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## colour to the light

Tuturu (to be true) was a co-creation exhibition developed by Iwi Toi Kahungunu led by Sandy Adsett in collaboration with MTG Hawke's Bay. The exhibition was developed to coincide with the biennial Kapa Haka Festival hosted by Ngati Kahungunu to showcase the breadth of talent across visual and performing arts.

The exhibition was installed in a long narrow space, The Linkway Gallery, which required creative cultural ingenuity to achieve the aspiration of the curator, Sandy Adsett, to create the feeling of being inside a traditional Maori meeting house – whareniui.

Bright and vibrant tukutuku panels from Mohaka were placed along each wall alternating with art that represents each artist's view on their own Maori identity.

The challenge of the gallery space was not conducive to tikanga Maori, having an entrance/exit at each end of the gallery. It was agreed one end of the gallery would be referred to as Te Po (The Darkness) and one end of the gallery as Te Ao Marama (The Light). The use of colour was to create movement in the gallery where one is immersed in a journey from the darkness to the light.

To meet the brief, the design team created an intimate, pensive space to encourage visitors to slow down, in what is essentially a thoroughfare.

The alternating panels of Resene colours with artworks, and tukutuku panels, creates a warm, uniquely Maori environment. The Resene colours were chosen to complement those in the artworks and create a sense of coming into Te Ao Marama (The Light) as you move through the space.

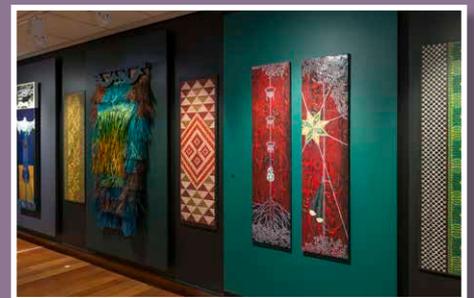
Creating the concept of a whareniui interior with the use of colour to move from the dark to the light was relatively easy to achieve, however the difficulty was in matching this brief to the colours of the artworks. Some last minute changes needed to be made to the colour selections once the final artworks arrived; this was not an issue as all Resene colours were readily available.

Having the curator on hand to guide colour selections alongside the designers was beneficial to ensuring the colours were teamed with the appropriate artworks and the progression through the gallery achieved the desired result. The back walls were finished in **Resene Black** (lamp black), with feature colours of **Resene Black Marlin** (deep charcoal blue), **Resene Racing Green** (black green), **Resene Deep Teal** (clean blue green), **Resene Sonic Boom** (vibrant blue), **Resene Blackberry** (red violet) and **Resene Vanquish** (reserved red).

**Resene Zylone Sheen** was used for the exhibition spaces, due to the flexibility offered by the extensive colour range, the unobtrusive low sheen finish and the low and no added VOCs in enclosed spaces and around sensitive artworks.

The final result is a truly indigenous exhibition underpinned by traditional Maori concepts, achieved through colour. Verbatim comments from Maori visitors is that they recognise the environment as the interior of a whareniui, feel the warmth of the colour and art on display and would quite happily line the gallery with mattresses as they would in their own whareniui.

This project won the **Resene Total Colour Master Nightingale Award** and the **Resene Total Colour Installation – Experiential – Product (interior) Award**.



The judges were repeatedly drawn back to the colours of this project. *"With a wide range of colours so beautifully chosen to work with each other, this exhibition warmly welcomes you in. The colour frames each artwork and draws you in for a closer look to appreciate each piece's individuality. It's a very sophisticated departure from normal gallery treatments. The lighting brings out the moodiness in the colour, the way it washes down the piece.*

*The colour brings out the best in each artwork, making each the star of the show."*

Building and painting contractor: MTG Exhibitions & Facilities team, [www.mtghawkesbay.com](http://www.mtghawkesbay.com)

Colour selection: Matt Mitchell [www.mattmitchell.nz](http://www.mattmitchell.nz); Sandy Adsett; Iwi Toi Kahungunu

