THE KIJIJI GAZETI

SEPTEMBER - 26

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KIJIJI GAZETI
September 2026 | Issue No. 28

IMAGING BLACK SPACES: From Vision to Village
Quarter III — THE MIND
September Theme: The Archive as Sovereign Memory

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“A people without institutions think inside other people’s buildings.”

Editor's Note ✍🏿

What Will Remain When We Are Gone?

July asked who builds the room where we learn to think. August asked who builds the marketplace where we learn what has value. September asks the final question of THE MIND: Who decides what survives?

Every people leaves evidence. We leave buildings, songs, recipes, letters, names, photographs, children’s stories, land records, funeral programs, languages, architecture, and ordinary objects worn smooth by hands now gone. But evidence does not preserve itself. Someone must gather it, name it, interpret it, protect it, and transmit it.

For African people in America, this is not an abstract concern. Our historical continuity was violently interrupted. People were renamed. Languages were suppressed. Families were separated. African systems of knowledge were dismissed, distorted, appropriated, or forgotten. Yet memory survived—in music, kitchens, churches, hairstyles, oral traditions, movement, craftsmanship, family ritual, humor, and our insistence upon remaining ourselves.

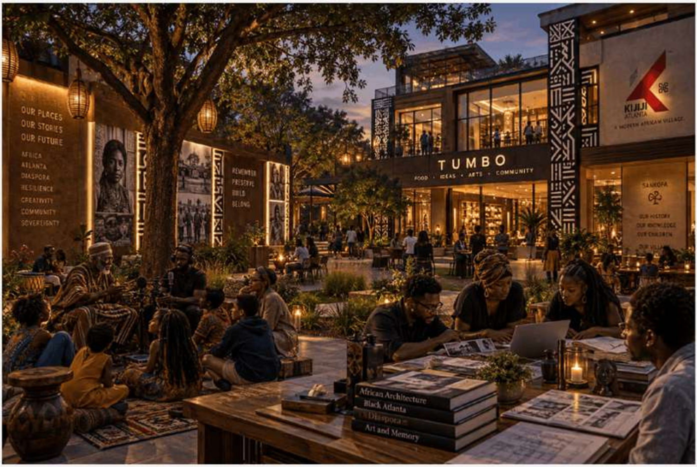
KIJIJI exists inside that continuum. We are not attempting to recreate an untouched African past. We are practicing Sankofa: returning for what was interrupted so that we may move forward with consciousness.

The archive, therefore, is not behind us.

The archive is material for the future.

AfricaAlways,

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



KIJIJI: The Village as Living Archive | Source: AI

CATEGORIES

🏛 IMAGING BLACK SPACES

🧠 AFRICAN ARCHITECT ADMIRATION

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THE ARCHIVE AS SOVEREIGN MEMORY

What a people cannot preserve, others will define.

Architecture stores memory long before anyone calls it an archive. A worn threshold remembers footsteps. A porch remembers conversation. A kitchen remembers recipes. A church remembers assembly. A street remembers commerce. A house remembers a family. The question is not whether places hold memory. The question is who possesses the authority to interpret what those memories mean.

Memory becomes vulnerable when it depends entirely upon recollection. People die. Buildings disappear. Neighborhoods are renamed. Papers are thrown away. Digital platforms vanish. Institutions rewrite their own histories. Archives intervene against disappearance by giving memory a place to live. Carter G. Woodson understood this more than a century ago when he helped build the Association for the Study of African American Life and History (ASALH), an institution devoted to the systematic study, teaching, dissemination, and commemoration of Black history. ASALH's 2026 centennial theme, *A Century of Black History Commemorations*, explicitly examines the institutionalization of Black history, storytelling, memory, and historical knowledge.

But an archive is never neutral. Every archive is created through choices: what is collected, what is discarded, whose handwriting matters, whose photograph receives a caption, whose architecture receives attribution, whose oral history counts as evidence, whose objects become “art,” whose objects become “artifact,” and whose objects remain unnamed. The archive does not merely preserve the historical record. It structures the historical imagination.

