



SA R110
OTHER COUNTRIES
R95.65
EXCLUDING TAX

DECOR ■ ARCHITECTURE ■ DESIGN

THE DESIGN ISSUE

- ▶ **TAKE A SEAT** INTERNATIONAL SOFA AND CHAIR TRENDS
- ▶ **SWITCH ON** LOCAL LIGHTS BY SA ARCHITECTS
- ▶ **HEAR FROM** LI EDELKOORT, JULIA DAY, TONIC DESIGN

—
WINNER
ART DIRECTION
2022 FOLIO
AWARDS
NEW YORK
—

—
WINNER
BEST USE OF
PHOTOGRAPHY
2022 PEARL
AWARDS
NEW YORK
—

LOOP MODULAR
SEATING BY SPANISH
BRAND SANCAL AND
DUTCH DESIGN
STUDIO RAW COLOR



WIN
LUXURY POOL LOUNGERS
WORTH R35 000
P62



THE ART OF ARCHITECTURE FROM BRUTALISM TO BRAAMFONTEIN [AND BENONI]



M O D E R N
L O V E

WORDS
ANNETTE KLINGER
PRODUCTION
MARK SERRA
PHOTOS
PARIS BRUMMER



OPPOSITE Brick ramps, such as the one leading guests to the fire-engine-red front door, have replaced stairs in this Modernist residence.

AN AWARD-WINNING MID-CENTURY HOUSE BY WORLD-RENOWNED SOUTH AFRICAN-BORN ARCHITECT **A D È L E N A U D È S A N T O S** HAS BEEN RESTORED TO ITS FORMER GLORY THANKS TO THREE YEARS OF DOGGEDLY DETERMINED WORK BY ITS NEW OWNER.





“YOU KNOW, I COUNTED EVERY SINGLE BRICK IN THIS HOUSE,” says architect Adèle Naudé Santos, smiling, as she stands looking around the main bedroom of the first house she ever designed – a solid Modernist four-bedroomer completed in 1967 and situated in a narrow, leafy avenue in Cape Town’s Kenilworth.

She may not actually be joking. Their modular layout, visible through the unplastered whitewashed walls, means you *could* conceivably measure the dimensions of the house brick by brick. US-based Adèle may now be a world-renowned architect, but back then she was just starting her career, and this was her first-ever build. And as if the stakes weren’t high enough, the client was her father, the late architect Hugo Naudé.

“My father didn’t want me to become an architect because he didn’t believe it was a woman’s profession,” says Adèle. “When I graduated top of my class in my third year at UCT, he told me it was time to move on – so I went to London to complete my degree at the Architectural Association.”

Conspicuously different from its neighbouring properties, the house’s facade is hidden from street view. “The house was designed to be experienced from the inside outwards,” says Adèle. “My parents wanted a lot of privacy, so they asked for the bedrooms to feel like their own houses within the house. Each has its own private garden, and doesn’t look out onto any other part of the house.”

Standing next to Adèle – who had flown into Cape Town just the day before from the US – is the home’s new owner, Italian-British sculptor Marco Chiangetti. When Marco first saw the inside of the house three years earlier, the self-admitted Mid-century Modern fanboy realised he was being presented with a rare real-estate opportunity (25 years of accumulated clutter and ill-advised building extensions by the previous owners notwithstanding). “Everything had been painted with a white gloss paint, and there was carpeting everywhere,” he recalls. “But it was just one of those situations where I was like, wow, a property of this calibre doesn’t come on the market very often. And so I bent over backwards to get it.”

Marco’s artistic sensibility and knowledge of Modernist design meant that he had a reasonably accurate instinct about what needed to be done to restore the house back to its original glory – but there were a few gaps. “Through the joys of the internet, I found out that Adèle lived in Boston, where she was the dean of architecture at MIT.” Marco reached out to Adèle, and she sent him scans of the original blueprints and a collection of personal photographs of the home’s interior, taken when her parents resided there. Marco describes the restoration process as a systematic stripping back of layers until the house revealed itself as it was intended to be. “It was a bit like an archaeological excavation, really,” he says. He did the lion’s share of the work himself, most of it during the pandemic.

The only real renovation that took place was the modernisation of the kitchen and bathrooms, to which Marco introduced bespoke cupboards and cabinetry in vivid shades of teal, green, orange and yellow that landed it firmly in the mid-century. “I tried not to introduce materials that you wouldn’t have found in the 1960s, but I didn’t want the house to become a museum, either,” he says. “I tried to gauge the tone of the era while still giving it the flavour that it needed.”

And so the day finally came for Marco to give Adèle the grand tour. In every room, there was one feature or another that she’d pause at to reminisce: the little corner window her father liked to look out of when he was seated in his favourite chair; the skylights that were specially incorporated to illuminate Hugo’s collection of paintings by his uncle, the famous Impressionist also called Hugo Naudé; and, yes, the brickwork that she had so fastidiously overseen during the build that launched her career.

santosprescott.com | marcochiangetti.com

“THE RESTORATION WAS A BIT LIKE AN ARCHAEOLOGICAL EXCAVATION, REALLY.”

MARCO CHIANDETTI, OWNER



OPPOSITE, CLOCKWISE FROM TOP LEFT Architect Adèle Naudé Santos designed the house to maximise the small plot of land, making it a residence to be enjoyed from the inside out; the building is a celebration of its materials – unplastered brickwork, glass and steel; a spartan slate courtyard neatly frames the designer Mid-century furnishings inside; each bedroom in the house looks out onto its own private garden.



