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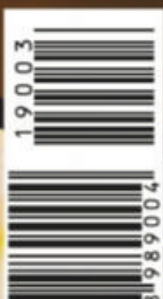
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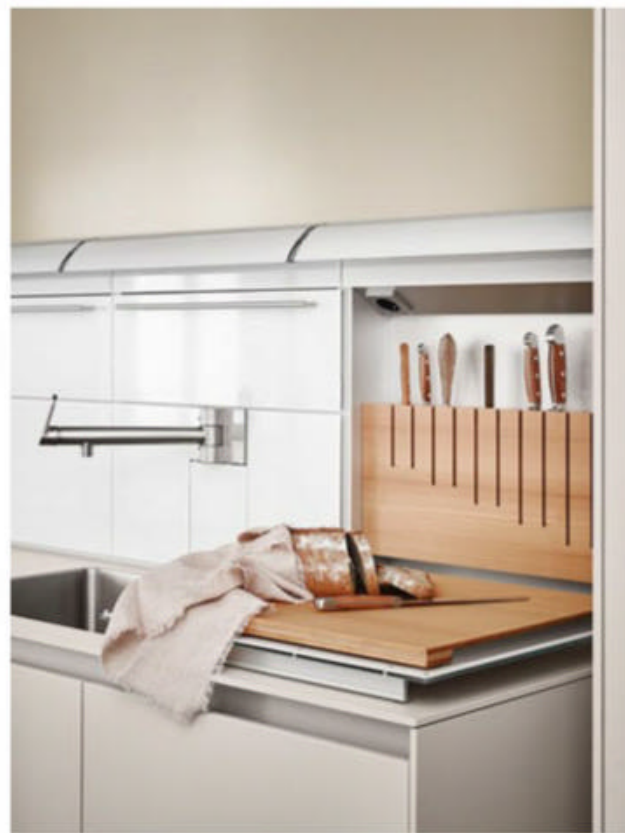


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PHOTOGRAPHS: ELSA YOUNG

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FROM THE EDITOR

The real estate vogue for big, open-plan living spaces is a fetish that we are entirely guilty of stoking here at H&G, but we're hooked on small, sassy, beautifully designed apartments, too – because any space that provides a good experience is a good space.

Let's start with a whole new trend in teeny, tiny spaces. It's called micro living, and we unpack its unique selling points for you in Small Wonder on page 39. This is not just super clever design, it's a sort of innovation revolution, a really out-of-the-box way at looking at modular living in 24m², with only the best essentials. How funky? We couldn't resist.

Another space that packs a potent punch is Surreal Estate, page 84. Urban and charming, its mood is a sensory highball with a twist of surprise around every corner. The owner, Neil Roake, is a compulsive curator who has opted for zones of collective experience rather than internal walls to create a journey of immersive



information throughout the house.

Beyond these micro masterstrokes, an audacious redo in Paris, Finding Neverland on page 63, brings to (very chic) life an old apartment block as an enchanting family home. For a real-life oasis vibe, there is Far from the Madding Crowd on page 90, packed with gorgeous textiles and textures from La Grange. Finally, our cover house in Durban, Dark Matter on page 76, is a statement of the cocooning power of sultry spaces that inspire retreat.

Enjoy the issue.

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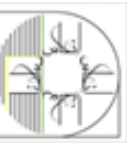
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'CHRISTY' SCREEN IN NATURAL, R3 495, LOFT LIVING

VINTAGE DRINKS TROLLEY, R5 599, @HOME



'GILI' BENCH, R2 295, BLOCK & CHISEL



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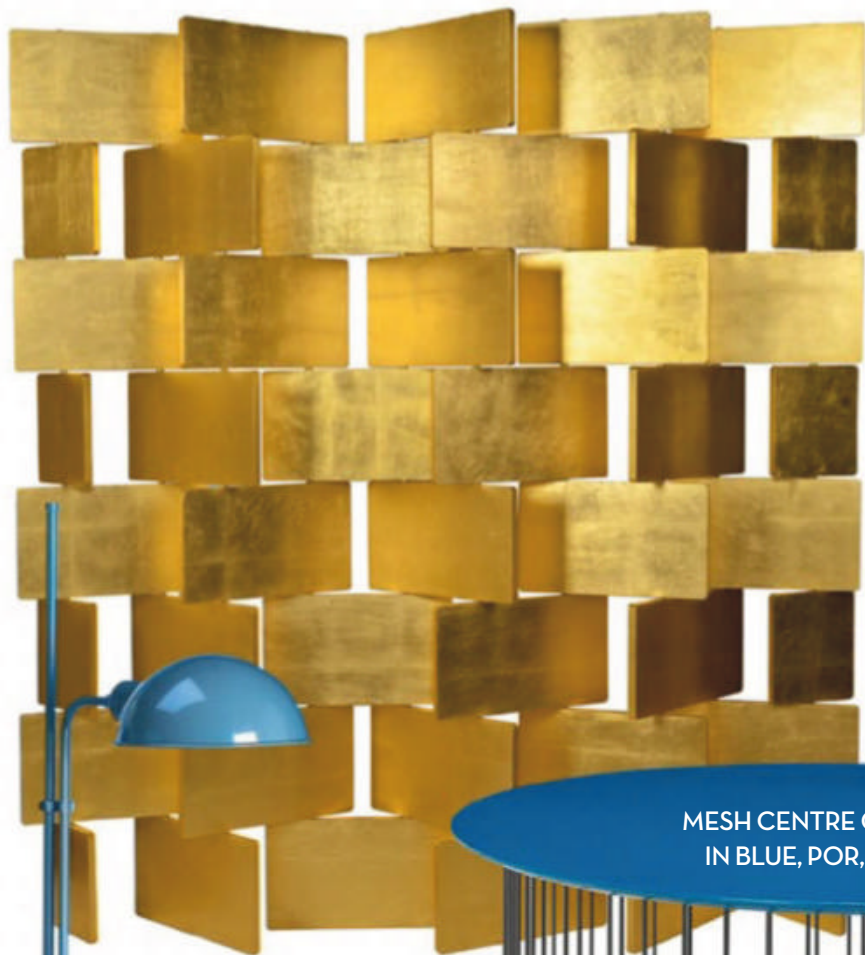
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Gone are greys, as deliciously rich tones take over the interior world. Pictured, an assortment from Dulux's 2019 colours of the year.



Chocolate Block

Brown takes on a new, sensual nature



warm neutrals

Brown serves as a luxurious backdrop to create a warm, sophisticated and high-impact interior. In the right tone, brown allows an alternative decorating approach to the minimalism that has long been the style du jour.



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brown study

Elevate the dark palette with other natural materials, like wood, leather and metal. Incorporate décor in natural earth tones like soft wheat brown, bottle green, rusty red and dirty pink. These warm tones will be in style for the next several years, as midcentury design continues its influence on interiors.



COLOUR SWATCHES FROM LEFT:
BRAZIL NUT, MOCHACCINO,
SNOWED IN, WHITE ON WHITE;
ALL FROM DULUX

colour evolution

From décor to fashion, makeup and merchandising, our collective taste is moving to darker tones. But don't abandon your millennial pink items just yet, rather incorporate them with trendy browns for a sensual colour combination.

COLOUR
SWATCHES FROM
LEFT: BLACK MICA,
CREME BRULEE,
SCROLL BEIGE;
SNOWED IN; ALL
FROM DULUX



pitch dark

A brown so deep, it's almost black. But unlike the darkest of the neutrals, brown creates a greater sense of depth and warmth. Pictured right, Tjing Tjing Momiji in Cape Town offers patrons a cinematic setting in its dark and broody interior. The dark walls are livened up with accent colour pendants and atmospheric lighting along the ceiling.

COLOUR SWATCHES FROM LEFT: WINE & DINE, CREME BRULEE, HEATHERBELLE, MOCHACCINO; ALL FROM DULUX



COLOUR SWATCHES FROM LEFT: HEATHERBELLE, BLACK MICA; ALL FROM DULUX



luxe layers

The variety and versatility of brown tones make it ideal for layering, and creating interesting focal points. Pictured left, the walls are tied together with décor reflecting the warm earth colours. Far from being stifling, the room is light and undeniably modern.



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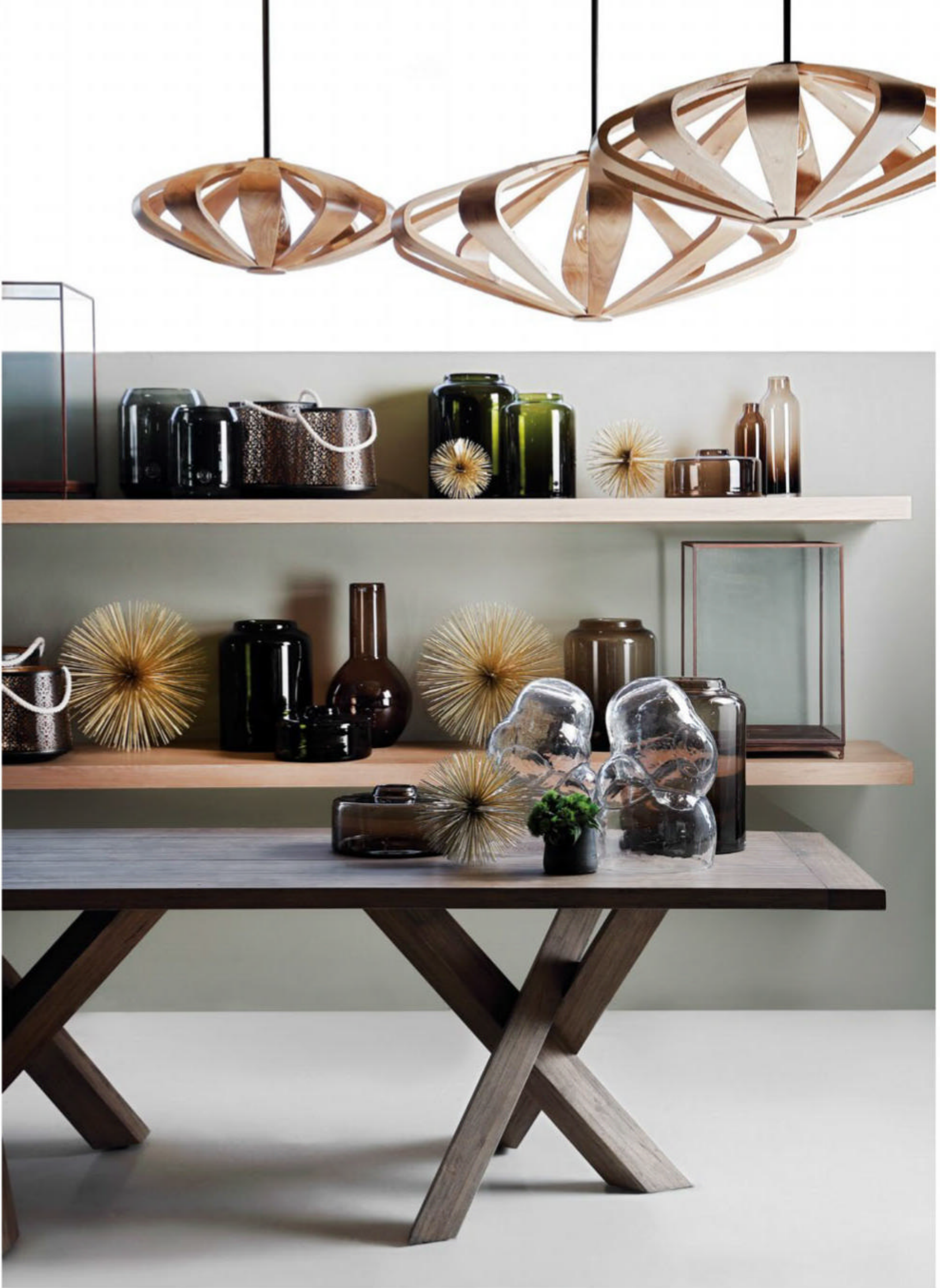
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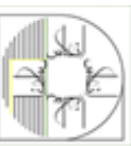
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Making space

Young creatives' surroundings inspire utter originality

“I find that my happy place is usually in spaces where my creativity finds its own expression; either through my own ideas or through the ideas of others – when the ideas I indulge in my mind meet my senses: in what I see, feel, touch, taste and even smell. The most heightened experiences of this connection happen when I’m in studio creating and collaborating with others; the gentle sounds and the words I have in my head, and when I am on stage sharing how these intricate concepts have come to life. I experience

the same connection when I’m on location; in a beautiful interior for my TV show, unpacking the colours, textures, shapes and forms in the mind of the designer.

I’ve come to understand that peace and happiness come from the consistency, harmony and balance exuded by beauty, and the complex choices that were made in how that beautiful thing has come together. Connecting with beauty, in whatever form it may come, is a way of connecting with your soul: that part of you that can never be tainted and will always be bigger than you.” pilanibubu.com





BAY DU PLESSIS, CENTRE, CREATES COLLAGES THAT DRAW INSPIRATION FROM HER SURROUNDINGS TO CREATE OTHERWORLDLY ARTSCAPES

"My ideas come immediately from what I see: plants, clothes, books, and cooking up ideas in my head in my sleep"



Bay du Plessis

Creative child prodigy

I'm 13 years old and live in an old, beautiful Victorian house in Plumstead, Cape Town. My garden is magical and eerie. It's surrounded with hydrangeas, ivy, birds and a bright purple jacaranda tree. It inspires me because it shows its sacredness. It has its own individuality. It's my happy place because that's where my family get together and where I get my photography and drawing inspiration. It's where memories are made. I can see my cats playing on the grass, my brother and my dog in the pool, my mum and

dad enjoying their coffee on the veranda, fighting about what colour to make the floor. My ideas come immediately from what I see: plants, clothes, books, and cooking up ideas in my head in my sleep. Most of my art is focused on fantasy taking on fashion. My inspirations are Bay Garnett, Alexander McQueen, Rachel Trachetenburg, Iris Law, and my mum, Maia Petropoulos. Once I have an idea, I start playing around with Photoshop to bring it to life. I guess Photoshop is also a place I love being.



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"It's about touch and sight. Senses. Creativity is a language that very few people can appreciate"

Kyra Moon Halfpenny

Stylist and street princess

When I see and feel the fabric textures, that's when the creative expression is animated. It's about touch and sight. Senses. Creativity is a language that very few people can appreciate – the importance is understood by few. Sight and touch stimulate me. Growing up, I was called an Indigo child. Only recently have I been correctly diagnosed with Borderline Personality

Disorder, BPD. My thoughts are complex. My physical senses pull me into the present. I've realised through my struggle with mental illness that listening to my physical senses leads me to creating, which helps me balance mind, body and soul: creating being the soul, and senses being the body. I'm no longer dominated by my head space. I'm learning not to judge or reject the moment. Where do I have most of these moments? In the oasis that is textiles. IG: [halfpennybyhalfpenny](#)



