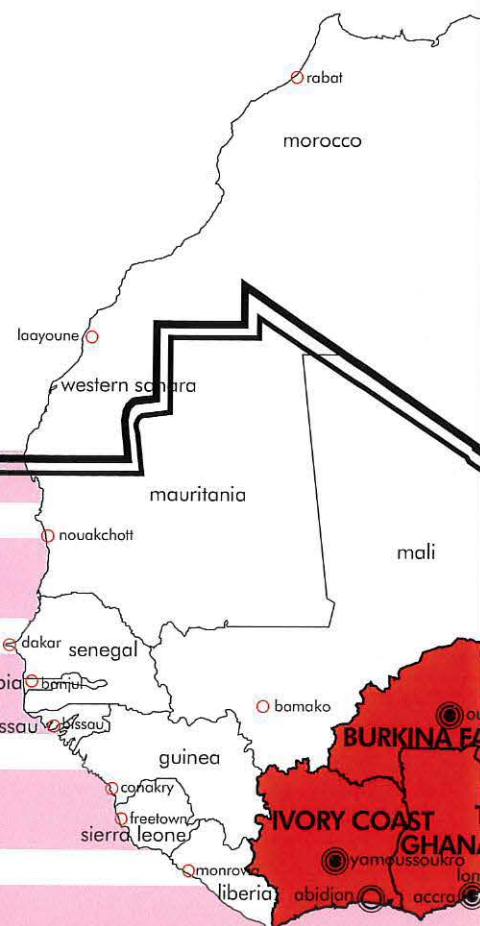


**NEWAFRICA**





## burkina faso VINCENT BAÏLOU

government semi-presidential republic **independence** from france in 1960  
population 13 227 840 **density** 48 / km<sup>2</sup> **gdp** \$16.8 billion **per capita** \$1 284

## ivory coast VINCENT NAIMIEN

government republic **independence** from france in 1960  
population 17 654 843 **density** 56 / km<sup>2</sup> **gdp** \$28.5 billion **per capita** \$1 600

## ghana FRANCIS SELOM ALI ADAM

government constitutional republic **independence** from uk in 1957  
population 22 112 810 **density** 93 / km<sup>2</sup> **gdp** \$60.0 billion **per capita** \$2 700

## togo AMEYОВI HOMAWOO KOSSI ASSOU

government republic **independence** from france in 1960  
population 6 145 004 **density** 108 / km<sup>2</sup> **gdp** \$8.9 billion **per capita** \$1 700

## nigeria DEOLA SAGOE YEMISI OLAGBAIYE BLOKES'N'DIVAS MARIA ODUNSI KODJO ISAIAH LANR

government presidential federal republic **independence** from uk in 1960  
population 131 529 700 **density** 145 / km<sup>2</sup> **gdp** \$188.5 billion **per capita** \$1 188  
EMMY OSANA JOHN 3V3  
BEAMPEH FEMI ODELEYE  
METAMORPHOSIS

## cameroon SANDRINE DOLE JULES BERTRAND WOKAM

government republic **independence** from france in 1960; uk in 1961  
population 16 321 860 **density** 37 / km<sup>2</sup> **gdp** \$43.2 billion **per capita** \$2 421

## uganda DANNY BARONGO

government democratic republic **independence** from uk in 1962  
population 28 816 230 **density** 119 / km<sup>2</sup> **gdp** \$46.0 billion **per capita** \$1 700

## kenya GEORGINA PLANNING SYSTEM SERVICES

government republic **independence** from uk in 1963  
population 37 707 817 **density** 59 / km<sup>2</sup> **gdp** \$48.3 billion **per capita** \$1 445

## namibia FRAUKE STEGMAN

government republic **independence** from belgium in 1962  
population 7 547 515 **density** 271 / km<sup>2</sup> **gdp** \$4.5 billion **per capita** \$739

## tanzania MUSTAFA HASSANALI GODFREY MWAMPEMBWA

government republic **independence** from uk in 1961  
population 37 849 133 **density** 41 / km<sup>2</sup> **gdp** \$27.1 billion **per capita** \$723

## zimbabwe CHAZ MAVIYANE-DAVIES SAKI MAFUNDIKWA

government republic **independence** from uk in 1980  
population 13 009 530 **density** 33 / km<sup>2</sup> **gdp** \$30.6 billion **per capita** \$2 607