"THE HOUSE WAS DESIGNED TO BE EXPERIENCED FROM THE INSIDE OUTWARDS."
ADÈLE NAUDÉ SANTOS, ARCHITECT

The lounge is a showroom of designer
Mid-century Modern furniture, like
the Le Bambole sofa by Mario Bellini.



THIS PAGE A 1950s Kai Kristiansen desk, Charles Eames side chair from Herman Miller and orange Spun lamp by Sebastian Wrong for Flos: working from home has never looked this good. On the coffee table is a Zig-Zag light by Shui Chan.

OPPOSITE An Eero Aarnio Bubble chair dangling in one corner of the lounge makes for a seductive reading nook.



THIS PAGE The refurbished kitchen's vivid shades of teal, yellow and green are a nod to Mid-century Modernism, but still feel contemporary. **OPPOSITE, FROM TOP** Salvaged from an office block demolition, the restored teak flooring becomes a focal feature in the minimally adorned dining room; a garden of hardy indigenous fynbos holds its own against the strong lines of the residence.



THIS PAGE Adèle incorporated skylights to illuminate the original owners' (her parents) art collection - half a century later, they illuminate the collection of the new owner, Marco Chiandetti, including his own sculpture. **OPPOSITE, CLOCKWISE FROM TOP LEFT** Brickwork ramps radiate towards the bedrooms from the open-plan living area; Marco updated the existing hallway cabinets with new doors in Mid-century-inspired hues; the floor plan boasts a dynamic interplay between curved and straight lines, as seen here in the main bedroom; form meets function in the hallway cabinets, which also serve as plinths for collaborative concrete works by Marco and Melora Kuhn.



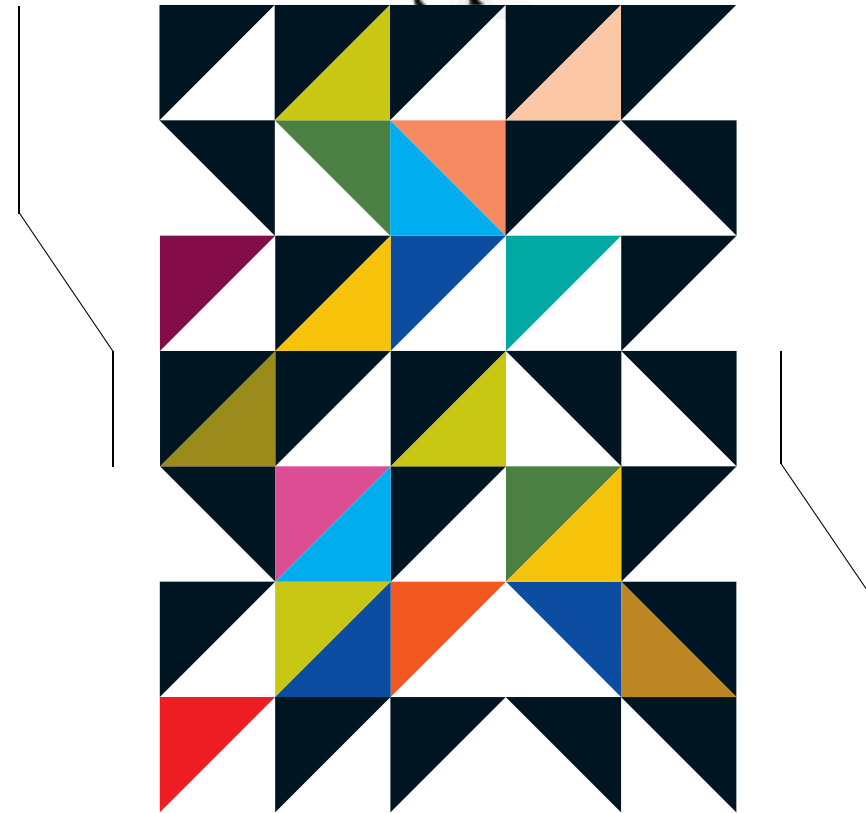


THIS PAGE An unapologetically orange carpet lands the main bedroom right in the '70s.
OPPOSITE A bespoke mural of fun retro stripes is the undisputed crowning glory of the main en suite bathroom.





C O L O U R
F I L L
-



SEEING ITS HIDDEN
POTENTIAL, CREATIVE COUPLE
LAUREN SHANTALL
AND
DEREK EYDEN
HAVE TRANSFORMED
A NEGLECTED
MID-CENTURY BOX INTO
A COLOURFUL RETREAT
THAT SUITS THEIR NEW
POST-COVID
LIFESTYLE TO A TEE.

WORDS

ANNETTE KLINGER

PRODUCTION

MARK SERRA

PHOTOS

PARIS BRUMMER



A quirky vignette in yellow and blue - featuring a shelf that owner Lauren Shantall fashioned out of an old storage unit, a mirror sculpture by Paul Edmunds, an original 1980s Rubik's Snake, vases by Kommetjie Ceramics and an old-fashioned projector slide-turned-artwork - welcomes visitors in the hallway.



