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Students create themed vuvuzelas for the World Cup

- Sithembile Shabangu



René Forbay had to design a vuvuzela about Denmark as part of her project for the World Cup 2010.

Arts students at the Durban University of Technology proved that the world cup fever has hit the country when they recently showcased their vuvuzelas, each based on one of the 32 countries that will be participating in the tournament.

The vuvuzela project by the Arts Foundation Extended Programme has been running for the past two years and it is aimed at helping students research more about each country that will be visiting the South African shores.

The students were asked to pick a name of a participating country from a basket and base their design on the country selected. The students then had to present their designs to the class and explain why they used certain elements in their designs.

René Forbay had to design her vuvuzela based on Denmark. Her vuvuzela featured mixed media from a soccer ball to represent the tournament, horns to represent the Vikings and shells to showcase the seafood, beaches and marine life. Beer caps were stuck on the base to symbolise the Danish people's fondness for beer. The front of the vuvuzela displays a bicycle wheel indicating the country's cycling roots. René said that after doing this project, she would definitely visit the country.

Student Skhumbuzo Zondi said that he hopes to see his vuvuzela displayed at stadiums such as Moses Mabhida. His South African vuvuzela had bright colours representing the rainbow nation and especially the Zulu culture. It also had pictures of his favourite Bafana Bafana players next to a picture of the world Cup trophy. He also had pictures of South African icons such as Nelson Mandela and famous tourists' attractions. The horns represent the strength of the nation and that we can work together.

The students also referred to the country's flag, culture, food, architecture, population and anything else that would help create a vuvuzela that best represents their selected country. It was evident in the design of each vuvuzela, that the students had thoroughly researched the particular country. They could use any media to transform their vuvuzelas from ordinary objects to a work of art.

All the vuvuzelas were varnished when completed.

Lecturer, Derek Staniland, said that the students had fun



Skhumbuzo Zondi blows his South African designed vuvuzela

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putting together their designs and researching the different countries. The students spent about four hours in class working on their projects but also had the opportunity to take their work home to add finishing touches.

Is normalisation of HIV/AIDS an option for SA?

- *Karishma Ganpath*

HIV is a problem and has fast become a pandemic world wide. Over the last two decades, there has been increased focus on media-based health campaigns. However, campaigners have used a limited array of media forms and comprehensive campaign strategies.

Alternative strategies to reduce the rate of the prevalence of HIV include recent calls for the use of innovative social marketing, Entertainment Education, Information, Education and Communication-interventions (IEC's) and the normalisation and remedicalisation of the diagnosis of HIV. In an interview with Ronwyn Von Staden, Law Lecturer at DUT, who recently completed her research titled 'Normalization of HIV/AIDS in South Africa', she addresses whether normalisation is a viable option for South Africa.

Von Staden said her research was largely motivated and influenced by Justice Edwin Cameron stance on HIV/AIDS. She said: "I have much respect for the open and honest way in which he has written about the impact the disease has had on his life and the wisdom that he has imparted in the numerous articles, speeches, books and papers he has published. I read a transcript of his speech which was delivered at the Ronald Louw Memorial Campaign, at UKZN in 2006. Two points that he raised caught my eye and aroused my interest in the pandemic"

She said the first was his call for what he termed the 'normalisation and remedicalisation' of the diagnosis of HIV/AIDS. Cameron's appeal was motivated by the fact that AIDS is no longer a death sentence but is now considered to be a medically manageable disease. He suggested that the human rights protections erected around AIDS, particularly its diagnosis have resulted in it being treated as exceptional and that this has served to reinforce the stigma surrounding the disease. Von Staden's personal interest regarding certain illnesses and diseases motivated her to compare the manner in which other diseases are diagnosed and treated in comparison to HIV/AIDS.

The second aspect was that Cameron stated that HIV/AIDS could only be treated in the same way as other diseases if three conditions were met. These conditions included that Antiretroviral treatment must be available to the patient; Assurance that the consequences of the diagnosis will not lead to discrimination and ostracism; the patient must be secure in the knowledge that the testing procedure and its outcome will remain confidential.

She said: "I was interested to assess what progress had been made in achieving these goals between 2006 and 2009. I found that despite a progressive Constitution and enabling legislation and policies, the reality on the ground is very different. South Africa remains a country of constrained healthcare resources and the result is that antiretroviral treatment is not universally available. Further, HIV/AIDS remains to a large extent a disease of stigma".

