flow of forms

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Kerstin Pinther,
Alexandra Weigand (eds.)

Design Histories between Africa and Europe

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As a teenager, I spent my time wondering why in sci-fi movies, every landscape, every object I could see was Western or Asian based. I've finally understood that somewhere our legacy had been locked in the past, that we couldn't be "futuristic" in the eyes of our fellow Europeans. We have to look behind our shoulders, get back to our traditions, seize the best of them and shape a future with it. This without forgetting we are part of the world, totally, unquestionably. The future is for me not only a matter of dialogue with the past, but and beyond everything a dialogue with the rest of the planet.

Kossi Aguessy

How is it possible to adequately capture histories of design in Africa, a continent with fifty-four countries? How can one avoid producing just another essentialising master narrative of "African Design"? How can one make sense of the many entangled yet often asymmetric and sometimes ambivalent histories of form-finding processes between Africa and Europe? In keeping with the premises of a global art and design history approach, the book offers a change of perspective: focusing on the mobility of people, objects and ideas – on flows between Africa and Europe as well as on a South-South axis – allows for multiple yet necessarily fragmented design histories to be identified and recognised. The contributors trace multi-faceted design case studies from a historical perspective, with attention to the present as well as towards possible futures.

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As a teenager, I spent my time wondering why in sci-fi movies, every landscape, every object I could see was Western or Asian based. I've finally understood that somewhere our legacy had been locked in the past, that we couldn't be "futuristic" in the eyes of our fellow Europeans. [...] We have to look behind our shoulders, get back to our traditions, seize the best of them and shape a future with it. This without forgetting we are part of the world, totally, unquestionably. The future is for me not only a matter of dialogue with the past, but and beyond everything a dialogue with the rest of the planet.

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Kossi Aguessy
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Flow of Forms / Forms of Flow takes this statement by the late Kossi Aguessy as a starting point to focus on design and design practices in Africa from a perspective of entanglements. Like many other designers, Kossi Aguessy was part of the expanding design cultures within African cities and its diasporas mainly in the UK, France and the US. What many of these designers seem to have in common is their awareness of an interconnectedness driven by education, travel and movement, as well as by digital media and the felt necessity to (re-)connect, to build upon and update local techniques, materialities and aesthetics to create viable designs for the future. Contemporary product, fashion, textile and architectural designers working on the continent as well as in the diaspora rely heavily on the ability to move and mediate between places and cultures. Hence, Afropolitanism, understood with Achille Mbembe as a form of cosmopolitanism with African roots, relates the designers to the wider world, while at the same time offers a way of locating and seeing oneself.[1]

To speak of "Africa" within the historical and theoretical perspective on design is a challenging task. How is it possible to adequately capture the design developments of such an extremely heterogenous continent with its fifty-four countries, a continent also fragmented historically and culturally? How can one escape the danger of producing just another essentializing master narrative of "African Design"? Given that "traditionally" direct linguistic and conceptual pendants rarely exist, what definition of "design" can be relied on? How can narratives of design be located in a broader and larger context which, on the surface, seems national and individual? And finally – how can one make sense of the many entangled yet often asymmetric and sometimes ambivalent histories of form-finding processes between "Africa" and "Europe"?

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Global Design Histories

Flow of Forms / Forms of Flow is informed by and adheres to the recent "global turn" in design history. Whereas design, especially in the past, was solely understood as exclusive to Western Europe and the United States and fuelled by modern industrialisation, a global perspective offers a different approach.[2] According to Sarah Teasley, Giorgio Riello and Glenn Adamson, global design history is a methodology, "one that acknowledges that design as a practice and product exists wherever there is human activity, on axes of time as well as space, and recognises the importance of writing histories that introduce the multi-sited and various nature of design practices".[3] Such a perspective does not necessarily lead to a blurred or haphazardly augmented design field as it is not meant to "simply" address *Gestaltung* activities world-wide, and thus produce another overarching meta-narrative. In keeping with the premises of a global history approach,[4] it rather offers a change of perspective on entanglements and networks, leaving container-based para-digms of the past behind. In our case, to focus on the mobility of people, objects and ideas – on flows between Africa and Europe as well as on a south-south axis – allows for multiple yet necessarily fragmented design his-tories to be recognised. In this understanding, the aspect of *flow* refers to movement, transfer, translation, interaction, as well as a material morphosis. Our observations thus not only focus primarily on the aesthetic effects generated through the networking, overlapping and blending of forms, but also on the social and political dimensions of design. We consider form find-ing processes as the result of mutual exchanges – without dismissing the complexity and the historical depth of Africa's many linkages within the con-tinent and across its various contact zones over oceans and deserts. In this process, national narratives of design are also integrated into larger contexts and reveal their "global" entanglements.[5]

Present design practices in Africa suggest expanding the understanding of design to include practices developed from mixed economies and traditions (informal and formal, handicraft and industrial production) as well as cooper-ations between trained designers and the various "traditional" metiers. Such an expanded notion of design is also proposed by Vilém Flusser in his short essay *About the word design*.[6] He considers design as a bridge between different fields of knowledge. According to him, design is situated between the arts, handicraft production, technology and society. Building on a lin-guistic philosophy, he shows that the "words *design, machine, technology, ars* and *art* are closely related to one another, one term being unthinkable without the others [...]". Such a perspective not least posits a desirable direc-tion for research, namely investigating "traditional" notions, classifications and concepts of artefacts and design activities.[7]

With this research interest, we connect with contemporary debates on the artistic creativity of Africa and its diaspora. However, while previously the

focus was first and foremost on the fields of the visual arts, architecture and urban planning, in recent years design practices in Africa have received considerable attention, a development due in part to exhibitions and publications in Africa as well as in Europe and the United States either spotlighting design or seeking to present design within the context of contemporary art exhibitions.[8]

