

Saki Mafundikwa

Graphic Designer
Design Thinker
Design Educator

Author

Filmmaker/Storyteller

Farmer







zimbabwe institute of digital arts

20th Anniversary
February 1999 – 2019





RICH THOMAS

JANUARY 19, 2015

3:38

Mafundikwa's neighbor Mrs. Mhlolo and her artful kitchen in Zimbabwe. Courtesy ZIVA.

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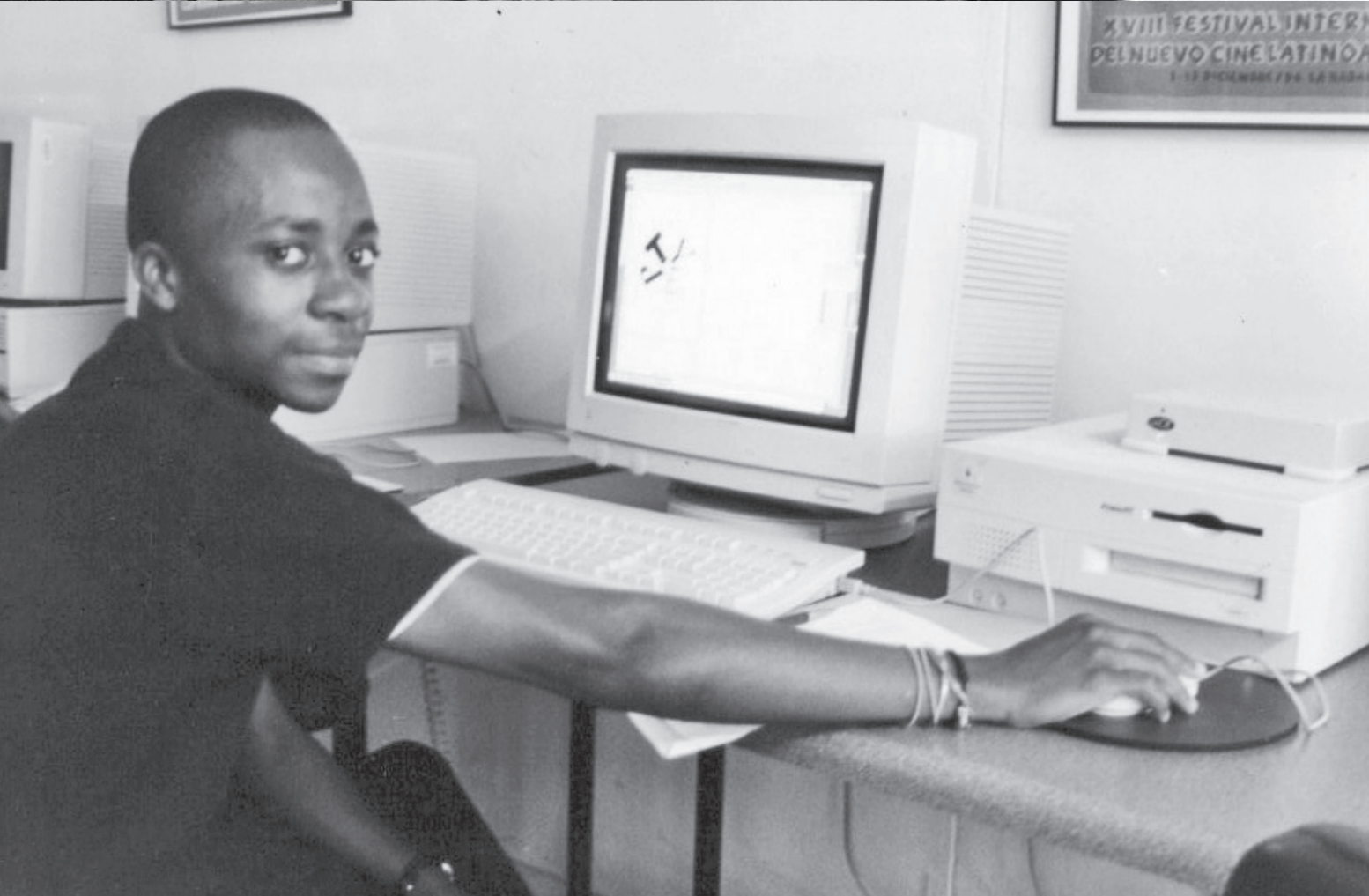
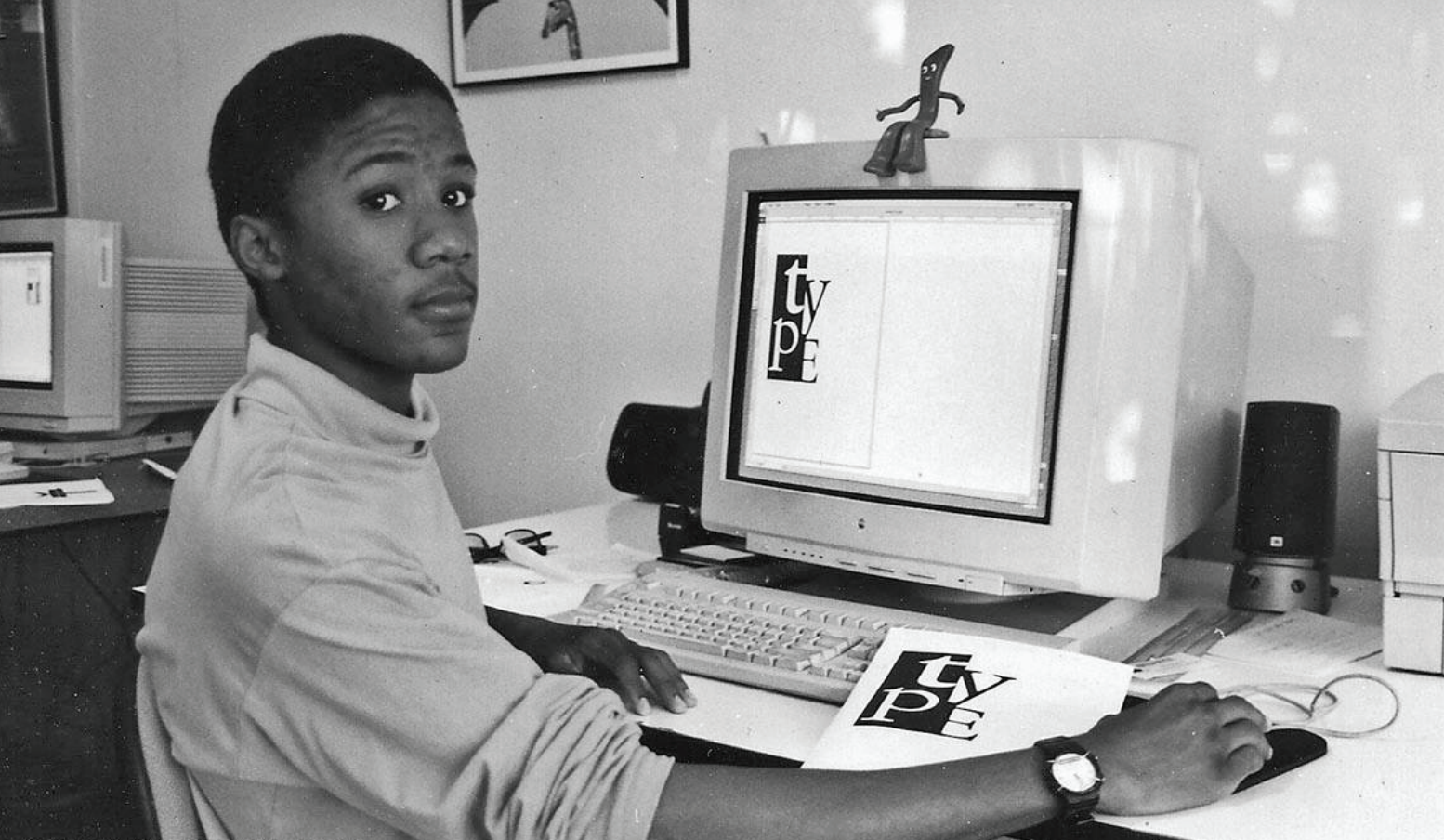
Designing From Within: How Saki Mafundikwa and ZIVA Inspire a New Generation of African Artists

For [ZIVA](#) founder Saki Mafundikwa, tapping into and examining the past is essential to his mission of getting African artists to look to their roots—and within themselves—for design inspiration.



123

ZIVA
zimbabwe institute of digital arts
123 nelson mandela avenue
730380 - 730391
<http://www.ziva.org.zw>







