

LIFE & STYLE

BALLITO & BEYOND
SUMMER '23/4





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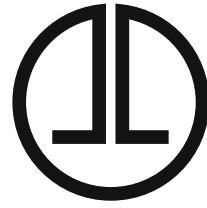
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COVER
Studio MUTI Design



LIFE & STYLE
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ON AIR, ONLINE & IN PRINT

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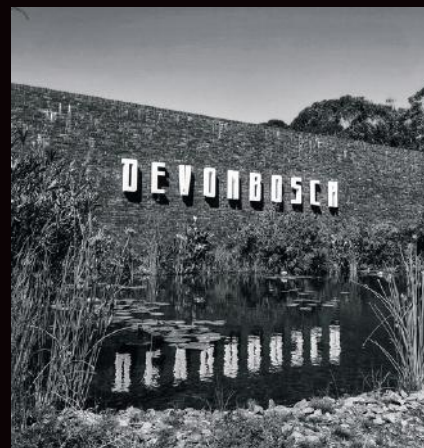
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ERAS

Friends, welcome to a new era of Life & Style.

ONE OF MY favourite online trends of 2022 that is still going strong today is the “my ___ era” trend - when a period of humiliation and defeat can be described as your “flop era” or a period of uncharacteristically standing up for yourself and setting strong boundaries can be described as your “villain era.” Although it’s a funny thing to broadcast online, it’s also an interesting practice in enriching your life by romanticising periods in your life, be they moments of joy or adversity. Sometimes it is necessary to go back and reframe the story about yourself that you tell to yourself in order to make surviving in this world a little bit easier.

And I suppose that is the work that we’re aiming to do in this magazine - exploring and celebrating the current and previous eras of the people and subjects that our team of writers have dedicated their time and curiosity towards.

For the cover, our incredibly talented friends from Studio MUTI were able to illustrate a stunning homage to Taylor Swift’s seminal album 1989 while placing the subject matter of our cover story, modern jazz giant Shabaka Hutchings, in the same context as one of the biggest pop stars in the world in order to celebrate him as such. 1989 was an album that was able to simultaneously pay tribute to the glossy ambition of the era of ‘80s music while also signifying a significant shift in Taylor’s trajectory - one that thrust her towards a more illustrious era - and I hope that this magazine signifies a similar shift for Life & Style.

Watching Taylor Swift’s Eras Tour Film moved me in a way that I didn’t expect it to so, of course, it would affect my decision for what to brief our friends from Studio MUTI for the cover of this issue. It wasn’t the shimmering costumes or colossal stage production or even necessarily the songs that captured my imagination during the 168 minutes and 25 seconds that I spent sitting amongst a swarm of Swifties in a movie theatre - it was the idea of someone honouring the multitude of past selves in a grand display.

As someone who is a younger millennial (although for my vanity’s sake I’ve been trying to pull off rebranding myself as an “Elder Gen Z”) I have grown up alongside Taylor’s music. The Fearless album reminds me of my last year of primary school,



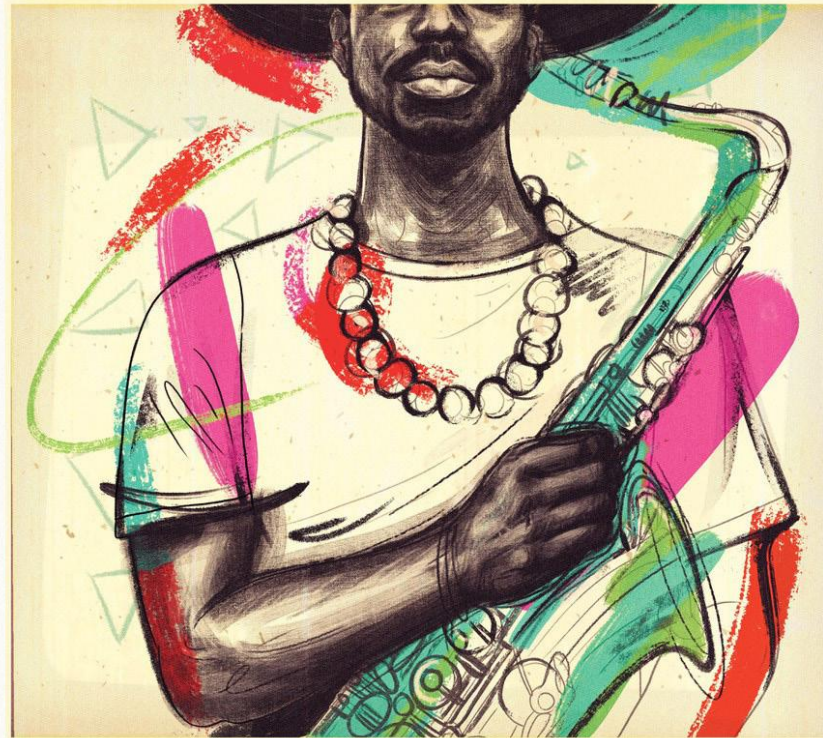
1985 reminds me of the year I moved from my hometown of Ballito to Cape Town and folklore will always remind me of the year that I bunkered down with my old housemates and weathered the uncertainty of the 2020 pandemic. To be able to grow up alongside an artist’s whose creative milestones coincide with your own personal ones is a special relationship to have with an artist, regardless of how big of a fan you might be of their work. To see them honour their past milestones reminds you to honour yours as well.

And with that, I welcome you to a new era of Life & Style! I hope that you find joy in whatever era that you currently find yourself in and that you look back on all of your previous eras with kindness, gentleness and maybe a healthy amount of reverence.

Yours in-his-gratitude-era
Dan Charles
Editor-In-Chief



/ ERAS/



L.S.

2023/24

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/ CONTRIBUTORS /

Shannon Devy is currently completing her Masters in English Literature at the University of Cape Town. An avid musician, reader and writer, Shannon enjoys coffee more than most things in life, and can often be found hunkered down at her favourite local coffee shop, tapping away at a new piece for Life & Style Magazine in a caffeinated frenzy.

Dave Charles award winning broadcaster, television producer, editor, musician, and writer. Dave worked as a specialist TV producer at the SABC, and presenter on Radio 5. Dave is a Fellow of the Royal Geographical Society, the SA representative of the international Anglo Zulu War Historical society. He holds a BA Dram Art (Hons) Wits degree and he was an inaugural recipient of the Prince Mangosuthu Buthelezi Gold Medal for Service to the Zulu people. He currently owns the Life & Style media group.

Mia McCarthy is a young writer based in Cape Town. She is an avid collector of coffee shops, tidal pools, and interesting true stories.

Stephanie du Preez - Graphic Design & Marketing Freelancer - Based in northern England with a love for anything creative, progressive and of course, fun. South African design, interiors and art are my first love and I am blessed to be involved with the creativity that SA has in bucket loads!

Cameron Luke Peters is a long-suffering, erstwhile PhD candidate in Film Studies at the University of Cape Town who sunlights as a historical tour guide of the Western Cape under the alias @capetownheritagetours. When he's not procrastinating on various pieces of writing, you can find him yearning on a beach somewhere, shooting film in dodgy places and picking up plastic bottles off the street whilst shaking his head and tutting under his breath.

Kim Wilson is a dietitian with a post-graduate diploma in clinical sports nutrition. She's all about empowering people to achieve wellness without obsession. Her expertise has been featured in publications nationwide, and she has been called on to address both professional and public audiences in a number of events.

Dan Charles is a writer, musician and therapy enthusiast based in Cape Town, and spends a good deal of time profiling and analyzing some of the most esteemed and up-and-coming local and international artists in the alternative music scene. He has contributed to publications such as Bubblegum Club, The Way of Us and THE LAKE. Right now, he works as Editor in Chief and feature writer for Life & Style.



LIFE & STYLE

MEDIA

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Our publications, website and social media platforms have shaped opinion in the KZN North Coast region for the past twenty years creating a media brand that is credible, authoritative, and universally acclaimed.

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MUTI, a Cape Town based illustration studio, created a series of illustrations drawing inspiration from the Cape of Good Hope's flora, fauna, history and legends. These illustrations were exhibited at the Akron Art Museum, Ohio, USA

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/ LIFESTYLE /

PEN, PAPER, PENCIL

An Ode to Nice Things

Words: Shannon Devy

It started with the notebooks.

I was about 13 years old when I saw an ad in an old Time magazine for Moleskine notebooks. It was one of those beautiful full-page ads, and it described the storied history of the Moleskine brand, including a fabulously styled shot of beautiful leather-look journals, artfully stacked on a very fancy-looking desk. One journal was left carelessly open, a gleaming fountain pen resting across its premium cream pages, curlicued with stunningly illegible cursive handwriting as if the writer had just been called away to answer a mysterious phone call, perhaps, or to catch a red-eye flight. Here was the notebook of choice for Hemingway, Picasso, and Van Gogh! Here was my ticket to fame, fortune, and creative brilliance! The fact that I was not yet, at 13 years old, a famous author well on my way to a Pulitzer prize was clearly because I did not have a Moleskine notebook.

This would have to be rectified right away.

Father Christmas delivered, and I got my first Moleskine in my Christmas stocking that year, along with a brand new Parker Jotter pen. Did they make me a better writer? I was 13. I was a terrible writer. But the thing about an empty notebook – a beautiful empty notebook that you love – is that it compels you to fill it. I started to write that Christmas night, and I've been writing ever since.

I know now, many years and hundreds of notebooks and pens later, that Moleskines and Parker Jotters, while much nicer (and far more expensive) than your standard office-issue fare, are considered relatively entry-level in the world of high-end stationery.

From fountain pens to rare vintage pencils, Japanese Tomo River paper to the endless universe of inks, and even rare blackboard chalk – this is a world that runs wide and deep, with its own myths and legends, and its own financial logic (ask me to justify the purchase of a R2500 fountain pen – I guarantee even you'll be convinced by the time I'm done!).

It's a world that I – secretly, sheepishly – adore.



Most of the legends in the stationery world revolve around the heart-breaking discontinuation of a beloved writing implement.

Take the story of the Blackwing 602 Pencil, for example. It was manufactured by Eberhard Faber Pencil Company from 1934 to 1998, and it soon became a favourite of artists, musicians and authors alike, including Stephen Sondheim, Chuck Jones and John Steinbeck, before being quietly discontinued. John Steinbeck wrote of the 602,

“I have found a new kind of pencil—the best I have ever had. Of course it costs three times as much too but it is black and soft but doesn’t break off. I think I will always use these. They are called Blackwings and they really glide over the paper.”

After the Blackwings production was halted (due to the breakdown of a vintage ferule machine that Faber did not feel it worthwhile to replace) Blackwing 602s would go for between \$40 and \$100 on eBay, until, in 2007, the pencil was recreated by the current Blackwing Pencil Company, using soft Japanese graphite and Genuine Incense-Cedarwood.

I can report that it’s a damn good pencil.

Then there was the case of Hagoromo Fulltouch blackboard chalk, which developed a cult following among the world’s top mathematicians for its smooth, even line, bold opacity and bright colour. Legend had it you couldn’t write an incorrect theorem with Hagoromo chalk.

