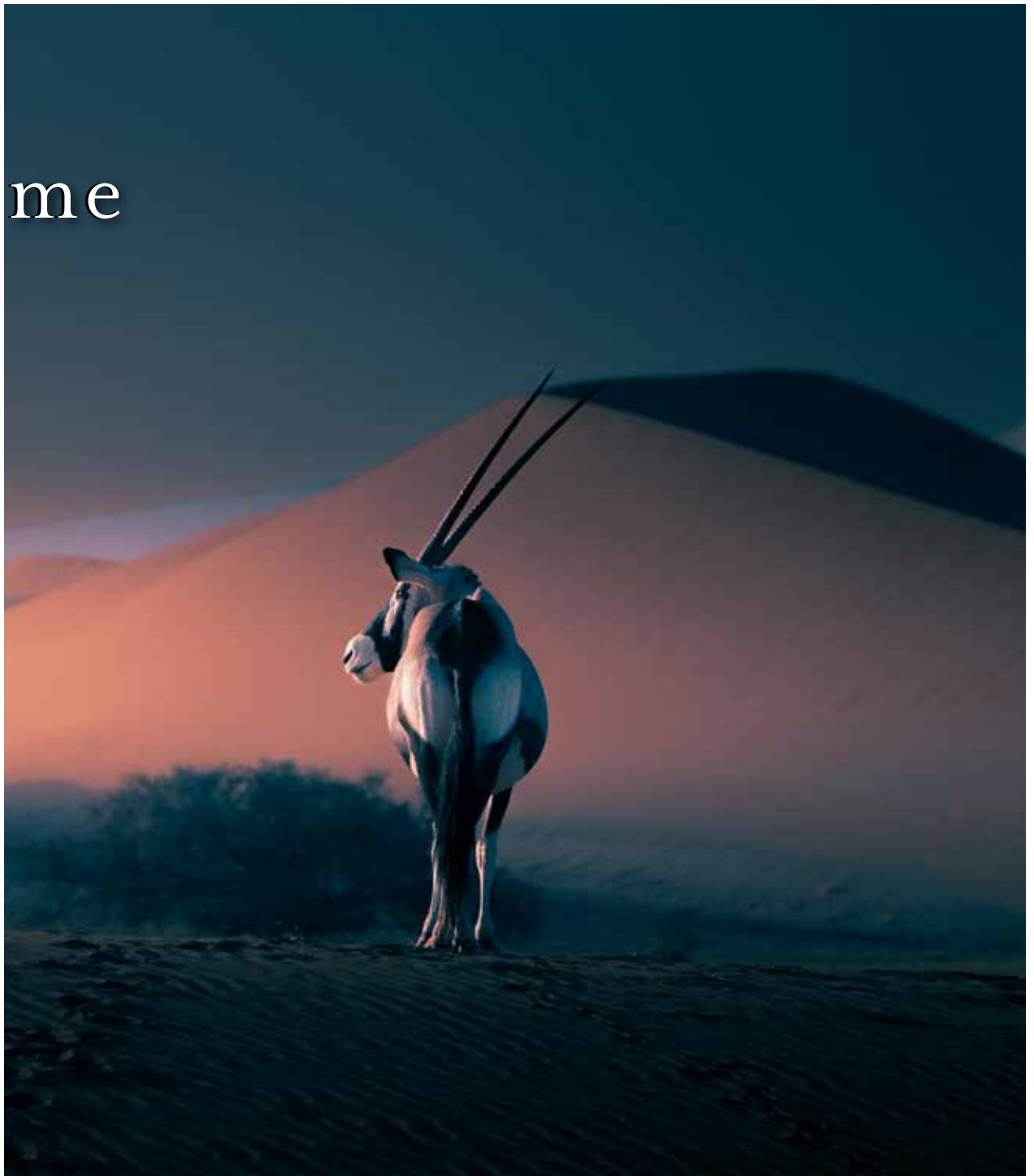


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IN FLIGHT. IN ROOM. IN AFRICA

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time



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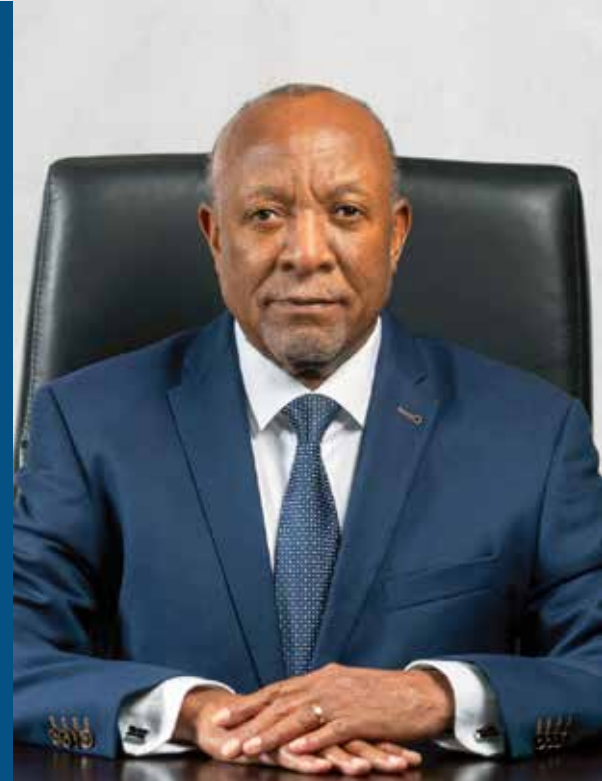
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His Excellency Dr. Nangolo Mbumba
Former President of the Republic of Namibia

The Measure of Our Time

*Reflecting on time, service and
the sacrifices that helped shape
the Namibia we share today*



Dear readers,

It has been a while since I last wrote to you, and in keeping true to my promise, I am writing to you from the tranquil mountains of Amateta.

This time, I find myself reflecting on the concept of time.

The question is never how much time we have, but what we choose to do with the time we are given. For time waits for no one. It bends to no authority and recognises neither wealth nor power. It does not ask for approval, nor does it seek forgiveness, yet it holds extraordinary power.

Within that power lies both opportunity and responsibility. I need hardly remind you that time remains the most valuable currency we will ever possess. Once spent, no force on earth can return it to us. And when a person dedicates months and years of that finite treasure so that another may rise, the value of that sacrifice is immeasurable.

The value of the time I spent with you all is reflected in the nation we have today. Legacy is often the outcome of time

invested intentionally. From parents to leaders, to public servants, to every Namibian, you gave something that I can never return.

You gave the most precious commodity of all — your time — knowing it would never return to you, and instead offering it to the nation we call Namibia. For history will remember not how long we lived, but what we built within the time we were given.

As we come to the month of April, Easter holds a special place in our shared calendar, a time that reminds us of sacrifice, renewal and the enduring power of hope. This season offers a moment to pause, with humility and gratitude, for the blessings entrusted to us - the land we have, the peace we enjoy, and the responsibility we carry for one another and for those who will follow after us.

May this Easter bring renewal to your heart, peace to your home, and quiet strength to the nation we proudly call Namibia. 🙏



The Road Was Never Straight

From loss and uncertainty in Wanaheda to the boardroom, a life shaped as much by detours as by design.

Tshuka Luvindao

TSHUKA LUVINDAO

Legal Practitioner | Co-Managing Director
Dr Weder, Kruger & Haikali Incorporated



Dear Readers,

I grew up in Wanaheda, Windhoek, the second-born in a family of five, in a two-bedroom house our parents had worked hard to own outright before they passed away. By the time I was eleven, both of them were gone.

School stopped being just school after that. It became something closer to a lifeline - a structured world I could hold onto when everything else had slipped away, and, eventually, a way out.

My early years involved more moving around than I would have liked. I started at Martti Ahtisaari Primary School, then spent a difficult stretch at Eros Primary, where I felt like a stranger within an Afrikaans culture that was not my own. I could not quite find my footing there. Stability finally came at St Paul's College, where I stayed from Grade 5 all the way through to Grade 12 - long enough to put down roots, long enough to start becoming someone.

When I enrolled at the University of Namibia, I did not set out to become a lawyer. In fact, I wanted to be an artist. Graphic design was my first choice on my application form. Law came second, chosen simply because it seemed like the next most interesting option in the prospectus.

I was accepted into both.

At the time, practicality prevailed. My family - my eldest brother in particular - believed there was no real financial future in graphic design, so I chose law. What began as a compromise would eventually become a calling.

I spent five years at UNAM completing my BJuris and LLB degrees, before receiving an Areva scholarship that took me to France, where I pursued a Master of Engineering in Public Administration of Mines and Natural Resources.

Today, I have been practising law for over a decade. My work has spanned corporate law and regulatory affairs across sectors including banking, mining, administrative law, and financial services. I have had the privilege of serving as Legal Manager and Legal Advisor at Old Mutual Namibia, where I led engagements on key legislative frameworks such as the Financial Institutions and Markets (FIM) Bill, the Competition Act, and the Micro Lending Act.

I now serve as Co-Managing Director of WKH Inc., a role that reflects not only years of legal practice, but also the layered journey that made it possible.

Looking back, it is almost ironic. Law was never the plan. It was the second choice. And yet, for the past twelve years, I have quietly built a life and career that proved that choice right. There is no neat lesson in my story.

The road from Wanaheda to the boardroom was not straight, and it was never meant to be. The losses, the uncertainty, the unexpected opportunities, the scholarship to a country I had never seen, the cases that landed on my desk without warning, the decisions made out of necessity rather than certainty - these were not interruptions to some greater plan. They were the plan - His.

In time, you learn that not every path needs to be deliberate to be meaningful. Not every beginning needs to be certain to be worthwhile. Sometimes, the detour is exactly where you are meant to be.

On the previous page, our former President of Namibia, Hon. Dr. Nangolo Mbumba, shares something truly special. I encourage you to take a moment to read it. I can only say thank you — it speaks deeply to me. 🙏



ON THE COVER:

Stillness in Time

An oryx stands in the dunes of Sossusvlei, captured by photographer Solly Levi. Chosen for its sense of stillness, scale and perspective, the image reflects this month's cover theme — time.

<https://www.sollylevi.com>



12

Contents

12 Fiume Bush Camp

A rare cultural encounter rooted in San heritage, authenticity and meaningful exchange.

16 Sandseed – Serenity and Luxury

Slow living in Swakopmund where dunes, ocean air and calm take centre stage.

20 Conditioning for Namibia's Great Outdoors

Why being gym-fit is not the same as being Namibia-ready.

22 The Language of Our Food

From soil and sea to smoke and season, Namibia's food tells its own story.

26 The Namibian Way to Heal

Forget polished spa rituals – in Namibia, wellness is found in dunes, silence and wide-open space.

29 Slice of Life – Easter

Chocolate, toddlers, dogs and the full domestic chaos of an Easter hunt.

32 Barkhan Dune Retreat

A desert sanctuary where silence, space and landscape do the talking.

36 Dear Diary – Woven in the Desert

A closer look at Namibian craft, care and the feeling of authenticity.

38 N/a'an ku sê Wildlife Sanctuary

A quiet look at still life and how Namibian artists make ordinary objects linger.

40 Kaokoland Camino in Namibia

Sixteen days across one of the country's most remote and demanding landscapes.



Namibia Tourism Board

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44 Between Being and Longing

Anne Lacheiner-Kuhn reflects on belonging, identity and the shape of home.

48 With My Belly Full

Karel Swanepoel savours the role of food in Namibia's travel experience.

52 Where Art Safeguards the Wild

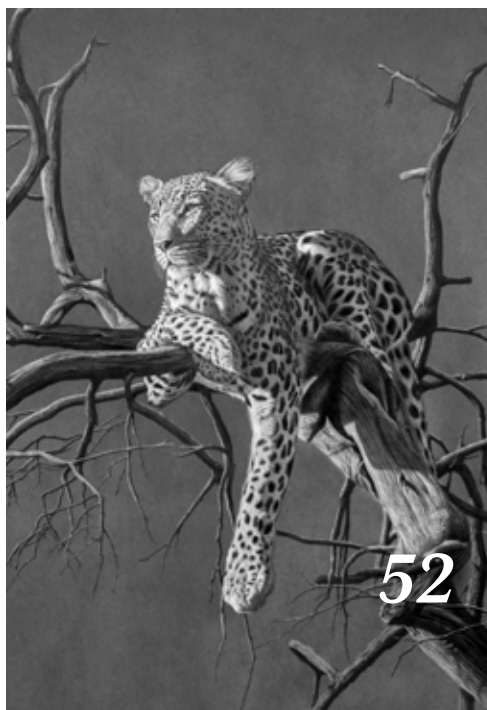
Conservation and creativity meet in Africa Wildlife Artist of the Year 2026.

56 Only Mountains Don't Meet

Sylvanus Job on language, identity and preserving Khoekhoegowab.

61 Meatco Strengthens Premium Beef Portfolio with Wagyu

With Wagyu processing now in place, Namibia sharpens its position in the premium global beef trade.



62 Namibia's Green Frontier

How CMB.TECH is positioning Namibia in the future of cleaner shipping.

70 Designer Jewellery

Jacqui Jansen van Vuuren shapes porcelain jewellery through nature, travel and tradition.

78 Villa Margherita

A Swakopmund stay shaped by memory, restoration and a deep sense of home.

82 The Last Word

Chris Coetzee reflects on noise, perspective and the value of quiet places.

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Fiume Bush Camp

*A Rare Cultural Encounter in Northern
Namibia Rooted in the Heritage of the San.*

edited by Anne Schaffer | photographs supplied



Fiume Bush Camp is home to a small San community, and is one of very few places in Namibia where guests can engage with an authentic San village and community.

The owner of Fiume Bush Camp is Jörn Gressmann, of German origin but third generation of his family born in Africa. Growing up on a farm, he spent his days exploring the wilds of Africa alongside his San peers. He is fluent in the !Kung language of the San, and now, after many years travelling the length and breadth of Africa as a tour guide, he has settled down and set up Fiume Bush Camp. His goal? To enable any lover of African culture to get to know more about the wonderful native people of southern Africa — the Khoi/San.

Staying at Fiume Bush Camp is not simply accommodation. The camp stands out for its deep cultural

significance and commitment to preserving the heritage of the San. Fiume Bush Camp is one of very few places in Namibia where guests can engage with an authentic San village and community.

The camp is found 75 km north-east of Grootfontein, easily accessible via the D2844 from the Berg Aukas turn-off. It offers a rustic yet comfortable atmosphere, with stone chalets that blend naturally into the surrounding environment. As a guest here, you'll enjoy a simplified, close-to-nature accommodation experience with essential amenities. Stays are offered on a fully inclusive basis, featuring wholesome meals, a curated selection of quality beverages, and warm hospitality shared around the fire pit.

