

Architectural specifier: Athfield Architects Limited
www.athfieldarchitects.co.nz
Building contractor: Naylor Love Construction
www.naylorlove.co.nz
Client: Lyttelton Port Company www.lpc.co.nz
Photographer: Simon Devitt www.simondevitt.com
Services engineer: Beca www.becca.com
Structural engineer: Structex (Studio 2) Ltd

The brief called for a new headquarters to co-locate administration and port staff, supporting a cultural shift for the organisation, and creating a collegial workspace for the whole company. The new building replaces the previous administration headquarters damaged, and demolished following the Canterbury earthquakes, and a container terminal building deemed no longer fit for purpose.

With administration staff working traditional office hours and port staff working in shifts 24/7-365, a range of working styles needed to be considered, as well as creating common ground for two disparate work groups. Detailed testing of work-styles and resulting workspace design was undertaken with LPC.

Two key spatial drivers were employed in response to the brief; shared common spaces and collaborative working areas, and open plan workspace based on work activity, not hierarchy within the business. Common spaces such as the generous staffroom and open mixer stair, featuring robust materials and access to spectacular views, are open to all staff enabling both planned and impromptu conversations to occur.

Within the workspace, planning devices, such as strategic placement of furniture and meeting pods, were used to ensure a practical workplace was established, opening up links to other teams previously unavailable due to cellular office space and physical distances between teams.

The unique working port environment plays a significant role within the design, influencing everything from the structural expression of the mixer stair, to the design of key joinery items, creating a building which is at one with its environment and builds upon the history of the port and the occupants within it.

Honest, robust finishes such as concrete, steel and reclaimed timber create a unique character and resilience within the building, which is both inviting and practical for the 500 plus port staff.

"External profiled metal cladding, takes its colour and detailing from the nearby shipping containers"

Locally sourced materials, such as recycled timber from the former wharf, are used within interior lining, custom joinery and landscaping works. This speaks to the site history and generations who have worked at the port.

Bespoke meeting pods, each uniquely coloured, act as markers within open plan spaces, aid wayfinding and define workspace while supporting operational tasks including presentation of large nautical maps.

External profiled metal cladding, taking its colour and detailing from the nearby shipping containers, wraps into the interior adding to the palette of tactile materials.

The exposed interior steel structure also takes inspiration from the site, with the open stair referencing cranes working within the port, painted **Resene Fahrenheit** (raisin red) to suit the adjacent oxide red shipping container.

The interior palette references tones of the surrounding Port Hills, creating a building which is grounded in nature, while being constructed as part of the manufactured port landscape. Walls and ceilings are in **Resene Wan White** (umber white) with interior doors in **Resene Lustacryl** semi-

gloss in **Resene Double Foundry** (hot charcoal). Timber feature ceilings and linings are protected with **Resene Aquaclear**. The deep red of **Resene Fahrenheit** weaves throughout the building on the exposed structure. Feature meeting pods, exposed plywood and timber battens are finished in **Resene Colorwood** wood stain in **Resene Totem Pole** (bright red), **Resene Pickled Bluewood** (grey blue) and **Resene Kumera** (green brown).

The building has facilitated a cultural shift for LPC, where awareness, collegiality and a sense of ownership are celebrated.

This project won the **Resene Total Colour Nightingale Award** and the **Resene Total Colour Commercial Interior Office Award**. The judges said "a thorough integration of colour and architecture, the industrial structure is celebrated with the red which knits this project together. The colour palette is fitting; it feels unforced and subtle, yet it is beautifully detailed and befitting of the local environment. The colour takes you on a journey through the space bringing together all staff into a space that melds a traditional office environment with a grunty industrial vibe. Colour makes this space."





deeply *tasteful*

Architectural specifier: Aspect Architecture www.aspectarch.nz
 Building contractor: Holmes Construction www.holmes-construction.co.nz
 Client: Palliser Estate www.palliser.co.nz
 Other key supplier - chandelier: Crystal Chain Gang www.crystalchaingang.co.nz
 Painting contractor: Country Mile Painting & Decorating Martinborough
 Photographer: Rebecca Kempton www.rebeccakempton.com

Situated on the Martinborough Terrace, Palliser Estate is a premier and well-loved winery, just over an hour's drive from the bright lights and bustle of Wellington. The winery attracts city slickers, weekenders, honeymooners and tourists alike, all with one thing in common, the love of beautiful wine.