Beautifully Private



INTERIORS BY SUMARI KRIGE FROM LA GRANGE INTERIORS PHOTOGRAPHER: ELSA YOUNG

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VICTORIAN BATHROOMS

— EST. 1989 —

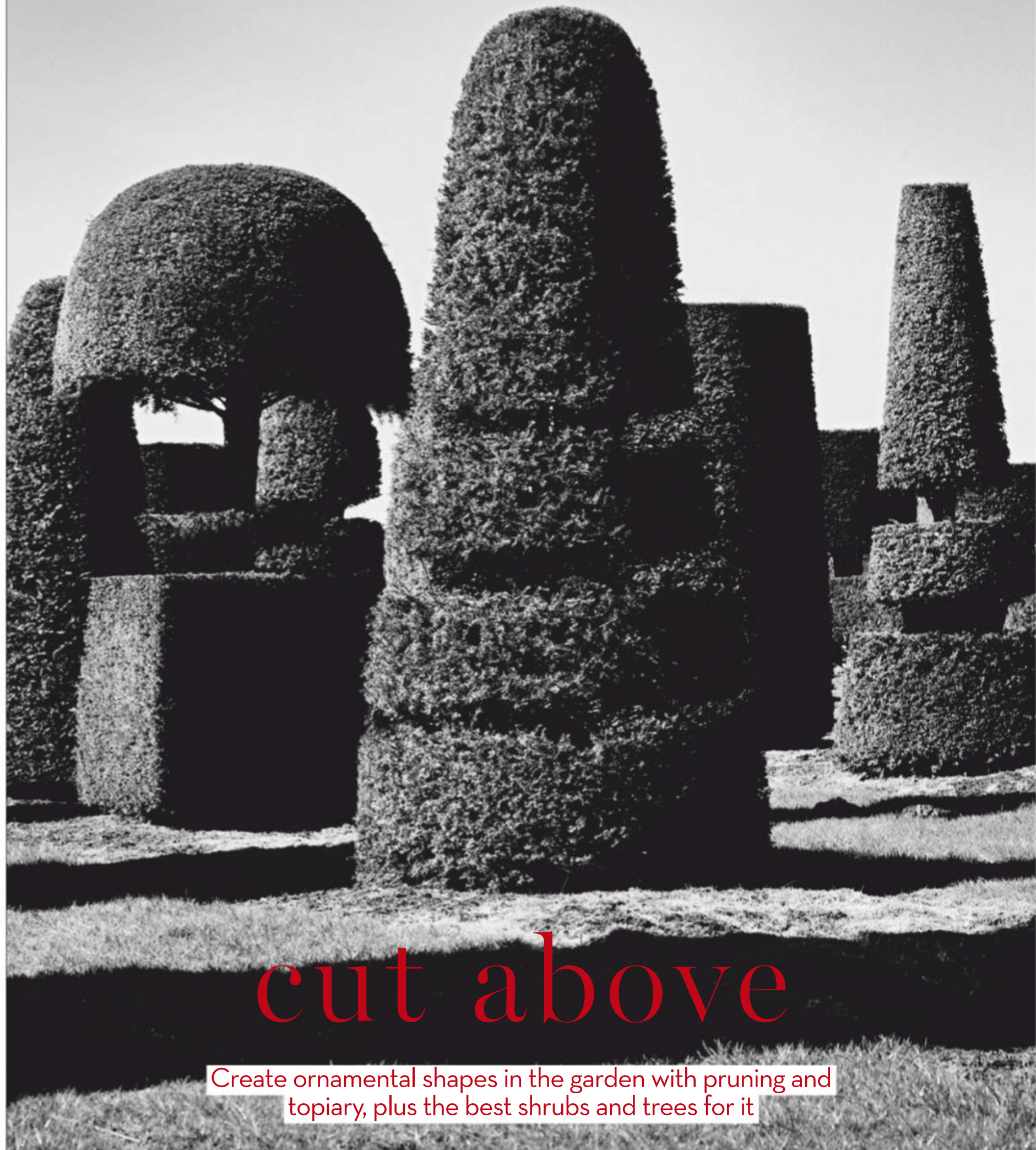


THE CLASSIQUE BATH IN AGED LEAD SKIRT ~ BATHROOM BY JOHN JACOB INTERIORS

PURVEYORS OF FINE BATHROOMWARE

DESIGN

KNOW-HOW AND DECOR DETAILS THAT MAKE THE LOOK



cut above

Create ornamental shapes in the garden with pruning and topiary, plus the best shrubs and trees for it

PHOTOGRAPHS: ANDREW MONTGOMERY; TEXT: CLARE FOSTER; ADDITIONAL TEXT: HEIDI BERTISH

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Topiary – the art of clipping shrubs or trees into architectural shapes – is a form of gardening that will never go out of fashion. Nor is it a new fad. Gardeners have been doing it at least since Roman times, when the first written records appear in manuscripts by Pliny the Younger, who described box hedges cut into shapes and elaborate animal topiary at his Tuscan villa. It reached its heyday in seventeenth-century Europe and is seen in its most ornate form at Louis XIV's Versailles, where mile upon mile of clipped hedges and elaborate box parterres make this one of the most high-maintenance gardens in the world.

The two most common plants to be topiarised are yew (*Taxus baccata*) and box (*Buxus sempervirens*). People often do not think beyond these evergreen stalwarts, but there are more trees and shrubs, both

evergreen and deciduous, that can be sculpted into shape. It is worth seeking out alternatives, particularly for box, which is being attacked from all sides by caterpillars and blight.

The characteristics of a good traditional topiary plant are smallish evergreen leaves and a bushy habit that can be clipped and cajoled into shape to provide year-round structure. Alternatives to box include the indigenous *Searsia crenata*, which has a compact habit and glossy dark-green leaves, pomegranate for an interesting option or *Rhagoda histata* for a silver leaf and full sun. Larger topiary forms can be created from a range of shrubs, including privet and both local *Podocarpus benkelii* and *P. falcatus*. Deciduous topiary is increasingly popular, with hornbeam and beech top of the list. They keep their

leaves for longer in winter than most deciduous trees, and the bare branches are intensely beautiful, too, especially when backlit by a low winter sun.

In terms of shape – let your imagination run away with you. From minimalist cubes to intricate curlicues, there is a place for some sort of topiary in every garden. In South Africa, local garden designers are exploring a more relaxed style of topiary influenced by naturalistic garden styles. Traditional parterres and formal spheres, obelisks and lollipops are being replaced by more organic forms: cloud-pruned hedges and loosely clipped trees sculpted into shapes inspired by nature and the landscape. So, instead of buying ready-clipped evergreen balls next time, choose cheaper unclipped plants and start pruning them yourself into ▶

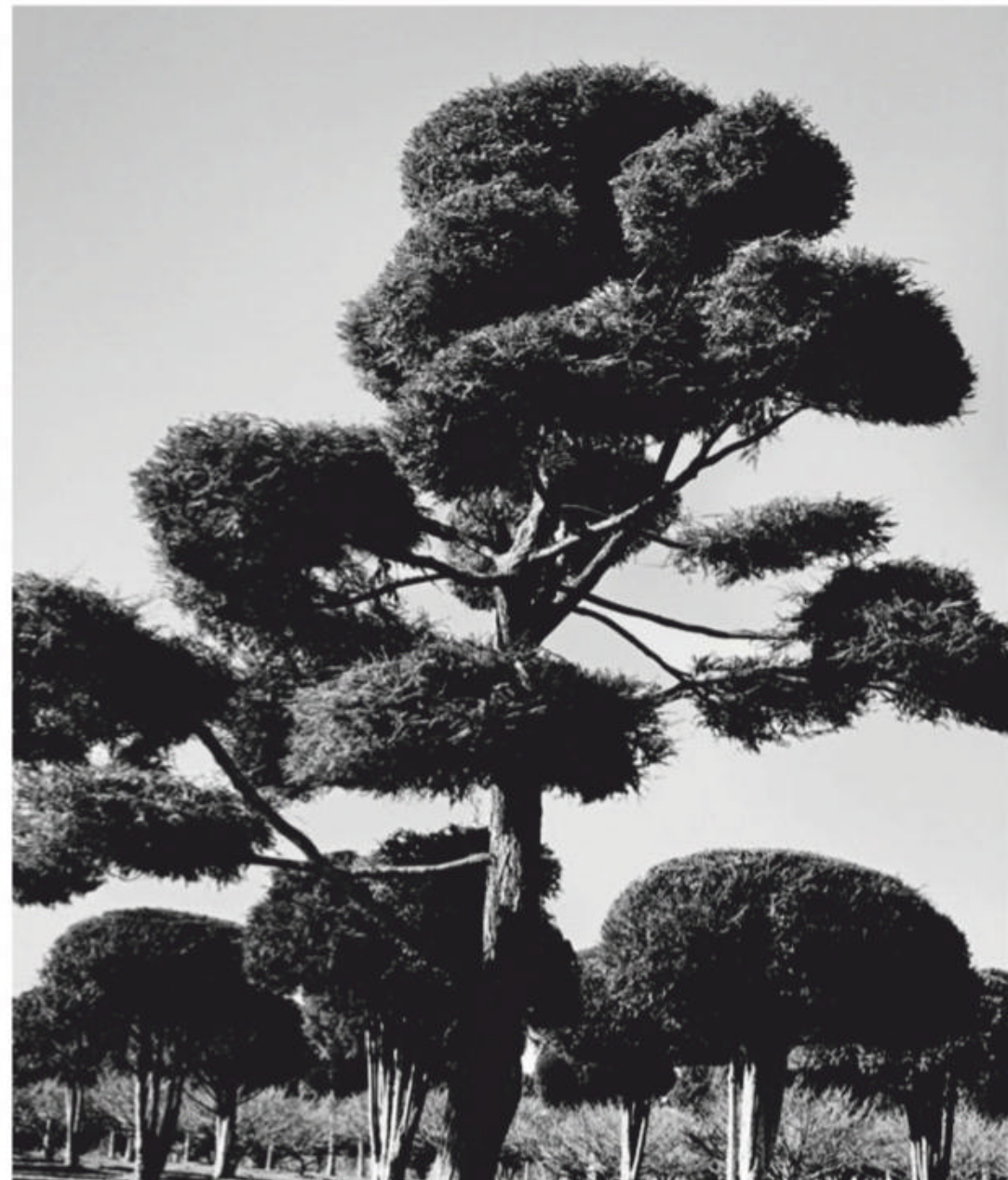
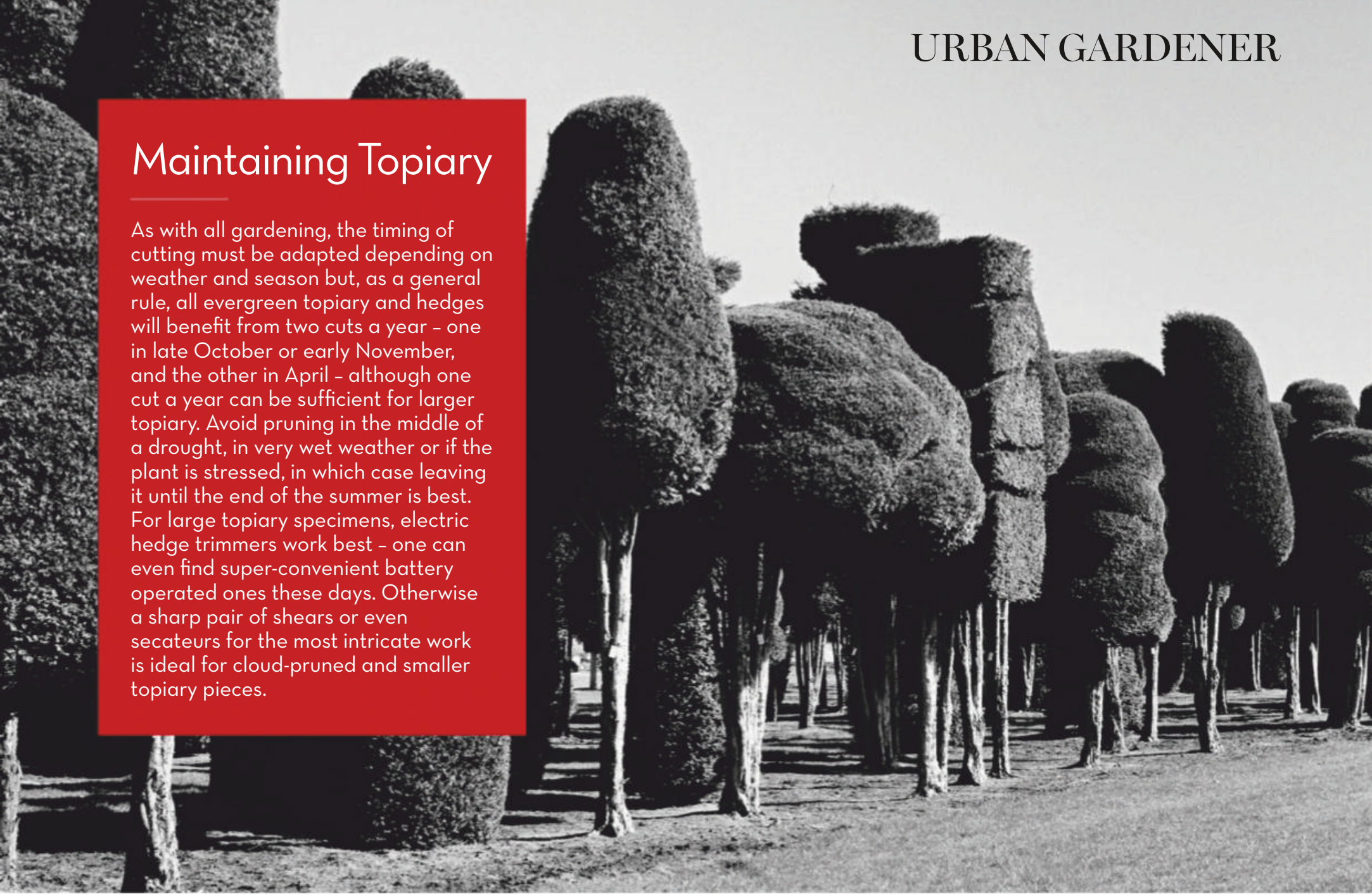
CLOCKWISE FROM TOP LEFT IN WINTER, THE BARE BRANCHES OF DECIDUOUS HORNBEAM STAND OUT AGAINST EVERGREEN *T. BACCATA*; *T. BACCATA* PRUNED INTO ORGANIC SHAPES, AND MORE FORMAL PYRAMIDS AND CUBES; CLOUD-PRUNED *TAXUS BACCATA*; A CLOUD-PRUNED *TSUGA CANADENSIS*; *BUXUS SEMPERVIRENS* DOMES

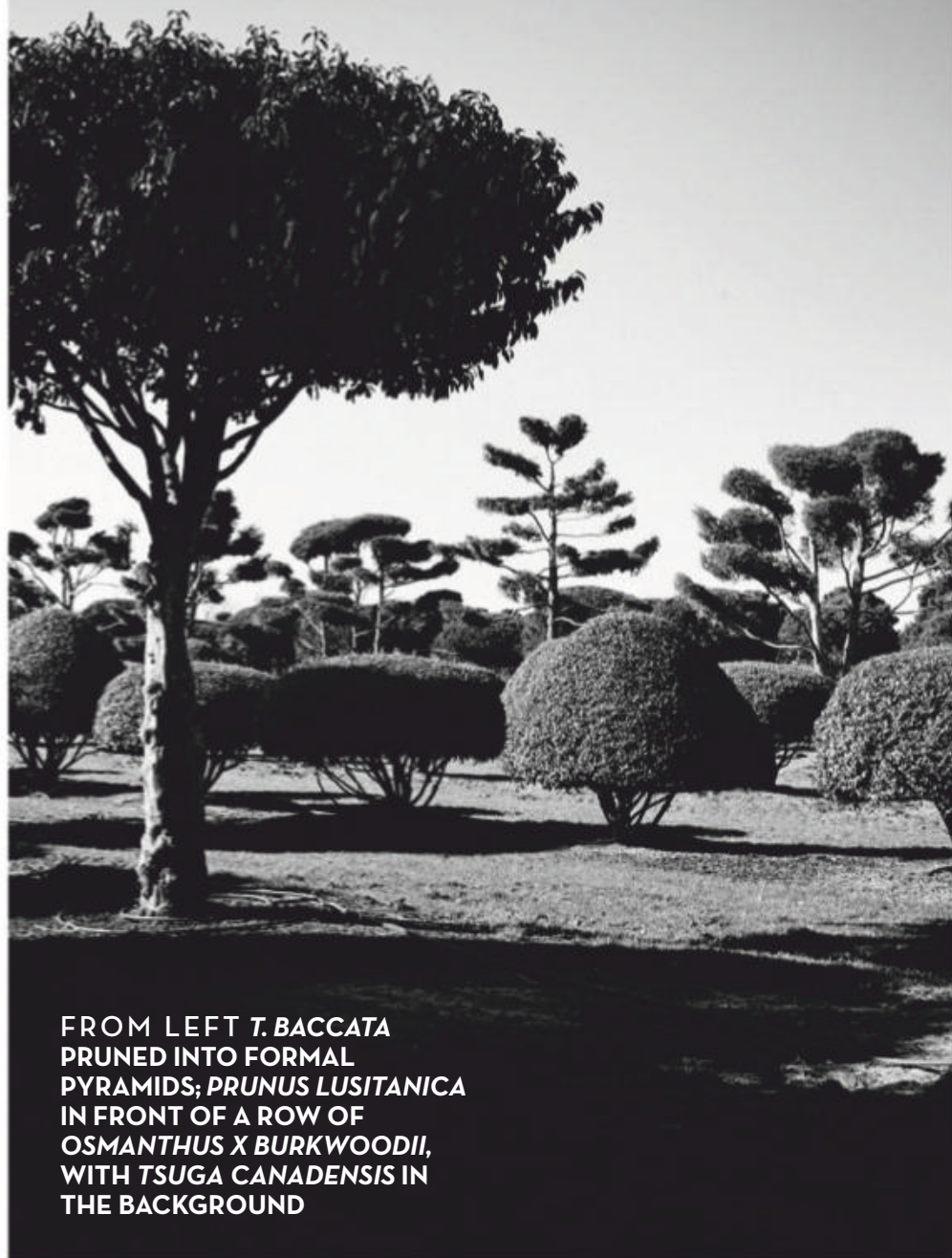
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Maintaining Topiary

As with all gardening, the timing of cutting must be adapted depending on weather and season but, as a general rule, all evergreen topiary and hedges will benefit from two cuts a year – one in late October or early November, and the other in April – although one cut a year can be sufficient for larger topiary. Avoid pruning in the middle of a drought, in very wet weather or if the plant is stressed, in which case leaving it until the end of the summer is best. For large topiary specimens, electric hedge trimmers work best – one can even find super-convenient battery operated ones these days. Otherwise a sharp pair of shears or even secateurs for the most intricate work is ideal for cloud-pruned and smaller topiary pieces.