It's an extraordinary experience.

Fiume Bush Camp is home to a small San community

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—CULTURE—



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—CULTURE—



belonging to the Ju/'hoansi community. This close-knit family group — parents, children, and extended relatives — has chosen to safeguard their ancient traditions while thoughtfully integrating aspects of modern life.

While San communities no longer live as hunter-gatherers as they did centuries ago, the camp provides a rare environment where cultural practices are preserved with dignity.

Unlike living museums situated near shanty towns, the San at Fiume Bush Camp live freely, safely, and with the autonomy to share their culture on their own terms.

Visitors to Fiume Bush Camp are invited to immerse themselves in the living traditions of the San. Guests can spend a full day alongside the community, learn bushcraft and survival skills from those who have mastered them, and gain insight into the balance between a simple lifestyle and the complexities of cultural preservation in a modern world.

This is an experience rooted in respect, authenticity, and meaningful cultural exchange.

Weavers Tourism Services is honoured to collaborate with this remarkable community, who reside permanently on a dedicated part of the Fiume farm. 🌿



Sandseed - Serenity and Luxury

*Slow Living Between
Desert Dunes and Ocean
Air, Where the Namib
Meets the Atlantic*

edited by Anne Schaffer | photographs supplied

Michelangelo

—TRAVEL—



Tranquil, with a deep connection to the surrounding environment, Sandseed Bed & Breakfast in Swakopmund is not your standard accommodation – there's a tangible sense of calm and personalisation which makes you feel instantly at home.

Between the exquisite beauty of the rich, red dunes and the Atlantic Ocean, you'll find the delightfully pretty and calming Sandseed Bed & Breakfast. It's set in Swakopmund's peaceful Kramersdorf neighbourhood, an ideal location to slow down and breathe after a road trip or safari, or to use as a place to pause before exploring Swakopmund and the unparalleled Namibian landscape.

Sandseed is the brainchild of mother and daughter Barbara and Laura, who share a passion for intentional living and a longing to create spaces that feel like home. Laura was thinking comfortable coastal retreat; Barbara transformed that vision into the slow-living, eco-conscious bed and breakfast, Sandseed.

The accommodation is delightful, with five individually themed rooms. Each has its own character and charm, all designed with colour palettes and attention to detail which exude tranquillity.

A single cloud can weigh over 1 million pounds,
floating effortlessly.

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—TRAVEL—



18 | APRIL 2026



The Coastal Calm Room includes a private outdoor area with a door leading directly onto the dunes; the ground-floor Tranquil Oasis Room, in shades of green, is ideal for couples or families and has serene views of the dunes and the soothing sound of the sea; the Duneside Stillness Room, in muted shades, has an outside sitting area and is tailor-made for those who want to reconnect with nature; the ultimate luxury is yours in the Serenity Panorama Suite, designed as a retreat with its endless views of the dunes and a luxe bathtub – ideal for couples, honeymooners, luxury seekers, and those desiring ultimate comfort and tranquillity; and the Stardust Whisper Room, an upstairs sanctuary in delicate tones of black and gold, with a magical view of the Southern Cross at night.

Each room is thoughtfully designed to provide comfort, tranquillity, and a deep connection to the surrounding environment. Whatever your mood, there's a room just for you.

Raw beauty, refined comfort, that's what you'll find as soon as you step over the threshold.

Sandseed is a boutique stay, but more than that, it's a place to reconnect with what matters. 🌿



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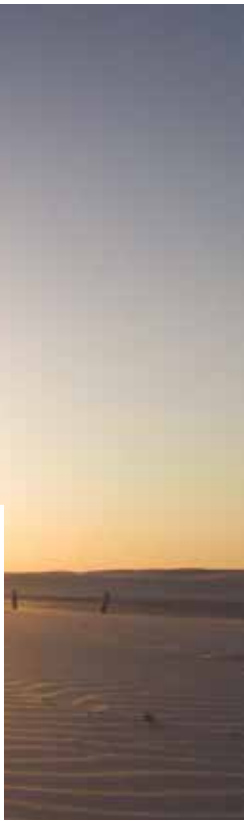
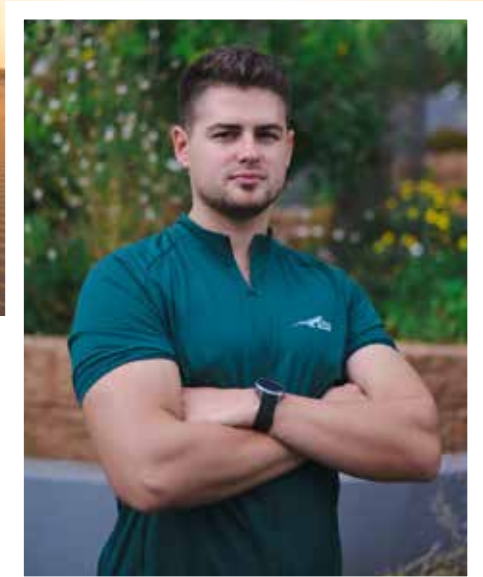
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Conditioning for Namibia's Great Outdoors

*From Gym Fit to Desert Fit, Preparing
Your Body for Namibia's Terrain*

edited by Anne Schaffer | photograph supplied

Many travellers looking for adventure are 'fit', but not Namibia-ready. Namibian-based personal coach Jörg Rechter helps you move from surviving the activity to maximising the experience... no gasping for air or nursing blisters. You're rejoicing in the active experience which Namibia offers in abundance.

There is a significant difference between being able to run 10 km on a paved path in Europe and hiking 10 km through the soft sand and dry heat of the Namib-Naukluft. This doesn't mean you're not going to love your bike safari or hike in Namibia, but to really get everything possible out of the experience, a little pre-training can make a world of difference to your comfort level.

Personal coach Jörg Rechter offers a little advice and a few exercises to enable you to live your Namibian experience to the full:

Unpacking the Statement: "Moderate Level of Fitness Required"

In Namibia, 'moderate' is a different beast entirely. It assumes you have a functional base: your heart and lungs are used to elevated rates, and your joints are used to uneven surfaces.

If an activity in Namibia is labelled 'Moderate', it's a 'Dry Heat Moderate'. Your body is spending roughly 20% of its energy just trying to stay cool, leaving less fuel for your muscles.

- **The Reality Check:** If you can jog 5km at home comfortably, you are 'Namibia Moderate'. If you struggle with a flight of stairs at the office, a 'Moderate' Namibian hike will feel like an 'Extreme' expedition.

The Sand Tax: Why 1 km ≠ 1 km

Walking on the dunes of Sossusvlei or the soft riverbeds of Damaraland is like walking on a treadmill that is constantly slipping backwards. This is the Sand Tax: a physiological surcharge that makes you spend 2.1 to 2.7 times more energy than you would on a hard road. Because sand is unstable, your 'push-off' phase is dampened.

- **The Fix:** You need to prep your 'posterior chain' (calves, hamstrings, and glutes).
- **Training:** If you don't have a beach nearby, stair-climbing is your best friend. It mimics the high-knee lift and calf drive needed to crest a dune.

The "Descent" Strength: Building Your Brakes

Most people train for the 'up', but in places like the Fish River Canyon, the 'down' is what breaks you. When walking downhill, your muscles perform eccentric contractions – they are lengthening while under a heavy load. This acts as a braking system for your entire body weight. It causes more microscopic muscle damage than climbing, leading to 'lead legs' on Day 2.

- **The Fix:** You need to train your 'brakes' (quads and tibialis anterior).
- **Training:** Incorporate 'negative step-downs' at home. Stand on a step and very slowly (count to 5) lower one heel to touch the floor, then explode back up.

Gear-Weight Training: Avoiding "Day 2 Shoulder Fatigue"

A common mistake is training in a gym outfit, then hitting a Namibian trail with a 5 kg–10 kg backpack. This extra weight shifts your centre of gravity and puts immense strain on your neck, shoulders, and lower back. Without 'weight-loading' your training, your posture will collapse, restricting your breathing and causing unnecessary fatigue.

- **The Fix:** Progressive loading.
- **Training:** For the last four weeks before your trip, do your walks or stairs wearing the exact pack and shoes you intend to use. Start with 2 kg and add 1 kg each week to 'condition' your frame.

Dry vs. Humid Heat: The Invisible Sweat

In Namibia's low humidity, sweat evaporates the instant it reaches your skin. You are losing fluid rapidly, but because you don't feel 'drenched', you may forget to drink.

- **The Fix:** 'Pre-hydrate'. Drink 500 ml of water before you start your activity and maintain small, frequent sips (approx. 250 ml every 20 minutes) during the adventure. This keeps your blood volume stable and your heart rate lower. ☕

Ready to conquer the dunes?

Don't leave your comfort to chance. For a personalised 'Namibia-Ready' programme tailored to your specific adventure, contact Personal Coach / High-Performance & Functional Trainer Jörg Rechter at: jf@monolithperformance.biz or +264 81 466 1757.

LEISURE

NAMIBIA THROUGH OUR EYES

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THE LANGUAGE

OF OUR FOOD

There is a particular honesty in food. It carries the memory of soil, sea, smoke and season. Food simply reveals. And what it reveals, here in Namibia, is a landscape, people and a spirit unlike anywhere else on earth.



Across our properties, from the Atlantic coast of Swakopmund to the ancient thornbush of the Etosha region, the kitchens of O&L Leisure speak a language embedded in the Namibian landscape. It is a language shaped by free-ranging cattle; by oysters drawn from cold Atlantic waters and by game that lives wild and unhurried. It is also shaped by fire, one of the most elemental and communal cooking methods. Fire has always been at the centre of how people eat, gather and share and is still a big part of African traditions, a centre of social gatherings and a connection point.

This is Namibia through our eyes. This time, through our flavours.



The Brewer & Butcher at Strand Hotel speaks to a different side of Namibia. The cattle, sheep and wild game country. Our farms produce some of the finest, most sustainably raised animals on the continent, free-ranging, hormone-free and unhurried. The restaurant (with its microbrewery and a wonderfully vibrant sports bar atmosphere in the beer garden) honours its heritage with an open-flame approach to meat, its craft beers brewed on the premises and a terrace that catches the last rays of the sun after an experience filled day. Here we celebrate the land that feeds the plate.

And, then there is the Farmhouse Deli, open from early morning through the day. This is a slower, warmer space that speaks of simplicity, hearty food and genuine comfort. Breakfasts feel like home, cakes taste of a grandmother's kitchen and coffee is enjoyed without hurry. Together, these three outlets at the Strand Hotel form a complete culinary portrait: coast and farmland, refinement and ease, tradition and creativity.



A TASTE OF OCEAN, FARM AND DELI

At the Strand Hotel Swakopmund, set on the Mole where the Namib Desert meets the Atlantic Ocean, the sea offerings become ingredients. Our Ocean Cellar is the hotel's embodiment of the coastline. A seafood restaurant and oyster and wine bar where Namibian ocean offerings take centre stage. A show kitchen opens the process to guests, inviting them into the rhythm of preparation. The result is a meal that tastes unmistakably of our rugged and amazing coast.



KISSED BY FIRE

It is, however, mostly fire that fully captures any African and certainly a Namibian relationship with food. In traditional settings, fire is a source of heat, but also the living room, the kitchen and the gathering point. This is where stories are told, where elders speak and where meals become more than sustenance. At Mokuti Etosha, that understanding is woven into the very architecture of a unique and world-class experience.



Our SkyBoma rises eight metres above the Namibian bush. This structure is inspired by the termite mound and crowned with a canvas roof that echoes the form of the omajova mushroom, one of Namibia's most prized wild ingredients. Guests ascend what we call the "Stairway to Heaven" after a guided walk with Haiilom community members, the original inhabitants of the Etosha region, who share their vast knowledge about every tree, insect and landscape feature around them.

By the time dinner begins, the landscape around you has quietly made its way onto your plate.

The menu at SkyBoma is an act of translation—heritage reimagined through precision and care. Local game, indigenous ingredients, and the quiet authority of fire define each course, served against the backdrop of endless horizons. Every dish speaks in a distinctly Namibian voice and with the 360-degree views of the Etosha pan framing the experience, each plate serves as a reminder of exactly where you are.

This is the kind of dining experience that leaves something behind in the guest. The memory of what was eaten and of where they were, who cooked it and why it mattered.



A CULINARY PHILOSOPHY ROOTED IN PLACE

O&L Leisure does not import its identity. The kitchens draw from gardens at most of the properties or from the sustainably harvested ocean, from free-ranging livestock and from the indigenous ingredients that have sustained communities for generations. Food becomes a form of knowledge, a record of place and a gesture of generosity toward the guest.

Taste, in this sense, is one of the most direct expressions of who we are at O&L Leisure - authentic, caring, passionate and deeply connected to this land. And the table, we believe, is one of the most honest places to encounter this country for what it truly is.



**Scan for
a taste of
Namibia**

"We take inspiration from traditional methods like open-fire grilling and slow-cooking, then combine them with contemporary flavours. We strive to honour Namibia's culinary heritage while creating an extraordinary dining experience that evokes emotion and connection."








