

# DUT CONNECT

FOR FRIENDS AND ALUMNI OF THE DURBAN UNIVERSITY OF TECHNOLOGY

Autumn 2015



Dear Alumni,

As you look back on your days as a student at DUT, we are sure that you not only recall long hours of studies and lectures, but also time spent laughing and socializing with fellow students.

However, not all of our students are fortunate enough to have a challenge free educational experience and, even though a large portion of their studies are funded by financial aid schemes such as the National Student Financial Aid Scheme (NSFAS), this doesn't assist with all of their needs.

Many talented students come from disadvantaged backgrounds and come to the DUT each day without having had anything to eat. This has a negative effect not only academically but also socially and emotionally. In many instances, we have also found that young people who go without food also cannot take medication that they have been prescribed.

Without a meal each day and good nutrition over longer periods, these students' performances are severely compromised as they find it difficult to concentrate and remember important information. We would like to invite you to reach out to less fortunate students and contribute towards our Food Security System. It was launched by the Office of the Dean of Students in 2013 to provide impoverished students with one good meal each day. Each student is presented with a card that they can swipe at one of the cafeterias and restaurants on campus and obtain a meal.

Many of these service providers as well as outside donors and staff are currently funding this vital initiative. At present, we feed about 20 students for a month – although this number changes as we become aware of other students in need.

However, due to a lack of funding, we are unable to provide for many more students or to enable students to receive meals for more than a month.

With your assistance, we will be able to not only reach out to more of our struggling students but also to enable them to stay on the programme for up to a year.

We embark on regular fund raising drives to ensure that the students that desperately need qualifications in order to rise above the difficulties of poverty can make the most of the opportunity to study at the DUT.

At the end of the day, your donation will help us build a stronger university community and contribute to the future of South Africa. We look forward to including you in our Food Security System.  
Yours,

Amar Singh  
DEAN OF STUDENTS

# INDIVIDUAL GIVING CAMPAIGN

"An initiative by DUT Alumni to support needy students"

DUT is driven by two imperatives: student-centredness and engagement. These are the threads that constitute the fabric out of which DUT is created; the two strands in its DNA. Our strategic plan speaks of one of DUT's purpose as being committed to the improvement of the life chances of our students by amongst other things 'building a safe society - addressing poverty reduction, food security, health security and water security'.

**DEVELOPMENT  
AND ALUMNI  
RELATIONS**

**SMS  
"GIVE"**

**PLUS  
"YOUR  
NAME"**

**TO  
33000**

To this end, we call upon each of you to join us in contributing towards addressing the (sometimes desperate) needs of our students. Please consider donating to the University's individual Giving Fund. The Fund supports two primary beneficiaries; the **Alumni Bursary Fund** and the **One Meal, Once a Day** food security initiative of the Student Services Division.

**Prof Ahmed Bawa**  
Vice Chancellor and  
Principal of DUT



**Mr Wiseman Madinane**  
President of  
Convocation

## ABOUT THE BENEFICIARIES:

The **Alumni Bursary** scheme augments the current National Student Financial Aid Scheme's allocation to DUT with a specific focus on students that fall between the cracks either due to insufficient funds or inadequacies in the national allocation criteria.

The **"One Meal, Once a Day"** initiative is the university's dictum for a feeding scheme campaign to assist needy students across DUT campuses. The project was conceptualized in order to provide needy DUT students with at least one meal every day. A swipe card system assists students with obtaining these meals from the campus cafeteria, protecting the students' dignity while ensuring efficiency and transparency in managing the project

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**"Building a caring and giving society"**



**INDIVIDUAL  
GIVING  
CAMPAIGN**

An initiative by DUT Alumni to support needy students

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# DIGITAL UPDATE



“ MILISWA  
SITSHWELE ”

Last week I attended a two day digital indaba (#Digindaba15) as one does when they are in Digital. It was aimed at equipping people in digital with relevant knowledge on the future of digital in the world. All the speakers touched on latest trends, analytics, new tech and how to keep abreast in the constantly evolving world of digital. But there was a speaker who opted for something different - Africa and innovation in our beloved continent. This got my attention. This speaker was none other than Toby Shapshak an editor, columnist, strategist and speaker who's TED Talk got over a million views on YouTube. Shapshak said contrary to popular belief Africa isn't a mobile first continent it's a mobile only continent. What's the reason you ask? Well for starters M-Pesa a mobile based money transfer tool was developed in Kenya. If you don't know about M-Pesa, where have you been hiding?

#Fact: 30 million dollars are transacted every day using M-Pesa. Now if that is not innovative I don't know what is. M-Pesa allows you to do your banking straight from the comfort of your house, mealie field or at that social gathering using USSD from your basic phone. You don't need an app or smartphone for that. How is that for innovation? Shapshak also touched on the fact the most poorly developed areas of Africa are where the most innovative ideas come from not where people have electricity, play angry birds or have the latest cellphone to use. Take Siyabulela Xuza for instance a young boy from uMthatha in the Eastern Cape, an energy-engineering Harvard University graduate with a

passion for harnessing the power of the sun for clean affordable energy. Xuza did his first experiment in his mother's kitchen in rural Eastern Cape. Not in some larney laboratory in Sandton, I am not saying innovation cannot happen in Suburban Africa and I don't think that's what he was saying either he merely wanted to inspire us digital editors. What I took from his talk was that innovation happens where you are. By all means acknowledge trends and stay abreast but know that mobile is big in Africa and that besides being a way to communicate, it's become a way to make money too. So ladies and gents don't throw away your feature phones just yet because apart from the great battery life, you can also innovate and use them all around Africa without worrying about the high costs of data and roaming.

Signed,  
Miliswa Sitshwele

Miliswa Sitshwele is a 20 something Digital Editor at Woman and Home Magazine and a proud alumnae of the Durban University of Technology. After graduating with a National Diploma in Journalism in 2007, Miliswa has been in the digital and marketing field ever since. In her spare time, Miliswa writes a fashion blog with a friend <https://theclosetisours.wordpress.com>. She is also a Foschini brand ambassador tasked with empowering women through fashion, beauty and lifestyle.

# MPUME LANGA A WOMAN WHO LEADS WITH HER HEART

Elegant, forthright and determined, Mpume Langa is every bit the professional corporate banker. As Provincial Head of ABSA Private Banking, she is a confident leader who delivers results. As chair of the Business Women's Association (BWA) in Durban she is a role model who is passionate about empowering women. What many do not know is that she never intended making a career in banking in the first place. Her vision was to be a change agent in government. As she explains, her childhood in KwaMashu was during the political turbulence of the 80's. "For me, that era defined who I became - we are human first and our interests - be it political or otherwise - should never divide us." she says.

Langa finished matric two years later - the same year that Nelson Mandela was freed. "We believed that we were going to take over the country, run government

and change this land," she comments adding that her dream of working in government ultimately inspired her to study municipal administration at the DUT. She started her studies at DUT in 1993. Ardently taking a stand on human rights issues, she was an active member of the SRC. "I was one of those students who couldn't be forgotten. Because I liked people and making connections, I got to know my lecturers and they got to know me. My lecturers listened. The DUT got me to understand that I had a voice."

During a gap year while at DUT, Mpume applied and was accepted into a year-long learnership programme run by ABSA bank where she completed her Institute of Bankers first qualification. "I recall saying I couldn't be a teller. I told them I wanted to be a manager". Langa's signature determination came to the fore and she did



the rounds, introducing herself to managers and asking if they had a position for her. She got a job in the short term insurance department. “That’s when I really landed my career in banking - and I wasn’t a teller! I told them that I was going to be a manager in three years. They laughed and I was,” she declares.

A year later, in 1999, Langa moved into workplace banking at ABSA. It was here that she realised her love for empowering others through financial education “You can’t just do a job. In a way, I became like a human rights activist without being one. I did educational presentations on finance for companies. I got to serve people whilst doing my job.” Two years later, she moved into private banking – ironically the same department that she heads today. It was also the year that she got married. Not one for big parties, Langa says she and her husband decided to elope and get married in Rome and then spend their honeymoon in Italy.

