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FROM VAN LIFE TO KENYA GLAMOUR

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COVETABLE AND ORIGINAL GIFTING IDEAS



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SUMMER OF COLOR

OCEAN BLUES, SAVANNAH GREENS, KAROO PINKS & BOLD BOMBOMS

LEAVE NO TRACE, THEY SAID - NOT ONE. AND THAT'S PRECISELY WHAT THE REMARKABLE NEW ANGAMA SAFARI

CAMP, A ROVING WILDLIFE ENCAMPMENT IN KENYA'S LEGENDARY MAASAI MARA, HAS MANAGED TO ACCOMPLISH.

WORDS | STEVE MITCHELL

PHOTOS | PARIS BRUMMER | **PRODUCTION** | ANNEMARIE MEINTJES

The unique Angama Safari Camp captures the romance and adventure of the golden age of safaris, adding a lightness of spirit that will surprise and delight guests.

VISI | Maasai Mara Camp

your senses are heightened, and the hair on the back of your neck prickles as an unmistakable lion's roar seems to come from just a few paces away. Only a thin sheet of canvas separates you from certain, primitive demise. As you lie awake, the roars slowly dissipate and the song of early birds fills the air, soon to be replaced by the irrepressible sound of thousands of wild beasts, their hooves thundering across the African plains. And just like that, another dawn breaks over Kenya's Maasai Mara, home to the greatest wildlife spectacle in the world.

Combining the raw wildness of Africa with the luxuries of 21st-century camping – could there be a more romantic adventure? From the start, the aim of the new Angama Safari Camp was to exceed the expectations of the discerning modern-day traveller, combining total exclusivity and privacy with unwavering respect for the fragile environment.

The answer lies in the very definition of safari, which means “to journey” in Swahili. The word takes us back to the 1920s and '30s, when, with Herculean logistics, sprawling camps in the middle of nowhere were set up “just for me”. To deliver such an experience in today's world, the Angama team sat down with Jan Allan of Canvas By Design, Nairobi's master tentmaker. Jan has been solving design and engineering problems since he was a child, and understands how exacting the brand is about putting their guests' needs first.

Slowly, the solutions emerged: interchangeable poles, flexibility and adaptability where possible, a compromise here (a vanity without plumbing) and a challenge to solve there (what would an Angama safari be without red Fermob rocking chairs?). And at the heart of all the logistics is a Tetris-fundi's delight: a 16-ton truck converted to spec and fondly named Big Bertha, in which everything can be moved from place to place.

With the framework in place, VISI's own Annemarie Meintjes set to work on the interiors. Together with Alison Mitchell, she lovingly sourced items from as far afield as France and Cape Town, all of which were shipped to and stored in Nairobi.

Another problem-solver extraordinaire was Dom Matthews, because every piece of canvas needs a bag, every glass needs a padded crate, and everything needs to be made to measure. And all of this took place under the watchful eye of hospitality legend Nicky Fitzgerald, developing the 61st property of her extensive career.

John Vogel designed the furniture, managing to stay true to the aesthetic while ensuring that every elegant item he created could be flat-packed. In keeping with the overall look, John's signature weaves form the headboards and mirror backings.

The final result is a movable camp that is built to last, yet treads lightly. All you need – but nothing more – is here, and pure simplicity is at the heart of its sophistication. But all of these efforts notwithstanding, the real magic is not in the stuff. It's in the place. It's in the people. It's the Kenyans themselves who make the Maasai Mara the quintessential safari destination, and who bring Angama Safari Camp to life with their love of being of service to others, and with their grace. angama.com

Visit angama.com/stay/angama-safari-camp for more about the unique Safari Camp experience. Email enquiry@angama.com to book a VISI-exclusive Maasai Mara safari - including three nights at Angama Mara and three nights at Angama Safari Camp, all park fees, a hot-air balloon safari, and Nairobi-Mara return flights - from \$4 590pp (about R71 000pp), subject to booking for a minimum of four people. Quote **ASC_VISI** to secure this offer.



