

Afrik Project

MAGAZINE



AFRIK PROJECT

CELEBRATING AFRICA



MARCH 2026
ISSUE 03



SIYANDA MOHUTSIWA

LUMINARY OF THE MONTH
US based Batswana Pan-Africanist

THEBE MAGUGU

From Africa to the world stage, a symbol of excellence, storytelling, and cultural pride in contemporary fashion. The LVMH award winner in Africa.

GREEN ENERGY IS HERE

Africa's biggest economic transformation of the century. Green economy, new industries, new jobs, new Africa.

CHIOMA UDE

A driving force behind Africa's cinematic rise. Lagos to represent Africa at CANNES 2026.

ICON OF THE MONTH **DR. SAKI MAFUNDIKWA**

Before the world taught us letters, we were already writing

SHAAKIRAH ADAMS

Cape town intellectual that moves culture forward in African jazz music

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OLUYEMI ITULOLA

With a sharp focus on growth and impact, he oversees the platform's development and strategic direction ensuring that each story is not only told but seen, shared, and celebrated across Africa and beyond.

ADEBOWALE ADEWUMI

Ade is a seasoned tech professional with experience in content writing, digital design, project management, and business analysis. He specializes in digital technology solution services with competency at transforming ideas into structured content, visual designs, and practical technology resolutions. As a graphics designer, he develops visual communication materials for branding and digital content. He provides guidance for technology adoption as a system analyst and IT business analyst, evaluates systems, interprets business requirements, and develops data-driven solutions to improve organizational performance.

Dear Readers

Welcome to this issue of Afrik, where we shine a light on the people, ideas, and innovations shaping Africa today. From entrepreneurs turning challenges into solutions to artists and athletes taking the continent to global

stages, our pages are filled with stories that inspire, inform, and celebrate African ingenuity. In this edition, you'll meet trailblazers like Sizwe Nzima, who reimagined healthcare delivery in Cape Town, and the Kenyan cousins revolutionizing prosthetics with scrap materials. We explore milestones in business, sustainability, fashion, music, and sport, showing how African creativity and resilience are making waves worldwide.

We hope this issue sparks your curiosity, encourages conversations, and reminds you that Africa's story is being written every day by bold, visionary people. Thank you for joining us on this journey.

Daniel Owa-George

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LUMINARY OF THE MONTH

Siyanda Mohutsiwa

Rewriting Africa's story, one bold idea at a time. A story of a young Pan Africanist.





Siyanda Mohutsiwa

‘More than borders, we are one story, Rooted in Africa, speaking to the world’

*I*n an era where social media shapes global conversations, few young African voices have used digital platforms as effectively as Siyanda Mohutsiwa. Known for her sharp wit, cultural commentary, and strong Pan-African advocacy, Mohutsiwa has emerged as one of the most influential young thinkers redefining how Africa tells its own stories. Through digital activism, and global advocacy, she has become a prominent voice championing African identity, unity, and intellectual confidence. Born in Botswana and raised between Southern Africa and the United States, Mohutsiwa grew up navigating multiple cultures. This cross-continental upbringing shaped her worldview and later informed her writing on identity, migration, and the African diaspora. From an early age, she displayed a deep curiosity about history, politics, and culture. Her experiences as a young African living abroad also made her aware of how Africa was often misrepresented in international narratives. Mohutsiwa first gained widespread attention through social media, particularly on the platform Twitter. In 2015, one of her tweets about colonial borders in Africa went viral. In the post, she humorously observed that many hat began as a witty remark quickly evolved into a

broader discussion about African unity and the artificial borders created during the Scramble for Africa. The tweet sparked debate across the continent and introduced Mohutsiwa to a global audience interested in African politics and culture.

Rather than fading as a momentary internet personality, Mohutsiwa transformed her growing platform into a tool for education and advocacy. She began writing essays and commentary exploring themes such as Pan-Africanism, diaspora identity, feminism, and youth engagement in politics. Her work reflects the intellectual tradition of Pan-Africanism, a philosophy that promotes solidarity among people of African descent globally.

A significant milestone in her academic journey came when Mohutsiwa attended Bard College in the United States. There, she studied politics and international relations, developing deeper insights into governance, global affairs, and social justice. During her university years, she continued to build her reputation as a writer and commentator on African issues, contributing essays that challenged stereotypes and encouraged African youth to embrace their cultural identity with pride. Mohutsiwa’s influence

gradually expanded beyond social media commentary. She began contributing articles to major international publications and media platforms, including CNN and Al Jazeera.