Aspect Architecture was approached by Palliser Estate to help re-shape and modernise the face of the Winery, their Tasting Room. The objective was to create a lasting impression, while remaining functional and keeping in line with their brand values. The previous Cellar Door design was flat and outdated and there was no wow factor.

The Tasting Room is the first impression and meeting point for all visitors, a gateway to the cooking school and conference facilities. The key was to create the right feel through colour.

The focus was the creation of a darker, moody space that reflected the idea of a wine cellar. Guests needed to feel as if they were entering the wine cellar for a special moment and the colours would help them focus on the wine and the flavours in a darker more concentrated environment, contrasting with the light and airy spaces surrounding the Tasting Room.

The palette of **Resene Half Baltic Sea** (rock grey) with **Resene Half Wan White** (winter neutral) creates a moody, seductive feel, while highlighting the incredible existing ceiling structure. The challenge was highlighting some architectural features, while hiding others, and this was done through the clever use of colour contrasts and camouflage. Feature doors and trims are picked out in Resene Half Wan White, while non feature doors and trims are camouflaged with Resene Half Baltic Sea to help them blend into the background. **Resene Lustacryl semi-gloss waterborne enamel** was used on feature doors to help draw the eye to them, while **Resene SpaceCote Low Sheen** was used on service doors to help them recede into the background.

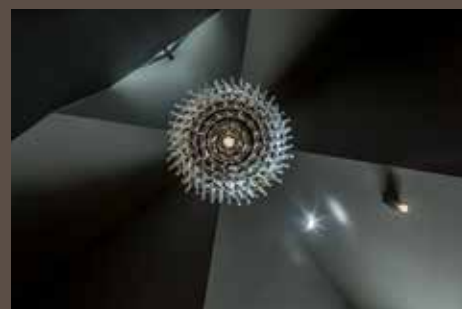
The use of darker colours has changed the environment significantly, working with the joinery to create a stunning space that contrasts with the other areas at Palliser Estate, making the cellar door experience truly special.

The spectacular ceiling structure was a feature so lost that some of the staff hadn't even noticed it before. The contrasting colours have now made it a memorable feature. The raking ceiling was finished in Resene SpaceCote Flat in Resene Half Wan

White, with the hung ceiling and walls in Resene SpaceCote Low Sheen in Resene Half Baltic Sea.

This project won the **Resene Total Colour Neutrals Award**. The judges said *"Who wouldn't want to while away time tasting wines in a space like this? A contemporary take on a tasting room, it's wrapped head to toe in dark welcoming and cocooning colour. The shape of the ceiling cleverly catches the light and shows the dark colour in so many different ways. Once you come in you'll never want to leave."*

"The focus was the creation of a darker, moody space that reflected the idea of a wine cellar."





"For 33 years and 360 artworks, and counting, Lyn has been painting successfully with Resene Lumbersider paints and still solely uses them today."

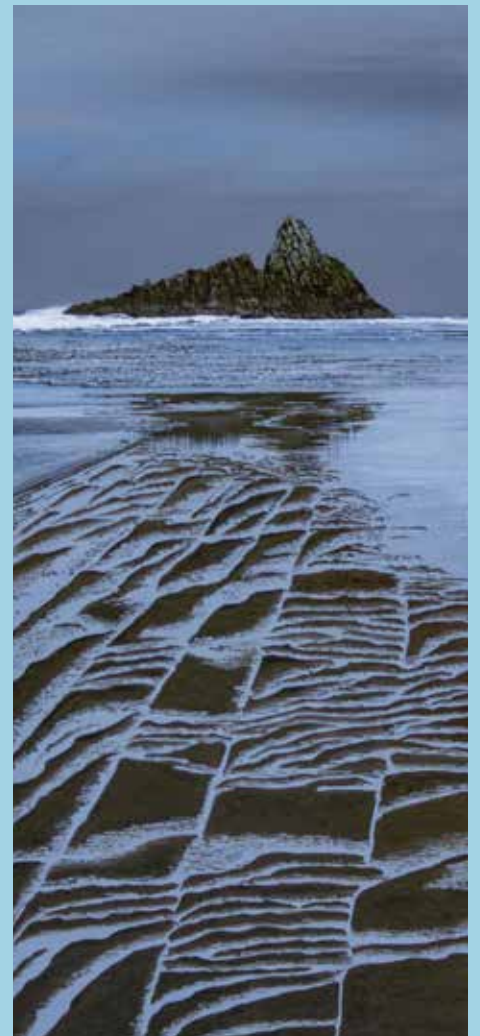
The Karekare residency is open to four artists a year as a residency and studio space to work on art pieces on the West Coast of Auckland. It is organised by Eden Arts and is courtesy of The Karekare Trust which makes the Dorothy Butler homestead available to artists.

