conquered are trained to interpret themselves through the worldview of the conqueror.

Frantz Fanon examined the psychological violence of colonialism.
W.E.B. Du Bois named the tension of double consciousness.
Bobby E. Wright described **Mentacide**: the systematic destruction of a people's mind.
Marimba Ani interrogated the cultural logic beneath European domination.
Amos Wilson insisted that consciousness, culture and power could not be separated.
John Henrik Clarke spent a lifetime returning Africa to the center of African history.

Different disciplines.
Different decades.
A common warning:

Whoever structures the knowledge environment influences the imaginable future.

The assignment, therefore, is larger than inclusion.
KIJIJI is not interested in squeezing African thought onto the final page of somebody else's textbook.
We are interested in the architecture of knowing.

2. EDUCATION IS NOT THE SAME AS SCHOOLING

A child is always learning.
The question is:

From what?

A child learns from the names of streets.
From monuments.
From television.
From who owns the store.
From whose face appears in the boardroom.
From the condition of the neighborhood.
From whether beauty surrounds them.
From whether adults know their history.
From whether elders are visible.
From whether the built environment communicates permanence or neglect.

This is the hidden curriculum of place.

Imagine a Black child growing inside KIJIJI.

She passes a house named in Kiswahili.
She sees African art without entering a museum.
She hears elders discussing land.
She watches Black architects review drawings.
She sees a Black-owned market.
She attends a conversation in the amphitheater.
She knows the story of the neighborhood beneath her feet.

No one has announced:

Now we will teach you Black history.

The village has already done it.
That is spatial pedagogy.

3. LEARNING WITHOUT PUNISHMENT

Too much institutional architecture confuses control with order.

Rows.
Bells.
Permission.
Surveillance.
Silence.

The body is disciplined so the institution can function efficiently.
But curiosity is not efficient.

Learning wanders.

It asks inconvenient questions.
It circles back.
It argues.
It touches.
It watches.
It listens.
It sometimes requires silence.

Sometimes movement.
Sometimes a tree.

African-centered education spaces should allow different forms of intelligence to become visible.

The storyteller.
The builder.
The mathematician.
The gardener.
The musician.
The historian.
The child who asks why.

A KIJIJI learning environment should never ask a brilliant African mind to become smaller so the room can remain orderly.

The room must become more intelligent.

4. THE LIBRARY IS AN ARMORY OF MEMORY

A library is never simply a room filled with books.

It is a decision about what deserves to survive.
An archive is a defense against disappearance.

This is especially important for African people.

Our histories have been burned.
Stolen.
Misnamed.
Privatized.
Buried in institutional collections.
Filtered through hostile scholarship.
Reduced to February.
Or preserved without being returned to the communities from which the knowledge came.

This is why Black archives matter.

The Schomburg matters.
The Auburn Avenue Research Library matters.
The Atlanta University Center's archival collections matter.
Family photographs matter.
Church programs matter.
Funeral booklets matter.
Property deeds matter.
Recipes matter.
Oral histories matter.
The handwritten note in Grandmother's Bible matters.

Memory requires infrastructure.

If we do not build systems to hold our stories, other institutions will determine what remains of us.

5. WALLS SHOULD SPEAK

KIJIJI must resist empty architecture.

The generic white wall.
The decorative object selected because it matches the sofa.
The meaningless lobby.
The amenity room designed from a developer's checklist.

Our spaces should carry information.

Not clutter.

Meaning.

A pattern may teach geometry.
A name may recover a language.
A portrait may introduce an ancestor.
A material may reveal a region of Africa.
A courtyard may explain a climatic tradition.
A house may reinterpret the architecture of the historic Black neighborhood surrounding it.

The purpose is not to transform every building into a museum.
The purpose is to refuse amnesia.

African-centered design should reward curiosity.
A person should be able to live in a KIJIJI home for ten years and still discover another layer of its story.