Emerging Platforms for Contemporary Design in Africa

Although there were some early activities to promote design across the continent, for example, two editions of the Nigerian *New Culture* magazine on *Art and Technology* and Selby Mvusi's contribution to the FESMAN colloquium in Dakar (1966) on the necessity of industrial design,[9] the major activities and (temporary) platforms for design can be traced to the 1990s. Until today, *Dak'art*, the Biennale of Contemporary African Art in Dakar, Senegal, is among the leading art events in Africa. Founded in the early 1990s, the second edition in 1996 already included the first *Salon du design et de la créativité textile*. Initiated by individual artists and designers, it presented works and products by a total of 13 designers from countries including Senegal, the Ivory Coast and Guinea. The Association des Designers Africains (ADA) was also founded in that same year. In 1998, two years later, together with the French organisation *Afrique en Créations*, the ADA was one of the hosts of the second *Design Salon* in Dakar with, among others, Cheick Diallo, Oumou Sy and Kossi Assou. Until 2004, other editions were dedicated to the topic of *récuperation*, the exploration and re-mixing of discarded material into new items, presenting works by designers including Valérie Oka (Ivory Coast), Ola Dele Kuku (Nigeria), Bounama Sall Ndiaye (Senegal) and Zoarinivo Razakaratrivo (Madagascar), Cheick Diallo (Mali), and Balthazar Faye (Senegal/France). In the *Design 4 People* exhibition staged for *Dak'art* 12, Bibi Seck and Fati Ly took up this theme again, this time focusing on the kinds of informal arrangements and architectures visible in the streets of Dakar.[10] In Europe, the *Cité du Design* organised the Saint-Etienne International Design Biennale in 2004, one of the first major design events with a focus on Africa. *Design: Made in Africa* brought together the work of more than thirty designers from a total of 14 African countries.[11] Also in the 1990s, Cape Town-based Design Indaba was launched as an annual festival and conference, linking design developments on the African continent to global design trends; from 2001 to 2011, this was complemented by the Design Indaba print Magazine (from 2011 onwards as an online publication) edited by Katie de Klee.[12] Since then, design in Africa and its diasporas has been widely documented in research and various publications as, for example, in Design Indaba's recently edited volume *Africa Rising. Fashion, Design and Lifestyle from Africa*.[13] In the introduction, de Klee tries to define some characteristics of African design "that is relevant, contextual, resourceful, expressive, and bold".[14] Stereotypical notions of African craft and design do not seem repre-

sentative of the new. One of the main concerns is fashion, an ever growing and diversifying field of design in Africa.[15] Probably the most comprehensive exhibitions on design and Africa was shown in 2010 in New York's Museum of Arts and Design (MAD). Curated by Lowery Stokes Sims and Leslie King-Hammond, *The Global Africa Project* explored a broad spectrum of contemporary African art, design and craft around the world.[16] "Through furniture, architecture, textiles, fashion, jewelry, ceramics, and basketry, as well as selective examples of photography, painting, sculpture, and installation work, the exhibition actively challenges conventional notions of a singular African aesthetic and identity, and reflects the integration of African art and design without making the usual distinctions between 'professional' and 'artisan'."[17] The exhibition was organised around several thematic ideas identified as characterising creative perspectives in Africa in the twenty-first century: *Intersecting Cultures, Competing Globally, Sourcing Locally, Transforming Traditions, Building Communities* and *Branding Content*. With, for instance, kimono designs from wax prints by fashion designer Serge Mouangue, originally from Cameroon and living in Japan, the show privileged approaches that represent transcultural transfers and new fusions. In a comparable way to Tapiwa Matsinde in her book *Contemporary Design Africa*,[18] the *Global Africa Project* curators also underscored the continent's creative output by pointing to the global circulation and adaption of African forms, patterns, and aesthetic premises. While Matsinde evokes the potential of creative traditions from Africa as a sheer "endless source of ideas across the world",[19] Stokes Sims and King-Hammond address, for example, by including Hank Willis Thomas's *Scarred Chest* (2003), the issue of the unquestioned exploitation of resources and motifs by international brands and businesses. In terms of the number of exhibited projects and their diversity, the Vitra Design Museum's *Making Africa. A Continent of Contemporary Design* also sought to present a survey of contemporary creative practices. With its focus on a young generation of African entrepreneurs, thinkers and designers, it aimed at reading Africa "as a hub of experimentation generating new approaches and solutions of worldwide relevance – and as a driving force for a new discussion of the potential of design in the twenty-first century".[20] In contrast to those exhibitions taking a broad perspective, Matsinde's *Contemporary Design Africa* focused on product design and the key question of how contemporary design in Africa relates to older visual practices and processes of developing innovative designs.

Formflow. The Project

Flow of Forms / Forms of Flow explores design histories between Africa and Europe.[21] Here, the perspective of global design histories emphasises the approach of exploring historical entanglements. Taking an expanded concept of design opens up the view to diverse culturally informed design practices, also including those far removed from industrial processes. This book

is organised around five thematic strata. On a temporal axis, those periods where design played a significant role as an expression of social change are investigated in more detail. To begin with the focus is on the influence of "foreign" objects on modern design in Europe as well as the transfer of reform movement ideas in a colonial context. The years of African states becoming independent from the late 1950s to the 1970s are characterised by the process of design giving a form to social and political freedoms. Here, the focus shifts to the political and emancipatory aspects of the design activities, as well as the question of the designs produced by a nation in transformation. At present, new technologies, materials and production methods as well as transnational networks and alternative infrastructures are fuelling societal visions and speculative forms of the future, revealing both the potential for a paradigm shift as well as the downsides that may accompany technological developments. An axis exploring issues of design cooperations and the significance of the material forms a prioritised transverse trajectory to these main chronological areas. The focus on cooperations elucidates the social and political dimensions of design, considering designs produced through cooperation, exchange and dialogue and the flow of concepts, ideas and practices, while material morphosis and material as a bearer of meanings are considered as a key principle in design.

Material Matters

While, for a long time, the phenomena of material morphosis in a European context were largely negatively connotated – as mere imitation, sham or *Ersatz*[22] – they do reveal a principle underlining the meaning of "material" as a subject. Even if such associations were not unknown in Europe and are presently being updated through diverse changes in materials and media as well as skeuomorphic designs in the digital area, it is not solely due to such recent re-evaluation that it seems reasonable to privilege material (over form) but above all because the focus on "material" as an oral tradition, as a substance as well as in the textile sense appears to resonate more with classifications in Africa. Objects and artefacts there are frequently subdivided more by their material and semantic aspects than by design.[23] Non-material qualities are bound to material ones, certain materials are reserved for privileged groups or people, and skeuomorphic principles can be found, for instance, in wickerwork, various weaving techniques and architecture.[24] That material morphosis has a particular impact in contact zones is illustrated, for example, by Afro-Portuguese ivory works dating from the fifteenth and sixteenth centuries through contact between the West Africa kingdom of Benin or Sierra Leone and the court in Portugal. Here, the material morphosis is twofold: salt cellars, spoons, hunting and signal horns evidence, on the one hand, material translations of what were most likely metal and wooden prototypes into ivory, a new material in Europe, and, on the other, iconographic links to local "African" subjects in, for instance, various human and animal forms.[25]

In this way, materials in the widest sense represent a form of archive inscribed by the "historical and contemporary making, unmaking and remaking of relations between people, things, and the institutions that govern them".[26] This comprises memory and identity on a national level just as much as cultural and economic entanglements on a global level. Material morphosis in this context can be read as a marker for and indicator of changes which, for example, accompany societal change, technological advances and/or new "contact zones". In modern and contemporary design especially, material morphosis is a common principle. Such exchanges are an expression of modernisation, democratisation, ennoblement and re-evaluation; yet also reference innovations in materials, new production techniques and design practices in a global, transcontinental context.

