

BLACK

issue
01
summer
2021



.....

+ **accolades for the**
Resene Total
Colour Award
winners

+ **red alert**
breaking down
the latest
colour trends

+ **play spaces**
that encourage
recreation for
all ages

.....

+ **timber cladding**
finishes that
showcase wood's
natural beauty

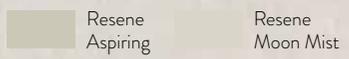
+ **retail therapy**
colour and
creativity
that sells

+ **universal design**
the crossroads
between form
and function



Resene
the paint the professionals use

Background in Resene Aspiring brushed with Resene FX
Paint Effects medium coloured with Resene Moon Mist.





In 1976, we launched the *Resene News* – an innovative industry newsletter about all things Resene. Early issues included articles on the Resene paint used on NZ's Scott Base in Antarctica, new foil wallpaper launched by Mason Handprints and the opening of our first Resene ColorShop in Marion Street, Wellington.

In the intervening 44 years, we consistently released issues, usually four each year. The *Resene News* is one of the oldest and most consistent trade publications in the world, but it's now time to welcome our new *BlackWhite* magazine, which like its forebear is aimed at architects, developers and specifiers as well as the construction and painting industries.

The first issue is awash with colour and showcases the talent and skills of the design, build and decorating communities.

In many ways, Resene the business mirrors *Resene News* the publication. What was once new and a little bit rough and ready has over time matured and is more urbane and on point. What hasn't changed is Resene's raw energy and appetite for innovation and quality and, of course, colour. This is showcased in this first edition.

I hope you take as much pleasure in reading it as I have, although I doubt you will be quite as proud as I am.

Thank you,

Nick Nightingale
Resene Managing Director



During what has truly been a year like no other, one full of struggles and challenges and unimaginable loss, it feels like a precious thing to be able to celebrate the start of something new.

Just like the beloved colour behind its namesake, *BlackWhite* offers a canvas for showcasing your stories and projects which feature Resene paints, wallpapers, stains and finishes – but in a different way than we have ever been able to before.

This is a magazine created for the industry, by the industry and with the industry – and a publication like this is only possible because of New Zealand and Australia's remarkably talented and loyal Resene specifiers and users. We are able to share your stories because of the tireless efforts you've already put into creating beautiful, useful and thoughtful projects.

Thank you to everyone that we have featured within the pages of this inaugural issue for sharing your outstanding passion and your commitment to doing things well, where the hallmarks of quality and attention to detail are so clearly present. Your choice to specify and use Resene products as part of that, and the ways in which you have so creatively applied them, never ceases to impress and inspire us. With *BlackWhite*, we are hoping to return the favour and provide you with fresh colour palettes, clever ideas, handy tips and a range of views to help spark new ideas and ways of looking at problems to uncover solutions.

Happy reading!

Laura Lynn Johnston
Editor

If you have a project finished in Resene paints, wood stains or coatings, whether it is strikingly colourful, beautifully tonal, a haven of natural stained and clear finishes, wonderfully unique or anything in between, we'd love to see it and have the opportunity to showcase it. Submit your projects at www.resene.com/submit-project or email editor@blackwhitemag.com. You're welcome to share as many projects as you would like, whenever it suits. We look forward to seeing what you've been busy creating.

BlackWhite magazine is brought to you by

Resene

the paint the professionals use

In Australia:
www.resene.com.au
1800 738 383

In New Zealand:
www.resene.co.nz
0800 RESENE (737 363)

- www.instagram.com/resenecolour
- www.instagram.com/blackwhite_plus
- www.facebook.com/resene
- www.facebook.com/blackwhiteplusmore
- www.pinterest.com/resene
- www.pinterest.com/blackwhite_plus
- www.youtube.com/resenedecorating

For more projects, go to www.blackwhitemag.com.

For all you need to know about paint and decorating, go to www.resene.com.

Some products or services may not be offered in your area or country. Please check with your local Resene ColorShop or reseller for availability. Most Resene products can be ordered in on request though lead times and minimum order quantities may apply.

To update your mailing address, email update@resene.co.nz with 'Update BlackWhite magazine details' in the subject line. Please include your Resene reference number.

Colours are as close as the printing process allows. Always try a Resene testpot or view a physical colour sample before making your final choice.

We are trialling a paper wrap for this issue of BlackWhite magazine – please recycle it with your normal paper recycling. This magazine's cover is produced on a certified paper sourced from a sustainably managed forest by ICG who are Enviro-mark gold certified. The internal pages have been printed on sustainable sourced paper by Webstar who are Enviro-mark diamond certified.

The contents of BlackWhite are copyright and may not be reproduced in any form without the written permission of Resene. Opinions expressed in BlackWhite are not necessarily those of Resene or the publisher. No responsibility is accepted for the authors' suggestions or conclusions, or for any errors or omissions. Copyright 2020 Resene Paints Ltd. ISSN 2816-0134 (Print), ISSN 2816-0142 (Online)

ICG Creative.
Content.
Print.

Editor: Laura Lynn Johnston, email editor@blackwhitemag.com
Design: Alisha Kumar, Julian Pettitt
Published by ICG, phone +64 9 360 5700

Ask us anytime online

Need help with a painting project or perhaps you've got a burning paint or colour question and are unsure who to ask? Ask our Resene experts. They can help you with free advice and information direct to your inbox.

Try out the Resene Ask a Technical Expert service: www.resene.com/techexpert

Try out the Resene Ask a Colour Expert service: www.resene.com/colouexpert

Contents



On the cover

Mural by Lymesmith for C.C. Babcoq Restaurant in Cronulla, NSW. Learn more on page 30.
Cover background in Resene Quarter Frozen.

4 A sign of the times

In a world turned upside down, the way we forecast colour trends has been thrown for a loop.

10 Black book

New and notable announcements from across the industry.

14 Healing hues

A graciously-coloured medical imaging clinic that's anything but clinical.

18 Back to nature

We dig into the renewed love for timber cladding, inside and out.

24 Wowed from home

Socially distanced accolades for this year's Resene Total Colour Award winners.

30 Over the rainbow

Sonia van de Haar and John Mills talk about their careers, inspiration and favourite Resene colours.



34 Signal boost

Elegant simplicity and attention to user needs are both in hand at this specialty school designed for the Deaf community.

38 Street smarts

With over 150 murals already under her belt, artist George Rose has painted herself into a prodigious career path.

44 Blue sky

We interview a pair of recent graduates with bright futures ahead of them.

48 Form and function

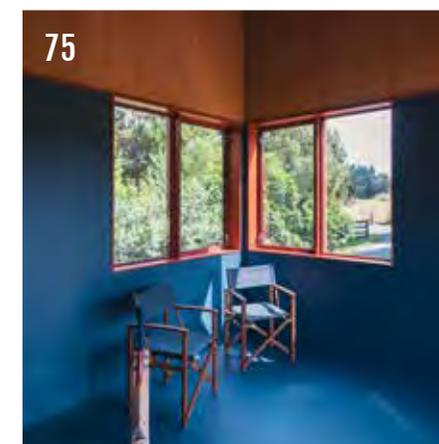
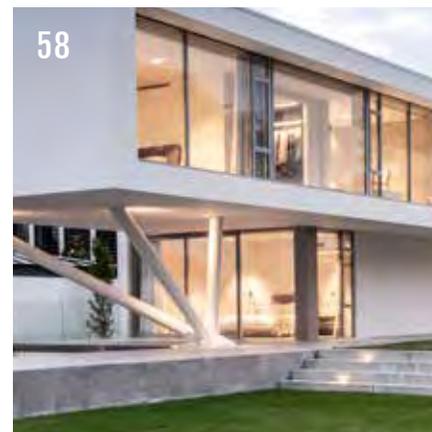
Universal Design offers solutions for meeting the needs of all people, no matter what shape, size or ability.

56 Designs that sizzle

Kitchen design specialist Natalie Du Bois shares her journey and the best Resene products to use for the heart of the home.

58 Trading up

One of the first exterior plasterers to receive trade accreditation on why he loves his job and Resene Construction products.



60 Retail therapy

In commercial retail design, colour and creativity are key to keeping customers coming back for more.

66 Without a crystal ball

16 industry leaders debrief about recent challenges, their favourite colours and memorable projects.

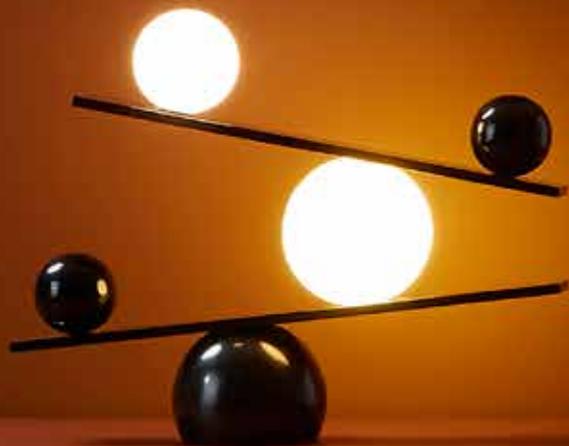
75 Well played

These three colourful projects remind us that we all need a little more 'laissez-faire' in our lives.

A sign of the

times

In a world turned upside down,
the way we forecast colour trends
has been thrown for a loop.





It is a jarring feeling for a society which has become so intrinsically connected and co-dependent to suddenly be siloed within our national borders. There aren't many things this year that haven't become either more challenging, more complicated or in need of a whole new approach. Colour trend forecasting is no different.

We often look to the fashion and automotive industries for an indication of what's coming next to the world of design, chromatically speaking. But the disruption of the global supply chain and widespread cancellation of fashion weeks, tradeshow, conferences, product launches and the like have more or less rendered those insights null and void.

With virtually no one travelling abroad, our individual worlds have shrunk. Gone are the days of product buyers sourcing from far flung lands, or searching out inspiration on journeys to different parts of the globe. Now, our attention and influences have turned hyperlocal to focus on what surrounds us.

opposite: Back wall in Resene Kalgoorie Sands, left wall in Resene Korma, floor in Resene Hairy Heath, plinths in Resene Kalgoorie Sands and Resene Hairy Heath. Chair and lamp from Good Thing, vase from H&M Home.

left: Wall in Resene Crail, tabletop in Resene Joss, figure mannequin in Resene Beethoven, jar in Resene Scrub, palette in Resene Teak, brushes in Resene Joss, Resene Beethoven, Resene Tulip Tree, Resene Spring Fever, Resene Teak and Resene Scrub and testpots in Resene Spring Fever and Resene Crail.

- Resene Korma
- Resene Hairy Heath
- Resene Kalgoorie Sands



Time after time

When times are tough, it's common to get nostalgic for simpler eras. This has led to a repopularisation of trends that were prevalent in the 1930s and 1970s. Whether those times were actually simpler is extremely subjective, of course, but there are some probable reasons why these particular eras are resonating with us today.

When the bold geometry that has become synonymous with Art Deco style was most popular, the world was in the midst of the Great Depression. During its earlier heyday, Art Deco represented luxury, glamour, exuberance and faith in social and technological progress. While this was more subdued in the 1930s when life was difficult for many, the fine craftsmanship and richness of materials that comes hand-in-hand with artisanal handmade goods remained.

In the 1970s, there was also a great deal of social and political turmoil. Fashion focused on making a statement and was used to reflect personality and beliefs. But there was also that same revival in craftsmanship, especially handmade pottery, warm timber furniture and colours that evoked natural earthiness and comfort.

But the 30s and 70s weren't the first times in history that individuality or craftsmanship were prized, of course. They're just in more recent memory than the times before and were better illustrated and catalogued than they were in the 1800s and earlier. So, in a way our harkening back to these particular times might not just be because we're placing them on a false pedestal – it could be because these were also difficult times where people looked back to even simpler times before.

Core colours that were popular the 1930s and 1970s are among the most popular choices today. Olive and sage greens, terracotta reds and browns, coffee browns, mustard yellows and blush and peachy pinks make up the palette de jour, and we have nostalgia in part to thank for that.

Look to Resene Scrub, Resene Spanish Green, Resene Kalgoorie Sands, Resene Crail, Resene Hairy Heath, Resene Kilimanjaro, Resene Otter, Resene Hot Toddy, Resene Tulip Tree, Resene Japonica and Resene Beethoven as a snapshot of hues that are red hot right now.



Wall in Resene Spanish Green, table in Resene Blue Smoke, small jug in Resene Kalgoorie Sands, candle and clog shoe in Resene Beachcomber, apple in Resene Sunbaked, orange in Resene Kalgoorie Sands, lemon in Resene Crowdpleaser, crab apples and grapes in Resene Beachcomber and grape leaves in Resene Blue Smoke.

opposite: Many of us romanticise the past when faced with difficulties in the present. Wall in Resene Spanish Green, tongue-and-groove panelling and floor in Resene Half Washed Green, dining table, chair and small picture frame in Resene Blue Smoke, side table, large picture frame, small jug vase and orange in Resene Kalgoorie Sands, fluted vase and lemon in Resene Crowdpleaser, candle, crab apples and grapes in Resene Beachcomber and apple in Resene Sunbaked.





Natural healing

While there has never been a time in history where nature hasn't played a role in inspiring us, there have definitely been periods where we have pushed it further aside in favour of technological and manufacturing accomplishments.

But today, in our semi-isolated state, many who were too busy or distracted to take part in outdoor activities have recently rediscovered the awe-inspiring beauty of the natural world that's right in our own backyard. This has had an impact on our colour and design trends in a number of ways.

Studies have shown that spending more time looking at nature can expand the range of colour tones that our eyes and brains are able to perceive and helps us to better differentiate between subtle shifts in shade – especially when it comes to greens. This hue has been dominating the colour world in far more variations than we typically see trending in one colour family, including silver sage greens like Resene Spanish Green and Resene Half Washed Green, celery greens ranging from Resene Pine Glade to Resene Beachcomber, olives from Resene Scrub to Resene Midnight Moss and greens that pack a punch like Resene Away We Go and Resene Spring Fever.

An increase in the popularity of green blues, too, is an emerging trend that has been gaining momentum. Greener variations like Resene Blue Smoke and Resene Juniper are leading the charge, but more sea-inspired shades like Resene Awash, Resene Edgewater and Resene Seachange are coming through as hues begin to shift bluer.

This could also be attributed to the move towards increasing focus on personal wellness and attention to selfcare. Not only have many of us been spending more time outside, we have also been at home more and have had to find ways to focus on ourselves as a method of coping with the new stresses we are being faced with. Blues and greens have long been associated with wellness, and surrounding ourselves with them – just like when we're out in nature – has been shown to have both psychological and physiological benefits.

above left: More time outside and an increased focus on our own mental and physical wellbeing is shaping emerging colour trends. Wall in Resene Edgewater, tabletop in Resene Awash, vase in Resene FX Faux Rust Effect and beachcombed objects in Resene Half Aubergine, Resene Designer White, Resene Midnight Moss, Resene Pine Glade, Resene Away We Go and Resene Kilimanjaro.

above right: Background in Resene Kilimanjaro with letters and numbers in Resene Juniper, Resene Seachange, Resene Vanquish, Resene Otter, Resene Wafer, Resene Twine, Resene Japonica and Resene Hot Toddy.

	Resene Designer White		Resene Away We Go
	Resene Edgewater		Resene Half Aubergine
	Resene Awash		Resene Midnight Moss
	Resene Pine Glade		



Brighter days ahead

It's not all doom and gloom, though. There may not have been a whole lot of events and holidays to look forward to recently; the things that normally fill us with joyfulness or a lust for life. But there has been an unshakeable collective hope that things will start looking up soon.

It feels like it has been quite some time since the most popular hues weren't dulled or muddied, but there is evidence in our more forward-looking colour forecasts that more buoyant and spirited colours are on the way, including rich and bright oranges, reds, golds and plums.

At the forefront, we're expecting to see more brilliant blues like Resene Shakespeare, jovial yellows like Resene Tulip Tree and cheerier corals like Resene Japonica leading the way before many of today's dusty pastels start to turn peppier. For now though, Resene Spindle, Resene Cashmere, Resene Wax Flower, Resene Sazerac, Resene Twine and Resene First Light are current reigning favourites – but they will also be where this trend will seed from.

Whether these longer term changes will come to fruition when we're expecting them to still remains to be seen, but one thing is for sure – we're looking forward to them being the vanguards to brighter days ahead. **BW**

above left: Wall in Resene Sazerac, tabletop in Resene Sandtex Mediterranean finish tinted to Resene Half Sauvignon and painted crystals in Resene Wax Flower, Resene Seachange and Resene Spindle.

style Laura Lynn Johnston

images Bryce Carleton

	Resene First Light		Resene Half Sauvignon		Resene Spindle
	Resene Wax Flower		Resene Cashmere		Resene Juniper
	Resene Bone		Resene Twine		Resene Seachange
	Resene Wafer		Resene Hot Toddy		Resene Dark Knight
	Resene Otter		Resene Vanquish		Resene Kilamanjaro



right: Signs of more optimistic hues are beginning to surface. Background in Resene Shakespeare with plaster jellies in Resene Japonica, Resene Dark Knight, Resene Cashmere, Resene Bone, Resene First Light and Resene Secrets.



Black book

New and notable
announcements from
across the industry.

Brick Bay Nohonga make their way to Britomart

The four winning *nohonga* (seat) projects for the New Zealand Institute of Landscape Architects Tuia Pito Ora/Brick Bay Nohonga competition will enjoy a public install in Britomart, Auckland before being moved to the Brick Bay Sculpture Trail for the summer.

Supported by Brick Bay, NZILA, Britomart, Viva and Resene, the *nohonga* will offer a unique platform from which viewers can explore the ways we experience space.

Whiria by Katherine Eastman, Erin Diao and Alex Smith is made from mild steel folded into various modules and painted a combination of Resene Impromptu and Resene Dell. It provides the visual link to the flax leaf, which is the main inspiration for this seat design.

www.brickbaysculpture.co.nz



Emirates Team New Zealand is ready to defend again

Did you know that Resene Automotive and Light Industrial has been involved in every Emirates Team New Zealand challenge and defence? Before races, Emirates Team New Zealand boatbuilders and painters, with product supplied by Resene Automotive and Light Industrial, match exact custom colours for the AC75 race yachts.

Richard Muirhead, General Manager at Resene Automotive and Light Industrial, says that the process to paint an AC75 race yacht takes approximately 2,500 man hours. When asked about the design for the 2021 America's Cup, Richard explains "the team wanted to continue using foiling yachts from the events in San Francisco and Bermuda but opted to take a huge risk and switch to a foiling monohull design, the likes of which had never been done before. The majority of recreational sailors sail on monohulls and the idea was to make the class of boat relatable to the average sailor and also appeal to the foiling generation."

Richard says the most challenging aspect is having a coating that will withstand the huge pressures and temperatures generated on the foils and rudders, which will tear most coatings to shreds. "Resene Durepox Extreme has been developed for application to carbon fibre and other composite materials and specifically in consultation with Emirates Team New Zealand for this application. Having a high performance coating, available in all Resene colours, has been a real benefit to the team."

Resene and the *BlackWhite* team look forward to seeing this beauty out on the harbour.

2020 Interior Awards announced

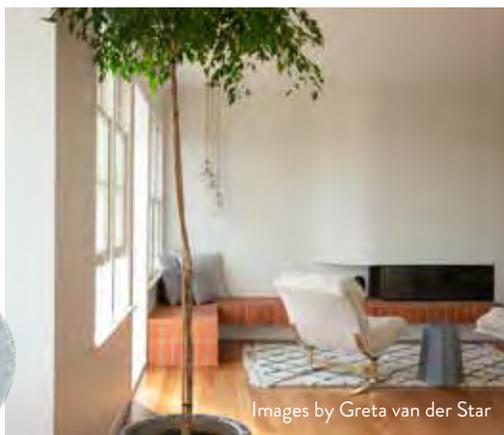
The Interior Awards has officially announced its 2020 winners. Ten category winners were named and the biggest prize of the night, the Supreme Award, went to the Commercial Bay Retail Precinct by Warren and Mahoney in association with NH Architecture.

Winner of the Residential Award was Raukura Turei's Ōwairaka House, located in Mount Albert, Auckland, which features interior walls in Resene Black White, exterior walls in Resene Alabaster and Resene Pot Pourri, laundry cabinetry in Resene Coastal Blue and a living room door in Resene Dust Storm.

The awards jury said, "this alteration of an early 1950s' deco, Queen Anne-styled brick-and-tile house in Auckland is exceptional for both its subtlety and its depth. Partly influenced by Philip Johnson's Glass House, Hiroshi Sambuichi and Alvar Aalto, the designer has conjured up an interior that is meditative, sensual and highly respectful of the architectural tradition that precedes it. Using timber panelling and terracotta tiles, refined furniture and lighting selections, careful detailing and considerate space planning, the outcome is an accomplished interior that encompasses beauty, charm and a gentle touch of magic."

www.interiorawards.co.nz

- | | | | |
|---|--------------------|---|-------------------|
|  | Resene Alabaster |  | Resene Pot Pourri |
|  | Resene Black White |  | Resene Dust Storm |



Master Painters Apprentice of the Year winner is announced

The New Zealand Apprentice Painter of the Year title has been claimed by Chelsey Froese. The Queenstown-based painting and decorating specialist competed against four young tradespeople in Rotorua, who were tasked with producing a two-square-metre children's play whareni at the Master Painters New Zealand Apprentice Painter of the Year competition.

Following painter Mark Grieve, from HiLo Decorators Ltd, who was named Master Painter of the Year, Froese's win is a testimony to the calibre of local talent. Her winning whareni, and the fellow contestants' projects, have been donated to local community groups.

www.masterpainters.co.nz



Catch up on the latest colour trends

Embarking on a new decorating project and unsure where to start? The new *habitat plus* – decorating and colour trends has hit the shelves of Resene ColorShops and selected Resene resellers. If you're looking for the scoop on the hottest trends and paint colours, *habitat plus* is the place to start. It's chock full of useful tips, ideas and inspiration on the most relevant trends out there, those that are evolving and some hints towards what's coming next. Pick up your free copy at your local Resene ColorShop and selected Resene resellers, or view it online.

www.resene.com/habitatplus



habitat Issue 33 is available now

The spring/summer issue of *habitat* by Resene is out now – and it might just be our favourite to date. Featuring a huge range of refreshing ideas from decorating outdoor entertaining spaces, colourful kitchens with character to spare, bright ideas for using paint to divvy up larger spaces and the latest on trend colours, it's a must-have guide for anyone looking to redecorate or starting from scratch.

Copies are available from Resene ColorShops and selected resellers or view it online.

www.resene.com/habitat

Birds of a feather

Much of artist Hannah Jensen's work features gorgeous flora and fauna, but this recent piece really took our breath away. She creates her unique carved paintings by first layering dozens of coats of Resene paint on to board – in this case, there were 69 – before cutting away the upper layers to reveal the contrasting ones below. "Dancing Tūi is a commission I recently completed for a wonderful couple to symbolise their wedding day earlier this year. It is an absolute pleasure to work alongside clients to bring their visions to life," says Hannah. The colours featured are (from top to bottom, lightest to deepest) Resene Half Kumutoto, Resene Freelance, Resene Pelorous, Resene Windfall and Resene Deep Teal.

www.hannahjensen.co.nz



- Resene Half Kumutoto
- Resene Freelance
- Resene Pelorous
- Resene Windfall
- Resene Deep Teal



Image by Official Photographers



Image by Michelle Weir

Resene coloured bathrooms take home multiple awards

This year's National Kitchen and Bathroom Excellence in Design Awards saw over 100 entries come through showcasing world class design and manufacturing standards.

Among the winning entries was Brooke Cholmondeley-Smith of TAWA Architecture & Design who was awarded the Waikato Chapter Kitchen & Bathroom Recognition Award for his River House project (far left), which features walls in Resene Black White and a ceiling in Resene Half Sea Fog. Natalie Du Bois also took home the Auckland Chapter Bathroom Recognition Award, Certified Designer Runner Up Bathroom Award and the Creative Small Space Award for an ensuite bathroom with Resene Black White ceilings (left).

www.nkba.org.nz/awards

- Resene Half Sea Fog
- Resene Black White

The makings of a masterpiece

Turn the walls of your next project into a work of art. Inspired by the Dutch masters, Resene Wallpaper Collection 358000 features a Rembrandt-esque floral design that is ideal for an office, lounge or bathroom – especially in an older home or villa. Try it with Resene Crail (wall), Resene Sante Fe (floor), Resene Kilimanjaro, Resene Hot Toddy, Resene Saratoga and Resene Gin Fizz (painted books). Chair from Good Form.

www.resene.com/wallpaper

 Resene Crail	 Resene Hot Toddy
 Resene Sante Fe	 Resene Saratoga
 Resene Kilimanjaro	 Resene Gin Fizz



Resene
Alabaster

In the groove

Mr and Mrs Ward's Argyle Vanity cabinet is simple, versatile and extremely functional. The stylish and streamlined grooved design, along with the quality of the materials and craftsmanship, gives it genuine longevity and lasting appeal. The drawer features Blum's Legra Box Tipon Blu Motion technology, with push to open runners. Available in any Resene colour and different shapes and sizes, it's perfect for any bathroom. Shown in Resene Alabaster.

www.mrandmrsward.nz

Healing hues

A graciously-coloured clinic that's anything but clinical.



Whatever the reason for making a visit to a medical clinic or hospital may be, it's not an experience that people generally look forward to. At best, it can be emotionally charged. At worst, it can be painful.

We've also come to assume a certain aesthetic to greet us when we enter the doors of a healthcare facility: utilitarian sterility lit by harsh fluorescents, and not often a space that evokes warmth or comfort. But when Intra, a world-leading provider of healthcare guided by medical imaging, approached Klein Architects with a view to develop a premium facility for both their patients and staff, the designers took it upon themselves to create something far beyond expectations.

Located in Auckland's North Harbour Southern Cross campus, what's now known as Intra North Harbour is nothing short of impressive. Klein Architects brought Pac Studio on board to assist with colour selection and interior design, and the result of their team effort is a beautiful, progressive facility that induces comfort and calm.

Thanks to recent advances in imaging technology, many procedures that Intra performs today are far less invasive than ever before. It means that patient recovery time is significantly reduced, sometimes to the point where patients can now walk out of the operating theatre following their procedure.

"Having an investigation or treatment in hospital is stressful, and we wanted the design features to help patients tolerate this time better," says Liz Tjahjana of Pac Studio. "The reduction in recovery time encouraged us to rethink the experience. Instead of isolated cubicles, patients are treated to views of Rangitoto Island and entertainment from their lounge pods while staff relish working in their observation hub with full sightlines of the recovering patients, and the same gorgeous vista. A feeling of calm is reinforced by the use of warm timbers and perforated plasterboard ceiling, which provides a gentle acoustic environment."

While the facility boasts a number of noteworthy design elements, perhaps the most immediately striking is the reception and staff base, which is framed by an energetic sculptural form that serves as the project's key focal point. Its flowing organic shape is complemented by the subtle angles and softly curved walls throughout. But it's the awe-inspiring procedure suite that really takes the cake.



opposite: The key focal point of Klein Architect's and Pac Studio's design is an angled timber ribbon which sweeps around the reception and staff area, shooting along a ceiling bulkhead and twisting down to become the wall, then a countertop and a staff work surface.

above right: Rather than being tip to toe in a cold and clinical white, warm umber Resene Wan White was chosen for the base of the colour scheme and complemented by soft Resene Half Spindle and deeper Resene Bondi Blue along with a few pops of toasty orange and ochre, brought in through upholstery. The result is filled with interest and a sense of comfort.

below right: The stunning organic form that surrounds the reception and waiting area draws in the eye. It's complemented with a contemporary and subtle base colour scheme, consisting of Resene Wan White, Resene Half Spindle and Resene Bondi Blue. Together with the timber detailing, the colour scheme invokes an impression of warmth and great calm.