Mlu Zondi Wins Spier Contemporary 2010 Award



Durban based artist, Mlu Zondi, has won the Spier Contemporary 2010 Award at the Spier Contemporary Exhibition in Cape Town. The work of 101 artists selected from over 2 700 submissions are being showcased. The exhibition will run until 14 May at Cape Town's City Hall and later travel to exhibition sites in Johannesburg and Durban.

As part of Zondi's prize, he will attend the prestigious 18th Street Art Centre in California, USA, as an artist in residency for eight weeks, from December 2010.

Zondi, is a multi-award winning artist. He graduated from Durban University of Technology with a Diploma in Drama and Performance Studies. He has since garnered international recognition with his work that blends dance, visual art and video installation.

He has collected a string of coveted awards including the 2006 and 2007 MTN New Contemporaries Award and the Standard Bank Young Artist Award for Dance 2010. His latest work, Cinema, will premier at the National Arts Festival in Grahamstown in June. His video installation, Despotica, will be screened at Screen Moves in Copenhagen, Denmark, on 18 March 2010. He is also featured in the US published book, South African Art Now.

For more information and to view the artists' profiles visit www.spiercontemporary.co.za. The exhibition is open to the public seven days a week, and on public holidays from 10am till 6pm.

*Mlu Zondi, the award winning artist
(Picture by Cecile Mella and article supplied).*

New Shipping Management Programme

- Dumile Mbatha

The Department of Maritime Studies at Durban University of Technology (DUT) is in the process of developing a new National Diploma in Shipping Management. The programme will focus on the shore-based maritime sector and will consist of five semesters of theory and one semester of Work Integrated Learning (WIL). The programme is set to start in January next year if the Council for Higher Education (CHE) processes the department's application.

Captain Colin Johnsen, Head of Department of Maritime Studies said that despite the programme being still under development, 50 learners have registered for the first year of study for the new programme which is currently offered as the first year in the National Diploma in Maritime Studies. The programme will start with a National Diploma qualification and at a later stage, postgraduate qualifications will be introduced. "We've always offered two streams of studies, sea-going and shore-based, but we are now formalising the shore-based programme and giving it a new name," he said.



Cargo operations in Durban harbour where a ship alongside is discharging a heavy lift steel structure onto a flat bed trailer on the quayside. Stevedores are conducting the operation and a cargo surveyor (in blue hardhat) is monitoring the operation for insurance purposes.

“The Department of Maritime Studies is the first in the country to provide this specific programme. We have benchmarked this qualification with foreign institutions. We saw what they are offering and aligned it with international offerings,” said Senior Maritime Studies Lecturer, Leon Govender.

“The shore-based industry is a wide-ranging industry with many career paths that the students can take. We want to give them a very broad education in the maritime industry which covers fields such as cargo logistics, transportation, warehousing and documentation,” said Captain Johnsen.

The department has made successful agreements with shore-based companies to secure Work Integrated Learning student placements. Currently, WIL in the Diploma in Maritime Studies programme takes 12 months to complete, however, this will be reduced to six months when the new diploma is registered. The department is currently involved with eThekweni Maritime Cluster (EMC) and its engagement with various sectors of the industry. The formation of EMC signifies the maritime industry’s role is crucial for Durban’s export and import industry. The idea of the cluster is to improve the efficiency and competitiveness of the industry.

Alumnus recognised for contribution to research in cardiac perfusion

- *Karishma Ganpath*

In recognition of International Congenital Heart Defect Week (CHD) which was held from 7-14 February, DUT is honouring the work of Dr Rakesh Mohanlall, Cardiac Perfusionist and Post Graduate Development and Support Directorate (PGDS) Research Coordinator.

Mohanlall is the first in the history of Universities of Technology across South Africa to achieve the first conversion of an MTech degree to a DTech degree at the university. He is also the first to be awarded a Doctorate Degree in Cardiovascular Perfusion in Africa and is currently responsible for DUT’s partnership with four Arab states to produce 500 postgraduates through correspondence courses.

He obtained his Clinical Technology BTech Degree in 2001, from ML Sultan Technikon. He then went on to perform the first neonate, infant and paediatric perfusion and the first cardiac animal studies whilst serving seven years and six months at the North West Armed Forces Hospital (NWAFFH) in Tabuk, Saudi Arabia. He was covered by Arab News for being the first medical practitioner in the Middle East to use the Jostra HL 30, the most advanced heart-lung machine in the world.

