

# habitat

T H E   A R T   O F   L I V I N G



**Architecture:** Sculpted Form in Madrid | Spectacular Profiles in Rio de Janeiro

**Design:** New Classicist Influences in Sandhurst, Jhb | Slick Minimalism in Camps Bay, Cape

**Focus:** Collectible Choices in Time | Art of the Coffee Barista



9 770017 639111

#244 | R45 | other countries R39.47 excl. tax

**habitat digital now available**



## Revived Classic

location: Sandhurst, Gauteng | architects: Adriano Moroldo and Aurelio Cimato of CM Architects |  
 interior architects: Mark Rielly and Jon Case of Antoni and Associates | Arlene Rottanburg of Summersun Property Designs |  
 interior design: Arlene Rottanburg in association with Darren and Lance Postan of Casarredo | photography: Elsa Young

Sandhurst is arguably the most prestigious residential suburb in South Africa: the home of politicians, statesmen and captains of industry. Land is scarce, as is cutting-edge architecture in this long-established suburb. This classical home situated on more than 6 300 square metres of prime real estate reflects measures of luxury and innovation. It manifests as a private estate with a built structure of approximately 1 810 square metres.





these pages:

Key outdoor furniture is from Talenti, an Italian company known for its innovation in foreseeing future market trends. The patio furniture, designed by Roberto Serio, has original lines that add to an atmosphere of relaxation and wellness. All patio pieces were sourced from Casarredo.

above right: Poolside pieces by Mobelli.

Says architect Aurelio Cimato: 'When our client purchased this estate the original intention was to break it up and build a series of cluster homes; but there was an old, gracious, classical house existing which posed the question – to demolish or not?'

Having visited the USA, designer Arlene Rottanburg was acquainted with the New Classicist movement. She discovered the works of Ken Tate, a renowned New Classicist architect who adopted an open-minded approach to employing the wealth of historic styles while applying vitality and versatility to include modern concepts. Rather than only approaching antique prototypes in a purist fashion, modern elements are added.

According to Tate: 'The work of the classical architect is an eternal search for a perfection drawn mysteriously from the past and thrust into a luminous future. In this, the architect shares with the wider world, a vision of the classical as a perfect moment in its time.'

Ms Rottanburg thus elected to retain certain parts of the old home. She realised that here she could incorporate a classical feel into her Millennium Modern style. She felt that this formula should appeal to those who search for their classical heritage – combined with elements of modern immortality. A union of classical and contemporary design where both styles meld together.







below:

Dining chairs and table are by Pietro Costantini and were specifically designed by G. Soressi. Of modern yet timeless design, the table with glass top on lacquered legs in the figure 8 is matched to white button-upholstered leather chairs – supplied by Casarredo.

Architect Adriano Moroldo recalls: 'We approached the brief as a team with strict instructions to include some of the ingredients which are universal to Summersun developments. But here we would mix the classical with the modern movement to retain an elegant style while at the same time providing modern comfort and sanctuary.' Aurelio Cimato emphasises that the art of using space was key in the brief.

The existing grounds had been badly landscaped, there were hills and valleys which hid the features of the property. Truckloads of soil were removed in resculpting the estate, to create advantageous views over the exotic garden and towards the city-scape and skyline. ➤







these pages:

The brief for the interior was to create a European contemporary signature using the concept of minimalism, despite the classical features of the interior and exterior. Rugs are by Paco from the Modern, Vintage and Rug Revolution Collection.



these pages:

Art and sculpture includes collector's pieces sourced both globally and locally – Jim Dine, Marino Marini, Victor Passmore and other international artists. Two Anton Smit sculptures manifest as giant heads; other local artists include Blomkamp, Paul Stein (sculpture), Buthelezi, Samson Mnisi and Sibiyi Mandele.

The grounds were designed to complement the New Classicist design of the house and extensive use was made of evergreen shrubs and perennials to provide structure all year round. 'It was quite difficult balancing these natural assets, but it worked out,' says landscaper Meleney Buwer. Privacy was retained with established trees and others introduced.

Because of the classical nature of the home, and to formulate a synergy with modern elements, the interior design team used a palette of natural tones: a concentration on monochromes of black and white. For the exterior: putty shades, taupes and greys were used. The floor treatment consists of more than 1 000 square metres of oversized porcelain slabs in black and white, which incorporate classical patterns in a modern formation. In other areas – notably the gym, spa and massage treatment room – solid granite slabs are a foil for a ceiling design consisting of interesting angles and coves with cool-white concealed LED lighting. This combination reveals the architects' prerequisite – a symbiosis of functionality, user friendliness and comfort.





these pages:

Materials which complement the Ken Tate approach – as interpreted by Arlene Rottanburg – are Volakas marble slabs in white and streaky grey on floors / walls in the bathrooms and other key surfaces.

Arlene Rottanburg says that here she wanted to achieve something new and refreshing. 'I wanted to create more than just another new residence in Sandhurst; rather to set the bar for something that would be hard to match and that would last well into the 22nd century and beyond.'

Adds Mark Rielly: 'While the architectural structure is complex because it is classical, simplicity is simultaneously achieved. And the interior architecture is simple, but quite complex because it embodies a great deal of detail and custom finishes. We tried to make the interior design a natural extension of the existing structure, to combine and complement what was already there by way of detailed shopfitting and interior architecture.'