In these outlets, she addressed issues ranging from youth political participation in Africa to global perceptions of the continent. Her writing stands out for its clarity, humor, and critical insight, making complex political discussions accessible to a wide audience.

One of the most notable aspects of Mohutsiwa’s work is her focus on youth voices in Africa. With over sixty percent of Africa’s population under the age of 25, she believes young people must play a central role in shaping the continent’s future. Her advocacy encourages African youth to engage actively in public debates, challenge outdated narratives, and contribute innovative ideas to governance and development.

Beyond journalism, Mohutsiwa has also worked in international policy and development spaces. She has collaborated with global organizations concerned with governance, democracy, and youth empowerment. Her contributions to international dialogue have positioned her as part of a new generation of African intellectuals influencing policy discussions at a global level.

Young lady whose voice rebeautify African story to the global world

*B*orn in Botswana, Siyanda Mohutsiwa grew up between Southern Africa and the United States, an experience that shaped her global outlook and early interest in politics, culture, and African history. She gained international attention in 2015 when a tweet she posted on Twitter about colonial borders created during the Scramble for Africa sparked global debate on African unity and identity. She later studied politics and international relations at Bard College.

A Digital Pan-Africanist Voice

What makes Mohutsiwa particularly influential is her ability to bridge academic thought with digital communication. While many scholars discuss Pan-Africanism in formal academic settings, Mohutsiwa translates these ideas into conversations accessible to young Africans online. Her commentary often blends humor with historical insight, encouraging audiences to reflect critically on colonial legacies and contemporary African politics.

She also emphasizes the importance of storytelling in shaping global perceptions of Africa. For decades, narratives about Africa were largely controlled by external voices. Mohutsiwa argues that Africans themselves must lead the conversation about their cultures, politics, and aspirations. Through her writing and digital engagement, she exemplifies this shift toward self-representation.

Inspiring a New Generation

Today, Siyanda Mohutsiwa represents a new generation of African thinkers who combine intellectual depth with digital influence. Her



Siyanda Mohutsiwa

work demonstrates how social media can become a powerful tool for education, activism, and cultural dialogue. By challenging stereotypes, promoting African unity, and encouraging youth participation, she continues to shape conversations about the continent's future. In many ways, Mohutsiwa's story reflects a broader transformation happening across Africa: a generation that is confident, connected, and determined to tell its own story. Through her voice, the ideals of Pan-Africanism are finding renewed relevance in the digital age, inspiring young Africans to imagine a more united and self-defined future for the continent.

ICON OF THE MONTH

Dr. Saki Mafundikwa

Decolonising design, one alphabet at a time. Perhaps this is more than design. This is cultural restoration.



Saki, redefining Africa design in African texture and global identity

In the global conversation about design, Africa's visual heritage has often been overlooked or misunderstood. However, one influential figure has worked tirelessly to change that narrative. Saki Mafundikwa, a Zimbabwean graphic designer, educator, author, and filmmaker, has dedicated his career to documenting Africa's visual traditions and inspiring a new generation of designers to reconnect with their cultural roots. Through his work in education, research, and creative practice, Mafundikwa has become a key voice in redefining the place of African design in global discourse. Born in Harare, Zimbabwe, Mafundikwa developed an early interest in drawing, lettering, and visual expression. His curiosity about symbols and communication systems eventually shaped his academic and professional journey. Seeking to expand his knowledge, he moved to the United States to pursue higher education. He studied telecommunications and fine arts at Indiana University and later earned a Master of Fine Arts in Graphic Design from Yale University. These academic experiences provided him with a strong foundation in modern graphic design while also exposing him to international perspectives in visual communication. After completing his studies, he built his early professional career in New York,

where he worked as a graphic designer and art director. The experience allowed him to engage with leading design practices and creative industries. Despite the opportunities available abroad, Mafundikwa remained deeply connected to his African identity and began to reflect on the limited recognition of African visual culture in global design education. This realization inspired him to return home with the vision of creating an institution that would nurture African creativity and promote design rooted in African heritage.

