THE KIJIJI GAZETI
OCTOBER - 26
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KIJIJI GAZETI
October 2026 | Issue No. 29

IMAGING BLACK SPACES: From Vision to Village
Quarter IV — THE SPIRIT
October Theme: Ritual & Gathering - The Architecture of Assembly

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“We build because we are still here — and because we intend to remain.”

The 2026 Gazeti framework arrives now at its final act. **THE GROUND** asked us to root ourselves. **THE BODY** asked how architecture holds, moves, shelters, and restores us. **THE MIND** asked where African consciousness, commerce, and memory reside. **THE SPIRIT** now asks what the act of building is ultimately for: meaning, legacy, ceremony, beauty, permanence, and responsibility to those who will inhabit what we leave behind.

Editor's Note ✍🏾

What Will Remain When We Are Gone?

A collection of houses does not make a village.

People do.

And even people living beside one another do not necessarily constitute community. Community must be practiced. We gather. We eat. We deliberate. We celebrate. We mourn. We dance. We argue. We welcome children. We listen to elders. We call a name, and others answer.

September ended **THE MIND** with inheritance. We asked what must survive us and argued that memory requires institutions capable of carrying knowledge forward. October begins **THE SPIRIT** by asking what gives that inheritance life.

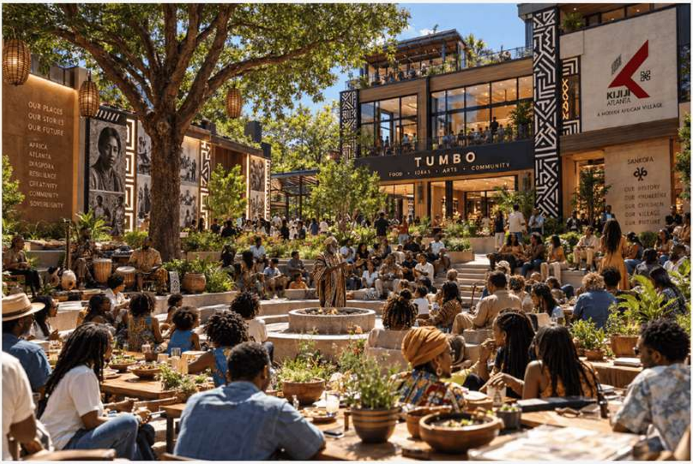
The answer is ritual.

Not ritual reduced to religion or spectacle, but ritual as repeated communal practice: the things a people does together until those actions begin to tell us who we are. This matters architecturally. A courtyard can make encounter likely. An amphitheater can make collective listening possible. A long table can transform eating into communion. A shaded tree can become a classroom because people repeatedly decide to gather beneath it.

KIJIJI is therefore not merely designing places where Black people can live.
We are designing places where African people can **practice being a people**.
That distinction may be among the most important we make.

AfricaAlways,

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



KIJIJI: Architecture for the Practice of Community | Source: AI

CATEGORIES

- 🏛️ IMAGING BLACK SPACES
- 🧠 AFRICAN ARCHITECT ADMIRATION
- 📋 KIJIJI PROJECT UPDATES
- ✨ KIJIJI THINK
- 🗒️ CLOSING REFLECTION
- 📅 UPCOMING EVENTS | OCTOBER 2026
- 📜 OCTOBER'S FINAL PROPOSITION

🏛️ IMAGING BLACK SPACES

THE ARCHITECTURE OF ASSEMBLY

A village is not complete when the buildings are finished. A village becomes complete when people know how to gather within them.

Architecture is often discussed through objects: the house, the tower, the museum, the school. African spatial traditions invite another question. What happens **between** the objects?

The courtyard. The market lane. The threshold. The shade tree. The ceremonial ground. The street. The stoop. The fire circle. The space where bodies assemble and individual life becomes collective life.

🔗 Click here to watch our KIJIJI Village video

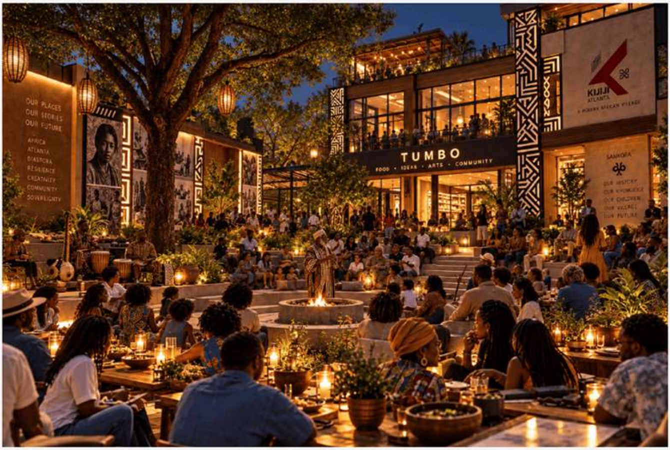
This is the architecture of assembly.