What Langa’s initial stint in private banking taught her was the importance of people skills. At that time, ABSA had just been formed through the amalgamation of four major banks and had an extremely Afrikaans clientele. A young black girl who was not totally confident about her financial expertise did not go down with its wealthy and conservative clients. “It was tough but I discovered my weaknesses and my strengths. My confidence took a knock, but I guess that’s how one survives and learns about life. But I understood that I needed to find a way to make them believe in me. I may not have known about money on their terms but I had a job to do,” she remembers. She took a drastic step and resigned with the intention of studying further.

But another career twist was around the corner. Mpume was invited to apply for a vacant position at First National Bank and got what she describes as her second chance in banking. Here she had “the toughest manager ever”, a man who was ambitious and tough and made an indelible mark on her career. “Everyone was intimidated by him. He told me what was lacking and helped me do something about it. Through the way he pushed me, I achieved things I never knew I could achieve.”

She learnt about personal branding and went out and bought a new car, splashed out on a new wardrobe and put on the highest heels. She also got to grips with both the Afrikaans and English cultures, realising that many of the Zulu cultural ways that were second nature would not always cut it in an unforgiving corporate environment. The impact of self-branding and the application of proper business etiquettes was the ideal mix to drive

success in her career as a private banker. As a result of this realization, she completed a qualification in Image Consulting and Business Etiquette consulting which is now one of her hobbies.

Langa’s next move was to Standard Bank where she headed up sales and service management in the Midlands region. What she got from this job was a deep enjoyment of empowering people. She recalls interacting with a wide range of people - from entry level clients to those in the upper part of the bank’s client base, from government to the taxi industry, from companies to Amakhosi. “You’ve got to engage at different levels. I got to learn the importance of being agile - you have to adapt. I got to discover this rich, beautiful province and I fell in love with it. My mother came from Ladysmith and I got to know the area well and to really treasure where I come from,” she says.

After two years traversing the Midlands, she fell pregnant. Realising that, with a small baby, she couldn’t continue to travel, she transferred to Durban where she was based at Standard Bank’s new Kingsmead head office. But she was soon head hunted by ABSA for a position in its home loans department. However, it wasn’t long before she spotted a vacancy for a position as Provincial Head in the bank’s private banking division.

When she accepted the position, her career came full circle and she returned to the department that she had left many years before. In the four years that she has been in this position, she has also earned the respect of her colleagues. “It’s my dream job. I’ve learnt and discovered who I truly am in this position. I’ve gone through the toughest times and the best times. I’ve lost some friends and I’ve gained some friends. The one thing that I’ve come to embrace the most is being a woman. I won’t try to be a hard rock in the boardroom. I want to lead as a woman with my heart. I’m human. I’m okay with that.”

Mpume Langa is the newly appointed Regional Chairperson of Business Women’s Association Durban. The BWA Durban branch is a vibrant and passionate community of women who are committed to advancing the interests of women and youth in the province by providing members with networking opportunities, business workshops, seminars and events. Spearheaded by Mpume, the BWA is geared up to accept public nominations for the Regional Businesswomen’s Achiever Awards (RBAA) to honour entrepreneurial, professional and business women leaders who have excelled in their areas of expertise.

“I achieved things I never knew I could.”

A portrait of Prof. Monique Marks, a woman with long, dark, curly hair, wearing a dark purple patterned top. She is smiling slightly and looking towards the camera. The background is a plain, light-colored wall.

**PROF. MONIQUE MARKS**  
**HEAD: URBAN FUTURES CENTRE**  
**FACULTY OF ENGINEERING AND BUILT ENVIRONMENT**  
**DURBAN UNIVERSITY OF TECHNOLOGY**

We need to use an imaginary lens to be able to push the existing policy, theory and practice boundaries in our understanding cities and how they should be constructed in the future, says Professor Monique Marks who heads up the DUT's Urban Futures Centre (UFC).

The Centre, which was set up in February last year and falls within the Faculty of Engineering and Built Environment, is focussed on challenging the status quo when it comes to the design of urban spaces and the ways in which people experience these spaces.

In doing this, the UFC both partners and locks horns with government, non-government organisations and social movements. It also engages directly with those on the streets of Durban in developing new ideas and solutions.

# CREATING CITIES THAT WORK FOR ALL

The vision is for the UFC to act as a central hub that anchors a number of key projects through bringing together a wide range of institutions, academics and professionals. However, while the UFC is essentially a research centre that looks at ways of making living in the city better for all people, its leader is not interested in abstract research but in research that has an impact. “I’ve always done research that is not necessarily policy oriented but works with the participants concerned to bring about shifts and changes. One of the pulls to coming to DUT at the beginning of last year, and establishing the centre under the leaderships of the Vice Chancellor, was DUT’s commitment to engagement,” says Prof Marks.

She works mainly in the field of criminology and her specific area of expertise is in issues pertaining to safety in urban spaces. But her areas of interest and knowledge stretch beyond this. Initially trained as a social worker, she completed both a Masters and Doctoral degree in Sociology. She has worked with a number of universities including the University of the Witwatersrand, the University of KwaZulu-Natal and the Australian National University. She has been affiliated with the University of Cape Town for some time and, throughout her career, has worked closely with a number of non-government organisations (NGOs), including the Centre for the Study of Violence and Reconciliation. She worked for the ANC during the first democratic elections and is also a certified life coach.

Because both she and her colleague Dr Kira Erwin are social scientists, Prof Marks believes that the UFC’s approach and the many projects that it is running encompass a completely different approach. While design and institutional integrity are critical aspects of creating cities that are sustainable and resilient, the people who engage with these spaces shape them in direct ways and it is their views that are critical to future visions and current programmes. The UFC has designated community engagement projects. The largest one is located within the Kenneth Gardens municipal housing estate in Umbilo. While there are about six different sub-projects that constitute this larger engagement project, the biggest one is the clinic that has been established there.

The clinic, or ‘wellness centre’ as it is now called, is managed by Senzokuhle (an NPO based in Kenneth Gardens) and is operated and administered by the DUT’s Homeopathic Department. Final year students from the faculty do their learnerships there. The DUT’s Food and Nutrition Department also has a very active student

presence in Kenneth Gardens. There is also a possibility that more health science staff and students from DUT will be actively engaged in the wellness centre in the near future.

The Kenneth Gardens project has attracted a great deal of international interest with staff and students from the University of California and the Virginia Commonwealth University also completing internships and projects there. Dr Erwin and Prof. Marks are currently compiling an oral history book about Kenneth Gardens which tells the story of this fascinating diverse and fluid urban space from the bottom-up. The National Research Foundation has substantively funded this project over the past three years.

Then there are what Prof Marks terms, research action projects. The latest, which is just about to get underway, not only touches on a nerve but promises to be one of the UFC’s most significant. Called Invisible Lives, it examines the broader issue of drug addiction and harm reduction in Durban. “This resulted essentially from the explosion of public concern around woonga towards the middle of last year. The UFC was approached by members of Durban Metro Police, Community Policing Forum members and Diakonia to assist in alleviating the woonga crisis. As a result, the UFC is in the process of pulling together a trans-disciplinary and multi-agency network to gain a far better understanding of street level drug addiction and harm reduction programmes. Part of this project will be creating GIS and social maps that assist us in understanding what city spaces users and addicts inhabit and why. Through ethnographic methods and community theatre, the UFC will be exploring the pathways that lead people into woonga addiction and the possible pathways out of it. We are also looking at alternative ways of policing street level drug addiction that doesn’t intensify the problem but actually reduces the harm done,” she explains.

A network of partners that include UCT’s Criminology Department, the Dennis Hurley Centre, the South African Police Services and the Durban Metro Police began “tossing about ideas” last year. A second workshop to formalise the questions that need to be answered and a programme for doing this will be formulated at a round table discussion at the end of April.

The slightly unusual approach has included commissioning a recovering heroin addict who runs a recovery group along the South Coast to help with research and concluding an agreement with Durban Metro Police that

**“The UFC has designated community engagement projects”**

allows researchers to accompany them on patrols and operations – provided that they are easily identifiable as belonging to the DUT and wear bullet proof vests!

Another action project run under the auspices of the centre by Dr Erwin and funded by the National Research Foundation's Blue Skies Initiative looks at how the various users of the precinct surrounding the DUT view and would like the area to function. The beginning phase has seen six or seven groups comprising members with backgrounds across a plethora of different disciplines (including that of sculpture) joining up to reimagine various aspects of the precinct surrounding the DUT.

