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NEW

CERAMICS

DESIGN ISSUE

KARABO

POPPY

ON HER

CREATIVE

JOURNEY

COOL

CHAIRS

CLASSIC

COVETABLE

COLLECTABLE



ANTIBODI CHAIR BY PATRICIA URQUOLA FOR MOROSO

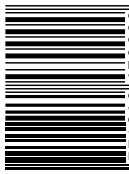
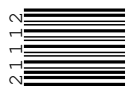
NEW HOTELS

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DECOR • DESIGN • ARCHITECTURE

FEB / MARCH 2021

112 INSPIRATIONAL OBJECTS: FROM FURNITURE & HOMEWARE TO JEWELLERY & ART

HOME

PHOTOS | PARIS BRUMMER

THIS PRIVATE SANCTUARY IN CAPE TOWN'S SUBURBS, BY ARCHITECT **JO NOERO**, IS GEARED TO CULTIVATE AND NURTURE FAMILY LIFE, WITH PARTICULAR CONSIDERATION FOR SIMPLICITY, NATURAL LIGHT, FUNCTIONAL DESIGN AND MOUNTAIN VIEWS.

PRODUCTION | ANNEMARIE MEINTJES

WORDS | CELESTE JACOBS

visi | Klascnbosch Home

ANDlight

The access staircase to the first-floor bedrooms is illuminated by a generous roof light.

THIS IS THE PLACE.

visi | Klaasbosch Home

In 1984, just starting his practice as an architect, Jo Noero designed his first large house in Johannesburg for a client by the name of Val. Some 35 years later, he received a phone call from Val's son Ryan – whom Jo remembers as a little child playing at the building site – asking him to look at transforming a house that he and his wife Samantha had bought. "This was a project I had to take up," says Jo, "and it turned out to be a real pleasure, working for a very nice family. Perhaps if I live long enough, I might be fortunate to be able to create a house for Ryan and Samantha's daughter or son – who knows?"

From the outside, it isn't clear how vast and well thought-out the home is. It's intentional, of course; the exterior maintains a sense of privacy, creating a sanctuary where family life can thrive. But, as is the case with all of Jo's work, there's depth in the design beyond just functionality.

"The central ideas that governed the design were discussed and agreed upon right from the beginning, before we put pen to paper," says Jo. "Most importantly, a distinction between luxury and necessity was drawn, and it was agreed that this distinction should shape all our decisions."

Built on the footprint of the previous house that had its focus around a central living area, Ryan and Samantha's new home is a double-volume space. Jo's design reinforces this centrality by placing the bedrooms on the first floor; the access to these rooms happens along a circulation space adjacent to the double-volume and overlooking this space. The volume is illuminated from the top by a large roof light.

The home may have an understated and clearly modernist look, but it has a warm heart that clinically clean minimalism often lacks. What makes the space so special is the fact that it is fundamentally designed to be a home, away from the public gaze. Once you leave the street and



enter the front door, the large double-volume living area that extends to a backyard with Table Mountain as the backdrop is revealed. As you get closer to the heart of the home, you begin to understand it more: the various layers express the age-old need for a sense of community and connection with those we love. This is a home created to build bonds and nurture the very nature of family life – the comfort of closeness and our attachment to it.

You can't look at this home without picturing Samantha, who loves cooking, running the kitchen as it sits in the command centre of the house. From there, she's got a feel of where everyone is – and there's a sense of certainty that, in return, everyone knows what's cooking too. Ryan is a bit of a techy geek, who admittedly had to have a smart home. You can imagine the joy he took in automating everything he could think of, with understated subtlety meeting the perks of convenience.

"We wanted something that was beautiful in a timeless way," says the couple, "something that fits our lifestyle." They've done exactly that by creating a home that serves as an ode to a closely knit family unit and the bonds that keep them together – regardless of distance and time.

noeroarchitects.com

THE CENTRAL IDEA THAT GOVERNED THE DESIGN WAS A DISTINCTION BETWEEN LUXURY AND NECESSITY – ARCHITECT JO NOERO



THIS PAGE Climate-controlled wine storage, cleverly tucked in next to the staircase, is an example of the functional decor. OPPOSITE Owners Ryan and Samantha wanted a home that was beautiful in a "timeless" way.