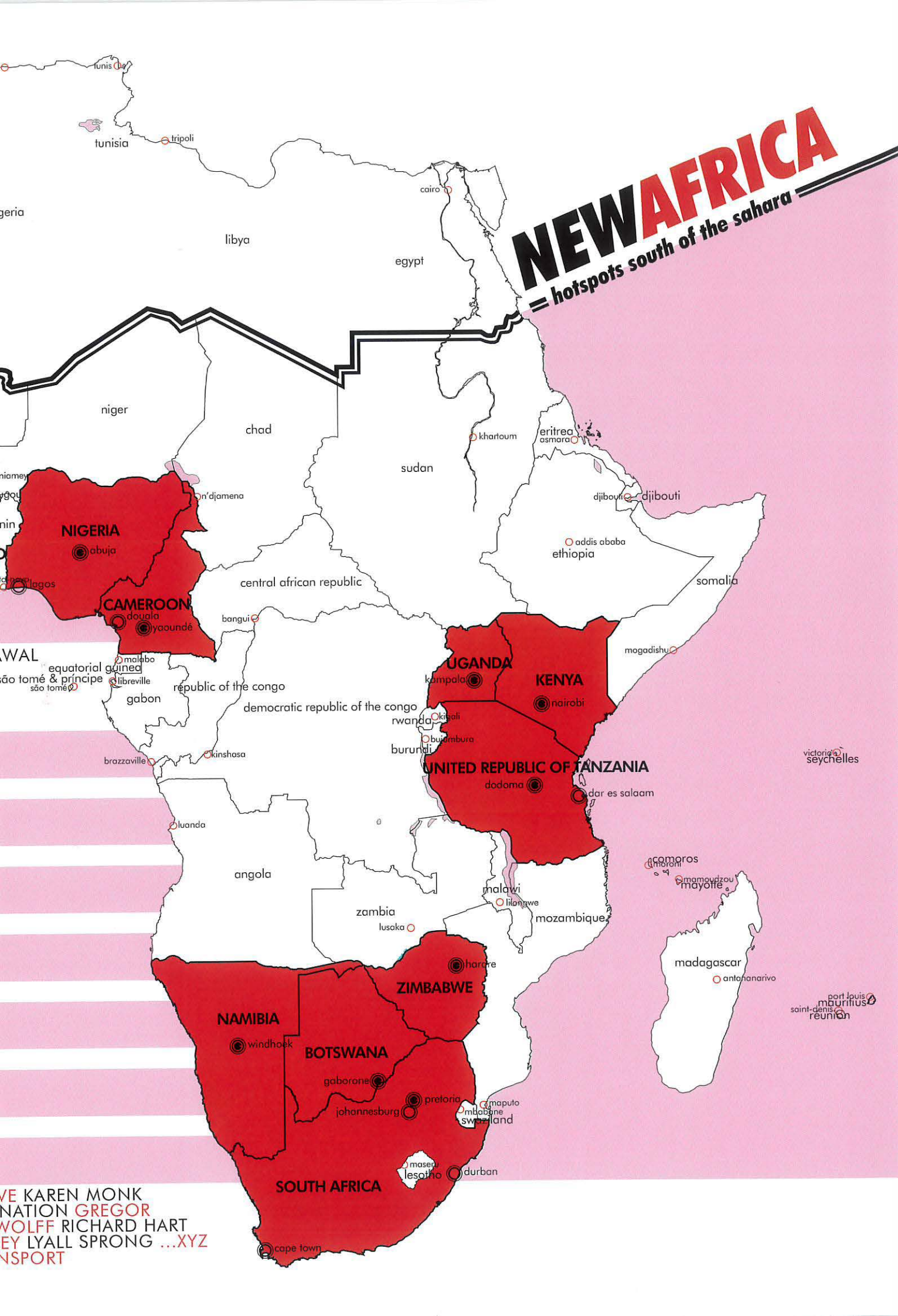
## botswana ONICA

government parliamentary republic **independence** from uk in 1966  
population 1 639 833 **density** 3 / km<sup>2</sup> **gdp** \$18.7 billion **per capita** \$11 400

## south africa ORANGE JUICE DESIGN TENNANT MCKAY DADDY BUY ME A PONY DARKIE CRAIG NA

government parliamentary democracy **independence** from uk in 1961  
population 47 431 830 **density** 39 / km<sup>2</sup> **gdp** \$570.2 billion **per capita** \$12 161  
KLIJNSRA STONED CHERRIE FABRI  
JENKIN HALDANE MARTIN NOERO  
REX DAGAMA TEXTILES LIAM MOC  
ANDILE DYALVANE SABS RURAL TI





# NEW AFRICA

= hotspots south of the sahara

tunis  
tunisia  
tripoli  
geria  
libya  
egypt  
cairo  
niger  
chad  
sudan  
khartoum  
eritrea  
asmara  
dijibouti  
dijibouti  
addis ababa  
ethiopia  
somalia  
magadishu  
nigeria  
abuja  
cameroon  
douala  
yaoundé  
central african republic  
bangui  
equatorial guinea  
malabo  
libreville  
republic of the congo  
gabon  
democratic republic of the congo  
kinshasa  
brazzaville  
luanda  
angola  
zambia  
lusaka  
malawi  
lilongwe  
mozambique  
uganda  
kampala  
kenya  
nairobi  
rwanda  
kigali  
burundi  
bujumbura  
united republic of tanzania  
dodoma  
dar es salaam  
victoria  
seychelles  
comoros  
moroni  
mamoudzou  
mayotte  
madagascar  
antananarivo  
port louis  
mauritius  
saint-denis  
reunion  
namibia  
windhoek  
botswana  
gaborone  
johannesburg  
pretoria  
maputo  
mblabane  
swaziland  
south africa  
cape town  
maseru  
lesotho  
durban

VE KAREN MONK  
NATION GREGOR  
WOLFF RICHARD HART  
EY LYALL SPRONG ...XYZ  
NSPORT





**HOTSPOTS SYD  
FOR SAHARA  
RUNDETÅRN  
17. AUGUST -  
30. SEPTEMBER**

# NEWAFRICA

## ***Hotspots south of the Sahara***

This collection of design, entirely generated from the African continent, is the testimony of an African design scene in the process of redefining itself.

Can design solve the problems of Africa?

Designers are reformers; they re-imagine the world we live in. Design is a powerful instrument in building cultural strength, identity and improving life.

New African design is haute couture, street wear, graphics, ceramics, furniture and industrial design - combining cutting edge design with traditional crafts and visions of building a new and better Africa.

The exhibition presents 45 designers of 13 nationalities addressing issues such as: cultural strength and identity, empowerment, sustainability, low-cost housing and methods for generally improving living conditions through design.

Most of the design projects are interpretations of cultural heritage, and many of the designers have a great social awareness; their product development takes place in collaboration with craftsmen from rural areas or they develop products for fighting diseases and general improvement of life.

This exhibition is an experiment in staging African design in a new context.

-- Elisabeth Topsøe + Tina Midtgaard  
Curators, NewAfrica Exhibition



Poster design  
by Lanre Lawal



# design & the AFRICAN RENAISSANCE

By Yetunde Aina

*Yetunde Aina – CEO of Jadeas Trust, studied Law, from Kings College, Cambridge University but has had an ongoing “affair” with the Pan African Creative Class all her life. She has been a Design Consultant to Shell Petroleum Development Limited (SPDC), worked with a design studio in Accra Ghana where she was instrumental in having a collection of their designs licensed by a manufacturer in South Korea.*

*Yetunde promoted and produced Africa @ Whiteleys in 1998 - a month long multi genre festival of African Arts and Culture, which held at central London's largest retail mall, featured fashion, music, dance, visual art and retail from all over Africa, drew record audiences into Whiteleys, and was featured on CNN, BBC, and ITV Television.*

*Jadeas Trust represents the Pan African Creative Class at a wide range of fora and is passionate about developing fresh opportunities and brokering fresh partnerships that benefit the African Creative Class.*

## Looking Backwards - Design in Ancient Africa

The West tends to have a sense that nothing of much significance happened in Africa before the coming of the White Man. Africa was the 'Dark Continent' and time stood still for its peoples until we were 'discovered' when Europeans came on their civilizing missions – bringing salvation and the Bible on the one hand and guns, commerce and trade on the other.

And yet looking backwards, and looking from the perspective of son or daughters of the African soil – if we ask ourselves the question – Is Design a new thing on the continent of Africa? We come up with some interesting answers.

If design is defined as being, among other things, the process of inventing and bring into being, planning (creating) in the mind, and also “to create for a particular purpose”. We have to conclude that design was an integral part of life in pre-colonial Africa.

## The Pyramids of Egypt

The only one of the original Seven Wonders of the World that is still standing – the Egyptian Pyramids, a feat of design and engineering that is without equal till today, is located in Africa. Its earlier prototypes are to be found in Sudan and archeologists continue to provide fresh evidence of the Black African presence in Egypt.