When the word got out that the Hagoromo chalk company was going out of business in 2015, there was an uproar in the world of mathematics. Professors began hoarding boxes upon boxes of chalk – some up to a ten-year supply (of course, being mathematicians, they were able to calculate how much they’d need to carry them through the rest of their careers without too much trouble). Lecturers were dealing Hagoromo out of their university offices. Some were rationing sticks of chalk, eking it out as long as possible. Black market prices for a single stick of chalk were astronomical. Later that year, word reached the maths world that a



Korean company had purchased the Hagoromo chalk formulas, and it would remain in production. The crisis was over.

It started with the notebooks. Then came the pens.

I bought my first fountain pen in 2020, at a beautiful little stationery shop in Cape Town called the Write Gear. This move marked a further descent down the rabbit hole of premium stationery, and I spent a long time working my way through the endless forums, gigantic websites, and countless reviews dedicated to fountain pens that make up what can only be described as a verified global cult. Turns out there is no end to what you can know about pens, and there’s also no end to how much you can obsess over them.

How much did this pen cost me? I’d rather not say, but what I will say is that I’ve used it every day since, will use it every day until it disintegrates, and the joy and ease it brings to my work makes it worth every penny.

Of course, a Bic pen would do just as well. But we’re all allowed our Nice Things – things that nobody really needs, but that make our lives a little better. Writing with a fountain pen is a little messy and unnecessarily dramatic. Ink gets everywhere. The pen needs to be SERVICED, for goodness sake. It’s completely impractical. But I love the way it feels, and because of this, I’m far more likely to sit down and do the thing I’m always trying to avoid at all costs – write.

Let this article stand as proof that my strategy is working. So, here’s to Nice Things. The things nobody really needs, but that make us a little happier, and our lives a little richer, (and our wallets a little lighter).



/ SPACES /

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The Zimbali Lakes golf course is set to redefine the golfing experience on the KwaZulu-Natal coastline. It is the only new golf course under construction in SA, and every effort is being made to ensure this development offers golfers a truly extraordinary experience at a premier destination where nature's beauty meets exceptional design and craftsmanship.

Construction is well underway, with a dedicated focus on sustainability and preserving the unique landscape. With a stellar track record of building courses across the African continent, Golf Data has been selected as the trusted partner for this premier project. The company is renowned for their expertise in golf course construction and maintenance.

"What sets Zimbali Lakes apart, especially the new golf course, is its breathtaking landscape featuring stunning views of the sea, lakes and inland scenery," says Wayne Krambeck, senior vice president of Operations at Zimbali Lakes.

“We’ve seeded the greens with 100% bent grass, a rarity on the Kwa-Zulu Natal coastline, ensuring golfers enjoy a high-quality putting surface. Our golf course design also offers diversity, with various tee boxes catering to golfers of all skill levels, allowing players to adapt their game to changing weather conditions, particularly the coastal winds, creating an allround exciting and dynamic golfing experience.”

The construction process typically takes about one month per hole, followed by a growing period spanning four to six months, dependent upon soil and weather condition’s “The process implemented will ensure that each hole is crafted with precision, following a strategic sequence that aligns with irrigation lines, cart paths and landscaping to create a well-balanced and playable course,” says Krambeck.

The Zimbali Lakes golf course will feature several standout holes, including the spectacular 1st, 2nd, 3rd, 4th, 17th and 18th.



Zimbali Lakes - Lake & Golf view

FOR THE RECORD

Apart from Zimbali Lakes being one of very few estates to boast the trifactor of uninterrupted sea, golf and lake views – it sets the standard for modern multi-generational living by offering families, young professionals and retirees the opportunity to live the Zimbali Lakes lifestyle on their own terms.

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LUXURIOUSLY COMPACT

By Stephanie du Preez

**ELEGANTLY OVERLOOKING THE BANTRY BAY ROCKS
AND THE COOL ATLANTIC OCEAN, THE DESIGN NEEDED TO REFLECT
THE CALM AND TRANQUILLITY OF THE LOCATION.**

The brief was for a lock up and go space that could be utilised for both work and play when the client and her family were in Cape Town. The space should also work as a short-term rental for international holiday guests when not in use by the family. High-end and opulent, the interior needed to reflect the grandeur of the magnificent Aurum Residence building in which the apartment was situated.

With the development of this block being carved into the mountain face, OLALA INTERIORS thought it apt to take inspiration directly from this impressive engineering feat, and bring the natural elements of stone, marble and wood and their accompanying colour palettes to the forefront of this apartment, creating a unity between the 'man-made' and 'made by mother-nature'. As humans, we intuitively understand

this compilation, as it does not challenge or overwhelm the senses, creating a place of rest and repose.

With three boys in the family to consider, one of the challenges was to be able to accommodate the entire family in this modest space, on the occasion they should all be there at the same time. This was accomplished by using two single bed bases and mattresses in the guest bedroom, which could also be made up into a standard king bed with the use of a comforter should guests prefer this configuration. The sofa in the lounge was specially made by OLALA INTERIORS to incorporate a full double size bed which is fold-able and discreet when not in use, turning this compact apartment into a five sleeper.

In the kitchen, natural, polished marble covers the central island countertop, creating a contemporary base for the rest of the open plan space to flow from - A space that can be a hub for family and friends to gather around.

Existing spotlights were removed and updated with the City Line, a dimmable LED pendant light inspired by the Johannesburg city skyline. Sleek, white kitchen stools perched on brass legs, were added to the breakfast nook. Cabinetry doors were sprayed with a 2k lacquer, creating a light reflecting surface. Fitted with state-of-the-art Gaggenau appliances, a down draft extractor and induction hob, the kitchen achieves a spacious, multi-functional area.





A solid oak, pewter stained round dining table is at the heart of the dining area and was specifically chosen for improved ergonomics, surrounded by custom fabricated beetle chairs, and superbly complemented by the round Enigma Chandelier featuring sharp, delicate lines which create a modern medieval-like focal point. Positioning a plain rug in the space, allowed OLALA INTERIORS to set the tone with an emphasis on texture and colour.

The rooms backdrop is beautifully decorated with a feature wall, wrapped in large and textured Koroseal Catwalk hounds-tooth wallpaper, and dressed with a bespoke server, in the same finish as the dining table, flanked by a pair of large steel based floor lamps that feature a brass centre rod. The space was finished off with snakeskin accessories.

Lustrous, black tinted glass was used for both the coffee table tops and wall unit display for a moodier feel. Motorised wave curtain tracks were installed in this luxurious space, while tactility was added into the seating areas with a full grain leather used on the swivel based occasional chair and a luscious velvet on the sleeper sofa.





A masculine palette was specified for the guest room. Achieved by using a range of textures, metallics, gun metal finishes and warmed through the added use of natural woods with a dark charcoal finish. The room is finished off with a state-of-the-art Bang & Olufsen TV and surround sound system. Mortised block-out blinds were applied as a window treatment in this compact room.

Charcoal stained, oak bedside pedestals on black steel legs complement the scheme, overhung with knurled and painted steel Tube Pendant Lights finished in urban grey with gold detailing.

The setting is grounded with the use of the Abstract Artist Rug, in gravel, creating contrast and interest over the existing wall to wall chocolate carpeting. &

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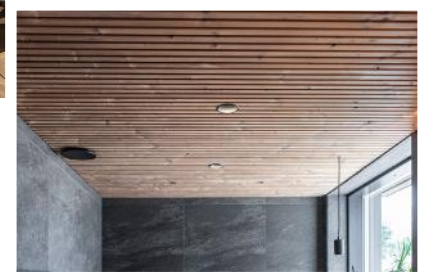
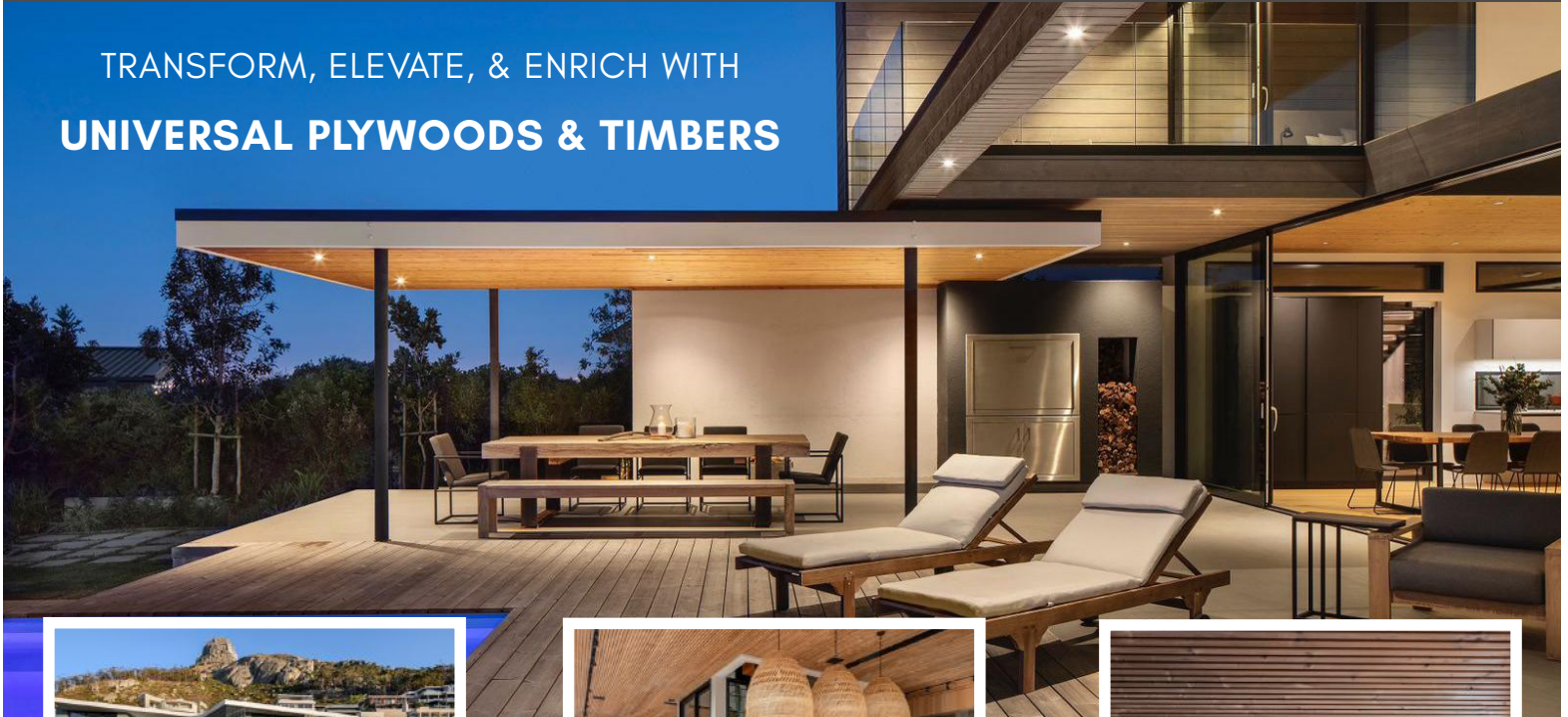


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/ COVER STORY /

IN TENSION AND RELEASE

Shabaka Hutchings & Shabaka and The Ancestors

Words: Dan Charles

A SONG IS only as good as the tension that it is both able to conjure up and then release itself from and this is particularly true in the world of jazz. You can see the physical manifestation of this tension in pictures of the greats like John Coltrane when their bodies and faces start to curl and contort around their instrument as they commit their being to the song. Often, these moments of tension can be manifested from life outside of the song – like how the path towards recording *A Love Supreme*, Coltrane's album dedicated to God, was paved through his struggle with and salvation from drug addiction. The tension in the moments when the foundational riff, the main idea, of the song slowly starts to struggle against a growing onslaught of discordant notes and chords – that is the moment when the groove digs a bit deeper, and the lead part starts to cut a bit harder through the cacophony of sound. It is then when the feel of the song becomes so palpable that you can almost taste the beads of sweat that stem from struggling towards transcendence.