Lyn Bergquist was granted a three week residency in late summer and completed eight works centred on Paratahi Island and the loneliness of Karekare Beach. Lyn has captured the emptiness, isolation and broad expanse of the beach, fascination with the tidal sand patterns and the power of the cliffs and sea.

The colours of Paratahi Island, 'The Sibling That Strayed Too Far' were also an inspirational feature along with the visual aspects of the island which change the shape of the island from an innocent 'sugarloaf' to a menacing 'battleship' blockading the shoreline. The paintings have been exhibited at the Karekare residence in April 2019 and will have a further exhibition at the Pah Homestead along with the other three resident artists from December this year until February next year.

The colours of the west coast beaches and overcast skies were the colour inspiration for this project. Lyn uses Resene acrylic paints using strong primary colours – **Resene Resolution Blue** (bold blue), **Resene Turbo** (energetic yellow) and **Resene Guardsman Red** (bold red) - plus green with **Resene Japanese Laurel** (bright green), **Resene Black** and **Resene White** then mixes colours on his canvas or on his palette as he paints. For 33 years and 360 artworks, and counting, Lyn has been painting successfully with **Resene Lumbersider** paints and still solely uses them today.

Lyn's works won the **Resene Total Colour Installation – Experiential – Product Colour Maestro Award**. The judges said "a beautiful and striking collection of artworks, the clever use of colour so accurately captures the landscape and brings it into works that can be enjoyed for years to come. This series of works gives a coloured insight into the moodiness of the landscape and Mother Nature at its best. It makes you want to break out the testpots and get painting."



bright spot



The clients approached DMA after purchasing a 1970s St Heliers house designed by Robert Railley, which had been poorly maintained but had fantastic potential. The architectural relationships of a 1970s house paired with the scale of the rooms, allowed the design team to explore different spatial processes to what they may have considered in a new build. The design language combined with more enclosed rooms and changes in levels and heights, led to the experience of energetic and adventurous spaces while still using relatively humble materials.

A key issue for the clients was that the living areas were not arranged around the sunny outdoor living spaces, which included the pool. The design response was to retain as much of the existing structure as possible, while completely changing the functions of the northern and western wings.

Due to a deteriorating roof that would have needed to be completely replaced, the proposed design included a new level to the dwelling. Located at the top end of the site, this level allowed the design to step down, following the natural topographical slope, engaging with the proportions of the original built forms without overpowering them.

The project reinterprets Railley's vision to accommodate a contemporary set of ideals and requirements. Making use of existing housing

stock, investing in good design and adapting the home to the 21st century was an inherently sustainable task. Wherever possible, the primary architectural language has been revitalised in subtle gestures such as the height of transoms and an identical sized slot window. Much of the cladding has been recycled in retaining walls around the property.

The transformation has re-equipped the building to serve new families for another 40 years and onwards into the future, providing precedent for others as to what can be achieved with good bones.

The original house was clad in stained black cedar. Unfortunately due to poor maintenance most of the original cladding was removed and repurposed as landscape wall cladding. At some point the house had been highlighted with a baby blue around the trims and inside the stair tower linking the pool area with the carport.

The stair tower offered potential to use colour as a feature within the space. Inspired by the porticos of classical Italian and Spanish public buildings where the strong colours are struck by the sun and radiate light into the surrounding areas, fresh **Resene Lumbersider** in **Resene Happy** (bold yellow) radiates golden light when the evening light hits it. The stairwell also features a living roof with bright blooms of yellow and red. The yellow

"The stair tower offered potential to use colour as a feature within the space"

is a bold accent for the other exterior finishes of **Resene Pitch Black** (tar black) wood stain and **Resene Lumbersider** in **Resene Half Whiteout** (chalky pearl white).

Any alteration project is particularly challenging for multiple reasons. The way people live has changed so much in 40 years, so the priorities of open plan living had to be accommodated within an existing footprint that was very much inward looking. The design work carefully balanced the radical change to the form and plan of the house while maintaining the original intent in terms of styling and scale.