The lifestyles of the Egyptian Pharaohs - have more in common with the pomp and circumstance of the life of traditional Africa royalty today – than of anywhere else in the world. Vestiges of the art and lifestyle of Ancient African society can be found in the traditional architecture of those times. In Nigeria, the terra Cotta from the north, and the Benin and Ife Bronzes from the southern part of the country, attest to civilizations and peoples who placed a high premium on design and a people for whom form and function were inextricably interwoven.

## Once Upon a Time in Timbuktu

The recent global poll for the New Wonders of the modern World, shortlisted but failed to include Timbuktu the ancient Malian empire in the final seven. Yet, once upon a time in Timbuktu, flourished an Empire which was an ancient citadel of learning to which scholars from ancient Greece and further afield came to study and learn. Manuscripts remain today that attest to highly developed systems of science and mathematics. The Trans-Saharan trade which flourished around 600AD, during the time of Emperor Mansa Musa in Timbuktu, by exchanging salt from the Saharan desert with gold from West Africa, succeeded in designing a system of trade by barter which was sustainable and assigned values based on mutual need rather than on an arbitrarily imposed external currency.

## Art and Life in Africa

A look at the design layout of traditional dwelling spaces and the ways in which they interfaced with the wider village setting – depicts lifestyles, where the extended family – very young, the elderly and the infirm – all had their place. The Village Square, a communal meeting place – served both as a venue for communal entertainment and dispute resolution. These societies seem to have been the original “live, work, play” communities – and perhaps without recognizing it – there is a growing recognition that these smaller integrated units of society, offer an antidote to the anonymity and placelessness that is a by product of unfettered development. The design process was interwoven into systems of trade based on need, the design of eco-friendly living spaces, rites of passage that gave individuals a sense of identity and passed on ancestral wisdom from generation to generation. The West is coming to recognise that design should serve useful purpose not be an end in itself. There was no shortage of design skills in the more traditional sense of the world, in African societies. From the colourful geometry on the walls of Ndebele homes in South Africa, to the geometry of Uli painting in Eastern Nigeria and the Ghanaian Kente cloth, the warm earth tones of mud cloth from Mali – design was an integral part of the daily lives of African people.

## Design As Lifestyle

The Yoruba speaking people are one of the largest ethnic groups in Africa – and so strong is the Yoruba dispersal in the diaspora which was occasioned by the Slave Trade – that there are communities in Brazil, Trinidad, Haiti and even Venezuela who retain their sense of identity and rootedness in Yoruba culture.

Value driven design is woven into the very fabric of the lives of all African people. So for the Yoruba and most other African ethnic groups – a culture of respect – kneeling or prostrating for those who are older, the diplomacy of speaking in proverbs and parables, so that one avoids giving offence by the black and white, good vs evil thinking that leads to, sometimes tactless and simplistic discourse which can be a

feature of Western conversation.

Even the laid back “the party begins when I get there” concept of time which has come to be dubbed African Time has something to recommend it. The time consciousness of the Western lifestyle is taking an increasing toll on African lives in the big cities, with increasing instances of heart failure, stroke and stress related death.

## The Great Dislocation

So what happened? Why has Africa become synonymous in the eyes of the world with poverty, disease, war and famine? If great kingdoms existed in the past, why does African society seem to show so little evidence of those times? The Slave Trade and the ensuing dispersal created an African diaspora that has felt a sense of disconnectedness from the motherland, and colonial subjugation left Africans in a psychic limbo that is only slowly beginning to heal. A pride in one's heritage and strong sense of identity, are essential to the confidence and ability to change our world. If Nigeria is anything to go by – Africa is on its way.

## Nigeria – The Heart of Africa

If Nigeria is the Heart of Africa, then Lagos is undoubtedly Africa's heartbeat. Nigeria as a nation is a place of contradictions to its citizens – a place we love to hate and love to love, baffling for being so blessed in everyway and yet as one of the Bad Boys of Hip Hop here sings - Nigeria is jagga-jagga, poor man dey suffer suffer, everything is scatter scatter Eedris Abdul Kareem. Things can often seem upside down and jagga jagga in the largest black nation in the world.

## Lagos – “Out of the Box” Creativity

Abuja, the Capital City of Nigeria is a place of bureaucracy and civil service, where everything works, rivaling Cape Town in its bid to be a world class city. Lagos on the other hand is jamming – it is the creative nerve centre of the continent. It is Africa's heartbeat, where you can take the pulse of the Continent and its people. The ultimate “out of the box” experience. Trend watchers, pay attention, the creative

class in Lagos, are at the cutting edge of shaping a Black design aesthetic that will be the rallying point for what we believe will be the next most significant global design wave for the future.

## NAIJA – Spirit of the Black Nation

The creative class and the Hip Hop generation in Lagos coined the NAIJA phrase, to describe Nigeria and NAIJA has come to symbolize what I call the Spirit of the Black Nation. NAIJA is almost a nation within a nation, it is the land of our aspirations – the Nigeria of our dreams, the place we would be if everything were not so jagga jagga.

NAIJA is not a physical place, it represents the spirit and soul of the Black Nation, the spirit that can and should unite the close to two billion black and African people on Planet Earth.

NAIJA creatives are at the cutting edge of evolving a new design aesthetic which we summarize as urban, bold and unrepentantly black. We are the post independence generation of the Black Nation, growing up among 150 million people, who for good or ill, are at the helm of affairs in their own land. Whatever the frustrations of knowing that things could be much better than they are – there is an increasing confidence, boldness and a sense of pride in who we are, our heritage and culture, which is bursting out from the best of the NAIJA design industry, and is too important to ignore.

## Conclusion – Design and the African Renaissance

This new wave of design creativity which is emerging on the continent is being echoed by a growing Pan African sense of identity and culture consciousness within the Black and African diaspora. It is this collective Pan African movement that seeks to recognise and celebrate the contributions of our past, and to distil from these the rootedness and confidence we need to envision future lives and lifestyles that are better than our present realities, that will be at the forefront of ushering in the Africa Renaissance.

# Nigeria: Deola Sagoe

**D**eola Sagoe has given African Fashion in the 21st century the most radical expression imaginable, from the deeply rooted African fabrics to perfectly matching accessories. Known for her consistent fabulous designs, flawless colour combinations, perfect finish and finesse, Deola Sagoe is also a two-time international award winner for creating designs that truly celebrate Africa and Nigeria.

Deola is described as an African fashion designer who is "best placed to interpret our cultural diversity and artistry, our earthiness and mystery, our colours warmth and passion of the African woman in her simplicity and elegance," Deola ostensibly depicts earthy feminism in her designs.