British-Barbadian jazz prodigy Shabaka Hutchings is a master of wielding intensity in his music. For over a decade, the sound of Hutchings' saxophone has been an integral part of the UK's modern jazz renaissance – a renaissance that has seen a new era of young musicians re-articulating the vocabulary of traditional American jazz by infusing it with the grit and energy of London nightlife as well as the sonic histories that hum from the blood running through the veins of diasporic artists forging a new sense of identity in the land of their colonisers. The amalgamation of these elements has resulted in a rhythmically richer and culturally more complex path for more artists in the UK and around the globe to explore, in the same way that Hutchings has with his significantly critically acclaimed projects *Sons of Kemet*, *The Comet Is Coming* and his South African supergroup *Shabaka and The Ancestors*.

Of all of Hutchings' many artistic endeavours, *Shabaka and The Ancestors* was a particularly notable project in his creative journey that captured the world's attention. Formed during the course of his many frequent visits to South Africa, *Shabaka and The Ancestors* – consisting of Mthunzi Mvubu (alto sax); Mandla Mlangeni (trumpet); Siyabonga Mthembu (vocals); Nduduzo Makhathini (Rhodes, piano); Ariel Zamonsky (bass); Gontse Makhene (percussion), and Tumi Mogorosi (drums) – is the result of the relationships that Hutchings built with some of the country's most prominent young jazz musicians and the kinship he heard in the







prominent tension found in the sound of South African jazz. In an interview with Tidal, Hutchings said: “In general, the musicians I played with in London would have to release the intensity we built up. But in South Africa, they would keep the tension, stay in it. I found that really shocking at first. Normally, I am the person that pushes the intensity further and further. There, I found a whole group of musicians who were with me on that.”

Shabaka and The Ancestors’ latest album, *We Are Sent Here by History*, is an album that’s tension is rooted not just in its compositions but in the ominous and apocalyptic themes that run through it. The album sees the band acting as a griot (a storyteller who passes along knowledge inherited from the annals of oral history) narrating the fall of our current iteration of humanity in a period set after an event that the album calls “The Burning” – a concept that can be taken as literally or as figuratively as the listener would care to interpret. The time after The Burning is the time when all structures built around the mammonistic foundations of capitalism meet their imminent demise and the earth that has long been abused and divided by men who have seized ownership of it, reclaims itself. The album is a warning that the way the world is structured is unsustainable and that the only reasonable way forward in it is to come to terms with what parts of it need to be burned and what parts of it should be conserved, as well as what will we do with the pieces that are left. As a band that has been at times described as afro-futurist, the future that Shabaka and The Ancestors foresee does not look like the cities of Wakanda or Parliament Funkadelic’s spaceship – it looks like the world starting anew with the people having a chance to try living in it again.

We Are Sent Here by History was released in 2020, which meant that, because of the global lockdown brought upon by the pandemic, the band was unable to go on tour and bring this story to life (although, in a way, the ramifications felt by the more impoverished sections of the world did in fact highlight the relevancy of the album’s prophecy). However, this period of stasis saw Hutchings allowing himself a moment of self-reflection as he took the time to commit to the practice of playing the shakuhachi – a Japanese flute made out of bamboo that was traditionally played by Komuso monks as a means of achieving enlightenment through the practice of Suizen (blowing meditation). He had acquired a shakuhachi while spending time in Japan in 2019 but, because of his rigorous tour schedule, he could never properly form a relationship with the instrument and explore its possibilities until the whole world was halted during the lockdown. During that time, while the world was holding its collective breath amidst a time of tremendous global anxiety, Hutchings was able to ground himself with a new instrument and a new practice. Through this new ritual centered more around releasing tension rather than creating it, Hutchings was able to find a new power in the stillness of breathing.





“that is the moment when the groove digs a bit deeper, and the lead part starts to cut a bit harder through the cacophony of sound. It is then when the feel of the song becomes so palpable that you can almost taste the beads of sweat that stem from struggling towards transcendence.”



At the very beginning of 2023, Shabaka Hutchings announced that he would be taking an indefinite hiatus from composing music on the saxophone at the end of the year to pursue the direction that his practice of the flute was taking him. What followed the announcement was a series of performances throughout the year that saw him closing the chapter of all of his projects synonymous with his saxophone which meant his scheduled performances with The Ancestors would be the last for the foreseeable future. The final shows for Shabaka and The Ancestors at the end of October marked the first and possibly only time that the songs from *We Are Sent Here by History* would be performed live and it was only fitting that the bulk of that final tour would take place back in South Africa so that the album could be fully unleashed in the place where the band began.

The night before Hutchings played his final show in Cape Town with The Ancestors, he performed an intimate solo show where he shared the menagerie of assorted flutes that he had collected over the last few years and the compositions that he had begun conjuring from them. When he introduced his shakuhachi, he explained the three conflicts that arise when performing the instrument: the initial conflict of separating the bamboo from the earth in order to forge the instrument; the conflict that comes when a meditative practice becomes a performance as soon the instrument is played for an audience; and the conflict of the sound of the shakuhachi adjusting to the atmosphere of an urban environment when it is meant to be performed unamplified in nature. In a way, those conflicts were also present during the performance of the songs from *We Are Sent Here By History* for the first time: the initial conflict of cultivating the songs and forging the album; the conflict of turning songs that prophesy an ominous ending to the world into a joyous performance; and the conflict in performing these songs in a room heavy with the feeling of anger and sorrow over the news of genocide across the world that make the themes of The Ancestors’ work all the more relevant today.

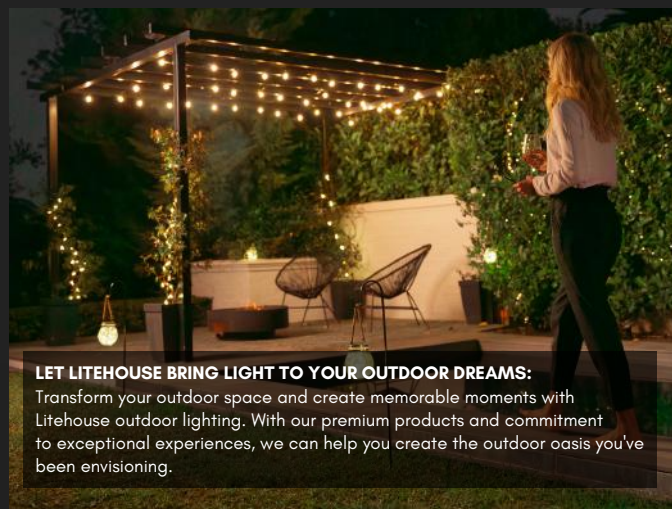
The tension that drew Hutchings towards the sound of South African jazz is rooted in struggle and conflict and that’s why it feels more intense than anywhere else in the world. That is also why when that tension is released here, the feeling is even more transcendent and that transcendence was indeed felt once the tension built within the work of Shabaka and The Ancestors was finally able to be released.



Photography: Simon Shiffman  Simons Pics

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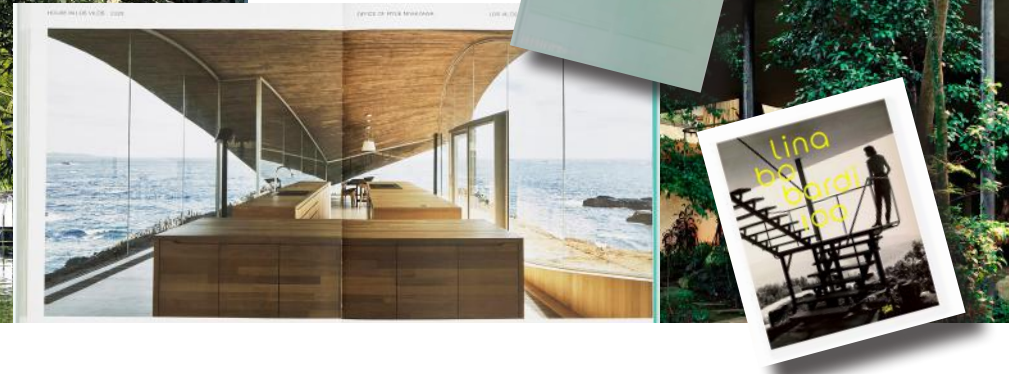


Internationally Awarded





Left to right: Taylor & Pr  aud's imaginary Casa Atibaia; a spread from Phaidon Press's Glass Houses; and Lina Bo Bardi's iconic Casa de Vidro.



FROM ENERGY-EFFICIENT glass with insulative properties, to acoustic glass that dulls the maddening sounds of the world outside: glass has come a long way from the cold and fragile material featured so prominently in some of the most striking Modernist architecture of the 20th century.

The versatility of glass today means that we are living in an age where if you can visualize a dream-house of glass, you can create it (we'll talk about the budget later – don't rain on my glass parade).

If you're searching for high-quality inspiration to add to your Pinterest mood board of sleek glass spaces, you would do well to step away from the screen for a moment and to pick up a book or two.

A great starting place would be Glass House by Phaidon Press, which features 50 stunning architect-designed homes from across the decades and from around the globe (including South Africa) that all utilize glass to maximum effect.

Next, grab a copy of Lina Bo Bardi 100 by Hatje Cantz: a celebration of the work of trailblazing Italian-Brazilian architect and designer Lina Bo Bardi (1914–92), who forged a unique path with her bold, modern designs. This visual guide also lovingly showcases one of her most iconic creations – her own S  o Paulo jungle home, the Casa de Vidro (Glass House).

For a final burst of inspiration, do a little Googling on Casa Atibaia: a series of breathtaking conceptual (i.e. imaginary) visualizations of what the ideal modernist glass home could look like today. Creatives Charlotte Taylor and Nicholas Pr  aud took cues from Lina Bo Bardi's aforementioned glass house, updating their vision with knowledge of the latest materials and building techniques to dream up the high-quality renderings of their imaginary home that also hides in a S  o Paulo forest (dissimilar to some of our own KZN coastal forest settings).