AS MANY COUPLES DID DURING THE PANDEMIC, Lauren Shantall and her husband Derek Eyden re-evaluated their lifestyle. To beat the claustrophobia of their new work-from-home regimen, Lauren, who runs her own PR company, and musician Derek would regularly pile into the car with their 13-year-old son Daniel, and make the trek from Rosebank in the heart of Cape Town's suburbia to the Deep South – the colloquial name used for the slack-paced string of suburbs that hug the Cape Peninsula's coastline. "We were waking up three, four times a week to go for sunrise swims," says Lauren. "Covid meant that I suddenly lost 40% of my business – but it also meant that I could work from anywhere. We realised we could minimise our petrol bill and just move to live next to the ocean!"

The Mid-century Prairie-style house the couple ended up buying in Fish Hoek wasn't exactly their architectural dream, but its lofty location against the mountain, with a view of both the Atlantic and Indian oceans, was. "It was one of those 1960s box houses, where you open the front door and walk into a rectangle," says Lauren. "Derek and I knew roughly what we wanted to do. We measured the space, made little scale drawings and cut out pieces of furniture that we'd move around, trying endless configurations."

Architect Ian Macduff and interior architect Charisse Johnston of StudioSALT helped the couple crystallise their vision. The previously closed-off lounge, kitchen and sunroom became one sprawling living space that spills out onto a large balcony, and another storey – with an impressive custom-designed steel staircase to match – was added to accommodate a small study and an en suite master bedroom with its own balcony.

As far as possible, Lauren and Derek repurposed the house's fixtures or went to great lengths to source reclaimed fittings and furnishings that wouldn't look out of place. The sunroom's slasto stones and sliding door, for example, were redirected to the guest loo and scullery respectively, while the parquet flooring was one of those Facebook Marketplace finds that DIY home renovators' dreams are made of. "The sellers were getting rid of it because they were putting down vinyl!" says Lauren. Another score was the retro teak kitchen unit that had been gathering dust in someone's garage. And then there was the pink-and-black Zulu Mama Café chair by Haldane Martin that now lives in Lauren's study, because the original owners wanted to redo their home interior entirely in black and white, as one does...

Lauren – whose career spans decades working in the design and art realm, and who is also an artist in her own right – and Derek worked together to create a tailor-made colour story for the home. It plays out from the paint palette she chose for the walls and joinery to the artworks and curios from the couple's enviable collection – much of which is still in storage after the move. "Many of the colours reflect the fynbos around us, like this protea," she says, gesturing to a large *Leucadendron gandogerii* growing in the indigenous garden below the balcony, its gradients of green, yellow and orange-pinks echoed in the open-plan living area. "My husband is a musician, and while I don't pretend to understand music very well, I'd like to think what I've done here is like colour music. The colours are notes that form a melody through the house."

The new milieu undeniably fosters creativity – not only for Derek, who now composes and records music in a plant-filled studio bathed in serene shades of green, but also for Lauren, who has a dedicated art room bathed in natural light. "I'm working on an exhibition called 'Plant Babies', which will open this year," she says. Three guesses where she gets her inspiration from... studiosalt.co.za

"I'D LIKE TO THINK WHAT I'VE DONE HERE IS LIKE **COLOUR MUSIC**.
THE COLOURS ARE NOTES THAT FORM A MELODY THROUGH THE HOUSE."
LAUREN SHANTALL, CO-OWNER



OPPOSITE The entrance hallway sets the tone for the rest of the home's interior with a Rorke's Drift rug from the KZNSA Gallery, an antique jonkmanskas topped with traditional Ndebele and Sesotho pots, Murano glass chandeliers, a puppy sculpture by Magis and a mosaic artwork by Galia Gluckman.



AS FAR AS POSSIBLE, THE OWNERS **REPURPOSED** THE HOUSE'S FIXTURES OR WENT TO GREAT LENGTHS TO SOURCE **RECLAIMED FITTINGS** AND FURNISHINGS THAT WOULDN'T LOOK OUT OF PLACE.

The living area showcases the owners' collection of original Mid-century designer furniture, fittings and artworks. To echo the colours found in the indigenous fynbos garden that the lounge overlooks, the couple chose shades from Plascon's 2022 and 2023 Colour Forecasts for the walls and select pieces of furniture.



THIS PAGE The post-reno kitchen is adorned with mossy green shaker-style cabinetry with handles to match those of the Mid-century server, vintage Le Creuset pots, a painting by Marion Smallbones, and hand-painted ceramic tiles from the KZNSA Gallery. **OPPOSITE** Repainted in custom colours, the vintage solid-teak kitchen unit houses the couple's collection of Zulu pots, and crockery by Portmeirion, Mervyn Gers and Sibusiso Duma.





THIS PAGE Toby surveys his domain from the deck, furnished with a hanging chair bought from one of Noordhoek's roadside weavers, a second-hand table painted in custom colours, owner Derek Eyden's collection of potted plants and a ceramic candelabra by Home Bakes. **OPPOSITE** A cosy corner in the lounge is decorated with a vintage swinging wall pendant from Maximalist, a Mid-century nesting table painted in custom colours, and artworks by Lauren and Gillian Chase.