Deola Sagoe's refreshing exploration of the genuine African flavour that evokes a subtle nostalgia for the historic elements by her selection of hand woven fabrics, accessories like cowries, crystals, and beads, as well as her extensive use of gold.

Well-known for her dynamic signature in her high fashion pieces as well as vibrant Prêt-a-Porter collection featuring ethnocentric silhouettes with global inspirations.

Deola Sagoe has participated in fashion shows all over the world including, America, Europe and Africa alongside fashion luminaries such as Donna Karen, Ralph Lauren, Calvin Klein, Chanel and Missoni, and was the winner of the "Africa Designs" and MNET/ Anglo Gold African designs 2000 (nominated by Andre Leon Tally, US Vogue editor).

Her lines have also been modelled in major International beauty pageants, including Miss Universe.

Other awards and recognitions include in her participation in the Cape Town Fashion Week (2003 & 2006), The Alta Roma Moda show in Rome (2004), award winner of Nigeria's most influential designer by City People (2005), award winner of the Platinum Quality Award at the 10th International Star Awards in Paris (2006), and the appointment of UN Designer for the Launch of UN World Food Programme & Health PR's new Global campaign: CatWALK THE WORLD-Fashion For Food!

The CatWALK the World - Fashion for Food campaign was launched in April 2006, in Lagos, Nigeria and the second event was held in Accra, Ghana. From then on, the event will continue in Addis Ababa-Ethiopia, Monrovia-Liberia, Freetown-Sierra Leone and South Africa and will move across the globe starting with: London-UK, Paris-France, Rome-Italy, New York-USA, Sao Paulo-Brazil, Tokyo-Japan, Sydney-Australia to mention a few.

The objective is to create awareness while raising funds to fight child hunger by organizing high profile fashion shows across the world with the best designers in each participating country, to represent their country with their unique contributions in the form of a fashion show of their best creations.

<http://www.deolasagoedesign.com>







# AFRICAN FASHION: THE NEW URBAN TRIBES

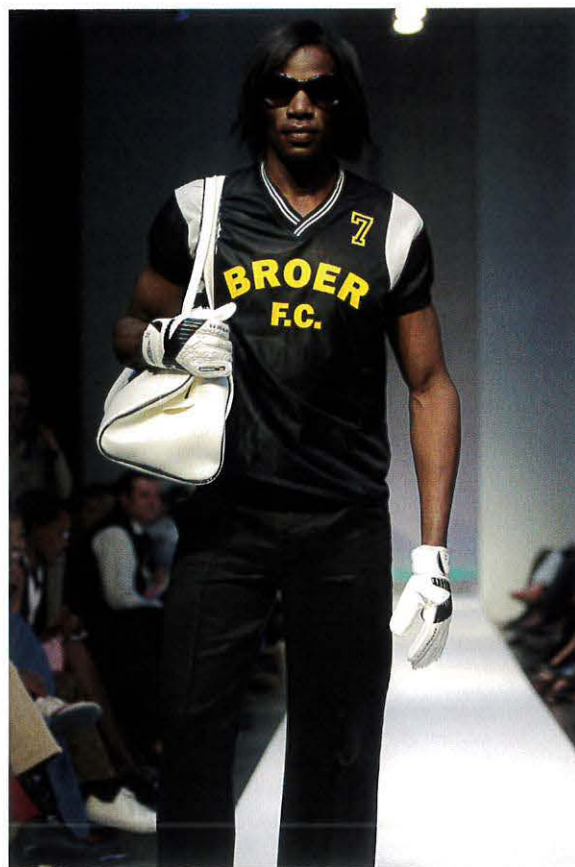
by Adam Levin

Sometime in the Mid Nineties, African designers began sparking some attention in the global fashion market. Of course there had always been a rich tradition of dress on the continent: The world's oldest garment -- a linen tunic dating to 3000 BC was excavated an Egyptian tomb in 1912 -- and ever since, Africa has witnessed a myriad of trends no different from the evolution of European styles.

But in the past few centuries a combination of slow industrialisation, isolation and a persistent exotic gaze on the part of the West have forged stereotypical ethnic preconceptions of African fashion. Sure, traditional tribal dress has remained relatively recognisable, but the hunger for new textile

designs and styles can be dated as far back as the first trade exchanges on the West African coast in the 15th Century, when Africans rejected cloth as, well, too last season.

But today's Africa is a very different place. Rapid globalisation, access to new styles, and the evolution of a world fashion market have forged an increasingly diverse African aesthetic. A New Africa is emerging, full of surprises and unlikely references, and the continent's future designers will be as difficult to identify as African as Karl Lagerfeld as German or any of the Antwerp pack as Belgian. Multiple identities intersect to form new and more complex ones that are coded in the clothes we wear.



*Craig Native  
South Africa*



Nowhere is this more evident than South Africa, which has seen an explosion in fashion design since the end of Apartheid in 1994. Predictably, the first few years of the “Rainbow Nation” produced collections that exuded a crass, wholesale nationalism. A country that had been denied its history set quickly to work researching historical and largely folkloric references to clothe a nation that was -- for sartorial purposes -- essentially naked.

While the nation’s youth had long customised American Hip Hop styles to reflect the country’s townships, “Dress Traditional” galas called urgently for a new school of glamorous Afro couture – largely reinventions of historical styles in luxurious textiles. But in time, youth especially found little relevance in an ethnic heritage and have turned to what they know for inspiration – street culture.

Around 2000, Stoned Cherrie’s Nkhensani Nkosi set to work creating an “Urban African” aesthetic, using Pan African textiles, but cutting the garments closer to the body, in line with current global trends. Designers like Darkie, Craig Native and Karen Monk Klijnstra also rejected cultural heritage in favour of a recycled aesthetic that reflected the continent’s legacy of vintage European hand me downs, mixed in with the rebellion, inherent in the spirit of South African youth. Icons appeared ironically on sportswear. Pride had a streety, occasionally subversive, new twist as captured in the work of graphic design house Ijusi.

South Africa’s first Fashionweek in 1996 was key in the formation of an indigenous fashion industry. Senegal and Niger had hosted similar events before but more as cultural showcases than with the business of fashion in mind. Since then, Uganda, Kenya and other countries have followed the global trend, and we are seeing the emergence of a new wave of designers, continent-wide. The shift has been from skilled tailors – who still rattle old Singers through the Sahara -- to influential and celebrated designers – with their own distinct signatures.

West Africa’s exuberance is echoed in the designs of Nigerians like Blokes ‘n’ Divas, who reinvent traditional textiles to Deola Sagoe whose fanciful shapes, exaggerated volumes and shimmering colours verge on theatrical. But Sagoe is insistent that she is a global rather than an African designer. She travels frequently and is influenced by many things beyond her continent.

