

The Honourable Harvest

EXPLORING THE MATERIAL POTENTIAL OF THE WATER HYACINTH PLANT IN THE DESIGN OF FOREST ALTARS TO COMBAT DESERTIFICATION AND AID THE REFORESTATION OF THE SAHEL REGION, WEST AFRICA

GLOSSARY

Ablution
Afrofuturism
Agroforestry
Agrosilvopastoral
Albedo
Altar
Artisan
Concentric Zones
Cosmology
Cover Crop
Biodiversity
DDT
Deforestation
Desertification
Degradation
Divinity
Ecology
Fallow
Folklore
Fulani
Funkadelic
Great Green Wall
Green Manure
Grove
Harmattan
Harvest
Hausa
Herdsmen
Horticulturist
Humanity
Indigenous
Ki
Kin
Libations
Liturgy
Lokta
Mulch
Mishkos Kenomagwen
Nature
Nemeton
Nitrogen Fixation
Osogbo Groves
Overgrazing
Pastoralist
Permaculture
Potawatomi
Realm
Reforestation
Urban Sprawl
Sahel
Shrine
Sigmoid Curve
Slash & Burn
Soil Erosion
Water Hyacinth
Yoruba
Zaria
Zaï

ALTAR FOR THE HONOURABLE HARVEST

The use of the space reflects our aspiration for the land. As the land fallows—the altars become a place of rest, as the land is reforested—the land becomes a space for libation, sowing and planting, and as the land brings forth harvest and produces material surplus—the altar becomes a space for craft, quiet-making and celebration. Depending on the season and the growth phase of the land; the programme shifts between a place of collaboration, communion, craft, co-creation etc.

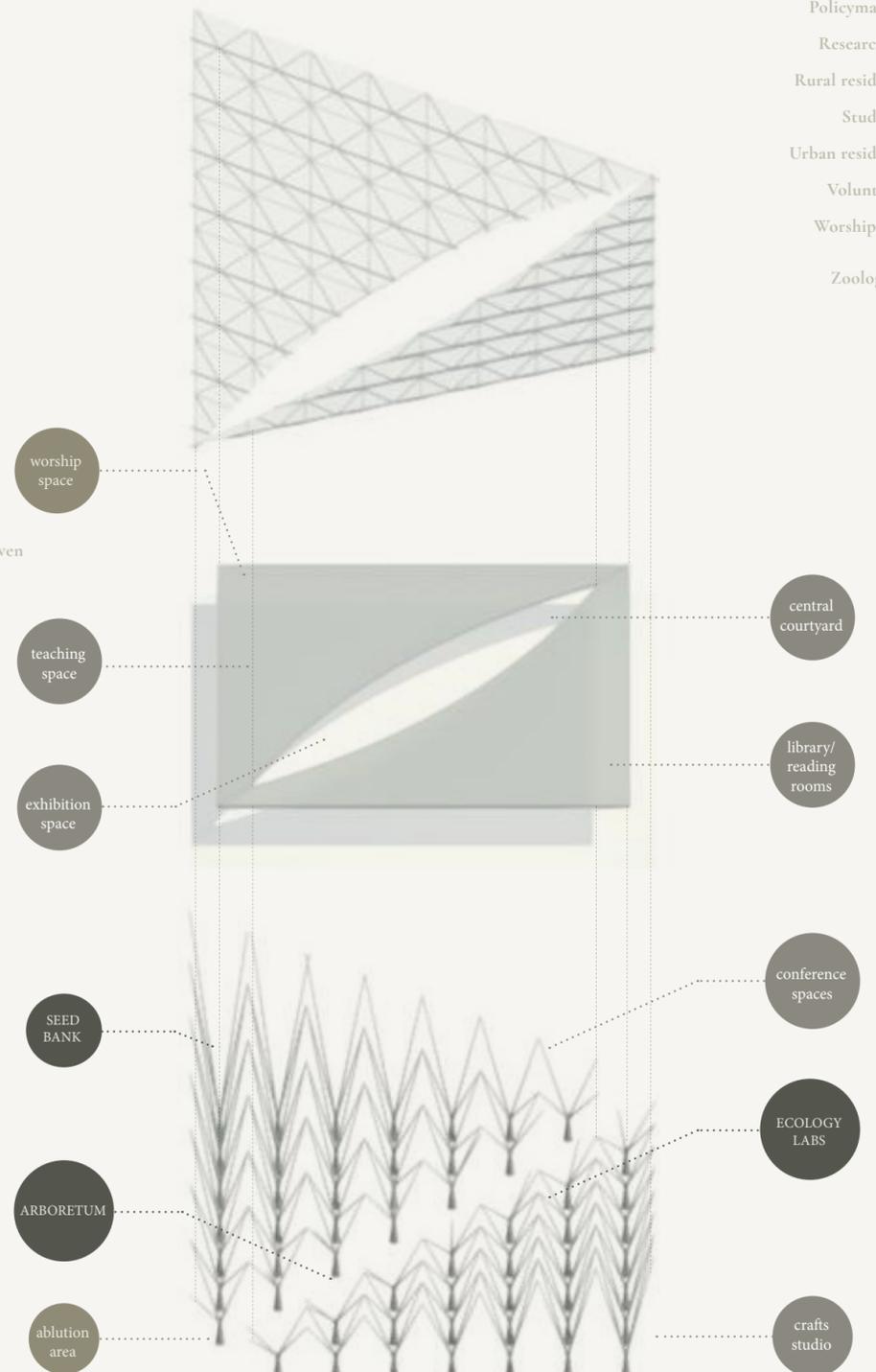
The space is designed to be a place to learn and strategise for effective reforestation, controlled grazing and wise use of the land. The proposal uses sacred architecture to adorn the forest and restore its sacred status. The altars are a tool for preserving the forest, protecting it from excessive and harmful human exploits such as urban sprawl, overgrazing, and intensive farming practices which degrade the land and lead to deforestation. The scheme provides a venue for collaboration, knowledge exchange and efficient land management practices such as reintroducing biodiversity, permaculture and agroforestry.