Amongst his achievements, he holds a black belt in Karate; he is also a recipient of seven awards from the NGO, Friends of Light for his service and contribution to the Saudi people. Upon his return to South Africa, he was presented with an award for management excellence and medical contributions to NWAFFH. He is currently working on implementing Enhanced External Counter-Pulsation (EECP) therapy cardiac rehabilitation centres, with the intention of improving health care in KwaZulu-Natal (KZN).

As a private practitioner at Life Entabeni, Saint Augustine’s and Kingsway hospitals, Mohanlall performs auto-transfusion and cardiovascular perfusion during heart bypass surgery. His work

involves providing oxygenated blood to all major organs using a heart and lung machine, during surgery. His research focuses on the development of Modified Extracorporeal Circulation (MEC) after bypass surgery. The system eliminates fluids infused into the body, eradicates harmful inflammatory mediators and waste products produced during surgery thereby reducing post operative inflammation. His research on MUF and the Mini Bypass system was approved by the NAAF Hospital's ethics committee. Dr Mohanlall has since published similar studies on MUF in the Asian and European journals for Cardio Thoracic Surgery in 2007 and 2003.

Mohanlall said: "DUT's partnership with the United Arab Emirates, Kingdom of Saudi Arabia, Jordan and Syria provides correspondence Master's and Doctorate degrees in Clinical Technology. The programmes will be managed and facilitated by the Department of International Relations and the Department of Clinical Technology. The long term project aims to register 500 foreign students over the next five to ten years. Programmes facilitators will travel to the respective countries to tutor and monitor the work of students."



He said: "I believe that GOD has given us a role to play in our service to humanity I would like to use my experiences to mobilize a group of experts across all fields to contribute to new innovations; their purpose would be to collectively use their intellectual energies as a mechanism of action to explore new fields whilst focusing on society's needs. This desire is further fuelled by my role as a tutor and facilitator, which is largely concentrated on motivating and guiding students with their research using cutting edge technology, latest developments in global research for the betterment of mankind."

Dr Rakesh Mohanlall working on the Heart Lung Machine valued at R4 million (picture supplied).

Siyazama Project seeks out its way to international market

- Daisy Mthethwa

Professor Kate Wells, Graphic Design Programme Co-ordinator and a leader of the Siyazama Project, together with Editions in Craft, recently hosted a five day craft workshop at DUT's City campus.

The aim of the workshop was to get international designers to work creatively with the Siyazama craftswomen. The aim is to come up with new and innovative beaded products for the international market place. This workshop follows a 2009 visit of Stockholm based curators and the Founders of Editions in Craft, Renee Padt from the Netherlands and Ikko Yokoyama from Japan.

Siyazama is a project involving a group of craftswomen from the rural areas of KwaZulu Natal. "We want Siyazama craftswomen to find a platform outside South Africa by taking them to the international level. We also wanted to bridge the gap between anonymous craft makers and well known designers," said Padt.

The initial workshop with the Siyazama Project craftswomen started after Professor Wells, who has led the project since its inception in 1998, attended an exhibition by Padt in Sweden. The exhibition was No Name Fever: AIDS in the Age of Globalization, a large international exhibition of art and AIDS, in which Siyazama Project took part. She presented talks about her work with Siyazama.



“Siyazama is a DUT exemplar project which links rural craftswomen with education on design and health,” said Prof Wells.

The presence of Swedish designers, Boaz Cohen and Sayaka Yamamoto, took craftwork to a new level where they used the idea of a snake to make products such as fruit bowls and accessories. “The pattern reminds me of a snake wrapping itself around, the colours are quite similar to what the craftswomen are using but with different interpretation,” said Cohen.

Khishwephi Sithole, a craft maker from Msinga said she enjoys being part of Siyazama Project because she loves craft work and it helps keep her active.

Both Siyazama and Editions in Craft hope to exhibit their finished products during the Milan Design week in April. “We seek to explore and discover new, more equitable strategies for the production, marketing and distribution of design and craft products. We are hoping to showcase these wonderful products in Milan Design Week,” said Padt.

Lobolile Ximba, an expert traditional craftswoman is making a bowl at the workshop.

