



Resene
Total Colour
Awards 2011

Commercial

Resene

the paint the professionals use

www.resene.com/colourawards



The second annual Resene Total Colour Awards proudly celebrates and encourages excellent and creative use of colour.

Resene has a long history of colour in New Zealand with colours like Resene Spanish White and Resene Pearl Lusta created over three decades ago still continuing to be top choices for decorators today. In 1969 Resene set up a new system of colour, the British Standard Specification colour range which provided a range of strong colours at a time when decorators were used to pastel colours. And more recently, in keeping with Resene's focus on sustainable innovations, Resene has developed its own range of non VOC (volatile organic compound) tinters to enable all Resene decorative paints to be tinted without unwanted VOCs.

With thousands of Resene colours available, we created the Resene Total Colour Awards to recognise superb colour use and to foster creativity and innovation in colour.

Awards were given in ten categories:

- Residential Exterior
- Residential Interior
- Display/Product
- Sustainable System
- Rising Star
- Commercial Exterior
- Commercial Interior – Public + Retail
- Commercial Interior – Office
- Education
- Lifetime Achievement

and Colour Master – Nightingale Award for the best overall colour use.

We hope you enjoy viewing a range of the commercial projects submitted to the Resene Total Colour Awards and that they provide inspiration for decorating projects of your own.







Dark Rum

Joie De Vivre

Mexican Wave

Raspberry

Solitaire

Lotus Asian Restaurant Marrickville



Lotus is a pan-Asian restaurant and unlike other Asian restaurants in the area, the clients wanted an upmarket look and feel for their new restaurant.

The layout of the restaurant is long and relatively narrow, so a semi-divide was incorporated, with columns and bulkhead to break up the space. This feature was painted in a contrasting colour, Resene Raspberry which, together with the wall colour, Resene Joie De Vivre, and skirting in Resene Mexican Wave, create a colourful and lively colour scheme. The colours were chosen for how they appear in the evening, as the restaurant does

not open for lunch, as well as to give a fun and convivial atmosphere.

This colour scheme is complemented with two wallpapers used in the back section and behind the servery. Five framed wallpaper panels hang on the painted walls in the restaurant.

The rear door and the street window frames are painted in Resene Dark Rum, a deep brown, which also matches the exterior of the restaurant.

Matching business cards, menus and signage were also created, incorporating the colour scheme.

Architectural Specifier: Judith Briggs
www.colourconsultants.com.au

Products Used: Resene Ceiling Paint, Resene Enamacryl, Resene Lumbersider, Resene Lustacryl

Colours Used: Resene Dark Rum, Resene Joie De Vivre, Resene Mexican Wave, Resene Raspberry, Resene Solitaire



Architectural Specifier: Judith Briggs
www.colourconsultants.com.au
Products Used: Resene Lumbersider, Resene Super Gloss
Colours Used: Resene Coral, Resene Dutch White, Resene Milk Chocolate

 Resene Eighth Napa





Café ideas Showroom

Chippendale

The building was originally the Crown Hotel, aptly named due to its crown-like upper parapet. It was built in 1901 and was a grand hotel near Central Railway, Sydney. Unfortunately, over the course of the years, it has lost a lot of its original features, especially at street level. In determining placement of colours, this was taken into account and accents were used to highlight original features and the lines of the building, especially the crown, and detract from modifications like the street level windows and iron balconies to the upper level windows.

The building commands a prominent corner position on Regent Street, a busy thoroughfare from the city through to nearby Redfern and the industrial areas of Waterloo, Alexandria and Mascot, and can also be seen from nearby Cleveland Street.

Following the building's earlier heydays, the area of Chippendale became quite

seedy and the hotel became a haunt for cartels and gangs. Before it was closed down and boarded up in the late 1990s after an infamous shootout between rival gangs, it had been the Blackmarket Hotel & Hellfire Club. Later attempts to reopen it as a brothel failed and the building was purchased by Café ideas to become their two level showroom for café and restaurant furniture and equipment.

In determining the colour scheme, it was a Council requirement to respect the historical significance of the building. The client brief was to give it lighter, fresher colours (it previously had dark purple wall face, white parapet and orange trims) and create a colour scheme that tied in with the purpose of the building.

A heritage tri-colour palette was selected and colours chosen reminiscent of café lattes and hot chocolate to fit with the café theme, being Resene Coral, Resene Dutch White and Resene Milk Chocolate.

Coral

Dutch White

Milk Chocolate











Gain Health Medical Centre Project

Fergusson Drive, Upper Hutt



Warm inviting colours greet patients and visitors as they arrive at the new Gain Health Medical Centre. Chocolate brown timber-look vinyl plank flooring teamed with hoop pine look wallcoverings brings a natural organic feel to the space while the soft creamy white and chartreuse yellow walls and leaf motif on the reception counter bring style to the space.

The Doctor's consulting rooms each have chocolate random pattern carpet tiles with Best Oak laminate furniture - consult rooms are themed in either red or yellow with subtle variances in colour. Waiting area chairs feature a highly coloured and textured range of fabrics - Laminex Red Energy stream laminate and a mustard coloured leather upper



Architectural Specifier and Colour Selection: Simone van der Plas, Encompass Ideas www.eideas.co.nz

Building Contractor: O'Styke Builders

Painting Contractor: Paul Reddish Decorators

form the children's play area - aptly referred to as the 'Naughty Corner'.

Resene neutral colours are used throughout the clinic and complement the scheme well with the Resene Oilskin door colour used throughout the clinic bringing through the chocolate flooring materials theme.

The clients are very happy with their new clinic and continue to receive compliments on the interior design with patients particularly commenting on how warm and inviting the space is.

Colours Used: Resene Akaroa, Resene Alabaster, Resene Double Alabaster, Resene Half Akaroa, Resene Half Oilskin, Resene Half Thorndon Cream, Resene Oilskin, Resene Thorndon Cream

Products Used: Resene Lustacryl, Resene Zylone Sheen

Akaroa

Alabaster

Double Alabaster

Half Akaroa

Half Oilskin

Half Thorndon Cream

Oilskin

Thorndon Cream







 Resene Grenadier



O.C.D DESIGN LIMITED
Original Concepts & Development

- Spatial Planning
- Colour Concepts
- Project Management
- Interior/Product Design
- Residential/Commercial Interiors



O. C. Design Exterior Fit-Out Blenheim Road, Christchurch



Black
White

Deep
Cove

Escape

Fuel
Yellow

Whizz
Bang

Designers of O.C. Design Ltd (Original Concepts and Development) decided to challenge the common use of neutral tones on this project and have used new colours from the Resene: The Range 2011/12 fandeck, reflecting the nature of their business in a contemporary yet fun way. O.C. Design Ltd is a forward thinking interior design firm with a focus on working with their client's existing favoured items and incorporating current design trends along with 'design classics'. The new exterior showcases this design focus on their own office.

When selecting the exterior colours for the studio, both designers took into consideration the neutral colour combinations of the other existing eight

units, deciding to pick out the details on the studio's office façade only. The existing elements of Linea board provided a natural inspiration for horizontal stripes along both sides of the studio.

The dynamic colour scheme showcases the company's creative individualism by interpreting current colour trends in a unique innovative way. Vibrant colours used create a rich hit of warmth (Resene: Whizz Bang and Resene: Fuel Yellow) balanced with soothing blue tones (Resene: Deep South and Resene: Escape). Resene Black White adds a sharp/fresh edge to the scheme.

The Resene colours selected have been incorporated in the company's graphics creating visual balance.

Colour Selection: Anita Reid and Ammie Robinson, O.C. Design
ocdLtd@gmail.com
Signage: Speedy Signs Ltd

Colours Used: Resene Black White, Resene Deep South, Resene Escape, Resene Fuel Yellow, Resene Whizz Bang



Kimi Ora School

Walter Street, Naenae,
Wellington





Kimi Ora School is a Special Needs School with the building area covering almost 1,100 square metres of the 5,400 square metre site, adjoining Naenae intermediate and Naenae College. The site is intensively developed with hard and soft landscape, providing playground, sensory garden, orchard, sheltered classroom courts and parking area with rain garden and covered drop-off zone.

The students are aged from 5-20 years old and have a wide range of physical, mental disabilities. All students require assistance with mobility and most have moderate to severe visual impairment. Colour and tonal contrast of paints and other finishes play a very important role in helping the students to orient within the facility, locate familiar rooms, to clearly distinguish doorways and signal paths between spaces.

The exterior form of the school is a series of interconnecting blocks, clad in natural cedar, painted ply or weatherboards. These reflect the various activity zones; entry/administration, the two classroom blocks, hydrotherapy pool, staff areas and other therapy spaces. Changes in colour, texture and materials help reduce the scale of the building.

Good quality natural lighting to the interiors is achieved with high level windows, and light colours to upper walls and light shelf in classrooms and other larger spaces.

Resene Environmental Choice paints were selected throughout the project. Kimi Ora School at Naenae has achieved 5 Green Star NZ - Education 2009 Design Certified Rating by NZGBC.

- Bazaar
- Bullseye
- Double Stonehenge
- Eighth Hillary
- Green Smoke
- Hillary
- Nepal
- Tsunami



 Resene Sea Green





Architectural Specifier: Peter Beaumont, BKB Team Architects; Chris Kendall, Team ESD
www.teamarchitects.co.nz
Building Contractor: Maycroft Construction Ltd
Colour Selection: Peter Beaumont and Sol Atkinson, BKB Team Architects
Painting Contractor: MRC Contracting Ltd
Photographer: Kevin Hawkins Photography and BKB Team Architects





Afterglow

Bazaar

Beatnik

Clockwork Orange

Double Stonehenge

Fiesta

Half Hillary

Hillary

I C Red

Night Moves

Pearl Lusta



Colours Used: (Exterior) Resene Bazaar, Resene Bullseye, Resene Double Stonehenge, Resene Eighth Hillary, Resene Green Smoke, Resene Hillary, Resene Nepal, Resene Tsunami, (Interior) Resene Afterglow, Resene Bazaar, Resene Beatnik, Resene Bluegrass, Resene Clockwork Orange, Resene Double Stonehenge, Resene Fiesta, Resene Half Hillary, Resene Hillary, Resene I C Red, Resene Night Moves, Resene Pearl Lusta

Products Used: Resene Aquaclear, Resene Aquapoxy with Resene Industrial SRG Grit, Resene Lumbersider, Resene Lustacryl, Resene Sonyx 101, Resene SpaceCote Low Sheen, Resene Uracryl 403







 Resene Sea Green







Te Kura Maori o Porirua Specialist Teaching Space

Warspite Ave, Waitangirua, Porirua

Te Kura Maori o Porirua, engaged Bell Kelly Beaumont Team Architects to undertake the design of a new specialist multi-use teaching space intended primarily for teaching of the science based curriculum.

Sited alongside existing standard classroom spaces, the new building offered opportunities to provide more than a single teaching space. Careful design of the new building as a stand-alone structure and the construction of simple translucent canopy roofs has created additional outdoor spaces where learning can take place beyond the classroom walls in a variety of outdoor spaces, an arrangement ideally suited to the horticulture component of the Kura syllabus.

The colour palette for the buildings has been integral to the success of the design. The playful colours used on the exterior of the new classroom help define the specialist use of the building alongside the general classroom blocks. Complementary colours of green, Resene Flourish and red Resene Hot Chile differentiate the classroom from the surrounding buildings.

The interior colour scheme is driven by both practicalities and the desire to provide a stimulating environment. The working bench surfaces are grey tone vinyls, which provide a clean neutral background for science experiments. Melteca in bright shades of reds and greens are used below the benches on the joinery and for shelving, providing a visual link to the exterior colours of the building and a more lively space. Neutral tones of Resene Bianca and Resene Travertine have been used for the interior wall and ceiling surfaces to maximise the feeling of light and openness for the interior.



Architectural Specifier and Colour Selection: Jason Parkin, BKB Team Architects www.teamarchitects.co.nz
Building Contractor: Multibuild 2009 Ltd

Painting Contractor: First Choice Decorators
Colours Used: Resene Bianca, Resene Flourish, Resene Hot Chile, Resene Sapling, Resene Travertine

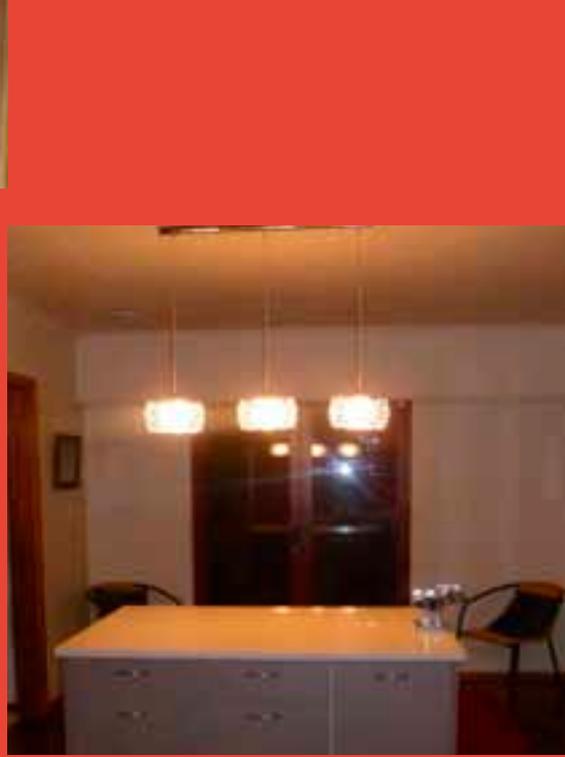




 Resene Vermont







Tomoana Lodge

Hastings

Since mankind first inhabited the earth our aesthetic tastes have been influenced by our immediate environment. We are comfortable with nature as we grow up in it and its shapes, colours, textures and sheer beauty create calming emotions, which give us a sense of well being. With this principle in mind this project endeavours to use natural elements to be the inspiration to create a warm comfortable and relaxing environment, which not only creates an indoor outdoor flow but brings the outdoors into the house.

Built in 1967 by the previous owner the house was in much need of a refurbishment and a more modern decor. However I wished to maintain some of its history, which I believe to be important in developing the character of a home. The previous owner was a keen fly fisherman and on his trips had gathered stones from the local rivers. After collecting a large number of these he decided to make a stone mosaic, set in resin, to act as a backdrop to the wood burner.

I decided to keep this mosaic and use it as the motivation for the re-design of the kitchen and lounge area. The colours

were inspired by the stones. Resene Adrenalin Junkie is used as the feature wall in both rooms and being a metallic paint gives another natural element to the design. Resene White Rock is used on all the other walls, a neutral with a tinge of green, which again complements the nature theme. Resene Wheatfield is used on the ceiling, another neutral which goes well with the carpet, which is made from corn extract.

The tiles in the kitchen absorb all of the colours and give a perfect match to the Stone Mosaic, creating a strong visual link between the kitchen and the lounge. Bifold and French doors have been added and rather than have a deck, the plants come right up to the edge of the room when the doors are opened to create one large open space.

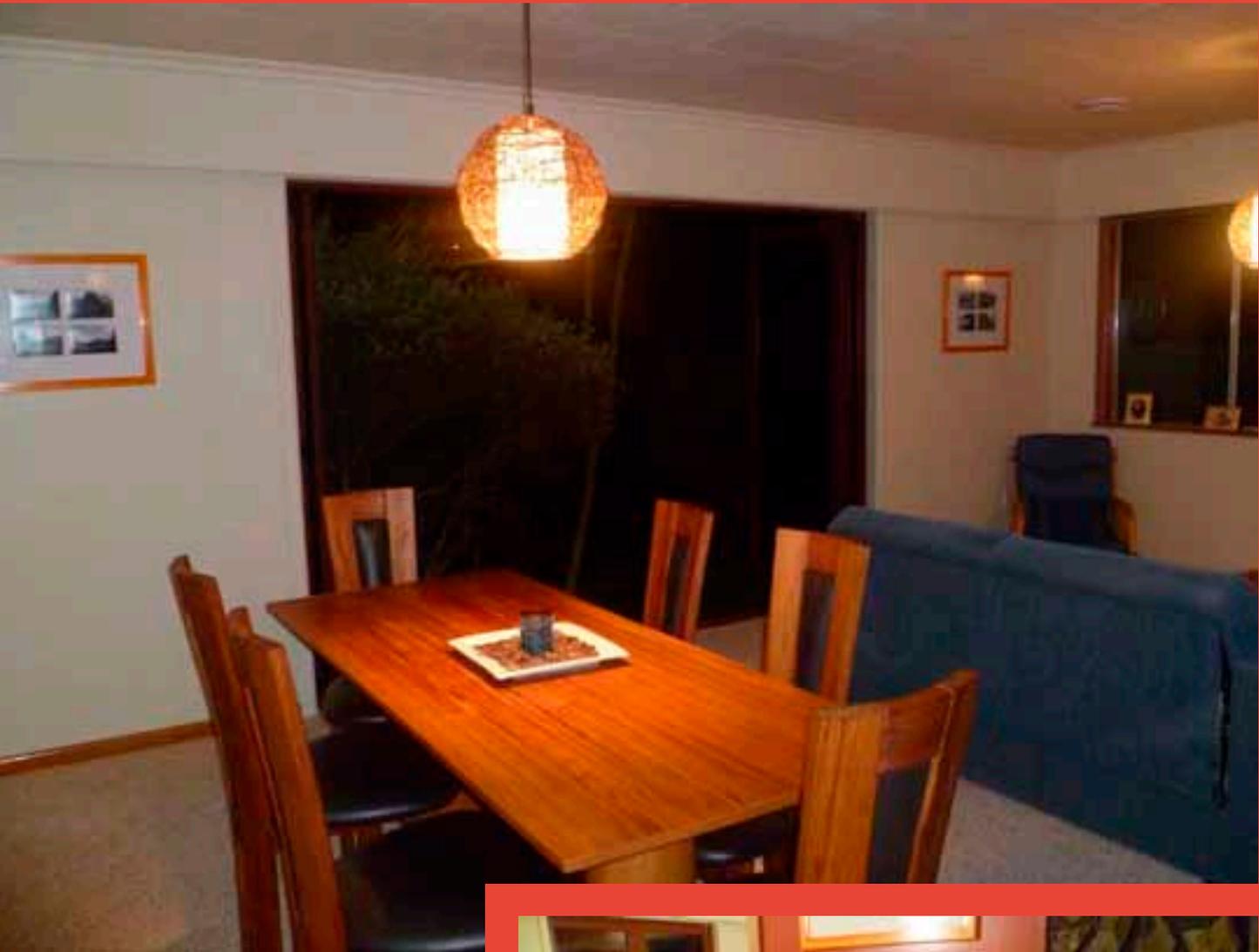
Recycled Rimu has been used to maintain the character of the house and the dining table and mirror have been made from old floorboards, another important consideration in maintaining resources.

The local town is left firmly at the gate as you enter this environment, which was the main aim of the project.



 Resene Daredevil





Colour Selection: Michael Darmody
Colours Used: Resene Daredevil, Resene Wheatfield, Resene White Rock
Products Used: Resene Enamacryl Metallic, Resene Lumbersider

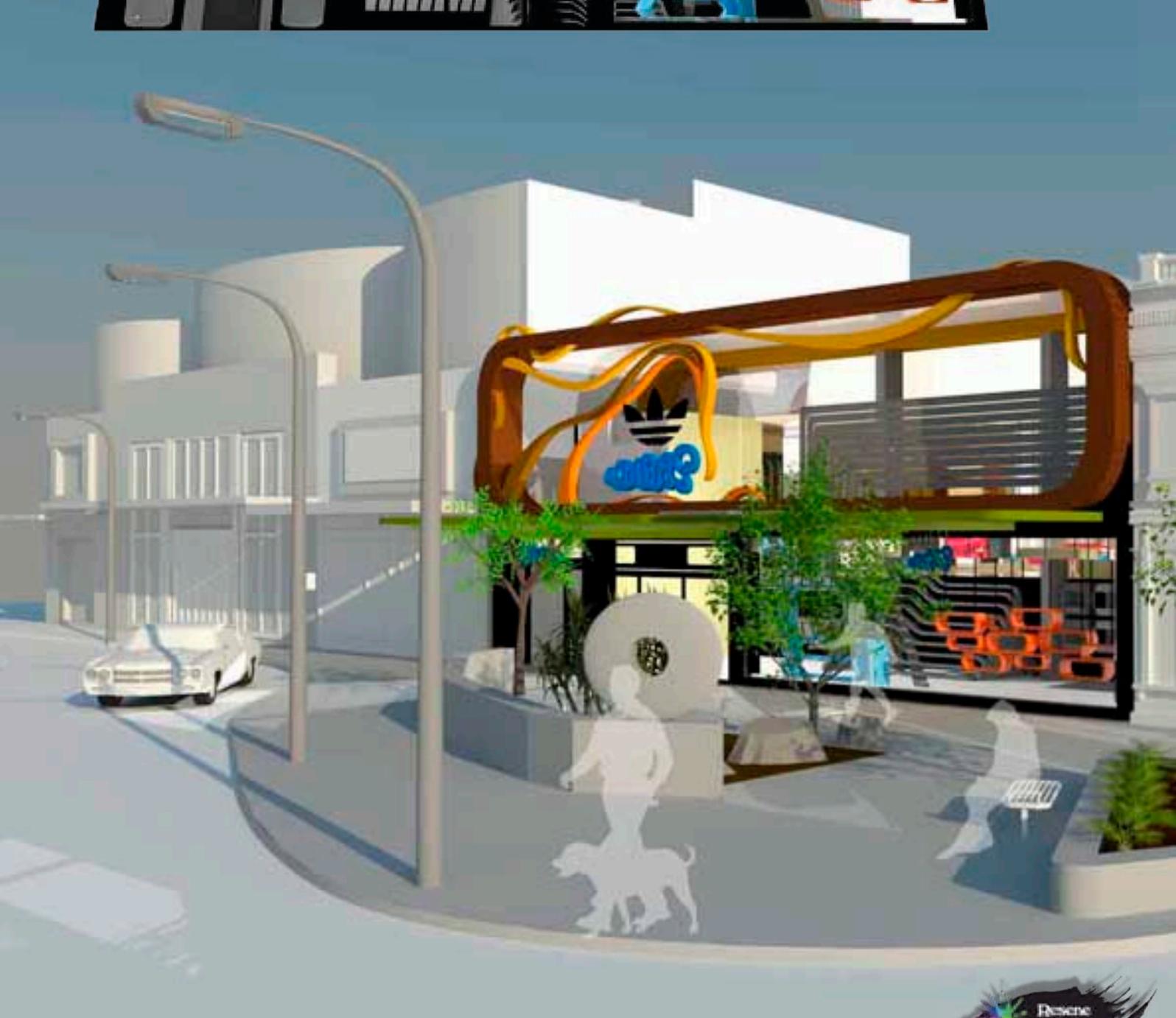




Daredevil

Wheatfield

White Rock



Adidas®

Bringing the Funk

Adidas® have traditionally represented themselves with simple and effective design concepts, the use of modern black and white designs with stark lighting for their retail stores created a cold and clean feel for the Adidas® brand.

This exploration is focused on Adidas® Originals casual wear and the opportunity presented to give the brand a fresh, funky, retro look and feel. Combining retro styling with contemporary design has produced interesting shapes and exciting colours that give a new feel to the store, creating a warm and livelier more poetic space.

The Resene colour palette has the range and vibrancy to capture the funky cool of the past and splash it on this modern retail environment. The aim is to be different, to be the life of the party, and most importantly of all, to bring what was cool and funky when Adidas® was on its prime to 2011 and onwards.

Retro is my main inspiration towards adding variety of colour. The retro era consists of many different shapes and definitely colour. The storefront feeds off the retro theme, grabbing your attention with the help of the funky designs combined with the exciting colours.



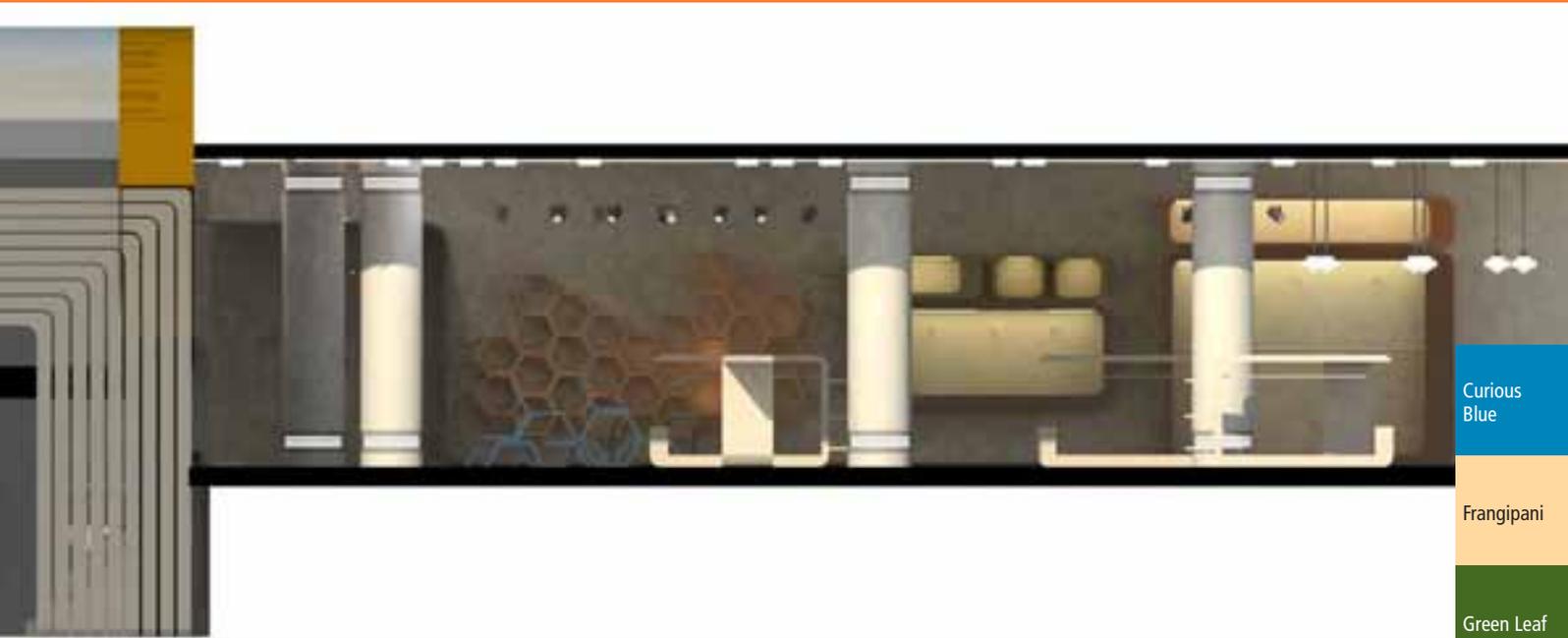


 Resene Pizazz



Architectural Specifier: Timothy Eiao
 Colours used: Resene Jigsaw, Resene Green Smoke, Resene Green Leaf, Resene Curious Blue, Resene Buttered Rum, Resene Anzac, Resene Antique Brass, Resene Tahiti Gold, Resene Frangipani, Resene Bronze Olive, Resene Brazil, Resene Bourbon, Resene Baltic Sea, Resene Perfume, Resene Bowie, Resene Knock Out,





Curious Blue

Frangipani

Green Leaf

Green Smoke

Jigsaw

Knock Out

Perfume

Tahiti Gold





 Resene Fire



Abattoir meet restaurant

'Space for the Deglutition of Esculent Meat' investigates the connection and process between beef production and beef consumption. The result is a single edifice, consisting of slaughterhouse, meat preparation areas and restaurant, coexisting under the same roof. This intentional juxtaposing seeks to counter the modern day separation that exists between the preparatory process of beef and the consumer.

Through the use of colour, the architecture engages the occupants, generating an intimate relationship between the various bodies - both diner and beast - that occupy the space.

The modern day slaughterhouse interior is visually destitute and colour deficient.

By contrast, the colour palette here was developed and refined to reflect the abattoir process. As the consumers move through the building they take part in the various slaughter procedures using all their senses, in particular the visual sense. Through the use of colour, the architecture is able to engage and connect the consumers to the various slaughter processes, therefore generating a more holistic, and successful design. As a result, the building speaks the language of its function - rich reds progress through to dark blacks, and back to light creams, emulating the processes of slaughter through to purification.

The slaughter process and consumption sit together and inform each other in a

single environment. Nothing is sealed or enclosed behind doors - consumers are involved in the slaughter process and meat preparation. The varying shades of colour complement and enhance the varying processes which occur in each space; consumers move freely throughout the spaces, pausing in any space that appeals to them.

Linked together through the shedding of blood, the architecture therefore is a site for both slaughter and purification. Lifeless carcasses move through the architecture reflecting and praising the colour palette used throughout the space.

