THE KIJIJI GAZETI

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SHOP KIJIJI

KIJIJI GAZETI
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IMAGING BLACK SPACES: From Vision to Village
Quarter IV — THE SPIRIT
November Theme: Monuments Without Oppressors - The Architecture of Honoring Our Own

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Editor's Note ✍🏾

What We Choose to Make Permanent

October asked how gathering gives a village its spirit. November asks what that village chooses to honor. Every name given to a building, every story preserved in a courtyard, every life presented to a child establishes a public inheritance. We are always teaching someone what deserves to endure.

Carter G. Woodson understood that education could estrange African people from our own historical agency. His challenge remains architectural: what does an environment teach its inhabitants to recognize as intelligence, beauty, and authority? A child should encounter African accomplishment with the familiarity of a neighbor's voice, within the ordinary geography of home. historyisaweapon.com

"Monuments Without Oppressors" names our obligation to place African life at the center of remembrance. We must document injury honestly while giving equal seriousness to the knowledge, tenderness, invention, and organization through which our people have lived beyond it. Our ancestors left more than evidence of what was done to them. They left methods for making a world.

For KIJIJI, honoring those methods requires land, stewardship, and institutions capable of transmitting them. The monument must have a living constituency. Its meaning must remain accessible to the young. Its care must survive the unveiling. We intend to build an inheritance that knows its people and prepares them to continue.

AfricaAlways,

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



Monuments Without Oppressors | KIJIJI Village Courtyard Wall Concept | Source: AI

CATEGORIES

- 🏛️ IMAGING BLACK SPACES
- 🧠 AFRICAN ARCHITECT ADMIRATION
- 📋 KIJIJI PROJECT UPDATES
- ✨ KIJIJI THINK
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- 🗓️ UPCOMING EVENTS | NOVEMBER 2026

🏛️ IMAGING BLACK SPACES

Monuments Without Oppressors

A monument establishes a relationship between memory and authority. It announces that a life, an event, or a principle deserves to occupy common ground. Its influence extends beyond the object itself. The approach, the inscription, the available shade, and the surrounding neighborhood determine whether remembrance becomes part of daily life or remains an occasional destination. For African people, the design question begins with authorship: who determines what is remembered, and toward what future?

Woodson's critique of miseducation concerned the formation of judgment as well as the omission of historical facts. Education that teaches a people to locate achievement elsewhere can weaken their confidence in their own capacity to create. Public space participates in that instruction. Names and images establish an everyday curriculum. KIJIJI therefore treats the built environment as a place where African children should encounter themselves as inheritors of knowledge and makers of history.

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Marimba Ani's concept of *asili* directs attention to the cultural premises that organize a society's institutions. Read through that lens, a commemorative landscape deserves scrutiny beyond its African motifs. What relationships does it cultivate? Whose interpretation governs? Does it encourage participation, or arrange spectators beneath authority? These are KIJIJI's design questions, developed from engagement with Ani's cultural analysis. They require us to connect the meaning of a place to the practices it makes possible.

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Amos Wilson supplies a material demand. His account of Black power places ownership, coordinated resources, and institutional capacity at the center of collective self-determination. Commemoration undertaken in that spirit needs an operating structure. Someone must hold the land, maintain the work, preserve its records, and fund its educational use. A dedication ceremony cannot discharge those responsibilities. Memory becomes durable when the people who carry it possess the means to sustain it.

AFRIKAN WORLD INFOSYSTEMS

This does not authorize an innocent history. Christina Sharpe's work on Black life in the continuing wake of slavery requires attention to violence and to the conditions under which Black people persist. Our proposition is that historical truth and the fullness of Black life belong together. A memorial may name a massacre with precision while preserving the enterprises, relationships, and ambitions of those whose community was attacked. The dead deserve identities larger than the manner of their deaths.

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Nina Cooke John's *Shadow of a Face* in Newark offers a compelling spatial example. Its Harriet Tubman appears both above the square and at the visitor's eye level. Community-made tiles and an audio experience join the sculptural work. The visitor encounters a national figure through local contributions and the city's Black liberation history. KIJIJI reads this as an invitation to understand commemoration through bodily encounter, historical learning, and community authorship. Harriet Tubman Square

Within KIJIJI, that understanding could take the form of a shaded reading court, a commissioned work accompanied by an accessible archive, or a garden where residents record the histories of those who shaped their lives. A building named for an African scholar should make that scholar's work available. A place honoring a craftsperson should support the teaching of the craft. The name establishes a responsibility that programming must fulfill.