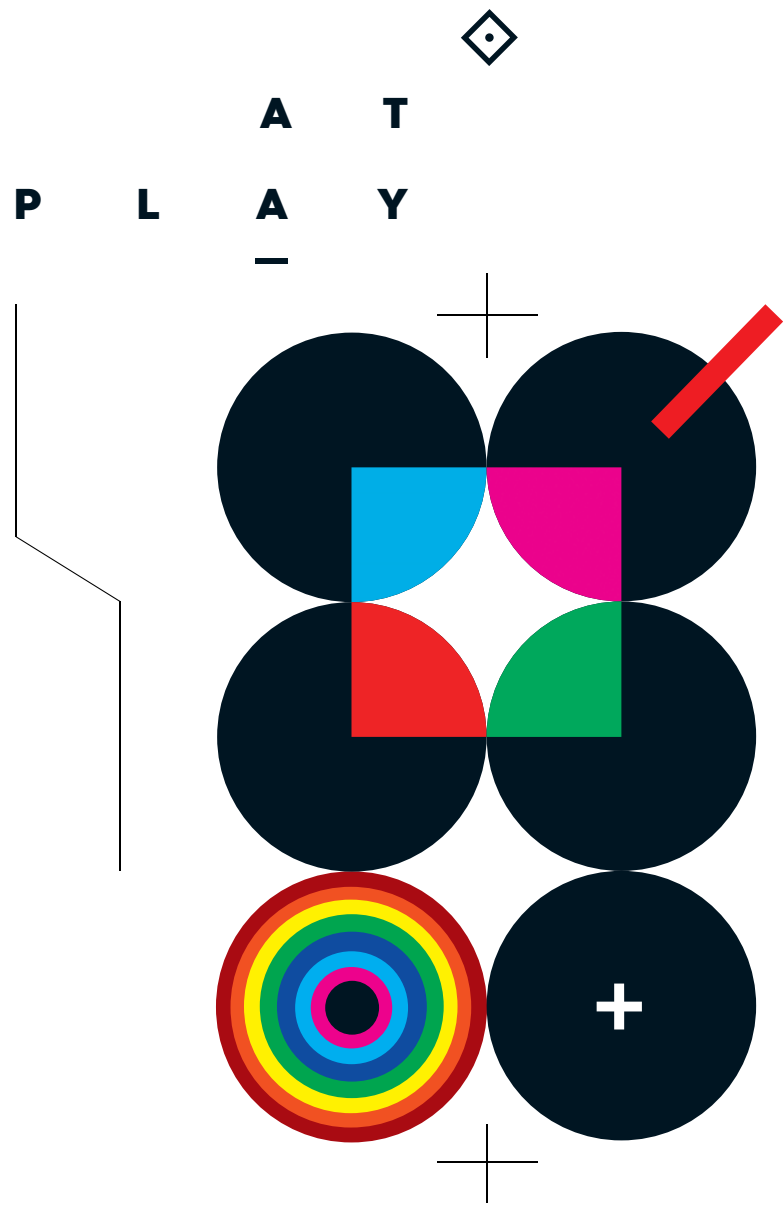
THIS PAGE, CLOCKWISE FROM TOP LEFT Lauren's study, starring Austin the Labradane, a Zulu Mama chair by Haldane Martin, and art by Michael Taylor, Jo O'Connor and Adolf Tega; a Ndebele pot cosies up to a Cecil Skotnes print; Derek's studio-slash-greenhouse, with Bon Bon ottomans by Ergoform and an Art Deco mirror that's a family heirloom; a stacked assemblage of Zulu baskets and clay pots stands on a Mid-century marble side table. OPPOSITE The monochrome bathroom was inspired by the tiled facade of a Mid-century building in Miami. The sink was built into a vintage server and is complemented by one of Lauren's black feather artworks.





THIS PAGE A focal wall in a sensuous shade of mulled wine adds drama to the otherwise airy main bedroom, starring a bed and bedside lamps by Ikea; an American Mid-century wool rug, turned upside down; an old Philips radiogram, resprayed in blue; and two vintage plane propeller blades. **OPPOSITE** The line of the window in the upstairs en suite bathroom follows that of the roof, so anyone seated in the tub sees only trees. A Mid-century server has been painted and repurposed as a vanity stand, the safari chair was bought at auction, and the blinds are made from vintage Coral Stephens fabric.





THIS JOBURG INNER-CITY OFFICE SPACE IS A QUIRKY TREASURE OF ICONIC DESIGN, ART AND NOSTALGIA.

WORDS
JO BUITENDACH
PHOTOS
PARIS BRUMMER



An eye-catching vintage cupboard greets you as you enter the office space. It's a family heirloom that company founder Adam Levy had sprayed an electric blue. The sculpture is by Johannesburg-based Jason Bronkhorst.



WHEN ASKED what makes

Play Braamfontein's office special, founder Adam

Levy responds simply: "A 30-metre-long, floor-to-ceiling

panoramic view of the Johannesburg skyline." He is right, of course;

the vista, which includes the iconic Nelson Mandela Bridge and a multi-storey

Shepard Fairey mural, is breathtaking. But this workspace is so much more than a view.

Located in a Brutalist 1970s office block, now home to the area's weekly Playground

Market, with a concrete facade that was designed by famed abstract sculptor Edoardo Villa, the

property development company's 11th-floor office is simple and light-filled, and offers a sense of

calm away from the urban madness below. Its industrial white walls and exposed concrete ceiling are a

strong contrast to almost homely parquet flooring. This is the perfect canvas to show off Adam's extensive

collection of art, vintage furniture and curiosities. Visiting this den of delights is, as he says, "like travelling

through my memory – this space is the history of Adam". He explains how important each item is: "I don't have

an affinity to the possession of the thing; it's the reminder of a memory or a moment in time that it brings."

