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DESIGN TRENDS FROM MAISON & OBJET 2022

W A V E

THE BUZZ

TEXTILE ART AND TAPESTRIES

RETRO 70s TILES

ASIAN-INSPIRED EATERIES

NEW PARISIAN HOTELS



INNOVATIVE IDEAS ON FAMILY HOMES ■ RESORT HOTELS ■ LUXURY CAMPING
■ COMMUNITY CENTRES

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PHOTOS | PARIS BRUMMER

PRODUCTION | ANNEMARIE MEINTJES

SCOUT'S HONOUR



Nestled on the slopes of the **SIMONSBERG** in Franschhoek, this enchanting getaway upends traditional notions of what a **LUXURY TENTED CAMP** should look like. Pack your Swiss Army pocket knife and get ready to earn your next badge.



This large tent - House Canoe - comes with a catering kitchen, and is available to hire for events. The high-backed chairs in the background, from Aura Interiors, stand against a wall hanging by Casamento. The blue trunk belongs to Camp Canoe owner Amy Kropman, and the Adirondack chairs and table on the left are from Patio Life.



Go wild.” As client briefs go, this has to be both fantastic... and a touch nerve-racking. On one hand, you can really let your creative energy loose – but on the other, your version of going wild may be pushing the proverbial boat (or in this case, canoe) out way beyond what your client is comfortable with. There’s a lot to be said for a tight brief, right?

Nevertheless, “go wild” was exactly the brief delivered by Camp Canoe owner Amy Kropman to Rotem Shachar and Megan Bond of MR. Design Studio. Having been in the hospitality industry for many years, Amy and her husband Tal created and ran the upmarket B.I.G Backpackers in Green Point, and were now looking for something to do beyond the bustle of the city. Only 45 minutes from Cape Town, the slopes of the Simonsberg Nature Reserve outside Franschhoek presented the perfect opportunity, and the idea of a fresh take on luxury glamping was born. “I tend to gravitate towards things that I personally would love to see on the market, but am not finding,” says Amy. And while there’s certainly no shortage of luxury tented accommodation available in South Africa, from a design perspective it does feel like different riffs of the same African bush-inspired tune.

Which is where Rotem and Megan came in. They *did* go wild, yet it wasn’t the wilds of Africa that inspired their design, but the wilds of New England in north-eastern United States. There’s a clear nod to film director Wes Anderson’s *Moonrise Kingdom* in the design approach – if you haven’t seen this wonderful 2012 coming-of-age film, it’s set in a 1960s Scout camp called Camp Ivanhoe – and it’s a completely fresh take on the luxury tented camp concept. “This project encompasses exactly what we want to do as a company,” says Rotem. “We help a client create a brand in an environmental context, from its naming to the rollout of all the smallest details. It was such fun coming up with a Wes-like, Scout-inspired theme, and being able to overlook the design process right through to the logo and branding.”

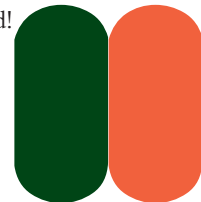
From the photos here, it’s clear that Amy loved the idea. “We had our first presentation, and it’s pretty much what you see, but with more refined details,” recalls Megan. The quilted soft walls are the perfect example of that – it’s MR.’s favourite design element in the project. “We collaborated on this piece with Starry Eve Collett of Casamento, and it was a truly interactive process of playing in her studio, pushing too far, coming back... until it felt just right.”

Working to a budget is always a challenge, and while MR. had creative licence to go wild, there certainly weren’t unlimited funds to interpret that financially. “We realised that the most impactful way of effecting the tent’s space – and making use of a limited budget – was to change the wall surfaces and make them exciting,” says Rotem. “Fortunately, the concept lent itself to creating a strong periphery with just a few key interior pieces to tie it all together.”

To this end, along with the work by Casamento, furniture by local designers Houtlander and Pedersen+Lennard, the Scandi-chic-meets-Japanese-rural kitchenette by Interdesign (“with enough peg holes to make any Scout’s fingers twitch,” says Rotem) and a beautiful shower mosaic by Bit By Bit Mosaic all contribute to the design.

“I chose MR. because I loved their approach,” says Amy. “It wasn’t just about the space, but also about the story. I was extremely happy with the way they interpreted the brief.

I said ‘go wild’ – and they did!



OPPOSITE Each of Camp Canoe’s seven luxury tents features a Scout-inspired embroidered badge - these were designed by MR. Design Studio, and made by the team at Embellish. In addition to an actual canoe, the tented camp also offers wood-fired hot tubs by Podula. The rope hammocks were custom-made by Cape Netting.

campcanoe.co.za



“I TEND TO GRAVITATE TOWARDS THINGS THAT I PERSONALLY WOULD



LOVE TO SEE ON THE MARKET, BUT AM NOT FINDING.” AMY KROPMAN, OWNER



Another view of House Canoe. All ripstop canvas tents were custom-made by Tentickle. The 14-seater table is a product of Boschendal farm's woodworking shop, with chairs by Woodbender. The canoe frame on the ceiling is from Barn & Werf; its central lighting strip was made by Martin Doller. The wall panels are by Interdesign, and the wall lights are by Kooperasie.