6. THE VILLAGE IS A SCHOOL

The African village has always held knowledge beyond formal institutions.

The elder knows.
The artisan knows.
The farmer knows.
The midwife knows.
The drummer knows.
The builder knows.
The child observes.

Knowledge circulates because people remain in proximity.

Modern development frequently destroys this circulation.

We separate generations.
Zone away commerce.
Hide work.
Privatize recreation.
Move elders into isolated facilities.
Place children in age-segregated institutions.

Then wonder why communities lose memory.

KIJIJI proposes another possibility.

Porches create observation.
Courtyards create encounter.
Markets expose craft.
Workspaces expose process.
Gardens expose seasons.
Amphitheaters expose ideas.

The village becomes an ecosystem of informal instruction.

This is not nostalgia.
It is institutional intelligence.

7. THE ASSIGNMENT OF KIJIJI

KIJIJI must create spaces where African people can:

- encounter ourselves without translation
- study without intellectual erasure
- question inherited assumptions
- see knowledge being produced
- preserve family and community memory
- teach across generations
- create new African-centered institutions

The goal is not to think exactly as our ancestors thought.

That would make memory a prison.

The goal is to know enough about ourselves that our future is not limited to reactions against Europe.

We must again become originators.
Designers.
Researchers.
Builders.
Philosophers.
Inventors.
Institution makers.

Because liberation cannot mean spending eternity correcting somebody else's textbook.

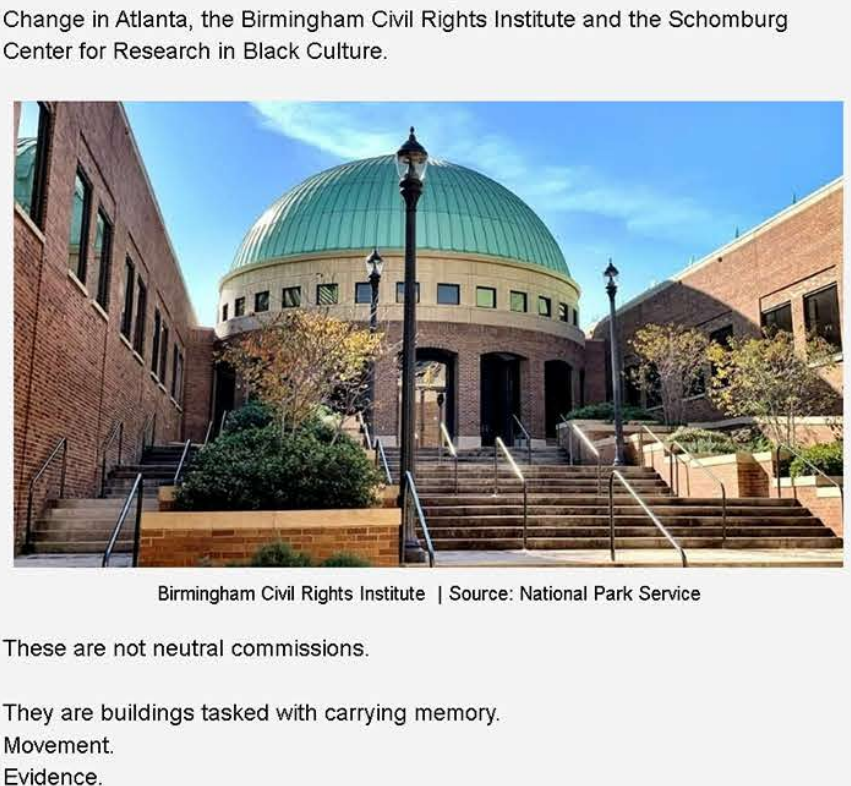
At some point, we must build the library.
At some point, we must name the school.
At some point, we must own the archive.
At some point, we must construct the room in which the African mind is free to become unfamiliar even to us.

That is the work of THE MIND.

