advents kallineler

Growth

digital

land issues
tenure
mapping

Access to
information

Week 5

unconventional
dance
space

local
biological
sewage
treat-
ment

Materiality

Refugee camp
intervention

local
material

Educational interventions

informal
trading

Khayelitsha
intervention

**Hunguta**

VPNU
desire
lines

crime

pop-up
cinema

degrow

# A MANIFESTO FOR (DE)GROWTH

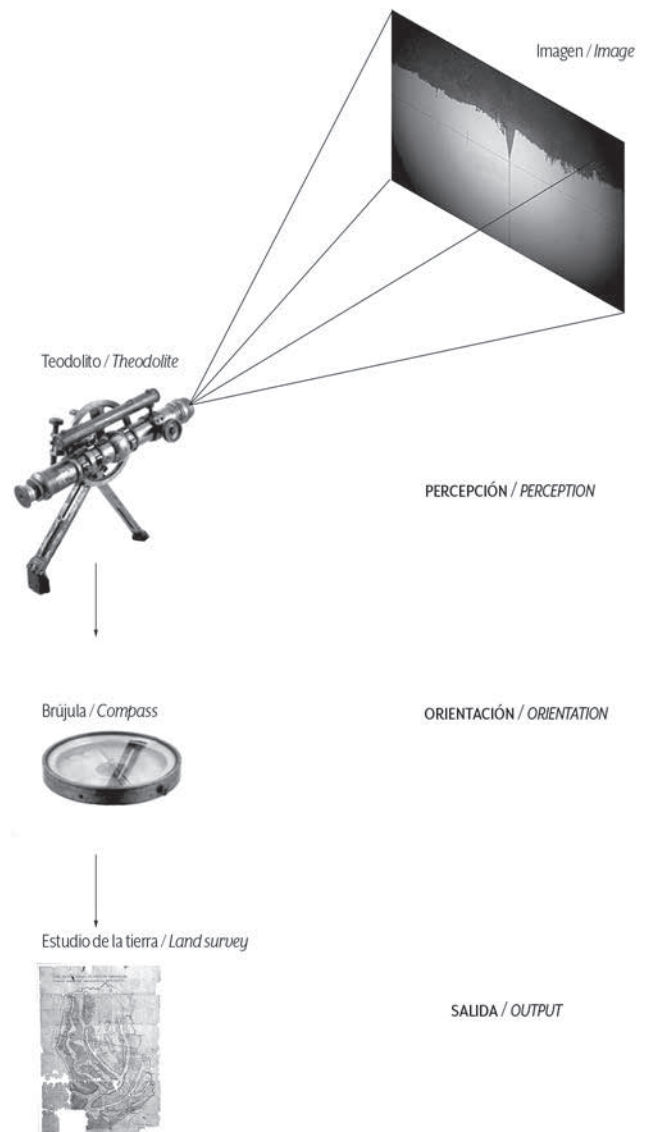## DISRUPTIVE (DE)GROWTH REPOSITORY OF SOUTHERN ECOSYSTEMS
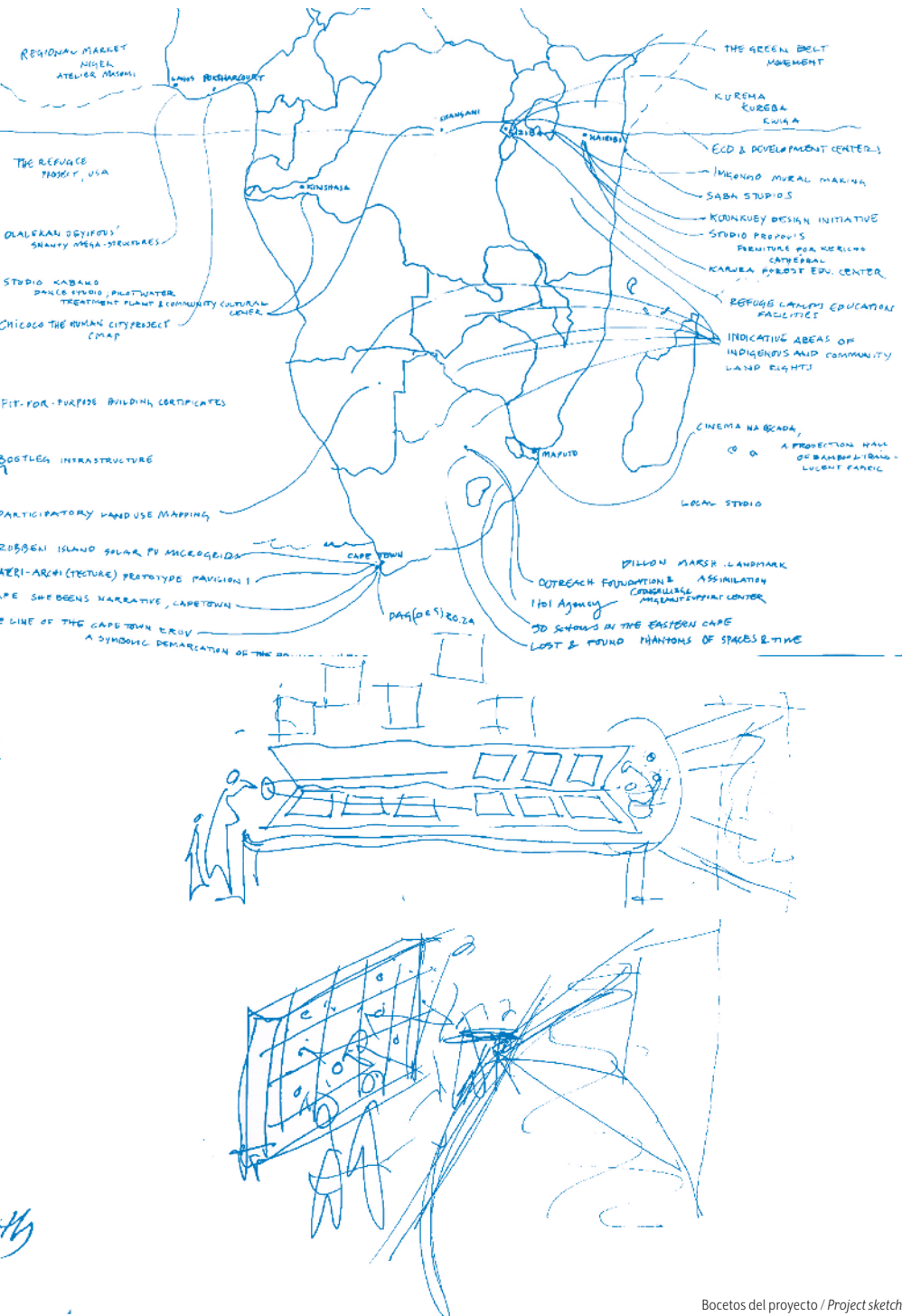
Hunguta formed after the open call for the 2019 Oslo Architecture Triennale, taking the Xitsonga word for 'decrease' as its name. The multidisciplinary collective engages with degrowth practices in the context of the Global South. The project in Sub-Saharan Africa – developed through months and in dialogue with local communities –, was transformed into an atlas exhibited in Oslo in 2019. Through images, diagrams, and photographs, the collective both tests and challenges degrowth principles in a manifesto on the dynamic repository of southern ecosystems. In doing so, the atlas questions the absolute viability and application of degrowth principles in territories subjected to exploitation and 'slow growth' over decades – if not centuries.