FROM LEFT *T. BACCATA* PRUNED INTO FORMAL PYRAMIDS; *PRUNUS LUSITANICA* IN FRONT OF A ROW OF *OSMANTHUS X BURKWOODII*, WITH *TSUGA CANADENSIS* IN THE BACKGROUND

more organic, irregular shapes. If you have an existing, unruly small tree or shrub, get your shears out and start gently shaping it, bit by bit, into a form that makes you smile. And, finally, be open to a bit of experimentation. Clip azaleas into cushions in the Japanese way, or *Plumbago auriculata* (Cape leadwort) into domes. And for a good low-maintenance alternative, use a small-leaved hebe such as *H. pinguifolia* 'Sutherlandii', which keeps a tight shape with very little clipping.

BOX BLIGHT AND OTHER DISEASES

Box blight, *Cylindrocladium buxicola*, is a fungal disease affecting the leaves and stems of box plants. Symptoms include unsightly brown patches and die-back. It can spread quickly from plant to plant, especially in humid or wet conditions, so if you notice it, remove and destroy the plant and take immediate steps to avoid it spreading. Be especially careful when clipping, dipping shears

in a diluted bleach fluid to sterilise them between plants. Products such as fungicidal spray and a nutrient-rich natural tonic and fertilizer can help. The caterpillars of the box tree moth, *Cydalima perspectalis*, can be equally destructive. Native to East Asia, the moth is a relatively new alien import that is spreading swiftly. The moth lays its

eggs in white silky webbing within the bush; when the tiny green caterpillars emerge, they can defoliate a plant in days. The only solution is to be vigilant. Preempt matters by putting up sticky pheromone traps to get the moths before they get to your plants and check plants frequently for webs. ■

Top Five Topiary Plants

***Podocarpus henkelii* (Henkel's Yellowwood)** Fantastic in every way, with tough, feathery foliage that delivers green pizzazz all year round. It clips well and looks best shaped into a compact pyramid shape or planted in a row and clipped as an architectural hedge. ***Laurus nobilis* (Bay)** Great for simple, larger-scale shapes, this is readily available and easy to grow. ***Quercus ilex* (Holm Oak)** Ideal for windy spots and even coastal gardens, as it is so tough. Clips and shapes really well. ***Ligustrum ovalifolium* (Privet)** Cheap and quick to grow, it has bright green foliage that clips well. Fully evergreen in milder gardens. ***Viburnum tinus* 'Lucidum' (Laurustine)** Fast growing, up to 60cm per year. Perfect for hedging in shaded areas with the added benefit of delicate heads of white flowers in winter, followed by dark blue-black fruit.



B.



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Small Wonder

Architects André Krige and Theo Kruger, the guys behind Uxolo apartments, talk micro-living, streamlined interiors and how they achieved Cape Town's most exciting new building

Architecturally, Uxolo appears to marry Ndebele patterning with a Memphis colour scheme. How did you develop this unexpectedly synergetic visual language? We stumbled upon the façade by a mix of happy accident and hard work. There was one telecom where the words 'a wonderful mix of Memphis meets Africa meets why the hell not?' came up – but figuring out the façade was no small task. We went through various patterns and layouts, some inspired by the fantastic The Ninevites rugs, others by Esther Mahlangu, all the while still not knowing what to expect as an end result. For the interior, we looked to the international apartment market. Some works by London-based 2LG Studio and Barcelona-based Colombo and Serboli Architecture come to mind. The location of the site and the challenges that came with the specific stand is what drove the final design decisions. Having a zero-metre building line on three sides of what is only a 160m² stand proved challenging. To get away with glazing on these façades we turned to glass bricks. The limitations of the face-brick is what simplified the design further. Working closely with Corobrik, we were able to source products not yet on the market, such as the beautiful mid-grey face-brick. As a result, we ended up with something that is quite fun. So yes, Ndebele meets Memphis is a great description. ▶



THE EXTERIOR OF THE UXOLO APARTMENT BLOCK IN CAPE TOWN PERFECTLY COMBINES NDEBELE PATTERNING WITH THE MARSHMALLOW TONES OF MEMPHIS

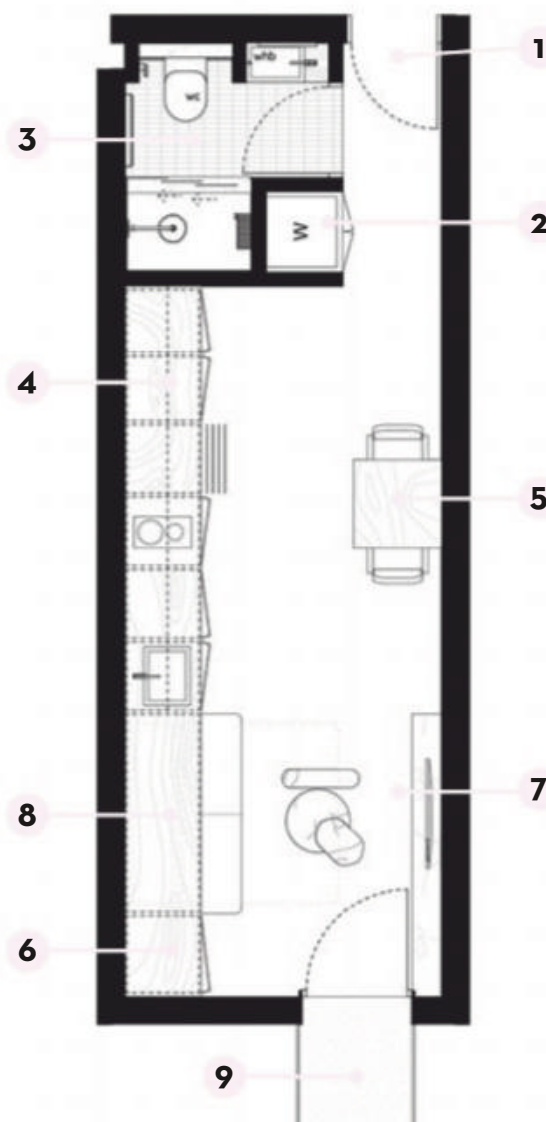




MODULAR FURNITURE AND A KITCHEN UNIT THAT CLEVERLY DISGUISES ITS FUNCTIONS SOLVE THE ISSUE OF LIMITED SPACE

Micro-living requires a brilliant approach to space management – adaptive furniture, clever storage, multifunctional appliances and integrated finishes – to achieve a streamlined living experience. What was your approach to these ‘capsule living’ spaces?

We had good fun in the office thinking up the various types of occupants one could get in an inner-city micro apartment. We looked at different types of social and economic demographics. We looked at a variety of family types and sizes. The single bachelor/ette, the young professional couple, the Airbnb guest, the occasional break-away and then we started making a list of their needs. Everything that overlapped went in. That was hard, given we only had 24m² of space. Eventually we successfully fitted in: a bedroom, a lounge, a dining room, an en-suite bathroom and a kitchen complete with a stove, oven, fridge/freezer, dishwasher, washing machine and tumble dryer, all finished off with plenty of well hidden storage. We wanted it to look effortless, as if there was nothing in there at all, so all the components were brought onto a single wall, effectively making one unit that does everything. We looked at clever concepts, such as wall beds that double as a sofa, that then double as trunk storage.



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‘Our aim was to deliver an experience, rather than just an apartment’

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How were the interior aspects approached by ooo Design to maximise space and optimise living conditions?

Our aim was to deliver an experience, rather than just an apartment. To do this we had to explore every last detail. Not just in the usual items, such as the bedding, furniture and art, but we had to bring the same level of craftsmanship to the eccentricities. There were no bathroom accessories on the market that matched this development’s character, so we had to design our own. We sourced the perfect salt and pepper grinder, the most creative toilet brush, fantastic fridge magnets and even quirky Post-it stands to make these micro apartments as curated as possible. ■ **TwoFiveFive Architects** [twofivefive.co.za](https://www.twofivefive.co.za) Apartments are available for purchase through Harcourts ☎ 021 554 9800

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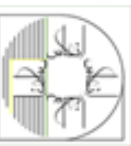
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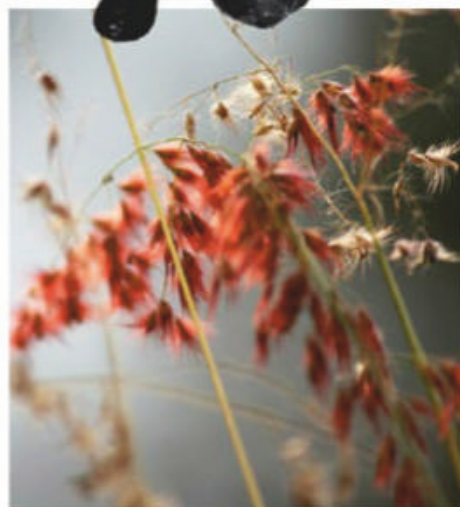
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CLOCKWISE, FROM LEFT THE BRAZEN COLOUR COMBINATION OF DAHLIAS AND SALVIAS; FLAX (PHORMIUM 'CANDY STRIPE'); THE CLIMBING ROSE 'PEGGY MARTIN'; BEGONIAS ARE A MUST FOR LEAF PATTERN; A FAN PALM; FEATHERY NATAL RED GRASS; AEONIUM 'ZWARTKOP'



Land Of The Free

When it comes to the modern garden: no rules are the new rules, according to Franchesca Watson – so go wild

Last year was a rather long and frustratingly unpredictable one – political and economic challenges seemed to dog the entire world, all so serious. As a respite, our gardens and green spaces should be relaxing, and this year I intend to have a lot more general, everyday fun with the outdoors.

As such, I want plant combinations that make me smile. Seriousness and correctness are not on the agenda, instead I'm going to create a crazy, fun atmosphere in my green space – and laugh a lot more.

Maybe I harbour an inner hippy or 90s rock star but I'm going to indulge myself and respond instinctively to the shape and colour of plants. I'm going bold with everything and will aim to be brazenly light hearted.

I will be mixing it up: marigolds with grasses, roses and palms, cannas behind my salvias. In fact, all those plants that 'good taste' has been avoiding for years seem now to be the ones with personality: begonias, flax, mirror bush, petunias, dahlias, hibiscus. Clashing colour and intriguing texture are

paramount. Form plants really are big news: cordylines, agaves, euphorbias, tetrapanax, just about any succulent (the odder the better).

I'm going to festoon my pergola with orange *Pyrostegia venusta* clashing with a blue *Petrea*, plant Italian fan palms (*Chamaerops humilis*) with ground-cover roses, and mix irises with cotyledons – and plenty of wobbly, otherworldly clipped shapes.

I'm going to throw some local plants into the mix, but not unless they are stand-alone and fabulous: *Leonotis*, low aloes, lovely, bunching grasses, almost every bulb that occurs – especially *Crinum*s and swathes of *Nerines* in vibrating colours.

I'm going to relax, forget all the rules and follow the crazy – there's something gobsmackingly glamorous about funkiness.

■ Franchesca Watson ☎ 082 808 1287
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ON ALL FLOORS

The definitive guide to elevated underfoot solutions

In this Copenhagen apartment, floorboard master crafters **Dinesen** use one metre-long planks in polished oak to create a stunning Herringbone effect.



WOOD



‘Do research on the type of plank you want to invest in, especially who made it and where the wood comes from. A simple overlay plank pattern in a neutral tone is a timeless choice.’ **Barry Solomon, Bestwood Flooring**



‘Engineered hardwood flooring is a popular alternative to solid wooden floors. Its plywood base is dimensionally stable, meaning that it warps less easily upon contact with moisture than solid wood.’ **Paolo Carlone, Italcotto**



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Nick Gluckman, Oggie Flooring



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oggieflooring.com



2

Darker woods, especially with a cherry undertone and high-gloss sheen, bring depth to any space and show off the plank's grain and texture.
forestflooring.co.za

COLOUR WHEEL



3

Grey needn't be confined to polished concrete and tiles. Grey-stained wood is undeniably chic, bringing an edge to contemporary spaces.
bestwood.co.za



4

Gold and honey tones make for a clean canvas on which to play with bold colour in the home. Avoid yellow tones, which can easily look dated.
dinesen.com

MAINTAINENCE

Daily: Wooden floors require daily care, as any build-up of dirt and grit may lead to damage and the necessity of sanding and re-sealing the floors sooner than anticipated. Be aware of factors that cause scratches, keep the planks clean and use wax sparingly to rejuvenate the wood.

Long run: If the floor needs to be re-finished due to damage or wear, all the old varnish and sealer should be removed by sanding with an industrial floor sander (best done by a professional to avoid unnecessary damage). Clean the floor afterwards with mineral turpentine and seal with Woodoc's Water-Borne Floor Sealer, which dries quickly – and hard – and is virtually odourless.

Frikkie Greeff, Woodoc



VINYL

Vinyl options are virtually endless these days; bringing an affordable and durable flooring solution to any home. Whether the trendy cork look makes your heart skip a beat; or you're more of a classic fan, there's a vinyl for you.

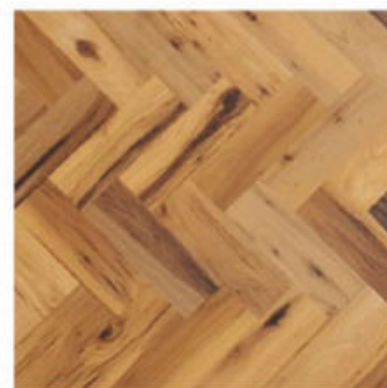
- 1. LUXURY VINYL TILE, FROM R220, BELGOTEX 2. CORK-LOOK VINYL, R300 PER S/M, BUILDERS WAREHOUSE;
3. PARQUET VINYL, POR, KBAC FLOORING 4. LAMINATED PLANK VINYL, R189.90, CTM**



1



2



3



4



TILES



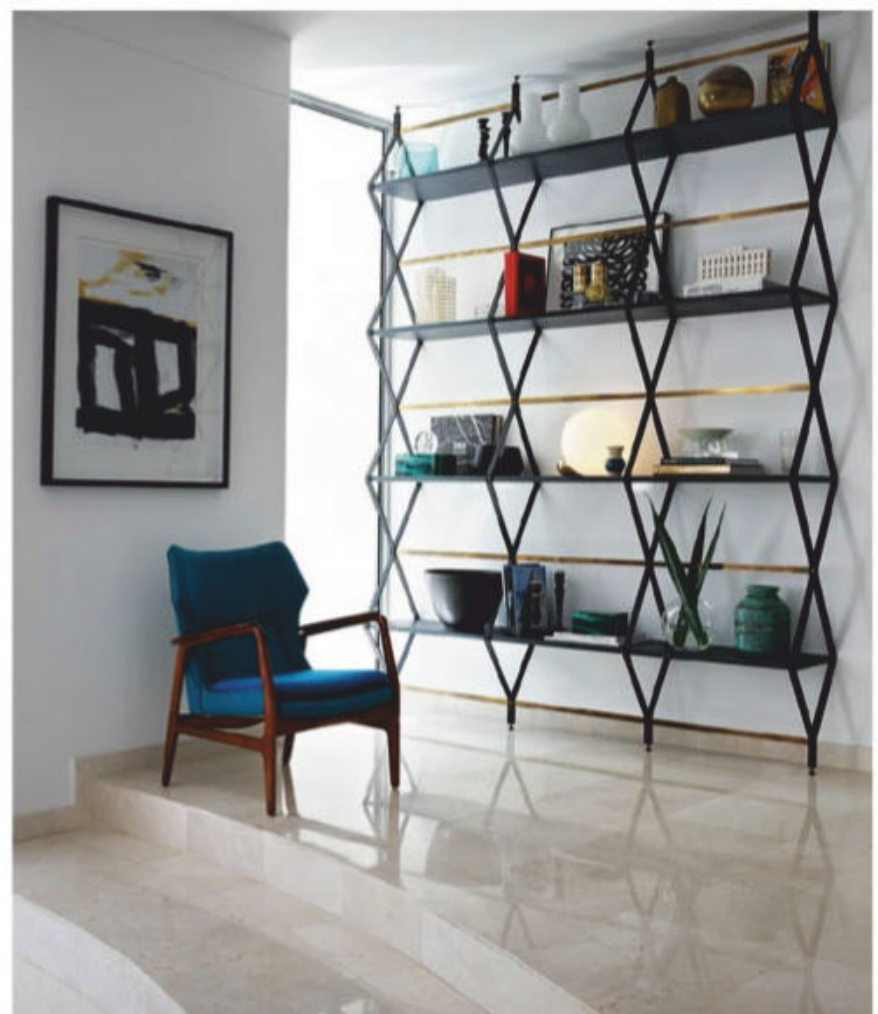
Enjoying another year of popularity, transitional flooring creates a dynamic and interesting feature in the home, drawing the eye from one space to the next. Explore different textures and finishes at **Tiletoria**.