Lead curator: Sandy Adsett

Curator: Tryphena Cracknell

Curator and contributing artist: Dena Bach

Contributing artists: Iwi Toi Kahungunu Artist Collective

Strategic Maori advisor: Charles Ropitini [www.mtghawkesbay.com](http://www.mtghawkesbay.com)

Photographer: David Frost [www.mtghawkesbay.com](http://www.mtghawkesbay.com)

## west to east



Extended under a four lane highway, the 180m 'Cathedral'-like Harewood Underpass is designed to reverse the perception of underpasses being venues for crime.

The Harewood Underpass has been acknowledged as a defining feature in the city's cycle infrastructure network, raising the profile of cycling and connecting the city with the fast growing airport precinct. The sculptural, textural forms and colours are vibrant, joyful and engaging; playing a key role in the legibility of the underpass as a quality piece of human-scale infrastructure in an otherwise fast moving, large scale vehicular setting.

Snow-white faceted concrete panels, made of the site's recycled aggregate, are sculpturally crafted to adopt the persona of the Southern Alps – the backdrop to the Canterbury Plains. The faceted walls create a sense of added depth (up to 90mm relief) that are tactile and soft in appearance. Their bright finish and reflective surface create spectacle along the length of the entire passage.

Marking the halfway point, a field of bespoke natural light tubes pierce through to the roundabout above and deliver shafts of natural light into the underpass. Being set on a 15 degree angle allows the tubes to funnel natural sunlight into the tunnel over the course of the day. A central line of LED luminaires complements this feature, and reinforces the linearity of the underpass.

Colour is used purposefully throughout for its visual qualities; contributing to creating a sense

of warmth, depth, safety and sense of place in this otherwise tough transport corridor.

Bold use of colour is seen on textured panels, their application at intersections of the tunnel provides a human-scale by breaking the 80m covered passage into quarter-sections, acting as distance markers for pedestrians and cyclists as they make their way through.

A Resene custom made Jasmx White was selected for the walls and ceiling to make the space appear larger than it is and reference the Southern Alps in the backdrop.

The textured intersection panels are colour-matched to weather patterns seen from west to east with the fiery West Coast sunset in **Resene Carpe Diem** (sunshine orange), dark stormy West Coast skies in **Resene Ship Grey** (mid grey), the light grey Nor'west Arch over the plains in **Resene Rakaia** (shale grey), and a broad blue Canterbury sky in the east in **Resene Captain Cook** (maritime blue). These are set against the background of the snow panels painted in **Resene Jasmx White**. All concrete panels received five coats: one coat of concrete sealer, two coats coloured **Resene Lumbersider** low sheen waterborne paint and two coats of **Resene Uracryl** semi-gloss 402 and 403 depending on reflectivity of internal vs external areas, favouring greater reflectivity on internal walls. **Resene Aquapel** was used as a water repellent on concrete.

The underpass aligns west to east, with the fiery orange of the Resene Carpe Diem at the western

end. On evenings when the sun angle is low, and especially when an orange sunset occurs, the orange is amplified, pushing an orange coloured wash of light into the underpass over the reflective Resene Jasmx White walls.

All other elements such as the galvanised faceted balustrades and mid-grey lighting columns were kept neutral to emphasise the colours of the underpass.

The Underpass won a 2016 New Zealand Concrete Association Award of Excellence in the Sustainability category, a 2017 NZILA Pride of Place Award of Excellence and was a finalist in the New Zealand Interiors Awards for its Craftsmanship.

This project also won the **Resene Total Colour Maestro Nightingale Award** and the Resene Total Colour Commercial Exterior Award.