⊕ **OSLO, NORUEGA**
**JOHANNESBURGO, SUDÁFRICA**
**2019**

**Keywords**  Colonialism
Collaboration
Sub-Saharan Africa
Project
Degrowth

Bocetos del proyecto / *Project sketches*

Imagen / *Image*

Teodolito / *Theodolite*

PERCEPCIÓN / *PERCEPTION*

Brújula / *Compass*

ORIENTACIÓN / *ORIENTATION*

Estudio de la tierra / *Land survey*

SALIDA / *OUTPUT*

## Is degrowth an absolute term?

Hunguta is a collective of architects, designers, and multidisciplinary artists loosely centred between Cape Town, Cambridge, Harare, Kampala and Zurich. We draw our name from the Xitsonga word *'hunguta'* meaning 'decrease'.

We established our collective as a response to the call launched by the 2019 Oslo Architecture Triennale curators under the theme "Enough, an Architecture of Degrowth". During an 8-months-long process the team – formed by Tomà Berlanda, Nerea Amorós Elorduy, Khensani de Klerk, Tao Klitzner, Scott Lloyd, Maxwell Mutanda and Sunniva Viking – co-produced research to explore how degrowth is understood in, and embodied across, spatial practices of sub-Saharan Africa ecosystems. As architects, designers, researchers, teachers, and artists either from, based in, or working on, the African continent, we decided to engage with the audience by providing access to a collection of novel case studies. We conceived an installation to present a living atlas, a room-scaled learning tool that subverts established modes of conceiving degrowth as an easily transported, translated, and imposed paradigm.

The rethought repository, or matrix of objects/methods/systems was initiated by a gathering of the collective's previous experiences as we questioned the ecosystemic relationship between context and degrowth, the use of diverse languages and methods. The sequence which launched in Oslo promoted further collaborations to trigger new languages that added richness and layers to the work.

Throughout the process we challenged the reading of the 'South' through the divisive lens of the colonial theodolite, positing as an alternative the use of a kaleidoscopic perspective. Discussing how the kaleidoscopic analysis and representation of the work might create new practices, we engaged in discussing our different agencies as an ecosystem of our own. Through its ever-changing conditions, our understanding of a contemporary archive intended to trigger a subversion of Western-based canonical modes of conceiving how architects, designers, and makers facilitate the building of, and learning from, human settlements. The references we chose to document in our repository are representative of the richness of practices, narratives, viewpoints, and experiences taking place in sub-Saharan Africa. Moreover, the kaleidoscopic view we present of them has been designed to entice discussion, questions, and trigger new actions amongst makers and viewers.

Taken as a whole, the repository is dynamic, ever-changing with each member of the audience creating its own experience, thus reflecting the context of Southern ecosystems which is characterised by flux. Envisioned as an unconventional spatial experience allowing for multiple readings, "Disruptive Degrowth, a repository of Southern ecosystems" articulates a multifaceted position of what it means in the Anthropocene to understand degrowth from a southern vantage point, and how to engage with validating diverse spoken, visual, iconographic, and material languages. These concepts optimise their existence and archive outside of the conventional Western canonical understanding of repository. We believe the current immobility, closure, and impermeability of knowledge created by a minority world and applied to the majority world is not suited to revealing and advancing disruptive degrowth globally, and especially to projects in southern ecosystems.