'Natural stone comes in a multitude of tones and textures to suit a variety of design styles. They're hard-wearing – a lifetime investment that adds value to your property.' **Lars Nielsen, Natural Stone Warehouse**



Decorative tiles are more popular than ever, and add unique and personalised effects to a room. Pink, rusty browns and soft hues of blue are among the trends, which you can explore at **Opia Design**.




'When you select large-format tiles, rooms appear larger. They create fewer grout lines, providing an almost seamless finish – creating the impression of a larger expanse.' **Roxanne Lopez-Maggott, WOMAG**

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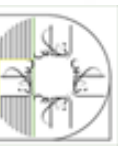
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A Walk To Remember

The garden that houses South Africa's most valuable exotic trees is being rejuvenated for a new generation. More than a stroll down memory lane, the project will save a near-lost ecosystem - by going back to its 200-year-old roots

According to a recent study led by the University of Exeter, people living in neighbourhoods with more birds, shrubs and trees are less likely to suffer from depression, anxiety and stress. Watching birds and having access to pockets of nature near our homes is good for our health, say the experts. Enter the team of horticulturalists, botanists and birding fundis spearheading the latest wetland project at the Arderne Gardens in Claremont, and they couldn't agree more.

It's hard to imagine that 200 years ago all the land eastwards of the Claremont railway line was lowland fynbos with seasonal wetlands - now covered by suburbia. 'All we have left of this precious habitat is the Rondebosch Common and a single small reserve in the Kenilworth Racecourse,' says project co-ordinator and landscape architect Hank Lith. The idea behind the project is that the wetland will contribute in a small way to the public understanding of the past natural environment and, most importantly, bring back the fast-disappearing local

THE MULTI-DISCIPLINARY TEAM SPEARHEADING THE WETLAND PROJECT IS (FROM LEFT) ARCHEOLOGICAL BOTANIST ELZANNE SINGELS, PLANTSMAN AND GARDENER ATHOL MCLAGGAN, ARBORIST AT KRIGE TREES FRANCOIS KRIGE, CONSERVATION ECOLOGIST ALEX LANDSDOWNE, LANDSCAPE ARCHITECT AND PROJECT CO-ORDINATOR HANK LITH, HORTICULTURIST ADAM HARROWER, AND PAUL BARKER, HEAD GARDENER.

Re-Wild

'For too long we've viewed wilderness as a place outside of our cities' boundaries,' says gardener Athol McLaggan. 'This project shows that we can create diversity in our urban gardens.' Use these simple tips and ideas to bring nature back into your own home and neighbourhood.

- Create wildlife-friendly natural pockets on verges with plants that attract bees, butterflies and pollinators.
- Minimise lawns by incorporating beds of succulents, grasses and flowering perennials to add structure and variety and bring in the birds and bees.
- Mow the lawn you have less often - every two or three weeks - to encourage butterflies and other wildlife.
- Lay off

- the chemicals and fertilisers: they only end up in your drinking water.
- Your excitement about a spotted eagle owl in the garden can be contagious, at the water cooler or via social media.
- The accepted rule of feeding birds is that first prize is to provide natural food sources by planting a smart plant palette. Alternatively, feed appropriate foods only intermittently to prevent dependency.

birds and amphibians, such as the endangered Western leopard toad. 'The project is unique as it mimics the wetland ecosystem that occurred hundreds of years ago in the greater Claremont area: a severely threatened endemic Cape lowlands habitat,' say archeological botanist, Elzanne Singels and conservation ecologist, Alex Landsdowne, who together lead the wetland planting plan. The group's focus is on reinstating species that historically thrived in the area, incorporating extinct and threatened plants such as the Whorled Heath (*Erica verticillate*) and Pearl Heath (*E. margaritacea*).

'The project was motivated by a dry clay landscape that was the garden's lush lower pond before the drought hit Cape Town,' says arborist and chairman

Francois Krige. The wetland now complements the historical arboretum by adding a new layer of biodiversity heritage – and transforms this area of the garden into a beautiful and ecologically verdant focal point that already attracts birds and wildlife that have long been absent. It's living proof that our cities are healthier and happier when the neighbours aren't only of the two-legged, human variety.

Visit the Arderne Garden

Open daily from 8am – 6pm
Garden tours on Saturdays at 10am
Special groups led by Hank Lith
landscape architect and member
of Friends of the Arderne Garden
by arrangement 📧 secretary@ardernegardens.org.za



THE PROPOSED WETLAND AREA SITS ALONGSIDE THE GARDENS' ORIGINAL MAIN PATH, DATING BACK TO 1845



AVENUES LINED WITH ANCIENT TREES WIND THROUGH THE GARDEN

RIGHT: SEVERELY THREATENED STRAWBERRY SPIDERHEAD (*SERRURIA FOENICULACEA*) WILL BE PLANTED HIGH ON THE BANKS OF THE WETLAND



A unique ecology

Getting to grips with wetlands

Water world

A wetland is a distinct ecosystem inundated by water either permanently, or seasonally – as is the case at Arderne Gardens. The primary factor that distinguishes wetlands from other land forms or water bodies is the characteristic vegetation of aquatic plants, adapted to the uniquely boggy, hydric soil.

Safe haven

Wetlands are a critical part of our natural environment. They reduce the impacts of floods, absorb pollutants, and improve water quality. Wetlands provide a unique habitat for a multitude of animals, birds and plants and contain diverse life, supporting specialised plants and wildlife found nowhere else.

On stage

Unique wetland plants seen at Arderne Gardens are the endangered Bloukalossie iris (*Ixia monodelph*) whose habitat is restricted to the low-lying, wetland habitats of the Cape, and the endemic *Watsonia tabularis* with flame-coloured, sunbird-enticing flowers – a spectacular sight at Arderne in spring.





THE CAPE AQUATIC WATERBLOMMETJIE FLOWER IS A TRADITIONAL DELICACY AND HAS A LONG HISTORY OF MEDICINAL USE BY THE KHOISAN PEOPLE



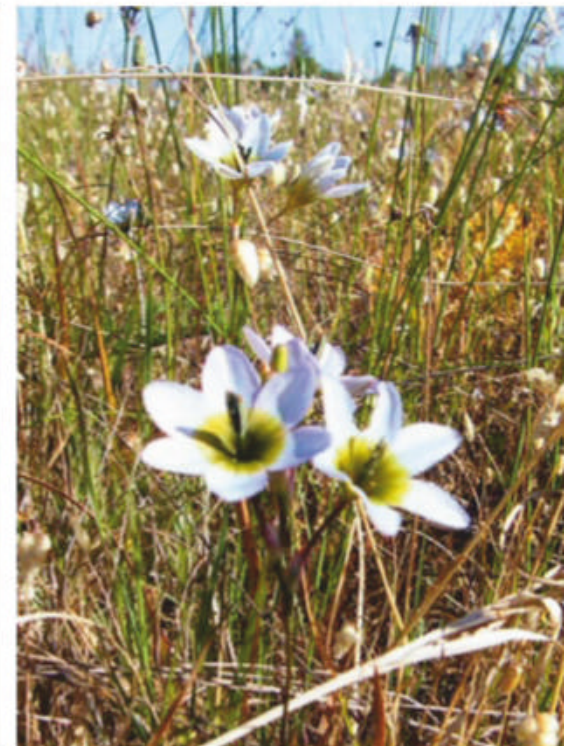
ABOVE LEFT: THE ENDANGERED SANDKNOPPIESBOS (*LEUCODENDRON LEVISANUS*) WILL BE REINTRODUCED, ATTRACTING INSECT POLLINATORS THAT ARE IN TURN A FEAST FOR BIRDS ABOVE RIGHT: CRITICALLY ENDANGERED PEARL HEATH (*ERICA MARGARITACEA*)



THE TWO-METRE-TALL, SHOW-STOPPING WACHENDORFIA THYRSIFLORA BRINGS INSECT POLLINATORS

“The wetland will contribute to public understanding of the past ecosystem – and bring back endangered wildlife”

BELOW LEFT: PINK WATSONIA SP. DRAW NECTAR-FEEDING POLLINATORS TO THE GARDEN. BELOW RIGHT: BONTKALOSSIE (*IXIA MONADELPHA*) GROWS IN THE BOGGY WETLAND SOILS



LAYERS OF WETLAND PLANTING, FROM INDIGENOUS CAPE WATER LILIES TO THE ELECTRIC BLUE SPIRES OF THE BLUE SCEPTRE (*ARISTEA CAPITATE*) ALONG THE BOGGY MARGINS

Bird Magnets

The prized exotic tree collection in Arderne Garden is to be complimented by the planting of indigenous trees. Here horticulturist Adam Harrower recommends his 10 best to attract bulbuls, robins, barbets and other local birds to the garden.

- White Pear (*Apodytes dimidiata*) ■ Natal Plane (*Ochna natalitia*) ■ White Alder (*Platylophus trifoliates*) ■ Red Alder (*Cunonia capensis*) ■ Honeybells (*Freylinia lanceolata*) ■ Keurboom (*Virgilia oroboides*) ■ White ironwood (*Vepris lanceolata*) ■ Glossy white ash (*Bersama lucens*) ■ Silky Bark (*Moutenus acuminata*) ■ Black Bird-berry (*Psychotria capensis*)



Architect's Notebook

KAREN NEWMAN SHARES HER THOUGHTS ON...

#ORIENTATION: A House For All Seasons

Orienting a house on its stand is the first thing an architect discusses with a client. The word “orientation” is derived from Latin, meaning “the rising of the sun”, hence in architecture, the positioning of a building in relation to seasonal variations in the sun’s path

SUN AND SEASONS

- This is a universal design truth: ideally place your house to face north when living below the equator (and south when living above).
- In South Africa, a north-facing house opening out onto a sunny garden with distant views to the north is well on its way to orientation Nirvana. This situation invites the sun in where you need it most, and turns away from it when it’s hot, to minimise solar gain. With heating and cooling prices – as well as our environmental impact awareness – rising, one can limit costs with the correct orientation of a house.

SOME TIPS TO ENSURE GOOD BUILDING ORIENTATION

- North-facing rooms are warm in winter and cool in summer, benefitting from long winter rays when the sun is lower in the sky in winter, yet shelter from the sun when it’s directly overhead in summer. [1]
- Place your main living areas to the north and keep garages, entrances and utilities to the south.[2] Ideally place your driveway, front door and garages on the less desirable south side of the house.
- Position your house as far south on the stand as possible to enjoy maximum north-facing garden space. Play areas, pools and lawns are best placed on the warm side of the house.
- Court morning sunlight: position

your kitchen and breakfast room on the east.

- In winter, a westerly ‘sun room’ can be glorious. [3] However, in summer, this same afternoon sun can overheat a house. To avoid this consider adding verandahs, using deep roof overhangs, installing shutters, or greening a pergola with summer climbers that cast shade.

WIND AND WEATHER

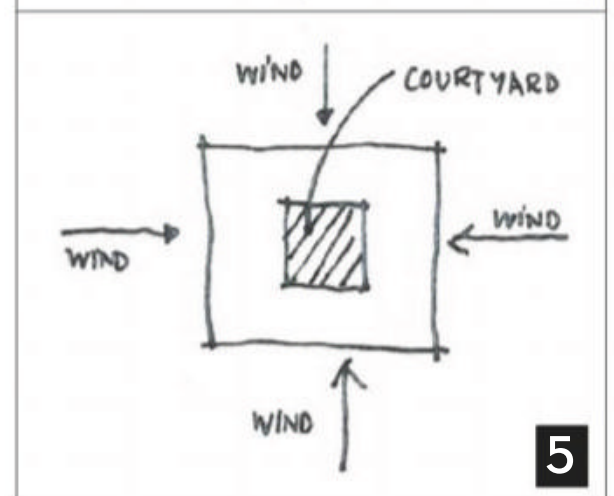
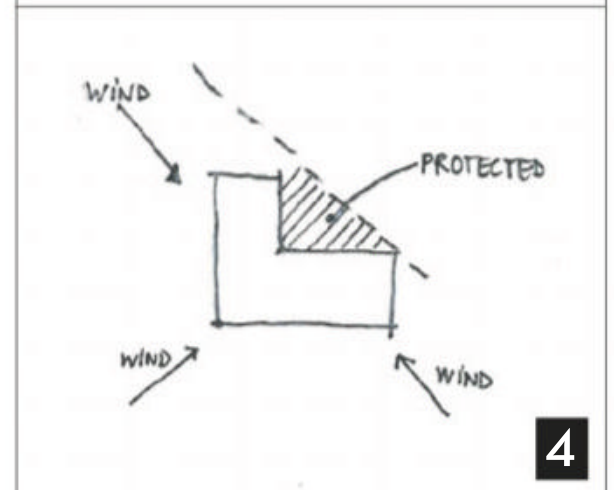
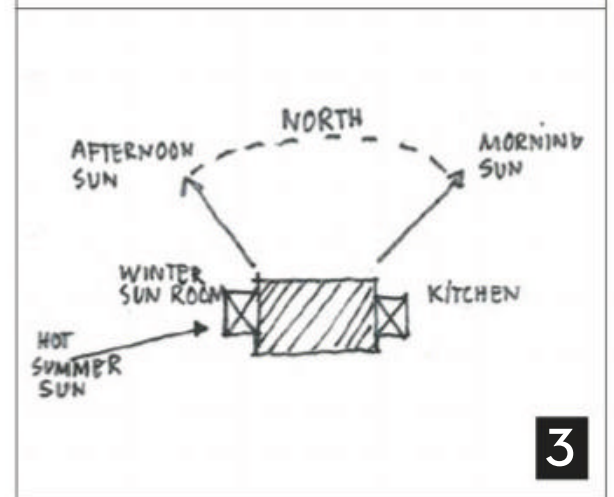
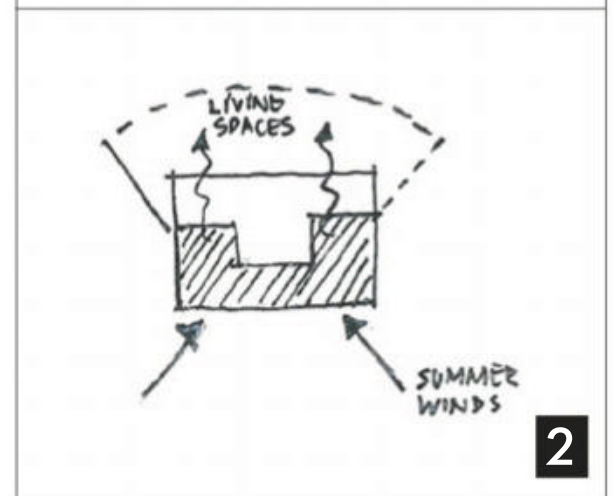
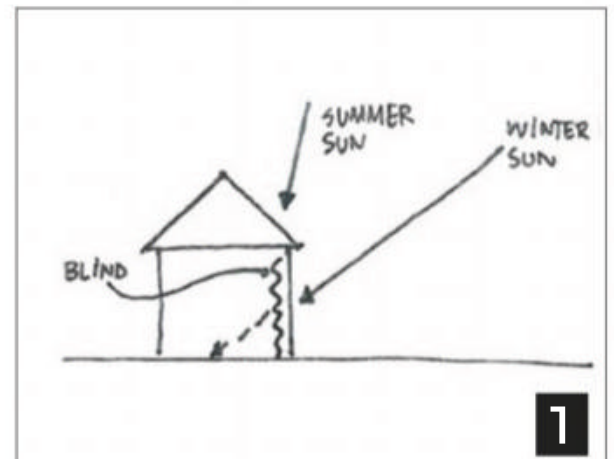
- The general rule is to turn your back to the wind. Main living areas should face away from prevailing summer winds. [4]
- In windy areas, create a courtyard so you can still open your house to a sheltered garden space. [5]

VIEWS AND VISTAS

- If your views are to the north, you’ve struck gold: you can enjoy both the sun and the views on the same side.
- A west- or east-facing view poses some challenges with too much angled sun. A deep verandah or shady pergolas can ease the pain, especially on hot summer afternoons.
- One big advantage of a south-facing view is that you can enjoy expansive windows (however, consider double-glazing to limit that icy feeling from too much glass). Plan your house to open out to the north, where you’ll find yourself on cooler days and throughout winter. ■