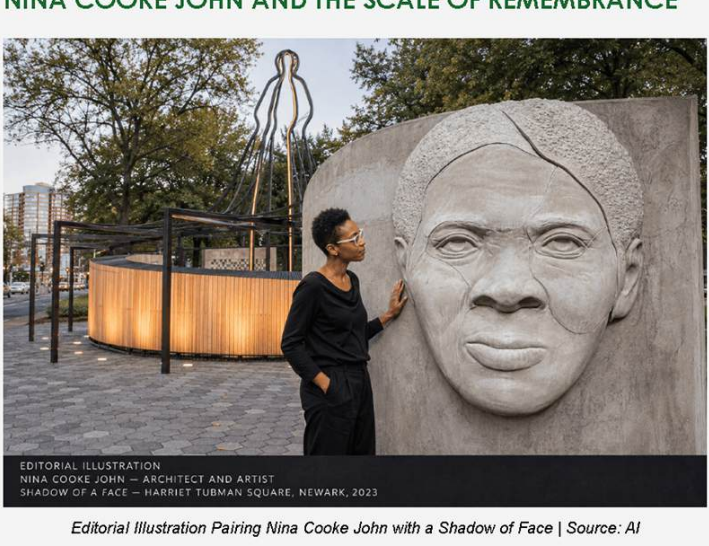
Our measure of permanence must therefore include use. Can an elder reach the seat? Can a child understand the story? Can residents correct an error and contribute knowledge? Is there money for care after the founder is gone? Monuments worthy of our future will make these questions unavoidable. What we honor must strengthen our capacity to remain, to teach, and to build.



KIJIJI Remembrance Court Concept | Source: AI

🧠 ARCHITECT SPOTLIGHT

NINA COOKE JOHN AND THE SCALE OF REMEMBRANCE



Editorial Illustration Pairing Nina Cooke John with a Shadow of Face | Source: AI

Nina Cooke John brings the architect's attention to the body into the public work of memory. Born in Jamaica and educated at Cornell University and Columbia University, she leads Studio Cooke John, a multidisciplinary practice concerned with how space transforms relationships. Her studio describes public space as a place where communities acknowledge people who have been systematically silenced. That position gives November's theme a clear architectural foundation. Studio Cooke John

In Newark's Harriet Tubman Square, *Shadow of a Face* makes recognition spatial. Tubman rises above the visitor while her face also emerges at eye level. The two scales allow public presence and personal encounter to coexist. A visitor can approach the work, move through its setting, and encounter historical interpretation rather than receive a single image from a fixed distance. This is architecture understood through movement and proximity. Harriet Tubman Square

The monument's title refers to Robert Hayden's 1962 poem *Runagate Runagate*. Local residents created tiles, and historians James Amemasor, Noelle Lorraine Williams, and Linda Caldwell Epps contributed research. An audio experience, written by Pia Wilson and performed by Queen Latifah and a wider cast, connects Tubman's life with New Jersey's free Black communities. Artistic form is supported by historical labor, storytelling, and the participation of the city's people. Harriet Tubman Square

Cooke John's work also invites attention to how remembrance is made. The project participated in the Design for Freedom initiative addressing forced labor in building-material supply chains. The ethical implications reach beneath the finished surface: a work honoring liberation should examine the labor and materials through which its public meaning is constructed. That obligation belongs within the design process, alongside fabrication, engineering, and the experience of the visitor. Grace Farms

For KIJIJI, her contribution is methodological. We can learn from the way a commemorative environment gives people several ways to enter a history: through a face, a voice, a material, a neighbor's contribution. Our own spaces must develop from their particular people and purposes. A village honoring African intellectual life needs places where that life can be studied, contested, and continued.

Cooke John helps us see that public remembrance can hold authority without making the ancestor unreachable. Scale can dignify a life while proximity restores its human presence. The lesson travels directly into KIJIJI's courtyards and common ground: build so that the people can approach what they honor, and leave with a clearer sense of their own responsibility to history.

📋 KIJIJI PROJECT UPDATES

GIVING THE VISION MATERIAL GROUND

Mabawa Ya Tai remains the immediate development priority: the KIJIJI Experience House through which the village's architectural and cultural intentions can be encountered at full scale. Our current objective is to secure approximately $1 million to carry that demonstration into construction. This remains a funding objective; a financing closing or construction start has not been established in the project information available for this issue. KIJIJI's public account must carry the same discipline as its vision.

The broader Atlanta proposal continues to organize homes, shared space, enterprise, and cultural life within one village framework. November sharpens the purpose of its common ground. Tumbo, the courtyards, the amphitheater, and the proposed café should give residents repeated access to African knowledge and to one another. Their commemorative role will depend on what people can learn and practice there, alongside the names and images they encounter.