Giving Form to Modern Times

Forms of Modernity looks at how design movements and "foreign" things mutually influenced each other in the late nineteenth and early twentieth centuries. Historically, these developments can be associated with imperialism in its most intense phase. While the age of expansion fuelled new flows of goods and people, colonialisation was certainly bound up with the exploitation of new raw materials and opening up new markets. In this context, the World Fairs and colonial exhibitions provided one vehicle for the expression of industrial capitalism and imperialism. Not only did these exhibitions offer an arena where industrial nations could compare industrial production internationally, but also displayed the "Other", often in a primitivising manner, and at the same time provided a starting point for advancing debates in aesthetics and design theory.[27] While, generally speaking, even today the history of design in German-speaking regions assumes the autonomy of innovation in design – from the historical decorated form to "unadorned functional design" – some studies, in particular in France though also in England, have addressed the appropriation of African designs.[28] Exhibitions such as *Art Deco 1910–1939*, for example, illustrate the direct influence of African models on contemporary design, with the former's colours, geometric and abstract shapes, and exotic materials such as animal hides and furs, tropical woods, ivory and much more, not only inspiring domestic interiors, but also decorative fabrics, carpets, ceramics, jewellery and furniture.[29] Thus, in relation to the World Fairs, and especially the colonial exhibitions, Victoria Rovine talks of two simultaneous impulses, "the desire to civilize (Westernize) colonial subjects, and to draw on their 'primitive' practices in order to enrich French culture".[30]

In *Die Gestaltung der Dinge* and *Die Polyvalenz des Primitiven*, Regula Iselin traces the importance of objects and artefacts from outside Europe for the history of European design as far back as the late eighteenth century.[31] In these works, she illustrates their effects on design in Europe even before the

first World Fairs. From the mid-nineteenth century, with expeditions in the colonial context leading to an explosion in the material and visual cultures of things, not only were non-European objects and artefacts entering the collections of the newly founded ethnological museums, but could also be found in the sample and model collections of museums of applied arts. The latter, together with the craft schools affiliated with them, were regarded as institutions for the formation of "taste". Their exhibitions, emphasising aesthetic rather than ideological aspects, juxtaposed contemporary Europeans craft work with objects from non-European cultures, often highlighting those artefacts from outside Europe as artistically superior and exemplary of sensitivity to materials, design and the use of patterns and models.[32] In Hamburg's *Völkerkundemuseum* (Ethnological Museum), rubbings taken from Kuba-vessel evidence the appreciation and particular interest in surface design. Munich, moreover, offers an example of the close interlacing between the ethnological museum and the reform movement. Here, in the first decades of the twentieth century, the *Museum für Völkerkunde* (Ethnological Museum) took over the tasks of an applied arts museum by establishing, for instance, a room for displaying drawings and organising a design study room. In this process, the museum worked closely with the *Deutscher Werkbund*. This cooperation's highpoint came with the 1931 special exhibition on African art, designed by renowned Munich architect Walther Schmidt, a member of the *Werkbund*, and staged in the New Objectivity style.[33]

While it is frequently impossible to prove a direct design adaption from African models, the Department of Ethnology at the Museum of the Brooklyn Institute of Arts and Sciences in New York, today's Brooklyn Museum, provides an especially significant example. In 1923, an exhibition was held on African art from the Belgian Congo which presented woven raffia artefacts juxtaposed with contemporary works by American designers – textiles, embroideries and clothing by New York producers inspired by the exhibits as well as "Congo Style" furniture from the museum's own workshop. This transfer of exotic historical models into contemporary design was embedded in a movement intended to drive forward the independence of American textile industries from Europe. From 1916, together with the Metropolitan Museum of Art, the American Museum of National History and others, Morris De Camp (M.D.C.) Crawford, editor of the *Women's Wear Daily fashion* journal, as well as its publisher E. W. Fairchild were committed to improving the training in industrial arts with the help of ambitious series of lectures, exhibitions, special tours for artists, technical skills courses and, last but not least, a textile design competition.[34] Between 1916 and 1922, the resulting "Designed in America" campaign involved several hundred artists and textile manufacturers who worked in close contact with museums to develop designs inspired by ethnographic objects and artefacts.

Arts and Crafts in a Colonial Context

While artefacts from Africa influenced reform movements in Europe calling for a shift to modernity, the arts and crafts ideas migrated above all along a colonial matrix to Africa, where they later resonated in the work of, among others, Margaret Trowell (1904–1985) in Uganda and Herbert Meyerowitz (1900–1946) in the former Gold Coast, today's Ghana. In various ways, Trowell and Meyerowitz had both become familiar with reform movement ideas, the former through studying at London's Slade School of Art and, especially, in her later classes with Marion Richardson, a pioneer of the child art movement, and the latter in his training at Berlin's *Kunstgewerbeschule* (School of Applied Arts).[35] Trowell, as the founder of the School of Fine Arts in the Uganda Protectorate in 1937, as well as Meyerowitz, who moved from the Michaelis School of Art in Cape Town to Achimota College in Accra, Ghana, shared reform movement ideas and transferred some of them into the African context, in particular, the appreciation of "traditional" craftwork.[36] Margaret Trowell, especially, rejected every kind of avant-garde art, seeking instead to rediscover the "natural" interlocking of art, life and spirituality which had shaped the Middle Ages. As she wrote, "the modern African background has still much in common with medieval Europe".[37] Hence, not least since she saw the local culture in a state of decline and regarded machine-made goods as inappropriate, she called for introducing the teaching of arts and crafts in Kampala. By 1953, she had established "studios for painting, design, sculpture, graphic design, pottery and life drawing".[38] From her published writings and some of the accompanying photographs, one can only indirectly deduce the style of the arts and craftwork produced there. The ceramic vases decorated with geometric or figurative shapes and domestic textiles, such as curtains of painted barkcloth, suggest a functional design, taking new residential contexts as their point of reference.[39] In the 1950s, the Calico Printers Association (CPA) in Manchester accepted textile designs – evidently produced with some sort of hand-block printing technique – to be produced for the East African market under the trade name *Makerere*.[40]

Herbert Meyerowitz initiated a similar development, though in the field of ceramics, seeking to adapt local craft skills to modern techniques. His handcraft industry was intended to mass produce the pottery needed in British West Africa, especially by its colonial army. He designed a scheme to establish the West African Institute of Arts, Industries and Social Sciences and was able to open a pottery and a glazed tile production department in Alejo, close to Achimota, in 1943.[41] This was headed by Michael Cardew, later director of the Abuja Pottery workshop which is the subject of a critical reappraisal in Susan Vogel's contribution. She considers the work of Ladi Kwali, its most prominent female potter, whose clay vessels translate "traditional" ceramics into modern expression, and discusses her *gute Form* as a mass-produced handicraft.