-  Resene Bondi Blue
-  Resene Wan White
-  Resene Half Spindle



The first in the world to feature an astronomical 'night sky' with 1,500 LED 'stars' within a pressurised clinical theatre, Intra North Harbour's patients are welcomed into a highly unique and soothing experience that still maintains infection control requirements and the necessary mechanical principles that such a space demands. Set amongst some of the latest medical imaging technologies available, the 'sky' is operable to six astronomically accurate settings.

"The theatre is designed to ease patient anxiety by retaining a strong biophilic connection in materiality and a dark ceiling with the night sky to soften what could have been a harsh clinical environment. Due to the pressurisation of the procedure suite and other clinical services, millimetre precise planning was required to do usually simple things like brace the reception bulkhead," explains Liz. A combination of traditional craft and digital fabrication techniques

were used to create the organic reception counter. The arms of the counter extend beyond the desk linking the patients to the staff and the spaces adjacent to the procedure suite.

"Innovations in manufacturing techniques which weren't possible just a few years ago are now helping us to turn stark clinical spaces into easy to clean, texturally rich environments," says Liz. "The night sky panels and three dimensional panels behind the bed heads were created with the use of digital modelling and CNC production."

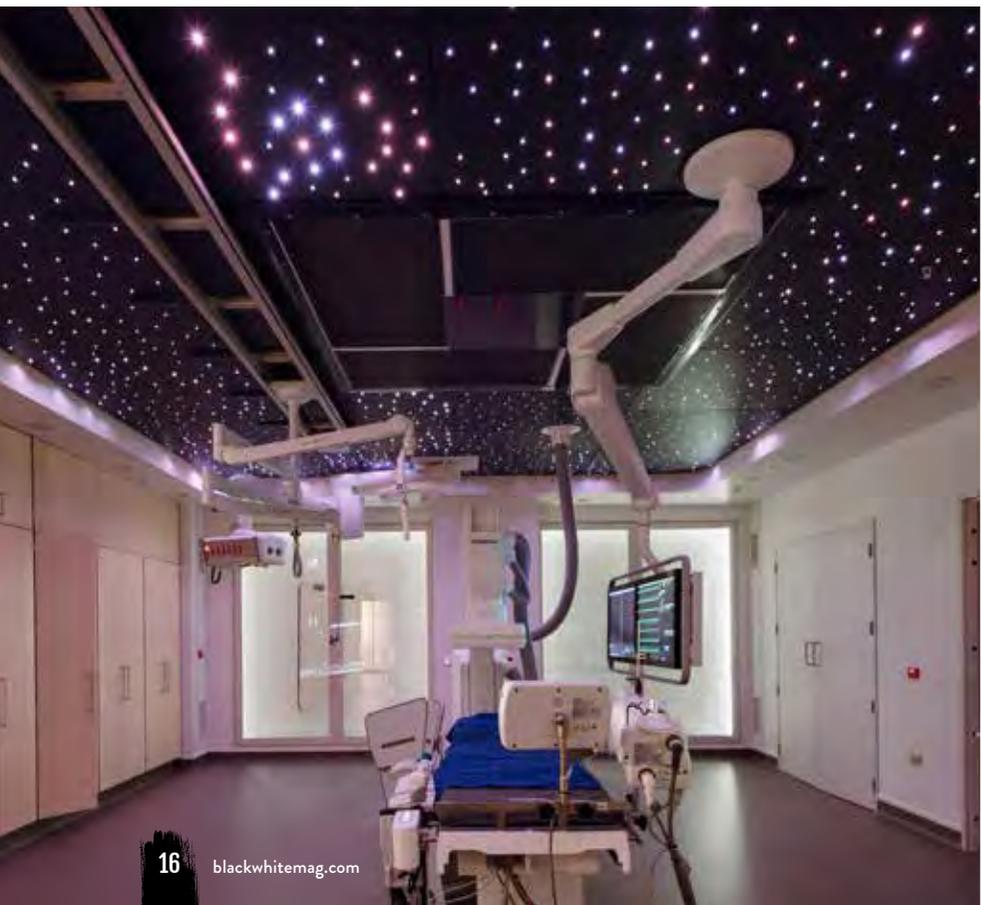
"An environmentally-friendly solution and healthier alternatives were required to maintain the high standards of a healthcare environment, so all the paints we specified are Resene waterborne Environmental Choice approved formulas with low toxicity."

Durable Resene SpaceCote Low Sheen was used for wet and high traffic areas, including the staff room



• **above and below right:** Grooved panelling in a herringbone design painted in Resene Bondi Blue brings depth and calm to patient waiting areas and grounding to the greater recovery space. Selected walls and doors are in Resene Half Spindle, while Resene Wan White was used as the base of the colour scheme on the main walls and ceiling.

• **below left:** The first in the world to feature an astronomical 'night sky' within a pressurised clinical theatre, Intra North Harbour's patients are treated to a uniquely soothing setting lit by 1,500 LED 'stars'. The walls, doors and architraves are painted in Resene Wan White.



kitchen, bathrooms and utility rooms while skirting boards, door frames and architraves were coated in Resene Lustacryl semi-gloss waterborne enamel and Resene ClinicalCote was used throughout the clinical and recovery areas due to its antimicrobial properties.

Liz says that it was through the design's carefully curated colour palette that the team was able to further help to ease patient anxiety and, ultimately, aid in their recovery. Resene Wan White, a sophisticated yet warm umber off-white, was selected as the base colour for the fit-out and used for the reception counter and patient recovery areas to highlight the curvaceous staff base and to gently contrast with the timber ribbon. Soft blue Resene Half Spindle was used to delineate the back of house and circulation areas from the light-filled front of house. In contrast to these more subtle colours, deep Resene Bondi Blue was used as an accents on furniture and various detailing and panelling to create a visual and textural interest. The same hue was also carried into the chat room and staff kitchen to enhance the sense of privacy and intimacy in those spaces while neon lights, artworks and Scandinavian furniture upholstered in bright accent colours add vibrancy to finish the look.

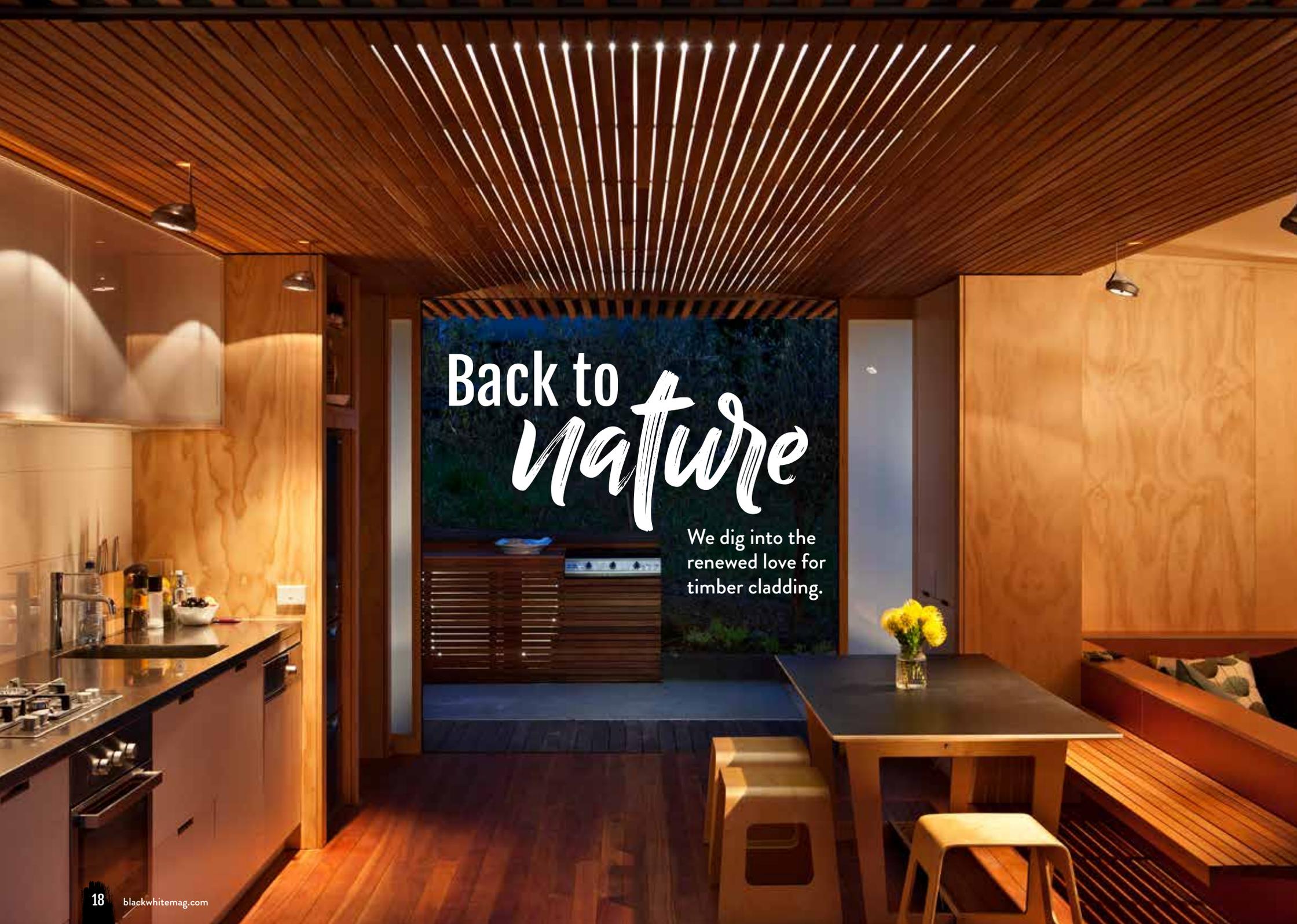
“Acoustics also play a large role in creating a feeling of calm. Acoustic Marmoleum was utilised throughout the project, as well as a perforated plaster ceiling in the recovery area. The angles and organic curves of the joinery and walls also help to reduce noise while softening the visual environment.” **BW**



• **left and above left:** Feature walls and details in Resene Bondi Blue add character to the staff lunchroom and the patient storage area. Ceiling and small cupboards in Resene Wan White.
• **above right:** Resene Bondi Blue was used as the main colour in the social area to build intimacy and cosiness. Ceiling in Resene Wan White.

design Klein Architects, www.klein.co.nz, in association with Pac Studio, www.pacstudio.nz
build Savory Construction, www.savory.co.nz
paint Wayne Bowden Painters, www.wbp.co.nz, an accredited Resene Eco.Decorator, www.ecodecorator.co.nz
images David St. George, www.dstgeorge.com; Edward Duncan, www.klein.co.nz

- Resene Bondi Blue
- Resene Wan White
- Resene Half Spindle



Back to *Nature*

We dig into the renewed love for timber cladding.



timber feature

Resene
Half Black White

With such a sharp rise in the popularity of timber cladding both for interior and exterior uses, it can almost be difficult to remember that wooden walls only really came back into vogue within the last decade. For the two to three decades prior, it was seen as something old fashioned that harkened back to the late 70s and early 80s, or too rustic and casual for use anywhere but the bach. But like with many other materials, it's what we do with it – and how we keep it looking fresh – that matters most.

Everything comes back around

“While I think trends do play into the rise in demand, I think designers have always loved using natural timber,” says Jonathan Walker of Jonathan Walker Architects (JWA). But as for what clients want, it's often said that building and design trends are cyclical and that everything ‘comes back around’.

In reality though, not every trend experiences a resurgence, and we're more likely to cherry pick things that were extremely successful and then refine them. We're apt to try and do things better than we've done them before as we learn more and technology progresses.

And even if something has gone out of fashion, if it's beautifully made with honest, long-lasting materials, it becomes timeless. That's certainly been the realisation with another repopularised trend: mid-century modern

furniture – especially original pieces made from solid teak, walnut and birch. If these items have been properly cared for, they can look just as good as the day they were made and will keep looking good for generations.

Good vibes

Timber, of course, has been used as a building material for as long as humans have been building things. But there is some strong reasoning behind why we've started letting it show its true beauty once again.

“I think the reason why we like to finish timber in Resene wood stains where we're able to see the grain show through is because it helps bring that sense of nature and natural textures to the project – and people respond really well to that,” says Jonathan. “Philosophically speaking, people are drawn to irregularity, or things that remind them of the irregularity of nature. Similarly to having plants or a stream nearby, using timber creates that connection to nature.”

There has been plenty of research into that effect. Being in nature, or even viewing scenes of nature, is said to reduce anger, fear and stress and increase overall pleasant feelings. And while it has been shown that not only does exposure to nature improve your emotional wellbeing, it may actually contribute to your physiological wellbeing as well by reducing blood pressure, heart rate, muscle tension and the production of stress

opposite: The plywood walls and ceilings of this bach in Onemana, Coromandel are sealed in Resene Aquaclear Satin. Design and build by Strachan Group Architects (SGA), www.sgaltd.co.nz, with Studio 19 students and John Cocks, image by Simon Devitt, www.simondevitt.com.

above left: The ‘My Whare’ programme utilises tiny home technology and a strengths-based youth development approach to offer trans-permanent housing and intensive mentoring during the young person's journey into adulthood. The interior of the beautiful one bedroom home SGA recently completed for the programme is clad in plywood and finished with Resene Aquaclear. Image by Ross Keane.

above right: In this Karaka home, walls in Resene Half Black White are complemented with a plywood ceiling finished in Resene Aquaclear Satin. Designed by SGA, build by Van der Putten Construction, www.vanderputtenconstruction.co.nz, image by Simon Devitt.

hormones. Research done in hospitals, offices and schools has found that even a simple plant in a room can have a significant impact on stress and anxiety levels. So, it makes sense that using timber indoors in a manner that visually 'reads' as a natural material may help evoke some of those good vibes.

The sustainability factor

With global carbon emissions continuing to rise, many designers are looking for ways to do their part in reducing the carbon footprint of their projects by making earth-conscious choices

right from the ground up where they're able. Use-appropriate, high-quality, honest materials like natural timber are an easy choice over cheaper lookalikes that have tremendously short lifespans and will need to be ripped out and replaced faster.

"The appetite for making more conscious, eco-friendly material choices is getting better and better, but not for every project," says Pat de Pont of Strachan Group Architects (SGA). "When it comes to multi-unit housing, it's understandable that pricing for those projects is really critical, and those costs are going to win out over the environmental costs. But at the same time, there

seems to be some developers who will make certain choices just because it's what they've always done," says Pat. "We may be able to change their minds over time, but the first step is gaining their trust and getting the conversation going, and then we have a chance to manipulate the outcomes a bit more later."

"Ethically harvested timber is the most sustainable building product in the world because it's renewable, carbon sequestering and all those kinds of good things that go along with it." But, Pat warns, that ultimately comes down to what you do to protect and maintain it.



most picked

Exterior: Resene Waterborne Woodsman or Resene Woodsman wood oil stain for timber weatherboards, fences and general vertical landscaping, Resene Woodsman Decking Oil Stain or Resene Woodsman for decking.

Interior: Resene Colorwood to add colour, Resene Aquaclear for walls and Resene Qristal ClearFloor for flooring. For an interior matt natural look, Resene Aquaclear Natural for ceilings and walls. For a super durable finish, Resene Polythane.

For a whitewashed look: Resene Woodsman Whitewash for exterior, Resene Colorwood Whitewash for interior.

For a greywashed look: Resene Woodsman Greywash for exterior, Resene Colorwood Greywash for interior.

- **left:** Resene Woodsman in Hackett Black on this home's cedar weatherboards makes for a dramatic look – especially when trimmed with high contrast cedar. Designed by SGA, build by Bonham Builders and Management, www.bonhambuilders.co.nz, image by Simon Devitt.



left and below: For a natural, weathered look, this home by SGA features cladding in Resene Woodsman Whitewash complemented by Resene Siam. Painting by TD Nguyen Painting, images by Simon Devitt.

- Resene Siam
- Resene Woodsman Whitewash

Top 10 picks

Favourite Resene exterior wood stain colours to choose:

- Resene Woodsman Pitch Black
- Resene Woodsman Cedar
- Resene Woodsman Natural
- Resene Woodsman English Walnut
- Resene Woodsman Crowshead
- Resene Woodsman Heartwood
- Resene Woodsman Tiri
- Resene Woodsman Sheer Black
- Resene Woodsman Shadow Match
- Resene Woodsman Bark



Living things

Pat makes a great case for another reason to use timber cladding inside and out: building movement. “If you line a stick building with plasterboard, fibre cement or pretty much anything other than timber, you’ll have a timber structure – which is a living, moving material – topped with something that’s inert and refuses to move.

“But if you’re layering timber on timber, then you won’t have any of those compatibility issues. They’ll both move together.”

Beauty within reach

Choosing the right timber finish for the timber chosen, where it is used and the client’s maintenance expectations is key.

“Timber does come with certain demands, especially when it’s used externally, because it does need to be accessed for the

ongoing maintenance that’s required to retain the colour and protection,” comments Jonathan, “but I think as more people use it, and then people see it and like it, I think they’re willing to take on that extra effort to look after it. I think that’s generally why people are always drawn back to it beyond seeing an increase in use is that they just have a natural inclination towards it.”

But part of making sure that clients will be able to maintain their timber clad projects is making sure that it’s used in accessible locations.

“One thing we’ve become very aware of is that you need to inform the client very clearly about the ongoing maintenance,” Jonathan stresses. “Recently, we worked on an upmarket house where they wanted timber, but we only used it at the lower levels where it’s accessible to do that. If the client doesn’t mind paying someone to stain their building up at a high level – which might



The exterior cedar cladding, sarking and battens of this Oneroa Bay home are in Wood-X High Country, available from Resene ColorShops. Design by SGA, build by Dawson Construction, www.dawsonconstruction.co.nz, image by Simon Devitt.

require scaffolding and need to be managed from a Health and Safety point of view, which can further add to the cost – then that’s fine, but they should be aware of what needs to happen. In some places, it can get battered by the weather, so people need to know what’s involved in keeping it looking good.”

Jonathan thinks that getting timber pre-coated before it goes on site is really important, too. “The last coat will still have to go on when it’s on site, but to have it organised so that the first one or two coats are on first will reduce the amount of onsite time and

labour. It also means you can get all the end grains done correctly, you can get that better quality control by starting in a closed, factory setting, and you’re not going to get any variation coming from weathering while you wait to get that final coat up – so I wouldn’t really do it any other way.”

The texture of the timber you choose will also play into how it’s going to look long term, adds Jonathan. “A rough-hewn or band sawn timber looks really good, but it’s more expensive and comes with some of its own issues. Surprisingly, dressed timber actually

soaks up stain better than band sawn timber does – so you’re going to be able to protect it better. Band sawn timber is also prone to more mould and moss growing on it than dressed timber.”

You do have to be careful with how and where you use dark colours, he cautions, especially on northern, western and, to a lesser extent, eastern elevations. “It can be done, but you have to be aware that it’s going to get more sun, so it means more frequent maintenance.” When you do choose darker colours, it’s a smart idea to opt for a Resene CoolColour formula, as its

top tips

- Timber stains and clears don't have light reflectance values (LRV) like paints do. Light travelling through these finishes gets absorbed and/or is reflected by the underlying timber. A stain applied over a light timber like pine will have a higher light reflectance than the same stain applied over a darker timber like cedar. If you need an approx. LRV for a wood stain finish, apply the colour onto a representative sample of the timber and then compare this to the closest pigmented paint finish to estimate the approx. LRV of that colour.
- The natural wood colour affects the way stains and clears look. The same stain or clear finish can look very different depending on the timber you apply it to. Always make sure a sample panel is completed first using the planned application technique to make sure it achieves the desired look. Remember porous timbers and multiple coats of stain will give a darker colour result. For interior finishes, the longer the stain is left on before wiping, the more it will be absorbed and the darker the finish will be.
- Avoid film forming semi-transparent stains on exterior timber – eventually the timber surface will break down with the UV light and weathering and the film forming finish will peel or flake off. Choose non-film forming exterior stains that will slowly erode and will be easily restained later.
- When choosing mineral wood oils, ensure the building owner is committed to this finish type for the long term. Once mineral wood oils are chosen they need to be recoated in the same finish. Though the timber surface can appear dry and weathered it may contain oil inside the fibres below the timber surface. Subsequent painting with a pigmented paint system or staining with a wood stain may at first appear to be successful, however, if the oil migrates to the surface due to sun, temperature or another cause, then this may lift the applied coating or appear as darker or shiny areas.
- Existing stains will show through new stained finishes. Prep existing timber with Resene Timber and Deck Wash first before applying new stain.
- Remember to specify and use a stain for decking areas, such as Resene Woodsman Decking Oil Stain or Resene Woodsman. This will help protect the deck and minimise the risks of splinters as it ages.



left: Backed by a simple palette of Resene Woodsman Pitch Black horizontal cladding, the natural-coloured cedar elements stained with Resene Woodsman Natural become the highlight of this multi-unit housing project by Jonathan Walker Architects (JWA), www.jwa.co.nz. The dark retaining walls and fencing are also all stained in Resene Woodsman Pitch Black, to make these features recessive. Image by Simon Devitt, cedar weatherboards from Herman Pacific, www.hermpac.co.nz.



special technology will reflect more of the sun's rays and help reduce heat related damage.

Another important tip is that, even when you're looking for a truly natural, unfinished look, you shouldn't use clear finishes on exterior timber as they don't offer sufficient UV protection. Instead, stain the wood first in a colour that's similar to the wood's natural tone. For example, if your timber is light in colour, use Resene Waterborne Woodsman Natural to protect it while still keeping true to the original timber look.

"In our work," says Jonathan, "we prefer using Resene's penetrating wood stains because they don't sit on the top surface of the timber; they soak in so that you get a really nice matte look rather than having the timber look glossy. Resene has a great range of products and they're really well suited to New Zealand and Australia's palette and colours – all nature-

inspired colours, the greys and the blacks as well. We often use Resene Woodsman Pitch Black with Resene Woodsman Natural on cedar, and those really work together well. Resene Woodsman Pitch Black really is quite stunning on a big, tall building in contrast when paired with the white-ish grey of concrete, and by using Resene Woodsman Natural alongside it to highlight more of the cedar's orangey colour, you get the nice look where the colours are sort of blocked in."

"Resene's timber finishes are great, and we especially like the waterborne urethanes like Resene Aquaclear, which we use a lot of. It's so resilient," says Pat. "Resene is our standard go-to for paint, polyurethane or urethane finishes. We appreciate that it's a local product and that the company is supportive and uses good technology. So, why would we go anywhere else?" **BW**

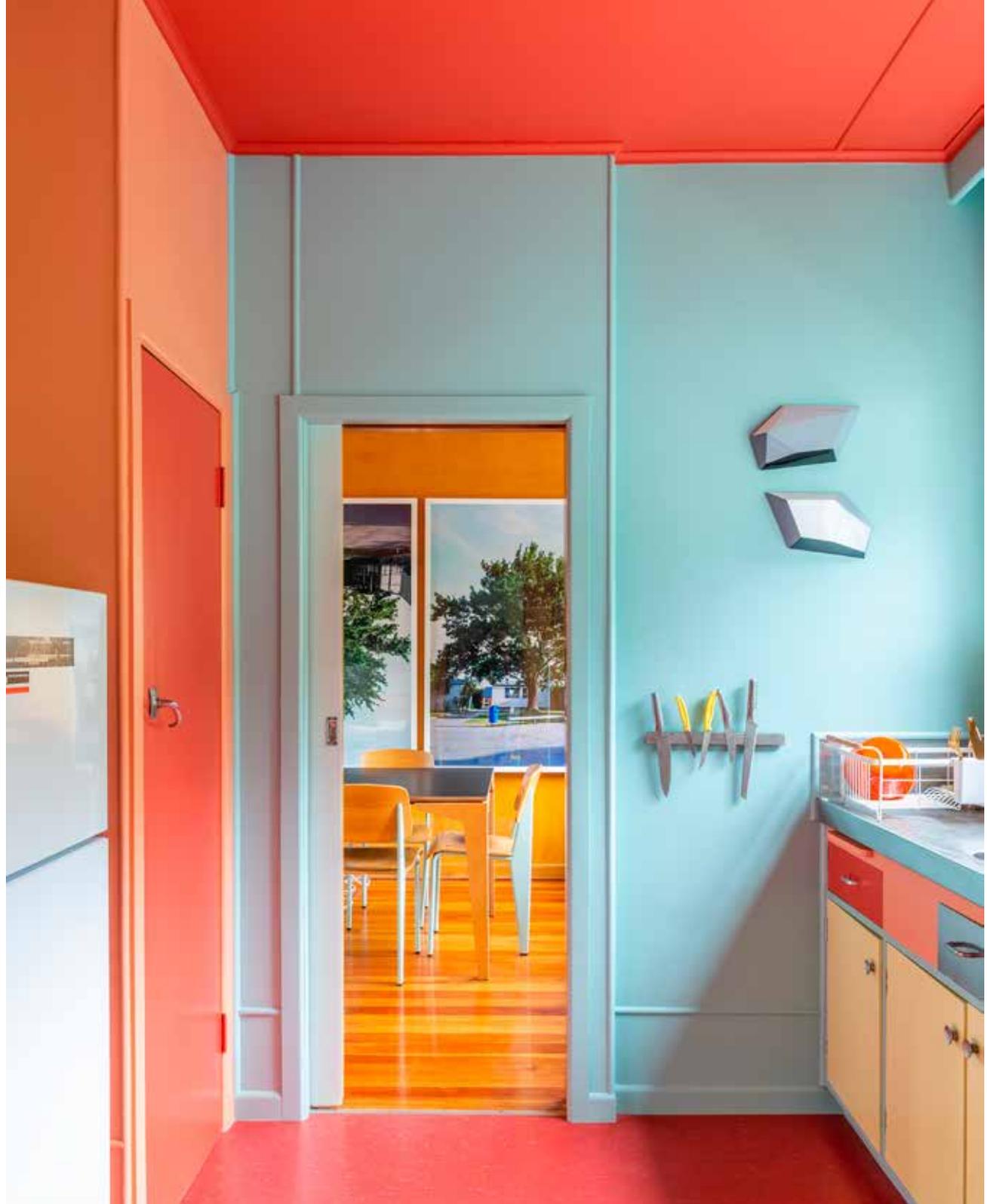
Wowed from home

Socially distanced accolades for this year's Resene Total Colour Award winners.

In October, a panel of independent expert judges went through the exciting yet challenging process of selecting winners for this year's Resene Total Colour Awards. It was the 11th year that the awards have taken place, and with a huge range of gorgeous entries, the decision wasn't an easy one. While we may not have been able to recognise these astounding achievements in person this year, this latest crop of stunning award-winning projects coloured with Resene paints and stains are well worth celebrating.

The owners of the historically relevant Nancy Martin House were this year's major winners, taking home the highest honour of the **Resene Total Colour Master Nightingale Award** as well as the **Resene Total Colour Heritage Residential Award**.

After purchasing the home in 2013, owners Ann Shelton and Duncan Munro were resolved to return its rooms to their original colours. In early 2020, they contracted AAA Painters to complete the work. While the couple was originally motivated by a desire to retain and restore the original qualities of the incredible home, which is one of a handful of domestic homes designed by Jewish emigré architect Frederick Ost, they now have the added benefit and joy of living amongst an unexpectedly playful and energising Resene colour scheme in Resene Mexican Red, Resene Sea Mist, Resene Burning Sand, Resene Shadow Green, Resene Primrose, Resene Pearl Lusta, Resene Neptune, Resene Mist Grey and Resene Rose.



2020 Resene Total Colour Award Winners

The judges called the project, “a labour of absolute love.”

“This project is lavished with era appropriate hues, selected with incredible care and attention to detail and placement. The palette honours the value of design, wrapping it with a charming sense of mellowness and restfulness. The rimu doors cleverly read as a neutral thread. This project reminds us all that history has so much to offer as inspiration for colour selections of today if we make the time to look back and learn. It reminds us all to make the most of what is already there – sometimes all that is needed are fresh coats of paint colour to make old new again.