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ROTEM SHACHAR, MR. DESIGN STUDIO



THIS PAGE The server counter on House Canoe's deck was also created at Boschendal's woodworking shop. **OPPOSITE** Inside House Canoe, the Houtlander daybed is upholstered by Casamento, who are also responsible for the wall hanging. The trunk is from Haute Antique.



THIS PAGE Each tent features a custom kitchen unit by Interdesign, as well as their customisable peg-and-hole panel, which allows you to affix the equally clever Hoi P'loy light wherever you need it.
OPPOSITE The table and chairs are from Pedersen + Lennard's Osaka range.





THIS PAGE Each tent sleeps two adults in a king-sized bed, plus there's a Houtlander daybed. The bedside tables are by Interdesign, and the bedside lights are from Nap Living. The bathroom is tucked away behind the rear panel and Casamento wall hanging. **OPPOSITE** The beautiful mosaic tiles in the shower are the work of Bit By Bit Mosaic. The vanity mirror is by Glasshopper.



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The remote wilderness pods at MOUNT CAMDEBOO PRIVATE GAME

RESERVE harness the idea of the TINY HOUSE MOVEMENT for

a powerfully IMMERSIVE AND LUXURIOUS experience of nature.

+

PHOTOS PARIS BRUMMER | WORDS GRAHAM WOOD



The wilderness pods at Mount Camdeboo Private Game Reserve are located in isolated scenic spots on the reserve, 45 minutes from the main lodge, and surrounded by nothing but vast open landscape.



AIN BUCHANAN, CONSERVATIONIST AND FOUNDER OF MOUNT CAMDEBOO

Private Game Reserve near Graaff-Reinet in the Eastern Cape, took his family for an extended stay at the reserve during the pandemic. They did quite a lot of camping out in the veld, he says, seeking out some of the more remote (but spectacularly beautiful) spots to pitch their tent.

While the reserve has a lodge and other accommodation, the experience left him wondering how he could offer guests the immediacy of the camping experience – the sense of awe you feel being alone in the vast wide-open – but with a dimension of luxury and comfort. The idea posed several challenges. The Karoo is known for its temperature extremes, so “the traditional old Livingston-type canvas tent just wouldn’t cut it,” says Iain. But conventional building in the “middle of nowhere” is difficult and messy, and scars the landscape. A pod or tiny house, however, might work: a little Scandi-inspired hut, designed just right.

He worked with architects Andre de Villiers and Simon McCullagh to create a shelter small enough to sustain the sense of barely mediated immersion in your setting that you experience while camping, but robust and well insulated enough to keep you feeling cosy and safe (this is Big Five country, after all). They played with the vernacular form of the corrugated-iron shed, perhaps with a nod to early settler cottages, so these sleek little forms seem almost at home in the landscape.

Architect Michael Hobbs was later brought in as the “technical guy”, as he puts it, since the pods had to be designed in a way that “touches the ground lightly”. The pods, he explains, occupy the space where architecture and conservation overlap. “Ideally, we want to be able to remove them five years from now, and leave nothing but footprints behind,” says Iain.

PARADOXICALLY, THE SENSE OF COMPRESSION INSIDE THE



POD ENHANCES THE AWARENESS OF SPACE AROUND YOU.

The pods are potentially reusable, so could go on to have a second life elsewhere, adding to their sustainability credentials. They are built off-site, popped on the back of a truck and dropped onto steel “feet” (with no dug foundations) at their destination. The only disruption to the site is for the wastewater treatment system, which is buried, and the ground above it rehabilitated. The landscape around the pods remains pristine.

Views, of course, are paramount, so windows have been strategically positioned to create vistas while you’re lying in the bed, which is the focal point of the experience. Apart from the stacking doors that concentrate the view to the front, a narrow slit window to the side frames an incredible panorama, and a skylight invites in the night sky.

The almost nautical dimensions of the interior allow an up-close sense of engagement with nature while, paradoxically, the sense of compression inside the pod enhances the awareness of space around you. The sleek timber cladding throughout has a stripped down, warm minimalism about it, and its almost Japanese sense of efficiency allows the inclusion of creature comforts – the very best linen; power and WiFi; and even an outdoor hot tub – without clutter and visual noise. “It’s all designed around the experience,” says Michael.

Iain and Michael have realised that the pods could be manufactured and assembled almost anywhere – on other reserves, farms, even in gardens of ordinary homes in need of a home office – so they continue refining the design, and making them available through their company Apex Glamping.



apexglamping.com

The pods are designed to touch the ground lightly, resting on steel “feet” rather than dug foundations, so their presence doesn’t scar the landscape.

Their aesthetic, which references simple corrugated-iron agricultural sheds – almost a local vernacular – seems to belong in the landscape.





THIS PAGE The interiors are designed around an experience that centres on the bed, so the windows are positioned to open up views of the landscape and sky. **OPPOSITE** The walls, floors and ceiling are “skinned” with timber cladding - a warm, minimalistic approach that reduces visual noise and draws the eye outside.