LEFT Big Bertha and her team. **OPPOSITE, FROM TOP** The comforts of luxury camping are combined with the thrill of having nothing but canvas between you and the Mara's abundant wildlife; when not on safari, guests come together to relax in the cosy lounge and dining area.



→ PURE SIMPLICITY IS AT THE HEART OF ITS SOPHISTICATION.



THIS PAGE The dining space features tables covered with woven gold linen tablecloths by African Jacquard. The Fermob Balad lights are rechargeable via USB. **OPPOSITE** The communal living area is divided into a lounge and dining space, with a bar linking the two. The leather couches were designed by John Vogel. All furniture has been designed for easy transport and speedy setup and breakdown. The leather barrel-shaped side table has a cushioned flip-side for extra seating. A luxurious round carpet from Belgotex defines the lounge.

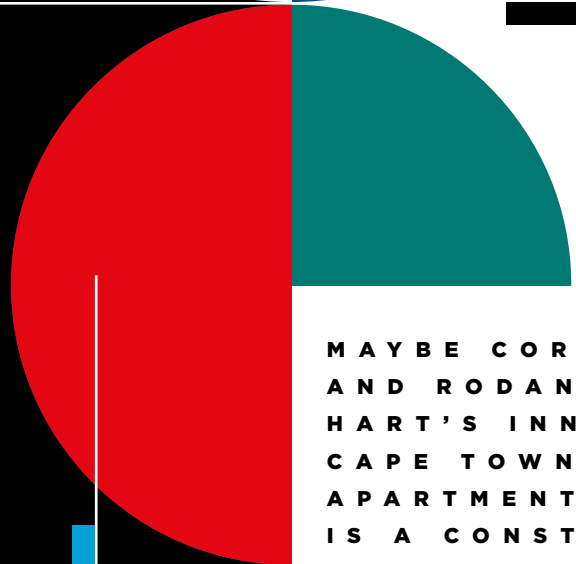
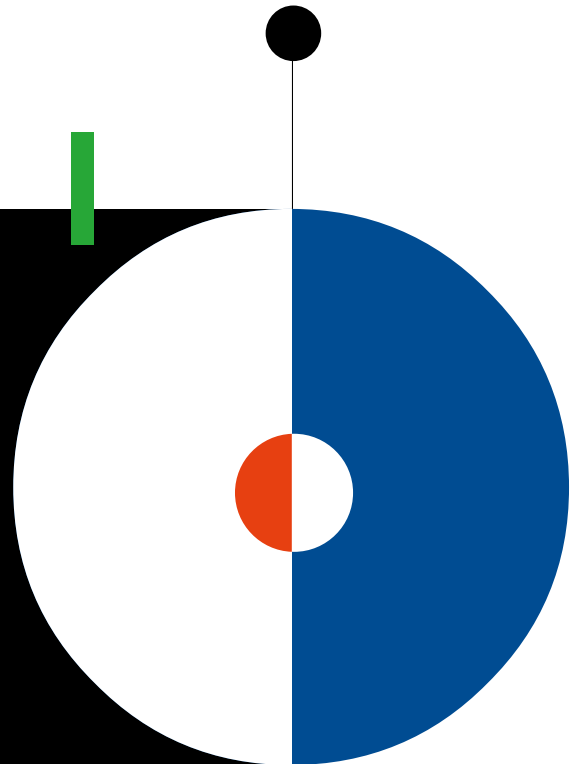
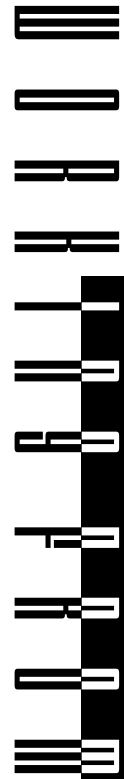