“So much passion and painstaking research and attention to detail has been poured into choosing just the right colours and placing them ever so carefully in the right places. This home is loved by colour.”

The runner up and recipient of the **Resene Total Colour Master Nightingale Colour Maestro Award** and the winner of the **Resene Total Colour Heritage Commercial Award** was DPA Architects Ltd for their incredible work during the upgrade of the Hawkes Bay Opera House, which was recently renamed Toitoti – Hawkes Bay Arts & Events Centre. The refreshed colour scheme creates its own sense of drama and opulence while lending a contemporary feel that remains sympathetic to the building’s historic overtones, restoring Toitoti to a masterpiece in its own right.

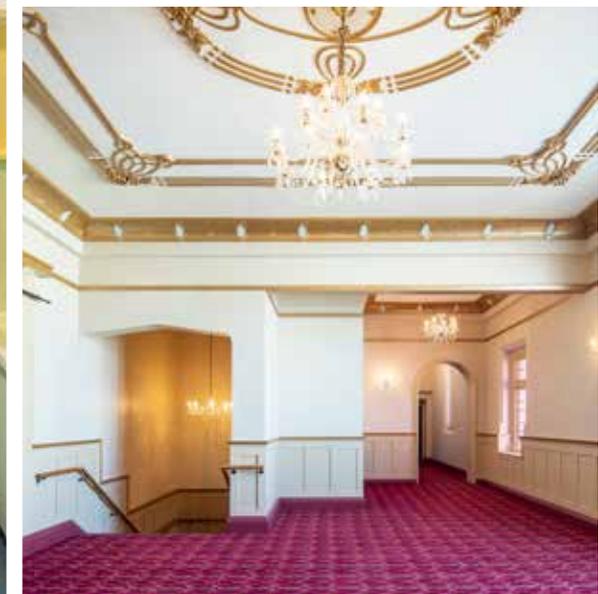
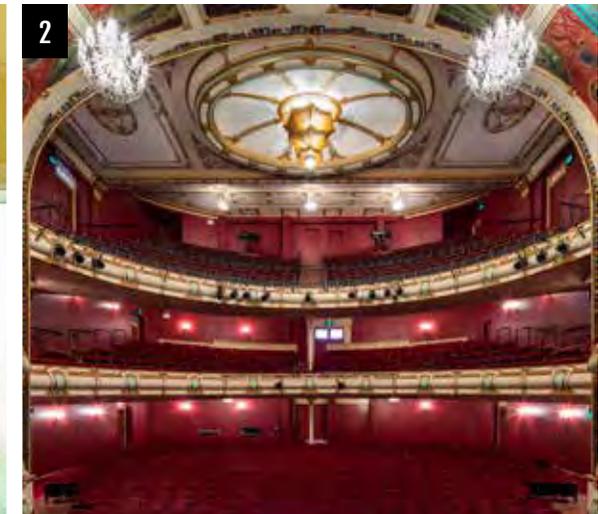
“Opening back up in grand style, this project is steeped in colour, so richly and dramatically dressed. Features are carefully picked out in appropriate hues encouraging the eyes on a colour journey. A definite crowd pleaser, the hues warm up the audience and create a sense of anticipation for the performance that lies ahead. Luscious and rich, the palette enhances, and commands, centre stage.

“The hues honour the developing history of the project, painstakingly highlighting existing architectural elements. All elements have been ever so carefully considered from tip to toe, creating a wonderful sense of welcome and setting the scene for all to be entertained. Simply wonderful,” said the judges, “and well deserving of a standing ovation.”

 Resene Pearl Lusta	 Resene Sea Mist	 Resene Rose
 Resene Primrose	 Resene Shadow Green	 Resene Burning Sand
 Resene Mist Grey	 Resene Neptune	 Resene Mexican Red



**1. Heritage Residential Award
+ Nightingale Colour Master Award**
Ann Shelton and Duncan Munro
Nancy Martin House (by Frederick Ost)



**2. Heritage Commercial Award
+ Master Nightingale Colour Maestro Award**
Dave Pearson, DPA Architects Ltd
Hawkes Bay Opera House Upgrade



3

5

4

6

7

8

3 Education Award

Te Hohepa Kohanga Reo by Bull O’Sullivan Architecture Ltd
Te Hohepa Kohanga Reo

Judges: “A little colour goes a long way with this project, bringing excitement and a warm welcome to young and old alike. Paint colours have been used as a versatile medium to co-ordinate with other materials. With the Kohanga Reo star leading the way, the hues have dual use as wayfinding devices, much as one might navigate by the stars at night. A considered use of the whole material palette with paint colours as the connection. An exciting new look for Kohanga Reo.”

4. Education Colour Maestro Award

ASC Architects
Shirley Boys’ and Avonside Girls’ High Schools

Judges: “Cultural narratives are carefully woven into a new interpretation of colour. With two school cultures to honour, the sophisticated colour palette brings together the needs of both, while personalising each and providing identity and wayfinding elements. Like fraternal twins, each school maintains its own sense of self but equally reads well as a duo. An astute use of colour that nurtures identity both individually and in combination with each other.”

5. Landscape Award

Wraights Athfield Landscape Architecture (WALA)
Hayman Park

Judges: “Colour is thoroughly integrated into the bigger picture, with colour used as a device for wayfinding and to signify areas of the park that fulfil different functions. Structures are defined by their chosen colours and together glow in welcome to park visitors, working equally well during the day and as the sun sets. The bold colour palette opens up the park extending the boundaries and ties all the elements together with a sense of excitement and anticipation.” See more of this project on page 75.

6. Landscape Colour Maestro Award

Jason Haigh, Cloud Dwellers
Breezebrick Courtyard House

Judges: “This project is the perfect example of how with a little creativity and paint colour you can easily create something out of nothing. What could have been a nondescript concrete pad has become a clever colourful feature deftly encouraging outdoor play while adding aesthetic appeal. The scale and rhythm of the circles is ever so carefully planned to elevate the space without overwhelming, perfectly complementing the distinct zones. An innovative and inspiring play on colour.” See more of this project on page 78.

7. Rising Star Award

Anna McMillan
Fuel Restaurant Concept

Judges: “The concept of fuel is cleverly wrapped into this memorable design at all stages, embracing a deep colour palette with a sense of fluidity that is entirely appropriate. With a nod to the history of the building, the welcoming décor is carefully designed to suit a night-time focused space. Dark and cocooning, guests are encouraging to relax and linger longer.”

8. Installation – Experiential – Product Award

MTG Hawke’s Bay
Turuturu: Fingers, Feathers & Fibre

Judges: “The colours are so carefully woven into this project it is almost difficult to see where one colour ends and the next one begins. This careful related selection means not only are the hues sympathetic to the curated collection, but they relate equally well to each other. Inspired by nature’s unerring mastery of colour, this palette layers the best of nature’s inspiration with a flaxen twist. A natural winner.”



9



10



11



14



12



13

9. Installation – Experiential – Product Colour Maestro Award

Love bErto Street Artist

Harbour Eats, Commercial Bay

Judges: “Meticulously detailed the colours ripple out across the wall. With an underlying vibe of a radio frequency, the colour subtly plays on the senses. Each colour is cleverly and painstakingly separated from one another so that each colour and the space that lies between set the rhythm in harmony. A unique application of colour that wraps and elevates this space.”

10. Visual Art Award

George Rose

Various works

Judges: “An incredible body of work, bold interpretations and colour palettes bring streetscapes and public spaces to life in a true celebration of colour and artistry. The works are over-scaled to suit each environment. With an underlying style, the art is reinvented with each brief so that each work truly shines on its own. Harnessing an enviable eye for colour, the colour palettes and proportions are beautifully and brilliantly intertwined.” See more of these projects on page 38.

11. Commercial Office Award

Chris Wheeler, Hierarchy Group

Spaces Karangahape Rd

Judges: “Colour defines this workspace with a thoughtful and restrained use of colour. With a myriad of people to appeal to, the palette is universally appealing and instantly welcoming to all. The softened hues are light on the senses for easy concentration to support those busy at work with just the right amount of energy and liveliness to encourage convivial collaboration.”

12. Residential Exterior Award

Kat Everett

Beau Rivage, Bondi

Judges: “This beachside location celebrates a local love of colour. With a neighbour dressed in colour, this project needed to have a colourful wardrobe of its own befitting its part in the colourful vintage duo. The colours carefully accentuate the architecture without overwhelming it. Happy, beachy and so full of sunshine.”

13. Residential Exterior Colour Maestro Award

Pat de Pont, Strachan Group Architects

Lean on Me exterior

Judges: “Snuggling into its site from the streetscape into the landscape, the clever pairing of hues handles the transition from street to private space and from traditional to modern seamlessly. The light filled private space is an unexpected delight which blends beautifully with the garden for a quick escape from city to social.”

14. Commercial Exterior Award

Brent Scott, Citrus Studio Architecture

Cornwall Park Public Toilets

Judges: “This project raises the bar for public space amenities with its combination of colour and design. The hero hue and leaf motif are a careful balance of being bold enough to be a wayfinding device at distance while still being at one with the wider park surrounds. So well designed, well-coloured and simply gorgeous.”



15

16

17

18

19

15. Commercial Exterior Colour Maestro Award

AW Architects

*He Puna Taimoana, the Hot Pools at
New Brighton*

Judges: “Judicious splashes of colour set the scene. Easy on the eye, hues of teal and yellow roll over from surf and sun to bring energy into this social space. Slatted materials add an extra textural dimension and create an illusion in the colour layers to read as a multi-toned woven vista. A masterful pairing of colour tone and treatment.”

16. Bright Spot Award

Pac Studio

Point Wells Cricket Club

Judges: “A whimsical folly, this project just makes you smile. Drawing from the heritage of the sport reinvented in a quintessential Kiwi vernacular, every element is touched with a sheer love of the game with local flourishes for good measure. Camaraderie, cricket and colour come together for a perfect match.” See more of this project on page 77.

17. Residential Interior Award

**Paul Anselmi of Bull O’Sullivan
Architecture Ltd and Maria Chen
Chen Anselmi Units**

Judges: “The delightful use of bold colour lifts the spirits. The timber is a foil to the hues and brings a taste of the trees outside indoors connecting this home back to the landscape. Exciting, optimistic and inspirational, with a clearly defined colour palette you simply can’t wait to come home to. Colour makes this home.”

18. Residential Interior Colour Maestro Award

**Natasha Markham, MAUD LTD
Twin Peaks**

Judges: “A breath of tranquility washes over this home, with a restrained yet undeniably beautiful colour palette. Darker colours are cocooning in more intimate areas leading to lighter hues in shared social spaces. An elegant palette interpreted with modern living in mind. A masterful lesson in how to weave tranquil colour into a home.”

19. Residential Interior Colour Maestro Award

**Amber Hamilton Interior Design
Glamorous Heritage Villa**

Judges: “Flamboyantly dressed, eyes are immediately drawn to the magnificent ceilings of colour, which reach down from the ceiling into the room. Warm, deep and glamorous, using the ceiling for the main colour features allows the colour to make a grand entrance in each room with an uncluttered space to really let the colour sing. Beautiful.”



20



21

20. Commercial Interior + Public Space Award

Justine McAllister
Bacchanalia Bar

Judges: “Blank walling is totally transformed with an impressive sense of movement, playfulness and colour. The careful combination of lighting with colour, brings the work to life, enhancing it and using it as a beacon to draw in the fun-loving crowds. An energetic celebration dancing of colour for all to enjoy.”

21. Commercial Interior + Public Space Colour Maestro Award

Element17
Saigon Kingdom

Judges: “Historical and antiqued notes thread through this thematic space. Colours are at one with the surface giving the appearance they have been there forever as if engrained with a painterly look. The colour use and theming cleverly define the space and bring a distinctive taste of international inspiration home to enjoy Kiwi style. It is a feast for the eyes.”

22. Commercial Interior + Public Space Colour Maestro Award

John Hardwick-Smith, Chris Winwood, Nick Strachan, Jaime Lawrence, Robin Aitken, Ari Stephens, Katherine Dean, Karly Houston, Stephen Brennan, Oliver Wright, Athfield Architects Limited
Waitohi Johnsonville Library and Community Hub

Judges: “As the backdrop to a busy space, the palette is sensitively chosen and placed. Appropriate, welcoming and calm it is serene with just the right amount of colour to liven the senses while focusing attention on the collection within. A fitting backdrop to a public space where young and old can sit and enjoy the space at their own pace.”



22



23

23. Neutrals Award

Abbey Lang Home
Roseberry Villa

Judges: “Quiet and unassuming this home is a haven on the senses harnessing the power of an achromatic palette. Dark neutrals are used carefully, with lighter hues for added loveliness. This colour palette combination will undoubtedly inspire other homeowners to eschew the all-white look and uplift their own home with stronger hues.” *BW*

Selected projects are featured in this issue of *BlackWhite* magazine. Keep an eye out for more on other projects in future *BlackWhite* and *habitatbyResene* newsletters and publications. For details on all of the Resene Total Colour Award winners, both for this year and previous ones, visit www.resene.com/awardwinners.



Six questions with Sonia van de Haar

When Sonia van de Haar moved back to Australia from England in 2010, she decided to design herself the ‘perfect job’, one that would combine her experiences as an artist and architect. “To me that meant working for myself, working across disciplines, pursuing collaborative opportunities and working with colour on a large scale,” she says.

Sonia founded her practice, Lymesmith, as a bespoke colour studio working across the built environment. She studied painting at the Canberra Institute of the Arts, ANU and architecture at the University of NSW, but she also studied fresco painting at the Maharaja Sayajirao University of Baroda, India.

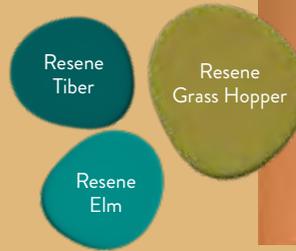
“I had recognised a lack of colour knowledge in the discipline of architecture and I felt there could be an opportunity to create something unique in that area. My first job was to design 12 large chimneys for an eco-powerplant in a city park. I used colour to create a resonance between the industrial chimneys, the park trees and the architecture of the swimming pool within the park. It’s subtly playful, and people really responded to the concept. Lymesmith grew from there.”

“I always wanted to work in an interdisciplinary way, it just takes time to develop the skills to get there. I tend to think of interior colour design as painting in three dimensions, and I think about exterior building colour through a lens of urban design principles.”

Sonia tells us more about her journey, influences, and what she does when she feels stuck on a project.

How has your time in India and your education in fresco painting influenced your architectural and interior design work in Australasia?

India was a turning point. I was a very young art student, my head in the clouds, all my ideas were very esoteric. India was not a spiritual experience for me; it was a hard, physical shock. I had my eyes opened to the physicality of life, of colour, of pigment and painting, through studying fresco. Working daily with the caustic lime plaster had the effect of burning away my fingerprints.



Lime is ubiquitous in Indian life – every family kept a bucket of slaked lime in the house. It is used to cleanse and purify, to make mortar and plaster, for ceremony, for painting and decoration, and even in food and medicine. My studio name Lymesmith comes directly from that experience. It represents the interconnectedness of our bodies with nature, art and architecture.

Whom or what has influenced your style?

There are so many influences, it’s difficult to pinpoint the most important ones, and they don’t stop accumulating. I’m just going to list a bunch of them in no particular order and people can look them up if they want to: Louise Bourgeois, Mark Rothko, Gerhard Richter, Mabel Juli, Emily Kame Kngwarreye, Colin McCahon, Bernini, Rover Thomas, Joseph Albers, Alexander Calder, Gerrit Rietveld, Le Corbusier, the Bauhaus, Nonggirnga Marawili, Matisse, Paul Pholeros, Phillip Thalys, Indigenous architecture, Jorn Utzon, Jean Nouvel’s Cartier Foundation in Paris, Studio Mumbai, Hella Jongerius, Katrin Trautwein, Piet Mondrian, Fiona Hall and Carlo Scarpa. Being on land in the country with traditional owners and always trying to continue learning are influences, too.

Of course, my clients are also a vital influence. I want to work with their influences to create spaces with which they have a strong affinity. This keeps me trying new things and taking risks. I don’t like repeating myself, even when I have sometimes used the same colour in different projects, I would never repeat an entire colour palette in a different location. The palette has to



left: Sonia recently completed this mural, titled ‘Floating Vamps’. It features Resene Ruby Tuesday, Resene Grass Hopper, Resene Hive, Resene Fresh, Resene Tiber, Resene Elm, Resene Red Berry, Resene Adrenalin and Resene Drop Dead Gorgeous. Image by Vikram Hingmire, www.vikramhingmire.com.

develop from the site.

I have a passion for colour, and specifically for colour that is contextual and colour that carries meaning for a site, place or for the people using it. Clients and architects who value that approach and want to experiment with colour are the ones that tend to seek me out.

Which are your favourite types of projects to work on?

Architectural projects where I am involved from an early stage, so that the conceptual approach to colour and materiality is developed in an integrated way. I always work with long-term collaborators, such as Sam Crawford Architects, like this, and our results speak for themselves.

Also, projects where the clients are involved and contribute to the journey, and where there is enough time for the research into the local context of the site, the environment, history of use, culture and architecture. Everything becomes better with time and care.

And mural commissions. I love painting on a large scale, it’s physically demanding, it involves taking risks, but I am happiest when I’m on the tools rather than at a desk.

Where do you find your inspiration for new designs, both for your 2D and 3D work?

Hella Jongerius said, “it’s absurd and arrogant to begin the design process with an empty piece of paper. Cultural and historical awareness are woven into the DNA of any worthwhile project.”

Researching the site and its context is often my key source of

inspiration. Native flora, fauna and geology are important to me. In Australia, this naturally means developing my awareness of the Indigenous culture of the place, which is deeply significant for me. The best colourists in Australia are undoubtedly Aboriginal painters.

A recent mural project, 'Floating Vamps', is a small example of how research informs my process. I discovered that there used to be a Boot Making School and Factory in Erskineville, very near to this house. While looking at old boot making pattern books, I realised that the proportions of the mural wall mirrored that of the human foot. The mural was therefore based on shoe making patterns, as a subtle reflection of family life – all the shoes that get strewn about in various sizes as the children grow. The colours were developed in response to the interior colours in the house, and to provide a striking and playful focal point in the house. The clients' lives, their colour tastes and local history are woven into the work.

I know this year has been really hard to plan for with so much being 'up in the air' for many people, but do you have any exciting upcoming news to share?

The largest, most complex project I've ever worked on has just gone to tender. It's a new Animal Rehoming Centre in Western Sydney designed by Sam Crawford Architects. I first started working on it in 2016, and I have designed a 100m long screen/ security fence, which is made up of hundreds of coloured metal angles. The colours represent six different bird species from the endangered Cumberland Plan Woodland habitat that's adjacent to the site. I have also designed the interior and exterior colour palettes for the six buildings of the facility. Each building represents a bird, so there is a lot of colour variation and playfulness incorporated into what are actually very utilitarian, shed-like structures. The colours are a key element for wayfinding and public engagement, but they also carry a story of place. I can't wait to see this one built.

What do you love about Resene products?

I use Resene for lots of different reasons, but foremost among them is they have the best colour range. For interior spaces, I almost always use Resene SpaceCote Flat. It has a beautiful finish, the painters love it, and because it is so much more serviceable than a standard flat paint, I can sell its benefits to most clients. **BW**

www.lymesmith.com.au



Resene Duck Egg Blue

Resene Quarter Pearl Lusta



	Resene Half Escape		Resene Hive		Resene Apple Blossom
	Resene Fresh		Resene Paper Doll		Resene Red Oxide
	Resene Feijoa		Resene Tacao		Resene Cape Palliser
	Resene Turtle Green		Resene Ruby Tuesday		Resene Black

above left: Sonia created this colourful and stunning mural for C.C. Babcoq Restaurant in Cronulla, NSW for Tom Mark Henry Studio, www.tommarkhenry.studio, using Resene Half Escape, Resene Tacao, Resene Paper Doll, Resene Apache, Resene Cape Palliser, Resene Turtle Green, Resene Black, Resene Feijoa, Resene Red Oxide and Resene Apple Blossom. Image by Damien Bennett, www.damianbennett.com, and Rachel Kara, www.rachelkara.com.

above right: Sonia paired upper walls and a ceiling in Resene Duck Egg Blue with lower tongue-and-groove walls in Resene Quarter Pearl Lusta on her Ballast Point House project. Architectural design by Fox Johnston Architects, www.foxjohnston.com.au, image by Anson Smart, www.ansonsmart.com.



Resene
Crisp Green

Resene
Swiss Caramel

Resene
Quarter Surrender

John's portfolio is an impressive one, full of high quality and highly unique projects – many of which have garnered multiple award wins.

But part of what makes him a real standout is his poetic approach to his work. “We endeavour to create architecture that speaks of its sites and surroundings, with grace and personality – unencumbered by blind conformity and dictates of transient fashion,” he explains. “We work together

with clients and builders to craft beautiful forms and engaging spaces that make the heart leap and the soul sing.”

His level of commitment to everything he takes part in has made John a long active figure in the industry, too. Not only is he a Fellow of the New Zealand Institute of Architects (NZIA), he has been a convenor and member of local NZIA chapters as well as other national awards juries, and is also a visiting lecturer and tutor at the Victoria University of Wellington School of Architecture.

John tells us more about where his inspiration comes from, his favourite types of projects to work on and what he does when he feels stuck on a design.

What drew you to becoming an architect?

As a boy growing up in Nelson, there were always building sites nearby which I was drawn to. So many interesting materials and a constantly changing structure was fascinating. Making things became my passion, and when my grandad suggested architecture, it just made sense! Although, my mum was disappointed I did not follow her passion for accounting!

Your work has quite a distinct style to it, with flowing curves and eye-catching feature colours. Where do you find your inspiration for your designs?

I'm inspired by other architecture from New Zealand, from colonial through to our extensive collection of late-modern local domestic homes around the country. Also, the landforms and abundant nature we are surrounded by here.

Do clients seek you out because of that distinct style?

Some say it is the stylistic individuality and connection to the environment that leads them to seek their own place to settle into. Or, because they want to be challenged and participate in the creative process.

Eight questions with



John
Mills

With a distinctive aesthetic, one that combines a passion for materials, striking use of rich colours and a desire to create uniquely tailored buildings, architect John Mills believes the story of his projects begins and ends with the client. He says that it's by taking the time to understand who they are and what they value is how he is able to create spaces that will work for them just as well in twenty years' time as they do today.

Since establishing John Mills Architecture (JMA) in Wellington in 1990, he's held strong on this intent. “I always wanted to fulfil a vision of working to contribute toward a colourful and evocative New Zealand building style. There is so much great NZ architecture, so finding my own small place in it has been my path since 1990.”

Which are your favourite types of projects to work on and why?

I love working on homes that are on unique sites that demand a unique response and with clients who are wanting to create their 'forever home' and work alongside us and the builders to make a place that we all are proud of. All of our projects, big and small, are a team effort and working alongside interesting clients who have an ambition to make architecture that speaks passionately about place, and the people who occupy their unique slice of Aotearoa.

It seems like, because of lockdown, there has been a big push by homeowners to use money that they might have been saving up for other things (such as overseas travel) for renovating their homes instead – or even designing and building a new one. Do you think that's been true in your experience this year, and do you feel like you're actually having a busier year because of it?

There has been a recalibration about 'freedom', I think. It used to be the ability to go where you wanted to go. Now, it is more about being to be able to stay where you want to stay – to live in a place that reflects your values, enriches your life and delights you. Everyday life is where the important things happen.

What do you do if you feel stalled creatively on a project?

I usually take a long walk in the Eastbourne hills... or perhaps a large latte and Afghan biscuit or a midnight espresso!

What do you love about Resene?

Their quality service to the design community, and their long term support for the NZIA awards programme for over 30 years. This is fantastic and gives all of us architects a chance to show off our best work, as well as facilitating us sharing ideas at award events.

Which are your current favourite Resene colours?

Resene Mystery, Resene Swiss Caramel, Resene Untamed and Resene Quarter Surrender. **BW**

www.johnmillsarchitects.co.nz

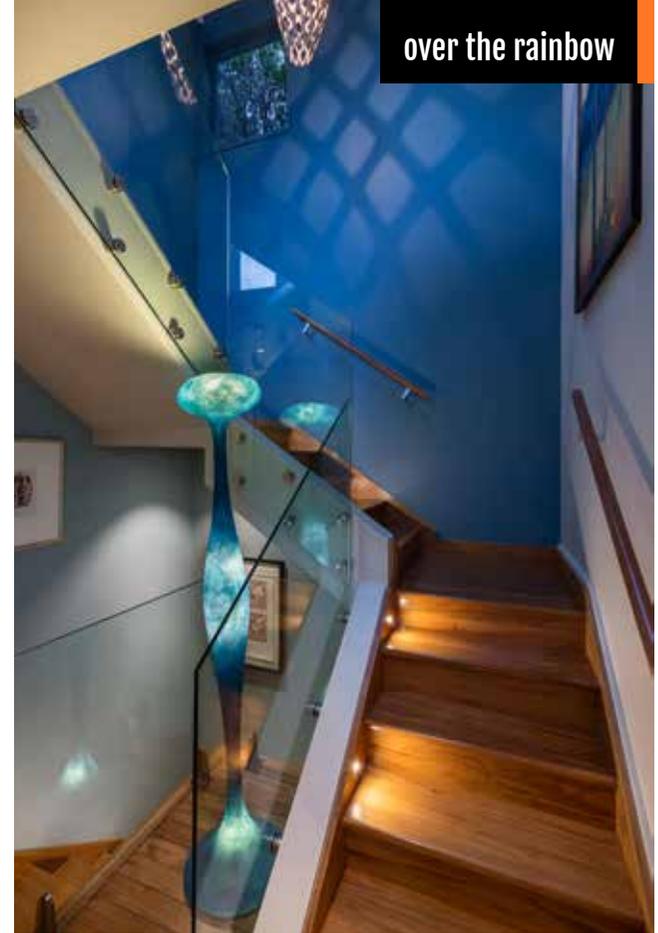
 Resene Half Fossil	 Resene Cut Glass	 Resene Half Robin Egg Blue
 Resene Tea	 Resene Mystery	 Resene Untamed
 Resene Endeavour	 Resene Bermuda Grey	 Resene Royal Heath

opposite: This multi-level Wellington renovation by JMA boasts beautiful harbour views, which led architect John Mills to incorporate vibrant Resene blues and green. Feature wall in Resene Bermuda Grey, walls and architraves at left in Resene Half Fossil and right wall painted in Resene Half Robin Egg Blue. Image by Paul McCredie.

above right: This stairwell was renovated to bring in more light to the area, by building in glass balustrades and skylights. Resene Endeavour on the walls brings drama and interest combined with Resene Cut Glass. Image by Paul McCredie.

below right: Weatherboards in Resene Crisp Green help define the entrance of this home designed by JMA. Other weatherboards in Resene Tea. Image by Paul McCredie.

below: An accent wall in Resene Royal Heath punctuates JMA's design at Wellington's Southern Cross Garden Bar & Restaurant. Image by Kirsty Ballard.



Signal boost

Elegant simplicity and attention to user needs are both in hand at this specialty school.



Kelston Deaf Education Centre (KDEC) provides educational services to Deaf and hard of hearing students throughout New Zealand's North Island. Students who enrol in the KDEC's day-to-day educational programmes are supported at a number of partner schools across Auckland, and also at the main KDEC campus located in West Auckland. But when its array of unconnected and underperforming 1960s buildings began getting in the way of delivering their services to the community, ASC Architects was brought on board to assist with a full redevelopment.

In addition to providing new specialist learning facilities on site for the hearing impaired, a reworked campus was also required to provide space for the national administration, assessment and resourcing services for hearing impaired pre-schoolers and school-aged students. A residential accommodation facility was also needed to provide immersion programmes for hearing impaired and to provide support for students and their families.