All Black

Cork

Link Water

Maxwell Smart

Soya Bean

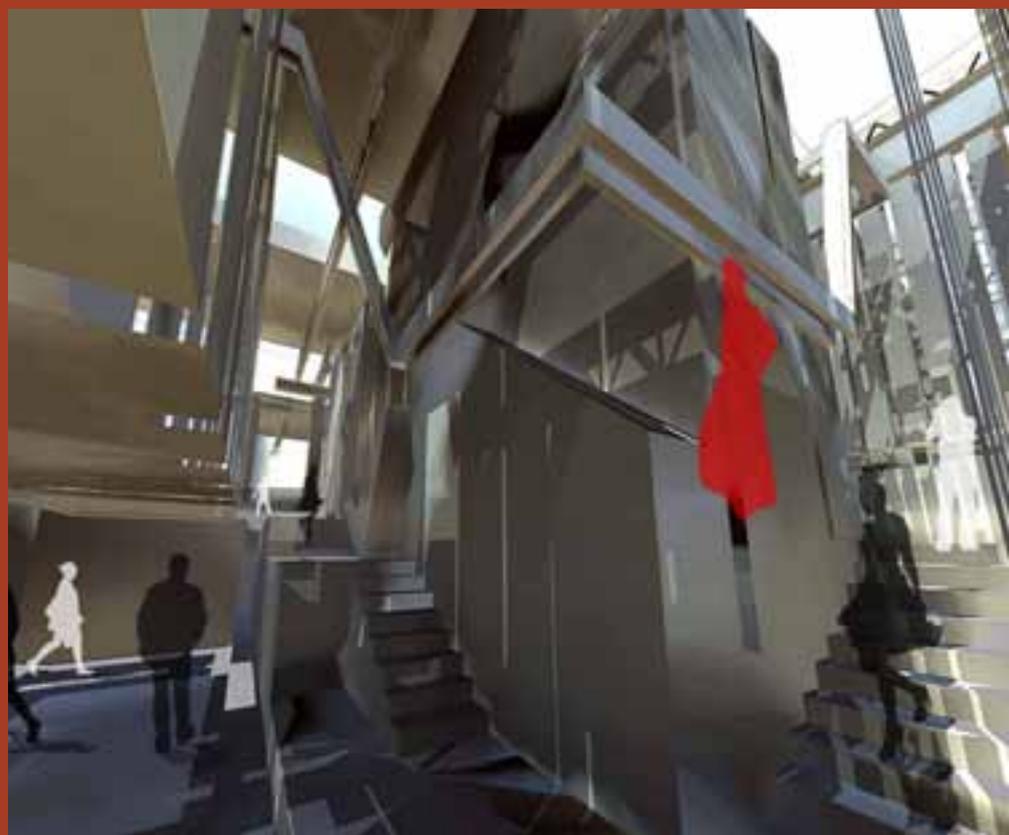
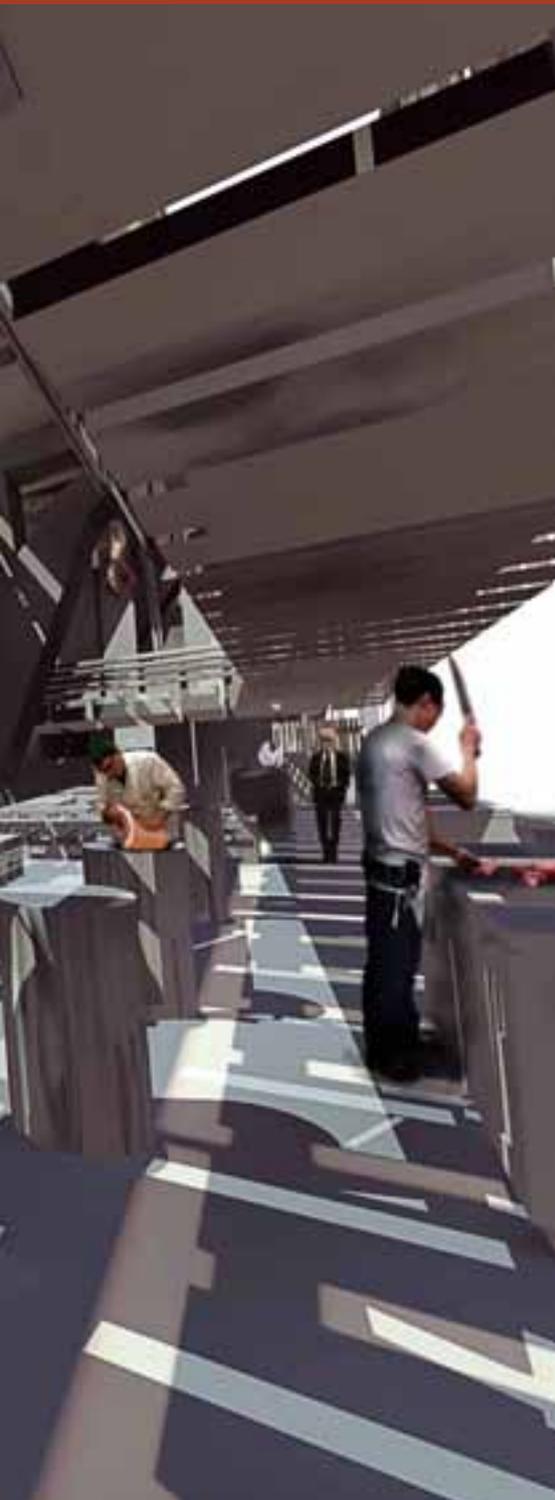
Trojan



Specifier: Fraser Moore

Colours Used: Resene All Black, Resene Cork,
Resene Link Water, Resene Maxwell Smart,
Resene Soya Bean, Resene Trojan





☐ Resene Trojan





Game Changing Exhibition

Interior designer Catherine Huckerby, from Homebase, was commissioned by the Museum of Transport and Technology (MOTAT) for the Game Changing Exhibition Experience. The brief was to design and style room sets representing the 1970s, 80s, 90s and 2000s as a backdrop to showcase how computer gaming consoles have changed throughout the years.

1980s

This look was inspired by the Punk style typical of the fashion and interior design of that era. We used a vivid colour scheme of clashing fluorescents with a graffiti slogan taken from 1980's slang. The furnishings were an eclectic mix of contemporary styles to complement the design – including bright red furniture with strong blue accessories to complement the backdrop of acid colours and create a fun and vibrant concept.

1990s

This room set conveys a hard-edged liner commercial looking interior scheme, using a palette of monochromatic metallic tones. Black leather and chrome furnishings with strong clean lines and grid style patterns typify the 1990s style and represent the political climate at that time.

2000s

This room set displays a soft, subtle and more relaxed interior scheme using a colour palette of soft lavender and deep blues with an accent of silver. Contemporary accessories and lighting combined with low level, modern furniture is what defines the late 2000s.

Colour Selection: Catherine Huckerby

Main Painting Contractor: Grant Swasbrook

Painting Contractor: Kevin Chow

Photographer: Jim Janse

Other Key Contributors: First Scene Prop Hire

Colours Used: (1980s) Resene Cabaret, Resene Daredevil, Resene Limerick, Resene Primetime, (1990s) Resene Aluminium, Resene Blast Grey 1, Resene Blast Grey 3, (late 2000s) Resene Ashen Lavender, Resene Celestial Blue

Products Used: Resene Enamacryl Metallic, Resene Lunbersider

Ashen
Lavender

Aluminium

Blast Grey 1

Blast Grey 3

Cabaret

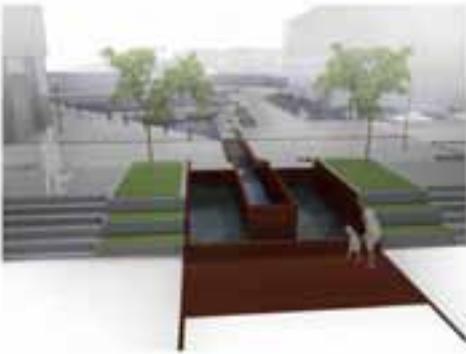
Celestial
Blue

Daredevil

Limerick

Primetime





Urban Sea Wall

This design focuses on a possible urban response to a worst-case scenario for sea level change: a rise of one metre by the year 2100.

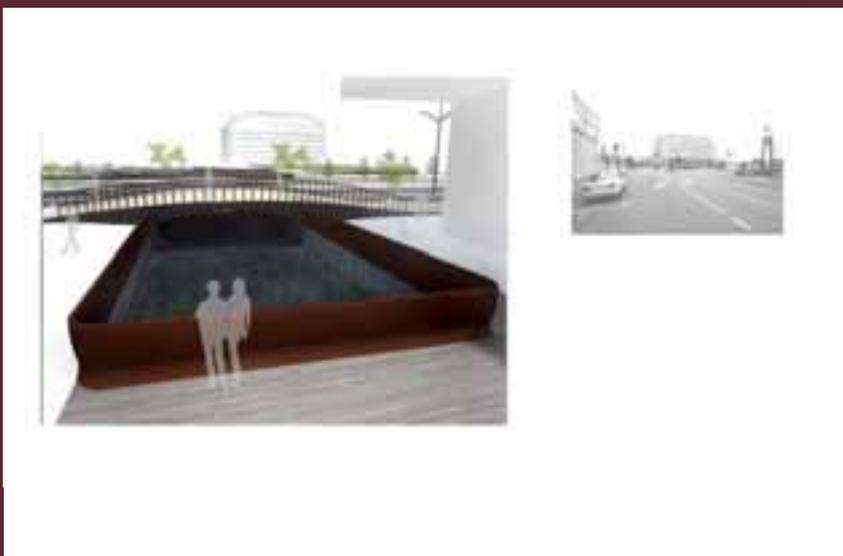
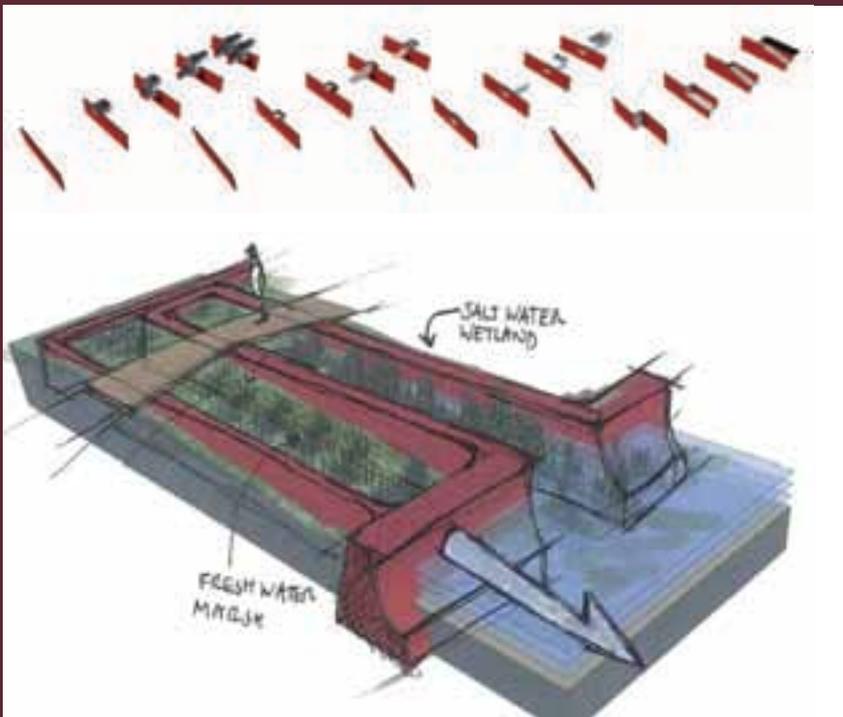
Much of Wellington City sits on low-lying reclaimed land. A rise in sea level of one metre could result in extensive damage to buildings and infrastructure. Dykes, sea walls and levees have been constructed for centuries to protect local populations. These can be detrimental to urban quality, and can impede the connections between cities and their waterfronts.

The design for Wellington is a sea wall that acts as a public element, promoting visual connections between city and sea. Rather than surrounding the waterfront, the wall sits within the city. As well as forming a boundary impervious to seawater, it is a building, a shelter, a park, and a walkway.

The wall is to be built before eventual flooding. Space has been allowed for tidal surges in front and within it. This is to direct development towards new buildings processes that work with, and react to, sea level changes over time.

The Resene colours Resene Tipping Point and Resene Half Pearl Lusta have been chosen for their allusions to parts of New Zealand that are so unique.

Resene Tipping Point, as the fundamental colour of the wall, helps to to act as a strong continuous element throughout the city. Resene Tipping Point reminds one of the classic kiwi 'tin shed', and rusting steel on sea-side piers. Resene Half Pearl Lusta aims to bring back memories of white sand and Toi Toi plants along the shore.

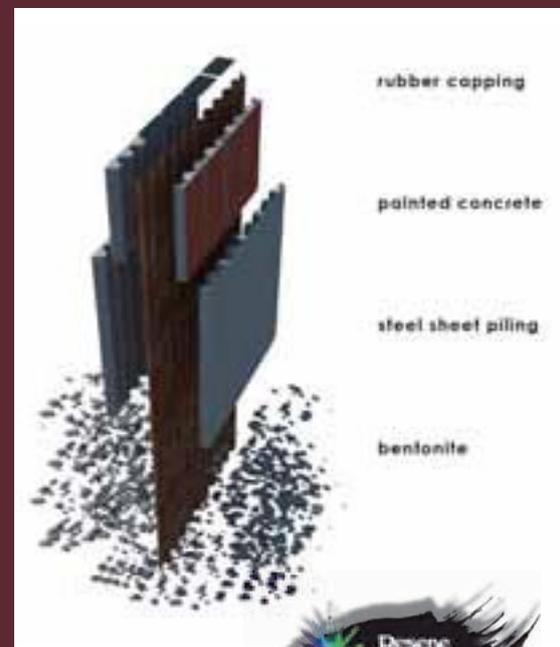


Colour Selection: Emily Oakley

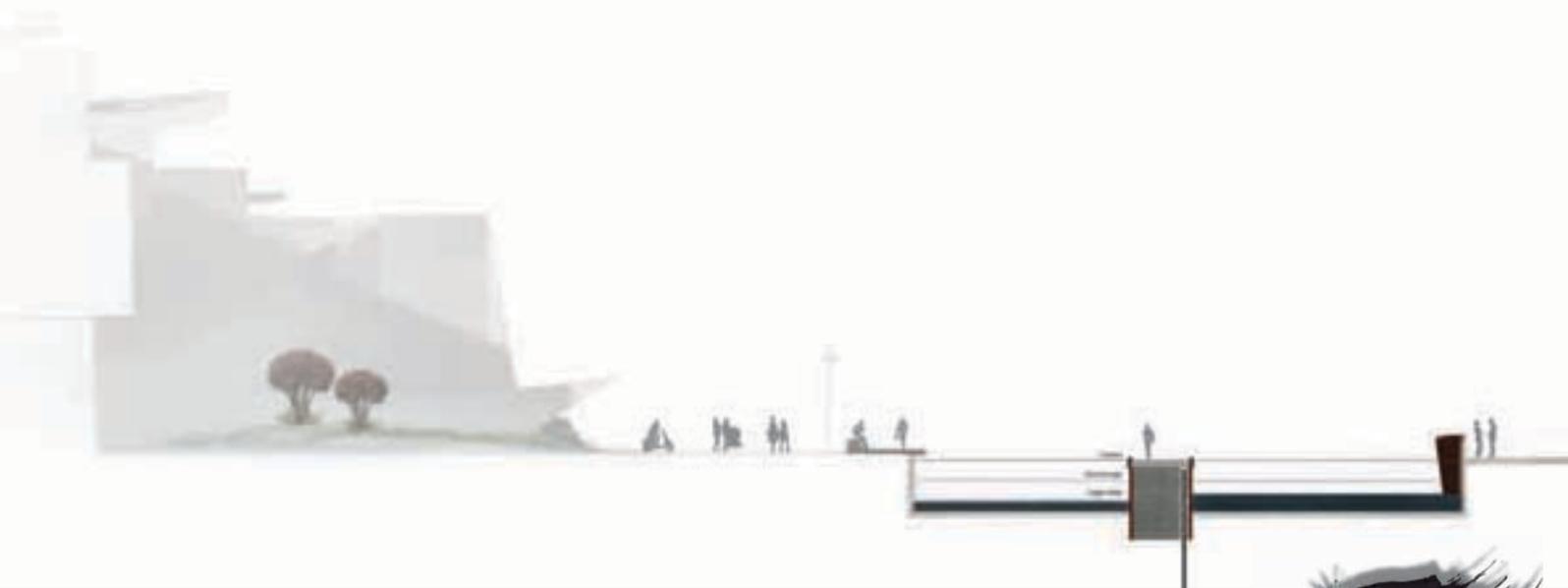
Colours Used: Resene Pearl Lusta, Resene Tipping Point

Pearl Lusta

Tipping Point



Resene Wine Berry





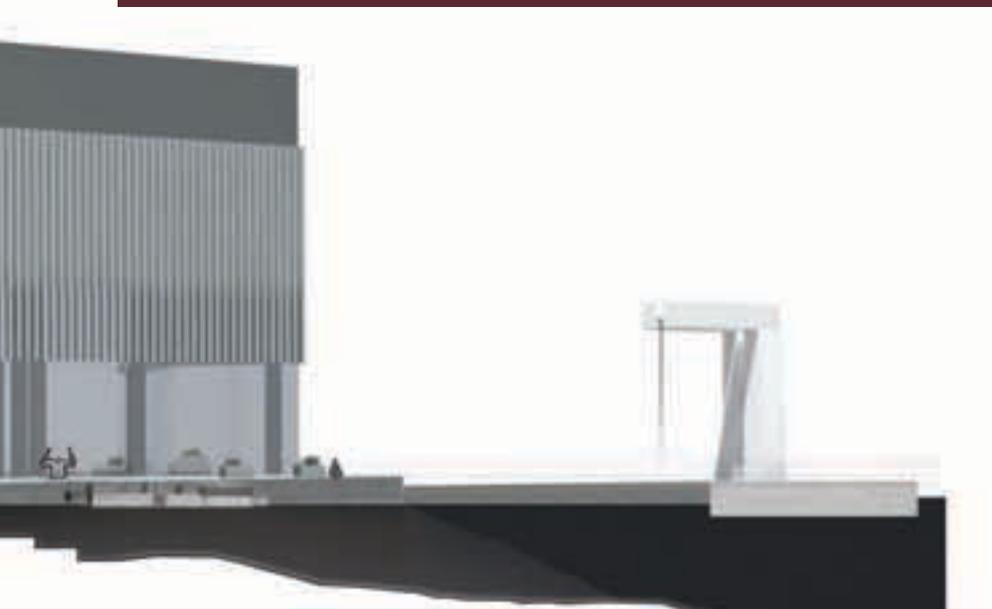
0.5m sea level rise



1.0m sea level rise



1.5m sea level rise





HOUSE OF TRAVEL
Powered by People



House of Travel

Remuera



Moving to new premises in Remuera, House of Travel wanted a completely new look for their store design. The new look was to be modern, incorporate more of their purple brand colour and move towards a retail fit-out focus; away from the traditional office style fit-outs currently prevalent in travel stores.

Resene Alabaster was selected as the prominent wall colour for its crisp bright shade of white; these walls were intended as white to enhance the feeling of space and replicate the impression of a gallery; providing a blank canvas for the large scale photographic destination images to take centre stage within the store. Brochure display frames were lacquered in Resene Double Sea Fog; the colour

provides a soft contrast to the Resene Alabaster wall behind, without detracting the focus from the brochures themselves.

Resene Zeus was applied to the wall on the right of the entrance doors. The use of a bold dark grey colour here adds visual interest to the entrance zone, contrasting dramatically against the crisp white walls and furniture surrounding it. The depth of this colour complements the House of Travel purple and also allows the silver lettering of the corporate signage fixed to this wall really pop out catching the eye of the customer.

Feature ceiling panels, finished in Resene Alabaster to match the walls, are suspended from the plasterboard ceiling in two locations. Combined with the

interaction of boldly coloured pendant light fittings, these features create aesthetic appeal in the ceiling.

Working to delineate the customer waiting areas and visually break up the long lineal space, without creating a physical barrier that would block sightlines to the consultant desks behind, Resene special mix 'House of Travel New Blurple' paint was applied to the walls at the very rear of the store. The application of New Blurple to this area and the location of the slatted divider wall in front, in conjunction with the use of purple rugs and purple dotted world maps on the sales desks, allowed us to give the store a strong brand colour presence without overpowering the store in purple.

Architectural Specifier and Colour Selection: Christy Ormand, Spaceworks www.spaceworks.co.nz
Building Contractor: Focus Construction Interiors
Photographer: Grant Southam, Campbell Photography
Colours Used: Resene Alabaster, Resene Double Sea Fog, Resene HOT New Blurple, Resene Zeus



Alabaster

Double Sea Fog

HOT New Blurple

Zeus





Avokado Fit-Out

Newmarket

The brief for this 135 square metre store fit-out for Avokado; a lingerie and swimwear store for women was to provide a warm, welcoming and intimate environment customers would feel comfortable shopping in.

The soft neutral tones of Resene Bianca and Resene Half Drought were employed to the walls of the main retail area. These colours complement the retail display finishes and create warmth in the area, while being soft enough to allow the product to take centre stage within the space.

The Resene Mondo palette is a great family of darker tones, possessing a wonderful warmth without appearing overly brown. Having a high ceiling, Resene Quarter Mondo was applied to the existing concrete ceiling to lower the visual

impression of the ceiling height, creating a more intimate retail environment, and to recede this element of the ceiling into the background; drawing the attention of the eye to the lighter and brighter central suspended ceilings. These ceilings utilise wallpaper and custom made pendant lighting to add aesthetic appeal with a touch of femininity to the space.

The use of Resene Mondo is continued on the flooring, where contrasting Resene Half Mondo and Resene Half Drought stripes are painted onto the existing concrete floor. The striped flooring corresponds with the ceiling features above and is a focal point of the design; leading the customer into the store, drawing them down towards the change rooms.

The upholstered bulkhead was designed

as a unique feature to divide the length of the store into more intimate retailing zones, as well as delineate the location of the sales counter. The use of fabric panelling aids in softening the environment.

Providing a great change room experience was essential, as a large component of the sales process is conducted within this space. Soft atmospheric lighting alongside a selection of rich colours, wallpapers, fabrics and furnishings create a diverse and intimate change room experience in an environment where harsh finishes and bright lights would not be forgiving on exposed bodies. Here, no change room is identical, with each wallpaper and paint colour chosen to complement the company colour and for their rich saturation of colour.



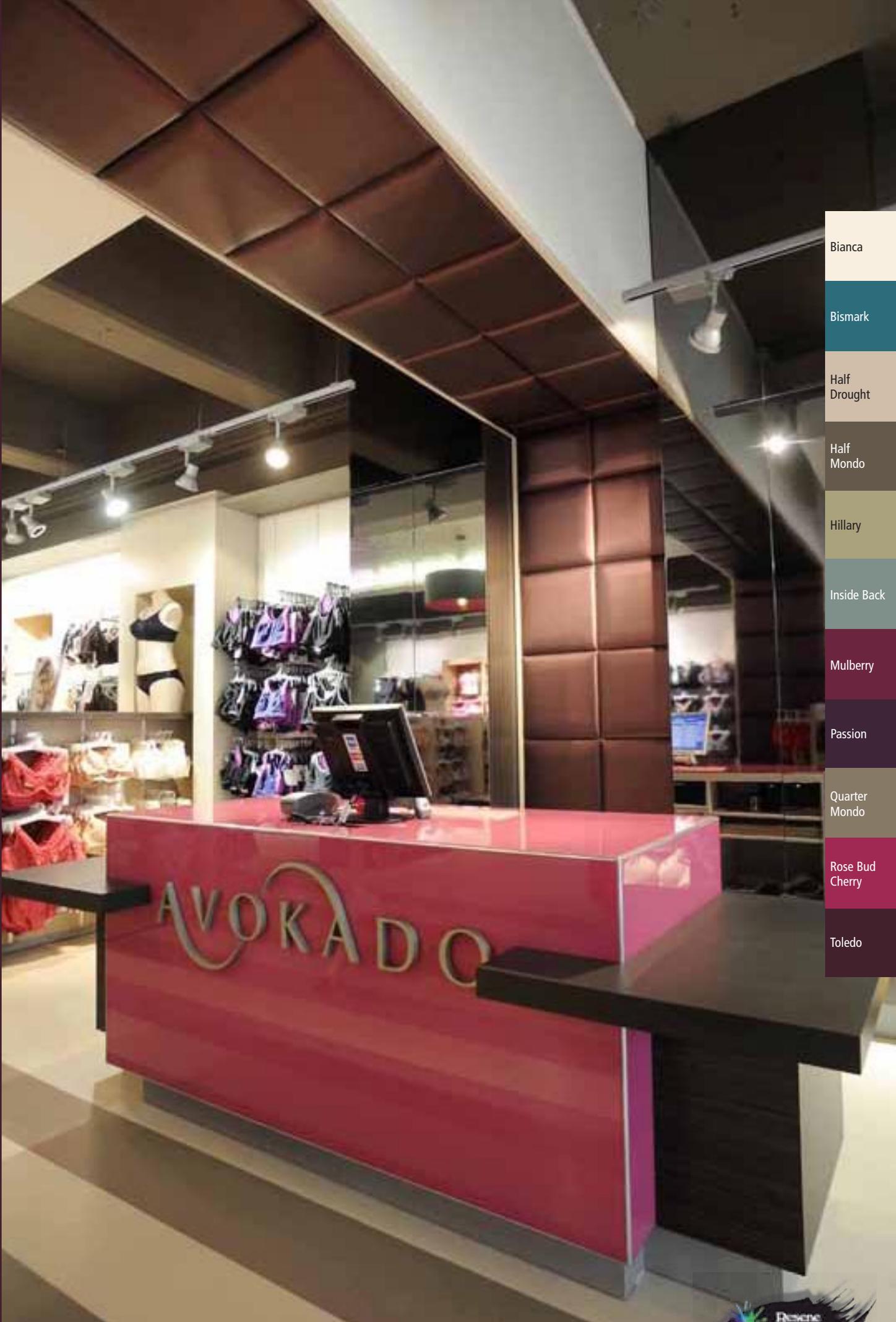


Resene Toledo



Architectural Specifier and Colour Selection: Christy Ormand, Spaceworks www.spaceworks.co.nz
Photographer: Grant Southam, Campbell Photography
Colours Used: Resene Bianca, Resene Bismark, Resene Half Drought, Resene Half Mondo, Resene Hillary, Resene Inside Back, Resene Mulberry, Resene Passion, Resene Quarter Mondo, Resene Rose Bud Cherry, Resene Toledo
Products Used: Resene Uracryl 402, Resene Zylone Sheen





Bianca

Bismark

Half
Drought

Half
Mondo

Hillary

Inside Back

Mulberry

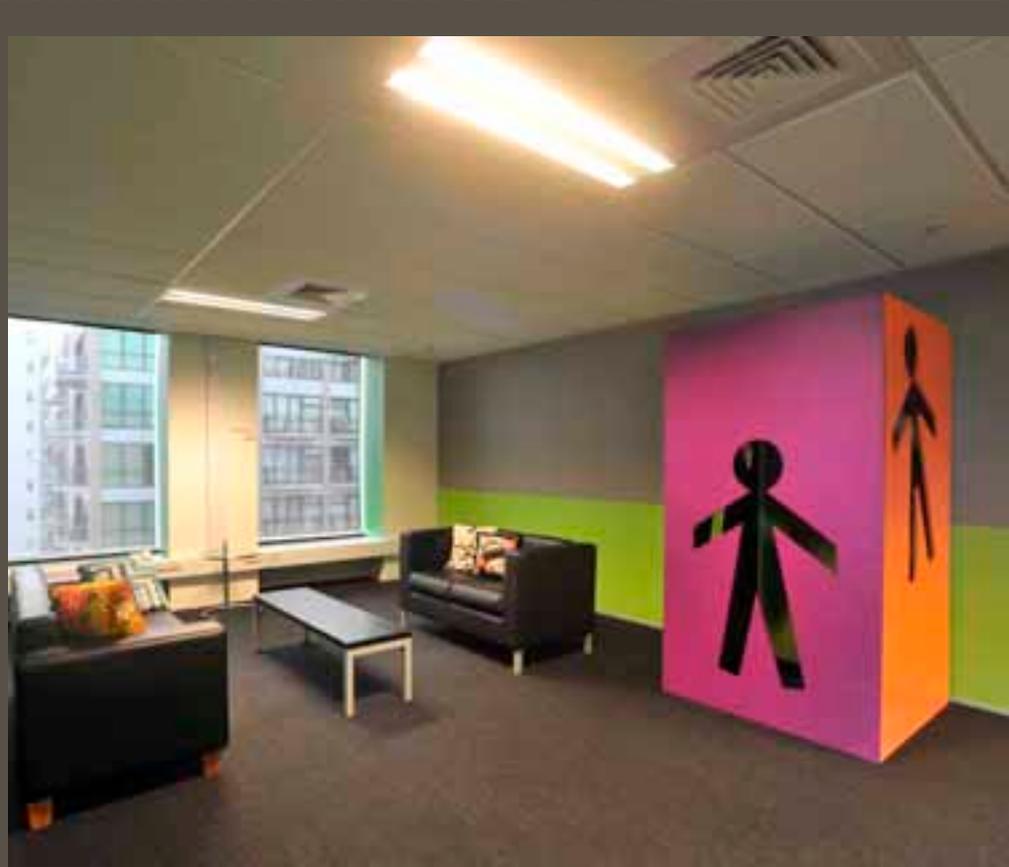
Passion

Quarter
Mondo

Rose Bud
Cherry

Toledo







Media Design School

Auckland

Located at 92 Albert Street, Auckland - levels 16 through 20 - Media Design School occupies a total of 4000sqm connected not only by lifts but two sweeping internal spiral stair cases.