“What we trying to do is think about new ways of going about planning cities that doesn't fall back into old, modern and segregated city spaces but is much more focussed on what the users of cities would like. It also recognises that city spaces are transient, that they are fluid and that they are not necessarily about buildings and walls,” she explains.

This more people centred, rather than 'master plan' approach will also look at how those using the precinct makes sense of this space and can possibly inform future planning for this precinct area. In so doing, the Blue Skies project allows for experimentation with new mentalities and technologies for 'doing' planning and architecture. A third project that has drawn the most attention and has found its way on to newspaper front pages and been covered by media extending from local radio stations to the international media is the UFC's City Without Walls initiative.

“This is something about which I feel quite strongly. Walls are a problem not only in terms of security but also as (impediments to) developing a society that is socially cohesive and integrated and allows for a flow of people and more open communication (whilst reducing) feelings of fear and alienation,” she points out. For the City Without Walls project, researchers are working closely with private security companies ADT and Blue Security as well as the SAPS and Metro Police. The CSIR is also a significant partner in this project.

The Alliance Francaise in Durban has come on board and will soon be breaking down its existing wall and engaging with a range of stakeholders in designing a new boundary which takes into account safety, usability, durability, and public engagement. Noting that the Alliance Francaise is an organisation that wishes to interact with the community, she says that a team of the DUT's best architectural students will be looking at a different approach that experiments with new ideas of safety that don't leave people feeling they have been

locked out of a public space. “We are trying to get people to think beyond the idea that walls keep you safe and question that philosophy largely through the eyes of the police. We are also trying to get them to think more imaginatively about how we want to live our lives,” she says.

According to Prof Marks, many people over the age of 40 reflect both nostalgically and positively about growing up in open neighbourhoods where they could walk up to neighbours' houses and cycle or skateboard in the streets. People also often envy those who have more open lifestyles in foreign countries. “Through our research with the police and the private security agencies, we found that incidences of violent organised crime were higher in walled areas and petty crime higher in unwalled areas which is not surprising,” she says, adding that these findings point to the possibility of preventing crime through environmental design.

“This City Without Walls Project has become a signifier project of the UFC because it is very different and out of the box,” she emphasises. Another project – also being run by Dr Erwin – involves the running of dreaming workshops with young children at three schools. “It's about getting them to think very freely about how they would like the future of their country and cities to look like,” Prof Marks explains.

Overall, she acknowledges that, for a two-woman team, they have taken on a great deal. However, the important roles played by network partners should never be underestimated. Neither can the huge support the UFC has received from the Dean of the Faculty of Engineering and Built Environment Prof. Theo Andrew, and the Vice Chancellor Prof. Ahmed Bawa. In addition, she says that the UFC is now actively recruiting more post graduate students and post-doctoral candidates to join with them in challenging a questionable city format that most people accept without thinking about it.

**“We are trying to get people to think beyond the idea that walls keep you safe ”**

“ ROXANNE  
WATSON ”

# WELLNESS



Food and Nutrition has become buzz words over recent years with people becoming more aware of the importance of personal health and well-being. With this phenomenon, we see the increase of many fad diets, quick fixes and miracle pills that claim to get you slim and trim for the coming summer. However, the sad reality is if it sounds too good to be true it probably is. Healthy eating and personal wellness is a lifestyle choice meaning that one sticks to the same regular eating patterns everyday of that life. If one had to dedicate a certain period of time to change ones eating then you are engaging in an unhealthy lifestyle choice namely dieting and have probably fallen victim to one of the many fad diets circulating.

Ok, I hear you screaming that you want to lose weight and some diets have shown great results so what should you do. The first thing to understand is that I am not saying that diets “don’t” work. Most diets work fantastically and weight loss will be experienced. BUT, there is always an expiry date, final day or conclusive end to a diet and this is where the problem comes in. It’s final weigh in day, you have lost all this weight, you are looking fantastic then you slowly start going back to old eating habits because “I’m slim now and diet foods are so restricting and small portioned, let me treat myself...”. Almost everyone I have ever spoken to that has dieted \*cough banting\* and lost weight has told me that once they stopped, they put it all back on again and then some.

Healthy eating is all about making good food choices such as choosing brown whole wheat bread as opposed to white bread. Having smaller portions frequently rather than eating your entire calorie count for the day in one sitting. A good timing is approximately 2.5 - 3 hours between meals; this maintains good blood sugar levels and has shown to decrease cravings. Stick to the general healthy eating standards of portions per day such as 4 - 6 non processed carbohydrates (complex), 5 - 6 fruit and vegetables, 3 - 4 proteins, 2 - 3 dairy foods and 3 - 4 healthy fats. The internet is a wonderful tool so use it! Many sites will be able to calculate your metabolic calorie intake required for your personal dimensions. A rough guideline to maintain a healthy weight is 2000 calories for women and 2500 for men, however everyone is different. But the most important aspect to learn and know is the correct portion size per one serving of food. This is widely available on many nutrition sites.

Eat according to your goals, if you want to lose weight, knock 500 calories off your total intake calculated for your body or keep all your food and burn off 500 calories with exercise per day. This is a well-known and healthy acceptable method of weight loss. It takes longer but it is permanent if you stick to a healthy lifestyle which can also fend off many life threatening diseases such as type 2 diabetes and cardiovascular diseases. One can live in the fantasy world of thinking that restricting your food intake or eliminating some food groups for a short period, to achieve weight loss, will lead to permanent results. Or you can join the healthy lifestyle revolution where we say no to dieting, eat from all five food groups including carbs and good fats and maintain a healthy weight for a lifetime.

Roxanne Watson is a Nutritionist currently completing a Master’s Degree In Consumer Science: Food and Nutrition. She is also the current Miss Earth South Africa: Fire 2014. Community nutrition and addressing food insecurities is a challenge that she hopes to contribute to throughout her lifetime.

Nthabiseng Molefe, a 2014 graduate from the DUT's Fashion and Textile Department, has made a huge impression in the world of fashion within a very short space of time. As one of just four finalists in AFI Fasttrack 2015, a young designer incubation initiative launched four years ago by African Fashion International (AFI), she has just relocated to Johannesburg to begin her internship. Then it's back to Durban (where she has had to leave her sewing machines) to complete the 10 piece collection that will show at Mercedes-Benz FashionWeek Africa 2015 and could earn her the title of AFI Young Designer of the Year.

Inspiringly creative but refreshingly grounded, Molefe is excited at the prospect of winning – but she also sees this as part of a long term plan to establish a successful career. Some sound business knowledge would enable her to create not just beautiful garments but a sustainable business and help her realize her dream of designing for large retailers as well as growing her own personal brand of bespoke designs. Right now, she says, she's in a transition phase. "Whilst studying, it's all about creativity and concepts. After graduating, you realise that you have to make a living out of these. It's about striking a balance. I think I'm probably taking this approach because I am older (than other contestants). As time goes on, you realise that you have to make a business out of what you do," she points out.

That's not to say that the creative juices aren't flowing. Her collection, entitled Dimensions, showcases multiple angles, lengths, depths and heights that are reminiscent of the cubism that inspired it. Geometric lines and contrasts are accentuated by bold patterned fabrics and a striking Afrocentric colour palette. This is complemented by strong silhouettes that feature classic A-line skirts and shift dresses as well as culottes. As the elements of cubism that have formed a central theme to her work show, art has been a thread throughout Molefe's career. Although fashion design is her passion, it wasn't her first

choice of career. Her family didn't believe fashion offered good job prospects so she decided to study graphic art at Damelin instead.