Now that your Pinterest board is overflowing, who are you going to get to actually bring your ideal glass house to life? Well, based in Ballito on the KZN North Coast, one company has built a solid reputation as the go-to guys for gorgeous glass installations. North Shore Group (NSG) is regarded nationally as a leading manufacturer and installer of architectural glass and aluminium components, with a reputation that has attracted work on high-end projects from the Western Cape to Gauteng.

Having had a chance to chat about glass architectural trends (and some of his recent acclaimed glass projects) with NSG's founder and CEO Deon Olivier, I'm left with the impression that if Lina Bo Bardi was still alive and looking to add an extension to her Casa, she would be on the line to Deon too... NSG's reputation for world-class glass precedes them, after all.

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CLOTHED IN STORIES

LUCILLA BOOYZEN on SAFW

Words: Mia Mccarthy

FOR THE UNINITIATED, the concept of a Fashion Week — especially as it has evolved in London, New York, Milan, and Paris — is inseparable from a sense of European exclusivity and haughty couture. Perhaps we owe some of that to Meryl Streep's arch delivery of the fictional Miranda Priestly's acidic quip: "Florals? For Spring? Groundbreaking."

But a conversation with South African Fashion Week founder and director, Lucilla Booyzen, proves that SAFW is diversifying what Fashion Week can offer local designers and, ultimately, the conscientious consumer. "We're not snooty," she assures me over the phone, "we're about accessibility."

What *The Devil Wears Prada* doesn't quite capture for civilian fashion fans is that Fashion Week is not a theatrical production, it's a significant business opportunity for designers. However, whereas the international market is dominated by world-renowned fashion houses seeking to secure their legacy, SAFW champions local designers who are as yet unknown to a broader audience. "My aim is to develop household names," says Booyzen.

And South African players are putting their money where their mouth is. Not only does SAFW provide an essential wholesale platform for emerging design stars like Refuse Clothing Brand, Munkus, Viviers, and more, but key players in the local fashion industry are equipping them with the capital and the business acumen to scale their collections. Booyzen described SAFW's official retail partner, Mr Price, as a singular incubator for local design talent.

"They are prepared to actually be there for the designers and nurture them, not just give them a store and expect them to deliver...that is really to be respected. I have never worked with a team of people like that, they are unbelievable," she reports. It appears as though a spirit of intercultural collaboration and mutual support has always been at the heart of SAFW, something which Booyzen also accredits to the designers themselves. The collective efforts of the local fashion community has produced a Fashion Week unlike any other.

For instance, SAFW is the first and only Fashion Week to show designers in groups. Why? *"You need about fifteen looks to do a capsule collection to be able to sell to a store,"* explains Booyzen. Few South African designers have access to the immense material and social wealth required to launch a collection independently, so SAFW pools their resources for the benefit of the fashion community as a whole.





*"We identify with
the story that
they tell through
design..."*



*Every time you
wear that dress,
you are wearing
a story and a
memory."*







Furthermore, unlike with most Fashion Weeks, South African designers share the cost of their models and the event itself is financed by sponsors. This frees up more capital to invest in resource-intensive fabrics and prints, many of which cannot be blocked locally. Of course, SAFW opens doors to international trade for local designers but, as Booyzen points out, *“it goes hand in hand with education and mentorship and an understanding of what the international consumer wants.”*

As such, SAFW (in collaboration with the Department of Sports, Art, and Culture) facilitated workshops for designers. One morning during the trade show that follows Fashion Week, six international agents were brought in to speak to designers about how to export to a fiercely competitive international market. This level of mentorship is something that, once again, distinguishes South African Fashion Week from the rest.

Yet another distinguishing factor for SAFW is its commitment to sustainability, in more senses than one. Reading through the designer features on the SAFW website will reflect that scores of South African designers demonstrate an affinity for natural textiles like cotton, but SAFW is also committed to building sustainable careers for young talent. *“I’m very excited about respectful fashion,”* says Booyzen — a philosophy of bringing young designers up in a sustainable mode, both ecologically and commercially, and with a profound sense of respect for historical, indigenous design technique.

For all its enormous success, SAFW cannot be the sole champion of the local creative fashion design industry. Local consumers wield more influence than they possibly know. *“I walked into a big fashion retailer and it was so bland,”* recounts Booyzen. The difference with local design, she asserts, is that you are wearing a story, not an item. *“We identify with the story that they tell through design... Every time you wear that dress, you are wearing a story and a memory.”*

For twenty-six years, SAFW has striven to create a collaborative fashion community and launch the careers of talented local designers. But if we are to live to see the names of Fikile Sokhulu and Thebe Magugu become as ubiquitous as Christian Dior and Coco Chanel, then Booyzen’s message is clear: buy local design. Wear stories, not items.

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GUT HEALTH

You've Probably Got the "Gut Health Diet" Wrong

Words: Kim Wilson

By now you're probably aware that addressing gut health directly influences the health of the rest of your body. More than just keeping your digestive system regular, improving gut health is associated with improved mental health, improved skin health, decreased inflammation and so much more.

The typical "Gut Health Diet" approach focuses mainly on increasing your intake of plant-based foods such as fruits and vegetables and eliminating foods such as gluten and dairy. Whilst this approach certainly isn't wrong, there is so much more you need to know and do to truly heal your gut for the long-term.

What the Typical Gut Health Diet Gets Right

Firstly, increasing your intake of plant-based foods is absolutely appropriate to improve your health, regardless of the condition you're looking to manage or treat. Plant-based foods are rich in vitamins, minerals, antioxidants and more importantly in relation to gut health: FIBRE. Fibre serves as the fuel for all of the good bacteria (probiotics) in your gut. Eating more plants is never ever going to be bad for your health.

Secondly, eliminating certain food groups that may be resulting in digestive discomfort, at least temporarily, is also appropriate. When your gut health is out of balance, these foods can aggravate any symptoms you may be experiencing. The good news however, is that if you follow the true diet for gut health, you may be able to safely introduce these foods again at a later stage and still remain symptom-free!

What Is the Typical "Gut Health Diet" Approach Missing?

A true diet for gut health is all about restoring the lining of your gut and building back up resilience in the body. The reason you're experiencing food sensitivities in the first place, or struggling with bloating and indigestion after you eat your meals, may be due to an impaired gut lining. As a result of this, your immune system may be inappropriately responding to your diet. You're very likely not intolerant of the foods that may be triggering symptoms or even showing up on food sensitivity tests, but rather your gut health may be out of balance.

Healing your gut lining should be your primary focus when it comes to addressing your gut health. A healthy and resilient gut lining not only ensures the proper breakdown and absorption of your food, but also provides the body's first line of defence against infection.





HOW TO TRULY HEAL YOUR GUT

Step 1: Rest Your Digestive System

Symptoms such as excess bloating after meals, depressed mood, poor energy levels and more can be a sign that your gut health is suffering. Your immune system may be hyper sensitive as a result, which is where those pesky food intolerances crop up. To address this, you first need to give your digestive system a break from exposure to any potential irritants.

Take action by cutting out all processed foods, fizzy drinks, sugar, refined carbohydrates, grains and gluten, alcohol, coffee and dairy. Eat simply and cleanly focusing on plant-based foods, fish, eggs and healthy fats together with small amounts of fruit and meat from grass-fed, hormone-free animals if you eat meat. Aim to also focus on how you eat, taking care to eat slowly and mindfully, fully chewing each mouthful before swallowing. You may also benefit at this point from a digestive enzyme supplement to help you break down and absorb the nutrients from your meals.

Step 2: Restore Your Nutrient Reserves

After giving your gut a well-deserved rest, you should focus on restoring your nutrient reserves. This includes using specific foods, and also targeted supplements where needed. Over and above simply eating “clean”, introducing a cup of Bone Broth to your daily routine can transform your gut health. Bone broth is rich in nutrients, but specifically contains the protein gelatin, which supplies the body with a key amino acid called L-glutamine. L-glutamine is the preferred fuel of all of the cells lining your gut, which means it helps heal and repair the gut lining. Aim to drink a cup of bone broth every day.

Supplements to consider:

- L-Glutamine: the most beneficial amino acid when it comes to strengthening and rebuilding the gut lining
- Aloe Vera: Aloe Vera has anti-inflammatory properties and helps heal the gut lining by providing prebiotic fibres for good gut bacteria.
- Deglycyrrhizinated Licorice (DGL): research suggests that DGL promotes the release of compounds that protect and heal the gut lining
- Zinc: a deficiency in zinc is directly linked to damage of the gut lining.

Step 3: Re-Inoculate with Good Bacteria (Probiotics)

Probiotics are a key approach to healing leaky gut and can repair the gut lining, reduce inflammation, and restore the gut microbiome. You can get probiotics from both food and quality supplements. When it comes to your diet, you can find probiotics in foods such as sauerkraut, coconut yoghurt, kimchi, lacto-fermented pickles, fermented beets (beet kvaas) and miso. In terms of supplements, a good quality high-dose probiotic should be taken for a few weeks or until you feel your gut health has been restored. To further boost your good gut bacteria reserves, aim to increase the amount of prebiotic foods in your daily diet. These foods feed the beneficial bacteria in your GI tract and help them proliferate on their own. Foods that contain lots of natural prebiotics include; asparagus, carrots, garlic, artichoke, leeks, onion, radishes, tomatoes, turmeric and cinnamon. If you struggle to get these into your diet, prebiotics are also available in supplement form.

Final Thoughts

Healing your gut lining is the key to long-lasting gut health and a decrease in food sensitivities and intolerances, among other health benefits. Simply eating clean and cutting out the food groups that show up on your food sensitivity tests is not enough to transform your health. To restore your gut health, eat nutrient dense foods, adding in targeted supplements where appropriate to heal your gut lining, and then introducing more good bacteria (probiotics). These will give your body the fuel and nutrients it needs to repair itself and build up resilience for the long term.

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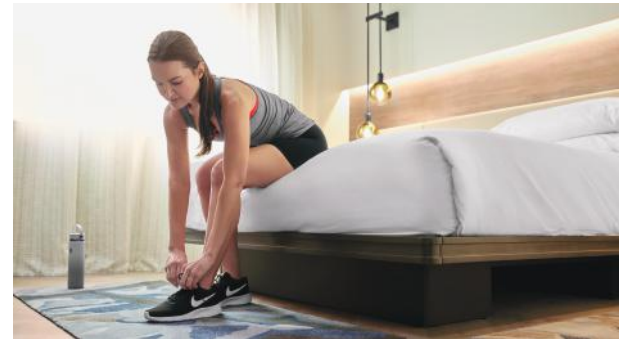
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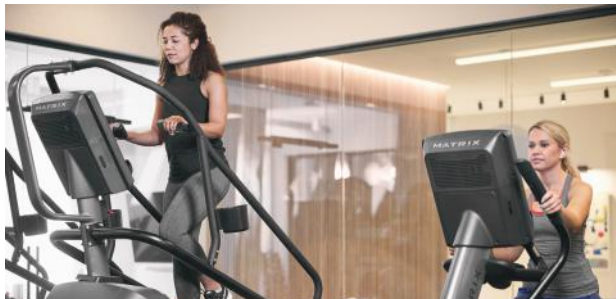
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OVERVIEW EFFECT

Fokofpolisiekar

Words: Dan Charles

Photography: Michael Ellis (portraits)

FOKOFPOLIESKAR'S DEBUT EP, *As Jy Met Vuur Speel Sal Jy Brand*, opens with the sound of the ardent spark of two guitars striking against a relentless drum beat as if it were a box of Lion matches. The whole band erupts and announces itself with the frenetic punk rock riff of the EP's title track and the sound of a young Francois Van Coke roaring that every morning feels like hell and that the flames of the world around him are burning him alive. He pleads for someone to give him alcohol, to give him a life, to give him advice and to give him a reason to carry on waking up. It feels so painful, but he gives himself his own answer in the song's closing lines: "Daar is iets beeldskoon in die donker nag."