**Lena Mueller - Quality
& Experience General
Manager: O&L Leisure**



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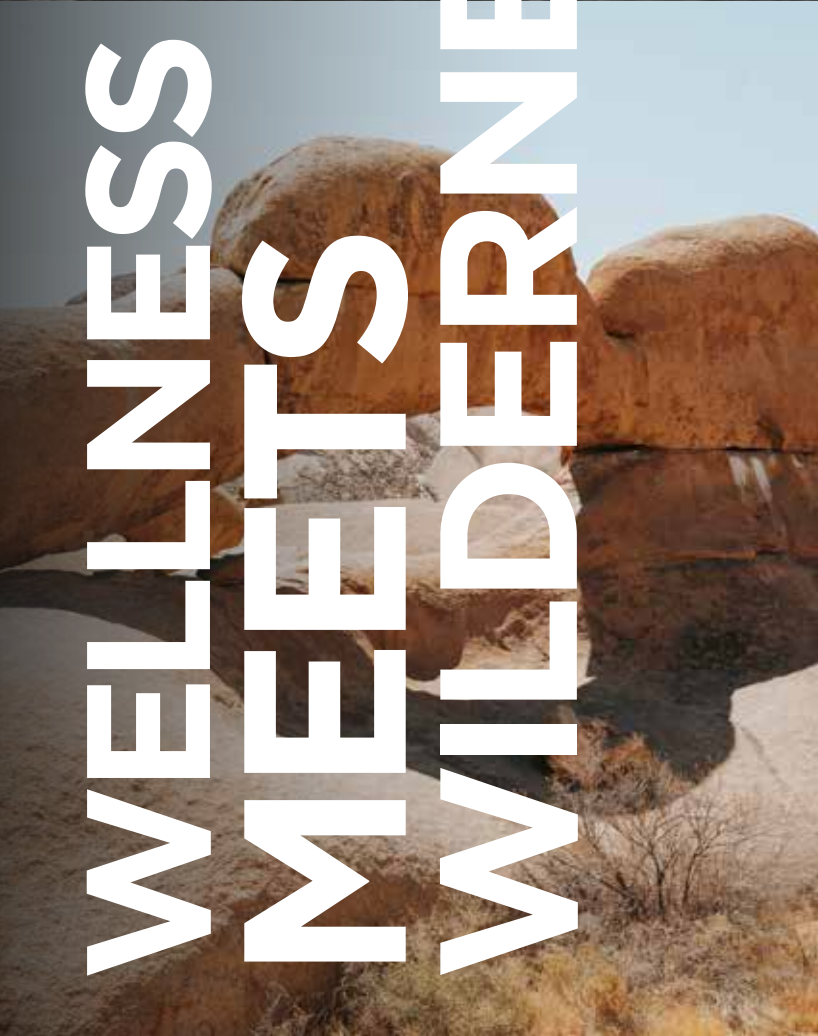
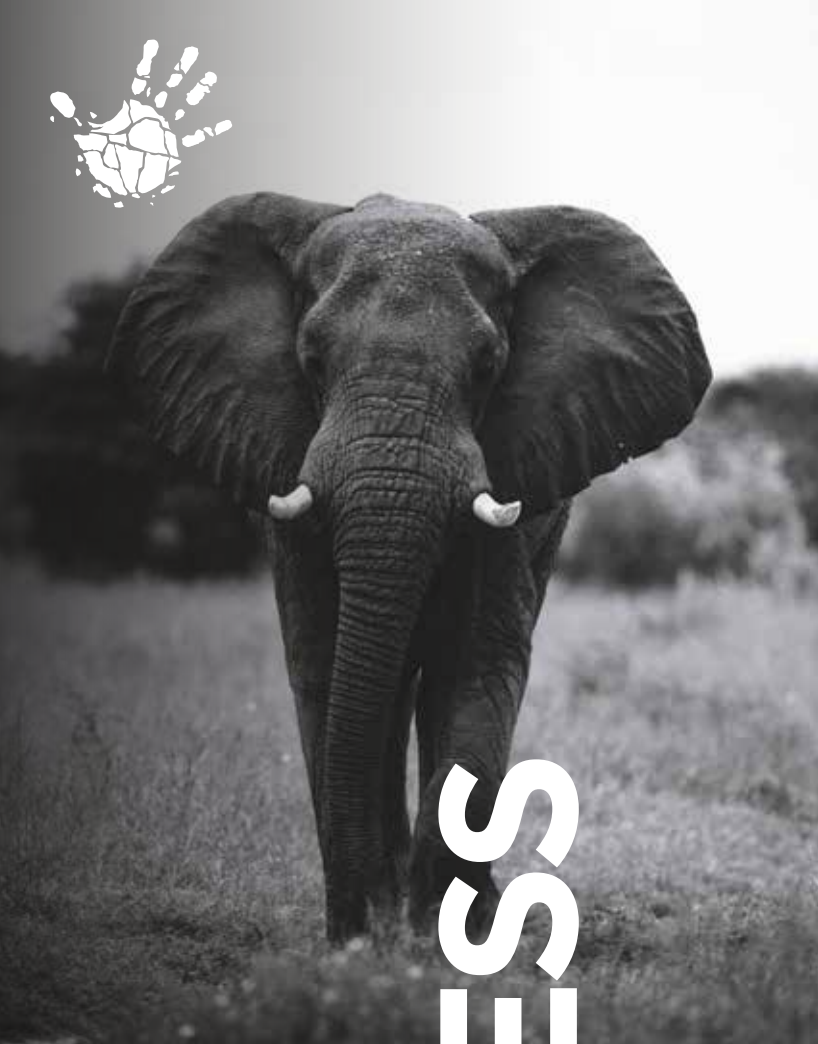
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-  Towns



SCAN ME





WELLNESS MEETS WILDERNESS

THE NAMIBIAN WAY TO HEAL

FORGET MARBLE SPAS, CUCUMBER WATER, AND TUNES THAT PROMISE SERENITY. WELLNESS IN NAMIBIA DOES NOT COME NEATLY PACKAGED; IT IS RAW, EXPANSIVE, AND ALIVE WITH THE HUM OF THE DESERT. HEALING DOES NOT COME FROM SCENTED CANDLES, BUT FROM THE SOOTHING CALM OF THE DUNES AND THE DEEP, INFINITE BREATH OF WIDE SPACE.

Wellness travel is becoming increasingly popular around the world, as individuals seek not only adventure but also repair. They want to disengage, relax, and rediscover themselves. There is no better place to achieve this than Namibia, where nature's magnificent calm speaks for itself.

Scientists call it biophilia, the belief that humans are innately drawn to connect with nature. Psychologists now understand what Namibians have always felt: spending time outside reduces stress, lowers blood pressure, and enhances overall well-being. But Namibia takes it a step further. Nature does not whisper here; rather, it roars silently. In Etosha, the horizon fades into mirages and unmoving herds. In the Namib Desert, the soil burns red beneath your feet, while stars shine across the night sky. The immensity of the environment reminds you how little your concerns are. Gondwana Collection Namibia has long recognised that well-being is about more than simply where you sleep; it is also about your mood. Wellness is included into the experience at each of its accommodation offerings.

At Hakusembe River Lodge, the Okavango's gentle flow serves as its own form of meditation. Guests at Kalahari Anib Lodge frequently describe wandering among the rust-red dunes as a moving meditation.

Wi-Fi and white robes are not required for this type of wellbeing. It is healthiness that invites you to gaze up, breathe in, and simply exist.

Namibia's wellness story is not a new trend; it is firmly ingrained in indigenous ways of life. These traditions remind us that wellbeing is not individualistic; it is linked to

place, people, and rhythm. When travellers arrive looking for mindfulness, they are really rediscovering what Namibia has always known: if you listen, nature can heal you.

Even driving is therapeutic here. The long gravel roads that connect lodges are not merely highways; they are meditative experiences. Windows down, hair tangled in the wind, your mind settles into the rhythm of the scenery. The calm of stargazing replaces light pollution with pure cosmic amazement.

In a world of cacophony, Namibia provides something genuinely unique: space. Space to contemplate. Space to heal. You just need to allow yourself to feel.

So, whether you're looking for stillness, clarity, or simply a softer way to travel, let Namibia show you the wild path to wellness, to coming home to yourself.

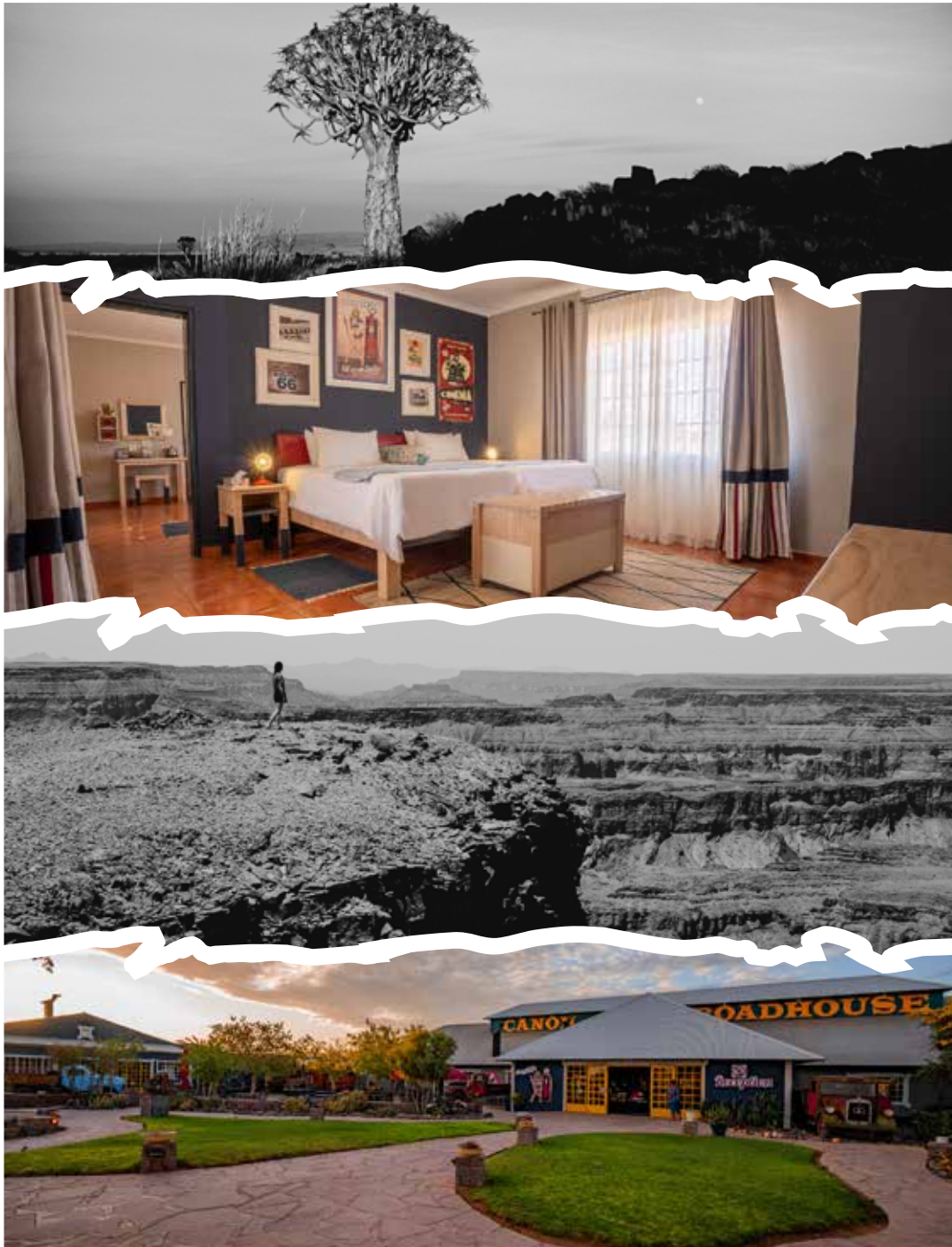
Start your journey with Gondwana Collection Namibia - where every dawn is a meditation, every dune is a teacher, and every route leads back to balance; regaining the calm that only nature can provide.

"In a world of cacophony, Namibia provides something genuinely unique: space. Space to contemplate. Space to heal. You just need to allow yourself to feel." - Paul Bloomfield.

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Slice of Life

words by Jescey Bekker



EASTER

April — the month of chocolate-flavoured chaos.

Of course, I am well aware of what Easter is all about and what it should be about. However, I also have a two-year-old in the house who needs to have a magical childhood. Then, I also have a Bull Terrier and two Labradors that think they are human and want to be part of every experience.

The challenge began with the sourcing of relatively affordable Easter eggs and bunnies. I'm not even pretending to look for a reasonable price, relatively affordable is as good as it's going to get. Please also do not be fooled, even relatively affordable is expensive.

The second phase of this challenge was trying to keep husband away from the chocolate stockpile. It's for the toddler! Then came the major challenge: hiding Easter eggs in a garden that is dominated by over-eager fur babies. Unfortunately, keeping them locked in the house or in a different area is not an option, as that choice comes with a cacophony of wails and barks — these poor, unfortunate, forgotten souls cannot bear to be left behind.

What Easter Sunday ends up looking like is an excitable two-year-old eagerly marching around the yard with

a little basket, lifting leaves and looking into pot plants because the Easter Bunny brought 'chocolate eggs'. While the little smile lights up our morning and the sound of giggles and mispronounced delights fills the air, I keep a watchful eye on the furry ones. They, too, are hunting for brightly coloured treats — bouncing between the plants like oversized rabbits with floppy ears. Rushing to inspect the toddler when he shrieks in delight at finding something, noses to the ground, trying to get lucky too.

All this is paired with also trying to keep track of all the Easter chocolate that was hidden away, to make sure nothing is overlooked or forgotten — the last thing we want is a foil-covered chocolate ending up in a pup's mouth.

By mid-morning, the first round of chaos is complete. Eggs are found, dogs are safe. Husband and Toddler are munching on the treasures, fingers and lips coated in sweetness. Now we await the family's arrival for brunch. The next round of chaos.

Easter memories made, crises averted, I sit back and appreciate the soft morning sun and the noise of a full and happy household. 🐰

Public Notice

Important Update on Tariff Adjustments

20 January 2026



Dear Customer,

Starting 1 February 2026, Telecom Namibia will make some changes to its service prices. This is called tariff re-balancing, which simply means adjusting prices, so they match the cost of providing services and help us invest in better technology. Some prices will go down a lot, while a few will increase slightly.

WHY ARE WE DOING THIS?

Namibia is moving towards a more digital economy, and we want to make sure you have fast, reliable, and affordable services. To do this, we have to invest over N\$2.3 billion in the coming years to:

- Expand fibre-to-the-home/business and strengthen our national fibre network.
- Upgrade mobile networks (3G, 4G, 4.5G) and prepare for 5G.
- Improve international connectivity through the Google Equiano undersea cable.
- Enhance billing systems and customer self-service platforms.
- Invest in cybersecurity, cloud services, and backup power solutions.

These upgrades will support Namibia's Vision 2030 and ensure better internet, mobile coverage, and digital services for everyone.

WHAT IS CHANGING?

Here are the main highlights of the new prices:

1. Local Calls (Fixed to Mobile):

- From N\$1.29 to N\$0.90 per minute (30% cheaper).
- TN Mobile standard rate drops from N\$1.45 to N\$0.90 per minute (38% cheaper).

2. International Calls:

- Calls to the USA drop from N\$9.90 to N\$3.65 per minute.
- Calls to Australia, Kenya, Portugal, Netherlands drop from N\$9.90 to N\$4.99 per minute.

3. Fixed Broadband Internet:

- Old 10Mbps plans prices: N\$909–N\$1,225.
- New price: N\$407–N\$534 (about 56% cheaper).
- Faster speeds now available (up to 500Mbps).

4. Simplified Packages:

- Home and Business plans merged into one set of offers—easier to choose, same value for everyone.

5. Other Adjustments:

- Some fixed-line and ISDN charges updated, but most reductions are on mobile and broadband.

Full details are attached below in Annexure A - Key Highlights of the Tariff Rebalancing, and also available at: www.telecom.na/tarrifs.

WHAT THIS MEANS FOR YOU

- Cheaper calls (local and international).
- Much lower internet costs with faster speeds.
- Better network and services as we invest in upgrades.