The KIJIJI Intellectual Commons Concept | Source: AI

🧠 AFRICAN ARCHITECT ADMIRATION

J. MAX BOND JR: Architecture as Intellectual Infrastructure


J. Max Bond Jr. | Source: Columbia University | Credit: Davis Brody Bond

J. Max Bond Jr. understood that architecture exists inside systems of power.

That understanding matters.

Bond was an architect.
An educator.
A planner.
An institutional thinker.

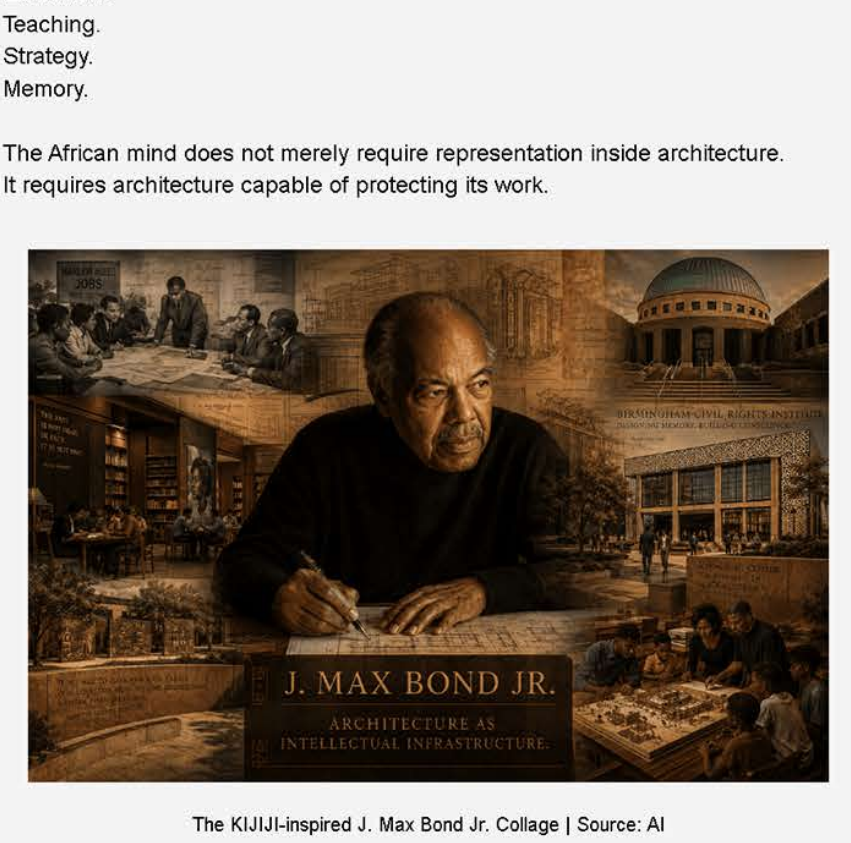
His career moved between Africa and the United States, professional practice and architectural education, design and advocacy. In Harlem, Bond argued for community participation in reviewing development affecting Harlem residents.

Consider the significance.

The architect was not simply asking:
What should we build?

He was also asking:
Who possesses the authority to decide?

Bond's work included the Martin Luther King Jr. Center for Nonviolent Social Change in Atlanta, the Birmingham Civil Rights Institute and the Schomburg Center for Research in Black Culture.


Birmingham Civil Rights Institute | Source: National Park Service

These are not neutral commissions.

They are buildings tasked with carrying memory.
Movement.
Evidence.
Black intellectual life.

Bond reminds KIJIJI that African-centered architecture cannot stop at motifs.
A pattern does not create sovereignty.
A mud-colored wall does not decolonize space.