CLOCKWISE FROM ABOVE The playful double bucket showers are lit by solar-powered Deitz-style lanterns; in the bar, the gold and red boxes with leather straps by Hadley at Cape Knife Cutting contain the cutlery and linen, with games and books stored in the gold boxes on the lower shelf; even the wardrobe comes with a view - as well as signature Angama blankets designed by Aranda; the Fermob rocking chairs are made for morning coffee and game viewing from the stoep. **OPPOSITE** This perfect camping vanity includes a large enamel basin, two enamel jugs (for hot and cold water) and two smaller bowls. The mirror has a woven back, which matches the headboard of the bed.





With a fresh, playful and uncluttered approach, the en-suite tents have been designed to make the most of the landscape, the light and the views across the plains. The interiors echo the much-loved elements of the Angama Mara lodge: a French khaki and Maasai red colour palette, crisp white linen, furniture by master weaver John Vogel and Fermob rocking chairs.



WORDS TRACY LYNN CHEMALLY

MAYBE CORPACI AND RODAN KANE HART'S INNER-CITY CAPE TOWN APARTMENT IS A CONSTANTLY EVOLVING WORK OF ART THAT REFLECTS THE COUPLE'S PASSION FOR FURNITURE FINDS AND INNOVATIVE USE OF SPACE.

PHOTOS PARIS BRUMMER

A stainless-steel artwork by homeowner Rodan Kane Hart acts as a decorative headboard in the apartment's master bedroom. The Arco lamp by Achille and Pier Giacomo Castiglioni for Flos is accompanied by vintage finds.



It's rather unusual to have to present one's portfolio before being accepted to tenant a building. But that was the process favoured by Richard Lemkus, whose family owns the Exchange Building – a 1930s building on Cape Town's St George's Mall, where 85-year-old sneaker store Jack Lemkus occupies the ground floor. "I want the Exchange to be a collaborative environment, so I felt that it was necessary to curate the experience," says Richard.

The portfolios of interior curator and creative consultant Maybe Corpaci (responsible for furnishing The Nest on the cover of VISI 109) and her partner, sculptural artist Rodan Kane Hart, made the right impression: they took over the entire top storey on the sixth floor. It was to become their new home and Rodan's studio, and would also act as a canvas for Maybe's interiors business and the couple's new venture together – selling art and design by pairing them in a venue different from a traditional gallery.

The couple's common interest in furniture in a variety of styles, as well as their obsession with second-hand treasures, has resulted in an interior that Rodan and Maybe call "a tapestry of auction finds". "We're on Facebook Marketplace every day, and we follow auctions and visit antique stores from Limpopo to George," says Maybe of the ways in which they have added valuable pieces to those accumulated by Rodan over the 10 years that he's been collecting furniture. "The only new things we have are the rug in the living room, some teaspoons and a set of glasses."

While Maybe's attraction is towards soft, organic forms and textures, Rodan finds appeal in a sharper urban and industrial aesthetic, evident in the clean-lined art pieces he fashions out of metal. "Somehow, things that shouldn't go together end up working; they start creating a language," he says. At times, it's a matter of reupholstering a sofa in a textured fabric to make it suitable, or painting a wall a different colour. "If a piece resonates with us, we buy it and we make it work," says Maybe, pointing to a sorbet-coloured tapestry acquired online for R350, which hangs near two plush leather seats by Brazilian modernist Percival Lafer.

They opened their home to the public in February with an exhibition called "Apartment Vol. 1", a fringe event to the Cape Town Art Fair. And based on this successful transformation of the sixth floor into an apartment and gallery, the Lemkus family offered them the Exchange's fourth floor to transform. What emerged is THEFOURTH – a hybrid between an art gallery and design showroom, with a concept store and a private bar, also available for hosting private events. It launched in September with "Apartment Vol. 2", exhibiting pieces by mid-career and emerging local artists alongside local and international mid-century and contemporary design. "It's our way of breaking down the barriers of display so that art can be less intimidating," says Maybe.