SHOP KIJIJI and *Mali & Her KIJIJI* belong within that same responsibility of transmission. A maker's object carries technique and experience; a child's story can establish familiarity with African-centered community before the child has language for its political importance. The institutional task is to connect these forms deliberately, so that the village, its stories, and its commerce reinforce a coherent understanding of whom we are building for.

Expansion remains a matter of preparation and relationship. A KIJIJI elsewhere must grow from its own community, land conditions, and viable partnerships. Our responsibility is to develop a model whose cultural purpose can be examined alongside its finances and governance. The experience house is an immediate test of that discipline: a place where intention must become material, and material must answer to use.



The KIJIJI Experience House - Mabawa Ya Tai Opening Toward Village Courtyard Concept | Source: AI

✨ KIJIJI THINK

WHAT MUST A NAME REQUIRE OF US?

Where Black thought becomes Black reality.

A place bearing an ancestor's name should establish an obligation to the ancestor's work. Naming a reading room for Woodson should lead people toward historical inquiry. Invoking Wilson should sharpen the examination of ownership and institutional power. Engaging Ani should require scrutiny of the cultural assumptions embedded in the institution itself. These are applications KIJIJI draws from their distinct bodies of thought; their names cannot substitute for the study they demand.

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November's proposed KIJIJI THINK inquiry is practical: how can a community honor its intellectual inheritance through the way it owns, governs, and uses space? Participants would bring a specific commemorative proposal into discussion, examine its historical basis, and identify whom it serves. The conversation would then move into the work that makes a proposal accountable: its location, accessibility, interpretive content, cost, stewardship, and educational purpose. This is a proposed working format rather than an announced event.

The resulting document should be brief enough to guide action and specific enough to test. It should explain why the person or practice is being honored, what knowledge the place will transmit, and who will maintain that commitment. Community testimony belongs beside documentary research, with consent and attribution. Disagreement should improve the record and the design. Intellectual seriousness becomes visible when people can show how evidence changed a decision.

KIJIJI THINK must cultivate the capacity to carry an idea through that passage. Our scholars have left arguments demanding sustained engagement. Our task is to develop institutions in which that engagement has consequences for land, resources, and daily life. The work is complete only when the people can use what thought has made possible.



KIJIJI THINK Intergenerational Working Session Concept | Source: AI

📃 CLOSING REFLECTION

THE WORK THAT REMAINS IN OUR HANDS

An ancestor's name enters a child's life before its full meaning is understood. The child passes the sign, sits beneath the tree, hears someone explain the inscription. Years later, the name returns with greater weight. A place has quietly prepared the ground for recognition.

We owe that patient work to those who follow us. We owe them histories they can investigate, buildings they can use, and institutions they can question without losing their inheritance. We owe them the resources to care for what we leave. Love expressed through a place requires attention after the photographs have been taken and the guests have gone home.

November calls us to honor African life with that degree of seriousness. Let the names belong to people whose work we study. Let the spaces support practices we intend to continue. Let the beauty be available in the ordinary hours, when a neighbor needs shade or a child needs somewhere to read.

The future will encounter our intentions through what we have made and maintained. May it find evidence that we understood the assignment: to receive an inheritance consciously, to strengthen it through our labor, and to place it within reach of the beautiful ones not yet born.

AfricaAlways,
Anthony



Ordinary Moment in a Cared-for Place | KIJIJI Courtyard Concept | Source: AI

🗓️ UPCOMING EVENTS | NOVEMBER 2026

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

📍 ATLANTA / METRO ATLANTA



- **Community Day, Hammonds House Museum**
  Location: Atlanta
  Date: November 15
- **Erased: The Musical**
  Location: Jennie T. Anderson Theatre, Marietta.
  Date: November 15
- **W. Kamau Bell and Adam Mansbach Author Talk**
  Location: Auburn Avenue Research Library, Atlanta.
  Date: November 19
- **Diaspora Creatives Awards**
  Location: Atlanta Virtual Studios, Atlanta.
  Date: November 21
- **On the Couch with The Galbreaths Live Experience**
  Location: Auburn Avenue Research Library, Atlanta.
  Date: December 1
- **Spelman–Morehouse Christmas Carol Concert**
  Location: Atlanta University Center.
  Date: December 4–6
- **Kevin "Wak" Williams Artist Talk**
  Location: Emma Darnell Aviation Museum and Conference Center, Atlanta.
  Date: December 5
- **Caribbean American Cultural Arts Foundation Tenth Anniversary**
  Location: On the Green at Cascade, Atlanta.
  Date: December 6
- **West End History and Art Walking Tour**
  Location: Atlanta
  Date: Oct. 24, 10 a.m.–1 p.m.
- **Between Here & Infinity**
  Location: Spelman College Museum of Fine Art, Atlanta.
  Date: Through December 5
- **Harlem Rhapsody Discussion**
  Location: Auburn Avenue Research Library, Atlanta.
  Date: December 14
- **At the Vanguard: Making and Saving History at HBCUs**
  Location: Clark Atlanta University Art Museum
  Date: Through December 11
- **Shadra Strickland: Illustrating Community, Landscape, and Hope**
  Location: Auburn Avenue Research Library, Atlanta.
  Date: Through December 30
- **Softness Was Always Ours**
  Location: Auburn Avenue Research Library, Atlanta.
  Date: Through December 30
- **The World(s) She Made: Composing the Radical Lives of Kathleen Neal Cleaver**
  Location: Auburn Avenue Research Library, Atlanta.
  Date: Through January 4, 2027

