The techniques of omission in the 1946 map are complemented by the ‘absence’ present in the Shell BP map as a celebration of Lagosian Independence. Despite the alluded motive, Lagosian settlements still fail to appear on the map. The concept of a foreign oil company creating a map that is already questionable, and when remembering the exploitative reality of the cartographer, it becomes clear as to why there is so much that has been selectively forgotten. The map is a ghost of Britain’s legacy; it retains the grid of the 1946 map and depicts familiar roads and railways with built importance. In the context of Shell BP being a company concerned with the exploitation of oil in Lagos, a resource and their prerequisite with connectivity reveals the motives of profit and financial over celebration of independence.

The map outlines former British settlements that are now vacant. If these spaces were vacant and Lagosian places were represented, the map would tell a different story, but by maintain- ing the omission of Lagosian’s settlements and outlining their recent colonial past, it perpetuates the Idea of the importance of European civilization, or conversely reaffirms the view of African forms of civilization as inferior to that of the Europeans. They must aspire to a level of ‘Britishness’ – and the absent grid is a blueprint for them to do so.

The cartographic techniques of exclusion and absents resulted in the repression of traditional African values. This contributed to a shift in the civic imaginary, with Lagos aspiring towards European urbanism after 1960, which came with some significant changes to Lagosian life. The formalisation of the city as a colonial entity was essential to colonialism, and mapping from above allowed colonial bodies to have a tangible representation of their possessions. When Chukwu’s Achaba division from a Nigerian Antiquity in his book Home and Exile, it is not used to depict possession, but to signify uniqueness.

"The first ancestor of Ogidi people was named Ezechuamgha. He was creat- ed by Chukwu on the present site of the town. Chukwu then moved... grid planted another... man named Ezumaka, father of the neighbouring Nuwolo people. "Put boundary, Chukwu created the Masi river to flow between them..."[This] insist on the separate and individual creations of towns chimed with their belief that every human being was a unique creation."

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4 BUILDING CONFLICT WITH THE GRID

There is a visible conflict between the imaginary being constructed and everyday life in Lagos. In 2001, Rem Koolhaas filmed Who’s Hiding Who, an evocative documentary that reimagines Lagos as a city of dreams. The documentary features the arrival of Alex, a British architect who returns to his childhood upon which Ogidi urbanism was established, and although not all of these stories can be situated in reality, they have shaped the way the Ogidi live. Combining this knowledge with physical features would bring cultural relevance to a map and help people understand the complexities of an urbanism that may appear disconnected to the outsider. All Alex’s personal histories, from his former Nigerian residents on the histories of their towns, I made attempted to map fragments of these histories over a Google map, using the topography provided to situate historical activity, whatever physical or not, in the present. The project was to show layers of the town’s past that had contributed to shaping their soci- sulae. To the left of the map of Ogidi it was not physically engaging to new Benn River, but folklore said that during a certain time of year, African map pro- aces would emerge from the water. Women were not allowed to cross the masquerade, and so during this period they would select a different route to the riv- er. "The seasonal aspect of this story calls for the representation of indeterminate paths taken in season to get to the river. Whether it is literal or not, the masquer- ade shapes the path taken by inhabitants."

5 BUILDING WITHOUT THE GRID

Constructing a renewed civic imaginary requires us to recall histories forgotten in the wake of colonization. In Home and Exile, Chukwu Achaba recalls folklore from his childhood upon which Ogidi urbanism was established, and although not all of these stories can be situated in reality, they have shaped the way the Ogidi live. Combining this knowledge with physical features would bring cultural relevance to a map and help people understand the complexities of an urbanism that may appear disconnected to the outsider. All Alex’s personal histories, from his former Nigerian residents on the histories of their towns, I made attempted to map fragments of these histories over a Google map, using the topography provided to situate historical activity, whatever physical or not, in the present. The project was to show layers of the town’s past that had contributed to shaping their soci- sulae. To the left of the map of Ogidi it was not physically engaging to new Benn River, but folklore said that during a certain time of year, African map pro- aces would emerge from the water. Women were not allowed to cross the masquerade, and so during this period they would select a different route to the riv- er. "The seasonal aspect of this story calls for the representation of indeterminate paths taken in season to get to the river. Whether it is literal or not, the masquer- ade shapes the path taken by inhabitants."

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The anxiety present in the 1966 city guide could be seen as the product of a demographic that distrusts their leaders. The cartographer understands the city as it might be," thus enabling inhabitants with a vision they can agree with and aspire towards. Ross’ essay discusses the birth of the modern planning profession, but the colonial act of mapping was arguably impervious mapping on a much larger scale, long before the profession emerged. Ross’ aims to look at how the construction of the civic imaginary is affected by the use of western cartographic representational techniques, with special focus on Lagos city, the former capital of Nigeria. In turn this intends to question from above Lagosians to create an image distinct to them which embraces and celebrates their unique way of living.

I am identifying Lagos as a map that needs to be written in order to question “hegemonic representa- tions” which wrongly encourage cultural hierarchy. Lagos needs to map itself with respect to the val- ues that make it unique to create a foundation for constructing a healthy civic imaginary. There is a visible conflict between the imaginary being constructed and everyday life in Lagos. In 2001, Rem Koolhaas filmed Who’s Hiding Who, an evocative documentary that reimagines Lagos as a city of dreams. The documentary features the arrival of Alex, a British architect who returns to his childhood upon which Ogidi urbanism was established, and although not all of these stories can be situated in reality, they have shaped the way the Ogidi live. Combining this knowledge with physical features would bring cultural relevance to a map and help people understand the complexities of an urbanism that may appear disconnected to the outsider. All Alex’s personal histories, from his former Nigerian residents on the histories of their towns, I made attempted to map fragments of these histories over a Google map, using the topography provided to situate historical activity, whatever physical or not, in the present. The project was to show layers of the town’s past that had contributed to shaping their soci- sulae. To the left of the map of Ogidi it was not physically engaging to new Benn River, but folklore said that during a certain time of year, African map pro- aces would emerge from the water. Women were not allowed to cross the masquerade, and so during this period they would select a different route to the riv- er. "The seasonal aspect of this story calls for the representation of indeterminate paths taken in season to get to the river. Whether it is literal or not, the masquer- ade shapes the path taken by inhabitants."