That is just one example of the duality that is present throughout Fokofpolisiekar's groundbreaking debut EP and throughout most of their extensive catalogue of era-defining alternative Afrikaans rock. *As Jy Met Vuur Speel Sal Jy Brand* contains a song that is rooted in the searing anger felt by a generation of Afrikaans youth trying to blaze a new path for themselves that is purged of the shame stemming from the dark and draconian legacy of conservative Afrikanerdom in a recently post-Apartheid South Africa. But through that anger came a riotous sense of transcendence that would carry the band forward for the next 20 years – a transcendence that comes when the crowds at their shows are able to scream the words "Fokofpolisiekar" together in unison.

The band will be the first to admit that they did not make it easy for themselves to get to where they are now professionally when deciding on a band name that they knew would attract controversy. "When we decided on the band's name we knew that it would have an impact on our possible success," says bassist and manager Wynand Myburgh. "But, that gave us even more drive. We knew that we would have to work harder and be better in every way possible to overcome deposition that came with our name. The name gave us immediate attention, but we had to prove so much to establish that we are more than just a name."

As is evident by their long and storied career, the name Fokofpolisiekar has indeed become more than just a name. Through an unrelenting stream of performances across the span of their first three albums that almost broke the band apart and the calculative and enterprising decisions of how to position

themselves within the mainstream that came later as the band grew older and wiser, the name Fokofpolisiekar has lost much of the sting of its controversy. Instead, it's become a symbol of pride for a new generation of Afrikaners who are proud to pass along its legacy to the next generation.

Ageing in the world can be a very uncomfortable thing, particularly for bands whose legacies are already so firmly cemented in the early parts of their careers. Although the songs from their first three years still serve as staple parts of their live shows today, Fokofpolisiekar is a band that has managed to endure a storied 20 year long career while remaining as vital to the current state of progressive Afrikaans culture — as well as the culture of South African alternative music as a whole — while growing up alongside their original fanbase and ushering in a new generation of fans.

While texting with Hunter Kennedy about Fokofpolisiekar's new album *Dans Deur Die Donker*, he rattled off a list of themes that appear throughout the 12-song track list – themes of transhumanism, technological singularity, and "Rat Utopia." It's an album that examines the constant feeling of Armageddon through the lens of someone whose internet algorithm resembles some kind of hellscape and whose life beyond the blue light of a computer or cellphone screen resembles more and more of the constant abyss found online each day. This feeling of dread is mirrored in the onslaught of metal, punk and grunge influences that form the sonic identity of the album – an identity that feels like a more fortified version of the sound of their debut EP. In *As Jy Met Vuur Speel Sal Jy Brand*, the band declared that we should call God and tell him that we no longer need him and the world almost crucified them for that. In *Dans Deur Die Donker* the band has found that the world has already begun replacing God with technology. But, again, through this sonic transgression comes a feeling of hope within the album for there is a comfort in the painfully honest observations that run through the album that, like in the band's previous works, will be shared amongst an audience who feels a similar kind of dread and are looking for a sense of validation in their fears and anxieties. In sharing these feelings, the sound of the album appears less menacing and more triumphant – a battle call to rage against the cynical abyss of the world that surrounds us.





"For 20 years now, Fokofpolisiekar have been orbiting around the outskirts of conservative society while observing their world from their vantage point of being a band of some of South Africa's most prolific outsiders."





“But through that anger came a riotous sense of transcendence that would carry the band for the next 20 years - a transcendence that comes when the crowds at their shows are able to scream the words “Fokofpolisiekar” together in unison.”

Another one of the themes present in the album is that of The Overview Effect – the phenomenon experienced when astronauts look back on the earth from deep in the vastness of space. It’s reported that they are overcome with a profound emotional reaction to the sight of their home planet set against the infinite darkness that surrounds it. From their vantage point, the earth is small, and its fragility becomes distressingly apparent as they are able to see the physical scars marked upon it from the environmental and industrial damage that has been inflicted by humanity. But mostly, they are awestruck by the earth’s magnificence. NASA Astronaut Daniel M. Tani described his experience looking back on the earth from space by saying, “Certainly, you know that there is conflict down there. Certainly you know that there is pain and suffering, and injustice. And you know that those are still there, but that’s replaced for a moment by how beautiful it is.”

For 20 years now, Fokofpolisiekar have been orbiting around the outskirts of conservative society while observing their world from the vantage point of one of South Africa’s most prolific outsiders. From out there, they can see the world might be on fire, but they know that it is still worth fighting against the flames to reach something beautiful in the night.

FOKOPOLISIEKAR

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/ SPACES /

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Dear Custard, located within Zaras Cafe, is the latest addition to the beloved restaurant. Known for their irresistible custard slice, which is the top-selling item on Zara's menu, Dear Custard aims to delight custard enthusiasts with a variety of mouthwatering custard desserts and pastries that will keep you coming back for more!

ROBSONS

Robsons is one of South Africa's oldest craft beers that pioneered bottle conditioned beers in South Africa and introduced beer lovers to IPA's, Steam Beer and sparkling ales. Enjoy Robson's Durban Pale Ale, Robson's Durban Export Pilsner, Robson's East Coast Ale, Robson's West Coast Ale amongst other fine craft beers. Also famous for their burgers and pub grub.



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An authentic Argentinian grill with an emphasis on the flavours of Buenos Aires and a focus on different cuts and choices of beef. Their forte is aged steaks cooked in front of you on open fires over wood and charcoal. Peron Peron serves up Argentinian cuisine, with authentic flavours and cooking techniques, but also carefully considers the cuts and style that South Africans enjoy.

ATTIKOS

At Attikos Mediterranean Grill they are passionate about fantastic food, hospitality, long Greek meals, and making it easy for you to relax and enjoy a celebration of sun, sea and casual dining. Many of the dishes are designed for sharing, thereby bringing the authentic feel of the Mediterranean to Ballito. Share a mezze, a succulent dish from the Souvla Coal Grill or Yiro Bar, or indulge in a traditional Greek meal from the family kitchen.

LUPA

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ALL SENSES AWAKENED

Imagine a place where you can taste the fire of Africa, feel the pulse of its culture, and join the movement of its people...

A place where you can indulge in the legendary PERi-PERi chicken, marinated in the African Bird's Eye chilli that gives it its signature flavour and heat. A place where you can immerse yourself in local artworks and design that showcase the diversity and vibrancy of our Southern African culture. That place is Nando's; more than just a casual restaurant brand, it's a fiery celebration of Southern African heart and soul. Nando's staked its claim as the country's most loved PERi-PERi brand, but has quickly become a destination for adventure, inspiration, flavour and impact. It's a place where you can discover the stories, passions, and values that make Nando's more than just a food brand. It's a place where you can connect with a broader purpose and a world of creativity that extends far beyond the walls of its restaurants.

For over two decades, Nando's has supported local emerging artists, designers and musicians, providing them with opportunities, mentorship, and exposure. Its Art Initiative is a vibrant platform that enables artists to express their unique creativity and cultural identity. Guests can admire these captivating artworks on the walls of every Nando's Casa, locally and abroad. All the artworks in Nando's restaurants are one-of-a-kind pieces made by Southern African artists and are preserved as a private collection, making it the largest of its kind in the world.

Additionally, Nando's pushes the boundaries of design with innovative décor in all the Casas, through the Hot Young Designer competition that's been around since 2016. The result of the initiative is a bold and eclectic exhibition that features a variety of furniture, lighting, and pattern designs that can be enjoyed at any Nando's restaurant, – further demonstration of the brand's commitment to supporting and showcasing Southern African creativity to the world.

Nando's also shares a passion for the region's music, with a focus on mentoring and empowering local young musicians looking to make a name for themselves in the industry. Its long standing commitment to growing the music artists of tomorrow is demonstrated in its partnership with Bridges for Music – an NPO that provides mentorships and essential skills training to developing artists around the country. It's a platform where musical talent shines brightly.



At the heart of the Nando's brand lies a deep passion for people. Ethical sourcing is one of the many ways in which the brand demonstrates its commitment to the various farming communities. Nando's sources its famous chillies from small-scale farmers across Southern Africa, enriching their lives with fair prices, training, and support. For the coffee enthusiast, Nando's introduced a new Gorongosa Blend in selected restaurants, including Ballito Drive-Thru. This blend is a magical combination of Ethiopian Sidamo, Tanzanian Kilimanjaro and Mozambiquan Gorongosa, together exhibiting a strawberry aroma with crisp acidity and a sweet citrus finish. Besides being a quality and delicious product, Nando's selection of Bean There as a supplier, is because of the alignment in values. Direct fair trade means producers receive a fair payment for their coffee through equal engagement, regardless of market fluctuations, which ensures their community development and empowerment.

Beyond the kitchen, Nando's supports organisations such as Goodbye Malaria in the fight against malaria; changing lives in Mozambique using an innovative spray technology that repels mosquitoes. While Nando's is a South African born brand, there is a deep connection to Mozambique because this is where the brand's PERi-PERi was cooked for the first time, and to this day; much of the chilli comes from PERi-Farms in that region

So, we invite you to come and savour not only the delicious chicken at Nando's, but also the unique experiences and the greater social impact that these create. It's a place where guests can celebrate a myriad of life's facets: culture, creativity, flavours, sustainability, and compassion. It's a place where you're not just a guest: you're a vital part of something much greater. 🌍



www.nandos.co.za



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/SPACES /

AN EVENING WITH PERSEPHONE

Words: Mia McCarthy

PERSEPHONE WAS LURED into an eternity of ruling the underworld (albeit part-time) with a handful of pomegranate seeds. Once you've eaten at the Salut table, it's easier to understand how this absurd trade came to pass. If Persephone was served her pomegranate seeds with a creamy black sesame panna cotta and buttery oat crumble, as I was, then I can understand how she was duped into giving up half of her annual residence on earth. In the right hands, food takes on mythological properties.

And there are no safer hands for this project than that of Sune van Tonder and Jan Bond, the founders of Salut. Although the autumn edition of this conceptual dining experience was the first of its kind, the couple have surpassed all expectations to deliver a meal unlike any other. It's doubtful that they'll recreate their debut, but that's more than half of its allure - it's clear that every edition of Salut is going to be a unique episode in experiential dining.