The judges thought *"with faceted shapes inspired by the mountains and a wonderful play of shadow, light and colour, this underpass is nearly more art installation than underpass. With such dimension and richness, the design and colours envelope you and welcome you in. Colours are inspired by the underpass orientation and landscape helping to transition between interior and exterior spaces. Paint is used as practical distance markers.*

*This project creates a new vision of what underpasses can look like, banishing the normal dull grey in favour of an inspiring space that is worthy of a visit just to make the trip through.*

*A mastery of shadow, light and colour."*



## a love of *bright*

'Hill House' is a new three bedroom home located on a prominent Napier Hill site. The building form responds to the 270° panoramic views around Hawke's Bay, existing site contours and the tight local council restrictions.

The design challenge lay in creating a private yet open plan home while maintaining the stunning views in all directions. The client wanted large roof overhangs, expansive decks for relaxation and a separate area that could easily accommodate grandchildren and visitors. A low maintenance 'future proofed' home was also a key requirement. This was achieved by choosing easy care materials, and by incorporating a lift serving three levels. High level opening windows provide passive cross ventilation throughout the home while large roof overhangs shade the façade.

The spatial layout was strongly influenced by existing site contours. Interior spaces were designed around two 'axis' that frame significant views in different directions together with the client's area requirements for a large integrated kitchen, dining and living room. Bespoke built-in units and screens help to define areas within the open plan. Windows have been carefully located adjacent to the screens so that the play of light and casting of shadows on the tiled floor will change throughout the day.

Cedar has been used extensively throughout the home both internally and externally for durability and a warm aesthetic.

The inspiration for the colour scheme came from the bold and energetic client who loves bright colours. The kitchen was designated as the focal point of the house with the use of colour while the rest of the home is generally quite neutral in **Resene Zylone Sheen** in **Resene Black White** (grey white). The client wanted a magenta kitchen,

and the complementary colours of the island kick and the entry hall were chosen for their matching intensity. **Resene Colour Me Pink** (bold pink) was chosen for the magenta feature. The oversized pantry door matches the Island kick in **Resene Daredevil** (fluoro orange). To complete the kitchen look, **Resene Black** (lamp black) is used around the TV and on the skirting behind the glass.

The entry is on the eastern side of the house and was designed to be a darker space, breaking out into the open plan larger lighter space. **Resene SpaceCote Low Sheen** in **Resene Maestro** (blue green) was chosen to help achieve the architectural intent.

**Resene Black White** was used throughout the rest of the house as it was the perfect shade of white to complement the modern architecture and to keep the aesthetic fresh. The splashback was chosen to tie the kitchen colours together.

The client had custom made rugs with colours of the kitchen incorporated into them. These have been placed in the living rooms which are in the same open plan space. The rugs draw the kitchen colours into the living area in a different texture and plane.

This project won the **Resene Total Colour Residential Interior Award**.

The judges thought: *"With a colour lover as the owner, this project needed to truly embrace colour. It has not only embraced it, but created such a rhythm of colour, it just makes you want to dance. Sunbursts of colour provide an explosion of colour. The vibrations of colour and the organic design of the splashbacks are energetic and motivating. Colour is taken beyond the kitchen teamed with a more neutral backdrop and timber so the space is lively but not overwhelming.*

*Exciting, brave and pretty. Cooking will never seem like a chore again."*

Architectural specifier: Mike Thomas, Jasmx  
www.jasmx.com  
Building contractor: MacDow JV (McConnell Dowell and Downer)  
Client: NZTA  
Colour selection: Mike Thomas and Adrian Taylor, Jasmx  
Painting contractor: PJF Services  
Photographer: Dean MacKenzie and Meg Back

## juice it up



The Big Pineapple can be found at the Sunshine Plantation, a tourist theme park near Nambour Queensland, and is one of a group of 'Big' Icons of Australia, with other famous icons The Big Gumboot, Golden Guitar, Big Banana and many more.