This project won the **Resene Total Colour Residential Exterior Award**. The judges said *"sunshiny yellow shines from the stairwell, inviting you to enter. This clever punch of colour within a black exterior knits together old and new seamlessly. As a studied accent to powerful black robust architecture, the Resene Happy yellow lights up this project with its exuberant personality. It's a reminder to all of us how the right colour in the right place makes a project memorable."*



Architectural specifier: Daniel Marshall Architects www.dma.nz
Building contractor: Hargraves Homes www.hargraveshomes.co.nz
Painting contractor: Kingdom Decorators Ltd www.kingdomcorp.co.nz
Photographer: Sam Hartnett www.samhartnett.com



"The gradation, repetition and mathematical creation in nature is what makes the concept of this cocktail bar."

This conceptual pop up pavilion is designed to accompany the festive and celebration vibe of the annual Sydney Festival to encourage patrons to relax, socialise and have fun. It's deeply inspired by nature, the urban scene of Sydney and Japanese architect Kengo Kuma.

The gradation, repetition and mathematical creation in nature is what makes the concept of this cocktail bar. Starting from the middle, and swirling up to the top like a blossoming flower, all individual instruments combine together to create a beautiful symphony and earn the name of The Orchidstra.

When you enter the space of The Orchidstra the dark **Resene Aquapoxy floor** is designed to reflect the string art installation. Bold **Resene Big Bang** (fluoro orange) sets the stage with softer **Resene Wax Flower** (apricot rose), **Resene Mellow Yellow** (warm yellow) and **Resene Tasman** (soft aqua grey) providing a rhythmical palette on the painted strings, each curve painstakingly mathematically calculated to form the shape.

To fulfil the colour and festive atmosphere, a hair colour bar is built into the pavilion. Using semi-permanent hair colours all can enjoy the fun and creativity of changing hair colour for a new style during Sydney festival, while having delicious cocktails custom designed for the event.

The focal point of the bar has recycled plastic tiles as the negative space, with a beautiful curved luxurious lounge and the string art backdrop. This is a destination space where guests take their social media photos to another level.



This project won the **Resene Total Colour Rising Star Award** for students. The judges said "this bar imagines a world where painted string in a pop up bar space adds delicate whimsical colour in spiralling swirls. It's a unique twist on colour application. Painted strings are arranged to create a rhythm of colour, beautiful from all angles. A clever concept that embraces and celebrates colour so well."

brushstrokes

trend again

Just when you thought you had the hang of the latest trends, they're on the move again.

The old colour rules have been broken many times over and now almost anything goes. Despite the move to personality driven palettes where if you like it you choose it, there are still some definite trends in decorating and colour that are evolving that help to influence colour choices.

Full on multicolour blocked walls have made way for more random areas of colour that are not restricted by the edges of the wall. Designs and colours are starting to meander, from wall to wall, wall to ceiling and wall to floor.

We've created the latest *habitat plus* – decorating and colour trends – to help get customers inspired for their projects. It's full of decorating and colour ideas that can be borrowed for projects big and small. You can view it online www.resene.com/habitatplus or get a free copy or two from your local Resene ColorShop to share with your customers to help them with their decorating decisions.



rust never sleeps

When we asked the Resene Technical team to create a coating that is designed to rust, it's probably not surprising that they double and triple checked whether we wanted to stop rusting or actually create the rusting effect.



Over the years, we have seen the Resene FX special effects range grow in range and application as decorators are looking for something new and different to try out to make their homes and projects as individual as they are.

Traditionally effects finishes were quite structured and formal – think rag rolling and marbling. Of late, effects finishes have tended to become more organic and freehand style, more of an anything goes approach.

From metallic to pearl shimmer, magnetic to crackle, blackboard to chalkboard, fluoro to glow-in-the-dark and now to rust, the only limit is your imagination.

New Resene FX Faux Rust Effect is a waterborne coating used to create a rust style effect on exterior and interior surfaces. 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.

Always work on a sample area first, applying two coats of Resene FX Faux Rust Effect basecoat then two coats of the Resene FX Faux Rust Effect Activator to set off the rusting effect. The colour intensity and variation of the rust effect depends on the application method. The sooner the activator is applied after the basecoat is tacky, the deeper the rust effect.

The FX range of Resene products is available from Resene ColorShops and selected resellers. Keep an eye out at your local store for the new Resene FX Faux Rust Effect.

chalk it up

The Karen Walker Paints range of colours was an instant hit when it was first launched, and has continued to be a popular go to colour range with each updated release.