The school provides leading design courses and produces outstanding professionals for the creative industries. As design professionals themselves, Media Design School was a unique client to work with. Receptive to bold application of an inspired Resene colour palette and willing to push boundaries with a dynamic use of floor coverings to the reception wall.

At Spaceworks we pride ourselves on delivering a clients brand promise in 3D. The design of a space is informed not only by that brand's unique 2D

communications, but by the culture of the people that use it; design development begins with research of the company we are building the space for.

Spaceworks' single unifying idea for the Resene colour scheme was an inspirational idea born out of Media Design Schools brand essence 'ignite creativity'. The concept - each floor level represents traditional colours used in graphics on the packaging of a bundle of fireworks. The core of the building is painted Resene Nero referencing the gunpowder element at the centre of a firework. A play on the idea that the students are fireworks and Media Design School is the platform from which they are launched.

Alabaster

Cabaret

Cloudy

Devoted

Digital Green

Geronimo

Hopbush

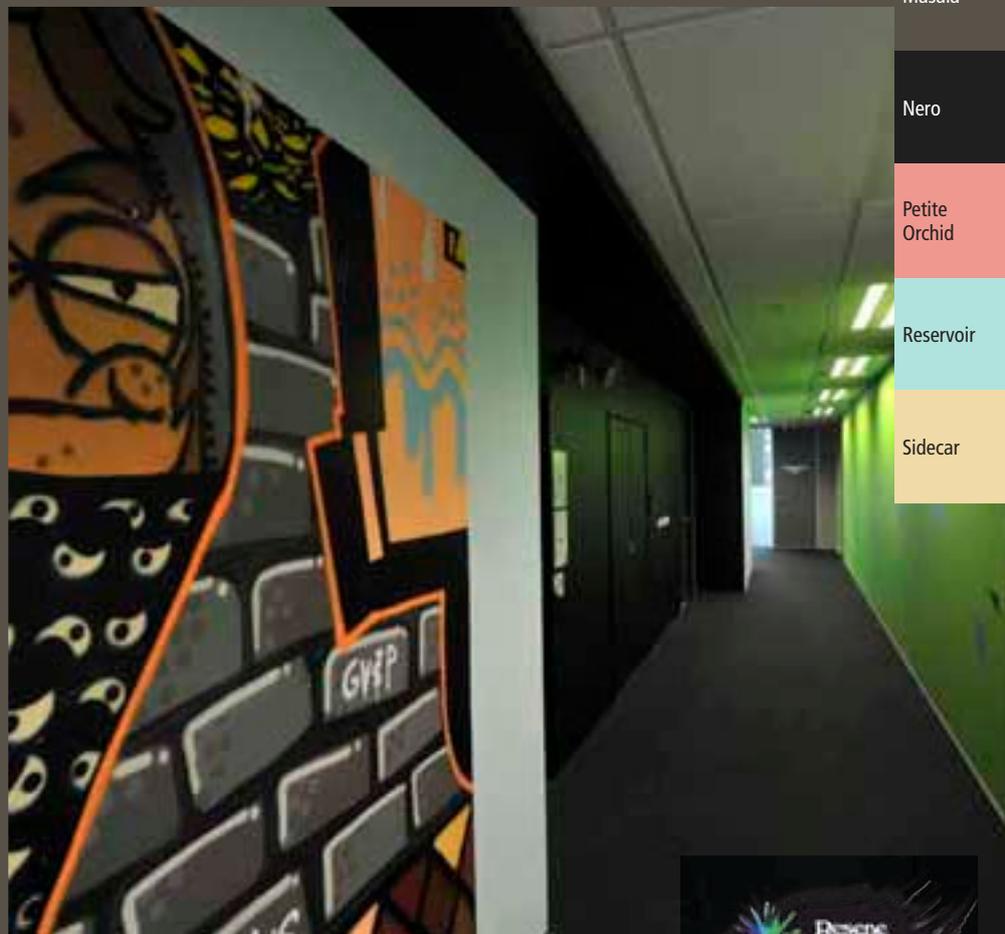
Masala

Nero

Petite Orchid

Reservoir

Sidecar



Colour Selection and Interior Designer:
 Spaceworks Design Group
www.spaceworks.co.nz
Building Contractor: Plum Construction
Painting Contractor: Andrews and
 Mason Ltd
Photographer: Grant Southam,
 Campbell Photography
Other Key Contributors: Reilly Good
 Electrical, Argus Fire Protection,
 Morrow Cabinetry, AHI Carrier

Colours Used: (various floors) Resene
 Alabaster, Resene Cloudy, Resene Masala,
 Resene Nero, Resene Reservoir, Resene
 Sidecar, (level 15) Resene Caramel,
 Resene Pizazz, Resene Whizz Bang, (level
 16) Resene Bombshell, Resene Cabaret,
 Resene Devoted, Resene Digital Green,
 Resene Geronimo, Resene Hopbush,
 Resene Petite Orchid, (level 17) Resene
 Lilac Bush, Resene Prelude, (level 18)
 Resene Bahama Blue, Resene Wet N Wild,
 (level 19) Resene Bird Flower, Resene

Paris Daisy, Resene Pipi,
 Resene Wazzup, (level 20) Resene Area 51,
 Resene Kombi, Resene Limerick
Products Used: Resene FilmPro Digital
 Green, Resene Zylone Sheen





Area 51

Bird Flower

Bahama Blue

Kombi

Lilac Bush

Limerick

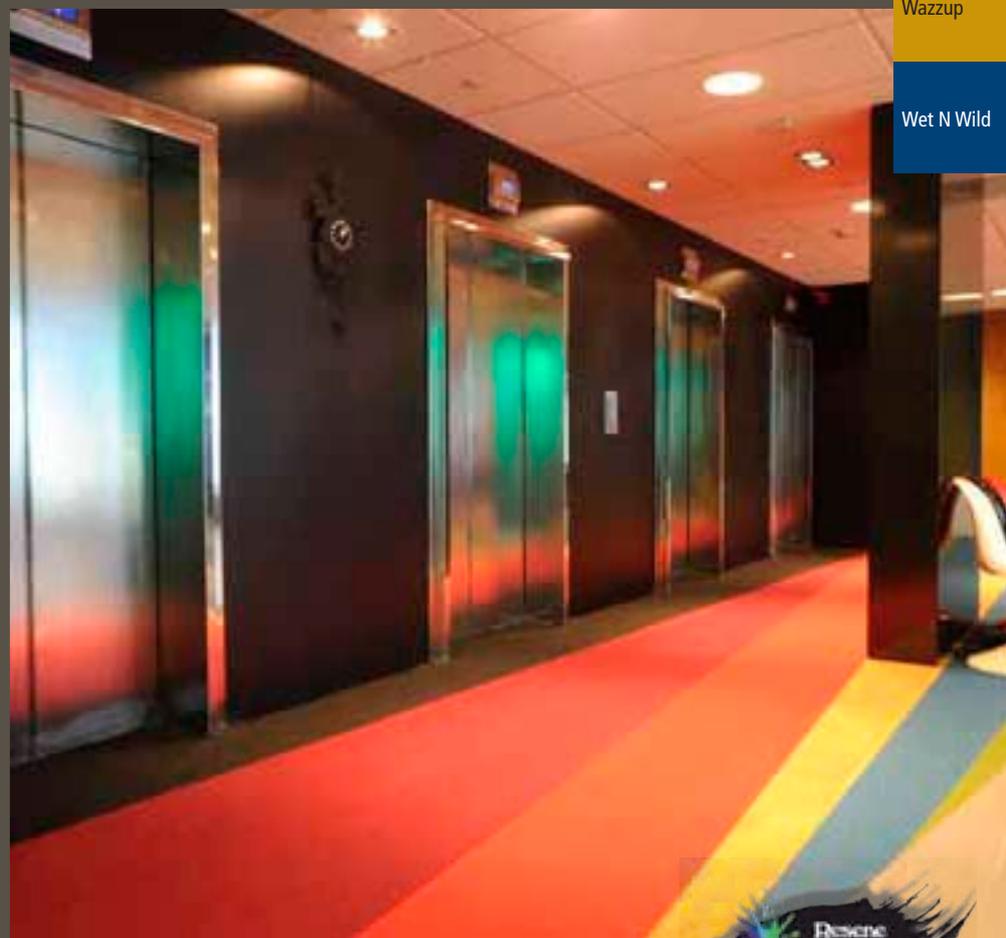
Paris Daisy

Pipi

Prelude

Wazzup

Wet N Wild







Big Tomato

Coromandel Retreat

A typical 70s Coromandel coastal building with native bush on three sides and a seaview through pohutukawas has been given a serene, contemporary style with a colour palette that both evokes the owners' love of Asia and sits easily in the local environment.

It is a perfect container for memorabilia collected on frequent trips, while still providing an appropriate background for local art, crafts and some Pacifica elements.

Resene Butter and Resene Miso act as neutral anchors: their hints of yellow-green soften an underlying green/red complementary scheme, and provide a sympathetic background for existing soft furnishings and art.

Resene Blackwood stain gives old and new heavy macrocarpa beams a presence. This colour is continued outside too. It purposefully works with the dark staining of the wooden cabinetry echoing Asian design, and with authentic Asian pieces. Resene Top Gear gives the high internal 'slicing' wall drama - matching it to other walls would have closed the flowing, articulated open space into

'rooms'. Again, it echoes the dark Asian wood tones.

In the kitchen, Resene Hippy Green is a no brainer for West Coast Coromandel! Even more as it is reminiscent of so many Asian kitchens visited and appears in a treasured Batik hanging.

The bathroom features Resene Miso - its name too is a serendipity (the pivot doors were inspired from Japan) - its soft green provides a neutral backdrop for Chinese basalt, Chinese antique furniture pieces and exuberant Resene Paprika pivot doors. Resene Paprika evokes the colours of Chinese and Japanese lacquer ware.

Background

The property was purchased in 1995. At that time it was occupied by a hippy commune - bustling with cluttered activity. They made candles, sandals and tee shirts, grew herbs and vegetables for local restaurants, and ran a five room backpackers hostel in the basement.

The property was well known - iconic for its 'Big Tomato' resplendent on the verge, and famous for its eccentric history.

After purchase the main effort went

into converting the backpacker rooms and retail shop into a luxurious holiday accommodation unit. Work in the owners' accommodation above was limited to scraping off the textured glitter ceiling and stripping the anaglypta wallpaper, and repainting walls and ceiling warm yellow in a forgiving high build impasto paint finish.

2009 to 2011 was a time of catching up with deferred maintenance, fixing things that had never been done right in the first place, and taking the opportunity to relocate the bathroom into a reconstructed back porch, opening the living space through what was the old bathroom to the pool courtyard. This is now a favourite bar/sitting area, and has become known as the 'Raffles Room'. Even the bed spaces are an open continuation of the living space (although the guest bed space has been fitted with a full height cavity sliding modesty door).

Interior decoration was completed in early 2011. Work continues on the exterior and to re-landscape the courtyard. The swimming pool is now a shallow ornamental pond with overhanging decks and an adjacent pavilion.



Architectural Specifier: John Eaglen -
 John Eaglen Architectural Design
www.johneaglen.co.nz
Colour Selection and Interior Design:
 John Eaglen and Linley Rose
Aluminium Joinery: Intext Architectural
 Systems, Albany; Fairview Windows and
 Doors, Kopu (Bathroom)
Benchtops: Dalgety Stone Ltd
 (t/a Trethewey Granite & Marble)
Cabinetry and Timber Joinery: Peninsula
 Joinery, Thames
Carpet: Hills Flooring
Plumbing Fittings: Franklins, Pukekohe
Timber Flooring and Basalt Slabs:
 Artedomus, Grey Lynn;
Photographer: Dmitri Kostevski
 (Fernvision)

Colours Used: Resene Blackwood, Resene
 Butter, Resene Hippiie Green, Resene
 Miso, Resene Nest Egg, Resene Paprika,
 Resene Top Gear

Products Used: Resene Blackboard Paint,
 Resene Enamacryl, SpaceCote Low Sheen
 Kitchen & Bathroom, Resene Super
 Gloss, Resene Waterborne Colorwood,
 Resene Zylone Sheen





Stephenson&Turner

Wellington Design Office

Stephenson&Turner, Architects and Engineers, have recently opened a new Wellington Design studio in leased premises on Victoria Street. The fitout has been awarded a 6 Star Green Star Interiors rating by the New Zealand Green Building Council. The Stephenson&Turner studio is the first historic building in New Zealand to be awarded a 6 Green Star Office Interiors rating, the highest level attainable under Green Star, representing world leadership.

Stephenson&Turner designed to make use of existing materials and colours. The concrete, brick and timber set a wonderful canvas for a working environment. The only vibrant colours were brought in through carpet within the meeting room axis. Stephenson&Turner used a range of Resene products with the strict criteria of low VOC and ECNZ Certifications. The wide range of Environmental Choice approved Resene products meant there was little restriction in the project. We used Resene products from concrete sealers and timber varnishes through to high quality interior paints.

The aim was to design studio space, which invigorated new life and culture in the firm. After a number of detailed trial layouts we decided to break free from current open-plan office norms and create a space that encouraged the highest levels of group communication. Down came the screens that normally separated individuals, down came the disciplinary divides: we were finally a team!

The meeting rooms, located on axis with the main entrance, are the only built spaces in the fitout. They offer extremely high levels of acoustics and feature large flush pivot doors, which disappear into



the wall when closed. The meeting rooms 'float' below the existing shell, playing with the idea of old vs new.

The Café space was an important part of Stephenson&Turner's design scope for it offers employees and visitors a relaxing space where less serious conversations and more sociable interactions can take place. This space incorporates a floating linear kitchen transitioning into a well established design library. A great place to have a coffee or meet a client.

The studio fitout features sustainably-harvested and reused timber, daylight addressable lighting, natural ventilation, eight operable skylights, heat-pump and radiant heating as well as a green wall and strict use of low VOC paints and adhesives. The result is a fresh, comfortable, open working environment all designed with the intention of promoting health and well being to employees. Our clients now enter directly into the creative environment of our studio and can be actively involved in the design process with our teams. It's a great place to work!





Architectural Specifier: Stephenson&Turner Ltd
www.stephensonturner.com
Building Contractor: Mainzeal Interiors Ltd
Painting Contractor: Withers Painters Ltd
Photographer: Paul McCredie

Colours Used: Resene Half Alabaster, Resene Half Spanish White, Resene Half Wan White
Products Used: Resene Aquaclear, Resene Cemseal, Resene Lustacryl, Resene SpaceCote Flat, Resene Zylone Sheen





Half
Alabaster

Half
Spanish
White

Half Wan
White



 Resene Covert







Bullseye

Limeade

Supernova

 Resene Spotlight

The Big Ups

Inflatable Game Centre

Interior Designer: Debbie Abercrombie
www.abercrombieltd.co.nz
Colours Used: Resene Bullseye, Resene Limeade, Resene Supernova

The inspiration was a combination of the concept, the play equipment and the wonderful large space, which allowed a vibrant use of colour. The architectural details stood at attention and fitted in perfectly for using colour.

The equipment striped in red, yellow and green determined the interior colour scheme and made the colour choices for the branding obvious... and it also made sense to continue the stripe as a theme.

The key was to get the balance and proportion of colour right.

I chose predominantly green to enforce a sense of balance, health and a natural playful environment. Less of the red was used but enough to give warmth and energy. The yellow-orange, an uplifting colour, lightens the scheme but is also suggestive of a friendly social environment.

Furniture and fittings were selected in blacks and charcoals to ground the space as well as give a frame and backdrop for the more vibrant colours. A woodgrain laminate was chosen to soften the harshness of the charcoal.





Beachhaven Primary School

Library Upgrade

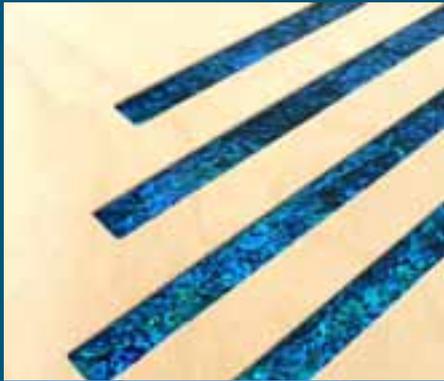
Beachhaven Primary is a low decile primary school on Auckland's North Shore. As with many primary schools we have been involved with, it has amazingly enthusiastic staff and parents; vibrant and enthusiastic pupils but an uninspiring mix of average dated architecture.

The brief to us was to upgrade the existing library and create a new vibrant building that reflected the school's aims and goals for the future.

With a maximum budget of \$300,000, we refurbished the existing library and a redundant classroom and added a 'lighthouse' entry space to create a new bright building.

We selected one vibrant colour as the backbone and added natural timbers, translucent glass and soft supporting colours. This colour palette has been adopted by the school for all its buildings.







 Resene Primetime



Architectural Specifier: Ellis Architects
www.ellisarchitects.co.nz

Building Contractor: Format

Colours Used: Resene Sea Fog, Resene
Spray Drift, Resene Tuna, Resene
Woodsmen Natural



Sea Fog

Spray Drift

Tuna





 Resene Jalapeno





Black Magic

Double Putty

Half Spanish White

Hot Toddy

Spanish White

Vindaloo

Bikanervala Restaurant

Auckland

The brief was to create a modern and colourful interior for the Indian fast food vegetarian restaurant. A blended mosaic tile was selected for the serving counter face and black galaxy granite for the counter top. Resene Hot Toddy was used on the walls surrounding the counter. The Resene Hot Toddy had the effect of pulling the gold out of the tiles and the granite.

The beams were given an effective but

subtle stencil effect in an Indian pattern. Using Resene Half Spanish White in low sheen as the base the stencil was applied using full gloss Resene Half Spanish White. This created an element of surprise as diners would discover it rather than noticing it straight away.

The balance of colour in Resene Double Putty, Resene Vindaloo and Resene Black Magic worked to create the hot colours of an Indian theme.



Colour Selection: Designspec
www.designspec.co.nz

Photographer: Larnie Nicolson

Colours Used: Resene Black Magic, Resene Double Putty, Resene Half Spanish White, Resene Hot Toddy, Resene Spanish White, Resene Vindaloo







Annex @ 49

Design/Building Offices

When designing the Annex our Yellowfox team knew we wanted to create an innovative working environment, a bustling hub of activity full of colour and pattern. A mixture of vibrant paints (including a write-on strip), wallpaper textures, mirrored tiles, varia panels, bright carpet tiles, curtain chain and white accents created the overall dynamic design space.

This commercial setting is home to boutique businesses, all within the design/building industry, making it the perfect site for fun new products.

The Resene The Range 2011/12 offered an impressive array of colours to choose from. After narrowing the selection down we came up with a palette of Resene Spotlight, Resene Koru, Resene Rock N Roll and Resene Pukeko. These colours were balanced by a crisp Resene Eighth Thorndon Cream. Resene Write-On Wall Paint was also utilised by running Resene Spotlight strips topcoated in

Resene Write-on Wall Paint along two walls that eight offices occupy, creating whiteboards for each office.

Wallpaper was also an important element that made areas come alive. Resene Walltrends 25139 enhanced the long entry corridor and was accented by a Resene Rock N Roll door at the end. The padded looking Skin SK73403 ran the length of the waiting area to create a comfortable cosy environment and the Neo N943870 added a touch of character and fun to a once dreary toilet area.

We also wanted a cohesive relationship between the walls and the floor. By using Ontera Modular Carpets we were able to customise the tiles to create a unique barcode-like runway strip, dividing off each office space and off-setting the vibrant wall colours. Other finishes that completed the look were a range of wallpapers and Resene Blast Grey 2 from the Resene Metallics and Special Effects range.

Blast
Grey 2

Eighth
Thorndon
Cream

Koru

Pukeko

Rock N Roll

Spotlight







Building Contractor: Certified Renovations

Interior Designer: Yellowfox
www.yellowfox.co.nz

Painting Contractor: Excelsior Decorations Ltd

Photographer: Jamie Cobeldick

Other Key Contributors: iCandi, CDM, Beejay Flooring,
Tile Warehouse, Ontera, Bestwood, Metro Glass,
Superlux, Chaincraft, Hettich

Colours Used: Resene Blast Grey 2, Resene Eighth Thorndon Cream, Resene Koru, Resene Pukeko, Resene Rock N Roll, Resene Spotlight

Products Used: Resene Enamacryl Metallic, Resene Lustacryl, Resene SpaceCote Flat, Resene SpaceCote Low Sheen, Resene Zylone Sheen, Resene Write-on Wall Paint, Wallpaper from Resene – Walltrends 25139, Neo N943870 and Glamour G943066, Skin SK73403



YMCA North Shore Upgrade

Akoranga Drive



The YMCA North Shore is a time-honoured organisation that required rebranding and a new message sent out to the community. This message incorporated that it was not 'just a gym' but an organisation that catered for the community. It needed an upgrade that would communicate, connect and cater for all levels and ages of the community from very young to the senior age group.

The branding of the core values of Caring, Honesty, Respect and Responsibility were to be shown in the design, and the new logo colours that were updated from blue and red, to black and red needed to be carried throughout the organisation.

The upgrade required all finishes, products and colours to be specified and it required all cabinetry, reception desks and kitchens to be designed. Everything needed to be durable and hardwearing. But it also required many months of research into the needs of the community, and how the envelope of the building that was available, could be transformed into contemporary spaces to cater for those community needs with at least a 15 year future proofed view. It was to

attract new membership, grow, and retain members. The finished building was to be contemporary, have energy, and stand out in the community.

We conducted many hours of research into trends within fitness centres overseas, and analysis of community demographics, provided the foundation for the aesthetic and spatial design direction for the upgrade for the YMCA North Shore. We looked at the physical, social and the spiritual environment, which indicated a need to have community spaces connecting. We looked at how the community is evolving and how the organisation needs to encompass the whole picture, not just the physical aspects. We found LOHAS consumers (lifestyle of health and sustainability) a growing sector of the community.

The top level of the exterior of the building was reclad in Symonite to give it a clean lined look, and the lower levels were painted in Resene Detroit, with an accent of Resene Bullseye to create the backdrop of the colour scheme. Imagery was set against this to portray the activity that happened with in the building. The new

logo colours and branding were shown clearly on the exterior and new wing wall that was built.

We found through our research that sections of the community were becoming increasingly isolated. The reception and waiting lobby was opened up to include areas for communication and connection. Social nodes and spaces were placed throughout the building, delineated through the use of colour and flooring.

Paint colours that were used in the lower level were Resene Albescent White, Resene Half Stack, Resene Half Foundry and Resene Dynamite. Signage and graphics played an important part of the communication and created energy and movement. During our research, we found that social relevance would give the connection that would make the YMCA become a part of the member's lives. This would be the key to membership retention as well. We aimed to develop and strengthen member to staff interaction. Offices with large windows, and reception areas were kept open, viewable from many aspects.





There was equal importance placed on fitness, socialisation and relaxation. The Body, Mind, Spirit reflects this philosophy. A new mezzanine floored was built on the third level to incorporate an aerobic room with state of the art lighting and sound systems, a meeting room, which could be hired out to the community, or utilised as a boardroom for meetings. Resene Afterburner, and Resene Eighth Masala were used in the Aerobics room, with a variety of finishes suitable for wall protection. Resene Albescent white was the connecting colour throughout the building.

The new fitness rooms were to have new window joinery, which created more daylight and opened up the space to connect with the outside. The community could see clearly when they drove past that there was activity happening within the building. A stronger more energetic red, Resene Jalapeno, was introduced here to give more physical energy to this space. This was combined with Resene Half Stack and Resene Half Foundry to take the colour scheme through.

New members change rooms were accessible from this level, and presented

high quality areas to shower and change. With many other areas refurbished, including staff rooms, wheelchair accessible bathrooms, squash courts, meeting rooms, viewing areas, a gymnasium, and seating areas, the last phase of the upgrade included the new dojo rooms, and public change room. These were also used for children's activities and needed to have a functional kitchenette for activity based groups.

The colour scheme was continued through to give a cohesive design to the whole building.





 Resene Whiteout



Colour Selection and Interior Design:
Amanda Neill, Designworx
Photographer: Nathan Coppens, First
Light Photography

Colours Used: Resene Afterburner, Resene Albescent White, Resene Bullseye, Resene Detroit, Resene Dynamite, Resene Eighth Masala, Resene Half Foundry, Resene Half Stack, Resene Jalapeno, Resene Milk White, Resene Quarter Delta, Resene Quarter Masala,

Afterburner

Albescent White

Bullseye

Detroit

Dynamite

Eighth Masala

Half Foundry

Half Stack

Jalapeno

Milk White

Quarter Delta

Quarter Masala



Glassons Newmarket
Flagship Store

Rooms of the Mansion



Fun, whimsical and unashamedly girly – the Glassons Flagship store in Newmarket unveils each space like a story in a picture book.

For their new flagship store in the premium fashion street, Broadway, this women's wear retailer elected to make a clear statement with a strongly thematic design. The 'Rooms of the Mansion' theme transforms the shopper to a magical place where the fitting rooms are candy stripe pink, button hole ottomans are bright green and the door knobs are cut crystal. The counter sits tall with cabriole legs and decorative timber mouldings on a black and white chequered floor with exaggerated columns towering over. The overall effect is sophisticated and provides a canvas for the fast changing merchandise to take centre stage.

The main flooring material is a wood-grain ceramic tile, laid in a herringbone pattern. This provides a neutral, yet warm and inviting backdrop to the ever-changing product mix. The rear part of the store houses a more intimate zone featuring a darker floor and ceiling that leads into an unashamedly 'girly' pink dressing room area, with stylishly tall mirrors and panelled doors.

The colour palette in the main shop display area is predominantly a warm white allowing clothing and visual merchandising elements to take centre stage without succumbing to blandness. The plush furniture and floral wall are unexpected touches within a volume retail environment.

The colour scheme is further enhanced by the merchandising and graphic branding throughout the store and in the shopfront windows, based around the 'carnival' theme.

Architectural Specifier: Naomi Rushmer, Gascoigne Associates

Building Contractor: Shears & Mac

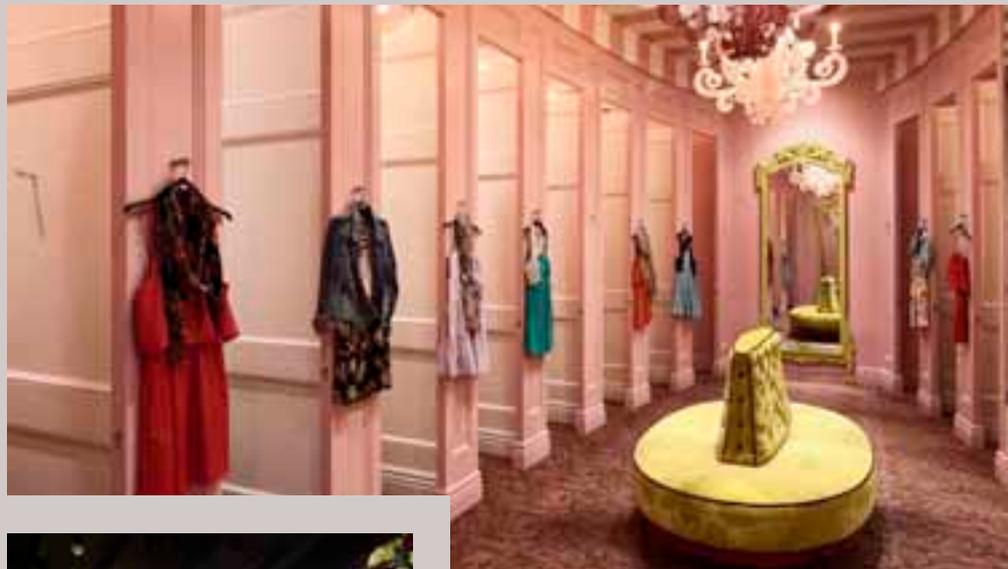
Client: Di Humphries, Kim Band and Mike Odgers, Glassons

Interior Designer: Naomi Rushmer and Theresa Ricacho

Painting Contractors: Derek Jones
Painting Contractors

Photographer: Patrick Reynolds

Colours Used: Resene Arthouse, Resene Billy T, Resene Blossom, Resene Soapstone



 Resene Whiteout





Telecom Victoria Street

Auckland

Telecom's new concept store in Victoria Street is a new approach to technology retailing. The new concept store marries high tech features with convivial approachability in a space that oozes colour, variety and character.

