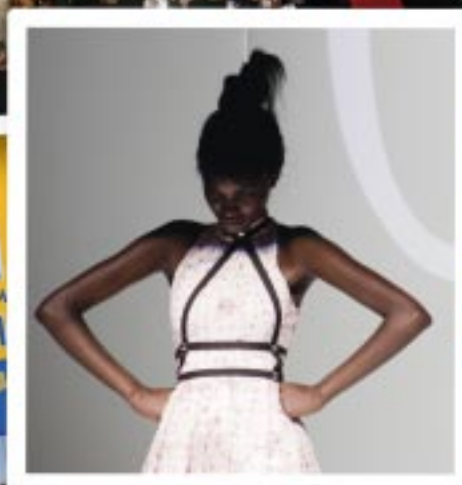
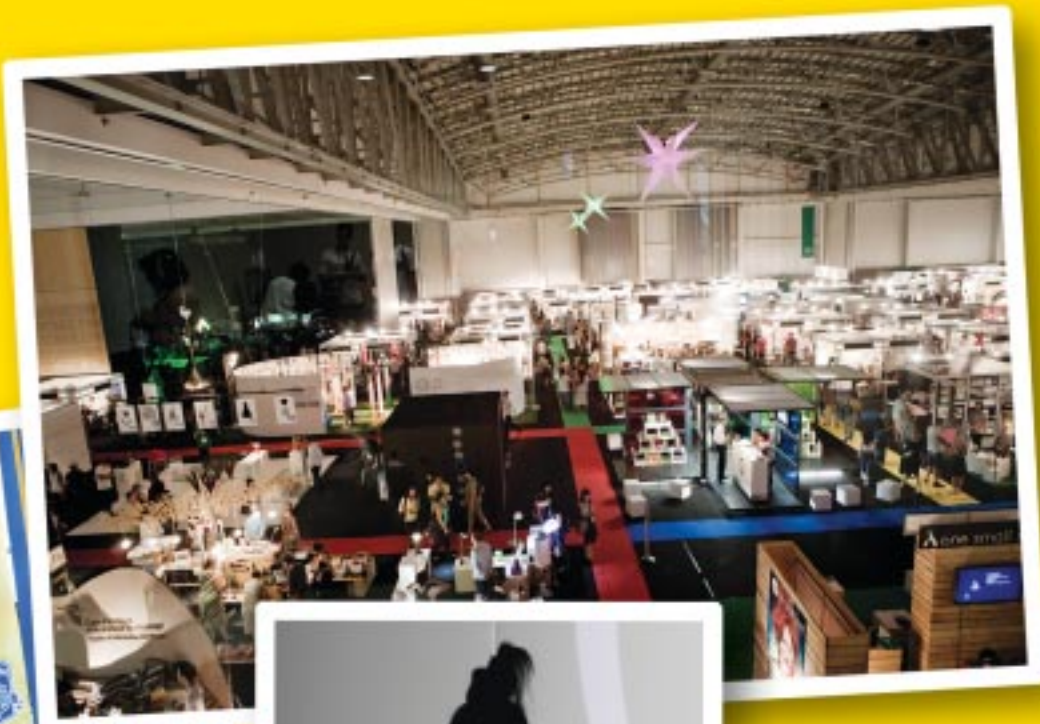


南非新金矿：创造力

THE NEW GOLD: CREATIVITY



Design Indaba 的创始人 RAVI NAIDOO



2009年,南非的创意成果丰富强大、受人瞩目、令其自豪。尽管世界各地的经济状况不佳,同时南非自身也面临着自其实施民主制以来的一些最大的政治和社会挑战,但南非人民坚持了下来,而面对困境时所表现出的坚定决心和机智是这个国家最令人钦佩和喜爱的特点之一。“如果我们能够把南非的特色用瓶子来装的话,我们很有可能成为世界上最大的出口国”,Design Indaba 的创始人 RAVI NAIDOO 这样写到。(编者注:Design Indaba 是南非独立设计推广组织,分为南非设计博览会与南非设计会议两个部分,成立已有12年。展览内容涉及平面、工业产品、新媒体、建筑、时尚以及广告等多个领域,旨在展现南非这个多种族混合国家的独特文化)。

似乎充满挑战的时代非常适合创新,南非的创意在全球不同地方纷纷亮相:时尚大师Nkhensani在纽约时装周上给人留下了深刻印象,而黑咖啡(Black Coffee)亮相柏林时装周并成为南非时装设计的奔驰奖得主;Design Afrika's Xhosa 工艺品设计公司设计的非洲科萨葫芦篮被20世纪最重要的设计经营大师Terence Conran爵士收录进其最有灵感系列;奥巴马总统与夫人米歇尔·奥巴马则购买安装了两个由Magpie Collective改装的废弃的枝形吊灯。