And now to bring the Karen Walker experience full circle, we have a new Karen Walker Paints range of paints available so you can get your favourite Karen Walker Paints colour in Karen Walker paint.

The new range is Karen Walker Chalk Colour, available in 500ml and 1L packs, perfect for small projects, from furniture to features. The paint is based on chalk style paints, which bring an artisanal vibe to a project. The range also includes Karen Walker Soft Wax in a clear and vintage option.

The Karen Walker Chalk Colour range can also be tinted to a range of standard Resene colours off white, light and ultra deep tone.



oil and water DO mix



Just when you thought you had the hang of which paint was which, we have a new category for you.

Once there were solventborne paints, then there were waterborne paints, and now we have waterborne alkyd hybrid technology that combines the best of both!

Solventborne paints were traditionally popular for their tough scratch and water resistant finish and their smooth finish. Unfortunately with that came higher VOCs, traditionally higher odours and wash up in solvents.

Our waterborne paints have been more popular of late for their low odour, quick dry and easy water wash up, but the early versions weren't suitable for wet areas or trim or joinery, until the first waterborne enamels, Resene Lustacryl and Resene Enamacryl, were launched.

The new evolution to waterborne alkyd technology, provides additional performance benefits combined with the environment in mind. They look like a traditional solventborne paint, but with the easy water wash-up and

lower VOCs of a waterborne paint. Compared to a waterborne enamel, a waterborne alkyd has a tougher finish, but it is slower to dry. The slower dry time can be a benefit in disguise on some jobs, giving you more time to work the finish without excessive brush or roller marks. Always make sure you allow enough time for the first coat to dry properly before overcoating.

Waterborne alkyds may still yellow, when used on areas that don't get natural light, but not to the same extent as a traditional solventborne product.

Resene Woodsman Decking Stain, introduced last year, is based on similar hybrid waterborne alkyd technology.

And now it's time to move the technology into paint. First off the block, **Resene Room Velvet** is moving to a waterborne alkyd version, replacing the old solventborne version which is being deleted. The new version is available in white and colours off white.

All new products have their own nuances and tips and tricks to using them. When switching to a new product, allow a little extra time to read all the information and get used to the new product, and in next to no time its specification and use will become second nature.

watertight all day and night



While you might normally think of Resene as having lots of paints and stains, we also provide a whole host of complementary products to help you get the job done – accessories, cleaning products, wallpapers, curtains and more.

The latest new addition to the range of helpful extras is **Resene Water Lockout**, a versatile high build liquid watertight membrane based on a urethane modified bitumen emulsion. Applied in multiple thick coats, Resene Water Lockout acts much

like a plug. It cures to a seamless highly elastic and durable film that adheres well to most substrates to block water ingress.

It comes in black and isn't designed for painting over, so it's best used in non-aesthetic areas of a building, such as on exterior masonry walls, in situ concrete, plastered/rendered walls or on retaining walls and inside wood planter boxes.

Keep an eye out for it at your local Resene ColorShop or reseller or ask them to order stock in for you.



habitat's here

The latest **habitat magazine** is packed full of fresh ideas and inspiration showing you how to use paint, colour and design ideas to transform spaces. It's coloured by Resene, but it's not just about painting. **habitat** issue 31 is available from Resene ColorShops and resellers or view online at www.resene.com/habitat.

spray away



If you find yourself regularly applying a lot of semi-gloss waterborne enamel, we have a treat in store for you. New **Resene Lustacryl Commercial Spray Grade** is a semi-gloss waterborne enamel that may be used in all areas traditionally reserved for solventborne enamels. Designed specifically for spray application, it's non-yellowing and fast drying with easy water clean-up.

It can be used wherever you might normally use **Resene Lustacryl**, and is especially ideal for solid timber doors and joinery.

Available in 10 litre white and colours off white at Resene ColorShops and selected resellers.

the funny side of paint

"While painting the main bedroom, my son was kicking his toy soccer ball up and down the hallway. When asked to stop doing this he kicked the ball to me, so I returned the ball with force but completely missed the soccer ball and kicked a full ten litre of Resene Lumbersider down the hallway. What a huge DIY disaster cost and clean up, nevertheless we all saw the hugely funny side. No more soccer balls inside!"

Thanks to Brian!

Colour that cleverly supports architecture won Waterfront House by Athfield Architects Limited the top colour award in the Resene Total Colour Awards 2019.