After finishing, she began her in-service training with an events company but soon found that she hated her job and quickly quit. Moving out of her field, she says she then took "a random job" at a call centre, debt collecting for the Edcon group for two years. Recognising that she was still miserable, her mother kept prompting her to consider following her heart and studying fashion. "So, I decided to take a risk and went to DUT in 2012 and did my three years. It was amazing and I enjoyed every bit of it. I felt that this was what I should have been doing all along." She says she also learnt a great deal about herself as a designer. "When you start out in fashion, you don't realise that you have a signature. Our lecturers pointed

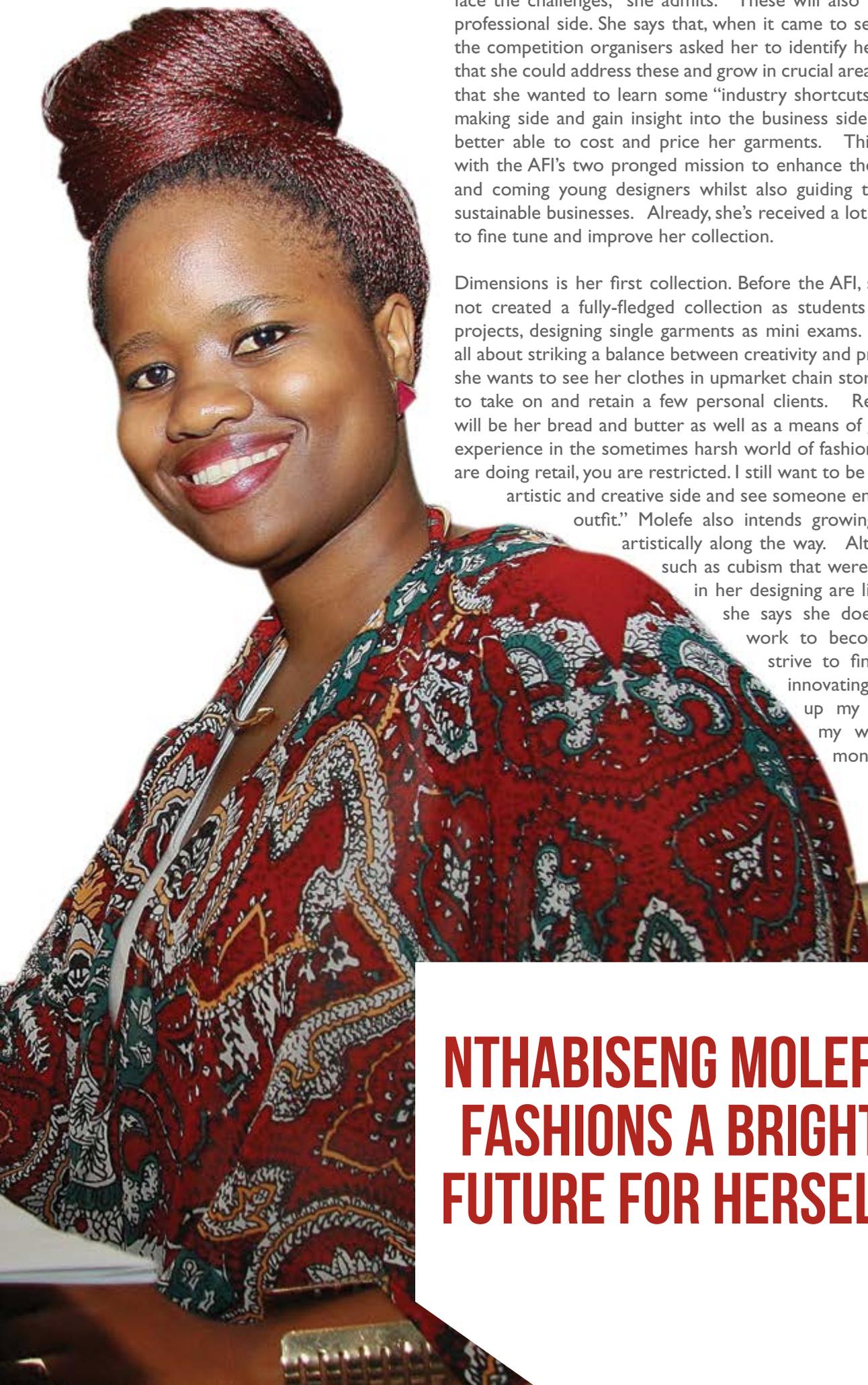
it out and told us to be confident where we were. By our third year, our lecturers really knew us and made sure that we stuck to it rather than be tempted to do something we were not good at. You have to do what works for you and be confident where you are," she explains. After graduating, Molefe entered a number of competitions with the outcomes endorsing her talent. In 2013, she entered for the SA Fashion Week Award and was placed in the top 20. She then entered the Vodacom Durban July Young Designer Award and also found herself in the top 20.

This was followed by being accepted to participate in the Durban Fashion Fair and AFI last year.

But, something had to give and she realised that she couldn't tackle both simultaneously. Although it was a tough decision, she went the AFI route because it offered the chance to network within a completely different fashion realm and because it would take her out of her comfort zone. When it came to allocating her a mentor as part of the competition, she was asked if she would prefer to stay in Durban or relocate to Johannesburg

**“it’s  
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challenges,”**

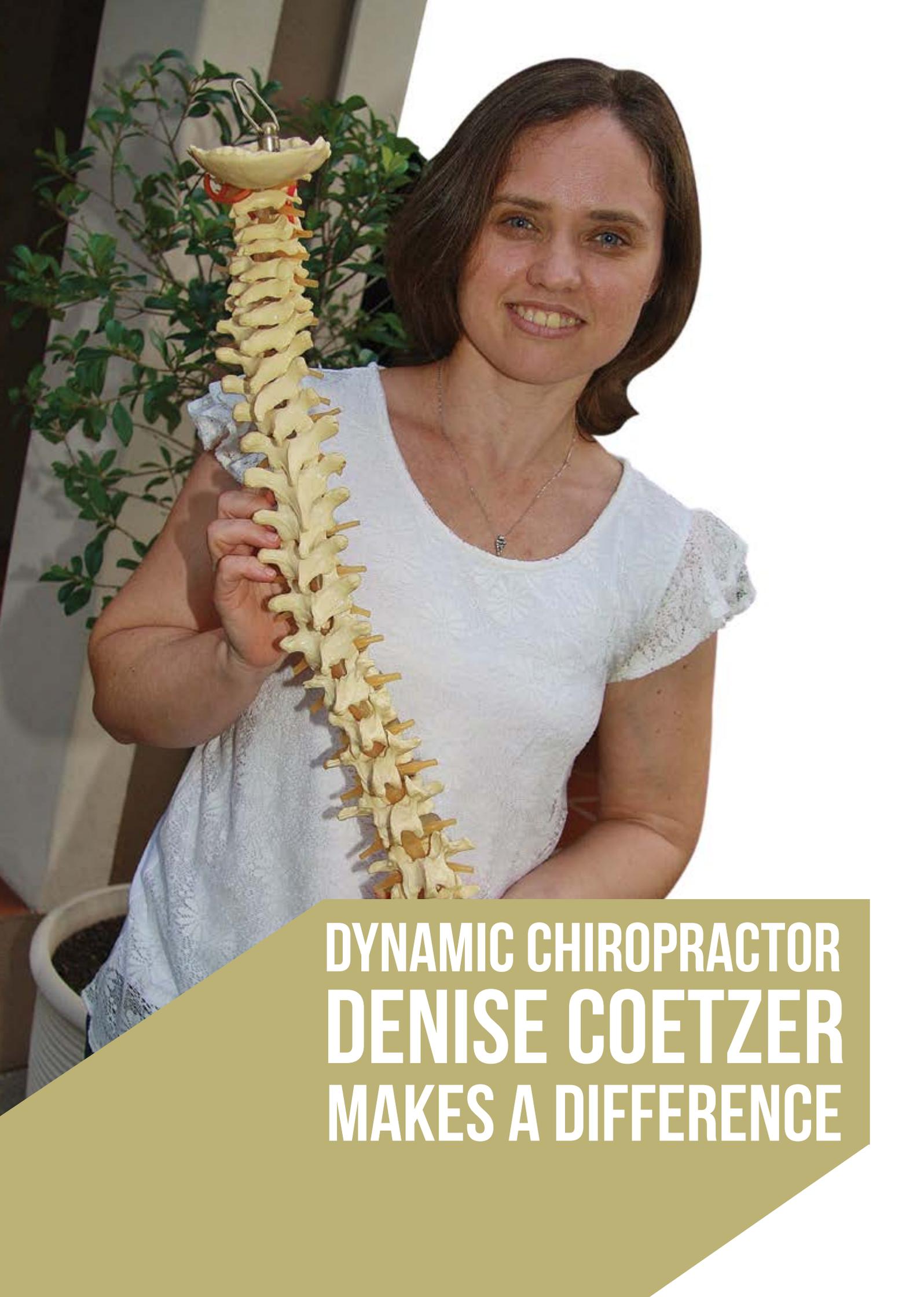




during this period. She chose Johannesburg. “This is really testing me. I don’t know Johannesburg and I’m living alone. But it’s exciting to face the challenges,” she admits. These will also be plenty on the professional side. She says that, when it came to selecting a mentor, the competition organisers asked her to identify her weaknesses so that she could address these and grow in crucial areas. She highlighted that she wanted to learn some “industry shortcuts” on the pattern making side and gain insight into the business side of fashion to be better able to cost and price her garments. This is a perfect fit with the AFI’s two pronged mission to enhance the creativity of up and coming young designers whilst also guiding them on creating sustainable businesses. Already, she’s received a lot of input in order to fine tune and improve her collection.