"This project required ASC Architects to respond to a highly complex functional brief that needed to address contemporary educational requirements, and also to provide an architectural response to the particular ways that Deaf and hearing impaired people perceive and

inhabit space and the built environment," explains Matt Every of ASC Architects.

Two new consolidated purpose-built buildings were designed to replace the scattered and aging buildings, with integrated amenities for staff, students and visitors. The redesign also enabled the park-like surroundings to be fully embraced, and the new simplified palette of materials and Resene paint colours create contrast against the natural landscape in a way that makes the greens seem even greener. Bagged blockwork facades painted in Resene Alabaster white really pop against the natural landscape beyond.

"The site also includes a number of mature pōhutukawa trees," says Matt. "The iconic crimson flowers of the pōhutukawa have been used as inspiration for the bright red projecting window surrounds that punch through the crisp white blockwork facades. This inspiration from the red pōhutukawa flowers continues to the entrances of each building, where the use of Resene Bullseye red is used to boldly signify and enhance arrival to each of the new buildings.

"The combination of Resene Alabaster, Resene Bullseye and matte black joinery also takes some inspiration from the abstract art movement, De Stijl,

in their considered use to achieve a simple, strong and contrasting architecture set against the natural surroundings. Elements relating to KDEC's rich history on the site were also retained in landscape features integrated throughout the new campus redevelopment.

"The Deaf community is very close-knit, so one thing that was really interesting about the project was the original site and its importance in its collective memories. The site and its original buildings included countless items of special significance, and we worked very hard to preserve and repurpose as many of these elements into the new buildings as we could.

"This included incorporating original curved bench seating into the new landscape design. These specific bespoke elements were important for us to retain, because if you're sitting perpendicular to people when you're signing, it makes it quite difficult. In the new design, we rearranged these original bespoke furnishings to provide generous 'conversation circles' to allow clear sightlines and to assist more participants being included in group signing conversations.

"A number of trees and plants on site also had special significance to the Deaf community. One of these was a lemon tree that was originally going to be removed to



Resene
Bullseye



Resene
Alabaster

• **opposite and below:**

• Inspired by the many
• pōhutukawa trees
• interspersed across the
• KDEC campus site,
• protruding entrance
• and window surrounds
• in Resene Bullseye
• punctuate the new
• main building, which
• is painted in Resene
• Alabaster. Further
• inspiration was taken
• from the De Stijl
• movement, which is
• evidenced in the shapes
• and simplified colour
• palette of red, white
• and black.





above left: Resene Alabaster was used throughout most of the interior of the main building, including on the surround of the colourful John Holmwood surrealist artwork – a mural titled ‘Holiday by the Sea’ – that was salvaged from one of the original campus buildings.



above centre and right: A neutral colour palette was used to reduce visual noise within the space. The walls, trims and ceiling of the main building are in Resene Alabaster, the doors are in Resene Concrete while warmer Resene Rice Cake was used throughout the accommodation building. Select colours have been brought in through acoustic material, as well as some of the seating. To create this colour combination in a paint finish, try Resene Koru and Resene Space Cadet.



make way for one of the new buildings. When we arrived on site one day, we found it covered in personal messages requesting it be saved that let us know how important it was to everyone, so we found a way to keep it.

“Inside, we included a museum room that recreates one of the original KDEC hostel dormitory spaces and includes original 1960s furniture that was used to furnish these rooms. This room also displays other historic Deaf community memorabilia such as books, records, furniture and photographs, as well as educational, technical, communication and medical artifacts. Additional display cases also feature throughout the hallways to display

additional memories and artifacts from the original buildings, because they just held so much importance.”

The internal layout of the new main building integrates all the teaching, training and assessment functions of the facility and provides the interconnectedness the campus was previously lacking. “It has refined the way teaching and training is carried out. The open plan layout means teachers and students are more visible, and areas can be easily reconfigured if required,” explains Matt.

“The concept of DeafSpace informed a lot of the planning and design of the spaces. Vision and touch are the primary means of spatial awareness and orientation for most Deaf and hearing impaired people. Many also use visual-kinetic sign language as their primary means of communication. With this project, it was a privilege to create built environments specifically tailored for the unique requirements and sensibilities of the Deaf community. Everyday built environments can present surprising challenges to Deaf people. When you’re Deaf, you can’t hear somebody coming when you’re approaching a corner, so we had to take that into account in our design. It’s probably not something that’s often considered but it was especially important for this project.”

Other acoustic issues were important to consider in the design. The building was not only designed for the Deaf, but also for those with other varying degrees of hearing impairment, including some who use assistive hearing devices. For many individuals who rely on these devices, background noise can be a real problem. To reduce reverberation, acoustic wall linings



were incorporated throughout the buildings. While the main purpose for the acoustic material is to absorb reverberations, it also doubles as a pinboard and works with Velcro so that staff can hang up information or student work.

The new buildings also feature internal landscaped courtyards, and the interior colour scheme was designed to bring the landscaping of these interior outlooks into the building as much as possible. Resene Alabaster was used for the interior walls, ceilings and trims in the main building teamed with Resene Rice Cake, which was used for the interior of the accommodation space, and Resene Concrete, which was used for the interior doors.

The neutrality of the colour selections was also important for increasing communication. As Matt points out, “when people are signing, they need a clean visual background because it can be quite distracting if there are other things competing.”

When it came down to the paint choice, Resene Lumbersider, Resene Lustacryl, Resene Zylone Sheen, Resene X-200 and Resene Uracryl were used throughout the project and chosen for their quality of finish, long term technical performance and environmental benefits.

“In addition to meeting the needs of the users, the project was also designed to achieve a Green Star 5 Star Built rating, and specification of Resene applied coatings contributed to achieving this,” says Matt. “Resene was also preferred because of the helpful assistance of their representatives with colour matching paint finishes to other coloured finishes.”

One of the project's special features – which was also one of its challenges – is the colourful John Holmwood surrealist artwork in the central interior common space of the main building. “This painting was originally a mural painted directly onto an internal plasterboard lined wall of one of the old KDEC buildings that needed to be demolished to make way for the new buildings. In order to salvage the artwork, a new structural steel frame was fixed to the back of the existing timber framed wall and then the steel frame, timber wall, plasterboard canvas and mural were all able to be successfully moved together to a new location to become a dramatic focal point in new building,” says Matt.

After the Hawkins construction team removed it from the wall, it was transported to Mt Wellington where it was stored for a year before it was returned to the site. New walls were then constructed around the repositioned artwork to frame the work and conceal the extra structure required to successfully salvage it, and then the new surrounds of the artwork were painted Resene Alabaster to complement and highlight the colourful abstract art.

“When the school asked us if we could save it, we were able to design up quite a sturdy steel frame, cut it out of the wall and crane the painting out of the roof,” says AJ Spicer, Construction Manager for Hawkins. “We braced up the whole wall, and when the time was right for it to come back, we forklifted it into position. It was really well preserved and it looked brilliant where it was reinstated, especially when it was framed up properly – it just looked great. It's a really good quality work of art, and someone wouldn't even need to know who the artist was to know it was a great piece.”

Thoughtful and well considered, KDEC as it stands today has been built for, and with, the needs of its users at the forefront of the design and is sure to be embraced just as emotionally as what proceeded it – while also paying it proper homage.

“For us, working for the Deaf community to provide this new facility made the KDEC campus really one-of-a-kind. It was one of those unique projects where you know you'll probably never get to do anything like that again in your career,” says AJ. “The specialised aspects of the design made the project quite unique for us, too, and getting to see how educational services are provided for the Deaf community and all the design considerations that made it work just made it so special to our team.” **BW**

above right: At night, sconces illuminate and reflect off of the Resene Bullseye entrance surround. Window surrounds in Resene Bullseye and main cladding in Resene Alabaster.

below right: Matt says the original building footprints were used as a generator for some of the lines in the landscaping, which is especially evident in the courtyards. Walls in Resene Alabaster.

design ASC Architects, www.ascarchitects.co.nz
build and paint Hawkins, www.hawkins.co.nz
project management MPM Projects, www.mpm.co.nz
images Michael Ng, www.ngfoto.com

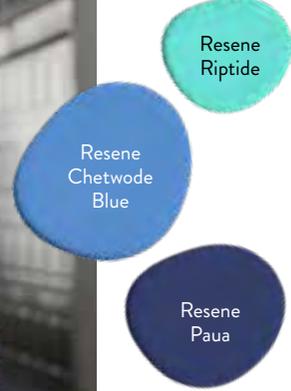


With over 150 murals already under her belt, artist George Rose has painted herself into a prodigious career path.

Street smarts



Image by Nicole Reed



Artist George Rose believes growing up in the colourful decade that was the 90s is what led to her affection for colour. “I was a creative kid, and I was always headed in that direction,” she says, “so it made sense that I pursued a creative and commercial career path after graduating high school – which was graphic design.”

She says her career as a graphic designer was short-lived, though. “I think I failed at graphic design because it was such a rigid career. You’re basically being told by someone who isn’t creative to ‘just go do something creative’. I wanted much more of a challenge, and I despised being inside all day. But my training taught me the principles that all the creative disciplines need to understand – colour, hierarchy, scale and typography.”

George left her job and set off on her own as a multi-disciplinary freelance artist until 2015, when she met Eddie Zammit. “At the time, he was knee-deep in art direction and curatorial projects and he asked me a question no one else had: ‘if you could choose one thing to pursue, what would that be?’ It was a great question for someone like me who, until this point, had only been discovering what they didn’t want, as opposed to what they did.”

It was a pivotal moment for her, and she decided to focus on what she wanted to paint, which was – and still is – large-scale murals. “And the rest, as they say, is history,” she says. According to Eddie, beginning to work with George was equally pivotal for his career, too. “I would credit her for initiating my pursuit in representing artists,” he says.

Art director, artist manager, collaborator, collector, curator and networker are all titles that apply to Eddie. Over the course of his 25-year career, he has travelled and worked between Melbourne, New York and Sydney, exercising his aptitude and enthusiasm for his key passions of art and design. These days, his business runs as part agency and part art consultant.

“Curating projects was a natural progression from my many years of art direction,” he says.

“After first meeting George at a gallery opening, we decided to meet for a coffee. As George is more than ten years younger than me, I thought, based on my experience, I could pass on some sound advice and help focus her direction,” Eddie recalls. “But as the story goes, I asked her a question about her future

above left: Can’t Do Tomorrow was a celebration of urban art and contemporary culture in one of the most iconic underground spaces in Australia – The Facility. Across 10 days, over 15,000 people immersed themselves in a new way of consuming, or being consumed, by art. George was the centre-point of the show and was asked to paint the talk auditorium, which was purpose-built for the event. She used Resene Lumbersider in Resene Black, Resene California, Resene Canary, Resene Chetwode Blue, Resene Governor Bay, Resene Grenadier, Resene Malibu, Resene Paua, Resene Riptide, Resene Smitten, Resene Spritzer and Resene Switched On to colour the piece, which is titled ‘No Bed of Roses’. Image by Holly Hawkins, www.hollyhawkins.com.

above right: Artist George Rose at work on her mural for this year’s Home mural festival, titled ‘Gotta Hold on You’. Image by Holly Hawkins.

- Resene Canary
- Resene California
- Resene Malibu
- Resene Spritzer
- Resene Smitten
- Resene Governor Bay
- Resene Switched On
- Resene Grenadier
- Resene Black



-  Resene White
-  Resene Smitten
-  Resene Havoc
-  Resene Geronimo
-  Resene Adrenalin
-  Resene Clockwork Orange
-  Resene Riptide
-  Resene Chetwode Blue
-  Resene Governor Bay
-  Resene Black

right: The colours chosen for this mural George completed for AMP Capital, titled 'The Berra' were inspired by the Australian landscape. Earthy tones complement the green leaves in summer and bring warmth to the area in winter when the deciduous plants have shed their foliage. George used Resene Lumbersider in Resene Adrenalin, Resene Clockwork Orange, Resene Daredevil, Resene Galliano, Resene Havoc, Resene Persian Red and Resene White. Image by Nicole Reed, www.nicolereed.photography.



goals and she was a little stumped. It certainly was not planned, but it provided her with some clarity. I like to invest my own time into those who are willing to work hard and are ambitious by nature. George fits the mould perfectly.”

“Eddie has been both my mentor and representation since then,” explains George. One wall led to another, and more than 150 murals and 1,500 litres of Resene paint later, she says she can see how her art practice has evolved.

“Now, looking back on the last five years, I see how important it was to narrow down what I wanted to achieve. I’ve been rewarded with the opportunity to travel to nine different countries painting, learning and honing my skills.”

George says that her style is constantly evolving and something very personal, but many of her murals have a street art flair to them. “My style has developed over time based on a combination of interests and experiences. I was always obsessed with street art but never dreamed it could be a viable career. There were no easy paths into painting murals for a living. But what can I say? I thrive on challenges.”

“When I started painting, the mural and street art scene was largely – and, in a way, still is – male-dominated. It was important to me that my art was valued for the strength of the style and not on my gender. With this in mind, I developed a style that is bold and graphic. I paired this aesthetic with a softer subject matter. I aim for a certain amount of juxtaposition within my work,” she explains.

“Currently I have three distinct styles in my practice, which range from abstract to more illustrative botanical themes. I often incorporate oversized brushstrokes and gradients, which are my signature traits. I use my spray guns to assist in getting the vibrant colour and impact I want to my murals. A lot of my style is derived from my love of colour theory and confident line work.”

While spray cans are the medium of choice for some street artists, it’s not one that allows their work longevity. And for the amount of time and energy that George puts into her work, fading and flaking isn’t something she’s willing to tolerate. “I’m a bit of a self-confessed paint nerd,” she says. “I like to know about the products I use. I want to use what’s best for the job and what will achieve the best outcomes. I think I dabbled in spray paint initially, but I came to the conclusion pretty fast that I wanted my walls to stand the test of time. I wanted my colours to continue to look vibrant as the walls aged. You just don’t see spray paint wearing the same as professional paint that’s meant for walls. The issue I faced was finding a brand that had the vivid bright colours that didn’t take a million coats to achieve an opaque finish. And the integrity and quality of the paint definitely plays into why I use Resene for my murals.”

“What I like about Resene products is the colour range, the coverage, the paint consistency and the vibrancy. These are all really important factors with my works and I’ve experimented with a lot of other paints in several countries – but Resene wins.”

opposite: A close up of George’s piece from the 2020 Home mural festival, which is painted in Resene Lumbersider in Resene Black, Resene Chetwode Blue, Resene Geronimo, Resene Riptide, Resene Smitten and Resene Governor Bay. Image by Holly Hawkins.



“My style has developed over time based on a combination of interests and experiences. I was always obsessed with street art but never dreamed it could be a viable career. There were no easy paths into painting murals for a living. But what can I say? I thrive on challenges.”

“I have a few colours that I regularly use. Some of my current favourites include Resene Adrenalin, Resene California and Resene Spritzer. There isn’t another paint on the market that can cover as well in the colour palette I use. It’s the reason I fell in love with Resene paint years ago.”

George’s love of the outdoors and being in the sun is part of what drew her to becoming a muralist, but so was the physicality that the job offers. “Painting large walls requires the use of your whole body, so much of it feels like dancing to me. I’ve always been a very active person and terrible at desk jobs. There is a theatre to painting at such a large-scale, being in the public eye and out in the open. You have to be comfortable with a certain amount of external stimulus that you can’t control including the weather and unplanned interactions with people.”

When it comes to inspiration, George says that creating artwork isn’t a matter of finding it. “It’s knowing what your visual voice is and how best to use it when responding to each project. My artistic philosophy is that art can be a combination of visual communication and problem solving. It’s an endeavour where I have to use my own visual language to express an idea. With each new idea, I’m usually responding to something, which might ask for a particular feeling or represent aspects of a client’s personality.”

Something that sets George apart from many street artists is the breadth of commercial projects she has completed, and how many of those commissions have been indoors. Her eye-catching colours and fluid style bring energy and character to offices, shops, theatre auditoriums, high-end hotels and many other places where you might not expect to find street art. The result is a space that’s much more engaging to be in, one that draws you in and elicits emotion.

While each project is different, George believes her clients come to her for her bright colours. “I always put forward a few different directions, but I can only really be as wild as the client allows me to be. As I gain a higher profile, clients are now asking for a ‘George Rose’ style – which, of course, I am happy to oblige.

“All the best clients allow the artist to be the artist,” agrees Eddie “the colour is often integral to the artist’s DNA.”

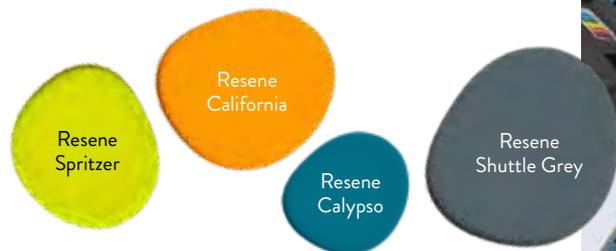
“I also have a reputation for working hard, which I think enhances trust with my clients,” adds George.

When asked about her favourite project to date, George found it hard to single one out. “Every wall feels like my baby! As for 2020 though, I actually loved how my Home festival mural turned out. I enjoy painting at festivals, and due to the pandemic, the event went viral and I ended up live streaming a lot of the process.



opposite above: George's mural, 'The Year of the Rat', graces the side of the Grand Hyatt and is painted in Resene Lumbersider tinted to Resene Adrenalin, Resene California, Resene Paua, Resene Pursuit and Resene Turbo. Image by Holly Hawkins.

opposite below: Footlocker approached George to create a bespoke mural for their Melbourne store – their largest in the Southern Hemisphere. The mandatory requirement was to use the brand colours – red and black. The mural features abstract brushstrokes interwoven with shapes of the patterns used to create sneakers – the hero product of the brand. George used Resene Lumbersider tinted to Resene Black, Resene Shuttle Grey and a custom made red. Image by Holly Hawkins.



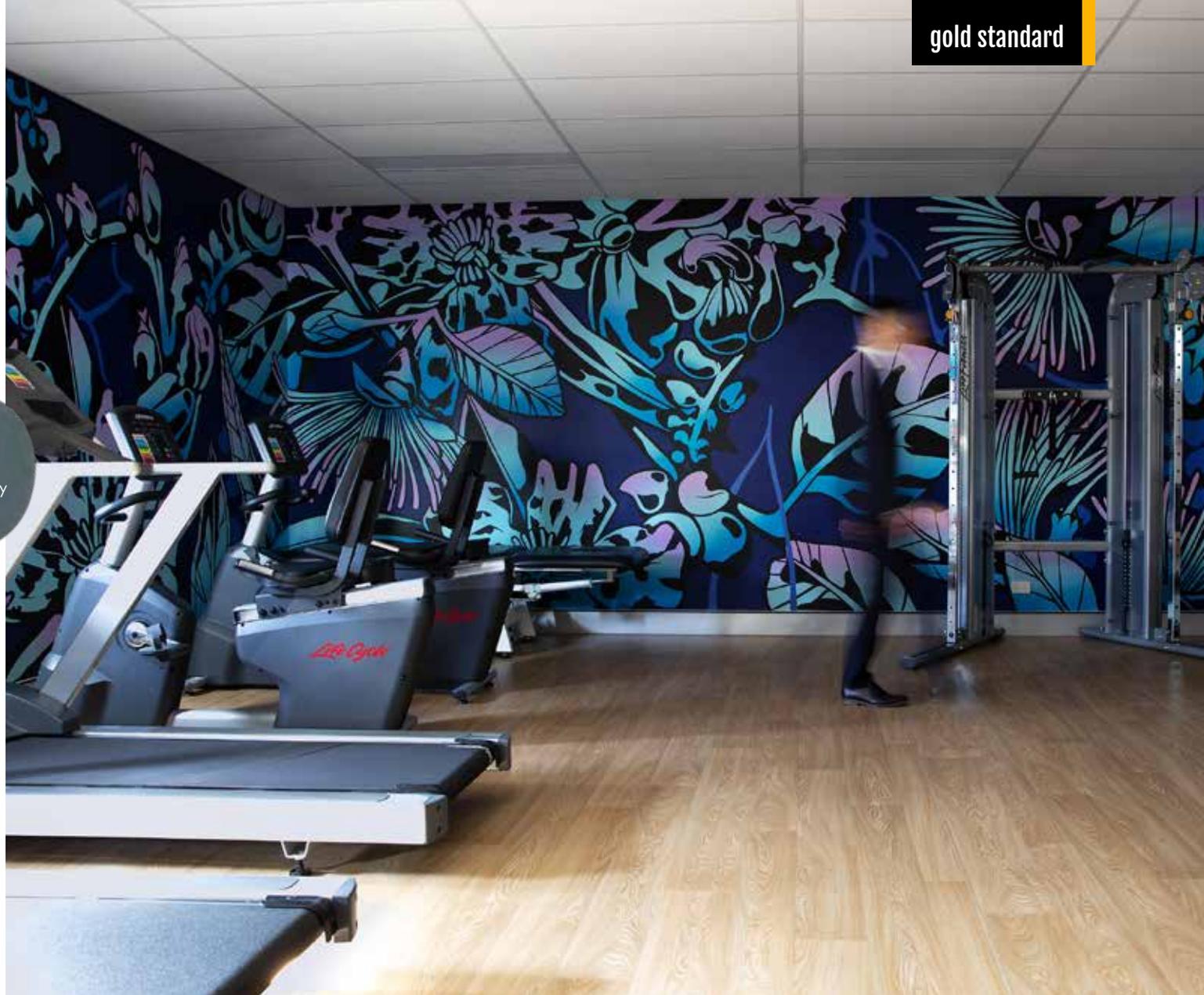
"I am also fond of the massive install I did at the Can't Do Tomorrow Urban Arts Festival in which I painted every imaginable space in the talk auditorium," she says.

"This year, the pandemic has actually seen me stay in one place for the longest time in my adult life. Before now, I would average two to four weeks in one location for years, bouncing around from project to project then coming home before heading off again. As such, I've been creating in the studio and drawing upon my collection of Resene paints. I really miss painting murals and am longing to get back into the big projects," she says.

However, George has a few exciting things in the hopper – including being selected by TikTok to paint their new Australian head office. "I have painted for social media platforms before like Instagram, but this seems like the type of ambitious job that I can't wait to sink my teeth into.

"I am also not far from releasing my printed portfolio to prospective clients, which has taken over a year to collate." *BW*

www.instagram.com/george_rose
www.instagram.com/eddiezammit



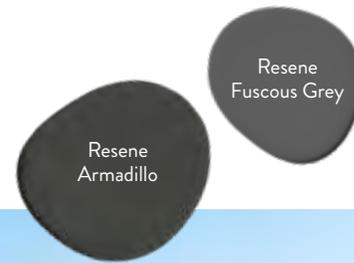
	Resene Anise		Resene Shakespeare		Resene Gold Drop		Resene Turbo
	Resene Riptide		Resene Governor Bay		Resene Pursuit		Resene Paua
	Resene Curious Blue		Resene Dancing Girl		Resene Adrenalin		Resene Black

above: George's incredible mural 'Healing Vision' wraps the inside of the University of Canberra's rehabilitation centre. It features Resene Anise, Resene Black, Resene Calypso, Resene Curious Blue, Resene Dancing Girl, Resene Gold Drop, Resene Governor Bay, Resene Paua, Resene Riptide and Resene Shakespeare, all tinted into Resene Lumbersider. Image by Shannyn Higgins, www.shannynhiggins.com.



One to watch:

Dylan Waddell



It can be difficult to know which career you want to pursue if you're torn between multiple passions and talents. For architecture graduate Dylan Waddell, it was between studying engineering and architecture.

What made you decide to pursue architecture over engineering?

The spatial design paper and teachers at high school were probably my biggest influences for choosing to pursue architecture. Up until the end of my last year of high school, I was adamant I would pursue engineering, but I changed tack last minute and looked into architecture instead. To be honest, it was more impulsive than any logical decision, but I am happy I went down that path as I had always enjoyed designing, whether it be buildings, furniture or spaces.

How would you describe your design style/aesthetic?

That's a difficult one, as I don't generally just follow one style. All the way through university, I would often try to pick courses that sounded interesting and as such ended up trialling a lot of different styles and design principles from the different tutors' outlooks on design. For me though, clean and sort of minimalistic as well as industrial are the main styles that come to mind. However, I aim to keep some warmth and humanity in what I design with things like timber or other natural materials to balance it out.

Where do you look when you need inspiration?

A variety of places. A simple Google image search brings up an amazing amount of content, but I also look through other architecture-specific sites such as Dezeen and ArchDaily.

Outside of the internet, I look at engineering lines and cues to inform design. For example, for a coffee table I designed and built in my fourth year material fabrication paper, the main driver for the legs involved a combination of the dimple die punched metal found on race cars and aeroplane wings.



You had been working on a Venice Biennale pavilion for the University of Auckland. I imagine that the global pandemic has likely disrupted that a bit. What are the plans for those projects now?

Last I heard the Biennale exhibition was being postponed. Luckily for the University of Auckland pavilion, we had finished the build phase and the pavilion had already been packed in a container for shipping over to Venice before New Zealand was affected.

I was brought in towards the end of 2019. At the start of the build process, my thesis supervisor Dr Andrew Barrie helped with the detailing and fabrication of the pavilion as my thesis topic of 'hacking'

the university's CNC router – which was effectively a precursor to the Venice project in terms of laying out the fundamentals of using the CNC to efficiently mill elements en masse. My thesis looked at how a simple jig system and a rudimentary CNC machine could work together to achieve what would otherwise require a high-end and expensive 5-axis CNC machine.

By using this mastered knowledge, we were able to create a set of jigs for each of the different timber profiles found in each of the walls where the machine would accurately mark the end of each stick where cutting was required, drill holes in specific locations and depths depending on screw locations and the most

important aspect of cutting/routing the 5mm deep lap joint. This was the basis of the structural system utilised with both my Shadow Pavilion, which is on the site of my parents' new home, and the Venice pavilion.

What projects have been highlights in your career so far?

A highlight would have to be designing my parents' house for them. It was great to be able to help them realise their dreams and ensure that they got everything they were looking for.

I've been super lucky at Archimedia to have been tasked with some amazing projects. I've worked on high-end residential projects in Remuera, Auckland. I've also been involved with a 400-500 unit high-end apartment in Mount Wellington that is still early in the design phase and an approximately 40 storey tower in Auckland's CBD. I've further helped with the redesign of the AUT City Campus Library interior and a proposed new medical building in Greenlane.

What would be an absolute dream project for you to work on?

I honestly think I've lucked out and have done a few already by working on my parents' house and some high-end residential projects where I've been able to play with the form and make-up of the design a lot more than I expect I normally would.

Going forward, I really want to design my own house. Ideally somewhere in the middle of nowhere, maybe in a forest, on my own large plot of land. I really haven't put a lot of thought past this initial dream yet, but then what architect doesn't want to design their own house?



What do you like about Resene?

As a student, my favourite thing has to be how much help I received when I was doing my thesis pavilion. Going in-store, I always got the help I needed and luckily the Resene Woodsman oils I used were also sponsored in full – which helped tremendously!

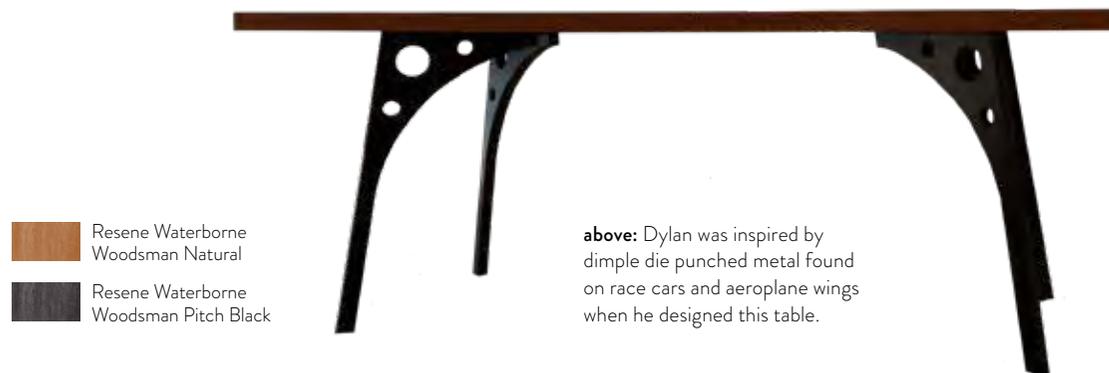
On a professional level, I like the webinars that are run by Resene. They cover a variety of topics and have been interesting to watch through, especially being new to the industry as there is still a lot to learn. On top of this, there is such a range of colours to choose from that you can pretty much get whatever you want.

