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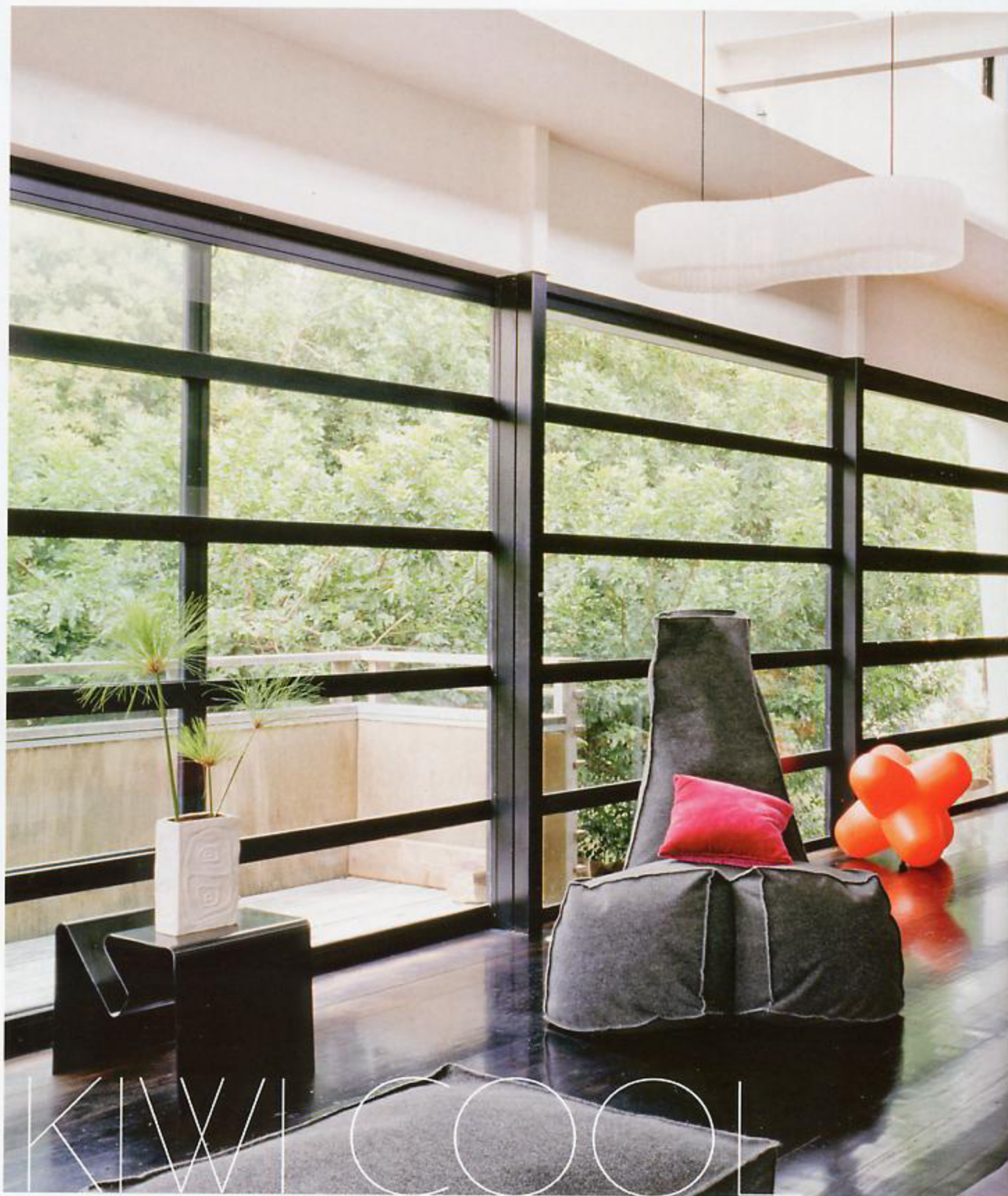
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PRODUCT OF THE YEAR: 2007'S HOTTEST NEW HOMEWARES REVEALED



KIWICOLI

New Zealand glass artist Liz Sharek's home is a clever composition of reflection, colour and craftsmanship

STORY & STYLING TAMI CHRISTIANSEN PHOTOGRAPHY KARINA TENGBERG



LIVING ROOM (left) This modern home in Auckland, New Zealand, is the treasured space of artist Liz Sharek. In the living zone, black-stained pine flooring and walls painted in Aalto Colour's 'Powdered Wig' form a dramatic backdrop to Moooi 'Dickies' bean bag chairs and matching ottoman (available in Australia from Space) and Tom Dixon's sculptural 'jack' floor light. Commercial aluminium windows and doors encase the living and dining zone, linking the room to the garden (below), which displays native kiwi plants. "The sliding doors are fantastic," says Liz. "Internal sliding doors mean I can also close half the living area off at whim."