In 1998, Mafundikwa returned to Zimbabwe and established the Zimbabwe Institute of Visual Arts (ZIVA), the first school in the country dedicated to graphic design and digital visual arts education. The institute was founded with the goal of empowering young African designers by providing professional training in modern design tools while encouraging them to explore their cultural identity. At ZIVA, students are encouraged to look beyond Western design influences and draw inspiration from African symbols, patterns, and storytelling traditions. Over the years, the institute has played a vital role in developing creative talent and expanding opportunities in the African design industry. Beyond teaching and mentoring young designers, Mafundikwa has also made important contributions

to academic research on African visual communication systems. His most influential work is the book *Afrikan Alphabets: The Story of Writing in Afrika*, published in 2004. The book is widely regarded as one of the first comprehensive studies of African writing systems and typography. Through extensive historical research and visual documentation, Mafundikwa challenges the long-standing misconception that African societies lacked written communication systems before colonial influence.

Mafundikwa presents a rich collection of indigenous African scripts and symbolic communication systems used across different regions of the continent. These include scripts developed for religious, cultural, administrative, and commercial purposes. The book demonstrates that African societies developed sophisticated methods of recording information, transmitting knowledge, and expressing cultural identity long before the introduction of European languages.

The significance of the book goes beyond historical documentation. Mafundikwa also emphasizes the importance of reconnecting contemporary design practice with indigenous African visual traditions. He argues that African designers should draw inspiration from traditional symbols, scripts, and visual narratives when creating modern design solutions.

Reinstating Africa was always writing, now the world is reading.



Dr. Saki Mafundikwa

In addition to his work in design and education, Mafundikwa has explored storytelling through film. His documentary *Shungu: The Resilience of a People* highlights the strength and resilience of ordinary Zimbabweans during difficult economic and political periods. The film captures personal stories and experiences that reveal the determination of communities facing social challenges. This project reflects Mafundikwa's broader commitment to documenting African realities and amplifying African voices through creative expression. Throughout his career, Mafundikwa has been recognized

internationally for his contributions to design education and African cultural scholarship. Mafundikwa has delivered lectures and inspirational workshops across Africa, Europe, and North America, sharing insights on African visual culture, typography, and design history. His presentations often emphasize the importance of preserving indigenous knowledge systems and integrating them into contemporary creative practices. By bridging traditional cultural heritage with modern and revolutionary design thinking, Mafundikwa has helped reshape the narrative around African creativity and innovation.

Today, Mafundikwa is widely respected as one of the leading advocates for African-centered design thinking. His work continues to inspire designers, educators, and researchers who seek to explore the cultural richness of Africa's visual traditions. Through the Zimbabwe Institute of Visual Arts, his writings, and his creative projects, he has created platforms that celebrate African identity and encourage cultural pride among emerging designers.

Ultimately, the legacy of Saki Mafundikwa lies in his determination to reclaim Africa's visual heritage and place it at the center of contemporary design conversations. By documenting indigenous writing systems and promoting African-inspired design education, he has demonstrated that Africa's visual traditions are not relics of the past but powerful sources of creativity for the future. His work reminds the world that African culture holds valuable knowledge that can shape the evolution of design in meaningful and innovative ways.

Ultimately, the legacy of Saki Mafundikwa lies in his determination to reclaim Africa's visual heritage and place it at the center of contemporary design conversations. His work reminds the world that African culture holds valuable knowledge that can shape the evolution of design in meaningful and innovative ways.

More than a designer, Thebe Magugu is building a cultural movement, where African creativity leads the future of fashion.”



Thebe Magugu

Thebe Magugu has continued to evolve from a celebrated designer into a cultural architect, redefining what African fashion represents on the global stage. While his earlier success, especially winning the LVMH Prize cemented his global reputation, his recent work in 2025 and 2026 shows a bold shift from fashion into immersive cultural experiences.

In 2025, Magugu marked a major turning point by expanding his creative vision beyond garments. He partnered with the iconic Mount Nelson Hotel in Cape Town to launch the Thebe Magugu Suite his first venture into luxury hospitality. This project blended

interior design, storytelling, and African heritage as well as transforming space into narrative. Alongside, he opened Magugu House Cape Town, a hybrid of boutique, gallery, and cultural hub designed to showcase African art, fashion, and literature.

This move signalled a new trend in his career: fashion as experience. Rather than limiting his work to the runway, Magugu is building environments where people can live, feel, and interact with African creativity.

By 2026, this evolution became even more evident. Celebrating nearly a decade of his brand, Magugu unveiled his cutting-edge

Spring/Summer 2026 collection, presenting it both internationally and on home soil in Cape Town. His recent collections continue to explore African identity, but with deeper emphasis on preservation—using fashion as a tool to archive stories, cultures, and histories that risk being forgotten.