Across African and diasporic histories, gathering has rarely been incidental. Social life has repeatedly produced spatial form, while spatial form has reinforced social life. The circle permits recognition because people can see one another. The courtyard allows domestic life to spill into communal life. The procession transforms movement into collective statement. Music reorganizes ordinary space through rhythm. Call-and-response abolishes the passive audience: one voice initiates, but meaning is completed by the community.

The radical African intellectual tradition helps us understand why this matters.

John Henrik Clarke insisted upon African people understanding ourselves as makers of history. Amos Wilson pressed further toward the relationship between culture, consciousness, and power. Marimba Ani interrogated the cultural logic beneath institutions themselves. Ngũgĩ wa Thiong'o taught that domination reaches deeply into language, imagination, and cultural production. Their work differs profoundly in discipline and emphasis, but KIJIJI draws from a shared proposition: **a people cannot become sovereign merely by occupying space designed around somebody else's assumptions about human life.**

Our rituals therefore deserve architecture.



The Architecture of Assembly | KIJIJI Amphitheater Concept | Source: AI

The Black church understood this. So did the juke joint, the HBCU yard, the front porch, the beauty shop, the barbershop, the family reunion, the second line, the rent party, the cookout, the protest march and the neighborhood basketball court. Black people repeatedly transformed available spaces into places of cultural production because formal American space so often excluded, controlled, or surveilled us.

But improvisational genius should not condemn us to permanent improvisation.

KIJIJI asks what happens when gathering is anticipated from the first line of the site plan.

A path becomes wider at precisely the place where conversation naturally wants to linger. A courtyard contains edges where elders can sit without being separated from children at play. An amphitheater is small enough that a speaker can see faces rather than an anonymous crowd. Tumbo opens toward outdoor rooms so that lecture can become dinner, dinner can become music, and music can become dancing without the community continually relocating itself.

This is not simply "amenity."

It is social infrastructure.

Walter Hood's African Ancestors Memorial Garden at Charleston's International African American Museum provides a powerful contemporary example. Hood's landscape concept draws partly upon the hush harbor—the landscapes in which enslaved Africans gathered beyond the surveillance of enslavers to assemble, worship, share stories, and maintain traditions. The resulting garden is simultaneously landscape, memorial, gathering place, and cultural text.

That lineage complicates our understanding of ritual. Gathering is not always celebratory. Sometimes gathering is how people survive.

Sometimes we assemble to grieve.

Sometimes to organize.

Sometimes to remember a name.

Sometimes to feed one another.

Sometimes simply because pleasure among people who were never expected to endure is itself an affirmation of existence.

The task for KIJIJI is not to dictate ritual from above. Architecture cannot manufacture community. It can, however, dignify the practices through which community forms.

Our amphitheater should therefore accommodate lecture and drum circle, political conversation and children's performance, film and libation, KIJIJI THINK and an elder telling a story that exists nowhere in a book. Our courtyards should accommodate solitude in the morning and collective celebration that evening. Langston's should permit the individual reader at noon and the table pushed together for conversation at seven.

This is why **THE SPIRIT** begins here.

The sacred does not require a building labeled sacred.

Sometimes sacredness is simply what occurs when people repeatedly gather somewhere with intention.

The ritual creates the place.
The place protects the ritual.

And, over time, each becomes inseparable from the other.

🧠 AFRICAN ARCHITECT ADMIRATION

WALTER HOOD

When Landscape Becomes Cultural Practice

Walter Hood | Source: John D. and Catherine T. MacArthur Foundation

Walter Hood does not approach landscape as empty territory awaiting beautification.

He reads it.

That distinction makes his work especially important to October.

Hood—landscape architect, artist, founder of Hood Design Studio, and professor at the University of California, Berkeley—has argued for landscapes capable of carrying multiple narratives rather than being purified into a single authorized story. He speaks of landscape as possessing a language accumulated through culture, naming, occupation, conflict, and everyday use.

That position is profoundly relevant to KIJIJI because ritual requires more than attractive open space. It requires places sufficiently rooted in culture that people recognize possibilities for themselves within them.