Every day, Liz Sharek pushes the boundaries to create original works of art. Her aim is to inspire, to provoke and to challenge perceptions – and her beautifully formed yet unorthodox style is epitomised in her sculptural, modern home. Designed by architect Andrew Lister, the combined home and glass studio is composed of three distinct but connected ‘boxes’, and Liz’s own artistic approach formed the inspiration behind the design. “I prefer designing houses that don’t necessarily look like houses,” says Andrew – which made his style a great fit for the home’s unorthodox owner. “This design works perfectly for Liz, as she is constantly working with art form.”

The 200-square-metre dwelling sits at the bottom of a steep driveway in Auckland, New Zealand. The home’s geometric angles and planes are the complete antithesis of the older-style homes in the neighborhood. Designed in three separate zones which can be closed off from each other, the ground floor is made up of one “volume”, encompassing Liz’s studio. A staircase beyond leads upstairs to the living area, which is connected to a private zone including two bedrooms and bathrooms.

Like a true artist’s residence, the home is all about symbolism: for example, the ground floor studio is clad with latticed timber to tie into the space’s crafty vibe, while the living zone is clad with compressed sheet metal and the sleeping zone with long-run roofing to evoke a relaxed, holiday house feel. “I think Andrew had the traditional New Zealand bach [beach house] in mind, with its simplicity and use of wood and iron,” says Liz. Andrew concurs: “We aimed for a 1950s look.”

Surprisingly, given its radically different zones, the house works well as a whole. “I wanted the equivalent of a spacious house with as much privacy and open space as possible,” says Liz. Now, the separate living and work environments accommodate and reflect Liz’s life and personality, as do her various works – vases, vessels and light boxes – scattered throughout the three spaces.

Despite its separate sections, the urban home, which backs onto the bush, has a feel of continuity – an outdoor deck runs alongside the open-plan living, kitchen and dining zone, accessed by Shoji-style sliding doors (opposite). “There are very few full stops in this house, which I love,” says Liz. “I built this house for me so I didn’t want to compromise or think about the future or how anyone else might use the space.”

Liz’s quirky touches include the vintage ‘60s black-and-white floral wallpaper in the bedroom (overleaf), which she found languishing at the back of an op shop. “It was just one of those things,” enthuses Liz. “When I found this fabulous wallpaper, I just had to go with it and find a place to use it.” The same went for the ‘70s red glass mosaic tiles in the bathroom, of which she bought the store’s last few metres. Artwork by Liz’s friends and peers, along with the mixed and matched furnishings, add additional zest.

By taking chances and breaking the rules of traditional architecture, Liz and Andrew have created a highly original home that, when it comes to its artistic inhabitant, speaks volumes – literally.

Andrew Lister, call + 64 9 307 7050 or visit www.andrewlisterarchitect.com.

DINING ROOM (top left) Liz had a local designer, Michael Draper (www.michaeldraper.co.nz), custom make her dining table, but then adapted it by adding a mirrored top, covered with orange plastic. The ‘Box’ dining chairs are a classic Italian design by Enzo Mari, originally released in 1971 for Castelli and reissued by Aleph in 1995, purchased from Auckland design hub Indice. The painting on the wall is by artist Jason Johnson, providing a strong visual link to the orange featured in the dining area.

KITCHEN (top right) A stainless-steel bench and sleek cabinetry create a strong impression of modern glamour. Overhead, a black lighting bar designed by architect Andrew Lister is yet another element with sculptural form, stretching above the dining area and connecting the two zones. For the flooring in the kitchen, dining and living areas, which is very much “on view”, Andrew used clear pine tongue and groove floorboards, while in other more hidden areas, cheaper chipboard flooring was employed. Clever!

we love...
lofty ceilings

Liz wanted height in her ceiling, even though her home is quite small - so architect Andrew Lister came up with a novel solution! "Andrew designed this pop-up ceiling by raising the centre," says Liz. "It lends the house a feeling of grandeur and works well with the black lighting box - which is an amazing way to get visual impact without spending a fortune."