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TO PROTECT VERANDAHS FROM
AFTERNOON SUN



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SPILL OUT TO NORTH GARDEN



WIND-PROTECTED COURTYARDS



MAXIMISE WINDOWS
TO THE NORTH



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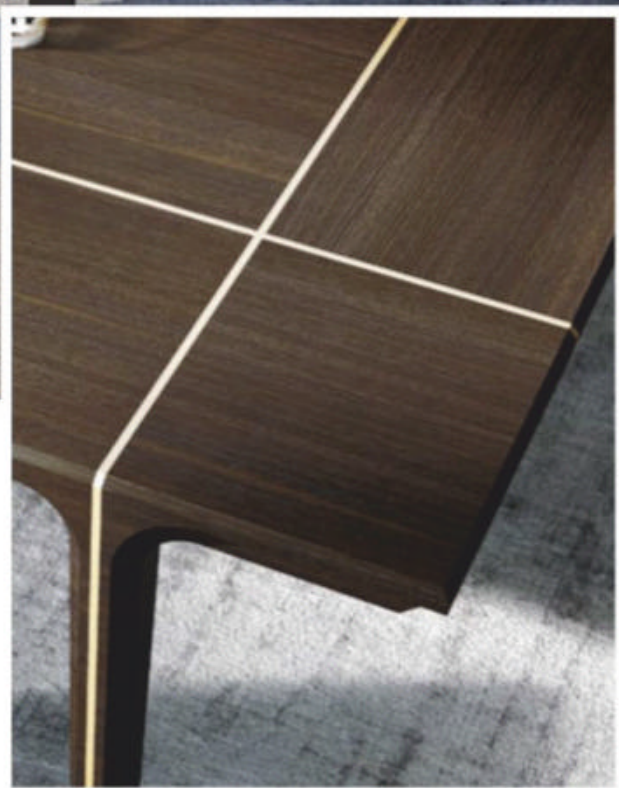
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KENDO SOFA – DESIGN MANZONI & TAPINASSI

KENDO COFFEE TABLE – DESIGN MANZONI & TAPINASSI

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THE EDIT

THE MOST STYLISH HOME, SANCTUARIES AND A ROOFTOP GARDEN



A 'MY BEAUTIFUL BACKSIDE' SOFA, DESIGNED BY NIPA DOSHI AND JONATHAN LEVIEN FOR MOROSO, AND A FORESTIER 'CHANPEN' PENDANT ADORN THE RETRO CHIC LIVING ROOM OF A PARISIAN OFFICE BLOCK TURNED FAMILY HOME. *Full story overleaf*

PHOTOGRAPH: NICOLAS MATHÉUS

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TO GET TO THE TWO FLOORS DEDICATED TO THE BEDROOMS, GCG ARCHITECTS DESIGNED A BEAUTIFUL STAIRCASE IN RAW OAK WITH A LACQUERED STEEL RAILING FOR THIS PARIS HOME

OPPOSITE PAGE IN THE OFFICE, THAT OPENS ONTO A SMALL PRIVATE TERRACE, PATTERNS INTERTWINE. ON THE WALL, 'SINGITA' WALLPAPER BY ARDMORE FROM COLE & SON

TEXT PIET SMEDY
PRODUCTION
LAURENCE DOUGIER
PHOTOGRAPHS
NICOLAS MATHÉUS

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finding neverland



A Parisian design team turn back the clock on an office block, breaking conventions to create an enchanting wonderland for whimsical family living



a

Among the many quotes by French poet Paul Valéry that adorn the buildings of the Palais de Chaillot, there is this one in particular that resonates with the homeowners of a restored building – a former office block turned family residence – a stone’s throw from the famous structures: ‘It depends on the one who passes, if I am tomb or treasure, whether I speak or keep silent, this is up to you, a friend does not enter without desire.’ In those few transcendent lines, scribed decades before the present, Valéry has captured the spirit of modern living, of reinvention and rebirth, of risk and reward and the cohesion of designer and architect. After all, anyone who’s ever embarked on an epic renovation knows how quickly a treasured home can turn into a tomb of troubles.

When GCG Architects’s Alexandre Goulet, Noémie Tissier and Jérôme Jacqmin (the homeowner had discovered the Paris-based firm in the pages of a decor magazine) first stepped into the 16th arrondissement building it had all the charm and panache of a run-down office space left to decay – but it matched its sorry state with undeniable potential. Playing out across five levels and a roof that would eventually become the terrace, there was a sense of character to the space just waiting to be revealed, and it was done so with a colour-fuelled dose of Kahloesque fantasy and flair. ‘Our mandate was clear: we had to restore the character of the home,’ recalls Noémie.

This process was initiated by removing the plaster that was covering the original brick façades, extending four window areas into large bay windows, replacing ▶

THE DINING ROOM COMBINES A TABLE AND CHAIRS FOUND AT THE ST OUVEN FLEA MARKET WITH RAW WOOD ELEMENTS



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OPPOSITE
PAGE
DESIGNED
AND MADE TO
MEASURE BY
MARGUERITE
LE MAIRE,
THE MASTER
BEDROOM
FEATURES A
CARPET INSPIRED
BY INDIAN MOTIFS

TILES BY POPHAM
DESIGN CREATE
FOCAL POINTS
IN THE MASTER
BATHROOM



**‘We wanted
to create
an enchanted
universe to
meet the
needs of a truly
international
family’**





ULTRA
COMFORTABLE,
THE TV CORNER HAS
A MANGAS 'SPACE'
TWO-TONE MODULAR
SOFA DESIGNED BY
PATRICIA URQUIOLA
FOR GAN RUGS

BELOW NOÉMIE
TISSIER AND DAY
GUPTA OF GCG

'Our mandate was clear: restore the character'

the impersonal concrete balconies with graceful black metal ones and reorienting the original staircase (and replacing it with one of raw oak and lacquered steel railings). The sloping roof was also opened up, creating a charming roof terrace. The floor plan was completely revised, too, with private and public areas designated across the different levels to encourage shared and intimate moments that the blueprint lacked before.

'We wanted to create an enchanted universe to meet the needs of a truly international family,' says Noémie of the interiors. 'There is mix of style and spontaneity as the homeowner drew on her extensive travels, from Manish Arora,

Patricia Urquiola and India Mahdavi to her visits to India and Morocco.' Nowhere is this more apparent than the grand custom mosaic, playfully called Flight of the Bumblebee, that riffs on the Rimsky-Korsakov melody. What Noémie and the team at GCG Architects have achieved through the rampant gaiety of tone and texture is a triumph of decorative *joie de vivre* where each level offers a surprising new twist, from the eclectic assembly of furniture pieces to the alchemic treatment of texture and tone. This then is as much a science of style as it is poetry for the eyes, a true family treasure. And we're pretty sure Paul Valéry would agree with that. ■



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KHOLE TILE, POR, POPHAM

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OAK COFFEE
TABLE, R4 640,
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PHOTOGRAPHS: NICOLAS MATHÉUS; SUPPLIED;
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ON THE EDGE

Maximising on inner-city views, this Mediterranean rooftop garden is a clever composition of seating spaces

TEXT CLARE FOSTER PHOTOGRAPHS RICHARD BLOOM

THE DRAMATIC LONDON SKYLINE IS SOFTENED BY THE DROUGHT- AND WIND-TOLERANT PLANTING, WITH *PENNISETUM ALOPECUROIDES* 'HAMELN' AND *GAURA LINDHEIMERI* FORMING A SEMI-TRANSPARENT SCREEN

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CLIPPED MOUNDS OF *PRUNUS LUSITANICA* 'ANGUSTIFOLIA',
PHILLYREA ANGUSTIFOLIA,
PITTIOSPORUM TOBIRA 'NANA',
HORNBEAM AND YEW CREATE
EVERGREEN STRUCTURE,
WHILE SANTOLINA AND
LAVENDER WAFT SCENT
INTO THE APARTMENT



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CLOCKWISE, FROM TOP LEFT *CALAMINTHA NEPETA* 'BLUE CLOUD' IN A TERRACOTTA POT FROM ATELIER VIERKANT; A CEDAR DAY BED WITH BUILT-IN STORAGE EDGES ONE OF THE PLANTING BEDS; A STEPPED WATER FEATURE IN BRONZE BRINGS THE CALMING SOUND OF WATER; THE MULTI-STEMMED DWARF PINE, *PINUS SYLVESTRIS* 'WATERERI', CREATES YEAR-ROUND STRUCTURE; THE DINING AREA HAS A CUSTOM-MADE LINEAR PLANTER SYSTEM BY KINLEY AND PORCELAIN FLOOR TILES FROM ALFRESCO FLOORS; LAYERS OF *ORIGANUM VULGARE* 'COMPACTUM', *SANTOLINA* AND LAVENDER GIVE A MEDITERRANEAN FEEL TO THE PLANTING

OPPOSITE PAGE *HEBE RAKAIENSIS* AND *THYMUS VULGARIS*, WITH *ROSMARINUS OFFICINALIS* 'PROSTRATUS GROUP' SPILLING OVER THE FRONT



A

fear of heights is not what you would expect from the owner of a penthouse on the thirteenth floor of a block of apartments. But it was one of the defining factors for this King's Cross roof terrace owned by Alex Hooi and Keir McGuinness and designed by Emily Erlam in 2014. 'Keir was upfront about the fact he disliked heights, so we had to find a solution that disguised the edges of the terrace and provided a barrier to the sheer drop below,' says Emily. The dizzying vertical views have been cushioned by clever planting, lulling people into forgetting how high they are – yet still allowing a dramatic and far-reaching panorama of the city.

'Our objective was to create some sort of seclusion and enclosure in what was a windy, barren space,' says Keir, who bought the apartment in the RIBA award-winning Plimsoll Building in 2014. 'When you are out on the terrace at weekends, this place is so quiet. There's a real sense of peace and calm.'

Spanning 170 square metres, this is certainly one of the largest private roof spaces in this area, if not the whole of London, so the aim was to divide up the space into a series of cocooned seating and dining areas to make it feel less bleak. 'It was a challenge,' remembers Emily. 'I was collaborating with David Morley Architects and interior designers Johnson Naylor while the building work was still in progress to ensure that the roof terrace was integrated seamlessly into the design, attending board meetings with huge numbers of people.'

Then there were the infinitesimal calculations for weight allowance. This is, of course, of paramount importance on a roof, as are the considerations that go hand-in-hand with it. The Kinley planters, for example,

made from 3mm thick powder-coated steel, are without bases and filled with lightweight compost to half their depth only. They also had to fit the space down to the last millimetre, a plan that almost went pear-shaped when, well into the design process, Emily was informed that various points around the perimeter of the terrace had to be kept free for abseiling access for window cleaners. The solution? To design bespoke containers that can be wheeled out.

The other challenge of any roof terrace, particularly one this high, is that it has its own microclimate. 'Wind speeds can be extraordinarily high up here and can pick up quickly, so we had to be aware of that at all times and never leave anything untethered,' says Emily. The planting is designed to withstand the inhospitable, desiccating conditions with as little intervention as possible.

Emily's bible became *The Dry Gardening Handbook* by Olivier Filippi, who runs a nursery in France that specialises in Mediterranean plants. She chose sculptural, mound-forming plants that can withstand sun and wind, such as escallonia and euonymus, as well as billowing evergreen shrubs like *Pinus sylvestris* 'Watereri', *Pinus mugo* and *Phillyrea angustifolia* to create the required screening. Aromatic rosemary, oregano and lavender cascade around a wide cedar day bed with built-in storage, while softer plants such as pennisetum and gaura bring contrast and movement.

Movement also comes from the bronze water feature, inspired by something Keir had seen at the RHS Chelsea Flower Show. 'The movement and gentle sound of the water is designed to focus you inwards on the space, so you're distracted from the world outside,' says Emily. It has brought an unexpected bonus. 'We get all sorts of wildlife,' says Keir. 'We've had ducks nesting, goldfinches and even dragonflies. It's wonderful'.

▪ Emily Erlam Landscapes erlamstudio.com





dark MATTER

A sophisticated riff on coastal living saw Fyfe Boyce employ a dark palette and urban sensibility to create a cocooning sanctuary

TEXT JULIA FREEMANTLE PHOTOGRAPHS ELSA YOUNG

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FYFE BOYCE DIDN'T WANT A HEAVILY TEXTURED DESIGN IN THIS ZIMBALI HOME'S BAR AREA, SO THE APPROACH WAS CAREFULLY CONSIDERED - TIMBERS WERE KEPT DARK, AND SUBTLE BRASS DETAILING WAS USED TO ENHANCE THE LOOK

OPPOSITE PAGE THE DARK WALL PANELLING AND FLOORS ARE NEVER OPPRESSIVE COURTESY OF ABUNDANT NATURAL LIGHT LET IN VIA THE OPEN-PLAN VOLUMES

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Despite its proximity to the ocean and laid-back coastal location, this Zimbali home wasn't ever destined to conform to typical beach house criteria. The owners – a young family – recently relocated to KwaZulu-Natal from Johannesburg but weren't moving to a holiday home, so the space needed to reflect the transition from city to coast but also the house's permanent status via the design.

With this need to steer clear of stereotypes in mind, design firm Fyfe Boyce took on board the clients' brief, which offered some guidelines, but also allowed the firm to interpret its vision fairly freely. 'They knew that they had a special home in terms of architecture and location, and they wanted us to help them realise its potential. Their overriding desire was for a sophisticated space with room to move around freely in,' elaborates Kelsey Boyce.

Beyond that the direction was quite open. So, cued by the clients themselves and their affinity for city life, as well as their love

of the bush, Fyfe Boyce set out to create a space that merged these passions, with an ocean backdrop. 'Their connection to the city is a strong one and although they've made Durban their home, they didn't want to lose the urban energy they'd become so accustomed to,' explains Kelsey. 'We had to avoid the obvious temptation of designing a traditionally coastal interior that would have been beautiful but wouldn't have aligned with who they are,' he explains. So rather than defaulting to seaside clichés, the designers created a scheme sympathetic to the clients' personalities.

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LEFT TOUGHER MATERIALS WERE USED ON THE TERRACE TO COMBAT THE ELEMENTS

RIGHT, FROM TOP THE OWNERS INITIALLY WANTED 'BRIGHT AND LIGHT' BUT IT QUICKLY BECAME APPARENT BRIGHT DID NOT MEAN LIGHT IN A TRADITIONAL SENSE, AS SEEN IN THE TV ROOM; A COMBINATION OF GRAPHIC AND ORGANIC MOTIFS BLENDS THE BEACH, BUSH AND CITY REFERENCES IN THE DINING AREA



'Our thinking kept returning to a combination we'd never seen in one space before – an urban game lodge by the ocean. We're sure nothing like that exists but if it does, this is how we think it would look,' explains Bruce Fyfe. This trifecta of styles – city penthouse, bush lodge, beach escape – while theoretically incongruous, works by virtue of common links and contrasting elements that complement one another. The organic natural textures emblematic of the bush and beach are countered by a graphic geometric undertone that smartens up the scheme. The result is ▶





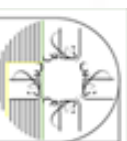
LEFT, FROM TOP THE ARCHITECTURE ACHIEVED AMAZING INDOOR/OUTDOOR COHESION AND THE DECOR WAS DESIGNED TO ALIGN WITH THIS; NOT ONLY DO THE DARKER TONES MAKE THE SPACE MORE SEDUCTIVE, THEY HELP MITIGATE THE HEAT OF THE KZN COAST

RIGHT THE BLACK AND WHITE WALLPAPER ON THE LIVING ROOM CEILING INFORMED THE PATTERN USED THROUGHOUT THE HOUSE



a slickness not usually seen in a beach-house setting, which is underpinned by a predominantly dark envelope.

Completely counter to the classic breezy aesthetic one expects from coastal living, this surprising palette is peppered with an occasional dose of striking colour. 'Interestingly enough the owners initially wanted the home to be "bright and light" but when we presented a few initial images they felt they were too safe and neutral,' adds Bruce. This reaction spurred on a much punchier approach that saw the team toning down the airiness in a major





way with dark wood panelling, flooring and furniture in the living spaces, which also serve as a retreat from the heat and humidity of the KZN climate. 'The home's architecture puts it slightly on the dark side as it is, and we didn't want to fight that so instead decided to accentuate it,' comments Kelsey.