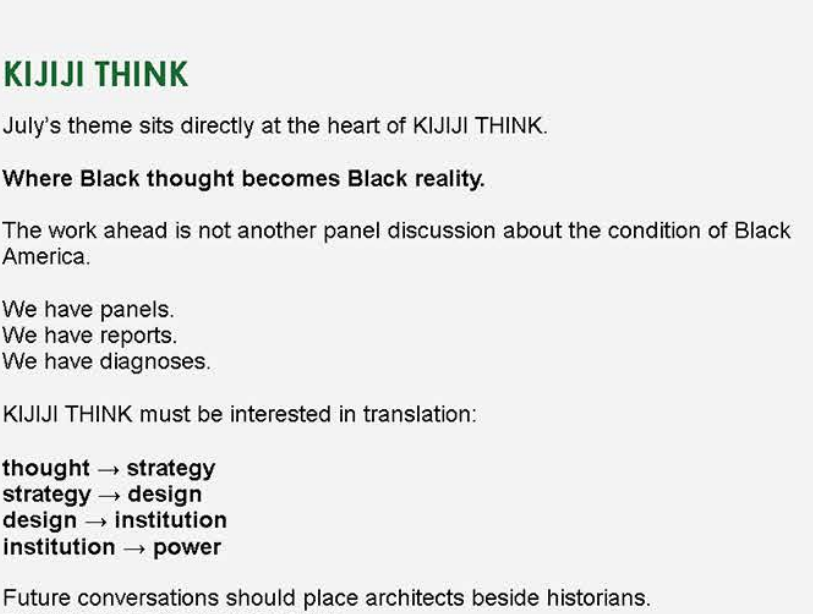
The deeper question is institutional:

What is the building designed to make possible?
Does it preserve knowledge?
Does it give a community authority?
Does it make Black intellectual production visible?
Does it create a place where our history can remain accessible to us?

July's lesson from Bond is precise.
Architecture becomes powerful when form and institution share a purpose.

For KIJIJI, this means the Tumbo cannot simply be a beautiful amenity building.
It must become intellectual infrastructure.
A place for conversation.
Research.
Debate.
Exhibition.
Teaching.
Strategy.
Memory.

The African mind does not merely require representation inside architecture.
It requires architecture capable of protecting its work.



The KIJIJI-inspired J. Max Bond Jr. Collage | Source: AI

📋 KIJIJI PROJECT UPDATES

KIJIJI Atlanta

Quarter III turns KIJIJI's attention toward the intellectual life of the village.

Current questions include:

- How can the Tumbo function as more than an amenity center?
- Where does quiet study occur?
- Where can residents gather for serious conversation?
- How are books, art and archives incorporated into everyday life?
- How can architectural details communicate African history without becoming theatrical?
- Where do children observe adults creating, designing and building?
- How can elders transmit knowledge naturally?
- What does a KIJIJI house teach simply through its name, materials and spatial organization?

The design assignment is becoming clearer:

Every square foot should have a reason to exist.

And some of those reasons must be intellectual.

KIJIJI THINK

July's theme sits directly at the heart of KIJIJI THINK.

Where Black thought becomes Black reality.

The work ahead is not another panel discussion about the condition of Black America.

We have panels.
We have reports.
We have diagnoses.

KIJIJI THINK must be interested in translation:

thought → strategy
strategy → design
design → institution
institution → power

Future conversations should place architects beside historians.
Developers beside psychologists.
Artists beside economists.
Elders beside technologists.
African scholars beside builders.

The question is always:

What do we construct from what we know?

📄 KIJIJI GAZETI AS ARCHIVE

Twenty-six issues now exist.
That matters.
The Gazeti is becoming a record of KIJIJI's intellectual development.

Land.
Memory.
Thresholds.
Courtyards.
Sanctuary.
Streets.
Air.
Light.
The mind.

We must increasingly treat the Gazeti not simply as a newsletter but as an evolving design archive.

Ideas documented now may become buildings later.
Words may become walls.
Questions may become institutions.

The archive has already begun.