Adam's art collection, which liberally lines the walls of the office, illustrates the long relationship he has had with

the art world. It includes several pieces by Zimbabwean artist Kudzanai Chiurai, as well as a print of Dale Yudelman

and Arlene Amaler-Raviv's *Joburg Man*. Adam has been collecting art for more than two decades but explains that the

first piece he ever bought at auction was a Cecil Skotnes totem pole. "I then got so carried away, I bought two Norman

Catherines and a Walter Battiss," he adds. While these hasty purchases left him with some buyer's remorse and an empty

bank account, in hindsight, they were a great investment.

Influenced by his mom, who has "fantastic taste", Adam has been trawling antique shops since he was a child. And

although his style errs towards minimalism, he feels a strong connection to the mid-century period. This is evident in

interesting pieces of colourful glass and retro ice buckets found in the boardroom, or in a skilfully styled Giotto

Stoppino magazine rack. Other fascinating pieces include his grandmother's vintage cupboard, which he had a mechanic

spray a glossy electric blue. Then there's the original Memphis Milano Super lamp, designed by Martine Bedin in

1981. Adam spotted it in a Cape Town antique shop and immediately fell in love with "the greatest lamp I had

ever seen". After coveting it for a decade, and thanks to a successful business deal, he was finally able to buy it.

It's not just art and antiques that make the workspace quintessentially Adam – it's also the playful

inclusion of his obsession with LEGO, which can be found throughout Play Braamfontein in many

guises, from a London bus to a potted Bird of Paradise plant. After a lifetime of collecting the

Danish toy bricks, Adam is still able to tell you when he got each set, starting when he was six

years old. It's, he says, his oldest possession and a real connection to his childhood.

Possibly, it's this sense of childish excitement that makes this an office you want

to spend time in. The rooftop eyrie is a fun and dynamic place, where you'd

be welcomed and encouraged to sit and sift through its treasures,

one beautifully designed and idiosyncratic item at a time.

playbraamfontein.co.za



THE BRUTALIST 1970s OFFICE BLOCK'S
CONCRETE FACADE WAS DESIGNED
BY FAMED ABSTRACT SCULPTOR
EDOARDO VILLA.

OPPOSITE, CLOCKWISE FROM TOP LEFT Part of Adam's extensive art collection is displayed gallery-style above an Ateljee sofa by Finnish designer Yrjö Kukkapuro; the boardroom features works by local artists such as Conrad Botes, as well as a military helmet, titled *RIOT*, by Sindiso Nyoni; Adam amid his treasure trove of collectables, including a Giotto Stoppino magazine rack and a red acrylic dice piece by Pierre Fouché; Play Braamfontein's workspace doesn't take itself too seriously – Adam's collection of LEGO can be found throughout the office.





The 11th-floor office is open-plan and light-filled. Adam had parquet flooring installed throughout the building when he bought it. All workstations have an authentic Eames moulded side chair. The space heaves with countless pieces of art and furniture, each with its own unique story. The wooden totem by Cecil Skotnes was the first artwork Adam purchased on auction.



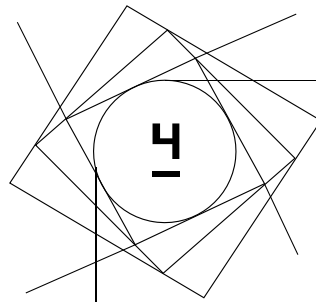
THIS PAGE Play Braamfontein's view of the Johannesburg inner city is unbeatable, with the iconic Nelson Mandela Bridge just a short walk away. The whimsical crocodile is by Durban artist Cameron Platter, and the vintage Poltrona 4818 armchair is by Anna Castelli Ferrieri for Kartell. OPPOSITE Another sculpture by Jason Bronkhorst stands among mismatched furniture. The Noguchi table was designed by Japanese-American artist Isamu Noguchi for Herman Miller, and the black-and-chrome Plona folding chair is an original Giancarlo Piretti for Castelli.



THIS PAGE The black-and-red *Y Propaganda* artwork by Kudzanai Chiurai is a seminal piece in Adam's collection. A LEGO Botanical Collection vase adds a playful pop of colour. Adam had the small black table, which belonged to his grandmother, restored and lacquered. OPPOSITE Neutral white walls, an exposed concrete ceiling and simple furniture provide the backdrop for a grouping of bright Danish Holmegaard Carnaby glass vases.



THIS PAGE The boardroom features a light fixture by Israeli designer Ayala Serfaty, and a collection of Mid-century ice buckets and glass. Adam waited four months for the Panton chairs to arrive from Italy. The table is by South African designer Gregor Jenkin. OPPOSITE A photograph by Mohau Modisakeng hangs in Adam's office while an original Memphis Milano Super lamp rests on the floor.



HEREHUIS

The latest addition to the acclaimed architecture of the historic BOSJES farm is an 18th-century MANOR HOUSE re-imagined as a luxurious eight-bedroom GUEST LODGE.

WORDS LYNETTE BOTHA



EVER SINCE ITS UNVEILING IN 2017, we knew that the Bosjes Chapel would be a hard act to follow. With its distinctive undulating white roof, it has garnered wide acclaim and appeared in many an Insta post. Last year, the owners of Bosjes *did* follow up their original chapel design with two new structures of spectacular sculptural trellises, which house the pantry and the farm shop (see VISI 113).