THIS PAGE The central kitchen was designed as the “command centre” of the home.
OPPOSITE The art on the walls includes pieces acquired by the homeowners’ in Italy, as well as works by Max Wolpe and Galia Gluckman - two local artists they adore.
Timber flooring by Florstore OnTrend adds warmth.





THIS PAGE AND OPPOSITE
Ryan and Samantha's
light-filled home fits their
lifestyle: they have a close-
knit family and they entertain
often, so the open-plan
design was right for them.



CLOCKWISE FROM ABOVE A minimalist approach to materials provides a fresh take on simplistic luxury; the staircase connects the open-plan ground floor to the bedroom level; light floods the home from above courtesy of several strategically placed skylights; the private deck is an extension of the living spaces.

CLOCKWISE FROM ABOVE Clean lines are celebrated throughout the house; considered detailing blends function with style; the white geometry of the interior further enhances the voluminous feeling of each space; sunny spots aren't hard to come by, no matter the time of day.





THIS PAGE Bathroom tilework by Florstore OnTrend is complemented by Hansgrohe chromeware. **OPPOSITE, CLOCKWISE FROM TOP LEFT** A sleek passage connects the main bedroom to its en suite and walk-in closet; the deck can be accessed directly from the room; a sun-bathed window seat is the perfect spot to get lost in the views; the bay window overlooks the garden.



TROPICAL *vibes*

A ROOFTOP
POOL
SUSPENDED
25 METRES
ABOVE
GROUND
IS BUT ONE
OF MANY
STRIKING
ELEMENTS
OF THE
RECENTLY
COMPLETED
VIB BOUTIQUE
HOTEL IN
CAPE TOWN.

PHOTOS | PARIS BRUMMER

WORDS | ANNETTE KLINGER

PRODUCTION | ANNEMARIE MEINTJES



visi | Green Point Hotel

Designed by Robert Silke
& Partners and constructed by
JLK Construction, Vib Cape Town
boasts a captivating façade,
featuring a cantilevered rooftop
pool with glass portholes by
Shaluza Projects, and curved
glass curtainwalls by Eurostyle.



“HOTELS

are tricky things to design; trickier still to design beautifully.” It’s one of the first things Robert Silke of Robert Silke & Partners says when talking about his latest creation. “When you build a hotel, you’re essentially making it out of Lego blocks – and those blocks are rectangular rooms.”

In the case of Vib, a brand extension of the international hotel group Best Western aimed at young, urban travellers, Robert lucked out. The parameters were set, but because Vib was still a relatively new brand, there was a bit of give. It also didn’t hurt that Robert’s clients Muslim and Shafina Jaffer, a property-development power couple from Tanzania, had a sense of adventure – not to mention a flair for the dramatic.

For Vib, which also has hotels in Bangkok, Antalya, and Springfield in Missouri, the hardwired design DNA includes a rectilinear format, a white façade and a signature red “scarf” emblazoned with the hotel’s logo. Each six-by-three-metre room accommodates a full-size bathroom, king-sized bed and study area – always in the same configuration.

In the hands of Robert and fellow architect Alex Geh, this template was continuously finessed over the five years it took to bring the hotel to completion. Rigid seams softened into curves, unimaginative fixtures were injected with a sense of playfulness, and the one-size-fits-all ethos became undeniably localised. “There’s an exuberant Durban-Miami-Honolulu kind of tropical modernism about it,” says Robert. “Think Bauhaus meets *Tropical Heat*.”

The most obvious expression of the hotel’s vibe is the glass rooftop pool, which cantilevers five metres over Somerset Road below. If passersby were to time it right and look up, they might see the dangling legs of hotel guests through its three glass portholes. “The client wanted the hotel pool to be visible for miles around, and we just amped it up,” says Robert. As dusk descends, the pool turns pink and then blood-red, casting a fiery glow through the half-moon of glass that Robert fondly calls the building’s smile.

Inside, a more feverish New Orleans-slash-East African interpretation of modernism awaits. The lobby’s reception desk is framed by a jagged, geometric mirrorscape reflecting a refreshingly uncluttered white space that’s accented by graphic black lines and pops of high-gloss red. Guests are shuttled upstairs in an undeniably sexy, red-lit lift that reads like something straight out of *2001: A Space Odyssey*. Equally Kubrick-esque – although leaning more towards *The Shining* – are the moody, narrow hallways that lead guests to their rooms.