We know price changes can be challenging, and we appreciate your understanding as we work to secure Namibia's digital future.

For any questions or help:

- **Call Centre:** 11000
- **WhatsApp:** +264 85 211 1111
- **Email:** customercare@telecom.na
- **Social Media:** @telecomnamibia

Thank you for supporting us as we build a digitally ready Namibia for all.

Best regards,

Stanley Shanapinda
Chief Executive Officer
Telecom Namibia

FOLLOW US!



www.telecom.na



WELCOME TO NAMIBIA

TRAVEL WELL TRAVEL SAFE



CLIMATE AWARENESS

- **Hot days, cold nights**
pack light clothes and warm layers.
- **Hydrate regularly**
desert conditions can dehydrate quickly.
- Always use sunscreen, a hat, and sunglasses.

ROAD SAFETY

- Drive on the left.
- Gravel roads require slow, careful driving.
- **Avoid driving at night**-wildlife is often active.
- Ensure your vehicle is roadworthy and carry a spare tire and fuel.

PERSONAL SAFETY

- Keep valuables out of sight, especially in urban areas.
- Avoid isolated areas at night.
- Respect local customs and traditions.
- Ask permission before photographing people.

WILDLIFE SAFETY

- Do not feed or approach wild animals.
- Remain inside vehicles in game parks.
- Store food safely when camping and follow park rules.

HEALTH & EMERGENCIES

- Travel insurance is essential.
- Take malaria precautions when visiting the north.
- **All-round emergency:**
10111 or 999 or 112 and MVA National Accident
Response: 9682

GENERAL TRAVEL TIPS

- **Currency:** Namibian Dollar (NAD) – equal to South African Rand (ZAR).
- **Language:** English is official; local languages and Afrikaans are widely spoken.
- **Help us protect Namibia's beauty** – leave only footprints.

Safety Alert Know your rights

Only use accommodation and shuttle services registered with the Namibia Tourism Board (NTB).

- ✓ All lodges, guesthouses, and transport providers must have valid NTB registration.
- ✓ You have the right to request proof of registration.
- ✓ Look for the official NTB certificate at reception or ask your shuttle driver to show registration.
- ✓ When unsure, check or report with NTB

**City of Windhoek police
Emergency services: (24hr)**
061 211 111

Fire Brigade:
998

**Crime prevention:
Windhoek city**
+264 (0) 61 290 2239
+264 (0) 61 290 2018

Med Rescue
+264 (61) 249777
+264 (61) 230 505/6/7

Toll-free number:
+264 (0) 61 302 302

Emergency Rescue 24
084 124

Ambulance:
10177

Lifeline
086 132 2322

Crisis Response
+264 81 881 8181
+264 61 303 395





Barkhan Dune Retreat

*A Desert Sanctuary Where Silence, Space,
and Landscape Take Centre Stage*

edited by Anne Schaffer | photographs supplied

Michelangelo

—TRAVEL—



Self-sustaining Barkhan Dune Retreat is situated en route to Sossusvlei, built into the side of a Barkhan dune. The variety of landscapes will take your breath away, and the variety of accommodation is designed to melt into the landscape while exposing you to the quiet beauty of it all.

In the solitude of an idyllic valley, in the heart of the desert, lies Barkhan Dune Retreat, a near best-kept-secret for those seeking space, silence and a landscape that takes your breath away. A Barkhan dune is actually a real thing, a phenomenon, and this retreat is right in the heart of one. In short, it's a crescent-shaped dune. Barkhans face the wind, appear convex, and are produced by wind action predominantly from one direction — they gradually migrate with the wind. This geological phenomenon is in action at Barkhan Dune Retreat. Through millions of years, the prevailing winds brought sand over the mountain to the west and dropped it in the area where the lodge is now built.

Barkhan Dune Retreat opens out towards the valley, giving rooms uninterrupted views, from where you can, from your own bed, watch the amazing colours of sunrise over the Rant Mountains. A great way to greet the day.



The diversity of the different desert landscapes here is breathtaking. Massive expanses of sand and rocky plains alternate with endless areas of savannah, mountain ranges, and patches of vegetation. From all this springs fascinating flora and fauna. Hello Namibian paradise.

If tranquillity and intimacy are what you seek, eco-friendly Barkhan Dune Retreat offers you just that. Constructed of vibrant earth tones and raw materials - from canvas and wood to stones, logs and sand - it's a turning back of the clock to the old safari days. Here, nature and simplicity trump contemporary décor. There's a lovely range of accommodation too, so you can pick whatever suits your mood and budget. All accommodation has electricity (220V) generated by solar panels, and water comes from their own boreholes, rated the purest in the region. Sustainability is a driving force here, and they go to great lengths to live the off-grid, work-with-nature dream. Wi-Fi is complimentary. From self-catering to somewhat indulgent, private to simple, to convivial camping in a sensational landscape... you have

numerous choices at Barkhan Dune Retreat to be sociable or to seclude yourself away. Go on a retreat. What everybody gets, however, is the beauty of this sensational landscape.

And then there's camping at Spreetshoogte Campsite on the mountain, a gem tucked into the Spreetshoogte Pass. Spacious campsites, newly built facilities, and essential amenities make for a perfect stay. The setting is superb - perched at an altitude of 1,728 metres, you're assured of panoramic desert views, including the Namib-Naukluft Park. The campsite offers easy access by both 2WD and 4WD vehicles, making it an ideal base camp for exploring nearby attractions like the Sossusvlei dunes, Sesriem Canyon, and the Naukluft Mountains. There are two VIP campsites with en-suite bathrooms, two wheelchair-accessible ones, and the site is equipped with communal showers, an outside dishwashing facility - water on tap - and a warm-water donkey system. There's no electricity at campsites, only solar lighting at the ablution block.

In the windy months, groups of more than 15 people can

The tallest chocolate Easter egg was made in Italy in 2011, standing over 10 metres high and weighing more than an elephant.

Michelangelo

—TRAVEL—



camp on the sandy, shaded sites at the farmhouse, where the facilities are immaculate and an old farm dam has been converted into a boma for braais, socialising, and shelter from the elements.

And when you emerge from your cocoon, you'll find a host of activities in and around Barkhan Dune Retreat. The farm has rich flora and fauna, and the on-site farm/sunset drive is a real treat - you might encounter mountain zebra, oryx, gazelle, warthogs, horses, wild squirrels, as well as bat-eared foxes and aardwolves (*Proteles cristata*) - the drive ends at a beautifully secluded area with a glass of wine or ice-cold beer, accompanied by a sky exploding into magnificent colours as the sun sets. Life is good.

For walks and hikes, Barkhan is surrounded by the Rant mountain range, a natural geological marvel which you can explore on foot (the dry riverbed passes in front of the main building). Prepare to be surprised. There are also renowned hiking and walking trails in the Namib-Naukluft Park, a short drive from Barkhan Dune Retreat.

For birdwatchers, this will be your new happy place - 699 bird species. Take that... and Barkhan's very own bird list to help you on your way.

There's e-cycling too and, of course, the joy of the infinity pool in the warm months.

Move slightly further afield and enjoy a scenic flight at Sossusvlei or visit Ubib Grotto, named after the farm on which it is located - and its prehistoric rock paintings. This remarkable archaeological site is estimated to be over 2,000 years old. Situated in the southwest of the Khomas Region, between Solitaire and Spreetshoogte Pass, you can take a guided 2.5-hour excursion to the cave and be mesmerised by this special place.

If you're looking to step off the planet for a while, submerge yourself in beauty... and relish the retreat from the world offered by Barkhan... you may just have found your nirvana. ☺

Dear Diary

words by Sandra Baumeister



Woven in the Desert



This year has already gifted me something truly special: a road trip through the south of Namibia. Into the desert. Into that vast, red silence that always feels like returning to something ancient inside myself.

My first stop: the Kalahari.

The eastern part of Namibia opens into this immense semi-arid savannah, with its iconic rolling red dunes and hardy vegetation that survives against all odds. Often called the “place without water,” and yet it carries life in the most resilient and beautiful way. Oryx move like sculptures across the horizon, springbok leap through the light, and somewhere out there, cheetahs glide over the sand. It is also the homeland of the San people, the true keepers of this land’s quiet wisdom.

There is something about the red dunes of the Kalahari. They don’t overwhelm you. They don’t compete for attention. They simply exist: grounded, calm, eternal. And standing there, you feel small. But not insignificant. Just beautifully placed within something much greater.

On my way south, before the dunes fully unfolded around me, I stopped in Stampriet. A small town, modest and quiet. And there — in the middle of what seems like nowhere — I found something extraordinary.

The Mill.

What is happening there deeply moved me.

The company trains and employs people from the Nama and Ovambo communities in the southern Namibian desert, transforming them into skilled artisans. Not just offering employment, but offering dignity. Mastery. A craft that can be carried with pride and passed down to children. A trade that becomes part of identity.



On their website, they quote Nelson Mandela:
“Overcoming poverty is not an act of charity, it is an act of justice.”

Standing there, watching the process unfold with my own eyes, I understood why they chose those words. Because this is not about sympathy. It is about creating real value. Real skill. Real opportunity. And you can feel that difference in the atmosphere of the place.

I went on a full tour and experienced the entire lifeline of their work. From the wool coming directly off the Karakul sheep, a special Swakara breed raised in southern Namibia — to the final weaving of a finished carpet.

The journey begins in the desert itself. In this harsh climate, shearing the sheep twice a year is actually a kindness. The wool is washed, hand-carded, shaken free from the red dust and little thorns collected during the sheep's search for food. Then it dries under the wide African sun before being spun into thick yarn.

Every single step is done in-house: shearing, washing, carding, spinning, weaving.

Standing beside the upright looms, watching the warp form the strong foundation of the carpet while the weft is woven carefully by hand, I was absolutely amazed. The rhythm of the hands. The patience. The quiet concentration. And the pride. You can feel it.

Each rug is made of 100% Namibian Swakara wool, in its natural tones: black, charcoal, brown, umber, silver, cream. No artificial colours. No unnecessary decoration. Just nature's own palette.

Swakara wool itself is remarkable. Naturally coated with lanolin to protect the sheep from the harsh desert conditions, it becomes an incredibly durable, lasting fibre.

Even certified with the Furmark seal, a commitment to environmental responsibility and animal welfare that requires annual audits. That is not a small thing.

But what touched me most was something very simple.

When I walked barefoot across one of the finished carpets, my toes literally felt the authenticity. The sheep. The sun. The red dust. The hands that worked with patience and skill. It felt alive.

In our modern world, everything must be faster, bigger, more efficient. We produce more, consume more, rush more. And sometimes I feel we are losing our connection to the natural resources around us, and to the beauty of using them respectfully and thoughtfully.

But there, in Stampriet, at the foot of the Kalahari where the red sand begins, I felt that connection again.

It was grounding. Honest. Real.

I left The Mill deeply inspired. And yes, my next carpet will absolutely come from there. Perhaps when I walk across it at home, I will feel a little piece of the Kalahari beneath my feet.

But more importantly, I will know that I own something truly natural. Something created with time, skill, dignity, and purpose. Made by talented hands in the middle of the desert.

And for me, that is luxury in its purest form.

Until the next stop on this road trip...

With a heart still dusted in red sand,

Sandra 🌿



Groen Namibië Season 6

*A Story of People, Wildlife
and Coexistence*

Words and images supplied by N/a'an ku sê Foundation

In the vast, sunburnt landscapes of Namibia — where thorn trees cast long shadows over red earth and wildlife still moves along ancient migratory paths — stories of coexistence unfold daily. These are not simple narratives of wilderness and wonder, but complex, deeply human stories of survival, adaptation, and resilience.

It is within this context that Groen Namibië has, over the years, carved out a unique space as both a storytelling platform and a conservation voice.

Now in its sixth season, the series continues to evolve, offering audiences an intimate look at the realities of conservation in one of Africa's most ecologically diverse and challenging environments. What began as an initiative to share knowledge with farmers about carnivores has grown into a powerful documentary series that captures the heart of Namibia's conservation efforts.

Origins: Bridging the Gap Between Farmers and Carnivores

In a country where livestock farming and wildlife conservation exist side by side, often uneasily, predators such as cheetahs, leopards and lions represent not only ecological value, but real economic risk. For many farmers, often your most valuable conservationists, coexistence has never been a philosophical debate, but a financial one.

From the outset, the series approached this tension with pragmatism rather than idealism. Early episodes focused on understanding predator behaviour, sharing evidence-based insights, and highlighting workable solutions — such as livestock protection strategies — that allowed farmers to protect both their livelihoods and Namibia's wildlife. In doing so, it quietly shifted perceptions — recognising farmers not as adversaries in conservation, but as some of its most important stakeholders.

Expanding the Vision

As the series gained momentum, its scope widened. Namibia's conservation story, after all, extends far beyond the farm fence. It is a story of policy, dedicated people, innovative research, and resilience — and of a country that has, in many ways, positioned itself as a global leader in

community-based conservation, while still grappling with the realities that come with it.

Produced in collaboration with MultiChoice Namibia and Homebrew Films in Cape Town, and filmed largely on the ground by the N/a'an ku sê team, the series has retained a distinctly local lens, one that feels grounded and authentic.

Season 6: A Family Story at the Heart of Conservation

At its centre is the van Vuuren family — Dr Rudie, Marlice, and their children — whose lives are deeply intertwined with the work of the N/a'an ku sê Foundation. Through their day-to-day experiences, the series moves away from broad conservation narratives and into something more personal: conservation as a lived reality.

