

BLACK

issue
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WHITE

+ everything in between

.....

+ spaces with substance

how to leverage today's top colour trends for rooms that resonate

+ lasting impressions

learn how swatch size impacts your critical evaluation of colour

+ sky-high hues

the bold paint colours punctuating our evolving urban environments

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+ on display

a beloved museum gets a major makeover in a vivid palette

+ new school

beguiling blues bring a fresh look to a educational institution

+ it's only natural

mural designs that celebrate and advocate local floral and fauna



Resene
the paint the professionals use



Wall and bowl painted in Resene Spring Fever, tabletop and plant pot in Resene Villa White, vase and tray in Resene Highland. Project by Amber Armitage, image by Wendy Fenwick.

 Resene Villa White	 Resene Spring Fever	 Resene Highland
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Five years ago, amid a global pandemic, we did something unexpected. During a challenging time when many magazines were forced to shutter for good, we launched a brand-new print publication to celebrate the people behind outstanding projects that feature Resene paint colours, wood stains, wallpapers and clears.

The years since *BlackWhite* began have brought rapid change – new technologies, greater awareness of our environmental impacts and more unprecedented events than anyone expects to encounter in a lifetime – which have all redefined how our industry thinks about space, structure and storytelling. Through it all, we have watched you shift, evolve and grow – and we have seen firsthand that the talented people shaping our built environments across New Zealand and Australia are peerless in their problem solving, innovation and passion. And while we may have set out to create a magazine that showcases stunning spaces, it has also become a platform to educate, advocate, connect and reflect on deeper questions about the evolving nature of our design practices. Alongside unforgettable projects that have caught many eyes, we have also been able to shine a spotlight on the quiet brilliance that often goes unseen.

It has been my greatest privilege to get to know so many architects, interior designers, landscape architects, builders, painters, artists, muralists, students, teachers, mentors, industrial designers, shopfitters, carpenters, colour lovers and others through *BlackWhite* interviews whom I otherwise may never have met. To you, our readers, contributors and collaborators: thank you, from the bottom of my heart. Your creativity and willingness to share your projects both grand and small has made *BlackWhite* what it is. I can only feign to imagine what exciting new ideas you will bring to life in the years ahead coloured with understated Resene neutrals, soothing pastels, enticing earth tones, bold brights and everything in between – but I have no doubt that it will awe and inspire.

Happy reading,

Laura Lynn

Laura Lynn Johnston
Editor



Working in the Resene research and development laboratory has been a journey of discovery and problem solving. Starting out as a lab technician nearly four years ago, I'm now in the role of Laboratory Coordinator, balancing hands-on technical work with the processes that keep the lab running smoothly. A typical week could involve mixing paints and running tests, then switching to making sure our supplies and systems are all in order.

What I enjoy most is the problem solving. There's always something new to improve or a better way to do things and I like having the freedom to figure out solutions. Recently I've been involved in the making of an exciting new Resene product coming out soon.

Being surrounded by Resene colour every day is inspiring and it recently led us to renovate parts of the lab and office. A few others in the team and I had a lot of fun picking different colours and it was a fun reminder of how central colour is to everything we do.

It's rewarding to know the work we do in the lab will soon make its way into projects across New Zealand. Above all, I value working for a family-owned, New Zealand business where the culture truly feels like that. It's great being part of a company helping to bring colour and creativity to life.

Enjoy,

Zoe

Zoe Risner
Resene Laboratory Coordinator

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

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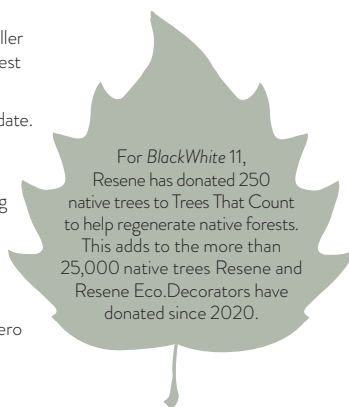
Colours are as close as the printing process allows. Always try a Resene testpot or view a physical colour sample before making your final choice.

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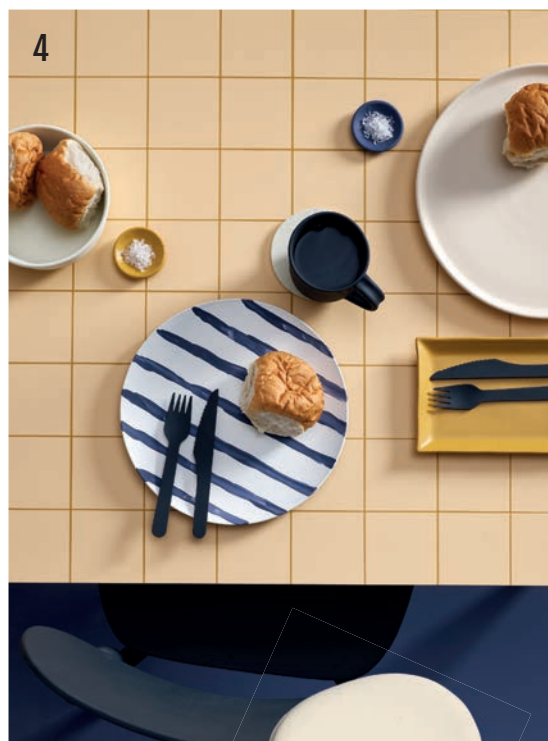
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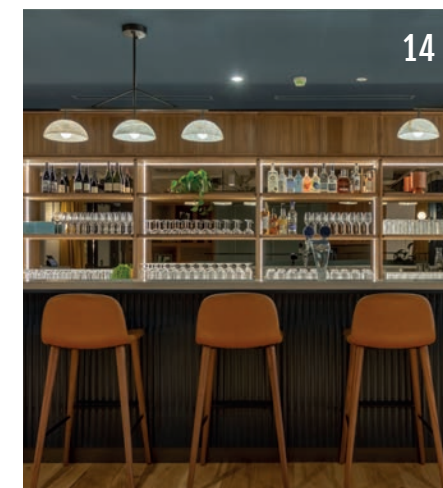
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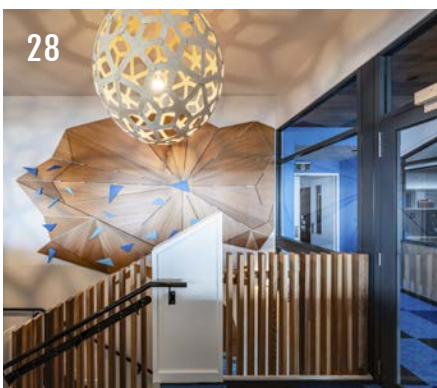
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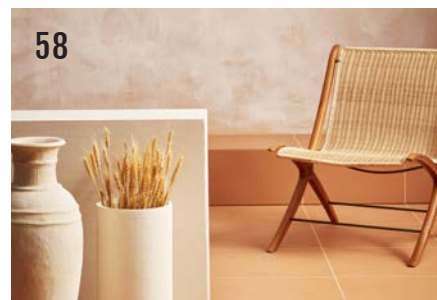
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Spaces with substance

Designing spaces with intention in an age of aesthetic overload.



Thanks to the internet and social media, our industry is experiencing unprecedented access to inspiration, new materials and the ability to source furniture, fixtures and décor from anywhere in the world. However, this interconnectedness can be a double-edged sword. Not only can it be harder to be decisive in the face of endless options, but we also find ourselves wading through a rising tide of noise that attempts to reduce design to aesthetic content and a surface-level spectacle in pursuit of likes, follows and engagement.

Good design, of course, should never be dictated by aesthetics alone. It is, at its core, a practice of listening: to clients, to the environment and to history. In indigenous cultures, land and place are not just passive backdrops; they are active participants in the design story. The concepts of *whakapapa* for Māori or *Country* in Aboriginal culture challenge us to think not just in terms of style, but in terms of belonging. When we embrace these considered approaches, material selections are no longer just about colour or finish – they become about continuity, sustainability and care.

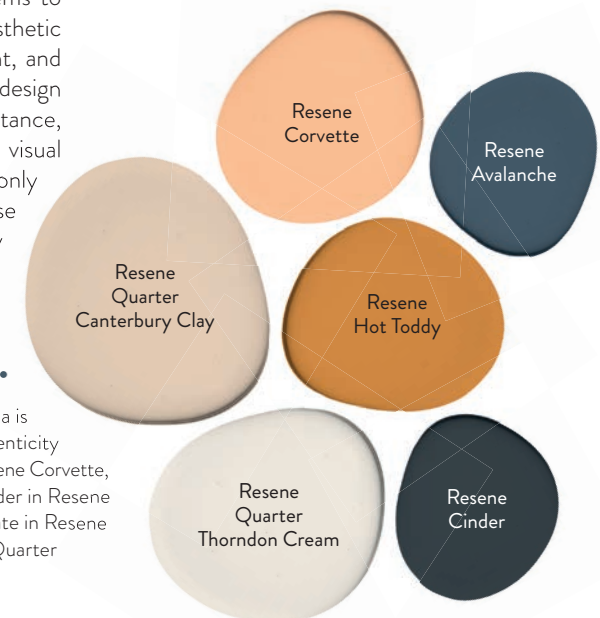
Our fatigue for endless scrolling seems to be fuelling a palpable shift. The era of aesthetic overload has reached its saturation point, and in its place, a quieter, more grounded design sensibility is emerging that prioritises substance, longevity and personal resonance over visual novelty. This movement is reshaping not only what colours we choose, but why we choose them. Rather than chasing seasonally dictated palettes, more designers are turning to tones that hold emotional weight and cultural relevance. In the

left: Fatigue from endlessly scrolling social media is leading to an anti-trend movement where authenticity is admired over skin-deep aesthetics. Wall in Resene Corvette, table and vase in Resene Avalanche, candle holder in Resene Hot Toddy, cutlery holder in Resene Cinder, plate in Resene Quarter Canterbury Clay and bowl in Resene Quarter Thorndon Cream. Stool from Good Form.

coming months, we will see far fewer changes in colour trends. Instead, a deeper transformation in how designers and clients approach space, meaning and mood is taking place.

This return to substance doesn't mean a rejection of beauty or innovation. Rather, it's a redefinition of both. Personalisation is stepping into the spotlight, with clients increasingly seeking interiors that reflect their values, histories and lifestyles. In residential projects, this might take the form of heritage colour references or tactile, natural materials that tell a story. In commercial offices, we're continuing to see a shift toward environments that nurture emotional connection, with colour playing a critical role in crafting these narratives. In both contexts, the emphasis is on creating interiors that mean something – spaces that are not only visually appealing but emotionally resonant and relevant.

It is worth pointing out that, while commercial offices and institutional interiors can be natural candidates for slower and more considered design approaches which aren't as influenced by shifts in colour trends, retail, salons, restaurants and other hospitality spaces often need to



As we look ahead in the long-range forecast, we're likely to see softer butter yellows begin taking on greener undertones in the coming year. While green yellows like Resene Chino, Resene Karma and Resene Bullwhip aren't as overtly optimistic, it's likely that many designers will find them easier to work with as they lend an undeniable earthy sophistication that's ideal for taking an understated approach to interior colour palettes.

Red's renaissance continues

It's no secret that red has surged to the forefront of contemporary colour trends, reclaiming its place as one of the most emotionally charged and impactful hues in a designer's toolkit. This confident colour's resurgence speaks to a broader craving for boldness and authenticity in response to years of muted palettes and restrained minimalism. Red's inherent energy and intensity make it a natural choice for those looking to inject personality and presence into a space. Whether used as a commanding feature or a nuanced accent, red has the undeniable power to evoke emotion and create an immediate sense of atmosphere.

Interestingly, while red's popularity has continued to rise, the vast variety of trending red tones has been distilling down into two distinct and dominant categories: vibrant hot reds and



rich earthy reds. On one side, bold capsicum-inspired reds like Resene Pursuit, Resene Red Hot, Resene Roadster and Resene Smashing are fiery options for delivering unapologetic vibrancy and heat. These shades are ideal for dynamic spaces like retail and hospitality environments where energy and immediacy are key. Alternatively, deep, grounded hues like Resene Burnt Sienna, Resene Rustic Red, Resene Avant Garde and Resene Volcano are more introspective and comforting, making them perfect for layered, meaningful spaces that prioritise warmth and character over fleeting visual drama. Together, these two trending types reflect the duality at the heart of today's design ethos: the balance between bold expression and grounded authenticity.

left: Those looking to embrace the diverse array of trending yellow tones, from soft buttery hues like Resene Popcorn and Resene Splash to saturated sunflower and ochre yellows like Resene Sunflower and Resene Buttercup, will find plenty of versatile options to evoke a sense of energy, creativity and lightness in their project. Front wall painted in Resene Marzipan with gridlines in Resene Burnt Sienna, back wall in Resene Burnt Sienna with gridlines in Resene Marzipan, floor in Resene Quarter Canterbury Clay with faux grout lines in Resene Marzipan, stool top in Resene Bullwhip, vase in Resene Bianca and boxes in Resene Bianca (top) and Resene Bullwhip (bottom). Table from George and Willy, chairs from Tim Webber, pinboard from Made of Tomorrow.



- | | | | |
|--|------------------------|--|--------------------|
| | Resene Popcorn | | Resene Pursuit |
| | Resene Splash | | Resene Red Hot |
| | Resene Smooth Operator | | Resene Roadster |
| | Resene Sunflower | | Resene Smashing |
| | Resene Buttercup | | Resene Rustic Red |
| | Resene Karma | | Resene Avant Garde |
| | Resene Bullwhip | | Resene Volcano |

Today's top reds, creams and pinks are unexpected options for creating a fresh colour palette alongside butter and ochre yellows. Background painted in Resene Quarter Canterbury Clay with faux grout lines in Resene Marzipan, tray in Resene Burnt Sienna, clipboard in Resene Quarter Canterbury Clay, top box in Resene Bianca with gridlines in Resene Marzipan, bottom box in Resene Bullwhip, small box (top right) in Resene Vintage with gridlines in Resene Bianca, scissor handles in Resene Vintage and book in Resene Bianca with stripes in Resene Marzipan.



Blue's evolving appeal

Blue continues to be a cornerstone of contemporary colour trends, prized for its versatility, emotional range and enduring appeal. Its popularity spans across all project typologies with trendy and classic options that run the gamut from calm and contemplative, to bold and energising, to subtle and sophisticated. Unlike more polarising hues, blue has a universal quality that's rooted in nature through sky and sea which gives it an innate familiarity and comforting – making it an essential tool for shaping atmosphere and defining character.

What's striking about blue's current popularity is the diversity of tones that are trending simultaneously, reflecting the breadth of its appeal. Inky and near-black blues like Resene Avalanche and Resene Cinder bring a sense of drama and depth, often used to anchor spaces or add moody sophistication. Bold cobalt and ultramarine blues such as Resene Resolution Blue, Resene Aviator, Resene Ultramarine and Resene Lapis Lazuli continue to be top accent options that offer vibrancy and confidence that are perfect for feature elements in expressive, modern spaces. Meanwhile, livelier mid-tones like Resene Endeavour and Resene Picton Blue inject freshness and a playful energy which are ideal for spaces that need to feel dynamic and engaging. At the softer end of the spectrum, delicately nuanced hues like Resene Wedgewood and Resene Duck Egg Blue create gentle, serene environments that exude understated elegance.

Over the next two years, these blues will continue to prove their versatility not only

as classic choices but as nuanced players in complex, contemporary colour schemes. But for those working on projects with longer timelines, it's worth noting that trending blues will take on purplish undertones as early as next year, when we'll see a wave of violet-influenced periwinkle options like Resene Ship Cove, Resene Float and Resene Hawkes Blue rise to the forefront. These evolving tones pair beautifully with soft greys, chalky whites, muted mauves and dusty neutrals such as Resene Concrete, Resene Rice Cake, Resene Abbey Road and Resene Smooth Operator creating layered, elegant palettes that feel both fresh and refined.

Greens get warmer and wilder

Green has maintained a steady presence in the colour trend forecast as a favoured hue thanks to its deep associations with renewal and balance. Across New Zealand and Australia, where the outdoors play a central role in how we live, work, and design, green offers a sense of continuity between our built and natural environments. Over the past decade, designers have gravitated towards cleaner, cooler greens like Resene Home Run, as well as greyed-off and blue-based greens such as Resene Tasman and Resene Innocence, which brought a calming, contemporary edge to interiors. These tones aligned beautifully with the minimalist and Scandinavian-inspired palettes that have dominated in recent years.

However, the coming year will usher in a warmer evolution of green where we'll see a clear shift toward greens edged with yellow and brown. Pale, mellow shades like Resene Half Chill Out,

	Resene Half Chill Out		Resene Duck Egg Blue		Resene Endeavour		Resene Lapis Lazuli		Resene Avalanche
	Resene Rice Cake		Resene Hawkes Blue		Resene Wedgewood		Resene Abbey Road		Resene Cinder
	Resene Concrete		Resene Picton Blue		Resene Ultramarine		Resene Ship Cove		Resene Home Run
	Resene Tasman		Resene Float		Resene Resolution Blue		Resene Aviator		Resene Innocence



Resene Nirvana and Resene Green Spring will enter as subtle, sun-warmed alternatives to cooler pastels. In the mid-tone range, colours like Resene Green House, Resene Celery, Resene Grass Hopper and Resene Lichen strike a balance between retro and rustic that works well in both contemporary nature-infused schemes as well as throwback and heritage-inspired spaces. For deeper contrast, bushy, forest-inflected greens like Resene Woodrush provide richness and depth without overwhelming more delicate palettes.

Looking further ahead, seaweed-inspired greens such as Resene Kombi and Resene Saratoga are poised to re-emerge. Whether specified to evoke a sense of calm, to reinforce biophilic design principles or to serve as a versatile backdrop to bolder accents, these moodier greens are particularly adaptable and relevant and will be a vital element when designing spaces with substance.

Peach persists, pink refines, purple retreats

Like the uplifting effect that yellow offers, the design world's affinity for peach has only intensified this year as warm and fuzzy tones such as Resene Roxy, Resene Negroni, Resene Porsche, Resene Corvette, Resene Romantic and Resene Tacao continue to offer consoling softness in the face of a complicated world. Looking ahead, this affection isn't expected to wane and these hues will remain a feel-good staple well into the coming year.



As the dust has settled on the 'Barbiecore' era, pink's place in the long-term forecast is shrinking. While the enthusiasm for rosy tones certainly hasn't vanished entirely, the tones that are trending have become far more selective. Expect to see ongoing use of standout options like Resene Cest La Vie, Resene Lipstick, Resene Scrumptious and Resene Cosmos which will remain relevant and impactful accent options.

As for purples, their role in colour forecasts has also diminished considerably. Aside from a few enduring shades such as deep plum, aubergine and mauve like Resene Fandango, Resene Half Aubergine and Resene Vintage, purples have largely fallen out of fashion. The notable exception to this shift lies in the

left: Greens continue to be a top colour choice. However, greyer and bluer greens are evolving into warmer, earthier tones influenced by yellow and brown – offering a grounded, organic feel for anchoring contemporary spaces. Main wall painted in Resene Woodrush, alcove and coat rack in Resene Rice Cake, cabinet doors in Resene Negroni, floor in Resene Lichen with faux grout lines in Resene Woodrush, lamp in Resene Half Chill Out and side table in Resene Nocturnal. Chair from Good Form, cup and saucer from Acme.





above: Like yellow, peach tones are popular for bringing positivity. Pair them with soft blacks, dreamy creams and earthy greens for an effortlessly rich colour scheme. Wall painted in Resene Lichen, tabletop, toothbrush, nail brush and bottle in Resene Negroni, soap dish in Resene Half Chill Out, pumice stone in Resene Rice Cake and comb in Resene Nocturnal.

	Resene Half Pearl Lusta		Resene Raven
	Resene Bianca		Resene Baltic Sea
	Resene Quarter Thorndon Cream		Resene Grey Friars
	Resene Quarter Canterbury Clay		Resene Night Magic
	Resene Desert Sand		Resene Cest La Vie
	Resene Nirvana		Resene Cosmos
	Resene Celery		Resene Vintage
	Resene Kombi		Resene Scrumptious
	Resene Green House		Resene Lipstick
	Resene Saratoga		Resene Fandango
	Resene Green Spring		Resene Half Aubergine

periwinkle blues previously discussed, which will make up for the absence of overtly violet tones in trending colour palettes.

Despite the reduction in variety, these select pinks and purples offer a memorable and expressive layer to any design scheme when thoughtfully applied – and they will continue to be popular among youthful clients. Albeit more focused, their enduring presence makes them ideal for injecting personality without straying from the pulse of contemporary trends.

Warm neutrals maintain staying power

Among all the colour families, neutrals continue to be the most stable and strategically reliable choices within contemporary design. In an ever-shifting landscape of colour trends, today's most sought-after neutrals are expected to remain relevant for years to come. For architects and interior designers seeking longevity and broad appeal, these hues offer a solid foundation that aligns seamlessly with both current sensibilities and future-facing aesthetics.

Unlike other colour families that are experiencing noticeable tonal shifts, today's

most popular neutrals are undergoing a process of refinement rather than reinvention. The heyday of quiet luxury and stealth wealth seems to be behind us, where essentially any warm neutral was fair game. Instead, the focus is narrowing to a more simplified selection of neutrals that feel timeless, versatile and elevated. Expect fewer neutrals to be labelled as 'trending' in the coming months, with an emphasis on those that offer subtle complexity like soft putty and tan tones and complex stone gravel hues that pair seamlessly with both bold accent colours and nature-inspired palettes. Refined neutrals like Resene Desert Sand, Resene Quarter Canterbury Clay, Resene Grey Friars and Resene Raven will be the top choices for building quiet foundations, allowing more expressive elements of a space to shine while still contributing depth and character.

While true blacks are perennially popular, soft blacks such as Resene Night Magic, Resene Nocturnal and Resene Baltic Sea have emerged as clever alternatives for infusing spaces with sophisticated depth without overpowering more delicate elements. And of course, when it comes to whites, cream continues to reign supreme. Favoured for its warmth and versatility, cream-based whites such as Resene Bianca, Resene Quarter Thorndon Cream and Resene Half Pearl Lusta offer timeless alternatives to starker, less hospitable whites.

As timeless backdrops or quiet complements, these neutrals remain the bedrock of enduring interior and architectural schemes. Their consistent presence in forecasts reflects not only their aesthetic value but also their capacity to adapt to changing tastes and contexts, making them an essential component of any considered colour strategy. **BW**

No matter which Resene colours you and your client choose for your next project, we'd love to see the results. Share your photos with us at editor@blackwhitemag.com for a chance to be featured in an upcoming issue of *BlackWhite* magazine, our e-newsletter, or on the *BlackWhite* website. To stay ahead of the curve with the latest colour movements and design inspiration, keep an eye on our monthly *BlackWhite* e-newsletters or visit www.blackwhitemag.com for regular updates. Not subscribed yet? Sign up for free at www.resene.com/enews.

below: Brown-edged greens act as a grounded counterpoint to popular pastels like peach and pink, bringing depth to balance airy palettes. Wall painted in Resene Rice Cake, skirting board in Resene Woodrush, floor in Resene Lichen with faux grout lines in Resene Woodrush, bench in Resene Half Chill Out, small bowl in Resene Nocturnal and spoon handle in Resene Negroni. Table from George and Willy, cup and saucer from Acme. Projects by Amber Armitage, images by Melanie Jenkins.



Black book

New and notable
announcements from
across the industry.

Shine smarter with Resene Hybrid Waterborne Super Gloss

Resene Hybrid Waterborne Super Gloss is the next generation of high-gloss finishes, blending the classic durability of Resene Super Gloss with the advantages of waterborne technology but with a cleaner, greener twist. Based on a tough but flexible hybrid waterborne-alkyd resin, this finish offers much lower VOCs, reduced odour, easy clean-up in water and the toughness required for high-wear surfaces.

As well as being available in white and off-whites, one of its standout features is its availability in Resene Blackest Black, Resene's darkest colour yet, a perfect pick when you want drama, contrast or a bold design statement.

It's not just style though, Resene Hybrid Waterborne Super Gloss won the Master Painters Best New Paint Product 2025 award, recognising its innovation and performance.

For architects and designers, this gloss works beautifully on joinery, trims, doors, skirting boards and cabinetry, especially where a crisp, reflective finish is desired. It's also suited for feature panels, decorative metalwork, lobby and reception areas or anywhere high touch and high impact meet high aesthetic standards.



Resene-coloured projects win big at Interior Awards

Ten projects and one up-and-coming designer were honoured at the 14th annual Interior Awards at Auckland's historic St Matthew-in-the-City – many of which featured Resene paints, wood stains and clears in their creation. Convenor and Architecture NZ interior editor Amanda Harkness was joined on the jury by Céili Murphy, interior sector lead at Architectus New Zealand; Murali Bhaskar, director at Boon in New Plymouth; Natasha Markham, founder of MAUD; and Sam Griffin, creative director of Ctrl Space. Out of the exceptional array of beautiful and innovative projects that were submitted, Palimpsest House by Monk Mackenzie was selected as the Supreme Winner.

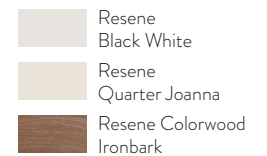
“Approached through a forest of pines and set in the dunes where trees give way to sand, Palimpsest House carries the potency of its setting into every interior detail. The contrast between dark, rough pine bark and fine, pale sand informs a restrained yet sensorial material palette that includes textured concrete, stained timber, limestone and bespoke metal details. Consistent with

the architectural intent, the interiors are meticulously detailed and reductive in approach – choreographing light, movement and touch to create a quietly immersive experience, deeply rooted in place. An exceptional study in refinement, the result is a calm, poetic, beautifully resolved interior, pure in expression yet complex beneath the surface,” the jury commented.

Other winning projects coloured with Resene include the winner of the Community Impact Award, Harbour Hospice North Shore by Klein Architects, which features Resene Quarter Joanna and Resene Colorwood Ironbark on timber finished in Resene Aquaclear. The Workplace up to 1000m² Award went to Motion Sickness by Wonder, which is painted in Resene Black White throughout.

Congratulations to all the finalists and winners.

www.architecturenow.co.nz



above: Palimpsest House by Monk Mackenzie. Build by Hicks Construction. Image by Dawid Wisniewski, www.sdw3d.com.




Craftsman chic

Arts and Crafts era wallpaper designs remain popular for their timeless beauty, intricate craftsmanship and celebration of nature which resonates across both traditional and contemporary interiors. Their enduring appeal lies in the way they balance decorative richness with a sense of calm and order. Resene Wallpaper Collection V & A Decorative Papers II 2412-178-01 pays homage to the intricate botanical artistry of William Morris, reinterpreted for today's interiors. Drawing inspiration from his iconic motifs, this design introduces delicate florals and foliage in an alluring palette of chalky blues, green, golds and orange. Pair it with skirting boards and architraves in Resene Spinnaker, furniture stained in Resene Colorwood Natural, flooring in Resene Colorwood Dark Oak, a ceiling in Resene Ziggurat and decorative accents in Resene Cornfield for an interior that channels a classic English cottage in a modernised colour palette.

www.resene.com/wallpaper



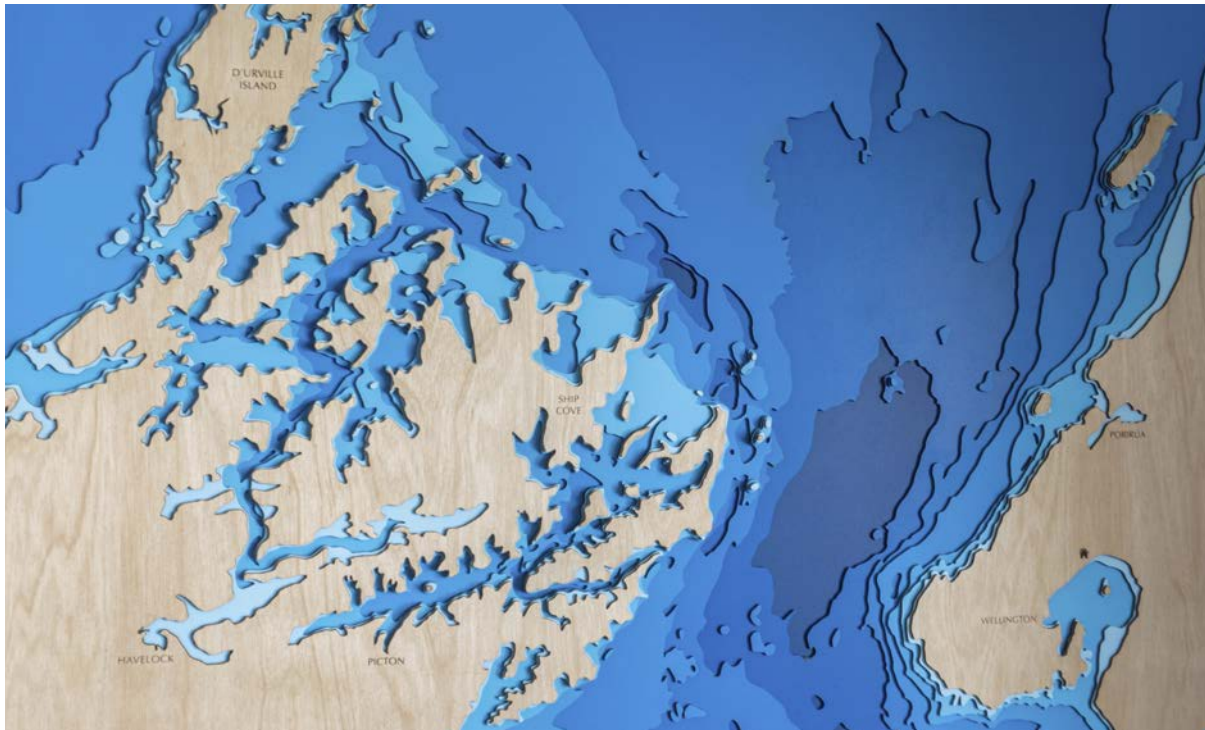
-  Resene Ziggurat
-  Resene Spinnaker
-  Resene Colorwood Natural
-  Resene Colorwood Dark Oak

Round up

From arched doorways to rounded furniture, curvaceous designs continue to captivate with their bold forms that offer a striking yet sophisticated statement in contemporary interiors. Resene Wallpaper Collection Aquila DGILA2011 takes cues from this shapely trend and puts a painterly twist on it that's a versatile choice for both residential and commercial spaces. Try this head-turning wallpaper mural in a waiting room with furniture in warm neutrals like Resene Half Villa White, timber flooring stained in Resene Colorwood Bushtrack and a few select accents in Resene Hammerhead and Resene Gingko to pull colours off the wall into the rest of the space.