The African Ancestors Memorial Garden at the International African American Museum in Charleston demonstrates the principle with unusual force. The museum stands at Gadsden's Wharf, one of the most consequential sites of African arrival into North America through the transatlantic slave trade. Hood's landscape surrounds and passes beneath the elevated museum, incorporating sweetgrass, water, gathering areas, historical references and the Tide Tribute. The garden is free and publicly accessible, functioning simultaneously as memorial, landscape and gathering ground.

The African Ancestors Memorial Garden of the International African American Museum filled with South African ferns, Queen Anne lilies and Bermuda grass
Sources: The Post and Courier (right), Esto Images/Sahar Coston-Hardy (left)

But one element speaks particularly clearly to October. Hood Design Studio identifies the **hush harbor** as part of the landscape concept: places where enslaved Africans gathered beyond white surveillance to assemble, maintain traditions, tell stories and exercise forms of cultural autonomy.

Here, landscape architecture becomes more than scenery.

It remembers an African practice of assembly.

That is the lesson for KIJIJI.

We need not reproduce a hush harbor. We must understand what it teaches: oppressed people have repeatedly created spaces in which gathering becomes an act of cultural preservation. The architect's responsibility is not merely to produce a beautiful plaza. It is to understand what people have historically needed public space **to do**.

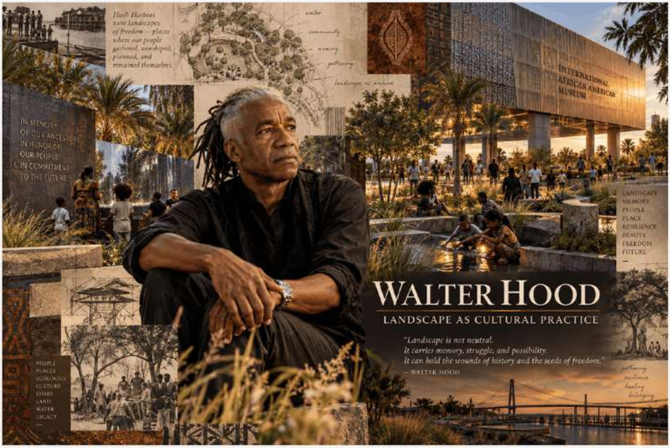
Hood has said that streets and public landscapes have long functioned as essential spaces of protest and collective action. His larger body of work asks designers to see Black landscapes not as deficiencies awaiting correction but as culturally produced places containing histories, practices and meanings worthy of design attention.

KIJIJI carries that lesson forward.

We are not landscaping around buildings.

We are constructing the ground upon which a people will meet one another.

And that ground must know who we are.


Hush Harbors were landscapes of freedom — places where our people gathered, worshiped, planned, and remained themselves.
water
community
memory
gathering
landscape as archive
INTERNATIONAL AFRICAN AMERICAN MUSEUM
IN MEMORY OF OUR ANCESTORS IN HONOR OF OUR PEOPLE & IN COMMITMENT TO THE FUTURE
LANDSCAPE
MEMORY
PEOPLE
PLACE
RESILIENCE
BEAUTY
FREEDOM
FUTURE
WALTER HOOD
LANDSCAPE AS CULTURAL PRACTICE
"Landscape is not neutral.
It carries memory, struggle, and possibility.
It can hold the wounds of history and the seeds of freedom."
— WALTER HOOD
gathering
resilience
healing
belonging
PEOPLE
PLACES
ECOLOGIES
CULTURE
STORY
LAND
WATER
LEGACY

The KIJIJI-inspired Walter Hood Study | Source: AI | 👉🏽***Click here for short video of Hood's story.***

📋 KIJIJI PROJECT UPDATES

FROM ARCHIVE TO ASSEMBLY

September established the **KIJIJI Archival Network**: architecture, thought, word, image, sound, memory, and people held in relationship. The goal, we wrote, was not accumulation but inheritance. October asks what happens when that inheritance is activated.

The answer is assembly.

KIJIJI THINK should not become a conventional lecture series in which an expert speaks and everyone else receives. Its deepest possibility lies in African traditions of participatory knowledge: conversation, challenge, testimony, response, disagreement, storytelling, demonstration, music, and intergenerational exchange. Tumbo's meeting rooms, courtyards, rooftop, outdoor classroom and amphitheater should allow thought to migrate between formal and informal space.