Which are your favourite Resene colours?

Resene Woodsman Natural, Resene Woodsman Pitch Black, Resene Fuscous Grey and Resene Armadillo are colours I have used in the past and like. Generally, if I'm using wood on a project, I prefer to have the natural woodgrain to come through, which is why I used Resene Waterborne Woodsman Natural on my Shadow Pavilion project. [BW](#)

www.dylanwaddelldesign.co.nz

opposite and above: Dylan Waddell's Shadow Pavilion sits next to where his parents' future home is currently being constructed. It provides shelter from sun and rain while framing the surrounding landscape. Structure and bench seats stained in Resene Waterborne Woodsman Natural and bench bases stained in Resene Waterborne Woodsman Pitch Black.



Resene Waterborne Woodsman Natural
Resene Waterborne Woodsman Pitch Black

above: Dylan was inspired by dimple die punched metal found on race cars and aeroplane wings when he designed this table.



One to watch:

Jed Murphy

Design Institute of Australia's Graduate of the Year Award is the flagship programme for emerging designers in New South Wales, attracting nominees from the top universities and education institutions across the state. We chat with the 2019 winner in Interior Decoration, Jed Murphy, about the start of his career and what he's been up to since his big win.

What led you to decide to go into a career in interior design?

I have been interested in interior spaces since I was very young. My mum loves decorating and my dad was a builder, so I was around construction and interiors growing up.

Which programme did you complete at Sydney Design School?

I completed the Advanced Diploma in Interior Design and graduated in July 2019. Shortly afterwards, I won the NSW Design Institute of Australia Graduate of the Year Award in the Interior Decoration category. I then was incredibly fortunate to land my dream role with Tom Mark Henry (TMH).

What is it about working for TMH that makes it a dream role for you? What are you most excited to do there?

Throughout my studies, I was really inspired by the work that TMH was doing. I was fortunate enough to be mentored through my final project at college by Pia Watson from TMH. What makes it a dream role for me is that we get to work on such incredible projects which make my days very rewarding and a lot of fun too! The best part of my role is the team that I get to work with. I often have to pinch myself as a reminder that I'm not dreaming and I actually get paid to do this for a living!

Do you currently have plans to specialise in anything in particular during your career?

We work across multiple sectors at TMH and I have been able to work on residential, office, hospitality, health and retail projects

below and opposite: Jed's project, titled Sparrow Café, features interior walls in Resene Dust Storm and Resene Sahara, custom millwork and joinery in Resene Red Oxide, ceiling and additional joinery in Resene Cascade and kitchen area in Resene Half Sea Fog.

	Resene Half Sea Fog		Resene Dust Storm		Resene Sahara
	Resene Half Ash		Resene Cascade		Resene Red Oxide



over the past year, all of which I have learned a lot from and found really interesting. As a result, I don't have plans to specialise in any one area at this point.

What do you like about Resene?

I love the quality and the depth of colour that Resene paints have.

Which is your current favourite Resene colour?

We have just completed a project at TMH where we used Resene Half Ash for the joinery throughout the home. It is such a soft and calming colour and perfectly answered the clients' brief for 'quiet simplicity' (www.tommarkhenry.studio/projects/woollahra-residence).

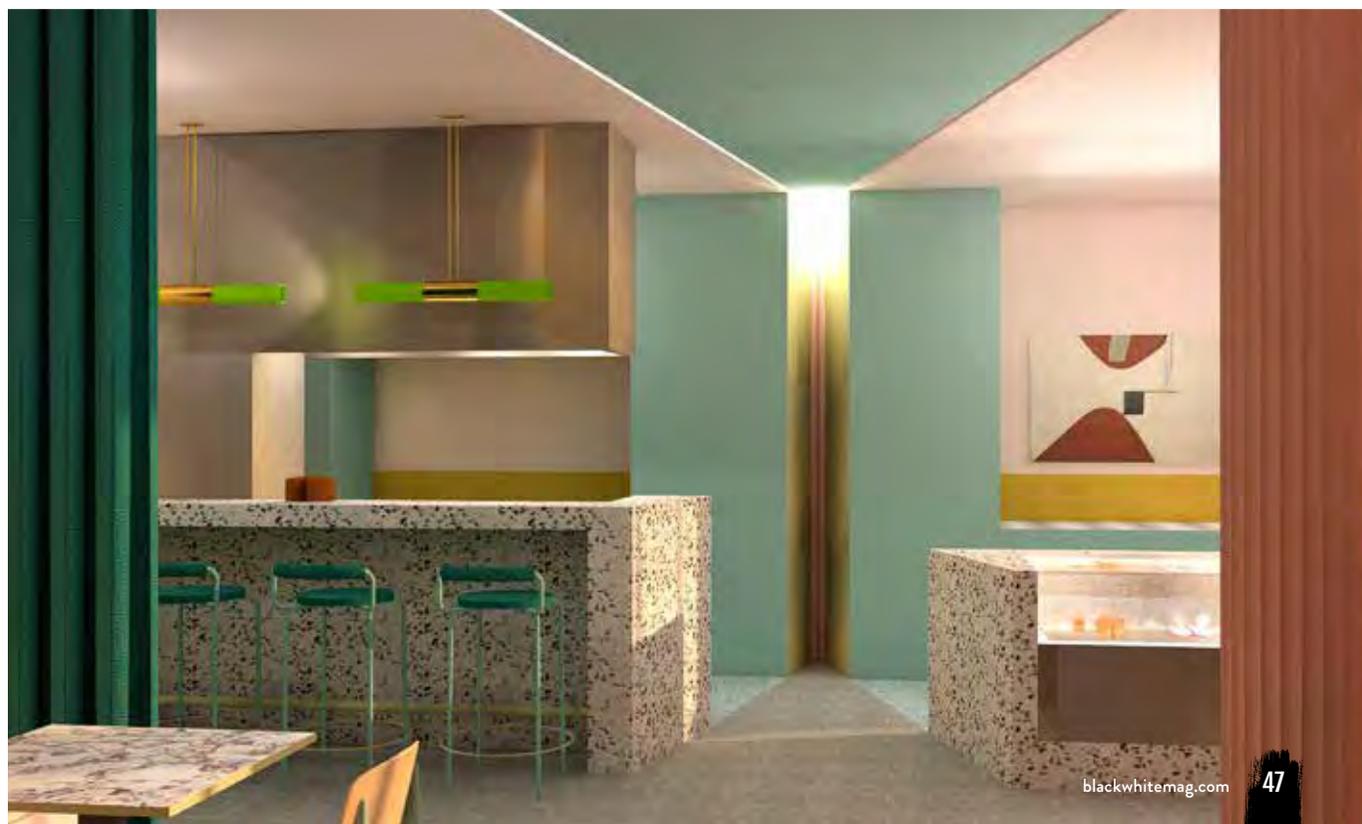
Tell us about the focus and inspiration behind your winning project.

The brief was given to us by Sydney Design School. As soon as I had developed my concept, which drew inspiration from the colour and materiality of an Italian piazza, I knew that colour was going to be integral to the success of the design – and that Resene was the perfect place to find that!

The concept was a small café in Crows Nest, NSW located on a town square facing a church and communal lawn. The 'client' had asked for a space that offered indoor and outdoor dining options and a takeaway zone and gelato counter, with a design that highlighted the artisanal gelato on offer. In terms of constraints, the 80m² space is roughly a square space with a water closet to be retained, located in the far back corner, while two columns and one half column punctuate the space.

I wanted to create a warm, welcoming yet exciting place for customers to relax and enjoy. And being primarily a gelato café, the challenge was to create an environment that would encourage customers to visit at any time of the year. The material and colour palette were inspired by a timeworn Italian piazza – stone, terrazzo, metal, glass and leather – and then I applied a colour strategy of double colour discord of pink/yellow and green/red with Resene Dust Storm, Resene Sahara, Resene Cascade and Resene Red Oxide to create an unexpected and dynamic freshness. I chose Resene low VOC finishes to be used throughout for their high-quality, hard wearing capabilities.

The intersection of lines between the interior columns have informed everything from the overall spatial planning right down to the joinery detailing, gelato compartments and defining a wedge inserted into the space, opening the interior to the activity and view of the town square. [BW](#)



A photograph of a modern home's exterior and interior. Large glass doors with black frames open from a dark wood deck to a bright, open-plan living and kitchen area. The interior features a light-colored sofa, a coffee table, and a kitchen with a white countertop and dark cabinetry. The exterior shows a well-maintained lawn and lush green trees.

Form and function

People come in all different shapes, sizes and abilities. How can you ensure their needs are met both today, and tomorrow?



opposite: Eliminating step-throughs for seamless indoor/outdoor transitions not only allows people of all levels of mobility to move easily between spaces independently, but it also makes for a striking look. Interior walls in Resene Half Concrete, ceiling in Resene Half Black White, skirting boards and architraves in Resene Black White, vertical weatherboard cladding and fascia in Resene Baltic Sea and soffits in Resene Concrete. This home has a five star Lifemark certification. Design by Higham Architecture, www.highamarchitecture.co.nz, build by Frost Architectural Builders, www.frostbuilders.co.nz, image by Stephen Goodenough, www.stephengoodenough.co.nz.

left: Even something as simple as keeping landscaping neatly trimmed and ensuring pathways are slip resistant can improve the accessibility of a home. Try Resene Non-Skid Deck & Path, which is a textured waterborne finish designed to provide a comfortable walking surface for all interior and exterior situations where a non-skid finish is desired. Vertical weatherboard cladding in Resene Lumbersider tinted to Resene Baltic Sea, horizontal fibre cement panel cladding in Resene X-200 tinted to Resene Foundry, soffits in Resene Concrete, fascia in Resene Baltic Sea and interior walls in Resene Half Concrete. This home has a five star Lifemark certification. Design by Higham Architecture, build by Frost Architectural Builders, image by Stephen Goodenough.

If you are an architectural or interior designer, chances are you may have only spent a half day learning about Universal Design principles – if that. Others may be unfamiliar with the concept altogether.

It's a term that was originally coined in the 1970s by American architect Ronald Lawrence Mace to describe the concept of designing all products and spaces to be usable to the greatest extent possible by anyone and everyone, regardless of their age, ability or status. Today, Universal Design also recognises that there is a wide spectrum of human abilities and takes into account the full range of human diversity, from physical to perceptual and cognitive abilities, as well as different body sizes and shapes.

The primary challenge of designing for 'all people' is making sure that it's functional for people with any type of impairment of the body or the mind while ensuring that the design is also useful for everyone. Much of our built world is designed for the same segment of the population – generally, someone who is relatively young and able-bodied – and can fail to take into account the needs of others. It's easy

to think that if something works for us, it works for everyone, but that simply isn't the case. Universal Design gives a voice to the silent population whose needs are often unrecognised.

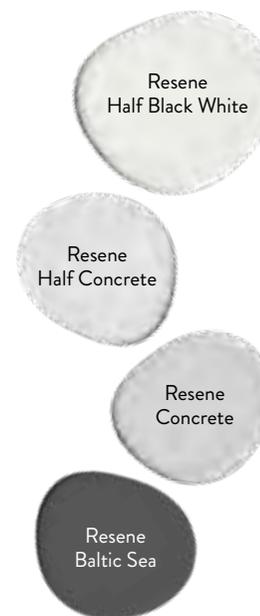
There is also the imminent challenge that many countries face having a growing percentage of the population entering the age range where more care and assistance are needed. When we look to the housing stock that's currently available to the aging population, homes that are truly universal – and have the magic combination of being accessible, affordable and targeted toward mainstream buyers or renters – are nearly impossible to find.

Geoff Penrose is the General Manager of Lifemark. As a division of CCS Disability Action, a not-for-profit organisation, Lifemark provides advice, assistance and advocacy around Universal Design. They also offer a rating process which is underpinned by a formal set of design standards. Accredited Lifemark partners, such as builders, architects and designers, use these standards and work with Lifemark to achieve a star rating for their project. The process is intended to

improve not only suitable housing stock availability for the coming influx in our aging communities, but also the adaptability and accessibility of approved dwellings so that they can house a wider range of people.

“Our focus started off on single family dwellings and trying to inspire changes there. I joined Lifemark in 2014, but the organisation's data really started around 2008-2009 when we started to work with retirement villages, which we still do. That's been a good relationship as working with the retirement sector signalled that there might be a whole variety of typologies that could benefit, so we now also provide advice in a broader sense so as not to limit the ways we are able to help,” explains Geoff.

“We've also recognised more and more that, to be effective, it's not just about the house; it's the way in which the community is organised, its master planning and its linkages. And while there are regulatory controls that try and enforce accessibility, there are many examples where it's still a work in progress. The training of professionals is quite limited, too. For instance, you can do a four year architectural degree and you'll



get half a day of optional education around Universal Design – but it’s really about accessible design in the context of a wheelchair user.”

This means that much of the learning in this area is still experiential – which is to say, if you haven’t lived something personally or don’t have anyone in your life to share anecdotal evidence of their pain points or how a design can be improved, it can be hard to know where the problems are in the first place.

Moving in the right direction

Something that’s universally designed will work for as many people as possible. Even the fittest among us will experience illness or injury at some point during our lifetime, and none of us are immune to aging. A change in a person’s circumstances shouldn’t require an expensive retrofit in order to continue living there easily, safely and independently as time goes on.

When you start the design and construction process with Universal Design principles in mind, most can be easily incorporated at minimal cost. “We’ve been told by builders that some projects have even come out to be roughly the same cost,” says Geoff. However, if these things need to be added at a later stage, it can be long, onerous and expensive.

“When something happens, getting things changed quickly is not easy. Having to design what’s needed, getting tradespeople that are available and that are able to do the work, and if you have to get some co-funding, that can turn it into a multiyear project. So, if you were thinking, ‘oh, I’ll just get it modified,’ it might actually take several years before that happens, unfortunately.”

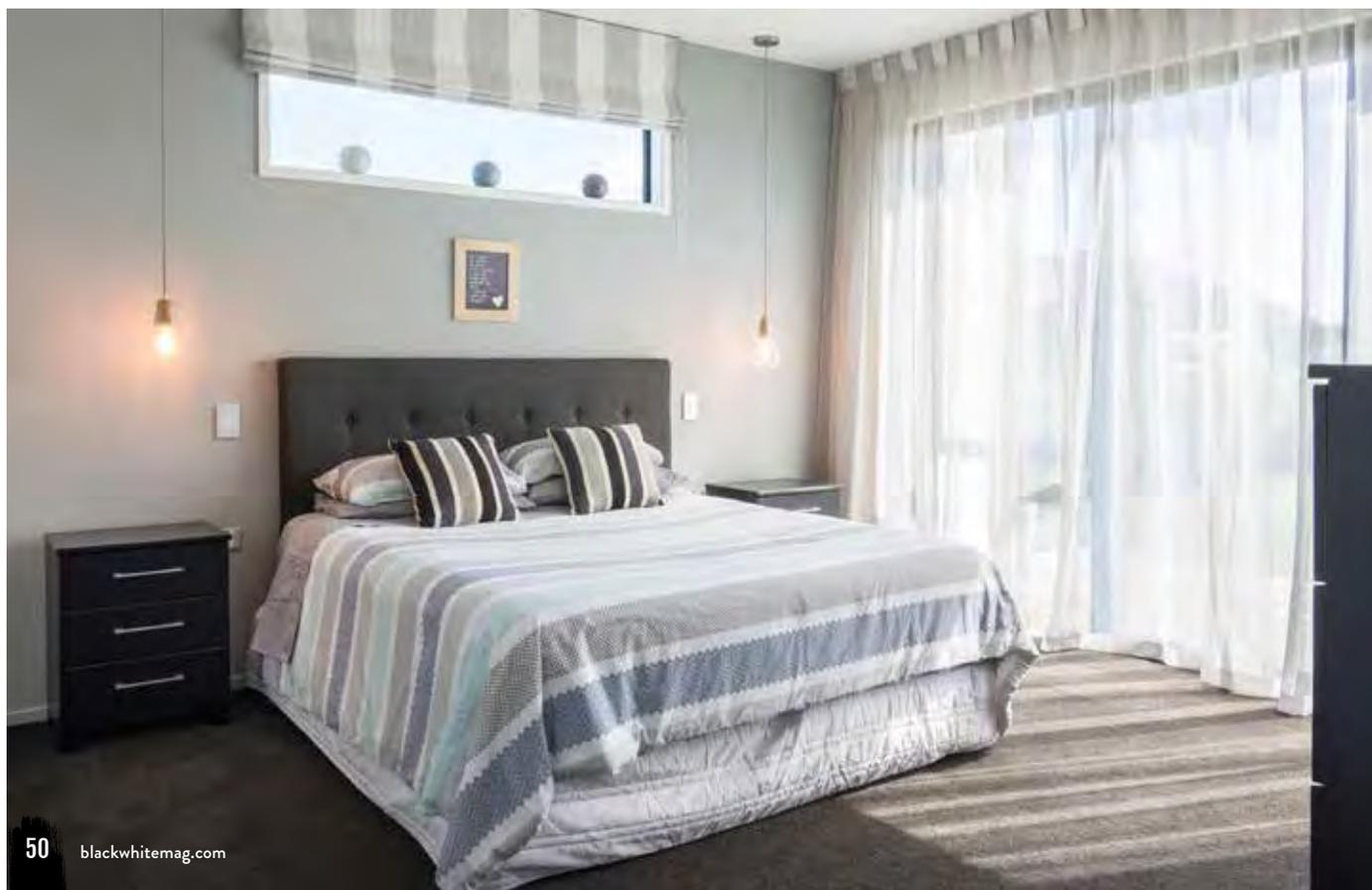
This can even come down to seemingly small things, including reachable power points and easy-to-use taps, window latches, drawer pulls and light switches. Details like lever door handles and taps, which are easier to

operate than round knobs, can go a long way – as can having a level entry to a toilet and shower that can be easily and independently used by all occupants and visitors, and ensuring doorways are wide enough for all shapes and sizes of people to get through with or without mobility aids.

A study in contrast

One ability that many take for granted which can have a big impact on how people interact with spaces is vision. It is frequently assumed that when a person is blind, they experience total blindness. But in reality, the majority of people with vision impairment have some level of sight. Colour contrast becomes really important to help those individuals navigate spaces – especially around doorways.

“For those with low vision, cabinets become slightly different and more challenging because you can’t reach



top tip

If you want to change the colour or up the contrast of your handles and drawer pulls, try Resene Enamacryl waterborne enamel for a strong, high gloss finish. Or look to hardwearing Resene AquaLAQ to colour or recolour cabinetry, joinery and furniture.

left: It’s a common misconception that universally designed homes require a bigger footprint. As Geoff puts it, it’s simply about putting “space in the right place” to meet circulation needs in rooms like bedrooms. Feature wall in Resene Silver Chalice, ceiling and trims in Resene Half Alabaster. Design by Higham Architecture, build by RJ Murray Builders Limited, www.rjbuild.co.nz, image by Mick Stephenson, www.mickstephenson.com.

Geoff says that while attached garages have been waning in popularity for new builds, they are a great solution for providing an at grade access point to the home. Fibre cement panel cladding in Resene X-200 tinted to Resene Foundry, vertical weatherboard cladding in Resene Lumbersider tinted to Resene Baltic Sea, fascia in Resene Lumbersider tinted to Resene Baltic Sea, soffits in Resene Concrete and blockwork retaining walls in Resene Uracryl GraffitiShield. This home has a five star Lifemark certification. Design by Higham Architecture, build by Frost Architectural Builders, image by Stephen Goodenough.





above: Architectural designer Jason Higham is working to squash the stigmas surrounding Universal Design. As this stunning home – with a five star Lifemark certification – shows, designing with these principles in mind should actually result in an aesthetically beautiful home. Plaster cladding and soffits in Resene Quarter Black White and timber cladding finished in Wood-X Torlesse exterior wood oil available from Resene ColorShops. Design by Higham Architecture, build by RJ Murray Builders Limited, image by Mick Stephenson, www.mickstephenson.com.

Resene
Quarter Black White

to the same heights as you may not have a very large field of vision – and it’s hard to reach what you can’t see. So, you need things organised at a level that’s within a range that’s visible and reachable, and then maximise the space that is available with drawers and different types of partitions. We’ve also been testing different handles because we used to say any D-shaped handle is good, but after some testing, the answer turns out to be that some are better than others. Beyond that, try and look for colour contrast. Black is quite fashionable at the moment, and it’s great because if you put black against white, you’re going to see it. But if you put silver on it, it’s not going to be as easy to find.”

When it comes to figuring out how much colour contrast is enough contrast, look to the LRV (Light Reflectance Values) on your Resene colour charts or Resene’s online colour library (www.resene.com/colour). These work on a 0-100% scale and are a measure of what the colour looks like. So, if you need a contrast of 30% LRV then you would need a colour of say 40 LRV and 70 LRV to give the required colour contrast difference of 30% LRV.

However, while an LRV change of 30 could be obtained with a dark green and a lighter green, those colours wouldn’t necessarily be enough contrast for someone who is colour blind – a condition which affects approximately 1 in 12 men and 1 in 260 women. Ideally, as well as a strength difference, you should also look to using contrasting hues – such as black against yellow, which is thought by many experts to be the easiest colour combination for the human eye to differentiate – as well as different sheen levels and proper lighting.

Squashing the stigmas

What makes Universal Design different, though, from slightly earlier barrier-free concepts is that it also seeks to blend aesthetics into the core goals of broader accessibility and adaptability.

“The thing that we push for is that we don’t see Universal Design as adding on your typical ramps and rails and stuff like that,” says Geoff. “We see it as providing these things in a way that looks attractive. There’s a lot that can be done with landscaping in terms of ramping up to houses – which material you use, what you finish it with.

Putting together a universal bathroom design is going to end up being an aspirational bathroom to many people.”

The only fixtures really available to accommodate barrier-free design needs – the ones that come to mind when you think of hospitals, care facilities and retirement communities designed 20-50 years ago – used to be utilitarian focused and far less attractive. “In actuality, there are some really stunning products out there now,” says Geoff.

Geoff says it’s also common to think it requires more space. But rather than adding increased dimensions for circulation and turning radii, it’s really about making them fit within the existing footprint. “You don’t actually need more space, it’s just being smarter about using it – or as we call it, ‘space in the right place’. There is no doubt it will cost more if you’ve got an existing plan and you suddenly have to change it. But if you’re starting from scratch, it’s easy to just do it right.”

“Another argument is that the typography of the land won’t suit. But while it might create challenges, most of the time you will find that house is actually just as flat. We accept that it can’t work for all sites, but they are actually a lot fewer than people think.”

Partnering for change

Award winning architectural designer Jason Higham was first introduced to Lifemark in 2012 and officially became an accredited partner in 2013. He says he was drawn to the not-for-profit because Universal Design principles “just seemed like really good common-sense stuff, things that would apply to everyone. So, it seemed logical to me to become accredited.”

“Anyone could experience a disability at any time, and many people want to age-in-place, so catering to all those needs just seemed obvious.”

“Secondly, they have a rating system for homes that was easily measurable and, once it was applied, would deliver proof that a house had been designed and built to meet a certain standard. Thirdly – and this is quite an important one – I realised that it would be pretty inexpensive for my clients. Most of the design requirements are free or very low cost to include. And it wasn’t a radical departure from what I was doing already, so a lot of it was just doing some

things slightly differently and planning a little bit better for the future.”

“I also felt there would be some market advantage, not only for the homeowner but also for my business, and that certainly has rung true.”

“Lastly, Lifemark is a not-for-profit organisation – and that said a lot to me. They weren’t trying to sell something, they were simply sharing best practice in house design by advocating for the inclusion of Universal Design principles in homes,” he explains.

Designing for good

Jason says he appreciates that his commitment to Universal Design means he can offer his clients an inexpensive way to future-proof their home by integrating principles right from the very beginning, which ensures they won’t be faced with expensive retrofitting if/when their circumstances change.

It’s a topic he feels strongly about, and he’s working hard to address some of the stigmas. “When it comes to home design, people don’t want to think about aging or getting injured or things like that. Universal Design is not on people’s radar because it’s not seen to be as ‘sexy’ or cool like sustainability and green homes. But I think Universal Design is just as important as sustainability. What good is a sustainable or ‘green’ home if it’s not easy and safe to use for everyone, and is not easily adaptable in the future if your circumstances change?”

“Not only do my clients benefit directly in the usability of their home, they should benefit in terms of future resale value, too. Also, because all the homes and house alterations I design are quite unique and not ‘cookie-cutter’, I’ve been able to help in Lifemark’s efforts to shake the stigma attached to Universal Design in homes, particularly aesthetically.”

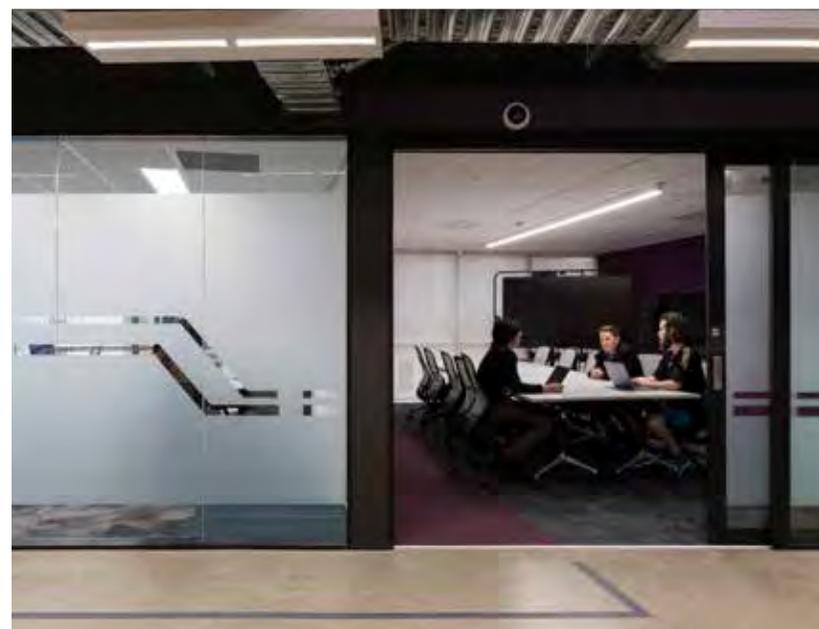
Sight unseen

It’s also the somewhat invisible, or imperviable things, that can go a long way. Geoff points out that many contemporary shower designs come with an integrated shower rail, and that by simply ensuring that the wall behind it is properly reinforced, it will not only do the job but will look great, too.

“Resene SmartTouch is something with a huge amount of potential because it can just make that task so much easier for people. When you have a two metre by two metre space, it is a huge swath of area to have accessible for somebody to just literally tap and have that be their light switch. That’s an amazing product that’s out there.”

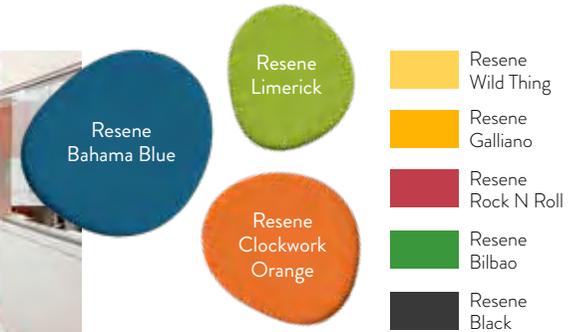
“The notion of slip resistance is key, too. I mean, nothing’s really good when it gets wet, but being aware of certain areas like kitchens, laundries, bathrooms, walkways and entryways to your house – anywhere there’s water – you’re going to find the potential for that to be a slippery environment. So, you’ll want to be looking for ways to minimise that and take it into account. It’s going to make things easier for people who have mobility issues, but it’s also going to prevent injuries from happening.”