Margaret Trowell may be regarded as a highly ambivalent person, with her approach to art education in Uganda as "one aiming at the extension of co-lonial governmentally into the aesthetic realm".[42] Nonetheless, she was among the first western artists and writers to acknowledge the sophistication of what was then called "objects of daily use". In writings such as *African Arts and Crafts* in 1937 or *African Design* in 1960, she brought together information and often detailed illustrations and sketches of various craft techniques, from braiding and wickerwork, textiles, pottery and embroidery to objects used for hunting or daily life.[43] Her call for viewing the diverse crafts as equal was at odds with the very limited western European perspective on African art at that time. After all, as is widely known, the interest in African artefacts during colonialism was directed especially to ritual objects, such as masks or sculptures, whose special aesthetics were borrowed and appropriated by European avant-garde artists. With the exception, as mentioned above, of the reform movements, there was no interest in woven textiles, pottery vessels or everyday objects and ceramics, and these were only collected as material culture with regard to ethnological theory formation.

Quite some years later, Roy Sieber, one of the first African art historians in the United States, set out to identify marginalised artefacts and looked at textiles, furniture and household objects.[44] His observations on the transfer and translation process in stool design are fascinating, for instance, as in his discussion of the *akonkomfri* from Ghana which imitates the design of a fold-ing chair. The chair was modelled on European folding chairs as used since the seventeenth century. The Twi name *akonkomfri* means "praying mantis" and alludes to a special technique for a wooden joint. Sieber's thoughts on a "mission-inspired style" as crystallised in furniture design in British West Africa, and then translated into many local forms, anticipates recent ideas on material morphosis and a "politics of furniture".[45] It is never a case of mechanical replicas, he wrote, but "the models are always reinterpreted and translated into the local idiom".[46]

Forms of Independence – Transforming the Nation

In many parts of the African continent, the late 1950s and 1960s in particular marked a departure from colonial control and patronage and a turn towards agency and self-empowerment. Forms of freedom were being articulated in the arts and design and, especially in the fields of fashion and architecture, a new spirit was emerging and new alliances forged – for instance, within the Non-Aligned Movement or in design or architectural partnerships with (Scan-dinavian) countries which had no colonies in Africa.[47] New trends in city planning and architecture sought to integrate rather than segregate local in-habitants, as had been the case in colonial urbanism. International airports and hotels were displays of independent achievements, and were even regarded as urban icons. A prime example is the Hôtel de l'Amitié in Bamako, Mali.

Fig. 1 *Naira Spraycans,* 2016.
Special Edition by Karo Akpokiere for Kunstraum
München on the occasion of the exhibition.

Fig. 2 *Cool Spot*, 2016.
Special Edition by Karo Akpokiere for Kunstraum
München on the occasion of the exhibition.

Fig. 3 *If your Eye be Single,* 2017.
Special Edition by Karo Akpokiere for Kunstraum
München on the occasion of the exhibition.

Built in 1965/66 by Egyptian architect M. Ranzy Omar as a result of a south-south cooperation between Modibo Keïta, Mali's socialist president, and his Egyptian counterpart Gamal Abdel Nasser. Hotel Amitié was equipped with all the hallmarks of international standards in the 1960s – a swimming pool, casino, large park-like grounds, a congress centre and a luxurious interior design – just like other large-scale hotel complexes from the Ambassador Hotel in Accra/Ghana to the Federal Palace Hotel in Lagos, Nigeria and the Hotel Ivoire in Abidjan, renowned as an architectural icon far beyond the Ivory Coast. These and similar hotels targeted tourists as well as local elites and European expatriates. As a technopolitical project and a means of cultural diplomacy in the years of the Cold War,[48] the media in both countries followed the construction process of the Hotel Amitié and commented on the result. Historic film footage from the Mali state broadcaster not only shows the Hotel Amitié, but also offers an almost epic insight into its production and the country's industrial evolution. The footage highlights, among other things, Mali's development and construction of its own short-wave radio broadcaster which, as a medium, has a strong legacy of disseminating governmental politics and educating the masses.[49] The 1960s in Mali as elsewhere were a decade of transformation, urbanisation and consumerism.[50] Other countries, for instance, Ghana, Nigeria and Kenya, were also keen on fast-track industrial development. The need for a unifying identity, which often went hand in hand with the call for Panafricanism, materialised in new fashion designs. Fashion pioneers such as Juliana Nortey's "Chez Julie" in Accra[51] or Shade Thomas-Fahm in Lagos re-evaluated older and regional textile techniques, linking them to new cuts and forms and so mixing "African" and "Western" dress codes. Shade Thomas-Fahm opening her boutique – *Shade´s Boutique* – in the Federal Palace Hotel again underlines the importance of modern hotels as meeting points and flagship venues. Aside from a new appreciation of local cultures of design, Shade Thomas-Fahm was also seeking to establish and promote a domestic (textile) industry.

Although little research has been conducted so far on genuine product design during the independence era in Africa, it is interesting to note how designers were then strongly asserting claims for an "industrial" design. In the *New Culture* journal which he co-founded, Demas Nwoko, sculptor, painter, architect and designer from Nigeria, defined the necessity and premises of own industrial design. After a long period of being dominated by outside influences associated with the devaluation of own cultural production, he argued, artists, designers and their recipients need to be re-educated: "Most contemporary African artists have found themselves strangers among their own people, because they have learnt to speak in strange tongues, articulating foreign cultural values and aesthetics."[52] A re-generation of African art and aesthetics, Nwoko continues, must be based on older but reinvigorated artistic traditions. His affirmation of design creativity as directed to solving localised problems with local resources anticipated emerging design attitudes. Daniel Magaziner's comments in his contribution to this

catalogue on design politics in Kenia and Selby Mvusi's role there can similarly be applied to Demas Nwoko. With a view to a design "relevant to the new African society",[53] as called for by Nwoko, and designers working for and with newly established factories, both designers and design theorists strongly asserted the need for industrial design. Whereas Mvusi took over the position at the newly created design section at Nairobi's University of East Africa, Nwoko founded his own institute, the African Designs Development Centre, in Ibadan in 1971. Images in the *New Cultures* issue on *Art and Technology* show the newly created workshops for metal and furniture production, as well as the first prototypes of furniture by Demas Nwoko himself. Rather than his "knocking down colonial touring chair" solely representing a clear rejection of colonial campaign furniture,[54] its production just as much Nwoko's experiments with materials, especially in architecture, were also informed by the desire to leave colonial dependences behind.