The principle of adapting to the growth, surplus and decline in the natural environment has been thoughtfully integrated into the scheme with adaptive spatial function and holistic land-use practices. The Great Green Wall reforestation project failed. It was a defeat—however, from its ashes rose much better solutions “to create a mosaic of land-use practices that ultimately will meet the expectations” and needs of human and non-human stakeholders who are invested in the rehabilitation of the land.

PROGRAMME: *Worship, Storytelling (Library/Performance Space), Craft (Hyacinth), Making (Timber, Bricks), Growth (Tree Nursery), Exchange (Seed Storage), Agroforestry, Harvest Storage & Preservation, Manure Manufacture, Water Harvesting (desalination), Bioethanol Production, Celebration & Gathering, Natural Dye Production, Education Space.*

LIST OF STAKEHOLDERS

Academics
Activists
Agriculturalists
Agronomists
Artisans
Artists
Biologists
Botanists
Clergy
Climatologists
Conservationists
Dendrologists
Ecologists
Fishers
Geologists
Horticulturalists
Hydrologists
Legislators
Ornithologists
Pastoralists
Policymakers
Researchers
Rural residents
Students
Urban residents
Volunteers
Worshippers
Zoologists



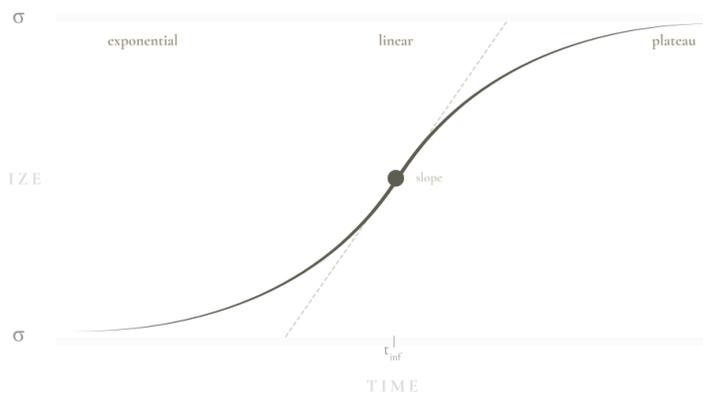
PROGRAMMATIC LAYOUT OF THE ALTAR

TOTAL PROGRAMME AREA: 2050m²

List Potential Collaborators/Sponsors: Ecosia, Jane Goodall Foundation, Youtube, National Governments, United Nations, World Health Organisation, Youtube, Gates Foundation, LIMBO Accra +



3D FLOWER ANIMATION STILL



SIGMOID BIOLOGICAL CURVE

The plant cycle of the yam crop is the centre of the culture and customs of the fictional Igbo community in Chinua Achebe's 1973 novel. The 'Sigmoid Growth Curve' is a pattern of growth which occurs when an organism is introduced to a new environment. Initially, there is exponential growth however eventually a plateau and then decline is reached. This graph is often used by ecologists to calculate equilibrium and rate of population growth. The linear phase provides an opportunity of transition which has been applied to the design of the altars.

STORYTELLING, MEMORY & DECOLONISATION

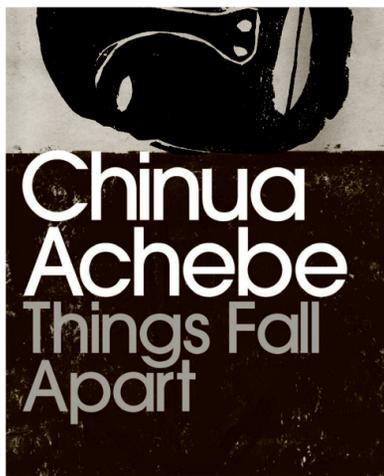
Chinua Achebe's novel was groundbreaking as the story of the conception of British colonial rule in West Africa was finally being told by a West African, from an indigenous perspective. As explored in the Critical & Contextual Studies essay, memory can be an emancipatory tool which challenges dominant narratives and recollection of historical events.



“

A man who calls his kinsmen to a feast does not do so to save them from starving. They all have food in their own homes. When we gather together in the moonlit village ground it is not because of the moon. Every man can see it in his own compound. We come together because it is good for kinsmen to do so”.

The King of Crops



PRECOLONIAL PLANT MATERIAL CULTURES

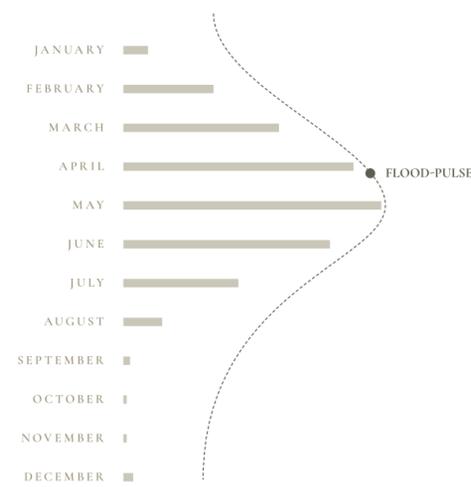
This destructive water hyacinth has the potential to be the King of Crops, a term borrowed from Chinua Achebe's 1958 novel *Things Fall Apart* which documents the pre-colonial life and customs of an Igbo community in what is now known as Southern Nigeria. The communities spiritual, cultural and political activities centre around the harvest cycle of the yam crop— a symbol of wealth, social status and masculinity. For example, in the lead up to the planting of the new yam seedlings, there is a week of peace where no blood is shed, no

READING: *THINGS FALL APART* BY CHINUA ACHEBE

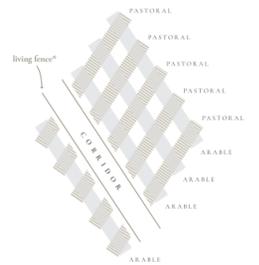
voice is raised in anger and debts are forgiven. This practice is carried out to appease the Town's deities and to ritually purify the land. I created a detailed reference map to focus on world-building, animation & climate. The diagram details all the project references and provides the platform for world-building and storyboarding the position. The diagram is a collaboration with Jake Stephenson-Bartley, a fellow MArch Student at CSM. The diagram is structured around the 'Realms of Power' with a condensed timeline. The original template was provided by Faber Futures.