At the same time, his Cape Town projects gained global attention for merging Afro-modernism with global luxury design, positioning African aesthetics at the center of high-end creative industries. These spaces are not just visually striking—they serve as platforms for collaboration, showcasing emerging African artists and fostering creative dialogue.

What stands out in Magugu’s recent achievements is his deliberate focus on local impact with global reach. While many designers move entirely toward international markets, he has intentionally brought major projects back to South Africa—hosting shows locally, creating accessible cultural spaces, and strengthening the domestic creative economy.

Today, Thebe Magugu is no longer just designing clothes, he is designing ecosystems of culture, memory, and experience. His work in 2025 and 2026 reflects a powerful shift: African fashion is not only being seen globally, it is shaping how the world understands luxury, identity, and storytelling.

Blending culture, creativity, and influence, Shaakirah Adams is a voice driving African music forward.”

Shaakirah Adams is steadily emerging as one of the most influential behind-the-scenes figures in Africa’s music industry, a creative leader whose work blends vision, culture, and impact. Rather than standing in the spotlight as a performer, she operates at the heart of the industry, shaping platforms, curating experiences, and amplifying African voices on a global scale.

Her career reflects a deep commitment to storytelling through music. With a strong background in cultural production and event leadership, Adams has built a reputation for creating meaningful musical experiences

that go beyond entertainment. She understands music not just as sound, but as identity, history, and connection something that resonates across communities and borders.

A defining moment in her career came with her leadership role as Festival Head of the Cape Town International Jazz Festival, one of the largest and most respected music festivals on the continent. Under her direction, the festival has continued to evolve into more than just a performance space, it has become a cultural movement. In 2025, she led a groundbreaking all-women leadership team, marking a powerful shift in

an industry traditionally dominated by men. Her leadership has been described as bold, visionary, and transformative. She has not only preserved the legacy of the festival but reimagined it for a new generation, bringing in fresh energy, diversity, and innovation. By 2025, the festival attracted around 24,000 attendees and featured a blend of jazz, soul, R&B, and global sounds, reinforcing its status as a major cultural and economic force in Africa.

What makes Adams particularly impactful is her ability to connect tradition with the future. She has emphasized inclusivity, youth engagement, and innovation, ensuring that African music continues to evolve while staying rooted in its cultural heritage. Her approach reflects a broader shift in African music today: one that embraces collaboration, diversity, and global influence without losing authenticity.

Beyond the festival stage, Adams has also contributed to major cultural productions, including serving as Executive Producer on heritage-driven music projects that commemorate African history and identity. Her work consistently highlights the importance of preserving cultural memory while creating space for new artistic expression.



Shaakirah Adams

Joshua Owoyemi is building what many startups will depend on, not what they will compete with



Joshua Owoyemi

Joshua Owoyemi is a Nigerian artificial intelligence engineer, researcher, and technology entrepreneur known for his work in medical artificial intelligence and automation platforms. He is the founder and CEO of ModAstera, a company focused on automating the development of medical-grade AI systems for healthcare, research institutions, and technology companies across multiple regions including Africa, Europe, and Asia.

He previously worked as a research engineer in Japan, where he developed machine learning and computer vision models for drug discovery, disease diagnosis, autonomous systems, and robotics applications. His work spans deep

learning, computer vision, healthcare AI, and AI automation platforms.

His career reflects a growing trend of African engineers trained in global innovation hubs who are building advanced technology companies that address structural challenges in healthcare and artificial intelligence infrastructure.

Achievements, Contributions and International Recognition

Joshua Owoyemi's major achievement is building ModAstera, which focuses on automating medical AI development so hospitals, startups, and researchers can

deploy healthcare AI faster and at lower cost. The platform aims to reduce the complexity and cost of developing AI systems in healthcare environments.

His academic and research contributions include publications in artificial intelligence, robotics, and machine learning conferences and journals, particularly in areas such as gesture recognition, deep learning, and AI for healthcare.

In 2026, ModAstera was recognized as one of Nigeria's Next Wave of Tech Innovation companies, highlighting Joshua Owoyemi as a fast-rising technology founder working on global-scale AI infrastructure. He is building the infrastructure for the future of AI inspiring the world.

Africa's Green Economy Summit 2026, Cape Town – A Turning Point for the Continent



The Africa's Green Economy Summit 2026 recently held in Cape Town was not just another conference. It represented a major shift in how Africa is positioning itself in the global economy, not as a victim of climate change, but as a major economic player in the green transition.