约翰内斯堡的BBDO和TBWA\Hunt\Lascaris则分别以其为维珍大西洋航空公司和津巴布韦报纸的推广活动所做的创作获得了2009年戛纳广告节的全场大奖,而TBWA\Hunt\Lascaris为津巴布韦报纸的推广活动所做的创作还获得了其它8项戛纳广告节大奖,或许是戛纳56年历史上获得过奖项最多的同类区域性创作。

南非在2009年米兰家具展的参展数量也可能破了纪录,Heath Nash、Tsai、Lya'll Sprong、Walter Oltmann、Bronze Age和Leonard Shapiro等都高调参加了此次展览,而包括Design Indaba杂志在内的至少6本南非杂志被评为当今世界100本最具创新的杂志,充分证明了南非本土的出版质量。

同时,广告导演Keith Rose被请进了Clio的电视“名人堂”(编者注:Clio大奖是全球广告业界最受推崇、最富盛誉的国际性广告大奖赛);Ladysmith Black Mambazo合唱团(简称LBM,雷村黑斧合唱团,是南非最著名的土著合唱团)第三次夺得了格莱美奖;Madoda Ncayiyana导演的《我的秘密天空》在戛纳泛非电影节中获得最佳故事片奖;电影制片人John Barker在戛纳电影节被公认为世界最优秀的15位年轻导演之一。

在今年Design Indaba大会上发言的电影制片人Oliver Hermanus赢得过无数大奖,包括凭借其处女作《雪莉——亚当斯》(Shirley Adams)在法国阿弥尔国际电影节(Amiens International Film Festival)上获得的全场大奖;今年的另一位发言者Handspring木偶剧团凭借其《战马》(War Horse)获得了英国星期日泰晤士报“过去十年最佳戏剧”的荣誉。

在建筑方面,南非建筑师Peter Ric设计的马篷古布韦展览中心(Mapungubwe Interpretation Centre)在2009世界建筑节中荣获“年度世界最佳建筑”奖;同时,Design Indaba的10x10低成本沙袋房屋住宅项目已在距开普敦40公里的自由公园(Freedom Park)内修建了10所由MMA建筑师事务所Luyanda Mphahlela设计的咖喱石住宅;还有为迎接2010南非世界杯足球赛而建的一些世界上最美丽的体育场馆。

最令人兴奋的还有:不为人知的年轻一代创意人士正为南非的创意产业注入新的活力。在去年南非设计博览会上,最激动人心的便是其“崭露头角的创意人士”作







品展。英国著名设计周刊杂志 Design Week 的编辑 Lynda Relph-Knight 将“崭露头角的创意人士”形容为“自信的对未来的尝试者”。作为 Design Indaba 信托基金会的项目，“崭露头角的创意人士”作品展在今年的博览会上不容错过。

让我们停顿片刻。南非人往往喜欢问，为什么南非很少有享誉国际的成就？但是，让我们想象一下：15年前上述一切会发生吗？所以，我们当然应该为目前为止取得如此多的成功而感到骄傲！

世界对南非的兴趣正与日俱增。从南非乐队 Die Antwoord 的演唱在 YouTube 上的传播到 Goldfish、BlkJKs 和 Spoeks Mathambo 等音乐家风靡欧美俱乐部，西方世界正在如饥似渴地品尝与他们文化不同的东西；再看看在南非索韦托拍摄的科幻动作片《第9区》(District 9) 吧，这部影片在全球的票房销售已超乎想象和预期；在 2009 年米兰家具展中，全球顶级家居品牌 Moroso 的展览主题就是“非洲”。

然而，这就是问题所在。《第9区》出品于温哥华；在 Moroso 的展览中，没有一件实际展出的设计作品出自非洲设计师；在我们国内的犯罪和政治现象争论不休时，世界其它地方却正在利用非洲的创意资源赚钱。不要不把这些当回事，现在是南非创意向世界展现自己优秀之处的时候了。“让南非创意走出去！”——这就是 Design Indaba 今年的口号。