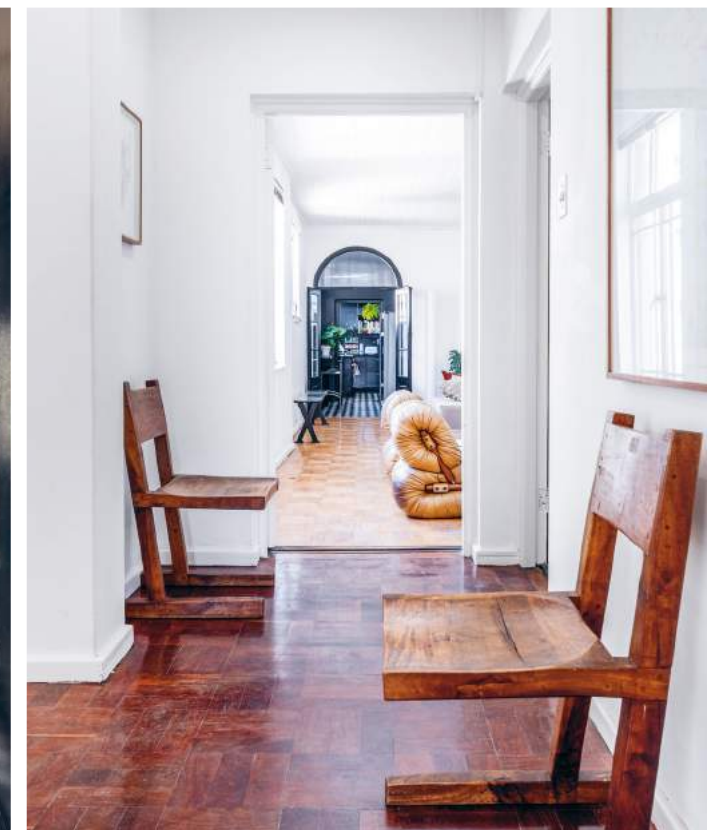
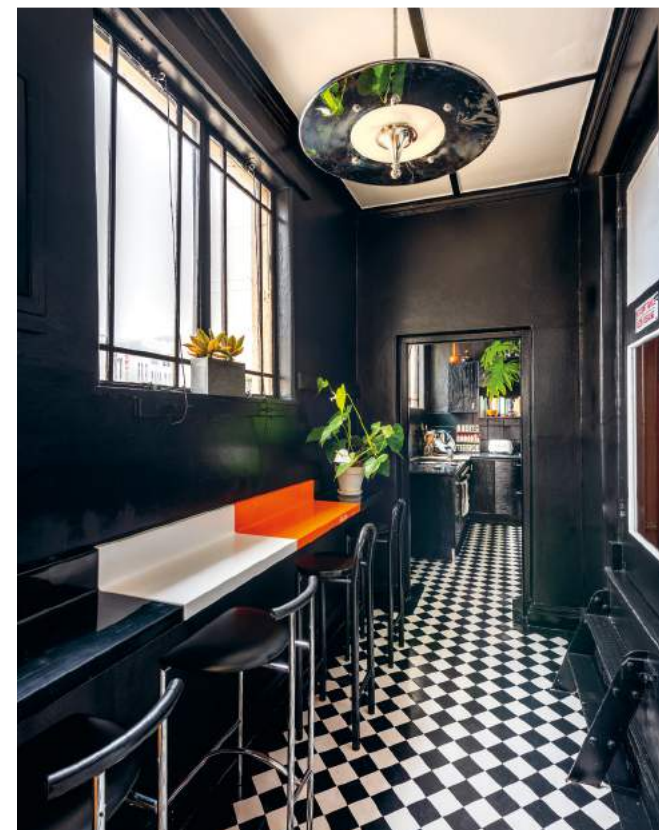
Together with the Lemkus family, the couple will soon be turning the fifth storey into a design agency, further welcoming creative energy into the building. "These are all spaces in which stories and experiences can unfold," says Rodan. "Even in our apartment, we curate these little moments as signifiers of a lived experience. And it's constantly evolving."