From Climate Talk to Business Deals

One of the most important themes of the summit was moving “from ambition to action.” The summit focused on turning environmental goals into real investments, real projects, and real economic value. Policymakers, investors, entrepreneurs, and development banks gathered to finance projects in renewable energy, green transport, water infrastructure, sustainable agriculture, waste management, green buildings, and the blue economy. More than just

discussions, the summit showcased investment-ready projects from across Africa, connecting them directly with global investors and financiers. This made the summit more of a deal-making platform than a traditional conference.

This is important because Africa often has ideas and resources but lacks financing. The summit tried to close that gap by bringing global capital directly to African projects.

Economic Value for Africa

The biggest impact of the summit is economic. Africa's green economy is not just about the environment, it is about jobs, industries, infrastructure, and new markets.

Africa has: The world's largest solar potential. Large reserves of critical minerals (lithium, cobalt, copper), a huge agricultural land and massive urban growth needing green infrastructure.

This implies Africa could become a global supplier of renewable energy, green hydrogen, electric vehicle minerals, and carbon markets. At the summit, green projects worth billions of dollars were presented for investment, showing that the green economy could become one of Africa's biggest economic sectors in the future.

In simple terms, the green economy may do for Africa what oil did for the Middle East or manufacturing did for Asia, create new wealth and industries. However, some African policymakers fear that if Africa is not careful, the green transition could become another form of resource extraction where foreign companies control African minerals and energy projects. So the real question after the summit is not whether the green economy will grow in Africa, the real question is who will control it and who will benefit from it.

Lagos at Cannes 2026: A Landmark Moment for African Cinema, with Chioma Ude championing the cause



Chioma Ude

In a historic cultural milestone, Lagos will represent Africa at the Cannes Film Market Goes to Cannes Program through the Africa International Film Festival, led by founder Chioma Ude, from May 15-18, 2026. This signifies the first time an African city will officially represent the continent in this prestigious global film industry program. This is more than a film event, it is a cultural, economic, and global recognition moment for African storytelling.

Why This Is a Big Deal for Africa

The Cannes Film Market is one of the largest film markets in the world, where films are finance

, distributed, and introduced to global streaming platforms, cinema distributors, and investors. By selecting Lagos and AFRIFF, the global film industry is acknowledging that Africa is no longer just a consumer of films, but a producer of global stories and film business opportunities. This means African filmmakers will now have access to international film distributors, opportunities for film financing and co-production global streaming deals and international exposure for African stories networking with global studios and investors. For many African filmmakers, this could be the difference between making

local films and making global films.

Africa's film industry, especially Nollywood is already one of the largest film industries in the world by volume. However, one major challenge has always been distribution, funding, and global visibility.

In simple terms, this could move African cinema from local entertainment to global creative industry power. The film and creative industry is not just entertainment, it is an economic sector. Countries like the United States, India, and South Korea generate billions from film, music, and media exports. Africa is now beginning to position its creative industry as part of economic development.

Lagos representing Africa at Cannes through AFRIFF and Chioma Ude is not just about film festivals and red carpets. It is about economic opportunity, cultural identity, global recognition, and the future of Africa's creative industry. Africa is no longer waiting to be represented, Africa is now representing itself.

Perhaps the most important impact is cultural. For a long time, African stories were told by outsiders. Now Africans are telling their own stories, in their own voice, from their own perspective. Lagos going to Cannes is not just a city travelling to a festival, it is Africa's stories, talent, and creative economy entering the global film market through years of groundwork laid by Chioma Ude and AFRIFF.

A Final That Divided a Continent: Reactions to the AFCON Controversy



Senegalese Team

The Africa Cup of Nations final between Senegal national football team and Morocco national football team was meant to be a celebration of African football but instead, it became one of the most emotional and divisive moments in recent history.

The Night Everything Changed

What began as a tense, competitive final quickly spiralled into chaos. A controversial VAR decision awarding Morocco a late penalty triggered outrage from Senegalese players. In protest, Senegal's team briefly walked off the pitch, halting the game and shocking millions watching across Africa.

Fans inside the stadium erupted. Some shouted in anger, others in disbelief. Across social media, Africans from Lagos to Dakar to

Casablanca debated fiercely was it poor officiating, or something deeper?