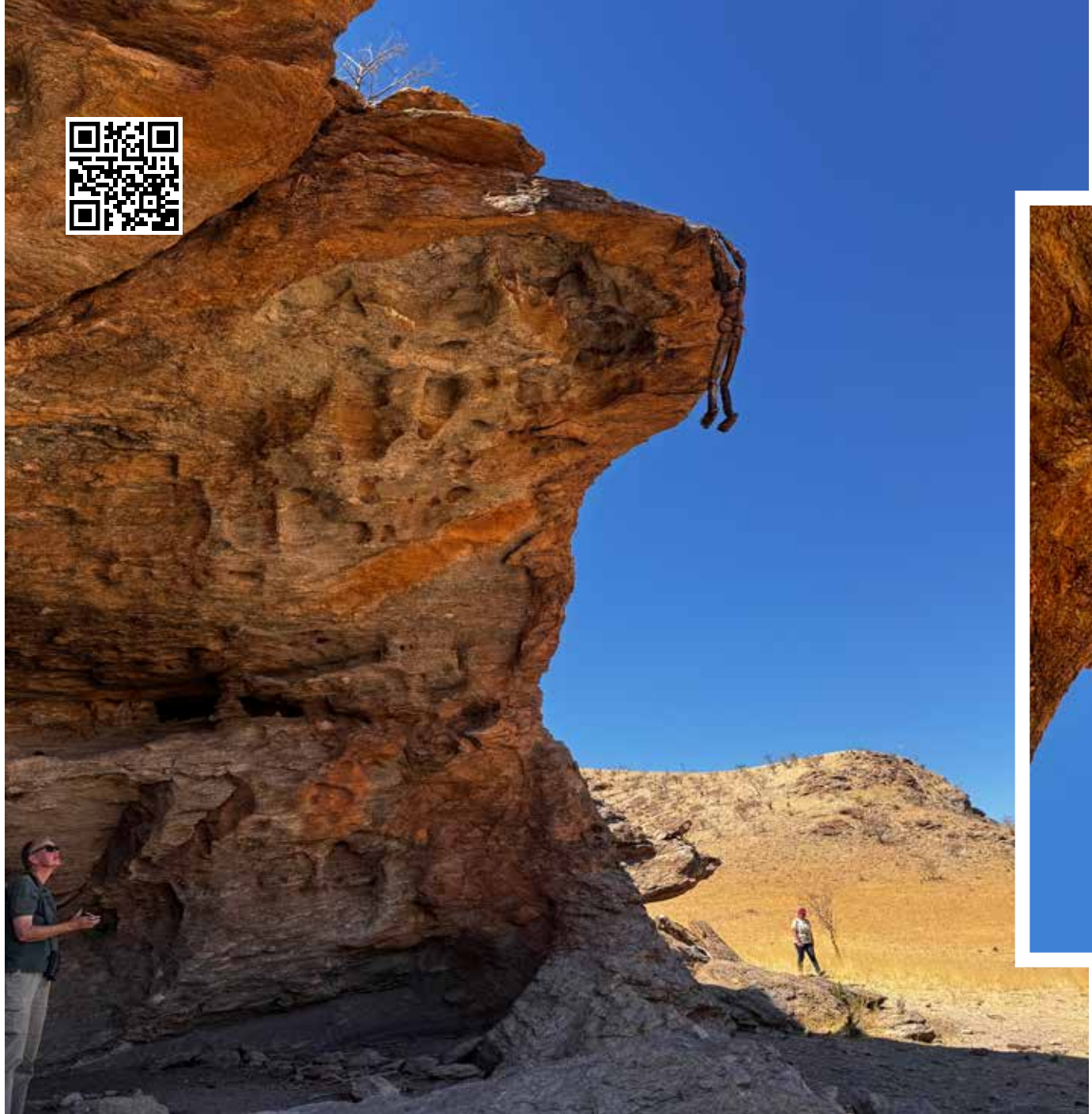
Here, human-wildlife conflict is not treated as a headline, but as an ongoing, often unpredictable presence. Wildlife rescue, research, community engagement and education are not isolated efforts, but part of a continuous, demanding rhythm of work that unfolds largely out of public view — long hours, uncertainty, and dedication. What emerges is not a polished version of conservation, but an honest one. Difficult decisions, small victories, and the constant balancing act between human needs and ecological responsibility.

Education remains a quiet but constant thread throughout. Not in the form of instruction, but through exposure, allowing audiences to understand the complexities of conservation in a way that feels accessible without being simplified.

Groen Namibië combines cinematic visuals with authentic storytelling to connect audiences with conservation. In doing so, the series resists the temptation to romanticise. Instead, it offers something more valuable: context.

Season 6 stands as both a continuation and a progression, a reflection of how far the series has come, and of how Namibia's conservation story continues to unfold. It is, ultimately, a reminder that coexistence is not a fixed state, but an ongoing process. And that the real story lies not only in the landscapes themselves, but in the people who navigate them every day. 🌿

WATCH GROEN: NAMIBIË ON DSTV EVERY SUNDAY AT 20:30



Kaokoland Camino in Namibia

*Sixteen Days Across the
Untamed Heart of the
Kaokoveld, Namibia's Most
Remote Landscape*

edited by Anne Schaffer | photographs supplied

Michelangelo

—TRAVEL—



The legendary Kaokoland Camino is not just a hike. It is one of Namibia's most extraordinary wilderness journeys; a challenging 200 km, 16-day slackpacking wilderness hike that traverses some of the country's wildest, most remote terrain. You won't be the same again... but in a good way.

All Wild Cherry Adventures' walking experiences are designed to combine meaningful adventure with comfort which, translated, means really delicious food, experienced vehicle support, and great company along the way. You'll enjoy the extreme beauty of Namibia at your own pace, with personal service and plenty of good humour guaranteed. For the hiker at heart, body, and soul, what's not to love?

The Kaokoland Camino is a linear expedition that runs once a year, usually between August and September,

Namibia's prime hiking season — cool mornings, golden afternoons, and crisp starlit nights — the perfect conditions for this once-in-a-lifetime adventure. Over 16 days, you'll cover roughly 200 km on foot (11 days of walking, 5 days travelling), starting in Windhoek, travelling over two days to Puros, where the walk starts, and moving northwards through a succession of dry riverbeds and high plateaux, across the Marienfluss, and eventually reaching the Kunene River on the Angolan border. You'll hike all the way to Otjinhungwa, a small Himba village resting on the banks of the Kunene River, Namibia's northern frontier.

The Kaokoveld is one of the most remote regions in Namibia — and increasingly rare anywhere. Even on Google Maps, the roads simply stop. Past Orupembe, there are no marked routes anymore; navigation becomes a mix of experience, landscape reading, and local knowledge. It's

In 2023, Namibia's healthcare network included 36 hospitals,
56 health centres, 2 rehabilitation centres, and 322 clinics.

Michelangelo

—TRAVEL—



42 | APRIL 2026

not the lack of cell signal that defines the isolation here, but the fact that the nearest ATM is a full day's drive away.

The area is also home to Himba communities, and walking through this landscape inevitably brings cultural context into the journey. The group will take time to understand where they are — how people live in such an arid environment, how movement, livestock, and seasonal rhythms shape daily life, and why this region has remained largely unchanged for so long.

Another quiet but powerful feature of this region is the Stone Men — small, human-like stone sculptures scattered across the Kaokoveld. No one knows exactly how many there are, and their GPS coordinates are intentionally kept secret. The artist also remains unknown. You'll pass a handful of them along the route, never marked, never announced. They appear suddenly in the landscape and disappear just as quietly again. For many walkers, they become one of the unexpected and almost mythical highlights of the journey.

Because of its remoteness, the Camino naturally becomes as much about exploration, context, and attentiveness as it is about the physical act of walking. You'll cross dry riverbeds, follow elephant paths, witness giraffes gently moving with you across never-ending plains, and experience the changing moods of one of the last true wilderness regions on Earth.

Supported by an extremely experienced crew and backup team, you'll carry only your daypack — but make no mistake, this is a journey of endurance, reflection, and awe. Walking through some of Namibia's most diverse areas, nights are spent under canvas, with fires crackling and stories unfolding beneath the infinite African sky.

If you're ready for the grand adventure that defines what walking through true wilderness really means, get in touch with Wild Cherry Adventures. Namibia's wildest, most awe-inspiring journey is a phone call away. 📞



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Tailored financial solutions for your unique journey at FNB Private Clients

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✓ **Global solutions:**
• Offshore banking and investment solutions
• Global Account offerings

✓ **Lending solutions tailored to Private Clients**

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• Earn up to NS\$2,350 monthly cash back

✓ **Value for money:**
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◦ Free local debit card purchases
◦ Free internal and external debit orders
◦ Free withdrawals up to NS\$8,000 at local FNB ATMs, CashPlus or Cash@Till

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Private



Between Being and Longing: Anne Lacheiner-Kuhn Reflects on Belonging

Navigating Identity and Redefining Home in a World Without Fixed Roots



Belonging is often imagined as something stable—a place, a community, or an identity that offers a sense of rootedness. Yet for many people living between cultures, places and identities, belonging is far more fluid. It can shift depending on where one stands, what one remembers, and what one misses.

This layered experience lies at the heart of Namibian artist Anne Lacheiner-Kuhn's upcoming exhibition *Be Longing*, which opens at The Project Room in April 2026.

The title itself carries a quiet tension. It separates the word “belonging” into two states: being and longing. To belong suggests a sense of arrival, of feeling at home. But longing introduces absence—the persistent pull toward something elsewhere. For Lacheiner-Kuhn, these two emotional states exist simultaneously, shaping the way individuals navigate identity and place.

Born in Otjiwarongo and now living between Namibia and London, the artist has long explored themes of identity within her multidisciplinary practice. Working across collage, photography, installation and sculpture, her work draws on processes of appropriation, remixing and sampling imagery to construct layered narratives that explore memory, sexuality and selfhood. Fragments of visual culture—photographs, textures, objects and symbols—are brought together to create compositions that echo the complex nature of personal and collective histories.

The concept for *Be Longing* emerged organically from Lacheiner-Kuhn's own experience of living between two worlds. Splitting her time between Namibia and the United Kingdom has sharpened her awareness of how belonging shifts depending on context. Each place offers its own sense of familiarity and identity, yet being present in one often amplifies the feeling of absence in the other.

This duality reflects a broader contemporary experience. In an increasingly globalised world, many people live across cultures, languages and geographies. At the same time, societies are becoming more polarised around questions of culture, sexuality and religion, making the idea of belonging even more complex and contested. Within this context, Lacheiner-Kuhn's work invites reflection on how identity is continually shaped by movement, memory and social structures.

Yet the exhibition does not dwell solely on displacement or separation. Instead, it proposes a quieter and perhaps more reflective perspective: the possibility of simply being. In a world driven by constant striving, consumption and forward



momentum, the act of pausing to acknowledge the present moment can feel radical.

Through her work, Lacheiner-Kuhn encourages viewers to reconsider their relationship to belonging—not only as something we seek, but also as something we might already inhabit without recognising it.

The works invite a moment of reflection: to notice where we stand, what forms us, and how our identities are layered through time and experience.

Materially, the artist's collage practice reinforces this idea of layered belonging. Images and objects are brought together in carefully constructed compositions, where fragments of different contexts coexist within a single frame. Each element retains traces of its origin, yet contributes to a new narrative when combined with others. The resulting works mirror the way identities are built from overlapping experiences, memories and cultural references.

Ultimately, *Be Longing* suggests that belonging may never be entirely fixed. Instead, it may exist in the dynamic space between presence and desire, between what we hold and what we reach for. By exploring this delicate balance, Anne Lacheiner-Kuhn opens a conversation about how we locate ourselves in the world—and how the feeling of belonging is often inseparable from the longing that accompanies it. 🌀

SHAMETU

RIVER LODGE



📍 CAPRIVI, 6 KM EAST OF DIVUNDU, NAMIBIA



Our ACCOMMODATION

All our rooms are beautifully furnished & equipped with an en-suite bathroom, Mosquito Net, Coffee Station & Lounge area.

Luxury Tents · Luxury Chalets · Bush Chalets

For the campers we have 4 campsites available, each with their own ablution block & kitchen area, as well as a fire place.



Situated on the edge of the Okavango river with a magnificent view of the Popa Falls. We are halfway between the major gems of Southern Africa, the Okavango Delta and the Victoria Falls.





BREAKFAST ON THE BOAT



BOAT BREAKFAST
BOAT CRUISE
SAFARI DRIVE
MOKORO
FISHING TRIP
PADEL & GYM



scan FOR RATES

Our ACTIVITIES

Morning & Sunset Boat Cruise · Mokoro trip
· Safari Drive to Mahango & Buffalo Park · Breakfast on the Boat · Fishing Trip · Padel & Gym

**or get a treatment at our very own Spa*





With My Belly Full

words and illustration by Karel Swanepoel



A rich aroma of herbs and melted butter permeates the air. Onions slowly caramelize to translucent perfection as they sizzle and pop in their pan. The rhythmic chop-chop of a knife on a cutting block and the cheerful chatter of the cooking staff give character to the intricate vapours. The marvellous, alchemically concocted scent drifts to my face like a very gentle sledgehammer and smacks me right in my soul. Magic is being made! A sudden pang of hunger reminds me that I have been too busy today to make time to sit down and appreciate a well-prepared meal; something I certainly intend to do shortly!

In tourism there are a few basic pillars to maintain the loyalty of satisfied guests: impeccable service, having novel and fun things to do, sleeping safely and comfortably in fresh linen and then, of course, eating; our core primal need for survival. Although food at a lodge is certainly not consumed for fear of starvation, food can nonetheless make or break a travel experience, and this boils (cooks, fries, blanches, bakes and grills) down to having great ingredients and a superb brigade de cuisine.

Often overlooked in the tourism industry, rarely there to receive tips and thanks alongside porters, waiters and guides, these humble artisan men and women frequently work the longest hours of the whole lodge staff complement. Up at four to start the bread, pack the lunch packs, get breakfast ready, and often last at night to lock up after another dinner. Incredibly, many of these Namibian

cuisine magicians lack any formal training and have worked and hustled their way to the stove front through sheer determination and perseverance.

I sit down and look at the neatly arranged cutlery, crockery and variety of glasses, service for royalty. I am humbled and always feel grateful for the opportunity to take part in this vesperal lodge routine. Back home I would almost certainly be eating a desultory assemblage of bread and something spreadable, or the remains of a hurriedly cooked lunch... all the tastiest parts now sadly absent from Le Restaurant du Tupperware.

But not here! A waiter smoothly swerves around my table, plate aloft. With a gregarious smile, the plate descends to my demarcated placemat; finally!

Entrée. Plat. Dessert. Satisfaction.

After we share our meal, my fellow travellers and I share a few anecdotes with our nightcap. With inquisitive questions we pick at each other's pasts, regaling one another with stories of our colourful histories and hopes for our future. These are interesting times we find ourselves in, and Namibia seems like a shelter from the anguish and uncertainties out there.

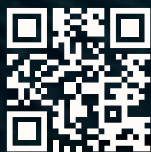
For a moment, as the soporific effects of my meal take effect, life is perfect and still and as it should be. With my belly full, I retire to my room. Right now, my gratitude is for the chef who has given me the gift of contentment, but I can't wait to be hungry again! 🍴

On the open savannah, giraffes often stand head and shoulders above everything else - quite literally - making them among the animals most susceptible to lightning strikes.

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AFRICA WILDLIFE ARTIST OF THE YEAR 2026

Where Art Safeguards the Wild

*Art and Conservation
Converge in Namibia's
Creative Landscape,
Supporting Wildlife
and Fragile Ecosystems*

Words and photographs from Fine Art Gallery, Swakopmund

Michelangelo

—ART—



The Africa Wildlife Artist of the Year (AWAY) Competition & Exhibition returns in 2026 with a clear conviction: conservation depends on balance. Since its inception, the initiative has been accompanied editorially by Michelangelo Magazine.