WATER HYACINTH SURPLUS

The function of the altar reflects the use of the surrounding land; a place of rest, reciprocity, and observance. This is achieved by using vernacular materials that are in surplus such as mangrove timber, water hyacinth, adobe, aluminium, zinc, natural stone etc to construct the forest altars.



The altars grows with the forest—not in competition with it but in recompense. Using architecture to adorn the forest and establish its sacred status was common practice in pre-colonial Nigeria. The new forest altars hope to atone for centuries of exploitation of the natural realm. The altars preserve the forest by providing space for the reverence of nature; thus protecting it from urban sprawl, overgrazing and other harmful practices. The land surrounding the altar is dedicated to testing and developing land management practices such as agroforestry, permaculture, desalination. The right diagram shows the land rotation and implementation of a natural corridor. Ecologists and farmers have found this helps with the maintain the migration patterns of fauna while providing manure for farming land. This mosaic of land use practices are beneficial to the reforestation efforts whilst allowing pastoralists land to graze.



REFORESTATION TIMELINE

Overgrazing, deforestation and desertification lead to the washing away of the topsoil layer to reveal hardpan. This layer is incredibly dense and impervious to water leading to more soil erosion, increased flood risk and further land degradation. In this state, the land is vulnerable to drought, extreme crop failure and infertility.

The reforestation process starts by land-ripping the hardpan layer. This technique allows for minimal disturbance to the soil layer during tilling, whilst still loosening the soil to allow for efficient planting. The process uses mechanical machinery to rip up the dense soil layer in rows.