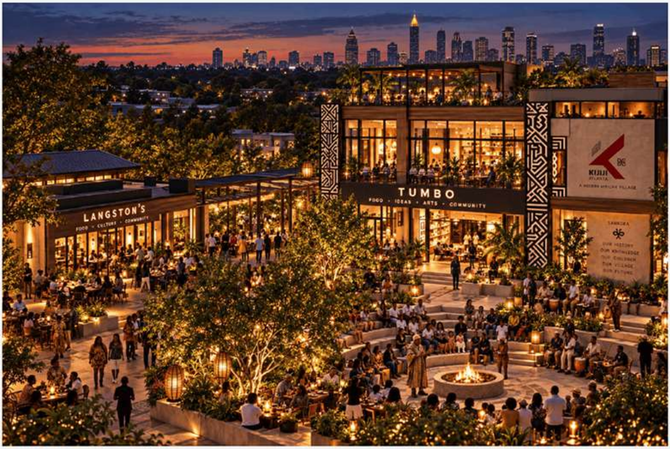
The amphitheater becomes especially important. Its value is not measured by how many chairs it can contain but by how many forms of communal life it can support. A scholar may speak there Friday evening. Children may perform Saturday morning. A musician may rehearse Saturday afternoon. Residents may watch a film that night. On Sunday an elder may tell stories while grandchildren sit at the edge of the stage. Architecture remains. Ritual changes.

The same logic belongs inside Langston's. A truly communal café cannot be conceived simply through tables-per-square-foot. It requires varied social territories: places to read alone, sit with a friend, pull two tables together, encounter someone unexpectedly, hear a poet, argue over a book, or remain for hours without feeling processed through a commercial transaction.

SHOPKIJIJI likewise gains meaning when commerce becomes gathering. A maker demonstration transmits knowledge differently from a product listing. A market day introduces the hand behind the object. Food introduces region, migration, technique, and memory. Commerce becomes culture when exchange retains the story of what is being exchanged.

The September Gazeti argued that KIJIJI itself is becoming an archive. October adds the necessary counterpart:

An archive preserves a people's memory. A gathering lets that memory breathe.



KIJIJI Atlanta | A Village Practicing Community | Source: AI

✨ KIJIJI THINK

WHO TEACHES US HOW TO GATHER?

A civilization reveals itself not only through what it builds, but through what it repeatedly does inside what it builds.

This gives KIJIJI THINK a demanding question for October: **Which rituals are we consciously carrying forward, which have we forgotten, and which must we create for the world we intend to build?**

Some traditions survived because African people protected them. Others survived in altered forms whose African genealogy became obscured. Still others were created here under entirely new historical circumstances. The objective is not to perform an imagined cultural purity. Sankofa has never required historical reenactment.

The task is consciousness.

What should happen when someone first moves into KIJIJI? How should the village welcome a newborn? How do we receive an elder? How do we mark a resident's death? How do we open a new building? How do we welcome the rains, the harvest, the new year, the returning traveler? What communal practices should children remember when they become adults? What gathering will make someone who left Atlanta twenty years earlier say, *I need to go home for this*?

Those are architectural questions because ritual needs time and ritual needs place.

They are institutional questions because repetition requires stewardship.

And they are political questions because a people capable of gathering itself is a people capable of recognizing itself.

🗒 CLOSING REFLECTION

THE PEOPLE ARE THE CEREMONY

OUR PLACES
OUR STORIES
OUR FUTURE
AFRICA
ATLANTA
DIASPORA
RESILIENCE
CREATIVITY
COMMUNITY
SOVEREIGNTY
TUMBO
FOOD · IDEAS · ARTS · COMMUNITY
KIJIJI
ATLANTA
A MODERN AFRICAN VILLAGE
SANKOFA
OUR HISTORY
OUR KNOWLEDGE
OUR CHILDREN
OUR VILLAGE
OUR FUTURE

There will be photographs of **KIJIJI**.

We know this.

There will be photographs of Mabawa ya Tai. Tumbo. The courtyards. The patterned walls. The trees as they mature. Perhaps one day there will be photographs of **KIJIJI villages** in cities we have not yet chosen.

But architecture alone will never be sufficient evidence that KIJIJI succeeded.

The more important photographs will contain people.

A child asleep against an elder during a long evening program.

Two neighbors still talking after everyone else has left.

A drummer teaching rather than performing.

Someone standing to disagree.

A table too crowded with food.

A courtyard after rain.

A resident returning after years away and immediately knowing where everyone will be.

A name spoken aloud so that death does not become disappearance.

A song everybody somehow knows.

That is what THE SPIRIT asks us to build toward.

THE GROUND gave us somewhere to stand.