Made of fibreglass, The Big Pineapple stands 16 metres tall at the entrance to the plantation. It was built in 1971 when calculators were cutting edge technology. The Sunshine Coast and Tourism Queensland celebrated the opening of Queensland's Big Thing. Visitors in their thousands enjoyed the iconic stature and views from the observation deck. At the time this area was surrounded by rich farming land growing sugar cane, and of course pineapples.

The Big Pineapple is now heritage listed and cherished by Government, Queensland Tourism and the Sunshine Coast community along with many visitors who visit the area on holiday. Along with the iconic 'big fruit', the Pineapple Train and the railway tracks are also heritage listed.

Every Queenslander knows The Big Pineapple and most have childhood memories of this icon.

The inspiration for the repaint was naturally to represent as close as possible a real pineapple. The previous finish was tired and ready for a revamp. Once the surface was prepared it was topcoated with **Resene Hi-Glo** gloss finish for maximum impact in a palette of **Resene Turbo** (energetic yellow), **Resene Surfs Up** (deep summer blue), **Resene Havoc** (pure red), **Resene Crusoe** (electric green), **Resene Black** (lamp black) and **Resene White**. Getting the combination of colours and blending them for just the right look required painstaking attention to detail.

And now that the paintwork is complete, The Big Pineapple looks good enough to eat.

This project won the **Resene Total Colour Landscape Award**. The judges thought: "the sheer scale of this project combined with the attention to detail needed to transform a huge grey shape into an instantly recognisable pineapple is spectacular. This project has been given a new lease of life with a beautiful application of colour and paint technique. Using a limited palette of

*colours, these have been painstakingly blended piece by piece to recreate a pineapple. With visitors making sure this landmark project is on their 'must see' list, there is a huge community vested interest into the colour palette.*

*It's an impressively artistic and authentic use of colour on a local icon."*



Painting contractor: Art of Crazy and Consultant, Vicky Pattison  
Other key contributor: Nambour Paint Shop

Architectural specifier: Neil Fenwick Architects  
[www.neilfenwickarchitects.co.nz](http://www.neilfenwickarchitects.co.nz)  
Building contractor: Richard Kepa Builders  
Client: John Harrison  
Interior designer: Whitehouse Interiors  
[www.whitehouseinteriors.co.nz](http://www.whitehouseinteriors.co.nz)  
Painting contractor: Colourcraft  
[www.colourcraftna.co.nz](http://www.colourcraftna.co.nz)  
Photographer: Sarah Horn Photographer  
[www.sarahhorn.co.nz](http://www.sarahhorn.co.nz)

Architectural specifier: George Grieve, Tom Dobinson, Jayne Kersten, Sophie Edwards  
Client: Brick Bay Sculpture Trail  
Landscape architect: Winston Dewhirst  
Photographer: Sam Hartnett



## *guarded* in colour

This project was built as part of an annual competition to design a folly at the Brick Bay Sculpture Trail, which the team entered and won. The project was realised just a few months later. As a folly, the project sits somewhere between art and architecture, using colour as an integral part of its design and to convey its artistic meaning.

The nature of looking out from a sloping hillside invoked an imagined pa, and the design team were drawn to the structure of a Maori palisade – a fence that assisted in the fortification of a key piece of land. The palisade is a crafted form that lends itself to interpretation, reinterpretation, and misinterpretation. A palisade would physically define a boundary of inside and outside but it would also often be sculpted - giving the sense that the fence itself was occupying the land and keeping watch.

Te Takitaki reclaims a piece of land at Brick Bay. Its characters have withdrawn from the boundary of the fence to occupy the inner sanctum of the created courtyard.

In physically pulling the figures away from the woven fence, the folly seeks to extrapolate from the traditional palisade and further investigate what it might mean for a structure to be the primary occupant of the land. By entering the folly, we are entering the space that belongs to those guardians of the landscape, and by the fact of their permanence and our transience, we are their guests.