Africa today is less a place than an identity. Ali Adam is Danish-trained but works in Cape Town, reinventing the luxury of royal African dress as contemporary couture. Young designers like Ghana’s Francis Selorn and Kenya’s Georgina are based in Copenhagen and blend their heritage with the European aesthetic they are exposed to. South African designers too now look beyond ethnicity towards political history, textures, landscapes or more individual experiences to express themselves.

As anywhere on the fashion planet, national dress dissolves into more personal artistic visions, which in turn may be identified as a school. Just as new Belgian or Japanese design has little do with clogs or kimonos, so Africa is finding a new Africanness that will continue to challenge our preconceptions. Indeed, as African fashion’s enfant terrible, the savvy, Malian-born, Paris-based, Xuly-Bet, once expressed, when asked what made his clothes African, “Well, I made them.”



Stoned Cherrie  
South Africa

Darkie  
South Africa



Adam Levin is an award-winning South African author and fashion writer. He has written three books, co-winning the Alan Paton Award. He is also a specialist Fashion Consultant on the regeneration of Johannesburg’s Fashion District.



In the object and from my experience of living in a European country, I have found a way of questioning my roots. These thoughts are the results of contradictions I have observed between African cultures undergoing a radical transition towards modernity and the civilisation phenomena found in the so-called developed countries.

Design is therefore travelling a path that leads to the source: I want to immerse myself in Africa's realities so as to open up my eyes to Western technological discoveries. The objects that I use, aside from having aesthetic and functional qualities in society, can also have an emotive, symbolic and expressive value.

My research is based firstly on the technological discoveries of new materials having broken with the notion of boundaries and, secondly on African lifestyle, traditional values and social phenomena.

By studying the object and furniture in particular, I hope to safeguard, develop and promote African identity, both in Africa and everywhere else in the world.

-- from *Design Made in Africa*, 2005



## Ivory Coast: Vincent Niamien



*Zulu Mama chair*  
Haldane Martin



**L**iving in South Africa exposes us to the extreme polarities of great beauty and also enormous pain and suffering. On a daily basis we come face to face with Aids, addiction, violence, crime and perhaps, at the root of it all – abject poverty.

I don't know about you, but I find it very difficult to ignore the suffering that I see around me. I feel the pain and sickness in my own mind, soul and body. How can I not Design with a Conscience?

The Zulu Mama Café chair is my first honest attempt to do so.

As it is with most of my designs, Zulu Mama is an expression of our new emerging South African identity. This theme of contributing to a new South African design language has been central to my work as designer since my student years in the early 90's.

I was studying Industrial Design at Cape Tech, when across the road on the Parade, Nelson Mandela delivered his famous freedom speech after being released from prison. The embarrassing fact is, that being an ignorant young white South African, I hardly even knew who Mandela was at the time! Such are the sins of Apartheid.

Striving to understand and forge a new national identity has helped heal from the pain and shame of Apartheid. We South Africans have a real need for icons to stand for what is possible and good in our new democracy.

I wanted to create a café chair that embodied the nurturing aspect of the Mother archetype. This archetype is somewhat missing in our western culture. Perhaps it is really the nurturing Universal Mother that we are looking for when we take time for ourselves to enjoy a tall creamy latte at our favourite Café.

I began collecting hand woven baskets from all over Southern Africa, which beautifully express the feminine gesture of gathering and holding. The rounded organic form of these indigenous baskets, would be perfect form shaping a comfortable seat.

I worked together with Ester in rural Limpopo for a week, to develop the weaving technique suitable for this chair. She was taught weaving by her mother when she was a young girl. This experience was one of the highlights of my career. We, two South Africans, managed to transcend our vast racial, cultural, language, and social differences to create something beautiful together with our hands.

# South Africa: The Zulu Mama story

By Haldane Martin

The seats are now hand woven by 6 rural woman in Limpopo. Craft work raises dignity and provides much needed income for many South Africans. The cost of pursuing this "idealistic" scenario of supporting rural craft, is excessive road freight. Road freight is a major contributor to global warming.

Trying to weigh up social benefits with environmental costs is a major challenge in Africa. In hindsight it would perhaps have been wiser to set up the weaving with township women in Khayalitsha....even though this would contribute to the continued urbanisation of rural people.

This is the kind of struggles between right and wrong I must engage with if I am to design with a conscience. The answers are certainly not black or white!

I replaced the traditional weaving material, which is slow growing Illala palm, with plastic. The UV stable plastic is more durable and can be used outdoors without deteriorating, which is important for a café chair.

Contemporizing and evolving traditional craft in this way ensures that hand work will always have a place in our hearts and homes.

I originally intended for the plastic to be made from recycled household waste. But when it came down to production, the plastic extruders refused to extrude this material, as they were afraid that the recycled pellets would contain dirt and bits of metal that would damage their extrusion machines. Together we compromised, and began recycling the plastic factories own in-house plastic waste. Another challenge was that the only colour we could

recycle with consistency was black. Fortunately black is proving to be the most popular colour.

The feminine, hand woven, traditional basket seat, is held by the masculine stainless steel frame. This beautifully expresses the integration of the 1st and 3rd world realities that exist side by side so uniquely here in SA.

The frames are manufactured in 304 stainless steel which is the "cleanest" steel available. Stainless steel is made up of 60% recycled material, is 100% recyclable.

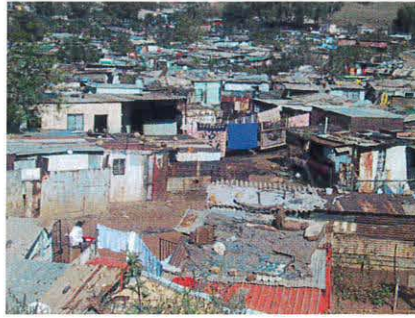
As the hospitality industry has become more sensitive to these soft social & green issues, Zulu Mama has proven to be an attractive option over imports that don't consider Africa's cultural, social and environmental issues. Here the Zulu Mamas are being used at Little Kulala Game Lodge in Namibia.

Zulu Mama is also selling successfully in Europe.

As with most South African designers, I am flattered to have my work accepted overseas. Meeting the demand, and maintaining quality has been our biggest challenge, but we are getting there...

My Zulu Mama journey has been filled with uncomfortable contradictions and compromises, and has been painfully educational. In the end, it has been deeply fulfilling to practically care for how each aspect (seen and unseen) of Zulu Mama touches the world. This is my world, I am a part of it and I am connected to everything and everyone.

