

ARTHOUSE

THIS MULTIFUNCTIONAL HOME ENCASES AND ENFOLDS THE GEMS OF ARTWORK WITHIN IT

(THESE PAGES)

Architect Andrew Lister's design for glass artist Liz Sharek's Auckland home has a sculptural quality, both inside and out. Inside, beam-like expanses of high-gloss cabinetry, a blackboard-painted baulkhead, complete with randomly placed lights and a stainless-steel kitchen upstand, offer form, structure – and a touch of glamour. Liz had glass cut to fit a Michael Draper dining table and the orange chairs are from Indice. A shelving unit contains pieces by Liz, as well as other artists, including Raewyn Atkinson.

Sculpture is everywhere in this new Auckland house. Anyone coming down the driveway can't help but be struck by the way architect Andrew Lister has fashioned the home's bold, geometric interlocking forms, and the wry juxtaposition between the new construction and the neighbour's old-fashioned revolving clothesline.

The house is in a suburb near the inner city, but Andrew was conscious of creating something that challenged the boundaries of the traditional suburban landscape. "I like to design houses that don't necessarily look like houses. This house is perfect for the owner, as she's an artist working with form."

The owner of the house is British-born glass artist Liz Sharek, who works from home. Liz's studio and kiln are at ground level, while upstairs, the living environment reflects her artistic nature. Artwork created by friends, pieces bought locally and overseas, Liz's own work and her classic and New Zealand-designed furniture, all tie in to create something that's more than a showcase – it's a personalised space.

"Liz's work was the inspiration for the house design. Light, reflection, texture, colour and craftsmanship combine to make the house more of

TEXT by Penny Lewis **PHOTOGRAPHY** by Patrick Reynolds



(THIS PAGE) Black-stained pine flooring and Aalto Colour 'Powdered Wig' walls backdrop a sofa and Bertoia Diamond chairs from Bromhead Design. The rug is a Richard Killeen work from Dilana Rugs, while Tom Dixon's 'Jack' light casts a warm glow. Artworks include a limited-edition print, released to raise funds for the Band Aid campaign in the 80s, a painting by James Guppy, a framed certificate and a Stephen Bradbourne pot.