This is why Black archival sovereignty matters. John Henrik Clarke spent decades insisting that African people must know ourselves as historical actors rather than merely as subjects within somebody else's history. Amos Wilson connected consciousness to power. Marimba Ani examined the worldview beneath cultural systems. W.E.B. Du Bois understood that the struggle over how Black people are seen also shapes how Black people learn to see ourselves. Their disciplines differed, but the warning converged: definition is power.

African memory, however, has never depended solely upon paper. The elder is an archive. Song is an archive. Dance is an archive. Names, proverbs, recipes, family stories, hairstyles, spiritual traditions, and building practices all carry information across generations. A grandmother saying, “Your grandfather built that house himself,” contains architectural history. An uncle remembering where Black businesses once stood contains urban history. A church mother recalling who organized meals during a boycott contains movement history. If these memories are not recorded, mapped, interpreted, and transmitted, entire worlds can disappear without ever entering a formal collection. KIJIJI’s archive therefore cannot simply be a room containing documents. It must listen.

July introduced an essential KIJIJI principle: the village itself must teach. The September corollary is that the village must also remember. A resident should encounter history without entering a designated “history room.” A house name may recover Kiswahili. A pattern may explain an African geometry. A material may identify a region. A courtyard may reveal climatic intelligence. A portrait may introduce an architect. A discreet digital marker may open an oral history. A landscape may identify what existed on the land before KIJIJI arrived. The built environment becomes annotation. Architecture becomes citation. That aspiration is consistent with the Gazeti’s larger 2026 purpose as a “blueprint for consciousness,” not simply a publication about design.

Attribution becomes part of this ethic. It is insufficient for Black brilliance merely to exist. It must be named, recorded, repeated, and inherited. Our recent examination of J. Max Bond Jr. sharpened this point considerably. Posterity should never have to rediscover the Black architect who gave form to a major Black institution because that institution failed to preserve his name in its own public story. KIJIJI must establish the opposite habit from the beginning: who designed this, who fabricated it, who named it, which African tradition informed it, which neighborhood history shaped it, who made the art, who planted the landscape, who wrote the words. Posterity should never have to guess.

And our archive must resist another danger: becoming an endless warehouse of injury. We must preserve enslavement, segregation, dispossession, policing, resistance, and struggle because truth requires it. But we must equally preserve birthdays, courtship, fashion, gardens, recipes, music, architecture, humor, travel, children’s drawings, family reunions, Sunday dinners, friendship, leisure, and ordinary brilliance. Black life worthy of preservation is not merely the life that survived oppression. It is life itself.

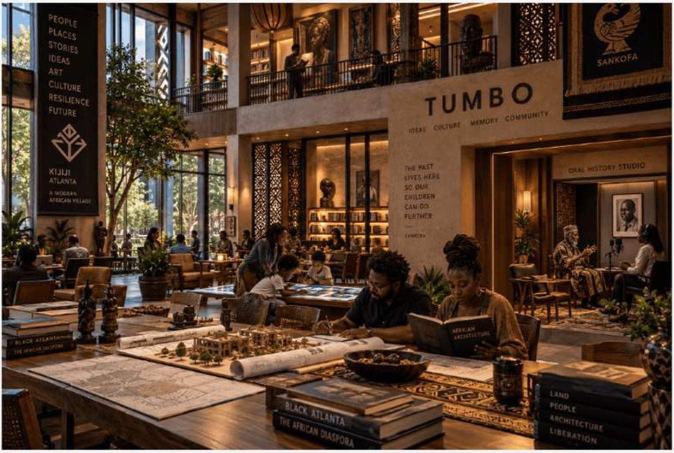
This is the September assignment of KIJIJI. The archive must be distributed throughout the entire institution rather than confined to one room, one website, or one annual program. Architecture must remember. Tumbo must remember. SHOPKIJIJI must remember makers. KIJIJI THINK must remember ideas. Gazeti must remember intellectual evolution. KIJIJI Verse must preserve language. *Mali & Her KIJIJI* must transmit memory to children. KIJIJI Arts must preserve visual imagination. KIJIJI Sounds must preserve rhythm. The Kouncil of Elders must preserve lived knowledge.

Sankofa is not nostalgia.

Sankofa is infrastructure.