Touching the Social and Political Dimension of Design

In the 1970s, design experienced another turn to the social,[55] with the focus on such concepts as sustainability and design for the "developing world". The critique in Victor Papanek's *Design for the Real World. Human Ecology and Social Change* already anticipated the idea of social design. By calling for democratising design and aligning design solutions with "true needs", he challenged mainstream commercial design. From both a moral and ethical perspective, he argued, we have a duty "to help the poor countries" since "we are all citizens of one global village and we have an obligation to those in need".[56] One of the objects reflecting his design theory is the *Batta-Koya* – the "talking teacher" – described in Alison Clarke's contribution as a low-tech design aimed at supporting communication and educational processes in polyphone Nigeria and Kenia. Papanek's interest in anthropology and vernacular design, evident in an extensive research library as well as a large collection of anthropological objects, bear witness to his "knowledge of alternative ecologies in design".[57]

In Clarke's contribution to the anthropological turn in design in the 1970s, she also outlines the institutionalisation of the one-time grass-roots movement leading to, for example, the founding of the United Nations Industrial Development Organization (UNIDO) and the 1979 Ahmedabad Declaration on Industrial Design for Development. In a similar approach to Clarke's discussion of India, Gui Bonsiepe's contribution on South America supplements design histories with the development of design in the global south. Here, he elucidates the development of design in the former "periphery"[58] as a discipline between, on the one hand, political instrumentalisation and, on the other, the possibility of empowerment – processes that could have been observed in the African context as well.

Claudia Banz addresses social design as a "parallel history of design"[59] more strongly bound to social and political crises than economic success. Crises call for reflecting on the designer's responsibility, power relations and relationships of dependency as well as the value of design in itself. Active resistance against existing systems then culminates in new forms of design practices and fuels shifts in dealing with resources, production, consumption and social interaction, clearly indicating the social and political dimensions of design.[60] Exhibitions such as *Massive Change* (2004) or *Design for the Other 90%* organised in 2007 by the New Yorker Cooper Hewitt National Design Museum illustrate that those design activist positions are currently being reshaped for the twenty-first century.[61] The actors in the latter exhibition are dubbed "social entrepreneurs" who "by actively understanding the available resources, tools, desires, and immediate needs of their potential users – how they live and work – can design simple, functional, and potentially open-source objects that will enable them to become empowered, self-supporting entrepreneurs in their own right".[62] Through its emphasis on social and participative approaches building on Papanek's *Design for the Real World*, the exhibition marked a turning point in contemporary design. In *Design as Politics*, Tony Fry also emphasises the key role of design as a powerful agent of change in overcoming the present unsustainable state of the world. However, in his view, design does not only have to be liberated from its economic function and framed politically, but requires a radical rethinking, above all, in regard to the anthropocentric "nature" of the present. Here, he argues, design could offer a decisive and vibrant form of political activism.[63]

As *Design for the Other 90%* showed, forms of (development) cooperation have long ceased to be solely created on the North-South axis with the one-sided alignment dominant in the past. Instead, connections along south-south axes are steadily growing, as are transnational networks inside Africa itself. These include, for example, the Association des Designers Africains, co-founded by Cheick Diallo, or the Kër Thiossane, Villa for Art and Media in Dakar, Senegal, opened in 2002, which additionally launched the Afropixel festival held since 2008. "The collaborative model," as Sims and King-Hammond point out, "has certainly been instrumental in preserving traditional techniques and encouraging innovation, providing a market for artisans."[64] In its manifesto, the African maker movement offers a clear statement of its independence: "We will remake Africa with our own hands".[65] The movement, initiated by Emeka Okafor with the Maker Faire Africa, was established as a transnational network in 2009, with the fair held in a number of African cities by 2014. More recent cooperations include The Nest Collective, a multidisciplinary collective based in Nairobi, Kenya, which addresses a spectrum from fashion to the visual arts, music and film, and has long established an international network. Moreover, the cosmopolitan location of many designers such as Cheick Diallo or Jules Wokam, whose cross-genre design is the subject of Christian Hanussek's contribution, is already evident in international educational careers and the design exchange between Africa and Europe.

18

Dreaming New Spaces: Speculative Forms and African Futurism

Speculative design, which relies on the potential of design to fuel the imagination, has been proposed and advocated in the writings of Anthony Dunne and Fiona Raby.[66] Here, the aim is not to read design in the sense of problem solving (as was still the case in the social design of the 1970s) and create the related objects, but to use design as a vehicle to imagine how things could be different and posit possible futures.[67] The new perspectives this opens up facilitate a critique of accepted approaches and attitudes as well as a future that is merely a linear extension of the present. Speculative design aims to challenge the status-quo of social conditions and to bring into existence something hitherto seemingly unreal: "The skill is making links between today's world and the suggested one".[68]

In an African context, speculative design merges with Afrofuturism, a techno-cultural movement originating in the 1950s and aligning itself with futuristic approaches to music, literature and art. The historical experiences of a black diaspora in North America materialised in science fiction, cyber culture, and in a futuristic aesthetic and iconography interlinking androids and aliens with African mythologies and cosmologies. Afrofuturism deals with speculative futures, opening up new spaces for its own historical location, emancipation and empowerment.[69] For some years now, Afrotech or African futurism[70] has attracted greater attention on the African continent itself. In this frame, there has been a rediscovery of an earlier enthusiasm for space travel, as in the Zambian space programme conceived by Edward Manuka Nkoloso and updated by designs such as Kossi Assou's *Triangle Table* (2003), which through its very peculiar triangle shape fuses the practice of sitting at a low height with a space-age design. In addition, after Afrofuturism's migration to the "motherland", new topics have emerged such as sustainable futures or ecological debates. Here, as works by Jean Katambayi Mukendi or Michael MacGarry show, speculative design can also take the form of a critique of a predatory exploiting of nature and the exploitation of raw materials by international companies. Wanuri Kahiu's short film *Pumzi* (2010) is an especially poignant example of Afrofuturism translated back to Africa, and its own rich and diverse practices of storytelling. In her view, Afrofuturism has always been part of (East) African cultures, especially through its divination techniques and fortune-telling in this sense not only influences the present, but also imagines possible futures.[71]