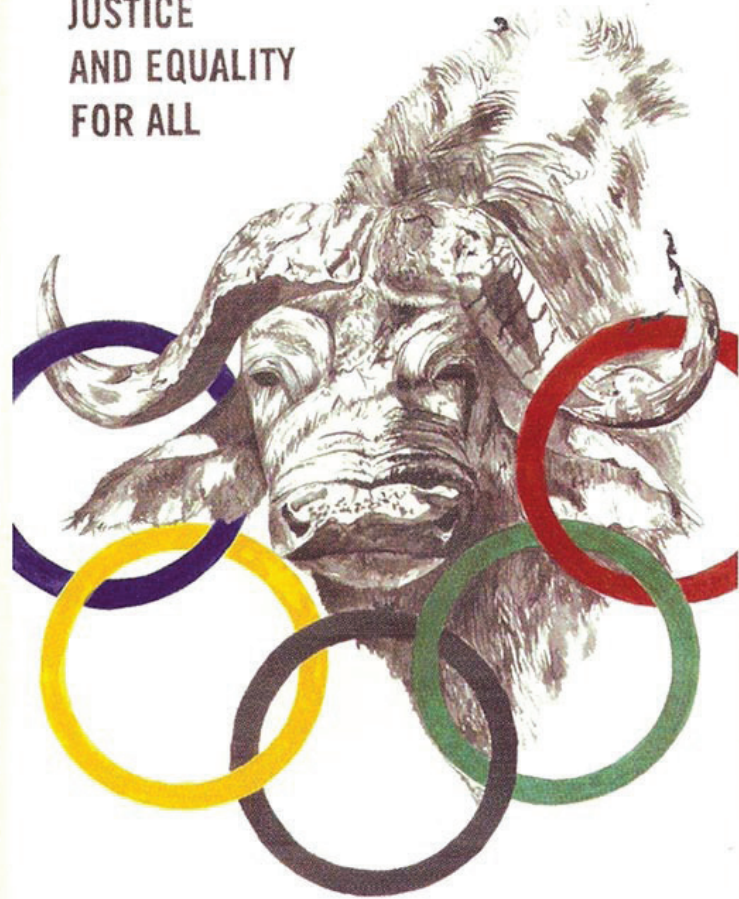






Sabrina Butler
Harare
Zimbabwe

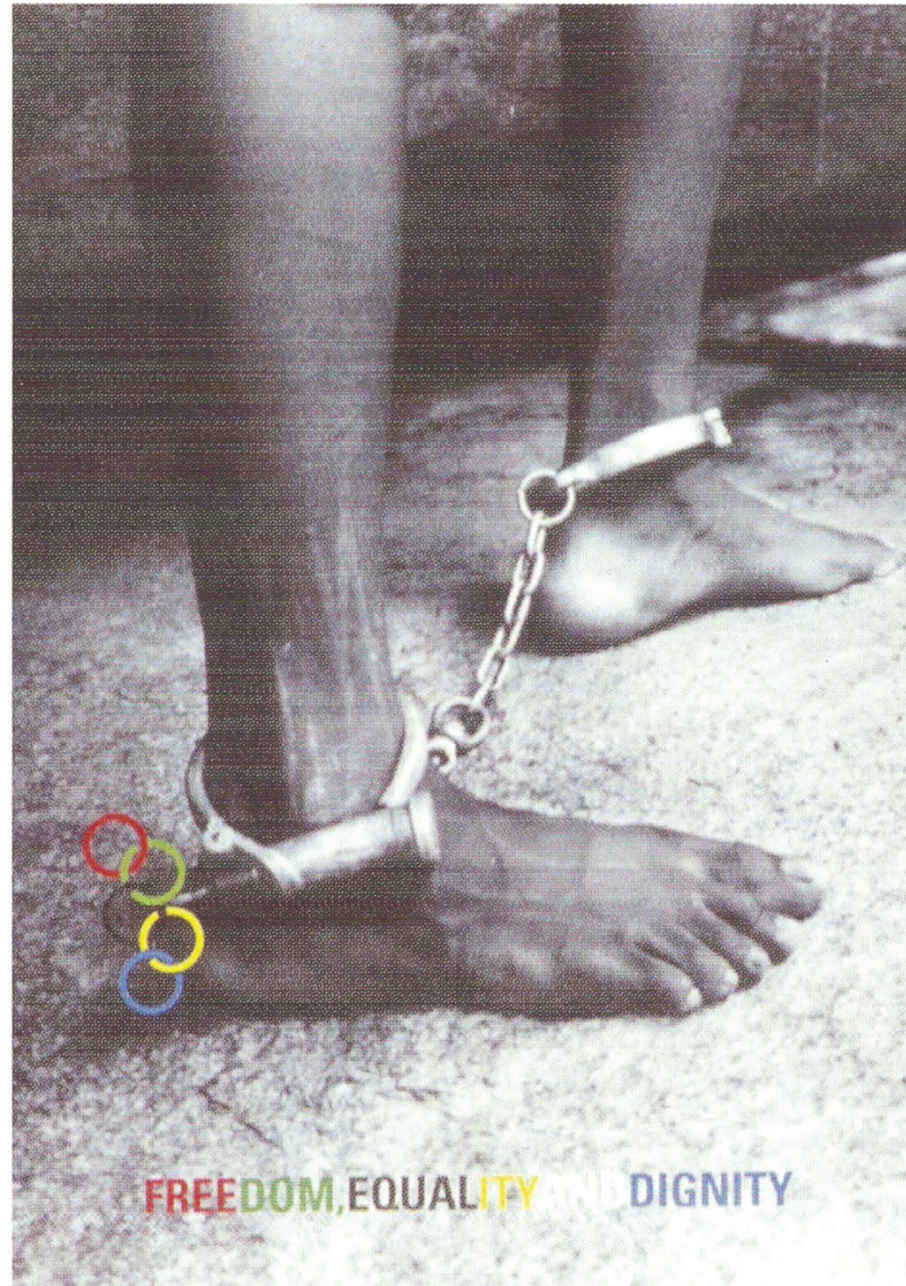
JUSTICE
AND EQUALITY
FOR ALL

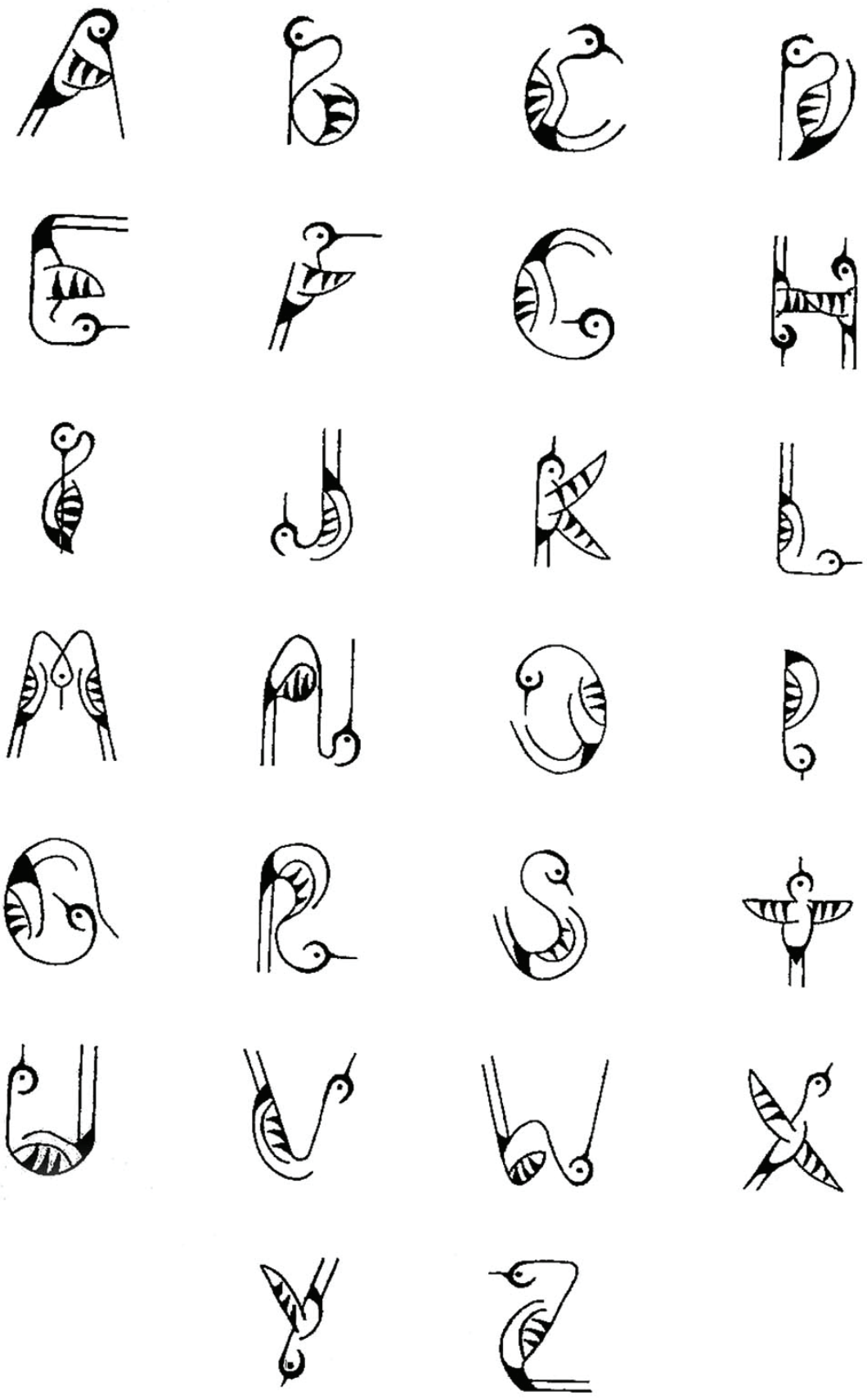


Debbie Winship,
Shelly Watson
Harare
Zimbabwe



Rodrick Chakaipa
Harare
Zimbabwe











EDUGROW



A Drought of Education is no Life.





nsewa
wellness centre





Left Side



Front



Right Side

Static Wellness Centre



Back

Mobile Unit



Left Side



Back



Front



Right Side







The soapstone birds of Great Zimbabwe are a unique part of Zimbabwe's cultural heritage. One of these birds has transcended its physical form to symbolical representation in the corporate world.

This bird, known as 'The Zimbabwean bird' is now being used in many facets of the corporate sector.



SOAPSTONE IDENTITY



Ancient
Path

Modern
path

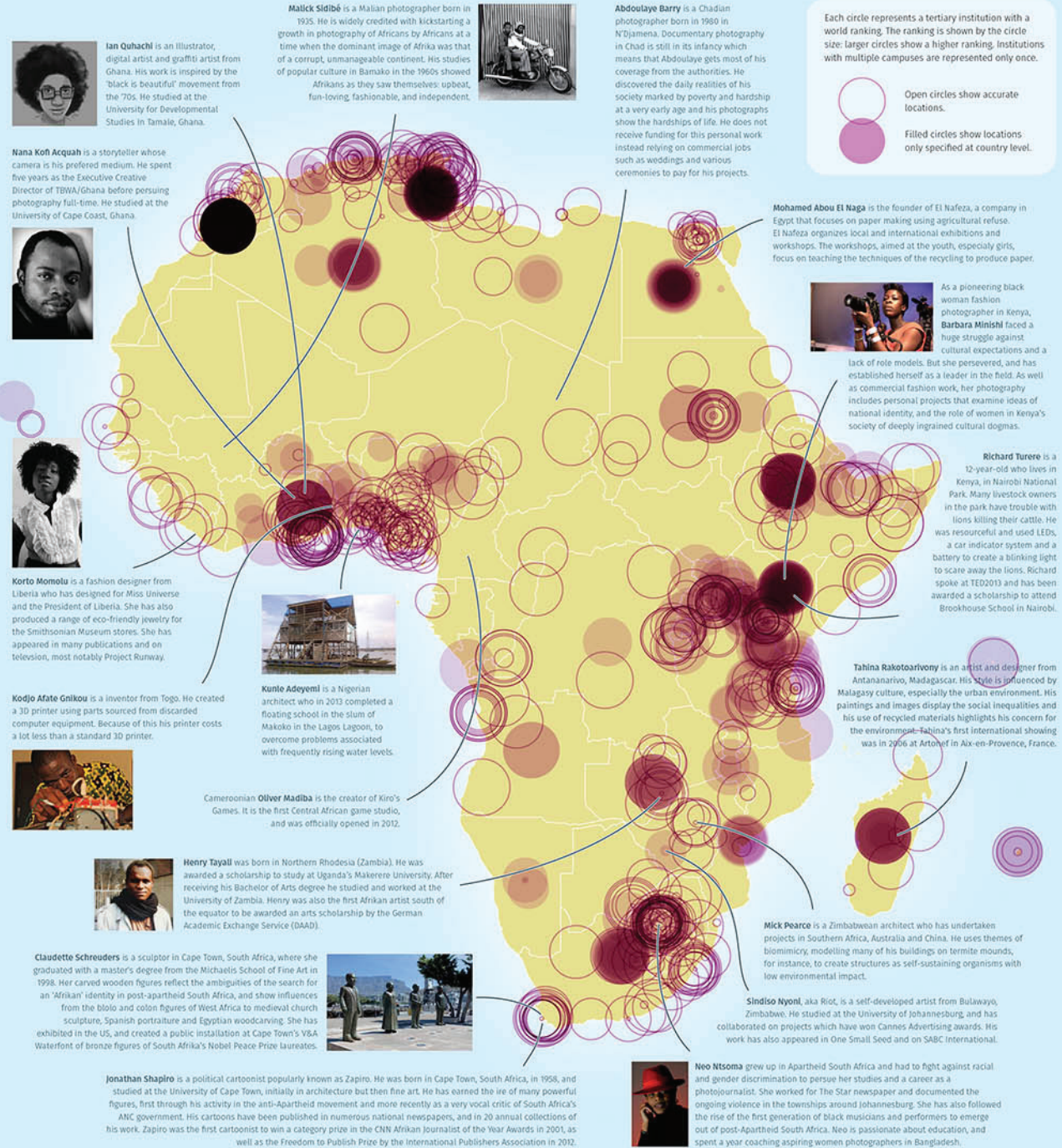
Exit



Higher Education in Africa

Africans are serious about education. They see it as a path to a better future. Many make huge sacrifices to send themselves and their family members to school and university, and competition for places is fierce. But many of those who get in go on to do great things. Here is an overview of world-ranked tertiary education institutions in Africa, and a few examples of creative talents to emerge from them.

University rankings from www.webometrics.info. Other data from Wikipedia, www.kica.org, www.natureearthdata.com.



Climate Change in Africa

Climate change is affecting the world. Africa is being affected in many ways and in some countries it is having a deadly effect already. In the Climate Change Vulnerability Index 2015, 7 of the 10 countries listed as having an 'extreme' vulnerability are in Africa.

The reason for this is that their economies rely heavily on agriculture, with 65% of the workforce employed in this sector.

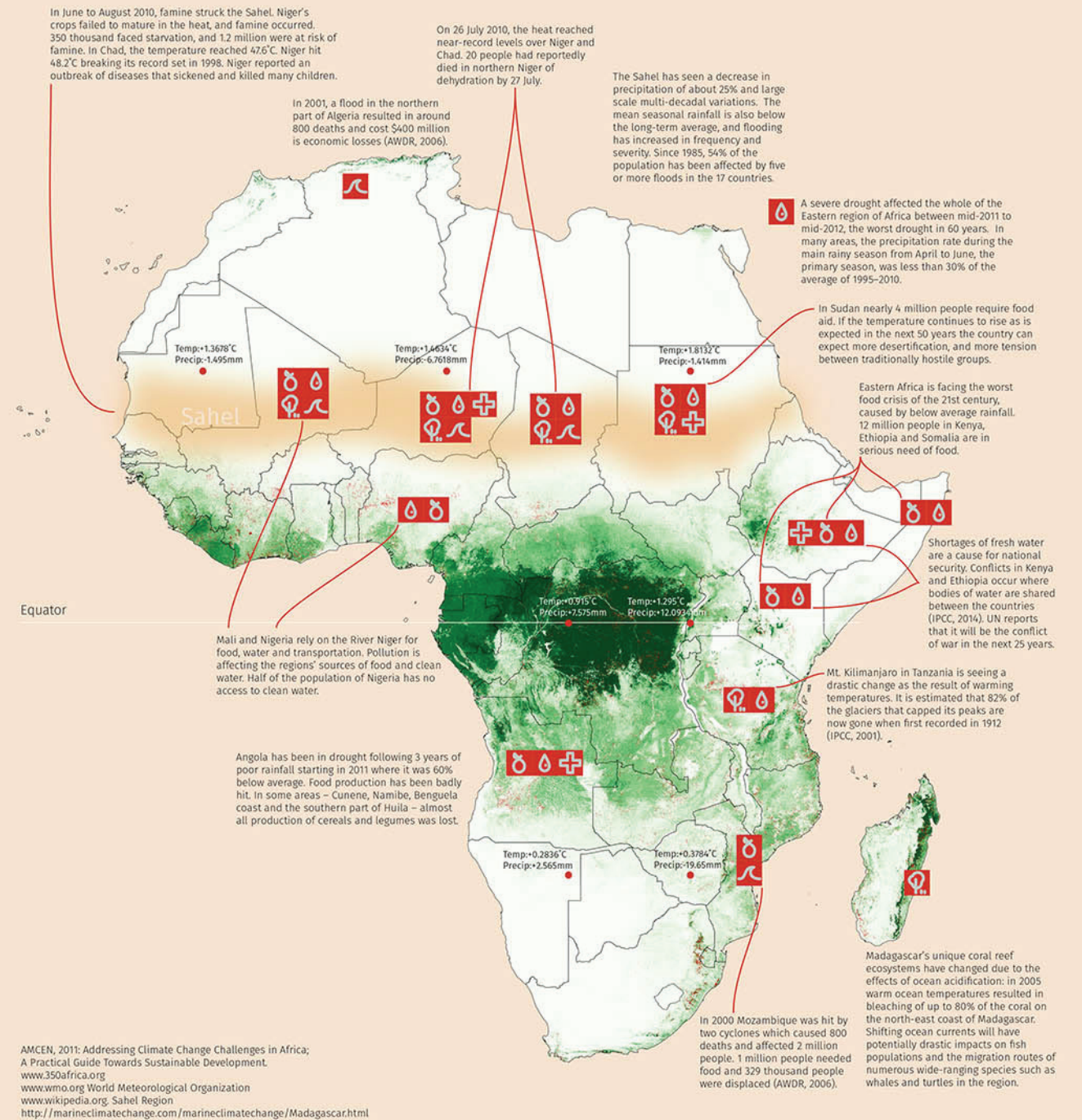
Africa has seen a decrease in rainfall in the north and southern most regions, and an increase in the central parts. Over the last 25 years the number of weather related disasters has doubled.