We reach backward not to remain there, but to recover enough memory to move forward as ourselves.

That completes the work of THE MIND.



The KIJIJI Archival Commons Concept | *Source: AI*

🧠 AFRICAN ARCHITECT ADMIRATION

PHIL FREELON

Building Institutions That Remember

Some architects design buildings. Phil Freelon designed vessels for Black memory.

His career offers an unusually precise lesson for September because he devoted so much of his practice to cultural, educational, and civic institutions. His portfolio included the Museum of the African Diaspora in San Francisco, the Reginald F. Lewis Museum of Maryland African American History & Culture, the Harvey B. Gantt Center in Charlotte, Atlanta's National Center for Civil and Human Rights, libraries and learning spaces, and ultimately the Smithsonian National Museum of

African American History and Culture. The Smithsonian's own archive describes Freelon as an architect, educator, artist, and advocate for cultural heritage preservation whose work emphasized buildings that paid reverence to African Americans and other underrepresented communities.

His role in the National Museum of African American History and Culture deserves particular attention. The architectural team brought together The Freelon Group, Adjaye Associates, Davis Brody Bond, and SmithGroup. David Adjaye served as lead designer, while The Freelon Group served as architect of record, with Freelon responsible for protecting the architectural intentions through execution and construction.

Freelon at NMAAHC | Source: Archinect | Credit: Noah Willman

That distinction matters to KIJIJI. Architecture does not become meaningful simply because an idea is beautiful on paper. Someone must protect the idea through documentation, coordination, technical decisions, construction, material substitutions, budgets, schedules, and the thousand compromises that separate a concept from a building. Freelon's role reminds us that execution itself is an intellectual act.

The museum's architecture also operates as memory at multiple scales. The team looked toward African sources, including Yoruba architectural traditions, while the bronze-colored exterior lattice references the craftsmanship of enslaved and free Black metalworkers in the American South. The building therefore refuses the idea that African American history begins only with captivity or exists apart from material intelligence. Form remembers. Craft remembers. Material remembers. Institution remembers.

Yet Freelon's legacy offers an equally important lesson after the building is complete. The Smithsonian did not merely preserve his architecture; it preserved the architect. The Philip G. Freelon Architectural Archive contains business records, photographs, correspondence, architectural drawings, ephemera, sketches, and other materials documenting the intellectual process behind his work.

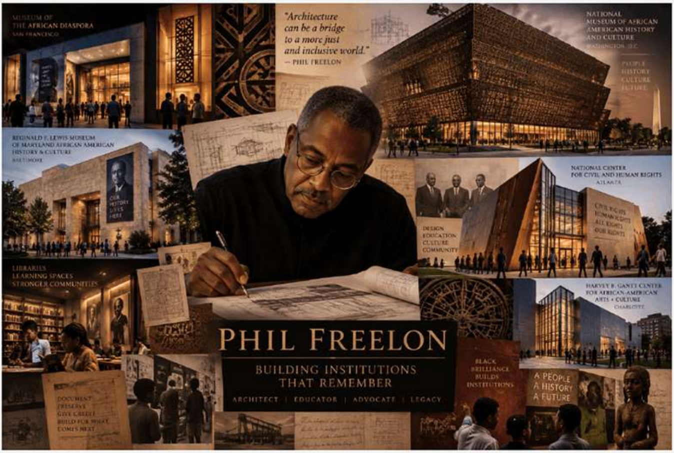
That distinction is profound. Posterity should not encounter only the finished object. Posterity should be able to encounter the Black mind that imagined, argued, revised, coordinated, and built it.

For KIJIJI, this becomes a mandate. We must document our process while we are living it. Save the sketches. Preserve the models. Record the debates. Credit the artisans. Retain the rejected schemes. Archive the failures alongside the successes. Name the collaborators. Preserve the reasons behind design decisions.

African spatial sovereignty is incomplete if our descendants inherit the building but lose the story of how and why we built it.

Phil Freelon teaches us that architecture can house history.

His archive teaches us that the builder must not disappear from the history he helped build.