Salut is not so much a curated, commercial venture as it is a passion project. The idea is simple. Two amateur chefs produce a five-course meal and themed dining experience for a small group of diners. Given our seasonal descent into winter, the inaugural theme was aptly centred around the myth of Persephone - daughter of Demeter, goddess of the harvest, and reluctant wife of Hades, god of the underworld. We were seated around a single table, a mixed crew of writers, engineers, lawyers, photographers, musicians, and teachers united by our appreciation for good food (and good friends).

Given that this was Salut's first foray into the world, the autumn edition was held in a private home with a close-knit circle of guests who were personally known to the chefs. Considering its success, however, it's easy to imagine Salut as a guest itself in the kitchens of Cape Town's most beloved culinary hotspots. Capetonians have an appetite for pop-up culinary experiences, after all. Ouzeri delighted diners with its exquisite lamb pita at Leo's Wine Bar before it found its permanent home around the corner on Wale Street. At the time of writing, Egg & Shoulders is engaged in a week-long takeover of Arthur's Mini Super in Sea Point.

Satellite eating experiences produced by dark kitchens are all the rage in the Mother City. It's heartening to see that, in a town renowned for its clique culture, local kitchens are more than happy to share their premises with other lovers of food and wine. Of course, some of the magic of the Persephone edition of Salut was spun by its setting. When fine dining meets home cooking, the result is a relaxed, intimate, and hospitable setting. We were sampling exquisite, elaborately themed dishes, but we were also swapping smokes and stories with friends over a home-cooked meal. Hours of conversation flowed as fluidly as the wine.



That is not to say that the setting alone was responsible for the delight of our evening. Even if Salut were to migrate into one of Cape Town's many commercial kitchens, its conceptual integrity would impress far less sympathetic reviewers than this one. The narrative menu was structured around the myth of Persephone, staged in five acts and five accompanying dishes.

Act I had us in a field with Persephone, sipping cucumber soup with fennel, mint, parmesan cream, and crisp shallots. Act II heralded the arrival of Hades, darkly personified in handmade squid-ink tagliatelle, to abduct Persephone, a bright, soy-cured egg yolk wrapped in the nest of pasta.

Act III was the most affective dish of the evening, black quinoa with charred root vegetables, paper-thin pickled beetroot, and red wine jus. The creators wanted to put "death on a plate" to signify Demeter's terrible grief over the disappearance of her daughter, which prevents her from tending to the harvest and causes crops to wither and soil to become barren. Death was delicious.

Act IV was tenderly roasted lamb ribs served on cauliflower purée with chipotle chilli oil (Demeter demands the return of her daughter). Act V was the panna cotta and oat crumble with edible flowers and fruit - the promise of Spring as Hades agrees to let Persephone reside earthside with her mother for six months of the year.

By dessert, we were thoroughly charmed by Salut.

We cannot wait to see what they come up with next.



To whet your appetite, you can follow their next steps on Instagram @salutlovesyou.



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THE CART BEFORE THE AMAHASHI

Words: Cameron Luke Peters

IT IS A truth universally acknowledged that many of the seemingly incidental details of one's childhood only become stranger and stranger to consider - both from outside and in - as life, and history, move on. This is especially true for Durbanites. For my fourth or fifth birthday, like many soutines before me, my parents rented the Riksha Bus for an open-top party tour of Morningside, the Berea and the Golden Mile. For a day we were tourists in our own city, and as we rounded the Point we must have passed a dozen of those baroquely-dressed 'pullers' whose livelihoods were our carriage's namesake. You know the guys. Never once did I wonder at these icons. I probably assumed they'd come with the landscape, like the mangrove swamps or the peaks of the Drakensberg. And there is, indeed, an unforgettable picture of Mark Twain riding in one when he popped by at the turn of the 20th-Century. But that was just the beginning.

The Durban Rickshaw, like everything else that survives of old Durban, is a product of the Campbell clan. Roy, their most famous son, once described gazing at the East Coast seaboard as an exercise in spotting the "marks of what [...] my family of ex-Irish bogtrotters have done to decorate, enliven, or deface the landscape; monuments of their energy, fantasy, or eccentricity, [are] visible in the shape of universities, colleges, hospitals, gardens, statues and plantations." His uncle, Sir Marshall (the Daddy of South African Sugar and the 'Mashu' of KwaMashu) took it upon himself to import the first 10 rickshaws from Japan in 1892, in what seemed to many like a hare-brained scheme to supplement the transport system of the bayside village. They were sourly mistaken. By 1899 there were 740. Ten years later, 2170. Of course, they weren't all carting tourists. Yvonne Miller, in *Dear Old Durban* (1985), describes how her grandmother taught her "the correct way of dealing with rickshaws. If you wanted one [and you lived on the Berea] you sent your African servant out into the road where he shouted 'Shaw!' at the top of his voice. In a few minutes rickshaws came running from several different directions and the first there got the job. You said where you wanted to go and offered a suitable payment. There was always a bit of arguing until a price was decided on. If you came home or had luggage sent to you by rickshaw you should invite the puller to come in and rest for a while in the garden. You paid him and then gave him a thick slice of white bread and a mug of sugar water." How considerate!



¹Rickshaws were invented there in 1869 and the term comes from the compound word 'jinriksha' or 'human-powered vehicles'. Zulus themselves dubbed them amahashi (the horses).

In keeping with this patronising patronage, the rickshaw boom, much like Jozi's mining start-ups, was often sold as an equal boon for white and black entrepreneurs. For the former, you were promised the perks enjoyed by Uber vehicle barons today. As Ian Morrison relates: "Local manufacturers were soon in the ricksha business, turning out models the rubber tyres of which were 'guaranteed not to come off till worn out ... £150 invested in a good ricksha brings returns over four pounds a week. Cent per cent can be realised in about eight months...' And for many this wasn't just copy. A young Swedish settler named Charles Johnson parlayed his profits into the capital required for a very different enterprise: today you might know him as the 'J' in I&J Fisheries.

Unsurprisingly, for the pullers themselves, prosperity was never in the offing. Sir Marshall couched his initial experiment in bootstraps-pulling rhetoric, encouraging young Zulu men under his tutelage to snap up the chance for self-employment. But seeing as this was the same period as the crushing of the Bambatha Rebellion and the height of colonial land-grabs, there were soon far too many young warriors seeking a livelihood in the Englishman's Inn. At their peak, 24,000 pullers competed for territory between the Umbilo and the Umgeni, and postcards from the time show their massing as the prototype for the Rabelaisian taxi-ranks to follow.



What shocks me today is how these hustlers were still treated like children. Their first uniform, as the blogger wattleanddaub puts it, was “the kitchen outfit [of] starched white shorts and shirt, edged with rows of red trim” like something out of Kipling’s Lahore. But thankfully it didn’t last.

As the drivers competed for attention and pride, their braiding evolved into rows and rows of abstract patterning and their worker’s hats were supplanted, in Miller’s words, by a “simple head-dress [...] made of porcupine quills, a pair of cow horns and such other decoration as took the maker’s fancy.” Of course, this too was

eventually outclassed by the isiyaya of massed feathers and splayed tusks, as well as their famous whitewashed feet and calves, on which designs were lightly scratched, and that were either meant to jokingly imitate schoolgirls’ stockings or reverently reference British soldiers’ spats. Such peacocking was instantly exoticised by all subsequent waves of Vaalies, tourists and Durbanites themselves, but today we can clearly read the practice as an attempt at regaining a semblance of creative autonomy and professional heritage, with young men striving to present something of the grandeur of their ancestors who fought in Shaka’s battalions. There’s also something genuinely queer about it, in every sense: “After the 1940s, small circular mirrors,



vinyl, Christmas tinsel and bicycle reflectors added the shock of the new in unlikely places. Strips of white wall tyres with cut out triangular designs were made into sandals. Large ear plugs constructed from wood and coloured Marley tiles were worn in the ears.” Thus, just as the rickshaw industry faded from ubiquity into the beachfront curio we all grew up with, the surviving drivers had organically reached a peak of personality that made them the poster-boys of the city. They competed with Rio de Janeiro by keeping the Carnival going all year round. What’s more, they now controlled their own images more than ever, working with beachside photographers to offer visitors a full package. I’m sure your parents have some version of this souvenir in their old albums?

Since the Sixties, Apartheid’s sanction years and the present municipality’s profound carelessness have served to dull the glamour of these figureheads. But they’re still there. And it’s still hard to get around the aura of condescension and domination that surrounds the practice from the dire days of Empire. But even at the time, the image of the plump, sunburnt white couple being carted off by an unamused black man could sometimes be presented as a mockery of justice. Today perhaps we can see the Rickshaws as Durban’s version of the Bo-Kaap’s painted houses in Cape Town - a candy-flavoured reappropriation of a powerless past. I also like to think of them as echoing the wonderful phenomenon of ‘Yu-Mex’: the mania for Mexican music, fashion and culture that swept the Balkans in the 1950’s and 60’s when no other pop culture was let into Yugoslavia from the outside world. Culture is indiscreet and promiscuous. Could you have made this up?