THIS PAGE, CLOCKWISE FROM ABOVE Space is used efficiently, with storage cleverly concealed to reduce clutter; the bathrooms are generously proportioned and luxurious (and complemented by an outdoor hot tub); although meals can be ordered from the main lodge and delivered to the pods, the compact kitchen is fully equipped; despite the spartan aesthetic, creature comforts abound. **OPPOSITE** Frameless glass doors leave the view as uninterrupted as possible. An outdoor viewing deck provides an unmediated experience.



THIS PAGE Discreetly positioned electric fences, which vanish in the grassland, create a safe area for outdoor dining, fireside drinks and hot-tubbing. **OPPOSITE** The robust exterior and insulated walls of these Scandi-inspired huts provide ample shelter from the extremes of the Karoo climate, while carefully positioned "punctures" for windows ensure panoramic views for a powerfully immediate experience.



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Hidden away in **HOUT BAY** is the **HOUSE OF HOPE** – a youth development centre that is a total antithesis of where activist **DENIS GOLDBERG** spent 20 years of his life.



Architect Jo Noero used polished concrete as a cost-effective way of transforming a humble material into a striking visual element of the space at the Denis Goldberg House of Hope in Hout Bay.



KEY TO JO NOERO'S DESIGN IS A SENSE OF OPENNESS AND CONNECTIVITY -

Most visitors to the Cape Town suburb of Hout Bay probably drive right past Andrews Road, focused instead on seeking out the scenic views from the top of Chapman's Peak, or the picturesque harbour and beachfront. But up this leafy residential side street waits both an architectural gem and a fitting tribute to the person once dubbed "the most dangerous white man in South Africa".

His name was Denis Goldberg, and he was one of the anti-apartheid activists convicted alongside Nelson Mandela at the infamous Rivonia Trial. Sentenced to life imprisonment, Goldberg endured more than 20 years of brutal confinement in Pretoria Central Prison before being released in 1985. After exile in London, in 2002 he returned to South Africa and eventually settled in Hout Bay, close to his niece and her husband, the architect Jo Noero.

"He decided that he was going to dedicate his life to uplifting the local community, and he focused on the idea of culture as a point of entry to youth development," explains Jo.

The focal point of that commitment is the Denis Goldberg House of Hope, a multi-functional arts and education centre that opened in April 2022. Built on a wooded site alongside the Hout Bay Museum, the House of Hope stands as both a memorial to Goldberg – there's an exhibition on his life, and a gallery housing his extensive art collection – and a communal arts and culture space for the youth of Hout Bay.

"They do hip-hop, they do art classes. They do all kinds of things," says Jo, who drew on constructivist architectural elements to create a central space he calls a "social condenser". "It's a place where people can gather, where all kinds of activities can happen. If tourists come to discover Denis's life, they can see his exhibition panels – but at the back, they'll hear kids in class. The idea is that you are aware of all the activities happening at the centre simultaneously."

Key to Jo's design is a sense of openness and connectivity – a conscious response to the decades Goldberg spent in confinement. "Denis wanted space," says Jo. "He wanted openness, and wherever you were in the building, he wanted to be able to connect to the outside physically and visually."

Aside from those visual cues, it's also a supremely efficient use of space in a project with a limited budget. "Denis was a rationalist; he was very logical. So I tried to treat the building in that spirit," says Jo. "There's no superfluous waste. Everything is what it is, and no more. We had a small budget, and we had to make every single cent count."

The current House of Hope forms the first phase of the project, with plans to add additional classroom spaces in the future. Whatever form that takes, the spiritual heart of the centre will remain the small memorial garden where Denis Goldberg's ashes are planted beneath an acacia tree. "He's now at home on the site," says Jo. "The centre is all around him – and he can watch over the kids."

A CONSCIOUS RESPONSE TO THE DECADES DENIS GOLDBERG SPENT IN CONFINEMENT.



OPPOSITE, FROM TOP House of Hope's five buildings are linked by a covered concrete walkway, reinforcing notions of openness, connectivity and access to the outdoors; in the main entrance foyer, a mural of Denis Goldberg portraits created by local schoolchildren greets visitors.

goldberghouseofhope.co.za
noeroarchitects.com





THIS PAGE A brightly painted ceiling and circular skylights add brightness and a sense of space to a side corridor. **OPPOSITE, FROM TOP** In the centre's main activity space, an exhibition details Goldberg's life; outside, an informal amphitheatre provides a communal ground for training, performances and impromptu collaborations.



THIS PAGE The upstairs archive and library will eventually grow into a hub for young people from the surrounding community to research and record local stories and lived experiences. **OPPOSITE** A staircase bathed in natural light connects the ground-floor teaching space to the mezzanine - home to the library and archive for the lived history of both Goldberg and the community. Circular windows are a recurring element in the building, signifying togetherness and looking outwards.

VISI | Hout Bay Arts & Recreation Centre

THIS PAGE AND OPPOSITE Architect Jo Noero worked with both scale and materials to integrate the centre into the Hout Bay Museum site. Faceted roof shapes mimic farm structures, while the simple white colour scheme creates a link between the new additions and the existing buildings.