The aim was for Telecom to engage with its customers in a fun way while promoting the full range of Telecom's products and services.

Traditional shop fittings were all but eliminated in favour of bright, colourful casual seating spaces where customers can experience the technology or interact with staff.

The space allows the customer to visualise Telecom's products in their own environment at home, work or on the move.

The playfully eclectic space has clean, crisp elements to reflect the high-end technology on offer, however, these are tempered with soft textures to create a comfortable and fun way for customers to interact with the technology.

The 'white language' at the centre, halo ceiling, shop sign and illuminated phone displays are strategically placed and designed with the object of providing a clean backdrop to the technology on show.

The goal of humanising technology, is further enhanced, by the warmth of the timber flooring and the feeling of home is accentuated by the dark feature wall covered in decorative mouldings and frames.

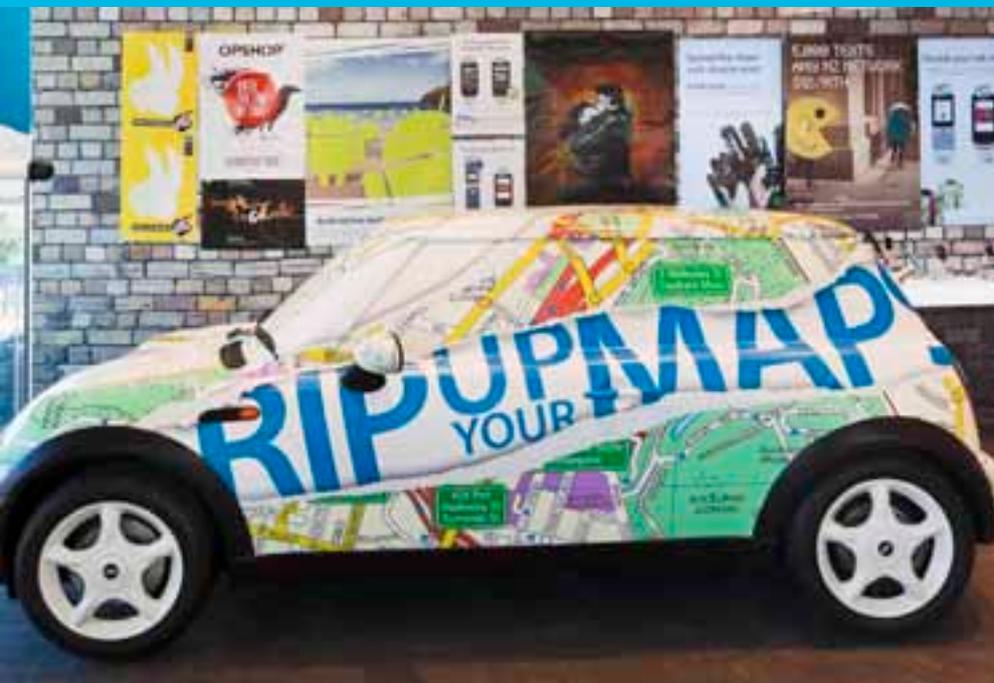
Other unexpected quirky and fun brightly coloured elements, serve to create a talking point with the store, such as the bright yellow and green 'tait' chairs, the green moose head, misery hand painted chairs and Caravaggio pendants with their red shoelace like looped cords.

Alabaster

Foundry

Nero

White



Building Contractor: Format Ltd
Interior Designer: Clark Pritchard and Stacey Mitchell, Gascoigne Associates
www.gascoigne.co.nz
Painting Contractor: Jackson Ennor, Maintain It

Photographer: Patrick Reynolds
Other Key Contributors: Designworks
Colours Used: Resene Alabaster, Resene Foundry, Resene Nero, Resene White





pumpkin
patch

pumpkin patch

pumpkin
patch



Pumpkin Patch

Ponsonby

After years of dominating the childrenswear and baby apparel market, Pumpkin Patch decided to establish a stand alone flagship store in Ponsonby, traditionally the haven of 'designer' brands. The establishment of this store, in this iconic location, sees one of the first mainstream kidswear retailers making its presence known. The new flagship store was formed by recladding and extending of the former 'Pricecutter' store, already a well-known landmark, but tired and in desperate need of a revamp.

The essence of the new exterior is a simple, clean façade, reminiscent of a traditional bungalow with the residential weatherboard cladding, but with large shopfront windows, which serve to highlight product and merchandising in a traditional 'high street' style. All other surfaces are neutral – white, grey or metallic. Branded fabric awnings, tavern signs and flamed basalt paving complete the neutral yet smart, aesthetic.

The colour selection reflects the Pumpkin Patch brand direction, with the pure white exterior and subtle greys and metallics providing a neutral backdrop to the otherwise colourful clothing.

Branded fabric awnings, tavern signs and flamed basalt paving complete the neutral yet smart, aesthetic.

The result is an attractive outpost, which is already the talk of Ponsonby.

Architectural Specifier: Colette McCartney, Gascoigne Associates
www.gascoigne.co.nz

Building Contractor: City Construction

Interior Designer: Clark Pritchard and Colette McCartney

Painting Contractor: CPW Creative Painting & Wallcoverings Ltd; Sign of the Times

Client: Elaine Joyce, Pumpkin Patch

Colours Used: Resene Black Haze, Resene Gravity

Products Used: Resene Enamacryl Metallic, Resene Sonyx 101



Black Haze

Gravity





Building Contractor: Format Ltd
Interior Designer: Clark Pritchard and Theresa Ricacho, Gascoigne Associates
www.gascoigne.co.nz

Photographer: Katrina Rees and Rebecca Swan
Other Key Contributors: Sign of the Times; Imogen Ovens and Kay Marshall, Air New Zealand
Colours Used: Resene Black White





Air New Zealand Hangar

Auckland

The 'Clothes Hangar' is located among Airport workshops and industrial warehouses, not the usual place where you would expect to discover a full service head-to-toe styling and grooming experience. However, a unique experience is exactly what Air New Zealand staff encounter once they pass through the blocked out front entrance and enter into a dazzling, fresh, white space.

Staff can view mannequins dressed in the new uniform, try on different uniform pieces to see how they work together as a total wardrobe solution and beauty consultants demonstrate preferred make-up applications and hair styles to fully accent the new uniform.

Air New Zealand's 'Clothes Hangar' brief was to create a space that embodied Trelise Cooper's new uniform design collection and the Air New Zealand brand. Colour inspiration for the new garments was developed alongside the interiors of the Air New Zealand 777-300ER aircraft.

The designers' solution was to create a space with a nod to a swept-up eclectic kiwi bach, providing staff a 'shopping' experience like none other. Gascoigne Associates consulted with Saatchi Design Worldwide to ensure the tie in with 'the common thread' sub-brand idea and on the design of the wall decals, wallpaper and 'pictures'.

The colour palette is predominantly white incorporating the colours of the many

interesting pieces of the new look uniform. Walls are finished in white random patterned 'V' grooved panelling. Floors are a washed oak laminate and together they provide the perfect backdrop to the 'blue' tube racking, which 'taxi's its way around the 'shop' and into the fitting rooms, which reflects the 'common thread' concept throughout the space.

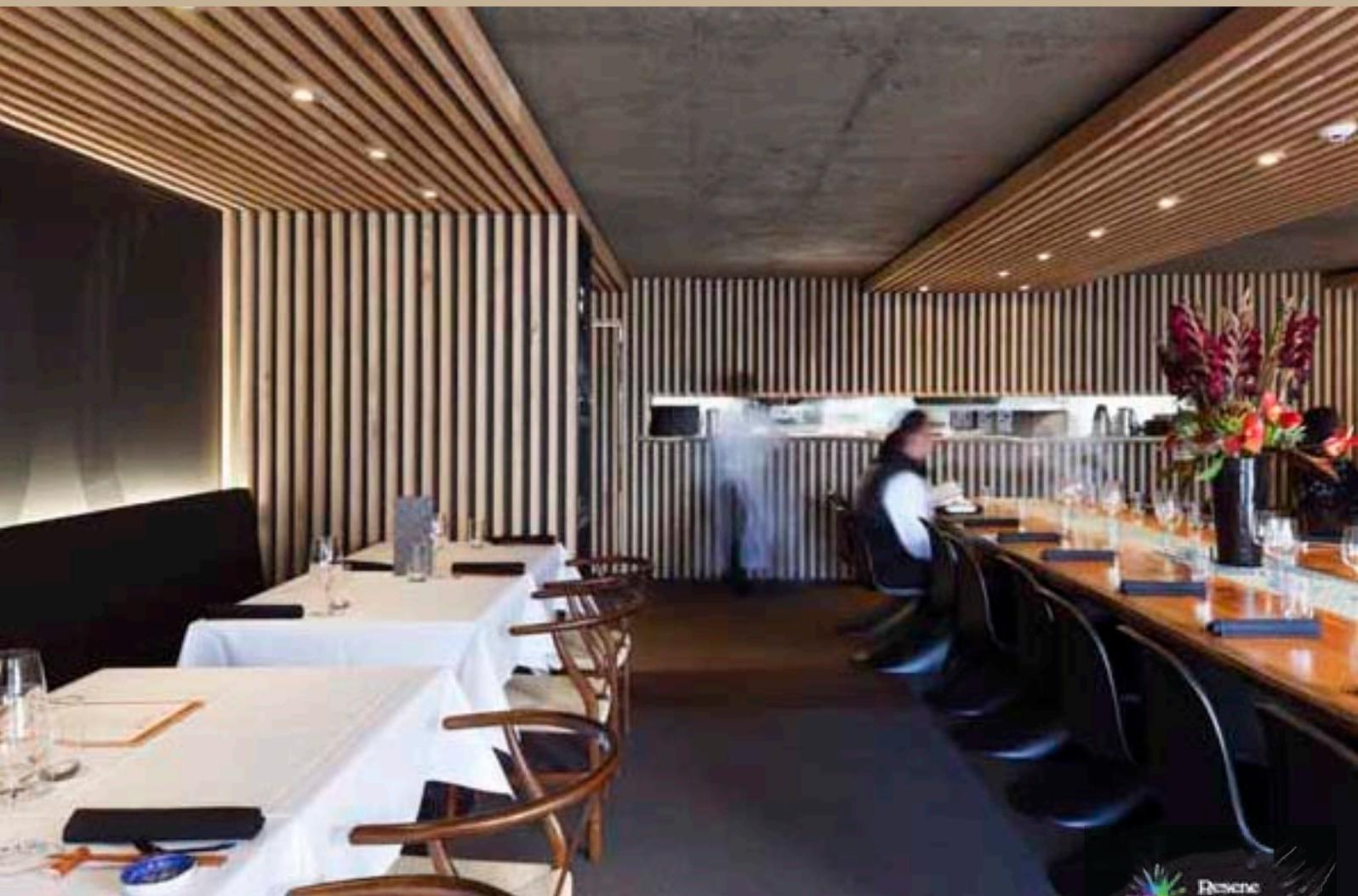
Brightly coloured Kartell furniture and accessories are positioned on shelves around the walls alongside 'framed' 'graffiti' prints extracted directly from the back of the men's waistcoat design. The 'check-out' area is highlighted with a bright pink counter with 'graffiti' designs printed on textured wallpaper. Outside the 'check-out' space is a large ornate framed window covered in Polaroid images of staff in their new uniforms.

The 'Styling Room' with on-site beauty consultants offers staff the opportunity to select new shoes and beauty consultants can demonstrate preferred make-up applications and hair styles to fully accent the new uniform. On leaving staff are asked to write a comment about their experience on brightly coloured post-it notes, which are stuck to the entry lobby walls.

The response from Air New Zealand staff, management and uniform designer Trelise Cooper, has been tremendous, all have been 'blown away' by the whole experience.



Black
White





Cocoro

Brown Street, Ponsonby

Building and Painting Contractor:
Keith Williams, KJ Williams Builders
Interior Designer: Clark Pritchard,
Gascoigne Associates
www.gascoigne.co.nz
Photographer: Patrick Reynolds
Colours Used: Resene Black

Cocoro is located on Ponsonby's Brown Street in an old industrial warehouse. The restaurant can be classed as modern Japanese and offers a degustation style menu including Japanese-style tapas. The designers worked closely with the owners to create an interior environment that's modern, comfortable and natural.

The intimate décor includes a woven charcoal and chocolate coloured carpet reminiscent of subtle tatami-style matting. The ceiling is of sandblasted exposed concrete, lined with macrocarpa timber battens that integrate LED downlights and sound-studio foam for acoustic reasons.

Circular graphics taken from the logo have been printed on the up-lit, black walls.

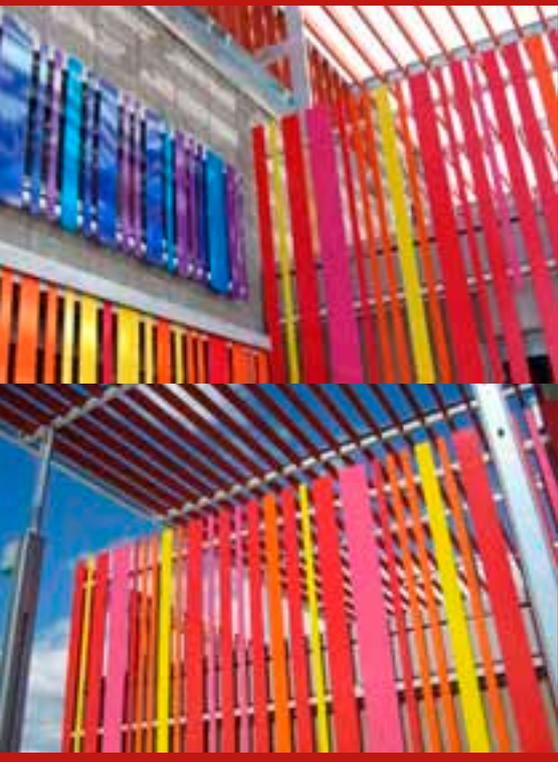
The decision to paint the main interior walls black was for three reasons, firstly with such a low ceiling we wanted the banquette seating and the wall to read as one and secondly the black works so well to enhance the cave like space and further enhance the intimacy of the dining area, thirdly the black offsets beautifully the backlighting behind the banquette and the other materials namely the concrete, macrocarpa and the clear gloss wall graphics.

The result is a contemporary space, suitable for both lunch and dinner, which complements the tapas-style menu with its simplicity.

Black

 Resene Triple Parchment





Barry Curtis Regional Park

Auckland

The design is an assemblage of four distinctly different and contrasting parts, each designed with unique form and material qualities, which engage with one another to create the built form. The result: a playful dynamic and vibrant collection.

Part 1 – Precast concrete stair tower block: This Amenity building signals an entry point and corner marker assisting with orientation within Barry Curtis Park. The stair tower successfully achieves this, acting as a spatial reference within the vast landscape of the Park. The strong vertical element creates a powerful visual connection, clear building entry point and is in dialogue with the existing building located at Stancombe Road.

Part 2 – Amenities/viewing platform block: An extrovert, this smaller block's character is defined by distinctively bold colourful steel cladding. Appealing to a younger audience this ensures the building embraces a playful and youthful character. The viewing platform provides an elevated vantage point for viewing the skate park and surrounds.

Part 3 – Multi-use meeting room block: An enclosed more introverted block, the multi-use meeting space is clearly contrasted with the vibrant amenities form. Constructed of concrete block, the modular surface is animated by sliding shutters to create three operable façades. This allows mediation between the requirements of security, privacy, ventilation, lighting and acoustic issues.

At night, to ensure security and to vandal proof the glazing, the large steel shutters can ensure the box is completely closed.

Part 4 – Canopy: Providing an element of shelter the canopy corresponds to the Stancombe Road building. A strong horizontal element it also defines another intermediate outdoor space. The use of timber is a reference to the park settings.

'Dressed' or 'veiled' in an additional layer the amenities/viewing platform block is clad with a wall of spaced vertical steel flat bars coated in a vibrant, frivolous and youthful colour scheme. These wrap around the entire form, extending vertically to become a partially transparent viewing platform balustrade.

With true exhibitionist qualities this bold steel form will appeal to the younger generation and skater attitudes while also more functionally allowing for effective vandal proofing and security due to its hard wearing qualities. Creating breakpoints in the bars to ensure they are less dense at windows and openings will allow for ventilation, light and views where required. Using colour as a bold statement ensures the building will be visible from the street and fast moving traffic. It also ensures the building holds a public character. The CMYK colour wheel forms the basis of the colour scheme, made up of the three pure colours, secondary and tertiary colours, as it makes its way around the building façades.



 Resene Pulse

Architectural specifier: The Architecture Office

www.archoffice.co.nz

Building Contractor: Watts and Hughes Construction Ltd

Painting Contractor: Contract Coatings

Colours Used: Resene Embers, mix of hues on steel

Products Used: Resene Armourcote 220, Resene Uracryl 403, Resene Waterborne Woodsman





Blue
Lagoon

Prussian
Blue

Red
Berry

Witch
Haze

Resene Total Colour Commercial Exterior Maestro Award



Tattoo

Abel Smith Street, Wellington

Tattoo Apartment Building, on 42 Abel Smith Street in Wellington is in a very eclectic area of the city. The new complex fits into its surroundings, yet stands out from the crowd. It is intense but at the same time fun and inviting. The colours in the mural depict this, which was left to the artist to bring together.

The result is 'city art' for everyone and anyone to stand, gaze and deliberate. Whether you love it or hate it; it prompts conversation between those nearby, a permanent canvas for future change.

The inspiration for the mural is fairly contrived; it was the act of entering and exiting a building. The welcomes you receive and the goodbyes you receive.

The artist looked briefly at the use of gargoyles and their 'instructive use' vs 'purely aesthetic visual use'. Welcoming creatures instructively beckoning you into the south main entrance and on the north these creatures are leaving, in a hurry, for the enjoyment of purely comedic visual aesthetic.

The colours were a response to combining simplicity and visual impact. The use of simple variants of primary colours allowed the exploration of a large space with elementary restrictions, while working with the infinite possibilities, with mixing each. This mural is a good example of continuity despite scale, as well as maximum impact, despite restrictions in the colour palette.



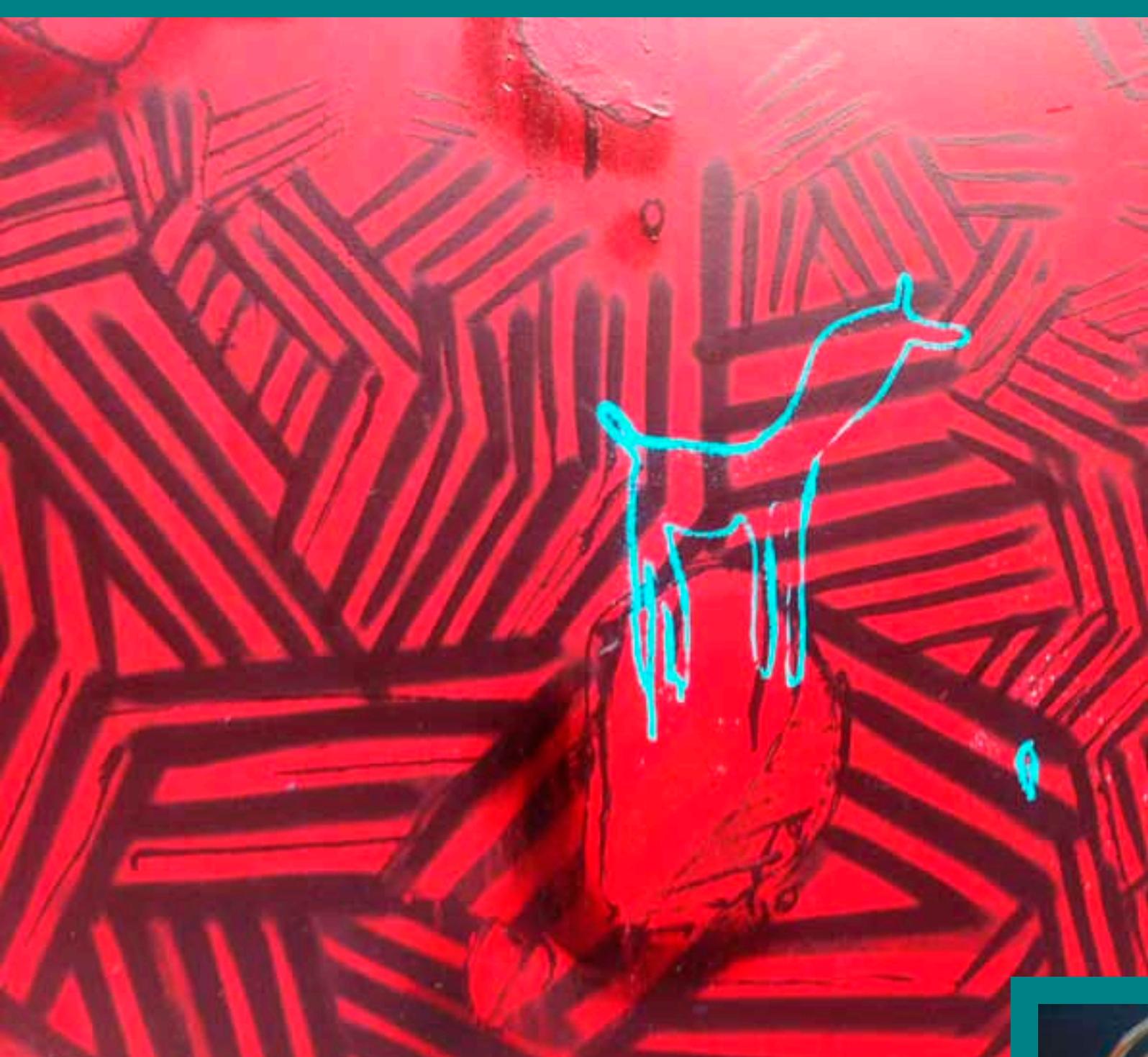
Blue
Lagoon

Prussian
Blue

Red
Berry

Witch
Haze





Architectural Specifier: Archaus
Architects Ltd www.archaus.co.nz
Building Contractor: Aspec Construction
Painting Contractor: drypnz

Products Used: Resene Lumbersider
Colours Used: Resene Blue Lagoon,
Resene Prussian Blue, Resene Red Berry,
Resene Witch Hazel





 Resene Paradiso







Half
Merino

Buddle Findlay

Wellington Office Refurbishment

From early discussions a certain aesthetic was set for the design to reflect the simplicity of the building exterior: the interior needed to be simple, clean, minimalist yet stylish and timeless.

Buddle Findlay called for a minimalist aesthetic, which led to the selection of a single colour, Resene Half Merino, and limited material palette. Full height glazing, white walls offset by dark timber door and wall panels. This design emphasises attention to detail.

The design of the transparent perimeter offices allows daylight to illuminate the inner core of the building and create an open, airy floor despite a cell like plan.

In keeping with the aesthetic of the client services floor, we have utilised the single white colour by allowing light to filter

through the offices to the inner floor area. Employing the same pared-back palette of monochromatic materials across all floors we have created an environment that is consistent for staff and clients alike.

Careful consideration was given to the scale, proportion and materials of the existing building. Additional thought was given to the selection of finishes and products with the focus on quality in mind. Products with high detail integrity have been selected throughout, such as Resene paint, Wilkhahn's Modus chair, I-am's boardroom and seminar tables, native New Zealand timber veneer, Tandus carpet – right on down to the Chant door handles.

By manipulating materiality, lighting and scale the client's brief has been resolved.



Architectural Specifier: Tse Architects
www.tse.co.nz

Building Contractor: Mainzeal

Interior Designer: Penny Angell

Painting Contractor: Paul Geany
Painters & Decorators

Photographer: Paul McCredie

Colours Used: Resene Half Merino







Resene Arrowtown







Alaska

Beyond

Cut Glass

Flourish

Half Tuna

Koromiko

Koru

Moonbeam

Quarter Rice Cake

Koru House Wellington

The Wellington District Child Protection Team is a multi agency unit that consists of staff from New Zealand Police, Child Youth and Family, Hutt Valley DHB, Relationship Services and agencies such as Barnados. The fit-out was designed to provide a unified workspace to better facilitate communication between agencies investigating child abuse, and supporting the families.

It was important that the look and feel of this facility didn't identify with any of the individual stakeholders to avoid any negative preconceptions the children and families may have. The main colour scheme needed to be vibrant and

engaging for children, but also work well in an office environment.

The fit-out also provides the evidential child interview suites for the Wellington Region. Each suite consists of a family room, interview room and monitoring room located off separate corridors. To capture the imaginations of the children, and aid in way-finding, each suite was given a theme and an identifying colour scheme. For example, the toetoe suite had a beach theme, and has a blue feature wall, sand coloured feature carpet, and beach themed art created by a primary school aged child.

Architectural Specifier: Anna Windsor, Vorstermans Architects
www.architecture.gen.nz

Building Contractor: Mainzeal Interiors
Painting Contractor: Withers Painters Ltd

Products Used: Resene Zylone Sheen
Colours Used: Resene Alaska, Resene Beyond, Resene Cut Glass, Resene Flourish, Resene Half Tuna, Resene Koromiko, Resene Koru, Resene Moonbeam, Resene Quarter Rice Cake







Alaska

Beyond

Cut Glass

Flourish

Half Tuna

Koromiko

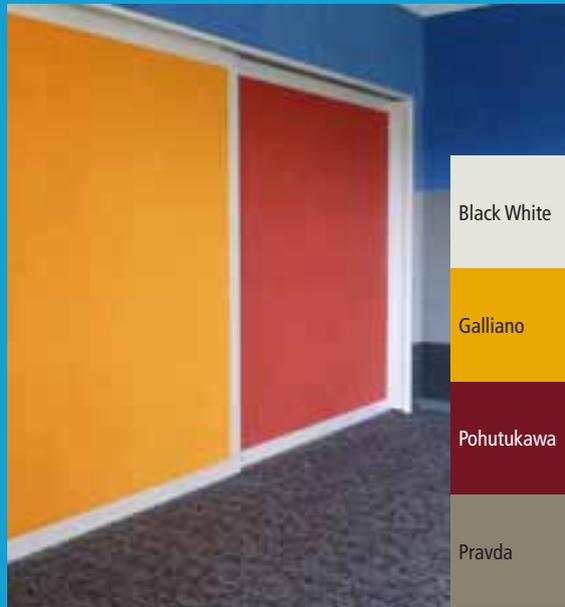
Koru

Moonbeam

Quarter Rice Cake







Black White

Galliano

Pohutukawa

Pravda

Surrender

Truffle

St Pauls College Classroom Block Refurbishment

Ponsonby

This project involved an extensive refurbishment of an existing block of six classrooms. Constructed in 1958, the building was in poor condition and lacked any visual impact within its surroundings. The design involved a complete re-clad and re-roof of the building, replacement of the existing access walkway, small additions to the street frontage and a complete revamp of the interiors.

The original form and style of the building, the internal subdivision along with a review of the entire school internal and external colours were the essential factors in the approach to the refurbishment of the building.

The objective of a bright colour scheme was to reflect the colours of the school (maroon, royal blue and red), its demographics and to enliven the classroom block within the school's framework of buildings, providing an opportunity to develop school pride. The

colours combined with new landscaping serve to open and invigorate the street frontage providing a stronger visual connection to the local community.

New resource rooms provide acoustic and visual separation between a busy street and the classroom. Autex 'Composition' acoustic wall lining has been used throughout. The colour of these linings were chosen to complement the external colour scheme without creating an environment that would over stimulate the students.

The entry walls were glazed to the maximum extent to allow more natural light penetration and provide string visual connection with the rest of the school and vista of fields beyond. This light also encourages the reflection of the painted colours on the eastern external walls creating a lively rhythm along the walkway, enhancing the effects of the colours used.

Architectural Specifier: Murray Denby,
Eclipse Architecture
www.eclipsearchitecture.co.nz

Building Contractor: Auckland
Construction Ltd

Painting Contractor: ST Taylor Painters
& Decorators 2005 Ltd

Colours Used: Resene Black White,
Resene Galliano, Resene Pohutukawa,
Resene Pravda, Resene Surrender,
Resene Truffle, custom colour blue





 Resene Snap









Fergusson Intermediate School – Stage 1

Upper Hutt

The first of three classroom blocks, each Syndicate consists of four General classrooms, a central Shared Learning space, a Small Group Room, a Syndicate Resource Room and a toilet and changing area adjacent to the central corridor. The aim was to provide each new syndicate with an identity through colour.