Dimensions is her first collection. Before the AFI, she says, she had not created a fully-fledged collection as students undertake small projects, designing single garments as mini exams. For Molefe, it is all about striking a balance between creativity and practicality. Whilst she wants to see her clothes in upmarket chain stores, she also plans to take on and retain a few personal clients. Retail, she believes will be her bread and butter as well as a means of gaining invaluable experience in the sometimes harsh world of fashion. “But, when you are doing retail, you are restricted. I still want to be in touch with my artistic and creative side and see someone enjoy a tailor made outfit.” Molefe also intends growing personally and artistically along the way. Although influences such as cubism that were evident early on in her designing are likely to continue, she says she does not want her work to become staid. “I will strive to find ways to keep innovating and freshening up my designs so that my work doesn’t get monotonous.”

## **NTHABISENG MOLEFE FASHIONS A BRIGHT FUTURE FOR HERSELF**



**DYNAMIC CHIROPRACTOR  
DENISE COETZER  
MAKES A DIFFERENCE**

“I get paid to help people – what’s better than that? I run a straight forward practice. I laugh all day. I am not one of the white coated crew. Everything here is very informal.” That’s how Durban chiropractor, Denise Coetzer describes her practice and the profession about which she is extremely passionate. She completed a six year course at the DUT and hasn’t looked back. The reason she went this route, she recalls, is because she experienced the exciting world of the chiropractor first hand from a very early age. Her mother had neck and back issues and she remembers going along to watch when she went for treatment. When her mother eventually had surgery, she recalls being a bit confused as to why she needed to go back to her chiropractor for more treatment afterwards. “But I remained interested in how it worked and the good it did,” she says. By the end of her schooling, she decided to take her interest in medicine – both physical and neurological – to another level. Studying towards becoming a chiropractor was the obvious choice.

Coetzer, whose main practice is in Morningside, has now been in practice for 16 years. She also has an emergency practice closer to home in Hillcrest. After graduating, she did locums for a few months in the Western Cape before returning to Durban and working alongside a group of physiotherapists. At that time, this was unusual as chiropractors and physiotherapist tended to avoid each other and regarded each other as competitors. “But we had a good relationship. We realised where we were the same and where we were different. We knew where our respective strengths lay.” Unfortunately, what Coetzer describes as a good working relationship could not go on forever and, when the physiotherapists closed their practice two years ago, she moved to her current premises where she now works with an associate. “I love being in practice. It is diverse and interesting. Everyone is different and responds differently. There are also a wide range of chiropractors with a wide variety of specialisations. I’m what is known as a dynamic chiropractor. It is a whole body approach. It also includes dry needling and exercise. I check all body parts because they are all related,” she explains.

Pointing out that just one of the many misconceptions about her chosen discipline is that chiropractors “deal only in spines,” she explains that a one size fits all approach definitely doesn’t work. With chiropractic treatment, everything needs to be tailor made to meet the needs of individual patients. “You also have to treat a patient as a whole person. You are not just a bag of bones. Everything relates.” Her own patients range from just three weeks old to over 90 and she treats them for a host of different problems. What is particularly import to Coetzer is the fact that she not only gets to know her patients well but

often treats them over long periods. She even counts more than one member of a family amongst her patients. That, too, allows her to adjust her treatment to match specific needs and lifestyles. Coetzer says that the hands-on approach is one that was fostered during her training at DUT. More importantly, she believes the DUT has played a very important role not only in her professional career and outlook but also in growing the chiropractic profession as a whole in KZN.

Over many years, her profession has been classified as anything from pseudoscientific to complementary or alternative medicine. One of the most hotly debated topics is if and how chiropractors fit into mainstream medicine. The good news, she says, is that both the medical fraternity and patients who experience the results for themselves and are, at last, taking the work of chiropractors more and more seriously. It comes as no surprise that chiropractors defend their discipline rigorously and also tend to stick together, sharing their passion for their work both during and after hours. “It’s not just my job. It’s who I am. We are a passionate bunch. Because there are not many of us in South Africa, we’ve had to fight for our position. For a long time, there has been a bias against chiropractors. But we are now coming out with evidence based research,” she says. On the subject of evidence based research, Coetzer is about to embark on an important study into the application of chiropractic therapy in the treatment of Attention Deficit Hypoactive Disorder (ADHD) and children with related problems such as autism. She has started doing some preliminary research based on her work with 10 children but hopes to widen the scope of this to include a far larger sample and transform this into a formal study in the near future.

Coetzer also says that it is important to remain up to date with new advances in her field. In addition to her own on going reading and networking, she also enjoys welcoming young, newly qualified chiropractors into her practice to help out or to work as locums. New approaches and new ideas are always exciting, she believes. Over the years, Coetzer says that one of the greatest challenges has been keeping up with new and evolving legislation that governs her profession. Describing some of this as very “hard core”, she stresses that she welcomes the high standards and structures that have resulted. Standards may be higher but, she adds, it is now far easier for newcomers to the profession to both study and to get jobs. “When we came out of the DUT, you just had to go out and do it for yourself. Now, it is easier because people are more accommodating. You are not on your own, there’s a larger community.”

Looking back, would she do it all again? Definitely.

**“she did locums for a few months in the Western Cape before returning to Durban”**

DUT graduate and emerging drama personality, Wiseman Mncube, is at one of the places he loves most – the Durban Playhouse. This grand dame of Durban Theatre has seen huge talents come and go over the years and this evolving actor, writer and director is definitely one. In just over three years, he has probably collected more awards than many of his compatriots will throughout their careers. Yet, theatre was not on his career radar. A clever student who loved dancing, Mncube wanted to be a lawyer and found attending his brother Ntando's plays to be more than a drag. Why put yourself through learning all those lines, he asked.

Today, he credits his brother, who graduated from DUT in 2008 and remains in the industry, with his changing course. "If it wasn't for my brother, I wouldn't have achieved what I have. He plays a huge role in my life. I look up to him. One day I wish I could share a stage with him." As his story goes, he reluctantly went along to a performance that showcased the jazz of Sophiatown, his love of dance came to the fore and he was hooked. "I was struck that day. I told myself that this was what I wanted to do - and then went back to school and changed all my subjects."

During his matric, he worked with Bhoyi Ngema, brother to local star Mbongeni Ngema, who spotted his talent but cautioned against pushing him too much, too quickly. But Mncube was not about to slow down – he went to DUT and, with the backing of his brother and lecturers, saw the years fly by while he was doing something he truly loved. On finishing his studies, he realised just how tough it was out there. But, he says, his long hours studying and many productions proved a great foundation. Although his lecturers advised participating in four shows a year, he exceeded this in his first year and then completed 12 during his second and 13 during his third. "I was so blessed being part of the Courtyard Theatre. That's where I learnt to be focussed and to be professional," he recalls.