Resene has a long history of colour and today's colour range of thousands of hues is a far cry from the handful that was available when Resene started 73 years ago. The Resene Total Colour Awards were launched to encourage and celebrate excellent and creative use of colour; to showcase striking colour palettes and combinations and provide fresh inspiration.

Awards have been given for the best colour use in: Residential Exterior, Residential Interior, Bright Spot, Commercial Exterior, Commercial Interior Office, Commercial Interior Shared Space, Commercial Interior Public + Retail Space, Installation - Experiential - Product, Education, Heritage, Neutrals, Rising Star and Lifetime Achievement, with the Colour Master Nightingale Award for the best overall colour use.



Resene Total Colour Award winners for 2019 are:



Resene Total Colour Master Nightingale Award: Waterfront House by Pippa Ensor, Kim Salt and Trevor Watt of Athfield Architects Limited. Also winner of the Resene Total Colour Commercial Interior Award (*in this issue*).



Resene Total Colour Landscape Award: Merriwa Silos by Christopher Skyner of Authority Creative.



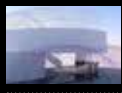
Resene Total Colour Landscape Colour Maestro Award: Te Manawa Playspace by Isthmus.



Resene Total Colour Installation - Experiential - Product Award: One Man's Treasure, New Zealand Maritime Museum by Nick Eagles of The Letter Q.



Resene Total Colour Installation - Experiential - Product Colour Maestro Award: Karekare Residency by Lyn Bergquist (*in this issue*).



Resene Total Colour Rising Star Award: The Orchidstra Cocktail bar by Rachel Mao (*in this issue*).



Resene Total Colour Rising Star Colour Maestro Award: Naked Salad by Qun Zhang.



Resene Total Colour Education Award: University of Canterbury - Rehua by Athfield Architects Limited.



Resene Total Colour Education Colour Maestro Award: Matua Ngaru School by ASC Architects.



Resene Total Colour Residential Interior Award: Mt Macedon Residence by Charlotte Coote of Coote&Co.



Resene Total Colour Residential Interior Colour Maestro Award: Te Iti Kahurangi by Lizzie Cook.



Resene Total Colour Residential Exterior Award: Railley House by Daniel Marshall of Daniel Marshall Architects (*in this issue*).



Resene Total Colour Residential Exterior Colour Maestro Award: Glo Apartments by Nadine Donazzan of DNADesign.



Resene Total Colour Neutrals Award: Palliser Estate Winery Tasting Room by Victoria Read of Aspect Architecture (*in this issue*).



Resene Total Colour Commercial Exterior Award: MOTAT Building 6 by Athfield Architects Limited & MOTAT.



Resene Total Colour Commercial Interior Public + Retail Award: Blackwell and Sons: Emporium of Wonder by Mackit Architecture.



Resene Total Colour Commercial Interior Public + Retail Colour Maestro Award: In Good Hands Physio by Michael Cooper of Michael Cooper Architects.



Resene Total Colour Shared Space Award: B:Hive, Smales Farm by BVN in association with Jasmx.



Resene Total Colour Shared Space Colour Maestro Award: Henderson Police Whangaia by GHDWoodhead creativespaces.



Resene Total Colour Heritage Award: Church of the Holy Passion by Damien Walker of The Studio of Saint Philomena.



Resene Total Colour Heritage Colour Maestro Award: Waikohanga House by RTA Studio in collaboration with Archifact.



Resene Total Colour Bright Spot Award: The Go Bananas shelter by Sharon Shin.



Resene Total Colour Lifetime Achievement Award: Debbie Abercrombie.

"If Debbie Abercrombie was a colour, she would be the rainbow."

Debbie's long and successful career as a colour expert in her own right, has seen her help many clients navigate their way through colour choices to get just the right palette for their project. Debbie has also shared her passion for colour through her long running colour courses. She has patiently guided a myriad of students through a journey teaching them how to harness and use the power of colour to bring out the best in their own projects and how to apply that learning to client projects in the real world.

Through Debbie's work and the work of her students armed with the colour knowledge she has imparted, Debbie's colour advice and expertise has helped recolour thousands of projects already.

Debbie's passion and commitment to colour has already been an inspiration to so many and we look forward to seeing her inspiration continuing to colour projects for years to come."

Congratulations to all the winners and thank you to everyone who took part. We will be showcasing a range of entries in upcoming issues of the Resene News and on our website. To view photos of all winning projects see: www.resene.com/awardwinners



Resene. Licensed products since 1996



the paint the professionals use



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