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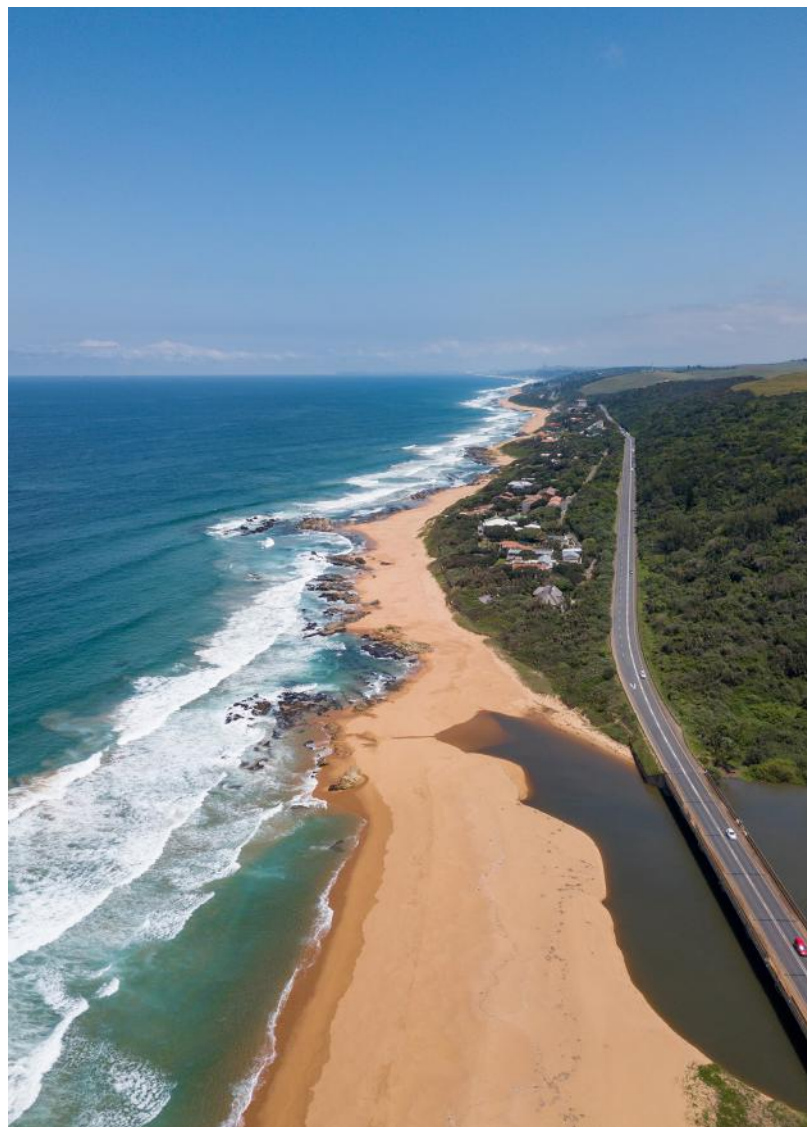
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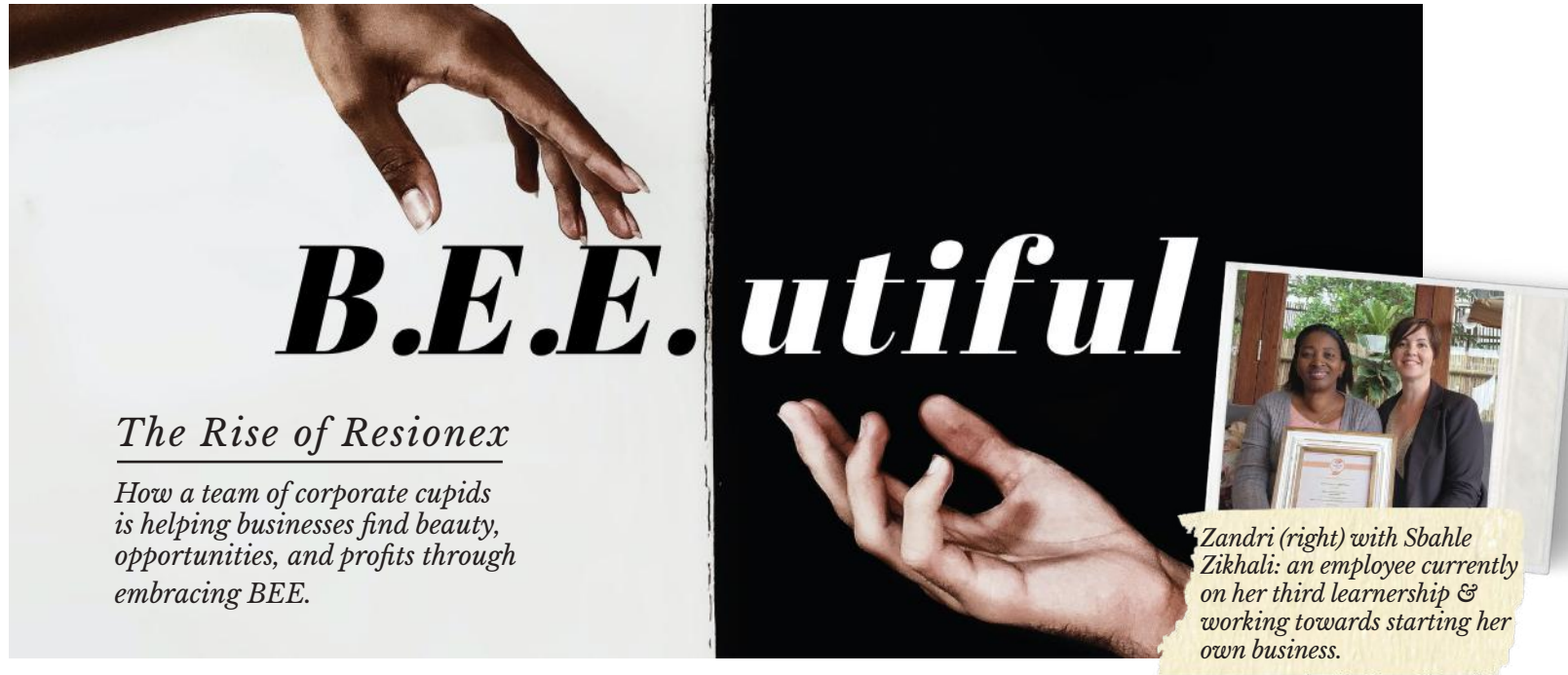
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The Rise of Resionex

How a team of corporate cupids is helping businesses find beauty, opportunities, and profits through embracing BEE.

Zandri (right) with Sbahle Zikhali: an employee currently on her third learnership & working towards starting her own business.

A S A WHITE woman from an Afrikaans/Italian cultural background, Zandri Cirinna might not appear to fit the obvious profile of someone who specializes in Black Economic Empowerment (BEE).

Don't let looks fool you. This "walking contradiction" (as she has been described) enjoys disarming people with the depth of her knowledge of the complex South African BEE Act and its related legislation... Even more disarming is the strength of her passion and sincerity when she explains how adopting a strategic approach to BEE can be a road to achieving new levels of business success – while at the same time creating meaningful, lasting change by investing in deserving beneficiaries.

There's no arguing with the facts: if you want to do business above a certain tier in the South African marketplace, Broad-Based Black Economic Empowerment is part of the rules of the game. As an affirmative action policy and a legal framework initiated by the South African government decades ago, it is designed to level the playing field by providing people from historically disadvantaged and marginalized groups with access to economic opportunities and a chance to participate in – and to grow – the broader economy.

"It's not about hand-outs," Zandri explains. "One of the most important concepts

for us when it comes to implementing an initiative is that the initiative has to be impactful: it needs to somehow make a difference somewhere along the lines. You can't just blindly throw money at it. We're not in the business of selling points on a scorecard and the client is not in the business of buying points on a scorecard."

After spending years in recruitment and business development, Zandri had a realisation. Many of the companies she was dealing with were desperately trying to become BEE-compliant in order to do work for large corporate and public sector clients, and to be able to compete for tenders and contracts. However, these companies were often completely clueless about how to practically implement BEE and how to find an approach that made business sense while at the same time ticking the right boxes on their BEE scorecard.

Clearly, there was a niche that needed filling.

Since 2018, Resionex (the specialist BEE consultancy that Zandri founded with her dynamic business partner Nazle Jasson) has grown into a thriving enterprise – with an impressive list of companies (from small and medium-sized enterprises to large corporate entities throughout South Africa) making use of its services across

industries as varied as construction, agriculture, transport, and technology.

The Resionex name reflects an amalgamation of the company's core values: serving clients based on RESults, passION, and EXcellence, while offering guidance and education to the corporate and private sector on how to implement the incredibly complex and intimidating legal framework and codes that fall under the umbrella of BEE.

So, name aside, what exactly sets the Resionex approach apart?

"The first thing we do is we look internally," Zandri explains. "We always say: 'Charity begins at home.' You start first with your people — your supply chain and your employees and the people close to you who can add value to your business... Because if you have to spend the money in terms of BEE, you might as well spend it on the organizations that add value or people who add value to your business: educating your staff; looking at doing scholarship drives for the children of your staff... There are so many beautiful things that you can do that can benefit the business, and if your staff are up-skilled and taken care of, your productivity will increase, and if your productivity increases, your bottom line increases."

This approach of identifying existing connections with genuine potential and nurturing them to the point that sparks fly has earned Resionex a reputation as "corporate cupids". It is nickname that brings a smile to Zandri's face.

There is no shortage of success stories – Resionex could write a book based on the number of incredible case studies that showcase powerful (and profitable)



Resionex co-founder and technical director, Nazle Jasson (centre), visits a youth development community initiative in Jeffreys Bay.

transformation in action. Cases like the story of Georgina: the itinerant tuckshop vendor, who went from walking door-to-door selling sandwiches and pies to opening her own fully-stocked canteen on the premises of a local business (that had already been a supporter of her lunchtime snack sales for years). She now has her own employees, a full sit-down menu, and has been able to purchase a vehicle for deliveries.



Georgina's Canteen

This is BEE at its best: powering transformation that makes sustainable business sense for all parties involved.

Perhaps the Resionex philosophy towards BEE is best summed up by the words of the late founder of Pick n Pay: Raymond Ackerman. On the occasion of his 90th birthday in 2021, Ackerman penned an open letter to South Africa that contained the following sage advice:

*"Doing good is good business.
If we rebuild our economy on this
basis, our future will be secure."
- Raymond Ackerman*

If you're as optimistic as Zandri is, the future of business in South Africa can be more than secure... It can truly be a thing of beauty.

Visit www.resionex.co.za to find out more about Resionex's unique B-BBEE business consulting services.

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/ PROPERTY/

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HUNT Properties, having firmly established their presence in the Cape Town market, has embarked on an exciting journey with Devonbosch, establishing a firm foothold in this extraordinary project.

This world-class development already boasts a range of occupied office spaces, high street-style retail outlets, a vibrant open-air market, eFoiling dam, and a world-class MTB track for outdoor enthusiasts. "The planned recreational amenities at Devonbosch far exceed my expectations for what is being done in South Africa," says HUNT Properties Managing Director, Ryan Hunt.

The construction of 100 residential apartments is presently underway, with each block only comprising between 8 – 36 bespoke units. The first block is anticipated to reach completion by February 2024.

These eco-friendly 1, 2, and 3-bedroom apartments have been meticulously designed, incorporating intelligent living technologies and expansive interiors, as well as incredible panoramic views.

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/INFLUENCE/

MORROW

ON A MISSION

Shaun Morrow's quest for community & prosperity through collaboration & compassion.

SHAUN MORROW IS writing a book. Well, he says that it feels more like he's building a book at the moment. He's got a blueprint, a foundation, and a clear vision of what the final form will be... Right now he's just busy laying the final bricks.

By "bricks", he really means the solid lumps of truth that he has been collecting over the last few years while he's been observing the changes unfolding in the greater Ballito community around him. Shaun's been going through some changes of his own, too.

For context: the Morrow name is synonymous with the multi-faceted law firm that Shaun is the director of, which stands as arguably the largest diversified legal firm operating in the Ballito area. While the continued growth and expansion of the Morrrows brand is a source of pride for Shaun, he doesn't shy away from the fact that the last few years have forced him to radically reevaluate his roles in business & private life – and as a member of his local community.

Coming through a rough divorce recently, he explains that he was left confronting some deep existential questions as he stepped into a new chapter of life... What was his actual mission? What kind of impact did he want to make? How could he leverage his position in society and his talents to best serve those around him?

Asking these big, tough questions set him on a path to reposition himself and to rebrand the Morrrows firm as being first and foremost here to add value and to serve the local Ballito community. The goal is not only to run a business that prospers within a growing community, but to run one that also invests in that same community and makes use of other local service providers to drive the local economy.

The belief that prosperity isn't purely based on financial success has also led

Shaun to prioritize a constant drive behind community projects, with Morrrows actively supporting charitable organizations, awareness campaigns, medical & wellness initiatives, and community outreach programmes.

This Morrow is on a mission, and community cohesion is at its core. Shaun knows how much his corner of the country has been through in the last three years (from COVID, to natural disasters and civil unrest)... Those challenges have all brought lessons with them. It's possible to find ways to not only survive, but to thrive in the wake of massive disruption, but the key – he believes – lies in finding ways to pull people together and to foster a culture of community care and support.