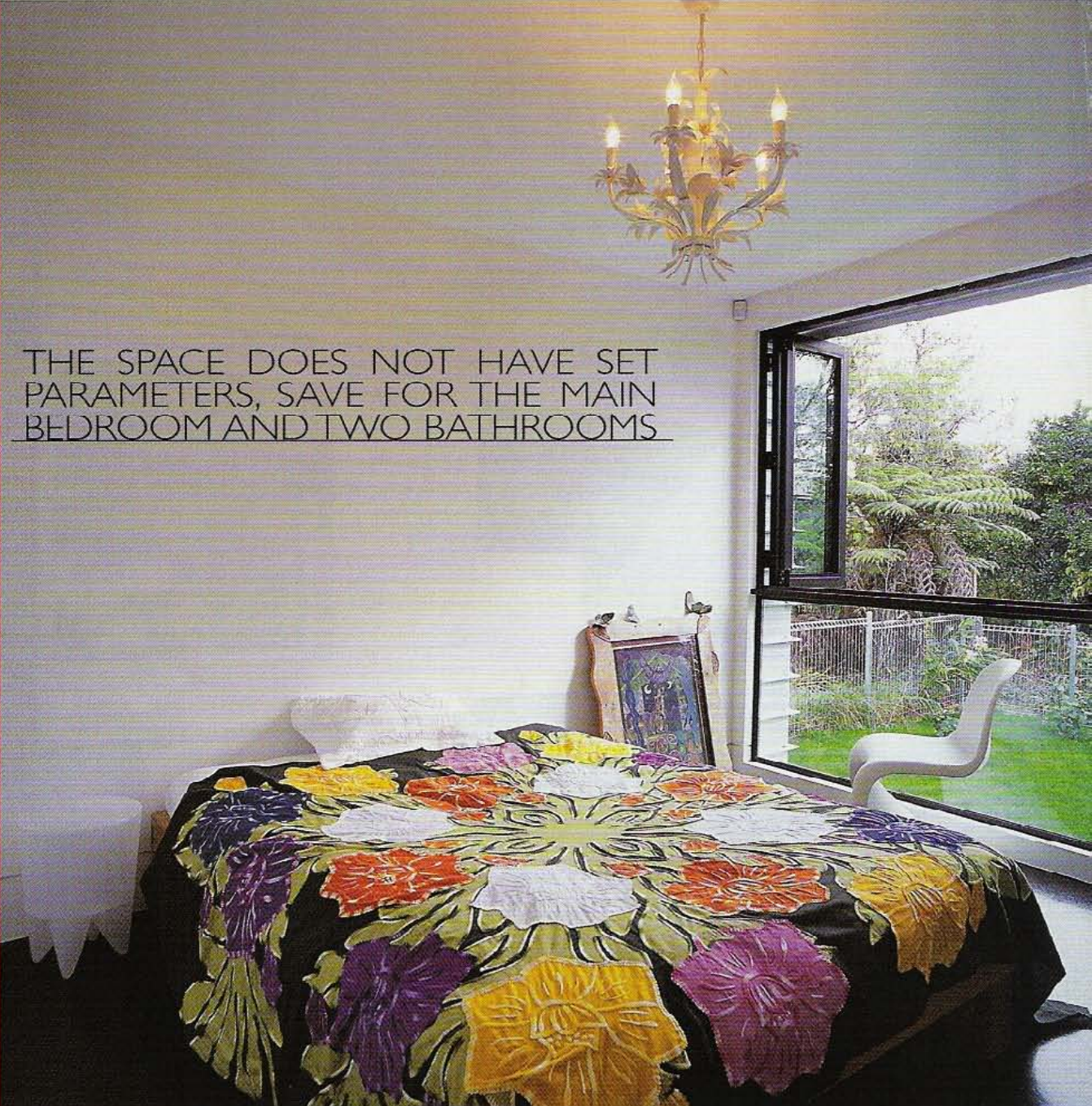


a sculpture than a dwelling," Andrew says. The central motif of the design is its distinctly different volumes – the home's external structure reflects its internal functions. While the studio is demarcated with latticed timber; the living zone is clad with Hardipanel Titar compressed sheet and the sleeping and private zones are expressed with Dimondek 400 long-run roofing. The profile of what is usually a roofing product gives this portion of the house a pronounced linearity, but also provides a feeling of security and containment.

At the front of the house, the steel appears solid and formidable, with the exception of a narrow window that serves as a negative detail to mark a link with the compressed sheet section of the exterior. Along the side of the house, small windows puncture the solidity of the steel, but at the rear, the metal is cut away and recessed to allow light to flood into the main bedroom. A section of bi-fold windows open this room up to the garden outside.

In a different vocabulary, the living area zone's compressed-sheet cladding is reminiscent of New Zealand's fibrolite baches and the relaxed Kiwi lifestyle Liz has come to enjoy.

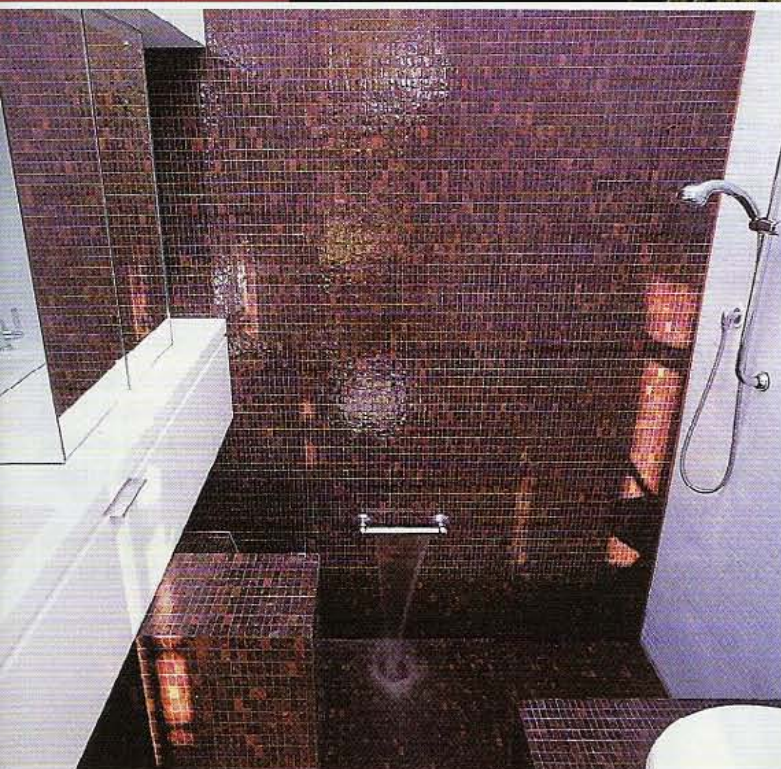
The studio's timber lattice exterior is an arrangement of cedar