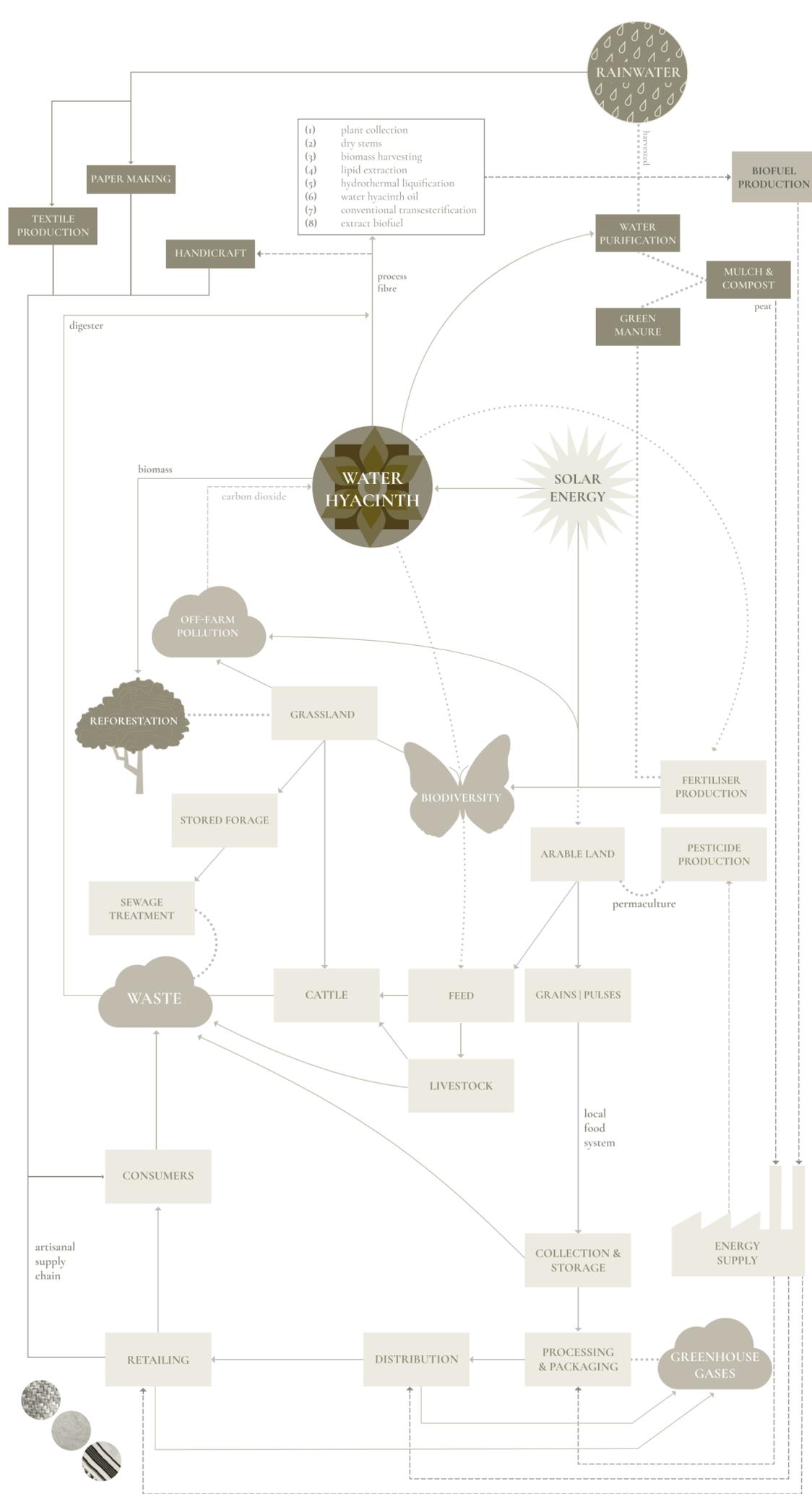


REFORESTATION, SOIL DISRUPTION & FORM

DESIGNING IN A WAY TO REHABILITATE THE LAND

This scheme creates a gift economy couples with Sufi asceticism and islamic mystical belief. The aim is to not just create climate resilient but ecologically restorative architecture. The reciprocal material systems encourage collaboration between stakeholders. This enables effective community strategies to aid reforestation and regeneration of biodiversity in the Sahel Region. For example, Pastoralists can combine their livestock and mimic the movement & behaviour of a wild herd. Ecologist Allan Savory's method of planned grazing has rehabilitated degraded land in several countries. The *Holistic Land Management* Theory allows the animals to fertilize

the land with their waste, churn the soil and grass to create mulch and stimulate plant regrowth. This is thought to stimulate the land and initiate the regreening of desert land. "The essence of the gift is that it creates a set of relationships. The currency of a gift economy is, at its root, reciprocity. In Western thinking, private land is understood to be a bundle of rights, whereas in a gift economy property has a 'bundle of responsibilities' attached." (R. Kimmerer 2013, p. 31).

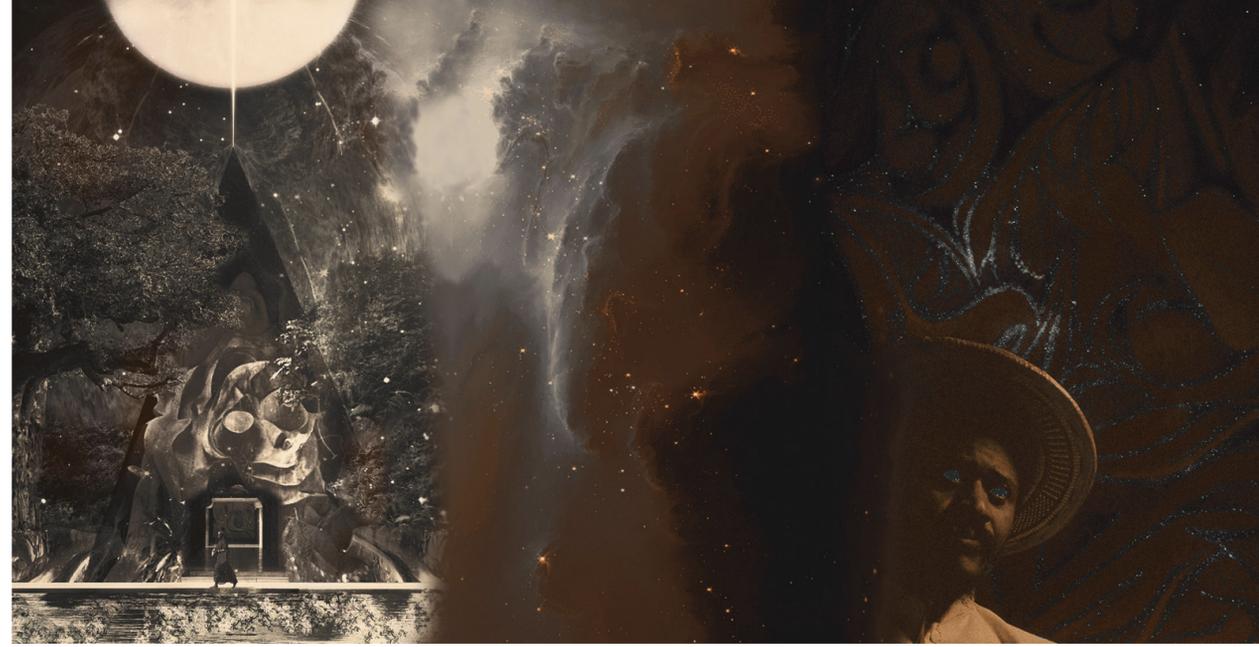


POTENTIAL OF THE WATER HYACINTH
RECIPROCITY WITH NATURE & USE OF SURPLUS

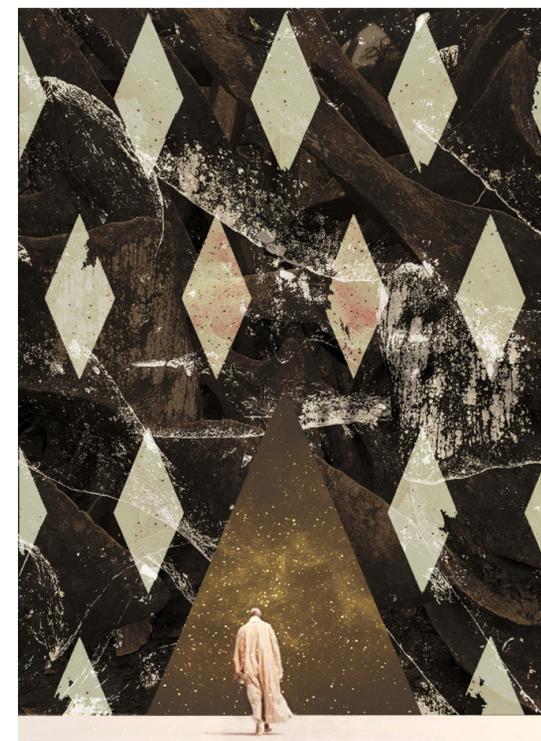
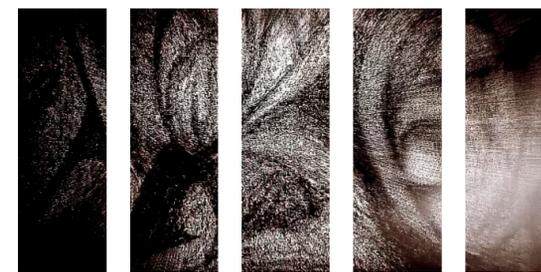
The water hyacinth is an invasive aquatic plant that thrives in natural waterways. It is considered a pest because it forms thick green mats, infesting rivers and depleting the water's supply of oxygen to fish, ultimately harming marine life and depleting biodiversity. Governments spend millions annually to remove the noxious weed from waterways to prevent the added flood risks during the rainy season. One of the fastest-growing plants known; water hyacinths can double populations in two weeks. This tropical flora can be used for making fertiliser, methane, as bulk for animal feed etc. More interestingly, the fibre from the water hyacinth plant can also be used to manufacture textiles and paper. A case study is the