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BEDROOM (opposite) In the bedroom, '60s wallpaper from Auckland's This Is Not a Love Shop clashes dramatically with a floral Tivisevæ quilt – a beautiful and intricate patchwork quilt traditionally made by the women of the Cook Islands. Liz was lucky to find it at a fundraiser for a local primary school in Māngere, South Auckland. Beside the bed sits a flowered acrylic on plexi-glass box light by Liz, alongside a curvaceous Vitra Panton chair (visit Format Furniture in Australia, (02) 9331 5050). While Andrew used the more economical chipboard for the bedroom floor, "you'd never notice now that it's blackened throughout," says Liz.

HOME OFFICE (top left) Andrew designed all the beam-like expanses of high-gloss cabinetry and the desk in this study. A shelving unit cleverly divides the space from the dining zone, with pleated lamps from EEC Lighting + Living in Auckland and a floor rug by Richard Killeen from Dilana Rugs softening the scheme.

BATHROOM (top right) "I spent a long time sourcing materials. The bathroom tiles were end of line and so considerably reduced in cost," says Liz. "And Andrew was very good at making things possible – he designed the bath as part of the room." The '70s-style mosaic tiles were discovered at Artedomus; you can see their bold Murvi range of mosaics in both Australia and New Zealand stores. Visit www.artedomus.com.







LIVING ROOM (left) The classic good looks of the Bertja Diamond chair, available in Australia at De De Ce Plus – call (02) 9360 2722, easily adapt to any part of Liz's home. In the far corner, a series of lightboxes titled *This Is Not The Same* add a graphic element to the space, while beside the chair, the opulent floral artwork, purchased at Uno Design in Auckland – call + 64 9 376 3363, ties into the home's modern floral theme.

BEDROOM (below) Get that one-of-a-kind look with vintage wallpaper – we recommend KG Designs for unforgettable vintage-inspired and re-created wallpapers. Check out www.kgdesigns.com.au or call (02) 9597 5430 for more information.



INSIDE STORY

Who lives here? NZ glass artist Liz Sharek.

What's the best thing about living here?

Liz: "I can have 50 people over and it still feels cosy – the house is fantastic for entertaining. When I first moved in, I had a party with a jazz band to celebrate."

Your favourite possession? "I love the Tivaevae bed cover. They're usually part of a wedding gift or trousseau, so I felt very privileged to be able to buy one. It adds colour to the bedroom and I like that it clashes with the vintage wallpaper."

What do you collect? "Ceramics, glass vessels and sculptures that inspire me and my work."

What are you most pleased with? "The attention to detail. Andrew is very good at designing houses to a budget. He knew to use more expensive materials where they would be seen, and to save on materials elsewhere. He also

used a lot of mirrors and reflective surfaces to make the spaces appear bigger."

Clever design tricks? "The use of sliding doors is fantastic. The outside glass windows slide back to give full access to the deck."

What do you consider good design? "I like the clean lines of modernist design. I also like to pair classic designs with more playful or edgy stuff, like the Moooi 'Dickies' bean bags in the living area, or the orange mirror on my dining table twinned with the classic '70s 'Box' dining chairs."

What do you like about the unique design of your house? "My workshop had to be separate from any living area as it's pretty grubby in there! Otherwise, the spaces are quite fluid in relation to each other. It means I have a space that's adaptable to many uses."



EXTERIOR (right) A series of small windows punctuate the solid steel on the side of the home. At the rear (not shown), the metal is cutaway and recessed, allowing light into the bedroom. On the other side of the house, the studio's latticed timber exterior is fashioned from Lawson cypress and kwila battens.

LIVING ROOM (left and below) We love the George Nelson Ball Clock – another design classic. In Australia, find it at Format Furniture; call 1800 006 233 or visit www.formatfurniture.com.au. An artwork by Dick Frizzell titled *Red Herring* (below) is pictured above a poured concrete fireplace, making it an eye-catching focal point. See more of his work at the Cow Langsford Gallery; visit www.gowlangfordgallery.co.nz.



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