By sharing the atlas of southern ecosystems emerging from our remote collaboration, we aim for it to be understood as a layered lens into established and evolving spatial practices in sub-Saharan Africa. It is a lens developed both through our method of finding, interpreting, and sorting projects, and through the creation of an alternative and participative spatial device in order to document, display, and archive the work. For us, thinking about human-made and evolving Southern ecosystems became an ignition point of agency. We hope that analysing and talking about these practices might serve for continuous collaborative learning and participation across the globe: a transition from a relative to a relational experience of thought, space creation and place. **ARQ**
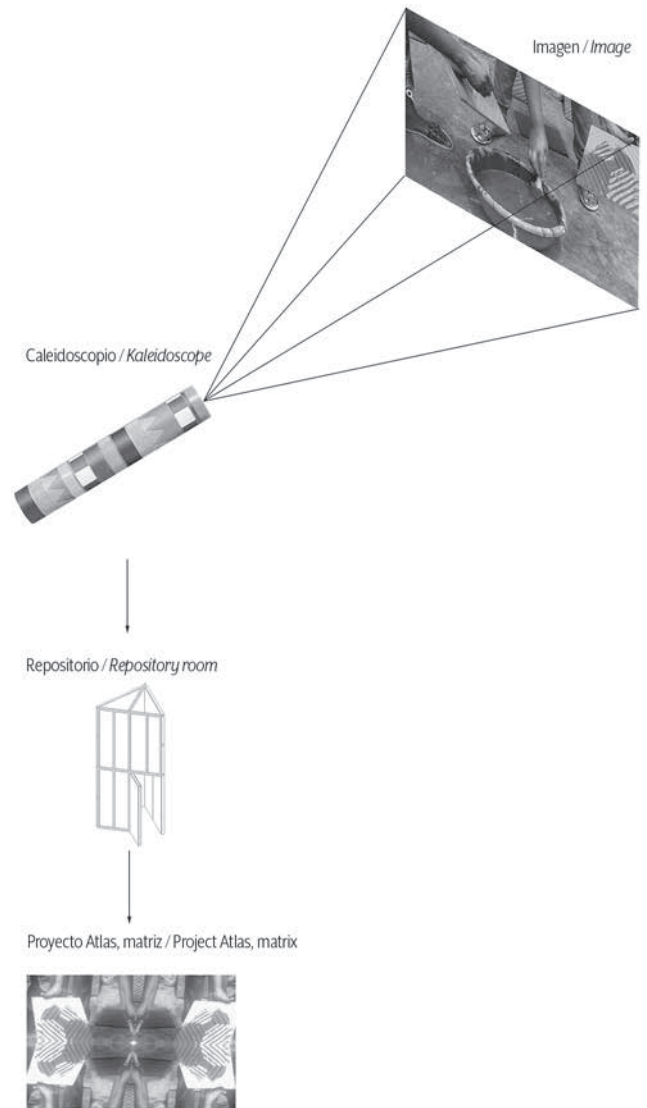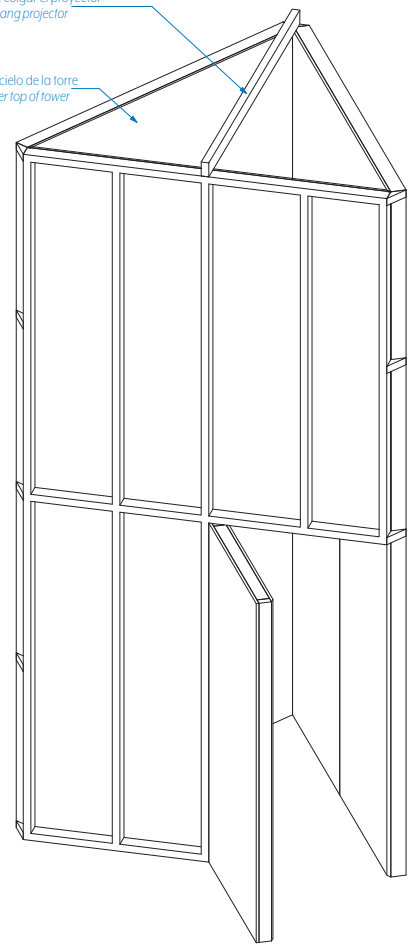
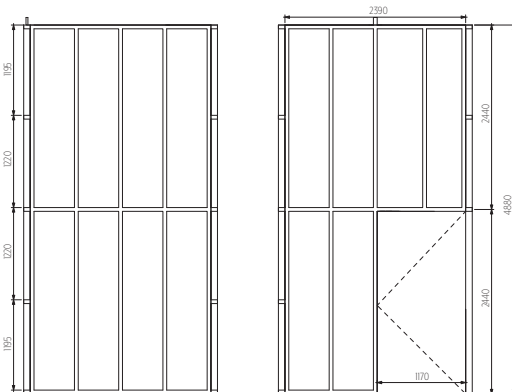Diagramas de Hunguta Scroope / *Hunguta Scroope diagrams*

50x100 viga para colgar el proyector
*50x100 beam to hang projector*

Tela blackout en cielo de la torre
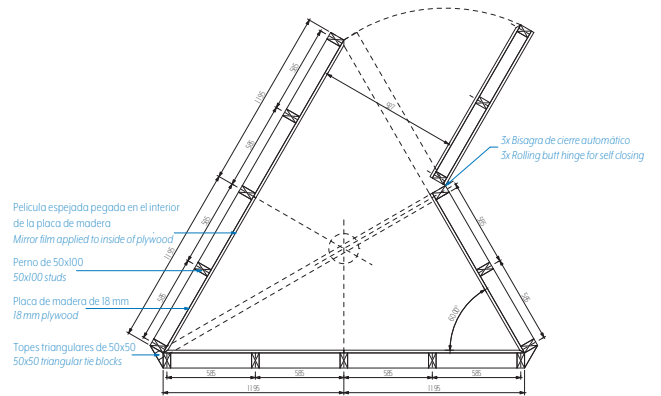*Black out cloth over top of tower*

Vista tridimensional torre del caleidoscopio / *Kaleidoscope tower 3D view*
S. E. / *N. S.*