-  Resene Half Villa White
-  Resene Gingko
-  Resene Hammerhead
-  Resene Colorwood Bushtrack

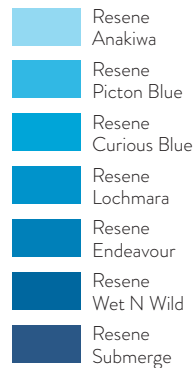




Stunning seascapes

Tides Out Maps is a coastal design studio based in Aotearoa New Zealand, born from a love of the ocean, fine craft and the magic of low tide. Owners Matt and Kate transform satellite and elevation data into beautiful, minimalistic maps that showcase the dimensional contours of the land revealed when the sea recedes. Available in multiple sizes and formats, the maps are painted in Resene Lumbersider Low Sheen and protected in Resene Aquaclear satin – making them a stunning addition for Resene coloured interiors. Alongside their signature range of maps in watery blues – Resene Anakiwa, Resene Picton Blue, Resene Curious Blue, Resene Lochmara, Resene Endeavour, Resene Wet N Wild and Resene Submerge – the studio offers custom colour options, like this rainbow-coloured map. Visit the Tides Out Maps website to find your local coastline or get in touch to order a customised map.

www.tidesoutmaps.co.nz



Comfort comes home

The latest issue of *habitat highlights* is out. Inside, you'll find inspiration to refresh your spaces with clever design, colour confidence and a touch of playfulness. Whether you need hues to lift your mood and energise your home, dining room inspiration, fun projects to entertain the kids or DIYs to add a dash of charm to your next gathering, there's plenty

to spark ideas for all your decorating projects. Plus, Resene colour and paint experts share their tried-and-true tips throughout, so you can approach your decorating with fresh ideas and a little extra know-how. If you haven't received a copy in your letterbox, pick up one free in-store at your local Resene ColorShop or selected resellers or read it online.

www.resene.com/habitat



Earning your trust, fourteen times over

Resene is honoured to have been named one of New Zealand's Most Trusted Brands for the 14th year in a row. Now in its 26th year, the Trusted Brands survey was commissioned by Reader's Digest magazine and conducted by independent market research firm Catalyst Consultancy & Research. The study measured trust levels across 67 categories, with responses gathered from a nationally representative sample of 1,780 New Zealanders.

According to the survey, winners exemplify integrity, transparency, and a commitment to fulfilling promises, resonating with the values and needs of their loyal customers. Resene was awarded Most Trusted Paint Brand and placed 14th among the most trusted brands overall.

www.trustedbrands.co.nz





Lockout moisture

When it comes to the products you use on your project's exterior, performance and durability are non-negotiable – particularly when it comes to moisture management. For professionals seeking a robust, seamless solution to water ingress challenges, Resene Water Lockout and Fibreglass Pot Sealer offers a high-performance waterproof coating option for a range of non-aesthetic surfaces. Formulated as a high build liquid membrane, this cutting-edge product is based on a urethane modified bitumen emulsion, designed to cure to a flexible, highly durable film. It adheres well to a wide range of substrates, making it a versatile tool in both interior and exterior applications.

Resene Water Lockout and Fibreglass Pot Sealer is ideal for use on non-decorative surfaces, including the insides of fibreglass pots, timber and masonry planter boxes and on the exterior and hidden side of masonry or in situ concrete walls.

www.resene.com/products

Everyone belongs at the table

In Auckland and Christchurch, caring New Zealanders gathered for 'Tables for Tamariki', a special fundraising event for Tamariki Tipu – Growing Children. The initiative raises funds to develop essential training, resources, and a first-of-its-kind qualification for children's workers in primary schools.

At the events, participants painted tables with vibrant Resene paints and wrote heartfelt messages of encouragement. "Thanks to the generosity of sponsors like Resene, schools around New Zealand have received these tables," National Director Aimee Visser says. "Far more than outdoor furniture, they quickly became gathering spaces for connection and belonging, offering children's and youth workers a place to share kai (food), swap stories or simply pause with tamariki (children) and taiohi (youth) to read the encouraging messages. Schools

have even been inspired to build or refurbish more tables of their own, multiplying the impact".

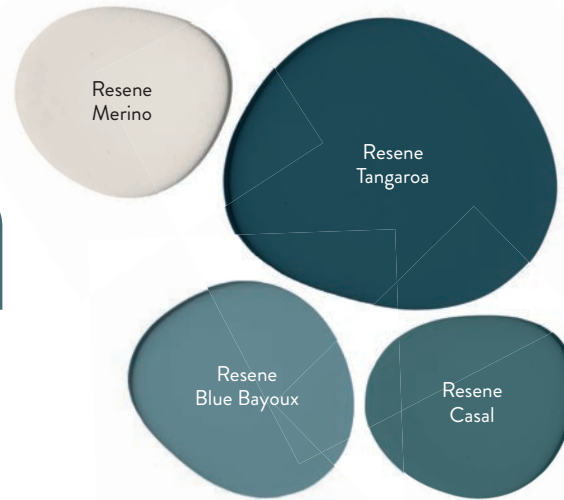
For more than 26 years, 24-7 YouthWork has partnered local schools and community organisations to place presence-based youth workers, primarily in high schools and intermediates. In response to growing emotional and behavioural needs among younger tamariki, the model has now expanded into Tamariki Tipu – Growing Children, supporting Years 1–8. This 'whole of school age' approach fosters wellbeing, resilience, and proactive care. Currently in its pilot phase, Tamariki Tipu will launch nationwide in 2026, helping children across New Zealand build strong and hopeful futures.

www.24-7youthwork.nz



Work in progression

In the era of hybrid work arrangements, Formery offers an elevated experience which cleverly caters to competing business needs.



Though it's been years since we left the harshest challenges of the pandemic behind us, the ripple effects continue to shape our built environments – and there are few sectors where this is this more evident than commercial office design. Not only did lockdown restrictions force us to work differently, but they also gave us a long-overdue opportunity to rethink where and how we work. As overhead expenses continue to rise, many businesses are examining the practicalities of traditional office models as they seek to embrace more flexible design solutions that can adapt to evolving workforce needs and economic realities.

In a bid to compete with the creature comforts of home, more clients are working with designers to reimagine how their commercial office spaces look, feel and function. The stark and impersonal aesthetics of harsh lighting, sterile finishes and workstations that lack privacy are rapidly giving way to residential inspired environments. Designers are embracing softer materials,



layered textures and thoughtfully curated furnishings which echo the warmth and familiarity of domestic interiors. This shift isn't purely aesthetic; it's strategic. As hybrid working becomes the norm, offices must now entice employees back by offering something distinctly different from home – yet equally comfortable – to foster focus, encourage connection and support wellbeing.

As we aim to create offices that feel less like a place employees are forced to go and more like a space they want to be in, striking the right balance between comfort and professionalism presents its own set of challenges – especially for businesses that rely on face-to-face client interactions and hosting in-person meetings. While casual seating, cosy lighting and homey finishes can enhance employee satisfaction and productivity, wary business owners worry they could dilute the authority and clarity that traditional corporate environments have long conveyed. For these clients, their office remains a physical extension of their brand, and it must communicate reliability, competence and attention to detail from the moment a visitor steps through the door.

Located in the heart of Auckland's burgeoning Midtown precinct, Formery offers an ingenious solution. More than just a coworking space, the hybrid office mecca is a carefully crafted environment where the customer-first ethos of hospitality design and the utility of commercial workplaces converge. For those seeking to reduce the overheads of traditional office tenancies and banish underutilised boardrooms, Formery offers a clever high-functioning alternative to businesses who aim to impress customers and please employees – a meeting ground that balances professionalism with an inviting sense of place.

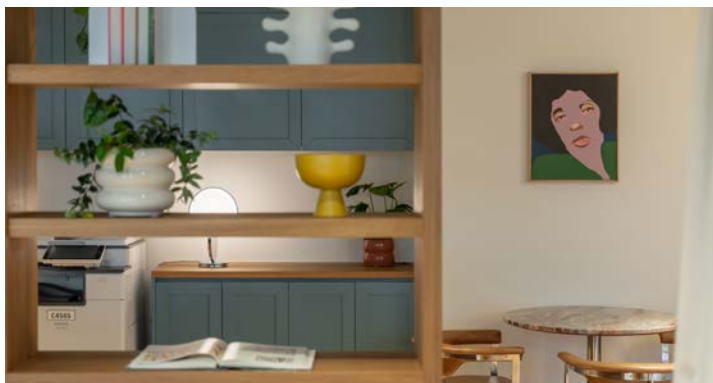
With facilities to support businesses small and large, from fledgling startups to established enterprises, CTRL Space has put their extensive hospitality design experience to next-level use in

creating a flexible and agile hybrid office that feels like an exclusive club. With its elegant combination of luxurious furnishings and finishes and an exquisitely curated Resene colour palette, Formery makes a compelling case for even the most office-hesitant employees to abandon their work-from-home setup.

Empowered by repeat client, Alberts NZ, to create an unparalleled experience, CTRL Space Project Director and Senior Designer Emily Cain and her team pulled out all the stops in bringing this innovative concept to life within a unique block of real estate. "Formery connects three city buildings – 87 Albert Street, 16 Kingston Street and 60 Federal Street. Prior to the fitout, 87 Albert Street felt like just another tired city tower. Ignite Architects laid the groundwork with a new entry façade and we continued the revitalisation journey through the interior, bringing fresh life and identity to an overlooked space," Emily explains.

Along with flexible working environments and shared amenities incorporating the latest tech, Formery boasts concierge services, catering, bookable meeting rooms and boardrooms and health and wellness facilities in its impressive list of offerings. "Our client's business thrives on three core pillars: collaboration, community and aspiration," Emily says. "Our brief was to design a hybrid workspace emphasising design-led shared amenities which would encourage collaboration among tenant businesses. Inspired by hospitality design principles, our approach aimed to facilitate social interaction while ensuring a conducive working environment, attracting upscale tenants seeking a premium space to enhance returns for our client."

CTRL Space's studio process is grounded in a human-centric approach which focuses on how people connect with and interact within the spaces. This commitment to championing user needs in their designs is clearly evident at Formery. "We believe in the



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opposite, left and right: For businesses reassessing the design and function of their commercial office spaces, Formery's unique hospitality-meets-office concept rises to the occasion in meeting the evolving needs of contemporary workplaces with a luxurious setting that is sure to please executives, employees and customers who have a taste for elevated design sensibilities. Its striking and sophisticated colour palette earned the project a Resene Total Colour Commercial Interior Office Coworking Colour Maestro Award. General walls in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Merino, bar front and bulkhead in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Tangaroa and feature walls and joinery in Resene Lustacryl tinted to Resene Casal and Resene Blue Bayoux.





age-old adage that form follows function, and in this case, we established our material palette early on, with colour layered in as the second step to support and enhance those choices. Paint finishes sit firmly in our materiality conversation. We sourced Resene drawdowns to test colours against the broader palette. Brushouts of Resene testpots were topcoated with clears of differing gloss levels to help us fine-tune surfaces, and testpots were used on textured and acoustic elements to ensure consistency. For example, we painted out ceiling services and tested finishes on 3D routed dado panels to get the look just right and ensure the client knew exactly what finish to expect,” says Emily.

“We took a deliberate approach to wayfinding and tenant journey, infusing our hospitality-centered mindset into the corporate environment,” she adds. “Our goal was to craft a workplace that not only operates seamlessly but also cultivates a culture of warmth, connection, and shared experiences. These elements are all brought together using colour.”

The attention to texture across the design is exceptional. Emily and her team employed a variety of sheen levels across different surfaces to manipulate their appearance beyond palette alone. Although a textured Resene wall finish wasn’t originally in the specifications, it now plays a pivotal role in the finished design. “Because of the scale of the fitout, we hit budgetary issues as many projects do. A specialist plaster wall finish was omitted, and we opted to replace it with a Resene Sandtex Mediterranean effect finish to maintain the textural materiality we wanted. We used Resene SpaceCote Low Sheen for the walls, Resene Lumbersider Low Sheen for the exposed services and ceiling and Resene Lustacryl throughout for our joinery items – which we knew would have just the right amount of lustre and the durability

this project needed. The painter needed a bit of convincing that a semi-gloss finish was in fact part of the plan,” Emily says.

“The most rewarding part is seeing the space used as intended,” she adds. “Passing a quiet booth with the curtain drawn, people chatting over coffee, a concierge buzzing past with refreshments, that activity brings the space to life and validates every design decision.”

Of the many Resene colours used for the project, the deep oceanic blue of Resene Tangaroa is the standout for Emily. “It is featured on a full-height dado panel as you exit the lifts, anchoring a striking wall mural by artist Mikey Freedom. Mikey also sent custom canvas artworks from Sydney, which now sit beautifully against our walls in Resene Sandtex Mediterranean effect finish tinted to Resene Triple Sea Fog. The combination creates a strong visual identity for the arrival point.”

For Cordelia Kidd, Head of Brand Integrity for Alberts NZ, the finished project ticks all the boxes. “Formery has been created with a very specific audience in mind – business leaders, professionals and teams who want more than just a desk or meeting room, but a place that reflects the same ambition and energy they bring to their work,” she says. “Inspired by a New York grunge aesthetic and layered with Alberts’ signature refinement, it offers a blend of heritage character, curated design, and brand-led personality that you simply don’t find in traditional offices or coworking spaces. Beyond the design, Formery, like all Alberts spaces, is an intelligent, hybrid A-grade workplace that delivers centrality, networking opportunities and high-end facilities with attractive economics. The community that forms within our walls drives return-to-office, supports team building and ultimately enhances productivity and satisfaction for the businesses we host.”

top tip

For extra durability on high-touch broadwall surfaces like hallways and busy meeting rooms, apply a topcoat of Resene SpaceCote Clear over your colour. Resene SpaceCote Clear brings an extra layer of enamel-style toughness in a low sheen finish without sacrificing durability. It’s designed to protect interior wall paints and wallpaper with its built-in scuff resistance.

Resene
Blue Bayoux

Resene
Tangaroa

above and opposite: Formery’s design is hospitable and welcoming while making visitors feel like they’ve been admitted to an exclusive club – which is especially true for some users. Those who have signed on for a Private Suite or Bespoke tenancy at Formery immediately become members of Formery Club. The Club is a space where members are encouraged to have informal meetings, coffee catchups or host client functions. Featuring a full bar set and numerous meeting rooms, tenants can treat these spaces as an extension of their office and a place to have a change of scenery while members use it as their main area to do business and network. Entry wall in Resene Sandtex Mediterranean effect finish tinted to Resene Triple Sea Fog, exposed services in Resene Lumbersider Low Sheen tinted to Resene Truffle, general walls and meeting room ceiling in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Merino, bar front and bulkhead in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Tangaroa and feature walls and joinery in Resene Lustacryl tinted to Resene Blue Bayoux.

Resene
Merino

Resene
Triple Sea Fog

Resene
Truffle





top tip

When retrofitting an office space, view samples of your Resene colour selections in situ after your lighting is installed before finalising your specifications. This will ensure you and your client are happy with how they will look in the space and allow a chance to make adjustments if necessary. Resene specifiers can order free A4 Resene drawdown paint swatches of their colour selections at www.resene.com/drawdowns, which are produced with actual Resene paint. These larger samples provide a better representation of how the colour will look once it's been applied.

Resene
Casal

For Cordelia, the effort that the project team put into a finished product that has remained true to the original intent is the most impressive result. “The layering of textures, the play of light against darker tones and the subtle rawness brought through materiality all give the interiors a sense of durability, timelessness and personality,” she says. “It feels authentic, tactile and full of detail. Every corner has been considered, and together it creates a space that feels elevated yet approachable. I love that the design communicates the type of tenants who feel most at home within Formery; it doesn't feel anonymous, but rather like it already belongs to the kind of businesses and individuals we built it for.”

“What I love about the palette is how it shapes the experience of being in the space,” Cordelia adds. “It is unapologetically bold but still deeply considered. The muted tones and natural textures bring a sense of calm and composure, while the blues inject clarity and vibrancy. It's a combination that makes the space feel professional yet approachable, distinct yet still connected to the wider Alberts portfolio.”

“From the beginning, Formery has always been about more than design – it's also about intent,” explains Cordelia. “We put an enormous amount of research into understanding how people want to work, move and connect, and that shapes every choice we make. Midtown itself is a huge part of that story. With CRL on the horizon and unparalleled access to transportation options, this precinct is evolving into Auckland's culture and community hub. Formery is designed to reflect and contribute to that regeneration. It's not just a building, but part of a wider movement of connection and ambition in the city. Working with CTRL



Space, Statement ID and Coco Republic allowed us to translate those ambitions into a physical space that feels authentic to its audience and aligned to Alberts.”

This attention to detail is part of what earned Formery a Resene Total Colour Commercial Interior Office Coworking Colour Maestro Award. While many contemporary office spaces feature neutral palettes, the project’s thoughtfully curated colour scheme stood out for the judges. “Infused with a sophisticated air of ‘office space meets corporate club’, this project cleverly transforms a workplace into something that feels more like a hospitality space,” the judges commented. “The colours and sheen levels have been carefully selected to play with the lighting and set the mood. The scheme is beautifully harmonious and well-grounded as a means of supporting those engaged in mutually rewarding business discussions.” **BW**

To learn more about the office spaces and amenities that Formery has on offer, visit www.formery.alberts.nz.

design CTRL Space, www.ctrlspace.co

build Focus Construction, www.focus.co.nz

furniture procurement and styling Statement ID, www.statementid.co.nz, in collaboration with Coco Republic, www.cocorepublic.co.nz

images Sarah Grace Photography, www.instagram.com/sarahgracephoto

above, left and opposite: The project team’s superb attention to detail is part of what makes the ambiance at Formery feel so luxurious. In addition to the exquisitely coloured interior setting created by CTRL Space, Statement ID managed the procurement of furniture and décor from Coco Republic and curated a refined, considered styling package. Their selection of art, books and objects adds a strong sense of personality to the custom joinery throughout the space. Upper hallway walls in Resene Sandtex Mediterranean effect finish tinted to Resene Triple Sea Fog with panelling in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Tangaroo, exposed services in Resene Lumbersider Low Sheen tinted to Resene Truffle, general walls and meeting room ceiling in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Merino, meeting room feature walls and joinery in Resene Lustacryl tinted to Resene Casal.

- Resene Merino
- Resene Truffle
- Resene Triple Sea Fog
- Resene Tangaroo



12 questions with

Peter Beaumont

The highly acclaimed NZIA Fellow and Resene Total Colour Lifetime Achievement Award winner shares his top projects and advice from his extraordinary career.

After a distinguished career spanning more than 40 years, Peter Beaumont has been nothing short of an inimitable figure in New Zealand architecture. The recently retired NZIA Fellow has left behind an incredible legacy centred on the transformative power colour has on shaping human experience. His most celebrated works – including the pioneering Kimi Ora Special Needs School in Naenae and the Wellington SPCA – have garnered multiple awards recognising a commitment to design with integrity that heroes sustainability and strategic use of colour.

Peter's work has substantially influenced students of all ages. In addition to his many projects in the education sector that have had a positive impact on young New Zealanders, Peter has also generously shared his



above and opposite: Kimi Ora School in Naenae stands out as one of the most memorable projects of Peter Beaumont's career. The school serves special needs students, many of whom have moderate to severe visual impairment. To facilitate orientation, wayfinding and to clearly distinguish doorways and signal paths between spaces, Peter and his colleagues at TEAM Architects used a range of Resene products to add colour and ensure there was adequate tonal contrast for navigation. The project features an exterior in Resene Bazaar, Resene Bullseye, Resene Double Stonehenge, Resene Eighth Hillary, Resene Green Smoke, Resene Hillary, Resene Nepal, Resene Tsunami, as well as 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 on the interior. Project by TEAM Architects, www.teamarchitects.co.nz. Build by Maycroft Construction, www.maycroft.co.nz. Painting by MRC Contracting Ltd. Images by Kevin Hawkins Photography, www.kevinhawkinsphotography.com, and TEAM Architects.

knowledge over many years as a lecturer – inspiring aspiring designers and guiding interns and colleagues through his devoted approach to mentorship.

As the most recent winner of the Resene Total Colour Lifetime Achievement Award, Peter was lauded for his “innate ability to use colour in a practical way that supports architecture, defines spaces and guides movement intuitively,” as well as his generous mentorship, bravery and confidence in exploring colour as a core design tool.

Peter shares more about his most memorable projects, advice that resonated throughout his career and the Resene hues that adorn his home.

What drew you to a career in architecture? Is it something you always wanted to pursue?

Lego, dyslexia and mathematics. Architecture is something that I was drawn to as a child. I was persuaded to try engineering at Canterbury, then finished a math degree before starting architecture school in Wellington. Architecture had been a powerful itch that has taken sixty years to work through.

Looking back on your career, which projects were among your proudest and what made them so special for you?

Kimi Ora School was a new build special needs school with a very challenging brief. This required a lot of research. We did an extensive POE (post occupancy evaluation) on the old Kimi Ora facility to understand how the staff and students interacted. The guiding principle was how the new building and its grounds could

-  Resene Pearl Lusta
-  Resene Thorndon Cream
-  Resene Eighth Hillary
-  Resene Half Tana
-  Resene Linen
-  Resene Tana
-  Resene Half Hillary
-  Resene Double Tana
-  Resene Hillary
-  Resene Craieburn
-  Resene Bazaar
-  Resene Stonewall
-  Resene Double Stonehenge
-  Resene Nepal
-  Resene Tsunami
-  Resene Night Moves
-  Resene Beatnik
-  Resene Green Meets Blue
-  Resene Apache
-  Resene Afterglow
-  Resene Clockwork Orange
-  Resene Bullseye
-  Resene Arthouse

be designed to best serve the needs of the children and staff. Another was the Wellington SPCA, which was a reworking of the heritage-listed former Fever Hospital on Mount Victoria. Again, a challenging brief, limited budget and a brilliant client and project team. A third would be our family home in Brooklyn. It's a Wellington hillside house with difficult access, multiple constraints and caveats on the site as well as a challenging microclimate. However, it was a nice opportunity to experiment in form, materials and colour – and then we got to live in it, which has been sublime.

Are there any past projects you would revisit if you had the opportunity? What changes or additions would you make if you were unencumbered by constraints like budget, clients, council and time?

Without constraints like budget, clients, time and regulations, I might not have got anything done. We did get to revisit the Kimi Ora School project for an additional classroom, even though it had been made clear that the new school would never be extended. The request was for a duplicate of one of the classroom suits, which we did. However, it did mean losing part of the outdoor areas, which were integral to the original project.

You have taken quite a few students under your wing over the years. What has been your favourite part about mentoring budding architects and designers?

Over the past 20 years, our office has employed a new graduate most years and many stayed with us through to registration. Working closely with bright young people has been a great boon. They have talent, enthusiasm, fresh ideas and they're great at sorting IT issues. It's also gratifying to see them develop their careers after they've left the firm.

What is the best piece of professional advice you've ever been given that resonated throughout your career?

Before I went into sole practice, I had been teaching at the university for about ten years, so I met with several architects about my possible transition back into practice. Gerry Melling's advice was, 'just get on with it' – which was great advice, and I very soon learnt that I was not cut out to be a sole practitioner. Within a short time, I had joined forces with Jane Kelly and Warwick Bell, becoming TEAM Architects Wellington.

What would you suggest to someone who is feeling stuck in a rut or struggling with their creativity on a project?

Turn it upside down, literally or figuratively. If you are stuck, you need to change something or even do something else for a while. Take the dog for a long walk.

If you could go back in time and give young Peter one piece of advice, what would it be?

Don't be so serious, it may never happen. Some projects are just not meant to be, and of the ones that do get built, almost all get knocked over sooner or later.

What do you think are some of the biggest challenges the industry is facing right now? Do you see any opportunities in those challenges to do things better than we were doing them before?

We are still facing huge challenges in terms of energy, resources and the environment, but the more recent emergence of AI could be the greatest disrupter yet. Treats and opportunities?

What is the most inspiring place you've ever visited and what made it special?

The Pantheon, Rome circa 2nd century AD. It's an extraordinary building that's essentially a single interior space of one material: concrete. A large drum 43m diameter by 22m high with a hemispherical dome and a 9m hole in the roof, the building has proven to be highly adaptive to the cultural and political needs of a city and a nation for 1900 years.

If you could have dinner with an artist or design icon from the past or present, who would it be and what would you talk about?

Hone Tuwhare, Barry Brickell, Ralph Hotere or John Bevan Ford. Topics would include work-life balance, your most underrated colleague, the best dog you ever had and favourite beach or walking tracks.

If you could magically invent something that doesn't exist, what would it be and why?

Maybe a dog with longevity – although, at my age, the next dog I have may just meet that requirement.

Which is your current favourite Resene colour, what do you like about it and in what design context would you use it?

It's impossible to give one favourite. At home, I've used a lot of Resene Tana and Resene Half Tana in the interior. Our studio is on the top level of the house with daylight and views on three sides. It's all painted in Resene Tana with a clear finished plywood floor and ceiling and dark grey aluminium joinery. I've used darker shades like Resene Stonewall and Resene Double Tana for a strong, calm feeling in the stair tower and our bedroom. Elsewhere, you'll find Resene Apache, Resene Craigieburn, Resene Grey Suit, Resene Green Meets Blue and that old workhorse Resene Thorndon Cream on a few ceilings. The exterior of the house is painted with Resene Linen on the weatherboards, Resene Arthouse on the ply at the entry alcove and the stair tower wall with some contrasting Resene Awol in the mix. **BW**



Capture

A snapshot of today's top colour and design trends.



Mediterranean-inspired outdoor patios are soaring in popularity. Celebrated for their blend of rustic charm, natural materials and breezy, resort-style comfort, these spaces offer a perfect retreat for relaxed entertaining and year-round outdoor living.

Walls painted in Resene Spanish White with Resene FX Paint Effects medium mixed with Resene Eighth Spanish White applied over top and faux terracotta tile floor in Resene Pendragon with faux grout lines in Resene Half Sour Dough. Table and chairs from Bradfords Interiors, vases and tableware from Michael Joyce, lamp from Tim Webber Design.

Resene Eighth Spanish White Resene Spanish White Resene Half Sour Dough Resene Pendragon

Black wood stains continue to be a popular way to introduce refined depth and drama to projects inside and out. Borrowing from both Japanese and Scandinavian design traditions, this approach balances boldness with restraint, offering a grounded, tactile beauty that feels both modern and timeless without masking the beauty and texture of the timber's natural grain.

Wall finished in Resene Aquaclear Satin mixed with Resene Japan Black Colour Enhance, timber floor in Resene Qristal ClearFloor mixed with Resene Japan Black Colour Enhance, concrete plant pots finished in Concrete Clear Satin mixed with Resene Japan Black Colour Enhance, stool finished in Resene Aquaclear Satin mixed with Resene Walnut Colour Enhance.

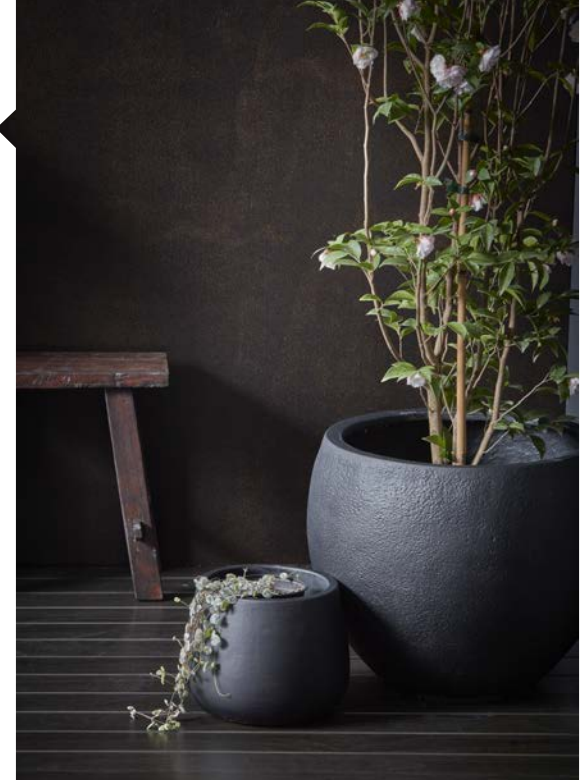
Resene Alabaster Resene Colour Enhance Walnut
Resene Ted Resene Colour Enhance Japan Black

top tip

Resene Colour Enhance can be mixed into a range of Resene products including clears such as Resene Aquaclear and Resene Concrete Clear and used to change the look of already stained or clear coated timber furniture, doors, joinery and more without the need to sand the wood back to bare. To intensify the look, apply additional coats of your colour enhanced clear rather than trying to apply a single layer too thickly – which can affect the integrity of the product finish.

Designers are increasingly turning to character neutrals as a sophisticated alternative to stark white. These nuanced paint colours, infused with complex undertones, offer warmth, depth and a quiet elegance, creating spaces that feel considered and lived-in rather than cold or clinical – which is particularly important in minimalist settings.

Wall and round column painted in Resene Ted, floor in Resene Alabaster. Chair from Soren Liv, table and rug both from Ligne Roset, lamp from Tim Webber, artwork by Elliot Love from Parnell Gallery.