READING: *THE HANDBOOK OF SUSTAINABILITY*
LITERACY: *SKILLS FOR A CHANGING* BY A. STIBBE

manufacture of Lokta paper in Nepal. This artisanal paper is made from fibre stripped from the Daphne bush native to the Himalayas. For centuries, communities of this region have handcrafted the paper which is often used for sacred and religious texts. This is an example of an honourable harvest sustainably practised by indigenous people. The above material flow diagram has been used to layout the programme that takes place on the surrounding site of the altar. Industrial activities such as manure manufacture and rainwater harvesting must be carefully situated on the altar site to eliminate the risk of contamination.



“When a man is at peace with his god and ancestors, his harvest will be good or bad according to the strength of his arm”



ACT 1
FADE IN:

EXT. LAKE CHAD, NGR — DAY 1

We glide over the arid remanence of the forest surrounding the Lake Chad Basin. The Sahel Region has expanded and consumed all traces of human and nonhuman life. The camera lingers at a large barrier made of sand and stars, a portal between the human and celestial world.

We move across this wasteland, panning over the little water left in the basin and a few barren, dying trees till we reach...

EXT. OSOGBO GROVES, NG — NIGHT 2

...A man kneels before an undulating adobe and timber structure. The altar is surrounded by seeds and kernels, collected and placed as libations.

As he prays, the man receives a vision of abundant forests and blooming flowers, water flowing and filling up the cracks in the earth. He opens his eyes, they glow with stars. Possessed, picks up one of the kernels and walks to what remains of the Osun River. He places the kernel in the water and waits. The camera pans to the sky...

EXT. OSUN RIVER, NG — DAY 3

...timelapse over many days and nights. The camera pans back down to the water. The man stood in the same position in the stream, which is now bright blue and reflecting the stars and moon in the sky. An ethereal-looking water hyacinth plant blooms before him.

CUT TO:
A close up of three water hyacinths blooms swaying in a clay pot of water. The man starts a fire beneath the pot and begins to cook the plant. Camera zooms into the clay pot...

CUT TO:
...Camera zooms out of trough. An emancipated cow feeds on the bulk made from the plant placed before him by Ko.

KO
Sings a hymn to UBANGIDĪ thankful for the harvest and thankful for KĪ.

Sacral Form

DESIGN ELEMENTS: *HUMANITY TO DIVINITY*

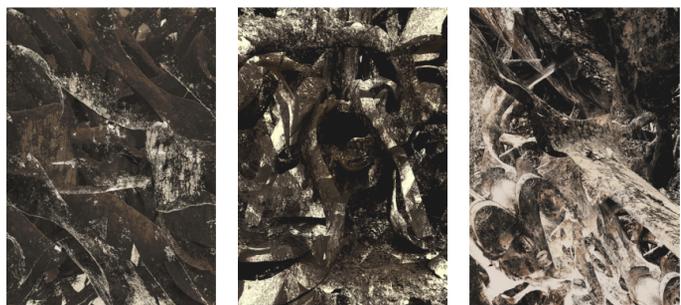
The functions of the space are divided between a space for libation, a place for reflection, a place for writing (on paper made from the water hyacinth), a venue to store seeds and tools for plant and caring for the sacred forest & structures, and a place for ablation (ritual cleansing before and after interaction with nature), a centre for making and also a main processional space for festivals, gatherings etc. In the extended version of the script, these spaces are designed and built by the progenitor of the new forest Ko.

This adds a layer of folklore and sanctity to the site. The undulating forms, textured surfaces and contrasts of light and dark, solid and permeable space are all inspired by the diverse natural environments in West Africa and the large sculptures found at Osogbo Groves. A series of moving sketches were created which symbolise *animism* or the shifting human and non-human natural life in the context of the altars i.e. the shifting sands, the growing flora, the migrating fauna etc.



“

We are destined by biology to take lives in order to sustain our own, aren't we? And that utter dependence on the lives of others sets up certain responsibilities which are simultaneously practical and spiritual. This is known as the honourable harvest. There are rules of sorts for our taking. It's a covenant of reciprocity between humans and the living world. A very sophisticated protocol”.



OSOGBO GROVES, NIGERIA

The above image is from the broadcast video. The motion image depicts a revival of ecological knowledge and practice that are reciprocal with the natural, non-human world. The collage shows the Lake Chad Basin infested with the water hyacinth plant and locals harvesting the plant for various uses.

Liturgy is defined as the communal performance of sacred activities such as praise, thanksgiving, remembrance, supplication or repentance. They are customary public worship prescribed acts of worship and observances.

Liturgy is derived from the Greek term 'leitourgia' meaning 'work for the people', 'public work', or 'public service'. Osogbo Groves are sacred forests located in Osun State, Western Nigeria. These traditional groves were a sacred venue reserved for worship and through this, inadvertently led to the conservation of the forest as activities such as farming, hunting, fishing and felling of trees were strictly prohibited in the sacred forests. This is from a time where reverence for the celestial went alongside respect for the natural domain.