Resene Non-Skid Deck & Path is a textured waterborne finish designed to provide a comfortable walking surface inside or out where a non-skid finish is required on residential, commercial or light industrial projects. It can be tinted to complement or contrast décor, to create decorative effects or wayfinding on courtyard and path surfaces and to highlight stair edges in light colours to reduce the risk of accident. Resene Non-Skid Deck & Path has been slip resistance tested with a result of 0.74-0.78, which means it meets slip resistance requirements for slopes up to 34 degrees.



right above and below: Designgroup Stapleton Elliot, www.dgse.co.nz, designed the interior fit-out for the Victoria University of Wellington’s Computational Media Innovation Centre (CMIC). The project team wanted to use the opportunity to create an environment that supports innovation and creativity, which led them to a considered palette of Resene colours that looks sleek and contemporary. One notable feature is the presence of guiding lines and signage in Resene Black throughout the interior mirrors the movement of visitors travelling through. Communal kitchen walls in Resene Black White, kitchenette wall and meeting room feature wall in Resene Plum and other walls in Resene Black. Images by Mark Scowen, www.intense.co.nz.





Plus, it was rated 5 stars out of 5 in Consumer NZ's test of anti-slip finishes.

Public spaces

While improving the way we design residences is important, there are a lot of ways that we as designers can – and should – be applying Universal Design principles to every project typology. At the end of the day, looking for ways to improve how people are able to move and navigate through commercial, retail, offices and other public spaces benefits everyone.

Taking steps to ensure accessibility throughout our communities may require combating some of the same stigmas that both Geoff and Jason have highlighted, such as the required footprint and funding. However, making

smart colour choices is something that can make a huge impact for arguably little or no added cost. Incorporating wayfinding principles such as painted lines in different colours on walls or floors that users can follow, different colours on different levels, or different colours for spaces with different purposes can not only add to the visual interest of the space, but it can help everyone easily find and know where to go, regardless of ability. Small steps forward are still steps forward, and even just a little bit of clever design problem solving can go a long way for those whose needs have been historically underrepresented.

For more information about Universal Design, visit: www.lifemark.co.nz. **BW**

- **above left:** In this physiotherapy and wellness recovery clinic designed by Michael Cooper Architects, www.mcooperarchitects.co.nz, vibrantly coloured walls – a different hue for each room – make it easier to remember which room is yours if you need to find your way back while black doorways help patients find their way inside. Feature wall in Resene Wild Thing, adjacent walls and ceiling in Resene Black White. Image by Mark Scowen.
- **above middle:** In this office by ASC Architects, www.ascarchitects.co.nz, red edging on the floor and bold accents in Resene Clockwork Orange, Resene Bahama Blue, Resene Bilbao help with navigation.
- **above right:** For children too young to read, colour can be used as a cue to help them find their way. Each area of this childcare centre has been painted a different vibrant hue to help differentiate it from the others so that no one feels lost. The junior kindergarten area is in Resene Limerick, toddler rooms are in Resene Galliano and Resene Clockwork Orange and the infant nursery and sleep room is in Resene Rock N Roll. Design by Context Architects, www.contextarchitects.com, build by Armstrong Building, www.armstrongbuilding.com.au, painting by RS Painters & Decorators, www.rspainters.co.nz, image by Jacqui Blanchard Photography, www.jacquiblanchard.com, and RDW Photography.



right: Using strong colour contrast can help those with vision impairment find part of a building that they need to interact with, such as doors. Garage in Rockcote EPS40 Insulated Façade System in Resene Half Alabaster, timber cladding and garage door in Resene Waterborne Woodsman Natural, garage soffits in Resene Black White and front door in Resene Eastern Blue. This home has a five star Lifemark certification. Design by Higham Architecture, build by Miles Construction, www.milesconstruction.co.nz, image by Stephen Goodenough.

top tip

The height of most light switches is arbitrary from a design perspective, as it is often determined by where it was simplest for the installer to cut the plasterboard. Resene SmartTouch can make turning lights on and off much easier, regardless of your height, age or ability. It allows the wall to become the switch, covering an area of up to 2m². Once installed, users can simply tap the wall finished in Resene SmartTouch to switch the lights on and off. Plus, it becomes seamlessly integrated in your design topcoated in any Resene colour. www.resene.com/smarttouch.

The ABCs of Universal Design

Access

Rather than just thinking in the context of wheelchair users, access can be related to steps and having a handrail to help get up and down them, incorporating automatic lighting or simply just trimming back the hedges around your footpath so that it's wider and easier for people to navigate it. It is also ideal to have at least one neutral level entry. "While there is a trend away from garages in a lot of new developments, often homes with garages can provide that," says Geoff.

Bathrooms

"It doesn't matter who you are, everyone needs to use the bathroom – and you really don't want to visit someone if you can't go to the loo," Geoff points out. "So, some people will go, 'oh, we're just doing this home as a visitable home, so no one with accessibility issues has to live there,' but they'll still need to be able to use the bathroom when visiting. Pay attention to door width and eliminating step-throughs. If you opt for an open shower, you'll already have your turn radius, and ideally you'd have one of those bathrooms on your entry level, to make things easier."

Circulation

Having enough structural circulation space is a small thing, but even allowing enough space in a bedroom to fit the bed and allow enough room for someone to easily get around one side can make a big difference, says Geoff.

"Just understanding that notion of adequate doorway widths and the space that's needed for people to move around is so important. If you get stuck with 760mm doorways – which is currently the legal minimum – it's just not wide enough, and your ability to change that later on will be limited because, even if it's possible, it'll be very expensive." Aim for an 860mm door leaf with a clear opening of at least 810mm.



Designs that sizzle

Natalie Du Bois shares how she became a kitchen design specialist and the best Resene products for the hardest working room in the house.



When she finished high school, interior designer Natalie Du Bois wasn't entirely sure which career path she wanted to take. "I knew I had talent in the arts and have always been creative. Cooking and food were always important to me; I started cooking from an early age and was intrigued by flavour. When I was a child, there was no such thing as chicken nuggets for us – more like ox tongue, snails and beef bourguignon. My father was French Belgian and his mother was a caterer for embassies, so we had to eat quite rich tasting foods."

The day after she finished high school, Natalie started working as a trainee chef. "It was a great experience, and quite a challenge being the only female amongst experienced chefs – especially after coming straight from a girls' school. It wasn't long before I realised I preferred to be around to see the joy people get from what I create, which didn't happen at all in that job. I felt that being an interior designer definitely would offer this – and, luckily, I was accepted into design school in the nick of time to start with my same school leavers."

Natalie ended up studying spatial interior design in Cape Town. But after completing her studies, she struggled to find a job. "I had written endless letters and rung up so many design firms offering to work for free, but nothing eventuated. I resorted to waitressing for a spell and then worked for three employers at once who shared a cottage and antique furniture shop, a soft furnishings business and an antique lighting supplier.

"My first design job was convincing my boss it was a good idea to redo the signage and colours for the antique shopfront," she says. Her aim was for the shop to be noticed and get more people through the door, so Natalie introduced fuchsia to its boring beige façade. "It may have been for slightly selfish reasons to curb my boredom, but I had a goal and that was to get to London and try to be a 'real' designer."

But it was working there that allowed Natalie to save up enough money to follow her dream.

"This didn't really happen straight away. I managed to find a job in Harrods department store in Knightsbridge, where I sold nursery, children's and bedroom furniture. It was a great stepping stone, as it taught me how competitive I was in sales and wanting to be the best. I tried to move to the interior design department by continually hounding them, but no one wanted me. Eventually, I ended up working across the road at a high-end kitchen design company designing German kitchens, bespoke kitchens and other interior furniture."

The irony, she says, was that Harrods rang to ask if she could come in for an interview for their design department on her first day there – which she kindly declined. Instead, she gained experience moving around between her new employer's three showrooms located in Chelsea, Richmond and Knightsbridge. "This really gave me great insight to the expectations and pressures of being a designer – a few late nights of getting designs done for deadlines would soon be the norm."

"There were certainly trying times," she admits, "and I remember feeling like I was not cut out to be a designer. I thought maybe a change would be good, so I approached a company in the same area I lived in Chiswick and they nabbed me straight away. This job and my boss really gave me the confidence to believe I did have what it takes to be a designer. I was even convinced to enter a design competition and ended up winning, which made me feel like I needed to stick with it."

"That same year, in 2000, I moved to New Zealand with my then Kiwi partner, whose visa had expired. For the next 7 years, I worked for a high-end kitchen design company and then for an interior design company."



Resene
Chilean Fire

Resene
Half Merino

Natalie's top tip

Rely on your supplier and product reps. Ask them lots of questions if you're ever in doubt about anything. They know their stuff, so it's better to not just assume you know the answer. Their knowledge is gold.

With a mother who was an accountant and a father who owned a luggage factory, she says growing up with a family business and learning to be good with cashflow definitely helped when it came to starting her own business, Du Bois Design, in 2007. But it was her days as a trainee chef that gave her some real insight into creating kitchens that work for the people who use them – and it's not only something she specialises in, but it's also something she's gotten very good at. Over the last 20 years, Natalie has taken home over 45 awards, including two Resene Colour Awards at the National Kitchen and Bathroom Awards.

For people who have multiple passions and have learned to wear many hats the way Natalie does, variety is often the spice of life. "I have had new clients say that the reason why they go with me is that they can see I listen to my client's needs as my projects are so varied. There are many different styles and looks which you can see on my website and Instagram. To be honest, I think I would be bored if there was just one type of look that I designed. I try to see the beauty in all style genres and focus on what will work for my clients to make them happy in their environment."

"My favourite projects to work on are timeless, sophisticated, high-quality interiors. I like each project to show some unique aspect to give it a point of difference. And I love incorporating natural materials, stone, timber, natural fabrics like linen and metals."

Through her experiences, she's learned that design work can't be forced. "Sometimes it's good to leave the design for another day and come back to it the next day or night. I like designing at night as I find my inspiration is better when I am not interrupted by phone calls and emails and I can block out a few hours to sink my teeth into it. I pretty much live and breathe work 24/7 – but I am not sure how healthy that is though," she laughs. "My initial meetings with clients are quite in-depth, and I try to get 'inside their heads' to work out what really makes them tick. I find that after talking to my clients and understanding them, that's where the inspiration starts."

When it comes to which products she specifies for her jobs, Natalie usually turns to her favourites. "I tend to like more matte, velvety finishes, so I often specify Resene SpaceCote Flat and Resene SpaceCote Low Sheen for kitchen ceilings and walls," she says.

While Resene Lustacryl and Resene Enamacryl are great choices for ensuring a durable finish on doors and trims, Natalie says that Resene AquaLAQ may be a game changer for getting Resene colours on kitchen and bathroom furniture and joinery.

"I am very interested to use the Resene AquaLAQ system, which was released just recently. Most of my cabinetry is

Natalie's colour crushes

 Resene Black White	 Resene Triple Black White	 Resene Quarter Truffle
 Resene Sea Fog	 Resene Triple Sea Fog	 Resene Half Stack

opposite: Natalie's elegant use of colour is ever present in her kitchen designs. Cabinetry in Resene Half Stack, walls in Resene Triple Black White and ceiling, architraves and trims in Resene Black White. Image by Michelle Weir, www.studioweir.com.

above left: Lighting – both in terms of properly illuminating task spaces, but also in the way she plays it off of the different surfaces throughout the space – is something Natalie executes beautifully in her kitchens. Cabinetry, walls and ceiling in Resene Sea Fog and doors in Resene Triple Sea Fog. Image by Kallan MacLeod, www.kallanmacleod.com.

below left: Natalie created plenty of interest through pops of colour and a mix of different materials and textures in this eye-catching kitchen. Cabinetry in Resene Half Merino, walls in Resene Quarter Truffle and statement cabinets in Resene Chilean Fire. Image by Jamie Cobel, www.jamiecobel.com.

specified in a Resene colour and then needs to be matched, and this is quite tricky as the match can never really be perfect since it's not an actual Resene colour or a Resene base. Using Resene AquaLAQ on upcoming projects will be much easier and avoid any irregularities and the need to have samples re-matched, which can be time consuming."

"I love that the Resene website is extremely thorough, with lots of information. They have really made it very user friendly, so I can see that a lot of time has been spent ensuring it works for their clients no matter if it's for the general public, painters, designers or architects. The Resene fandecks are well organised and easy to work with and the new releases on colours always makes it interesting to want to specify different colours.

"I do feel that I like to support businesses that have good people who are supportive, and that is what I feel I get from Resene."

Looking back on her journey now, Natalie is proud to have gotten where she is today. Even when we know what we are capable of, it's common to second guess ourselves when others don't buy into it. "There are a lot of challenges in this industry, but if we are passionate enough, it makes all the difference," she says. **BW**

www.duboisdesign.co.nz



Resene
Truffle

Resene
Half Black White

This two-year-long post-quake build in Christchurch by JTM Construction has nearly 1000m² of masonry render claddings installed. The Rockcote INTEGRA Lightweight Concrete Facade was supplied, installed and finished by Glenn and his team at Properly Plastered. The Classico acrylic texture is finished with Resene X-200 tinted to Resene Half Black White. Designed by O’Neill Architecture, www.oneil.co.nz, image by Stephen Goodenough, www.stephengoodenough.co.nz.

Trading up

Trailblazer Glenn Munro, one of the first local exterior plasterers to receive trade accreditation, on why he loves his job and Resene Construction products.

After growing up on a high-country station above the Rakaia Gorge, Glenn Munro was keen for a career outside – one that kept his body fit and mind active. A family friend got him started with plastering at 18, and by 20, he had already set up his own business. This was the start of

what became Properly Plastered Limited, a company which is known today as one of the best in the business.

“The industry was pretty backwards back then, with no formal trade available,” explains Glenn, “so within two years, I was looking at others’ work around town in Christchurch thinking I could do way better than most. This was prior to the Building and Construction Industry Training Organisation (BCITO) setting up our Proprietary Plastering Cladding Systems (PPCS) trade, and smack bang in the middle of the dark days of the weathertight homes crisis. We were the biggest purchaser of Resene Construction System products for a fair few of those years,” he says.

Glenn says that working through that period has given him an unrivalled knowledge of how to – and, more importantly, how not to – build a leaky building. “I was at the forefront of our trade becoming one of the first group of exterior plasterers to actually gain a PPCS qualification in New Zealand.

“I’ve loved the job since day one,” he says. “Working outside, working with my hands and mind and seeing the end result of my

work. There is plenty of variety in the job like rendering, texture, painting and even some decorative detailing – and being able to work on some of the most amazing houses. A couple of years ago, we worked on two separate residential builds in excess of six million dollars for each build.”

“Most satisfying, though, is the people you work with, whether it’s the members of our team that come into the trade and gain their certification and then grow as tradespeople, or the other trades on site that you become fast friends with once you work alongside each other a few times. And I can’t forget about the awesome owners that you get to meet. More recently, I have enjoyed being on the national advisory group for the BCITO and helping them shape the future of our industry for the next generation of PPCS tradespeople coming through.

While Glenn initially used a different system when he first started out, he changed over to Resene Construction System (RCS) products in 1998 and has never looked back. “After coming from a system that had a few material issues and low background

support for those issues, I've enjoyed the quality of materials produced by RCS and, more importantly, I've appreciated the technical and warranty support both my customers and I receive from the RCS Group. I like the fact that RCS always involve their applicators in technical chats and product development. In my mind, it is the premier render system on the market in New Zealand, with the best applicator network and warranty support, and that's why I've aligned myself with it for the last 22 years."

"Glenn and his team at Properly Plastered very much set the bar in technical knowledge, skill and professionalism and this is precisely what our clients can expect from members of our National Contractor network," says Mike Olds, General Manager of Resene Construction Systems.

"Innovation and technology with products is only part of the construction puzzle," he says. "We are continually designing better solutions that outperform previous incarnations, however the key to virtually all 'non-factory' produced goods is the craft and skill required to apply the products and systems. As a provider of premium exterior plaster claddings, we understand the importance of protecting the built environment and those living within, as such we only supply our products and systems to registered and qualified tradespeople."

For the last ten years, a large portion of Glenn's work has related to Canterbury earthquake repairs and more recently on a dozen or so Northwood explosion repairs. Glenn says he and his team have a good understanding of the different construction methods and apply appropriate technical processes to repair accurately in accordance with current building standards to ensure the works perform for the clients long term. "One of the biggest differences between what we offer with the RCS systems and others is that we offer an open cavity on a vertical cavity batten system, alongside the full RCS proprietary flashing suite. During repair works on projects, I've seen incorrectly installed cavity systems that are showing signs of deterioration due to the cavity being closed off, and not allowing incidental moisture to escape.

"Much of what we do is unseen, such as the creation of a cavity, and installation of flashings behind the finished plaster, nevertheless these sections, although unseen, are critical to the overall long term performance and durability of what we do."

When it comes to his favourite project that Glenn has tackled over the course of his career, he says many are favourites based on the location the homes are in. "We are lucky enough to work alongside the Gregg Builders-Farmbuild team, so we have



Glenn and the Properly Plastered team installed the Rockcote INTEGRA lightweight façade in Resene Truffle on this stunning contemporary home. Design by Allfrey Architects, www.caarc.co.nz. Image by Stephen Goodenough

followed them into places like Muller Station, which is next to Molesworth Station. This was for two jobs: a full cladding repair on the homestead with the Resene Construction Systems Adobe render system and new 50mm Rockcote INTEGRA panel cladding on a new farmhouse – which is New Zealand's most remote Rockcote INTEGRA job. More recently would be installing the new RCS Dura-therm insulated foundation system on multiple projects at Mt White Station – the third biggest in New Zealand, at 130,000 acres – up towards Arthur's Pass.

"As far as just straight out 'big flash houses' go, we recently clad an amazing project with Resene Construction Systems' INTEGRA lightweight concrete cladding in Christchurch for JTM Construction, which has close to 1000m² of render inside and out. And I guess the other favourite would have to be working on my own home which got replaced after the earthquakes, as we did a huge amount of interior render with the RCS Concrete Effect MultiStop render and Rockcote Clay Décor renders."

For those unfamiliar with Resene Construction Systems products but interested in specifying them for projects, Glenn suggests getting acquainted with their Project Guide and their exclusive OnSite quality assurance programme.

"An RCS representative will review our work during the build process alongside the council and then they will do a further inspection two years after the build is finished to make sure the cladding hasn't been compromised during the landscape process,

or even just by drilling a garden hose attachment or a gate latch straight through it – and trust me I've seen it happen!

"I think Resene Construction Systems does a good job of keeping specifiers and consumers up to date with new products. If I have the chance, I'll always talk to designers on site if I think we can work together to improve the build quality."

And for those interested in pursuing a career in the external plastering/PPCS trade, Glenn recommends that they too enjoy working outside and are able to handle the job physically. "It is physical work most days. As the trade is very visual, I would class it as an artistic trade – or as we say these days, we are artisans! So someone that's arty or likes showing off their work will get a lot of satisfaction out of this trade. Peacocking is a word that describes how most of us work! Lastly, I think a good tradesperson is defined by someone that does the right thing, even when no one is looking or no one will see the end result, so someone that takes a lot of pride in detail and appearance would fit into this skilful trade nicely.

"I think, these days, the most sought after quality of any employee is one that wants to just turn up each day ready to grab the opportunities that having that job represents. If someone can do that, then the rest is easily taught to them." BW

www.properlyplastered.co.nz

Retail therapy

Colour and creativity are key to keeping customers coming back for more.



above: Rachel Martin and the team at Bubble Interiors, www.bubbleinteriors.co.nz, created the clever retail design concept for The Soccer Shop. “The owners wanted to create something different from existing generic sports shops and provide the experience of a football stadium. They were keen on an industrial look and wanted to use a variety of raw, natural materials to create different zones to showcase different product. Resene Dell was used on the wood wool ceiling soccer pitch, as it was the best match to the artificial turf grass being used on the floor. We wanted this and the other natural industrial materials to feature, so just opted for Resene Black for the exposed ceiling and walls at a higher level,” says Rachel. Joinery and feature ceiling by INSPACE Creative Shopfitting Solutions, www.inspace.nz, image by Amanda Aitken, www.aaphotography.co.nz.

The advent and popularity of online shopping has had a monumental impact on our lives and the way that we purchase the items we need – and often many we don’t.

But Australasia is uniquely placed. Due to the logistical complications of our geographic location, we are underserved by some of the online shopping titans that hold a greater market share in other parts of the world. This offers a rare advantage to our homegrown brands and local shops to step up and fill that gap.

Driven by psychological and behavioural science, designing a retail space is as much an aesthetic exercise as it is a marketing one. While customer service, quality products and ethics all undoubtedly contribute to brand reputation, when it comes to what we consider to be our favourite retail brand, the physical customer experience of shopping is a key factor in why we – quite literally – buy into it.

In order for our clients’ businesses to continue to thrive, it’s important to understand all the nuanced pieces of the puzzle that not only get people in the door, but keep them coming back for more – especially since so many of them are embedded into the design and decorating phases.

Half the battle

While getting customers to stay in a shop long enough to make a purchase is a challenge in and of itself, the other half the battle is coaxing them to enter it in the first place. From a simplistic point of view, customers visit a retailer to upgrade some aspect of their lives. There is a problem that needs resolving or a need to be fulfilled. But what makes them choose to enter one store over another? More often than not, it’s because they feel that the visual merchandising represents who they are – or who they aspire to be.

A savvy retail designer puts themselves in the target customer’s shoes to discover their motivations. What will motivate a customer differs by age group, lifestyle, income bracket,

education level and more. But whoever they are, to some extent, they'll want to be dazzled.

This 'persona' can be leveraged throughout the design process as you create a story from the front door right through to the back wall, with a strong and continuous concept from the welcome to the farewell.

Igniting the imagination

One of the primary ways to grab a potential customer's attention is with the first interface that they'll encounter: the window display. The way in which products are presented and grouped together here can put a customer's imagination to work and sets the scene for what else can be expected beyond the threshold.

Consider what implements shop owners are going to need to make the most of their displays, both at the front of the store and throughout. Just like how a mix of shelving and racks is useful for housing the bulk of the merchandise, creating a series of modular plinths and backdrops that are both easy to stow away and to move about will help clients easily showcase different types of items. Adding lockable castors on the bases of heavy displays is not only a spine saving measure, it'll make regularly rearranging the store layout a breeze.

Get creative with colour

Colour is arguably the strongest tool at a retailer's disposal when it comes to catching customer attention. While well-outfitted mannequins can be effective at drawing the eye, graphic backgrounds are what gives displays action and ties it all together.

In a high-wearing commercial setting like a retail store, paint is an affordable and amazingly effective means to keep it looking fresh, clean and current. There are very few exceptions to what can't be painted – it's usually just a matter of doing the right prep and choosing the right products. Plus, the hues chosen will help to

create the right level of emotion or drama to suit the product offerings.

"The colour selection within a retail setting really has the ability to improve customer experience and mood," says Rachel Martin of Bubble Interiors. "Certain colours will create a calm atmosphere while others can be energising."

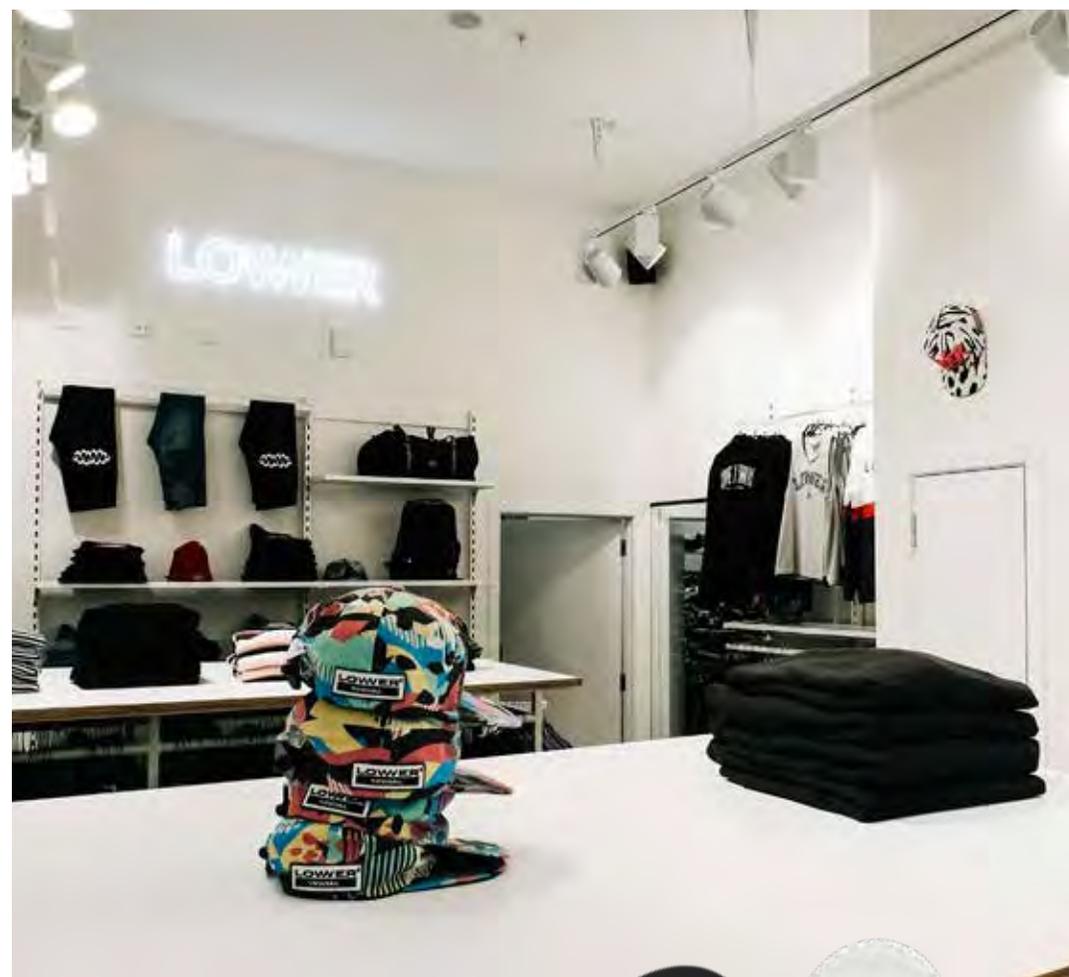
"Be strategic when using reds in a retail setting as this is a colour that makes people feel energised and restless. While it's an excellent choice for fast food settings, which want to keep people moving for a fast turnover, it's not a colour you'd want to use in large quantities if you want to encourage customers to stay and browse," she says.

Trends in decorating, colour and finishes often stem from fashion, so it's smart to look to the runways for inspiration if you're looking for that cutting edge vibe. But another approach is to create a unique experience through a theme that connects with the brand.

"The aesthetic our team created for The Soccer Shop (pictured opposite) totally works with their product range and for their customers to create the energy of a big soccer game."

For walls, Resene SpaceCote Low Sheen is a durable finish that can be wiped clean of everyday fingerprints and smudges. For most furniture, joinery, displays, backgrounds, trims, mannequins, racks, hangers and the like, Resene Lustacryl semi-gloss or Resene Enamacryl gloss are go-to hardwearing options. But for especially high-wearing furniture, such as the main counter, Resene AquaLAQ is recommended. It's a full system especially designed for cabinetry, furniture and joinery, from sealer options to colour coat to clear coat finish options, including a complete waterborne system of sealer, colour coat and Environmental Choice approved clear coat.