References for these classrooms were taken from the native, Tieke (Saddleback). The red feature colour, Resene Red Red Red combined with the rich autumnal colours of the carpet tiles provides a colourful and fun shared learning space visible from throughout the syndicate. The vertical sliding wall, in Resene ArmourCat Red Red Red between the Small Group Room and the Shared Learning space provides additional flexibility to the central space which has access both directly to the exterior and General Classrooms and accommodates a variety of passive and active activities.

The dark weatherboards in Resene Coffee Bean to the interior following through from the exterior contrasts with the Resene White Pointer and blonded strandboard to create a light and bright space. Resene Coffee Bean has been applied to the toilet and changing room doors to contrast the materials in the corridor and to allow for easy cleaning.

As the exterior colonnade progresses around the walkway, shades of yellow and orange fade in and out enlivening this dynamic, playful space and tying the classroom elevations together. Exterior weatherboards are light, Resene White Pointer to create shadow lines, adding texture to the façade of bricks and titan cladding in Resene Quarter Stonehenge. As graffiti is a common problem in schools there is a generous supply of Resene anti-graffiti systems to provide protection.

Coffee Bean
Cream Can
Golden Bell
Golden Sand
Quarter Gravel
Quarter Stonehenge
Red Red Red
White Pointer





Architectural Specifier: McKenzie Higham Architecture
www.mckenziehigham.co.nz
Building Contractor: Armstrong Downes Ltd
Colour Selection: Mark McMillan & Macaela Ward
Painting Contractor: Topline Decorators Ltd
Photographer: Kate Whitley
Colours Used: Resene Coffee Bean, Resene Cream Can, Resene Golden Bell, Resene Golden Sand, Resene Quarter Gravel, Resene Quarter Stonehenge, Resene Red Red Red, Resene White Pointer









Showroom/Gallery Makeover

Waihi Road, Hawera

One Off Kitchens & Furniture (formerly, Rogers Fine Furniture) has been operating for 21 years. The whole factory had its first makeover in 2003 with the main weatherboards painted in Resene Surrender and the trims in Resene Pohutukawa.

The showroom was used for client's furniture once completed from the factory. It has now been transformed into the Showroom/Gallery with giftware, cookware and artworks. The whole interior is painted in Resene Metallic Blast Grey and all the on-site hand painted artwork is created using Resene testpots.

With the transformation of the interior we needed to make the Showroom/Gallery stand out as we are situated on a main road surrounded by blending motels. We wanted to create an inviting but funky look with impact making it

the emphasis of the building having left the factory side the existing corporate colours.

Resene Ipanema was the perfect stand out colour for us that met and exceeded all our visions and requirements. It creates the diversity of colour with the added texture of the raw totara wooden doors and the deck. The trim and base in Resene Abbey is a clean sharp contrast that balances and blends well with the factory colours, it also frames the white aluminium display window perfectly and makes the new white PVC Kitchens sign stand out. The building is small but the colours have made it huge with character and energy!

We now have passerbys stopping to view the Showroom/Gallery and have had excellent positive feedback on the colour scheme.

Abbey

Blast Grey

Ipanema

Colour Selection: Jalane Rogers
www.oneoff.co.nz

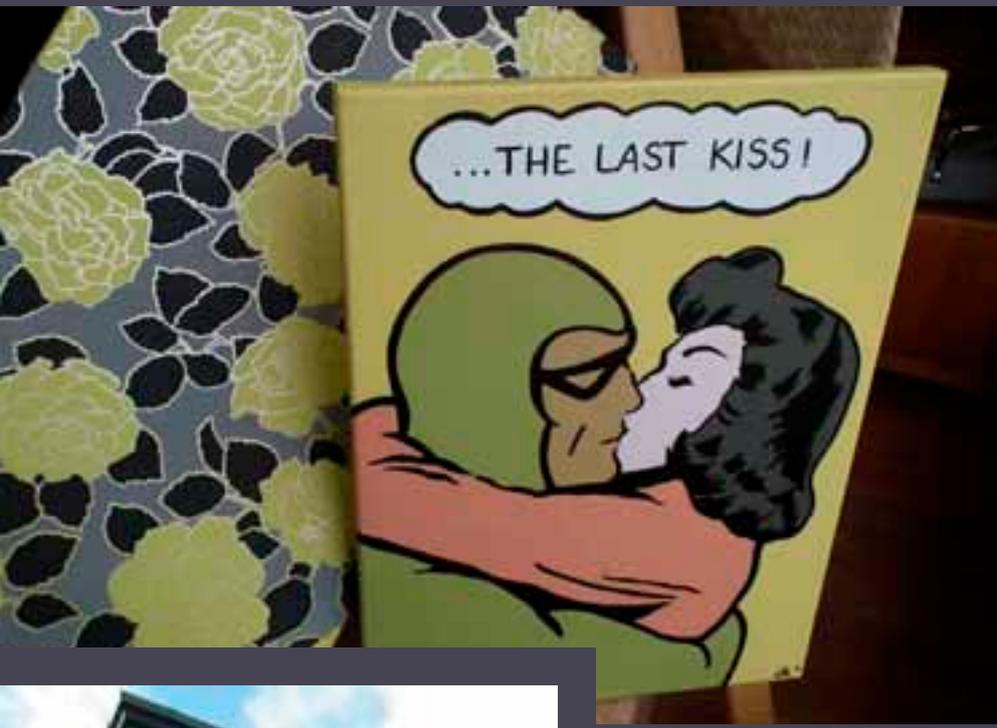
Painting Contractor: Hamish Greenhill Painters

Products Used: Resene Enamacryl Metallic, Resene Hi-Glo, Resene Lumbersider

Colours Used: Resene Abbey, Resene Blast Grey, Resene Ipanema







 Resene Gun Powder







Bismark

Chameleon

Citron

Dark Rimu

Designer
White

Rippon Hall

Lake Wanaka

Rippon Hall is located at Rippon Vineyard & Winery, Lake Wanaka. Rising above the vineyard and looking out to the lake and mountains, Rippon Hall is a hosting venue for weddings and events, daily wine tastings and sales. The material palette of the Hall reflects the 'terroir' of Rippon.

The walls and floors are crafted from stabilised rammed earth using soil from the site, hall trusses and lining have been milled from larch trees on the property. Other materials were chosen from either a recycled source – rimu flooring for the hall, or the material was carefully selected for its durability and life cycle costs.

The building primary heating source is from an ETA solid wood boiler which heats the radiators. Fuel for the boiler is sourced from specially grown timber on

site. The selection of colours was carefully considered as any 'introduced' colour needed to complement the already very 'natural' palette that was in place.

Colours were selected for their particular use and place in the building: fire doors – Resene Fire, cleaner's cupboard - Resene Bismark, laundry door – Resene Designer White, handrails – Resene Dynamite and the ceiling of the wine tasting room – Resene House White. The unisex toilets are colour coded with tones of green, with one white cubicle - to promote cubicle individuality, which is often missing from commercial buildings.

The natural palette with highlights of colour preserves the Hall's true sensory recognition of its own site, and a rare depth in material clarity.







Architectural Specifier: Rafe Mclean
Architects www.rafemaclean.co.nz
Building Contractor: Amalgamated
Builders Ltd, Queenstown

Painting Contractor: Roxburgh Painting
and Waterproofing Ltd

Rammed Earth: Jimmy Cotter, Wanaka

Photographer: Camilla Stoddart
Photography, Wanaka

Products Used: Resene Colorwood,
Resene Enamacryl, Resene Lustacryl,
Resene SpaceCote Low Sheen,
Resene Uracryl 403

Colours Used: Resene Bismark, Resene
Chameleon, Resene Citron, Resene Dark
Rimu, Resene Designer White, Resene
Dynamite, Resene Fire, Resene Foundry,
Resene Green Leaf, Resene House White,
Resene Saratoga



- Dynamite
- Fire
- Foundry
- Green Leaf
- House White
- Saratoga







One Upon a Time

Platinum Bridal Boutique, Whangarei

When we started out with this project we were fearful that we would not be able to find just the right colours to fit what we had in mind.

We wanted to convey a warm and inviting atmosphere with an opulent twist, to make our boutique stand out from the crowd. It didn't make sense to us to have a sterile, bland, white on white colour scheme that most other bridal stores seem to favour. We were very pleased with how well the colours tie in with the wallpaper we chose.

It is a very special occasion, picking your

wedding gown, and we wanted to extend the fairytale feeling, that all brides should experience, by starting it off the minute they walk through the door. The colour scheme promotes our personalised approach and superior customer service.

We have received so many comments and not only from brides but people who were just passing by and felt compelled to come in and tell us how great the shop looks.

It is great to come to work every day, enjoy the space and be part of the fairytale.

Interior Designer: Philippa Hunt,
Homebase www.homebase.co.nz

Painting Contractor: McNab Decorating

Photographer: Belinda Nyberg

Colours Used: Resene Bloom,
Resene Eighth Napa, Resene Fandango,
Resene London Hue

Bloom

Eighth Napa

Fandango

London Hue







 Resene Tawny Port





The Grand Café

 Resene Saratoga

Christchurch Casino

Christchurch Casino was New Zealand's first established Casino in November 1994. For over 15 years it has been an entertainment and gaming destination for locals and tourists alike. Christchurch Casino is boutique in feel with a sense of ordered architectural spaces wrapped by a distinctive playing card façade designed by Warren & Mahoney.

The Grand Café is in the third stage of a five stage refurbishment of the Casino interior. The Café is a key element in positioning Christchurch casino as an entertainment destination. The Restaurant was briefed to be elegant, theatrical, welcoming, fresh, flexible and functional.

Christchurch Casino's elegant boutique feeling has been enhanced throughout the refurbishment with a strong and consistent design where each space references the others while maintaining its own unique identity through careful use of surface finishes, detailing and lighting.

Traditional dark timber panelling is contrasted with sparking white lacquer and bevelled mirrors throughout.

Bespoke carpet patterns and custom built feature lighting inject colours and a sense of playfulness that is all so important in an entertaining gaming environment.

These established design themes have been brought through to The Grand Café

and given a subtle twist to maintain the space's unique personality without divorcing it from the other interior spaces.

High level white lacquer and bevelled mirror panels visually connect The Grand Café to The Main Gaming Hall while bouncing around natural light from the six existing double height windows. Pale ash raised field timber veneer panels at low level create a more human scale in the double height space with a warm welcoming glow that make the restaurant appropriate for breakfast and lunch as well as evening dining and entertainment.

The Grand Café was previously detached from The Main Gaming Hall. The new



Buttery
White

Nero

design planning enables connection by opening up the Diamond Bar to The Grand Café via a series of dark timber and mirrored sliding panels and full height pivot doors. The private dining space created can also be accessed by an over scale timber pivot door from The Grand Café entry lobby. Multiple access points, ample storage and a new bar give this space ultimate flexibility. Closed off for exclusive private dining, opened up for large events, veiled for intimate desert after the Theatre or extending the Diamond Bar for lively cocktail parties.

Guests are welcomed to The Grand Café by a warm glowing timber panelled wall

and long marble counter that handles day to day transactions, and transforms into a pre-dinner champagne bar for large events.

The bespoke carpet pattern playfully references the playing card façade with scatters of over scale abstract flowers made from diamonds, clubs, hearts and spades in vivid green and electric blue. Bespoke furniture finishes the space in rich dark stained solid oak and vibrant green leather.

The star of the show hovering in the double height space is an over scale 'paper' chandelier designed by Antwerp design firm 'Studio Job' for the Dutch

design house Moooi, which perfectly captures the heart of the interior design scheme, Dramatic, elegant and playful.

Architectural Specifier:
Warren & Mahoney www.wam.co.nz

Building Contractor: Fletcher Construction

Interior Designer: Richard McGowan, Aaron Harvey, Kathryn Ellis

Photographer: Stephen Goodenough

Colours Used: Resene Buttery White, Resene Nero







Corner Bar

Hotel DeBrett

The Corner Bar at Hotel DeBrett has been a favourite drinking spot for city workers and weekend revellers for many years.

Following the upgrade of the adjacent 25 bedroom boutique hotel in 2009, the owners took the lease back and carried out a refurbishment of the bar, to bring it into line with the major upgrade of Hotel DeBrett. It was important the character of the bar was recognisable to the regular clientele, and that the footprint be retained for planning reasons.

The bar and its equipment had long passed its best, so this was replaced with a new more inviting and open timber, chrome and mirror tiled version, with additional coffee making facilities and a colourful collection of vintage and new

Perspex pendant lights.

The existing timber floor was retained and refinished, the doors and windows opening out onto Shortland Street overhauled and the ceiling relined to provide additional sound proofing to the hotel above.

The interior and exterior furniture was replaced with new colourful lightweight pieces, metal for the exterior and upholstered bentwood for the interior. The tables were purpose made to ensure the guest space was not compromised. The high level windows had a colourful mondrian patterned film applied to create a more intimate interior, which helps the bar stand out from its neighbours in this busy central city location.

Behind the scenes, a new kitchen serving bar food was fitted out, along with new sound and lighting systems.

Resene paints have been used throughout the new interior and on the façade of the building. They have been combined with a random collection of New Zealand vintage posters internally, their installation delayed due to the Christchurch earthquake. Wrapping papers also adorn the walls and the bathroom houses a collection of New Zealand art gallery invites.

The result is a very welcoming, warm and friendly New Zealand inspired interior that remains a city icon.





Mahogany

Tall Poppy

 Resene Tandoori





Taking pride of place within the hub of New Plymouth's cultural precinct, the city's iconic TSB Showplace is considered by many to be amongst the world's finest theatre venues.

In an effort to further enhance this reputation, the main theatre within the building underwent a 'make-over' of sorts – with the client's brief expressing a desire to give the theatre a more modern, smarter and cleaner ambience.

In referencing both the grandeur of theatre in its golden age and the sumptuousness of the Victorian era – a new paint scheme, curtaining and lighting system has enabled this theatre to confidently enter the 21st century, while still maintaining an air of refined charm.

The first element of the project was to update the areas of the theatre in need of TLC – with basic repair and maintenance work carried out in strict accordance to the theatre's unique characteristics and modernising of systems while ensuring the historical integrity of the building.

In conjunction to the new construction, the key element of the work was to refresh the theatres overall appearance. This has seen a drab dated colour palette replaced with a mix of shades, which includes a strong base foundation of golden hues contrasted with accent colours, such as purple – along with red velvet curtains, simple but elegant chandeliers – and LED lighting within the celebrated soaring dome above, offering a lustre befitting only the grandest of opera houses.

The final result has seen the venue transformed from a place where you go to watch entertainment, to one which is now an integral part of the entertainment experience itself. And as the venue's manager, Nelita Byrne states, the new look gives the theatre a "regal opulence and special characteristics".



Black

Bullion

Eighth
Pearl
Lusta

Gold Dust

Jon

Architectural Specifier: Murali Bhaskar,
Boon Goldsmith Bhaskar Brebner Team
Architects www.bgb-ta.co.nz
Building Contractor: ICL Construction
Painting Contractor: Greg Brown
Photographer: Chris Hill Photographer

 Resene Moulin Rouge

Colours Used: Resene Black, Resene
Bullion, Resene Eighth Pearl
Lusta, Resene Gold Dust, Resene Jon



King Street Façade

New Plymouth



☐ Resene Amethyst Smoke





This project was the perfect opportunity to enhance an ageing but architecturally significant building within New Plymouth's emerging cultural precinct. By creating an eye catching showpiece the building provides a subtle but stimulating visual contribution to its surrounding streetscape.

The brief called for the refurbishment of the façade of an existing 1970s commercial building located in the heart of central New Plymouth's burgeoning cultural precinct, which includes award winning buildings such as Puke Ariki Museum and Library complex, the Govett-Brewster Art Gallery – and the city's iconic TSB Showplace Theatre.

The desire was to not only provide an interesting and effective sculptural palette to the required commercial signage but take the initiative in a broader sense and enhance a lane that, although eclectic and vibrant in nature, has been slightly overlooked in the evolution of the city – and thus provide an aspirational development cue which celebrates the essence of this active lane.

The sculptural form climbs the external façade spanning three floors, framed between two columns and the large office windows to either side. This portion of façade is painted in a rich

violet hue, which offers bold flashes of colour which seep out from behind the screens form.

The screen, in bronzed anodised aluminium, incorporates folded facets, which are reminiscent of origami and make reference to the sun shades that cap the existing windows. These faceted shapes are bent to varying degrees over the height of the façade, creating a play of shadows by day and gradually exposing an opulent glowing display of blue light after dark.

Blurring the boundaries between public art and architecture, this design solution captures the bold personality of the surrounding area through the use of sculptural form and opulent colour. The design provides a real 'stop and take notice' opportunity in the heart of New Plymouth's CBD.

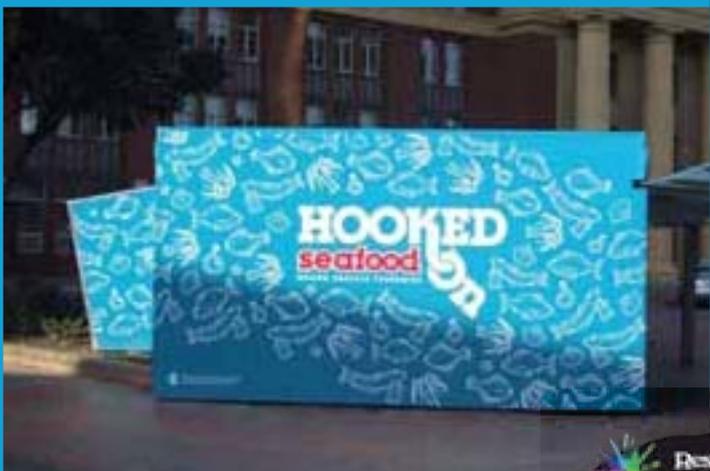
Torea Bay



Architectural Specifier: Glenn Brebner and Alison Gwerder
Building Contractor: Street and Cook Construction
Photographer: Chris Hill Photographer

Colour Used: Resene Torea Bay







Fish Box

Wellington

A dramatic transformation of a faded Wellington icon has injected new life into the forecourt of Wellington Station. The new structure which envelops the original pie cart makes reference to packaging and re-use through the form of an unfolding box.

The overhaul of this structure signals a new beginning for the site. Hooked on Seafood is an upmarket takeaway outlet specialising in gourmet fresh-caught seafood, and it was vital that the Fish Box gave the business a bright, vibrant image to match with the high quality product being sold.

Nestled in the corner of the Wellington Railway Station forecourt, the Fish Box draws curiosity from passers-by with its vivid blue exterior. The structure butts into an existing glass walkway canopy, creating a sheltered promenade and waiting area.

Architecture and graphic design are closely integrated throughout. Strong complementary colours allow the company logo to take centreplace on the end façade, slowly dissolving around the corners. Splashes of red on the aqua blue exterior link the box's packaging with its contents. The box becomes activated when black cover panels are removed to reveal the bright red interior.

Colour was a key component to this design right from the initial stages. Given the small size of the building within its environment, the use of strong colours and graphics are the primary means for drawing attention. The use of aqua blue makes obvious reference to the nature of the product, meaning the Fish Box is both an object of interest and an advertisement for Hooked on Seafood.



Architectural Specifier: Angela Foster, Foster Architects

Building Contractor: Gill Spencer, Spencer Construction

Colour Selection: Angela Foster, Foster Architects and Stacey Macfarlane, SD Design

Painting Contractor: Kieran Kelly Painters and Decorators

Products Used: Resene Lumbersider, Resene Lustacryl

Colours Used: Resene Black, Custom colour Foster's Blue and Memphis Red colour match

 Resene Snap





Teaching and Research Laboratories

Alan MacDiarmid Building, Victoria University

The overall building houses the Schools of Biological Sciences and Chemical and Physical Sciences, which includes offices and general teaching spaces. For this project we were engaged as the specialist laboratory consultants for the design, documentation, and delivery of the laboratory areas.

The design philosophy is for the laboratory spaces to be visible from other areas and to be open to each other for the sharing of information and learning. Within each space the fittings and the services have been designed so that the layout can be modified in the future without significant alterations to the infrastructure.

Working from a cohesive palette of colours, a continuity between spaces is created, while still indicating separate zones.

With a background of neutral tones providing the common base between areas, a vibrant and crisp family of highlight colours accentuates the design. Resene Wild Thing, Resene Christine, Resene Quarter Ash and a custom colour mix were paired with corresponding vinyl and joinery colours to achieve the co-ordinated aesthetic.

Safety within the laboratory spaces is vitally important, and the creation of clearly identified emergency response locations is an integral part of this. The use of Resene Rain Forest forms part of the family of colours but it was chosen to stand out and be quickly identified in an emergency situation.

The result brings an excitement and a vibrancy that contradicts the bland environment that is more stereotypical of laboratory spaces in the past.

Architectural Specifier: Ken Collins

Building Contractor: Mainzeal

Colour Selection: Kimberly Rogers, Lab-works Architecture Limited
www.pc-architects.co.nz

Interior Designer: Kimberly Rogers and Nathan Horne

Painting Contractor: Paul Reddish Decorators

Photographer: Richard White, Lab-works Architecture Limited and Paul McCredie

Products Used: Resene SpaceCote Low Sheen

Colours Used: Resene Christine, Resene Quarter Ash, Resene Rain Forest, Resene Wild Thing



Christine

Quarter Ash

Rain Forest

Wild Thing







Michael Holmes Premium Eyewear

Auckland CBD

Workspace Design Ltd, a boutique commercial interior design studio, designed and created the high profile High Street store for Michael Holmes Premium Eyewear.

The project entailed working closely with the client and their new company branding to create a unique upmarket environment to showcase their range of world leading designer sunglasses and optic brands.

From the first moment the customer is drawn into the entrance foyer and down the stair by the strong confident use of colour and photographic imagery. Here Resene Roadster and Resene Black White colours are used on the walls, ceilings and display fixtures and brought to life with vintage style black glass chandeliers from Light Plan.

The black decal stair banister details invites the customer down to the luxurious and beautiful store. Resene Black White and

Resene Roadster satin walls and ceiling are contrasted by the gloss of the vintage style Resene Black framed display cabinets for the sunglasses and Resene Black White shelving for optic frames.

The contrasting modern reception counter and fitting table is in gloss Resene Black White and the elegant custom made, freestanding cabriole legged display unit is in Resene Black.

The entire space is grounded with a charcoal and silver Feltex carpet called Reactivate 'Relic', which works to offset the freestanding custom designed furniture. This includes an over-sized Chester style ottoman and French style fitting area chairs from Kovacs. All are covered in bright red and black wool crepe fabric from Fabrice with gloss Resene Black painted frames and legs.

A single 'Flamingo' red Akрил sliding door with a charcoal powder coat frae

and pelmet leads to the optometrist's consultation room and office space beyond.

The Resene Black White walls highlight the store's branding and the collection of retro Hollywood celebrity black and white photographs in gloss Resene Black vintage frames.

The sensation of space and light in the stores is dynamic. Full length mirrors reflect the halogen lighting on the glass and gloss painted surfaces and create a visually exciting store environment from every angle.

"Resene paint was the perfect surface product to create a high impact visually exciting and unique retail environment and also fitted with the project's financial budget and quick fit-out constraints". Liz Kerby, Director/Designer, Workspace Design Ltd.



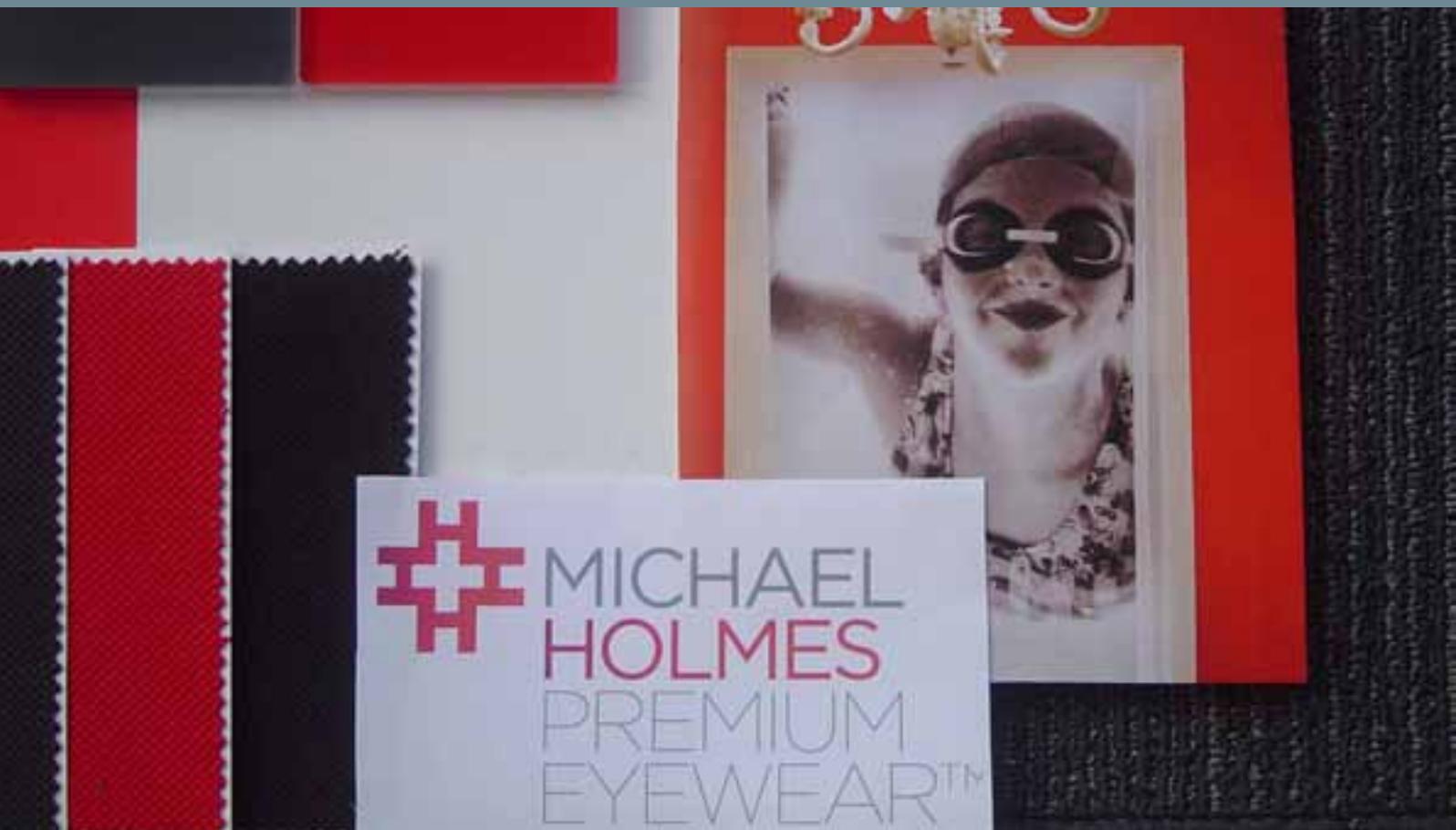
Architectural Specifier: Workspace Design Ltd

www.workspacedesign.co.nz

Building Contractor: Murray Steel, Steelco Interiors

Other Key Contributors: Light Plan, Bourneville Furniture Group, Signtech

Colours Used: Resene Black, Resene Black White, Resene Foundry, Resene Roadster



 Resene Abacus





- Black
- Black White
- Foundry
- Roadster



Products Used: Resene Aquaclear, Resene Colorwood, Resene Lustacryl, Resene Non-Skid Deck & Path, Resene Waterborne Woodsman, Resene Zylone Sheen VOC Free

Colours Used: (exterior) Resene Totem Pole, Resene Sunshine, (interior) Resene Non-Skid Deck & Path Burnt Sienna, Resene Candlelight, Resene Capri, Resene Clairvoyant, Resene Clementine, Resene Double Alabaster, Resene Fern Frond, Resene Friar Grey, Resene Jacaranda, Resene Mosaic, Resene Punch, Resene Rosewood, Resene Whizz Bang



 Resene Fountain Blue





AUT AJ School of Education

North Shore Campus, Akoranga Drive

The Akoranga campus is dominated by buildings inherited from the old North Shore Teachers' College together with a few new high quality purpose built facilities. The AJ School of Education building is stage one of a masterplan that replaces old prefabs with new purpose built education facilities. The new building is pivotal in the development of the future campus and is sited and oriented to improve and shape the campus landscape and set up key circulation routes through the future campus.

The building needed to accommodate the specific specialist requirements of Montessori and Steiner, while being flexible enough to cater for the general needs of the School of Education and the wider university.

The building consists of strong Colorsteel® clad forms linked by decks and overlapping canopies, which run between them. The decks set up the new masterplan campus circulation axis and serve as additional teaching and study space. A second covered deck at the eastern end of the studio can be also be used as an outdoor learning space and breakout space.