Wallpaper designs that mimic natural textures such as timber, brick, stone, or marble are emerging as a clever way to introduce architectural interest without the structural commitment. These tactile-inspired designs add depth and material richness, blurring the line between illusion and authenticity in contemporary interiors.

Wall in Resene Wallpaper Collection Stories of Life 39659-6.

Designers are embracing the rich, earthy pairing of cream and chocolate brown as a softer and more inviting alternative to a classic black and white palette. This shift brings a sense of warmth and tactility, grounding spaces in natural tones that feel both contemporary and comforting.



Resene Colorwood Breathe Easy

Walls painted in Resene Meringue and floor finished in Resene Colorwood Breathe Easy and overcoated with Resene Qristal ClearFloor. Table from Soren Liv, chairs from Slow Store, pendant lamp from Lighting Direct, bowl, glassware, tablecloth and books from A&C Homestore, vase from Kmart.

- Resene Meringue
- Resene Stepping Stone
- Resene Aviator



There is an increasing use of bespoke and customised furniture pieces to bring individuality and a personalised narrative to their clients' spaces. Often finished in bold statement colours like Klein blue, these one-of-a-kind creations serve as both functional elements and expressive focal points.

Wall painted in Resene Stepping Stone, floor finished in Resene Colorwood Breathe Easy and overcoated with Resene Qristal ClearFloor, cabinet interior and tray in Resene Aviator, shell in Resene Quarter Tea. Cabinet from Mocka, throws and rug from Baya, books from Flotsam & Jetsam, clock and vase from Nood, stool from Kmart.



Deep, dramatic red paint colours continue to be prized for infusing intimate interior spaces with a sense of passion, confidence and historical richness. Whether used to envelop a room or as a striking accent, these saturated hues create an atmosphere that is both moody and magnetic.

Back wall and columns in Resene Spitfire, left wall in Resene Half Hairy Heath with moulding in Resene Earthstone, floor in Resene Sugar Loaf, vase and lamp base in Resene Dark Knight and artwork in Resene Breeze, Resene Malibu and Resene Pizza. Table, chairs and trolley from Soren Liv.

- Resene Sugar Loaf
- Resene Breeze
- Resene Dark Knight
- Resene Half Hairy Heath
- Resene Earthstone
- Resene Malibu
- Resene Pizza
- Resene Spitfire



Bold cobalt paint colours like Resene Resolution Blue, Resene Space Cadet and Resene Aviator remain top options among brave clients for their fresh, modern energy that's both striking and versatile. These blues communicate a confident sense of style that injects spaces with sophistication and unmistakable character.

Wall, shelf and sideboard painted in Resene Resolution Blue. Sofa and coffee table, fruit bowl, ceramic basket, from Slow Store, rug from Baya, side table and bookends from Soren Liv, lamp from Kayu Studio, cushion from Città, artwork by Greer Clayton from Parnell Gallery.

top tip

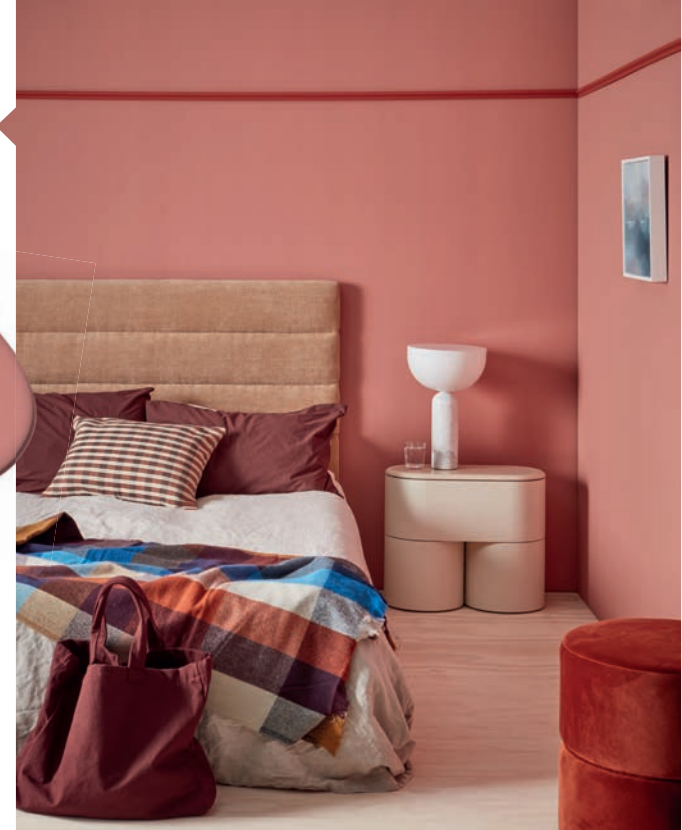
For more powerful cobalt and ultramarine colour options, check out the Resene Beyond the sea palette – which features six striking paint colours made from authentic ultramarine pigment. Visit your Resene ColorShop for more information and to see samples of these incredible, limited-edition colours in person.

Rich rosy pinks brimming with warmth and romance have become a big trend for hospitality spaces like restaurants, bars and hotels. Nuanced versions like Resene Coral Tree, Resene Awaken and Resene Florentine Pink strike a balance between softness and strength, enveloping spaces in a glow that feels current, comforting and intimate – especially when used to 'colour drench' spaces.



Walls painted in Resene Coral Tree, moulding in Resene Prairie Sand and floor finished in Resene Colorwood Breathe Easy. Bedside table, lamp and glass from Slow Store, duvet cover from Foxtrot Home, pillowcases, throw, cushion and tote bag from Città, artwork by Greer Clayton from Parnell Gallery.

- | | | | |
|--|------------------------|--|-------------------------------|
| | Resene Awaken | | Resene Colorwood Breathe Easy |
| | Resene Florentine Pink | | Resene Resolution Blue |
| | Resene Prairie Sand | | Resene Space Cadet |



Leveraging a palette that blends warm and cool paint colours across a single space is gaining traction as a method for crafting dynamic, multidimensional interiors. This thoughtful 'temperature' contrast has a balancing effect that results in environments that feel effortlessly harmonious. **BW**

A4 drawdown paint swatches and testpots (clockwise from top to bottom) in Resene Aviator, Resene Boundless, Resene Amaranth, Resene Roadster, Resene Stepping Stone, Resene Coconut Ice, Resene Thunderstorm and Resene Quarter Tea. Projects by Amber Armitage, images by Wendy Fenwick.

- | | | | |
|--|---------------------|--|--------------------|
| | Resene Quarter Tea | | Resene Coconut Ice |
| | Resene Amaranth | | Resene Roadster |
| | Resene Thunderstorm | | Resene Boundless |









In *living* colour

Drez reshapes our human connection to urban spaces through visual effects that need to be seen to be believed.



left: Melbourne-based artist Drez stands in front of a mural he created for the Benalla Street Art Festival painted with Resene Violent Violet, Resene Christalle, Resene Tory Blue, Resene Sail, Resene Pattens Blue and Resene White.

	Resene White		Resene Sail		Resene Christalle
	Resene Pattens Blue		Resene Tory Blue		Resene Violent Violet

effect. Graffiti was important in terms of building a foundation for creating movement and discovering what happens when you put different colours next to one another. That’s when I started to create different visual effects that would build a feeling of energy. When I moved towards painting and geometric non-figurative work, I was getting to a point where I wanted to pull back from a broader lens to focus on colour, how it informs movement and depth and all the ways in which it can alter space. I would do the same with graffiti, but back then, it took on a much rawer form,” he recalls.

What Drez considers his flagship project – a mural he completed for ESR Australia & NZ in 2024, titled *Chromatic Oscillation* – is a colossal 216m x 14m symphony of colour. “It was a memorable project for me because it’s so large but also because of its location. It’s right on the side of a motorway and gets passed by more than 100,000 cars each day so it was designed to respond to that movement. There are different gradients layered on top of one another that change as you travel from right to left. It was such a great opportunity and a treat for me to be able to put my ideas out there like that. I used around 30 different Resene paint colours for it, which were then hand mixed to create about 300 different colours in total that allowed me to create that visual effect,” Drez says.

Though Drez has found his unique artistic voice through his instantly recognisable technique, he never stops experimenting. “I’m always playing with different colours, transitions and movements. There’s always one little thing here or there that gets tweaked as I’m starting to play around, and I might come back to it another time with another piece. I take a slower and more measured approach to my experiments now. I think I used to be all over the place with wild experimentations, but I’ve become more restrained.”

The aesthetic explorations he embarks on today are primarily tied to the environments where his murals will live. “I believe my best works are pieces that integrate with and pull colours from

On walls that Melburnians previously passed but never paused to appreciate, innovative works by Australian artist Drez are now grabbing attention. Through vivid Resene palettes and shapeshifting gradients, his work is a physical testament to the emotional power of colour. Armed with a distinct visual language that blends an exceptional understanding of colour theory, geometric precision and playful experimentation, Drez aims to create immersive spatial experiences that speak to their immediate environment, enabling viewers to take control of what they perceive.

Born and raised in Melbourne, Drez says he has always been creative but had trouble believing he could make a full-time career of being an artist. “My uncle is an architect, my mum did interior design and is now a ceramicist, and my dad was a

landscaper. I think they all influenced me in a visual sense as they were each concerned with aesthetics. Doing creative work has always been at the forefront of my priorities. But for a long time, it seemed like an impossible task to actually make money as an artist. When I was starting out, I didn’t know anyone who made a living just by making paintings.”

Over the past 16 years, Drez has undergone an evolution from being primarily a graffiti artist to a successful muralist and a gallery artist. With that progression, he has taken on a minimalist approach to form and shape that’s defined by his brilliant use of colour. “I started pushing the boundaries of my visual imagery back when I started doing graffiti, and that’s where I started exploring colour and developing my method for combining different hues to create what’s become my signature gradient



above and right: Through a practice grounded in both intuition and precision, Drez reimagines how we experience and connect with urban environments. Rather than being simply a static image, many of his bold gradients create illusions that appear to shift as the viewer changes their vantage point. A perfect example of this technique is *Chromatic Oscillation* (2024), which was painted for ESR Australia & New Zealand in Laverton, VIC. Located next to a motorway, the mural comes to life as cars pass by. Drez started with 28 different Resene paint colours, Resene Space Cadet, Resene Aquamarine, Resene Tree Frog, Resene Wild Willow, Resene Mint Julep, Resene Buttermilk, Resene Touche, Resene Tuscany, Resene Merlot, Resene Grapevine, Resene Half Resolution Blue, Resene Daisy Bush, Resene Dancing Girl, Resene Ballerina, Resene Sakura, Resene Splash, Resene Hypnotic, Resene Anise, Resene Aqua, Resene Malibu, Resene Home Run, Resene Reef, Resene Sweet Corn, Resene Calico, Resene Boogie Wonderland, Resene Blue Gem, Resene White and Resene Black. From these, he mixed more than 300 gradient variations to create the mural's captivating effect.

	Resene Sandy Beach		Resene Reef		Resene Sakura
	Resene Buttermilk		Resene Hypnotic		Resene Ballerina
	Resene Splash		Resene Anise		Resene Dancing Girl
	Resene Sweet Corn		Resene Wild Willow		Resene Daisy Bush
	Resene Mint Julep		Resene Home Run		Resene Blue Gem
	Resene Calico		Resene Tree Frog		Resene Grapevine
	Resene Touche		Resene Green Pea		Resene Aqua
	Resene Tuscany		Resene Aquamarine		Resene Malibu
	Resene Merlot		Resene Black		Resene Half Resolution Blue

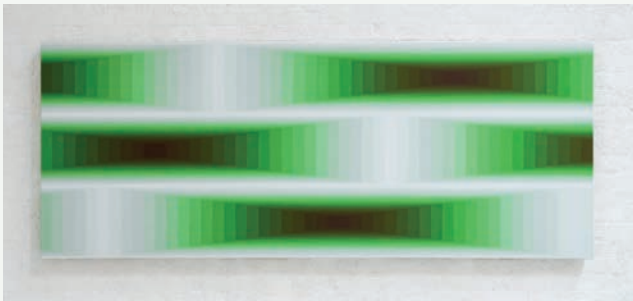


their immediate architectural surroundings. I think my works that act as a conversation with their built environment are successful – and perhaps more accessible for the viewer – because they become part of the urban fabric. I might choose to bring out a colour from a patch of rust nearby, and I really want to enhance how it fits in with the bigger picture and how people can interact with it. It becomes much more experiential compared to just an image on a wall,” he says.

Creating opportunities for members of the community to interact with his work has become one of Drez’s most important goals. “I am interested in creating work that can be engaged with regardless of whether you understand what the work is supposed to mean. I see it as creating visuals that are democratised and non-exclusive which are meant to create community in a slightly different way than other types of art or street art. With other artwork, you might be kept in the dark about what the story is, but these murals are for everyone to enjoy and experience and how they want to engage with that space.”

Compared to other types of physical art, such as architecture, sculptures and canvas paintings, murals are often more ephemeral and don’t hold the same longevity. But as more people have begun recognising the positive benefits and emotional impact that murals offer to their communities, there has been a push from local councils and building owners to invest in commissioning more of this type of art.

“I think the increase in value that’s now being placed on murals and street art is a reflection of the times. Being so contemporary and fleeting, street art is always very relevant to the here and now. Instead of being focused on the historical value of the person who made or designed something, murals are more about the value



and importance they provide in reflecting the local communities and placemaking. If someone passes a mural on their way to work every day, they develop a personal connection to it, and there's a different kind of value in that." Drez explains.

In addition to his murals, Drez also creates more traditional forms of art. His most recent exhibition was a solo show at MAGMA (www.magmagalleries.com) which was titled Saturation Point and featured 11 canvas paintings, two sculptural light pieces and a mural. Off the back of the show's success and seeing how visitors interacted with his work, Drez has started working on several new aluminium sculptures that use colour to create visual effects as the viewer moves past them. "I have been making sculptures for the past three years, but I am constantly further developing them. These new works are all about giving agency to the viewer and allowing them to control what they see, and the almost kinetic effect that's created as people walk past will be a key part of that," he says.

Drez generally starts planning his artistic palettes by first looking to his Resene colour charts. "When I come up with new combinations, I am always looking to achieve a balance between specific colours that define what I'm doing and other colours that I can add in to create what I like. There are a number of Resene colours that I've come to know very well which are all nice, bright, clean colours," he says.

Since the placement of each mural plays into his specific colour selections, the mural's location helps dictate whether he keeps his palette saturated or opts for a more muted look. "Depending on the environment or surface, I might use fewer colour or more colours – and I may have to mix my colours differently to better suit those environments and get the right level of contrast," he says.

"I love Resene for the depth of colour, vibrancy, glossiness, coverage and longevity their paints offer. The pigment load of the colour is so crucial in my work and being able to get rich colours

left: *Coriolis* (2025) was featured in Saturation Point, Drez's recent solo exhibition at MAGMA in Melbourne, and captivates with a palette in Resene White, Resene Anise, Resene Wellywood, Resene Green Pea and Resene Black. Projects and images by Studio Drez.

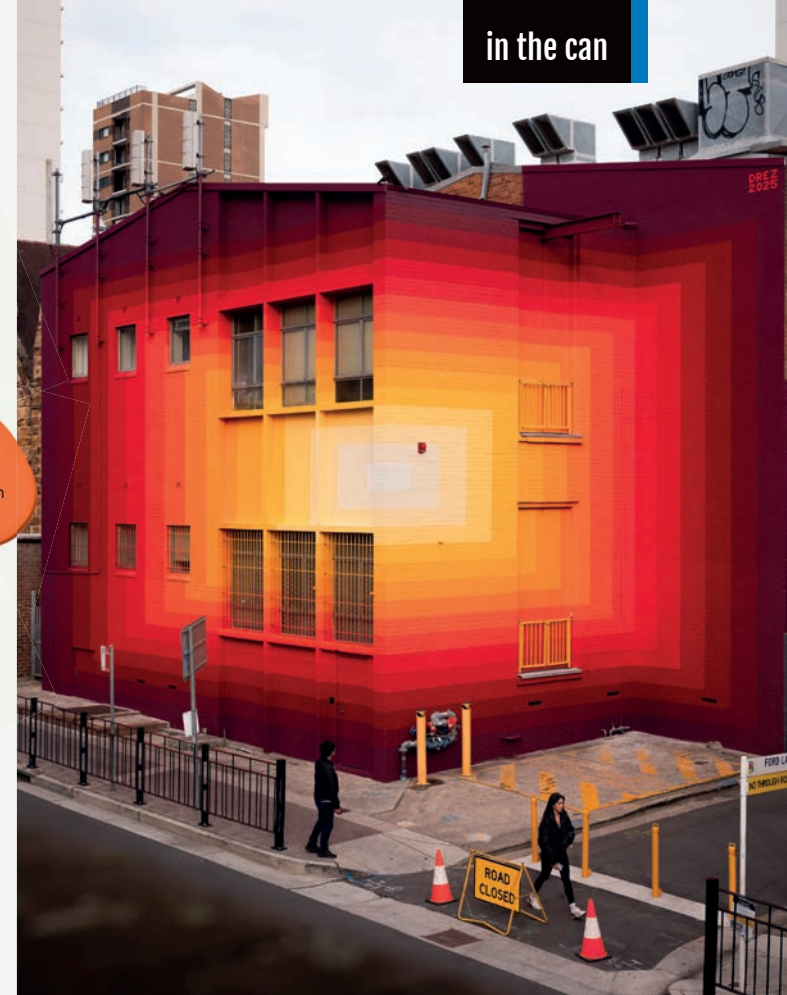
at full opacity in just two coats is a huge advantage. If you're just painting a wall in one solid hue, it isn't as big a deal to have to do another coat. But if you're working on a mural that has fifteen or more colours and having to do a third, fourth or fifth coat, it's a pain to have to wait for each one to dry before moving on," Drez explains.

"I think the quality of Resene colours is key, too. The fact that there are so many different bases means that you can get those clean, pure colours – and that kind of purity in colour is crucial in getting the kind of richness and depth I'm after on the wall. Having a good relationship with my Resene ColorShop and Resene Representative and being able to call them up whenever I have any questions is awesome. Their team is just so great to work with and that plays a big part in why I use exclusively Resene for my work," he adds.

Among his current favourite colours are Resene Adrenalin and Resene Wellywood. "Being able to get a fluoro-looking green that is colourfast which I can mix into blues and greens to brighten them without adding muddiness is just awesome. Resene Riptide is a great aqua blue that I use a lot as well. Resene Havelock Blue and Resene Governor Bay are two other really rich colours that I have been using frequently."

As his career continues to gain momentum, Drez encourages those who are interested in starting or growing their own artistic practices to take action and be persistent. "I honestly think just putting yourself out there and getting into it is the best thing to do. I think if you can try to create a work ethic where you're consistently making stuff and sharing it, you're going to make it. Don't just wait for opportunities to come to you. Get out there and do it and good things will follow." **BW**

To see more of Drez's dazzling work, check out his website (www.studiodrez.com) Instagram feed (www.instagram.com/d.r.e.z) and YouTube channel (www.youtube.com/@StudioDrez).



above: Among his other creative influences, Drez has a strong appreciation for the work of Carlos Cruz-Diaz and Katherine Grosse. "I love their use of space, colour and form, and the way their work interacts with the environment – both in very different ways. I'm also pretty interested in the European pop art world from the 60s and 70s and the abstract expressionist movement from America as well," he shares. *Ford Lane* (2025) in Burwood, NSW pulls in viewers with an electric palette of Resene Mulberry, Resene Lusty, Resene Red Hot, Resene Adrenalin, Resene California, Resene Supernova, Resene Sandy Beach and Resene White.

	Resene White		Resene Red Hot		Resene Riptide
	Resene Supernova		Resene Lusty		Resene Boogie Wonderland
	Resene California		Resene Mulberry		Resene Space Cadet



Heart of the matter

St Hilda's looks towards a brilliant future with a richly layered campus redevelopment brimming with meaningful design details.

St Hilda's Collegiate School in Dunedin has a longstanding reputation as a leading Anglican girls' school, renowned for its commitment to academic excellence. With a history dating back to 1896, the state-integrated institution nurtures a vibrant community of approximately 450 students. Last year saw the completion of a significant refurbishment that will help see St Hilda's legacy continue as a cornerstone of education in the region with a modernisation that not only better serves the needs of the community, but looks great while doing it.

Led by Cameron Grindlay of Dwelling Architectural Design, the school's inspiring architectural transformation saw an aging campus clad in colourless plaster and concrete flourish into an atmosphere that centres imagination and creativity. With an admirable commitment to repurposing materials and an elevated colour palette, the refurbishment showcases a structure with sophisticated modernist sensibilities, words like "dull", "drab" and "convent-like" which had been used to describe the school just five years ago no longer fit.

After Dwelling's success with the school's new Visual and Performing Arts Centre, which opened in 2019, Cameron and his team were asked to turn their attention to four other buildings on campus. In addition to known maintenance related to the buildings' advanced age, an audit was completed to try and uncover other issues that the school faced so that the refurbishment and master planning could be handled proactively. Many of the challenges they uncovered were related to enrolment outgrowing fire safety regulations as well as a lack of accessibility and connection, both within the campus and the school's relationship to the city.

The campus sits on an incredible piece of real estate overlooking Dunedin with expansive views of the city and harbour. However, its relationship to Dunedin was blocked by the cold and dark Whitby Hall. Since the school's dance and drama programmes had already moved into the new arts centre building, Whitby was largely empty aside from toilets, storage and a moist and chilly classroom. Other issues that needed to be addressed








above and previous spread: An exciting transformation has not only brought fresh and vibrant energy to St Hilda's Collegiate School in Dunedin but also helped better connect the campus to the community. Previously, the school's neutral white and grey exterior did not include any colour variations. After the refurbishment, a range of blues were used to highlight and bring character to the exterior plaster in Resene X-200 waterproofing system tinted to Resene Bondi Blue, Resene Wet N Wild, Resene Endeavour, Resene Lochmara, Resene Curious Blue, Resene Picton Blue, Resene Malibu, Resene Anakiwa and a custom Resene blue that was colour matched to the school's branding. Exterior concrete blocks and foundations in Resene X-200 tinted to Resene Half Black White, soffits in Resene Lumbersider Low Sheen tinted to Resene Half Black White, exposed structural steel in Resene Uracryl 402 tinted to Resene Grey Friars, steel cross painted in Resene Uracryl 402 tinted to Resene Bright Spark and Resene Poppy, handrails in Resene Uracryl 402 tinted to Resene Black and exterior cedar in Wood-X Goldrush (available from Resene ColorShops).

Resene Curious Blue

Resene Half Black White

 Resene Anakiwa	 Resene Wet N Wild	 Resene Poppy
 Resene Malibu	 Resene Bondi Blue	 Resene Half Grey Friars
 Resene Picton Blue	 Resene Bright Spark	 Resene Grey Friars
 Resene Lochmara	 Resene Goldrush	 Resene Black

included poorly designed internal gutters and leaking plaster that was causing growing maintenance issues; the existing chapel could no longer house the entire school; the classrooms and canteen needed to be larger; the school lacked on site catering facilities to accommodate their 150 boarders; and the two main stairwells to the quad were insufficient for moving staff and students.

Amid these issues, Dwelling also found plenty of opportunities and special characteristics that defined St Hilda's and needed to be reflected in the redesign. "Heart, quality, community and connection; these principles became the core of all design decisions. We identified that the heart of the campus was the chapel, and this needed to be supplemented by the two other important spaces that bring community and connection, the library and cafeteria," Cameron explains.

Cameron says that working across the four existing buildings while trying to find a way to unite them and reduce maintenance issues going forward for the school was indeed a challenge, but it was also satisfying from a practical point of view. "The chapel was extended to allow the entire school to meet while connecting the first floor of the quad between Geraldine House and humanities via a new mezzanine, ensuring greater accessibility and movement within the campus. This was supplemented with a new third stairwell

in Whitby Hall to relieve congestion. The chapel roof was partially raised and the footprint was extended to the line of the existing quad veranda only, ensuring the quad was not encroached upon."

"The exterior chapel extension was kept in a similar style to the existing but we added hints of blue and cedar to make it more welcoming and open while the interior pays homage to the original chapel, which was a popular space. The library and cafeteria were relocated into the new Whitby Hall, adjacent to the chapel, to bring the heart of the school together as one and open the campus to the city via glazing to the east. Heriot Row became the new access to the cafeteria – meaning it was away from the main student thoroughfare, ensuring greater safety. Whitby Hall's new mono pitched roof faces towards the outside of the school to eliminate three problematic internal gutters. New walls to the south and east of Whitby and a new north wall for the chapel further reduced construction details contributing to the leaky building plaster," he adds.

As the design developed, trees became emblematic of the project design's overarching ideas of heart, community and connection. "The school motto is 'Beati Mundo Corde', meaning 'blessed are the pure in heart'. Trees have a purity to them and bring protection and shelter. They bear fruit, and the ideas of heart, community and connection similarly 'bear fruits' like peace and patience. In an ever-

left: The signature blue from St Hilda's branding appears across the project through paint, carpeting and various bespoke details. For variation, contrast and depth, a range of other Resene blues and greys were used in the project, including Resene Bondi Blue, Resene Wet N Wild, Resene Endeavour, Resene Lochmara, Resene Curious Blue, Resene Picton Blue, Resene Malibu, Resene Anakiwa, Resene Grey Friars and Resene Half Grey Friars. Many interior timber details use repurposed materials from Whitby Hall and the old chapel and are stained in Resene Colorwood stains chosen to match their existing tones and then finished in Resene Aquaclear satin. Interior painted doors, trims and ceilings in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Half Black White.

Resene Endeavour

Resene Black White

changing world that is not always changing for the better, the virtue of trees is to be commended and learnt from," Cameron says.

Vertical timber was used along with exposed structural steel to reinforce the idea of trees and community. Structural 'trees' in the library, an acoustic 'tree canopy' ceiling and a 6m high tree 'growing' in the new stairwell were added to offer a message of shelter, safety and the opportunity to grow and explore.

While sending project materials to the landfill during demolition would be less expensive, the school's approach to recycling and reusing what they could was commendable. The existing Oregon trusses from the chapel were repurposed as timber trim. In the new chapel, rimu veneer was carefully removed and reinstalled as a tribute to the original chapel. Longrun tray roofing was reused, as were windows and doors. Most of Whitby Hall's foundation was kept and existing Jarrah tongue-and-groove flooring from the building was salvaged and repurposed. Existing heat pumps were also relocated to places more easily accessible for maintenance.
















Since the school's original exterior colour scheme lacked interest, that design team looked to the skies, surroundings and St Hilda's branding for hues that would accent the buildings' architectural elements. "Given the location and orientation of the school, lots of natural colour comes in through the windows which constantly changes depending on the weather – from brilliant blue skies to dark grey storm clouds," Cameron says.

The design team worked with Resene to create a custom paint colour to match St Hilda's signature blue. After meeting with his Resene Representative to discuss other potential colour options that would coordinate well with the custom colour, Cameron took A4 drawdown paint swatches of the shortlisted options to get a proper sense of how the colours would sit together in situ alongside the rest of the material palette. To add further character





right and opposite: Extensive and admirable efforts were made to repurpose materials from the portions of the campus that had to be demolished. A mix of different timbers can be seen around the school, adding variety. Existing interior timber doors and other timber elements were stained in various Resene Colorwood stains chosen to match their existing tones and then finished in Resene Aquaclear satin. General walls painted in Resene SpaceCote Low Sheen tinted to Resene Black White with accents in Resene Grey Friars, Resene Half Grey Friars and a custom Resene blue colour matched to the school's branding. Interior painted doors, trims and ceilings in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Half Black White.

	Resene Half Black White		Resene Curious Blue		Resene Bright Spark
	Resene Black White		Resene Lochmara		Resene Poppy
	Resene Anakiwa		Resene Endeavour		Resene Half Grey Friars
	Resene Malibu		Resene Wet N Wild		Resene Grey Friars
	Resene Picton Blue		Resene Bondi Blue		Resene Black

and depth, a range of other Resene blues and two greys were used to complement the base palette of Resene Black White, Resene Half Black White and Resene Black: Resene Bondi Blue, Resene Wet N Wild, Resene Endeavour, Resene Lochmara, Resene Curious Blue, Resene Picton Blue, Resene Malibu, Resene Anakiwa, Resene Grey Friars and Resene Half Grey Friars. Another small yet meaningful detail is the steel painted in Resene Bright Spark and Resene Poppy, which pops out from the surrounding windows to give the symbolic impression of a cross.

“I have a good relationship with my Resene Representative, Elmo Tobaiwa. He’s fantastic. At the start of the detailed design section of our projects, we always ask him for advice. We discuss the substrates and what we would like to use, and he provides us with recommendations. He is always super helpful, super fast and is the main reason we continue to use Resene – great service,” Cameron says.

Now that the project is completed, it’s the special character elements that continue to stand out for Cameron. “The structural ‘trees’ as well as Alex Rinaldi’s ‘tree of life’ in the stairwell and the golden cross on the outside of the building are all favourite details,” he says.

While the custom Resene blue that was created to match the school’s official branding was his favourite hue used, Cameron also loved the elements painted in Resene Wet N Wild. “We



didn't use a lot of it, but it is unapologetically blue – not light, not dark, not a grey blue – it’s blue!”

After years of hard work, the laudable redevelopment of St Hilda’s campus has been getting its flowers. Along with several other awards, the project received a Resene Total Colour Education Award. “Colour is a powerful tool when wielded well – and this project certainly wields it with expertise, using a tasteful colour palette to draw attention to select architectural elements and to set the scene. Perched high on the hilltop, the blue reaches out to the sky, enlivening the building and giving it presence. It’s strong, purposeful and confident,” the judges commented.