The folly is ambiguous in its intent – it appears as a solid block of colour in the landscape when viewed from the Glasshouse, but begins to break up into disparate elements upon approach, becoming particulate, visually and physically permeable, and increasingly textured. On entering Brick Bay Wines from above the site you are given an oblique preview of the curving plan shape, designed to directly contrast the perception of the folly as a block from below.

The horizontality of the structure introduces a new datum to the surrounding natural landscape, with the undulating planes of grassy hillsides, sea, trees and sky referenced in the curvature of the folly.

In the way that the terraces of a pa give spatial control to its occupants, the gateway into the folly is instructive – Te Takitaki limits the direct line of sight into the courtyard. Like a palisade of the past, Te Takitaki surveys the site and invites guests to navigate their approach on its own terms.

Te Takitaki is finished in **Resene Waterborne Woodsman in Resene Totem Pole** (bright red), a dark red-orange stain with accents in a Resene custom mixed orange stain. The colour was chosen for its contrast to the surrounding bush and sky.

As the folly sits on top of a hill, it is highly visible in its landscape. The design team wanted to accentuate this characteristic, as its concept is to survey and protect the land with a sense of guardianship.

The use of a stain over a paint was a deliberate choice to bring out the natural texture of the timber, to have different scales of texture, from the bright mass of colour on approach, to the rough texture of the timber when experiencing the folly up close.



# BrushStrokes



## colour factory

When the creative Wonder Group team worked with Resene for Urbis DesignDay, chances were the end result would be all about colour. And colourful it was, with the creation of 'The Colour Factory' where DesignDay visitors became part of the production team to produce artworks in on trend Resene colours. Each visitor visited a paint station and applied a Resene colour to their part of the image, before hanging it up ready for the next 'colour worker'. Four workers on, the production of each piece was complete.

## whites all right

The ever popular Resene Whites & Neutrals collection is regularly updated to include the latest favourite neutrals. The new collection includes popular neutrals such as Resene All Black, Resene Baltic Sea, Resene Double Black White and Resene Double White Pointer, as the neutrals palette trends away from straight beiges and moves into blackened whites, deeper greys and blacks and greyed off tones. Order a free chart online, [www.resene.com/specifierorder](http://www.resene.com/specifierorder), or pick up one from your local Resene ColorShop or reseller.

## hotstuff



New Resene High Temp Black Enamel is a flat, high heat coating formulated using heat resistant pigments in a silicone polymer resin that provides excellent colour retention and film integrity at working temperatures up to 538°C. This coating is designed for use on both ferrous and non-ferrous metal surfaces and is ideal to coat areas of wood stoves, flues, heaters, barbecues and other metal surfaces that are exposed to high temperatures. Resene High Temp Black Enamel gives good rust resistance when fully cured.



## paint.. with effects

A freshly painted wall looks beautiful but what if your client is after something just a little different?

Paint effects were popular a couple of decades ago and are on their way back in, but reinvented for today, in modern colourways, more relaxed techniques and more of a free spirit, anything goes approach.

Some paint effects techniques also have the practical benefit of disguising less-than-perfect surfaces. In fact, imperfections in the surface can add to the overall impact of the effect.

We've put together a new Habitat Plus – paint effects to show what you can do with paint, colour and a little imagination. It has a taste of the paint effects techniques commonly used, from French wash to crackle, woodgrain to marbling. Some of the finishes need special products, such as Resene Paint Effects or Resene Blackboard Paint, some just need some low-tack masking tape and a little patience, and others are freehand all the way. You can view it online at [www.resene.com/habitatplus](http://www.resene.com/habitatplus). Or pick up a free copy or two from your local Resene ColorShop or reseller to help your clients bring out the best in their place.



## recognised in the US

Environmental Choice New Zealand (ECNZ) specifications for Paints and Synthetic Carpets have been accepted by the US Environmental Protection Agency (EPA) as part of the EPA's Recommendations of Specifications, Standards, and Ecolabels for US Federal Government procurement.