THE BODY gave us somewhere to live.

THE MIND gave us somewhere to think and remember.

Now THE SPIRIT asks whether those places can become meaningful enough that generations will return to them.

Because permanence is not simply concrete that survives weather.

Permanence is relationship surviving time.

A village becomes eternal when people repeatedly choose to belong to it.

And so October's proposition is simple:

We do not gather because the village exists.

The village exists because we gather.

Asé.

AfricaAlways,
Anthony

📅 UPCOMING EVENTS | OCTOBER 2026

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

📍 ATLANTA / METRO ATLANTA

- **Howard Thurman Lecture: “The Black Church Now—What’s Changing and Why It Matters”**

  Location: Candler School of Theology, Emory University
  Date: Oct. 15, 4:30–6 p.m.

- **WERD MuseumATL at the Atrium**

  Location: WERD Museum ATL, 236 Auburn Ave. NE
  Date: Oct. 15, 1 p.m.

- **More Cornbread — A Night of Southern Jazz**

  Location: Constellations, Sweet Auburn
  Date: Oct. 15, 8–10:30 p.m.

- **Clark Atlanta University 2026 Homecoming Parade**

  Location: Atlanta University Center / Atlanta
  Date: Oct. 17, 9–11 a.m.

- **Caribbean Roots Festival**

  Location: Grant Park
  Date: Oct. 18, 1–8 p.m.

- **MorehouseATL October General Body Meeting**

  Location: Morehouse College Welcome Center
  Date: Oct. 20, 6:30–8 p.m.

- **CRAN: Resilient Exteriors**

Location: AIA Atlanta program
Date: Oct. 21, noon–1 p.m.

- **Capturing the Spirit of Oakland Halloween Tours**

  Location: Historic Oakland Cemetery
  Date: Oct. 15–18 & 22–25, evenings

- **COTE Sustainability in Action Bike Tour**

  Location: Atlanta
  Date: Oct. 24, 10 a.m.–1 p.m.

- **IMN Residential Ground-Up Construction Conference**

  Location: JW Marriott Atlanta Buckhead
  Date: Nov. 3–4

- **HouseATL Sustainable and Resilient Housing Working Group**

  Location: Metro Atlanta / HouseATL
  Date: Nov. 5, 10 a.m.

- **Reside: Housing & Residential Design Symposium**

  Location: Atlanta
  Date: Nov. 6, 9 a.m.–5 p.m.

- **Black Art Matters: An ATL Pop Up**

  Location: 4523 Fulton Industrial Blvd. SW, Mableton
  Date: Nov. 7, 1–8 p.m.

- **Housing Justice Network Conference**

  Location: Westin Peachtree Plaza, Atlanta
  Date: Nov. 9–11; conference opens Nov. 9 at 3 p.m.

- **The Owning It & Living It Experience 2026**

  Location: The Starling Atlanta Midtown
  Date: Nov. 13, 3 p.m.–Nov. 15, 2 p.m.

SPELMAN COLLEGE
KIJIJI ATLANTA
A MODERN AFRICAN VILLAGE
AUBURN AVENUE RESEARCH LIBRARY ON AFRICAN AMERICAN CULTURE AND HISTORY
OUR HISTORY
OUR PEOPLE
OUR PLACES
FUTURE
PEOPLE
PLACES
OPPORTUNITY
LEGACY
Black Architecture
Atlanta
Urban Futures
Community Development

A KIJIJI Atlanta Collage | A Village Practicing Community | Source: AI

🌏 NATIONAL / U.S.

- ### IAAM Homecoming 2026

  Location: International African American Museum, Charleston, SC
  Date: Oct. 15–17

- ### They Lived — IAAM's 1850 Daguerreotypes Collection

  Location: International African American Museum, Charleston
  Date: Opens during Homecoming, Oct. 15–17

- ### Legacy and Lineage Symposium

  Location: International African American Museum, Charleston
  Date: IAAM Homecoming, Oct. 15–17

- ### Homecoming on the Yard

  Location: International African American Museum grounds, Charleston
  Date: IAAM Homecoming, Oct. 15–17

- ### The Scholars Speak II

  Location: The Phillips Collection, Washington, DC
  Date: Oct. 15, 6:30 p.m.

- **Black Alphabet Film Festival — Chicago**

  Location: Jamii Center / AMC Roosevelt Collection, Chicago
  Date: Oct. 16–18

- **Gullah Food Festival**

  Location: Gullah Museum of Hilton Head Island, SC
  Date: Oct. 17, 11 a.m.–4 p.m.