For those debating whether to include more colour in their project paint palettes, Cameron offers some sound advice. “The world is full of colour, embrace it,” he recommends. “I know I fall into this trap a lot, but you are allowed to use more than black, white, grey and timber. As designers, it seems we are often unable to see that.” **BW**

- project** Dwelling Architectural Design
- build** Stevenson & Williams, www.stevwill.co.nz
- painting** James Wren & Co, www.wrens.co.nz
- images** STW Studio, www.stwstudio.com
- tree of life artwork** Rinaldi Design, www.rinaldidesign.nz

Beyond the swatch

Why sample size matters in the critical evaluation of colour.

There are few things more disappointing than feeling like you've completely nailed your colour and material palette coordination only to discover that something seems off once your project comes to life.

When the client is waiting, deadlines are looming and you're under pressure to get your design selections locked in, it can be tempting to make quick decisions and select a colour from your trusty Resene fan deck alone. One of the wonderful things about the paint swatches that appear on your favourite Resene fandecks and colour charts is that they're screen-printed with real Resene paint. This means that, while most other paint companies' swatches are only printed approximations of their colour offerings, what you see on your Resene swatch is the actual colour that you'll find in your tin.

However, these compact swatches, which aren't much larger than a postage stamp, only really offer a taste of the colour selections at your fingertips. The reality of how that colour will look once applied to a wall, ceiling or façade can't be captured with such a small sample. Instead, Resene fandecks, colour charts and colour cards should be treated as a starting point before embarking on more rigorous testing.

right: When it comes to choosing paint colours, it's imperative to ensure that you view a large enough sample to be able to critically evaluate the hue and get a true impression of its undertone and subtleties. Background and testpots in Resene Dream Big and Resene Transition. Projects by Amber Armitage, images by Melanie Jenkins and Bryce Carleton.

Resene
Transition

Resene
Dream Big



right: Since colours are directly influenced by adjacent colours, it's crucial to view your Resene colour samples with the other colours and materials that will be used in your project to ensure their compatibility. Whenever possible, these should be viewed in situ so that you can also evaluate how your palette will be influenced by your project's natural and artificial lighting circumstances. A4 drawdown paint swatches and testpots (from top) in Resene Transition, Resene Coral Tree, Resene Quarter Merino and Resene Dream Big.

Resene Quarter Merino Resene Coral Tree

Missing the big picture

Beyond the aesthetic advantages, viewing large enough colour samples in situ can prevent costly revisions. Relying solely on small swatches risks not only missing the true character of a colour but you may misunderstand its undertones and subtle shifts in hue that reveal themselves only in context. The need to repaint because the selected colour doesn't look as expected can have budgetary and timeline repercussions. In commercial projects where you're trying to match specific branding colours, it can also affect client satisfaction, so spending a little extra time on proper testing becomes a pragmatic form of risk management.

Subtle differences that may seem unimportant on colour charts can be significant once your selections are used at scale. For example, three blacks viewed only as standard swatch size may seem interchangeable. However, one black may have as a base hue in green while another has blue and the third includes yellow. On a small swatch, these undertones may be almost invisible. But when applied to a larger area, they can emerge with startling clarity. A neutral beige might suddenly lean pink or a pale blue may reveal an underlying green. These nuances can disrupt your intended design harmony, particularly when the paint colour needs to balance with other materials like timber, textiles, appliances and fixtures.

How large is large enough?

Small swatches compress information. The human eye perceives colour differently depending on its scale; a deep charcoal that feels rich and balanced in a 2cm rectangle may appear far darker and more dominating when it's carried across an entire wall. The reverse is equally true — a pale grey that reads as soft on a fan deck can be unexpectedly cool or washed out when viewed over a larger area. Without viewing a more generously sized sample, you risk selecting something that may behave entirely differently once applied.



Depending on what stage you're at in the selection process, these page sizes are the ideal scales of reference you will want to use for evaluating colour samples:

Approximate evaluation: A6 (155.4cm²)

General evaluation: A4 (623.7 cm²)

Critical evaluation: A2 (2.49m²)

did you know?

If the Resene BS5252 colour chart was made of swatches suitably sized for the critical evaluation of every colour included on it, its dimensions would be 3.65m x 12.63m. The need for samples that would be large enough for the critical evaluation of colour is what led Resene to develop testpots.

Whenever possible, a brushout tested in situ is the gold standard. Standard sized Resene testpots include enough low sheen waterborne paint to cover nearly 1m² in two coats. At this scale, your colour's personality becomes unmistakable.

While the contents of a testpot can be applied directly to a wall, it can be advantageous to apply it to an A2 size piece of cardboard instead. Once dry, you can tape your sample to a wall, move it to different positions within the space, and observe how it shifts under natural daylight and artificial lighting.

Since colour perception is also affected by the background on which it is viewed, its recommended to leave at least a 2cm border around your brushout. A2 size brushout cards are available by request at your local Resene ColorShop. These cards include adequate border markings to ensure there is enough white space

right: Testing larger samples allows you and your client to explore the unique nuances of your Resene paint colours before committing. By moving an A2 brushout between different rooms, or even outside for an exterior project, will allow you to see how the colour behaves across the day and under multiple lighting scenarios. Simply apply the entire contents of a Resene testpot in two coats to an A2 card, leaving a 2cm border around the outside of your sample to reduce the effect that adjacent hues will have on your perception. Brushout in Resene Wax Flower. Exterior wall painted in Resene Sour Dough with Resene FX Paint Effects medium coloured with Resene Blanc applied on top, floor in Resene ConcreteWash satin tinted to Resene Claywash, plant pots in (from left to right) Resene ConcreteWash satin tinted to Resene Claywash (applied in a criss-cross effect) and Resene ConcreteWash satin tinted to Resene Stonewash (applied in a criss-cross effect).

Resene Wax Flower Resene Claywash Resene Stonewash



around your brushout so that the background you view your sample up against doesn't visually interfere with your perception of your chosen colour.

For professional architects, designers and trade painters, an A4 drawdown should be the bare minimum for evaluating your paint colour. At this size, the colour has enough surface area for your eye to begin perceiving its true depth and undertone, and you can place it directly alongside other material samples to test for compatibility. Specifiers can order Resene drawdowns for free online at www.resene.com/drawdowns or in person at your local Resene ColorShop.

top tip

Wet paint usually appears lighter colour than it does once it dries, so be sure to allow your brushout to dry fully before using it as a colour sample.

Light and location affect perception

As the sun moves across the sky, the natural light that your project is exposed to will differ from hour to hour. This can affect the way your paint colours and other materials interact in complex ways. The difference between a colour that works and one that disappoints can hinge on not just whether you evaluated its true character at a proper scale, but also where and how you viewed your samples.

In New Zealand and Australia, our natural light has a distinctive quality. It's crisp, bright and often more intense and bluer than in many northern hemisphere locations. A clear winter's day in Northern Europe receives about 600 watts of illuminance per square metre and is deficient in blue/violet waves – compared to the tropics, which receive 1,400 watts per square metre on average and a full complement of blue/violet waves. The same hue would look very different when viewed in these locations and conditions. This intensity can make pale shades appear starker, while deep colours may seem more saturated than anticipated. Artificial lighting adds another variable; the visible colour temperature of light fittings, their placement and their interaction with reflective surfaces all affect how paint is perceived.

Since light and colour are intrinsically connected, it's important to view your shortlisted colour and material selections in situ whenever possible. Colour shows up best in broad daylight, and as evening falls, it becomes increasingly indistinguishable until the objects appear either black or grey. Even daylight varies

Best practices for evaluating colour

Start bigger than a swatch

Use an A4 drawdown paint swatch as your minimum sample size. Since Resene drawdowns are made with real Resene paint rather than a printed facsimile, drawdowns are a true representation of your Resene colour.

Go larger when possible

Opt for an A2 brushout to see how the colour behaves at scale.

Test in situ

Whenever possible, view your sample exactly where it will be used and view the colour from different positions and orientations.

Watch the light

Observe your samples at different times of the day and at night under artificial lighting. Keep in mind that our natural lighting circumstances in New Zealand and Australia can intensify certain colours and wash out others.

Compare with the rest of your palette

Place your paint and wood stain samples alongside other finishes, materials and textiles under the same lighting conditions to check their undertones and compatibility.

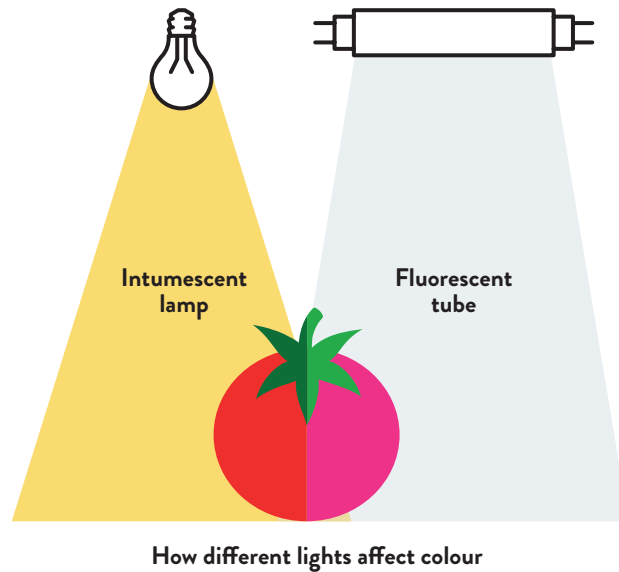
Apply your colour in the same sheen level to the actual substrate

Where possible, apply the sample to the actual surface type and texture for the most accurate impression.

Remember that scale affects intensity

If two or more adjacent walls are painted the same colour, the result will appear more intense than a single accent wall would alone. Since this effect can be difficult to imagine prior to painting, roll your A2 brushout into a loose tube with the painted surface on the inside. By looking down into the tube, you and your client can get an idea of effect the colour will have once applied to the full room.

Resene Blanc
 Resene Sour Dough



How different lights affect colour

considerably in spectral distribution so colours look different in direct sunlight than they do when the sky is overcast. When colours are viewed in artificial lights, differences become even greater. For instance, lamps that are high in blue wavelength light make everything viewed by it look bluer while those high in yellow wavelength light cast a yellow glow.

Once applied to a wall, your paint colour will also be affected by the amount of light in the room and its source, other colours present, the colour of the substrate or primer your paint has been applied to, the texture of the wall, the sheen level of the paint, the size of the room itself and the area being painted. In other words, variations are caused by colour absorption, reflection and saturation, by the characteristics of the paint itself and variations in surfaces to be painted – which will all affect it. Add to this the complication that different people of different ages, genders and abilities may perceive the same colour differently, the only way to get a true impression of your colours is to view larger samples in situ.

The surface texture of your substrate and the sheen level of your paint also affect the way your colour selection is perceived. A colour with a gloss finish will appear richer, brighter and more intense than the same colour will in a flat finish. A smooth surface also returns more direct reflection and may make your paint colour appear lighter or more vivid, whereas a textured surface diffuses light and can mute or darken the colour. Certain clear

reds and yellows may also. So, if you want to be absolutely sure about how your colour will appear once your project is complete, you may wish to test a sample of your selected colour tinted into your chosen product and sheen level and apply it to the same surface or substrate.

top tip

While it may be tempting to pick fashion colours from Europe, these colours won't react the same under our local natural lighting and can often appear too 'sweet'. Instead, colours with a more greyed-off or dusty appearance and nature inspired hues are often better options to comfortably embrace the intensity of our light.

Integrate proper testing into your process

Making larger colour sampling a standard part of your workflow benefits not only your projects but also your client relationships. Presenting A4 or A2 samples alongside material boards communicates professionalism and attention to detail. It invites clients into the decision-making process with a greater level of confidence that smaller swatches simply can't provide.

For exteriors, brushouts should be tested directly on-site and applied to the actual substrate or a spare piece of the cladding material whenever possible. This approach reveals how surface texture, gloss level and environmental factors like shadows cast by adjacent structures and foliage will influence perception. For interior projects, place the samples in the intended location in the same orientation to the colour that will be used. This can be particularly important for colours applied to ceilings and horizontal surfaces as the direction that the light hits the sample can drastically change its appearance.

Colour is a critical design element with the power to define mood, alter spatial perception and integrate or separate components of a design – and as professionals, we carry the responsibility of translating our clients' vision into a physical reality. This extends to ensuring the right Resene paint finish and system is selected and applied. The next time you find yourself tempted by the convenience of a fan deck decision, pause, reach instead for the A4 drawdown – or better yet, take the time to brushout a testpot – and watch how your Resene colour selection behaves in the reality of your project's light, texture and material story. Making decisions under conditions that mirror the reality of the finished space – and with samples at a large enough scale – ensures everyone will be pleased with the project's outcome. *BW*

Neutral ground

Resene Blackjack

Resene Baltic Sea

Why a soft black might be the grounding element your considered colour palette is missing.

For those trying to ground a paint and material colour palette, black has long been the go-to visual anchor of many. While black is prized for its sophistication and timelessness, the starkness of a true, deep black can sometimes come across as too heavy or absolute for more nuanced colour schemes. For these subtler spaces, soft blacks have emerged as a popular alternative, which offer the depth and drama of a standard black, but without the starkness or severity.

As the demand for atmospheric, tactile and emotionally intelligent colour schemes grows, it's worth reconsidering the role of black in your project palettes. True blacks may remain essential for sharp definition, but in many real-world contexts where light, materiality and human experience interact, softer blacks can offer a sophisticated solution. Resene's extensive range of nuanced blacks open the door for creating richly layered yet highly-livable settings – ones that elevate mood, adapt gracefully across typologies and remain sensitive to the spaces we inhabit. From brown-edged blacks like Resene Black Magic and Resene Diesel to classic charcoals like Resene Zeus and Resene Squall, to those infused with a touch of inky blue such as Resene Jaguar and Resene Blackjack, there's a suitable soft black to strike the perfect balance of rich moodiness and muted refinement.

Here, we showcase more of Resene's beloved soft blacks along with some curated suggestions for harmonious neutrals and expressive accent colours that will pair perfectly for a range of project typologies.



Deep, dimensional and dramatic Resene Baltic Sea is an enigmatic option that, when used across the walls and ceiling in a single space, feels cocooning rather than enclosing. In a boutique bar or upmarket retail fit-out, a statement wall in Resene Baltic Sea makes a dramatic backdrop to a dining area. Complement it with classic, versatile whites and beiges like Resene Half Pearl Lusta and Resene Tua Tua on high ceilings and vertical elements to open the space and use Resene Colorwood Natural to stain timber furniture, shelving or product displays. Timber slat wall and plant pot painted in Resene Baltic Sea, lower back wall and vases in Resene Tuna and pillar (right) in Resene Tua Tua. The floor is painted in an effect using Resene Half Pearl Lusta with Resene FX Paint Effects Medium mixed with Resene Tua Tua applied over the top. Contact your Resene ColorShop for durable flooring systems and information on how to replicate this look on walls, flooring and furniture.

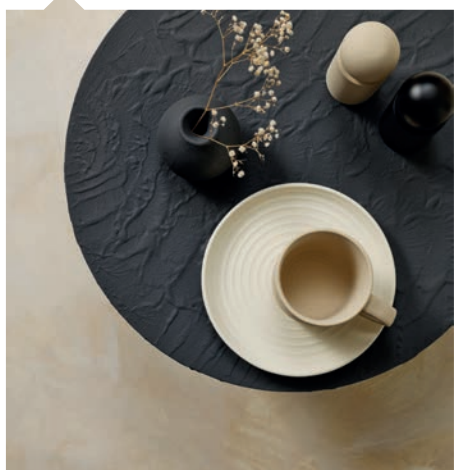


Soft blacks are especially valuable in libraries, galleries and civic buildings where the goal is to create spaces that feel calm, inclusive and durable. Resene Baltic Sea can be applied to ceiling voids and bench seating to infuse these spaces with sophistication while avoiding institutional coldness. Pairing soft blacks with nuanced neutrals like Resene Half Pearl Lusta and Resene Tua Tua helps these hues feel timeless rather than trendy. Background painted in Resene Half Pearl Lusta with Resene FX Paint Effects Medium mixed with Resene Tua Tua applied over the top, table in Resene Baltic Sea, plate and cup in Resene Half Pearl Lusta, vase in Resene Tuna, salt shaker in Resene Tua Tua and pepper shaker in Resene Baltic Sea.



- Resene Half Shark
- Resene Black Magic
- Resene Colorwood Mahogany

In a contemporary commercial office environment, use Resene Nocturnal on feature walls in boardrooms or breakout lounges to add gravitas. Pair it with Resene Sea Fog on ceilings and trim for clarity and Resene Half Stack on general walls to keep the palette cohesive. Resene Black Magic and Resene Colorwood Mahogany on cabinetry or built-in joinery maintains a professional sleekness while accents of lighter Resene Half Shark add depth and dimension. Walls and small bowl in Resene Nocturnal, floor finished in Resene Colour Enhance Japan Black, stool stained in Resene Colorwood Mahogany, bookshelf in Resene Black Magic and vase in Resene Half Shark.



A textured wallpaper such as Resene Museum Wallpaper Collection E307333 adds additional tactile depth when you need a soft black backdrop. Balance this design's brown undertone with gold accents in Resene Gold Dust metallic, architectural accents and furnishings in a neutral soft black such as Resene Bokara Grey and select touches of Resene Galliano for liveliness.

- Resene Metallic Gold Dust
- Resene Galliano
- Resene Bokara Grey



Truer blacks can sometimes appear washed out when exposed to direct sunlight, so it can be beneficial to lean into this visual effect and choose a softer black to begin with so that you can be sure its undertone blends with the rest of your palette. Soft black shades like Resene Nocturnal and Resene Foundry excel in spaces where atmosphere, subtlety and tonal balance are paramount. Walls and small bowl painted in Resene Nocturnal, window frame in Resene Foundry, floor in Resene Colour Enhance Japan Black, stool in Resene Carpe Noctem, sideboard in Resene Half Shark, bowl in Resene Atomic and vase and artwork in Resene Tuna.


- Resene Sea Fog
- Resene Half Stack
- Resene Atomic
- Resene Squall
- Resene Tuna
- Resene Foundry
- Resene Nocturnal
- Resene Carpe Noctem
- Resene Colour Enhance Japan Black



In healthcare or wellness environments, where emotional and physical comfort is critical, Resene Nocturnal can ground communal spaces such as waiting rooms or therapy rooms without feeling too stark or clinical. When balanced with the warmth of Resene Black Magic, a serene blue like Resene Atomic and layered with organic textures, this deep hue goes a long way towards fostering a nurturing, spa-like aesthetic. Timber floor finished in Resene Colour Enhance Japan Black, sculpture painted in Resene Black Magic, small bowl in Resene Nocturnal, large bowl in Resene Atomic and book covers in Resene Nocturnal (top) in Resene Half Shark (bottom).

top tip

Compared to deeper blacks, it can be easier to judge the undertone of softer blacks and ensure that your selected paint colour will coordinate with the rest of your material palette. Always be sure to test your Resene paint colours in situ whenever possible to ensure that you and your client are happy with the colour prior to finalising your specifications so there are no unexpected surprises.




-  Resene Atomic
-  Resene Half Shark
-  Resene Nocturnal
-  Resene Black Magic
-  Resene Colour Enhance Japan Black

Nuanced neutrals

Certain Resene soft blacks have more pronounced or complex undertones and thus have a greater tendency to look surprisingly different as the daylight shifts from morning to afternoon to evening. When used to their advantage, these off-black paint colours can be used to create especially nuanced or dramatic looks:





Resene Jaguar

Moody, modern and magnetic, Resene Jaguar features a whisper of blue that's ideal for adding drama without dominating. When using complex character colours, it's best to opt for companion neutrals that share an undertone in common. For example, play to the strengths of Resene Jaguar by choosing whites or greys that also have a hint of blue such as Resene Iron, a light and cool understated grey that lends understated elegance, and Resene Mischka, a grey blue with a lilac-edge to brings groundedness. As an accent, try a touch of a classic crimson like Resene Pohutukawa for interest and intensity. On timber, opt for a cool neutral grey wood stain like Resene Colorwood Tiri.

-  Resene Jaguar
-  Resene Iron
-  Resene Mischka
-  Resene Pohutukawa
-  Resene Colorwood Tiri

Resene Ironsand

Sophisticated, subtle and smoky, Resene Ironsand stands apart for its gentle brownish undertones, making it an ideal companion for warmer palettes and timber accents. In a contemporary family home, apply Resene Ironsand on cabinetry in kitchens or studies for a luxurious, tactile feel. Pair it with walls in Resene Spanish White for a sense of comfort, and Resene Thorndon Cream on trims and architraves for continuity or opt for Resene Half Tapa, a nuanced greige that plays well with natural materials, on internal doors or large-scale furniture pieces to increase interest without clamouring for attention.

-  Resene Ironsand
-  Resene Spanish White
-  Resene Thorndon Cream
-  Resene Half Tapa

Resene Eternity

For designs grounded in nature or spaces that benefit from quietude and introspection, Resene Eternity – a dusky charcoal with a murky green undertone – is an ideal option. Think reading rooms, study nooks, boutique libraries, wellness retreats and other environments where the sensory volume is turned down and materials are invited to breathe. In these spaces, walls painted in Resene Eternity offer a cocooning backdrop that enhances focus. Try it with Resene Quarter Fossil on built-in bookshelves or cabinetry to introduce subtle warmth and Resene Truffle on trim or internal doors to provide continuity with gentle contrast. To introduce a visual lift or a touch of character, add Resene Kombucha on a statement chair, shelving or a pendant lamp to bring an earthy, human element to the overall palette without disrupting its calm.

-  Resene Eternity
-  Resene Quarter Fossil
-  Resene Truffle
-  Resene Kombucha



Blacks are among the most popular exterior cladding colours. When specifying dark colours outdoors, always ask for a Resene CoolColour formula. A Resene CoolColour looks like a normal colour, but thanks to special pigment technology, it reflects more heat so it doesn't get as hot as a normal colour would. Courtyard walls painted in Resene CoolColour Half Shark, timber slat trellis painted in Resene CoolColour Foundry, patio in Resene Ted, large plant pots in Resene Half Tea and Resene Half Shark and small plant pot in Resene Earthstone.

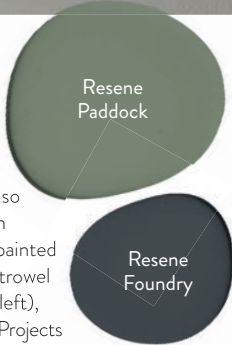
-  Resene Ted
-  Resene Half Tea
-  Resene Earthstone

top tip

For warranty reasons, many cladding manufacturers limit the LRV (Light Reflectance Value) that can be applied to their materials. If you plan to specify a mid-tone or dark paint colour to any element of your project's exterior, be sure to double-check these requirements prior to finalising your specifications. You can find the LRV of your Resene paint colours on the back of your Resene colour chart, colour card or on the Resene Online Colour Library, www.resene.com/colour.



In outdoor settings, muted greens like Resene Paddock and Resene Earthstone can be used on plant pots or décor in a palette anchored in a soft black like Resene Half Shark. This clever strategy breaks up the starkness of an achromatic colour scheme without being too overtly colourful while also blending beautifully with lush natural greenery from surrounding plantings. Background and matchbox painted in Resene Ted, tray in Resene Half Shark, crate and trowel in Resene Earthstone and pots in Resene Paddock (left), Resene Foundry (top) and Resene Half Tea (bottom). Projects by Amber Armitage, images by Wendy Fenwick. BW



Cracking good classics

The endless enchantment of eggshell blues continues to captivate designers.

It's no secret that New Zealanders and Australians love decorating with neutrals. For decades, a range of Resene whites and creams has consistently reigned in the Resene Top 20 colours based on sales. But among Resene's more chromatic colours, there's one hue that has captivated architects, designers and their clients like no other: Resene Duck Egg Blue.

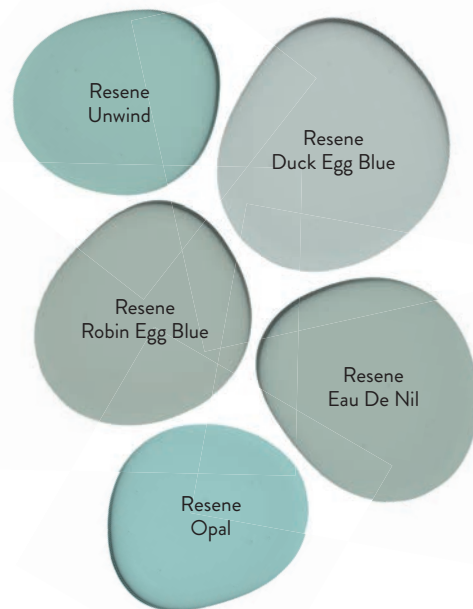
There are few colours that carry the enduring appeal and quiet sophistication of Resene Duck Egg Blue and its variants. This pale, soft greenish blue with a grey undertone evokes tranquility and gentle refinement that transcends passing trends. Beyond aesthetics, the emotional resonance of duck egg blue cannot be understated. Psychologically, soft blue-green tones are known to reduce stress and promote calm, providing a quiet refuge and a sense of airiness.

The origins of Resene Duck Egg Blue are, as the name suggests, grounded in nature. The colour mimics the luminous shells of eggs laid by certain duck breeds. Another hue named for eggshells, Resene Robin Egg Blue holds much the same appeal. Though this colour features a distinctly greener tone, it is equally alluring and offers equivalent benefits and flexibility.

Historically, duck egg blue and robin egg blue have no known singular point of invention but comparable combinations of blue and green minerals such as copper-based azurite and malachite can be traced back to ancient Egyptian and Chinese civilisations who used similar tones in pottery, murals and clothing dyes. It wasn't until the late 18th and early 19th centuries that these eggshell blues began to gain real traction in interior decoration. As

Georgian and Regency styles evolved, soft blues and greens were seen as ideal for spaces meant to exude poise and elegance, such as drawing rooms and parlours. In the Victorian period, with the introduction of mass-produced paints and the influence of botanical illustration and natural history, eggshell blues found their way into wallpapers and furnishings and were appreciated for their delicate balance between colour and neutrality.

The journey of eggshell blues from Europe to New Zealand and Australia is as much about aesthetic sensibility as it is about climate. British settlers brought with them a tradition of soft, nature-inspired palettes. When faced with the brighter, sunlit environments of the Southern Hemisphere, these gentle tones took on a new life and popularity. Thanks to



above Weatherboards painted in Resene Raindance, trims in Resene Half Black White, door in Resene Galliano and roof in Resene Half Tuna. Project by Houndstooth Interiors, www.houndstooth-interiors.com. Painting by Zenith Coatings Ltd, image by Holly Spooner.

above left: Background colours in (clockwise from top left) Resene Half Duck Egg Blue with stripes in Resene Half Robin Egg Blue, Resene Duck Egg Blue, Resene Double Duck Egg Blue, Resene Quarter Duck Egg Blue and Resene Robin Egg Blue, objects painted in (clockwise from top left) Resene Half Robin Egg Blue, Resene Robin Egg Blue, Resene Half Duck Egg Blue, Resene Robin Egg Blue and Resene Half Robin Egg Blue. Project by Amber Armitage, image by Melanie Jenkins.

left: Wall painted in Resene Duck Egg Blue, floor in Resene White Pointer, shelves in Resene Inside Back, shelf décor in (from top to bottom, left to right) Resene Inside Back, Resene White Pointer, Resene Double Duck Egg Blue, Resene Neutral Bay, Resene Breathless and Resene Half Duck Egg Blue, floor vases in Resene Alabaster and Resene Arrowtown and stool and sconce in Resene Scoria. Project by Amber Armitage, image by Melanie Jenkins.

Resene Morning Haze Resene Raindance

their cool undertones, Resene Duck Egg Blue and Resene Robin Egg Blue have proven to be ideal foils for the often harsh light of our local landscapes – offering a means of softening spaces with a sense of serenity that complements both traditional villas and casual beach houses.

Today, eggshell blues remain favourites in contemporary interior design. Their versatility is unmatched, and they pair seamlessly with whites, creams and greys while also working beautifully with natural wood, brass and rattan. These colours continue to be a staple in coastal and Hamptons-style homes, where they reflect the sea and sky in a way that feels both modern and timeless. Thanks to their pale vibrancy, these hues are also beloved for bringing a breath of fresh air to commercial offices, healthcare facilities and schools.

More than a trend, eggshell tones like Resene Duck Egg Blue, Resene Robin Egg Blue, Resene Eau De Nil, Resene Unwind and Resene Opal connect past to present and heritage to modernity. Whether used tonally or in subtle contrast to other hues, eggshell blues are a versatile cornerstone in a designer's toolkit which can adapt to a range of settings and styles while retaining their signature air of serenity and effortless sophistication. *BW*

• **below:** Stairwell walls in Resene Paris White with
 • ceiling and doorframe in Resene Half Bianca.
 • Project by Kurio, www.kurio.co.nz. Build by Refresh
 • Renovations, www.refreshrenovations.co.nz. Image
 • by Helen Bankers, www.helenbankers.com.



above: Tongue-and-groove panelling painted in Resene Morning Haze and floor finished in Resene Colorwood Breathe Easy and clearcoated in Resene Qristal ClearFloor. Bed and dresser from Mocka, bedlinen from A&C Homestore, lamp and chair from Slow Store, cushion and chequered pot, tray, book and toy from Kmart. Project by Amber Armitage, image by Wendy Fenwick.

below right: Main wall and shelves painted in Resene Inside Back, recessed wall (left) in Resene Hermitage, floor in Resene Half Duck Egg Blue, side table in Resene Cinder, large plant pot (on floor) in Resene Duck Egg Blue, décor on shelf in Resene Half Duck Egg Blue, Resene Duck Egg Blue, Resene Innocence, Resene Mocha, Resene Cinder and Resene Blanc and artwork in Resene Blanc. Project by Laura Lynn Johnston, image by Bryce Carleton.



right: Built-in arched cooler surrounds, dry goods shelving, fluted counter panelling and door frame in Resene Sorrento, ceiling in Resene Double Alabaster and award alcove in Resene Morning Haze. Project by Annabel Berry Creative Co, www.annabelberry.com. Construction documentation by Virginia Barlow Architecture, www.vbalimited.co.nz. Built by Nailing It, www.facebook.com/nailingithomes. Joinery by Firman Joinery, www.firmanjoinery.co.nz. Bespoke steel fabrication and signage by Apex Engineering, www.apexengineering.co.nz. Painting by Darryn Stewart Painters & Decorators, image by Rachel Wybrow Photography, www.rachelwybrowphotography.com.

