



ASHANTI DOMINO

A rectangular void is dug on the ground. With the removed earth, we propose a wall, roughly the size of a domestic partition, using the construction technique of rammed earth. Often times, land art introduces a foreign entity or removes something from the site creating an aggressive displacement. Here the earth taken is simply put back next to the void vertically as a singular element of architectural delineation, bearing openings of door and windows. One side of the wall is the negative space on the ground, the other side is an array of the cutouts from the wall, creating the Ashanti Domino.

The wall and the cutouts are painted in patterns similar to the facade of a gurunsi house. The wall together with the displaced pieces simply provide shade during the day, a ledge to sit on, an appealing graphic to look at, a shelf to place a plant - pleasant but unsignifying. The negative space in the earth from which the rammed-earth wall is formed is a place of gathering under shade of the wall.

Then, a glimpse of the wall from a certain angle. The wall and the cutouts at a distance align, and the graphic is made whole. The completed graphic ambiguously recalls that icon of modernism - the maison domino - abstracted, barely evoked. Modernism painted onto Africa, and africa which inspired that very Modernism and that very author, Le Corbusier, to begin with.

In 1956 Ghana declared independence. But what, exactly, is independence? How does one reconcile African and Modern? The questions are rippled in the Ashanti Domino.