"Ballito needs to be a movement," he explains with the genuine sincerity of a Marvel superhero (although his image might be more Bruce Wayne). "You don't determine your success by the perception of others. You determine your success by your story." What's the next chapter in Morrow-Man's story? You'll have to grab a copy of that book he's working on to find out... &



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NAVIGATING THE WAVES OF INTEREST RATES

A Positive Outlook

In recent times, South Africa has witnessed its fair share of turbulence in the realm of interest rates. Stefan Botha, Director of Rainmaker Marketing shares his insights into the latest trends and the impact this has within the property market now and going forward.

THE SOUTH AFRICAN Reserve Bank's measured steps to counteract high inflation rates, currency fluctuations, and a complex web of local and international economic factors have led to a series of interest rate hikes. Earlier this year, we saw our prime lending rate reach 11.75%, the highest it has been for quite some time. However, it's essential to place these developments in perspective, acknowledging that we've weathered even steeper interest rate climbs in the past, such as the daunting 24% rates of 1998.

However, it's also important to recognise the unique context in which these recent rate hikes occurred. The onset of the pandemic ushered in a period of record-breaking lows in interest rates, a benefit to various sectors, most notably the property market. As rates plummeted to levels not seen in over four decades, they ignited momentum and enthusiasm within the property sector. However, many had feared further interest rate hikes before the end of the year and into 2024.

The tide seems to be turning though. In recent times we have been greeted with promising news regarding interest rate forecasts. It appears that the interest rates are plateauing, with potential decreases on the horizon. This shift carries significant implications for the property market, bringing increased affordability, improved debt servicing, and enhanced buyer sentiment.

We must remember that not all debts are created equal, and the debt incurred when investing in property, whether for personal use or rental income, is often considered one of the most advantageous forms of debt. Interest rates ebb and flow as part of the economic cycle, and while higher rates may necessitate a more vigilant approach to budgeting, they should not deter prospective property investors, especially first-time homebuyers. Property ownership provides a unique avenue for leveraging low-interest bank loans, distinguishing it from high-interest debts like credit card balances or overdrafts. The long-term benefits of property ownership, including capital appreciation, should always be considered in this context.

One of the positive signs that instills optimism in the market is the recent decrease in inflation. In July, South Africa recorded an inflation rate of 4.7%, a notable decline from 5.3% in May. This marks the fourth consecutive month of disinflation, indicating a trend toward lower inflation levels. In economic terms, disinflation signals a decrease in the rate of inflation, and this trend could be pivotal in influencing interest rates. Historically, central banks often adjust interest rates to combat deflation, making the current situation a beacon of hope for interest rate stability and potential decreases.

While the economic landscape remains complex, with factors like infrastructure and energy supply playing significant roles in shaping South Africa's growth trajectory, we cannot ignore the recent strength of the Rand. Despite the challenges we face, our currency has shown remarkable resilience, painting a positive picture for our economic outlook.

As we approach an election year, we anticipate additional variables coming into play. However, we must celebrate the victories as they come. The decline in inflation is a move in the right direction, suggesting that interest rates can also trend downward. This is excellent news for current property owners and those aspiring to enter the property market. It's good news for anyone looking to expand their investment portfolio and manage monthly costs more effectively.

Positive developments in the property market translate to opportunities, gains, and returns for investors. This is precisely what we need to foster a thriving property sector, and it's a testament to the resilience of our economy. As we continue to navigate the unpredictable waters of the financial world, let's hold onto the buoy of optimism that comes with the prospect of stabilised and decreasing interest rates.

To be pragmatic – I am cautiously optimistic about the future of interest rates in South Africa. The first positive sign off the back of disinflation is the fact that in a recent meeting held by the South African Reserve Bank - there was no interest rate increase announced. This is a positive sign that we've reached the peak in interest rate hikes.

The recent trend of disinflation is a promising sign that could pave the way for more favourable lending conditions. While challenges persist, including those tied to infrastructure and politics, there are positive indicators that bode well for the property market. I predict that by the end of 2024, interest rates will be down by 1% and as always, I believe that strategic property investment remains a reliable vehicle for long-term financial growth.



Stefan Botha, Director & Founder of Rainmaker Marketing

/ PROPERTY /

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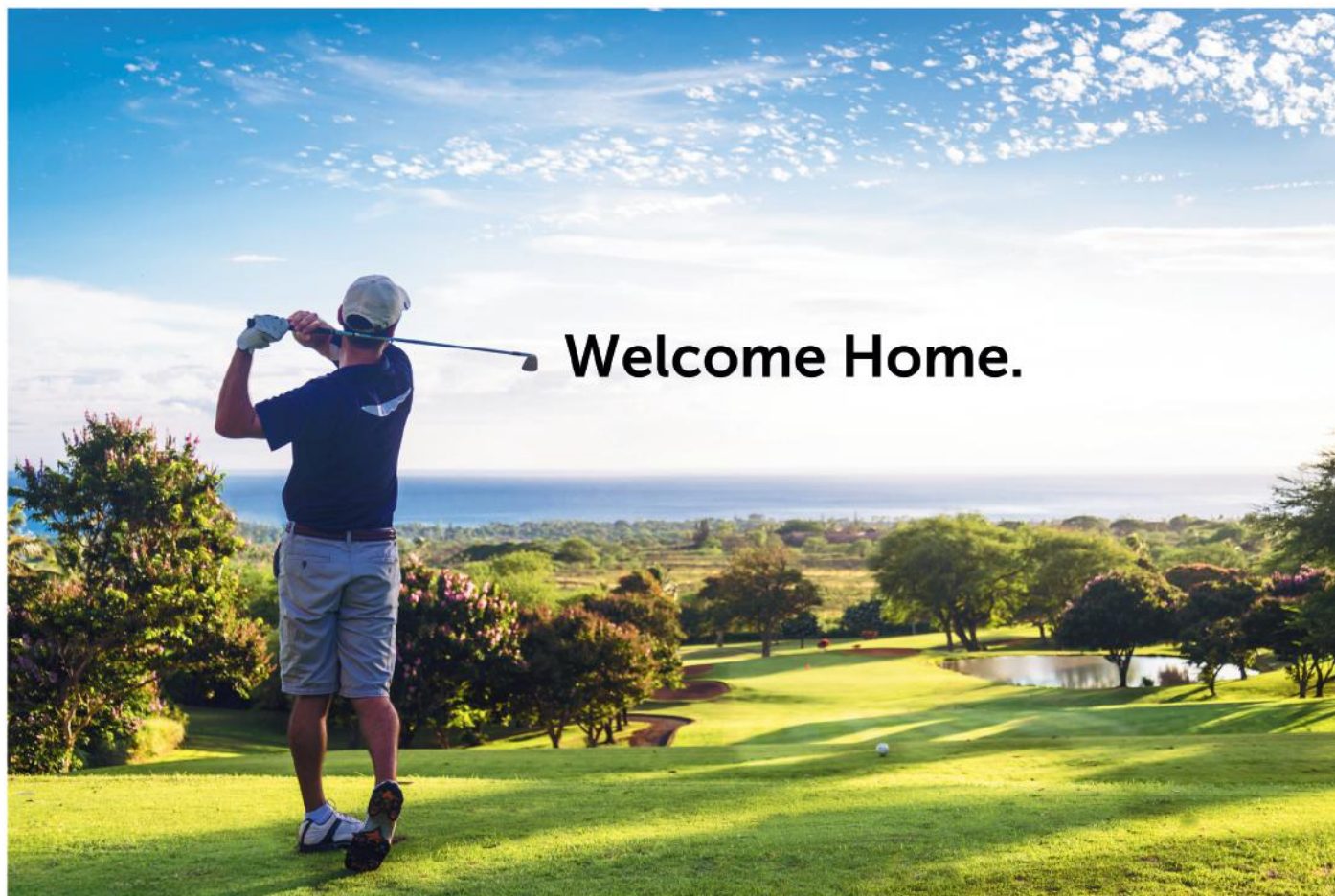
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/ LAST WORD /

THOUGHTS FROM THE TREETOPS

Words: Dave Charles

IT WAS A glorious late afternoon in Ballito and the view from our upper deck in Stella Road made me realise again how lucky we are to live here. As the crow flies, we are about 600m from the sea at an elevation that gives us an uninterrupted view over palm trees, flowering tropical creepers and trees towards the ocean and distant horizon. Despite our best efforts, we haven't yet eradicated all the wildlife in this part of the world. The birdlife is particularly interesting to those who care to notice it and there is still just enough greenery to maintain a small population of reptiles and amphibians that do all they can to remain concealed to avoid the slings and arrows of Homo Sapiens - The Wise Man.

Despite the flattering title, the evidence is clear that with the exception of you and me, the rest of the team is letting the side down badly – but I digress... In the distance I could see the branches of a Flat-Crown tree bending and swaying as a troop of monkeys moved through it disturbing a turaco that erupted in a flash of scarlet to sail over the canopy and I marvelled at the wonder of it all. As a freehold resident of Ballito, I am kept abreast of local matters by our street group on social media and I can tell from the goings on in this forum that not all of my neighbours are as enamoured as I am with those monkeys and their antics. In fact, there was a recent attempt to fan the flames of naked hostility towards them by someone who claimed that monkeys that were attacking their children. Others chimed in that their dogs were also being victimised by these dangerous creatures and the implication was that something needed to be done to remove them from the neighbourhood.

There is no shortage of evidence to suggest that there are those among us who actively harm these creatures encouraged no doubt by the coconut heads that spread this kind of nonsense. But despite the impassioned rhetoric, there is no evidence to show that monkeys physically attack people and dogs because they don't – it's as simple as that. They are unlikely to attack unless threatened and far less likely to attack you than a pet dog. Human beings are much bigger than them – they see us as big monkeys. Like us they would rather pick on someone smaller! They are wild animals, however, and should be treated with respect. Reading the comments on the street group thread, I must admit that I prefer the monkeys to some of my neighbours. I know that by admitting this I am going against one of the fundamental tenets of the religion to which I notionally subscribe. But now I question much of the ecclesiastical dogma that I grew up with. These days, remembering inspirational friends like Desmond and Roald, I feel more inclined towards embracing the doctrine of kindness.



"I think probably kindness is my number one attribute in a human being. I'll put it before any of the things like courage or bravery or generosity or anything else." - Roald Dahl.

"Do your little bit of good where you are; it's those little bits of good put together that overwhelm the world." - Desmond Tutu

So, what does this have to do with monkeys in Ballito? I rather like this:

"We must fight against the spirit of unconscious cruelty with which we treat the animals. Until we extend our circle of kindness and compassion to all living things, humanity will not find peace." - Albert Schweitzer

Much love to you and, be kind...it's so much better than the alternative.

Dave Charles presents the Afternoon Drive
Monday - Friday on 88FM Radio Life & Style - The Voice of Ballito



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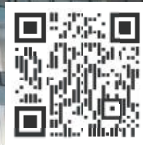


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