THE SPACE DOES NOT HAVE SET PARAMETERS, SAVE FOR THE MAIN BEDROOM AND TWO BATHROOMS

(THIS PAGE) In the master bedroom a Cook Islands *tivavea* and an ECC Lighting chandelier add a touch of femininity.

Pieces in the room include a Verner Panton chair and Philippe Starck's 'Bubu' stool. The painting is by Clare Burlinson; the compact en suite's tiled bath is set below floor level. A waterblade bath spout and shower fittings are from Palladio, while the basin spout is from In Residence. The original 70s tiles were sourced through Artedomus.



plywood, with vertical elements fashioned from Lawson cypress and horizontal battens made from kwila. The entrance to the studio is flanked by a concrete-block wall; its solidity acts as a foil to the intricacy of the timber treatment.

The 200-square-metre home's long, narrow configuration comes as a result of the shape of the 462-square-metre section, which is only 15 metres wide. Built by Warren Adolph, of Warren & Adolph Construction, the timber frame construction-house does not sit too heavy in its site as the studio is the only part to appear grounded. The other components employ cantilevering to touch the land lightly – even the solid presence of the steel section seems to float when viewed from most angles.

Inside, the space does not have set parameters, save for the main bedroom and two bathrooms. "I wanted the equivalent of a three-bedroom house," Liz explains, "with as much open space as possible. Privacy was also a factor."

The living/dining/kitchen zone is open plan, with a deck adding another 25 metres of living space. Commercial aluminium, Shoji-style sliders link the two. The kitchen is designed to be as "un-kitchen like" as possible, because of its visibility from the living area. It's also the first

DESIGN NOTES

■ The home's architect and owner opted for commercial window joinery that is considerably heavier than residential versions. Although Vantage Windows' matte black Guardian sliders are more costly than residential profiles, the owner loves their chunky appeal (50mm width and 100mm depth), square edges and simple, clean lines.



(THIS PAGE) The landscaping was designed by Richard Stewart of Great Shapes Landscaping. Chunky macrocarpa blocks suit the geometric flavour of the home's architecture.

thing visitors see when they come up the flight of stairs.

"I do cook, so I wanted the stainless-steel upstand to hide preparation mess from dinner guests," Liz says. Continuing the theme of different volumes on the exterior of the house, the kitchen employs a range of materials – mirror, stainless steel, painted glass and high-gloss automotive paint – to express its different components. A custom-designed stainless-steel rangehood interlocks with beam-like sections of cabinetry, adding to the sculptural effect.

In keeping with the sheen of the upstand, Liz had sheets of orange and mirrored glass specially cut for the dining table. "The reflective surfaces break up the space and seem to pierce the walls," Liz says.

Overhead, the matte finish of a beam painted with blackboard paint is lifted with pin lights placed in random positions. Andrew says the beam provides the link between the kitchen and dining spaces. "The blackboard-paint finish also allows Liz to write the evening's menu in chalk, to greet dinner guests as they arrive," he says.