Resene has the most extensive range of Environmental Choice approved paints, stains and finishes in New Zealand and has been part of the Environmental Choice programme since 1996.

## need fresh inspiration?



If you're stuck on decorating and colour ideas, the new Habitat plus – decorating and colour trends is here to help. It's packed full of new on-trend colours, decorating suggestions and handy tips to help. While it's focused on decorating homes inside and out, many of the ideas could easily be adapted to commercial use.

The Habitat plus series of books, including this latest issue, are available free at your Resene ColorShop or view online at [www.resene.com/habitatplus](http://www.resene.com/habitatplus).

## 30 years of Rockcote

From humble beginnings of local plaster supply and application in Christchurch, Rockcote is celebrating its 30th birthday. Rockcote joined the Resene Group of companies in 2002 and is now known as Resene Construction Systems. Known for its enduring quality products, innovation, systems and technical knowhow and network of registered contractors, its product range has continued to expand since joining the Resene Group.

**ROCKCOTE**  
systems

A Resene Group Company

# colour trends 2018

We get used to seeing fashion trends come and go with the seasons – it's fitted jeans this year, and loose the next – but with our homes, the process of change and fashion is a gentler transition.

Trends often reflect the times in which we live. When the world seems a mad, bad place or we feel sensory overload from our busy bright lives, we seek safe, nurturing spaces at home. Or if the world seems an exciting smorgasbord of new places to discover, we bring home the colours and flavours of our travels.

**Key colours and influences in the year ahead...**

## 1. Misty and muted

**Seek sanctuary with hushed tones.**

Soft and simple, these sanctuary colours are a hushed environment to retreat to and embark on mindful living. They create a safe environment to retreat to, so we can recharge our emotional and physical batteries after being constantly bombarded by technology, social media and fast-paced graphics.

This is the Scandi look of recent years, but in a slightly stronger way. The colours are still soft but where there might have been just pale grey and cool white, there are now a range of soft muddled pastels. Weathered, aged surfaces echo of times gone by and feed our souls with nostalgia.

Possessions are restricted to only those we love, which are purposeful and which are beautiful as we shift our clutter online and into the cloud.

Try **Resene Duck Egg Blue**, **Resene Soothe** and **Resene Inside Back**.



## 2. Spaces defined

**Let colour be the cue for space definition.**

As we seek a life of multiple purpose, our spaces and possessions need to do the same. A living space includes a study, a dining area and a reading nook. A bedroom morphs into living or study. Or becomes a retreat in which to watch streamed media.

Colour defines space in new ways. It visually anchors a desk top or bed to the wall, makes a dining space distinctive, or defines an entry.

Half-painted walls, two feature walls not one, a tone change of colour.

Try colour contrasts with **Resene Zinzan** and **Resene Chalk Dust**.



## 3. Cocooning colours

**Retreat to your safe haven with dark tones.**

Deep light-absorbing colours offer cave-like cocoons to hide in when the world gets too scary. Creating places of introspection and security, these deep charcoals, moody blues and dense greens ground us but also inject a sense of daring at using such bold tones. It's safe but not predictable.

These colours are soulful and intimate yet bring a hint of drama. Try deep greys, blues and blacks, such as **Resene Nocturnal**, **Resene Dark Side** and **Resene Nero**.



## 4. Wanderlust

**Travel the world... at home.**

Seeking cultural connection and a change in routine from the hum-drum of everyday life, this look is all about escapism. Even if we can't physically roam, our minds certainly can, gathering up the casual vibes of far-flung places as we dream of adventure.

Cultural touch points and nomadic sensibilities are reflected in ethnic prints, artisan crafts, tropical motifs and indigenous art as well as spicy colours, spring greens, plummy browns and sea blues. It's off-beat and bohemian, certainly not matchy matchy.

Try **Resene Desperado**, **Resene Salsa** or cooler **Resene Half Opal**.