Despite the disruption, Senegal returned to the pitch and eventually won the match in extra time. But the victory felt uneasy. The tension did not end with the final whistle it only grew louder.

The controversy even spilled into real-world tensions. Reports of fan clashes and unrest highlighted just how deeply football is tied to national pride on the continent. One observer described the moment as "not just football, but emotion, identity, and politics colliding on one pitch."

Senegalese fans celebrated victory but felt justified in their protest, arguing that refereeing decisions had been unfair.

Moroccan supporters expressed frustration, believing the game had been disrupted in a way that

cost them a fair chance.

Neutral fans were divided some condemned the walk-off as unsportsmanlike, while others saw it as a bold stand against perceived injustice.

The CAF Ruling: A Shock Decision

Then came the decision that changed everything. The Confederation of African Football later ruled that Senegal had violated tournament regulations by walking off the pitch. As a result, the match was declared forfeited, and Morocco was awarded a 3-0 victory, effectively overturning the result and naming Morocco champions. For many, this was unprecedented and deeply controversial. And long after the trophy has changed hands, one question will remain: Did African football win or lose on that night?

AFRIK FUN CORNER

African Proverb

A crab does not give birth to a bird

Twi/Ghana orthography: Ɖkɔtɔ nwo anomaa Akan language lessons

Across many cultures, there is a powerful proverb used when a child behaves exactly like a parent. It is often said when a child shows the same attitude, habits, or personality as their father or mother. Sometimes the resemblance is not just in behaviour but also in physical appearance, the same smile, the same walk, the same way of talking.

The proverb reminds us that children often reflect their parents in more ways than we realize. It is a way of saying that character, values, and behaviour are often passed from one generation to another.

This idea is similar to the well-known English proverbs “Like father, like son” and “The apple does not fall far from the tree,” both of which suggest that children usually grow up to resemble their parents in character, behaviour, or lifestyle.

DO YOU KNOW?

Do you know about Africa?

Africa Most Populated Nation

The most populated country in Africa is Nigeria, and it remains the continent's demographic giant due to its high birth rate, large land area, and rapid urban growth.

Brief Description

Nigeria is located in West Africa and is often referred to as the "Giant of Africa" because of its large population, economic size, cultural influence, and political importance in Africa. The country has over 250 ethnic groups and hundreds of languages, with major cities such as Lagos, Abuja, and Kano serving as economic and administrative centres. Nigeria has one of the fastest-growing populations in the world and plays a major role in Africa's economy, entertainment industry, and regional politics.

2026 Estimated Population

The estimated population of Nigeria in 2026 is approximately 242 million people, making it not only the most populated country in Africa but also one of the most populated countries in the world.

Short Summary

Africa's most populated nation is Nigeria, with an estimated population of about 242 million people in 2026, making it the demographic and economic powerhouse of the African continent.

Africa Largest Nation

Africa's largest country by land area is Algeria.

Brief Description

Algeria is located in North Africa and is the largest country on the African continent by land area. A large portion of the country is covered by the Sahara Desert, making much of its land sparsely populated. Despite the desert landscape, Algeria has important cities such as Algiers, Oran, and Constantine. The country is rich in natural resources, especially oil and natural gas. The country plays an important economic and political role in North Africa as well as the African Union.

With a population of over 47 million, Algeria is the tenth-most populous country in Africa. Its capital and largest city is Algiers.

Land Mass

Algeria occupies approximately 2.38 million square kilometres of land, making it the largest country in Africa and the tenth largest country in the world by land area.

Short Summary

Africa's biggest nation by land mass is Algeria, occupying about 2.38 million square kilometres, with much of its territory located within the Sahara Desert region.

African Smallest Nation

Africa's smallest country by land area is Seychelles.

Brief Description

Seychelles is an island nation located in the Indian Ocean, northeast of Madagascar. It consists of about 115 islands and is known for its beaches, tourism industry, and marine biodiversity. The country has a small population and a relatively high standard of living compared to many African countries, with tourism and fishing forming the backbone of its economy.

Population (2026 Estimate)

As of 2026, the estimated population of Seychelles is approximately 110,000 people, making it one of the least populated countries in Africa.

Land Mass

The country occupies approximately 459 square kilometres of land, making it the smallest country in Africa by total land area.

Short Summary

Africa's smallest nation is Seychelles, with an estimated 2026 population of about 110,000 people and a land area of roughly 459 square kilometres. Seychelles is the smallest nation in Africa by both land area and population.



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