Now, the latest addition to this estate on the slopes of the Waaihoek mountains is a complete revamp of the 200-year-old Herehuis, the farm's original manor house. Until recently, it was a private residence, but such is the growing popularity and appreciation of this beautiful estate that additional accommodation was needed to

supplement the Die Skuur guesthouse on the property. Once again, architect Tiaan Meyer of Meyer & Associates was called on by the owners to re-imagine the Herehuis, with a brief that included adding at least 12 new bedroom suites as well as the necessary public areas - a reception, lounges, a library and a breakfast/dining room, plus a pool and deck area.

"I was asked to come up with an architectural solution to modernise the original manor house while retaining its history and heritage and approaching the build in a sensitive and respectful way," says Tiaan. "While the owners were keen for new additions to maximise the magnificent views and setting of the farm, the caveat was to not visually overshadow the manor house."

PHOTOS PARIS BRUMMER PRODUCTION / ANNEMARIE MEYER

THIS PAGE The gabled Bosjes Manor House, constructed in 1790, is the oldest building on the farm. **OPPOSITE** The gentle curve of the reception desk and its welcoming couch invite you into the Voorkamer. Standout pieces include a large-scale work by Morné Visagie, as well as the "muurkas", which is original to the house. A painting of a forest canopy by Jordan Sweke, lights by Dokter and Misses and armchairs by Studio 19 are further points of interest.



“The caveat was to not visually overshadow the MANOR HOUSE. Any new additions had to be DISGUISED, and had to emphasise the manor house as ‘THE STAR OF THE SHOW.’”

Any new additions had to be disguised, and had to emphasise the manor house as ‘the star of the show.’”

The new accommodation is made up of a collection of separate buildings arranged around three courtyards, which are all connected with open timber walkways. The individual privacy of the bedroom suites was

paramount, and each new suite has beautiful views of the surrounding Waaihoek and Slanghoek mountains.

One of the oldest fixtures to remain was the original kitchen door. “The owners specifically asked that we preserve it,” says Tiaan. “The manor house was built in 1792, so the door has some serious history, as well

THIS PAGE, CLOCKWISE FROM TOP The magnificent setting of Bosjes farm, encompassing the Manor House, Guest Lodge and spa, Bosjes Kombuis to the right, and the iconic Bosjes Chapel and Botha’s Halte School in the distance; the new additions to the lodge reference rural architecture, and are clearly distinguished from the white-washed walls of the Manor House via the use of dark corrugated sheeting and bespoke timber detailing. **OPPOSITE** “We wanted the library to be a sanctuary that envelops you when you’re inside it,” says interior designer Liam Mooney. The Dolly chair and Top Deck side table are by Valentim Furniture.





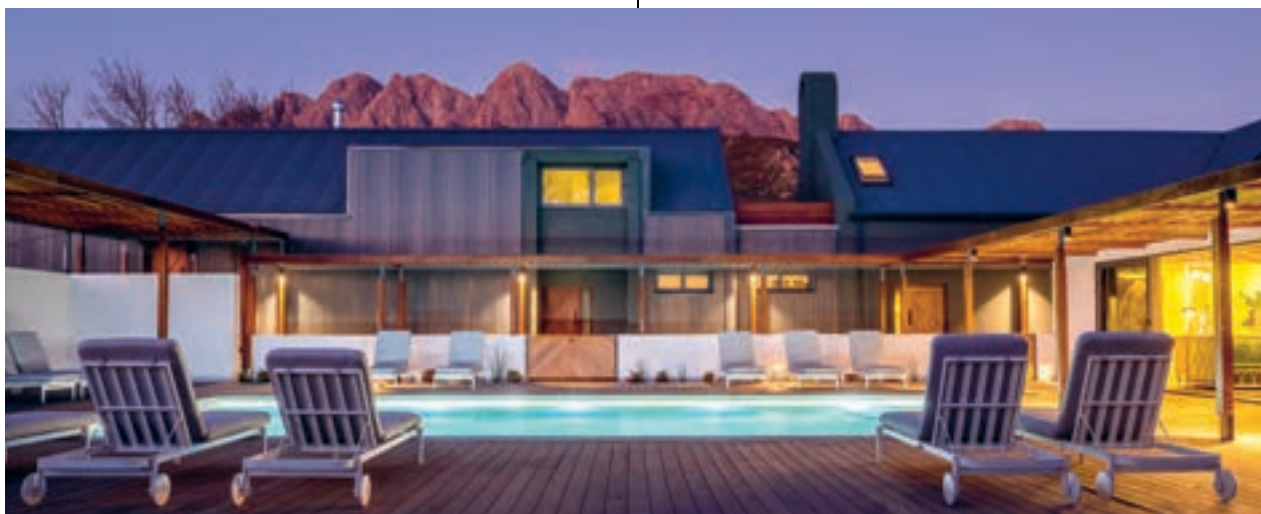
as great sentimental value to the owners. Today, it's set within the back covered walkway, as part of the library."

Complementing Tiaan's sensitive solutions to the build of the Herehuis are the colourfully eclectic interiors imagined by Liam Mooney, who has also worked with the Bosjes team for many years. "We wanted to create a space that didn't emulate a traditional hotel," says Liam, "but rather something with a home-away-from-home feel. We wanted to bring the vibrancy of the landscape into the rooms, incorporating vintage pieces sourced from local

small businesses and dealers, and layering them with modern design pieces and a mix of old and new artists."