<http://www.haldanemartin.co.za>



*Photographs courtesy of C.D. Coyne-Jensen*

# LOW-COST HOUSING

By C.D. Coyne-Jensen

**H**ousing is a human right.<sup>1</sup> The need for a safe and sound dwelling place is a fundamentally human one, and without any doubts, access to adequate housing is one of the single most critical factors determining quality of life. Regardless of one's nationality, culture, gender, race, socio-economic position, etc., access to an adequate and affordable dwelling (including 'amenities' such as a source of clean water, a toilet, and electricity) can make a crucial difference in-between being healthy or sick, upwardly mobile or stagnant, prosperous or poverty-stricken...

In South Africa in particular, since the legal end to apartheid in 1994, significant policy changes and programmes have been instituted, which aim to improve the quality of life for all citizens. One of the most far-reaching and vigorous of these numerous democratic initiatives has undoubtedly been the Reconstruction and Development Programme (RDP), which was founded by the African National Congress government. A major focus of the RDP has been upon housing: a fundamental objective being to improve and provide equitable, adequate housing to all in need of it.

In terms of achieving its goals of affording access to housing, water, electricity, and sanitation to all South Africans, the RDP can be seen to have been reasonably successful to-date—if not in the least, statistically speaking. In the decade from 1994-2004, roughly 1.6 million new RDP homes were constructed, and clean water supplies were extended to 9 million people. Nevertheless, 2-3 million low-cost homes are still necessary across the nation today; and thus the essentiality of addressing low-cost housing (architecturally and in particular) remains imperative.

Despite the successful figures of the programme and the continued proliferation of erecting the so-

called RDP model home, this form of low-cost, mass housing remains deeply akin to apartheid housing models; both as individual unit and as isolated neighbourhoods of units. The individual RDP house 'archetype' remains inequitably small and unhealthy. And in-turn, each RDP house is sited according to old, apartheid spatial and environments patterns. In short and on the whole, RDP houses continue to exist much like squatter and shanty models: in geographically and racially segregated communities. They are erected far-removed from significant centres of economic activity, and thus further pre-existing negative conditions such as economic erosion and waste pollution.

Within South Africa's architectural community, there seems to be a general consensus in terms of the nation's low-cost housing front: that even though an extensive number of houses have been delivered since 1994, "there is little to suggest that the relevant issues are being effectively addressed."<sup>2</sup> Within recent years, a small—but growing—faction of the nation's architects have taken-up the challenges of designing low-cost housing, and are devoting the majority of their professional practice towards creating sustainable, humane and sympathetic affordable dwellings. Instead of perpetuating outdated, detrimental spatial praxes, new and integrated design solutions of a more 'mixed development' nature are being brought forth. Amongst other major shifts, users and the wider communities are now being consulted and included in the design and construction processes, local cultures and building traditions are being embraced, and new design strategies that are not only environmentally sustainable but are also economically and socially sustainable are being developed and employed. It is a time and field that offers the seeds of great experimentation and innovation—for those who take-up the challenges.

<sup>1</sup> The Reconstruction and Development Programme: A Policy Framework. Cf. [www.polity.org.za/html/govdocs/rdp/rdp2.html#2.5](http://www.polity.org.za/html/govdocs/rdp/rdp2.html#2.5)

<sup>2</sup> "A Time for Reflection", World Architecture Day media release by Hassan Asmal, President of the South African Institute of Architects. (October 2006)





ELEVATION AT COMPLETION



ELEVATION OVER TIME

*Motherwell Housing  
Port Elizabeth, 2005 (unbuilt)*

# NOERO WOLFF ARCHITECTS

By Hans Haagensen

Noero Wolff Architects is one of the leading architectural practices in South Africa seriously addressing the challenge of designing affordable, low-cost housing.

Jo Noero states that they believe architecture should be a tool to improve lives rather than skylines - a concept illustrated in the two examples shown: the Pelip project from 1999 and the unbuilt Motherwell housing complex from 2005, both located in Port Elizabeth.

Partners Noero and Heinrich Wolff's design principles are deeply rooted in a philosophy that stresses the importance of flexibility. The terraced houses are cost-saving and smartly designed, a refreshing escape from the uninspired "matchbox"

individual houses that form the majority South Africa's new low-cost housing. The layout of both the urban neighborhood as well as of the houses themselves offer opportunities for expansion and for a multitude of uses. For example, parts of the ground floors may be utilized by commercial shops, light industry or rental accommodation, thus enabling the occupants to generate income. The houses are also able to expand and contract depending on the life-cycle stage of the family by appending extra floors even while the occupants continue to live in the house.

Finally, the use of colours provide a welcome change from the drab tones of "matchbox" houses, and the layout provides an "urban" character different from the common detached housing schemes.



*Pelip Housing Complex  
Port Elizabeth, 1999*

# 30 Days<sup>of</sup> Graphic Activism

Chaz Maviyane-Davies

During the countdown to the Zimbabwe 2000 elections Chaz Maviyane-Davies produced around 50 'graphic commentaries' in an attempt to chronicle and highlight the many issues that shaped the reality and atmosphere of the present predicament with one aim in mind, — to raise the consciousness of our situation and similar ones in the world at large. These were distributed daily by email on the internet.

As a project, this began on 25 May 2000 — the day the voter delimitation zones were announced and went on for 30 days until the eve of the elections. A contribution through the positive use of design to bring about some awareness to the abuse and violations of human rights being perpetrated in Zimbabwe.

Also given the absolute lack of voter education/information around, which should be the duty of any responsible government except the Zimbabwean, (as this would contradict every aspect of the government's violent campaign) The intention was also to disseminate ideas out there for interested civic rights groups and individuals to harvest and even use in some way if they could.

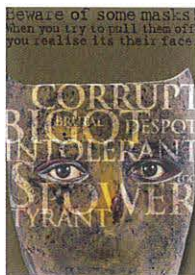
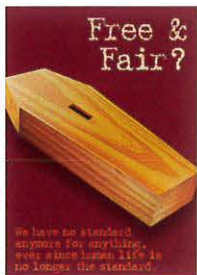
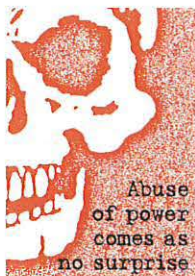
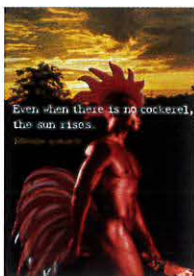
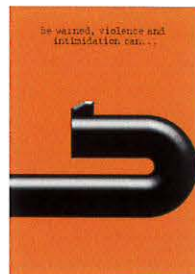
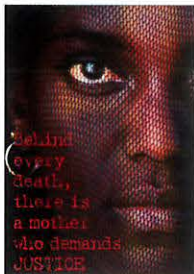
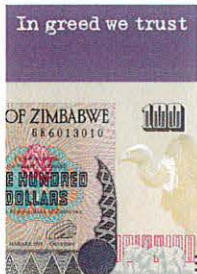
For more than two decades Chaz's work has taken on issues of consumerism, health, nutrition, social responsibility, the environment and human rights.