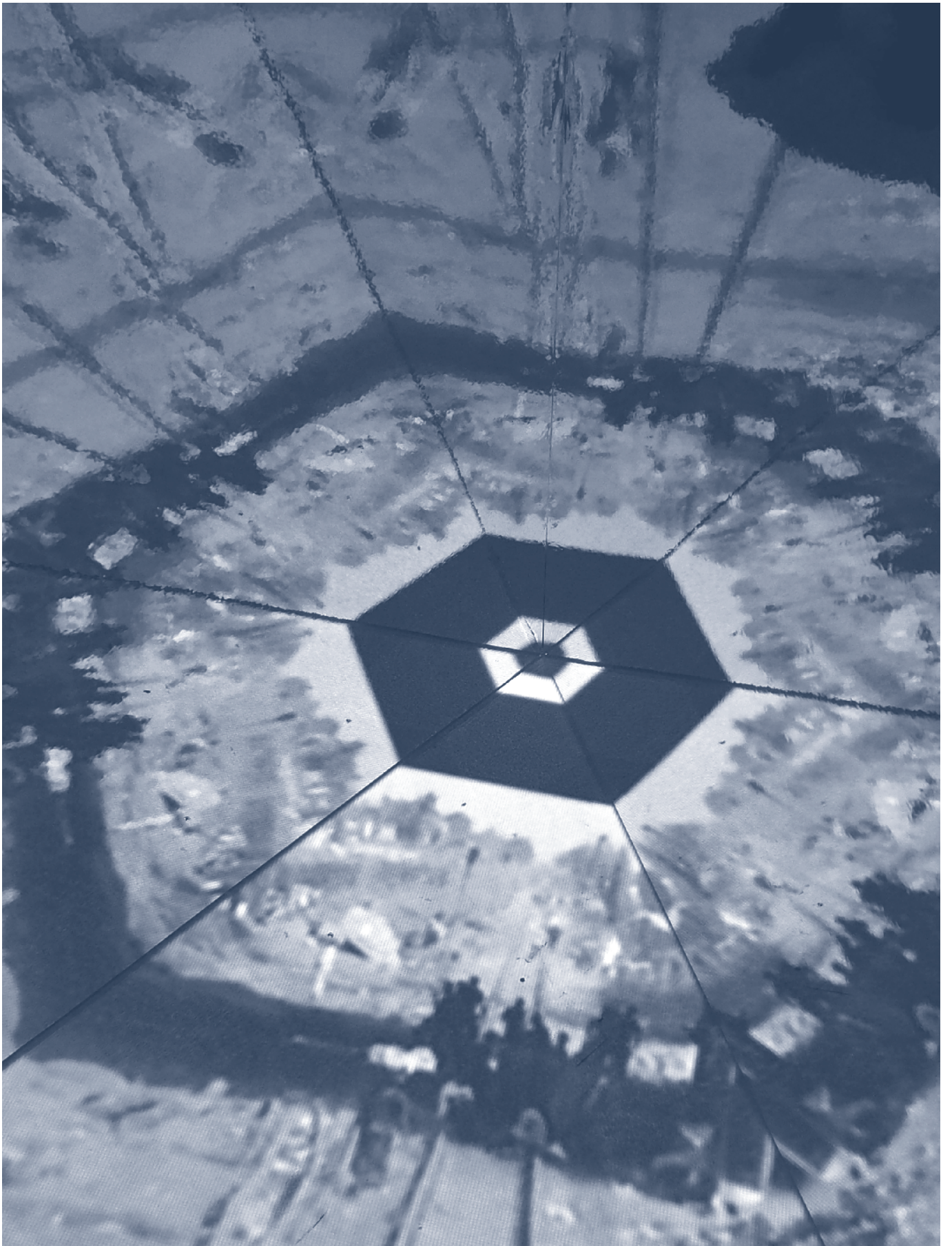Torre del caleidoscopio / *Kaleidoscope Tower*
© Istvan Virag



2390
1195
1220
1220
1195
2440
4880
2440
1170

Elevaciones torre del caleidoscopio / *Kaleidoscope Tower elevations*
E. / *S.* 1: 50



3x Bisagra de cierre automático
*3x Rolling butt hinge for self closing*

Película espejada pegada en el interior
de la placa de madera
*Mirror film applied to inside of plywood*

Perno de 50x100
*50x100 studs*

Placa de madera de 18 mm
*18 mm plywood*

Topes triangulares de 50x50
*50x50 triangular tie blocks*

585    585    585    585
1195          1195

Detalle de planta torre del caleidoscopio / *Kaleidoscope tower detail plan*
E. / *S.* 1: 25

Torre del caleidoscopio / *Kaleidoscope Tower*

Interior del caleidoscopio / *Interior of the kaleidoscope*

Interior del caleidoscopio / *Interior of the kaleidoscope*

# southern eco systems ubuntu

## A disruptive (de)growth repository of spatial practices across sub-Saharan Africa

hunguua collective
t. brelands, p. ameros elorduy, ir. de kerk,
t. klitzsk, c. lloyd, m. mutanda, s. viking

Is degrowth an absolute term?