Key

- Sea Water Levels + Flooding
- Freshwater Availability + Drought
- Deforestation + Ecosystems
- Food Security
- Disease

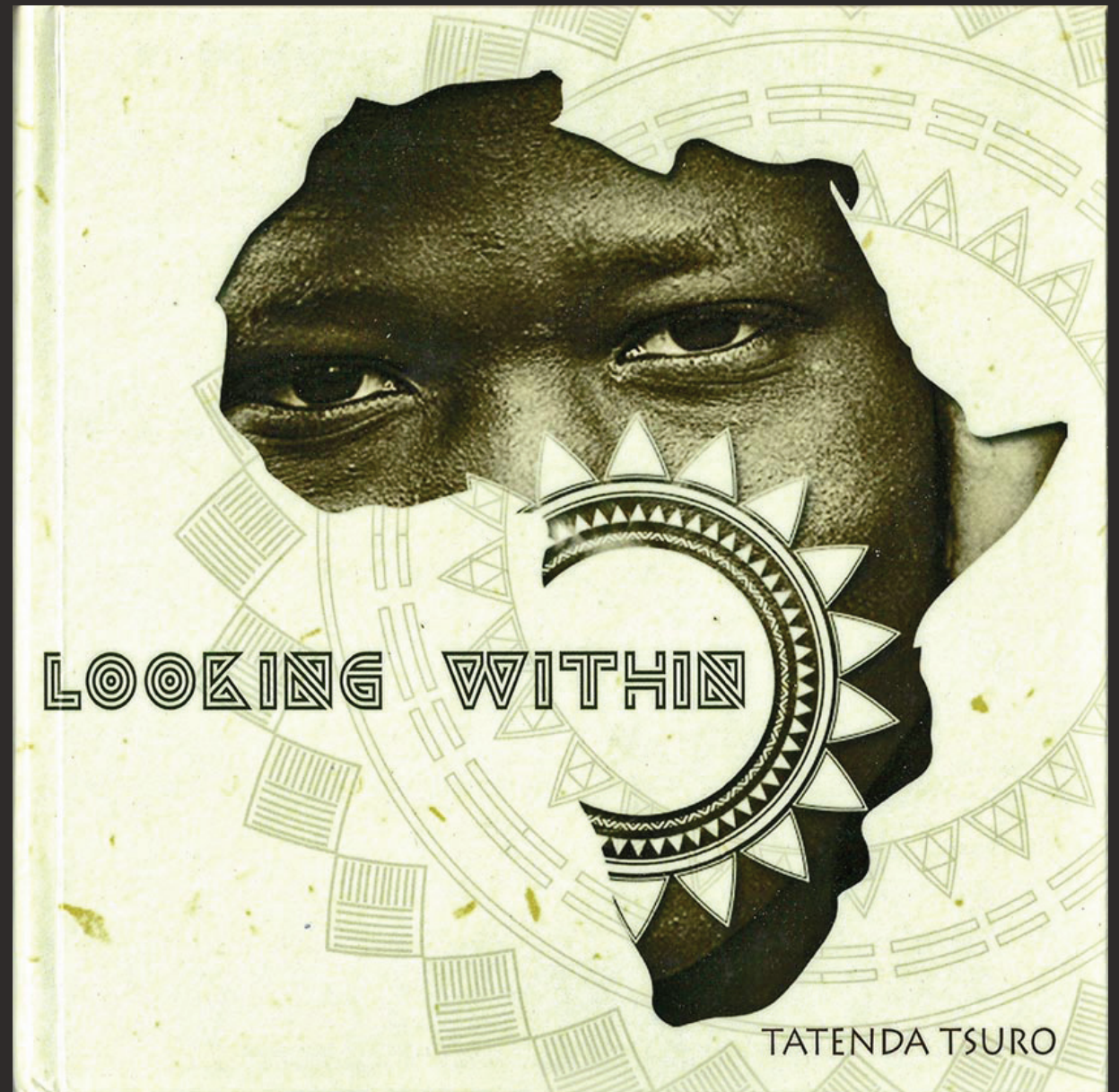
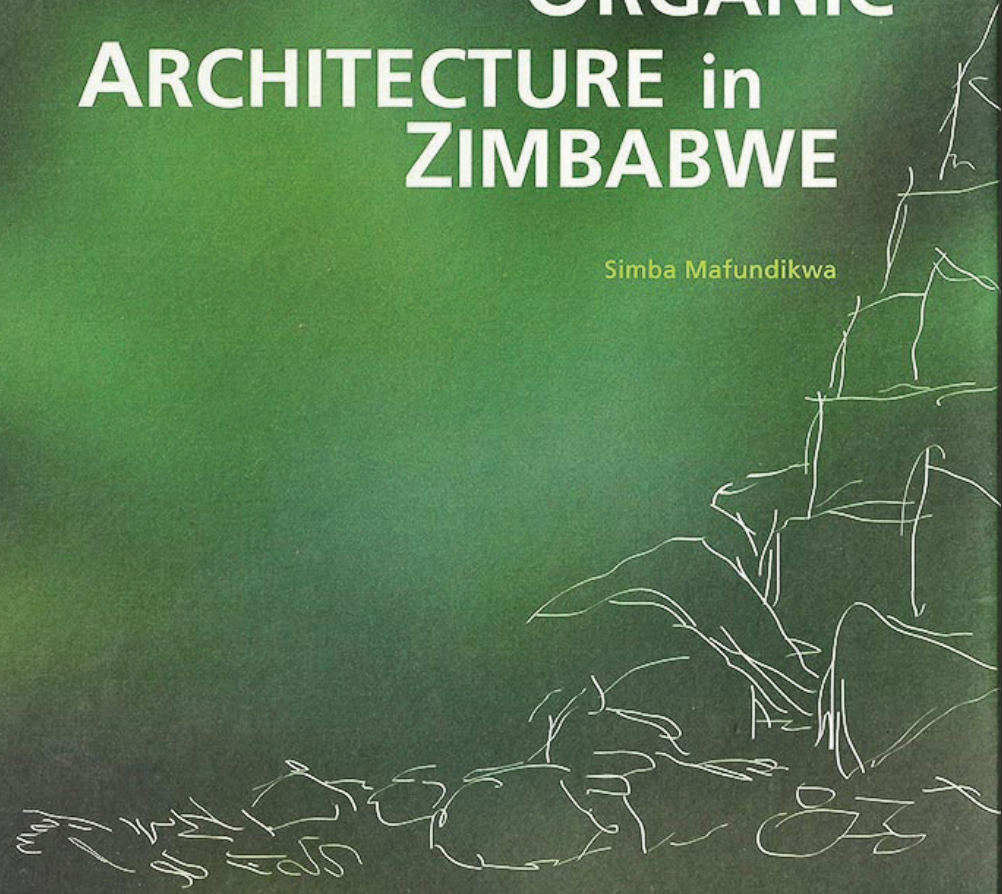
The map contains vegetation data for Africa. The green base layer was captured in 2000. The red areas show vegetation loss captured from 2000-2013.

- The temperature points on the tropics and equator show a change in the average temperatures and precipitation between 1900-1905 and 2006-2010.