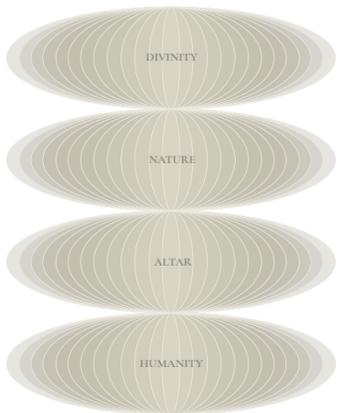
The Osogbo Groves is a UNESCO World Heritage site due to the large adobe and timber architectural sculptures within the forest. These constructions within sacred forests were common in pre-colonial Yorubaland and acted as an altar or shrine for the city. The term shrine is from the Latin *scrinium* meaning "case or chest for books or papers".

LOKTA PAPER, HIMALAYAS

Lokta paper is a traditional, handcrafted paper made in Nepal from the bark of the *Daphne genkwa* (Daphne papyracea) which grows wild in the Himalayas.

Lokta paper was primarily used for writing sacred texts. Indeed, the oldest surviving lokta paper document is stored in Nepal's National Archives in Kathmandu – a sacred Buddhist text called the *Karanya Buha Sutra*, which is estimated to be between 1,000 and 1,900 years old. Lokta paper's strength and durability means it is still used today for legal documents in China, and it has grown in popularity in the Western world as an unusual paper for writing on or wrapping.

HONOURABLE
MERITOCRATIC
ALTRUISTIC
PRESERVATIVE
EQUAL
PRECOLONIAL
HARVEST
DISHONOURABLE
KLEPTOCRATIC
EXPLOITATIVE
EXTRACTIVE
UNEQUAL
NEOCOLONIAL



COSMOLOGY, FAITH & NATURE
SUFISM
TEWAHEDO
POTAWATOMI

Three religious cosmologies played a key role in the design and ethos behind the altar spaces. The first being sufi islamic teachings. I researched the reverence for the 'Beloved' within and the lessons taught to Prophet Musa *asws* by al-Khidr (meaning 'green'), the wise servant of God.

Within the Ethiopian Orthodox Church, they believe the church building should be surrounded by the forest to mimic the garden of Eden. When a believer plants a tree, tewahedo christians believe the tree now prays on your behalf. This explicitly ties the faith with reforestation, divinity with nature.

I researched the creation story with potawatomi culture. *The Fall of Sky Woman* story and the plants she brought with her to establish the Earth is a story shared among many indigenous tribes. This linked storytelling traditions with ecological wisdom & reverence for the plants that sustain humans.



Zaria City, North Nigeria

TEACHINGS OF THE GRASS *Potawatomi ethical practice*

The use of the space reflects our aspiration for the land. As the land fallows—the altars become a place of rest, as the land is reforested—the land becomes a space for libation, sowing and planting, and as the land brings forth harvest and produces material surplus—the altar becomes a space for craft, quiet-making and celebration. Depending on the season and the growth phase of the land; the programme shifts between a place of collaboration, communion, craft, co-creation etc. Rural residents & workers, researchers, artists and activist and other stakeholders have a space in which they can come together in service to the forest. The idea of

READING: BRAIDING SWEET GRASS BY ROBIN KIMMERER

public service and sacral structures is present in many faiths and cultures. Every year, the Great Mosque of Djenné in Central Mali is replastered with adobe drawn out of the Bani river during the rainy season. Djenné youth procure the clay and plaster the 13th-century structure as an act of piety.

SACRED LAND AND STORYTELLING

The initial test site for the altar is located in Amhadu Bello University Farm. The ancient city located in Northern Nigeria is steeped in the Sufi Islamic tradition. The aim of the proposal is to create a space for communion with nature through rituals that support the reforestation of the Sahel Region. Desertification of the Sahel affects many urban centres in the region with migration, insurgency, crop failure and food insecurity etc. A series of moving collages were created to imagine the revival of traditional ecological knowledge, cultural practice & liturgical

READING: *URBAN SPRAWL & ITS IMPLICATIONS FOR URBAN MANAGEMENT* BY A. SHAUIBU KUGU
observances that serve the natural world. Liturgy is defined as the communal performance of sacred activities such as praise, thanksgiving, remembrance, supplication or repentance. Liturgy is derived from the Greek term 'leitourgia' meaning 'work for the people', or 'public service'. Osogbo Groves are sacred forests located in Osun State, Western Nigeria. These traditional groves were a sacred space reserved for worship, which, inadvertently led to the conservation of the forest as activities such as farming, hunting and tree felling were prohibited.

The Urban Soundcast: *Old World, New Feeling*

INDEPENDENT MEDIA PROJECT TRANSCRIPT

Audio: [Oriki.mp4]
Duration: [00:14:42]
Transcribed: [18 March 2021]

Narrator:

For the independent media project, I have begun a series of audio compositions consisting of audio essays, interviews, music and historical recordings. These compositions explore the architectural history or *Oriki* of various cities in West Africa through sound memory and different forms of storytelling. The cities to be explored include Lagos, Accra, Ouagadougou, Abidjan, and Asmara. For the first issue of these compositions, I have written an essay examining the impact of migration, colonialism and the Post-Independence movement of the mid-20th Century on the urban memory of Lagos, Nigeria. The research focuses on how politics, religion and tribalism have shaped memory within the coastal city from the influx of the Afro-Brazilian migrants to the post-independence military regimes of the 1970s and 80s. The essay discusses in detail the significance of FESTAC '77 — the African Festival of Arts and Culture held in Lagos, Nigeria in 1977. The FESTAC event was a landmark international festival, drawing black artist, intellectuals and contributors from all over the continent and diaspora for a month of momentous celebration of black pride and pan-Africanism. Notable attendees included Minister Farrakhan of the Nation of Islam as well as musician Stevie Wonder who headlined the festival. To accommodate contributors the Nigerian Federal Government commissioned Romanian construction company Romsconsultant to build a new neighbourhood development. The idyllic suburb of Festac was designed to house artists visiting from all over the world during the month-long celebration. Completed in time for the festival, the new town coupled with the development of notable civic buildings such as the National Theatre and the International Trade Fair served as markers of a new chapter of reconciliation following the three-year Civil War.