In terms of the (Western) idea of technology being the key to social and evolutionary progress, the twenty-first century has much to offer. In 2008, the New York Museum of Modern Art's *Design and the Elastic Mind* explored the future potential of such innovative technologies as nanotechnology, robotics, bio technology, genetic engineering, and computer-controlled fabrication technologies, including 3D printing. The exhibition highlighted "current examples of successful design translations of disruptive scientific

and technological innovations, and reflects on how the figure of the designer is changing from form giver to fundamental interpreter of an extraordinarily dynamic reality".[72] Given that the history of design is very much characterised by technological innovation, speculative forms can also be linked to the maker movements and the potential of 3D printing. Bearing in mind the weak industrial production in many parts of the African continent, could we expect a 3D-printing "revolution" – a radical change equivalent to the ground-breaking advent of video technologies and cell phones in the 1990s? Here, then, speculative forms are forms of empowerment and emancipation often bound to existential requirements and emerging strongly where urban infra-structures are lacking. In response to the continent's growing digitalisation and connectivity, new technical devices, apps and other digital solutions are produced.[73] In this context, smart devices are launched as democratizing devices and, hence, are designed to instigate social change. Other works speculate about the future of materials and new circuits of resources, energy, and alternative economies. What they have in common is a strong wish for authentic agency and real self-empowerment, which according to Achille Mbembe "engenders a return to local knowledge systems and at the same time incites a willingness to experiment". African-inspired future thinking also takes into consideration former cultures of technology as manifested in the Ifa oracle of the Yoruba in Nigeria and other divination systems, or fractals as self-similar scalings in architecture and city layouts in West Africa, or the "performed mathematics" in sand drawings by the Chokwe of Angola.[74] In this sense, African futurism aims to link traditional knowledge with hypothetical considerations of the future. In her contribution, Erica de Greef reads the design approach of South African fashion labels Laduma Ngxokolo and Black Coffee as linked with inner space rather than bound to other space – design as cultural activism setting out to make one's own cultural heritage and knowledge fit for the future.

The potential of design thus does not solely lie – in Flusser's image – in build-ing a bridge between various spheres of knowledge and disciplines, but also between the past, present and future.

Acknowledgements

1   Achille Mbembe 2007, Afropolitanism, in: Simon Njami et al. (eds.), *Africa Remix: Contemporary Art of a Continent,* Johannesburg, pp. 26–29

2   Nikolaus Pevsner's *Pioneers of Modern Design: From William Morris to Walter Gropius* (1936) offers a prime example of such a linear narrative focused on individual designers.

3   Sarah Teasley, Giorgio Riello, Glenn Adamson (eds.) 2011, Introduction: Towards a global design history, in: Glenn Adamson, Giorgio Riello, Sarah Teasley (eds.), *Global Design History*, London, pp. 1–10, here p. 3

4   Sebastian Conrad 2016, *What is Global History?,* Princeton New Jersey

5   Dipti Bhagat, though, points to the borders of the global concept and warns of over-emphasising "vast, abstract conceptions of the 'global'" and "metanarratives that enfold global history into the history of the modern west" (especially when the term design is used in an eurocentric way) as "the history of Africa's long-distance connections is older, and differently sited, than its history of connections with Europe". Dipti Bhagat 2016, Design on/in Africa, in: Kjetil Fallan, Grace Lees-Maffei (eds.), *Designing World: National Histories in an Age of Globalization*, London, pp. 25–27, 29, 38

6   Vilém Flusser 2013 (1999), About the word design, in: Vilém Flusser, *The Shape of Things. A Philosophy of Design*, London, pp. 17–21, here p. 18

7   See the text on Cheick Diallo in this volume, and for the arts context Rowland Abiodun 2014, *Yoruba Art and Language: Seeking the African in African Art*, New York.

8   For example, as was the case at *Africa Remix. Contemporary Art of A Continent* (2004), curated by Simon Njami and Jean-Hubert Martin, where the reading room was fitted out with prototype furniture by Cheick Diallo and Balthazar Faye.

9   See Daniel Magaziner's contribution in this volume.

10   See Kerstin Pinther 2013, Design in Africa, in: Karin-Simone Fuhr et al. (eds.) *Die Geschichte des nachhaltigen Designs*, Bad Homburg, pp. 318–327

11   A broad spectrum of products was on display: objects of daily use – furniture, urban inventory, graphic design, body jewellery. *Made in Africa* was a touring exhibition and existed in a dual edition; while the exhibition in Africa was supplemented by current design positions at the sites where it was shown, the other edition toured Europe, the USA and Canada.

12   http://www.designindaba.com/about-design-indaba retrieved 12 December 2017. Apart from Design Indaba, there are a wide range of digital media platforms, blogs und websites, generating knowledge in the field: a most recent example is the *IAM*. Intense Art Magazine, dedicated to Art, Women and Africa with special editions so far on Senegal, Cameron and Nigeria. Also see the blog http://www.iam-africa.com, retrieved 12 December 2017.

13   Robert Klanten, Sven Ehmann, Vanessa Obrecht and Design Indaba (eds.) 2016, *Africa Rising. Design and Lifestyle from Africa*, Berlin

14   Katie de Klee 2016, An exploration of practical product design in Africa, in: Robert Klanten, Sven Ehmann, Vanessa Obrecht and Design Indaba (eds.), *Africa Rising. Design and Lifestyle from Africa*, Berlin, pp. 9–13

15   Since the spectrum of literature and research is correspondingly broad, only a few selected publications are mentioned here: Victoria Rovine 2014, *African Fashion, Global Style. Histories, Innovations, and Ideas You Can Wear*, Indiana; Helen Jennings 2011, *New African Fashion*, Munich et al. Jennings is also the founder of the *Arise Magazine* and now of the online platformhttp://nataal.com/african-catwalk/, retrieved 12 December 2017.

16   Lowery Stokes Sims, Leslie King-Hammond (eds.) 2010, *The Global Africa Project*, New York

17   http://madmuseum.org/press/releases/global-africa-project-explores-impact-african-visual-culture-contemporary-art-craft, retrieved 12 December 2017

18   Tapiwa Matsinde 2015, *Contemporary Design Africa*, London

19   Ibid. p. 9

20   https://www.design-museum.de/en/exhibitions/detailpages/making-africa.html?desktop=1%255c%2527a%253d0; Mateo Kries, Amelie Klein (eds.) 2015, *Making Africa. A Continent of Contemporary Design*, Weil am Rhein

21   This present volume is the result of the eponymous research and exhibition project organised by the authors and financed by the Federal Cultural Foundation's TURN Fund and with the support of the city of Munich's Municipal Department of Arts and Culture and the Friends of the Institute of Art History at the LMU Munich.