From 1983 until 2000 Chaz was the principal of The Maviyane-Project, a design studio in Harare. As a result of the social, humane and confrontational nature of his work, Chaz felt compelled to temporarily leave Zimbabwe because of the adverse political climate there.

Besides extensive individual and group exhibitions worldwide, Chaz's design work has been represented in most of the largest international graphic, invitational and poster exhibitions from 1980 to the present time, while he has also been invited to judge several international exhibitions and competitions. His work is included in several international permanent collections in various galleries. Chaz is presently Professor of Design at the Massachusetts College of Art in Boston.

<http://www.maviyane.com>





# DESIGNER LIST

## FASHION DESIGN

### ALI ADAM, GHANA

Born in Kumasi in 1971, Ali spent the first 17 years in his native Ghana. In 1996 Ali moved to Copenhagen, where he spent two years working for an exclusive fashion house, Øhroløs. Exposure to the sophisticated European fashion scene left its mark indelibly on Ali's work, yet the spirit of his creations continued to stem from a truly African soul. Ali currently lives in South Africa.

### FRANCIS SELORM, GHANA

Francis lives and works in Copenhagen. In 1992 he established his office in Denmark, producing ready-to-wear African dresses, boots and shoes. His primary aim in establishing the business, is to promote African culture and to uplift the image of Africa in the West.

### GEORGINA, KENYA

Georgina was born in Kenya, where she studied fashion & design in Woodgrove collage, Nairobi. She further went to study in Denmark where by she obtained a bachelors in fashion & Textiles in Hellerup Textile College. Georgina now lives and works in Copenhagen.

### BLOKES'N'DIVAS, NIGERIA

Teddy Legbedion and Patrick Osaghae have taken part in many successful international shows and presentations with ethical production as guideline. It is a label which is highly inspired on the re-looking of cultural events, arts and folklore.

### MARIA ODUNSI, NIGERIA

Maria is a fashion designer, living and working in Lagos. She is exploring modern African design in a way that preserves artisan techniques and adopts sustainable methods.

### YEMISI OLAGBAIYE, NIGERIA

Yemisi's work is contemporary African, it is a mix of trend and art, fusing the avantgarde of particular fashion eras with the history, cultures and innate ethnicity of Africa and Afrikaans.

### CRAIG NATIVE, SOUTH AFRICA

Native is a clothing brand from South Africa launched by designer Craig Native in 2000 with serious underplay on political, social and humanitarian issues in the South Africa, but always with a quirky humorous and sporty twist. Craig has won a few national awards, namely Best Menswear Designer in SA and Most Promising Designer in SA.

### DARKIE, SOUTH AFRICA

Darkie is the brand with the signature afrocomb. Since its official launch in 2002 at the South African Fashion Week, Darkie has been rooted in South African Culture. A young design team creates fast-forward, fresh and youthful streetwear with a recognized laidback feel.

### KAREN MONK KLIJNSTRA, SOUTH AFRICA

Karen Monk Klijnsstra designs are a combination of flamboyant colours, textures and decorative patterns, perfect for "broad-minded individuals seeking an eclectic mix of clothing." She has used the original shweshwe cloth in many of her designs.

### STONED CHERRIE, SOUTH AFRICA

Stoned Cherrie, established in 2000, by Nkhensani Nkosi is an African lifestyle brand that is expressive of urban culture in South Africa. The brand was started in an effort to represent afro-urban culture by creating a platform for self expression. Stoned Cherrie has won numerous national awards.

### MUSTAFA HASSANALI, TANZANIA

His collections have been shown widely throughout Africa and Europe and his exquisite handwork, detailed beadwork and creative ensemble embellishments have made Mustafa Hassanali a sought after brand name in the couture market.

## ARCHITECTURE

### METAMORPHOSIS, NIGERIA

Metamorphosis-Nigeria is a non-profit, non-governmental organization. It was established in January 2000 by a group of professionals based in Lagos State. Their mission is to change the attitude and practice of Nigerians on issues to do with the environment, sanitation and hygiene.

### NOERO WOLFF, SOUTH AFRICA

Noero Wolff Architects was established in 1998 by the partnering of Jo Noero and Heinrich Wolff. Their work has been extensively published both nationally and internationally and has won many awards. The work of the practice is varied both in scale and type and ranges from individual houses to large scale cultural and educational complexes.



## GRAPHIC DESIGN

### SANDRINE DOLE, CAMEROON

Sandrine Dole was born in France in 1976. In 1999, after Dole graduated in industrial design from Ensai-les Ateliers in Paris, she began specializing in design for social and cultural development in Africa. After having worked in Cameroon for several years, Sandrine is currently based in Morocco.

### NAIJA, NIGERIA

Jadeas Trust received a grant from the MSME Project of the World Bank in 2006, to enable them offer Business Development Support BDS, to Creative Industry entrepreneurs in Lagos. The Made in NAIJA brand evolved after cross sectoral training of creatives of every genre who are at the cutting edge of fashion, film, music, graphics and product design.

Designers: BEAMPEH, EMMY OSANA, GODWIN, JOHN 3X3, KODJO, LANRE LAWAL, STUDIO POTTER

### DADDY BUY ME A PONY, SOUTH AFRICA

Founded by Peet Pienaar and Heidi Chisholm in 2000. They have developed a distinctive style that is resolutely South African yet also very much their own. In 2002 they started Afro – a pan African magazine that show cases the creative new generation of Africa.

### ORANGE JUICE DESIGN, SOUTH AFRICA

I-just is an experimental graphic design magazine published twice a year by Orange Juice design in South Africa. The magazine was first produced in 1995, and issue 20 is on the drawing board. Each issue is themed, often as a result of a chance event. Topics have ranged from death to religion, "komix" to porn and more recently the foto issue.

### REX, SOUTH AFRICA

Since opening its doors in July 2004, REX has developed exquisitely crafted projects for clients ranging from The Coca-Cola Company in Atlanta to The Nelson Mandela Foundation in South Africa. REX is a design consultanting firm dedicated to developing unique visibility and strategies for established brands and market newcomers.

### RICHARD HART, SOUTH AFRICA

Illustrator and graphic designer. Founder of Disturbance Design. He has received much acclaim for his graphic design and particularly for its distinctive illustration work. Specialise in offbeat illustrations in a variety of styles and techniques with a distinctive thread of humour running through the output.