The KIJIJI-inspired Phil Freelon Study | Source: AI

KIJIJI PROJECT UPDATES

THE KIJIJI ARCHIVAL NETWORK

September makes explicit something that has been developing throughout KIJIJI from the beginning: KIJIJI itself is an archive. Not an archive of frozen objects, but a living archival network in which architecture, thought, art, story, commerce, sound, and people continuously document an African-centered way of seeing and making the world.

KIJIJI Architecture must preserve the provenance and design intent of every house, courtyard, material selection, African reference, local historical reference, landscape decision, and naming convention. This is particularly important because the KIJIJI aesthetic is intentionally synthetic: African architectural knowledge from across regions of the continent enters dialogue with the specific Black architectural history of the neighborhood and with the ecology of the land itself. Future residents should be able to understand not merely what a building looks like, but why it looks that way and whose knowledge made it possible.

KIJIJI THINK should operate as an intellectual archive. Panels, lectures, design conversations, interviews, and strategy sessions should leave behind searchable recordings, transcripts, summaries, working papers, and annotated resources rather than disappearing after a single evening. Thought must leave evidence. The same principle applies to KIJIJI GAZETI. Twenty-eight issues now document KIJIJI's intellectual development across land, memory, protection, courtyard philosophy, sanctuary, streets, air, light, education, commerce, and archives. The Gazeti began as communication. It is becoming source material. That evolution is exactly consistent with the original 2026 framework, which defined the publication as a design school, philosophical armory, collective imagination gym, and pre-construction ritual.

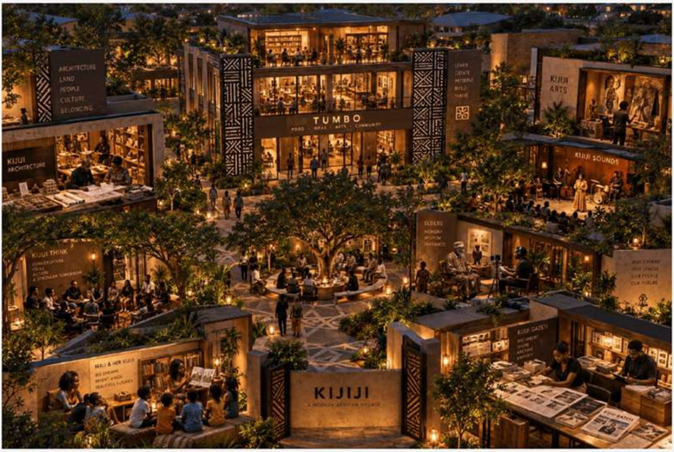
KIJIJI Verse, KIJIJI Books, KIJIJI Arts, and KIJIJI Sounds should form complementary archives of language, childhood imagination, visual culture, and sonic memory. *Mali & Her KIJIJI* is especially important because children do not merely learn what Africa was; they encounter an African-centered future in which they already belong. Poetry preserves interior life that architectural drawings cannot. Art preserves what a people finds beautiful, painful, sacred, and possible. Music preserves rhythm, technology, migration, resistance, pleasure, and collective memory. African people carried extraordinary amounts of civilization through sound when written records were denied or destroyed; KIJIJI Sounds should treat that inheritance with seriousness.

The KIJIJI Kouncil of Elders may ultimately become one of the most consequential parts of this archival network. Elders hold information that exists nowhere else: family histories, neighborhood memories, skills, language, spiritual practices, professional knowledge, political lessons, recipes, mistakes, humor, and accounts of places that no longer physically exist. Their knowledge should not disappear when they do. KIJIJI should create a deliberate oral-history practice that allows elders to speak in their own voices and allows children to encounter those voices long into the future.

Together, these efforts form The KIJIJI Archival Network: architecture, thought, word, image, sound, memory, and people held in relationship.

The goal is not accumulation.

The goal is inheritance.



The KIJIJI-inspired Phil Freelon Study | Source: AI

✨ KIJIJI THINK

Memory → Interpretation → Institution → Future

Memory without interpretation can become storage. Interpretation without institution can disappear with the person who produced it. Institution without transmission can harden into bureaucracy. KIJIJI THINK therefore has a larger assignment than hosting conversation. It must help transform memory into interpretation, interpretation into institution, and institution into inheritance.