**SUSTAINABLE and
ORGANIC
ARCHITECTURE in
ZIMBABWE**

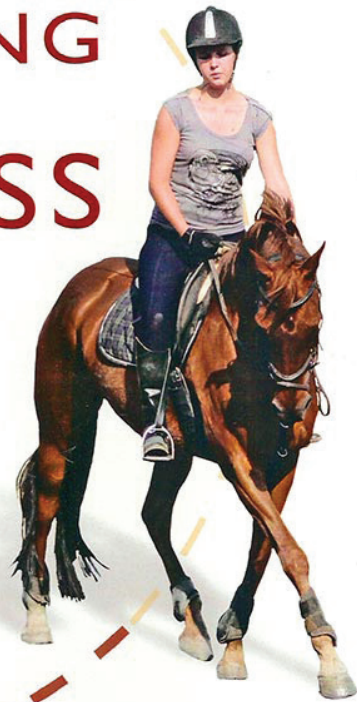
Simba Mafundikwa



LOOKING WITHIN

TATENDA TSURO

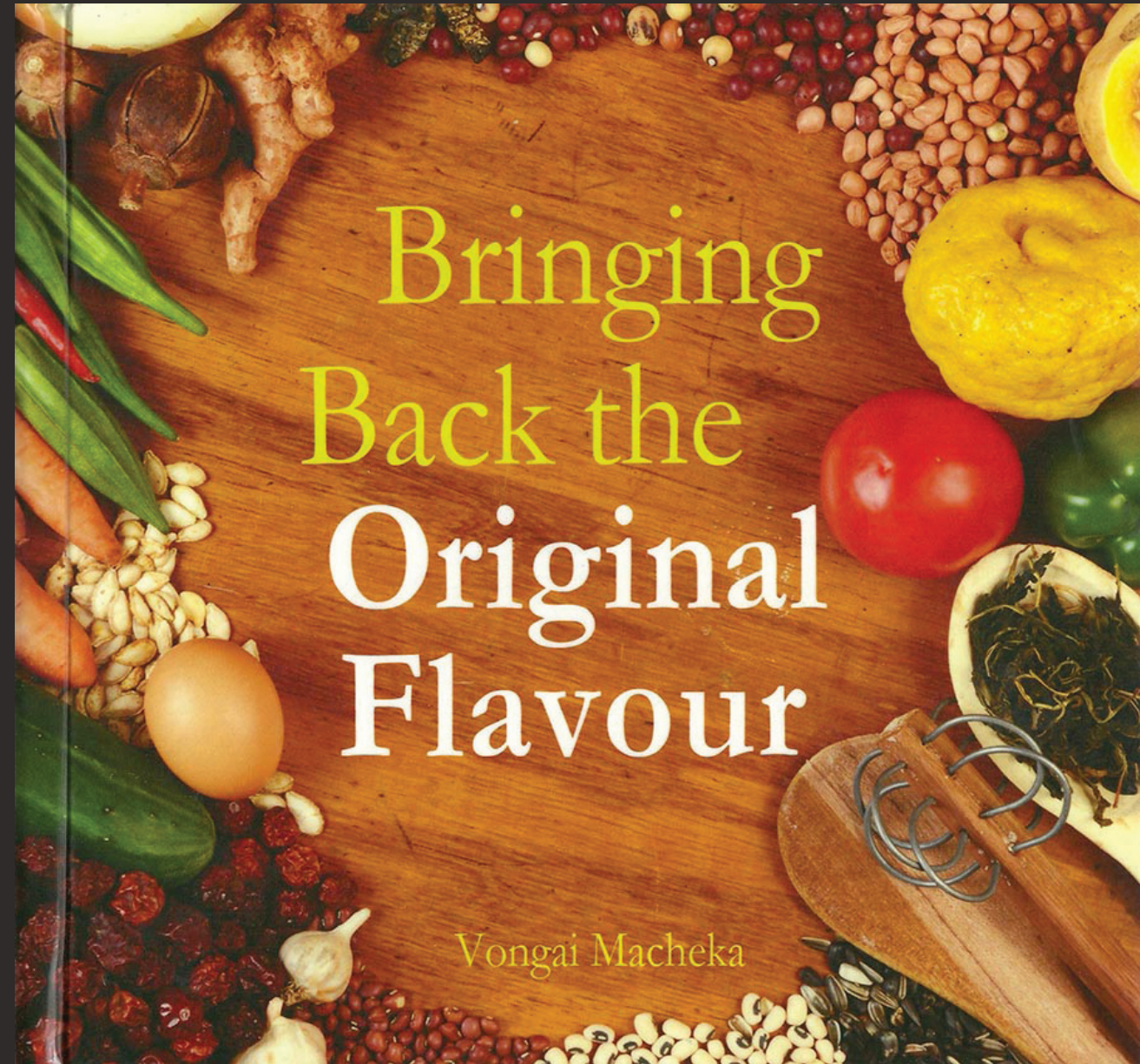
A TRAINING
GUIDE FOR
SUCCESS

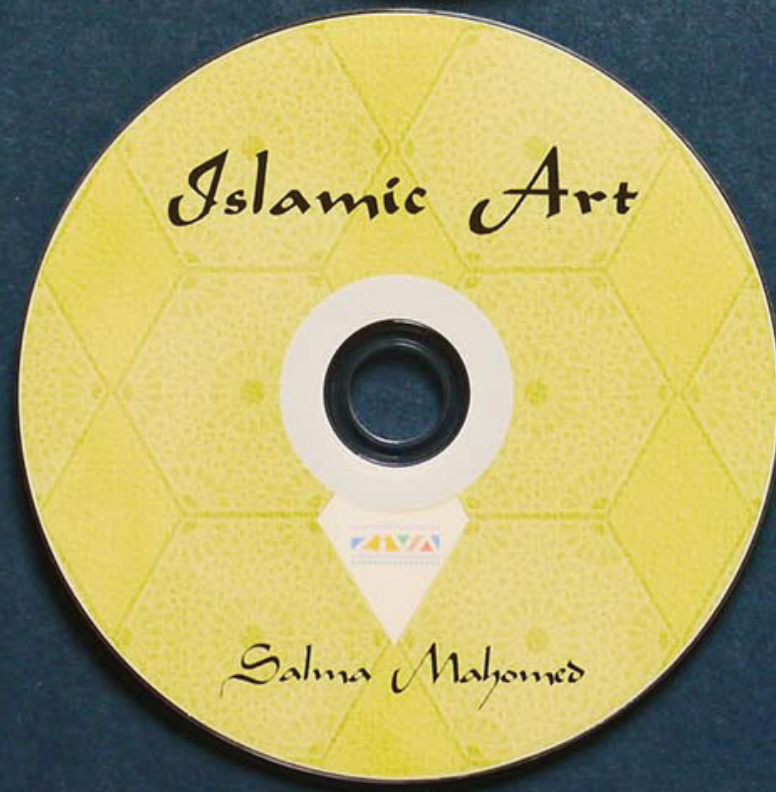
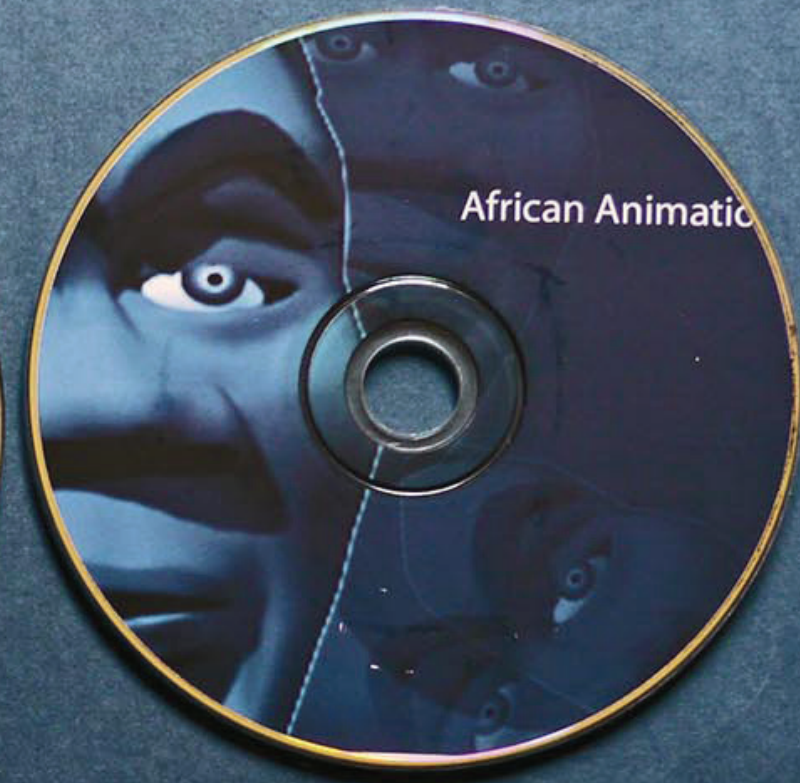
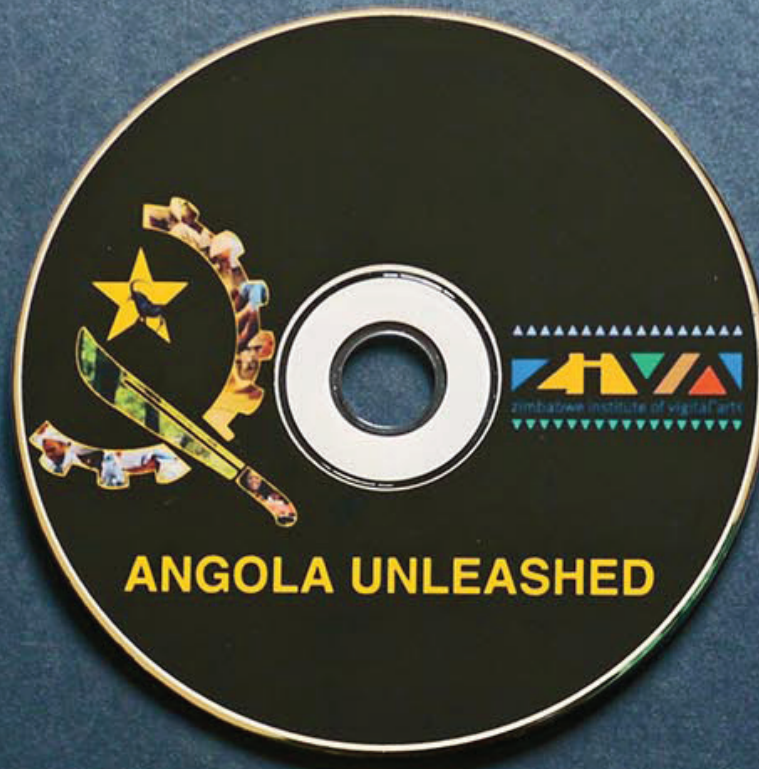


MAYA WENTWORTH-BROWNE

Bringing
Back the
Original
Flavour

Vongai Macheke







კვირული რეალტი-2010
წიგნი?
საქართველოში
მისთვის
წიგნი

MULTIVERSE

MULTIVERSE

MULTIVERSE

MULTIVERSE

ಕರ್ತವ್ಯವೆಂದೆನಿಸಿ

ವಿಷಯವೆಂದೆನಿಸಿ

ಕರ್ತವ್ಯವೆಂದೆನಿಸಿ

A B C D E F G

H I J K L M N O

P Q R S T U V

W X Y Z



Nontsikelelo Mutiti

*Professor, Designer, Artist
Zimbabwe/USA*

Reading Zimbabwe | Home x +

readingzimbabwe.com

READING ZIMBABWE

BETA

How do we read a country? Who gets to tell or write a country's stories? How do we come to understand a place and its people? It was these questions that provoked us. The way that knowledge is acquired is not innocent or objective. This virtual archive is devoted in trying to demystify ways of thinking about the democratic rhetoric of independent Zimbabwe. Reading is freedom. Especially at a time in which the values of reading and inwardness are so strenuously challenged, reading is freedom.

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This repository currently hosts references to **2123** books written by **1277** authors published in **156** cities by **490** publishers.

“The impact of the program on my life is undeniable – I strive to keep learning and producing work about our culture that presents it as relevant and dynamic. It is wonderful to see my former classmates upholding these values.”



Simba Mafundikwa

Architect

Zimbabwe/USA



“The importance of being true to who I am and my culture as an Afrikan was drilled into how I think about design. ZIVA gave me a head-start in my architecture career and I still apply the values I learned at ZIVA on a daily basis.”



Kristina Pozenel

Award winning film editor

Serbia/Zimbabwe/USA



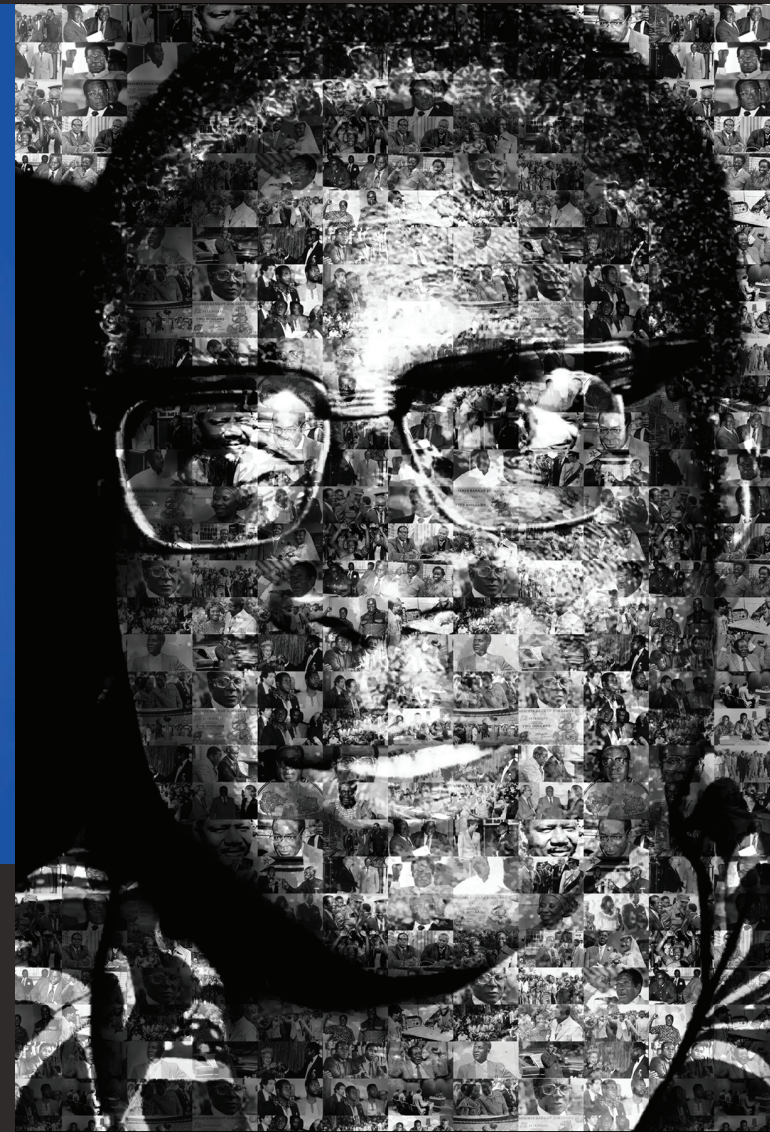
*“ZIVA gave me the opportunity to go off to Cuba to continue my studies in film.
I couldn’t have done it without Saki’s support!”*