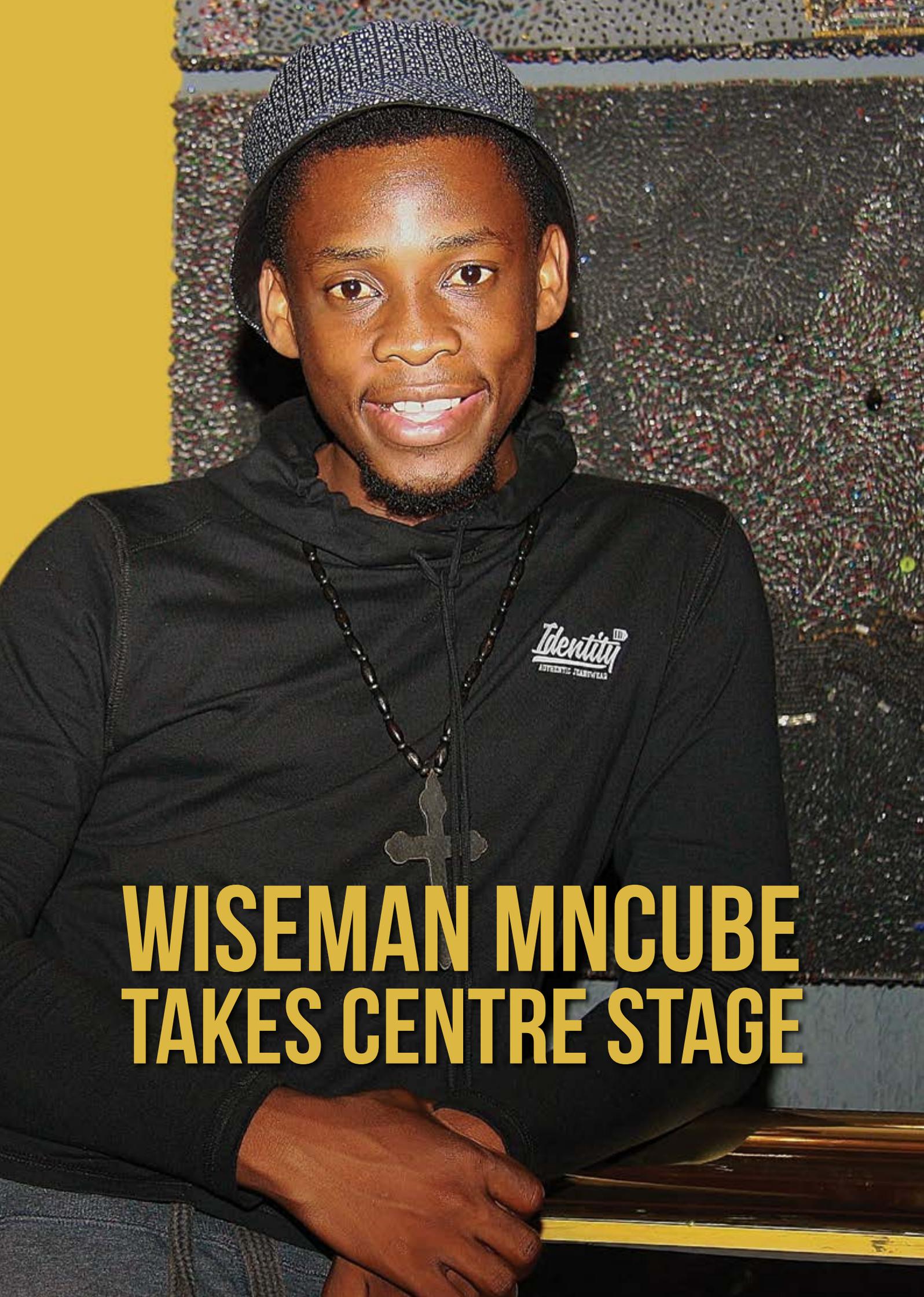
His first outing on a professional stage was the 2012 Musho (the Performing Art Network of South Africa's annual celebration of one and two-person theatre) where his performance in Samson Mlambo's one-hander, Meet Bro Six Two, earned him the accolade of Best Actor at the festival as well as the Standing Ovation Award. Mncube then added directing and writing to his repertoire, drawing attention for his play The Weeping Candle which he both wrote and directed. The plot centres on a shebeen queen and a young man who visits her after hours. The Weeping Candle won him the Best Production and Best Script Awards at Khaya Multi-Art Centre in KwaMashu during the isiGcawu Festival in November 2012. Mncube is also no stranger to local

stages as well as those at both the Hilton Arts Festival and the Grahamstown Arts Festival. Although they are too many to mention, he lists his leading roles of Joseph Shabalala in the musical Amambazo at the Playhouse, which tracked Ladysmith Black Mambazo and that of Lunga in Have You Been Heard at the ICC.

Another play that he penned himself – Giving Birth To My Father – brought in a string of awards at the National Arts Festival Awards last year. This one woman show, performed by fellow DUT alumnae Lihle Fortunate, traces the evolution of jailed Nomatumba, a young girl looking for her father. He clinched the New Writer's Award, the Standard Bank Ovation Encore Award and the Standard New Voices Encore Award. Pressure following this success has now seen him create a film version. The next show to raise eyebrows was the Chameleon. Performed at the Musho festival in January this year, it's a hard hitting drama about a young man who struggles to come to terms with multiple aspects of his personality. At present, Mncube is in the throes of filming a short horror movie, Quantum of Terror, in Johannesburg; a venture that he acknowledges is extremely different from his recent work. He is also currently shooting a new telenovella called Gold Diggers that will be screened on Mzansi Magic.

**"Mncube is in the throes of filming a short horror movie,"**

Going forward, he's not quite sure of the direction but says he would like to focus just on acting for a while. But he can't discount writing again either. "Things just come into my mind. When I have all the bits and pieces, I say now I have something to put together," he says, adding that, on average, it takes him around six months to write a play. Then he passes it on to a professional for feedback. One such professional is mentor Roel Twijstra, a Dutch novelist, playwright and director who he met at Musho in 2012. He has critted many of his plays, including Giving Birth to My Father. With Twijstra's input, he completed numerous drafts. "He has a big influence. His responses (to my work) have been both positive and negative. I love the negatives because they take my script to another level," he says. What would he say to DUT students eager to follow in his footsteps? "I would tell them that they should be really sure that this is what you want to do. It is not an easy ride. But I wouldn't do anything differently – this is me."



# WISEMAN MNCUBE TAKES CENTRE STAGE

# WORKING ON A COLOURFUL CAREER

When Lulama Ntentesa joined Shave Paint & Décor in May last year, she “knew colour in a different way”. An artist and graphic designer by training, she’d interacted with colour from a painter and designer’s perspective. Now in the realm of brand building and marketing, she found herself in a whole new world of wall colour and surface preparation, of home décor and retail. But it is a world in which this young, vivacious and creative go - getter clearly thrives – even though it was probably not where she thought she’d end up when she signed up to study textile design in DUT. But, then again, she didn’t set out to study textile design either! Ntentesa recounts how she loved art during her school years, but couldn’t take it as a subject due to a lack of facilities at her school. Outside the classroom, she kept her love of all things creative alive by watching art-related programmes on television and going to workshops and craft markets. When she discovered the computer side of graphic design, she latched on to it, believing that this was meant for her. However, when the somewhat naïve matriculate headed to the DUT to sign up to study graphic design in January, she discovered that there wasn’t a place for her and that she would have to apply to begin her studies the following year.

“ LULAMA  
NTENTESA ”



But there was still an opening to study textile design. She discovered that she would need to go through a rigorous test and interview process to clinch the final place. “Sheer will and passion got me through,” she says of winning out against a large group of candidates. Yet, within just three months, she found herself in the office of the Dean of Graphic Design asking if she could change her course. After looking at the sorry state of the textile industry in South Africa and noting that factories were shutting and jobs being lost, she’d decided that her job prospects would be poor. Although she couldn’t change course immediately, she signed up to study graphic design the following year. But it wasn’t plain sailing. When Ntentesa reached her third year of graphic design, the funding for her studies dried up and, extremely upset, she was forced to drop out and take a gap year.

She ended up working for the construction company that was building uShaka Marine World and, together with a colleague, was tasked with buying the bric n brac – weathered treasure chests, Chinese lanterns, and old anchors – that would become part of the old wreck and aquarium. It proved very inspiring and, after saving, she went back to the DUT and completed her course. Her first job was with advertising agency Flagship. There, she says, she learnt a great deal about the technical side of design and about the business world which had a big impact on her career. After the company restructured, Ntentesa said she realised that working in an advertising agency was not for her and she joined the Mr Price Group as an in house designer. She took on this tough working environment with signature enthusiasm and moved from working in communications and signage to digital marketing where she was responsible for the group’s website, online advertising and social media. Initially, she recalls, the online space was not a priority for the clothing and home textiles giant and very little money and time was invested there. However, a turn around in strategy soon opened up opportunities for her and she moved to the Sheet Street division where she

worked on developing an e-commerce site. “It was fun to have it go live. I felt we had assembled a good team. Before it was just a few of us,” she remembers, adding that, by the time that she parted ways with Mr Price, five people were doing the job that she had started out doing! During her time with Mr Price, Ntentesa completed a BTech at the DUT. Her thesis was completely unrelated to her working environment. It looked at trends in Black hairstyling – why the use of synthetic hair and braiding was so prevalent, what chemicals were used to style hair and how the chemicals in products such as hair relaxants jeopardised women’s health.