Established as an international wildlife art platform firmly rooted in Namibia's conservation landscape, the Africa Wildlife Artist of the Year (AWAY) Competition & Exhibition unites distinguished artists whose work reflects both technical excellence and environmental responsibility.

For 2026, the selected beneficiaries are the Brown Hyena Research Project and the Skeleton Coast Brown Hyena Project, supported equally through this year's initiative.

Often overshadowed by apex predators, the brown hyena is an ecologically indispensable presence within Namibia's fragile ecosystems. As a highly efficient scavenger, it

safeguards environmental health, limits the spread of disease, and sustains the equilibrium of desert and coastal habitats. Its quiet contribution stands in marked contrast to its limited visibility — a disparity AWAY seeks to address with clarity and purpose.

The exhibition embodies this broader ecological narrative. Christine Lamberth's commanding lion portrait anchors the presentation with sovereign authority, while a refined monochrome leopard study evokes the restrained power of Africa's most elusive predator. The brown hyena, however, emerges as the conceptual centre — rendered in intimate portraiture, in reflective solitude at water's edge, and in dynamic interaction that reveals the delicate tension between predator, scavenger, and sky.

A coastal scene placing the hyena against the vast Atlantic surf reinforces Namibia's distinct environmental identity,

Michelangelo

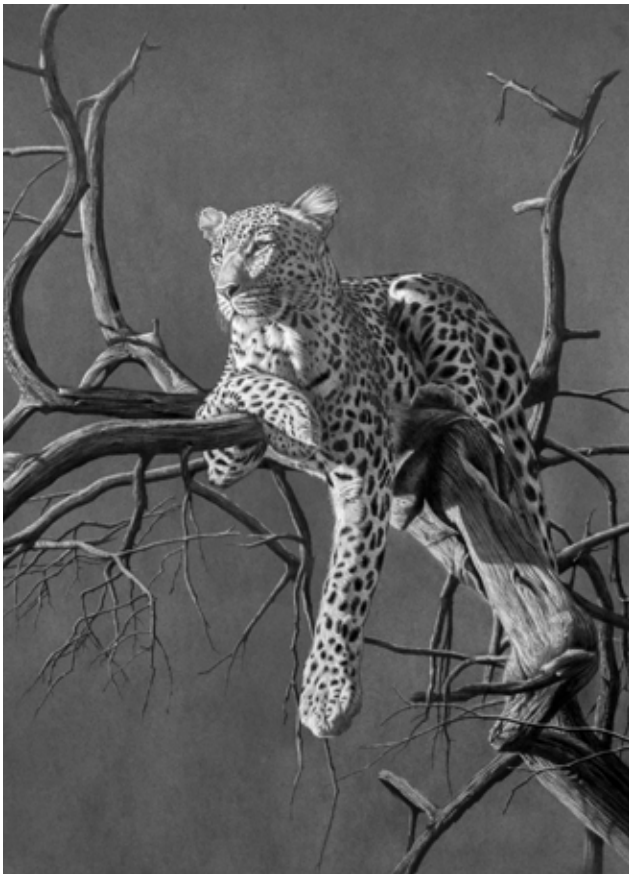
—ART—



Namibia has the largest population of free-roaming cheetahs in the world, with an estimated 3,000 to 3,500 individuals.

Michelangelo

—ART—



underscoring the interplay between land, ocean, and survival.

The official opening and prize-giving ceremony will take place on 4 April 2026 at the Fine Art Gallery in Swakopmund. The exhibition remains on view until 4 May 2026.

Beyond artistic distinction, AWAY continues to demonstrate measurable conservation impact. In 2025, the initiative generated N\$104,735 in support of the Pangolin Conservation & Research Foundation. Previous years achieved N\$106,800 for AfriCat Namibia and N\$56,000 for the Peace Parks Foundation's Namibian conservation efforts.

A defining principle of AWAY is the direct commitment of its participating artists. Each pledges between 5% and 100% of artwork sales toward the selected beneficiaries — ensuring that art does more than represent wildlife; it actively contributes to its protection.

AWAY continues to attract internationally recognised wildlife artists while remaining firmly anchored in Namibia's conservation landscape.

In this dialogue between canvas and conservation, balance finds both voice and support. 🌿

info@art-in-namibia.com

“When people feel confident and at peace with their own identities, they’re more likely to accept and respect others.”

Sylvanus Job, a Khoekhoegowab lecturer at Unam, in Damara traditional attire at a cultural event.



Only Mountains Don't Meet

How one man's childhood memories of mistranslated medicine labels sparked a lifelong mission to save a language — and a people's identity.



Sylvanus Job, a Khoekhoegowab lecturer at the University of Namibia (Unam), dedicates his life to preserving the Khoekhoegowab language.

It is one of around 25 Namibian languages and is spoken by the country's Nama, Damara and Hai||om people.

Where did you grow up?

I grew up at Otjimbingwe, known as 'Ātsās' in Khoekhoegowab. It's a small rural town in western Namibia about two and a half hours' drive from Windhoek, between Okahandja and Karibib.

Otjimbingwe has about 8 000 people, is known for farming, mostly of livestock, and is historically significant. It was home to one of Namibia's early mission stations and schools, and the old church, which was built in 1867, is a national monument today.

The first pastors in the country were trained at the Augustine seminary at the town, previously the Rhenish Mission School, before it moved to Okahandja and later to Windhoek.

I grew up at Otjimbingwe with my grandmother on my father's side. My parents were working in Windhoek, so I ended up at the town when I was about four months old.

I went to school there until grade seven. This is where I became fluent in Khoekhoegowab. This was just as Namibia gained independence in 1990. I then moved to Windhoek to join my parents and start my high school career.

The first two grades were offered with Khoekhoegowab as the medium of instruction. From the third grade, it changed to Afrikaans. The following year, it shifted to English.

What inspired your passion for your mother tongue?

When I was still at Otjimbingwe, attending school, I learned to read in my mother tongue a little earlier than the other children. I was also one of the people at home who would read to my elders when they needed to understand certain copy.

A typical government clinic medicine label read 'Keep out of reach of children', and was translated into six Namibian languages. This translation was often misspelt -- especially the Khoekhoegowab version.

This made me want to help preserve and teach the



Sylvanus Job officiating at the Khoekhoegowab Students Society's year-end function and prize-giving event at Unam in November 2025.

language accurately. I already knew back then that I needed to be the kind of person who could help make corrections some day. This is where my passion for Khoekhoegowab first took root.

When I arrived in Windhoek, my mother tongue was replaced by Afrikaans at high school, so I lost touch with Khoekhoegowab at school.

At university, I wanted to study teaching, which required two majors. Career guidance counsellors noticed I had excelled in my mother tongue in primary school and encouraged me to enrol in it, as many students had signed up for English already. I agreed and very quickly reconnected with my passion for the language.



Sylvanus Job, second from left, with his Khoekhoegowab students at an International Multilingualism Day event at Unam in March 2026.

Many tourists do not understand the difference between the Nama and Damara people. What are your thoughts on this?

The Nama and Damara ethnic groups have their own distinct cultures, histories, and regionally diverse ways of speaking, although there are significant overlaps.

The Nama people predominantly live in southern Namibia and refer to their language as Namagowab. They have unique traditions and traditional attire. The Damara people live mainly in the country's northwestern regions. They have a separate history, ancestry, and cultural practices. The Damara call their language 'Damaragowab' or 'ǀNūkhoegowab', which literally means 'Damara language', and 'language of black people', respectively.

This name reflects historical contexts, as the Damara were considered darker than the early-arriving Nama and San groups. These names stem from their respective histories and identities.

Let's talk about the Khoekhoegowab language.

From an academic and linguistic perspective, the Namagowab and Damaragowab languages are similar in terms of mutual understanding. Speakers of these ethnic groups, as well as from the third distinct ethnic group, the 'Hai||om', can communicate easily with each other, despite their different histories and cultures. There are, however, differences in vocabulary.

For example, the word for 'spider' is completely different. Among the Damara, the Nama word for 'scorpion' means 'spider'. This could cause confusion if a Damara person is sitting around a fire and a Nama person tries to warn them about a 'spider', as they might not see a spider as that dangerous.

However, the Nama speaker would be referring to a scorpion. The word looks the same, but refers to two distinct creatures, depending on the region. The Damara have a separate word for 'scorpion' that the Nama do not use or understand.

So, while there are some differences, the similarities between the languages of the Nama, Damara, and the Hai||om are much greater.

Who do you identify with ethnically?

I identify with the Damara. There is a particular type of dance common among the Damara, accompanied by guitar music. This is called 'ǀNāka#nāb' or '!Hūdans'. The guitar and the dancing, which are unique to my culture, are part of my childhood memories.

What do you love about Khoekhoegowab?

We have many tongue twisters. And idioms are quite fascinating. For example, there is an idiom that says: Only mountains don't meet. This means you're looking forward



Sylvanus Job with Prof Wilfrid Haacke, a former African languages professor at Unam, and Prof Petrus Mbenzi, professor for Oshiwambo (far right) at Unam in 2025.



Sylvanus Job, a Khoekhoegowab lecturer at Unam.

to meeting someone, but also to saying goodbye. Sometimes saying goodbye to someone can be sad. You may have spent a holiday together and enjoyed your time, but still, you have to bid each other farewell. Perhaps you're heading to different towns.

To make that situation a little easier, you might say: "Well, I think we need to go now, because only mountains don't meet."

This implies you may meet again.

What is a common misconception about the language?

People sometimes believe the language is just a series of click sounds. Or maybe they think one click sound is a word with meaning. The click sounds are consonants that need to be combined with other consonants and vowels to create words.

Sometimes people think because they can click, they can speak the language.

How do you feel about the fact that fewer and fewer people are able to speak and write in Khoekhoegowab?

It's a sad reality, but because of the global function of English, it's easier to converse in it without the need for translation. Even large companies or governments feel they

no longer need to spend money on translation, as English is understood by all nowadays.

Consequently, there is a real risk of the language becoming endangered or even extinct.

This is upsetting because losing my language or culture means losing a part of my identity and personal narrative. When our stories and backgrounds are lost, we lose a vital part of who we are.

When people feel confident and at peace with their own identities, they're more likely to accept and respect others. If I were to lose my culture and language, I would be frustrated when others express themselves in their language passionately while I can't.

This could make social interaction tense and difficult, especially when people have also lost their heritage. It could create feelings of resentment, envy, and intolerance.

Who had the greatest influence on your life?

My grandmother and mother played significant roles in my life. They have shaped my world view and how I relate to others.

Wilfrid Haacke, who used to be a professor of African languages at Unam, had a big influence in my later years, particularly on my academic pursuits. He is renowned for creating the most comprehensive and authoritative Khoekhoegowab dictionary to date. 📖

Wagyu Beef Production Expands Meatco's Offerings to Global Markets



Meatco Strengthens premium beef portfolio with Wagyu

Namibia's beef industry continues to strengthen its global reputation as a trusted supplier of high-quality meat. In 2023, Meatco advanced this position by introducing Wagyu cattle processing at its facilities. This milestone reflects Namibia's commitment to innovation, sustainability and world-class production standards, while enabling access to premium international markets that reward quality, traceability and responsible farming practices.

What Makes Wagyu Unique?

Wagyu, meaning "Japanese cattle," is globally renowned for its exceptional intramuscular fat, or marbling, which enhances tenderness, flavour and juiciness. Producing Wagyu requires specialised expertise, including advanced genetic selection, precise feeding programmes and low-stress livestock management.

Unlike conventional beef systems, Wagyu cattle are typically finished in feedlots for up to 400 days. This extended feeding period significantly contributes to their premium quality. Combined with higher production costs, these factors position Wagyu as one of the most valuable beef categories in global markets.

Quality Assurance and Skills Development

Namibia's Wagyu industry operates within a strong framework of quality assurance. Marble scores are independently evaluated by the Livestock and Livestock Products Board of Namibia (LLPBN) using advanced grading technologies such as the MasterBeef system and MIJ camera technology. The Namibian Wagyu Society further regulates production standards and genetic integrity, ensuring consistency across the value chain.

The introduction of Wagyu processing has also driven skills development within Meatco's workforce. Handling premium cuts requires specialised deboning

techniques, prompting increased specialisation among feedlot operators and butchers. Meatco supports this through training programmes and collaboration with international experts, strengthening local expertise and competitiveness.

Traceability and Market Access

Namibia's globally recognised traceability systems play a critical role in supporting Wagyu production. Meatco ensures that each animal is tracked through a verified farm-to-fork system, covering origin, feedlot finishing, slaughter, processing and export.

This transparency supports food safety and compliance with stringent international standards, including access to regulated markets such as the European Union.

Namibian Wagyu in Global Markets

Namibian Wagyu beef processed by Meatco is increasingly finding its way into premium European markets, including high-end restaurants and specialised meat distributors. In select cases, this includes exclusive culinary destinations such as Monaco, where quality, consistency and traceability are essential requirements.

As demand for premium beef continues to grow, Namibia's ability to deliver a reliable, fully traceable product supports its expanding presence in discerning international segments.

A Stronger Global Position

Meatco's expansion into Wagyu processing signals a new level of competitiveness for Namibia's beef industry. By combining advanced quality assurance, strong traceability systems and a skilled workforce, Namibia is positioning itself as a leading supplier of premium beef. Continued investment in infrastructure, expertise and governance will further strengthen this position in global markets. 🌐



Namibia's Green Frontier:

How CMB.TECH Is Fuelling the Future of Shipping

words by Linda de Jager | photographs supplied



Roy Campe, Chief Technology Officer at CMB.TECH

Amid ongoing geopolitical instability, CMB.TECH—a major maritime group with over 250 vessels—is advancing a decarbonisation strategy. The company is developing clean fuel projects from a harbour in Namibia that is removed from regional conflicts, demonstrating how such initiatives could influence global maritime operations. CMB.TECH aims to turn Namibia into a producer and exporter of clean fuel, not just a user.

This global leader in maritime shipping and clean energy has now acquired the remaining 51% stake in Cleanergy Solutions Namibia from the Ohlthaver & List (O&L) Group, becoming the company's sole shareholder.

The Namibian Competition Commission approved the transaction in December.

“We are not just users of clean fuels; we also produce, distribute and transport hydrogen and ammonia, playing an integral role in the realm of low-carbon fuels. Namibia is central to our mission of delivering green molecules,” says chief technology officer Roy Campe.

CMB.TECH's long-term aim is to decarbonise maritime transport and speed up the adoption of zero- and low-carbon fuels across the global shipping industry, he says.