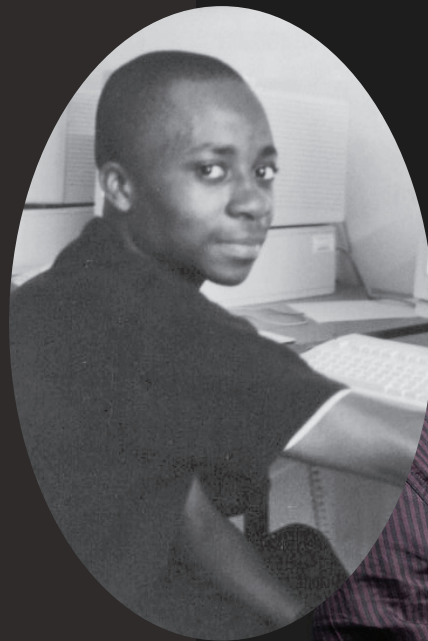
Claire Dongo

Digital Artist

Zimbabwe/South Afrika



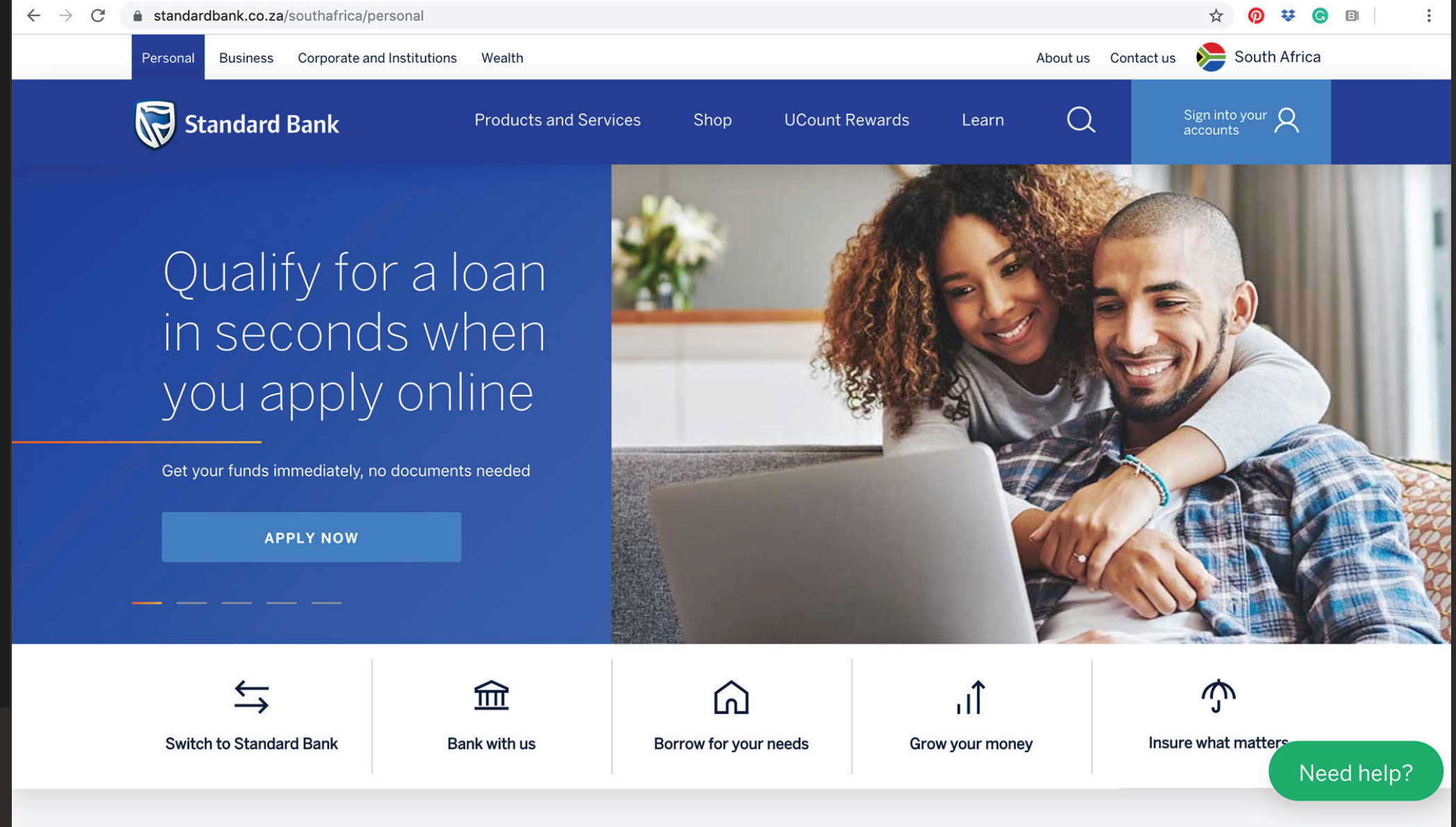
“Today I am a multimedia designer currently pursuing my PhD studies in Digital Art and lecturing at a University in South Africa, I can truly say –I would not be here without ZIVA.”



Rodrick Chakaipa

UX Designer

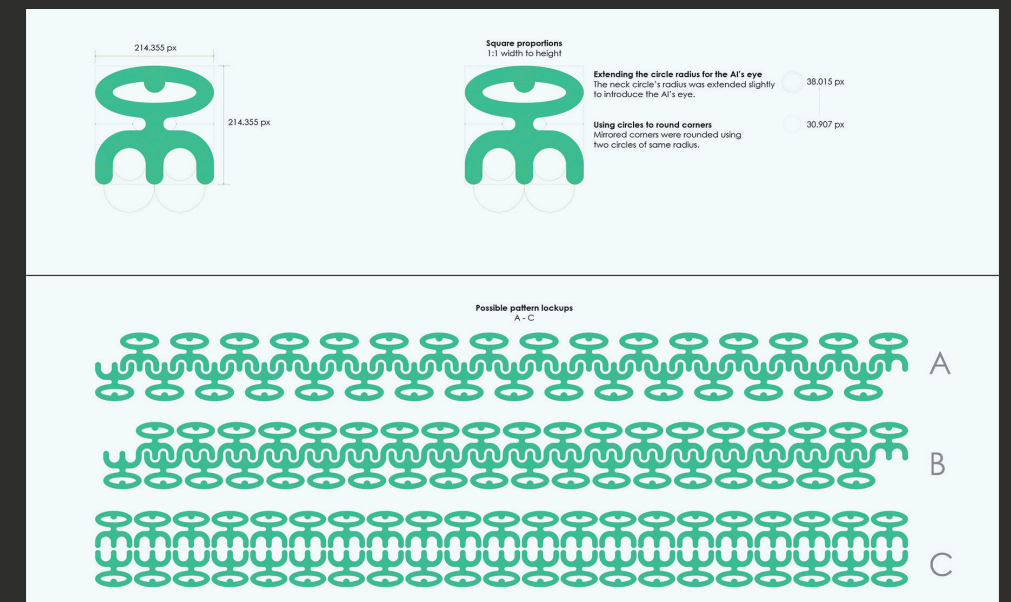
Zimbabwe/South Afrika



“ZIVA was instrumental in shaping my strategic mind-set – guest lecturers and professors from all over the world, assisted in maintaining the balance between theory and practice. The foundation was set!”



Simon Charwey
Designer
Ghana



“Saki Mafundikwa’s TED Talk settled every artistic “chaos” within me.

It was confirmation that I wasn’t insane afterall – it helped me embrace my culture!”



Osmond Tshuma

Designer

Zimbabwe/South Africa



“Saki spoke about the need for African artists to draw their inspiration from Africa itself, not from outside. That meant a lot to me.

Saki Mafundikwa was a spark for me.”



54 KINGDOMS
'It's a Kulture, not a Brand'


Kwaku Awuah & Nana Poku

Fashion Storytellers

Ghana/USA



MAASAI
"A Warrior's Story"



"At 54 Kingdoms, we are storytellers and our currencies of trade are fashion and Pan-African history."

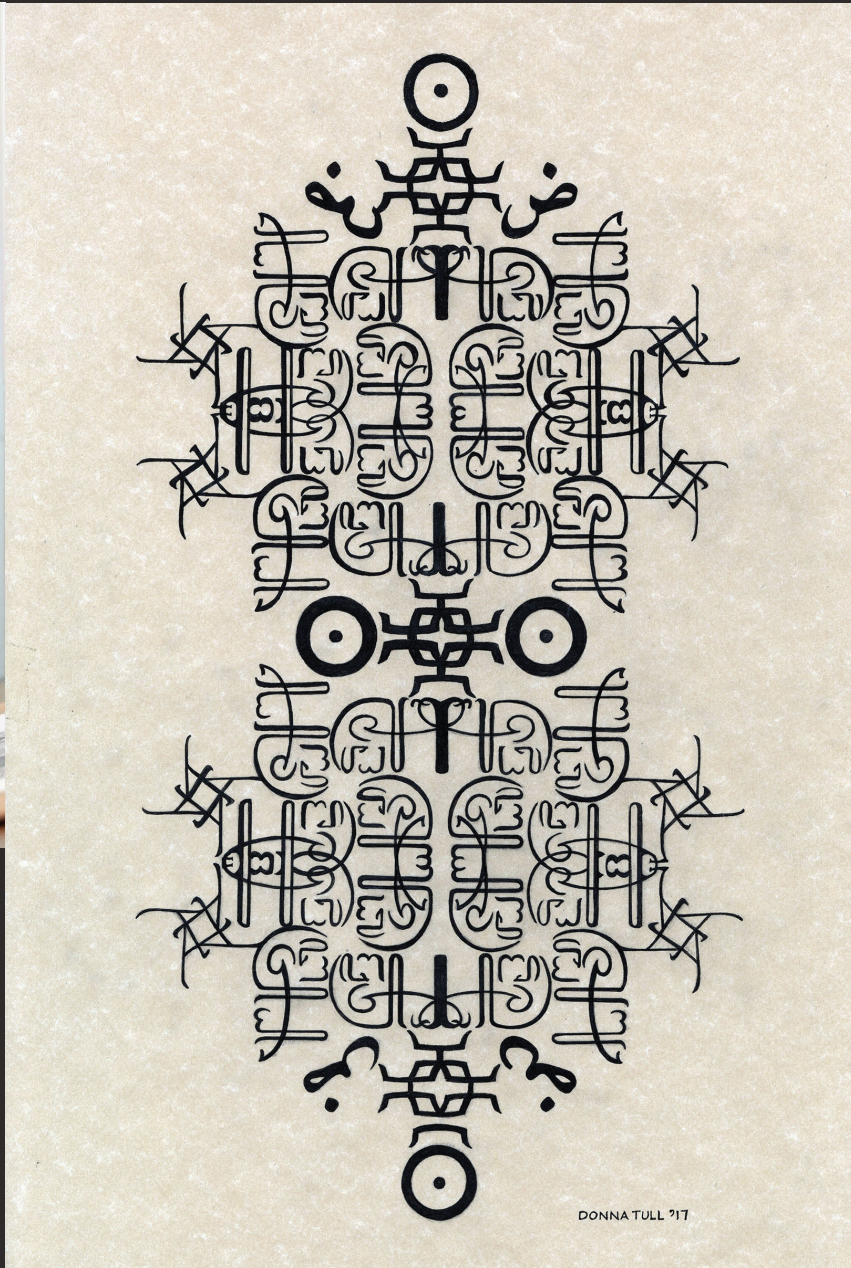
"In our eyes, history has already inked Saki's name in its pages long ago."



Donna Tull

Designer/Artist

Trinidad

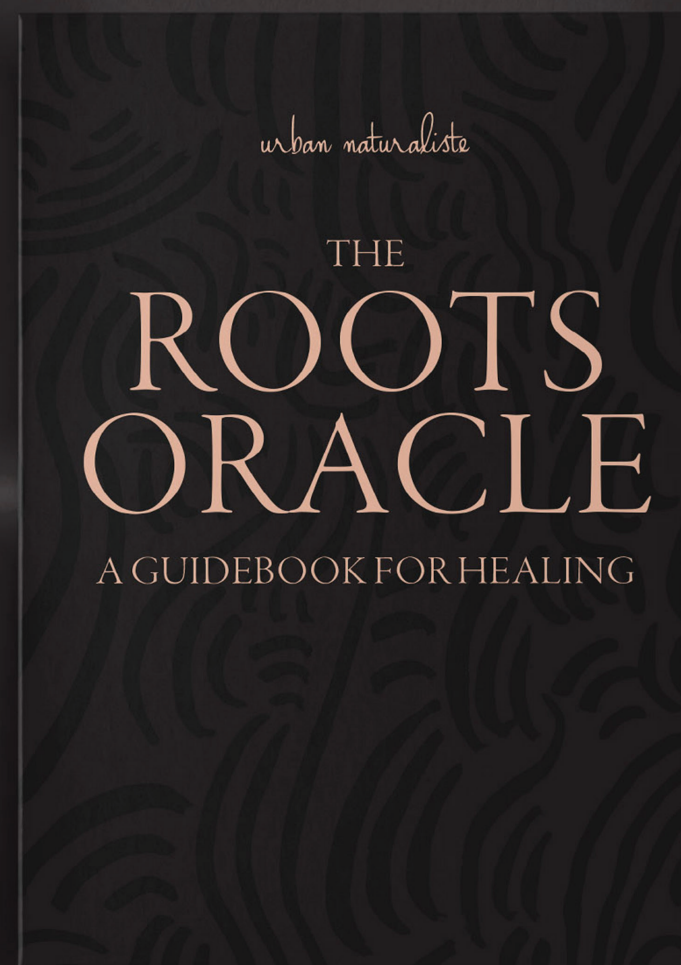


“The book “Afrikan Alphabets” broadened my knowledge of different Afrikan writing systems and got me interested in visual language as a means of cross-cultural communication.”



Amina Maya

*Designer/Artist
Cornish/Seattle*



*“Saki’s vision for Afrikan design has expanded the definition of design,
and paved the way for a new generation of Afrikan creators to redefine their work.”*

SAKI MAFUNDIKWA

GRAPHIC DESIGNER



Saki Mafundikwa wrote the book on Africa's graphic design heritage and opened a school of graphic arts in his native Zimbabwe.

MEDIA

Afrikan Alphabets: The Story of Writing in Africa
Shungu: The Resilience of a People



DID YOU KNOW

"Vigital" denotes visual arts taught using digital tools.

"It is his hope that Africa can imprint itself on the canon of graphic design."

—Camille Lowry, designer biography on AIGA.org

In his book *Afrikan Alphabets*, Saki Mafundikwa includes a Ghanaian pictograph meaning "Return to the past." This is exactly what he did in 1997 when he cashed in his publishing job 401(k) and left New York to open the Zimbabwe Institute of Vigital Arts (ZIVA) in Harare.

As a kid growing up in Zimbabwe, Mafundikwa loved to sketch letterforms he saw in books and magazines, but he didn't know graphic design was a career option until he arrived in America. "Sometimes you have to leave home," he says, "to discover yourself." He opened ZIVA to pay it forward. "The dream," he says, "is for something to come out of Africa that is of Africa."

YOUNG,
WITSE
AND IS
COVERED

TED
2013



Afrikan Alphabets will lead you to uncharted places in Afrikan cultures. This book is about the highly graphic pictographs, ideographs, and scripts devised and designed by Afrikans themselves.