## 5. Jewel tones

**Indulge in rich gem-like shades.**

Face the world with confidence and energy by indulging in bold, rich tones. Inspired by gem stones and borrowing their glamorous appeal, there is amethyst, sapphire, emerald, ruby and more. Pair them with burnished metals for an edgy luxe glamour, or less-than-perfect antiques for a shabby chic vibe.

These saturated colours echo with heritage and tradition to help us make sense of an increasingly digital world.

Embellishment is on the way back, as a rebellion to overly earnest, monkish interiors.

Try jewel inspired tones of **Resene Atlas** and **Resene Sumptuous**.



## 6. Hands on

**Discover your creative side; personalise your interiors.**

As we rebel against a culture of mass-production, we yearn for personalised spaces that have meaning. We want to connect with our environment, to be hands-on and say "I did it my way."

Now we can turn decorating into a personal journey of self-expression – painting a pattern on a wall, upcycling old furniture, painting pots. We're rediscovering our creative sides.

The pace of change and bombardment of trends has helped (not hindered) this flowering of individual expression. The confusion of ideas makes us stop and think about what we really want and love.

Paint effects are coming back, but using more freehand and relaxed techniques. Try combining your favourite Resene testpot colour with **Resene Paint Effects Medium** and a little imagination.



## 7. Nature baby

**Ground yourself in this hurly burly world.**

As we look for authenticity in a world where we feel pressured into quickly casting off one trend in favour of another, we are choosing to wrap ourselves in

grounded tones, soothing textural finishes and earthy greens. We are creating simplified interiors with a more rustic, homely feel. They feel honest and true.

Deep golds, rusty browns and soothing terracotta, are layered up with texture, timber, plants and artisan products. Tactile fabrics like chunky handmade knits, woven lampshades, baskets and knobbly rugs soothe us while we take the journey back to nature.

Try **Resene Good As Gold**, **Resene Thistle** or **Resene Clay Creek**. Or enhance timber with wood stains in **Resene Natural** or **Resene Pitch Black**.



## 8. Easy neutrals

**The need for versatility in a shared world.**

Not all tastes are created equal. Not everyone likes the same style but in an increasingly shared world, we need to find common ground. The easiness and versatility of neutral colours is the answer. Let each member of the household add their own touches against a neutral and forgiving palette. It's freedom for all.

Try **Resene Alabaster**, **Resene Black White** and **Resene Truffle**.



## 9. Citrus squeeze

**Rejuvenating and invigorating**, the colours of the fruit bowl are being splashed around. These strong tones also tap into a trend inspired by electro digital colours – intense, high octane colours that come at us in advertising and over the wi-fi waves.

While we'll be seeing accents of lemon and ochre everywhere, we will also be flirting with fun shades of orange, tangerine and lime. These irrepressibly positive colours bring an optimistic and uplifting feel. Like a squeeze of lemon on your favourite dish, only a small dash is needed to bring a colour scheme to life.

Try **Resene Limerick**, **Resene Happy** and **Resene Adrenalin**.



## 10. The unexpected

**Make a statement with surprise elements**

Why have what everyone else has? Do you yearn for a little spice in your life, a little sizzle in your scheme? Be a bit subversive. Delight and surprise with an unexpected use of colour, a splash of bright or bold here and there, or a graphic over-the-top wallpaper.

Make a statement, be unique. Look for complementary colours – orange with blue, green meets red – such as **Resene Ruby Tuesday** and **Resene Point Break**.



Sumptuous and rich Resene colours that led visitors on a journey from Te Po (The Darkness) to Te Ao Marama (The Light) have won Tutaru top honours in the Resene Total Colour Awards 2017.

Resene has a long history of colour and today's colour range of thousands of hues is a far cry from the handful that was available when Resene started over 70 years ago. The Resene Total Colour Awards were launched to encourage and celebrate excellent and creative use of colour; to showcase striking colour palettes and combinations and provide fresh inspiration.

