ZAHIRA ASMAL

Through a series of books titled Movement (The City), Zahira has collaborated with some of the most prominent names in design, art and politics to challenge the notions of city building and modern living.

Yours is a very academic approach to design… The social narratives around cities really interest me, so I started to journey through Johannesburg, Cape Town and Durban, hoping to understand the cities in more meaningful ways. This project highlights our past and present movements. The chapters in the books are presented in accessible, diverse ways, from an artwork by Lady Skollie (see page 28) on gender, to a conversation about transformation with Albie Sachs.

Collaboration is a big part of your process… Design is about co-creation. Often designers feel they need to get a brief, design and receive feedback in a linear fashion. This is a very rigid approach to a process that should be a lot more fluid. What was your goal with Movement? To invite reflection and encourage civic engagement individually and collectively in the movements we make in our personal and professional lives. You’ve got big plans for this project… This year we are hosting a series of Movement Experiences which will bring the chapters of the books to life through talks, tours and events. You recently collaborated with architect David Adjaye… We are working on a public pavilion made of concrete and timber, for Johannesburg’s prominent Park Station. The model of the project is currently on exhibit at the Guggenheim in Bilboa until 21 February. What excites you about the future of design? I would love to see designers, architects and artists engaging with politicians and collaborating more on designing our cities. thecityagency.co.za
GEORGIA BLACK
Georgia founded Littlegig, a 24-hour festival. Taking place from 13 to 14 February, design, food and music are curated into an immersive experience in a forest outside Cape Town.

For you, design is a much broader topic... 'Design' in the Littlegig context refers to the way this event has been thought out in order to enhance peoples' interactions with each other. The goal was to offer a very different, multilayered showcase. So the focus is on curating the experiences of the festivalgoer? I started out holding smaller concerts in Cape Town, that were inspired by New York supper clubs like Joe's Pub. People loved them. So then I thought about what could be achieved with more time and space. A short, curated festival seemed to offer the perfect platform. What can we expect from the artists? The installations are all functional, for example, there will be a water point by

GEORGIA BLACK
Georgia Black, organiser of Littlegig 24-hour festival

ZAMA PHAKATHI
The founder of Joburg-based Stop Sign Gallery is championing the idea of mobile art, curating exhibitions from a shipping container to make design accessible to a wider audience.

Yours has been an accidental journey into art... I coordinated the Soweto Arts Residency and from there put together my first show. A lot of people attended, and soon artists were sending me portfolios because they wanted to be part of the residency. That's when I decided to find a space from which I could curate. You've redesigned the modern gallery in a local vernacular... Well, the concept of housing a gallery in a container is new. In townships, containers are used as telephone booths or shops. A container itself is a piece of art, so I'm using art to present art. Where do you see SA design going? Local design has always been male-dominated, but now a lot more women are pushing new boundaries.

Kevin Mackintosh and Daryl McGregor and a gin bar by Porky Hefer. Littlegig is about original, accessible design that adds to the festivalgoer's experience. Who excites you in local design? On the business side, I'm very impressed by Trevyn and Julian McGowan, who represent SA designers on a truly international platform. I also love the fresh, afropunk aesthetic of young art director Gabrielle Kannemeyer.

078 207 0688

littlegig.co.za

Littlegig is about original, accessible design that adds to the festivalgoer's experience.
LAURA WINDVOGEL
Laura (aka Lady Skollie), who recently moved to Joburg, uses art to challenge gender norms and social constructs. 

To call your work provocative would be an understatement... My work is about gender, conflict and relationship dynamics. My content can be quite crass but using watercolour softens it and, as the medium is quite dreamy, I think people get that. There's a strong intention behind these works, too... I understand how important 'concept' is. For women, struggling against patriarchy is a daily oppression. That's what's behind my work. Which women are influencing design? I appreciate how Katherine-Mary Pichulik has taken her experience and translated that into jewellery design. She's incredibly savvy and is building something huge. I respect people in a creative field who have a strong sense of business acumen. What changes are you seeing in the local design aesthetic? I think we are making our own contexts and narratives and not just adapting to Western sensibilities. It's inspiring to see people doing exactly what they want to do without taking foreign elements to make it acceptable. It's a new year and you've got big plans... For starters, getting represented and exploring the idea of doing merchandise. By that I mean doing things that are closely related to my work. I would love to do a range of bedding and linen with provocative watercolour designs. 

ladyskollie.com