Workspace, Designing for peace

- Rowan Gatfield

Students from the Durban University of Technology’s, work integrated design studio, Workspace, recently completed their first major exhibition. The exhibition, entitled “Stalwarts of Peace – Kastur Gandhi”, is on display at The Old Courthouse Museum in central Durban. The exhibition reflects on the trail blazing life of Kastur Gandhi, wife of Mohandas Karamchand Gandhi (Mahatma Gandhi). Kasturba, as she is affectionately known, contributed to social change through non-violent civil action.

The exhibition produced by the four BTech Graphic Design students, Candy Belcher, Anneline Beharilal, Noluthando Mchunu and Goodstone Mphana, was the first major undertaking by the studio. Students were put to work, researching the world of exhibition design, while interacting with Ela Gandhi of the Gandhi Development Trust.

Creative Director and lecturer, Rowan Gatfield, explained that the exhibition consists primarily of images that in many cases presented some very technical challenges, as the quality and clarity of the images had been compromised with time. Kastur Gandhi was very active, politically, during the late 1800’ to early 1900’s, so all images received were not originals, but were in published form. Many of these images had been reproduced, many times over.

The exhibition consists of an assortment of large format displays and timelines, of both

Kasturba's life and that of women involved in the political struggle in South Africa. It features an assortment of artifacts including a series of spinning wheels and a handspun sari.

Rowan explained that this kind of work is ideal for students - rich in subject matter and heritage and it has offered the students an insight into the past as well as that all important 'live project' experience. Students are currently working on material for the 2010 Deloitte Street Child World Championship, a soccer tournament in which eight countries are participating.

The 'Workspace' Project is an initiative of the Graphic Design Programme, within the Department of Visual Communication Design (DVCD), at the Durban University of Technology (DUT), in partnership with Continuum at the University of East London (UEL), England. This international research project is, in part, motivated by a real commitment at the DVCD to continually improve on the industry readiness of its graduates, ensuring access to employability.

The Workspace Studio's primary mandate is to facilitate education in Graphic Design and Advertising Business Practice at BTech level. This means that students are required to engage with all spheres of the business of running a Graphic Design and Advertising Studio. This includes managerial and administrative roles, costing, banking, bookkeeping, creative direction, art direction and photography, design, copywriting, pre production, production, passing and proofing of print work. Further, students gain experience in sourcing and engaging with suppliers, quoting, invoicing, the delivery of work produced, client service, pitching, proposal and strategic marketing document writing.

For further details contact Kailash Maharaj on 031 373 6392 or email on kailashm@dut.ac.za

DUT students give back to community

- *Daisy Mthethwa*

As part of the Sign Language II Course, Translation and Interpreting Practice students from the department of Media, Language and Communication at Durban University of Technology visited Fulton School for the Deaf in Gillitts, outside Durban. The aim of this trip was to meet with pupils and discuss how they would like their library revamped.

Odette Swift, the Sign Language lecturer, has included a community service project in the second year with SINL2 students. This is the first time that the Course has embarked on such a project. The aim was to mutually benefit Fulton school by revamping the library and DUT students by gaining a better understanding of the deaf community. "It is important for students to interact with deaf pupils to understand them better, like where they are coming from and how much they are able to do", said Swift.



The library, which was formerly used as a garage, currently has old books, charts, and a printer. "The library is too old; when you enter it's like a study room. We want to use bright colours, add a new carpet, shelves and new curtains to make coming to the library pleasant for pupils," said Stha Mazibuko, a SINL2 student.

Fulton's Vice Principal, Bronwyn Bower, said "There is much to be done; we are going to include students and learner's ideas. We would like to get new screens and things that are visually attractive."

The students hope to secure donations from the public. A group of students will return to the school in April with the lecturer to finalise ideas with the Principal. During the second term they will gather donations and after the long holiday they will return to

paint and decorate the library.

Nkosinathi Cele, a second year Translation and Interpreting Practice student was one of the group of SINL2 students who visited Fulton School for the Deaf.

Whilst at the school, the SINL2 students got to tour and see how the Pre-school, primary and secondary classes learn.

Drama students perform at the FNB Dance Umbrella

- Daisy Mthethwa

Drama students from the Department of Television, Drama and Production Studies at Durban University of Technology performed at the annual FNB Dance Umbrella in March.

The cast, which consisted of 16 third year Dance Specialists headed for Johannesburg to perform *A Bird without a song*, a dance production choreographed by Mdu Mtshali, a Dance Lecturer at DUT.