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



## Resene Total Colour Award winners for 2017 are:



**Resene Total Colour Master Nightingale Award:** Tutaru by Iwi Toi Kahungunu led by Sandy Adsett in collaboration with MTG Hawke's Bay. Also winner of the Resene Total Colour Installation – Experiential – Product (interior) Award. *(in this issue)*



**Resene Total Colour Maestro Nightingale Award:** Harewood Underpass by Mike Thomas, Jasmx. Also winner of the Resene Total Colour Commercial Exterior Award. *(in this issue)*



**Resene Total Colour Commercial Exterior Colour Maestro Award:** Hills Road Dairy by Dalman Architects.



**Resene Total Colour Commercial Exterior Colour Maestro Award:** PAUA Re-branding by PAUA Architects and Paul Bradley.



**Resene Total Colour Commercial Interior Office Award:** SGA Studio & Workshop by Dave Strachan and Brad Pearless, SGA Ltd (Strachan Group Architects).



**Resene Total Colour Commercial Interior Office Colour Maestro Award:** Call Centre Fitout by Mary Jowett and Carolin Friese, Mary Jowett Architects Ltd.



**Resene Total Colour Commercial Interior Retail + Public Award:** Whitestone City by Annabel Berry, Design Federation.



**Resene Total Colour Commercial Interior Retail + Public Colour Maestro Award:** Shanghai Street Dumplings by Element 17 Ltd.



**Resene Total Colour Commercial Interior Retail + Public Colour Maestro Award:** The Big Pineapple by Archaus.



**Resene Total Colour Residential Exterior Award:** The Fairy Tale House by Daphne Carvalho.



**Resene Total Colour Residential Exterior Colour Maestro Award:** Spitaki House by Lovell & O'Connell Architects.



**Resene Total Colour Multi-Residential Exterior Award:** Kotuku Flats Upgrade by Opus Architecture.



**Resene Total Colour Residential Interior Award:** Hill House by Neil Fenwick Architects. *(in this issue)*



**Resene Total Colour Residential Interior Colour Maestro Award:** Victorian and Heritage Interior by Flow Colour and Design.



**Resene Total Colour Residential Interior Colour Maestro Award:** Crescent Home by John Mills, John Mills Architects.



**Resene Total Colour Heritage Award:** Acland House by Dalman Architects.



**Resene Total Colour Neutrals Award:** Bassett Road Renovation by Emma Morris and Lucy McGillivray.



**Resene Total Colour Education Award:** Victoria University Business School: Rutherford House Redevelopment by Sophie Vial, Athfield Architects Limited.



**Resene Total Colour Installation - Experiential – Product (exterior) Award:** Passing Me By created by Makers of Architecture.



**Resene Total Colour Landscape Award:** The Big Pineapple by Vicky Pattison, Art of Crazy. *(in this issue)*



**Resene Total Colour Landscape Colour Maestro Award:** Kesterton Park Community Project by Zena O'Connor.



**Resene Total Colour Rising Star Student Award:** Architecture of Wearables by Chae Yun Christine Park.



**Resene Total Colour Rising Star Student Colour Maestro Award:** Havelock North Harmony by Louise Hammond.



**Resene Total Colour Creative in Colour Award:** Morningside's House of Flowers by Brigid Sinclair.



**Resene Total Colour Creative in Colour Maestro Award:** Lemons and Limes in the Kitchen by Sally Pulham.

**Lifetime Achievement Award winner:** Darryl Church  
"Darryl doesn't just apply colour to a project, he interweaves it into the design, so that the design and the colour become inseparable. His placement of colour is always so precise, so carefully crafted. Rather than relying on vast planes of brights, Darryl applies the colours he chooses in such innovative ways that the colour itself is amplified, as are the surrounding materials. Darryl won his first Resene Total Colour Award the first year the awards ran with his Youth Centre Project. We've had the privilege of seeing many colourful projects from Darryl Church and we look forward to seeing many colourful more."

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



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