As a multidisciplinary team our intention is to question how the concept of degrowth is understood in, and embodied across, the spatial practices of ecosystems in sub-Saharan Africa.

Envisioned as an unconventional spatial experience allowing for multiple readings, the dynamic and interactive installation will offer the audience access to a collection of novel case studies.

By challenging the reading of the South through the divisive lens of the colonial theodolite, the project presents a living atlas, a learning tool that subverts established modes of conceiving degrowth as an easily transported, translated, and imposed paradigm.

Seventy-two keywords cross-referenced with sixty spatial practices across sub-Saharan Africa that are representative of participatory advocacy, practice, planning and pedagogy.
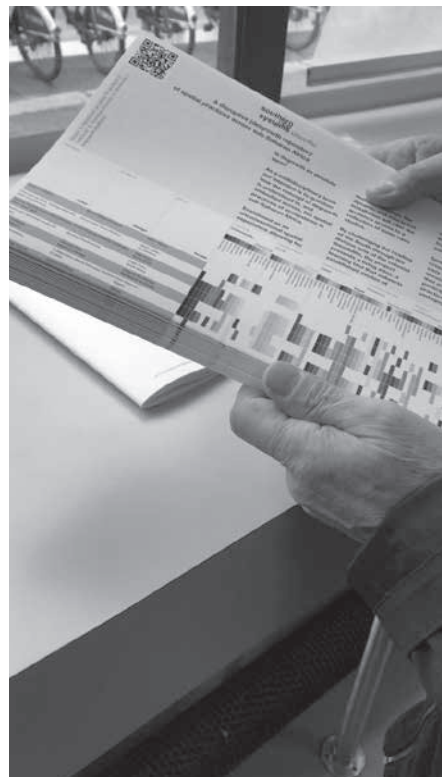
Folleto de la muestra / *Installation brochure*

Dentro del caleidoscopio / *Inside the kaleidoscope*

### Tomà Berlanda
<toma.berlanda@uct.ac.za>

Architect and Professor of Architecture at the School of Architecture, Planning and Geomatics at the University of Cape Town. He co-founded ASA Studio (2012-14) and studio.space (ongoing).

### Nerea Amorós Elorduy
Architect and researcher native of Barcelona. She taught and contributed to creating the School of Architecture at the University of Rwanda. She co-founded ASA Studio and Creative Assemblages, which she also leads.

### Khensani de Klerk
Bachelor in Architecture (2017) and City Planning (Hons) (2019), University of Cape Town. She is the founder and co-director of Matri-Archi(tecture) and a director of the Youth in Property Association (YIPA), South Africa

### Tao Klitzner
Architecture Graduate from the University of Cape Town, where she was a member of the Space of Good Hope research studio that focused on community engagement in Delft, Cape Town.

### Scott Lloyd
Arquitecto y máster en Arquitectura, Instituto Federal Suizo de Tecnología (ETH). Ha trabajado en proyectos de arquitectura, investigación, publicación y curatoriales, y actualmente es director del consejo del grupo de investigación de arquitectura TEN.

Architect and master in Architecture, Swiss Federal Institute of Technology (ETH). He has worked on architecture, research, publishing, and curatorial projects, and is currently director of the board for the architecture research group TEN.

### Maxwell Mutanda
Architect, the Bartlett, University College London. MSc in Sustainable Urban Development, University of Oxford. He is a pluridisciplinary artist / researcher / designer and cofounder of the design research firm Studio [D] Tale.

### Sunniva Viking
M.Arch, KTH, 2002. MA in African Studies, SOAS, 2010. She is currently consulting in supporting participatory design and building processes for Early Childhood Development Centres (ECDs) in remote villages in eastern Zambia.