Although she had been busy and happy at Mr Price for five years, Ntentesa says she realised that she needed to branch out and grow and she moved on to work at another advertising agency, Liquorice, which was working on a black hair brand for a major manufacturer in the fast moving consumer goods sector. However, this only reminded her that she didn’t enjoy working in an advertising agency environment and she quickly moved on to Shaves in May last year. After spending a number of years with a large corporate, she has thrived in a smaller company environment. “I like putting together and then implementing a strategy. Then I can see if I am meeting the goals that I have set. I like looking forward to something more,” she says.

In just a year, Ntentesa has gone from her initial role of brand manager to marketing manager. “Shave is a well established family business. But, as much as it is a family business, it is also open to other people’s input to take it to the next level,” she says. Looking back to her student days at DUT, she says she believes that here experience across a wide range of fields has helped her set reasonable and achievable goals for herself, her colleagues and suppliers. It has also left her with a valuable network of friends who are experts across a wide range of related fields who are both advisors and service providers. What inspires her most is seeing results. “The potential to grow is what excites me. For me, the results are in the sales. When the company is making a profit, I know that my job is being done.”



# THE FINE ART OF CREATING ARTSPACE

“KAREN BRADTKE”



Newspaper clippings, posters, post cards - Karen Bradtke has a huge array of memorabilia for the book that she will one day write about her fascinating journey as owner and curator of artSPACE, a gallery that has taken a completely out of the box approach to promoting art and artists in Durban. The gallery followed straight on from Bradtke's Cum Laude graduation from the DUT with a BTech in Fine Art in 2002. She specialised in sculpture. Like many trailblazers, Bradtke initially turned her back on her passion. Because her parents were paying for her tertiary studies, she felt that she needed to do something a little more mainstream and completed a BA Degree, majoring in geology from Macalester in 1979. However, all the while, she continued taking art classes. She met her husband Claus Bradtke in 1978 and, in 1985, they took the QE 2 one way to Southampton as their honeymoon. "We showed up in London with nowhere to live thinking it was like America. We were there for a year. Claus completed his MBA and then we moved to Hamburg Germany."

They moved to various European cities, finally spending four years in Amsterdam. Then they shipped everything to South Africa, expecting to spend just over a year in Durban. The family has now been here for 18 years. Bradtke has never lost her American accent and the public and artists alike have come to know her lovely laugh and outgoing personality. In those early days, the Bradtke's lived close to Tony Starke, the head of the Department of Fine Art. He invited her to an open day and followed up with a suggestion that she sign up for four years. By the time she finished her third year, she

was looking at what next to do after graduating. "I wanted a studio in which to work but also a small gallery where we could exhibit. So, we bought a house in Windemere Rd," she recalls.

She also envisaged creating a coffee shop in the garden. But it wasn't to be. The couple soon ran foul of the town planning authorities and were forced to abandon their project and rent out the property. During a visit to the Waste Centre in Umgeni Road to buy materials for her final year exhibition, Bradtke noticed the building where artSPACE is now located had a for sale sign. It was a perfect fit and they sold their house and bought the building. They were not only starting from scratch but they had never run a gallery before. Before they even moved in, fittings were stolen. The couple also encountered quite a lot of opposition to their idea of starting a gallery in a light commercial area with many people telling them it wouldn't work due to crime issues. They were also ultra aware that, with a mortgage on the property, they needed to make it pay and decided to create studios on the top floor to hire out to artists whilst renting out the ground floor. The gallery soon took shape on the middle floor with a staircase leading up the side of the building.

It was not too long before they won over some critics and, deciding if they could "break" them they could persuade many more art lovers to visit the gallery, they persevered. Starting required baby steps, she says. "For the first opening we sent out letters and had cards printed. I paid my daughter R20 to design the logo. The

first show was very impromptu.” It was the early days of communication with Facebook not even on the radar in Durban, laughs Bradtke who is now an ardent blogger and also manages the gallery’s social media pages and website. That left her to use the likes of the yellow pages to build up a database of local artists and potential exhibitors.

Experienced curators helped her hang exhibitions and, slowly but surely, the artSPACE exhibition diary began to fill. One of the most successful things that Bradtke introduced at the outset was the Affordable Art Fair which is now in its 13th year. This time she ran into opposition from the art world. Nevertheless, it has been embraced by both the public and a wide variety of artists over the years and is now a much anticipated annual event. The concept is for a wide variety of artists ranging from established names such as Andrew Verster and Grace Kotzer to start-ups to submit work for sale priced at below a fixed price. Potential buyers can then enjoy the excitement of sorting through a plethora of works to find a hidden treasure that suits their particular tastes and homes. As curator, Bradtke selects the pieces. Unlike conventional showings, artworks that are sold are removed immediately and replaced with others.

The first Affordable Art Show in December 2003 sold 13 pieces. “Last year we had over 100 artists and 50 percent of them sold at least one piece. It was the best year we’ve had,” she says. Bradtke adds that the initial vision for artSPACE hasn’t changed. It was always meant to be a platform for a wide range of artists to exhibit their work, sometimes challenging stereotypes. “Everything we’ve done has been achieved by just trying it out and giving up if it didn’t work. Mostly, for the first 10 years, the artists came to us.” People have also become more comfortable with the location. “Umgeni Road will always be Umgeni Road. It’s loud, it’s fast, it’s dangerous. But it’s a hive of activity and, once they come into the gallery space, people are so amazed. We even get foreign visitors. The other day Claus said passengers from a cruise liner visiting Durban took a taxi to look at the art galleries and ended up here!”

However, the recession of 2008 and subsequent tough times have seen visitors to the gallery begin to fall off. Bradtke puts this down to the fact that many Durbanites do not want to go out at night and that many collectors and buyers are moving north. There has been pressure to open an artSPACE in Umhlanga but the Bradtkes aren’t keen. The launch of the Co-operative in Hillcrest together with The Fresh Paint Gallery a few years ago remains a red flag. It was probably before its time and Bradtke describes it as torturous with people’s staid attitudes to art being a particular frustration. It closed

after just a month. In 2007, the Bradtkes opened artSPACE Berlin in that city’s art “hot spot” – a venture that turned out to be both extremely rewarding and very taxing as Bradtke found herself travelling between South Africa and Germany every six to eight weeks. June 2010 was her last visit to the Berlin gallery which has now been closed. She’d overseen the launch of Richard Hart’s exhibition. It was hot and humid and she felt exhausted.

When she did not feel better on her return, she went to the doctor only to receive the terrible news that she had leukaemia. “It was quick onset leukaemia so I had to get treatment right away. We found a doctor and I decided to put my health in her hands. You do the whole why me thing. I was in a bit of a daze for a long time.” Despite going into remission, her fight was not over and it was decided that her only hope was a stem cell transplant. Her sisters were matches and one arrived from America to donate over Christmas 2010. But the night before the transplant was to take place in Pretoria, Bradtke was rushed into Intensive Care. It finally took place in January. When she returned home, Bradtke couldn’t attend gallery openings. Instead, she began focussing on her own work, something that had been neglected during the frenetic days of opening artSPACE. Much of her work – which is no longer confined to sculpture - has appeared in various exhibitions. She won first prize at the KZNSA’s members’ exhibition in 2013 and third prize in last year’s show.

**“People have also become more comfortable with the location”**

“I’m doing more work myself, still trying to be an artist in my own right. Slowly, slowly - you can’t become famous overnight,” she smiles. During this difficult period, she also realised another dream. The couple opened The Collective at the bottom of Florida Road next to Ike’s Books. Books and art go together and the addition of a coffee shop completed the picture. Unfortunately, The Collective closed in January last year due to staffing issues. Whilst Bradtke’s health improved, her husband continued to run the gallery. Finally in 2012, she returned for exhibition openings. Only now she doesn’t focus on hosting them but on hanging works and advising artists. “Artists learn a lot by exhibiting at the gallery. I think it helps to have a working artist running the gallery. You create relationships. My eye has been tuned over the past 12 years,” she says.