When repainting a store, choose Resene low VOC finishes to minimise paint odours and disruption. Selecting the right products means a store can have areas repainted overnight and be open for business the next day.



top tip

Consider the range of products that will be on offer and choose colours that will work to enhance and hero them.

Resene
Black

Resene
Black White

Resene
Dell

above: As a general rule, Rachel recommends opting to keep your base simple and use neutral greys and whites with timber added for warmth. "A good example of this is another project of ours: Lower clothing store in Bayfair, where we limited our palette to Resene Black White together with timber screening to create a gallery feel for the clothing to really feature." Walls and ceiling in Resene Black White. Design by Bubble Interiors, image by Lower team, www.lower.co.nz.



Resene
Black Magic

Resene
Copperhead

Resene
Indian Ink

Resene
Ironsand

top tip

Eliminate hazards to customers by removing opportunities for slips, trips and bumps right from the design phase. This could include rounding the corners of shop furniture, or the type of finish you choose for the floor. High-polish tiles might look pretty, but they're a nightmare to navigate while wearing high heels.

Above and below

Because the walls of many retail settings are often stocked with product, the ceiling can be a prominent opportunity to make a statement. Instead of white, try one or more colours that connect with your client's brand. Or try creating a subtle pattern by using the same hue in two different sheens, such as a combination of matt and gloss.

And don't overlook the hardest working surface in the shop: the floor. Resene Walk-on is a satin general purpose flooring and paving design made with tough acrylic resins to give maximum durability and abrasion resistance in a single pack finish. It's ideal for use on floors and steps, including concrete and timber. Where even higher performance is preferred, go for a Resene Uracryl engineered coating for added durability.

While a single colour is a great pick-me-up, look for ways to think outside the box by painting shapes, patterns or directional lines to influence traffic flow and draw even more attention to displays.

Engage all the senses

What customers see, smell, feel and hear will impact their direct perception of a retailer. Although visual merchandising focuses heavily on aesthetics and what the eyes see – hence its name – don't overlook the opportunity to create a more immersive experience. Customers browsing products online can only observe with their eyes. But when they enter a store, they engage with all five senses.

• **Sight** Use visual cues like lighting, colour and balance to direct customer attention to specific products and displays.

• **Hearing** Music affects how customers interact in and with a store. A playlist with a slower, softer beat will lessen customer pace as they move around the shop floor.

• **Touch** In-store customers have the ability to touch and feel textures, so allow for easily reached locations in the design to encourage a tactile experience.

• **Smell** This sense is strongly associated with memory and can allow connection with shoppers on an emotional level. There are even companies that engineer scents to use in their retail locations to put customers in the right frame of mind to spend.

• **Taste** If food or drink products are on offer, design in a sample table space for seasonal favourites to tempt trial and purchase.

Look for ways to encourage customers to interact physically with the store and displays.

above left: In retail/service combination settings, allow space to keep products for purchase close to the point of entry so that perusing retail customers don't feel as though they are intruding on those receiving a service. Tongue-and-groove walls in Resene Indian Ink and ceiling in Resene Ironsand. Interior by Product X Architecture Ltd, www.productx.co.nz, graphic design by Belinda Duffy, www.duffy.co.nz.

above right: Creating and applying a theme through colour, finishes and materials can aid in selling the idea of a particular lifestyle to customers. For the steel portals, picture frames and change room doors in this design, basecoats of Resene Black Magic were topped with Resene Copperhead to create an aged, weathered look. Heritage board and batten ceiling in Resene Armadillo and timber panelling, shelving and display units stained in Resene Colorwood Bark, Resene Colorwood Dark Rimu and Resene Colorwood Pitch Black. Design by Mackit Architecture, build by Holmes Construction Wairarapa, www.holmes-construction.co.nz, painting by Best Blokes Decorating Limited, www.bestblokesltd.co.nz, engineering by Sullivan Consulting, www.sullivanconsulting.co.nz, image by Marshall Pitney Photography, www.marshallpitney.co.nz.

Whether it's allowing for an area to try out a product or an interactive space for kids to see how high they can jump, engaged shoppers are more likely to spend more time in store and return for further visits.

Build a mood

Lighting drastically affects the feeling of space and plays a pivotal role in communicating the vibe and energy of a store. This is something that will vary greatly depending on your client's target customers. For instance, a children's toy store should feel warm and friendly while you might be looking for sultry drama in a high-end furniture store or a perfumery. Ensure ambient lighting gives off enough lumens for products to be seen properly, but avoid creating too much brightness or glare. And, look to bulbs with the right 'temperature' and colour for the mood you're trying to evoke.

Track lighting is one of a visual merchandiser's best friends. It's extremely useful and adaptable as it can be repointed and manipulated over and over again as displays are refreshed, so be sure to incorporate it in areas where your client will be building product displays, storefront windows and outward facing shelves or racks.

Keep in mind that the lighting design and paint sheen and finish choices should go hand-in-hand. Picking the right combination can not only help eliminate glare but also minimise the appearance of marks and minor damage when they inevitably occur.

Select the right sheen

The gloss levels you choose for the paint will impact on how the colour appears in certain light. The sheen or gloss level of the paints you specify is essentially an aesthetic attribute, but it comes with secondary technical implications. As a rule of thumb, within the same generic type of paint, glossier products will have more durability than their flatter counterparts. The vast majority of paint binders are inherently somewhat glossy and uniform reduction of gloss requires the precise disturbance of the surface of the film, so as to diffuse the incidental light on it. By this definition flat paints are always rougher than glossier paints, even though this increased roughness can be on a



top tip

If you're struggling with creating a visual hierarchy, try the pyramid principle, which makes items look like they are cascading in the line of vision.

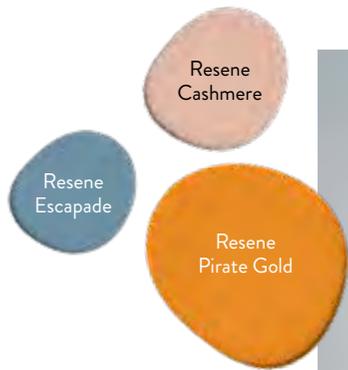
above: When it comes to clothing store design, the fitting room area is one of particular importance and requires attention to colours, lighting, mirrors, places to put merchandise that is being tried on as well as customers' personal belongings and – of course – seating. Walls in Resene Half Sea Fog, ceiling in Resene Concrete and fitting room doors in Resene Deep Fir. Design by Adrian Nancekivell Design (AND Limited), www.and.co.nz, colour selection by Max Johnson, build by Dimension Shopfitters, www.dimensionshopfitters.co.nz.

above right: Lighting design and paint colour selection should go hand-in-hand to get the mood you're after. For this kids' retail concept, the design team brought a sense of wonder and whimsy overhead. Ceiling in Resene Alabaster with a feature in Resene Bilbao and shop walls in Resene French Pass. Design by Woodhams Meikle Zhan Architects, www.wmza.co.nz, build by Datum Projects, www.datumprojects.co.nz, painting by Project Painters, www.projectpainters.co.nz, image by Mark Scowen, www.intense.co.nz.

below right: The dynamic use of colour and lines in Resene Sunrise and Resene Home Run pulls the customer into the retail design of Anime House. Design by Adrian Nancekivell Design (AND Limited), build by OnPoint Projects NZ Ltd.

	Resene Alabaster		Resene Half Sea Fog		Resene French Pass
	Resene Home Run		Resene Deep Fir		Resene Armadillo





right: Wall in Resene Half Merino with half arches in Resene Cashmere, Resene Midnight Moss, Resene Pirate Gold, Resene Escapade and Resene Haven, floor in Resene Half Merino with semi-circle in Resene Midnight Moss, plinths in Resene Half Merino and Resene Haven and mannequin in Resene Element. Hat from Koorngal, dress, clutches and heel from H&M, loafers (on mannequin) from Zara. Styling by Laura Lynn Johnston, image by Bryce Carleton, www.brycephotos.com.

microscopic scale. Nonetheless this roughness and the way in which it is achieved affects the cleanability of the surface, the durability of the surface and the mechanical strength of that surface.

The higher the gloss level, the higher the reflectance and the greater the risk of glare. Where possible, avoid using semi-gloss or gloss sheens for walls and ceilings as they will highlight surface imperfections and can appear over bright. By comparison, low sheen, matt and flat paints diffuse the light that they reflect back, minimising the appearance of surface imperfections, while the lower sheen level also makes them more comfortable on the eye. Resene SpaceCote Low Sheen waterborne enamel is an ideal choice for walls, as it has minimal reflectance yet it is durable enough to withstand regular cleaning. For ceilings, try Resene SpaceCote Flat waterborne flat. Both are Environmental Choice approved.

The same applies to clear finishes on timber and concrete – where possible opt for a satin, low sheen or flat finish to minimise glare, except for flooring and trims and joinery where a higher sheen is recommended for added durability. For wooden floors look to Resene Polythane for the most durable option or Resene Qristal ClearFloor for a waterborne alternative or where a lower odour option is required.

The gloss level will also affect how the colour looks – the same colour in a glossy finish will look cleaner and brighter than in a matt finish, which will tend to look more muted and weathered as the light is more diffused. If using two different materials side by side it is often best to choose complementary colours rather than matching hues as the different gloss levels of each means even perfectly matched colours can be perceived differently.

Create hierarchy with height

By building displays from the ground up, there'll be room for the eye to wander and pique interest. Contrasting heights and depths grab customer interest, and varying the heights of racks and displays can fuel interaction between shoppers and products. If your client will have products where they'll want to encourage touch as a driver of purchase, such as some particularly buttery cashmere sweaters, don't forget to be cognisant of designing displays





at 'human height' – so not too high or too low for your average customer to reach comfortably. Adding tables at hip level means they should be accessible to everyone when they're fanned out on top.

However, it's worth noting that height can also psychologically communicate value. Having baskets on the floor filled with items that are easy to sort through generally denotes a lower price point and can be a strategy to move sale merchandise quickly. Elevating pricier products with higher shelving adds to the perception that they are 'aspirational' items.

Counter offers

Designing displays and counters that break down the barrier between employees and customers can encourage more human interactions. For items that need to be locked to prevent theft, round, glass waist-high jewellery cases, for instance, are an update from the old idea of manned counters that allow employees to easily sell side by side with their customer while allowing the merchandise to be viewed from all angles.

Send a message

Signage doesn't just inform consumers of sales and promotions, it can also direct customers to different areas of the store. Consider the desired customer journey then support with signage. These should be easy to read and complement the store's theme.

Paint and colour can also be handy tools to help with customer wayfinding, especially in larger stores. Using highlight colours on feature areas, signage and as small repeated colour touches to denote different departments and merchandise helps shoppers find their way. This could be by painting guidelines on walls or floors, colour coded shelving or racks or painting entire sections of the floor or walls to delineate specific areas.

Lighten the load

Shoppers often come into stores with someone else, but their partner isn't always there to shop too. The more uncomfortable their companion gets, the less time the shopper will devote to browsing.

By giving shopping partners a place to relax, you're sure to increase everyone's customer service experience. Allow for somewhere to sit, whether it be a seat, a bench or a sofa – especially near fitting rooms or sample browsing areas.

Design for the social media savvy

One of the most valuable contemporary visual merchandising tips is to make a store ready for social sharing. Instagram, in particular, is one of the strongest visual tools out there for retailers to get their brand message further and sell their shop as a must-visit destination. Encourage shoppers to post photos to Instagram by incorporating 'Instagrammable walls' into the design and décor that can be posed in front of and promote the use of brand hashtags. **BW**

above right: Wall in Resene Half Merino with large arch and bench in Resene Cashmere, floor in Resene Cashmere with circle in Resene Midnight Moss, folding screen in (from left to right) Resene Escapade, Resene Pirate Gold and Resene Midnight Moss and plinths in Resene Half Merino and Resene Haven. Shirt and jumpers from Assembly Label, hat from Koorngal, pink clutch, heel, scarf and cushions from H&M, loafers from Zara, all other props are stylist's own.

opposite below left: Use a combination of spotlighting and eye-catching colour for highlighting exclusive products. Wall in Resene Half Merino with half arches in (from left to right) Resene Midnight Moss, Resene Escapade, Resene Haven and Resene Cashmere, floor in Resene Cashmere with circle in Resene Midnight Moss, clothes rod and hangers in Resene Pirate Gold and mannequin in Resene Element. Hat from Koorngal, clothing from BLAK, Assembly Label and H&M.

opposite below right: Smart product grouping paints the picture of a full lifestyle and can help customers see themselves fitted out for an active adventure. Mannequins or displays at the front of each section, angled toward foot traffic, catch attention. Wall in Resene Half Merino with large arch in Resene Cashmere and small arches with shelves in Resene Pirate Gold and Resene Haven, floor in Resene Cashmere with circle in Resene Midnight Moss and mannequin in Resene Element. Bike and helmet from Bicycle Junction, dress from Assembly Label, shoe and clutch from H&M.

Get creative with some of Resene's specialty finishes

- Resene FX Blackboard Paint, Resene FX Chalkboard Paint and Resene SpaceCote Low Sheen all work as a chalkboard – simply wipe them clean with a damp cloth. Or use Resene FX Write-on Wall Paint to turn a painted wall or surface into a whiteboard. Use them to create changeable signage or communicate features or specials to customers.
- Paint two coats of Resene FX Magnetic Magic beneath your chosen topcoats and it will be strong enough to hold strong magnets. Choose Resene SpaceCote Low Sheen, Resene FX Blackboard Paint or Resene FX Chalkboard Paint for topcoating and it will double as a magnetic chalkboard!
- For a rustic look on furniture and fixtures, try matt Karen Walker Chalk Colour from Resene ColorShops and finish with Karen Walker Soft Wax or Vintage Wax.
- Try Resene FX Faux Rust Effect to create a rust style effect for visual interest. Once applied, it looks like rust – a look that will continue to develop as the coating ages. Leave it as is or protect it with a clear finish of diluted Resene Waterborne Aquapel. It's best used in non-contact areas.

Without a crystal ball

16 industry leaders debrief about the challenges of this year, what they think lies ahead, favourite Resene colours and memorable projects.



Resene
Influential

Resene
Tropical Blue

Daryne Begbie

Events and Sponsorship Director, New Zealand
Institute of Architects (NZIA)

www.nzia.co.nz

Which is your favourite Resene colour and why do you like it?

I'm currently loving Resene Influential. I am using it to accessorise my home.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

Wallpapering – it is very therapeutic and rewarding, but it's also very labour intensive and frustrating. Let's just say that I have hung a few rolls upside down in my time, but that made me enjoy the finished product all that much more.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I'm a DIY perfectionist, which is why I leave it mostly to the professionals!

What have been the key achievements for NZIA this year?

Successfully and cohesively working together as a team through the challenges that lockdown brought upon us. We achieved moving our

awards jury process online during lockdown, and running the Local Architecture Awards on a virtual platform for the first time.

What do you think is the biggest current challenge for your members/organisation?

For me, it has been the lack of social engagement of members due to the restrictions on social gatherings and travel. Architects are a collegial bunch; they enjoy networking and socialising, so this has been a challenge, but we made up for that by running the New Zealand Architecture Award events at every branch across the country in November.

While it's awfully hard to plan much right now, what do you think is in the cards for NZIA in 2021/22?

It seems that we are continually having to learn to adapt and embrace new skills. I am being positive and organising events for architects as I would normally, but the 'new norm' is to also have a few backup plans ready!

What's the best industry-related advice you've ever received?

Architects drink negronis and like the colour black.

If you could have a superpower, what would it be and why?

I'd like a superpower that gave me the ability to use a superpower whenever I needed one, so I wouldn't have to choose just one. Why have one when you can have them all?

Resene Laurel



Suzie Rees

Executive Officer, National Kitchen and Bathroom Association (NKBA)
www.nkba.org.nz

Which is your favourite Resene colour and why do you like it?

Resene Laurel. I used this in an entry/hallway and it was a beautiful backdrop for flowers.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

I loved a wallpaper I used in my dining room once with a gorgeous duck egg background and gold paisley pattern. The design reflected the style of the home, while the Resene Double Pearl Lusta and Resene Cappuccino concrete floor created a neutral palette to frame the wallpaper. A stunning Turkish rug finished the effect.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I love all aspects of home design, and while I know what I like, I prefer to engage the experts. A good designer will extend your thinking beyond experience and preconceived ideas, challenging you to consider alternatives while still listening to the aspects of the design that are must-haves or must-wants.

What have been the key achievements for NKBA this year?

Flourishing throughout an unknown environment. Being fluid enabled the NKBA team to learn, grow and build on valuable learnings that we will take into the future, and technology was key for this.

What do you think is the biggest current challenge for your members/organisation?

Keeping up with demand. Our members are so busy at the moment with no sign of letting up. Perhaps with Kiwis not travelling and therefore having budget to spend or staring at their four walls during lockdown, the time is ripe for people to recreate beautiful spaces in their homes.

What do you think is in the cards for NKBA in 2021/22?

With a successful NKBA Excellence in Design Awards (EiD) event done and dusted in September, we are already planning our conference and 2021 EiD Awards for July. We must keep planning; it may not look exactly as envisaged but we proved this year that 'the show must go on'. And it did, as a resounding success!

What's the best industry-related advice you've ever received?

If you contract a designer or manufacturer to design your kitchen or bathroom, have them project manage it. Shortcuts or savings are short sighted and can result in disappointing mistakes. Always use an NKBA member, as they have been well scrutinised upon application and have a Code of Conduct to adhere to.

If you could have a superpower, what would it be and why?

Super speed. To achieve everything at super speed in the NKBA Office would be the best – the juggle is real! Although, on a personal level I would love to fly – especially with having our wings clipped at the moment.

Resene Chapta And Verse



Bob Tidd

Chairman & Director for Training, Education and Governance, Design Association of NZ Inc (DANZ)
www.danz.co.nz

Which is your favourite Resene colour and why do you like it?

Any of the purples, as its many shades can be used in many ways. Some are nice and easy while others are very loud, but all are mainly good to mix with others.

What has been your favourite painting, wallpapering or staining project that you have done and what did you like about the outcome?

Selecting a darkish purple as a trim a few years ago for a house with many saying it wasn't the right choice, but it ended up being liked by us and others when it was completed, and it kept it looking like a 'human place'. I also recently used a light purple for my office which is very nice and it looks good as a background with lots of stuff hanging on it.

Do you consider yourself a 'DIY expert' or 'DIY disaster'?

I enjoy doing DIY and find it is often best for me to do things myself – as many can't think outside the box – unless I need a professional. But it all depends if they are available at the time and day I select, and at a reasonable cost, otherwise I'll do it myself, if I'm able to.

Resene Half Aubergine

What have been the key achievements for DANZ this year?

Providing more in-depth newsletters and technical information for our members on a regular basis, and getting more affiliate members with good sponsorship coming in.

What do you think is the biggest current challenge for your members/organisation?

There are people who may not want to join groups they can get assistance from in various ways, so I would say discovering and providing the best membership advantages as possible to encourage an increase in membership is the biggest challenge.

What do you think is in the cards for DANZ in 2021/22?

Continuing to provide more technical guidance to our members and extend membership to all types of designers – whether they design furniture, vehicles, airplanes, etc. – who might have no other similar organisation to belong to but are welcome at DANZ.

What's the best industry-related advice you've ever received?

Never assume everyone will, or has done, all of what is, or was, expected of them.

If you could have a superpower, what would it be and why?

To read people's minds to find out what they want as a member, or to be able to highlight that they could – and should – join us.



Cathy Veninga

Chief Executive Officer, The Designers Institute of New Zealand (DINZ)
www.designersinstitute.nz

Which is your favourite Resene colour and why do you like it?

Resene Barely There. It's neutral, but it is a soothing, calming colour to come home to when your mind is so busy with work. It neutralises thinking and creates peace.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I love painting – it's so therapeutic. And yes, I'm a perfectionist, but I'm also a super quick painter. I mentioned one time to a friend that I was going to paint a couple of rooms that day. There was a scoff and scorn of disbelief. But by end of day, after two coats – including the ceiling – all the furniture was back in place, and the job was perfect.

What have been the key achievements for DINZ this year?

It's actually the community who have been amazing in their achievements, rolling with the uncertainty and remaining 'uptomistic' – because you can only go 'up' in a year like this. The Best Design Awards saw the highest number of entries ever, demonstrating the community wanted to celebrate their projects, their clients and all the many teams involved in

creating great work. It was their way of being strong and resilient.

What do you think is the biggest current challenge for your members/organisation?

Professional membership-based organisations always face the challenges of being relevant, nimble and flexible. The Designers Institute of New Zealand represents progressive, future-thinking designers. Our community has a belief that design has an important role in creating value economically, valuing the expression of our unique culture and improving the quality of life for our communities.

What do you think is in the cards for DINZ in 2021/22?

In 2021, the Designers Institute will be turning 30 years old and we will acknowledge all of the many who have contributed over these years. Our professional body is the 'glue', so it's about staying strong for the community and to keep advocating for the value of design.

If you could have a superpower, what would it be?

To eliminate poverty and create a respectful, caring humanity.



Greg Watts

Chief Executive Officer, Architectural Designers NZ (ADNZ)
www.adnz.org.nz

Which is your favourite Resene colour and why do you like it?

Resene Bilbao, as I love this shade of green and it reminds me of the city of Bilbao, Spain, where I lived on and off for several years.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about it/the outcome?

I recently stained the black cedar on the north-facing side of my house that's nearest the beach. The cedar takes a real battering from the sun, sea and sand but our Resene Woodsman stain brought it back to life effortlessly. Looks as good as new now.

Do you consider yourself a 'DIY expert' or 'DIY disaster'?

I am a DIY expert who is known for making the odd mistake along the way and can, at times, lose patience with complex DIY projects. Luckily, my son is very patient and a naturally gifted DIYer, so the projects turn out okay in the end.

What have been the key achievements for ADNZ this year?

A focused, measurable business plan, a new digital membership and marketing platform and a revised partnership programme.

What do you think is in the cards for ADNZ in 2021/22?

A buoyant construction industry, with increased demand for architectural services and other construction roles, but also potential issues with product supply.

What's the best industry-related advice you've ever received?

Engage my creative mind, as I am dealing with very creative people.

If you could have a superpower, what would it be and why?

Become Superman, so I could change the world for the better.



Resene Refresh



Kerry Archer

National President, Registered Master Builders

www.masterbuilder.org.nz



Scott Fisher

CEO, Prefab NZ

www.prefabnz.com

Which is your favourite Resene colour and why do you like it?

We have used Resene colours extensively in our own home. We tend to go for a restful, neutral palette, so we've used Resene Sea Fog and Resene White Pointer for the living areas, Resene Half Thorndon Cream for bedrooms and Resene Napa for the exterior.

What has been your favourite painting, wallpapering or staining project that you have done and what did you like about the outcome?

When I have the time, I love to work on projects at home – particularly with my children. Most recently, my daughter and I made a shelving unit for her bedroom complete with a make-up station and LED-lit mirror.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

Most builders love a good DIY project, but typically your own projects unfortunately tend to take a backseat to whatever is going on within the business. Where time permits, I'm a bit of a perfectionist – but often, to get a job complete, it's good to call in the experts!

What have been the key achievements for Master Builders this year?

One of the key achievements this year has been the work that has been done by Master Builders with regards to getting back to work after the lockdown. There was a lot of work done by Master Builders and other trade organisations to put together protocols for getting back to work post-lockdown safely.

What do you think is the biggest current challenge for your members/organisation?

Like any member organisation, it's about making sure that the services that you are providing are current and relevant to your members.

What's the best industry-related advice you've ever received?

If you can't think of something to say, just tell the truth. This has gotten me out of trouble a few times, and people appreciate the honesty.

If you could have a superpower, what would it be and why?

Living in Invercargill, I would love the superpower of changing the weather.

Which is your favourite Resene colour and why do you like it?

Resene Refresh. It reminds me of my childhood swimming in the Wairarapa rivers on hot summer days.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

My last wallpapering project was a feature wall in my daughter's bedroom. It is a bright sun-filled room, and the feature wall is bold and eye-catching.

Do you consider yourself a 'DIY expert' or 'DIY disaster'?

I am a serial DIYer and built up skills over many years and projects. The best way to learn is to do; there is plenty of advice out there so no reason not to give it a go. The worse-case scenario is the need to call an expert to fix the job. In my case, an emergency plumber was needed when I screwed through the wall and hit a water pipe!

What have been the key achievements for Prefab NZ this year?

We delivered an exciting virtual conference at

the end of lockdown in June. After planning for a physical event, we quickly shifted to online. We had tremendous support from our members, partners – including Resene – and our international and domestic speakers, and it was a great event that celebrated innovation in action in the construction sector.

What do you think is the biggest current challenge for your members/organisation?

COVID-19 has really put the pressure on business models in every sector. But focusing on the unique value proposition, good communication with members, corporate partners and regulators and having a clear strategy for our sector helps focus our efforts and resources.

What do you think is in the cards for Prefab NZ in 2021/22?

2021 will be an important year for the offsite sector. The Building Amendment Bill is currently progressing and will underpin growth and unlock the benefits of building offsite. Factory certification, improved consenting and better product information are long overdue, and we look forward to the government and industry working together. Sustainability and climate change will also help offsite move into the mainstream.

What's the best industry-related advice you've ever received?

My best advice is about life, which can always be related to work. My first boss led by example, with a mantra to trust people, empower people, invest in people. If you share your vision with your team then they will pick it up and run with it – and always celebrate the little successes with sausage rolls!

If you could have a superpower, what would it be?

A magic wand to send COVID-19 packing.



Resene
Pohutukawa

Stacey Mendonca

President, National Association of
Women in Construction (NAWIC)

www.nawic.org.nz

Which is your favourite Resene colour and why do you like it?

Resene Pohutukawa. I love its deep red/blue tone, and that always makes me smile.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

We had our weatherboard house painted nine years ago and took it from a sappy outdated cream to fresh, modern Resene Montoya with Resene Bokara Grey trims. I still get a kick out of seeing it every day.

Do you consider yourself a 'DIY expert' or 'DIY disaster'?

Without hesitation, I am a DIY disaster. My husband and I skim coated, plastered and painted our bathroom once, and after many coats and clouds of plaster dust later, we promised never again. I trust the professionals completely.

What have been the key achievements for NAWIC this year?

We have just launched a new chapter in the Bay of Plenty in March and one in the Queenstown Lakes area in October. We started a new

platform to keep connected with our members via Zoom sessions, online webinars and more emails to stay in touch. We are in a privileged position to help others when they need it.

What do you think is the biggest current challenge for your members/organisation?

For some it is finding a new role, or new city, or not burning out. An alarming number of people have expressed their fatigue this year. Being agile and having an ability to adapt is important to work around all the changes we have encountered.

What do you think is in the cards for NAWIC in 2021/22?

We are very excited about watching our new chapters expand and hosting the NAWIC Awards in May, with entries closing 3 Feb 2021. Our chapters have plenty of events planned ranging from site visits, factory visits, inspiring speakers, online webinar sessions, local workshops, social events and informal networking.

What's the best industry-related advice you've ever received?

Be bold. I wish I had believed in that years ago. I was so concerned about fitting in that I forgot to stand out.

If you could have a superpower, what would it be and why?

The power to choose the President of the United States of America, and we all know why.



Resene
Half Cloud

Julie Thomas

Revere Magazine Editor & Project Coordinator,
New Zealand Certified Builders (NZCB)

www.nzcb.nz

Which is your favourite Resene colour and why do you like it?

Resene Half Cloud, as it is a subtle colour that contrasts well with polished concrete, dark grey shower tiles, white wall tiles and the black tapware and towel rails in our bathroom.

What has been your favourite painting, wallpapering or staining project that you have done and what did you like about the outcome?

Our favourite project was creating a retro feature wall in our lounge. Working with textured wallpaper worked well on our older walls to conceal any imperfections that may have been there.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I am a perfectionist; however, I leave the work to my DIY partner.

What have been the key achievements for NZCB this year?