A bird without a song runs for 25 minutes and was presented at Wits Theatre This dance performance was taken from the storyline of *Rejected Angels*, directed by Mdu Mtshali, which was performed at the DUT annual dance production, a season of contemporary dance held in August last year.

The aim behind the production, *A bird without a song*, was to spread social awareness about discrimination against people with Albinism living in Africa. "This work is inspired by albinism and addresses rumours and strange beliefs conjured by witch doctors. The language of this piece has been borrowed from the *Zombies* and *Cannibalism* with whole bodies painted white and red with clay," said Mtshali.

Previous research shows that in Tanzania there is a superstition that albinos bring luck to those who come in contact with them. As a result, there have been a number of people with albinism murdered and mutilated. Witch doctors market their skins, hair and bones, using them as an ingredient in supposedly medical or magical potions to make people rich.

The contemporary dance production served to address these myths and beliefs that are often performed by witch doctors for their personal gain. "I want people to question the actions against Albinos. I also want to stop these actions from reaching our shores. Through this dance I hope to educate and enlighten people," said Mtshali.



Mtshali participated in the FNB Dance Umbrella Residency in 2004. He has directed and choreographed dance productions such as *Dance Unlimited* (2005), *Umgcagco* (2006), choreographed for *Lost in the Stars* directed by Debbie Lutge (2006), *Bodies in Space* (2007), *Light of Hope* (2008) and *Rejected Angels* (2009).

He has worked with a number of national and international choreographers such as Andile Sotiya and Musa Hlatshwayo. He has also worked with dance companies such as Siwela Sonke Dance Theatre (*Home, Zero*), *Fantastic Flying Fish* Dance Company (*Off Axis, Grass Gardens, Coppelia*), *Inzalo Theatre* Dance Company (*point of view*).

Picture taken and supplied by Val Adamson

Identity through exile

- *Karishma Ganpath*

"I am compelled to confess my inadequate disposition, as each attempt at reaching a serene state for contemplating 'place' and 'painting' has failed. Inevitably, when I think of art, my thoughts turn to anarchic revolt. I become submerged within the combat zone of aesthetics, representations, ideology, sex, murderous plots and even strategies of world domination."

These are the words of revolutionary artist Simmi Dullay, whose work titled "Exploration Exile as Personal and Social Transformation through Critical Reflection and Creative and Artistic Expression", is currently on exhibition at the DUT Art Gallery. The exhibition was launched Monday and will run until 18 March 2010.

The artist is the daughter of apartheid activist Pritz Dullay. She was born in Port Shepstone in 1973; however her family was forced into exile in 1978. She received her basic education in Denmark and at the Solomon Mahlangu Freedom College (SOMAFSCO), an ANC school for exiles in Mazimbu, Tanzania. She is currently in the midst of completing her Master Degree in Fine Art at the Durban University of Technology.



Artist, Simmi Dullay and her son Akira

Dullay holds firm beliefs in the visual presentation of ideas, thoughts and undertones and uses mixed media as a platform for expression through visual representation. She said society "should not be fooled by the glossy veneer and luminous colour, the world of art is a dangerous one. Let's not forget that artists across the disciplines are often to be censored and persecuted in undemocratic regimes".

Dullay's work encapsulates South Africa's dark history in the beautiful embrace of mixed media. The canvas tells a tale of the lives of struggle heroes and revolt against social injustices and the different stages of her growth and development. Her work is largely influenced by political activist Steve Biko and the Black Consciousness Movement, perceptions of global colonialism, apartheid, her childhood and self exploration. Her childhood abroad has moulded her identity which is also firmly rooted to South Africa through the black liberation struggle. Her mixed media collection includes the use of metal, oil paintings, a collection of old brown school book cases, photographs, black and white home videos, her thoughts on paper and an eclectic assortment of oil paintings.

Amongst the art collection on exhibition are select pieces under the theme titled 'Love in Exile'. The pieces which are a play on the projection of images over bodies, holds hidden meaning and deep significance. Dullay uses maps, pieces from personal diaries and letters, with a sepia ink stained effect used to reflect a past era. She also holds a deep love for words which is interwoven throughout the collection on exhibition. "What has propelled me in this direction is my love for words, words that have kept us connected, words and images that begin to reveal connections and intersections between seemingly disparate things," she said.