- Resene Alabaster
- Resene Double Alabaster
- Resene Half Bianca
- Resene Half Black White
- Resene Blanc
- Resene White Pointer
- Resene Colorwood Breathe Easy
- Resene Galliano
- Resene Quarter Duck Egg Blue
- Resene Half Duck Egg Blue
- Resene Paris White
- Resene Half Robin Egg Blue
- Resene Hermitage
- Resene Sorrento
- Resene Double Duck Egg Blue
- Resene Inside Back
- Resene Innocence
- Resene Breathless
- Resene Neutral Bay
- Resene Half Tuna
- Resene Arrowtown
- Resene Mocha
- Resene Scoria
- Resene Cinder
- Resene Pitch Black

Hues on the horizon

Architects, designers and artists are reimagining our vertical landscapes with creative colour palettes.

From the windswept skylines of Wellington to the sun-drenched towers of Brisbane, the vertical canvas of our cities has been undergoing a quiet but striking transformation. While it once seemed that only the stark greys of concrete, stucco, aluminium and glass defined the aesthetics of multi-storey buildings in our urban environments, we are now witnessing a resurgence in the strategic use of paint. Rather than sticking to predictable palettes of white, grey and black, there's a rising trend for urban exteriors that make a bold design statement. In the hands of architects, designers, builders, property managers and artists, paint is emerging as both a tool of rejuvenation and an agent of visual storytelling across the mid and high-rise landscape.



Beyond improving the aesthetic appeal of these exteriors, paint offers a highly pragmatic solution for reimagining existing residential and commercial towers. As owners and developers seek cost-effective ways to enhance kerb appeal and extend building life cycles, exterior paint finishes in striking colours provide an economical alternative to more invasive façade overhauls. With advances in durability, UV resistance and weather resiliency, Resene's contemporary coatings play a part in prolonging the longevity of these structures, a fresh coat of paint delivers a satisfying and immediate visual uplift.

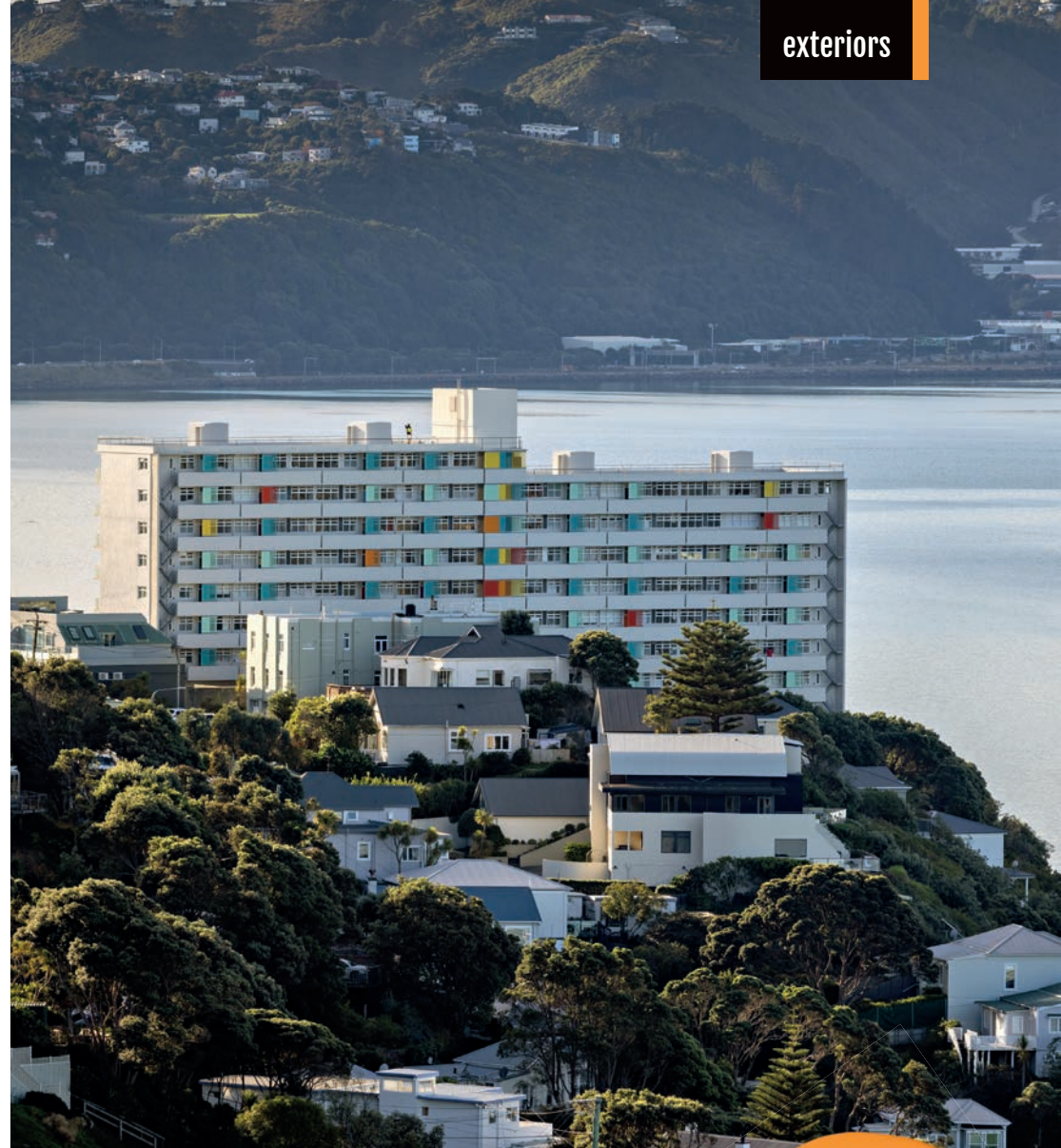
While repainting building exteriors is nothing new, the growing movement away from neutral palettes towards bolder, more expressive use of colour is. Architects across New Zealand and Australia are experimenting with deeper hues, saturated accents and even large-scale mural work to interrupt the visual monotony of our concrete jungles. These chromatic interventions not only enliven façades but also contribute to placemaking – giving unique identity to buildings, breaking down their scale and injecting a sense of warmth and personality into the urban environment. What was once a surface treatment has now become a medium for architectural character, reflecting a broader cultural appetite for vibrancy in our cities.

Here, we showcase some recent multi-storey refurbishments with refreshed Resene colour palettes that caught our eye.

Gateways Apartments Roseneath, Wellington

Situated on a very prominent site overlooking Wellington Harbour, the colourful new windshields on Gateway Apartments have transformed what was once an entirely neutral façade.

The previous windshields on the building's south-facing elevation had been in place since the project was constructed in 1965. Structurally engineered to withstand the pressure of Wellington's notorious breezes, the devices reduce ingress through apartment entrances. But after



decades of being subjected to harsh conditions, they had become severely deteriorated.

The original intention had been for a like-for-like replacement. The new windshields, fabricated from modified timber, echo the originals in function but are far more resilient. Since the modified timber material alone was not warranted for Gateway Apartment's intense and exposed marine environment, the project team consulted with their Resene Representative to find a Resene paint system that would be both protective as well as decorative and discovered Resene Sonyx 101 semi-gloss was up to the task.

Rather than painting the windshields to match the previous ones, Gateway Apartments residents were keen to have colour introduced and move away from the existing scheme – which was described as “very sombre”. A fresh, new palette aimed to add colour in a simple yet playful way was selected, which features Resene Java, Resene Fringy Flower, Resene Wild Thing, Resene Pursuit, Resene California and Resene Gauntlet. Each prefabricated screen is painted in a single colour to reduce the complexity and cost

of painting work while still allowing for variation in colour across the overall façade. Designed to be removed and disassembled where necessary, the panels can be repainted and reinstalled whenever maintenance is required – ensuring these new windshields will continue to remain up to the task.

As the installation of the new windshields progressed, complimentary comments rolled in from community members. Gateway Apartments' transformation similarly caught the attention of the judges of the Resene Total Colour Awards, who recognised the project with a Resene Total Colour Exterior Award. “The joyful colour selections ingeniously revitalise this prominent building, infusing it with life, energy and positivity through the thoughtfully chosen and ever-so-carefully placed colour palette. It has been transformed into a friendly and visually engaging landmark,” they commented. “The clever installation technique ensures both aesthetic appeal and sustainable maintenance, setting a benchmark for modern architectural rejuvenation. A textbook example of how a little colour can go a long way.”

above and opposite: The previously neutral exterior windshields at Gateway Apartments were repainted in a playful palette of Resene Sonyx 101 semi-gloss tinted to Resene Java, Resene Fringy Flower, Resene Wild Thing, Resene Pursuit and Resene California and head and sill packers in Resene Sonyx 101 tinted to Resene Gauntlet. Project by DLA Architects, www.dla.co.nz. Build by LT McGuinness, www.ltmcguinness.co.nz. Painting by All Painting Service. Images by Paul McCredie, www.paulmccredie.me.

Resene Fringy Flower
 Resene Java
 Resene Wild Thing
 Resene Pursuit
 Resene Gauntlet

Resene
California



Argus Apartments

Darwin, Northern Territory

The Darwin Street Art Festival is an annual event held over two weeks in August and September, attracting a diverse array of international, national and local artists to infuse the streets of Darwin with their creative expressions. During the festival, artist George Rose received a special invitation to paint a magnificent 10-story mural on the façade of the iconic Argus Apartments. The timing of the mural creation was particularly notable as it took place in late September, just a few weeks before the onset of the Northern Territory's wet season. The impending weather added an element of urgency, fuelling motivation to bring the vibrant vision to life against the backdrop of Darwin's ever-changing climate.

Titled *Sand Plains*, the mural artfully portrays a captivating depiction of various rare species that are exclusive to Darwin's distinctive ecosystem. The region – particularly its northernmost reaches – stands as one of the planet's most biodiverse locations for bladderworts. These small aquatic carnivorous plants thrive in sand



plain habitats, which encompass seasonally inundated wetlands near Darwin.

As the tallest mural she has completed to date, this monumental mural represents a significant milestone in George's career. To complete the installation, George and her painting assistant Jordan maneuvered the large boom lift with three articulation points, navigating the challenging height of over 30m to ensure every detail of the artwork was expertly brought to life.

Featuring her signature street art style and bold use of colour, Argus Apartments has become a standout feature in the community. The design was created using Resene Lumbersider Low Sheen tinted to Resene Paua, Resene Bullitt, Resene Deep Koamaru, Resene Daisy Bush, Resene Canary, Resene Turbo, Resene Aqua, Resene Java, Resene Bowie and Resene Captain Cook. Since the wall was exposed to direct sunlight throughout most of the day, George also made use of Resene Hot Weather Additive to extend the drying time, allowing for optimal application of her colour coats.



above and right: As part of the Darwin Street Art Festival, a previously blank wall on Argus Apartments was given a defining look in Resene Lumbersider Low Sheen tinted to Resene Paua, Resene Bullitt, Resene Deep Koamaru, Resene Daisy Bush, Resene Canary, Resene Turbo, Resene Aqua, Resene Java, Resene Bowie and Resene Captain Cook. Project and painting by George Rose, www.georgerose.com.au. Painting assistance by Jordan Conrad. Images by Andrew Bourke. Representation by Eddie Zammit.

	Resene Canary		Resene Captain Cook
	Resene Turbo		Resene Deep Koamaru
	Resene Aqua		Resene Daisy Bush
	Resene Java		Resene Paua
	Resene Bowie		Resene Bullitt



The Vanguard Epsom, Auckland

Surrounded by predominantly underdeveloped commercial land and motels, The Vanguard is the first development of its kind in Epsom and has set an exciting precedent for the central Auckland neighbourhood – kickstarting a much-needed urban regeneration in the area that champions the objectives of the Auckland Unitary Plan. The project’s efficient use of its 1000m² site replaced four rundown flats with a handsome mixed-use building.

Divided into two blocks, The Vanguard’s layout incorporates commercial retail at street level and 34 apartment units boasting plenty

of natural light and a range of striking views including Mt Eden, Rangitoto and Auckland’s Sky Tower. Textures and details found on the façades express an abstract representation of the triangular Totara Mileposts historically found along Great South Road.

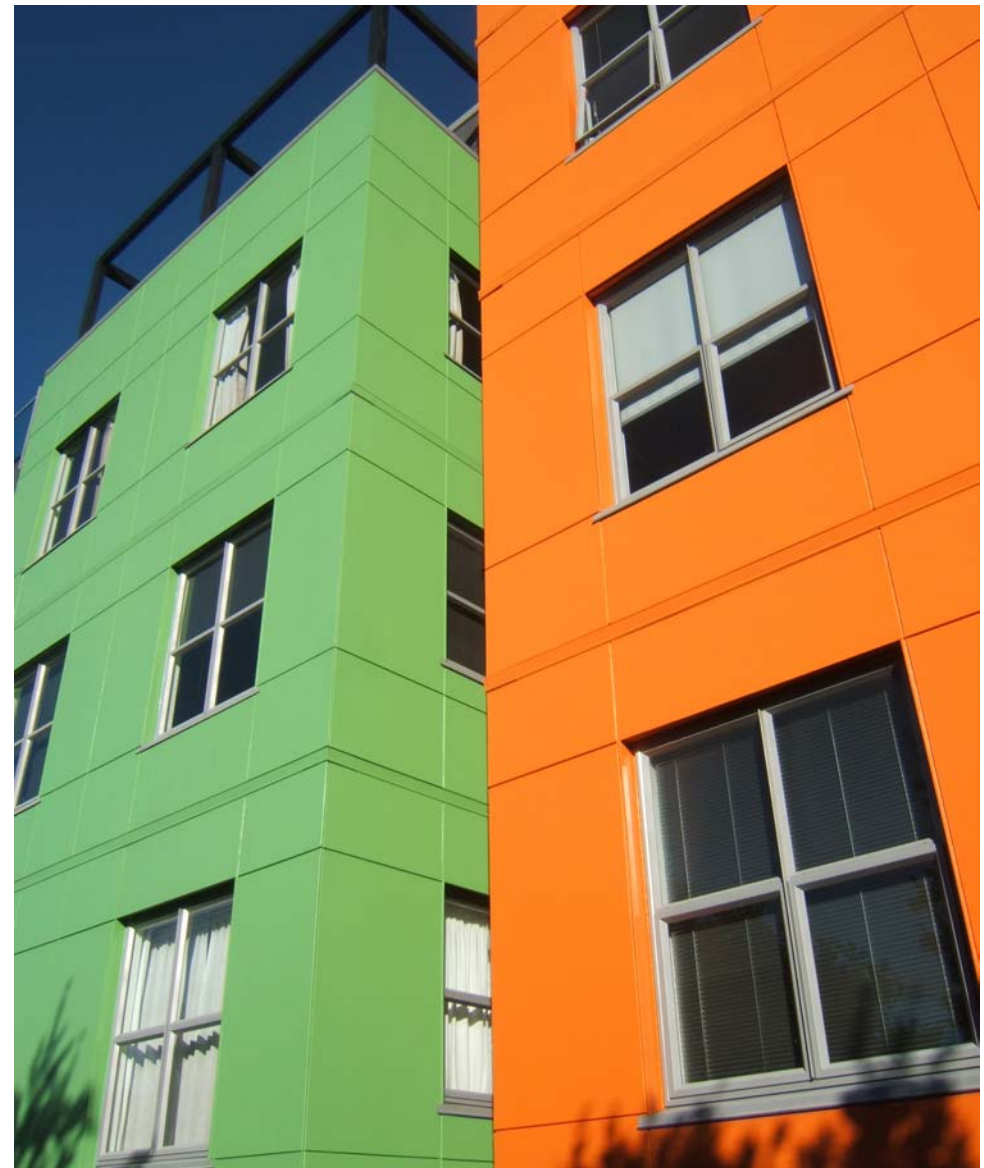
The Vanguard’s design takes advantage of natural light and ventilation at every opportunity. Apartments are accessed by a visually engaging ‘green wall’ breezeway that encourages airflow, adds to the biodiversity of the bustling urban area and creates a calming and interesting environment for residents. Chosen for their vibrancy and ability to complement the natural tones of the surrounding plantings, four

different Resene greens were used to bring the verdant, soothing tones from the landscaping and adjacent green spaces on to the façade with refreshing impact.

The design team took a considered approach to getting just the right balance through their Resene colour selections. Hoping to invoke feelings of abundance, peace and security for residents and passersby alike, they landed on Resene Sushi, Resene Dell, Resene Untamed and Resene Wild Willow as the ideal combination. Not only do these biophilic tones help connect and ground The Vanguard to its site, but they poetically express a vision for the kinds of projects that many hope to see more of in Epsom.

• **above and left:** Resene Sonyx 101 semi-gloss tinted to Resene Sushi, Resene Dell, Resene Untamed and Resene Wild Willow adds depth and interest while complementing the rest of The Vanguard’s material palette and breezeway plantings. Project by Gel Architects, www.gelarchitects.com. Build by Form Building & Developments, www.formnz.co.nz. Painting by AA Boss Painting, www.aabosspainting.co.nz. Landscape design by SOLA, www.sola.net.nz. Images by Mark Scowen, www.intense.co.nz, and Patrick Gailer, www.incredible.co.nz.

	Resene Wild Willow		Resene Untamed
	Resene Sushi		Resene Dell



Quattro Maison Apartments

Mt Cook, Wellington

For many apartment buildings, the long-term maintenance plans often dictate how often a building needs to be repainted. While some resource consents may stipulate that the same colours be used, there was a unique opportunity for the body corporation at Quattro Maison Apartments to switch things up.

Constructed in 2008, the resource consent for the building's colour scheme, which was radical for the time, only required that the new colour scheme relate well to the original design intentions. The name, Quattro Maison – meaning 'four houses' – was expressed with four distinct colours. Changing the design to a single colour would not only gone against the resource consent, but it would have abandoned

the central premise that gives the building its charming concept.

Quattro Maison's painting subcommittee consisted of an impressive trio: a designer from Weta Workshop, a building scientist and former lecturer at the VUW School of Architecture and a retired owner of a design company. Together, they worked with a Resene colour consultant to brainstorm potential combinations. After some deliberation and tweaks, a new scheme of Resene Chilean Fire, Resene Groovy, Resene Hemisphere and Resene Allports teamed with covers and recesses in Resene Half Fuscous Grey was ultimately selected. In a desert of grey buildings, Quattro Maison Apartments continues to sit as an oasis of imaginative colour that proudly acknowledges its origins and namesake. **BW**

• **above and left:** Quattro Maison Apartments is painted in Resene Sonyx 101 semi-gloss tinted to Resene Chilean Fire, Resene Groovy, Resene Hemisphere, Resene Allports and Resene Half Fuscous Grey. Colour selection by QM Body Corporate Painting Subcommittee. Painting by Precision Decorating, www.precisiondecorating.co.nz. Images by Neil Hickman.





Every shade tells a story

Nadine Donazzan looks back on 18 years of crafting interiors with intention through unforgettable colour.

Nadine Donazzan has never been one to fade into the background. The Bondi-based interior designer and colour consultant has built an incredible career through a distinctive aesthetic that celebrates contrast, emotion and thoughtfully-layered colour. With her refined eye and an intuitive understanding of space, Nadine has made her mark by finding the sweet spot between moments of bold expression and timeless elegance.

In 2007, Nadine launched her own business, DNA Design, so that she could take the creative lead on her projects and be able to build long-term relationships with her clients. “Running

my own business has allowed me to shape my own team, take on more diverse projects and grow in directions that I might not have been able to otherwise,” she says. “Before that, I had a completely different career as an international flight attendant with Qantas. It gave me the chance to travel extensively, which broadened my perspective and influenced my appreciation for design across different cultures and styles.”

Throughout her career, Nadine has worked across a broad range of project types, from private residential homes and high-end apartments to commercial offices, schools and aged care facilities. Multi-family residential projects have become one of Nadine’s specialties, which speaks volumes to her ability to build trust in projects with many stakeholders. “Strata projects are unique because you’re often designing for a whole community rather than a single client. There’s usually a committee involved, which means balancing different opinions, budgets and priorities. It’s a more collaborative process – and you need to design with longevity, durability and broad appeal in mind – but I love the challenge,” she says.

Of all her projects, there are two that have really stood



left and overleaf:

Nadine led the interior design for this dramatically coloured strata project in Potts Point, Sydney, which features Resene Quarter Truffle, Resene Eighth Truffle, Resene Dune, Resene Half Thorndon Cream, Resene Midnight Moss, Resene Napa and Resene Scrub. Design by DNA Design. Build by Alliance Project Services, www.aps.com.au. Images by Jorge Salto, www.instagram.com/vanjorgephotography.

- Resene Eighth Truffle
- Resene Dune
- Resene Half Thorndon Cream
- Resene Midnight Moss





Nadine's top tips

- Think beyond the walls. Colour can (and should) be used on ceilings, trims, cabinetry and even floors. This creates a cohesive palette that allows for creative expression in unexpected areas.
- Don't rely solely on digital swatches. They're a good starting point, but drawdowns and painted samples give a far more accurate representation. Resene's tools are especially helpful for this.
- Always test your colours in context. Lighting changes everything. Sample your colours in the actual space on multiple walls and observe them at different times of day before finalising your selection.

the space and tell a story. I don't see it as just a finishing touch; it's a foundational element that influences how a space is experienced. Whether I'm working with bold hues or subtle neutrals, I consider light, materiality and context to ensure colour is integrated meaningfully," she says.

"Broadly speaking, many people tend to lean toward safe, neutral palettes. While this creates calm and cohesive interiors, it can also lead to a lack of personality or uniqueness. I believe this cautious approach stems from a combination of real estate-driven decisions like resale value and fear of getting it wrong. I'd love to see more Australians and New Zealanders embrace colour with confidence. Even subtle injections, such as a painted ceiling, coloured cabinetry or a statement wall can transform a space and reflect individual identity."

out for Nadine. "The first is Holy Spirit Primary School, where we created custom-designed wallpaper and stenciled images inspired by the school's core values," she says. "It was such a rewarding experience because we weren't just designing a space, we were visually expressing what the school stood for. It brought real meaning to the environment, and seeing

students and staff respond so positively to it was incredibly fulfilling. The other would be my Potts Point project. That project was a beautiful example of how collaboration and trust can shape a space. The client was involved every step of the way, and the result was a sophisticated, layered interior that felt deeply personal and refined. Both projects, while completely

different in scope, were successful because they were grounded in strong communication, purpose and connection."

Depth and intention have always been part of Nadine's work, and she sees colour as a deliberate and foundational element in her approach. "Colour is one of the most powerful tools in design and it should evoke emotion, enhance



above: One of Nadine’s most memorable projects to date was Holy Spirit Catholic Primary School in North Ryde which features walls in Resene Half Tea and Resene Half Thorndon Cream with accent walls and stencilled designs in Resene Parsley and Resene Monza and custom wallpaper created with Resene WallPrint (www.resene.co.nz/wallprint). Project by DNA Design in collaboration with hamilton+mCabe design associates. Painting by Global Coatings.

- Resene Half Thorndon Cream
- Resene Monza
- Resene Half Tea
- Resene Parsley

Nadine sees Resene products as an essential part of her colour-driven practice. “Resene has long been a trusted name in the industry. Their extensive and well-curated colour library is a designer’s dream. There’s a shade for every mood and moment. I especially appreciate their colour tools like Resene ColourMatch online and drawdowns, which make the specifying process far smoother and more accurate. I also value that Resene is a family-owned New Zealand business with a strong sustainability ethos. It makes a difference knowing you’re working with a brand that’s both ethical and

innovative and using products made in our corner of the world.”

While Nadine has too many favourite Resene colours to name, she singled out two hues that she’s looking forward to using more of. “I’m currently loving Resene Half Rivergum, which is a muted green grey that strikes the perfect balance between grounded and calming. I also love Resene Toffee, a caramel hue that I would love to see on an exterior.”

Throughout her career, one piece of advice has stuck with Nadine and continues to inform her creative process. “Good design solves problems;

great design tells a story. It reminds me that design is never in a vacuum. There should always be a narrative behind each decision,” she says.

This philosophy underscores every space she creates, ensuring each project is not only visually compelling but also deeply personal, with colour and narrative woven seamlessly into the design. As she looks to the future, Nadine shows no signs of slowing down as she continues pushing creative boundaries one bold brushstroke at a time. *BW*

To see more of Nadine’s work, visit her website at www.dnadesign.com.au.



Place, paint and pixels

Auckland's beloved technology museum introduces engaging new permanent exhibitions, unified with an energetic Resene colour palette.



For those who attended primary school last millennium, heritage and innovation were treated as distinctly different educational topics. But for today's young learners, the recently unveiled Te Puawānanga Science and Technology Centre at Auckland's Museum of Transport and Technology (MOTAT) offers a masterclass in how these subjects can – and should – be intertwined. After years of hard work, the centre stands as a landmark project that's holistically grounded in New Zealand's cultural identity while boldly projecting an inspiring vision for the next generation of innovators.

As New Zealand's science and technology playground, Te Puawānanga offers inventive opportunities for hands-on discovery. For designers, the centre is a blueprint for purposeful

placemaking. The design responds to its context with sensitivity and strength, drawing deeply from Te Ao Māori (the Māori worldview) while integrating cutting-edge spatial storytelling. It invites exploration, fosters connection and redefines how educational spaces can cater to all ages in how it presents knowledge, objects and stories in a range of participatory ways.

MOTAT Design Manager Jessica Gommers and Scott Parker of Scott Parker Creative led the design and production teams working closely with MOTAT Exhibition Designer Ruby Oliver and a host of illustrators, animators, creative practitioners, and fabrication specialists. Together, their passionate efforts culminated in three classrooms, a lounge, a breakroom and three innovative exhibition spaces: Te Tumu



left and opposite: When a key building's infrastructure needed an upgrade, MOTAT sought to create a hands-on, minds-on Science and Technology Centre for New Zealand. Redeveloped, refreshed and reprogrammed, the new permanent exhibition spaces that make up Te Puawānanga offer a contemporary visitor experience with plenty of creativity and delightful surprises that cater to visitors of all ages. In the Te Tumu area, young children can learn and play in a richly interactive environment that features Resene greens, golds and blues including Resene Saratoga, Resene Chelsea Cucumber, Resene Anise, Resene Hypnotic, Resene Ipanema, Resene Wild Willow, Resene Soft Apple, Resene Spinnaker, Resene Awash, Resene Charcoal and Resene Half Solitaire.

	Resene Half Solitaire		Resene Saratoga
	Resene Ipanema		Resene Smoke Tree
	Resene Hypnotic		Resene Salsa
	Resene Soft Apple		Resene Awash
	Resene Anise		Resene Spinnaker
	Resene Wild Willow		Resene Blue Charcoal
	Resene Chelsea Cucumber		Resene Charcoal

(the root or foundation), Te Puku (the belly) and Te Waha (the mouth or voice).

“The main inspiration for Te Puawānanga’s design came from our location, Te Wai Ōrea (Western Springs). The spring, which was Auckland’s first pumped water supply, was enabled by the pumphouse that still stands at MOTAT today. Te Puawānanga is named for a native flowering vine, also known as clematis, which grows on the forest canopy and represents the blossoming of knowledge,” says Jessica.

The colour palette for Te Tumu was inspired by the greens and yellows that can be seen during a morning sunrise by the lake in Western Springs. “Sunrise, an apt analogy, prompted the warm, calm palette we employed to welcome MOTAT’s youngest visitors and encourage them

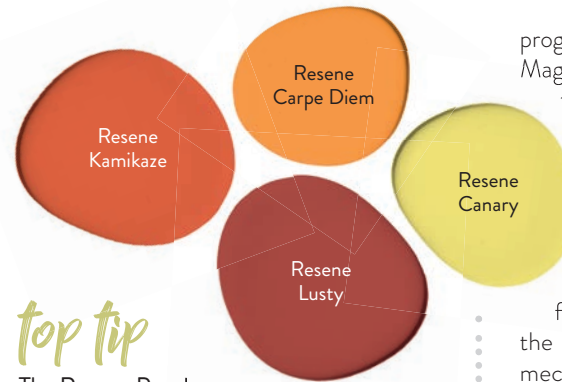
to start exploring. This highly tactile playspace has natural stained timbers with complementary textiles that tie into the Resene colour palette. Resene Saratoga, a rich bushy green, was chosen for its biophilic qualities as the main colour for Te Tumu. Our māra kai wall is segmented into ‘rays of light’ which represent the phases of the maramataka (Māori lunar calendar) related to growing, harvesting and storing kumara,” says Jessica. This indoor playground includes a Tāne Mahuta (the Māori Lord of the Forest) slide, puna (spring), waka (canoe), hīnaki (eel trap), māra kai (food garden), pūriri tree grove and harakeke (flax) wall.

In Te Puku, visitors of all ages can learn about the ideas, forces and technologies that shape our everyday lives as well as stories of innovators

and inventors from New Zealand. This space explores scientific and technological concepts such as light and colour, energy and matter, and forces and motion. Te Puku features a wide range of rich Resene colours to help define five distinct sections of content within the larger gallery. While developing their concepts, the project team discussed ideas of the belly, gut and heart and how they could tie these themes into a space filled with vigour, energy and heat. The deeply interconnected nature of our world is demonstrated in an animated film about the carbon cycle and Agents of Change, a gallery of illustrations by cartoonist Toby Morris which celebrates national stories of innovation. “Discussions and further thoughts about the warmth of a late summer afternoon inspired the

predominantly orange and red hue throughout,” says Jessica. “The Agents of Change wall is more than 30m long and features a sunset-inspired colour scheme to frame content that reverberates out from a central yellow core. The digital interface designs for the interactive Energy Machine were inspired by the human heart’s interdependent palette of red and blue to represent oxygenated and deoxygenated blood. The machine, which is bright orange, sits within a room painted in earthier Resene Smoke Tree with sightlines through to both the Resene Salsa walls which surround the Richard Pearse plane and the Resene Blue Charcoal exterior of MOTAT’s interconnected theatre.”