Along with strong colour, the owners wanted an unfussy interior. So rather than overfilling the spaces, the designers took the approach of creating impact through fewer but more powerful pieces and depth through a carefully considered approach

to texture. A natural and tactile base of leather, timber, sisal and stone is lifted with metallic accents to represent the urban/earthy hybrid. 'Our focus was on big, bold pieces that would occupy the vast spaces without overpowering them,' he says. Low-slung sofas inside were designed to keep the horizon intact and large pieces were only positioned against internal walls, and never against glass.

This uncluttered aesthetic is extended into the outdoors with slightly tougher materials to combat the elements – cowhide rugs, granite and hard-wearing outdoor

fabrics translate the look in a more durable way. 'We couldn't adopt a traditional approach to outdoor furniture – it needed to be hardy to survive the coastal elements but also look soft enough to coexist with the interior,' explains Bruce.

The easy transition from indoors to out is emblematic of the whole and the clever merging of style and place, which has produced a coastal house that defies convention – a cocoon of sophisticated but earthy textures that acknowledges the ocean setting without making it the central focus. ■ Fyfe Boyce fyfeboyce.co.za

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A CLEVER SELECTION OF MATERIALS SIGNAL ALL THE DISPARATE INFLUENCES AND BRING IN BOTH LUXURIOUS AND LAID-BACK ELEMENTS. A HEAVILY TEXTURED RUG ADDS WARMTH AND LEATHER ADDS MASCULINITY AND HARDINESS



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HABANERA
'ONETTI'
FABRIC IN
DANUBE,
R3 513.25 PER
METRE, ROMO



GOLD FRAME CANDLEHOLDER,
R14 887, OKHA



'MAMO DELUXE' TABLE
LAMP, POR, KARE



'FRANKLIN' OCCASIONAL SWIVEL
CHAIR, FROM R8 995, MOBELLI

GAVIN RAJAH 'LISBON'
SCATTER, R499, @HOME

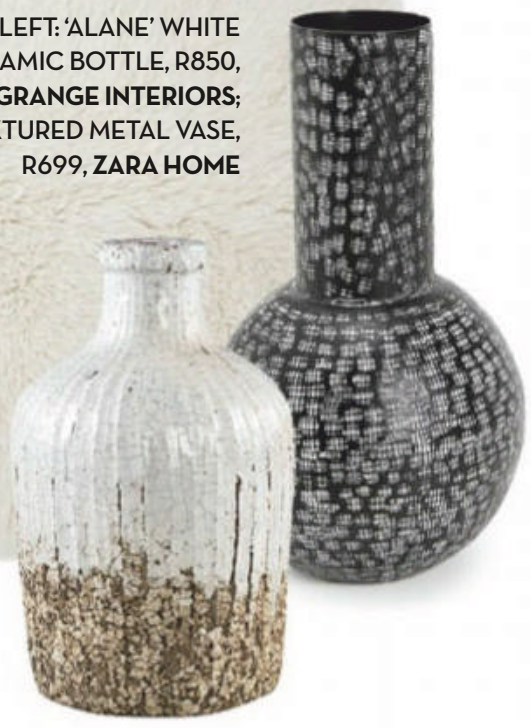


'CHALI' WOOL RUG,
POR, LIGNE ROSET



'VENICE' SOFA, POR, ENZA HOME

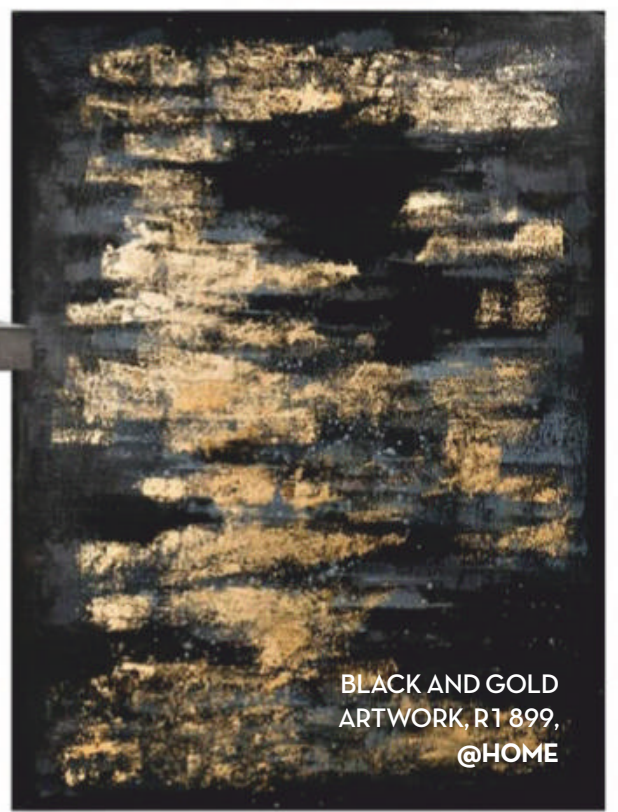
FROM LEFT: 'ALANE' WHITE
CERAMIC BOTTLE, R850,
LA GRANGE INTERIORS;
TEXTURED METAL VASE,
R699, ZARA HOME



BONE INLAY STOOL,
R6 990, CÉCILE & BOYD



The natural textures,
emblematic of the bush
and beach, are countered
by a graphic geometric
undertone that smartens
up the scheme



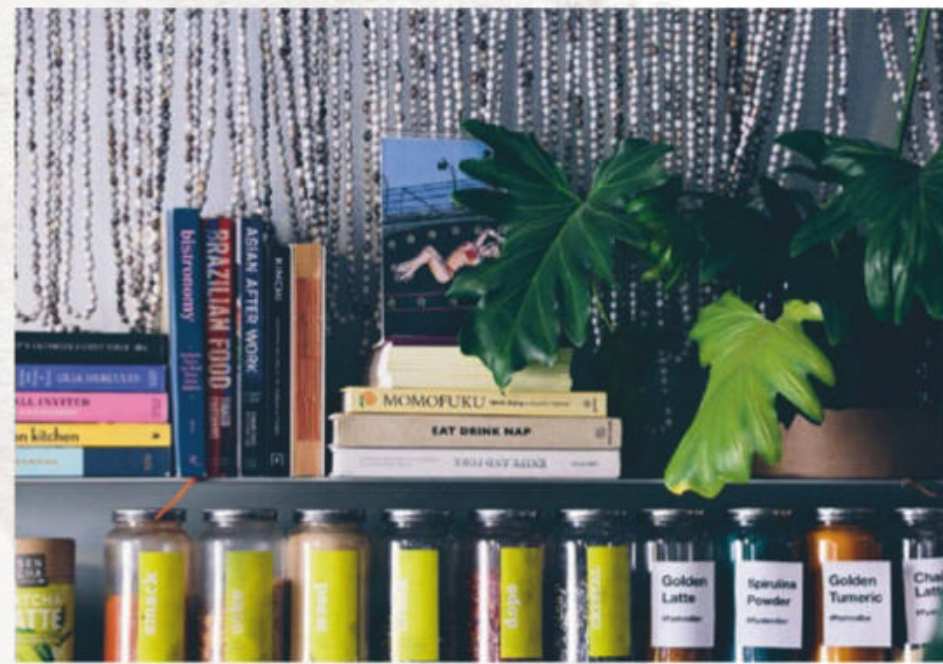
BLACK AND GOLD
ARTWORK, R1 899,
@HOME



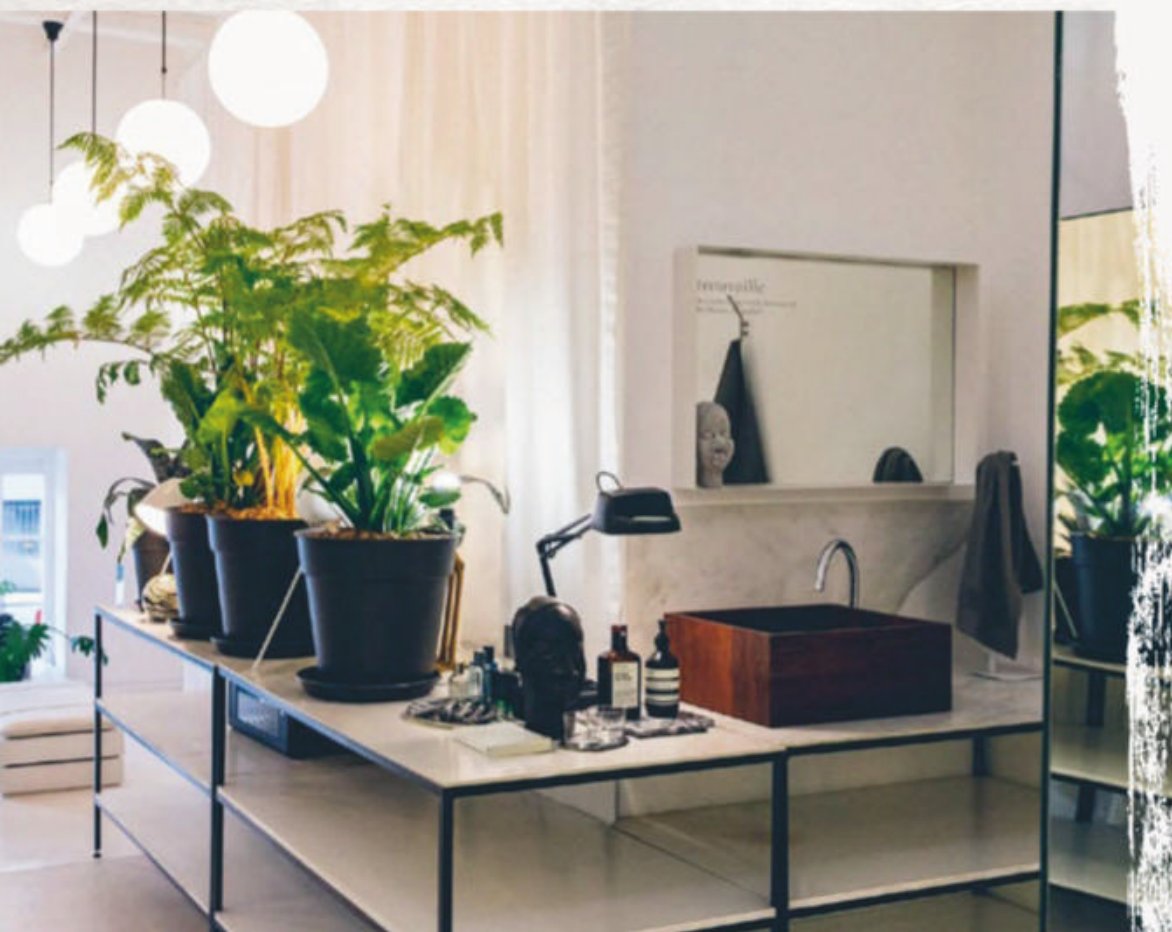
'SEMPRE' DINING TABLE, FROM
R19 170, WEYLANDTS

PHOTOGRAPHS: SUPPLIED; PRODUCTION: EDWAIN
STEENKAMP AND JANI ADELEY OOSTHUIZEN





YEARS OF CONSIDERED COLLECTING HAVE INFORMED THE LOOK AND FEEL OF A LOFT-LIKE APARTMENT'S DISTINCT ATMOSPHERES AND EXPERIENCES. OPPOSITE PAGE: THE ENTRANCE WITH MASSIVE MIRRORED SCREENS WELCOMES YOU TO A POTTED GARDEN PANOPLY



PHOTOGRAPHS: SHANNA JONES

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SURREAL ESTATE

An open-plan, double-storey cottage in Cape Town's De Waterkant is a micro sanctuary masterclass.

Liz Morris takes a tour with owner and compulsive creative, Neil Roake and finds method in the madness





Some

one are the days when the exterior of a building gave a pretty good heads up about what lay within. Enter Electric Island. On the outside, white and polite, on the inside... Well, it's far from that. Remember kaleidoscopes? Those deceptively simple kids' toys that revealed a gyration of patterns and geometries by simply looking through a pinhole in a cardboard tube? That's how Neil describes this interior, and he's pretty spot on. That it's a fresh visual dimension at every turn works well because it's an abode

that was curated to work as a super cool urban pied-à-terre, an Airbnb experience, a function venue, and pop-up private club. How, you may ask? Surely one experience is compromised for others in appealing to all functions? Not if you think about modern urban living, in which all that's really asked of the places we check into is their ability to host their inhabitants in an exciting, inspiring way. To such ends, Electric Islands is a trip in itself. On entering, there's a hall of tall, wide-angled standing mirrors and delicious monster drama. Pots upon black pots of them. Further along, to all intents and purposes a loft space on street level, a bathroom all artisanal apothecary-like, and two bedrooms. Upstairs, the domestic deal intensifies with – and this is where the kaleidoscope comparison comes in – a relay of heady curatorial cocktails indicating where to eat, drink, read, lounge and lie down. I'd say 'sleep', too, but you may need a tazer to do so. electricisland.co.za



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CLOCKWISE
FROM LEFT
A DELICIOUSLY
VERDANT WELCOME
FOR GUESTS; MIRRORS
ADD DEPTH AND
AMPLIFY THE SPACE'S
KALEIDOSCOPE EFFECT;
CURATORIAL EXPERTISE
HAS CREATED SPACES
THAT SUGGEST, RATHER
THAN PRESCRIBE, THE
ACTIVITIES THAT MIGHT
BE BEST-SUITED TO THEM.



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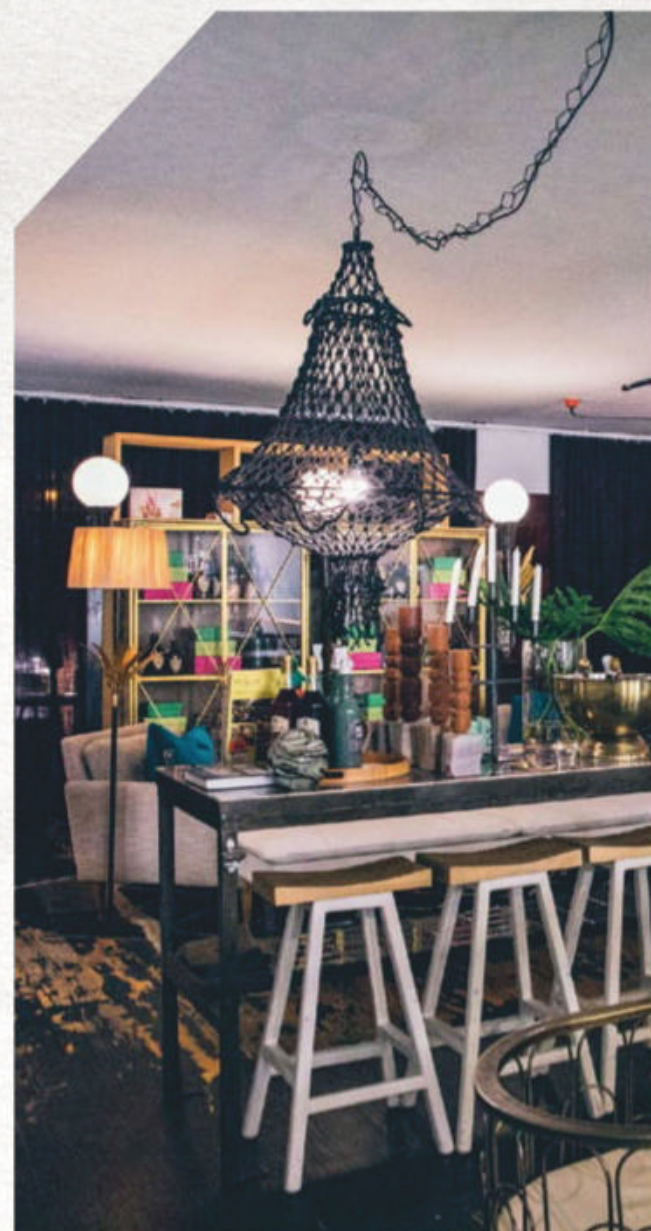
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CLOCKWISE FROM LEFT FROM AIRBNB EXPERIENCE TO POP-UP EVENTS, ELECTRIC ISLAND LENDS ITSELF TO OUT-OF-SIGHT SOCIABILITY; DIRECTIONS ARE CLEAR; ANOTHER WAY TO TURN OVER A NEW LEAF; COMFORTABLE, COCOONING SPACES UPSTAIRS; A MULTI-TEXTURED APPROACH ALLOWS INTIMACY IN EXPANSIVE ENTERTAINMENT AREA; SURPRISES AROUND EVERY CORNER; ARTISANAL APOTHECARY INSPIRATION.



“All that’s asked of the places we check into is their ability to host us in an inspiring way.”

