

HIGH IMPACT

A carpet of red tiles makes this bathroom fit for a queen.

It might be a bather's dream, but it's a photographer's nightmare - the square footprint of this room is so small and its height so soaring, it's almost impossible to convey the proportions satisfactorily in a photograph.

This is the main bathroom in the new home of Auckland glass artist Liz Sharek. The house itself is long and narrow, reflecting the size and shape of the section. It was the narrowness of the house which dictated the size of the bathroom - just 1.9 by 2 metres. Its industrial style is a deliberate contrast to the very suburban location.

The exterior of the house uses different materials to define different volumes, and this has been continued in the interior. Because there is another bathroom elsewhere for guests to use, architect Andrew Lister had free rein to personalise this one to Liz's tastes and make it dramatic.

"Everything in this room is designed for impact," he says. The bold sweep of luscious red tiles makes the initial impact, running across the floor and all the way up the far wall. The 1970s hand-made glass tiles were sourced from a supplier in Ponsonby, but were originally imported from Sydney. The rich-coloured tiles naturally lead the eye up, to a dramatic conclusion in a large domed skylight which sits atop the entire bathroom. The acrylic skylight is nearly four metres above ground level, and from the outside, the bathroom looks like a little tower.

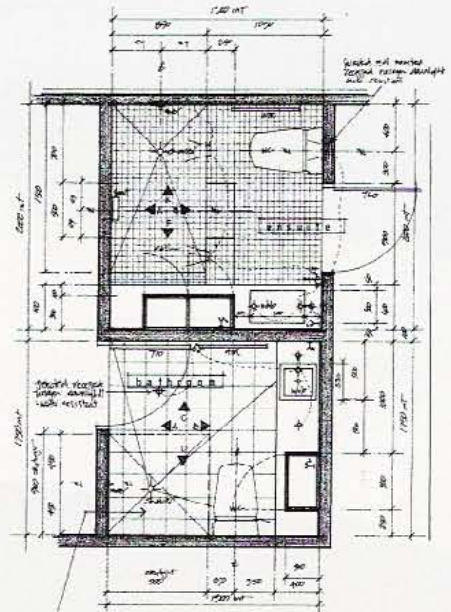
Only then does the casual visitor look down and realise they're about to step into the sunken bath, which is also covered in the little red brick-shaped tiles. "I often put sunken baths in

KOHLER.





Photography by John Pettitt.

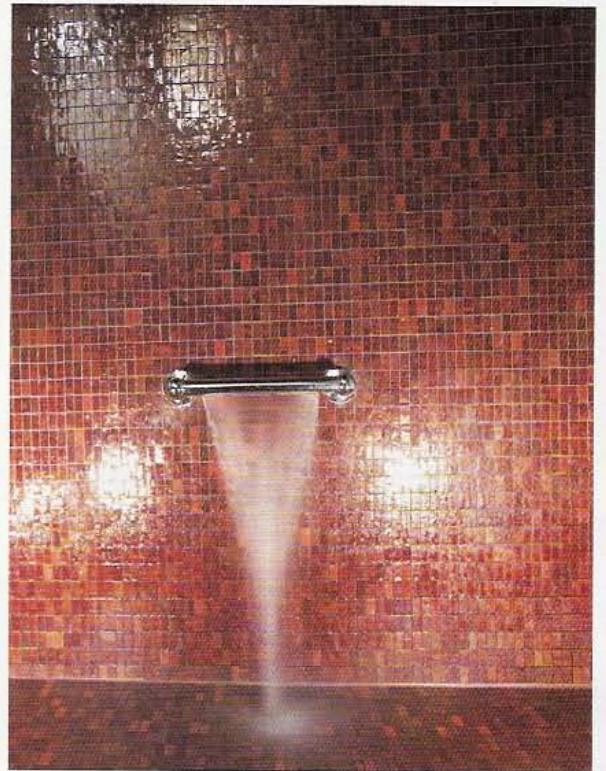


the houses I design," Lister says. "They make a small room feel more spacious because they don't have raised sides to interrupt the flow of the room." The bath has two additional special touches - pool lights set in the side to illuminate it from underwater, and the water "blade" (which resembles a truncated hand rail) which fills it.