In Afrika the harmony of art, nature and spirit is the rule, not the exception. In terms of the graphic arts, alphabets designed by Afrikans show that the spiritual line is free and unencumbered by the rule of the grid. Afrikan alphabets express ideas, systems of thought, cultural imperatives, aesthetic preferences, and spirit. They are one of the important keys to help unlock what has been kept hidden from so many for so long. These alphabets with their deeply meaningful graphic constructions show the intelligence and ingenuity of Afrikan peoples.

—from the Introduction

What is the difference between Africa and *Afrika*? The two sound identical but “look different. In fact I cannot recall any African language that spells Africa with a *c*. Africa is spelt *Afrika* in African languages. As you read this book, you will discover that this is a fundamental issue which is part of African identity and reflected in the writing systems devised by Africans over the centuries for their own languages.”

—Professor Maurice Tadadjeu, Yaounde, Cameroon

ISBN 0972424067

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Afrikan Alphabets
Afrikan Alphabets
Saki Mafundikwa

Afrikan Alphabets

The story of writing in Afrika

𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙
 𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙
 𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙
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BATTY

AFRIKAN

ଆଫ୍ରିକାନ୍

ଆଫ୍ରିକାନ୍

King Ibrahim Njoya
of the Bamum Kingdom,
Cameroon invented a
writing system: Shü-mom
at age 25 in 1896.



Nsibidi is the ancient writing created by the Ejagham people in southern Nigeria.

Three levels of Nsibidi:

1. Common signs of human relationships and communication

2. Dark signs representing danger and distress

3. Secret signs only known by priests and initiates



words, speech, meeting or congress



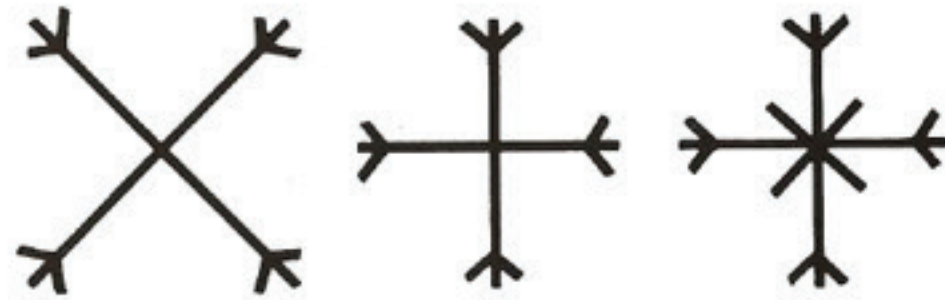
trek, journey, voyaging



feathered sign of membership in the Leopard Society



arrangements of triangles and squares stand for the leopard's spots, a sign of leadership and prowess in war



trouble or speech at the crossroads



compatibility

disintegration or divorce



executioner's mirror



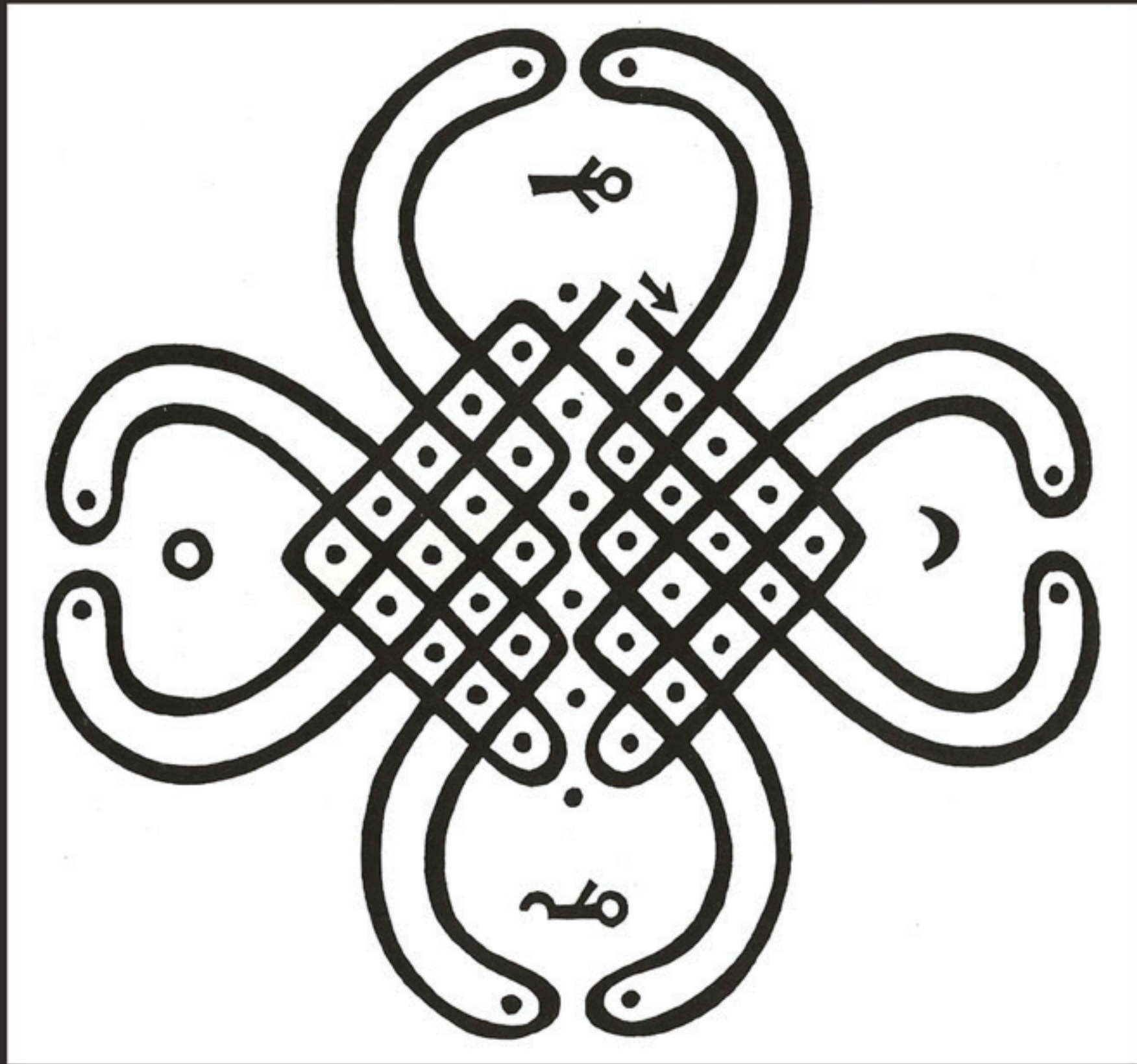
killer's sword



dead body



man, woman, pregnant woman



Jokwe pictograph, Angola

Adinkra Symbols
of the Akan people of
Ghana and Cote d'Ivoire
The motifs represent
proverbs, historical
events, attitudes and
objects, animals and
plants. They originated
400 years ago.



Sankofa
"Return and get it"
Learn from the past



Adinkrahene
Chief of Adinkra signs
Greatness, charisma,
leadership



Nkyimkyim
"Twistings of life"
Initiative, dynamism,
versatility



Nsa
"Katamanso umbrella –
the covering of the
nation". Protection



Duafe
Wooden comb
Patience, fondness, care



Nkonsonkonson
"Linked together"
Unity, Human relations



Gye Nyame
"I fear none, except God"
Omnipotence of God



Dwanimen
Ram's horns
Strength and humility



Obi nka obie
"Bite not one another"
Symbol of unity,
peace, and harmony



Msusyidie
"That which removes evil"
Sanctity, good fortune



Nsirewa
"Let's live together"
Unity, harmony



Nyame Dua
An altar to the sky God
The presence of God



Funtunfunefu
Denkyemfunefu
"Siamese crocodiles"
Democracy, unity in diversity



Papani amma yenju Kramo
"The fake and genuine look alike"
Hypocrisy



Akoma ntoaso
Linked hearts
Understanding,
agreement

Bantu Symbol Writing

Bantu Symbol Writing

In South Afrika, the Bantu symbol-language is not taught to the common people. Yet Mutwa estimates thirty percent of the Bantu people could write in this language. Apart from medicine men and the elders and the wise ones, it is mostly women who still employ it. Bantu symbol-language is not a language like Arabic or Swahili. Each symbol does not represent a single character or letter; instead, each expresses a whole word or, more often, a complete idea, much like Chinese and Japanese symbols. The characters are arranged in sequence to communicate a fact: Man+sees+Lion. Lion+eats+ox.



male symbols



youth

warrior with shield

chief

brain

mind



female symbols

virgin

baby girl

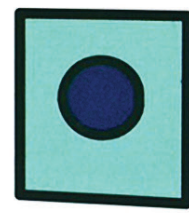
married woman

mother-in-law

old woman



war, hostility



divine guidance



greatness



sunlight



sunrise, birth



sunset, old age



future



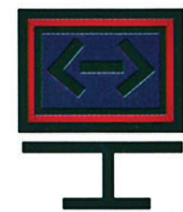
pleasure, joy



wisdom, silence



conversation



gossip



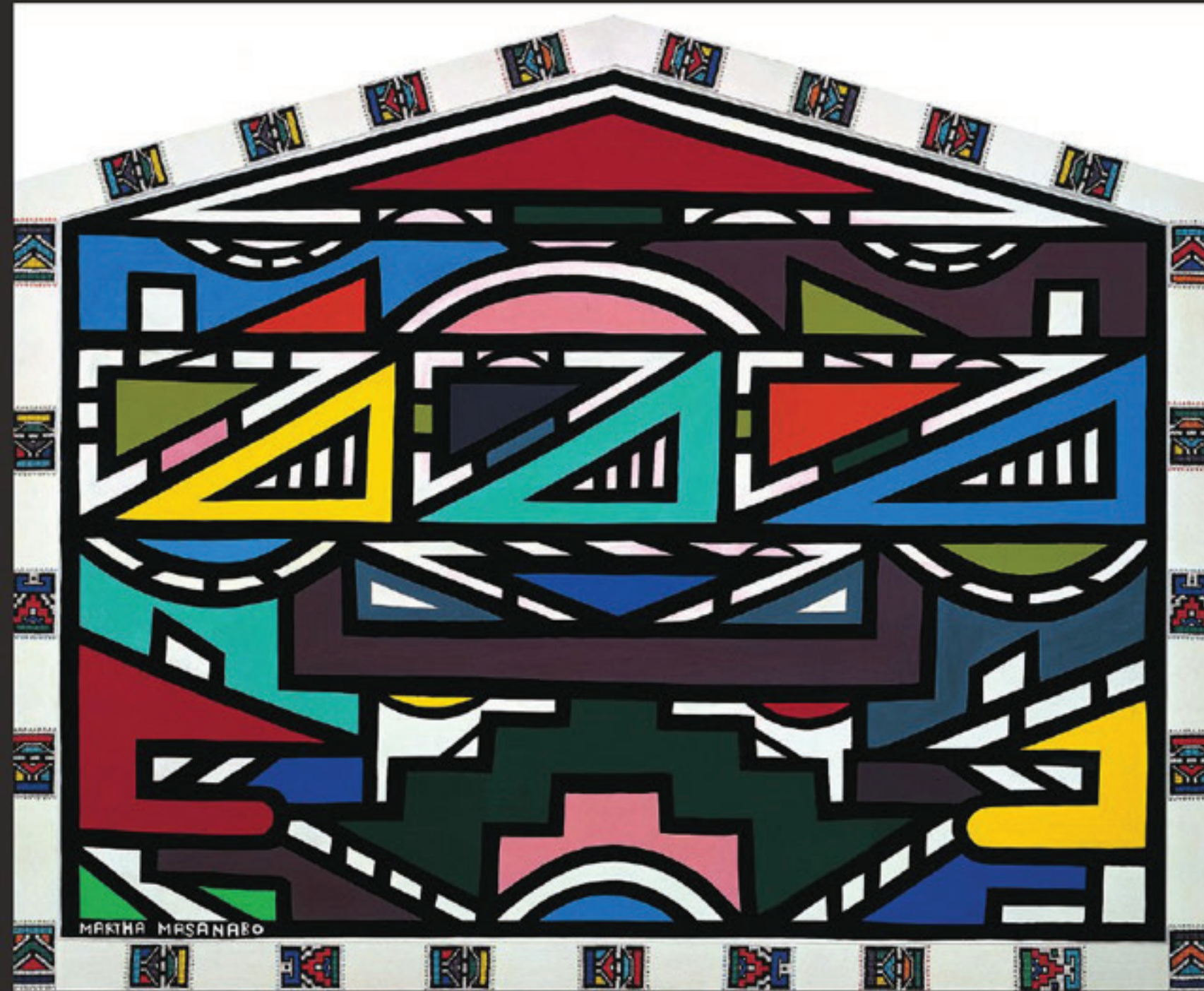
pollution



madness



Ndebele Painters
The Ndebele women
house painters of South
Afrika have attracted
international attention.
They incorporate Bantu
Symbol Writing in their
work