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Far From The Madding Crowds



THE LIVING ROOM IS A LARGE SQUARE ROOM WITH A CENTRAL SKYLIGHT. THE NEUTRAL PALETTE OF BEIGE AND GREY TONES IS ENLIVENED WITH POPS OF MUSTARD IN THE OTTOMANS AND THE SCATTERS

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Hidden in an island forest, this whitewashed oasis in Ibiza is the perfect escape for an urban couple

TEXT GRAHAM WOOD PHOTOGRAPHS ELSA YOUNG



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I was looking for an old finca,' recalls Dutch businessman Emile Kuenen, referencing the vernacular farmhouses that are unique to Ibiza – a local architecture of white blocks that had evolved over millennia, growing as families grew and added to them, higgledy-piggledy, block by block. 'They are unbelievably charming,' he explains.

Emile first visited Ibiza for his brother's wedding. 'I thought it was only clubs,' he says. What he encountered, however, was 'completely different' – a largely undisturbed Mediterranean island. 'Ninety-five per cent is fantastic nature,' he says. 'I fell in love with it.' He immediately wanted a place there he could call his own but he soon found he would have to be patient in his search. It took a few years before he found his place on the island. Fincas are traditionally made with small doors and windows to keep their interiors cool in the Mediterranean heat. 'I like big rooms, I like a lot of light,' says Emile.

Eventually, his patience was rewarded when he found the perfect compromise: a piece of undisturbed inland forest complete with a plan for a house by one of the island's most sought-after architects, Rolf Blakstad. Rolf's practice, Blakstad, has evolved the vernacular of the island's architecture for our times. 'We have not changed the designs much except in opening up the houses more and introduced the use of glass,' he says. 'In that sense, they're totally suited to the climate.' Using more glass also allows him to engage with the interior-exterior living that is particularly the case with summer houses.

'We decided to build it,' says Emile, in short. The result is a modern finca that treats the immediate exterior spaces as if they are part of the house. The aesthetic tends towards the minimal, rather than the ornate Moroccan-influenced styles of some Ibizan architecture. 'We really concentrate on trying to leave a very neutral base for the people who will be living in the house to develop their own taste,' says Rolf.

Emile had met South African interior designer Sumari Krige, founder of La Grange Interiors, while he was on holiday in Cape Town. Driving past her showroom, he stopped and went inside. By chance, Sumari was there, and he asked her to

‘95% of the island is fantastic nature. I fell in love with it’



AROUND THE POOL, LANDSCAPE, ARCHITECTURE AND FURNISHINGS COALESCE IN THE BUILT-IN SEATING AREAS

OPPOSITE PAGE, FROM TOP IN WINTER THE LIVING ROOM IS WARMED BY A SUSPENDED GYROFOCUS FIREPLACE; THE KITCHEN IS POSITIONED NOT ONLY SO THAT IT OPENS DIRECTLY ONTO A COURTYARD, BUT ALSO SO THAT IT CONNECTS WITH THE LIVING AND DINING ROOM

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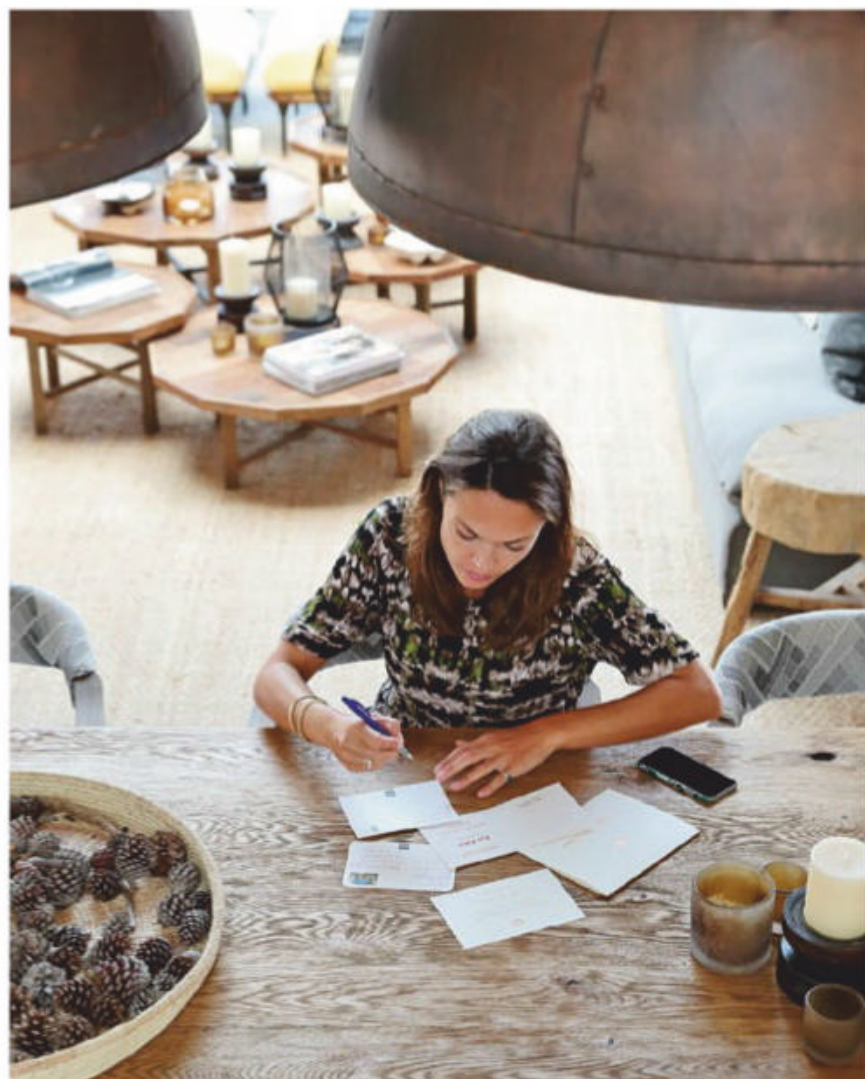
NATURAL LIGHT SPILLS THROUGH THE LARGE OPEN DOORS INTO THE DINING ROOM, WHICH IS PERFECTLY POSITIONED BETWEEN THE KITCHEN AND THE LIVING ROOM

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CLOCKWISE, FROM TOP LEFT A TERRACE WITH A PERGOLA IS BEING SCALED BY NEW VINES TO CREATE A COOL, SHADED NOOK; HOMEOWNER EVA PIERS; A 350-YEAR-OLD OLIVE TREE IS THE FOCAL POINT OF ONE OF THE COURTYARDS





start working on the interiors for his Ibiza summer house. ‘There was a rawness that appealed to him,’ Sumari says of Emile’s response to what he’d seen at La Grange Interiors, which seemed perfect for his setting.

Sumari took her cue from the subtle restraint, repetition and variation of Rolf’s palette of architectural materials. ‘If you look at it, there’s only two or three materials – wood, stone and plastering – so we layered on that, and softened it with fabric,’ she says. ‘The furniture is only there to complement what the architect did.’

Emile was looking for a practical, understated, lived-in kind of luxury. ‘Comfort was of the essence,’ says Sumari. After all, the home is meant to be a retreat, an escape from manic city living. ‘It’s not precious,’ she says. But, for a bit of dramatic contrast, she’s introduced the occasional touch of pure luxury. In the master bedroom, for example, there’s a single velvet chair. ‘All the outdoor furniture is in solid teak,’ says Sumari. ‘It really ages beautifully.’ Left untreated, it turns a silvery colour, which brings a gently worn and rooted sensibility to the house.

Sumari steered clear of pristine white, opting instead for ‘tones of beige, mauve, grey’. She drew these earthy colours from the brick, wood and stone. ‘The floors are amazing,’ she says. They’re paved with local slate and a creamy cement unique to the region. ‘There’s grit in the cement, almost like terrazzo.’ She also took inspiration from the sun-drenched colours of the island, adding accents of mustard, olive and aquamarine. Graphic patterns were layered onto the neutral base with scatters and carpets. In addition, Sumari favoured weaves and textures with inherent patterns. ‘In a big area, they look plain, but they’ve actually got detail,’ she points out.

The result looks like it has been there for years. ‘Everything is made to be lived with,’ says Emile. ‘The thought of going to that house, it makes you feel like you’re totally away from everything.’ ■ **La Grange Interiors** 📍 lagrangeinteriors.co.za

LEFT, FROM TOP EMILE KUENEN AND EVA; FOCAL FEATURES TAKE CENTRE STAGE IN THE BATHROOMS

OPPOSITE PAGE THE NEUTRAL PALETTE AND SIMPLE, RUSTIC TEXTURES OF THE MAIN BEDROOM ARE OFFSET BY A SINGLE VELVET CHAIR



‘The thought of going to that house,
it makes you feel like you’re
totally away from everything’





COTTON SCATTER,
R239, ZARA HOME



SLIM LAB BOTTLES,
R499, LA GRANGE
INTERIORS



NATURAL TEAK LAMP,
R4 595, LA GRANGE
INTERIORS

Tap into the sun-bleached tones and textures of this sensually evocative island retreat



ELIZABETH DINING
CHAIR, R4 999, LA
GRANGE INTERIORS



RECLAIMED
TEAK
OUTDOOR
BENCH,
R39 995, LA
GRANGE
INTERIORS



LARGE DOME COPPER HANGING LAMP, R5 800, LA GRANGE INTERIORS



ROUND MAHOGONY FRAME MIRROR, R21 900, LA GRANGE INTERIORS



RETRO OCCASIONAL CHAIR, R3 200, 8 DEGREES SOUTH



OUTDOOR UMBRELLA, R3 490, PATIO WAREHOUSE



PINK GLASS VASE, R249, @HOME



RATTAN HANGING LAMP, R1 795, LA GRANGE INTERIORS



RATTAN BASKET, R995, WEYLANDTS





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GOURMET

THE LATEST FOOD NEWS AND EXCEPTIONAL CUISINE

from russia with love

Fusing local and Russian culinary traditions, the newly reopened Hazendal promises a Winelands experience like no other

Hazendal Wine Estate isn't short on selling points. Located on the slopes of the Bottelary Hills, bordering Stellenbosch, it has recently undergone a complete overhaul that aims to shake up the regular Winelands offering - and it's starting with the menu. With esteemed chef Michéle Theron at the helm, the restaurant at Hazendal offers an inspired menu (a fusion of Russian and South African offerings) in an equally memorable setting.

hazendal.co.za

RECIPES: MICHELLE THERON; PHOTOGRAPHS: RIEHAN BAKKES

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RUSSIAN OLIVIER SALAD WITH MARINATED SEAFOOD

SERVES 8

For the potato salad dressing

125ml mayonnaise (recipe below)
1T white-wine vinegar
1½t Dijon mustard
1T water, to loosen the dressing
¼t black pepper

For the mayonnaise

2 free-range egg yolks
15g Dijon mustard
30ml white-wine vinegar
500ml canola oil
juice of 1 lemon
salt and freshly ground pepper

For the potato salad

4 medium waxy potatoes (such as red potatoes), boiled, cooled
6 eggs, hard-boiled

4 pickled herring, diced
4 dill pickles (not sweet)
3 to 4 green onions
½ medium apple
1T fresh dill
1T fresh parsley
salt, to taste

For the marinated seafood

1 cup white wine
1T black peppercorns
2 garlic cloves
1 bay leaf
1L water
juice of 1 lemon
600g mixed seafood (such as calamari tubes, octopus and mussels)
1 cup olive oil
juice of ½ orange
juice of ½ lemon and zest of 1 lemon
salt and ground pepper
chopped parsley
chopped dill

1. To make the mayonnaise, whisk the egg yolks, mustard and vinegar until pale. Add the oil in a slow and steady stream so the yolk mixture emulsifies the oil. Continue until the oil is incorporated. Season to taste with salt, pepper and lemon juice. Keep refrigerated until ready to be used. 2. For the dressing, mix all the ingredients in a small bowl with a whisk until well blended. Add water for desired consistency. 3. For the potato salad, cook eggs and unpeeled potatoes, then cool. Peel both and set aside. 4. Dice all ingredients into 1.3cm cubes and mix gently in a large bowl, add herbs and dressing last, then season with salt to taste. Refrigerate for at least 30 minutes to allow flavours to meld. Do not be tempted to skip this step as it makes a difference. 5. For the seafood, place white wine, peppercorns, garlic cloves, bay leaves, water and lemon juice in a large pot. Bring to a boil then lower the temperature to a simmer. 6. Add the octopus and let simmer for 45 minutes, or until tender. Remove from the heat and let the octopus cool in the liquid; this can be done 2 days in advance. Remove the octopus from the liquid, cover and refrigerate. 7. Using half of the same liquid, steam the mussels, strain and remove from shells, cover and refrigerate. Cook the calamari in the other half of the same liquid for 3 minutes, and then let it cool in the liquid. Remove the calamari, cover and refrigerate. 8. Remove the soft purple skin and suckers from the octopus. Marinate it for 1 hour in extra-virgin olive oil, chopped garlic and parsley. 9. Mix the seafood, olive oil, chopped parsley and dill, orange juice, lemon juice and zest in a large bowl and

marinate for at least 12 hours before serving. Add salt, pepper and more olive oil to taste. The seafood may then be served with the potato salad by arranging it carefully on top of each serving. Top with a boiled quail egg as garnish and fresh dill.

MACADAMIA AND LEMON DUKKAH ROAST CHICKEN

SERVES 4

1 cup macadamia nuts
1 cup chopped almonds
1 cup sesame seeds
1 cup coriander seeds
1 cup cumin seeds
4T lemon zest
1t salt
1t coarse black pepper
1,2kg whole chicken

1. Preheat oven to 180°C.
2. Toast nuts for 10 minutes.
3. Toast sesame, cumin and coriander seeds in a pan over medium heat until fragrant.
4. Cool down nuts and seeds.
5. Place in a blender and blitz until coarse. Add salt and pepper.
6. To make the chicken, preheat oven to 180°C. Tie the wings and legs of the chicken with butcher string, cover the tips of the wings and legs with foil so they do not burn (remove foil 10 minutes before end of roasting time).
7. Drizzle chicken with olive oil, rub with dukkah spice and place on a roasting tray (if you would like to use it as a stuffing under the skin of the breasts, mix 2T soft butter with ½ cup dukkah and press into the cavity between the skin and breast).
8. Place in oven for 20 minutes, then reduce heat to 160°C, and roast for an hour. Remove from oven and rest for 10 minutes before carving ▶



SHAKSHUKA



MACADAMIA AND
LEMON DUKKAH
ROAST CHICKEN

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SHAKSHUKA

SERVES 6 TO 8

3T olive oil
 2 large onions, thinly sliced
 2 red peppers, charred, peeled, seeded and sliced
 1 green pepper, charred, peeled, seeded and sliced
 1 yellow pepper, charred, peeled, seeded and sliced
 1 small red chilli, seeded and chopped finely
 4 garlic cloves, peeled and chopped finely
 1t cumin seeds
 1t caraway seeds
 1t ground coriander
 1t oak smoked paprika
 salt
 freshly ground black pepper
 2T tomato paste
 1 x 400g tin whole peeled tomatoes, chopped
 100g plum tomatoes, blanched, peeled and seeds removed
 200g sun-dried tomatoes, soaked in boiling water, sliced
 1 small aubergine, diced, salted for 20 minutes, rinsed
 1 small bunch fresh coriander, roughly chopped
 1 small bunch fresh Italian parsley, roughly chopped
 2 free-range eggs per serving
 200g feta, crumbled
 soft pretzels, vine tomatoes and sliced chorizo, for serving

1. Heat the olive oil in a large, lidded frying pan. Add the onions and peppers and season with salt and pepper. Cook on a medium heat until just softened. Add the garlic and cook for a further 2 minutes. Sprinkle in the cumin and caraway seeds and the spices. Stir in the tomato paste and cook for a few more minutes until the paste starts to separate. Add the whole peeled tomatoes, sun-dried tomatoes, plum tomatoes and aubergine with a splash of water. **2.** Simmer for 10 minutes, uncovered,



SHARLOTKA -
RUSSIAN
APPLE CAKE

until reduced a little. Taste after 5 minutes and add a little sugar if you think the tomatoes need it. Keep an eye on the texture – you don't want it runny, but it mustn't get too dry either. Add a little more water if necessary. When the sauce is reduced, stir in the herbs.

3. Make eight small wells in the sauce. Break an egg into a cup and drop it carefully into a well. Repeat with the remaining eggs. Cook for a few more minutes until the whites are just set and the yolks are still runny. Sprinkle over the crumbled feta. Top with sliced chorizo, vine tomatoes and serve with soft pretzels.