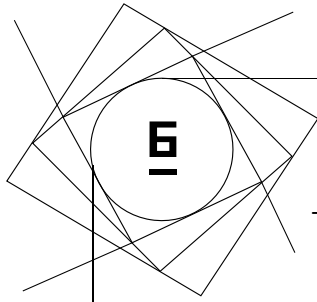
In fact, it's the Voorkamer - the room Liam is most proud of - that sets the tone for Herehuis. With Tiaan's architecture directing guests to arrive through the manor house's main gable, it's the first room you encounter on arrival at Herehuis. It epitomises Bosjes: audacious, beautiful and creatively stimulating, but ultimately a place in which you want to languorously spend time.

bosjes.co.za | meyerandassociates.co.za | liammooney.co.za



THIS PAGE, CLOCKWISE FROM TOP LEFT The dining room service counter's curves are a leitmotif for the whole farm; the sunroom was designed to be the perfect spot for repose by the pool, with the green theme carried through, as well as the use of cane furniture custom-designed by the Society for the Blind; the Bosjes pool courtyard is framed by timber pergolas and walkways, which offer protection from the summer winds. **OPPOSITE** The basketweave design is a recurring theme on the farm, referencing Cape Dutch riempie chairs. "We chose a different colour and pattern scheme for each of the bedrooms, to mimic the vibrancy of the outdoors," says Liam. "The patterned bed canopies create an intimate cocoon within the double-volume rooms."





BACK TO THE BEGINNING

TONIC's new showroom is a celebration of decades of exceptional design and the BEST OF JOBURG LIVING.

WORDS SARAH BUITENDACH



INTERIOR-ARCHITECTURAL STUDIO TONIC may have had a showroom in the Johannesburg design precinct of Kramerville for 10 years, but it feels fitting that this space has now returned

to Parktown North. The old Joburg suburb is a hub of art galleries and trendy restaurants, and is also at the epicentre of the area that Tonic has inhabited since its founders Greg Gamble and Philippe van der Merwe established the company at the end of the 1990s.

In the early days, they had offices up the drag from Parktown North in the then-blisteringly cool Rosebank "design quarter". In the 2000s, Tonic's Parktown Quarter shop and office was the stuff of cracking window displays

and legendary launch parties. For the last decade, Greg and Philippe have had their studio right around the corner from there, in one of the suburb's original farmhouses.

Now they've jumped at the opportunity to morph this 100-year-old homestead into their showroom too, turning the original front rooms of the property into a series of ever-changing display spaces. These flow into a new extension to the side of the classy old structure. From the road, the new addition might seem modest; in reality, it's anything but.

Running to the back of the property, the double-volume space is large, airy and warm. Terracotta tiles cover the floor, providing contrast against jute rugs and Tonic's

PHOTOS PARIS BRUMMER

THIS PAGE One of the rooms in the original farmhouse (left) versus the new extension (right). The dining room scene features Tonic's Cape chairs and Cigarette dining table, while the studio's iconic Hawker bench is visible in the second shot.

OPPOSITE Room displays are a mix of original Tonic items, antiques and art, including Tonic's blue AF 003 server, works by Norman Catherine and Lucy Jane Turpin, and carpets from Herringbone (which Tonic stocks).



trademark colourful, contemporary furniture pieces, while a glass-walled courtyard allows light to flood in.

“We designed the new section ourselves - we’d have driven an architect demented”, Philippe says. Their exacting design eyes aside, this move makes sense because they’d been in the building for years, and thus knew exactly what would and wouldn’t work. Case in point: that building a structure that doesn’t face north would be okay, and that it would get constant, shifting light throughout the day.

Tonic’s rebooted HQ is illustrative of their adaptive furniture and the projects they do across South Africa

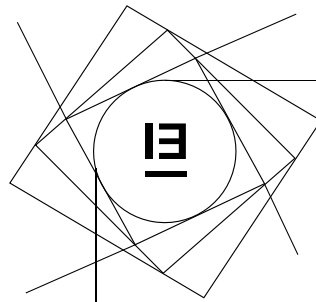
and the globe - but on a real, residential scale. They’ve combined their own pieces with antiques, collectables and art in the ever-evolving rooms, so it’s instantly possible to imagine how they might work in your own life.

Yes, this is a commercial endeavour - but you’d be forgiven for thinking that you’d just wandered into a quintessential, albeit incredibly stylish, Highveld house. The Tonic team has mastered the crafting of eclectic, easy and elegant living spaces, and in doing so created a design vernacular for homes that is utterly, beautifully Joburg. tonicdesign.co.za

The TONIC TEAM has created a DESIGN VERNACULAR for homes that is UTTERLY, BEAUTIFULLY JOBURG.



TOP Tonic’s Roundback armchair (left) and green HG cabinet (right) contrast against the original features of the house and new additions such as the terracotta floor. **ABOVE** The new showroom extension is spacious and full of light.



THINKING SPACE

The new building for the HASSO PLATTNER D-SCHOOL AFRIKA at UCT is both a product of design thinking and a space to facilitate it.

WORDS GRAHAM WOOD

IT SEEMS THAT GERMAN BILLIONAIRES have a knack for adding landmarks to Cape Town's architectural landscape. First there was former Puma (now Harley-Davidson) CEO Jochen Zeitz and the Zeitz MOCAA. Now, the Hasso Plattner Foundation - set up by the founder of software company SAP, Hasso Plattner - has funded the HPI d-school building, home to the Hasso Plattner School of Design Thinking Afrika (d-school Afrika for short), at the University of Cape Town.