- **National Black Book Festival**

  Location: Fallbrook Church, Houston, TX
  Date: Oct. 22–24

- **AAHGS Virtual Symposium: Research. Recover. Reclaim.**

  Location: Online / Afro-American Historical and Genealogical Society
  Date: Oct. 24, 9 a.m.

- **Community Remembrance for Mr. John Henry Scott**

  Location: Harmony Hall Arts Center, Maryland
  Date: Oct. 31, 1 p.m.

- **Heartbeat Saturdays**

  Location: National Museum of African American Music, Nashville
  Date: Oct. 31, 11:30 a.m.–2:30 p.m.

- **Nissan Free Wednesday at NMAAM**

  Location: National Museum of African American Music, Nashville
  Date: Nov. 4, 10 a.m.–5 p.m.

- **NMAAM Presents: Sounds in Cinema**

  Location: National Museum of African American Music, Nashville
  Date: Nov. 4, 3:30–5:30 p.m.

- **NAHMA Top Issues in Affordable Housing Conference**

  Location: Fairmont Washington, Washington, DC
  Date: Nov. 11–13

- **Tim Reid: Life, Laughter, Legacy**

  Location: National Museum of African American Music, Nashville
  Date: Nov. 14, 7–9 p.m.

KIJIJI
ATLANTA
A MODERN AFRICAN VILLAGE
INTERNATIONAL AFRICAN AMERICAN MUSEUM
BLACK IDEAS BUILD WORLDS

A KIJIJI Atlanta Collage | A Village Practicing Community | Source: AI

🌎 INTERNATIONAL

- **A Taste of Nigeria, Ghana & Jamaica: Standing Firm in Resilience & Hope**

  Location: Southwark, London, UK
  Date: Oct. 16, noon–3 p.m.

- **Black British Folk Takeover**

  Location: Cecil Sharp House, London
  Date: Oct. 17, 2:15–10:30 p.m.

- **Look What I Found: The Music is Black**

  Location: V&A East Storehouse, London
  Date: Oct. 17, 1–5 p.m.

- **Caribbean Music Histories**

  Location: London Museum Docklands
  Date: Oct. 20–22, 10:30 a.m.–2:30 p.m.

- **Always, Already There — The Afrodiasporic Avant-Garde**

  Location: Barbican & Guildhall School, London

Date: Oct. 23–25

- **African & Caribbean Fashion Show**

  Location: Camberwell Library, London
  Date: Oct. 24, 6–9 p.m.

- **Black British Ballet Dance Workshop**

  Location: Canada Water Library, London
  Date: Oct. 26, 10–11 a.m.

- **Caribbean Family History Workshop**

  Location: Nunhead Library, London
  Date: Oct. 28, 5:30–7 p.m.

- **Afrotellers Conference 2026 — Narrative Sovereignty in the Age of AI and Shifting Global Power**

  Location: Mombasa, Kenya
  Date: Oct. 28–31

- **Brent Reggae Album Covers Exhibition — Marking African History Season**

  Location: Harlesden Library, London
  Date: Oct. 31, 6–8 p.m.

- **DAO — Screening & Q&A with D'Johé Kouadio**

  Location: Rio Cinema, London
  Date: Nov. 1, 1:30–6:15 p.m.

- **Black Boys — Film Screening and Discussion**

  Location: Minet Library, London
  Date: Nov. 2, 6:30–8:30 p.m.

- **Africa Architecture Forum**

  Location: Four Seasons Hotel, Rabat, Morocco
  Date: Nov. 4–5

- **International African Arts, Crafts & Culture Fair**

  Location: Toronto, Canada
  Date: Nov. 6–8

- **Tapestry of Black Britons**

Location: Manchester Central Library, UK
Date: Opens Nov. 11; through Jan. 2027

📜 OCTOBER'S FINAL PROPOSITION

September asked:
Who controls what survives?

October asks the necessary next question:
What do we do together so that what survives remains alive?

An archive can preserve the song.

But somebody must sing it.

An archive can preserve the recipe.

But somebody must cook it.

An archive can preserve the plans.

But somebody must build them.

An archive can preserve the language.

But somebody must speak it to a child.

An archive can preserve the history of assembly.

But a people must still assemble.

This is why ritual belongs inside architecture.

This is why gathering belongs inside planning.

And this is why KIJIJI cannot merely construct beautiful African-centered buildings and declare the work complete.

We are building the places in which African life can repeatedly recognize itself.

That is the beginning of THE SPIRIT.

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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