从某种程度上来说，这也是 Design Indaba 国际大会的主题。当发言者如 Martha Stewart、the Wooster Collective、Tord Boontje、Michael Bierut、Bruce Nussbaum 等人发言畅谈南非设计在全球的风行时，Design Indaba 国际大会的真正力量凸显了出来。仅就去年的大会来说，发言者 Barber Osgerby 和 Stephen Burks 在会后就对南非的工艺发展项目进行了投资，在南非制作他们最抢手的一些家具设计。

所以，Design Indaba 不仅仅以作品质量来选择参加大会的发言者，还要看其是否能激励和推广南非设计。历经 14 年民主制的起起落落，南非人民不再有任何借口不参与到全球创意里。事实证明我们能够应对挑战，但对已取得的成就自满是不行的，我们还有更多的工作要做。

设计师需要找到自己在商业上的创作灵感，而企业也需要重塑他们的想法。广告机构需要进一步沿着价值链行进，而不仅仅是在最后阶段做商品推广的艺人。在南非，制造业已跌落至悬崖，只能通过创意概念上的投资来挽回，要承认我们不可能像中国一样成为低成本中心，我们必须依靠卓越创意来增值。

现在，创意人士需要更有商业头脑，而商业人士则要学习如何创新。南非需要更富有冒险精神和积极主动的企业，我们需要更多的企业家来利用南非人民的创造力和创新能力，我们需要商业人士与创意人士更多的合作，我们需要开始大胆思考谁将会是我们的 Prada 或 Alessi？这是我们创意企业家必须有的雄心壮志。

然后，我们的创造力将会传承下去。想象一下，15 年时间，创意产业已成为约翰内斯堡证券交易所的一个新领域。如今，南非新的金矿就是我们的概念、文化遗产和创造力。现在，该是为南非未来的创意产业投资的时候了。(文 / Nadine Botha, Design Indaba 杂志编辑)







The good news from 2009 is that South Africa's creativity is loud, proud and strong. Despite the world-wide economic conditions and SA itself facing some of its biggest political and social challenges since its democracy, we held ground. This resolute determination and resourcefulness in the face of strife is certainly one

of the country's most endearing characteristics. If we could bottle the idiosyncratic SA chutzpah, we'd

likely become the world's greatest exporter, writes Design Indaba founder RAVI NAIDOO.

As though these challenging times were the very fertilizer for innovation, vials of the country's creative essence alighted the global airwaves en masse. Fashion stalwart Nkhensani Nkosi impressed at the New York Fashion Week, while Black Coffee opened Berlin Fashion Week as winner of the Mercedes-Benz Award for SA Fashion Design. Crafts initiative Design Afrika's Xhosa gourd baskets were included in Sir Terence Conran's highly desirable Inspiration series, while Barack and Michelle Obama installed two repurposed waste chandeliers made by the Magpie Collective in the Karoo.

Both Network BBDO Johannesburg and TBWA\Hunt\Lascaris Johannesburg walked away from the 2009 Cannes Lions with a sought-after Grand Prix for the Virgin Atlantic Airline and The Zimbabwean newspaper campaigns respectively. Also raking in eight other Cannes Lions, the latter campaign may well be the largest prize booty any local campaign has pooled in Cannes's 56-year history.

The amount of South Africans represented at the 2009 Milan Furniture Fair was also possibly record breaking, with Heath Nash, Tsai, Lyall Sprong, Walter Oltmann, Bronze Age and Leonard Shapiro all holding the torch up high. Testament to the quality of local publishing, no less than six SA magazines were included in the Top100 Most Innovative Magazines in the World exhibition in Colophon including the Design Indaba magazine.

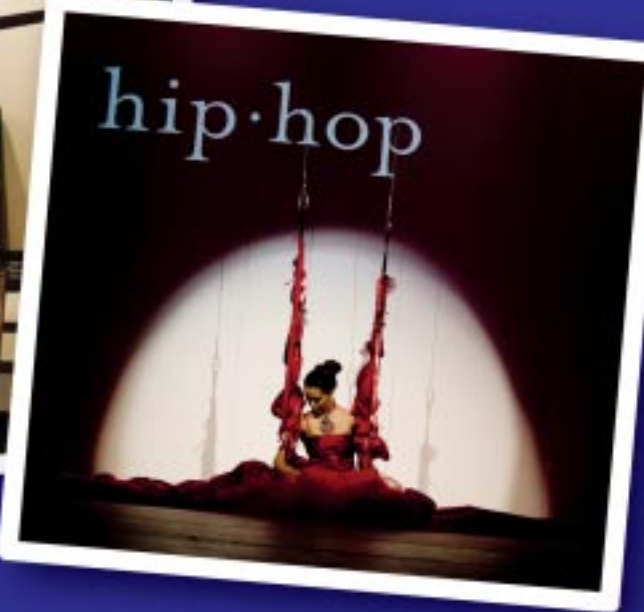
Commercials director Keith Rose was inaugurated into the Clio TV Hall of Fame. Ladysmith Black Mambazo scooped their third Grammy award, director Madoda Ncayiyana's My Secret Sky won best feature prize at the Cannes Pan African Film Festival, and filmmaker John Barker was recognized by the Cannes Film Festival as one of the world's top 15 young directors.