While the original brief was for an 84-room hotel, Vib Cape Town houses only 76. The answer to the missing-room mystery lies on the top floor where, right towards the end of the build, Shafina – an artist herself – decided that the hotel needed an African art gallery. Oh, and there was one more specification: the walls couldn’t touch the floor. The execution is nothing short of spectacular. Walls were built in front of the existing windows, curving voluptuously downwards from a bulkhead in the ceiling, which allowed them to stop short half a metre above ground. “When the sun comes through those hidden windows, it creates this indirect, ethereal light, even in the deepest parts of the gallery,” says Robert. “I mean, it’s a dream. Every architect wants to do a cathedral and a museum, so it’s a tick off the bucket list. Again, how many clients are going to commission a bespoke, purpose-built art gallery?” Lucky for some, hey Robert... vibcapetown.com | robertsilke.com

ABOVE At night, Vib Cape Town’s red “scarf” lights up, along with its rooftop pool. **LEFT** Robert Silke in the hotel’s lift, customised by JV Lift Interiors and framed by granite architraves by Sangengalo. **OPPOSITE, CLOCKWISE FROM TOP** The lobby features granite floors by Mazista, ceilings by Ceil Wall Interiors, specialist lighting design by QDP, an arched bar by Kitchen City, highback chairs by Supreme Upholstery, dining chairs by Woodbender, tables by Tabletops and planters by Styler and Vorster & Braye, with greenery curated by The Green Zone; a Styler planter is offset by Cara Saven’s Missing The Point wallpaper; the lobby’s reception pods pop against a geometric mirrorscape by C&G Fine Art.



visi | Green Point Hotel

→ GUESTS ARE SHUTTLED UPSTAIRS IN AN UNDENIABLY SEXY, RED-LIT LIFT THAT READS LIKE SOMETHING STRAIGHT OUT OF 2001: A SPACE ODYSSEY.





THIS PAGE Robert and the team localised the hotel rooms by creating feature walls adorned with a hand-drawn map of Green Point by Wayne Muller, turned into wallpaper by Cara Saven. The bed-and-desk units are by Kitchen City, the vinyl flooring is by MacNeil, and the office chair is a collab between Herman Miller and Yves Béhar. **OPPOSITE** Ceramic pendant lights by Mood Lighting & Decor, Paul Smith-inspired feature blinds (designed by the architects and sourced from Hotel Pro) and light switches by Lumen8 complete the bedroom mood, while bathroom highlights include a vanity unit by Hammonds and aluminium-framed shower screens by Showerline.



visi | Green Point Hotel

THIS PAGE The roomy suite includes a dining area, furnished courtesy of Woodbender and Tabletops, as well as a sleeper couch by Sofaworx, vintage red Kartell stacking chairs sourced from Ride A White Swan, a glossy red storage canister by Chair Crazy, and original artworks by Shafina Jaffer. **OPPOSITE, CLOCKWISE FROM TOP LEFT** In the narrow hallways, stony-grey carpet tiles by Interface were sourced from KBAC Flooring; all bathroom mirrors are by C&G Fine Art, with signage by Ultra Signs; the pool area is kitted out in Garapa decking by Freestyle Decking; additional accessories were procured for the rooms by Hotel Pro.





THIS PAGE Polished granite floors by Mazista and mirrored ceilings by C&G Fine Art create the illusion of height, while hanging walls and feature bulkheads by Ceil Wall Interiors let the art shine. Artworks (from left) are by Peter Clarke, Parker Laird, Cecil Skotnes, Daniel Matshidiso and Broderick Somana. **OPPOSITE, CLOCKWISE FROM TOP LEFT** Jaffer Modern keeps external embellishment to a minimum, starting with clean-lined signage by Ultra Signs and a glass pivot door by Eurostyle; one bit of whimsy is this mustard viewing bench by Block & Chisel, here looking onto work by (from top left) Clare Menck, Lauren Shantall, Kaloki Nyamai and Dominic Tshabangu; the windows in the gallery flood the space with natural light, illuminating a self-portrait by Shafina Jaffer and a work by Thando Ntombela.

"THE CLIENT WANTED THE HOTEL POOL TO BE VISIBLE FOR MILES

AROUND. AND WE JUST AMPED IT UP." – ARCHITECT ROBERT SILKE