The main building includes four classrooms, two Resource Laboratories, an arts studio, technical support, kitchen and ablutions. Linked by decks and overlapping canopies, is the separate multipurpose learning space and kitchenette.

To produce such an economical, purpose built tertiary facility required careful consideration of every detail and building element. The relationship between space, technology and teaching pedagogy was a primary driver in the design of the buildings.

Balancing the philosophies of Steiner (natural products) and Montessori (bright colours) resulted in the use of a neutral background palette enlivened by a varied palette of bright colours; applied as transparent stains on natural timber and plywood, as glazing film colours and as accent colours on carpet tiles.

Stained cedar walls and soffits have been used both internally and externally to provide warmth and to highlight entry points. The south facing polycarbonate walls and the high ceilings create lofty light filled interiors.

The main classroom building consists of two Colorsteel® clad elements separated by the cedar and polycarbonate clad central studio spine. The interior is defined by a rich palette of brightly stained plywood storage cupboards which divide teaching spaces from studio space and open into both the classrooms and central studio.

The separate large classroom employs the same material palette but is differentiated by colour. Materials and finishes are selected using the criteria of sustainability, durability and economy. The AUT School of Education buildings read conceptually as a group of simple strong forms, with each form defining a functional grouping of interior spaces. Their character comes from the relationship between the different forms. A considered composition using the devices of proportion, colour and texture is used to link, differentiate and enrich the forms without the need for expensive materials and added detail.

Architectural Specifier: Richard Harris (Director), Chris Scott (Project Director), Debora Laub, Vincent Kumar, David Mahon, Rose Fox, Vaughan Shepherd, Brad Middleton, Carl Read, Jasmx Ltd www.jasmx.co.nz

Architectural Interior Design: Roxanne Spivey, Kathryn Roberts, Jasmx Ltd

Building Contractor: The Fletcher Construction Company Limited

Painting Contractor: The Fletcher Construction Company Limited

Photographer: Emily Andrews



Afficionado

REF73

Armadillo

Bounce

Caffeine

Chameleon

Cliffhanger

Colins
Wicket

Double
Pravda

Ebony

Endorphin

Gargoyle

Hillary

Hullabaloo

Icon

Lemon
Twist

Maestro

Matterhorn





Moroccan Spice
Oilskin
Oxford Blue
Perfect Taupe
Poprock
Pravda
Rambler
Raven
Sea Fog
Streetwise
Talisman
Tapa
Thor
Topspin
Tuna
Warrior
Zomp

Westpac Takutai Square

Britomart

The design for the interior space of Westpac - Takutai Square was influenced by its site context, which lies right on the historic Britomart foreshore. There are subtle references to the land/water connections through the building. We were also lucky enough to be incorporating the old 4-storey Tingey's Building on the corner of Custom Street, which used to straddle what used to be the cliff edge and the foreshore. This visual imagery influenced the creation of boardwalk bridges and internal stairs connecting through the historic café space.

We also developed with Westpac an aspirational brief which talked about connections between business, the land, the people. Westpac desired to add a distinctly New Zealand flavour to the fitout and we developed the notion of connecting the people to the building and the land by creating a sense of climbing

through the strata of New Zealand landscape as you ascend the 12 levels of office space.

There were common elements on every level but flavoured with colours and textures of the Tectonic plates (Level 1), Deep sea (Level 2), Foreshore (Level 3), Dunes (Level 4), Forest (Level 5), Geothermal (Level 6), Lakes (Level 7), High country (Level 8), Clouds (Level 9), Volcano (Level 10), Mountain (Level 11) and Sky (Level 12). This linking has a strong resonance with the users. The occupants of the tectonic floor describe themselves as 'the movers and shakers!' Westpac's wish to unify its workforce is expressed in the architecture by the link stairs that connect all levels next to the main breakout common spaces. The use of Westpac red for link stairs and lobby ribbon meeting rooms symbolise this unity of the business and the building.

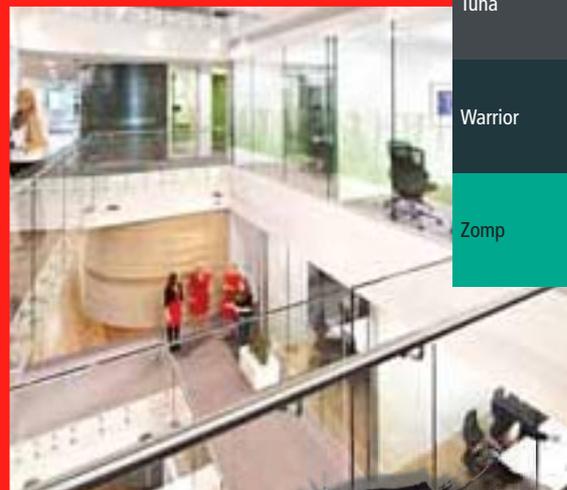
Architectural Specifier: Tim Hooson (Project Director), Sarah Langford-Tebby (Senior Designer), Jasmax Ltd www.jasmax.co.nz

Building and Painting Contractor: Hawkins

Photographer: Todd Wilson

Products Used: Resene Lustacryl, Resene SpaceCote Low Sheen

Colours Used: (all levels) Resene Sea Fog, (level 1 – Tectonic plates) Resene Colins Wicket, Resene Moroccan Spice, Resene Oilskin, Resene Pravda, (level 2 – Deep sea) Resene Bounce, Resene Cliffhanger, Resene Moroccan Spice, Resene Warrior, Resene Zomp, (level 3 - Foreshore) Resene Tuna, (level 4 - Forest) Resene Double Pravda, Resene Ebony, Resene Poprock, Resene Streetwise, (level 5 - Forest) Resene Chameleon, Resene Icon, Resene Rambler, Resene Topspin, (level 6 - Geothermal) Resene Armadillo. Resene Hullabaloo, Resene Lemon Twist, Resene Tapa, (level 7 - Lakes) Resene Armadillo. Resene Maestro, Resene Oxford Blue, Resene Thor, (level 8 – High country) Resene Cliffhanger, Resene Gargoyle, Resene Hillary, Resene Oilskin, Resene Raven, (level 9 – Clouds) Resene Stonehenge, Resene Tuna, (level 10 – Volcano) Resene Caffeine, Resene Lemon Twist, (level 11 – Mountain) Resene Afficionado, Resene Endorphin, Resene Talisman, (level 12 – Sky) Resene Matterhorn, Resene Perfect Taupe





 Resene Yellow Submarine



Avondale College

Victor Street, Auckland



Avondale College, the second biggest high school in the country is a multi cultural school with a fascinating history and started its life as an American military hospital close to the end of WWII. Jasmax are working with the college on a significant rebuilding programme across the entire campus. Stage 1 is the first of three stages and the colour philosophy developed here will form a campus wide strategy of colours, finishes and materials.

This strategy's colour ranges and tones are informed by colour application in the existing college as client and architect consider a connection with the past as essential to reach into the future.

- A range of neutrals works in combination with a range of signal tones and their colour co-ordinated materials and finishes.
- The neutral tones across the project ensure cohesion and consistency.
- The use of varying signal colours allows us to underline a variety of building identities and integrated with planning, architectural and landscaping strategies assists us to create a 'place', aiding recognition and orientation.
- The Breezeways are treated as markers with dedicated signal colours for ease of orientation on a campus this size.
- The applied colour strategy already proves to successfully aid the formation of an architectural ensemble consisting of the three intrinsically different buildings of Avondale College Project, Stage 1.

Architectural Specifier: Hamish Boyd (Department Director), Justin Evatt (Project Architect), Sigrid de Vrij, Jasmax Ltd www.jasmax.co.nz
Building Contractor: Alliance Construction
Painting Contractor: NTP Decorators

The project incorporates this original hospital building 'D Block', which has been fully refurbished. The colour selection is sympathetic to a traditional colour scheme of the forties and will be applied across the school's older buildings as they come up for maintenance and repainting.

We are using the Resene colours Double Parchment for external walls and Resene Alabaster for eaves and soffits

A strong contemporary twist enriches this building by emphasising the punched through Breezeway forming one of the main campus thoroughfares. The use of bold multiple red tones in the High Pressure Laminate cladding Fundermax used here and for the corridor entry signals their function.

The decks are natural finished pine with a seating edge in Saligna lending it warmth and highlighting its form.

The canopy is inspired by the flight path of the Godwits crossing between Waitemata to Manukau Harbour to capture the difference in tides for feeding on the exposed mud flats. They also migrate across huge distances around the globe. An analogy was drawn from these birds and our human inhabitation of New Zealand, Auckland, and Avondale. "We all come to this place from someplace else"

The canopy's band-sawn plywood soffit is laid in a herringbone base pattern at 45 degrees to form a woven mat effect. A highlight stain in Resene Totem Pole has been applied around the skylights to

Photographer: Justin Evatt
Products Used: Resene Armourcote 220, Resene Enamacryl, Resene Lustacryl, Resene Sonyx 101, Resene SpaceCote Low Sheen, Resene Uracryl 403, Resene Woodsman, Resene Zylone Sheen

heighten their presence.

Along the centreline of the space created by the canopy and the two buildings, the distinctive 'V' columns supporting the roof were originally painted in Resene Limerick.

This bright and lively green was selected to act as a marker and to draw our attention into the space and energise it with its vibrancy against the canopy above. This since has been toned down to match the roof and barge flashings in Resene Half Tana as it was perceived to conflict with the soffit pattern.

In the interior of the Maths and D-Block a range of materials work together and provide a light and contemporary colour palette that will be applied across all stages of the project. Again, a range of neutral tones and highlighting signal colours are co-ordinated across materials and finishes thus allowing each classroom, though very similar in design, to become more identifiable by their chosen signal colour.

Resene Red Berry, Resene Matisse, Resene Chelsea Cucumber and Resene Hero applied to the classroom doors announce the room's signal tone to the corridor.

The neutral tone Resene Buttery White from the Karen Walker Collection to the interior walls performs beautifully in all lighting conditions and delivers as a base canvas. The lively monochromatic scheme of the students' bathrooms matches Tarkett sheet vinyl and Laminex HPL partitions. For the boys it is Orange and the girls Green.

Colours Used: Resene Alabaster, Resene Buttery White, Resene Chelsea Cucumber, Resene Diesel, Resene Double Parchment, Resene Half Tana, Resene Hero, Resene Limerick, Resene Matisse, Resene Red Berry, Resene Totem Pole

Alabaster

Buttery White

Chelsea Cucumber

Diesel

Double Parchment

Half Tana

Hero

Limerick

Matisse

Red Berry

Totem Pole





Albany Senior High School

Albany Highway, Auckland

Albany Senior High School is not just another new school but one which is the first of its kind in New Zealand. It spearheads new teaching and learning pedagogies enabling student focused integrated learning, so a whole new approach to the design of learning spaces was required.

How colour was used is a key component in integrating this pedagogy into the physical space. The 10 learning commons, (flexible open plan teaching spaces), open onto a central circulation spine with large voids allowing natural light from skylights to penetrate the central space. These voids visually connect the learning commons to facilitate cross-curricular interaction and foster team work between teachers of various disciplines. The colours of each



Black
Bright Spark
Camarone
Condor
FilmPro Digital Green
Geyser
Gorse
Grey Chateau
Havoc
Lima
Milk Chocolate
Picton Blue

learning common define and orient the students as well as serving as their 'house' colours, enhancing a sense of identity.

Colour is central to all aspects of Albany Senior High School, best summed up as a neutral tonal canvas with splashes of colour providing meaning to the vision of the school.

The exterior facade uses a combination of black aluminium joinery panels and green glass in an offset random pattern to echo the depth of the New Zealand bush and help the bulk of the building recede into the retained bush behind while the narrow red green and yellow panels provide welcome splashes of colour characteristic of the Puriri berries, Kowhai flowers and brighter leaves in the New Zealand bush.

The steel is painted a neutral grey (Resene Condor) to evoke the earthiness of the material while concrete is clear finished with (Resene Uracryl) to bring out the inherent texture.

The profiled metal ends and roof of the

building are an off-white (Colorsteel@ Titania) and designed to lift the building from completely merging with the bush and the Titania contrasting with the black aluminium joinery panels is a nod to the Vernon Brown era of architecture.

The interior is a continuation of the exterior colour concept. The black and white contrast is reflected in the general off white wall colour (Resene Quarter Tea) contrasting with black doors and wall panels along the spine of the building together with charcoal carpet.

The steel structure is exposed and painted (Resene Condor).

Onto this neutral palette splashes of 10 separate strong colours are introduced, one for each of the 10 learning communities then played off against bright carpet stripes and muted pinboard stripes.

All the school's colours are then brought together in the heart of the school, the entry foyer, where they are all represented

in a larger than life pixelated wall that encloses the library.

Here the colours represent the diverse aspects of the school coming together as one, new exciting and thought provoking school.

"Our stories are in this building – like the one about the coloured wall. The architects brought in two designs – one made of a very sedate and sensible cedar and the other brightly coloured, oddly shaped bricks. Simon LOVED the cedar – the teachers LOVED the bright colours – I LOVED the bright colours. I decided to ask the students who answered with a resounding, "We don't want a 'Nana' wall" etc. Simon caved – I mean who would want to be responsible for a 'Nana' wall?"

Extract from principal Barbara Cavanagh's opening address of ASHS May 2010.



Architectural Specifier: Hamish Boyd (Project Director), Roy Blok (Project Architect, Jeremy Bennett, Joseph Muir, Jasmax Ltd www.jasmax.co.nz)

Building Contractor: Arrow International

Painting Contractor: NTP Decorators

Photographer: Dave Olsen

Colours Used: Resene Black, Resene Bright Spark, Resene Camarone, Resene Condor, Resene FilmPro Digital Green, Resene Geysler, Resene Gorse, Resene Grey Chateau, Resene Havoc, Resene Lima, Resene Milk Chocolate, Resene Picton Blue, Resene Plum, Resene Quarter Tea, Resene Rain Forest, Resene Red Berry, Resene Royal Heath, Resene Studio, Resene Surfie Green, Resene Tea, Resene Titania, Resene Traffic, Resene Trojan, Resene True Blue





Plum

Quarter
Tea

Rain
Forest

Red Berry

Royal
Heath

Studio

Surfie
Green

Tea

Titania

Traffic

Trojan

True Blue



Rotorua Girls' High School Childcare Trust

Rotorua Girls' High School Childcare Trust commissioned a new preschool building to celebrate their 25 year history. The colour scheme was conceptualised at the initial planning stages, with the Interior Designer working alongside the Architectural Designer to enhance the design of the building.

The colour palette was chosen to create an inspiring, invigorating place in which to learn and create, in a space full of energy and light in which children would want to be.

The exterior colour scheme was influenced by the coming together of black and white in cultural unity, also encompassing the yin and yang. These themes are represented by a softer palette of Resene Eighth Dutch White and Resene Liquid Metal. The metallic paint adds sparkles which children always love. Colours were also

selected to enhance the two different cladding materials of the new building.

Internally Resene Double Alabaster was selected for walls and ceilings throughout to enhance the light, open space while providing the perfect backdrop to children's artworks. Bright accent colours ensure the environment is fun, happy and inviting, applied to the doors and furniture to provide hints of colour to an already colourful environment. Also acting as a reference to the rooms beyond, 'bathrooms behind the orange door' aids the children's learning.

Kitchen finishes and floorings have been chosen to complement the paint colour scheme and be in keeping with the bright, happy scheme.

The Trust is extremely proud of their new building and the children can't wait to come to school.

Architectural Specifier: Cameron Cotton,
Design and Light
www.designandlight.co.nz

Building and Painting Contractor:
CH Builders Ltd

Interior Designer and Colour Selection:
Ingrid Cotton

Photographer: Logan Davey

Colours Used: (exterior) Resene Eighth Dutch White, Resene Fuscous Grey, Resene Liquid Metal, **(interior)** Resene Double Alabaster, Resene Japanese Laurel, Resene Milano Red, Resene Moon Yellow, Resene Primetime, Resene Trinidad





- Eighth Dutch White
- Fuscous Grey
- Liquid Metal
- Double Alabaster
- Japanese Laurel
- Milano Red
- Moon Yellow
- Primetime
- Trinidad



 Resene Lightning Yellow



AUT MD Building



 Resene Alabaster





Auckland University of Technology (AUT) has established a new presence in South Auckland with the opening of its Manukau Campus in 2010. The 'MD' building was a refurbishment of an existing commercial building into vibrant teaching spaces, administration offices and cafeteria, specifically to accommodate AUT's Bachelor of Education Pasifika Early Childhood Teaching speciality.

Colour plays an important role in both Pacific Island culture and Early Childhood education. Colour has been used in multiple ways throughout the building to define individual spaces, to craft an identity for the specialism and to create a playful, engaging and welcoming learning environment.

Consultation for selecting the colours was carried out with user groups to ensure the spaces reflected the energy and enthusiasm of the students and teaching staff. Inspiration came from tropical flowers, from bright Pacific prints and from tapa cloth. Colours were chosen to complement surrounding materials and the environment.

When the ground floor circulation was widened, bold feature colours of Resene Guru, Resene Lipstick, Resene Phoenix and Resene Karma were applied to the main structure which was exposed, defining the circulation spine and forming the back bone of the building.

In the classrooms complementary pinboard colours were used to enrich each space together with a neutral, textured basket weave wall lining, referencing Pacific and Maori cultures.

Glass transfers of fern and basket weave visually link the building with the neighbouring MC building and were selected in conjunction with that building's architects.

Finishing touches include Resene Mojito on the doors, Resene Poprock on the glass splashbacks and Resene White on ceilings and architraves.

The result has proven very successful with staff and students alike and the flexibility of the overall design has allowed the university to engage the classrooms for a broader range of subjects than originally envisioned.







Guru

Karma

Lipstick

Mojito

Phoenix

Poprock

White



 Resene Alabaster

Architectural Specifier: Babbage Architecture www.babbage.co.nz

Building Contractor: Alliance Construction Ltd

Painting Contractor: NTP Painting and Decorating Services Ltd

Photographer: Joanne Ryves and Charlotte Rose, Babbage Architecture

Products Used: Resene Broadwall Waterborne Wallboard Sealer, Resene Lustacryl, Resene Quick Dry, Resene Zylone Sheen

Colours Used: Resene Guru, Resene Karma, Resene Lipstick, Resene Mojito, Resene Phoenix, Resene Poprock, Resene White





Remarkables Primary School

Lake Wakatipu

The Remarkables Primary School is a striking new school, officially opened in August 2010, within a stunning landscape on the banks of Lake Wakatipu in Frankton, Central Otago.

External colours and materials are muted and natural to blend into the environment, executed through cedar and black cladding, Resene Pearl Lusta and dark grey joinery.

Once inside the main roof entrance however, the vibrancy of the interior becomes apparent. Resene Poprock in the main stairwell draws the visitor down to the school's reception and staff areas where it is joined by highlights of chilli red, storm grey and black, the predominant colour theme through non-teaching areas. The inspiration was a response to the teaching and leadership at the school, which is fresh and modern,

and the interior reflects that energy.

Within offices and staff rooms, calm walls, doors and ceilings in Resene Coconut Cream and Resene Alabaster are the perfect foil for the stimulating greens and reds that punctuate the spaces through pinboards, splashbacks and furnishings. This colour combination even extends to the green roof where green and red sedums sit within white chips and the library with its additional injections of colour from Resene Limerick and Resene Pohutukawa on the bespoke shelves and computer stands.

The colours of each teaching pod are inspired by its theme:

- Ahuwhenua/Flora – greens
- Whenua/Earth – ochres
- Wai/Water – blue-greens
- Iirangi/Sky – grey-blues

- Pohutu/Rock – golds

In all teaching spaces Babbage Architecture has used Resene Half Pearl Lusta for walls and Resene Alabaster for ceilings with nero carpets to enhance each colour theme. Two complementary pinboard colours enrich each space with the appropriate tones – avocado and lime for Flora, sea green and spearmint for Water, burnt orange and dark gold for Earth, dark and light golds for Rock, and mid- and sky-blues for Sky. The decoration enhances the identity that pupils feel for their pod and makes easy wayfinding for the young students.

The hall, where the whole school comes together, has doors and architraves of Resene Fahrenheit to complement natural and chilli walls. These colours stream from the lit interiors after twilight, reflecting the liveliness and enthusiasm of the pupils and teachers inside.





- Alabaster
- Coconut Cream
- Double Pearl Lusta
- Fahrenheit
- Half Pearl Lusta





Architectural Specifier: Babbage
 Architecture www.babbage.co.nz
Building Contractor: Naylor Love
Painting Contractor: Craig McIlroy Painters
 & Decorators Ltd
Photographer: Marina Mathews
 Photography

Products Used: Resene Enamacryl,
 Resene Lustacryl, Resene Quick Dry,
 Resene Sureseal, Resene Zylone 20
Colours Used: Resene Alabaster,
 Resene Coconut Cream,
 Resene Double Pearl Lusta,
 Resene Fahrenheit,
 Resene Half Pearl Lusta,
 Resene Limerick, Resene Pearl Lusta,
 Resene Pohutukawa, Resene Poprock

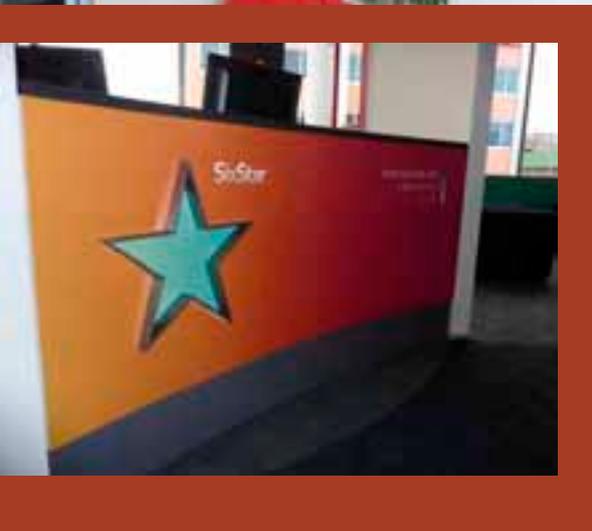


Limerick
Pearl Lusta
Limerick
Pearl Lusta



Resene Tuna





Six Star Office Fit-out

Wellington

Six Star is the new hospitality scholarship programme. As 'overseer' of the Philanthropic Fund, this budget-conscious client wanted a financially accountable and practical fit-out that would make a bold modern statement. This had to embrace the principles of hospitality that Six Star represented by functioning also as a comfortable and well appointed entertainment space.

The fit-out is designed to grow from a single person operation to eventually becoming the hub of a larger office. The meeting space is also currently shared

by other tenancies on the floor. This is achieved by sliding divider walls that can extend or shut off the meeting room from the second space (currently used as an office).

The feature colours were selected from either end of the wide gradient palettes offered by the Six Star brand guidelines. These rainbow gradients include softer colours but the stronger colours were picked out to give punch to a relatively simply fit-out. With the majority of the fit-out being deep internal space, these colours added brightness. The vibrant

colours are anchored by charcoal greys and silver accents for a gender neutral environment.

Colour and privacy are afforded by translucent films applied to internal windows. Resene's wide range of colours allowed Interact to match a palette with the Oracal and Melteca/Formica products.

Furniture selection was by the client with the assistance of Interact. Although the furniture was for the most part secondhand, modern pieces were selected to tie in with the colour scheme of the Six Star office.

Architectural Specifier: Babbage Architecture www.babbage.co.nz
Building Contractor: Naylor Love
Painting Contractor: Craig McIlroy Painters & Decorators Ltd

Photographer: Marina Mathews Photography
Products Used: Resene Enamacryl, Resene Lustacryl, Resene Quick Dry, Resene Sureseal, Resene Zylone 20

Colours Used: Resene Alabaster, Resene Coconut Cream, Resene Double Pearl Lusta, Resene Fahrenheit, Resene Half Pearl Lusta, Resene Limerick, Resene Pearl Lusta, Resene Pohutukawa, Resene Poprock



Alabaster
Coconut Cream
Double Pearl Lusta
Fahrenheit
Half Pearl Lusta
Limerick
Pearl Lusta
Pohutukawa
Poprock





Fish N Chips

Eighth Sisal

Ironsand

Scoria

Sisal

Tapa

St. Anne's Church Hall

Northland, Wellington

From the street, the visible structural changes have been the construction of a new entry linking the Category II listed brick church with the existing hall, along with a parking space for ceremonial vehicles. The rear of the small suburban site has been totally redeveloped with new kitchen, toilets, meeting room, toy library and office area, to provide a functional and comfortable space for the Parish and the wider Northland community. Finished area is 175m².

The Northland hall was designed and built by Isaac Clark & Son in 1904 for a Primitive Methodist congregation. It doubled as church until completion of the adjacent brick church in 1930.

Over 100 years later, the hall has been redeveloped to meet the needs of a modern congregation and community. The project has taken seven years to come to fruition and is a result of community, Council and Historic Places Trust consultation, and a credit to the fundraising efforts of the Anglican Parish who now owns the buildings.

The existing hall and outbuildings were extensively rotted. The hall was lifted and the complete floor and subfloor structure replaced. Significant areas of wall framing were cut out and replaced with minimal disruption to the heritage fabric.

The new exterior colours were selected to complement the red brick of the church. The distinctly different architecture of the hall had to have an appropriate stand-alone exterior scheme, while still reading as one complex. The colour selection was guided by the Colorsteel® range for co-ordination with new roofing and flashings. The use of red as a feature colour was supported by the integration of Ross Hemera's beautiful 'Anglican Church in Aotearoa' logo into the front door glass vision strip.

The biggest challenge for the colour scheme for this project was pulling the exterior scheme seamlessly into the new foyer space (where the exterior fabric of both historic buildings has been retained) then to the interior proper, which was a combination of social space, kids space and food preparation space. The eclectic architecture and finishes required careful consideration of colour for a consistent feel.

The interior colours highlight the modest interior detailing of the hall, but in a simple warm neutral palette to take a back seat at colour themed events such as wedding receptions. Splashes of Resene Fish N Chips brighten up the toy library walk-in cupboard and toilet areas. The semi-commercial kitchen is

finished in a light colour for cleanliness. Harder wearing Resene Zylone Sheen and Resene Lustacryl were nominated as the interior wall finishes to withstand the rigours of community use.

The star feature of the refurbishment is the replacement new matai floor, finished with four coats of Resene satin polyurethane. This was a stretch for the budget but to the credit of the client, matching the original floor material was valued from both an emotional and a heritage perspective.

The main contractor, Crowe Construction, has past experience on similar heritage projects. However, it's something of a contrast to their recent work, rolling out a number of fast-food franchise contracts around the lower North Island. Although St. Anne's was a small project in terms of area, the detailing and finishing was intense to insert the new spaces in between the historic ones in such a manner that it could all be 'read'. The site team (fuelled by regular parish baking!) brought the project to completion alongside a busy Church just prior to St Anne's Day.

Resene Total Colour Commercial Exterior Maestro Award







Architectural Specifier: Interact Architects and Designers Ltd
www.interactarchitects.co.nz

Building Contractor: Crowe Construction and Associates Ltd

Painting Contractor: A & D Decorators

Products Used: Resene Armourcote 510, Resene Ceiling Paint, Resene Lustacryl, Resene Polythane, Resene Sonyx 101, Resene Uracryl 403, Resene X-200, Resene Zylone Sheen

Colours Used: (exterior) Resene Eighth Sisal, Ironsand, Resene Scoria, Resene Sisal, Resene Tapa, (interior) Resene Eighth Sisal, Resene Fish N Chips, Resene Ironsand, Resene Scoria, Resene Sisal, Resene Tapa





Liquorland

Nationwide Re-brand

Liquorland is a national franchise business throughout New Zealand. They recently undertook a nationwide re-image of their branding and colour schemes as the previous branding had reached its best before date and was looking very tired.

The predominant colour for the new brand is a special green which was not a standard colour within the Resene colour range so we had them provide several drawdowns of various options before the final one was chosen. This has now been formulated specifically for the Liquorland client and is available nationwide at the Resene stores.

Being such a striking colour we had to introduce another element to take the

possible harshness off the store fronts so we introduced a panel of natural Shadowclad, which was stained in a warm natural timber colour.

Highlights and specific building architectural details are brought out in the use of a grey and a black, all of which have been coded to Liquorland Corporate Colour for ease of order for the network.

The rebrand has been a great success with turnovers increasing and the identification of stores made better by the strength of the colours. In fact a story has emerged where a franchisee was congratulated for setting up a store in a particular block of shops as the customer commented that "it was on his way home

so he would be putting all his custom that way". You can imagine the customer's reaction when he was informed that the store had in fact been located there for some seven years previous.

The power of brand, colour and overall treatment is evidenced in just that simple exchange.