SHARLOTKA – RUSSIAN APPLE CAKE

SERVES 8 TO 12

8 medium Granny Smith apples, peeled and sliced in quarters
 6 eggs
 420g sugar
 300g cake flour
 1t bicarbonate of soda
 1t baking powder
 1g ground nutmeg
 4g ground cinnamon
 5ml vanilla extract

1. Preheat oven to 160°C. Prepare bundt cake form by spraying with nonstick cooking spray and set aside.
2. Whip eggs and sugar

until light and thick, then add vanilla extract. It should form a ribbon when dropping down from the whisk. **3.** Sift all dry ingredients and fold into egg mixture in three stages. **4.** Add the apple quarters. **5.** Pour into cake form and bake for about 30 minutes or until a cake testing skewer comes out clean when inserted into the cake. **6.** To serve, caramelize some apple slices with sugar and butter, place on cooled cake and drizzle with remaining caramel syrup from pan and top with crème fraîche if you like. ■





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Haute Cuisine

Gâte Restaurant, at the Quoin Rock wine farm in Stellenbosch, is set to usher in a new era of fine dining in South Africa. Headed up by the celebrated British Chef Rikku Marais Ó'Donnchú (pictured left), the restaurant serves up a visual masterpiece, and a flavour palate to match, on every plate. ▪ quoinrock.co.za

Flavour on the map

Let taste take you places with our selection of what - and where - to eat and drink this month.



1 2 3 4

TO WET THE LIPS

1. QUOIN ROCK 2017 CHARDONNAY, R350
2. EXCELSIOR SAUVIGNON BLANC, R59, MAKRO
3. NAMYSTO 2017 SAUVIGNON BLANC SEMILLON, R149.99
4. WINDFALL 2018 SAUVIGNON BLANC, R80

DINING IN

WE'VE ROUNDED UP A FEW REASONS TO STAY INDOORS THIS MONTH. FROM LEFT: WENGE EFFECT KNIFE AND FORK, R149 EACH, ZARA HOME; SLOW BY GIZZI ERSKINE; ETHIOPIA BY YOHANIS GEBREYESUS, R625; BOTH JONATHAN BALL PUBLISHERS



Latin Allure


The South American continent comes to Cape Town in a menu that celebrates bold and sensual flavours. Charango Barbacoa is the must-visit spot in the Mother City. ▪ charango.co.za



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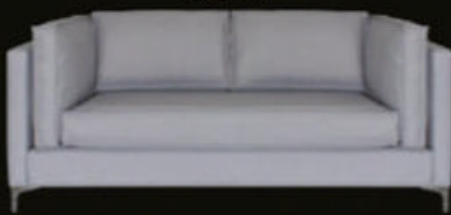
Lancaster Cabinet
Size: 115 x 195
R19 995



Chivonne Mini

From: R6,995 (fabric), R12,995 (leather)

Adrian



From: R7,995 (fabric), R13,995 (leather)
Length: from 1.90m

Sean



From: R7,995 (fabric), R13,995 (leather)
Length: from 1.80m

Bellini



From: R6,995 (slip cover), R12,995 (leather)
Length: from 1.85m

Nirvana



From: R8,295 (fabric), R14,995 (leather)
Length: from 2m

Boston Cnr



From: R15,995 (fabric), R28,495 (leather)
Length: from 3m

Fiona Modular



From: R15,995 (fabric), R27,995 (leather)
Length: from 3m x 2m

Caribbean Cnr



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Length: from 3m



Albany Dining Table
From: R16,995 Length: from 2.4m



Barkley Dining Table
From: R9,995 Length: from 1.8m



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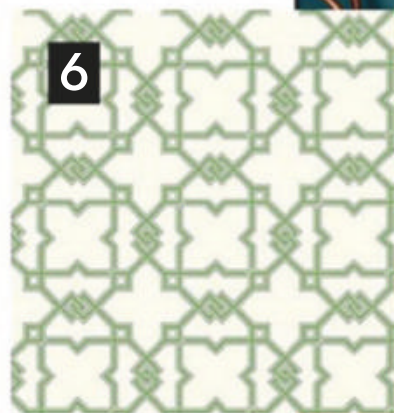
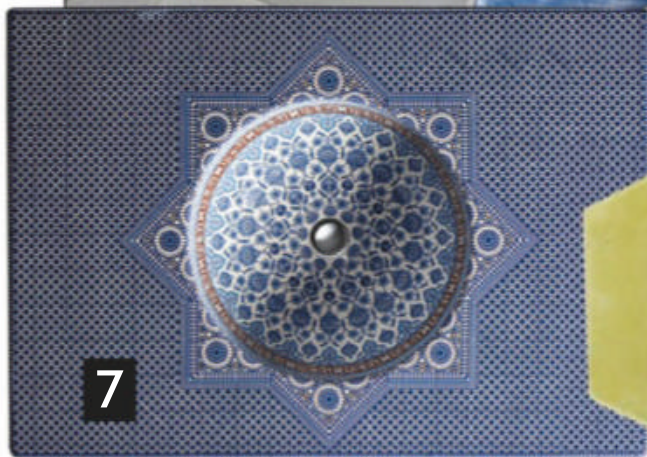
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1. 'DRESSOIR' MIRROR, POR, ENZA HOME; 2. GLASS SOAP DISPENSER, R149, H&M; 3. POPHAM DESIGN HEX TILES IN ZULU, POR, OPIA DESIGN; 4. MEIR CHAMPAGNE CROSS LEVER TAPS, R7 130.47, FLUSH; 5. POPHAM DESIGN DEMI HEX LONG TILES, POR, OPIA DESIGN; 6. PATTERN PLAY 'HS2074' WALLPAPER, POR, HERTEX; 7. MARRAKESH DESIGN COUNTERTOP BASIN, R37 800, KOHLER

SUITE SUCCESS

Modern bathrooms are the perfect opportunity for personality and panache



PATTERN PLAY

Now is the time to go all out with pattern and colour, from pastel hues played on geometric tiles to primary tones boldly colour-blocked. The overall effect is a delightful surprise for guests and a space brimming with character and charm. ▶



8



7



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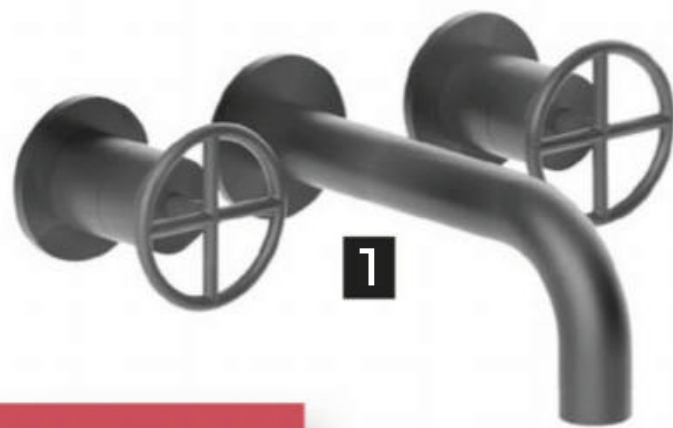
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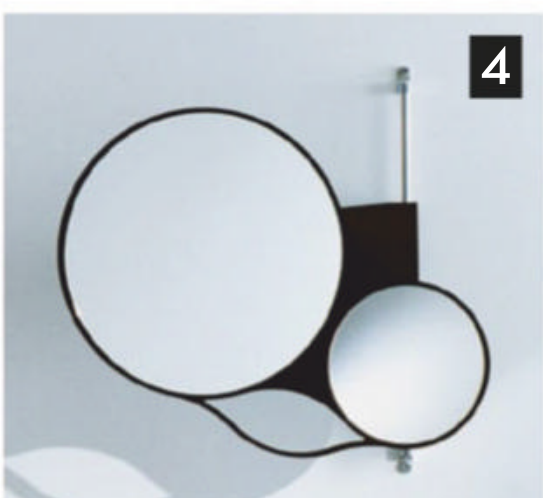
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URBAN MONOCHROME

Seductively cocooning, a black and white bathroom with polished steel finishes is at once calming and chic. This approach offers a more grown-up take on the bathroom-as-sanctuary trend and the restrained palette gives the space a sense of timeless style. ▶

4



1. FANTINI FONTANE BIANCHE TAP IN MATTE GUNMETAL PVD, R14 720, LAVO; 2. RIBBED RATTAN LAUNDRY BASKET, R1 495, WEYLANDTS; 3. IB RUBINETTI BATLO B1200 MIXER IN CHROME, R5 578, LAVO; 4. AGAPE 'SPIN' MIRROR, POR, LAVO; 5. VOLUTE FREESTANDING BATH, POR, KOHLER; 6. IB RUBINETTI MARMO SOAP HOLDERS IN MARBLE, POR, LAVO; 7. DURASQUARE METAL WALL-MOUNTED CONSOLE, POR, DURAVIT; 8. MEIR BLACK 'MZ0202' SQUARE SHOWER RAIL SET, R18 443.70, FLUSH

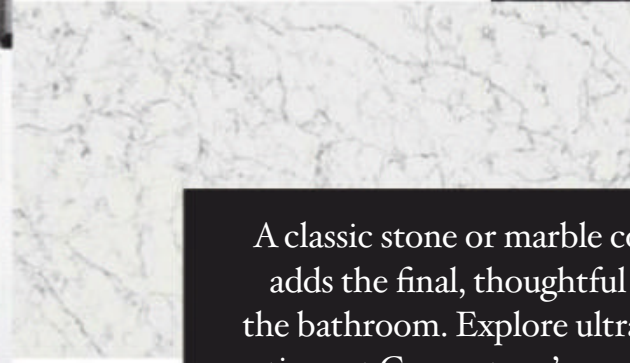
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SHOWROOM



1. BEVELLED METRO TILES IN BLACK, R7.10 PER TILE, AND 2. ASSORTED TILES, FROM R20 PER TILE, BOTH **VICTORIAN BATHROOMS**; 3. VANILLA NOIR COUNTER SLAB, POR, AND 4. WHITE ATTICA COUNTER SLAB, BOTH **CAESARSTONE**.

2



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3

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SHOWROOM



1

1. VIKI COETZER DARK 'ROSE' WALLPAPER, POR, ROBIN SPRONG;
2. WAFFLE TOWEL WITH FRINGES, FROM R145, WEYLANDTS;
3. RECTANGULAR MIRROR WITH ANTIQUE BRASS PATINA FRAME, R4 900, CÉCILE & BOYD;
4. DECOR TOWEL STAND IN GOLD, R599, MRP HOME;
5. 'BOTANICAL STUDY' ON CAXTON UNDER-MOUNT SINK, POR, KOHLER;
6. PORCELAIN SOAP DISPENSER, R199, H&M For stockists' details, see page 118



2



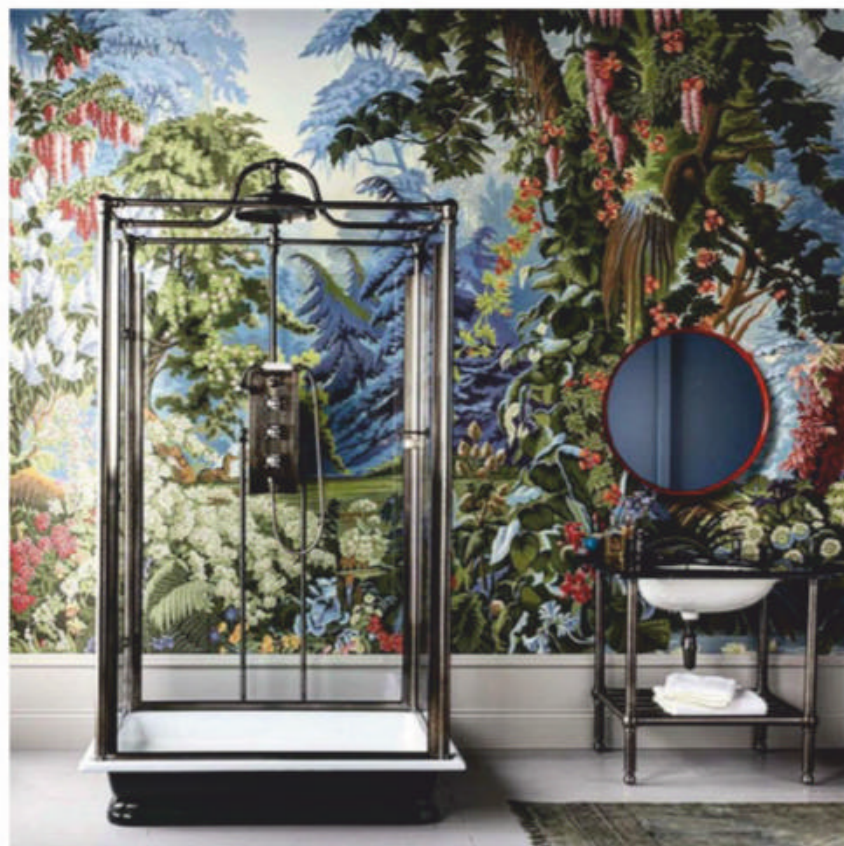
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6

FLORAL GLAM

There is a soft frivolity to botanical prints paired with glam metallic finishes that immediately elevates an otherwise sterile bathroom space to something deliciously transporting. This is the perfect moment for carefree maximalism. ■

PHOTOGRAPHS: COURTESY OF DRUMMONDS, KERRY KIRK (COURTESY OF CINDY WITMER DESIGNS), SUPPLIED

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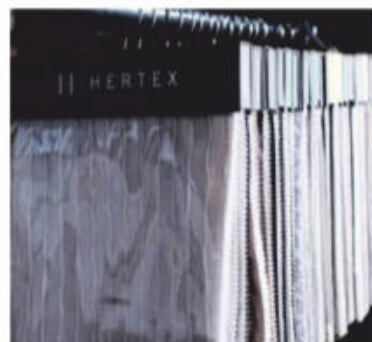
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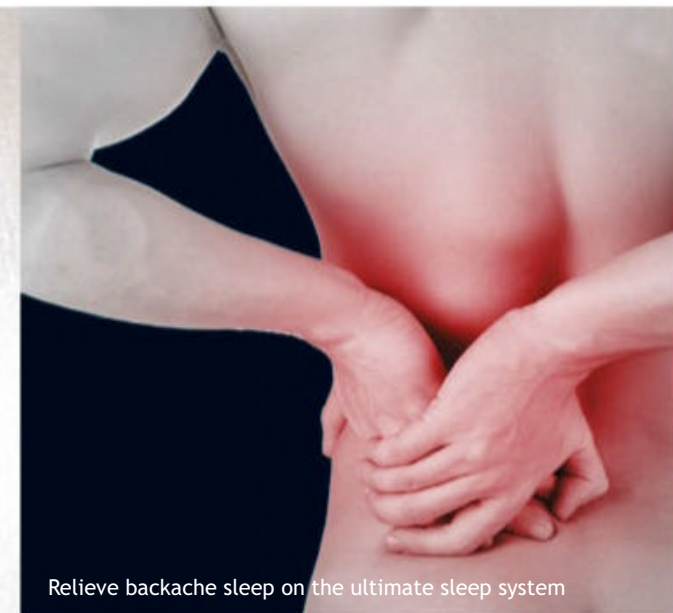
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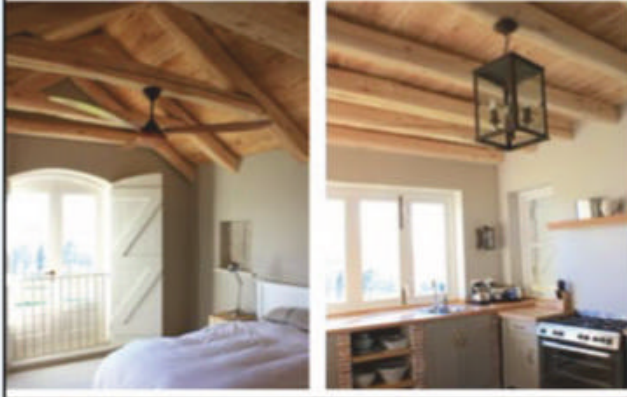
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This month's object of desire

the EXTRAORDINARY CERAMIC POT



Pots represent prosperity, the female realm of nurture, fecundity, holding and abundance – particularly round-bellied pots. In a word, they mean plenty. Who could resist? My current favourite, because of its perfect form and proportion and the modernist pattern and colouring, is by ceramicist Ian Garrett. The technique he uses made the sense of the piece more meaningful and personal: he explains, 'My pots are inspired by my interest in archaeology – ancient traditions of pottery found around the world that continue here in Africa. They're handmade, without a potter's wheel. The form is just built up with coils of clay squeezed and smoothed into place by eye. Then, I draw little fine lines on the surface by pressing into the semi-dry clay with the edge of a white mussel shell. The colours are all-natural clay and earth pigments, and the shine comes from burnishing the clay with a smooth stone. There's no glaze, just clay textures.' iangarrettceramics@gmail.com

PHOTOGRAPHS: NACHO ALERGE, SUPPLIED





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