Designed with flexibility in mind, Te Waha is a multifunctional space for lessons, events and



top tip

The Resene Powder

Coating range includes favourite premade Resene colours and a bespoke service where your Resene colour is made for you to Resene colour standards. If you have regular ongoing demand for a specific Resene Powder Coating colour, it can be made and stocked for you. Find out more at www.resene.com/powdercoating.

 Resene Switched On	 Resene Irresistible
 Resene Tulip Tree	 Resene Flirt
 Resene Smoke Tree	 Resene Pompadour
 Resene Fire	 Resene Blackberry
 Resene Quarter Pohutukawa	 Resene Resolution Blue
 Resene Half Pohutukawa	 Resene Jacksons Purple

left: Since opening, Te Puawānanga has been recognised with multiple awards, including the 2025 Museums + Heritage Awards International Exhibition of the Year Award, three Designers Institute of New Zealand Best Design Awards and a Resene Total Colour Installation – Experiential – Product Award. A rainbow of Resene hues makes an impactful backdrop to the Agents of Change wall, including Resene Blackberry, Resene Half Pohutukawa, Resene Pompadour, Resene Flirt, Resene Quarter Pohutukawa, Resene Lusty, Resene Kamikaze, Resene Smoke Tree, Resene Carpe Diem, Resene Tulip Tree, Resene Switched On and Resene Canary.

programming. The Science Alive Te Manawa Magic Box is a 4m high mobile structure that facilitates design challenges, live demonstrations and object displays – and it even has its own robot to move it. The convergence of maths and art is explored in the Pattern Projection, where visitors can generate their own large-scale moving pattern onto the floor. The colour scheme in Te Waha, the innovation space, drew inspiration from mechanical drawings, engineers’ blueprints and science laboratories. Set against the base-build in Resene Half Solitaire, touches of crisp white Resene Alabaster and white birch plywood, the powdercoated aluminium used in the freestanding Science Alive Te Manawa Magic Box structure offsets Beats in Time, a display case that’s predominantly in Resene Resolution Blue.

Before exhibition design could start, the building was refitted with a new HVAC system and roof. Athfield Architects completed this first stage, which required the selection of base colour scheme to be used across the refurbished spaces. Resene Charcoal, a soft matte black, and Resene Half Solitaire, a warm white, were chosen to frame and delineate the building’s two main spaces and serve as a neutral backdrop for building out the exhibition-specific colour schemes.

Ultimately, Resene paint and wood stains became fundamental for creating cohesion across the various surfaces and materials used in the project. “Resene SpaceCote Low Sheen was used on all walls throughout the centre,” Jessica says. “As a washable and hard-wearing waterborne enamel, it was the best choice for this active and busy commercial interior. Resene SpaceCote Low Sheen was originally specified in the base-build documentation, the design and production teams particularly appreciated the finish it provided.”

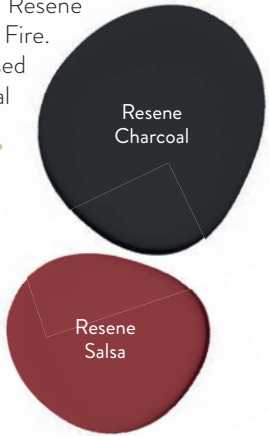
Big Colour Imaging Limited also used Resene SpaceCote Low Sheen to paint the

text labels which were used across the project. The text was then printed directly on top of pre-painted substrates using the company's flat-bed printer so they would blend flawlessly with the Resene SpaceCote Low Sheen walls to which they were applied. Three different Resene wood stains were also used for gallery titles and directional signage to create highly legible information while retaining the warmth, texture and character of the natural wood.

To create a unified scheme across MOTAT's entire Great North Road precinct, new

exterior colours were chosen to complement the brickwork on the pumphouse as well as Resene Irresistible, the vivid pink that was used to repaint Building 6 in 2019 – a project which won a Resene Total Colour Commercial Exterior Award. "The entire exterior of the building had been Resene Jackson's Purple for several years. This was updated to a tonal shift design using Resene Lusty and Resene Fire.

Resene Fire was used to create a horizontal



below left and right: For the past 10 years, the space that Te Puawānanga now occupies hosted temporary exhibitions which focused on building MOTAT's position as the Science and Technology playground for New Zealand. Recent exhibitions included Love/Science, Hohoko Akē Switch Up and Tūhuratia Exploded – all of which offered family-friendly interactive explorations of innovation from around the country. MOTAT Design Manager Jessica Gommers says learnings from these exhibitions helped inform the development of Te Puawānanga. A display celebrating New Zealand inventors like Richard Pearse and Dennison Tech are surrounded with vibrant Resene Salsa within the space's base palette of Resene Charcoal.

better together

Resene
Half Solitaire

Many hands, heads and hearts made Te Puawānanga Science and Technology Centre possible. "Throughout the development of this project, we consulted with a wide range of knowledge holders to ensure content relevance and accuracy," says MOTAT Design Manager Jessica Gommers. "Local knowledge holder and storyteller Pita Turei was a key collaborator who shared narratives about our location along with his creative expertise. We sought input from Pūhoro STEMM Academy, who support young Māori and Pasifika into STEMM pathways. We worked with Ngāti Whātua Ōrākei to name the spaces and the building. The University of Auckland provided guidance on a range of science and mathematics topics. Our partners, Te Whai Ao Dodd – Walls Centre, were key advisors on the Light and Colour section. AUT and Aro Arataki Children's Centre guided us on early childhood education components for the Te Tumu gallery. Liliana Clarke was also a contributor to this gallery with her knowledge of maramataka and gardening. Bespoke joinery, built by Calavera Limited, includes the Tāne Mahuta slide, the nest, the puriri lifecycle display and bench seats in Te Tumu. In Te Puku, we worked with Satellite Media to create the bright orange Energy Machine, where visitors turn their chemical energy into sound, heat and kinetic energy. Once enough energy has accumulated, the machine releases a very loud Galilean cannon. The cannon balls were made by a company in Australia who also make toys for elephants."





- Resene Half Sea Fog
- Resene Half Solitaire
- Resene Popcorn
- Resene Canterbury Clay
- Resene Di Serria
- Resene Twine
- Resene Husk
- Resene Toffee
- Resene Canary
- Resene Switched On
- Resene Ipanema
- Resene Tulip Tree
- Resene Carpe Diem
- Resene Smoke Tree
- Resene Kamikaze
- Resene Fire
- Resene Copper Rust
- Resene Lusty
- Resene Salsa
- Resene Red Oxide
- Resene Blossom
- Resene Quarter Pohutukawa
- Resene Half Pohutukawa
- Resene Flirt
- Resene Pompadour
- Resene Blackberry

Resene Spinnaker

Resene Awash

Resene Blue Charcoal

connection between the building's two main entrances while Resene Red Oxide was selected as a tertiary colour to demote and integrate the large AHU ducts and support frame," Jessica explains.

Te Puawānanga has been the biggest project Jessica has helped deliver at MOTAT and a singular experience in her 25-year career of design and production in galleries, libraries, archives and museums. "With high ambition, a tight budget and timeframe, a spacious 2000m² footprint and an extended project team, it is also the most complex project I've

worked on. I love the colour, the broad stories and the inclusive narrative within our Agents of Change wall. I also love knowing it's conception, creation and delivery was truly a team effort," she says of the completed design.

Scott Parker worked with Athfield Architects on the base build redevelopment before working with Jessica on the spatial exhibition design. "The work on the base build was not only to tidy up the existing building and make sure it was fit for purpose but to also ensure it would aesthetically and texturally suit the exhibition fitout. The exhibition design really was a labour of love right

above and opposite: As part of the building's redevelopment, a base palette in Resene Charcoal and Resene Half Solitaire was applied. From here, the design team layered in different Resene colour palettes that would create unique identities for each of the different areas and exhibits that make up Te Puawānanga – and ultimately more than 40 different Resene paint colours were used in the project as well as three Resene wood stains. These include Resene Half Sea Fog, Resene Popcorn, Resene Saratoga, Resene Chelsea Cucumber, Resene Anise, Resene Hypnotic, Resene Ipanema, Resene Wild Willow, Resene Soft Apple, Resene Spinnaker, Resene Awash, Resene Smoke Tree, Resene Blackberry, Resene Salsa, Resene Bunting, Resene Unicorn, Resene Blue Charcoal, Resene Half Pohutukawa, Resene Quarter Pohutukawa, Resene Pompadour, Resene Flirt, Resene Lusty, Resene Kamikaze, Resene Carpe Diem, Resene Tulip Tree, Resene Switched On, Resene Canary, Resene Blossom, Resene Envy, Resene Di Serria, Resene Twine, Resene Husk, Resene Fiji Green, Resene Copper Rust, Resene Logan, Resene Toffee, Resene Canterbury Clay, Resene Fire, Resene Red Oxide, Resene Colorwood Rock Salt, Resene Colorwood Pitch Black and Resene Colorwood Sheer Black.

- Resene Colorwood Rock Salt
- Resene Colorwood Sheer Black
- Resene Colorwood Pitch Black

top tip

Contrast plays an important role in exhibition design. To ensure that your Resene colour selections have adequate contrast between them, check the difference between their light reflectance values (LRV). You can find the LRV printed on the back of your Resene colour swatch or on the online Resene Colour Library. LRVs are expressed as a percentage value from 0 to 100 that represent the amount of light they reflect back at the perceiver, with 0 being a pure black that absorbs all light and 100 being pure white that reflects back the maximum amount of light. Universal design organisations recommend a difference of 70% or more between two adjacent colours to ensure adequate contrast for those who are visually impaired.

from the overall experience planning through to how the space was broken down to what materials were used where and how everything was fabricated and installed,” he says.

Like Jessica, Scott loves what the entire team was able to come together to create. “It is not very often that you get to really push how a space can look and feel especially in an environment like MOTAT. We had so much support from the steering group and I think that really shows in the confidence of the space. My favourite element is probably the pūriri structure in Te Tumu. It is the first thing visitors see and I think it really sums up what we were trying to achieve – something welcoming, social, tactile and unexpected. From a colour perspective, I absolutely love the orange environment of the energy machine. It feels rich and playful with a hint to industry,” he adds.

“Since the opening of the centre, visitation to MOTAT has significantly increased, serving

as a strong indication of its relevance and the benefits it offers to schools and the greater community,” says Jessica. “Anecdotally, we’re noticing longer than average dwell times across the centre, with people spending higher than average lengths of time in spaces. Professor Sir Peter Gluckman described Te Puawānanga as a ‘critical asset’ for both Auckland and New Zealand to inspire the innovators and problem solvers of tomorrow and help future generations navigate a fast-changing world.” **BW**

To find out more about Te Puawānanga and MOTAT’s other incredible educational experiences, visit www.motat.nz.

design team leads Jessica Gommers with Scott Parker Creative www.scottparkercreative.com
interior fit out and joinery Dimension Shopfitters, www.dimensionshopfitters.co.nz
painting Basarab Painters, www.basarabpainters.co.nz
images Richard Ng

Jessica's top tips

- If you’re creating a physical environment, you need to step away from your desk to see and understand each colour at scale – in real life and under real lighting conditions. Resene A4 drawdown paint swatches are far more accurate than anything you can see or create on-screen.
- Make sure you understand how each paint colour behaves amongst all the other substrates, textures and finishes included in your design. This includes any digital screens or printed collateral included within the experience.
- Gather your material and physical samples to help remove assumptions and save misunderstandings throughout development and through to install. There is both an art and science to it, but at every stage, communication and clarity are key. If you can show your team or client exactly what you intend to do and then help your builder and painter deliver it exactly how you said you would, it’s bound to be a success!



	Resene Hypnotic		Resene Fiji Green
	Resene Anise		Resene Saratoga
	Resene Wild Willow		Resene Unicorn
	Resene Chelsea Cucumber		Resene Logan
	Resene Soft Apple		Resene Bunting
	Resene Envy		Resene Charcoal



Picture perfect patios

Today's most alluring al fresco spaces feature palettes packed with personality.

Indoor-outdoor living has always been a defining feature of New Zealand and Australian design. From sun-drenched decks to leafy courtyards and breezy restaurant patios, our outdoor environments are an integral part of our lifestyles. Yet, while our interior spaces receive careful colour consideration, the same level of curation hasn't always been extended to outdoor areas.

As the appetite has grown for customised colour schemes that reflect our clients' personalities or business branding, more architects and designers are recognising that colour can also be a powerful tool for elevating the experience of outdoor living and dining areas. For some, the lack of diversity in off-the-shelf outdoor furniture has been perceived as a barrier to creating the exact look you and your client are after. But with Resene's growing range of products tailored to colouring, protecting and maintaining outdoor furniture and décor, it's never been easier to get a bespoke look that perfectly coordinates with your project's colour palette.

Natural appeal













Timber continues to be among the most desirable materials for patio furniture and décor. Stained timber furniture, planter boxes, lattices or privacy features add visual texture and depth that enhances the natural vibrancy of both plants and hard landscaping. However, it's important to remember that, even when you're looking for a natural, unfinished look, you shouldn't use clear finishes on exterior timber as they don't offer sufficient UV protection. Instead, stain the wood in a colour that's similar to the wood's natural tone.

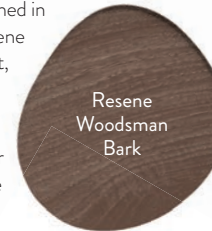
For the most natural looking timber finish on furniture and vertical exterior surfaces, such as weatherboards or landscaping elements, choose Resene Woodsman Natural Wood Oil. For the most natural stain that is suitable for horizontal trafficable surfaces like decking, choose Resene Woodsman Decking Oil Stain in a colour that most closely represents your wood's inherent hue. Keep in mind that the wood's natural colour will affect the way the Resene stains and clears you apply will ultimately look. The same stain or clear finish can look very different depending on the timber you apply it to. Weathered timbers and multiple coats of stain will give a darker colour result.

Another top option for colouring and maintaining timber furniture is Resene Timber and Furniture Gel. This newly reformulated waterborne gel-like stain is easy to apply and available in a limited range of colours. Designed for use on new and weathered timber furniture, Resene Timber and Furniture Gel is also suitable for interior hardwood and pine furniture. To ensure your outdoor furniture remains in top shape, check it each spring and reapply Resene Timber and Furniture Gel to weathered areas as needed. Outdoor tabletops may require an annual maintenance coat while the sides may last multiple years between recoats.

opposite: Soft minimalism continues to be a popular look for outdoor spaces, where neutral cladding is warmed by stained timber furniture, landscaping elements and décor. Left wall in Resene Sandtex Mediterranean effect in Resene Merino, trellis finished in Resene Natural Wood Oil Aorangi, decking stained in Resene Woodsman Decking Stain Bark, lantern in Resene Natural Wood Oil Aotea, white plant pot (on table) in Resene Lumbersider Low Sheen tinted to Resene Merino, timber planter box finished in Resene Natural Wood Oil Mount Aspiring, large plant pot (far right, back) in Resene Lumbersider Low Sheen tinted to Resene White Pointer and small plant pot (far right, front) in Resene Lumbersider Low Sheen tinted to Resene Rivergum. Table from Cintesi, chairs from Soren Liv, watering can from Allium.

below: Natural-looking timber is a top exterior trend where Resene stains, colour washes and wood oil finishes help give an 'untouched' look while protecting these surfaces from the elements. Bench finished in Resene Timber Gel Kwila.

	Resene Alabaster		Resene Alamo		Resene Rivergum
	Resene Merino		Resene Cargo		Resene Wood Oil Aotea
	Resene White Pointer		Resene Tuscany		Resene Wood Oil Aorangi
	Resene Half Sour Dough		Resene Scoria		Resene Wood Oil Mount Aspiring



Mediterranean-inspired looks

From residential homes to restaurant patios, Mediterranean-inspired outdoor spaces coloured with rich organic hues have surged in popularity. On top of a base of white or cream, furniture and décor in deep olive greens, earthy terracotta reds and rusted umbers has been featuring strongly. For designers seeking a grounded palette for an outdoor space with plaster walls in a classic white like Resene Merino, bistro tables and chairs painted in Resene Scoria complemented with plant pots, vases and decorative accents painted in Resene Alamo, Resene Cargo and Resene Tuscany will channel colours commonly seen on a Tuscan terrace.

While rattan furniture or décor painted in a fresh white like Resene Alabaster fits well with this type of look, Resene Woodsman stains can also be applied to change the look of unfinished rattan. For varnished rattan that has a sound finish, you can change the colour and look by topcoating it in a Resene clear that has been mixed with Resene Colour Enhance. Available in six different colours, Resene Colour Enhance is designed to add more depth to clear finishes and timber stain colours. Indoors, it is often used to rejuvenate bleached Rimu interior panelling and cabinetry.

Decorative amphora style vases – quintessential items for evoking destinations like Greece and Italy – can be given an authentic aged or limewashed effect that looks like it was plucked right out of Rome. After applying the appropriate primer for your surface, apply two coats of Resene Lumbersider Low Sheen in Resene Alamo. Once dry, use a paintbrush to apply thin coats of Resene FX Paint Effects medium mixed with Resene Half Sour Dough in a crisscross motion. Then, use a clean, dry rag to soften and blend your strokes. Additional coats of your Resene FX Paint Effects medium mixture or can be applied to further deepen the effect.



Soft minimalism

Subdued and Scandinavian-inspired weathered whites and warm taupes are popular options for setting a muted backdrop for native greenery and coastal light. These palettes resonate particularly well with our local landscapes, from tropical flora and coastal views to craggy mountains mottled with silvery grasses.

To recreate or maintain a soft minimalist look, consider refinishing timber furniture in Resene Furniture and Timber Gel Whitewash, which lends timber a gently sun-faded aesthetic without concealing the grain. For an opaque low sheen or semi-gloss finish on painted furniture and décor, try Resene Lumbersider Low Sheen or Resene Lustacryl semi-gloss waterborne enamel tinted to timeless off-whites like Resene Double Sea Fog or Resene Half Truffle, which have just enough warmth to avoid feeling clinical and are more complex than a basic white.

Reinvented classics

While black and white is a combination that never goes out of style, you can put a contemporary spin on this classic duo by

















taking a softer approach. Instead of stark, high-contrast achromatic looks, we're now seeing layered tonal variations of soft blacks like Resene CoolColour Foundry, charcoal greys like Resene CoolColour Grey Friars, bone whites like Resene Double Villa White and soft ecrus like Resene Ecu White used together on outdoor furniture and décor to create subtle interplay alongside textures like concrete and timber cladding stained in Resene Woodsman CoolColour Pitch Black or finished in Resene Timber and Furniture Gel Whitewash.

To further breakup a black and white scheme that feels too high contrast, staining timber in a warm honey hue like Resene Woodsman Heartwood offers a soft midtone that will bring out the natural beauty of the woodgrain without pushing too much colour. If a deeper, cooler hue is needed, Resene Woodsman Crowshead is a rich, inky stain perfect for adding drama to timber furniture, dividers, fences or decking.

On non-contact surfaces such as outdoor light fixtures, brackets, garden walls and plant pots, Resene FX Faux Rust Effect is another popular option for lending a warm, industrial edge to an otherwise achromatic scheme. This two-pack product

left: Colour schemes and paint effects that evoke the warmth and age of Mediterranean coastal communities are a huge trend for residential homes as well as commercial restaurants and cafés. Wall painted in Resene Alamo with Resene FX Paint Effects Medium mixed with Resene Half Sour Dough applied on top, terracotta floor effect in Resene Walk-on in Resene Pendragon with 'grout' lines in Resene Half Sour Dough, left vase painted in Resene Alamo with Resene FX Paint Effects Medium mixed with Resene Half Scotch Mist applied on top. Chair from Good Form, bowl and right vase from Citta.



 Resene Half Scotch Mist	 Resene Half Tea	 Resene Pendragon	 Resene Foundry
 Resene Double Sea Fog	 Resene Half Truffle	 Resene Pioneer Red	 Resene Whitewash
 Resene Ecu White	 Resene Earthstone	 Resene Permanent Green	 Resene Woodsman Crowshead
 Resene Half Sour Dough	 Resene Alamo	 Resene Grey Friars	 Resene Woodsman Pitch Black



above: For fans of achromatic colour schemes outdoors, the approach of layering tonal variations of white, bone and ecru with soft blacks and charcoals has emerged as a contemporary take on classic black and white combinations. Concrete patio painted in Resene Walk-on tinted to Resene Ted, timber decking in Resene Woodsman Decking Stain CoolColour Pitch Black, wavy planter and small pot in Resene Lumbersider Low Sheen tinted to Resene Earthstone and large planter in Resene Lumbersider Low Sheen tinted to Resene Half Tea. Projects by Amber Armitage, images by Melanie Jenkins and Wendy Fenwick.

Resene Ted Resene Aqua Resene Galliano Resene Roadster Resene Resolution Blue

can be applied to a range of substrates to get an authentic-looking rust effect in a matter of hours. Once applied, it provides you with the aesthetic effect of rusting that, like normal rust, will continue to develop as the coating ages.

Confident colour contrasting

Whether applied to chairs, planter boxes or an outdoor design feature such as a concrete breezeblock divider, confident paint colour choices are an easy way to express a sense of identity in an outdoor space. Many clients feel less overwhelmed by bolder colour choices outdoors, since they look striking in natural sunlight, bring an energetic lift on grey days and often visually complement flowering plants and greenery.

This embrace of saturation is not merely aesthetic, it's emotional. Vibrant yellows like Resene Galliano bring joyful optimism, a bold turquoise like Resene Aqua feels breezy and beachy and a vivid red like Resene Roadster brings confident energy. These colours are especially effective when used sparingly on table legs or a feature wall framed by more neutral architectural elements.

For residential and commercial patio settings where a uniform powder coating is desired, popular confident colours like Resene Pioneer Red, Resene Permanent Green and Resene Resolution Blue are available as premade options in the Resene Powder Coating range. When a truly customised look is needed, Resene also offers a bespoke service where Resene Powder Coating can be made for you in your chosen Resene colour (minimum quantity of 20kg applies to made to order).

Remember that if you don't like the colour of a piece of furniture or décor, most surfaces and substrates can be painted to better coordinate with your colour scheme. Since colours will look different depending

on lighting conditions – especially bold hues, whites and blacks – be sure to always test your exterior Resene colour palette in situ. Order A4 drawdowns of your shortlisted Resene colours at www.resene.com/drawdowns and check them alongside your other project materials in full sun and in shade to ensure you and your client are happy before making your final selections. And if you're unsure of what to specify for a specific surface or purpose, your Resene Representative can help find the right products for the job. **BW**

For more exterior colour trends, pick up a copy of *Emerge* magazine at your local Resene ColorShop or view it online at www.resene.com/emerge.

top tips

- When specifying dark paint or wood stain colour outdoors, be sure to always ask for it to be tinted into a Resene CoolColour formula. Though they look the same, a Resene CoolColour offers better protection for your substrate than a normal Resene colour by reflecting back more of the sun's harmful IR radiation.
- Existing stains will show through new stained finishes. Prep existing timber with Resene Timber and Deck Wash first before applying the new stain. This powerful cleaner removes old, degraded stains and greyed timber, helping ensure a sound 'ready-to-stain' surface is achieved.

Resene
Double Villa White

Illustrative vs *illusions*

From tactile textures to provocative pictorial designs, there's something to suit every style in the Resene Wallpaper Collection.



Painterly peacocks

Our favourite illustrative wallpaper designs are atmospheric, transporting the perceiver to another place or time. Resene Wallpaper Collection V & A Decorative Papers II 2412-183-02 features an otherworldly garden punctuated with charming peacocks rendered in painterly brushstrokes – without the need to commission an entire mural masterpiece. For lovers of myths and legends, it offers an invitation to daydream and would make a fun feature for a public library or residential reading room. Pair it with paint colours and wood stains like Resene Saratoga on adjacent walls, Resene Miso and Resene Prairie Sand on accent décor and Resene Colorwood Bark on timber furniture and flooring to echo the earthy hues from the design and complete the fantasy.

-  Resene Miso
-  Resene Prairie Sand
-  Resene Saratoga
-  Resene Colorwood Bark



Sketch up

In our digitised world, there is something about the organic look of hand-drawn lines made with pencil or charcoal that feels both comforting and refreshing. With its expressive scribbles that mimic grassy plants, Resene Wallpaper Collection Fashion for Walls 10373-10 channels the raw, intuitive energy of a landscape architect's sketchbook. The design captures the essence of terrain in flux, where tangled lines suggest a field of bushy foliage without ever settling into certainty – and thanks to the approachable achromatic colour palette, it can work in virtually any space. Combine it similarly silvery neutrals like Resene Half Concrete, Resene Silver Chalice, Resene Armadillo and Resene Colorwood Tiri in a pared back commercial office to create a calming and humanistic atmosphere.

-  Resene Half Concrete
-  Resene Silver Chalice
-  Resene Armadillo
-  Resene Colorwood Tiri

Different strokes

As the saying goes, fortune favours the bold – and making a daring impression with a bold, illustrative wallpaper design might be exactly what your project needs to make it sing. Resene Wallpaper Collection Aquila DGILA3011 reimagines the natural world through a modernist lens with towering, stylised trees rising against boldly contoured hills and craggy mountain peaks. The interplay of soft washes and saturated hues creates a serene and striking abstract landscape that bursts with mood and movement. Contrast this bold, contemporary take on wilderness in a reception area with subdued tones like Resene Copyrite and Resene Eternity supported with select touches of Resene Palm Green and Resene Flourish to let this spectacular mural be the star of the show.

-  Resene Copyrite
-  Resene Flourish
-  Resene Palm Green
-  Resene Eternity



Coastal craft

When you're trying to create a serene and grounded interior, don't overlook an artistic wallpaper design that evokes the rhythmic calm of island life while celebrating cultural heritage. The rich blue greens and earthy browns in Resene Wallpaper Fashion for Walls Collection 10371-19 come together in an immersive tapestry of leafy fronds that is reminiscent of handprinted island textiles, evocative of the rhythm and richness of tropical landscapes and artisanal traditions. Complement it with warm and soothing tones like Resene Eighth Malta and Resene Stonewashed on adjacent walls and flooring, cabinetry in Resene Oilskin and select accents in Resene Energy Yellow in a spa-like space to build a sensory escape that pays homage to island culture.

-  Resene Energy Yellow
-  Resene Eighth Malta
-  Resene Stonewashed
-  Resene Oilskin





Slat simplicity

A wallpaper design that delivers the warmth and structure of slim, vertical timber slats is an ideal solution for a stylish, trend-forward update that's renter-friendly and low commitment. Resene Wallpaper Collection Botanica 33960 masterfully mimics the clean, architectural lines of a timber slat wall, offering a refined, textural look without the installation complexity and demanding maintenance. Whether used to create a sophisticated backdrop in a restaurant or the illusion of added height and dimension in a hallway, support this faux batten effect with adjacent walls painted in Resene Nero, wood flooring stained in Resene Colorwood Nutmeg and accents in Resene Sandcastle and Resene Lignite for further depth and dimension.

-  Resene Sandcastle
-  Resene Colorwood Nutmeg
-  Resene Lignite
-  Resene Nero



Peachy papercraft

A true conversation starter, Resene Wallpaper Collection Artifice M800-05 demands a closer look to take in its clever three-dimensional papercut illusion. This imaginative design captures sculptural layers of monstera leaves, rendered in a soft, peachy pink that adds warmth, whimsy and depth, transforming any wall into an enchanting botanical installation. Perfect for a creative studio or a stylish powder room, balance the design's artistic sensibility with a timber floor finished in Resene Colorwood Breathe Easy, furniture painted in Resene Quarter Blanc and accents in Resene Biscotti and Resene Terrain in any space that craves a touch of the unexpected.

-  Resene Quarter Blanc
-  Resene Biscotti
-  Resene Colorwood Breathe Easy
-  Resene Terrain

Artisanal artistry

While it can make for a beautiful effect, installing authentic mosaic tiling is a pricey endeavour. Resene Wallpaper Collection Artifice M763-09 recreates the intricate beauty of a mosaic through a dynamic pattern of overlapping concentric circles in deep blue, pale grey and burnt orange. This design's graphic rhythm and rich palette bring energy and sophistication to a space – without the cost, commitment or labour-intensive installation of real tilework. Ideal for feature walls or creative zones where a touch of artistry is desired, this faux mosaic offers a striking visual statement that's accessible and alluring. Team it with a floor in Resene Escapade, a ceiling in Resene Merino, timber furniture finished in Resene Colorwood Bask and decorative accents in Resene Triple Bison Hide for an effortlessly artisanal commercial or residential dining space.



-  Resene Merino
-  Resene Escapade
-  Resene Triple Bison Hide
-  Resene Colorwood Bask

Stacked up

There are plenty of reasons why a real stone wall wouldn't be possible or practical for some projects, but that doesn't mean getting a similar organic, earthy effect is off the table. Resene Wallpaper Collection Essentiell 34611 offers the elegant, understated appeal of a stone wall with modern sensibilities, rendered in a soft, uniform greige that will effortlessly suit minimalist, contemporary interiors. With its raised texture and tonal depth, this design captures the cool sophistication of stone without the investment, structural demands or permanence of the real material. Perfect for spaces where installing actual stone would be impractical such as retail environments or apartments, pair this wallpaper with a floor in Resene Mondo, furniture in Resene Colorwood Driftwood and Resene Drought and accessories in Resene Dark Buff for a serene hospitality space that prioritises simplicity and practicality. **BW**

-  Resene Drought
-  Resene Dark Buff
-  Resene Mondo
-  Resene Colorwood Driftwood



No matter the style, aesthetic or atmosphere you're aiming to achieve, the Resene Wallpaper Collection offers an inspiring array of choices to suit you and your clients' vision. With thousands of striking designs available, discover the ideal wallpaper to complement your project by visiting your nearest Resene ColorShop.