There are no wide expanses of ceiling in the house. Above the living space, the ceiling "pops" up, with clerestory windows bringing extra

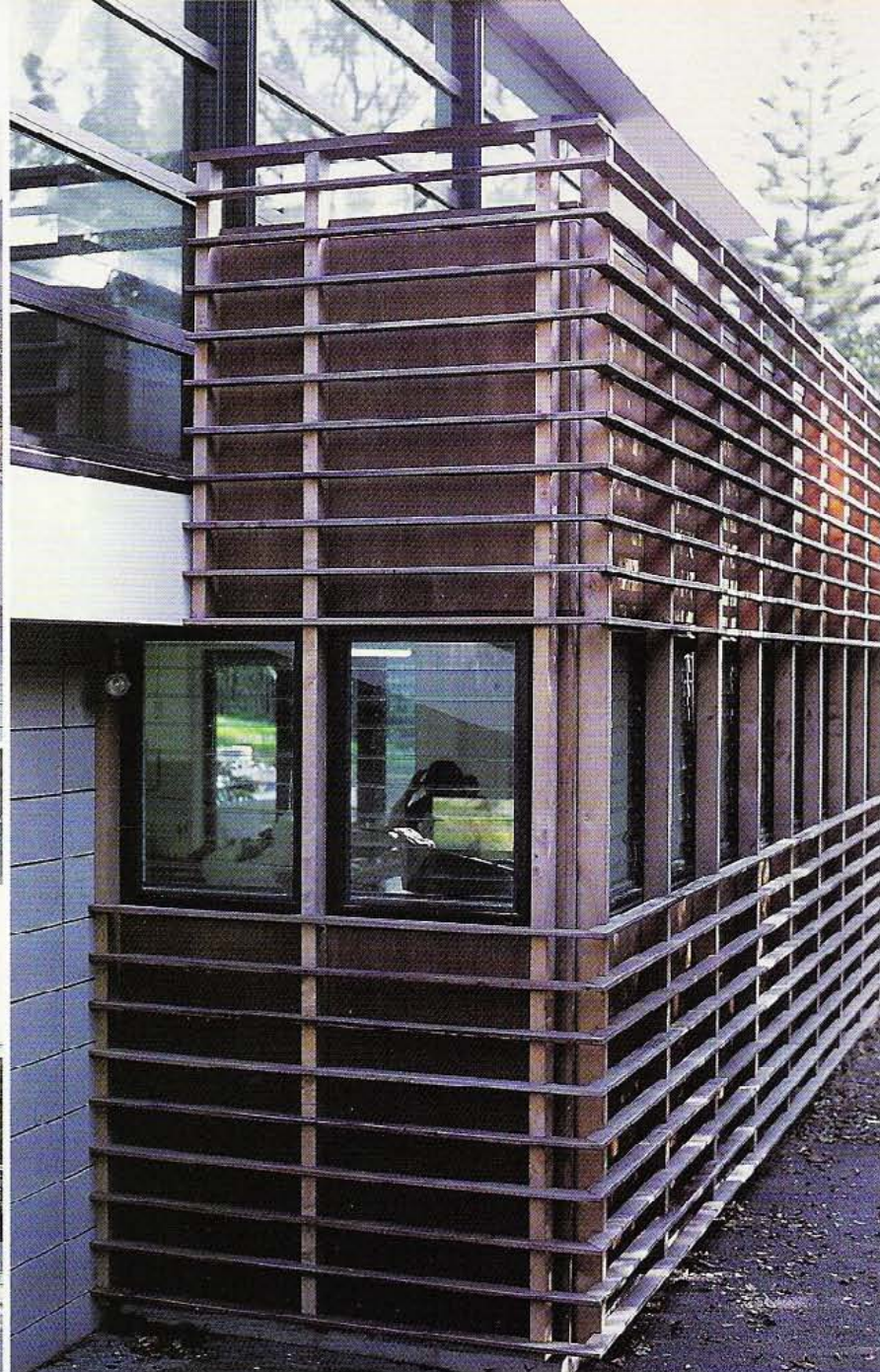
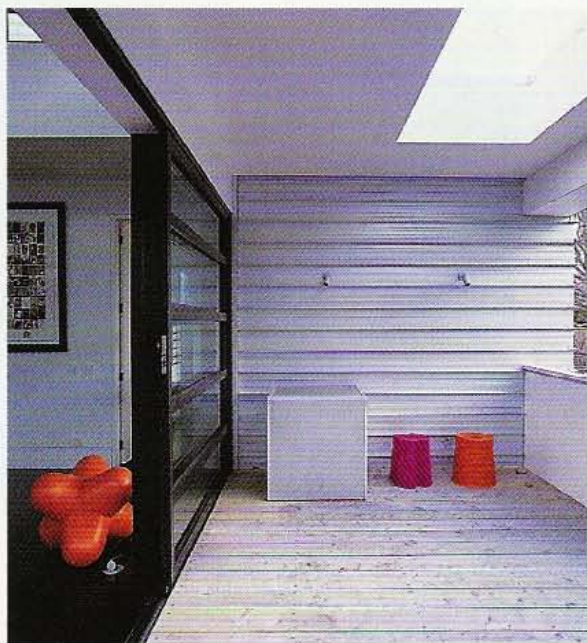
natural light into the room. Below, a wood-burning fireplace adds heat and ambience. The blackened concrete hearth was poured *in situ*. Liz had collected small stones, which she set into the surface of the concrete as it dried. Above the hearth and a recess for storing wood, a mirrored cabinet keeps a TV and stereo hidden away.