The KIJIJI-inspired J. Max Bond Jr. Collage | Source: AI

📅 UPCOMING EVENTS | July 2026

Events selected around movement, Black cultural gathering, sports, urban design, wellness, architecture, music, and collective life.

📍 ATLANTA / METRO ATLANTA

- **Atlanta African Dance and Drum Festival 2026**
  Location: East Point City Annex, East Point
  Date: July 17; opening programming begins 6 p.m.; festival programming continues through the weekend
- **Atlanta Olympics at 30: "The Games in Black & White" Film Screening**
  Location: Tara Theatre, Atlanta
  Date: July 18, 1:30–3:30 p.m.
- **Celebration of Soccer & Sound**
  Location: Piedmont Park
  Date: July 19, 11 a.m.–8 p.m.
- **The Happy Black Parent 5th Annual Children's Book Festival**
  Location: Pittsburgh Yards, 352 University Ave. SW
  Date: July 25, 10 a.m.–6 p.m.
- **Global Diaspora Day Festival**
  Location: Morris Brown College
  Date: July 25; organizer schedule/ticketing page
- **National Book Club Conference**
  Location: The Westin Buckhead Atlanta
  Date: July 31–Aug. 2; conference schedule varies
- **Bill Pickett Invitational Rodeo — Atlanta Legacy Series**
  Location: Georgia International Horse Park, Conyers
  Date: Aug. 1, 7:30 p.m.; Aug. 2, 3:30 p.m.
- **Saturday Adventures at the Center — August 1**
  Location: National Center for Civil and Human Rights
  Date: Aug. 1, 10 a.m.–4 p.m.
- **Amy Sherald: American Sublime**
  Location: High Museum of Art
  Date: On view May 15–Sept. 27; museum admission hours
- **August High Frequency Friday**
  Location: High Museum of Art
  Date: Aug. 7, 6–10 p.m.
- **Saturday Adventures with Jai Ferrell**
  Location: National Center for Civil and Human Rights
  Date: Aug. 8, 10 a.m.–4 p.m.; storytimes 11 a.m. and 1 p.m.
- **Serving in the Shadows: Black Soldiers in Segregated America**
  Location: APEX Museum, Sweet Auburn
  Date: APEX reopens July 21; regular museum schedule
- **AUC Woodruff Library Digital Collections & Exhibits**
  Location: Atlanta University Center Robert W. Woodruff Library
  Date: Available throughout the issue window; library access/hours vary
- **National Center for Civil and Human Rights**
  Location: Downtown Atlanta
  Date: Ongoing museum programming during July 15–Aug. 15
- **Saturday Adventures at the Center — August 15**
  Location: National Center for Civil and Human Rights
  Date: Aug. 15, 10 a.m.–4 p.m.

🌏 NATIONAL / U.S.

- **At the Vanguard: Making and Saving History at HBCUs**
  Location: NMAAHC, Washington, D.C.
  Date: Through July 19; museum hours
- **African American Cultural Expo and Children's Book Festival**
  Location: Waldorf, Maryland
- **Indiana Black Expo Summer Celebration**
  Location: Indianapolis
  Date: Through July 19; multi-event schedule
- **Ideas of Africa: Portraiture and Political Imagination**
  Location: Museum of Modern Art, New York
  Date: Through July 25; museum hours
- **International Black Theatre Festival**
  Location: Winston-Salem, North Carolina
  Date: July 27–Aug. 1; 100+ performances, schedule varies
- **National Urban League Annual Conference**
  Location: Music City Center, Nashville
  Date: June 19, 7:30 p.m.
- **2026 State of Black America — 50th Edition Release**
  Location: National Urban League Conference, Nashville
  Date: Conference opening plenary; July 29–Aug. 1 conference window
- **Black Authors Festival — The Right to Write**
  Location: Sag Harbor, New York
  Date: Aug. 1; organizer schedule
- **Dear America: Artists Explore the American Experience**
  Location: National Gallery of Art, Washington, D.C.
  Date: Through Sept. 20; museum hours
- **We Make History**
  Location: Anacostia Community Museum, Washington, D.C.
  Date: Through Jan. 2028; museum hours
- **BlackStar Film Festival**
  Location: Philadelphia
  Date: Aug. 6–9; festival schedule varies
- **Martha's Vineyard African American Film Festival**
  Location: Oak Bluffs, Massachusetts
  Date: Aug. 7–15; screenings and programs throughout each day
- **MVAAFF — Romare Bearden: A Life in Collage**
  Location: MV Performing Arts Center
  Date: Aug. 8, 8–9:45 p.m.
- **MVAAFF — LIMITLESS: The Dr. Chester Pierce Story**
  Location: MV Performing Arts Center
  Date: Aug. 9, 1:30–3:30 p.m.
- **NABJ Convention and Career Fair**
  Location: U.S.; 2026 convention programming
  Date: Begins Aug. 12; convention schedule via NABJ