Sven Thieme, Executive Chairman of Ohlthaver & List (O&L) Group



Milestone

Campe says the projects in Namibia mark a major milestone for the company, serving as its first African project to combine hydrogen production and end-use on a national scale.

“We are committed to producing green hydrogen, advancing locally developed dual-fuel and hydrogen-powered applications and fostering strong collaborations with Namibian stakeholders,” he says.

Campe says the first step was taken in September 2025, with the launch of Africa’s first integrated green hydrogen facility at Farm 58 at Walvis Bay.

This pioneering plant is part of a five-year strategy that

will also deliver an ammonia storage and bunkering facility at Walvis Bay Harbour’s North Port, positioning the port as a green logistics hub for exports.

The plan further includes a gigawatt-scale solar-powered hydrogen and ammonia facility at Arandis, harnessing the region’s exceptional inland solar resources, Campe says.

How it began

The collaboration’s roots go back around six years, when Belgium-based CMB.TECH partnered with Namibia’s O&L Group.

O&L, one of Namibia’s largest conglomerates with interests spanning hospitality, real estate, retail, and

The largest gold nugget ever found (“Welcome Stranger,” Australia) **weighed over 96 kg.**



The planned ammonia storage and bunkering facilities near Walvis Bay port

beverages, brought an African pioneering spirit to the joint venture, honed since its inception in 1919.

“We were initially approached by CMB.TECH, who would be a direct off-taker for hydrogen,” says O&L executive chairperson Sven Thieme.

It has proven to be a strong partnership, as CMB.TECH is transforming the hydrogen and ammonia sectors globally – particularly in shipping and heavy industry.

Decarbonising shipping

The company has hydrogen-powered vessels on the water and will launch its first ammonia-powered vessel later this year. As the world races to decarbonise shipping

and heavy industry, CMB.TECH’s investment highlights the region’s potential, with data showing that certain areas in Namibia receive nearly twice as much solar energy per panel, compared to Europe.

Both founding parties initially recognised a significant opportunity due to Namibia’s location.

“... being positioned strategically, where ships and larger container vessels can refuel here at Walvis Bay harbour to help reduce the carbon footprint,” says Thieme.

Abundant sunlight

But in the end, it all came down to the abundant availability of solar power.

The initial investment involved considerable financial risks for both parties, with “no guarantee we get any of that back”, Thieme says.

The investment involved about 30 million euros.

However, the venture, faced with numerous challenges such as the high cost of pioneering technology and navigating legislation issues, ultimately succeeded: Walvis Bay’s hydrogen project near Dune 7, is now fully installed and operational.

Campe says the venture includes a solar park, battery storage, electrolyzers for off-grid hydrogen production, a refuelling station, and a Hydrogen Academy for local skills development.

“The facility is already supplying hydrogen for various uses, including dual-fuel trucks, a hydrogen-powered bus, off-grid power generators, and pilot projects in rail and port operations.”

Since the port vessel cannot come to the site for refuelling, they developed a mobile refueller that can deliver hydrogen to the port. Meanwhile, a dual-fuel harbour vessel is being constructed in the Netherlands for local deployment.

“Currently, the site can produce up to 185,000 kg of green hydrogen annually, with plans to increase output to 440,000 kg as demand and renewable energy capacity grow.”

Arandis production hub

Thieme says the pilot phase was a success.

“We’re proud to have helped get Cleanergy off the ground and start Namibia’s green hydrogen story.”

But as O&L now opts to focus on “pursuing new ventures”, a new chapter for CMB.TECH is unfolding with all eyes on the town of Arandis, 80km away from the pilot project, which will be transformed into a large-scale inland production hub for green hydrogen and green ammonia.

This location in the Erongo region (regarded as Namibia’s industrial centre) was a necessary addition due to the excessive fog at Walvis Bay, making the project less viable there.

It is, however, still close enough to the Port of Walvis Bay to provide “direct access to maritime markets”.

“Hydrogen produced inland will be converted into ammonia, piped to the coast, and then exported or used as fuel for international shipping,” says Campe.

Overall, this indicates that the team is moving towards

commercial-scale fuel production, and these fuels need to be exportable.

“Construction is expected to begin in early 2027, with commercial operations targeted for 2030, pending approvals and final investment decisions. The facility will use solar power to produce green hydrogen and convert it into green ammonia, helping to cut emissions in sectors like shipping and fertiliser production,” Campe says.

He says the plant will cover about 2,400 ha near Arandis and feature a 1.2 GW solar power plant, a 500 MW electrolyser for green hydrogen production.

Storage and synthesis units are set to produce about 200,000 tonnes of green ammonia annually in the first phase.

Running on ammonia

To support this, the company is also developing an ammonia (NH₃) bunker terminal at Walvis Bay to meet the fuelling needs of its next generation of ammonia-powered vessels.

This terminal is a cornerstone of CMB.TECH’s ambitious new building programme, which includes more than 40 vessels designed to operate on ammonia.

The teams behind this project had to solve many puzzles along the way, connecting the dots as they proceeded. In simple terms, hydrogen produced inland will be converted into ammonia and piped to the coast

This ammonia arrives at a storage terminal at the new port extension before being transferred to the jetty for export as green fuel.

Hydrogen is preferred for green energy, but it is difficult to ship because of its low density. Although hydrogen cannot be easily liquefied, ammonia can be liquefied at -33 degrees. Hydrogen is essential for producing ammonia.

“As a carbon-free molecule at the point of use and a scalable energy carrier, ammonia is widely recognised as a key solution for decarbonising hard-to-abate maritime applications.

“By investing early in both vessels and bunkering infrastructure, CMB.TECH is positioning itself at the forefront of the industry’s transition toward sustainable shipping,” Campe explains.

Beyond servicing CMB.TECH’s own fleet, the Walvis Bay ammonia bunker terminal is designed to play a broader enabling role within the regional and global energy transition, he says.



The large scale green ammonia production facility in Arandis

“The facility will provide critical infrastructure for green ammonia producers, off-takers, and traders, lowering barriers to entry and supporting the development of a robust green ammonia value chain in southern Africa.”

Hydrogen locomotive

Meanwhile, a hydrogen locomotive is undergoing testing. The ambitious vision goes beyond ships to include trains, while welcoming new partners. Namibia is soon to launch its first green hydrogen-powered locomotive, marking a significant milestone in sustainable rail transport.

The locomotive, currently being assembled by South African rail engineering specialist Traxtion, is the result of a partnership between TransNamib Holdings Limited, Africa Global Logistics, and CMB.TECH Namibia.

“Namibia has a large fleet of idle locomotives that can be repowered with this cost-effective and future-proof technology,” says Campe.

“By converting an existing locomotive, we aim to demonstrate how hydrogen can be integrated into freight rail without major infrastructure changes,” he says.

The project ultimately seeks to introduce hydrogen dual-fuel technology in long-distance, heavy-duty rail transport.

Initially, 50 round trips will be made between the Port of Walvis Bay and the container depot near Windhoek during the trial period, with the possibility of extending operations.

Green hydrogen for this project will also be produced off-grid at CMB.TECH Namibia’s hydrogen plant in Walvis Bay.

“A perfect example of how green hydrogen can be integrated into an existing logistics corridor,” says Campe. 🌱

**This story was originally published in the Financial Mail in April 2026.*



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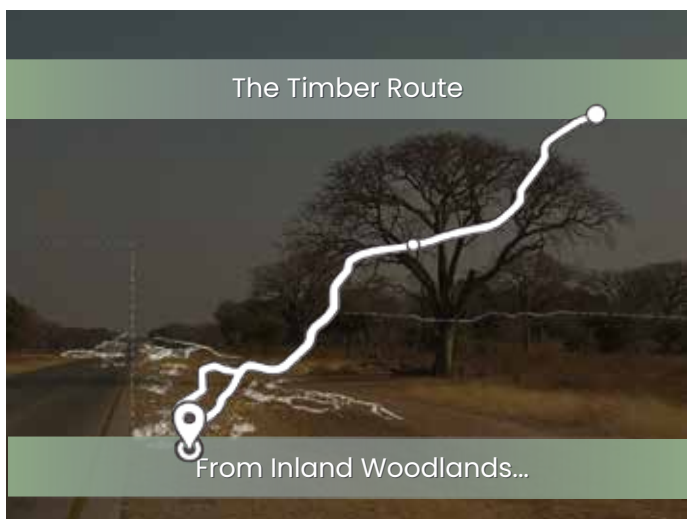
WHERE LAND *meets water*

A 500 km journey from Savanna to River Life

Simanya River Lodge marks the meeting point of land and water, where Namibia's inland journey softens into river calm. Set along the Kavango River, it is both a destination and a threshold, welcoming travellers as the landscape transitions from dry woodland to lush riverside forest.

THE TWO ROUTES

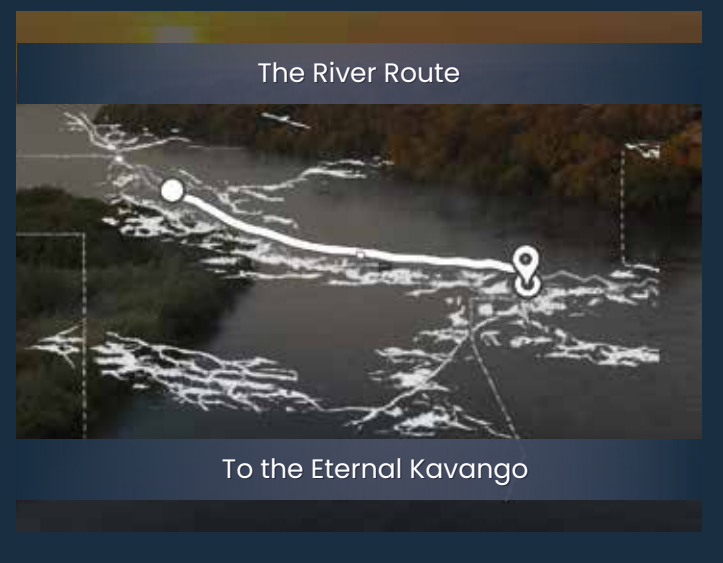
The **Timber Route** traces this transformation from the south. Beginning in the open savannas around Otavi and Tsumeb, it winds through Namibia's most continuous inland timber belt. Manketti trees, hardwood forests, and living traditions shape this quiet corridor, creating a sense of depth, heritage, and gentle progression before the river's green fringe comes into view.



From Simanya, the **River Route** follows the Kavango eastward toward Rundu. Extending more than 130 kilometres, it traces Namibia's only perennial river corridor, a lifeline where water shapes culture and daily life. Mokoro canoes drift past fishing nets, floodplains sustain communities, and riverside villages gather into the soft rhythm of evening.

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Designer Jewellery

*Porcelain Inspired by Nature,
Travel and Tradition*

Michelangelo

—ART—



Swakopmund-based Jacqui Jansen van Vuuren is an exciting ceramicist who designs and makes exquisite jewellery ranges in porcelain.

Jacqui Jansen van Vuuren was born and raised in Windhoek and has travelled extensively, with her journey beginning and ending in her home country of Namibia. En route, she has spent years in Germany, toured Europe, travelled through the gardens of manor houses in the United Kingdom, and scoured the Keukenhof Gardens in Holland. Jacqui adores gardens, plants, flowers and gardening, and this would become a strong inspiration when she began creating ceramic jewellery.

“I’d always been a creative little child, constantly seeking out play dough and salt dough, making and moulding it. I can certainly say that was the beginning of my yearning to explore pottery as a medium. I clearly recall the day my dad returned home with a bag of terracotta clay, and that was it. Not only did I begin to create forms with it, but I went on to have pottery lessons with Annelie Du Preez, Rosie Pretorius, and even private tuition with John Hunter, an American ceramicist who lived in Namibia.”

Jacqui didn’t particularly enjoy art at school: “I was more of a 3D person. But I did loads of creative things, including sewing.” Jacqui has a degree in fashion design and 3D art, and she feels that her experience with fashion contributed to her desire to create ceramic jewellery: “It was an extension, if you like.”

Jacqui is now a full-time ceramicist in Swakopmund, working from her own studio. She will also be holding classes, retreats and week-long workshops. Today, she makes — and is renowned for — her jewellery ranges, which are largely destined for lodges, as well as her functional ware for hotels.

Jacqui’s clay journey began with wheel work, as most do: “Nobody did handwork. We made cylinders, bowls and plates — I do love making ceramic teapots — so I really didn’t spend time on handwork.” Ironically, when she began teaching pottery from home, a shortage of wheels galvanised her into exploring handwork with her students. Thrown work could come later — but it didn’t really.

This set her off on another tack altogether. Handmade jewellery became gifts for friends: “It was a very organic process, and I loved it. I began making more experimental pieces for the Craft Centre, and what’s great there is that I could play, which was very freeing and creative.”

Michelangelo

—ART—



For Jacqui, the idea of repetitive work is deeply unappealing. Her work is always a one-off, sometimes similar, never identical. She cannot see herself sticking to one style of pottery and repeating it forever: “My pottery needs to constantly develop, grow and mature — you have to try new things. That’s what makes it fresh and exciting, not just for me, but for clients as well.” And she is still playing.

Today, it is her flower range that really, really excites her. Following a European trip last year during which she immersed herself in the floral kingdom, she followed it with an exhibition at Bellhaus in Windhoek. Jacqui sees a symmetry between plants and clay: “The thing about making ceramic flowers is that a real flower is very delicate, yet it starts off with a seed that’s generally quite hard. You put it in the ground to grow. Clay, too, comes from the ground, and by warming it and shaping it, it feels as if this ‘plant’ will also grow and blossom.”

For her, raw clay — her jewellery is made in porcelain clay — is soft, malleable and very delicate like a flower, but once it has been fired, it is strong and rigid. The parallel between that and plants interests her: the one fragile, the other not, and then the reverse.

Jacqui has three ceramic ranges: one of functional work, another of her exquisite flower Jewellery (available exclusively at Kamma Gallery, Swakopmund), and a third inspired by Ekipas (historically significant adornments,

particularly for Owambo women, signifying status and tradition). Jacqui’s work is not simply clay coated in glazes; she works the surface, whether with stamps, underglazes, oxides or more. She loves trying new things, so, for example, her flower pieces may feature gold or platinum lustre. She has even experimented with transfers onto the flowers, using underglazes in a very contemporary way: “I don’t try to paint the flowers realistically. I like the juxtaposition of a flower that’s anatomically correct, but the colours aren’t.” As she says, “I play.”