Getting our New Zealand Certified Builder members back on the tools under Alert Level 3 and working with Government agency MBIE to ensure all Health & Safety Protocols were addressed.

What do you think is the biggest current challenge for your members/organisation?

Working with the unknown of COVID-19 and the restrictions that come with this. Our New Zealand Certified Builder members currently are very busy for the next six months due to an increase in renovations and new builds, however, the future is unknown beyond that time.

What do you think is in the cards for NZCB in 2021/22?

Increased volumes of our independent publication, Revere, which celebrates the exemplary work of some of our NZCB members and is distributed to their target market: the homeowner.

What's the best industry-related advice you've ever received?

The answer is in the detail and preparation.

If you could have a superpower, what would it be and why?

To move between the past and future, for the better of all.



Vicki Clague

Chief Operating Officer, New Zealand Institute of Landscape Architects Tuia Pito Ora (NZILA)
www.nzila.co.nz

Which is your favourite Resene colour and why do you like it?

My favourite white based colours are Resene Alabaster and Resene Sea Fog. They provide a great backdrop for artwork.

What has been your favourite painting, wallpapering or staining project that you have done and what did you like about the outcome?

Staining the fence around our property. It frames the house and provides context. There is something really therapeutic and satisfying about painting fences!

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

A mix of the above. I'm not afraid to call in the professionals when things don't go to plan!

What have been the key achievements for NZILA this year?

It has been great to see a growth in membership with many landscape architects living abroad returning home, benefiting the profession locally with international knowledge and ideas.

What do you think is the biggest current challenge for your members/organisation?

Our members are facing the same challenges being seen the world over, but I know our landscape architects are grateful to once again be able to freely carry out site visits and client meetings – something many around the world are unable to do.

While it's awfully hard to plan much right now, what do you think is in the cards for NZILA in 2021/22?

In 2022, NZILA turns 50. The Institute is currently planning its 50th celebrations of which one of the key events will be the Resene New Zealand Institute of Landscape Architecture Awards evening.

If you could have a superpower, what would it be and why?

I'd like my superpower to be having the ability to do a crash course in immunology so I can develop a vaccine so, among other things, the world can open up for international travel once more.



Brian Miller

Chief Executive Officer,
 Master Painters New Zealand
www.masterpainters.co.nz

Which is your favourite Resene colour?

Resene Blue Lagoon.

What has been your favourite painting, wallpapering or staining project that you have done and what did you like about the outcome?

We built a house nine years ago with a council restricted colour palette with an end result that received a lot of positive comments.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

Due to my role, I like to use members of the association – although I enjoy doing my own wall coverings.

What have been the key achievements for Master Painters New Zealand this year?

Due to the environmental changes the work we did supporting our membership with lockdown information and start-up procedures was one of the most important tasks we have undertaken in some time.

What do you think is the biggest current challenge for your members/organisation?

Most are currently quite busy, with finding skilled staff being a significant challenge, so the assistance platform provided for apprenticeships is greatly appreciated.

What do you think is in the cards for Master Painters in 2021/22?

From 1 April 2021, we will be offering members' clients an incorporated workmanship warranty for most owner-occupied residential rework projects if their contractor has ceased trading with a 5-year warranty on the workmanship, up to a value of \$15,000. There will be a few conditions that will be displayed in plain English on our website. Members will also be able to offer our existing warranty products for higher value projects, new residential work and commercial situations.

What's the best industry-related advice you've ever received?

With change, you can either be bitter or better.

If you could have a superpower, what would it be and why?

There are times in my position where the ability to be invisible would be quite cool.



Resene Blue Lagoon

Resene
Quarter Tea



Leonie Freeman

Chief Executive, Property Council New Zealand
www.propertynz.co.nz

Which is your favourite Resene colour and why do you like it?

Resene Quarter Tea, as that is the colour of the interior of my house and I like it because it feels both light and comforting – perfect for when I'm relaxing at home.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

I've done a heap of painting and staining projects over the years, so it's hard to pick a favourite. Apart from the new look, I love how it revives a space.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I was bought up with a father who is a fantastic DIYer, so got taught how to do a wide variety of DIY tasks from a young age. Over the years I have painted, wallpapered, stained and just about everything in between. Admittedly, with less time available these days, I tend to leave it to the professionals.

What have been the key achievements for Property Council New Zealand this year?

This year has been a year like no other. The ability to support our members and the

property industry during hugely challenging times is something our whole team is very proud of. Being able to react and adapt quickly, whether it be implementing a free webinar series for members or running conferences online within very short timeframes, there have been great learning opportunities for us all.

What do you think is the biggest current challenge for your members/organisation?

I think uncertainty is the greatest challenge for our members at the moment. Times of great change always bring about uncertainty in the property market, whether it is commercial, industrial, retail or residential. For our broad range of members, including property owners, developers, tenants, construction companies and consultants, planning for the unprecedented is a daunting task.

While it's awfully hard to plan much right now, what do you think is in the cards for Property Council New Zealand in 2021/22?

To support our members through this challenging time with a focus on our overall Property Council purpose of; "together, shaping cities where communities thrive". Our job is to be match-fit and ready for whatever 2021 has in store.

What's the best industry-related advice you've ever received?

You can do and achieve anything you set your mind to!

If you could have a superpower, what would it be and why?

I have always liked the movie *The Incredibles*, and if I could have a superpower, I would like to be like Dash. He could run at superhuman capacity and his power was sufficient enough to allow him to be able to run over water without submerging. That's my dream superpower; to go fast and go hard!

Resene
Sail



Resene
Half Tea

David Pearse

President, Property Managers
Institute of NZ (PROMINZ)
www.propertyinstitute.nz

Which is your favourite Resene colour and why do you like it?

Resene Half Tea. I recently did my new home in it and recommend it to investors when renovating their rental properties.

Do you consider yourself a 'DIY expert' or 'DIY disaster'?

With a number of renovation projects under my belt I would call myself a 'DIY Half OK'.

What have been the key achievements for PROMINZ this year?

It would have to be the planning and implementation of a new accreditation for professional residential property managers.

What do you think is the biggest current challenge for your members/organisation?

The challenge will be to advocate for regulation of the industry that lifts the standards of property management.

While it's awfully hard to plan much right now, what do you think is in the cards for PROMINZ in 2021/22?

That PROMINZ is recognised as the preferred professional body for residential property managers.

What's the best industry-related advice you've ever received?

Buy property and don't sell.

If you could have a superpower, what would it be and why?

Teleportation – especially the ability to get between Auckland and Wellington without the travel.





Resene
Afficionado

Geoff Penrose

General Manager, Lifemark
www.lifemark.co.nz

Which is your favourite Resene colour and why do you like it?

Resene Afficionado. It's a shade of brown, and the one we are using to paint the exterior of our house. This colour also matches our internal fireplace, which is a nice link.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

My current project is always my favourite one. So right now, it's refreshing our exterior.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I leave it to the professionals, definitely.

What have been the key achievements for Lifemark this year?

Lifemark promotes Universal Design in housing, and this year we have done significantly more work in the public housing sector and have had an opportunity to influence a large number of social housing projects, which will deliver benefits for future generations who live in and visit these homes.

What do you think is the biggest current challenge for your members/organisation?

Embracing change. We want architects, designers, developers and builders to think about and include Universal Design into all their projects, and this takes time and the right attitude.

While it's awfully hard to plan much right now, what do you think is in the cards for Lifemark in 2021/22?

Assisting Kainga ora, Kiwibuild and HLC to understand and adopt Universal Design. This will then result in more than 15% of all new dwellings being built to an accessible standard that will work for all people. I'd also like to see more consumers asking for Universal Design at the beginning of their own projects as we will all spend more time in our house than in previous years.

What's the best industry-related advice you've ever received?

Persistence is the key to success.

If you could have a superpower, what would it be and why?

Teleportation. No traffic worries, ever. And, of course, a free vaccine for the world.



Resene
Havelock Blue

Resene
Spanish White

Gillian Weiss

Chief Executive, FMANZ
www.fmanz.org

Which is your favourite Resene colour and why do you like it?

Resene Havelock Blue – the colour of FMANZ's branding, of course!

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

My home interior paint colour. I can't go past the timeless refinement of Resene Spanish White.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I always trust professionals and go to the very talented designer Wendy Campbell for inspiration and advice on my home design projects.

What have been the key achievements for FMANZ this year?

FMANZ has celebrated many achievements this year but one we're really excited about is working closely with Massey University to develop a homegrown Diploma (DipFM) and Graduate Diploma (GradDipFM) in Facilities Management. These programmes are tailored to the FM industry in Aotearoa, and open for enrolments now!

What do you think is the biggest current challenge for your members/organisation?

Ensuring people are aware of the vital role facilities managers have played during the pandemic. During Level 4, they ensured hospitals, police stations, parliament buildings and other essential facilities were safe for essential service personnel to perform their roles. An important part of an FM's role is to keep building occupants safe and healthy, so they continue to play an important job.

What do you think is in the cards for FMANZ in 2021/22?

FMANZ will continue to advocate on behalf of facilities managers, to highlight the valuable contribution they make as custodians of the built environment – to their organisations and the wider economy – and their role in many of the seismic shifts taking place in the world, for example, around sustainability, climate change, technology and new ways of working. We will also continue our work in professionalising the industry, and progressing FM from 'an accidental career' to 'a career of choice'. We hope facilities manager will soon be as recognisable as a profession as an architect or engineer is.

What's the best industry-related advice you've ever received?

If you want something done, ask a facilities manager!

If you could have a superpower, what would it be and why?

Who needs superpowers when I'm surrounded by FM superheroes?



Andrew Eagles

Chief Executive, New Zealand Green Building Council (NZGBC)

www.nzgbc.org.nz

Which is your favourite Resene colour and why do you like it?

The paint colour we used for our office's internal entrance is Resene Gumboot, and I really like it because it reminds me of brilliant historic buildings in the UK. It has nuances to it and gives a really professional look to our office.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

I really like the interior of the NZGBC office because it looks really professional and it's quite warm, but I also like it because we agree with the ethics of Resene and their work with the Eco.Decorator and PaintWise programmes. It's obviously great paint, and Resene do a lot generally.

Do you consider yourself a 'DIY expert' or 'DIY disaster'?

I think I'm somewhere in the middle.

What have been the key achievements for NZGBC this year?

One key achievement has been to significantly ramp up the number of homes being certified

to Homestar. In the last financial year, we had 3,600 homes register for Homestar and the healthy and sustainable national housing standard, which is above the Building Code. Another is to have helped influence government to consider changing the Building Code. As well, the move to have 70 buildings going through our Green Star methodology – which is quite a big increase. We've also had a lot of engagement with homeowners on how to make their homes healthier and warmer using our free Homefit tool, and I think we've now had close to 40,000 check it out.

What do you think is the biggest current challenge for your members/organisation?

I think it may be staying on top of how fast this sector is changing. The Healthy Homes Standards are slated to change on 1 July 2021, and then the Building Code is changing, and Homestar is changing and will be putting out a new standard next year. We've tried to put a lot of that information online and provide lots of opportunities for people to talk with us about it. People can come and meet with us at any point, we have frequent webinars, but people can always call to talk through it. And the reason why all of this is moving so fast is that we've got to get to Net Carbon Zero homes and new builds from 2030 for the World Building Council, but I can see that if you're in the sector, this all might be a bit daunting.

While it's awfully hard to plan much right now, what do you think is in the cards for the NZGBC in 2021/22?

We will be releasing Homestar Version 5 in May/June 2021, and that's really exciting. We have 4,000-5,000 homes going through Homestar at the moment, and that great new standard is going to be a really big focus for the next year. We also have the Net Carbon Zero Certification that we're launching with Toitū for any existing building, so they'll be able to certify for that

status – which will be recognised internationally. People doing a large fit-out or wanting to improve their existing buildings will be able to do that. And then in 2022, we'll be focusing on improving the Green Star tools and they'll be going through quite a major change, so we'll be starting to consult with the sector on that.

What's the best industry-related advice you've ever received?

To be open and always learning. We're all on a journey, and it's when we collaborate that we get the best results.

If you could have a superpower, what would it be and why?

I'd like to fly. It would be really special to be up in the sky, and it would be fun. Like you could do loops and get around really fast – and there would be far less carbon, obviously. And because of my name, it just fits. **BV**



Resene Gumboot





Well played

These three colourful projects remind us that we all need a little more ‘laissez-faire’ in our lives, no matter our age.

Hayman Park, Manukau

At the heart of the first phase of the redevelopment of Hayman Park sits a brand new playground, bursting with colour and the potential for fun. It’s the work of Wraights Athfield Landscape Architecture (WALA), who were also selected to design the overall masterplan for the precinct.

As home to south Auckland’s first ‘destination’ playground, Panuku Development Auckland says that Hayman Park aims to be a drawcard for people of all ages and from around the city, one that will also improve the connection between the park and Manukau city centre.

The first built phase includes a playground, basketball court, refurbished heritage skate bowl and a kiosk building that houses public toilets and a tenable space. “These new, colourful public additions to the park are settled in and amongst the existing mature gum trees on the edge of the site; each

built element is as playful as the landscape between, signifying a recognisably new entry point to the wider park,” says Amanda Kissling of Athfield Architects Ltd. “The project challenges how colour can be used in a public, open space environment; where certain types of activities and play can be encouraged, instructions are offered for use and tying it all together through various elements over a large area,” she says.

A host of vibrant Resene paint colours and neutral timber stains were used across the play equipment, the building exterior and the interior. To complement the paint hues selected, equally vivid playground surfacing forms an orange mound creating a high point for a wide slide into the sandpit while a pink mix provides a soft fall for the under-5’s play equipment, which includes rope gantries and swings. On the half court for basketball the rings of the hoops are crowned in Resene Studio.

“The use of colour allowed us to create codified zones, where certain hues were associated with formal and informal play. These zones are mixed in with areas of muted play equipment nestled in the planted landscape while the Resene colours used on the building elements sought to complement and accentuate architectural gestures,” explains Amanda.

“The large oversailing canopy uses colour to provide a visual lightness. Structural columns stained in Resene Woodsman Pitch Black blend in with the surrounding tree trunks, and Resene Woodsman Uluru stained glulam beams continue the muted tones before the underside of the upward turning canopy roof geometry reveals the bright soffit in Resene Buttercup. Resene Supernova laps the perimeter steel and teeth that cover the end grains of the glulam beams, creating an easily identifiable meeting point.”

Beneath the Resene Buttercup bellied roof sits the kiosk block, which houses public toilets, maintenance rooms and a tenable servery. Each elevation is clad in an orange and blue

gridded rainscreen, with only two reveals offering up the toilet doors painted in Resene Bahama Blue. “This contrast gives great visibility to the doors from the street,” she says. “To establish a difference between these accessible public toilets, the internal walls are presented in two surrounds; one in Resene Tangerine and the other in Resene Buttercup – with each giving off a different, flattering glow when inside.

“For the servery, the colour play of the large canopy roof is echoed inside where the window head forms an internal plimsol line. Resene Buttercup doubles the overhead volume of yellow, below the neutral Resene Half Jumbo grounds the walls.

“The service rooms are given a similar attention to colour, providing the ever luscious Resene Irresistible to the internal walls and doors of the Council maintenance team service rooms.”

“Within the playscape, Resene Bonfire, Resene Big Bang, Resene April Sun, Resene Bordello and Resene Banana Split cap the end grains of timber posts. These circles migrate across the site connecting surfaces for play, offering calming measures along the path and hinting at spots where you should get off your bike.”

Amanda says that suggesting the use of vivid colours to a somewhat conservative institution, who was cognisant of the interpretation and affiliations gangs have with colours in community spaces, was a challenge – or at least the design team worried it might become one.

“Care was taken to select a mixed palette that sought to combine all aspects of community colour interpretation while simultaneously expressing the multitude of identities present in Manukau. But having an encouraging Client Project Manager who was on board with the playful colour concept was key to the bright and successful built outcome,” she says.

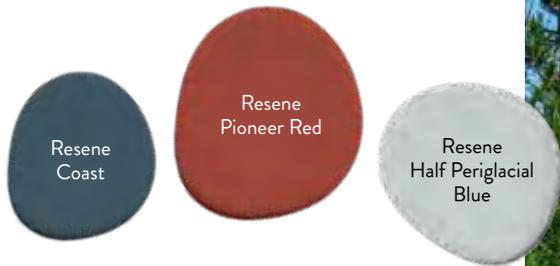
And thanks to that open-mindedness, the playground now shines as a beacon of the community’s bright future.



previous page and right: With its vibrant colour selections, the new Hayman Park playground has renewed the vibrancy of the community. Resene Crusade, Resene Buttercup, Resene Supernova, Resene Bahama Blue, Resene Half Jumbo, Resene Tangerine, Resene Irresistible, Resene Bonfire, Resene Big Bang, Resene April Sun, Resene Bordello, Resene Studio and Resene Banana Split all feature in the project, with Resene Woodsman Uluru and Resene Woodsman Pitch Black timber stains playing a supporting role. Design by Wraights Athfield Landscape Architecture (WALA), www.athfieldarchitects.co.nz, build by Cassidy Construction, www.cassidy.co.nz, images by Nathan Young.

 Resene Crusade	 Resene Banana Split	 Resene April Sun	 Resene Big Bang	 Resene Bordello
 Resene Half Jumbo	 Resene Buttercup	 Resene Tangerine	 Resene Bonfire	 Resene Bahama Blue





Point Wells Cricket Club, Point Wells

According to Pac Studio’s Aaron Paterson, the Point Wells Cricket Club (PWCC) doesn’t just like cricket, it loves it.

There is a sneaking suspicion that he may have a personal connection to the project, as he states that the original brief was for a shed but it was abandoned “due to rain, and perhaps lack of ambition.” Instead, it has been replaced by “a joyous little folly dedicated to the game and all its absurdity.”

“PWCC may not be big, but it is giving its all – puffing its chest, standing tall and patiently waiting to host the Boxing Day test. It is a red peacock with an explosion of flags,” says Aaron.

“The outside of the PWCC is distinctive, with its chiselled roof, rigorous battening and weatherboards that hark back to the heroic sports pavilions of the past! A deep viewing veranda with a built-in seat provides a shaded spot to watch the proceedings. The game day flags were designed by the architects to celebrate the dynamism of match day and its inevitable weather dependence. The ground is used by local kids and social teams who play for the love of the game.

The red exterior of the clubhouse was inspired by how the red of a cricket ball stands out against white uniforms and the green grass. For contrast, the interior is painted in regal Resene Coast while Resene Pioneer Red on the sashes and dado really make the windows pop.

“It’s the height of the clubhouse that gives generosity to its diminutive plan,” he explains.

“PWCC is designed to cater for the long format of the game, with multiple refreshment breaks and long lunches in the sun; the clubhouse has a kitchenette that boasts a beer fridge, gas hob, dishwasher and tea making facilities. Changing and showering facilities are also provided behind the kitchen and a timber ladder climbs to a sleeping loft for ‘visiting umpires’.”

Pac Studio was also responsible for the design of the club’s Coat of Arms and graced it with its motto, ‘nam amor ludere ludum.’ “That is Latin for, ‘the love of the game. Sweet as,” says Aaron. Sweet as, indeed.



- **above and right:** The small but mighty Point Wells Cricket Club
- features exterior weatherboards, deck, columns and soffit in Resene
- Pioneer Red with edge grain accents in Resene Half Periglacial Blue.
- Interior walls and floor in Resene Coast and window frames and dado
- in Resene Pioneer Red. Design by Pac Studio, www.pacstudio.nz, build
- by Lindesay Construction, www.lindesayconstruction.co.nz, images by
- David St George, www.dstgeorge.com.



Resene
Dell

Resene
Padua

Resene
Double Mondo

Breezebrick Courtyard House, Brisbane

On a project that was originally centred around the refurbishment of a late 1960s home, a new extension and external works, a clever detail and a touch of whimsical thinking has turned it into something really special.

Jason Haigh of Brisbane-based architecture practice Cloud Dwellers says that a key aim for the project was to let the family enjoy a stronger connection to the site, so the everyday occupation of the house could become something that naturally flowed inside to out. “The preliminary discussion involved a long lawn space where the children could engage in active play. The design was framed up with this lawn space being brought towards the centre of the new extension. Subsequently, the owners decided a hardstand area that could accommodate a partial basketball court was how this play area should be arranged.”

It presented a dilemma – while the connectivity would be effective, a basketball court wasn’t exactly a desirable visual focus for a residential home. Cloud Dweller’s proposed solution was to treat the court surface as a large-scale mural that could have relationships with other internal and landscape elements within the scheme.

“Our practice has an interest in the Supergraphics style of murals pioneered in the murals at Sea Ranch in California in the late 1960s,” Jason says. “The first aim of the design was to incorporate the shooter’s key in a way that would not read like traditional court markings. That semi-circle was picked out and then teamed with additional full and part circles, allowing us to start a language of circles that could then continue through the site in concrete pipe planters and steppers.”



“One of the owners was a former art teacher, and Cloud Dwellers has an interest in doing murals ourselves, so we decided that the mural would be executed between us. The mural was documented as part of the 3D model of the house and was set out on the slab by the architects. The house owners then completed the painting work themselves.

“We chose colours from the Resene range because we were able to find selections with muted character that we felt could work well with the late 1960s original house.”

Resene Dell green was chosen as the base colour for the court to maintain a sense of continuity between it and the lawn, but Jason says that it was important that the second tone also be different enough. “We wanted it more like a sibling than a twin. For the circular elements, Resene Padua – a greenish light blue – was chosen to link it with the main colours featured in the interior,” says Jason.

Coloured mosaic tiles, which tie back to the balcony of the original home, were used in a number of key areas throughout the project. Outside, a cool

colour blend of mosaics was chosen to contrast with the warm coloured bricks, and the hue of the court circles is picked up on the tiles.

That repetition of colour and the circular forms throughout the outdoor area were a major factor in what has become a really effective solution, both visually and in meeting the homeowners’ desire for a more family-oriented space.

“The end result is that the basketball court is now an enjoyably bold part of the outlook from the house,” he says. *BW*

opposite and above:

A basketball court in Resene Dell featuring circular elements in Resene Padua makes for a truly unique play space as part of this 1960s Brisbane home’s refurbishment. Landscape architecture by Duncan Gibbs, www.cloud-dwellers.com.au, build by D Pearce Constructions, www.dpearceconstructions.com.au, images by Andy Macpherson, www.andy-macpherson.com.

Without a hitch

While it's satisfying to tell stories as though all of our projects go completely to plan, it's not always entirely reflective of reality. This year, especially, has forced us to face our limitations and how few of the things that we think that we're in control of we actually have any sway over.

My favourite interviews are when those little secrets of our humanity are divulged. It's easy to pick them out, as they're often immediately followed up with, "we should probably leave that out."

Even though we are passionate professionals and want to be seen as such, we all make mistakes. We don't always appreciate when others point them out to us, but when we are able to talk about them more openly, we find new ways to connect with one another on a more meaningful level. And with so many people feeling stuck or isolated or scared or angry or sad about the state of the world, that connection is more important than ever.

As someone who should probably be wearing a medical alert bracelet to notify others that I am likely the clumsiest person in the room and that they should be prepared at any moment to have to drive me to A & E, I've fully come to terms with being regularly publicly embarrassed – so I don't mind being the one to break the ice.

During my time as editor and art director of *habitat* by Resene magazine (and now *BlackWhite*), the days where I haven't had a paintbrush in my hand to prep for a DIY project or photoshoot may be outweighed by ones where I have. Since I'm not known to dress appropriately for anything that I'm doing, if you ever

meet me in person, I probably won't be able to tell you who designed what I'm wearing but I could certainly tell you which Resene paint colour I undoubtedly have splattered on it. I have personally renamed the jovially vibrant aqua Resene Yes Please to Resene 'No Thanks' after dropping a nearly full and only partly sealed 1L tin of it only to have it splash up on to every article of clothing I was wearing.

When I sold my last vehicle, I also had to explain to the new owner why I had 'painted' the entire backseat. The short answer is it started with my dear mother spilling a half spent but only partly sealed (see a pattern here?) 4L tin of slate blue paint over it. The long answer is that, when trying to maintain that aforementioned 'illusion of perfection' that can also accompany entertaining – the very same one that causes us to run out to buy a new dining room set right before hosting a holiday dinner – I had the brilliant idea to throw a fresh coat of paint up on my living room walls in the afternoon leading up to a party. When my first guest arrived (one of the quietest and shyest architects I have ever worked with), to his discomfort, I was still unshowered, in my painting gear and rushing to finish the second coat. Since my apartment didn't have any storage, I sent my mother down to my car with what was left of the paint while I got cleaned up. But I wasn't cleaned up for long, since I had to go tend to the paint spill in my car's backseat as soon as I climbed out of the shower.

While I do think there is a lesson in here somewhere, I'm not sure that I've actually learnt it yet. **BW**



Do you have a story about a paint, wallpaper or stain project or design that went awry? Share it in an email to editor@blackwhitemag.com and keep the conversation going.

Resene
Yes Please

Order swatches

Thousands of Resene colours are available as A4 screen-printed paint swatches, known as drawdowns. Order online or browse through the in-store library of swatches at Resene ColorShops and resellers.
www.resene.com/drawdowns

Order colour charts

Missing a Resene colour chart? Order free charts online.
www.resene.com/specifierorder

Need more colour advice?

Use the free online Resene Ask a Colour Expert service or visit your Resene ColorShop.
www.resene.com/colourexpert

Need technical advice?

Use the free Resene Ask a Technical Expert service or visit your Resene ColorShop.
www.resene.com/techexpert

Or call 0800 RESENE (737 363) in New Zealand or 1800 738 383 in Australia.

Specify the right product and colour

Use free Resene TechSpec to choose the right product for your project or our team can create a customised specification for you.
www.resene.com/techspec

View product data sheets online

www.resene.com/datasheets

Get electronic colour data for your software

www.resene.com/electroniccolour

Arrange a Resene rep visit

Need to see a Resene rep, in person or virtually? Book a visit online.
www.resene.com/repvisit

Looking for wallpaper?

Resene has a huge range of wallpaper to suit all tastes. View the latest designs online and the full collection at your Resene ColorShop.
www.resene.com/wallpaper

Need painter resources?

Order handy stationery, signs and brochures for your painting business.
www.resene.com/tradeorder

Learn wherever you are

Check out the Resene webinar series for everything from timber and concrete to colour know how.
www.resene.com/webinars

Need more help?

Find out more about the Resene Specifier and Project Services available to you.
www.resene.com/specifierservices

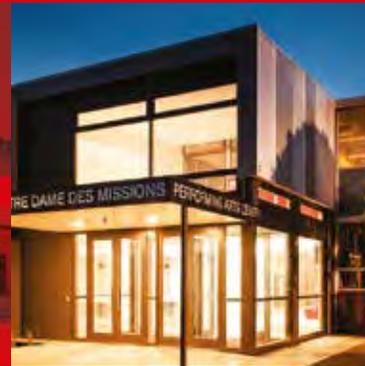
Remember you only get authentic Resene colours when you use Resene tinters in Resene paint bases. Resene decorative tinters with no added VOCs and the true Resene colour formulations are unique and only available from Resene. So, make sure you insist on genuine Resene products and tinters for your project.

We'll have more monthly news for you with the *BlackWhite* email newsletter. If you haven't already, sign up today at www.resene.com/enews.





Your coatings, paints, stains, clears and colour experts



Altex Coatings

Coating Technologies Group

Resene

Resene Automotive & Light Industrial

Resene Construction

www.altexcoatings.com

www.totalcolour.co.nz

www.resene.com

www.reseneauto.co.nz

www.reseneconstruction.co.nz

COATINGS
MARINE TEXTURES
INTERIORS
GLASSING
CLEARS
AUTOMOTIVE
TECHNOLOGY
EFFECTS
INDUSTRIAL
ARTISAN
PAINT
COLOUR
ENGINEERED
DECORATIVE
ARCHITECTURAL
CABINETRY JOINERY
WOODSTAINS
INNOVATION