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

🌎 NATIONAL / U.S.

- **Kweli International Literary Festival**
  Location: New York City and Online.
  Date: November 15–December 10
- **Black Harvest Film Festival Closing Day**
  Location: Gene Siskel Film Center, Chicago.
  Date: November 15
- **Miami Book Fair**
  Location: Miami Dade College Wolfson Campus, Miami.
  Date: November 15–22
- **AfriKin Art Fair**
  Location: GRIOT, Maison AfriKin, North Miami.
  Date: November 30–December 6
- **Rhythm and Soul Mosaic Workshop**
  Location: Maison AfriKin, North Miami.
  Date: December 1
- **Expanded Perspectives: Architects of Liberation Study Day**
  Location: Museum of Modern Art, New York.
  Date: December 2
- **CHANGÁ: Griot Moves, Maison AfriKin**
  Location: North Miami.
  Date: December 3
- **The Wright Conversations: Julie Dash**
  Location: Charles H. Wright Museum
  Date: December 4
- **African Fashion Week Miami**
  Location: Maison AfriKin, North Miami.
  Date: December 6
- **Lo-Fi Slam**
  Location: Charles H. Wright Museum, Detroit.
  Date: December 10
- **Wild Beauty by jessica Care moore**
  Location: Charles H. Wright Museum, Detroit.
  Date: December 10–12
- **Roots and Futures Youth Summit**
  Location: Charles H. Wright Museum, Detroit.
  Date: December 12
- **Architects of Liberation: Modernism in Western Africa**
  Location: Museum of Modern Art, New York.
  Date: Throughout the Window
- **Diedrick Brackens: lights at the end of the world**
  Location: Baltimore Museum of Art
  Date: Throughout the Window
- **New & Now: A Decade Building the National Collection of African Art**
  Location: National Museum of African Art, Washington, DC.
  Date: Throughout the Window



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

🌍 INTERNATIONAL

- **Lagos Biennial: The Museum of Things Unseen**
  Location: Eko Atlantic, Lagos, Nigeria.
  Date: November 15–December 6
- **Dialogue and Dissent**
  Location: SOAS University of London, United Kingdom.
  Date: November 18
- **December 15 Within the Window — Dak'Art Biennale**
  Location: Dakar, Senegal.
  Date: November 19
- **AI & Africa: From Extraction to Empowerment**
  Location: SOAS, London, United Kingdom.
  Date: November 23
- **Black Joy Day: The Music is Black — Sounds of Our Stories**
  Location: V&A East Storehouse, London, United Kingdom.
  Date: November 26
- **Family Zine-Making Workshop, Zeitz MOCAA**
  Location: Cape Town, South Africa.
  Date: November 28
- **Political Belonging in the Ghana–Togo Borderlands**
  Location: SOAS, London, United Kingdom.
  Date: November 30
- **Dakar Fashion Week**
  Location: Dakar, Senegal.
  Date: December 1–6
- **Hausa International Book and Arts Festival**
  Location: Kaduna, Nigeria
  Date: December 4–5
- **Hausa International Book and Arts Festival**
  Location: Abuja, Nigeria.
  Date: December 11
- **Turning Towards the Sun, Zeitz MOCAA**
  Location: Cape Town, South Africa.
  Date: December 11–15 Within the Window
- **The Music is Black: A British Story**
  Location: V&A East Museum, London, United Kingdom.
  Date: Throughout the Window
- **A Measure of the Moon, Acne Paper Palais Royal**
  Location: Paris, France.
  Date: Throughout the Window
- **Ibrahim Mahama: The Harvest Season, Fondation Cartier.**
  Location: Paris, France.
  Date: Throughout the Window
- **IMPRINT Publishing Atelier, Zeitz MOCAA**
  Location: Cape Town, South Africa.
  Date: Throughout the Window



Passing of the Book: Atlanta Archival Reading Room – Diasporic Literary Gathering – African Publishing Workshop | KIJIJI Editorial Triptych Concept | Source: AI

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

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