While the Zeitz MOCAA might be described as iconic, lead architect Jonathan Ray from KMH Architects, who designed the d-school building, describes their intention as "iconographic". By this he means that, although there are undeniably some eye-catching elements in the new building - not least the glass lattice canopy that sweeps all the way down to the ground - its aesthetic articulates how the building works rather than just looking design-y.

"If you look at how your brain is being wired behind those activities, that is what we teach," says Richard. And that mind-set can be applied to other contexts - anything from healthcare to housing or financial-services solutions.

d-school Afrika is the third design-thinking school in the world, the first two being at Stanford University in the US, and in Potsdam in Germany. d-school Afrika has been running from a space at UCT's Graduate School of Business at the V&A Waterfront since 2015. As Richard says, after its initial success, he realised that to have a meaningful presence in Afrika, d-school Afrika needed its own place. Luckily, the Hasso Plattner Foundation agreed, and the plan to build a dedicated home began.

While d-school Afrika's predecessors in the US and Germany had developed a unique approach to space planning, both were housed in existing buildings. The d-school at UCT was the first opportunity to manifest

D-SCHOOL AFRIKA is a space waiting to have its potential realised, to unlock the possibilities of DESIGN THINKING.

"We wanted to make the way in which the building was made apparent," says Jonathan. "So, for example, one of the wonderful things about the lattice shell structure is you can see how it works. There's no artifice. You see every single beam; you see how it all connects. The aesthetic and how it works are the same." This is something of an analogy for what design thinking is, and what d-school Afrika does, decoupling the creative magic embedded in design disciplines, and demystifying and democratising it.

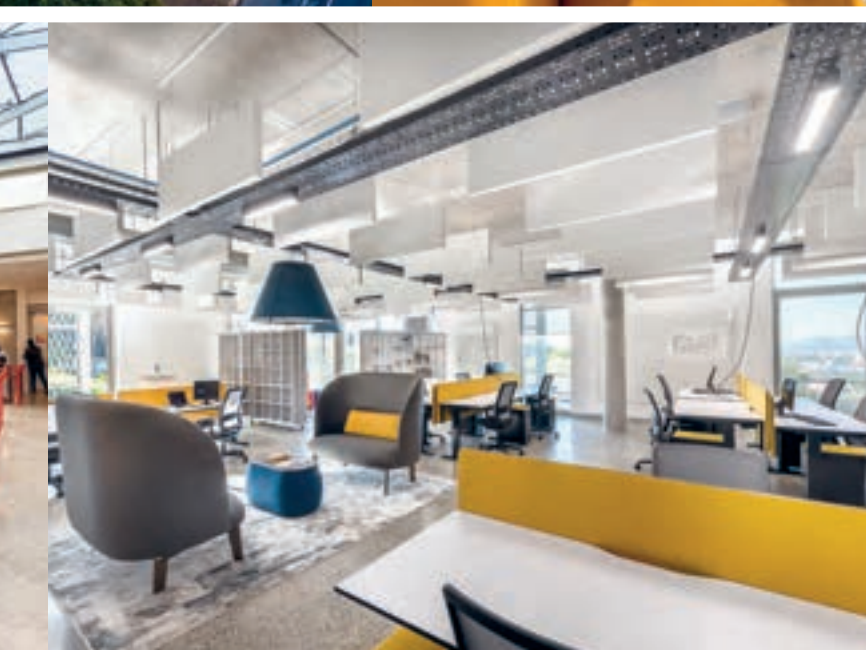
Richard Perez, founding director of d-school Afrika, explains that "design thinking" is an idea that gained traction in the US in the early 2000s among various other approaches to "creative problem-solving". He explains that these skills are commonly taught in design schools, but as an inherent part of their discipline, be it graphic design, product design or architecture. Apart from the things that designers design, however, there is also huge value, he explains, "in the thinking process that gets you to the end object".

design-thinking principles in a new building. Jonathan says they noticed early in their research that the triangular hill site on which the school has been built was empty, but it was a busy thoroughfare for students moving between campuses. KMH integrated those routes into the building, drawing them under its canopy-like structure and making the building part of the university community. Its tent-like span is a deliberate attempt to build flexibility into the design, so that the interior is easy to reconfigure. The light-filled atrium also helps resolve the tricky geometries of the site and the need for some regular, linear rooms.

Given the ethos of the school, the building also pushes the envelope as far as the challenges of sustainability go, including through the use of cutting-edge technology such as the Thermally Activated Building Structure (TABS).

As d-school Afrika takes residence in its new home, it is a space waiting to have its potential realised, to unlock the possibilities of design thinking. "It almost says to you, you have the right to think differently," says Richard - which seems a good place to start. dschool.uct.ac.za | kmh.co.za

OPPOSITE, CLOCKWISE FROM TOP LEFT The steel, glass and concrete exteriors speak to the evolving character of UCT's campus architecture; a tent-like glass-lattice canopy swoops to the ground, providing shelter over a pre-existing footpath and drawing students into the building; mobile furnishings keep the space flexible; the staff space has a non-hierarchical design, encouraging collaboration; the atrium is a central "town square" type area, welcoming in the broader university community; the interior includes a variety of workspaces; the building appears to be almost like a piece of raised topography on its triangular site.



PHOTOS PARIS BRUMMER