For more wallpaper inspiration, check out the *habitat plus – wallpaper* book at your local Resene ColorShop or online at www.resene.com/wallpapertrends and get a taste of the latest wallpaper releases at www.resene.com/wallpaper.



Hello yellow

An inspired new folly project in vivacious Resene Broom has become a beacon for visitors at Brick Bay.

Near the Matakana coast just north of Auckland, a bold new architectural gem has risen from the landscape. As the latest winning Brick Bay Folly project, it's no ordinary structure, but rather a design experiment in the purest sense – where form has been liberated from function and imagination has taken the reins. Titled *Yellow Post*, the 11m high folly is the 10th such project to be completed and displayed at Brick Bay among its revered sculpture trail and winery. The annual competition offers emerging architects and designers a rare opportunity: the chance to try their hand at building a temporary pavilion that they've designed themselves.

The term folly has come to describe architectural gestures that sit somewhere between art and design, untethered by strict utility but rich in conceptual and spatial exploration. *Yellow Post* carries that lineage

forward with an evocative design that honours the cultural legacy of traditional Māori hākari stages, monumental timber platforms constructed by iwi in the Northland settlement of Kororāreka used for celebration, congregation and the sharing of kai (food).

Consisting of twelve tapered glulam posts connected by horizontal trusses draped with fabric 'sails' that catch the wind and create a shifting mass that plays with light and shadow, *Yellow Post* is the creation of George Culling, Oliver Prisk, Henry Mabin and André Vachias. The group met while studying at Victoria University of Wellington and have been able to keep close ever since. Oliver was the first to learn about the competition and convinced the others to collaborate on a design. "We saw it as an exciting opportunity to do something together outside our usual 9-5 routines and were equally captivated by the stunning landscape at Brick Bay where it was to be sited. The chance to craft a meaningful response to such a unique setting was something we were all thrilled about," he says.

The team first learned about hākari during university lectures with Dr. Robin Skinner and seeing paintings by European settlers of these enchanting structures further sparked the team's curiosity. Using native hardwoods latched together with vines, these enormous towers were often only erected for a few days as a marker for important ceremonies before being disassembled. Aware of the colonial lens through which they were viewing the hākari, the team consulted with local iwi Ngāti Manuhiri to understand the perspective from Te Ao Māori before moving forward with the development of their design.

As graduate architects, every team member that has been involved in the competition over the years learnt how to design structures in school, but only a select few have had prior experience with building or carpentry before getting stuck into constructing their folly. Luckily, like the previous Brick Bay Folly teams



before them, André, George, Henry and Oliver were supported by professional construction, engineering and architecture mentors including Pip Cheshire from Cheshire Architects, Steve Cassidy from Cassidy Construction, Peter Boardman from Structure Design and Keith Mann from Unitec's School of Architecture.

To help strategise how the team would bring their design from concept to reality, they created a 1:1 node model which ended up playing a crucial role in shaping their construction methodology. The model enabled them to test building sequences, node configurations, fix techniques and work out how the fabric would be integrated. Constructed at George and Oliver's flat, the model was always readily available for quick design experiments. It also provided an opportunity to test paint application methods, assess timing and explore how their shortlisted Resene colour options would contrast with the surrounding natural vegetation on site.

"From a structural standpoint, the most significant development that came out of that exercise was the introduction of a split beam system which we could rapidly prototype and evaluate using the node model," Oliver says. "Viewing the design process at a human scale proved invaluable, offering insight into how the detailing would appear on the final built structure."

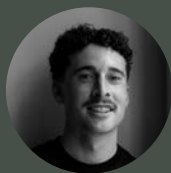
Sustainability has become a key consideration for on Brick Bay Folly builds. Recent folly winners have been able to repurpose components from previous projects that have been decommissioned. However, since this year saw the introduction of third folly ways to make sure their folly could also have a considered approach to sustainability, which largely focused on ways it could be reused by future competition winners. For materials, they chose sustainably sourced glulam timber, Eco

left and opposite: *Yellow Post*, the most recent winning project created as part of the Brick Bay Folly competition, was designed and built by George Culling, Oliver Prisk, Henry Mabin and André Vachias – a team of graduate architects who met during their studies at Victoria University of Wellington. Standing 11m tall and painted in Eco Choice approved Resene Sonyx 101 semi-gloss tinted to Resene Broom, the project simply can't be missed. Visitors to Brick Bay can experience *Yellow Post* on-site for the next three years as part of the evolving sculpture trail exhibition, which features more than 60 contemporary large-scale artworks.

Resene
Broom



meet the team



George Culling

Where did you grow up? Did you always want to be an architect?

I grew up in Tauranga and have always had an interest in objects, light and making things.

I really enjoyed learning analogue technical drawing in high school – which we were quite lucky to have been taught – and I think that combined with my interests in spaces, furniture and design formed my pathway into architecture.

What was your favourite part of the Brick Bay Folly experience?

Working with the fellas in the group and, to be fair, all the people involved. The competition has a very strong support network and everyone is very willing to help or point you in the right direction.

Are there any types of projects you are hoping to specialise in during your career?

Too early to say. The goal is to make beautiful things beautifully.

What would be a dream project for you to work on?

Either my own space to test ideas or a large-scale gallery space for the same reason.

What do you like about Resene?

Resene shows a lot of support for our design and architecture community in NZ, many great events and spaces we go to are because of this generous support.

What is your current favourite Resene colour?

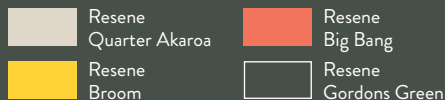
Resene Quarter Akaroa. We've just moved into a new office space, which we painted in this colour. Not only has it completely refreshed the space, but the colour also feels sympathetic and complementary to the character features such as the large steel trusses, exposed concrete columns and beams.



Henry Mabin

Where did you grow up? Did you always want to be an architect?

I grew up in Christchurch then moved to Wellington to study architecture after high school. I have resided in Auckland for the



past two years, where I have embarked on my first career job. I always knew I wanted to be a maker, designer or inventor – someone who created, but not necessarily an architect. This fell into place as I converted those wants into a tangible outcome through a medium in which I could achieve that goal.

What was your favourite part of the Brick Bay Folly experience?

The opportunity to have complete creative direction as a team over something that would actually be built – and, even better, built by us. There was a parallel journey unfolding as we moved through the design process, something more personal. It was bond forming experiencing something as mates that we may never get the opportunity to do again (although I hope so!).

Are there any types of projects you are hoping to specialise in during your career?

Boutique residential design is something that interests me, however, my dream is to be a maker across multiple disciplines and typologies. I have a passion for designing and building furniture and sculpture, so integrating those types of projects into my daily job as a designer would be amazing.

What would be a dream project for you to work on?

A dream project for me would be to design and build and number of retreats deep in the native New Zealand bush or coastal regions that would be small in scale yet crafted and customised down to the doorknobs. I like the idea of designing places that provide an escape from busy urban lifestyles while creating unique experiences within our beautiful landscape.

What do you like about Resene?

Resene's presence in the design community and beyond gives opportunities and exposure to young designers through their many different initiatives. This is important to people like us, who are embarking upon a career in the industry. A platform like Brick Bay Folly, which Resene sponsors, is an awesome opportunity for graduates to showcase their skills.

What is your current favourite Resene colour?

Resene Broom, the colour we used to paint *Yellow Post*, which I think it will remain my favourite for a while. It beautifully contrasts against the blue sky up at Brick Bay on a clear day.



Oliver Prisk

Where did you grow up? Did you always want to be an architect?

I was born and raised in Timaru, New Zealand. After graduating at Victoria University in Wellington, I moved up to

Auckland. I have always considered myself a creative person, which sparked my interest in architectural practice. I have a passion for design, drawing, model making and was also inspired by my dad, who has his own architecture firm in Timaru.

What was your favourite part of the Brick Bay Folly experience?

Camping on site with the team for two weeks and bringing the concept to life was an amazing experience. We were incredibly fortunate to work in such a beautiful landscape, and being in that environment with my mates learning on the job was a great memory. In saying that, I also loved the very early stages of the project in the early design phase when the concept and design were being explored. This involved iterative sketches, digital drawings and hundreds of notes refining the concept.

Are there any types of projects you are hoping to specialise in during your career?

I have a passion for residential design, which I am currently working on at Jasmx. This project has definitely sparked an interest in sculptural and installation design.

What would be a dream project for you to work on?

I would love to do alterations to my home in Timaru. Having grown up there and it being a multi-generation home for my family, it would be a privilege to leave an imprint on the house – particularly because some parts of the house have not been renovated in a while! I also have a deep understanding of the spaces and it would be great to be able to incorporate that into the design process.

What do you like about Resene?

After our experience on this project, it's become clear that Resene has a passion for supporting young designers, which is always encouraging. They were also a great help in aiding us in selecting the correct products and the best methods to apply them.

What is your current favourite Resene colour?

I love the yellow we used on our project, Resene Broom. Colour was such an important element in the design, not just in how it looked physically but what it meant poetically. The bold

yellow colour enhances the tower's role as a beacon, making a strong visual statement that contrasts yet harmonises with the surrounding natural environment.



André Vachias

Where did you grow up? Did you always want to be an architect?

I grew up in Auckland. I didn't know I wanted to be an architect until about a year into university, but I always knew I wanted to be in a creative industry.

What was your favourite part of the Brick Bay Folly experience?

The construction phase was great; it's where the rubber hits the tarmac and where the hard prep work pays off. At that point there was no other distractions, just us and the folly.

Are there any types of projects you are hoping to specialise in during your career?

At this stage I am eager to try everything. I really enjoy medium to large scale civic projects.

What would be a dream project for you to work on?

I would love to be involved in more sculptural work again like another folly or a pavilion, perhaps. Alternatively, designing my own home would be amazing.

What do you like about Resene?

One thing that stood out to me was how friendly and helpful Resene's service is. I was provided the online specifications for the project immediately, and in store, the staff were willing to help me with anything and answer any questions.

What is your current favourite Resene colour?

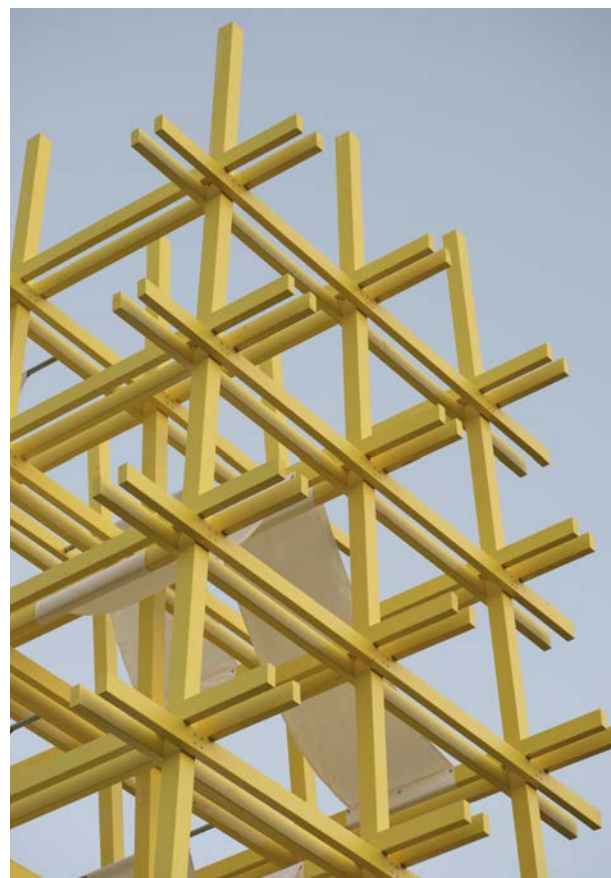
Before entering the competition, I was already wanting the colour to be a yellow or a burnt orange, as I had an orange desk growing up. But I would probably paint my front door Resene Big Bang, if I could.

right: Resene Broom, the paint colour used to give *Yellow Post* its iconic hue, was chosen for its cheerful vibrancy and ability to stand out against the site's surrounding greenery. On a clear day, the bold yellow contrasts beautifully against blue skies and transformed the structure into a welcoming beacon for visitors on the sculpture trail. "No matter where you are at Brick Bay, you will see it and it will greet you," George says. Images by Sam Harnett, www.samhartnett.com.

choice approved Resene primer and paint, stainless steel fixings and fabric. They also chose screw piles over typical concrete foundation solutions, which limited the ground excavation required for install and removal and maximised the reusability of their materials.

The team spent months painting and assembling the folly's 172 pieces of timber. The materials were painted and prepared off-site before being transported and installed on location over a four-week period. On site construction was led by another of the team's former classmates, building apprentice Elliot Western, who proved to be an extremely valuable resource.

Oliver says one of the most challenging aspects of the on-site build was aligning the posts with the screw pile foundation system. "Each of the 12 posts had to align precisely with the corresponding screw piles, which proved especially difficult with



the tapered posts on the outside. Compounding the issue, the day of the screw pile installation brought severe rain and wind that made the excavated site dangerously slippery. As a result, two of the screw piles were shifted 40mm from their set out locations. To compensate, we had to make slight adjustments to the positions of the tapered posts to achieve proper alignment. This required quick thinking and problem-solving on site to find a practical solution," he explains.

The time required to prime and paint each of the facets of the many timber components was also a lengthy process. The team would gather at Unitec after work and paint until late in the evening from the start of November through Christmas break. By the time it was all done and dusted, they had used approximately 20 litres of Resene Quick Dry waterborne primer for the undercoat and 40 litres of Resene Sonyx 101 semi-gloss for the coloured topcoats. "The application of the topcoats took time and care so that we could achieve the finish we wanted," says Oliver. "We were learning on the job, so a lot of mistakes were made. But by the end, we understood how to achieve a smooth finish on the timber."

The team knew they needed a striking colour to complement the tower's bold architectural form, which greets visitors at the start and end of the Brick Bay Sculpture Trail. "We explored a range of different yellows using the online Resene Colour Library and eventually selected Resene Broom after extensive testing. Digital renderings were followed by physical trials using Resene testpots on timber offcuts and our 1:1 node model. We were drawn to the vibrant contrast Resene Broom created against the natural hues of the surrounding landscape, how it subtly shifts with changes in light and weather and remains visible and dynamic from various vantage points around the property. The vibrancy of the yellow not only amplifies the tower's visual presence but also evokes a sense of celebration and gathering, making it a defining feature of the project," Oliver explains.

Standing tall in its sunny hue, *Yellow Post* is testament to team's collaboration, curiosity and craft. As visitors wander the winding Brick Bay Sculpture Trail, the vivid structure invites them to gather, pause and reflect on the cultural significance of its form. Like the Māori hākari before it, *Yellow Post* is proof that even the most temporary of structures can leave a lasting impression. **BW**

For details on how to experience *Yellow Post* and the rest of the Brick Bay Sculpture Trail in person, visit the Brick Bay website at www.brickbay.co.nz.



Pinnacle of calm

Omea Hall conceptualises an oasis of serenity perched atop Coronet Peak.

With the world around us in constant flux, the demand for comforting and restorative spaces has surged – and it’s something that newly-minted Graduate Architect Omea Hall is acutely aware of. For their final project in Otago Polytechnic’s Bachelor of Architectural Studies programme, Omea and her classmates were given the freedom to choose any project typology and site that interested

them, but they were also challenged to address a real-world issue through their design.

After six months of rigorous research followed by six months of design and development, Omea created Summit Spas, a conceptual sanctuary in the sky. Her idea for a luxurious retreat atop Queenstown’s Coronet Peak was imagined as a salve for tired minds and bodies set against a backdrop of dramatic alpine vistas. Central to its

visual language is a thoughtful palette curated from nuanced Resene paint colours and wood stains that set the mood for rest and relaxation.

“I wanted to address the fact that our modern world has become so busy and over stimulating, and in turn, there has been a large rise in the number of people suffering with mental health challenges. I originally planned to design a wellness hub of some kind, but as the

project evolved and I chose Coronet Peak as my site, a spa came about as something that could be an asset for Queenstown which would bring a European après-ski element,” Omea explains.

A major learning that the project taught her was the importance of material and finish selections when trying to create atmospheric spaces. “Being set in the mountains, where the landscape is so rugged and dramatic, I had to use a much warmer palette than I originally expected to make the spaces feel intimate and inviting. Another key learning was dealing with the technical demands of spas and pools, the inclusion of boiler rooms, water treatment and allowing enough clearances for all the pumps and ducting needed as well as the structural support for the weight of the water when working across multiple levels. The mountain setting added complexity, especially when working with extreme temperatures and designing for how the building could





be constructed efficiently and protected long-term, such as heat tape on gutters and downpipes, burying pipes below the frost line, using heat recovery systems to reduce energy demand – and even the consideration of damage that might be caused by cheeky keas.”

During her research, Omea looked to the current activities that Queenstown has on offer through its spa and hospitality establishments and sought to fill gaps that would make Summit Spas a must-visit tourism destination. This led Omea to include spas, a plunge pool, an Epsom salt bath, private spa and treatment rooms, a sauna, horizontal aromatherapy showers, a steam

bath and a café. By including these facilities, she envisaged it would bring even more visitors to the popular area and serve those walking the Mahu Whenua traverse. In the winter, it would further benefit Coronet Peak’s 10,000 annual ski field users. Although Summit Spas would be accessed via the ski field’s chairlift, its main structure would be hidden by a rock wall to provide a barrier between the existing mountain uses and the spas.

While the parallels between the topography and geology are evident in her material palette, Omea also looked for opportunities to tie in the notion of journeying. “Both Māori and early settlers navigated across Coronet Peak

but never settled. The pathways and circulation throughout the design are a nod to the historic attributes and the people who have journeyed across this land,” she explains.

Omea then played with ideas for how the refuge of a spa contrasted with the perils that historical travellers would have faced under harsh weather conditions. As visitors progress through the space, exposed and rugged features give way to smoother and gentler ones as the feelings of vulnerability and exposure experienced in the outside world are replaced with the safety and intimacy of spaces like the spa’s horizontal aromatherapy showers.

above and opposite:

Omea’s Resene product and colour selections help her enchanting Summit Spas concept blend with its surroundings. The colours had to evoke a sense of comfort and relaxation while seamlessly blending with the hues naturally present on the slopes of Coronet Peak. On the project’s exterior, vertical surfaces in Resene Sandtex textured finish tinted to Resene CoolColour Concrete is paired with walkways in Resene Non-Skid Deck and Path tinted to Resene Off Piste to add tactility and practicality that increases safety on wet surfaces.

Resene
Off Piste

Resene
Concrete



left and right: Each Resene colour and product Omea selected was chosen for its aesthetic qualities, to harmonise with the environment and enhance the overall experience of comfort and relaxation across the spa. Her thoughtful selection of Resene paints, stains and coatings helps craft a harmonious and inviting environment. In the horizontal shower, basecoats of Resene Half Pravda with Resene FX Paint Effects Medium mixed with Resene Tea applied on top to create a limewash-inspired effect imparts a warm and gentle ambiance that fosters comfort and intimacy. The use of Resene Colorwood Bask on the project's internal timber elements was chosen to infuse a soft and earthy wash of colour that still allows the wood's natural grain to shine through. In the entryway, a ceiling in Resene Sandtex Mediterranean effect tinted to Resene Quarter Malta and a floor in Resene Walk-on tinted to Resene Abel Tasman enhance the interior's ties to natural rocky features and the hues present in the mountainous surroundings.

	Resene Concrete		Resene Off Piste
	Resene Quarter Malta		Resene Half Pravda
	Resene Tea		Resene Abel Tasman



(www.resene.com/palettegenerator), where she could upload images of Coronet Peak to find the exact hues she wanted to match the project's surroundings. Omea says that preparing her specifications for Summit Spas taught her that there was much more complexity to paint than simply picking a colour. "Once I started looking into the technical side things like primers, topcoats and different finishes and, in particular, textural effects, I realised how layered those decisions are. I think that when we are doing so much hypothetical work as students, it's nice to apply some real-world properties to a project – like we did with these paint specs – so that you can really start to understand your project more, too."

Omea's attention to detail in her Resene product and colour specifications caught the

attention of the Resene Total Colour Awards judges, who recognised her project with a Resene Total Colour Rising Star Colour Maestro Award and described it as "the epitome of alpine sophistication."

"This project blends seamlessly with the strength of its surrounding mountaintops while maintaining a lovely lightness. There's a perfect fit between the breathtaking design and the carefully chosen colour palette. The meticulous attention to specification of this ambitious project reflects a level of care associated with professionals. It's a stunningly beautiful space, perfect for relaxation," the judges added. **BW**

To see more of Omea's work, check out her Instagram feed at www.instagram.com/omeaarchitecture.

Omea's colour scheme draws inspiration from its natural surroundings with tones that build an atmosphere of warmth and tranquility. At the entry, a ceiling in Resene Sandtex Mediterranean effect tinted to Resene Quarter Malta and a floor in Resene Walk-on tinted to Resene Abel Tasman add texture, warmth and richness which ties into hues from the craggy rock statement feature. On general interior walls, Resene FX Paint Effects Medium mixed with Resene Tea is applied over basecoats in Resene Half Pravda to create a soothing limewash effect while Resene Colorwood Bask is used on internal timber elements to give them a

deeper, earthier tone that complements natural stone and concrete surfaces. On the outdoor spa areas, walls and ceilings feature Resene Sandtex textured coating tinted to Resene CoolColour Concrete for a richer, visually appealing effect. Trafficable surfaces are coated in Resene Non-Skid Deck & Path tinted to Resene Off Piste to help reduce the risk of slips around the pools and spas while maintaining aesthetic continuity.

Omea initially used the free online Resene Colour Library to select colours that would portray the feeling she was after. These selections were further refined when she discovered the Resene Colour Palette Generator



A picture of health

Javani Govender's thesis imagines how our healthcare system can be healed to better serve indigenous populations.

Resene
Moon Mist

It's a common misconception for humans to view their own experience of the world as being universal. Through her recent thesis project, spatial and architectural designer Javani Govender chose to challenge the clinical sterility of Westernised healthcare spaces by proposing a design language that centres on indigenous knowledge, care rituals and connection to place. While her research focused primarily on how healthcare environments could be re-indigenised

to better support Māori health and wellbeing, she also considered how this approach would ultimately contribute more broadly to our shared urban environments and inform the design of a clinic focused on holistic wellbeing.

"The project was shaped by both personal experience and a broader kaupapa (guiding principle). As someone who has navigated New Zealand's public health system, I know what it feels like to be treated clinically but

not holistically. My thesis emerged as a way to confront that – not just through critique, but through design. I wanted to understand how indigenous frameworks and mātauranga (Māori knowledge) could reorient healthcare spaces toward connection, reciprocity and whenua (a deep spiritual connection to place). My research focuses on the potential of spatial design to disrupt dominant clinical hierarchies and restore rituals of care that are communal,

sensory and grounded. While I'm not Māori, I hold a responsibility as a designer in New Zealand to contribute to the reindigenisation of land, systems and futures. The project was also a way to learn how to practice ethically as tauwi (a non-Māori person) through listening, decentring and designing with humility," Javani explains.

Through her research, Javani looked towards indigenous health perspectives and how these are founded in relationships with the environment. "Colonised healthcare systems tend to universalise a narrow view of the body, one that's white, cis, male and disembodied," she says. "Reindigenising these systems invites us to design from a much wider lens; one that honours cyclical time, spiritual connection, whakapapa (lineage) and whānau (family). When we shift the design foundation from compliance to care, everyone benefits. A waiting room becomes a site of restoration. A clinical

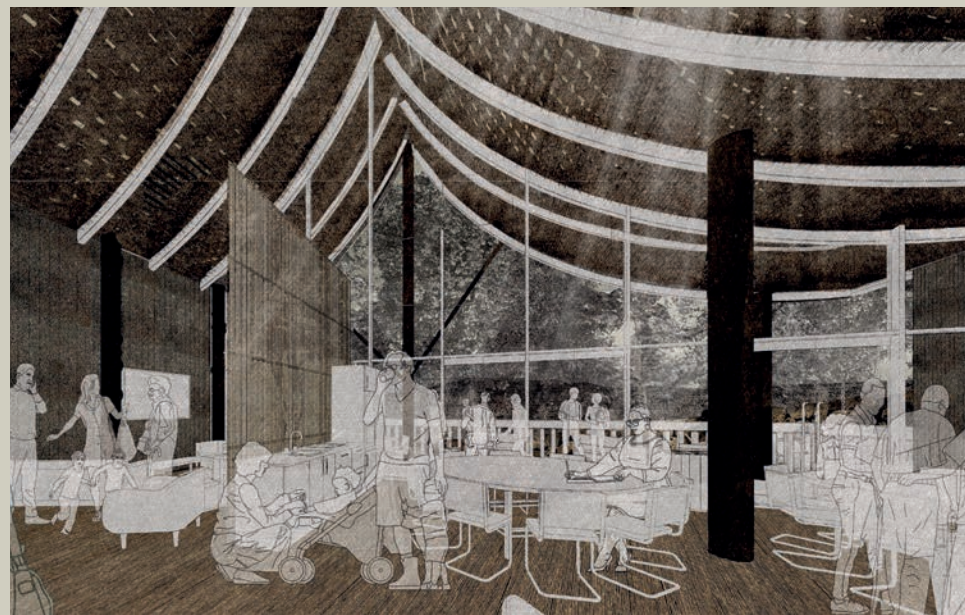
procedure becomes a moment of ceremony. By decentralising the dominant narrative, we make room for other ways of knowing, being and healing – not in opposition to evidence-based medicine, but as a complementary worldview that centres humanity.”

Javani focused on Greenlane Clinical Service Centre in central Auckland as a location for her proposed proof-of-concept. Through changes to the clinic’s design, she sought to leverage the transformative role architecture can play in healthcare and how it could be emphasised to address current imbalances through a culturally-sensitive approach. She says that one of the primary challenges was achieving a balance between traditional Māori design principles and contemporary architectural aesthetics. This required careful consideration and innovative design solutions to ensure both aspects were harmoniously integrated, and her Resene colour palette ended up playing a major role in achieving the effect she was after.

“Ensuring that the diverse palette of Resene colours worked together cohesively was another challenge,” she adds. “The earthy tones needed to complement one another without overwhelming the space, which involved meticulous planning and testing of different colour combinations in various lighting conditions.”

Javani used the free online Resene Colour Palette Generator to create her custom palette. “I uploaded images of whenua, harakeke, tukutuku panels and other taonga that spoke to healing and belonging. From there, I pulled colours that felt emotionally resonant, not just visually pleasing. It was important to me that the palette told a story – not in a loud or literal manner, but in a way that grounded the project in New Zealand and reflected a sense of calm, care and connection to place,” she says.

After comparing swatches in person at her local Resene ColorShop, Javani landed on a harmonious, thoughtful and tranquil palette of Resene Colorwood Teak, Resene Colorwood Matai, Resene Waterborne Woodsman



left and previous page: Spatial and architectural designer Javani Govender’s thesis project reimagines Auckland’s Greenlane Clinical Service Centre as a re-indigenised, holistic wellness hub. Her colour palette was chosen to create a space that would be inviting, harmonious and deeply connected to its environmental and cultural roots. She looked to hues that would celebrate the natural beauty of New Zealand’s landscape to ensure that her colour palette would be aesthetically pleasing, meaningful and contextually relevant and selected Resene Colorwood Teak, Resene Colorwood Matai, Resene Waterborne Woodsman Timberland, Resene Waterborne Woodsman Warm Kwila, Resene Brown Pod, Resene Soya Bean, Resene Shingle Fawn, Resene Moon Mist, Resene Touchstone and Resene Whiteout.

Timberland, Resene Waterborne Woodsman Warm Kwila, Resene Brown Pod, Resene Soya Bean, Resene Shingle Fawn, Resene Moon Mist, Resene Touchstone and Resene Whiteout.

Her two interior wood stains, Resene Colorwood Teak and Resene Colorwood Matai were used to highlight and enhance timber elements, bringing warmth and a sense of history to the space. On the exterior, similarly deep Resene Waterborne Woodsman Timberland and Resene Waterborne Woodsman Warm Kwila were chosen to create a cohesive look. Earthy Resene Brown Pod was selected for interior accent walls and structural elements that needed to stand out.

“These deep browns anchor the colour scheme, representing the fertile soil and the foundation of the environment for accent walls or structural elements that need to stand out,” Javani explains.



To balance these stronger colours, several light and mid toned greens and greys were selected. Resene Soya Bean and Resene Shingle Fawn evoke dried grasses and leaves and add a gentle, organic feel to the overall palette. Resene Moon Mist adds an airy touch that creates a sense of space and lightness in the design while Resene Touchstone brings in a cool, calming influence, reminiscent of river stones and the serene feel of water. Resene Whiteout is used sparingly to highlight and contrast with the deeper hues, bringing clarity and a crisp finish to the design through a hue that represents purity and simplicity, ensuring the overall look remains clean and sophisticated.”

Javani also created a physical 1:50 model of her design coloured with Resene testpots. “Using Resene wood stains on the 1:50 model made me appreciate how texture and tone interact in physical space. The stains enhanced the wood grain in a way that made the model feel less like a scale replica and more like a material proposition. It also taught me to think beyond paint as surface and see it as part of a spatial experience. How it feels under light, how it sits next to timber and how it affects emotion all became part of the design logic,” she says.