22   This dates back to the discussion on the "lapse of taste in the arts and crafts" often associated with the ersatz system which had its heyday in the late nineteenth century. Gert Selle 1994, *Geschichte des Designs in Deutschland*, Frankfurt, p. 51

23   See, for example, the film *In and Out of Africa* (1991) by Christopher B. Steiner, Ilisa Barbash and Lucien Taylor. See also Lowery Stokes Sims and Leslie King-Hammon on the importance of the "cultural assemblages of various materials" in contemporary design. "The choice of materials and their particular configuration was not gracious and could have a content and significance that went beyond face value"; see *Global Africa Project*, p. 15, for more details, pp. 21, 23, 26

24   Jan Vansina 1984, *Art History in Africa*, London, pp. 56, 83. Among other things, he refers to incised calabashes imitated in wood. In her study on *Anatomy of Architecture. Ontology and Metaphor in Batammaliba Architectural Expression* Suzanne Preston Blier (1984) discusses skeuomorphism as one among other "devices" used to transport cosmogonic narratives or, in general, abstract cultural beliefs.

25   William B. Fagg 1959, *AfroPortuguese Ivories*, London and Ezio Bassani and William B. Fagg 1988, *Africa and the Renaissance: Art in Ivory*, New York

26   Nina Sylvanus 2016, *Patterns in Circulation*, Chicago, p. 5

27   See for example Gudrun M. König 2009*, Konsumkultur. Inszenierte Warenwelt um 1900*, Vienna et al., Jonathan Woodham, Images of Africa and Design at the British Empire Exhibitions between the Wars, *Journal of Design History*, Vol. 2, No. 1 (1989), pp. 15–33 Saloni Mathur 2007, *India by Design. Colonial History and Cultural Display*, Berkeley et al. One of the few emancipatory and critical project at a World Fair was W.E.B Du Bois's *Exhibit of American Negroes*. *African Americans at the Beginning of the Twentieth Century* at the Paris Exposition Universelle in 1900. His exhibition showed, among other things, 32 modernist-like handmade charts and infographics. See Eugene F.

Provenza Jr. 2013, *W.E.B. Du Bois's Exhibit of American Negroes. African Americans at the Beginning of the Twentieth Century*, New York et al.

28   On the history of design in Germany and the major strands in the reform movements, Gerd Selle 2007, *Die Geschichte des Designs in Deutschland*, Frankfurt/Main, pp. 78, 95, 99

29   Ghislaine Wood 2003, Collecting and Constructing Africa, in: Charlotte Benton, Tim Benton, Ghislaine Wood (eds): *Art Deco 1910–1939*, London, pp. 203–204. See also Hanna Kiefer 2006, Art deco – Afro Deco – Black Deco, in: Tobias Wendl, Bettina von Lintig, Kerstin Pinther (eds.): *Black Paris – Kunst und Geschichte einer schwarzen Diaspora*, Wuppertal, pp. 198–223

30   Victoria Rovine 2009, Colonialism's Clothing: Africa, France, and the Deployment of Fashion, *Design Issues* 25/3, Design in a Global Context (Summer 2009), pp. 44–61, here p. 45

31   Regula Iselin 1996, *Die Polyvalenz des Primitiven*, Zürich, as well as 2012, *Die Gestaltung der Dinge*, Hamburg, pp. 14, 20

32   The introduction to the *Flechtarbeiten* exhibition in the Basel Museum of Applied Arts (1925) recommended an orientation on these foreign designs, since here "methods and forms, materials and ornamentation are mutually connected in the intimate and logical way which once formed the basis of our craft work, and which it now has to recreate with such effort" (*„Technik und Form, Material und Ornament in derjenigen engen und folgerichtigen Verbindung miteinander stehen, die einst die Grundlage unseren Kunstgewerbes war, und die es sich jetzt wieder mit Mühe schaffen muss"*). H. Kienzle, quoted in Regula Iselin 2012, p. 85

33   Regula Iselin 1996, *Die Polyvalenz des Primitiven*, Basel, comprehensively discussed in Alexandra Weigand 2016, *Afrikanische Kunst im Display der Moderne*, Munich (unpublished MA thesis). The most recent research shows that the Werkbund too, in particular through its presentation of a "colonial farmstead", a model farm for the German colonies at its 1914 Cologne exhibition, desired to be a part of the colonial project. Itohan Osayimwese 2017, *Colonialism and Modern Architecture in Germany*, Pittsburg.

34   Lauren D. Whitley 1998, *Morris De Camp Crawford and the "Designed in America" Campaign*, 1916–1922, in: Textile Society of America Proceedings, Paper 215, pp. 410-414, see http://digitalcommons.unl.edu/tsaconf/215

35   On Trowell see Elsbeth Joyce Court: Margaret Trowell and the Development of Art Education in East Africa, in: *Art Education* Vol. 38, No. 6 (November 1985), pp. 35–41 and for a more critical review Emma Wolukau-Wanambwa 2014, Margaret Trowell's School of Art. A Case Study in Colonial Subject Formation, in Susanne Stemmler (ed.), *Wahrnehmung, Erfahrung, Experiment, Wissen*, Munich, pp. 101–122.

36   See Rhoda Woets 2014: The recreation of modern and African art at Achimota School in the Gold Coast (1927–52), *The Journal of African Studies* 55/3, pp. 445–465

37   Margaret Trowell 1957, *African Tapestry*, London, pp. 127/128

38   Ibid. 21

39   Ibid. 65, 46

40   Ibid. 127

41   Herbert Meyerowitz 1943, The Institute of West African Arts, Industries, and Social Science, *Man* 43 (Sep.-Oct.), pp. 112–114

42   Emma Wolukau-Wanambwa 2014, Margaret Trowell's School of Art. A Case Study in Colonial Subject Formation, in: Susanne Stemmler (ed.), *Wahrnehmung, Erfahrung, Experiment, Wissen*, Munich, pp. 101–122

43   Margaret Trowell 1937, *African Arts and Crafts*, London. This book was the result of her research into the collections at Kampala Museum. See also her *African Design*, published in 1960 in London

44   Roy Sieber 1972, *African Textiles and Decorative Arts*, New York; Roy Sieber 1980, *African Furniture and Household Objects*, Bloomington. Even today, museums attempt to present "African design" by showing examples of stools and chairs from Africa. These include, for instance, Sandro Bocola, Elio Bassani, Vitra Design Museum (eds.) 1995, *African seats*, Weil am Rhein; Christiane Falgayrettes-Leveau 2012, *Design en Afrique. S'asseoir, se Couchen et rêver*, Paris, an exhibition at the Musée Dapper, Paris on 'traditional' furniture, supplemented by recent design positions.