That requires asking harder questions than *What happened?* Who documented what happened? Who named it? Who benefited from the prevailing interpretation? What evidence was excluded? What knowledge remains outside formal archives because dominant institutions did not recognize it as knowledge? What must we document today so that Africans not yet born can understand the decisions, failures, aspirations, arguments, and possibilities that shaped KIJIJI?

The archive is not complete when information has been stored.

It becomes meaningful when another generation can use it to think.

📅 UPCOMING EVENTS | SEPTEMBER 2026

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

📍 ATLANTA / METRO ATLANTA

- **At the Vanguard: Making and Saving History at HBCUs — Opening Reception**

  Location: Clark Atlanta University Art Museum
  Date: Sept. 17, 4:30–7 p.m.

- **Wil Haygood in Conversation with Leroy Chapman Jr. — The War Within a War**

  Location: Atlanta History Center
  Date: Sept. 16, 7 p.m.

- **40 Years of Brother Spike Lee — Do the Right Thing**

  Location: Emory University, White Hall 208
  Date: Sept. 16, 7:30 p.m.

- **21st Annual David C. Driskell Prize Gala**

  Location: High Museum of Art
  Date: Sept. 19, 6 p.m.

- **Driskell Prize Gala After Party**

  Location: High Museum of Art
  Date: Sept. 19, 9:30–11:30 p.m.

- **Purpose + Afterwords**

  Location: Alliance Theatre, Coca-Cola Stage
  Date: Sept. 19, 2 p.m.; production through Sept. 20

- **40 Years of Brother Spike Lee — Jungle Fever**

  Location: Emory University
  Date: Aug. 22, 10 a.m.–1 p.m.

- 40 Years of Brother Spike Lee — Malcolm X

  Location: Emory University
  Date: Sept. 30, 7:30 p.m.

- Atlanta Culture Week — The Assembly

  Location: Station 11
  Date: Sept. 28, 7–11 p.m.

- Atlanta Culture Week — Canvas

  Location: Atlanta
  Date: Sept. 30, 7–11 p.m.

- October High Frequency Friday

  Location: High Museum of Art
  Date: Oct. 2, 6–10 p.m.

- 40 Years of Brother Spike Lee — Crooklyn

  Location: Emory University
  Date: Oct. 7, 7:30 p.m.

- Morehouse Homecoming 2026 / APEX Tailgate

  Location: Morehouse College
  Date: Oct. 10; tailgate 10 a.m.–6 p.m.; game 2 p.m.

- UPS Second Sunday: 100th Birthday Celebration

  Location: High Museum of Art
  Date: Oct. 11, noon–5 p.m.

- 40 Years of Brother Spike Lee — Clockers

  Location: Emory University
  Date: Oct. 14, 7:30 p.m.

🌏 NATIONAL / U.S.

- 111th ASALH Annual Conference — “A Century of Black History Commemorations”

  Location: Marriott Norfolk Waterside, Norfolk, VA
  Date: Sept. 23–27

- ASALH Pre-Conference African American Heritage Bus Tour

Location: Hampton Roads, VA
Date: Sept. 23, 7:15 a.m.–5:30 p.m.

- USPS Kwanzaa Forever Stamp First Day of Issue Ceremony

  Location: ASALH Conference, Norfolk
  Date: Sept. 23, 11:30 a.m.–1 p.m.

- ASALH Film Festival: Within Our Gates

  Location: Norfolk
  Date: Sept. 24, 9:30–11:30 a.m.

- Honoring Historiography: Creation & Use of the ABWH Booklist

  Location: Norfolk
  Date: Sept. 24, 2:15–3:15 p.m.

- ASALH Authors' Book Signing

  Location: Norfolk
  Date: Sept. 24, 7–10 p.m.

- ASALH Film Festival: The Spook Who Sat by the Door

  Location: Norfolk
  Date: Sept. 24, 8:30–10:30 p.m.

- Aesthetic Inheritance: Art, Archive and African American Life Symposium

  Location: Bowie State University / Banneker-Douglass-Tubman Museum, MD
  Date: Oct. 1–3

- African Arts Festival

  Location: Yerba Buena Gardens, San Francisco
  Date: Oct. 3, 11 a.m.–4 p.m.