“If the clinic were built, the interior palette would be placed with emotional intention. Resene

Shingle Fawn and Resene Soya Bean would anchor waiting areas to help ease anxiety and make people feel held. Resene Moon Mist offers a softness that’s ideal for circulation spaces or wellness lounges, where you want lightness without sterility. Resene Whiteout works beautifully in treatment spaces, as its crispness is calming without being harsh – which helps patients feel at ease. Resene Touchstone brings a cool, mineral counterpoint. I’d use it sparingly in private recovery rooms or water-facing courtyards. For performance, I’d specify Resene ClinicalCote low odour washable finish in high-traffic or high-touch zones due to its antimicrobial finish and Resene Zylone Sheen in shared spaces for its breathable, waterborne, low-VOC qualities. Both of these products align philosophically with the project’s approach to holistic wellness.”

Through her research and design development, Javani made several important discoveries that she will carry into her career. “One of the most powerful lessons was how deeply space can carry values and how often mainstream architecture fails to question whose values it’s holding. I came into this research thinking about form and function, but I left thinking about whakapapa, temporality and ritual – even digging into my own whakapapa and learning about my own history. I also realised that reindigenising isn’t

about simply referencing cultural aesthetics but fundamentally challenging the systems, timeframes and hierarchies that shape how we design and deliver care. That shifted the way I think about what a project brief can even be,” she reflects.

Judges for the Resene Total Colour Awards took notice of Javani’s passion for equity and thoughtful design and recognised her efforts with a Resene Total Colour Rising Star Colour Maestro Award. “Masterfully integrating health and community, this project emanates warmth and a sense of grounding that resonates with the land. In a world searching for wellbeing and mindfulness, the colour palette deftly achieves both,” they commented. **BW**

For more imagery from Javani’s thesis and other projects she’s completed, check out her portfolio at www.javanigovenderportfolio.my.canva.site/javani-govender.

above and left: Javani created a physical 1:50 model of her design and painted and stained it with Resene testpots so that she could see first-hand how her chosen colour palette would be experienced in person. Across her physical model and digital renders, she used Resene Colorwood Teak, Resene Colorwood Matai, Resene Waterborne Woodsman Timberland, Resene Waterborne Woodsman Warm Kwila, Resene Brown Pod, Resene Soya Bean, Resene Shingle Fawn, Resene Moon Mist, Resene Touchstone and Resene Whiteout to highlight different elements in a way that would contribute to the overall aesthetic and thematic coherence. Her thoughtful approach was recognised with a Resene Total Colour Rising Star Colour Maestro Award.

	Resene Whiteout		Resene Shingle Fawn
	Resene Moon Mist		Resene Touchstone
	Resene Soya Bean		Resene Brown Pod

Colourful outlook

Six Resene Total Colour Award winners discuss their dream designer dinner dates, memorable projects and colour trend predictions.



Joneen Rodgers

Hello Home Interiors
www.hellohome.co.nz

Which are your current favourite Resene colours and what do you like about them?

I've just renovated my home using Resene Cabbage Pont, Resene Vista White and Resene Quarter Lemon Grass. I love that Resene Quarter Lemon Grass and Resene Vista White are subtle and fresh and Resene Cabbage Pont is so cosy and inviting.

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

I have colour drenched my bathroom in Resene Cabbage Pont, which is a deep green. Adding this to the ceiling, cornice and skirtings was very satisfying and created the point of difference and moody environment I was hoping for.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I am definitely an avid DIYer and get stuck in for my own home. However, for any client work, you can't beat the finishing touches that a qualified professional brings to a project.

What is your favourite place to find inspiration for your projects?

Travel and nature. It is so inspiring and invigorating to get outside the realms of the daily grind and take in colours, textures, plants and a different life outside of what we are used to. Obviously, international travel is amazing, but even just a drive up the coast to a different beach can be inspiring.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

Interior designers are expected to be experts on so many topics – especially if you are running your own business. It is near impossible to be over everything and the rate of change these days is so fast. However, if we can continue to develop professionally and have a base knowledge of each area, we will discover our strengths and realise where the rest needs to be outsourced.

If you were to splurge on any one home renovation project or décor item right now, what would it be and why?

I have some mid-century armchairs that are in

original condition and super comfortable but very orange. I am dying to find the right fabric to breathe new life into them.

If you could have dinner with any architect, designer, artist or historical figure from the past or present, who would it be and what might you talk about?

I'd love to have a class reunion with our year at university. So many from my cohort have gone on to do such amazing things all over the world as well as here in New Zealand. It would be great to reconnect and hear all their best and worst work stories!

If you could magically invent something that does not exist, what would it be and why?

A machine where you can pause time to preserve a moment or memory in real-time and revisit it whenever you like.

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

Reading people's minds.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I think we are going to get adventurous with colour in residential homes, especially in areas that aren't

high use and can afford some drama. I am loving seeing all the rich pairings of colours, colour blocking and colour drenching! I am especially loving the deep terracotta and brick red colours like Resene Prairie Sand, Resene Arriba and Resene Soiree.

	Resene Vista White		Resene Ipanema
	Resene Albescent White		Resene Soiree
	Resene Quarter Lemon Grass		Resene Weathered Orange
	Resene Half Cougar		Resene Hot August
	Resene Lichen		Resene Prairie Sand
	Resene Fiddlesticks		Resene Arriba
	Resene Cabbage Pont		Resene Atomic

below: Joneen's Iconic Wellington Apartment project won a Resene Total Colour Residential Interior Award and features Resene Albescent White, Resene Half Cougar, Resene Lichen, Resene Weathered Orange, Resene Atomic, Resene Hot August, Resene Ipanema and Resene Fiddlesticks. Project by Hello Home Interiors. Build by Philip Construction, www.philipconstruction.com. Image by Anna Briggs, www.instagram.com/annabriggs.





Tim Powell

Element17
www.element17.co.nz

Which are your current favourite Resene colours?

I'm in love with muddy greens like Resene Clover teamed up with gutsy neutrals like Resene Biscotti and a terracotta like Resene Beethoven. Beiges and taupes have replaced the cool hues I used to prefer.

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

A couple of years ago, we did a small showroom for The Shoe Curator on New Regent Street in Christchurch. We painted the walls in Resene Permanent Green and the ceiling in Resene Nero. The result was a cosy space which really highlighted the products as the hero. It was a small space and a small budget, but the colour really made a big impact.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I'm a DIY try-fectonist. I like to try to do things myself before paying someone to do it. I am definitely not a tiler though!

What is your favourite place to find inspiration for your projects?

The 80s! I've got a real soft spot for 80s cars,



racing liveries, technology and design. The covers for blank VHS tapes are so much cooler than they needed to be! Bold, retro graphic design with nostalgia in spades.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

Design for everyone is design for no one. You get much better results when designing for a particular target or audience than trying to do something that will appease everyone. Even though not everyone appreciates bold choices, some people will really love them.

If you were to splurge on any one home renovation project or décor item right now, what would it be and why?

Our living area could do with an update now that

our child and puppy are a little older, so today's thinking would be based around the simple lines of a BoConcept Modena sofa, the classic design of a Noguchi coffee table and supporting local with a John Myall Meccano rug from Dilana. This will of course change tomorrow!

If you could have dinner with any architect, designer, artist or historical figure from the past or present, who would it be and what might you talk about?

Banksy. He's managed to become one of today's most famous artists without anyone knowing who he really is. His work is a blend of art, satire and politics, often embodying things that everyone is thinking but no one is bold enough to say. I'm sure he'd have a million interesting stories that nobody knows and there's no predicting what dinner would be like.

left: Tim and his team at Element17 have won multiple Resene Total Colour Awards for retail and hospitality projects. His favourite project to date was The Shoe Curator which features Resene Permanent Green, Resene Nero and Resene Alabaster. Project by Element17. Build and painting by Nick Lowry, www.nicklowry.co.nz. Image by Sam Gibson, www.impactfilmsproduction.com.

	Resene Alabaster		Resene Clover
	Resene Biscotti		Resene Palm Leaf
	Resene Chamois		Resene Permanent Green
	Resene Beethoven		Resene Nero
	Resene Pizza		

If you could magically invent something that does not exist, what would it be and why?

A sci-fi-esque food machine, like a microwave that conjures up whatever meal I feel like without the hassle of preparing it myself. I'd likely still be left with the question of what to eat for dinner every night, but the results would be instant.

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

An increased speed of thought and movement. If I could complete the things I need to do faster, it would give me more time to do the things I want to do and potentially boost productivity in all areas of my life.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I think earthy greens like Resene Palm Leaf will continue to be popular along with golden hues like Resene Pizza and Resene Chamois for a lush resort-like feel. I try to keep away from trends though as being on trend now means you'll be off trend soon.



Marlene Hudson

Marlene Hudson Design
www.marlenehudsondesign.co.nz

Which are your current favourite Resene colours and what do you like about them?

Resene Raptor, Resene Indian Ink, Resene Field Day, Resene See The Light, Resene Infused, Resene Pioneer Red and Resene Summer Rose. I see these colours daily in nature and my surroundings and like that there is a mix of tones from the colour wheel rather than just being restricted to a monochromatic palette.

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

Shades of Hydrangea, my project which won a Resene Total Colour Award, is my current favourite as the client was initially thinking about an all-white interior and yet we landed on shades of green, blue and pink paints with patterned wallpaper that has a rich navy background. This was possible after gaining the clients' trust and them taking a giant leap of faith after looking at the 3D renders I created. For me, being able to gain that level of confidence from a client and extend them out of the comfort zone to create a result that they would never have reached alone is rewarding. At the core of what I do, I am seeking to help clients create environments that they can't wait to get home to!



left: Marlene's Shades of Hydrangea project won a Resene Total Colour Residential Interior Colour Maestro Award and features Resene Dusted Blue, Resene Infused, Resene Wafer, Resene Awash, Resene Periglacial Blue, Resene Alabaster and Resene Sea Nymph. Project by Marlene Hudson Design. Architectural specification by Taupo Plan Services, www.taupoplanservices.net.nz. Build by Duncan Wills Builders, www.duncanwillsbuilders.co.nz. Image by Tracey Scott, www.rotoruauphotographer.co.nz.

	Resene Alabaster		Resene Tic Tac Toe
	Resene Periglacial Blue		Resene Raptor
	Resene Dusted Blue		Resene Indian Ink
	Resene Sea Nymph		Resene See The Light
	Resene Awash		Resene Wafer
	Resene Infused		Resene Summer Rose
	Resene Field Day		Resene Pioneer Red

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I've worked with and watched every trade in the building industry on various projects and realised that I'm best to leave it to them. The skills they have trained for and acquired over years make things look effortless. On occasions where I've done things myself, I've become all thumbs and frustrated. I'm much slower and can't achieve the same finish/standards they can, so where the budget allows, I prefer to pay those who do it for a living so I can enjoy how things turned out without things irking me.

What is your favourite place to find inspiration for your projects?

I enjoy snooping through the online real estate listings of unique homes around New Zealand as well as books that feature our local architecture and art icons. I also enjoy watching Grand Designs New Zealand and Phil Spencer's series, New

Zealand's Best Homes. I also enjoy hearing artists talk about their techniques and inspiration as using paint, wood, stone and clay to create an item that sells, which requires talent and commercial acumen. But most of all, I invest time getting to know new clients to find out about their hobbies, interests and lifestyle and I am fortunate to live in the central North Island surrounded by many lakes and forest walks where I can spend time processing my thoughts and ideas for projects.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

'Be married to the process and divorced from the outcome', which was advice from a tutor of mine, Betty Bailey. It can be easy for new designers to feel defensive or offended if their ideas aren't agreed with in totality, but at the end of each project, it's critical to remember who will live in the space. After recommending

different options and sharing your design rationale, some clients might choose a different path and that's their prerogative.

If you were to splurge on any one home renovation project or décor item right now, what would it be and why?

Whenever I find myself with some spare cash, the logical part of my brain thinks about home maintenance or upgrades to insulation, but the emotional part of me finds it essential to buy some art from a New Zealander. Greer Clayton, Emma Bass, Melanie Fields, Dean Wallace, Katie Gold, Amber Emm, Titian Studios, Ernest Shufflebotham and Lyndon Over all spring to mind, but Gretchen Albrecht is at the top of the list. She is brave to use shaped canvases, allows gravity to aid in the process, paints on the floor and uses bold colour. I can't resist being surrounded by objects that I have a positive emotional response to. It fills my bucket with warm fuzzies.

If you could have dinner with any architect, designer, artist or historical figure from the past or present, who would it be and what might you talk about?

I love the work of William Morris and how he was inspired by nature and celebrated the process of things being handmade. The revival of his prints today reworked in neutral colours is breathtaking. Someone from closer to home I would thoroughly enjoy sharing a meal with is Gretchen Albrecht. I'd like to hear about her journey from art school to professional artist and what connections proved the most valuable. I would also want to ask how she continues to create different colour palettes and stretcher shapes as she comes out with fresh, new work.

If you could magically invent something that does not exist, what would it be and why?

Something that would gather ingredients together in one spot and transform them into a yummy meal with the push of a button. During our lifetimes, we need to prep, eat and clean up after 20,000 dinners, so it would be incredible to free up that much time, excite my tastebuds and support a balanced lifestyle.

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

I would like my surroundings to be clean and tidy but find it hard to get motivated to spend half a day each weekend cleaning. It's currently a necessary evil, but if I had a superpower where I could make that happen while sleeping, I'd use it every Wednesday and Saturday night.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I think we are ready for a new dominant colour and I'd like to see it become earthy green shades like Resene Tic Tac Toe, Resene Field Day and Resene Raptor used on interior walls to reflect the bush, farms and forests throughout New Zealand.



Ton Vu

Atlas Architects
www.atlasarchitects.com.au

Which are your current favourite Resene colours?

Resene Sea Fog, Resene Half Pearl Lusta, Resene Tom Thumb and Resene Blue Charcoal.

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

The Seat is my favourite project. I love the cosy, relaxing atmosphere we created by using a dark colour for the interior.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I leave it to the professionals.

What is your favourite place to find inspiration for your projects?

I draw inspiration from paintings, nature walks, other spaces that I see when I travel and Pinterest.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

Landscaping makes up 50% the success of the project. We need to design spaces in conjunction with the landscape.

If you were to splurge on any one home renovation project or décor item right now, what would it be and why?

Light fittings! Lighting creates intimate atmosphere and will transform a whole space.

If you could have dinner with any architect, designer, artist or historical figure from the past or present (alive or not), who would it be and what might you talk about?

Balkrishna Doshi. I would love to talk to him about his work on low-cost housing and his research process of using a bottom-up approach.

If you could magically invent something that does not exist, what would it be and why?

A teleport door that can take me anywhere so that I can see more of the world more often!

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

I would love to be able to telepathically show other people my visions so that I can quickly get others on board with my proposals.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I think natural limestone colours like Resene Quarter Truffle will become popular as these hues bring a sense of nature to interior spaces.



left: Ton's favourite project, The Seat, won a Resene Total Colour Landscape Award and features Resene Black, Resene Bokara Grey, Resene Crowshead, Resene Half Bokara Grey, Resene Ironsand, Resene Quarter Ironsand and Resene White. Project by Atlas Architects, www.atlasarchitects.com.au. Image by Tess Kelly, www.tesskelly.net.

	Resene White		Resene Quarter Ironsand
	Resene Half Pearl Lusta		Resene Half Bokara Grey
	Resene Sea Fog		Resene Ironsand
	Resene Quarter Truffle		Resene Bokara Grey
	Resene Tom Thumb		Resene Blue Charcoal
	Resene Crowshead		Resene Black



Penny Fussell

ArchInt
www.archint.co.nz

Which are your current favourite Resene colours and what do you like about them?

I am really loving green, and there are so many good ones to choose from. My favourites are Resene Seaweed, Resene Vantage Point and I really love Resene Unite – it keeps you guessing! I am also enjoying warmer neutral tones for exteriors and walls, such as Resene Wheatfield, and I am keen to use a warm pink such as Resene Soul Searcher on a project.

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

A client in an art deco style house here in Napier was fearless when it came to colour, and using a British wallpaper that I found as a springboard, we used Resene Fugitive and Resene Unwind as accent colours in the bathroom. It was a stunning success.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I always leave it to the professionals. I'll definitely stick to my lane!

What is your favourite place to find inspiration for your projects?

Living in Hawke's Bay, I'm always outside going for a run and looking at the sky and the sea so that is always a big inspiration – be it sunrise or sunset.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

Measure twice!

If you were to splurge on any one home renovation project or décor item right now, what would it be and why?

I would love new 3x4m rugs in all the living areas of my home. We have wooden floors and that

would really bring warmth and texture to those spaces. There are some stunning green woollen options on the market right now.

If you could have dinner with any architect, designer, artist or historical figure from the past or present, who would it be?

I think it would be pretty amazing to have met architect John Scott. Locally, he has left a lasting legacy and the houses and buildings he designed are local treasures.

If you could magically invent something that does not exist, what would it be and why?

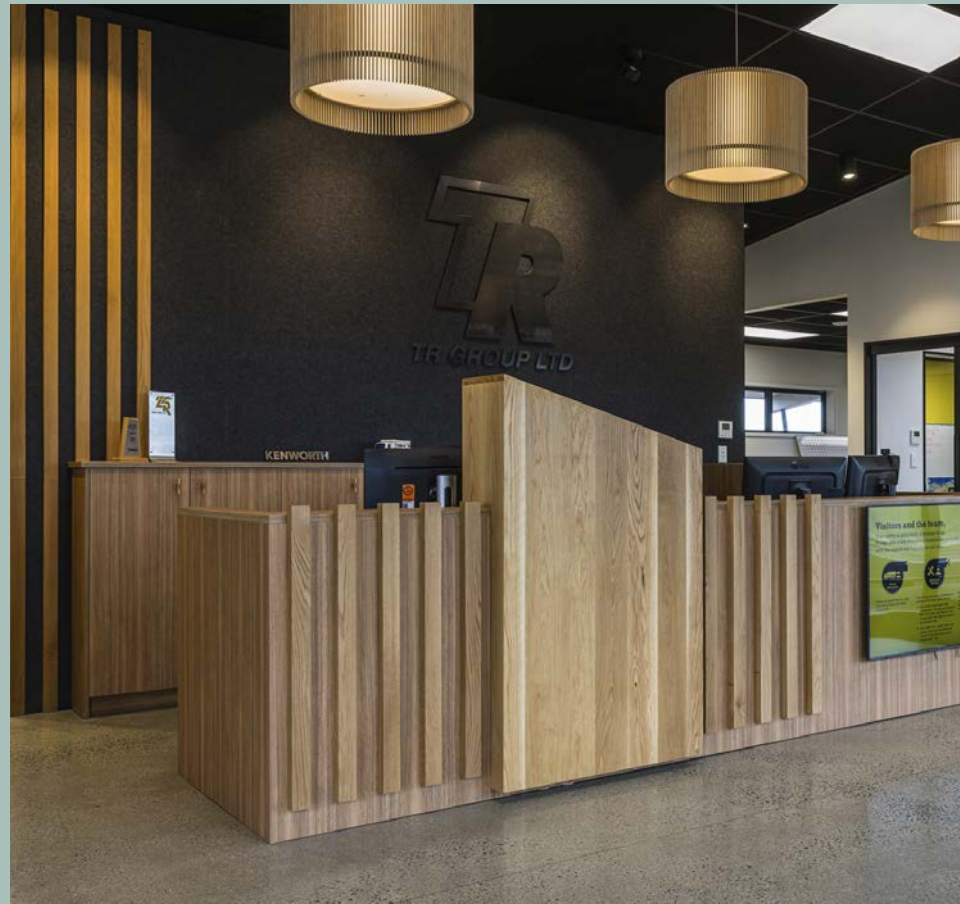
Time travel. Who wouldn't want to go back in time or into the future to explore a different era?!

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

Running and running and never getting tired so that I can win all the ultramarathons.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I think we will continue to see more warmth coming through in neutral palettes such as Resene Parchment, Resene Sandspit Brown and Resene Arrowtown. These colours are stunning for painted joinery as well as interior and exterior walls, of course. I am loving the warm terracotta and peach tones, such as Resene Summer Rose and Resene Soiree, which I think we will see more of. These pair beautifully with warm neutrals and terracotta and travertine style tiles for living areas and kitchens.



left: Penny and her team won a Resene Total Colour Commercial Office Interior Award for their TR Group project which features Resene Double Black White, Resene Black White, Resene Spotlight and Resene Black. Project by ArchInt. Build and painting by Alexander Construction, www.alexanderconstruction.co.nz.

	Resene Black White		Resene Soiree
	Resene Double Black White		Resene Fugitive
	Resene Wheatfield		Resene Spotlight
	Resene Sandspit Brown		Resene Unwind
	Resene Parchment		Resene Unite
	Resene Arrowtown		Resene Vantage Point
	Resene Soul Searcher		Resene Seaweed
	Resene Summer Rose		Resene Black



Russell Allen

Ara Projects
www.araprojects.nz

Which are your current favourite Resene colours and what do you like about them?

I'm going through a phase of preferring calmer neutral colours at the moment and have recently enjoyed using Resene Merino, Resene Milk White and Resene Tana as base colours. I'm always keen to get some brighter colour in there too though, and Resene Bright Spark has a staple for a number of years.

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

I recently completed a residential project where we avoided using plasterboard. We took a gamble and went all in on Resene Colorwood Breathe Easy from the Resene We Speak Beach range to finish the pine ply linings, paired with some black saveBOARD in select places, and it worked brilliantly. The outcome is truly a soothing space and is appreciated by everyone that sees it. It's much more durable and easy to live with than plasterboard, too.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

When I have the time and the project is not too complex, I love a good bit of 'DIY mahi,



left: Russell's Henry Street Villa project won a Resene Total Colour Residential Exterior Colour Maestro Award and features Resene Flax, Resene Green Mist, Resene Villa White, Resene Bright Spark, Resene Ironsand, Resene Woodsman Heartwood and Resene White. Project by Ara Projects.

	Resene White		Resene Bright Spark
	Resene Villa White		Resene Flax
	Resene Merino		Resene Untamed
	Resene Milk White		Resene Ironsand
	Resene Green Mist		Resene Colorwood Breathe Easy
	Resene Tana		Resene Woodsman Heartwood
	Resene Colins Wicket		

but those opportunities are infrequent at the moment so I have some trusted professionals I work with regularly.

What is your favourite place to find inspiration for your projects?

When I'm looking for inspiration, I tend to head out to the hills and away from the city. My favourite place has to be on my bike climbing the tip track in Te Whanganui-a-tara – a relatively steep gravel track climb from Ōwhiro Bay up to Hawkins Hill summit. It's 'Type 2' fun, but it really clears the head for focus.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

Do it once, do it all and do it properly. It's a combination of some classic clichés, but it's true. I learnt early on that the last 20% really does take 80% of the time if you leave it, so I'm always focused on collaborating with clients to ensure they can get the full project done at the outset as it's never going to be cheaper or less disruptive than at the present moment.

If you were to splurge on any one home renovation project or décor item right now, what would it be and why?

A full solar system with battery storage and heat pump hot water. I'm actively reducing my carbon footprint and environmental impact and next on the list is getting off the grid, but the cost of this step means I can't make it happen as soon as I'd like.

If you could have dinner with any architect, designer, artist or historical figure from the past or present, who would it be and what might you talk about?

Ernest Shackleton. I'm a distant relative and I'd really like to hear his story firsthand to better understand how he maintained such leadership and relentless quest for adventure despite the many other challenges he had in his life.

If you could magically invent something that does not exist, what would it be and why?

A device to rebalance te taiao (the natural world). Ko au ko te taiao, ko te taiao ko au – I am the environment and the environment is me. We're

all aware of the impacts that humans are having on the environment and we are dependent on the balance being restored. While steps are being taken, the pace is not sufficient, and we really do need some magic to get it moving quicker.

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

Teleportation. Being able to avoid commuting and travel would save so much time and carbon emissions.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I tend to leave trend predictions to the experts and prefer to work with clients to ensure they get the right fit for them over the long term rather than what's in this season. I have seen a trend lately in people turning to the natural environment for inspirations, with greens like Resene Untamed and Resene Flax and earthy tones like Resene Colins Wicket being used. I think this will continue as we move to a better understanding of nature and our dependency on it. BW



Threads of colour

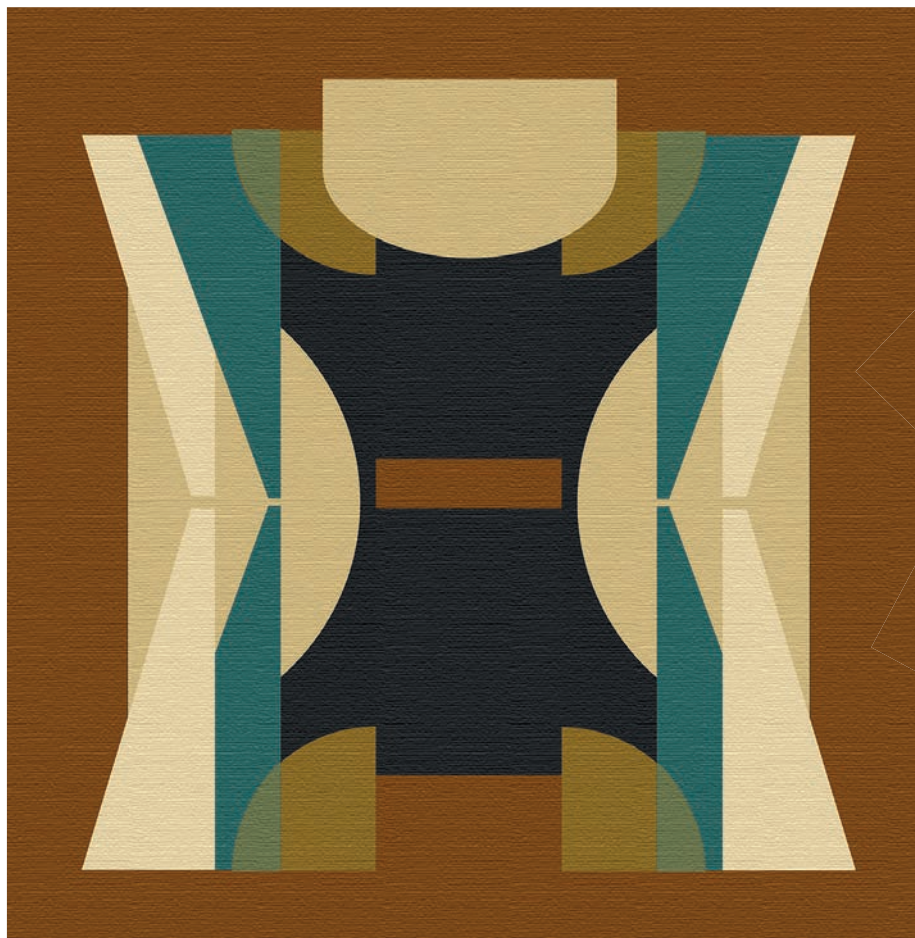
In the wake of recent travels, artist Melinda Butt shares an inspiring and poetic palette of rich Resene colours.

“I am continually drawn to how colours carry rhythm, which shift in tone and energy depending on their pairings. While my signature Pop Art meets Art Deco style often draws from architecture, Bauhaus principles and retro graphic design, my travels remain one of the strongest sources of inspiration.

This work, *Threads of Colour* (2025), brings together two recent journeys: the warmth and vibrancy of Mexico and the compositional sensibilities of Japan. The palette draws on the deep ochres and earthy tones I encountered abroad, with particular inspiration from the tapestry and craft traditions of Chiapas where bold, celebratory colour combinations convey a sense of joy and vitality. From Japan, I drew an appreciation for clean lines, subtle elegance and carefully considered structure. These influences combine to create a visual language that is at once vibrant and composed, energetic yet graceful.

Where the earthy tones meet a touch of blue, the contrast feels unexpected and compelling as the interplay of warmth and coolness creates a layered sense of depth. The geometric forms take on a rhythmic order that feels both ornamental and structural, while also evoking the layered elegance of traditional Japanese garments.

Colours tell a story – not only of place and tradition but also of feeling and atmosphere. A palette can hold the geometry of a city’s skyline, the serenity of a garden or the vibrancy of a festival. Playful colour combinations awaken curiosity. Through these selected Resene tones, I invite the viewer to enter a space that is playful, contemplative, and celebratory, where each hue contributes to a visual mandala, an inviting portal of abstract forms.



left: *Threads of Colour* (2025) by Melinda Butt was created especially for this anniversary issue of *BlackWhite* magazine and is painted with Resene Hot Toddy, Resene Mellow Yellow, Resene Sea Green, Resene Cinnamon, Resene Pearl Lusta and Resene Blackout.

I see colour and music in the same way. A good colour combination has the same rhythm and balance as a melodic song, with high, middle and low notes working together in harmony. Just as a melody moves through tension and release, colour can rise and fall, creating energy, pause and resolution. When tones are layered thoughtfully, they resonate like chords, guiding the viewer’s eye and evoking emotion. These Resene favourites hit different parts of the register: Resene Pearl Lusta, the high note which softly sings, especially when light hits it; rich and deep Resene Maestro; Resene Cinnamon, warm like a bass; and Resene Hot Toddy, a middle note that helps to balance out the other tones.” **BW**

See more of Melinda’s artwork and murals at www.playincolour.com.

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Remember you only get authentic Resene colours when you use Resene tinters in Resene paint bases. Resene decorative tinters with no added VOCs and the true Resene colour formulations are unique and only available from Resene. So, make sure you insist on genuine Resene products and tinters for your project.



Wall in painted in Resene Nirvana, tabletop in Resene Mai Tai and objects in Resene Half Resolution Blue.
Project by Amber Armitage, image by Melanie Jenkins.

Resene Nirvana Resene Mai Tai Resene Half Resolution Blue



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Back wall in Resene Burnt Sienna with Marzipan 'grout' lines, floor in Resene Marzipan. Left wall in Resene Quarter Canterbury Clay, right wall and shelf in Resene Bullwhip. Chairs in Resene Bianca and Resene Vintage. Floor vase in Resene Burnt Sienna. On shelf, box in Resene Bianca and Resene Vintage, candle holder in Resene Marzipan.