The other point that made the entire process a real winner was the ability for us to procure wintergrade paint that cures at low temperature from Resene so those stores in the colder climates could still revitalise the brand eliminating a lot of potential downtime.



Architectural Specifier: Mark Ellery, Ellerymuir Associates Ltd

Painting Contractor: Andrews Property Services

Retail Brand Agency: Hot Foot



 Resene Digital Green



Growlink Ltd

Katikati

My clients, having lived many years vegetable farming on the outskirts of Katikati, wanted to build a substantial building, an asset to Katikati township for many years to come.

I chose a modern, smart yet timeless colour scheme of Resene neutrals accented by metal and wood – to portray interest and strength fitting within the existing character of the community. The building was built using concrete block, some walls plaster finished and other walls clad in Linea. Due to the three finishes I chose three Resene neutral shades accented with white and bright.

Concrete block walls are finished in hues

from the Resene The Range Whites & Neutrals – Resene Perfect Taupe (greyed beige) and Resene Double Perfect Taupe on plaster finished walls. Linea is painted in a contrasting neutral, Resene Oilskin (a complex brown) and these colours are joined with strips in colours of copper and white. The copper colour is then continued with precious copper joinery, and to complete the look, wooden decks coated in Resene Kwila Timber Stain.

Materials were chosen for appearance and low maintenance. This predominant building is a landmark entry point welcoming you into the 'old becoming new' streets of Katikati.

 Resene Redwood





Double
Perfect
Taupe

Kwila
Timber
Stain

Oilskin

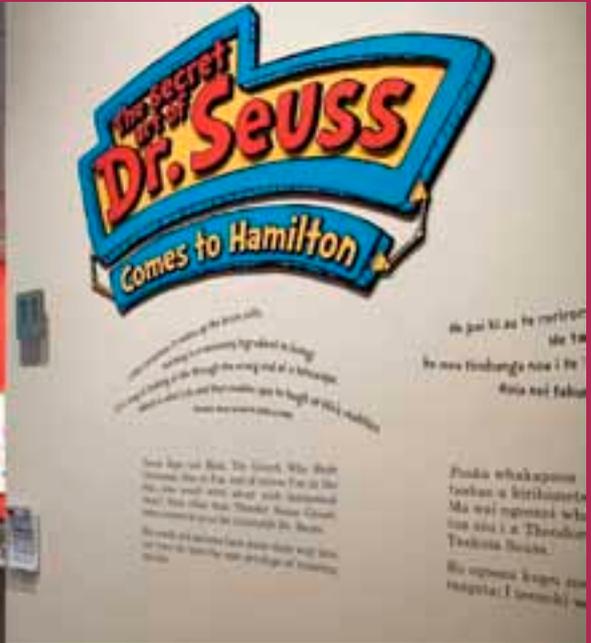
Perfect
Taupe



Architectural Specifier: Trevor Jones
Colour Selection: Susan Moore,
Colour in Design
www.colourindesign.co.nz
Painting Contractor: PRM Painting
Contractors Ltd

Colours Used: Resene Double Perfect,
Resene Kwila Timber Stain, Resene
Oilskin, Resene Perfect Taupe







The Secret Art of Dr. Seuss

An Exhibition at Waikato Museum

For this exhibition showcasing the artwork of the legendary Dr. Seuss we wanted to surprise visitors with a wacky palette of vibrant colours. Taking a cue from the artworks, we chose ten bold Resene colours to enhance the collection, and add to a sense of energy and fun.

A white shagpile rug with colourful cushions creates an inviting reading place in the central floor area. Dr. Seuss books are displayed on an oval plinth and a classic white rocking chair is used for group readings. These furnishings coordinate with the wall colours without matching them directly.

We designed interactive graphic elements to appeal to children, young and old. These include: a furry green Star-Belly-Sneetch star, a red-ribboned gift from the Grinch, a velvety Cat-in-the-Hat hat, and some squishy green eggs with ham. Each one was created with colour and placement in mind.

Our combination of colours generates a positive emotional response. Children and adults alike are transported to a happy place where they can openly engage together in the wonderful world of Dr. Seuss.

Visitor Comments

"Absolutely AMAZING. Extremely well done, I was very, very impressed.

Loved the Dr. Seuss exhibit." A. Baxley

"The curation – colour, layout, additions – Superb!! I am left in awe." L. Leish

Comment from the lender

"We were really thrilled with the hanging of Dr. Seuss artwork at your museum. Given that Dr. Seuss himself had a reputation for being very exacting about the colours in his work we thought it was really apt that you seemed to have spent so much consideration to the idea of colour yourselves.

The colouring of the walls really supported and highlighted the artworks and you achieved a beautiful balance between the two. I don't think we will ever be able to go back to white walls! Hanging all the artworks at a child friendly height was also a stroke of genius and something I can imagine the artist doing himself."

Ron Epskamp, Exhibitions Gallery of Fine Art

Cranberry

Del Toro

Hyperactive

Kingfisher Daisy

Limerick

Lucky Break

Primetime

Spotlight

White Pointer

Zomp





Colour Selection and Interior Designer:
Steph Chalmers

Exhibition Team: Lana Marquand,
David McDonald, Waikato Museum
Exhibitions Team

Artworks Lender: Exhibitions Gallery
of Fine Art

Photographer: Aisha Roberts

Colours Used: Resene Cranberry,
Resene Del Toro, Resene Hyperactive,
Resene Kingfisher Daisy,
Resene Limerick, Resene Lucky Break,
Resene Primetime, Resene Spotlight,
Resene White Pointer, Resene Zomp

Products Used: Resene SpaceCote
Low Sheen





Resene Lipstick





 Resene Saratoga

Resene Total Colour Display + Product Award





Acropolis

Alibi

Dynamite

Minx

Nero

Orange Roughy

Panzano

Planter

Secret Garden

Stowaway



Hatching the Past, Dinosaur Eggs + Babies

An Exhibition at Waikato Museum

The colour selection for this natural history exhibition is dramatic, yet friendly and inviting for a family audience. We chose eleven Resene colours, from a 'dirty' neutral, through spicy warm tones and swampy greens, to a mellow Resene Minx. The hearty colours, link to nature: fiery orange of rock, lush green of foliage, and deep red of blood.

Colour was used to clearly define the exhibition sections for visitors. A jagged line alluding to a cracked eggshell travels the perimeter of the gallery. Nero silhouettes of dinosaurs are painted on the walls to give visitors a sense of awesome scale of the creatures.

Touring components were a consideration when designing additional elements for the space. Screens incorporating plywood and natural canvas were created to divide

the gallery, and Matangi Gold pebbles cover the plinths beneath huge skeletons.

A purpose-built shop incorporates the same colours and materials used in the exhibition space. We created an organic, scale-like pattern on the shop desk and wall, using Resene Planter on Resene Secret Garden. Transparent vinyl applied to the Resene Acropolis (Resene Half Tea) display cabinets created a subtle, light-catching effect between rich accent colours.

Thoughtful colours, lighting and layout work together to create a space with a sense of wonder and amazement, where a discovery takes place around every corner.

"The execution was brilliant, with the layout well thought-out."
www.kiwireview.co.nz





Colour Selection and Spatial Designer:
Steph Chalmers

Graphic Designer: Lana Marquand

Graphic Designer: David McDonald

Installation Team: Waikato Museum
Exhibitions Team

Photographer: Aisha Roberts

Colours Used: Resene Acropolis (Resene
Half Tea), Resene Alibi, Resene Dynamite,
Resene Minx, Resene Nero, Resene
Orange Roughy, Resene Panzano,
Resene Planter, Resene Secret Garden,
Resene Stowaway

Products Used: Resene SpaceCote
Low Sheen







Bittersweet

Black

Botticelli

Fuel Yellow

Gimblet

Gold

Gothic

Karma

Wazzup

The Zoo Hub

 Resene Bay Of Many

Wellington Zoo

Firmly etched in local memory; from 1927 to 1983 the Taj Mahal inspired Elephant House was the hillside residence of the famous elephants at Wellington Zoo. The new Zoo Hub features that iconic dome topped facade, together with new metal and rammed earth walls and a translucent canopy roof to house a tuckshop with dining courtyard, catering kitchen, accessible toilets and the Scaly Nursery reptile exhibit. A dramatic new pavilion for events or a casual break fronts the proposed sculptural children's playground and completes the Hub; ready to form new memories in the minds of young Wellingtonians and tourists alike.

The Zoo Hub combines unique materials,

forms and colours to complement the existing Elephant House facade and other buildings and features at the Zoo, while also providing a dramatic statement for this new facility.

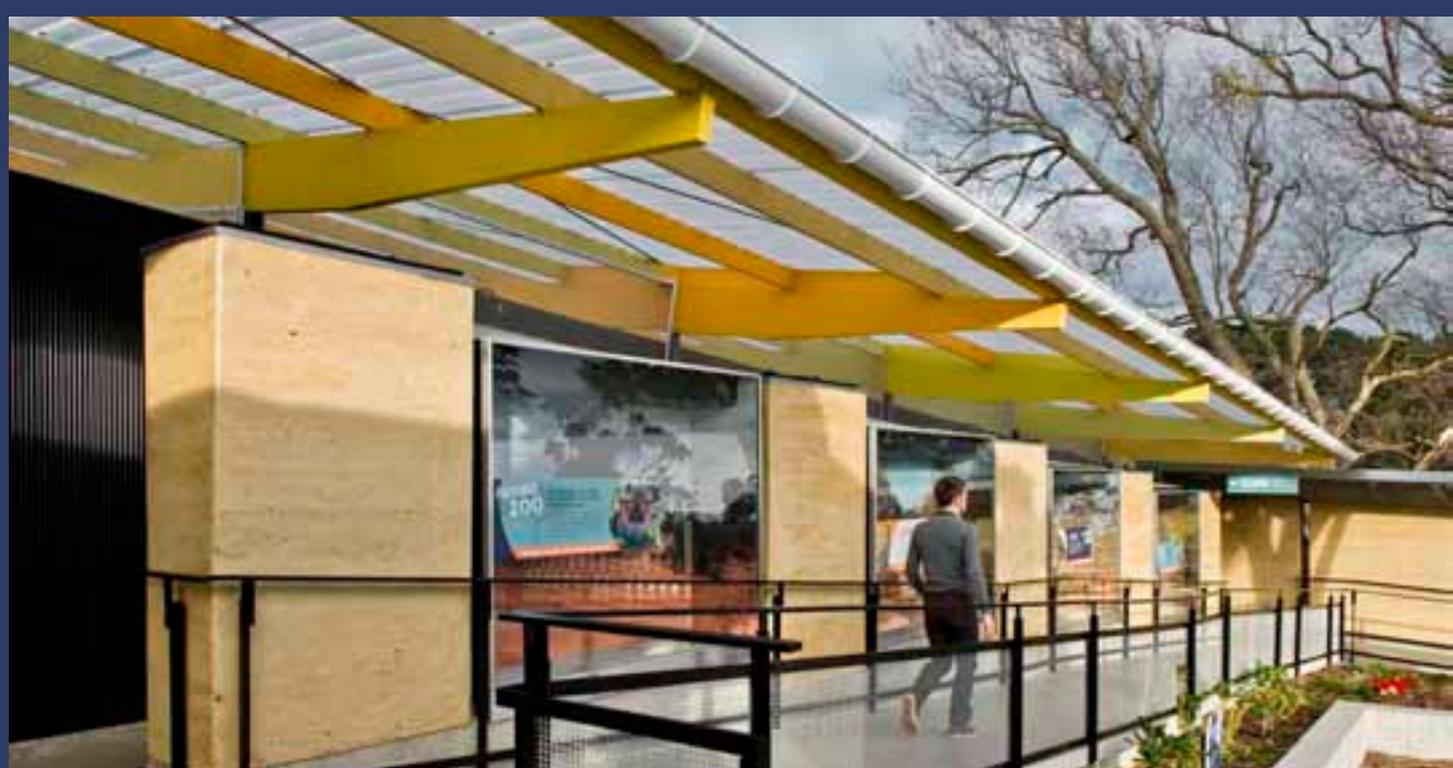
The rammed earth walls of the Scaly Nursery were inspired by the lizard inhabitants and their natural habitats. Painted canopy beams, walls and doors in the Hub echo the earth and grassland colours and give visual interest to the economic timber structure. The earth and grassland colours used are Resene Karma, Resene Gimblet, Resene Wazzup, Resene Fuel Yellow and Resene Bittersweet.

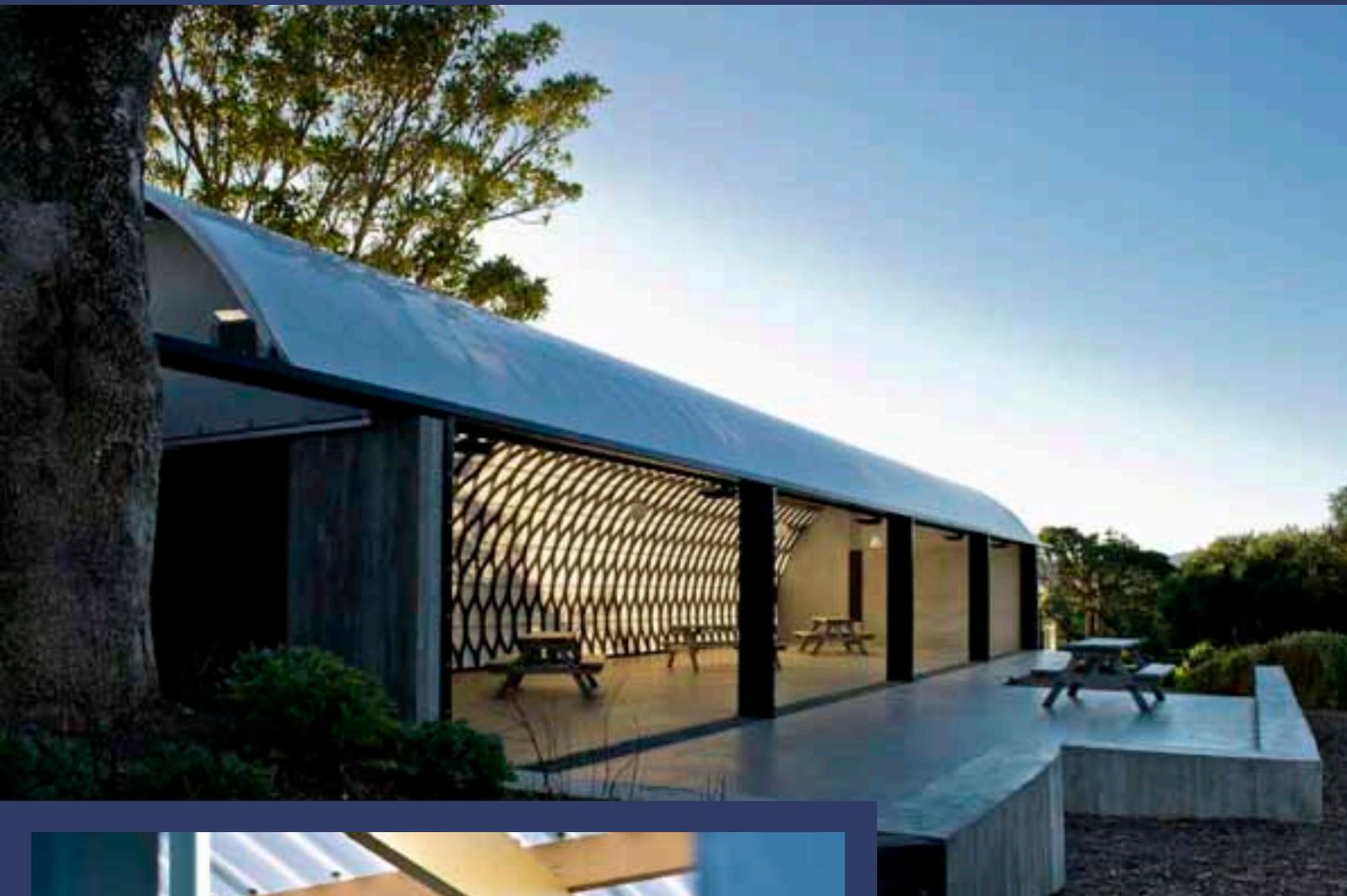
Whitewashed Indian blues inspired the colour choice for the Elephant House

facade, with Resene Metallic Gold to the domes tying in visually with the other golden yellows and mustards, and the Mojo branding. After a month of on site tests viewed at different times of the day, the selected blue was Resene Botticelli, with Resene Gothic for the window frames and trims.

The innovative aluminium structure of the pavilion is dramatised with the use of a high gloss black paint finish in contrast with the white plastic wrapped roof. The use of black provides continuity throughout the project on most of the metal surfaces.







Architectural Specifier: Assembly Architects Ltd www.assembly.co.nz

Contractor: Naylor Love Ltd

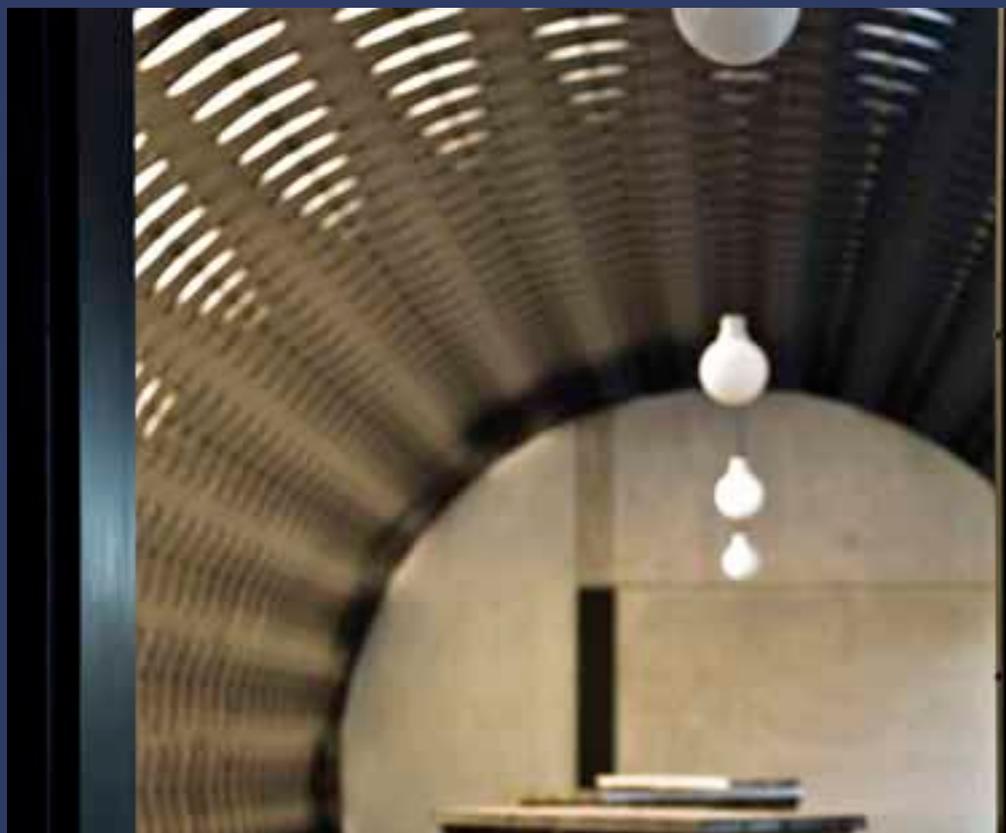
Colour Selection: Louise Wright, Assembly Architects Ltd

Interior Designer: Tuck shop interior fitout by Allistar Cox, other areas Assembly Architects Ltd

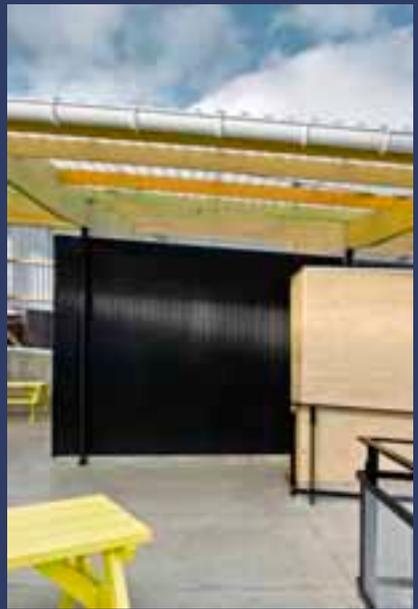
Painting Contractor: Kensington and Associates

Photographer: Mike Heydon, Jet Productions Ltd





Products Used: Resene Enamacryl,
Resene Enamacryl Metallic, Resene
Lumbersider, Resene Lustacryl
Colours Used: Resene Bittersweet,
Resene Black, Resene Botticelli, Resene
Fuel Yellow, Resene Gimblet, Resene
Gold, Resene Gothic, Resene Karma,
Resene Wazzup





 Resene Golden Sand



Ziera Shoes

Botany Town Centre

Ziera Shoes, a new era of Kumfs, is an iconic kiwi brand that's recently been rebranded and emerged as Ziera. Same blissfully comfortable shoes, different name and a whole new stylish look for its New Zealand and Australian stores.

The Resene new colour range has played a key role in that new look.

Robin Boyce, Ziera's Senior Design Executive was clear about what she wanted. "The rebranding gave us a great opportunity to look at all our stores afresh. Ziera Shoes are all about the perfect blend of fashion, comfort and style and we wanted our new-look stores to reflect that."

While Ziera wanted their new stores to have a modern, fresh look it was felt important not to alienate their existing loyal customer base.

Resene Eighth Stonehenge and Resene Quarter Oilskin were chosen from the extensive Resene colour palette as perfectly complementing the new store's colour scheme and while having an elegant and fashionable look, the designers felt these colours would not date quickly. These colours joined specially created custom corporate colours Ziera White, Ziera Light Lime and Ziera Dark Lime.

This palette of colours are now being used throughout all 50 new look Ziera Shoe stores across Australasia with many more in the planning stages. The store colourway works brilliantly alongside the new Ziera logo and modern design. Its superior level of comfort and quality matches the unique selling proposition of the shoes themselves.

Eighth Stonehenge

Quarter Oilskin



Architectural Specifier: Design Environments

Colour Selection: John McDonald, Design Environments
www.designenvironments.co.nz

Photographer: Polyflor

Colours Used: Resene Eighth Stonehenge, Resene Quarter Oilskin, Ziera custom colours – White, Light Lime and Dark Lime





Theatre Royal

Nelson

This project comprised the conservation of the historic Theatre Royal in Nelson to create a fully functional theatre of 21st century standards. Palmer & Palmer Architects became involved with the theatre in 2001 producing a Conservation Plan to record the building's historic value. The theatre was built in 1878 and is New Zealand's oldest functioning theatre of timber construction.

Exterior

The verandah had been lost in various past alterations, and was reinstated as an interpretation of the original based on historic photographs.

Looking at historic black and white photos it was apparent the Theatre had

been elaborately painted enhancing the Victorian details. It was important to re-establish the building's position in the community by rethinking its current bland appearance.

The colour selection needed to give the building a presence on the street without being brazen. In essence the building needed to look beautiful. As a community building the use of glass at street level provides an inviting connection to the activities within. The exterior colours needed to enhance this connection. From the façade right through to the auditorium subtle connections have been made. An element of opulence is reflected with the use of the metallic gold painted details.

In true Victorian style the façade was an elaborate attempt to hide the predominantly shed-like structure behind, the bulk of which was increased with the need for a substantially higher flytower to meet modern day functionality.

Appropriate sustainable Resene systems were chosen for use on recycled and refurbished materials including the historic upper level façade, and roof ventilators. Resene Sonyx 101 semi-gloss waterborne paint with Resene CoolColour technology was used for the timber cladding and detailing to reduce the stress of darker colours on the historic façade and improve longevity. The historic roof ventilation cupolas were finished in Resene Uracryl semi-gloss to achieve a high level of



- Anticipation
- Brunette
- Gold Dust
- Havana
- Kidman
- Quarter Lumberjack
- Warhol

durability in an exposed location.

Interior

At the outset of the project we found the auditorium paintwork a tatty array of garish and loud colours – theatrical yes, but not befitting our vision for this grand old lady’s future.

The careful conservation work within the auditorium revealed a wealth of information about previous colours used and these informed the final colour selection assembled to create a rich lustrous interior befitting the auditorium’s heritage. The discovery of the original hand-painted decorative embossed ceiling paper – found covered by a painted canvas – of dirty white with pink,

eggshell blue and gold detail provided a challenge. A small section of original frieze uncovered beneath a doorway architrave confirmed we were on the right track while allowing this to be replicated and reinstated to further embellish the space.

An element of opulence is lent from the use of the metallic gold painted details and deep velvet fabric curtains and upholstery. The broad areas of soft warm colours embrace the audience as the auditorium lights dim. Subtle use of contrasting Resene sheens recreate an original wall panel border stencil pattern found beneath layers of paper. Darker colours of the dado and flooring solidly ground the scheme with integrity.

The foyer colours mediate between the exterior and the auditorium with luxurious details on a fresh crisp background.

Back of house utility areas are finished in Resene’s PaintWise grey recycled waterborne paint, recovered from unwanted returned paint products.

Other appropriate sustainable Resene systems were chosen for use on recycled and refurbished materials, including the refurbished theatre seats, recycled timber benchtops, the re-laid rimu auditorium floor, the restored and reproduced decorative embossed ceiling paper, and the chandeliers recycled from previous light fittings.







 Resene Devoted

Aqua Squeeze

Birthday Suit

Breathless

Buffalo

Burgundy

Cashmere

Desperado

Emperor

Feta

Gold

Green Mist

Miso

Mule Fawn

Peanut

Quicksand

Rebel

Rialto

Sienna







Architectural Specifier: Palmer & Palmer Architects Ltd
Building Contractor: Fitzgerald Construction Ltd
Painting Contractor (exterior): Brown & Syme Holdings Ltd
Painting Contractor (interior): Peter Wood Decorating, Brown & Syme Holdings Ltd
Photography: Palmer & Palmer Architects Ltd, Kiki Nichols Photography
Project Manager: Delta Projects Ltd

Colours Used: (exterior) Resene Anticipation, Resene Brunette, Resene Gold Dust, Resene Havana, Resene Kidman, Resene Quarter Lumberjack, Resene Warhol, **(interior)** Resene Aqua Squeeze, Resene Birthday Suit, Resene Breathless, Resene Buffalo, Resene Burgundy, Resene Cashmere, Resene Desperado, Resene Emperor, Resene Feta, Resene Gold, Resene Gold Dust, Resene Green Mist, Resene Miso, Resene Mule Fawn, Resene Peanut, Resene Quicksand, Resene Rebel, Resene Rialto, Resene Sienna, Resene Silk, Resene Soapstone, Resene Sonique, Resene Toast, Resene Van Cleef, Resene Ventura, Resene Vintage, Resene White

Silk

Soapstone

Sonique

Toast

Van Cleef

Ventura

Vintage

White





Leichhardt Residence

The colour palette used in this job was a palette that leads the colour trends of 2011-2012. White on white combined with an indigenous colour palette - such as the burnt orange, a conflagration of heat and noise, firecracker bright and cheeky combined with earth chocolate for the contemporary twist. The white on white was a combination of one with a complexity of hues combined to create a well-balanced, ever-changing neutral and the second, graceful calm soft beige as the feminine influence. The complete combination is unique with a contemporary handle.

The philosophy for this project was to create an elegant space that showed some spunk, a bit of cheekiness and some frivolity with a touch of femininity. The space was dark in areas so the colour

had to work to bring out the features of the interior, which could have naturally been lost. Resene was used in this particular project, not only for the quality of its paint but also for its commitment to environmentally sustainable products.

As with most townhouses there is a pocket with very little natural light. One of the effects I was trying to achieve was to drag the natural light from other areas of the house into the heart, boosting the effect of natural light. The colour grouping was chosen to enhance and negate the three dimensional form of the natural features of the house. The colour integration enhanced the form and supported the overall concept. The individual colour relationship established the spatial relationship of this property.



Alabaster

Bullseye

Heirloom

Monkey

Spanish White

Whizz Bang





Resene Rock N Roll





**Interior Designer: Barbara Bromley,
Bromley & Tate Interiors
Painting Contractor: Peter Geysing**

**Colours Used: Resene Alabaster, Resene
Bullseye, Resene Heirloom, Resene
Monkey, Resene Spanish White, Resene
Whizz Bang**





Resene Echo Blue





River J Models

Design inspirations for this project located in Hamilton centred around working with the elements of nature, stone features, leaf prints and the flowing Waikato River.

The colour scheme I chose was from a very neutral and natural palette consisting of Resene Merino, Resene Pearl Lusta and Resene Parchment, these colours have the ability to change with every personality within the open office space as well as the private offices, future wall coverings will be easily chosen because of the neutral scheme.

The wall coverings were also inspired by the Waikato River and the surrounding foliage,

a lot of organic curves and natural patterns.