🌏 INTERNATIONAL

- **Reggae Sumfest 2026**
  Location: Plantation Cove, St. Ann, Jamaica
  Date: July 18; doors 7 p.m.
- **Toronto Caribbean Carnival — Junior Carnival Parade**
  Location: Neilson Park/Malvern, Toronto
  Date: July 18, 9 a.m.–8 p.m.
- **Toronto Caribbean Carnival 2026 Official Schedule**
  Location: Toronto, Canada
  Date: July–Aug. 1; multi-event schedule
- **Toronto Caribbean Carnival — King & Queen Showcase**
  Location: Toronto
  Date: July 30; official program schedule
- **Toronto Caribbean Carnival — Grand Parade**
  Location: Toronto
  Date: Aug. 1; official parade schedule
- **Crop Over Festival 2026**
  Location: Barbados
  Date: July–Aug.; festival schedule varies
- **Grand Kadooment Day**
  Location: Barbados
  Date: Aug. 3; first Monday of August
- **Black Star Experience — Emancipation Month**
  Location: Ghana
  Date: August; national cultural programming
- **Akwambo Festival**
  Location: Agona and Gomoa districts, Ghana
  Date: August; community schedule varies
- **Homowo Festival**
  Location: Greater Accra Region, Ghana
  Date: Annual Aug.–Sept. season; local calendars vary
- **Antigua Carnival**
  Location: Antigua and Barbuda
  Date: Carnival season in late July/early August; official schedule via tourism authority
- **Grenada Spicemas 2026**
  Location: Grenada
  Date: Aug. 5–12; Carnival programming throughout
- **Azzedine Alaïa et L'Afrique**
  Location: Fondation Azzedine Alaïa, Paris
  Date: On view during July 2026; foundation hours
- **Kundum Festival**
  Location: Western Region, Ghana
  Date: Traditional harvest season; local schedule
- **African Book Festival**
  Location: Berlin, Germany
  Date: 2026 programming via festival calendar

📄 CLOSING REFLECTION

The most dangerous lie told to a conquered people is that conquest is complete.
That history is settled.
That the curriculum is neutral.
That the museum merely preserves.
That the map simply describes.
That the building is only a building.

We know better.

Space teaches.
Institutions teach.
Absence teaches.
Beauty teaches.
Ownership teaches.
Memory teaches.

The question is whether we will continue learning ourselves through environments constructed by others—or accept the burden of institution building.

KIJIJI chooses the burden.

We will study.
We will remember.
We will question.
We will design.
We will build.

Not because African people lack history.
Because history without infrastructure can be stolen again.

Not because African people lack brilliance.
Because brilliance without institutions is too often extracted, renamed and inherited by others.

The mind requires protection.
The mind requires nourishment.
The mind requires room.

So we will build the room.

AfricaAlways.
Asé.

KIJIJI ATLANTA celebrates the beauty of Black Culture through African Architecture/Design while fostering strong community throughout Black Atlanta

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