Musicians such as Sun Ra, The Funkies, Alice Coltrane, Pharaoh Sanders, Funkadelic, Miles Davis, and Earth Wind & Fire, to name a few, have been a key influence on the imagery for the wider unit 1 project titled 'The Honourable Harvest'. Magical realism in the form of afro-futurism provides the sonic and visual language to imagine realities that liberate African-descendant people from the ramifications of colonialism, slavery, resource degradation and racism. In the 1970s, this genre was adopted and developed by many black artists, both on the continent and in the diaspora, who experimented with astral infused jazz, funk rock and psychedelic soul music — creating sonic compositions that tethered the natural with the celestial.

The key role of music in my creative practice led me to commission jazz musician and composer Noah Barker to create a composition to accompany my project. This collaboration has created depth to the creative process and follows a long tradition of cross-discipline collaboration. For example, Japanese film director Satoshi Kon often worked alongside musician Susumu Hirasawa for his most iconic animated films; most notably his 2006 sci-fi thriller *Paprika*. Hirasawa's experimental electronic sound amplifies the surreal and psychedelic visuals of the animated feature-length film.

The digital format modernises the traditional practice of oral history and storytelling. This media project aims to revive the post-colonial discourse around architecture in West African urban centres amongst designers, urban dwellers and decision-makers in a fun, creative and engaging way.

The following composition is titled 'Old World, New Feeling' composed by Noah Barker, commissioned by Antoinette Yetunde Oni.

Music:

'Old World, New Feeling' composition

Credits

Written by Antoinette Yetunde Oni
Narrated by Saniya Rao
Produced by Nia Obinma
Music Composed by Noah Barker

The complete independent media project can be accessed on my website: <https://www.ayodesignco.com/oriki>



BROADCAST STILLS



Backwards & Forwards

FUTURE OF THE ARCHITECT ESSAY & LEARNING AGREEMENT

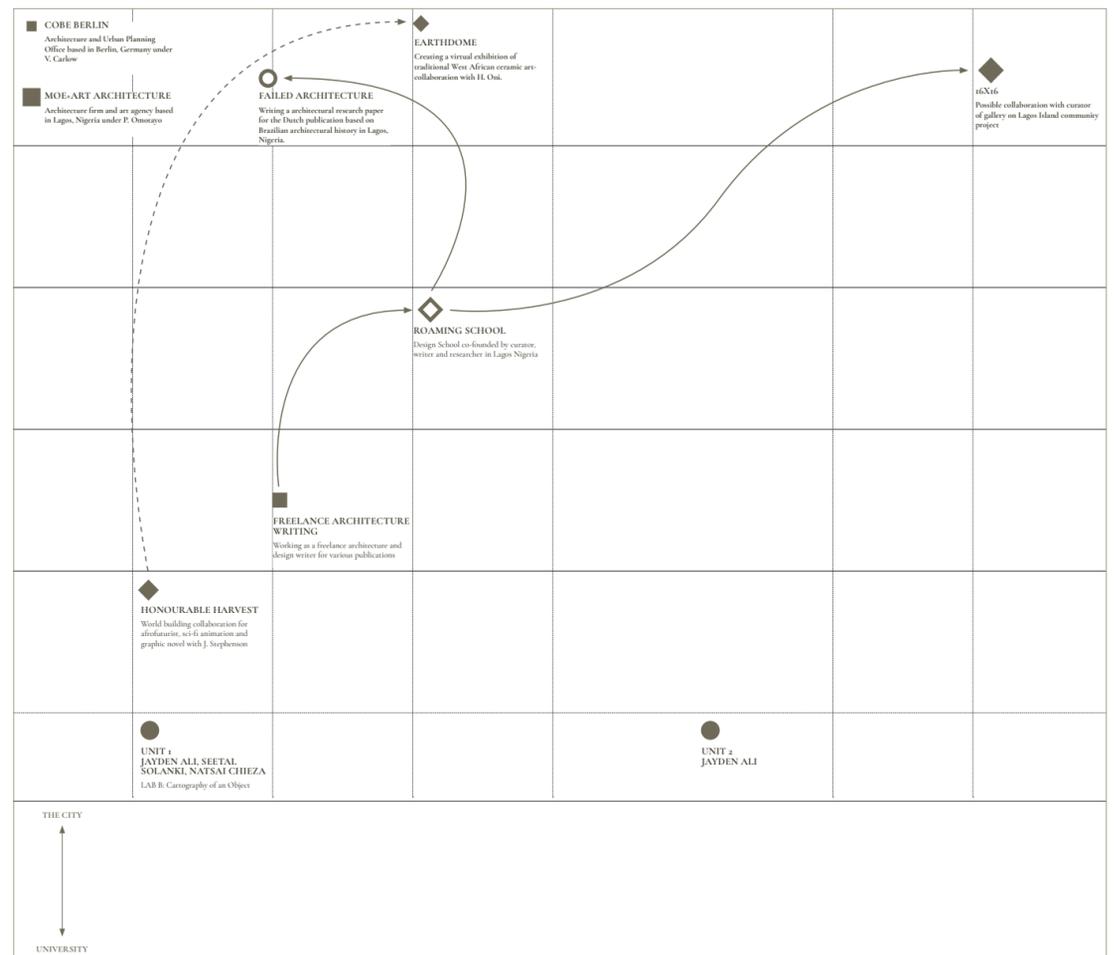
From Jeremy Till's lecture series, it is clear that to sufficiently speculate what the future of the architect is and what their role in society will be we must first look to the past and see what they have been. As my Lab B project centres in Nigeria, West Africa. I have chosen to research a specific era in history and analyse the role of the architect and the wider implications of their professional ambition. This time period is the Cold War era, specifically 1964-1977. The architect whose role and contributions I have chosen to research is Polish architect Zbigniew Dmochowski. This time in history is particularly important in West Africa, as many countries across the African continent, including Nigeria, rallied for independence from European colonial powers. Following independence and the end of a subsequent civil war, Nigeria's military leader Yakubu Gowon encouraged collaboration with Eastern Bloc countries, specifically Eastern European construction companies in order to bolster Nigeria's construction industry. This was a deliberate move by Gowon's regime to nullify the influence of the British colonial administration in newly-independent Nigeria. This led to an influx of architects, engineers and contractors from the "Second-World", with ambitions to implement the socialist development model in the Global South (Lukasz Stanek 2020). Dmochowski, however, differed from his contemporaries as he took a deep interest in the vernacular architecture of Nigeria. He travelled the country extensively researching and documenting the traditional architecture of Nigeria—its forms, materiality, programme, climatic control etc.