No windows punctuate the bathroom walls. "It's designed to be a private sanctuary," Lister says, "so the only view is up, through the skylight. We knew there was a house being built very close on this side." Sharek has described lying in her bath at night as being like peering up at the sky from the bottom of a well - and she likes it that way.

As with the exterior of the house, the different volumes in this room are defined by materials, and everything that isn't covered in the red tiles is white or metal. The wall to the right of the entrance is covered in white tiles of the same dimension as the red tiles. The opposite wall comprises a custom-built white acrylic sink and bench.

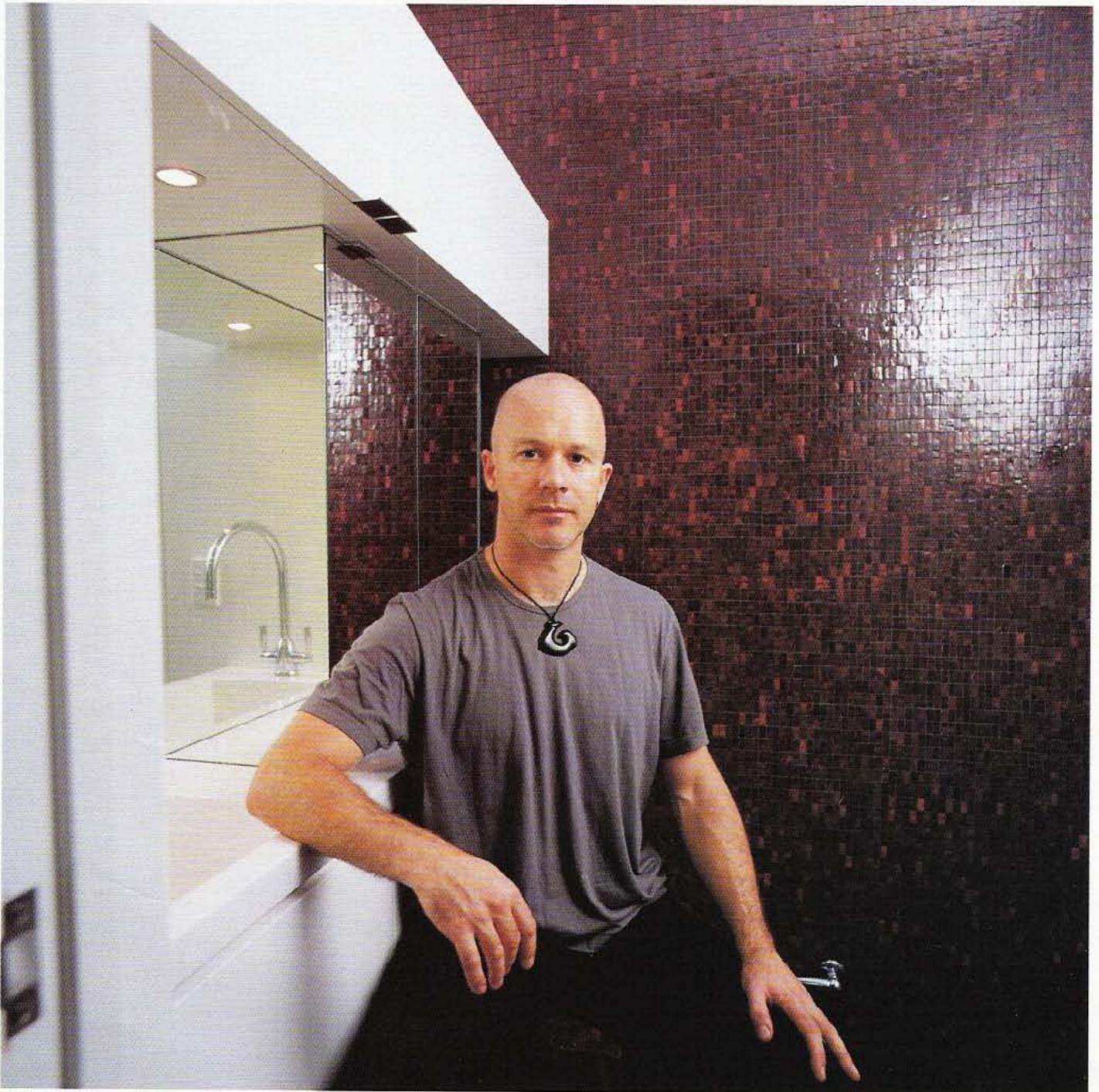
The glossy white cabinets below the bench and above head height are defined volumes, almost like girders running across the space. The cupboard and drawer handles are discreet metal tabs. A band of mirrors runs wall to wall, encouraging the copious light pouring in through the skylight, and enhancing the sense of space.