The final question that has to be asked is, would she do it all again? “The history of artSPACE, what we’ve done and who we’ve worked with is very complex. If I had known what I was getting myself into I would probably not have done it. The thing that gets to me the most is the politics. From the start, Claus and I decided we’d keep it simple. But I think it’s worked, I think it’s a success.”

# RESEARCH IN MALAYSIA IS A WORLD FIRST

Nokuthula Mchunu, a microbiologist who lectures undergraduates at DUT's department of biotechnology and food technology, has produced ground breaking research that could transform manufacturing in key industries across the world. Her discoveries, which formed part of her doctoral thesis and were the product of an 18 month research stint at the University of Sains Malaysia's (USM) Centre for Chemical Biology, centred on an enzyme produced by a common and completely harmless fungus. This xylanase enzyme bleaches paper, thus eliminating the need for harmful chlorine in the food and paper industries. It also has the potential to produce biofuel. But it is how it could be used by the rubber industry that drew the attention of the Malaysians. Mchunu explains that the opportunity to conduct her research in Malaysia was the result of collaboration between the DUT's biotechnology and food technology department and USM that began in 2010. Her work was co-supervised by Professors Kugen Permaul and Maqsudul Alam from USM's Centre for Chemical Biology. She officially joined the Department of biotechnology and food technology in 2008 as a junior lecturer having completed her undergraduate studies at the DUT as well as her BTech and Master's Degrees. In addition to lecturing and supervising BTech and Masters students, she continues to work on the research that has been labelled a world first. In more technical terms, it involved sequencing of an industrially important

**Nokuthula Mchunu,**  
microbiologist and  
junior lecturer in  
the Department of  
Biotechnology and  
Food Technology



thermophilic fungal genome. She conducted laboratory experiments and computer processing to reveal the DNA sequence of this organism and ultimately enable scientists to mass-produce enzymes for use by industry.

Mchunu points out that, at the most basic level, it is important to understand that when doing genome sequencing, it is not simply a case of taking genes and reading them. You have to remove the genes from the DNA helix and the DNA from the nucleus of the cells - and actually “do this backwards.” Using the fascinating analogy of shredding a book, she explains that sequencing genomes is much like shredding a closed book and then having to stick together the shredded pages in order to reassemble it! With DNA, which comprises four repeating letters, she says it is extremely difficult to know which part goes where. “We try to put the puzzle back together but there are about 23 million parts. To make it even worse, when you work with DNA, each cell has the same DNA so you are working with about 50 million books and you have to try to figure out what just one original book was like!”

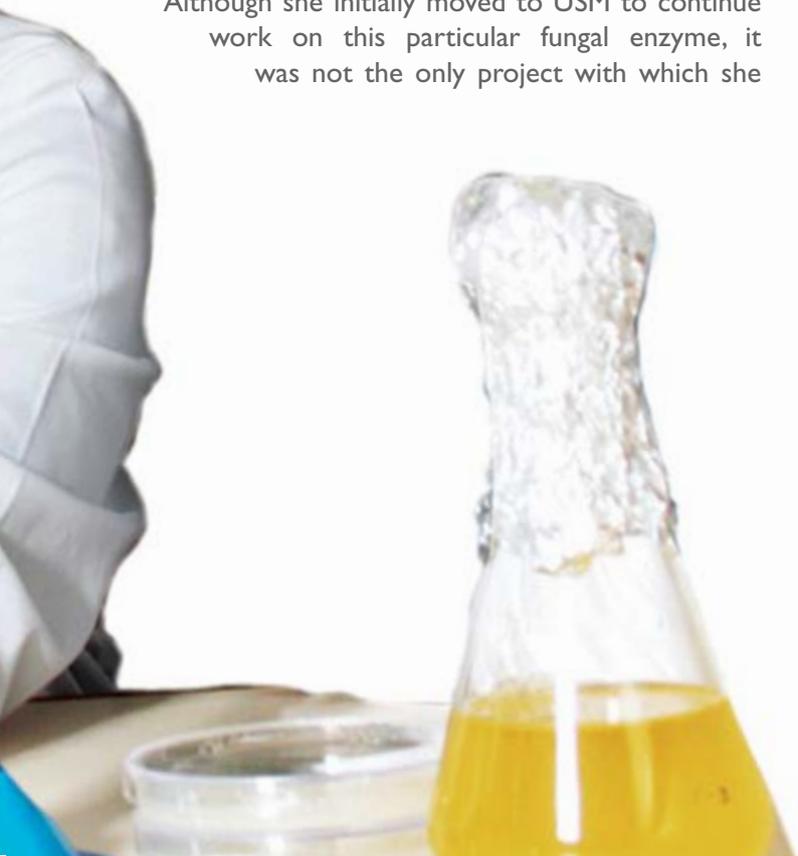
Of the 5 000 genomes identified as part of the project, she says 200 were of interest. Over the past two to three years, the research team has continued to complete proof concepts that will establish whether these will work and then look at the specific application for each.

Although she initially moved to USM to continue work on this particular fungal enzyme, it was not the only project with which she

became involved during her time there. A far bigger project saw her begin work on sequencing the rubber genome with a view to providing new information that would increase rubber production in Malaysia where it is one of its biggest revenue generators. “When it came to the rubber genome, we knew that there were two to three groups doing the same thing. There was a sense of urgency to complete the study as it was important to get the information first so that we could patent it,” she explains. But it was even more of a challenge. While the fungi with which they started working has five genomes, rubber chromosomes have 50!

“During research into the genomes of this particular fungus, the research team generated around one terabyte of data. For the rubber genome, this can be multiplied by 50! Then, the next step is sifting through this data,” she smiles. Simultaneously, at USM, she also became involved in another project studying the even more complex human genome. In Malaysia, she explains, there is a tribe where a particular type of dwarfism is prevalent. To identify why, they needed to sequence the genomes. By the time Mchunu left Malaysia at the end of 2011, she says they were able to register 10 patents and go public with them. All three projects were launched at different times. In August 2011, they announced the findings of the fungus genome project at DUT. This was followed by the results of the study on the human genome in September 2011 and then the findings stemming from the research into the rubber genome by the Malaysian government in the same month.

“All three projects were the first to be sequenced. The collaborations worked well for everyone,” she says. So, why does she feel it is important for South African educational institutions and researchers such as herself to collaborate with their international counterparts? Mchunu replies that it is extremely difficult for a single person or university to undertake a large project alone due to a lack of both infrastructure and funding. On a more personal level, she believes that it is important for researchers to interact and learn from their international counterparts. “You can look at something 100 times and you see the same thing. If you let others look at it, you get a lot of different ideas. So your project expands. Even in the laboratory, I feel that South Africa is closed off. We don’t venture out. I tell students that three to four months in a laboratory overseas is worth three to four years here. That’s my experience,” she concludes.





# REACHING OUT TO ADULT LEARNERS

## About CCPE

CCPE operates as a division of DUT, as an outward-focused dynamic interface between the University and its external context and provides learning opportunities to a diverse group of lifelong learners through flexible delivery systems.

2015 holds special promise as CCPE@DUT opens its doors to provide learning opportunities to a diverse group of lifelong learners to help them achieve their professional and personal goals in an ever-changing world, to keep up with change and also to make that change happen.

## What we Offer

CCPE extends the educational resources of the University and offers courses that range from single-day events to full degree programmes and everything in between, in the following categories:

Flexible Offering of Formal Programmes	Continuing Education (Short) Courses
Continuing Professional Development (CPD) Courses	Personal Enrichment (Fun) Courses

- Formal programmes that blends the benefits of a flexible part-time approach to learning delivery with the rigour and support of the formal university processes for these qualifications.
- Continuing education (short) courses aimed at improving and developing skills to meet changing workplace demands.
- Personal enrichment courses centred on popular interests, for personal development. These fun courses are informative and inspiring and enable you to explore new interests, develop new skills, improve existing skills and enrich your life.
- Continuing professional development courses that provide high-quality knowledge transfer and support for a wide range of professions to maintain professional knowledge and skills.

Customised courses can also be created to meet your strategic objectives and needs, to help your organisation build capability by either modifying one of our existing courses or developing an entirely new one. Consideration is also given to flexibility in presentation and delivery format to meet the needs of the world of work.