Conference held to promote human rights

- *Daisy Mthethwa*

Art for Humanity's first international Art and Social Justice Conference was hosted by the Durban University of Technology at the Ritson Conference Centre, Ritson campus. The conference addressed issues relating to the arts in promoting human rights and social justice in society.

The conference served as a platform for organizations and artists to share their experiences with a broader international audience on issues relating to art, its value and a need to create an audience. "The conference was a useful forum that allowed us to state and draw challenges on how we can tackle community problems through our artistic work," said Witty Nyide, a representative from Caversham Centre for Arts and Writers.

International artist, Bruce Rimmel from Leeds said money is worth nothing when it comes to art because art is unique and can be interpreted by many people in different ways. "You don't get value of money in art but you get value of life. I enjoyed being part of the conference, it's an exciting international experience because usually I go to Europe. It has been wonderful to listen to inspiring speakers, and it will stay with me for a long time," said Rimmel.

One of the organisers, Nomonde Masoka said it is important to hold such conferences as it puts the university on the international map. "Through the conference, DUT is represented internationally, people from all over the world will know of the good things that the University does. More importantly, it gives our students an opportunity to perform and be recognized for the good work we do," she said.

Tony Starkey, the Chair Conference Secretariat gave vote of thanks to delegates. "I hope delegates leave Durban having made new friendships which would not have been possible without this gathering of like-minded people," he said.



Delegates who attended the Art and Social Justice conference held by Art for Humanity at DUT. From left, Cladius Joecue from Germany, Professor Judith Marcuse from Canada and Vera Zimmermann from Germany.

Picture by: Daisy Mthethwa

Sachs launches new book in Durban

- Karishma Ganpath

Justice Albie Sachs, former Chief Justice of the South African Constitutional Court, launched his latest book, *The Strange Alchemy of Life and Law* in Durban last week, as part of his international book launch. Sachs was in the city attending the International Art and Social Justice Conference hosted by the Durban University of Technology and Art for Humanity.

The Strange Alchemy of Life and Law deals with the complex interaction of reason and passion, the two crucial elements of justice. The launch began during 2009 in London and Oxford in England; it then travelled to Johannesburg and Cape Town late last year. Sachs said: "This is the first time the book has been launched in Durban and it coincides with my 15 years of service to the Constitutional Court coming to an end. It took me four months to complete, while I was on sabbatical leave in New York. I worked very studiously from 10am to 6pm, Monday to Friday, whilst resisting the temptation of the city".



Justice Albie Sachs at the International Art and Social Justice Conference at DUT held from 21-24 March 2010

Picture Supplied by Audio Visual

He said: "The theme of this book is to connect the subjective personal experience with objective writing of judgement, to establish what the connection between the two is. In my experience, we are not machines nor are we purely subjective creatures. This book is full of messages and it claims that judges are amongst the great story tellers of our age, and we must take responsibility for the stories we tell and the way we tell them".

Sachs said he was thrilled when he discovered the publishers had decided to use the picture of the blue dress on the cover as it tells a story which holds much meaning and significance. "I had initially suggested a picture of myself delivering the Same Sex Judgement, but I was told that judges and courtrooms don't sell. The blue dress signifies the character of the court and my judicial thinking. My life experiences were melodramatic with detention without trial, torture by sleep deprivation and being blown up. However, none of this entered directly in my judicial reasoning. But it all influenced the foundational system of values written into the constitution which guided my thinking", he said.

Sachs is also the author of *Justice in South Africa*, *The Soft Vengeance of a Freedom Fighter* and *Free Diary of Albie Sachs*. He is globally admired for his efforts to promote democracy and his fight to liberate the oppressed against the injustices of apartheid. He lost an arm and the sight in one eye as a result of a car bomb explosion, but despite the challenges he faced he continued his pursuit for democracy together with other struggle heroes.

Sachs played an integral role in drafting South Africa's post-apartheid Constitution, and was later appointed by former President Nelson Mandela as a member of SA's first Constitutional Court.

During Sach's Durban stay he visited the Moses Mabida Stadium, he said: "I knew him well in exile, he was an honourable man and a dignified people's person and it is fitting that his name has been memorialised".

Photographs are supplied by Audio Visual. Other images are supplied by departments and DUT staff.

Kindly send your articles to Bhekani Dlamini on email: bhekanid@dut.ac.za

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