Off the living area, a space housed within the "steel section" of the interior contains storage, Liz's office and a day bed, but can be closed off to create sleeping quarters for visitors.

Liz's pride and joy is her en suite bathroom, which Andrew managed to accommodate into a 2000mm x 1900mm space. A large skylight lets light into the room by day, while by night the stars are visible from a sunken bath, which even features "underwater" lighting to add a relaxing ambience. Although space is tight, there is plenty of storage, with both mirrored and high-gloss painted cupboards.

All in all, Liz's house is about individuality. The form, detail and practicality of Andrew's design suit her perfectly – perhaps it's the ideal blend of art and architecture.

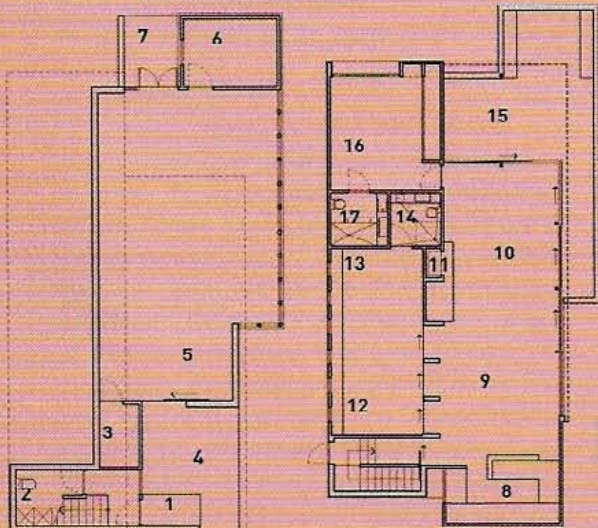
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THE COMPONENTS EMPLOY CANTILEVERING TO TOUCH THE LAND LIGHTLY – EVEN THE STEEL SECTION SEEMS TO FLOAT

GROUND FLOOR

UPPER FLOOR



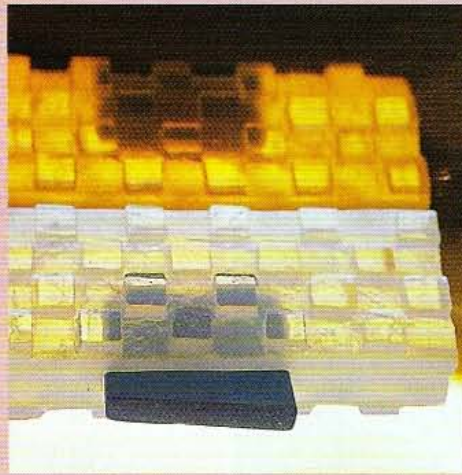
LEGEND

1. entry
2. laundry
3. store
4. car park
5. glass studio
6. kiln room
7. court
8. kitchen
9. dining
10. living
11. fireplace
12. bedroom 2
13. office
14. bathroom
15. deck
16. main bedroom
17. en suite

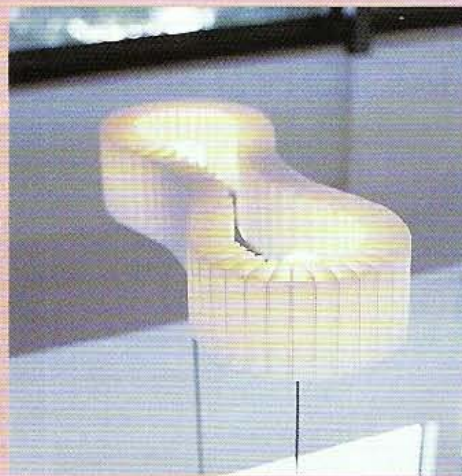


(THIS PAGE) Fletcher Vaughan's 'Noughts & Xrosses' stools sit on the deck; Liz's studio is clad with a timber lattice; pillars at the front of the house contain gas and electricity meters.