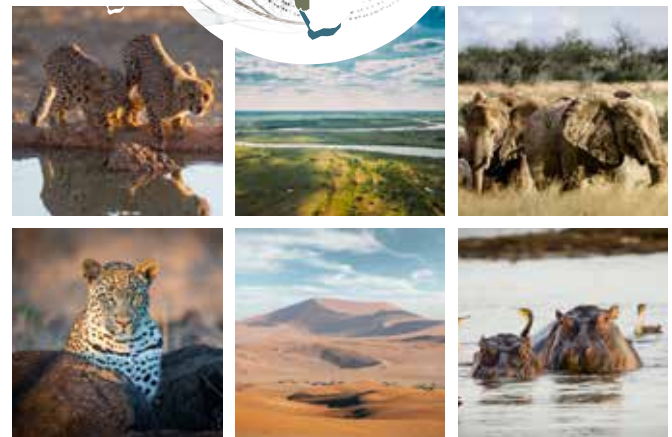
“Ekipas are traditionally made from bone or ivory, then carved. I’ve developed a way in which I take a dark clay, put white slip on it, and carve designs inspired by traditional ekipa patterns. I don’t ever copy, but rather make each piece individual. It’s very exciting to take inspiration from such a traditional, valuable object, then use clay — an inexpensive material — to create something of value.”










Jacqui has recently started designing larger neck pieces inspired by ekipa and intends to create large collars, almost Egyptian in style. The Ekipa range is exclusive to King Nehale Lodge from the Gondwana Collection.

Jacqui’s work is constantly changing, evolving and moving in new directions. Whether jewellery or functional ware, what you see today may not be tomorrow’s direction. It is fluid and exciting, for her, and for her clients, both local and international. 🌀










For new pottery classes, commissions (large projects only), or information on where to source her work:

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INSET: (from left to right) Duty manager Joyke Mukuyu arranging fresh flowers; Claudine Schamberger with her late mother Margherita, after whom the place is named; The two qualified in-house masseuses: Queen Jacobs and Franzell Visser. Villa Margherita's massage studio is open to the public.

Villa Margherita:

No place like home

Villa Margherita is not simply a boutique hotel; it's rather a story of intuition, resilience, and the belief that sometimes, when a place feels like home, you must trust that feeling.

words by Linda de Jager | photographs supplied

Upon my arrival at Villa Margherita Boutique Hotel and Restaurant in central Swakopmund, I find a charming bookmark on my pillow, reading: “May your luggage be light, your book be good, and your memories unforgettable.”

I have failed on the luggage front (mine was far from light), but at least a massage was within reach. The establishment has an in-house massage studio open to both guests and visitors. I booked a 90-minute session – something to look forward to after settling in.

My room is at Villa Tulipano next to the main manor, which is a family unit with two suites – the Tristano and the Isotta. The Italian names were chosen by Claudine Schamberger, the custodian and visionary behind the villa and its renovation, who grew up in the Italian-speaking part of Switzerland

I am booked into the Isotta, but together the suites can accommodate up to six guests.

Beauty, Culture and Layered History

Claudine says her upbringing has shaped her appreciation of beauty, culture, and layered history, “quietly influencing the spirit of Villa Margherita today”.

The walls of Villa Tulipano are adorned with well-curated historic photos of Namibia’s early days, collected and printed by Chris Johnson, an American-born photographer based at Omaruru.

The powerful imagery adds depth and narrative to the spaces, subtly connecting the interiors of the Villa to Namibia’s landscapes and heritage.

Speaking of which, many of the boutique hotel’s key staff members speak Khoekhoegowab, the language mainly spoken by Namibia’s Damara and Nama people. Queen Jacobs, my masseuse and a natural healer, says she was born at Otjiwarongo and comes from a family of healers. Both her mother and grandfather practised what she calls “!guri#ui,” Queen explains. “I understand what my clients need by listening to their bodies,” she says.

I later received clarification about the word from Sylvanus Job, a lecturer in Khoekhoegowab at the University of Namibia. He says, “The word is ‘!guri#ui,’ which literally means ‘massage towards outside.’ It refers to massaging ‘pains, winds, and gases’ out of the human body.” But I digress -- what is the point of travelling if you cannot discover things along the way? Still deeply under the spell of the sensuous, I make my way to

the restaurant located in the old building, which is open to the public, and my experience just gets better.

High Tea and Fine Dining

“We initially cooked exclusively for our in-house guests, but everything changed in December 2024 when the talented Jako van Vuuren became our head chef,” Claudine says.

Under his guidance, Villa Margherita opened its restaurant to the public, offering contemporary fine dining that emphasises slow cuisine and seasonality.

“Our menus, inspired by locally sourced ingredients, change every two months. For special occasions like Christmas, Easter, and Valentine’s Day, chef Jako crafts exclusive five- to seven-course menus.”

Jako is definitely talented, and my travel companion promptly makes a Valentine’s Day dinner booking after our dining experience.

“Today, our restaurant is the perfect venue for intimate celebrations, weddings, and private events, featuring 22 seats indoors and 30 in the garden,” Claudine says.

She describes the restaurant’s high tea events for local and international guests as elegant and well organised, reflecting the villa’s spirit.

In 2025, the establishment got its own vertical hydroponic garden, now supplying fresh greens to the kitchen daily, reinforcing Villa Margherita Boutique Hotel and Restaurant’s commitment to sustainability.

A Mother’s Love of Africa

A black-and-white photograph of Claudine’s Swiss-Italian mother, Margherita, greets guests in the hotel’s historic entrance hall.

Villa Margherita was named after her, with Margherita meaning “daisy” in Italian. “. . . the affectionate nickname my father gave her for her beauty and pure heart”.

“My mother first came with me to Namibia in 2006, returning annually to soak in the land she’d long dreamed of. As a child in Germany, she studied South West Africa in school and imagined its distant landscapes, a dream she finally realised late in her life.

“We travelled together across Namibia and neighbouring countries, united by our love for Africa’s wildlife, vast landscapes, and people. She relished every adventure, once joking that crossing deserts as my co-pilot was her own Paris-Dakar Rally.



Head chef Jako van Vuuren in Villa Margherita's restaurant, now open to the public.



Picture by Timmy Theron

“She loved Africa and its people deeply, touching many lives with her sensitivity and respect,” Claudine shares.

In 2017 though, while visiting her daughter at Swakopmund, Margherita’s heart failed. Days later, she took her final journey to Cape Town for treatment.

“She passed away soon after, leaving behind a legacy of grace, courage, and her love for the Africa of her dreams,” Claudine shares.

New Beginnings

Yet Villa Margherita represents new beginnings, not endings.

After extensive renovations, the boutique hotel opened to the public in March 2008.

Villa Margherita is not simply a boutique hotel, it is rather a story of intuition, resilience, and the belief that sometimes, when a place feels like home, “you must trust the feeling”.

Indeed Claudine’s “homecoming” to Namibia is the stuff movies are made of.

Duty manager Joyce Mukuyu, also a native Khoekhoe speaker, found a home here as well, and she says she’s been

part of the team since the beginning.

“I’m proud that so many of the team have been with me since we opened,” Claudine says.

The Doctor’s Mansion

Joyce mentions that the building where it all started, known as Dr Schwietering Haus, was the private residence of Swakopmund’s first doctor, Dr Schwietering.

This historic private home offers three luxurious rooms and three suites, each with mostly independent access -- ideal for groups or families.

Here, the restoration reveals its finest touches: spacious bathrooms, and old stairs spiral upward to a secluded, Romeo-and-Juliet-style room adorned with stunning sculptures. Claudine says she personally curated every aspect of the interior, “from the colour palettes to the eclectic mix of furniture and fittings blending antiques with contemporary pieces”.

It is the top floor of Dr Schwietering Haus that truly captures my heart. There, I open a window, Juliet-like, gazing down at another colonial building standing diagonally

Over Easter weekend, roughly 80–90 million chocolate eggs are eaten annually in Britain alone.

Michelangelo

—TRAVEL—



across the street from Daniel Tjongarero Ave: the Deutsche Evangelisch-Lutherische Kirche.

Like Villa Margherita, this is also a renowned Namibian architectural landmark. It was named a national monument in 1978 and is still a place of worship. Dr Schwietering is said to have ridden his horses through dunes that once reached the building's doorstep every evening.

The doctor's horse stables, now restored cottages, bear the names Lord Nelson and Lady Hamilton. In my mind's eye, I see the good doctor opening the stalls, his horses eager for the freedom of the beach. Faintly, a voice drifts through time from the church in Hochdeutsch, following the sound of a black horse's hooves: In Christus liegen verborgen alle Schätze der Weisheit und der Erkenntnis.

I smell the sea, can almost hear the gallop down the street, and glimpse the old doctor vanishing into the early morning mist on horseback.

Historical records do not show that Dr Schwietering Haus was built alongside the church, designed by Otto Ertl with FH Schmidt as building contractor.

The pastor's house next door was built by Hermann

Wille, and perhaps, as the records suggest, so was the Schwietering house -- though it rose in 1913, a year after the church with its unforgettable stained glass first welcomed worshippers in 1912.

Claudine later assures me there is nothing romantic about restoring an old house.

Few want to hear about the burst pipes, collapsed ceilings, missing contractors or materials, or the handmade tiles that crack just before installation -- not to mention the challenge of gardening in a coastal desert.

"Every obstacle has shaped the villa's character," she says.

The journey has built resilience and meaning into its walls: Today, Villa Margherita stands as a testament to perseverance, blending history with the new, fusing the gifts of every culture from Damara to German (with a dash of Swiss-Italian) and different eras into something that somehow works -- something that speaks of renewal and healing.

It's like a charm, and as the sign on the gate states, this is "the charming guest house". 🍷

The Last Word



words by Chris Coetzee

The month of March has certainly been one of lively debate.

Far beyond our quiet Namibian skies, the world has become unsettled. And rather curiously, whenever that happens, oil prices develop an extraordinary ability to climb.

Then in Namibia's National Assembly, a rather spirited discussion unfolded around a proposed trip to Italy. Quite how long this stay was intended to be, I have absolutely no idea, but I must confess, it sounds rather marvellous.

History has taught us something rather useful: volume is not a reliable indicator of wisdom.

Parrots, after all, are extremely loud, yet one rarely consults them on matters of global importance.

And yet, throughout history there have always been individuals who believed that speaking with tremendous confidence somehow improved the quality of the idea. It does not. In fact, history provides several rather memorable examples of the opposite.

Let us rewind to 6 December 1970.

In the sovereign state then known as Burma, under the watchful leadership of Ne Win, an ambitious decision was made.

The General announced that, effective immediately, the nation would stop driving on the left side of the road and begin driving on the right.

Now ordinarily, one might assume such a transition would be accompanied by some planning and consultation. No.

The result, unfortunately, was a small logistical complication.

The overwhelming majority of vehicles were right-hand drive.

Yes. Exactly.

The entire country was instructed to drive on the right side of the road... while also sitting on the right side of the car.

This meant that spotting oncoming traffic required either remarkable optimism or a passenger with very good eyesight leaning dramatically out of the window.

Reports suggest there was chaos.

Why, you may ask, would a head of state reorder an entire nation's traffic flow?

Popular accounts suggest a dream.

It is widely believed that the General, a devoted student of superstition and numerology, was warned, possibly by cosmic forces, that the country was moving too far to the "left" and needed to change direction.

Predictably, the arrangement did not improve road safety.

It did, however, provide a rather useful lesson in what happens when policy is guided by gut feelings.

Perhaps that is why travel remains one of life's most reliable forms of perspective. When the world grows unusually noisy, the most sensible response is often to go somewhere quiet.

One simply goes somewhere far removed from unnecessary excitement, and in Namibia we are fortunate to have places exactly like that.

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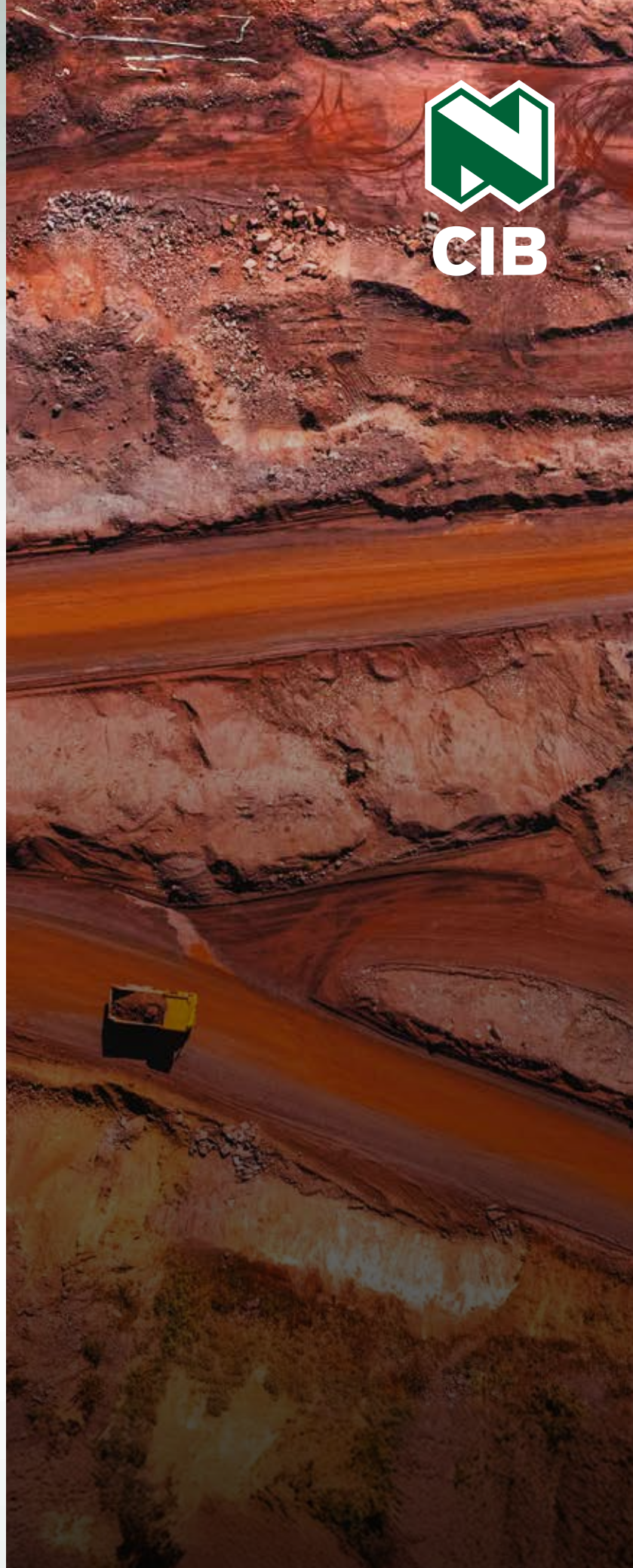
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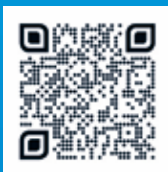
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