THEFOURTH is open by appointment only.

@__thefourth__ | @apartment.vol | artsy.net/thefourth | buzz@thefourth.co.za

BELOW, FROM LEFT Rodan with partner Maybe Corpaci; the Exchange lies on the busy St George's Mall; the building entrance celebrates its history; Richard and Chris Lemkus, whose family owns the Exchange.

→ MAYBE'S ATTRACTION IS TOWARDS SOFT, ORGANIC FORMS AND TEXTURES.



CLOCKWISE FROM TOP LEFT Two red Saruyama settees by Toshiyuki Kita for Moroso (courtesy of True Design) greet guests in the foyer. They are joined by Ant chairs by Arne Jacobsen for Fritz Hansen, and an artwork by Unathi Mkonto; armchairs by Diesel for Moroso (courtesy of True Design) and a Percival Lafer sofa add vintage appeal to the record room, where Rodan keeps his vinyl collection; the passage features two vintage chairs found at Antiques on Kloof - their angular lines are a stark contrast to the living room's contoured sofas; original chequered linoleum tiles in the kitchen are complemented by Kartell shelves by Achille and Pier Giacomo Castiglioni that have been joined together to form a breakfast counter. The Tokyo stools are by Rodney Kinsman.





visi | City Bowl Apartment



THIS PAGE The contours of the Percival Lafer sofa echo the round legs of the coffee table, which is actually a Tuareg bed that was bought at auction. On it is one of Rodan's sculptures. Above the Curator settees from Okha are artworks by Jonathan Freemantle and Sitaara Stodel, and a tapestry bought on Facebook Marketplace.
OPPOSITE The Stylos floor lamp by Achille Castiglioni for Flos illuminates one of Rodan's wall sculptures as well as vintage objects and ceramics. Costes chairs by Philippe Starck for Driade surround the dining table.



An installation in THEFOURTH gallery features wall hangings by Frances van Hasselt, artworks by Brett Charles Seiler, sculptures by Rodan and Michael MacGarry, furniture by Bofred, lights by Tom Dixon (courtesy of Créma) and Kartell (courtesy of True Design), and a Percival Lafer sofa.



CLOCKWISE FROM TOP LEFT The “Chair Room” installation at THEFOURTH; artworks by Givan Lötz are on exhibit; a Jonah Sack work hangs above a Jason chair by Carl Jacobs and Jason Guille for Kandya; THEFOURTH bathroom has the same original linoleum flooring as the kitchen; the Negroni Bar at THEFOURTH is an eclectic mix of furniture finds; Yolanda Mazwana’s work in the shop at THEFOURTH hangs above ceramics by Hugo Berolsky, Jan Ernst de Wet and Eva Ceramics; vessels by Karlien van Rooyen make a statement under works by Guy Simpson. **OPPOSITE** Another Saruyama settee by Toshiyuki Kita for Moroso is a focal point at one end of THEFOURTH.

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SHOW
Bofrec
Croné
Tom D
True D
Casair
Diesel
Kartel
Moroso
Venini

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THIS PAGE This room in THEFOURTH is alive with colour, with artworks by Farai Engelbrecht, Benjamin Reisner and Johnno Mellish. The red Papyrus chair by Ronan and Erwan Bouroullec for Kartell and blue and purple Saruyama settees by Toshiyuki Kita for Moroso (courtesy of True Design) add vibrancy to the exhibition space. **OPPOSITE** At the Negroni Bar, a black-and-white photograph by Billy Monk hangs between a work by Daniel Malan in the passage and a photo by Tatenda Chidora (BKHz Gallery). The sculpture on the table is by Michael MacGarry.