DESIGNER Andrew Lister, Andrew Lister Architecture, (tel 09 307 7050)
BUILDER Walker & Adolph Constuction CABINETMAKER Leslie AJ &
Co BENCHTOP/SINK Polyester and Acrylics CABINETRY MDF with 2
pot Ameron gloss 'off the gun' finish HANDLES Hafele HINGES,
DRAWER RUNNERS Blum PAINT Resene TILES Artedomus SKYLIGHT
Skydome BATH SPOUT Palladio MIXER/DIVERTER Palladio Alea
Calypso SHOWER/SLIDE RAIL Palladio Flexdocca BASIN MIXER In
Residence BATH LIGHT Flos CARINFTRY LIGHTS JSB TOILET Roca
TOILET ROLL HOLDER Nicholas Trub

Below: Designer Andrew Lister.



MIRROR, MIRROR

A high-gloss aesthetic turns this kitchen into sculpture

The kitchen plays an important part in the design of this new suburban Auckland house - the client disliked the traditional kitchen design and wanted something different.

With its close location to the entry and its prominent position in the open plan living/dining areas, the kitchen was to be more like sculpture or furniture, but definitely "un-kitchen-like". The client wanted a clean and shiny look, with simplistic design and no fuss.

Storage and appliances needed to be easily accessible, and typical kitchen clutter should be either hidden from public view or able to be closed up at a moment's notice.

This kitchen uses a neutral canvas of mirror, stainless steel, painted glass and high gloss automotive paint as "cladding".

This, combined with the generous use of reflective surfaces - the stainless

steel backing the bench by the dining tables, and the mirror on the adjacent cupboard door - means the functional kitchen appears not to exist, or exists in a ghostly way. (Mirrors are a passion both for the client and the architect and are used extensively throughout the house. The dining table, for example, has a mirrored top, protected and enhanced by a layer of coloured acrylic.)

Practical notions like appliances and handles are kept out of sight as much as possible to help disguise the function of the space. The finished kitchen has ended up being used as a multi-purpose space for entertaining as well as fulfilling its traditional preparation and cooking role.

An overhead lighting beam provides the link between the kitchen and dining spaces. The beam is painted with blackboard paint, and guests arriving for dinner will sometimes see the evening's menu written up there in chalk as they arrive.

DESIGNER Andrew Lister, Andrew Lister Architecture (tel 09 307 7050)
 CABINETMAKER Leslie AJ & Co STAINLESS STEEL PEC Stainless GLASS
 City & Suburban CABINETRY MDF with 2 pot Ameron gloss 'off the gun' finish DISHWASHER Bosch REFRIGERATOR, WALL OVEN, HOBBS
 Westinghouse RANGEHOOD Robinhood LADDER, RUBBISH BIN Hafele
 DRAWER RUNNERS, HINGES Blum KITCHEN MIXER Palladio

