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FROM THE WORK OF CONTEMPORARY ART-SCENE STARS TO BRAZILIAN MODERNIST FURNITURE DESIGNS, HUBERT ZANDBERG MERGES THE BOUNDARIES BETWEEN ART AND DECORATION IN A CONTEMPORARY INTERIOR FOR A LONDON COUPLE



An insatiable collector of all things quirky, curious and challenging, Zandberg's London design studio is like an enormous 18th-century cabinet of curiosities. Born in the Karoo, he studied law at the University of Stellenbosch, but what mainly interested and obsessed him was interior design and collecting. After moving to London in 1996, he worked with David Champion and established Champion Zandberg. Then, four years ago, he set up his own company, Hubert Zandberg Interiors. He has now become a scion of the design world in London, sought after for his very particular style that is about the allure and the excitement that results from combining particular objects or styles together. His work has serenity, flamboyance and intellect.

Zandberg has just completed the decoration of Philip and Lara Lynch's house in Little Venice, London. To furnish it, the three of them worked together closely, buying many items, particularly art, whilst on holiday in South Africa. 'Art is the new super yacht,' ▶



Collector's Item



The drawing room has Brazilian modernist leather sofas and chairs. The cabinets are rosewood and vellum with Victorian antler urns on top of them. The portrait above the fireplace is by Shaun Ferguson. OPPOSITE PAGE FROM TOP Tracey Payne's hexagonal glazed canvas of a kaleidoscope (Michael Stevenson Gallery) hangs above the bed in the main bedroom; flanking the fireplace are two works from the 'Expander' series by Cypriot artist, Mustafa Hulusi

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In the hallway, Pieter Hugo's photograph from 'The Hyena Men' series, *Mallam Galadima Adamu with Jamis*, is from the Michael Stevenson Gallery OPPOSITE PAGE FROM TOP As in the bedroom, the walls are painted a blue grey. Scottish painter Callum Innes' abstract from the 'Exposed Painting' series on the living-room wall; in the dining room, the geometric painting is by another Scottish painter, Michael Craik; three architectural black-and-white photographs are by Stuart Redler and the album portrait by Pieter Hugo



he explains. 'There is so much out there that it can be quite overwhelming. I believe that one should snap up art and furniture, as and when one comes across them, without necessarily having a position for any piece in mind. You can find a place for them later.' There speaks an impassioned collector.

In the Lynch's house, Zandberg has combined Brazilian Art Deco with European and South African art, both modern and contemporary. As you enter the house, the hall is dominated by a photograph from Pieter Hugo's 'The Hyena Men' series taken in Nigeria. Hugo, born in Cape Town in 1976, has received acclaim for his raw approach combined with his sophisticated use of light. He recently won the Standard Bank Young Artist Award 2007 and will be exhibiting his photographs in Rome and New York later this year. In the photograph, the sharp portrait of the man and the hyena is highlighted by the skilful way in which the background recedes. This compelling image hangs above the most refined Italian table in the style of Gio Ponti.

The walls have been painted a particular hue, which Zandberg believes is perfect for receiving art. 'It's grey taupe with an aubergine bias, which is much more suited for putting art onto than white, for instance. The colour also absorbs more light, so an image is further pronounced,' he explains. Opposite the hall, the double French doors lead you into the living room that has Brazilian Art Deco sofas and chairs in their original tan leather. A sharp and sultry ambience is created by expressionist and abstract works, which echo the organic and modern furniture.

In the master bedroom, above the bed, hangs a hexagonal kaleidoscope painting by Tracey Payne. The effect is that of a burst of sun rays. Payne, a Cape Town graduate, has recently been working in Japan and studying light in the Alps near Matsumoto. The lushness and sinuousness of her painting is echoed in the Etro cushions and the bedcover made-up of Argentinian pelts. Here, the walls have been treated by Zandberg's specialist painter, Richard Clark. Together they have devised a finishing technique not unlike that of Chinese lacquer work, which creates an iridescence that gives the room an ethereal quality. Coincidentally, it is the same finish that Payne has used on her canvas.

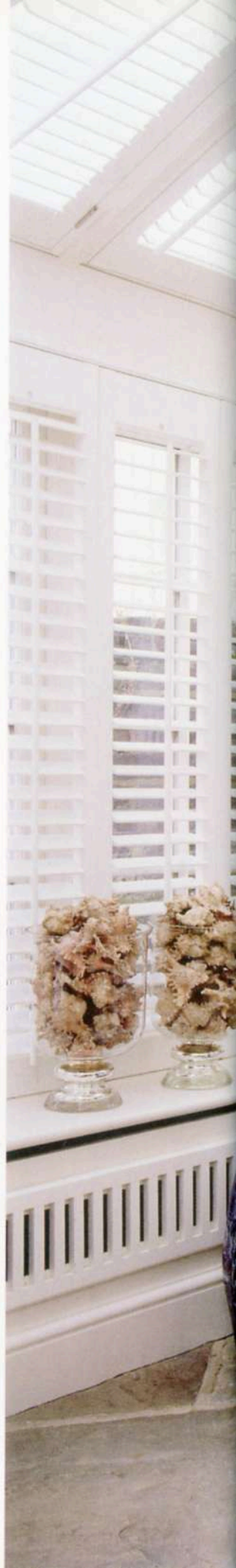
The conservatory, which leads out of the dining room on the lower-ground floor, is appropriately the least structured of the rooms in the house. Its white-shuttered windows and diffused light are most enticing. On the informal shelves are assembled a group of decorative objects, many referencing Africa and travel. They are beautifully edited retro relics. Zandberg has an abundance of them; they are his signature, the building blocks of his very personal and evocative style.

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TOP LEFT On the landing, to the left of the writing desk, is Lionel Smit's *Zulu Woman* ABOVE The skull painting on a display easel is by Johann Louw from Erdmann Contemporary. The wool curtains are by Sahco Hesslein from Home Fabrics LEFT Another view of the main bedroom with an unusual African stool positioned in the fireplace BELOW The guest bedroom is lavished with a hybrid style. Above the bed is a row of antique glass mirrors that Zandberg found at Private Collections. They are a subtle reference to the debate of what is art and what is decoration, as the mirrors are so aged and patinated that what's in the frame looks like a painting rather than a reflection. On the bed, the elephant cushions are Indian from Paul Smith's gallery in Albemarle Street, London



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A small conservatory leads off the dining room. It is arrayed with objects that Zandberg says are about the Pop-art quality of kitschy souvenirs, be they North African landscapes painted on timber rounds or lumps of coral displayed in a French jardinière. Here, the merger between African, European and Asian elements, which always references Zandberg's work, is seen most evidently