### TENNANT MCKAY, SOUTH AFRICA

Established in September 2002 by Hilton Tennant and Jonathan McKay, Tennant McKay has identified itself as a forerunner in design of all scales and budgets. Tennant McKay and REX created a new afro design for the Coca-Cola Company, in their "creating a better world" campaign in 2006.

### CHAZ MAVIYANE-DAVIES, ZIMBABWE

From 1983 until 2000, Chaz acted as principal of The Maviyane-Project, a design studio in Harare. He is presently Professor of Design at the Massachusetts College of Art in Boston. His work has for more than two decades taken on issues of consumerism, health, nutrition, social responsibility, the environment and human rights.

### SAKI MAFUNDIKWA, ZIMBABWE

Saki Mafundikwa is a graphic designer and design educator living and working in Harare, Zimbabwe where he runs the college he founded in 1999, Zimbabwe Institute of Vigital Arts (ZIVA). Saki previously lived and worked in New York as a graphic designer for twenty years.

## COMMUNITY PROJECTS

### PLANNING SYSTEMS ARCHITECTS, KENYA

In March 2007 the Chairman of the Laini Saba community invited Jim Archer to strike the match that would light up the prototype community cooker. The cooker serves to reduce rubbish levels throughout Kenya and Eastern Africa. The rubbish is used to create heat for cooking and heating water.

### TRIKETOR, NIGERIA

The Trike-tor is a revolutionary agricultural invention– a three-wheeled motorcycle designed and intended for use as a small agricultural tractor able to carry out various farming operations like ploughing, seed sowing, weeding, and insecticide spraying by means of attaching and detaching various farming implements. Designed by Prince Olufemi Odeleye.

### ONICA, BOTSWANA

Homegirl was conceptualised in 2003 by Onica Lekuntwane and officially registered in 2004. A team of mainly women create earrings, refrigerator magnets, small toys and necklaces using recycled materials. In April 2007 Onica was nominated for 'Community Builder of the Year' in the FNBB/Emang Basadi Woman of the Year Awards

### DAGAMA TEXTILES, SOUTH AFRICA

Da Gama textiles are producing the original ShweShwe fabric, that has been reinvented for the fashion industry. The company initiated the Cotton Gin Project, that was designed to bring together the local emerging farmers in conjunction with Da Gama Textiles to establish a sustainable cotton growing industry in the Eastern Cape.

## **FURNITURE, LIGHTING & INDUSTRIAL DESIGN**

### **VINCENT BAÏLOU, BURKINA FASO**

Vincent Baïlou is the initiator of the group Dia Design, a designer cooperative that has developed furniture and lighting for the project Cyber Maquis. Vincent wishes to show the craftsmen the possibility of investing their creative potential into developing modern African design, making use of the African craft tradition.

### **JULES WOKAM, CAMEROON**

Wokam is a designer trained in architecture and scenography, with a diploma in physical science. He is a designer at the Ebene Agency in Douala and has exhibited in Africa and Europe since 2000. Wokam was awarded at Dak'Art 2004.

### **VINCENT NIAMIEN, IVORY COAST**

Vincent holds a interior design diploma from INSAAC in Abidjan and Nice School of Decorative Arts, and is a founding member of the African Designers Association. His work has exhibited regularly since 1987 in Africa, France and the US.

### **GREGOR JENKIN, SOUTH AFRICA**

Gregor Jenkin Studio is a conceptual studio that focuses less on applied design than formal and material investigations into whatever seems to capture their interest. Occasionally political, often humorous and always deeply thoughtful, the array of short-run products released in ranges is irreverent but sophisticated, accessible and yet strange.

### **HALDANE MARTIN, SOUTH AFRICA**

Haldane Martin strives to offer a sense of belonging to our world and the times we live in by creating contemporary furniture collections that strongly express emerging South African identity and human-centered values. The Zulu Mama chair is an exploration of an indigenous Zulu basket weaving technique adapted for recycled plastic.

### **LIAM MOONEY, SOUTH AFRICA**

Liam Mooney, 23, designs furniture under his own label, curates industrial design exhibitions, and is the creative director of the Whatiftheworld/Design Studio. He has exhibited furniture in New York and is currently preparing for a show in Tokyo.

### **LYALL SPRONG, SOUTH AFRICA**

Lyall Sprong completed his BT Industrial Design (cum laude) at the Cape Peninsula University of Technology in Cape Town. In his short career, he has won awards for two of South Africa's premier design competitions. His work on the revitalisation of the South African railways systems has garnered high praise from the South African Bureau of Standards.

### **... XYZ, SOUTH AFRICA**

XYZ has provided clients with successful products since its inception in 2000, like the Condom Applicator and Wind-up Radio. The second generation condom applicator design provides a user friendly design which guarantees the easy and correct application of a condom. The development path started in 2001 with the first generation model.

### **AMIVI HOMAWOO, TOGO**

Amivi holds training courses in sculpture, painting, woodcarving, design, silkscreen painting and children's books workshop, 1995/2000. Her lamp-sculptures and lighting systems have been exhibited since 1995 in Togo, Benin, Burkina Faso, Belgium and Portugal.

### **KOSSI ASSOÛ, TOGO**

Kossi is a visual artist and designer educated at the Beaux-Arts school of Abidjan. He is the founder of multiple design centers, programs, and magazines, as well as a founding member of the African Designers Association. His work, including the Banc Rallonge seating system, has exhibited in Europe and Africa since 1998.

## **CERAMICS**

### **FRAUKE STEGMAN, NAMIBIA**

Frauke's ceramics project is about making an inventory of domestic/homemaking acquisitions. The product designs are taken from items at local markets and family heirlooms.

### **ANDILE DYALVANE, SOUTH AFRICA**

Andiles Ceramics are original and contemporary African. His main inspiration is his cultural heritage. By integrating elements of his various cultural realities, Andile is repositioning functional African tradition as stylish contemporary aesthetics. Andile is part of the young black designers design collective Imiso.

## **CARTOONS**

### **GODFREY 'GADO' MWAMPEMBWA, TANZANIA**

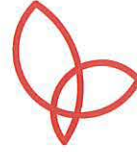
GADO was born in Dar es Salaam, Tanzania in 1969 and went on to study architecture at the Ardhi Institute. GADO has become the most Syndicated Political/Editorial cartoonist in East and Central Africa. He is now a freelance illustrator.

### **DANNY BARONGO, UGANDA**

Danny Barongo is a 33-year-old freelance illustrator and cartoonist with The New Vision, the leading state-owned daily newspaper in Uganda. Barongo graduated from university in 1998 in the field of fine arts.



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