Filmmaker Oliver Hermanus, who is speaking at this year's Design Indaba as a top graduate, won numerous prizes including the Grand Prix at the Amiens International Film Festival for his debut feature film, Shirley Adams. Another of this year's speakers, the Handspring Puppet Theatre earned the accolade of "theatrical event of the decade" from the UK Sunday Times for War Horse.

On the architecture front, Peter Rich's design for the Mapungubwe Interpretation Centre was recognized as World Building of the Year at the World Architecture Festival. While Design Indaba's 10x10 Low-Cost Housing Project saw the completion of 10 prototypes of Luyanda Mpahlwa's Curry Stone Award-winning sandbag solution, in Freedom Park. Not to mention some of the world's most beautiful stadiums coming to life in the wake of the Fifa World Cup.

What's exciting too is the often unacknowledged younger generation of creatives that are pioneering a fresh approach to SA creativity. One of the most exciting sections of last year's







Design Indaba Expo was the Emerging Creatives. Lynda Relph-Knight, editor of Design Week (UK), described it as: "A taster for a future that looks assured." A project of the Design Indaba Trust, the Emerging Creatives at this year's expo are not to be missed.

Let's just pause there for a moment. Too often South Africans are inclined to ask why there are so few international successes birthed in this country. But imagine all this having happened 15 years ago? Surely we should rather be proclaiming at so much success?

The world is ready. From Die Antwoord going viral on Youtube, to musicians like Goldfish, Blk Jks and Spoeks Mathambo filling clubs across the US and Europe, the Western World is hungry to taste something different to their refined, and over-refined cultures. Just consider how District 9, a sci-fi action flick set in Soweto, sent international box office sales through the roof. Or the fact that Moroso, possibly the world's most revered furniture design label, themed their 2009 Milan Furniture Collection on Africa.

This is, however, where the problem lies. District 9 comes out of Vancouver. Not a single African designer presented actual design ware on Moroso's exhibition. Are the rest of the world going to cash in on Africa's originality while we quibble internally about crime and political handmaidens? Not to make light of either the aforementioned, it's about time that every SA creative out there got on with it and shouted loudly to the world about what we are good at. "Let It Out!" proclaimed Design Indaba's campaign this year.

In part, the Design Indaba's international approach to the conference is inspired by this. Hearing from living masterminds can never be underestimated, however the real power of the conference is evidenced when speakers like Martha Stewart, the Wooster Collective, Tord Boontje, Michael Bierut, Bruce Nussbaum and many more turn to their respective followings and proclaim that South African design is hot. From last year's conference speakers alone, both BarberOsgerby and Stephen Burks have subsequently invested in craft development projects in South Africa for the production of some of their most sought after furniture designs.

See, more than simply in their work, Design Indaba chooses its speakers to inspire SA creatives to get out there and make their voice heard. Having survived 14 years of democracy with its ups and downs South Africans no longer have any excuse not to be world players. So many mentioned here are rising to the challenge. But it is not enough to rest on our laurels, we have more work to do.

Designers need to find their business muses; and businesses need to reinvent their purpose. Ad agencies must go further down the value chain, not only being the minstrels engaged in promotion at the end. Manufacturing, which has fallen off a cliff in SA, can only come back through an investment in ideas and acknowledging that we cannot be a low-cost centre like China, but rather a value-added locus of excellence.

It's time for the creatives to get more commercially savvy, and for business to come over and learn how to do something new. SA needs more risk-taking and proactive ventures. We need more entrepreneurs who will leverage the innovation and inventiveness of our people. We need more duets of right brainers and left brainers. And we need to start thinking BIG who will be our Prada or our Alessi? These are the stretched ambitions that our creative entrepreneurs must cherish. Then, the creative shall inherit the earth. Imagine, 15 years time, the creative industries being a new sector on the JSEY. The new gold is the mining of our ideas, heritage and creative nous. It's time to invest in SA's creative futures. (By Nadine Botha, the editor of the Design Indaba magazine)