45   Fredie Floré, Cammie McAtee (eds.) 2017, *The Politics of Furniture: Identity, Diplomacy and Persuasion in Post-War Interiors*. London, including on Africa Johan Lagae, *Nomadic Furniture in the "Heart of Darkness": Colonial and Postcolonial Trajectories of Modern Artefacts To and From Tropical Africa*

46   Roy Sieber 1994, Möbelkultur zwischen Tradition und Kolonisation, in: *Afrikanische Sitze*, Munich et al., pp. 31–37, here p. 37

47   But Scandinavian countries also participated in these "development projects", mainly in East Africa, see the exhibition *Forms of Freedom: African Independence and Nordic Models*, 14th Architecture Biennale Venice, 2014

48 Mohamed Elshahed 2015, Building the Nation. Architecture and Foreign Policy in Post-Independence Africa, in: Mirjam Shatanawi, Wayne Modest (eds.), *The Sixties: A Worldwide Happening*, Eindhoven. pp. 152–161

49 Modibo https://www.youtube.com/watch?v=2ywz_8ffKMQ http://www.ina.fr/video/CAF93032020/mali-video.html retrieved 17 December 2017

50 Bianca Murillo 2012, The Modern Shopping Experience'. Kingsway Department Store and Consumer Politics in Ghana, *Africa* (82)3: 368–392

51 See Christopher Richards 2016, "The Models for Africa." Accra's Independence-Era Fashion Culture and the Creations of Chez Julie, *African Arts* 49/3, pp. 8–21, as well as Jean Allman (ed.) 2004, *Fashioning Africa. Power and the Politics of Dress*, Bloomington

52 New Culture Viewpoint 1979, Design in Nigerian Industry, in: *New Culture. Magazine for Contemporary African Art*, June 1979, pp. 1–3, here p. 1/2

53 Ibid. p. 3

54 Demos Nwoko is not that far removed from the Bengal movement as an alternative form of development as advocated / pursued by Mahatma Ghandi in the Bengal homemade campaign with its motto of self-sufficiency through small scale production. On Nwoko see John Godwin & Gilian Hopwood 2007, *The Architecture of Demas Nwoko*, Lagos.

55 The vision of design as capable of changing society was a determining characteristic of the modern reform movements, from the arts and crafts movement, to Jugendstil, the Deutscher Werkbund and the Bauhaus.

56 Victor Papanek 1985 (first published New York 1971), *Design for the Real World. Human Ecology and Social Change*, London 1985 / Shenzhen 2011, S. xviii–xix

57 Alison Clarke 2010, The Anthropological Object in Design. From Victor Papanek to Superstudio, in Clarke (ed.), *Design Anthropology: Object Culture in the 21st Century*, Vienna

58 The categories "centre" and "periphery" are set in inverted commas here to avoid perpetuating the unequal power relations which gave rise to them.

59 Banz, Claudia 2016, *Social Design: Gestalten für die Transformation der Gesellschaft*, Bielefeld, pp. 13–14

60 Claudia Banz talks of social design as design activism – which has experienced nothing short of a boom in the second decade of the twenty-first century and seems omnipresent, see Banz 2016.

61 https://www.designother90.org/about/ retrieved 17 December 2017. In the context of the exhibition, the Cooper Hewitt National Design Museum created the largest network yet for social design activities, see Banz 2016, p. 19

62 Cynthia E. Smith / Cooper Hewitt, National Design Museum: *Design for the Other 90%*, Exh. Cat., New York 2007, p. 6. In the subsequent exhibition, the problematic title was altered to "Design *with* the Other 90%". The participative approach is quite clear in the projects shown. Examples from Africa are, for instance, Solar Aid (p. 75) or the Pot-in-Pot Cooler (p. 79) initiated by locals and developed with those affected and/or local artisans. Other projects such as the Kenya Ceramic Jiko, launched by international aid organisations, were designed with the assistance of local women's organisations and artisans (p. 103).

63 Tony Fry 2011, *Design as Politics*, Oxford, New York, pp. vii–xi

64 Lowery Stokes Sims, Leslie King-Hammond (eds.) 2010, *The Global Africa Project*, New York, p. 32

65 http://makerfaireafrica.com/maker-manifesto/, retrieved 30 December 2017

66 Anthony Dunne, Fiona Raby 2013, *Speculative Everything. Design, Fiction, and Social Dreaming*, Cambridge MA

67 Ibid. p. 2

68 Ibid. p. 2

69 Marc Dery coined the term Afrofuturism: Marc Dery 1993, Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia Rose, *The South Atlantic Quarterly*, 92. 4, pp. 735-778. For an updated discussion see Sandra Jackson, Julie E. Moody-Freeman (eds.) 2011, *The Black Imagination: Science Fiction, Futurism and the Speculative*, New York, for Afrofuturism in the arts see *The Shadow took Shape*, an exhibition and catalogue organised by the Studio Museum Harlem, New York in 2013.

70 Artist Pamela Phatsimo Sunstrum argues that African futuristic approaches should be labelled as "African futurism", since they have changed tremendously via their re-migration to the African continent and thus mirror an explicit African perspective: See Pamela Phatsimo Sunstrum 2013, Afro-mythology and African Futurism: The Politics of Imagining and Methodologies for Contemporary Creative Research Practices", in: *Para-doxa: Studies in World Literary Genres*. Africa SF, 25, pp. 119–136. For more on afro tech and the digitals arts see http://fakugesi.co.za/#blog (retrieved 22 December 2017).

71   Wanuri Kahiu. "Afrofuturism in popular culture", *TEDxNairobi* (14.09.2012). http://www.you-tube.com/watch?v=PvxOLVaV2YY, retrieved 22 December 2017

72   Paola Antonelli 2008, *Design and the Elastic Mind*, Exh. Cat. Museum of Modern Art, New York, p. 17

73   For more on this see Keller Easterling 2016 (first 2014), Broadband, in: Keller Easterling, *Extra state craft. The power of infrastructure space*, London, pp. 95–136. *On Afro-Tech and the Future of Re-Invention* see the booklet of the eponymous exhibition, organised by Inke Arns and the HMKV Hartware MedienKunstVerein in Dortmund in 2017.

74   Ron Eglash 1999*, African Fractals. Modern Computing and Indigenous Design*, New Brunswick et al., Tegan Bristow 2016, Access to Ghosts, in: Lien Heidenreich-Seleme and Sean O'Toole (eds.), *African Futures. Thinking about the Future in Word and Image*, Bielefeld/Berlin, pp. 207–220