Maintaining transparency throughout the agency both literally and philosophically was of key importance, from the Reception Area right through to the CEO offices, so I incorporated clear and frosted glass and acrylic panels wherever possible, which kept the spaces open and light but also allowed for privacy when needed.

The office is loosely based on a hierarchy, although the managers in their offices are easily visible and accessible to all employees and clients, and the executive offices are also designed as spaces for informal meetings.

Multipurpose meeting spaces are extremely flexible, able to be converted into three small meeting rooms, one large conference space, or a functioning catwalk allowing for a fashion presentation show space or one that can be opened up for events and functions. The comfortably furnished staff area adjacent can also open on to this central space, allowing the catwalk area to be extended even further if needed.

I wanted the agency to be a social network within the company, everything easily accessible to everyone, no boundaries in terms of communication, or between employees, modelling clients and contract clients.

Interior Designer: Holly Apelu

Colours Used: Resene Merino, Resene Parchment, Resene Pearl Lusta

Merino

Parchment

Pearl Lusta





Northern Arena

Silverdale

Northern Arena is a new swim training and gym facility in Silverdale. When I was first brought into the project the building had already been designed and documented by LHT Design who were specialists in pool design.

I was brought in to add some WOW factor and to bring my knowledge of gym requirements. The building was already under construction so any variations had to be additive.

Entrance and gym

In the entrance/reception area I decided that the straight walls needed to relate

more to the swimming pool focus of the development so I designed additions that would provide curved forms evocative of waves, both in plan and in elevation.

However this concept could not be coloured in a literal imitation of water as the entrance then led down to the gym areas and they required a whole different approach.

Gym users come to expend energy so a subtle or sophisticated colour scheme wouldn't work. They needed an environment that reflected the 'take no

prisoners' motivational kind of approach to exercise.

To add to the mix, most of the pool users would be children and so the colours had to be bright and fun. I had always been a fan of how Spanish colour schemes could mix strong colours in a vibrant display of exuberance so I worked on a palette, initially of two colours, an orange and a green. But then, after having introduced a dark blue feature tile band to the green and orange tiled pool shower walls at the client's request, it seemed natural to also bring a similar blue into the mix as a dark contrast colour.



Citron

Ecstasy

Half
Pearl
Lusta

Paua



Pool

The main issue in the pool halls was that they had large, blank walls up to 36 metres long and 7 metres high. They would have benefited from colour but what they really needed was a design that broke down the size and which gave them a form and depth that belied their flat nature.

Some of the external walls were constructed of an insulating panel and I decided, that given the budget constraints, I would use that colour, or at least something similar, to be the background of the design. I chose Resene Half Pearl Lusta as I have found that it works well in contrast with strong colours.

The design concept was to draw on the shapes that light makes on the bottom of a pool after passing through, and being refracted by, the water above. I had previously enjoyed working with specialist painter Ross Lewis and I brought him into this project because of his ability to interpret a design and to run with it unsupervised. Together we developed the design and colour palette. Originally I had the concept of using the Resene Ecstasy and Resene Citron colours that I had specified for the rest of the building but when a full scale trial was done the client had reservations about the connotations of green and water imagery. It was then a natural choice to use Resene Paua which I had also specified in the project as a foil for the other two brighter colours.

It was obvious that Resene Paua was going to be too strong a colour in the larger scale so we experimented with diluting it with the base colour Resene Half Pearl Lusta. The Mt Eden Resene ColorShop then made this colour into a formula for use on the project. My concept also called for a ghost or shadow line, to the main design, to be done in a pearly silver to create an additional sense of depth. The pearly effect has the ability to change its appearance as observers move around, this adding a sense of movement to the overall work.



Architectural Specifier: John Wray, Duo Architects

www.duoarchitects.co.nz

Building Contractor: Livingstones

Painting Contractor: Contract Coatings

Painting Contractor (effects): Ross Lewis

Photographer: Sean Thornton, John Wray, Ross Land

Colours Used: Resene Citron, Resene Ecstasy, Resene Half Pearl Lusta, Resene Paua, custom colour Resene Northern Arena Blue (blend of Resene Paua and Resene Half Pearl Lusta)







Skyscraper and Connectivity

Downtown

The mixed-use skyscraper, positioned in downtown Auckland, focuses on elements which make the high-rise more connective by making it more integrated and interactive with its users and surroundings. The overall design moves away from the contextual and social norms traditionally associated with large buildings.

One key concept of creating a more connective environment is to do with humanising the oversized building. The facade particularity highlights this concept through its series of coloured vertical louvres, which can be controlled by the people occupying the accompanying space. Each set of three opaque glass louvres is coloured with Resene colours so that when pieced together the entire façade creates a constantly changing vibrant display for the downtown area.

Inspired by nature, earthy colours reside near the ground and gradually fade to blues higher up the tower, almost dematerialising the building as it rises. The massive building is broken up through the use of colour and the changeable nature giving the massive building a more human aspect.

Furthermore the exterior colour concept is reflected internally within the building. The colour theme continues through to screening devices in residential 'neighbourhoods' and statement making feature walls in commercial areas. The colour varies throughout the high-rise depending on the position of the floor in the tower. This building demonstrates a brave move by inserting colour and life into built up urban areas and contributes in creating a better living environment for its inhabitants.



Dark
Crimson

Desperado

Gold Drop

Half Baked

Hawaiian
Tan

Lightning
Yellow

Magnum

Marathon







Dark
Crimson

Desperado

Gold Drop

Half Baked

Hawaiian
Tan

Lightning
Yellow

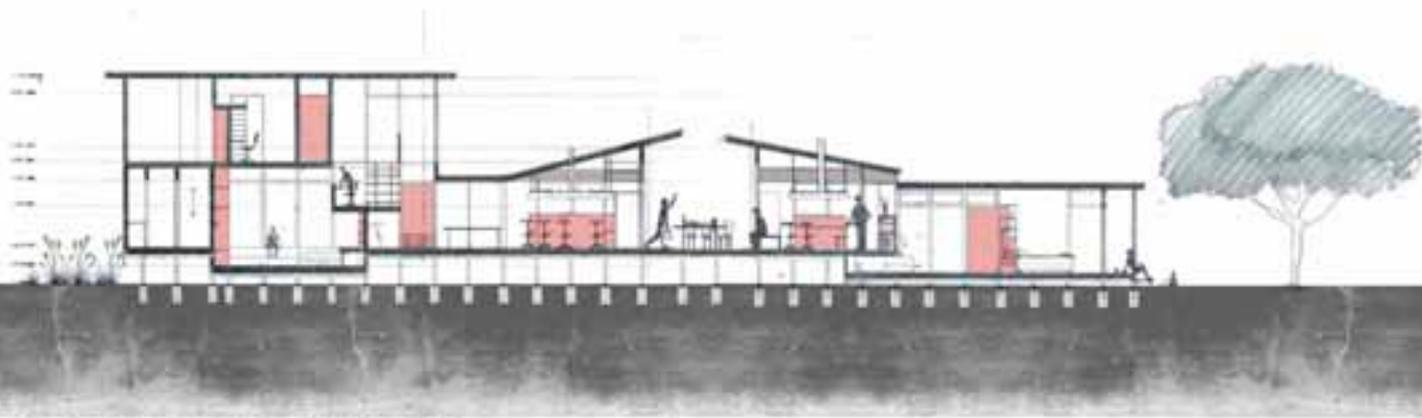
Magnum

Marathon

Architectural Specifier: Kate Andrew

**Colours Used: Resene Dark Crimson, Resene Desperado,
Resene Gold Drop, Resene Half Baked, Resene Hawaiian Tan,
Resene Lightning Yellow, Resene Magnum, Resene Marathon**





MEETING HOUSES EMILY BATCHELOR
SITE SECTION 1:50



MEETING HOUSES
36 SANDERS AVE, NAPIER
for Andrew Thompson

EMILY BATCHELOR, MAY 2011
re-thinking the suburban house



There is a developed trend in our housing, particularly in the subdivisions, to provide unnecessarily large homes for single-use purpose. This class of housing is typified by the three bedroom home for the family, with the required 'add-ons'. There is also a developing habit, for clients to ask their architects for a particular number of rooms – each with a desired purpose, and for the designer to provide the rooms as specified. The result is large houses, with many rooms, most of which are not often used and do not require multi-use. The reaction to this is to think about how rooms may have more than one purpose, and to think about the scale required for those rooms.

The pressing issue is that there are many people who cannot afford a family home, who need homes which accommodate larger groups of people, or who need homes for smaller groups of people. Solo mothers for example, would struggle to afford a 'family-sized' home, and may only need enough space for two. Likewise, elderly or sick people may live alone or with one other person, but still require space for a caregiver to stay on occasion. There are many people with different needs and

resources struggling to afford housing at both an ownership as well as a rental level. This gap in the market should be recognised and filled. Pacific people in particular, have different cultural values and needs, which should be recognised in filling this market gap.

Housing New Zealand has recently developed 'Orama Nui,' a 10 year visionary plan begun in 2009, which seeks to 'meet the housing needs and aspirations of Pacific peoples' by building on the strength of their communities.

The brief for this project was to design two houses for neighbouring properties that have been subdivided in Napier. These backyard sections are fairly uninspiring, small and restricting; but a common example of many properties. The client was a builder/developer, who asked for two homes each to accommodate three bedrooms for a family.

Considering the current issues, the response was to design two houses, which acknowledge each other and may function on an individual or a combined program. They are of differing sizes, and could be owned by single or separate families. Rooms within both houses are

given multiple functions, to maximise efficiencies of space and minimise both the costs of construction as well as the footprint on the site – allowing for greater outdoor space. Both houses are based on a grid of 1200mm, to match the standard 1200 x 2400 sheet size and minimise waste from off cuts.

The houses meet with a common deck. Adjacent to the deck in both houses is the kitchen and dining

areas. Eating is a shared activity in nearly all cultures; the intention of meeting the houses in this way is that this becomes the main location of interaction between the families. Whether the occupants of both houses are from the same family, or whether they are strangers to each other, this is a place where they are able to come together. The sliding doors of each house may be opened up to create a large space for communal use. The kitchens of both houses are designed to encourage 'meeting' points throughout.

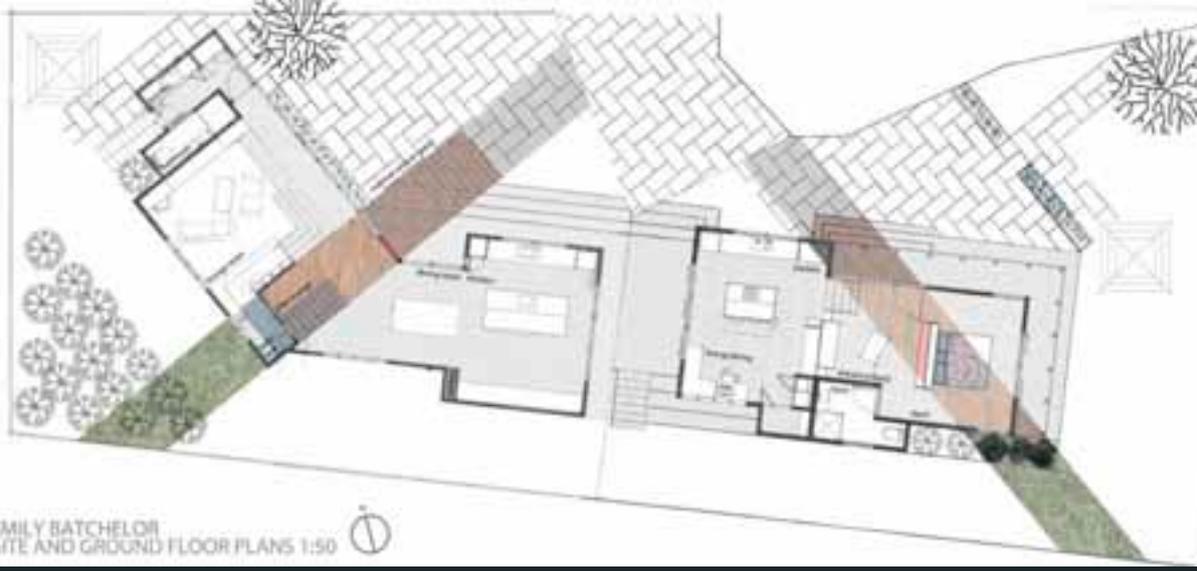
The sink and windows face the drive so that arriving guests are visible, breakfast bars increase the

useable function of both kitchens. The





TOP FLOOR PLAN 1.50



MEETING HOUSES FAMILY BATCHLOR SITE AND GROUND FLOOR PLANS 1:50



- All Black
- Blackout
- Blanc
- Bootleg
- Bushtrack
- Egg White
- Half Alabaster
- Jalapeno
- Nirvana
- Pulse
- Rock Salt
- Sheer Black
- Timberland

island cooking hobs are features of the kitchen which are externally vented overhead. Surrounding the exhaust is a suspended herb garden with inbuilt lighting system to disguise the extraction fan.

The large house:

Located on the Western side of the property, the 'large house' has two bedrooms, with the optional addition of a third bedroom provided. The house operates on many split levels, increasing the amount of useable space per footprint, and creating overlaps to encourage interaction within the house while subtly separating the spaces without the use of walls.

The main feature of the larger house is the stair case which is the axis point for the house and provides a multitude of functions. Created with plywood, the support of the treads is off set from the edges, allowing the side of the stair case to function as shelving storage for the dining room, bike accessories and office space.

To the right of the bottom level is space which is suitable for bike storage. At the landing level, the landing continues along the side of the stair case to form a small office space which looks into the living

area. The idea is that from here, the user of the office can remain in touch and communicate with the rest of the family and vice versa. Below the landing level, accessible from the lounge room, is a small bed which continues to form seating along the edge wall of the lounge. This may be suitable for guest accommodation (etc) and is able to be shut off from the lounge with a curtain.

Upstairs is the master bedroom and ensuite, the bathroom, bedroom two and the option of a third bedroom. The overlapping of spaces is continued in the bedrooms. Bedrooms one and two overlap with a high level bed between them, accessible by a ladder in bedroom two, which houses wardrobe storage space beneath. Bedroom two also has access to a small deck which houses a sliding bed beneath it to accommodate guests for children (etc). The third bedroom option would project from the house and be supported by the timber posts which act as a pergola to define vehicle parking space.

The small House:

The 'small house' is designed to be inhabited by 1-2 people, but also provides for guest accommodation in the form of

a bed, which slides beneath the kitchen level. Splitting the levels of this house once again separates spaces without walls, increasing the idea of 'meeting'. There is no need for a great amount of walls in this house as it would be aimed at housing people who are comfortable with each other. There is a shelving unit on the ground level that provides a partition between the living area and the bedroom, but this is not ceiling height so that the space remains to be adaptable for the future if necessary.

While there are many different scenarios that would suit the inhabitation of these homes, an example of their function might be; a family with children who have grown (or are growing) up, who live in the larger house. When the children come home to visit they have private spaces they can use and when they are away, the house is not too large for those who remain. Next door is an old couple. They like living their own lives, but also like to be in touch with the family next door. They enjoy having their grandchildren coming to stay, and occasionally a caregiver when one of them is sick. The two households like to meet for meals once a week in one house, and sit outside for barbeques on the deck in the summer months.





Architectural Specifier: Emily Batchelor

Colours Used: Resene All Black, Resene Blackout, Resene Blanc, Resene Bootleg, Resene Bushtrack, Resene Concrete Stain Deep Grey, Resene Egg White, Resene Half Alabaster, Resene Jalapeno, Resene Nirvana, Resene Pulse, Resene Rock Salt, Resene Sheer Black, Resene Timberland





Colours and Materials Use

Consideration has been given to the placement and selection of colours in terms of what they are symbolically applied to, and the cultural allusions they may suggest. Traditionally in the Maori Whare, decoration occurs vertically on posts or wall panels, in recognition of this, areas of bright colour are kept the vertical surfaces, while horizontal surfaces are limited to more neutral colours. In a similar way, colour has been used to suggest areas of public 'meeting' space or private spaces.

Externally:

- Resene Jalapeno: This 'spicy salsa red' is used for the fascia boards and soffits of the roofs which intersect in the Whare form. They are used here to signify the main moment of public meeting, as the joining of the two homes.
- Resene All Black: This iconic New Zealand black is used for the corrugated iron roof cladding of both homes. As a Resene CoolColour it will help to keep the houses cool in the summer, and minimise energy requirements for cooling, as well as reducing stresses on the substrate.
- Resene Sheer Black: This modern Resene CoolColour exterior wood stain is used for the shiplap external pine cladding. Window trims may be painted in Resene Bokara Grey to match.
- Resene Timberland: This chocolate brown exterior wood stain is to be used for all timber decking, stairs and handrails. It will help to bring a relationship for the sheer black, in a step towards the red of the Resene Jalapeno.
- Resene Bushtrack: This 'earthy blend' exterior wood stain is for all other external framing including the planter boxes and the external framing of the pagoda.
- Resene Concrete Stain – Deep Grey: This is to be applied to the concrete pavers surrounding the houses.

Internally:

- Resene Pulse: A 'flame' red is to be used on vertical joinery and doors throughout the house, which symbolise shared or meeting spaces. E.g.: the front doors, vertical components of the main stair case and the kitchen island units, doors to other

'shared' spaces (laundry, bathroom etc) and the TV/shelving unit in the lounge rooms.

- Resene Blackout: Black is to be used on all horizontal surfaces; this includes the stair treads and desk or work surfaces, and will match the black granite used on bench surfaces.
- Resene Blanc: This Parisian white is to be used on all GIB-lined walls. These walls are kept to the more 'private' areas of the house, including the bedrooms and hallways.
- Resene Half Alabaster: This 'hint of blackened white' is used symbolically on all inbuilt joinery units that are to depict the private functions e.g. shelving in bedrooms, as well as doors that lead to private spaces, and for the Aqualine GIB® lined bathrooms.
- Resene Bootleg: Resene Bootleg is a deep polished brown used in the kitchens for some of the higher up inbuilt joinery units along with Resene Red Hot.
- Resene Nirvana: This pastel green will be used as a feature wall colour for the dining/living rooms of each house. It will serve as a restful background colour to add to the natural tones used throughout.
- Resene Rock Salt: This internal wood stain is to be applied to all pine ply-wood wall linings. It will provide a stark contrast from the Resene Sheer Black external walls, helping to create blanding for a warm and clean interior.
- Resene Egg White: This 'warm tempera' interior stain will be applied to the internal floorboards throughout. It will create a clear delineation between the ply walls and timber floors, while continuing the warm and clean interior contrasting from the outside.

Overall, the houses are intended to develop the creation of a New Zealand vernacular. They seek to use locally available products and materials, to recognise New Zealand's cultural histories and to provide for current cultural and societal needs. The colours specified will help to enhance the local spirit being searched for in this project. The idea is to take the best of the past, and use it to provide for the future in an affordable, adaptable and suitable manner



I Often Let Myself Down





That which is beyond words must always remain beyond words. It is the realisation of the limitation of language that encourages investigation into a more tangible examination and analysis that speaks of the unspeakable, and in doing so, attempts to overcome the impasse of inexpressibility.

The process of neutralising the space and the objects within, subverts the reading of what we see as everyday things and in doing so, disrupts the signs that normally allow us to read and understand our surroundings.

As a consequence this questions our fundamental acceptance in what we believe we know and don't know; it is the absences that inject in us a sense of nervousness; the erasure of colour and the alteration to the materiality within the space, that creates an unsettling, a dislocation – it leaves us now finding ourselves having to cope with something beyond what we see. This enquiry is about what is not there as much as what is there. And how that affects our state of awareness. This is a kind of discourse of nothingness and the demarcation of neutrality within the practice.

There is something disquieting about the process engaged and the result it produces. Something unaccountably strange occurs. There is a sense of cleansing or an act of spiritual purification that transcends the architectural space, something that goes beyond our own human experience or consciousness; something that provokes further investigation, seeking answers, as though searching for clarification regarding our own state of awareness, and the daily realisation of our own being of who we are, something which continually presents us with a multiple of absences rather than answers.

We need to listen more closely, and observe more fervently in order to understand the presence and the absence; realising through the whitening out, that moment of nothingness, a pictorial sensibility.

The silence broken only by the sound of the silence being broken.

Artist, Walter Kandinsky writes, "Colour is a power which directly influences the soul".

It is in that context that my final masters project of 2010 explored the idea of neutralising an architectural space by removing all colour as we know it. This was achieved through the whitening out, a site specific artwork, and the advice and ongoing support of Resene.

White was chosen for its neutrality. White like its opposite, Black, is still a colour. In this instance the space chosen as my 'canvas' was the art utility room at Elam School of Fine Arts, Masters studios. This contained sinks, taps, pipes, toilet doors, wall telephone and other associated hardware – the entire space, walls, ceilings, floors, light fittings, light switches, power sockets, sprinkler cages, were all transformed to white. This required a large amount research and experimentation into paint suitability and durability due to the variation of materials. It was important that one white matched the other delivering a matt finish. This effect left audiences not quite knowing what was real and what was not. A key concern was the requirement to return the space afterwards to its original condition. Hence the temporal and restorative nature of the painted surface was also major consideration.

The final selected paint was Resene Waterborne Smooth Surface Sealer, chosen for its sanding quality, which allowed the surface to be buffed with 400 grit wet and dry sandpaper in order to deliver a smooth finish. The walls and floor joints were filled with Resene Gap Filler, the idea being, to create a seamless look to the room. The wall telephone and window glass within the access doors were also treated the same. The floor was painted with a white Resene Lumbersider for hardwearing finish during the three-day public opening to the space at the end of year graduate exhibition.

 Resene Nirvana

Colour Selection: Gerry Copas
Photographer: Caryline Boreham,
Brad Devcich
Other Key Contributors:
Lighting Payne Electrical

White







Nomad

Pravda

Raven



Parks on Domain

Parnell

I was commissioned by the residents to present a colour scheme for the complex. I consulted with the team at the Newmarket Resene ColorShop and came up with a colour scheme that represents the integrity of the building.

My preference was to present an understated, harmonious colour palette that complemented the beautiful gardens

surrounding the complex. It was important to consider the structural references of the building, copper hoods, spouting, garage doors and window joinery. Equally important was the light reflectance of the finishes.

The final colour scheme sits well with the specifications and surrounding urban and park environment.

Architectural Specifier: Helena Group Architects

Building Contractor: Alexander & Co

Interior Designer: James Peters Design Concepts

Painting Contractor: Scope

Colours: Resene Nomad, Resene Pravda, Resene Raven



Gascoigne Associates Office Ponsonby

As architects, designing for ourselves, we wanted a stylish, yet practical and comfortable work space that reflects the culture of our firm. The fit-out had to be completed in two weeks (including sourcing of all products) due to the requirements of the previous owners with whom we swapped premises.

We created a flexible and fun work environment by combining architectural simple lines and white surfaces with some quirky but easily changeable elements and plenty of colour that reflects our firm's interior design speciality.

The space comprises the interior of a late

90s developer building, spread over a main floor plate with a small mezzanine. The largely open-plan studio was created by demolishing the carrels left by the former real estate agency tenants and dividing their auction room to form a meeting room and library/work area. The existing enclosed office spaces and the mezzanine balcony were converted to meeting spaces and a lunchroom. Time, structural and consent constraints didn't allow for moving any walls.

Like most design studios we wanted to keep a neutral palette as a backdrop for the work we do and to preserve a timeless feel. To create a sense of individuality



Alabaster

Blackboard
Paint

Funk

Refresh

for each workstation and to allow us to share inspirational images, we created a number of pinboards and blackboard walls, which staff regularly update as they discover and share new ideas.

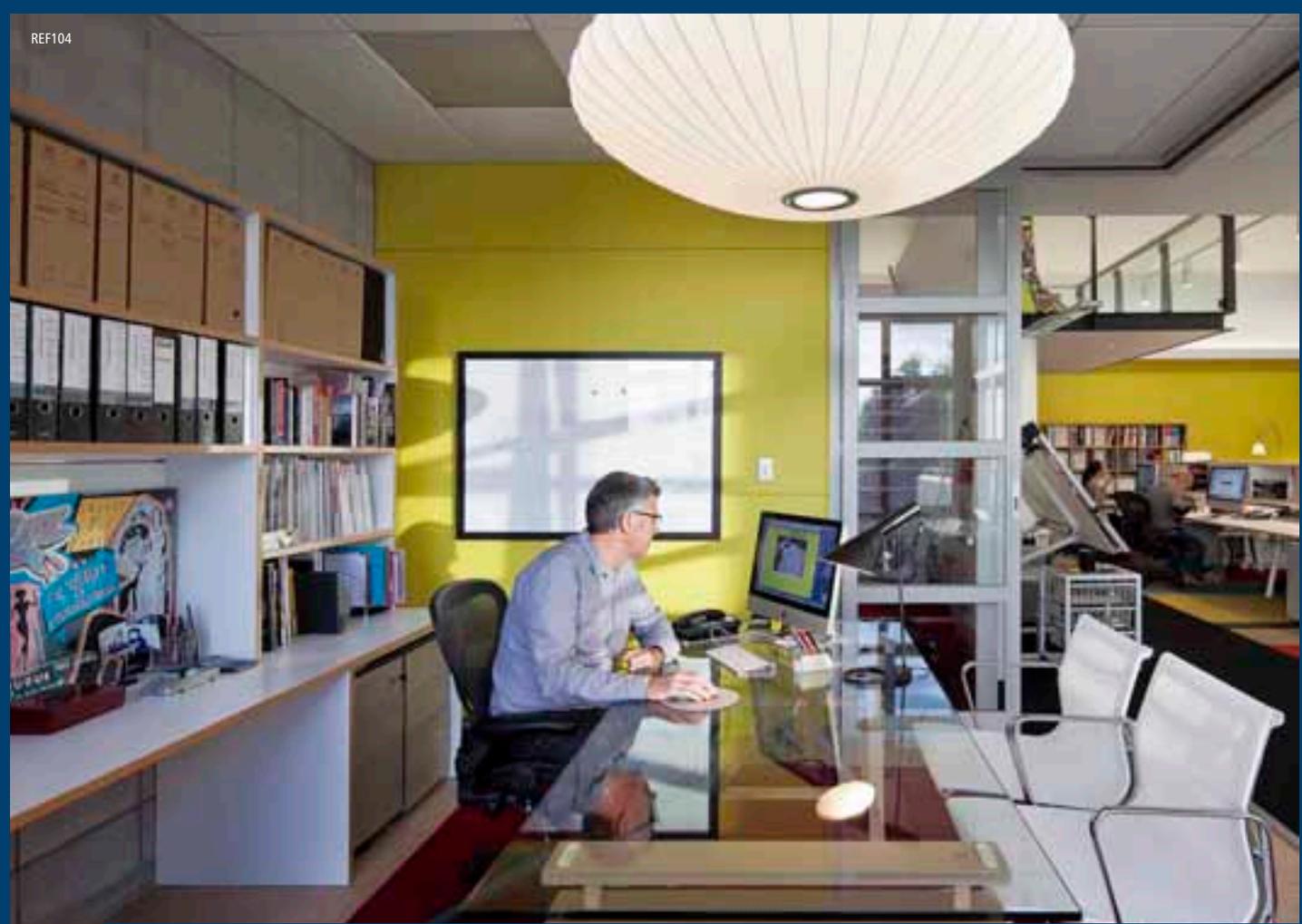
Colour is very important to us so we added Resene Funk walls along with coloured accessories and furniture to the studio area and the principal's office and a touch of Resene Refresh to the cupboard in the reception area. Black also features strongly as a foil for all the white, which is accentuated by the huge amount of natural light that floods our space.

While we can change the wall colour easily, we needed the carpet to last. This is also an area where we didn't need to worry about colour reflecting onto materials we are working on so we decided to make a statement. We picked our favourite seven colours and managed to source reasonable amounts of black, which is used as a neutral background and red which is our corporate colour. We defined a coloured 'rug' area in the centre of the studio on which our main workstation sits. The reception area is fully striped as this space had less other colours to compete with. Throughout we try to keep things changing but

always highly relevant to our business and ourselves, not just meaningless decorations.

Our office is definitely a working space, not a minimal showpiece. Every surface, piece of furniture and light fitting was chosen to be practical as well as beautiful. All our files, books, magazines and samples are kept close at hand. Nothing is hidden other than 'dead files'. Overall we wanted to make a comfortable and inspirational space in which we could spend long hours working or partying hard. All visitors and new staff members comment on what a great 'feel' the space has, so we feel we have succeeded.







Architectural Specifier: Mark Gascoigne and Naomi Rushmer, Gascoigne Associates
www.gascoigne.co.nz
Building and Painting Contractor: Gulf Projects
Photographer: Patrick Reynolds

Other Key Contributors: GDM Group, MN8 Lighting, ECC Furniture & Lighting
Colours Used: Resene Alabaster, Resene Funk, Resene Refresh
Products Used: Resene Blackboard Paint, Resene Lustacryl, Resene SpaceCote Low Sheen



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