- Black Feast × MoAD Nexus Black Art Week Supper

  Location: Headlands Center for the Arts, CA
  Date: Oct. 4, 4:30–8 p.m.

- Move to Change Dance Festival

  Location: University Settlement, New York
  Date: Oct. 9–10, 7 p.m.

- Chisel & Razor: The Artistic Legacies of Edmonia and Samuel Lewis — Act II

Location: Tinworks Art, Montana
Date: Opens Oct. 11; 3–6 p.m. opening celebration

- **Tampa's Black History Museum — Remember the Time!**

  Location: Tampa, FL
  Date: Sept. 18, 6–9 p.m.

- **She Speaks: Black Women Artists and the Power of Historical Memory**

  Location: Banneker-Douglass-Tubman Museum, Annapolis
  Date: On view during issue window

- **Screen Share: Caribbean Stories, Collective Power — Virtual Edition**

  Location: CaribbeanTales International Film Festival
  Date: Sept. 18–Oct. 20, online

🌍 INTERNATIONAL

- **LagosPhoto: Stories of Movement and Belonging**

  Location: Nottingham, England
  Date: Opens Sept. 19; through Jan. 10, 2027

- **South African Heritage Day Celebration**

  Location: Wimbledon Park, London
  Date: Sept. 19; program varies

- **Pan Wandsworth — Steel Pan Workshops**

  Location: London
  Date: Sept. 29–Oct. 27; recurring sessions

- **African & Caribbean Heritage Tour: Past Meets Present**

  Location: V&A South Kensington, London
  Date: Oct. 3 and Oct. 10, 3:30–4:30 p.m.

- **Black Culture Market**

  Location: Brixton, London
  Date: Oct. 3–4

- **Black Eats Festival — Black History Month Weekend**

  Location: Hackney, London
  Date: Oct. 3–4

- **The Black Poetry Shutdown**

  Location: City of London
  Date: Oct. 4

- **Cave Canem Presents: The Sound of Black British Poetry**

  Location: London
  Date: Oct. 4

- **African Heritage Festival London**

  Location: Mountview / CLF Art Lounge, Peckham
  Date: Oct. 8–11

- **A House for Miss Pauline — Diana McCaulay & Sara Collins**

  Location: London
  Date: Oct. 8

- **African Descent Festival 2026**

  Location: Pinnacle Hotel, Vancouver
  Date: Oct. 9–11

- **Ankara Festival UK 2026**

  Location: London
  Date: Oct. 10

- **Classically Black 2026**

  Location: Kings Place, London
  Date: Oct. 10

- **Southnord Artfest 2026 — The Other Side of the Mountain**

  Location: Helsinki and Espoo, Finland
  Date: Opens Oct. 13

- **1-54 Contemporary African Art Fair — London**

  Location: Somerset House
  Date: Oct. 15–18; Oct. 15 preview, 11 a.m.–7 p.m.

CLOSING REFLECTION

A people can survive physical displacement and still suffer historical displacement. If someone else names our beginning, defines our struggle, selects our heroes, catalogs our artifacts, writes our textbooks, interprets our buildings, and decides which memories deserve preservation, then even our survival can eventually be narrated without us.

KIJIJI refuses that possibility.

Our archive must preserve the document and the song, the photograph and the recipe, the drawing and the argument, the architect and the mason, the elder and the child. It must preserve pain and pleasure, resistance and repose, the extraordinary political moment and the ordinary Tuesday afternoon when nothing happened except Black people lived beautifully.

That distinction is essential. Our archive cannot become merely an evidentiary warehouse proving that we suffered. It must contain evidence that we lived. That we loved, made, thought, built, laughed, designed, argued, danced, remembered, traveled, cooked, flirted, rested, failed, invented, and dreamed.

Quarter III began with the mind. July asked how consciousness is formed. August asked how value is produced and exchanged. September closes the quarter by asking how consciousness and value survive beyond the people who created them.

Because consciousness without memory must begin again every generation.

We intend something different.

We intend inheritance.

Asé.

AfricaAlways,
The Village Continues **- baadae.**

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

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