Unlike neighbouring Ghana, who eagerly adopted socialist ideals under Kwame Nkrumah's leadership a decade prior (he saw the socialist model of development as the most viable route to post-colonial development); the Nigerian political elites were naturally apathetic towards socialism (Lukasz Stanek 2020). This attitude persisted throughout the Cold War years despite positive Nigerian-Soviet relations during the previous decade due to the military and financial support rendered by the Soviet Union during the Biafran War. Despite this sentiment, collaboration with the second world was still seen as the more equitable form of partnership on the road to development, industrialisation and the viable route towards postcolonial cultural emancipation (Darnton 1976). This is important to note, as I would go as far as to compare this attitude to Nigeria's current relationship with the decarbonisation and climate justice movement. Socialism had a global impact with notable leaders and far-reaching political implications. Climate justice mirrors this movement with organisations like Extinction Rebellion and charismatic leaders and activists like Greta Thunberg. Despite these global waves, Nigeria is left largely unchanged and unmoved by the issue of climate change (despite being at the receiving end of its harshest consequences in the form of flooding, drought and deforestation). This is not too dissimilar to attitudes towards socialism fifty years ago. Whilst the rest of the world was experiencing the Red Scare—Nigeria, then and now, remains stoic and alarmingly indifferent (Das and Agbo 2019).

I know this from my professional experience working in Lagos, Nigeria. In 2018, I worked for an architecture firm based in Ikoyi, Lagos. The types of projects I worked on differed largely from affluent residential Villas on Lagos Island, public space redevelopments in the city centre as well as pro bono designs for charities and NGOs. Despite being able to work with local artisans well-skilled in carpentry and masonry, many of these projects (especially the high-end residential builds), resorted to importing much of the elements of the building- thus driving up the carbon footprint of its construction. Bulletproof windows made with armoured glass were imported from Germany. Portuguese tiles were shipped in (along with a whole team of Greek tilers to install the porcelain). Doors were frequently purchased from Italian manufacturers at the request of our clients. This experience was discouraging as I had moved to Nigeria with the intention of expanding my professional knowledge of indigenous technology and materials such as traditional cooling methods, adobe & rammed earth, traditional iron casting etc. However, such projects were incredibly rare. Instead, I worked on projects that only perpetuated class and colonial confines within contemporary Lagosian architecture (Heinrich Böll Stiftung 2016). To overcome this obstacle, I began to write, research and create architectural collages in my spare time. I often ventured to the sketchier parts of the City to explore and photograph the neglected architecture of Lagos. I eventually came across the International Trade Fair in the outskirts of Lagos. This complex was yet another product of the Nigerian-Eastern Bloc collaboration; designed by Serbian architect and engineer Zoran Bojovic in 1977 (Chimurenga and Diop 2019). This monumental building is an example of brutalist Yugoslavian architecture in Lagos which arguably hints to the socialist ambition gaining favour in Sub-Saharan Africa at the time. I was particularly drawn to this building as it embodies Nigeria's attempt at forging a distinct postcolonial identity (Lukasz Stanek 2020). A few months later, and the art I had created from roaming Lagos on the weekends eventually led to a joint exhibition with artist Katrin Winkler and architectural filmmaker Dane Komljen in Berlin, Germany. The exhibition, commissioned by the Goethe Institut, explored the significance of the market place in the process of decolonisation and climate injustice.

On reflection, the work of Zbigniew Dmochowski and his fellow collaborators from the Socialist Bloc countries provided inspiration for my own deviation from architect to architectural artist (and aspiring architecture historian). Dmochowski's surveys of Nigeria's spatial traditions meant architecture and its documentation was used as a means of decolonisation. A process that is needed today as much as it was fifty years ago. Though they may not have used this exact terminology at the time, the work of these architects led to the restoration and preservation of vernacular architecture in the region. The building surveys illustrate the climatic, cultural and geographical diversity of the country through its architectural language and the blueprints of the survey were subsequently used for the design of a number of Museums in Northern Nigeria, taking inspiration from traditional Kanuri architecture indigenous to the land (Lukasz Stanek 2020). Much like how these architects arguably aided decolonisation during the Cold War era is how future architects could aid the process of decarbonisation in the Global South.

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Manifesto & Positions

Design to
Challenge
Hierarchies

Use
Accessible
Language

1
[Re]distribute
Resources with
Wisdom

2

3

4
Oppose the
Commodification
of Space

Collaborate with
Artists, Activists
& *Amateurs*

Dissect &
Redefine
Inclusivity

5

6
Oppose the
Subjugation
of the *Other*

7

8
Repair & *Reinstate*
Indigenous Land