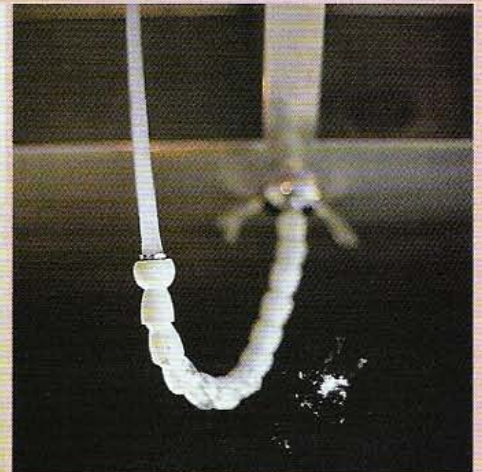
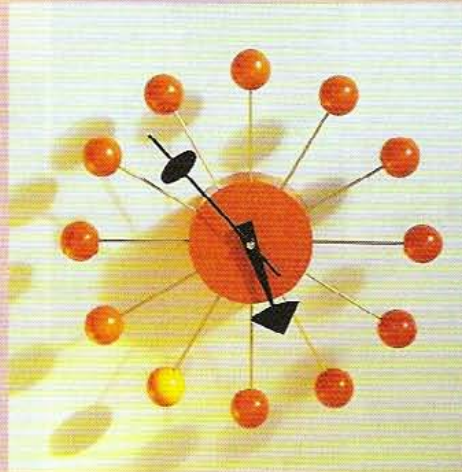
(LEFT) Alastair Keating's 'L Scape' table, \$1500, from Eon [09-368 4860]. **(RIGHT)** Piece from Liz Sharak's Pacific Vessels series. Liz's work is at Masterworks (Auckland), Avid (Wellington) and Furrn (Christchurch).



(LEFT) Tom Dixon 'Jack' light by Eurolounge, \$990, FCC Lighting [09-379 9680, 07-473 3456]. **(RIGHT)** Poi pendant light, POA, Smitka, Melbourne, Australia [www.smitka.com.au].



(LEFT) Rimmonio 'Dumbo' spout, \$528.75, from Palladio Group [09-418 4100]. **(RIGHT)** George Nelson ball clock, \$525, from Piece Ltd [09-309 7461, www.globalpiece.com].



ARTISTIC STATEMENTS ARE MADE BOTH INSIDE AND OUT BY THIS UNIQUE HOME

stylefile

Whatever the scale, the budget and the site of a commission, the dream job is a client who wants to push the boundaries, who can enjoy the process of building and is open to collaborating on something thrilling.

What is your dream commission?
A landscape that's both extraordinary and accessible and the opportunity to work on a range of different projects for clients who are increasingly progressive. This reflects the emerging confidence in a New Zealand style that no longer has to look to the rest of the world for inspiration.

What's the best thing about working as an architect in New Zealand?
it's humbling. The gentlest way in books it's impressive – in real life architecture to communicate emotion and for its sensitivity in confronting the truly horrific in the The Holocaust Museum, Berlin – for the ability of

Tracks when you've seen them?
What buildings have stopped you in your innovative in its design. security and comfort, but also challenging and can be built, domestic and sculptural – a place of also present in architecture. I believe that a home are both intimate and epic, qualities I think are things in common. The stories Niki likes to tell We don't influence each other as much as have

Does your work influence her?
Niki Caro Influence your architecture? used effectively. (house), can be equally impressive where they're and long-run mooring (as used on the Sharak and common materials, such as compressed sheet prohibitively expensive for some budgets. More- I love the raw quality and integrity of timber

List your favourite materials – and why?
South Auckland, Germany and the Middle East

Where did you grow up?
ANDREW LISTER – architect

Q&A