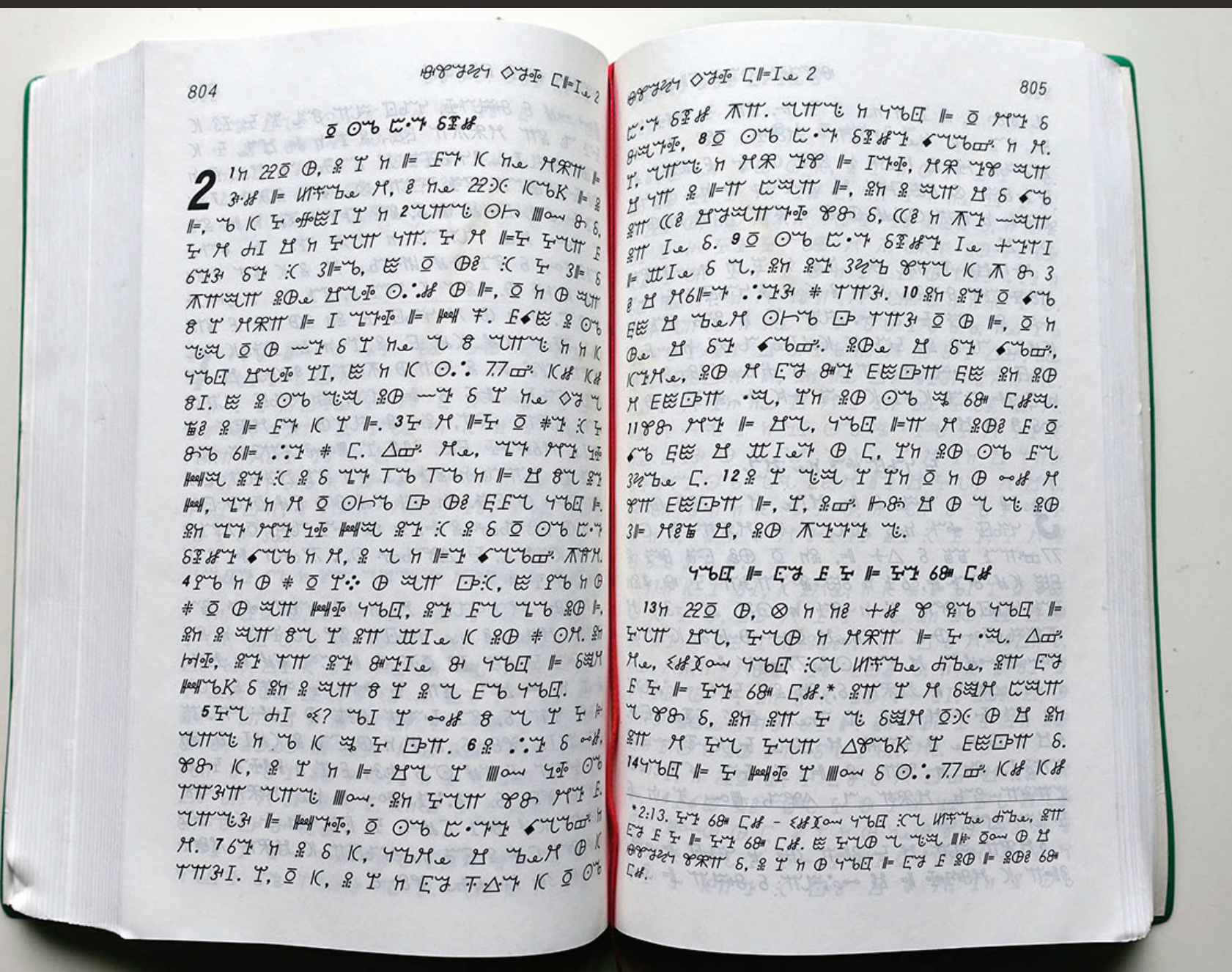


Sisters Emily and Martha Masanabo were commissioned by BA to paint the tailfin of a 747 as part of a corporate identity program that ran from 1997 - 2000



The **Vai** people of Liberia had a long tradition of writing before their first contact with Europeans in the mid 1800s. The syllabary reads left to right and has 192 characters.

 te	 ti	 ta	 to	 tu	 toh	 teh
 de	 di	 da	 do	 du	 doh	 deh
 le	 li	 la	 lo	 lu	 loh	 leh
 dhe	 dhi	 dha	 dho	 dhu	 dhoh	 dheh
 ndhe	 ndhi	 ndha	 ndho	 ndhu	 ndhoh	 ndheh
 se	 si	 sa	 so	 su	 soh	 seh
 ze	 zi	 za	 zo	 zu	 zoh	 zeh
 ce	 ci	 ca	 co	 cu	 coh	 ceh
 je	 ji	 ja	 jo	 ju	 joh	 jeh



The **Mende** syllabary of Sierra Leone was invented in 1921 by Kisimi Kamara and reads right to left. It has 195 characters.

 pi	 pa	 pu	 pe	 peh	 pah	 po
 wi	 wa	 wu	 we	 weh	 wah	 wo
 mbi	 mba	 mbu	 mbe	 mbeh	 mbah	 mbo
 bi	 ba	 bu	 be	 beh	 bah	 bo
 kpi	 kpa	 kpu	 kpe	 kpeh	 kpah	 kpo
 gbi	 gba	 gbu	 gbe	 gbeh	 gbah	 gbo

 ku	 ka	 ki
---	---	---

Mende is read right-to-left. Below and to the right the characters and their sounds have been set left-to-right for easier reading.

 ki	 ka	 ku
---	---	---

The Ethiopic Writing System

äf (f)

ፈ	ፉ	ፊ	ፋ	ፌ	ፍ	ፎ
fä	fu	fi	fa	fe	fə/ø	fo

psa (p)

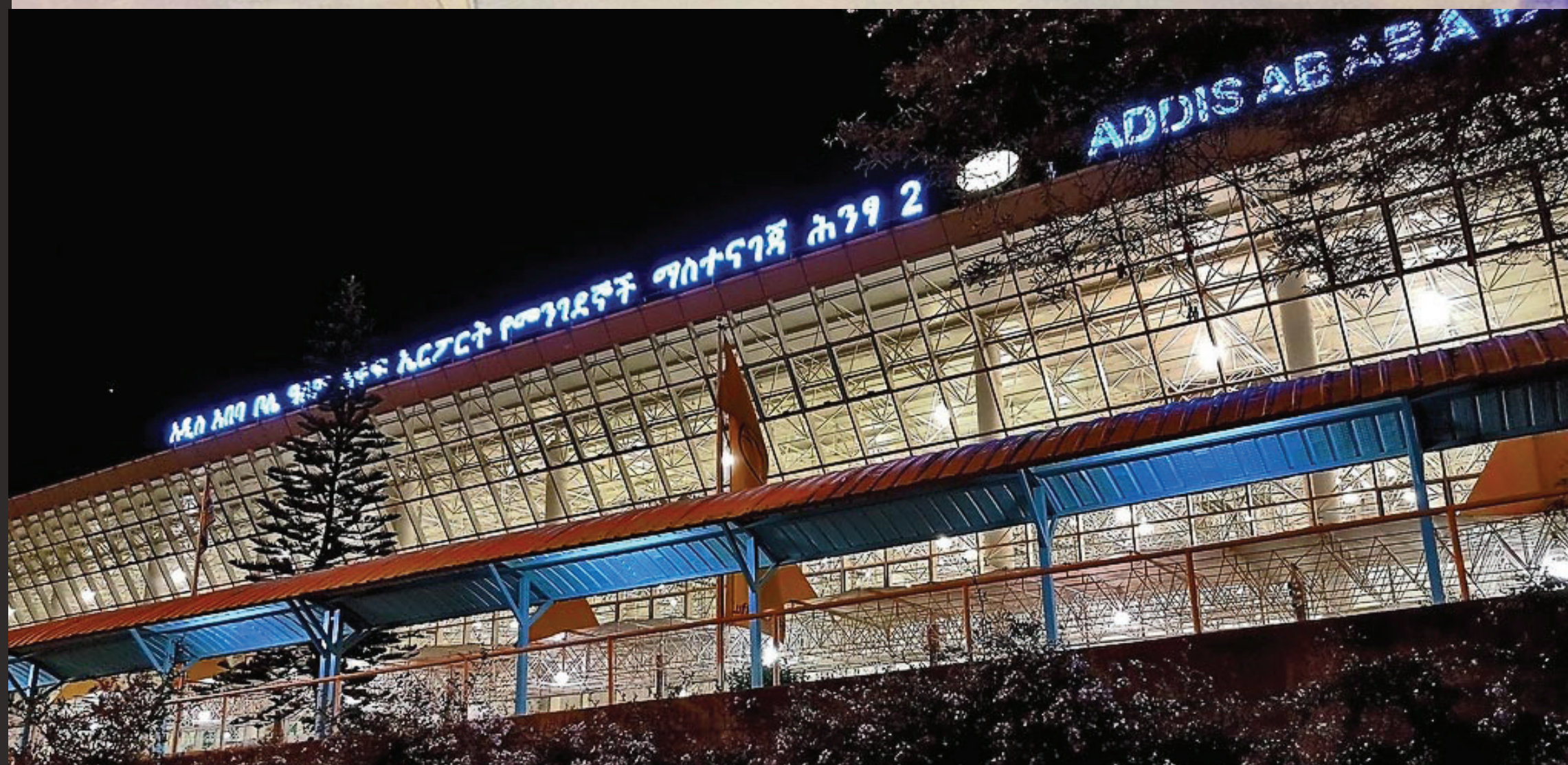
ፐ	ፑ	ፒ	ፓ	ፔ	ፕ	ፖ
pä	pu	pi	pa	pe	pə/ø	po

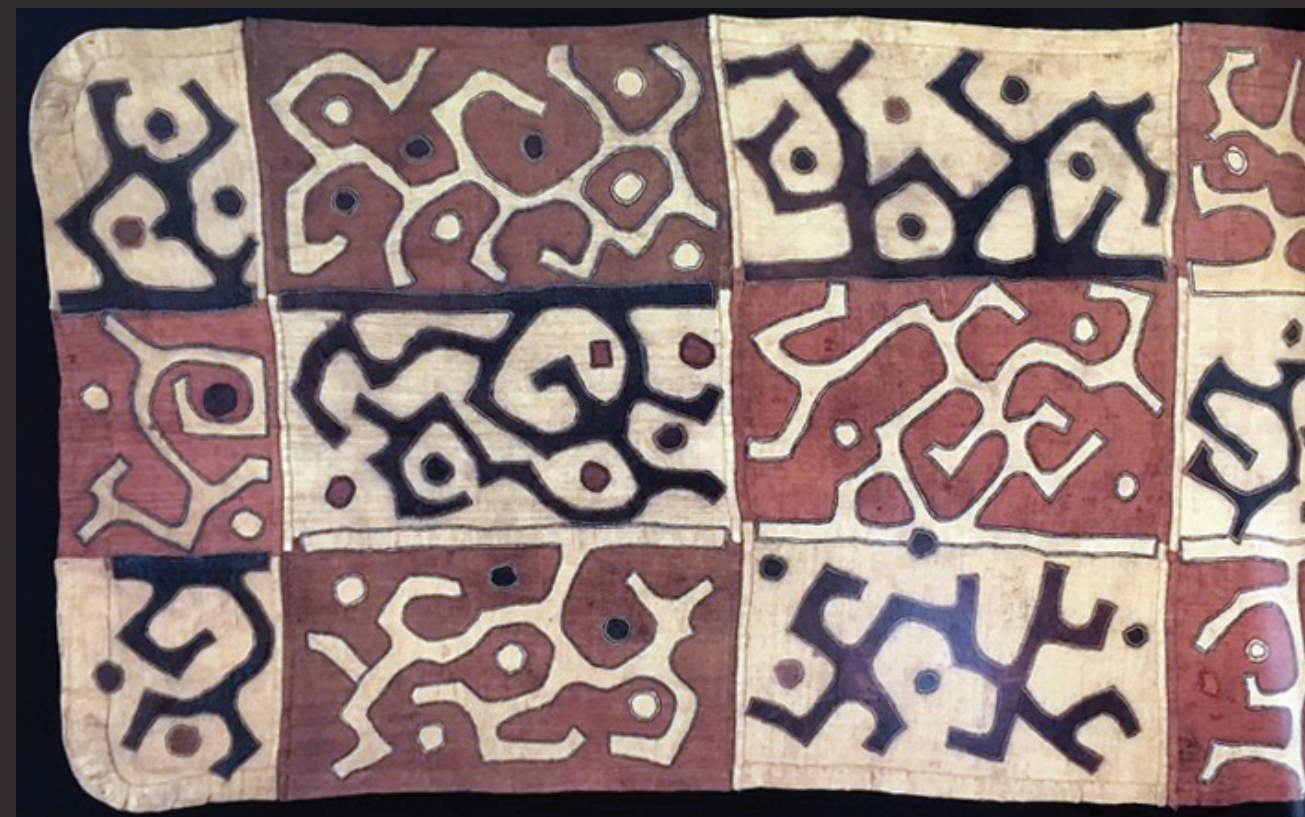
Ethiopic numbers:

፩	፪	፫	፬	፭	፮	፯	፰	፱
1	2	3	4	5	6	7	8	9
፲	፳	፴	፵	፶	፷	፸	፹	፺
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Ethiopic consonants:

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Luba: LUKASA

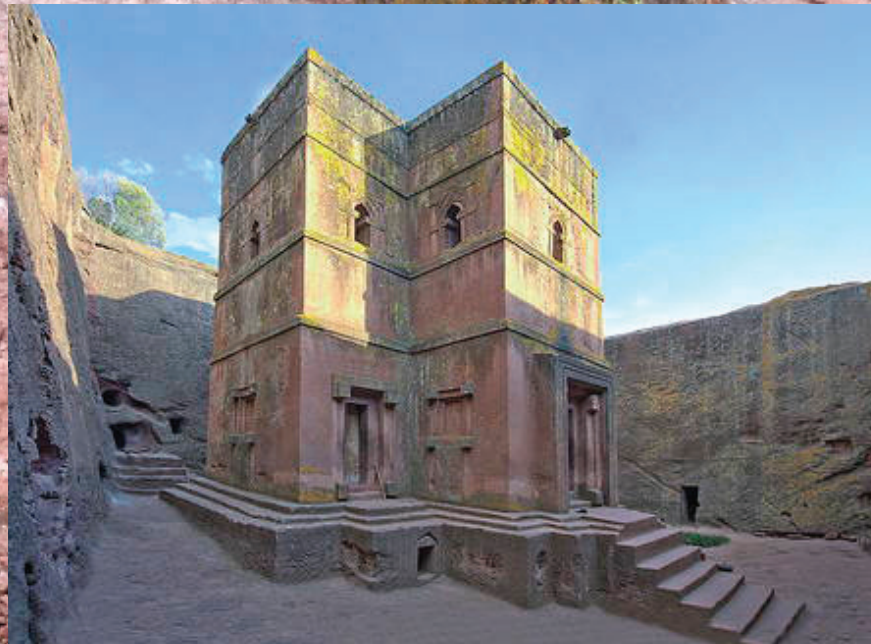
**Divination board, memory device,
an Afrikan tablet dating way back into
antiquity predating the iPad by centuries!**

**A lukasa serves as an
archive for the topographical and
chronological mapping of political
histories and other data sets.**



Lisanga Bankoko (*the Ancestors*)

A cultural collective based in Kinshasa that aims to preserve traditional culture by using natural materials to create clothing. Here they use “mayaka” or vegetable pearl to make hand-sewn garments, and other accessories.



THOMAS

MAPFUMO

AND THE

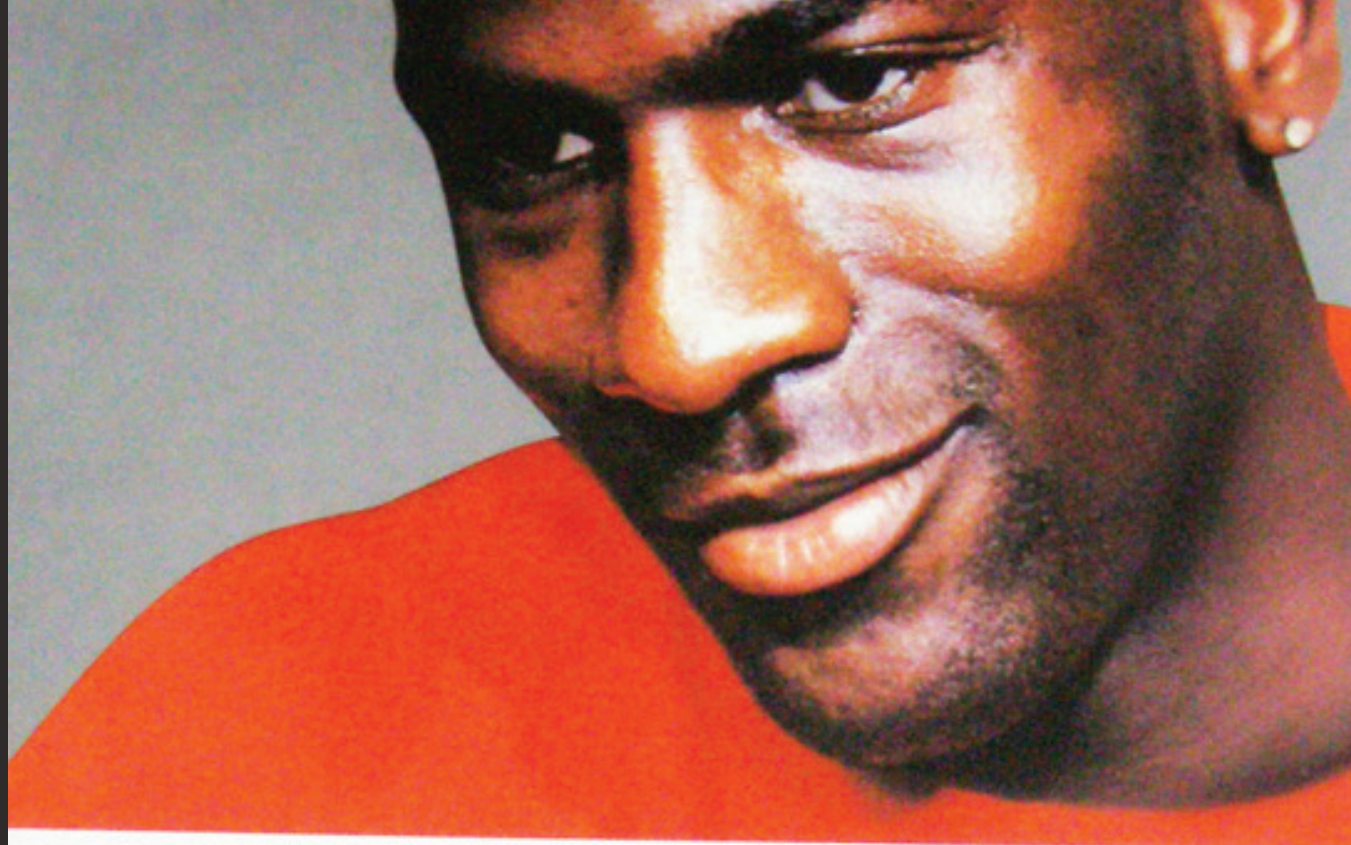
BLACKS UNLIMITED



tHOMAS
 MaPfuMO
 & THE
 BLACKS
 UNLIMITED

HONDO





The Man
His Words
His Life

MITCHELL KRUGEL

JORDAN

From Adjoa
to Zahara

More than 1,000

Names to Affirm

Your Cultural Pride

JULIA STEWART

WINNER
Ousmane Sembene
Award
ZANZIBAR INTERNATIONAL
FILM FESTIVAL
2010

Official Selection
THESSALONIKI
DOCUMENTARY
FESTIVAL
2010

Official Selection
INTERNATIONAL
DOCUMENTARY
FILM FESTIVAL
AMSTERDAM
2009



SHUNGU

The Resilience of a People

a film by **Saki Mafundikwa**

ZIMBABWE.
SHATTERED DREAMS.
UNBROKEN SPIRITS.

GANDANGA MEDIA PRESENTS SHUNGU: THE RESILIENCE OF A PEOPLE A FILM BY SAKI MAFUNDIKWA PRODUCED BY KAREN MAFUNDIKWA
EDITED BY TICHAFU TONGOGARA CINEMATOGRAPHY & SOUND BY SAKI MAFUNDIKWA WRITTEN BY KAREN MAFUNDIKWA & SAKI MAFUNDIKWA
EXECUTIVE PRODUCER BOB COEN MUSIC BY THOMAS MAPFUMO | NETSAYI | MAUNGIRA ENHARIRA | MADLODLO MAMBAZO CHOIR
MAKO SITHOLE SOUNDS OF AFRICA & PROJECT RYTHM DIRECTED BY SAKI MAFUNDIKWA

www.shunguthefilm.com ©GANDANGA MEDIA LLC, 2009



Concept, Creation and Art Direction Saki Mafundikwa, Zimbabwe Principal Photography Christopher Conrad Digital Capture and Post-Production Magic Jonathan T. Bishop
Additional Photography Kasaundra Kincaid Collaboration and facilitation John D. Berry





CCI

Cultural and Creative Industries are major drivers of the economies of developed as well as developing countries. They are among the most rapidly growing sectors worldwide.

They influence income generation, job creation, and export earnings.

They can forge a better future for many countries around the globe. UNESCO Director General Irina Bokova

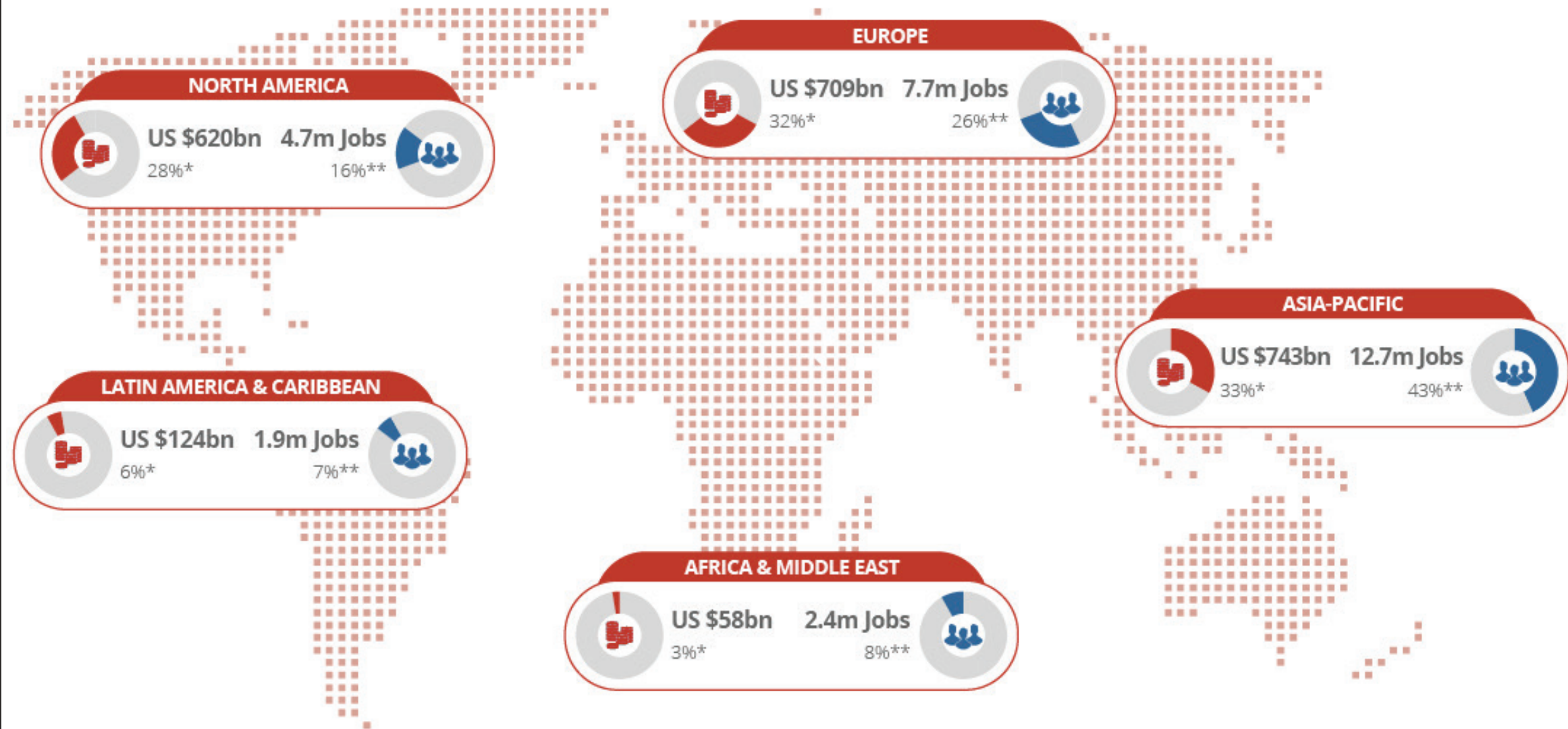
According to UNESCO estimates, in 2013 CCI generated \$2.3 trillion (3 percent of world GDP) and 29.5 million jobs (1 percent of the world's active population).

Asia and the Pacific, Europe and North America are seeing rapid and unprecedented growth in the creative economy. These regions account for 93% of the global CCI revenue and 85% of jobs.

By contrast Africa, the Middle-East, and Latin America and the Caribbean have not yet capitalised on their potential. For these regions, the CCI represent untapped economic potential, and a chance to contribute to the innovation economy and other sectors through supply chain effects.

This is an opportunity for policies that accelerate and sustain a dynamic creative economy that contributes to human development progress. Growing a dynamic creative economy depends in part on how proactive countries are in grasping opportunities and tackling challenges across many areas—including technology, education, labour markets, macroeconomic policies, gender issues, urbanization, migration, and more.

Aaron Glantz, IPS



* % of global CCI revenues ** % of total CCI jobs

Source: EY, December 2015