15 March/16 March 2025

## House & Home



Architecture | With their sleek, low profiles, wild locations and connection to nature, contemporary homes are pushing the country's design codes, and

turning international heads. By Jessica-Belle Green

ustralian-born, Singapore-based entrepreneur Matt Chapman considered many countries when look-ing for a place to buy an treat

many countries when looking for a place to buy an isolated retreat.

"I wanted to find the most magical place possible," he says. That place was a Farihoa, whose minimal outline and slick, dark-stained timber facade are a dramatic contrast to the rolling bills and rugged clifftops of the landscape where it resides.

It is one of several sleck modern architectural projects designed in conversation with the striking geography of their rewew Zealand locations often low-lying, playing on the need for isolation, and constructed in materials that stand apart from, but take on the profile of, heir surroundings. The simplest of cribs and baches – the Kiwi terms for holiday homes—have also inspired New Zealand architects to engage with the wild in their designs in interesting ways. Parihoa was built for a farming family, taking inspiration from traditional Māori attitudes towards nature, says Andrew Patterson of architecture

studio Pattersons, which was behind the project. "In New Zealand, the ethos of the country is we are the children of the sky father and the earth mother [Ranginul and Papatdianuku]. And that comes with a certain responsibility."

Forty-five minutes from the country's largest city, Auckland, it is perched on the western cost's clifftops, looking out to the Tasman Sea. "With the weather rolling off the cocean, you can see a storm coming before it hits you," says Patterson. High winds and horizontal rain mean "visibility will go down to nothing." But, adds Chapman, "it gets these heavenly sunsets [...] It's like an alien fortress."

Similar to the earth ramparts of an old pa' for forty in view of the house, Parihoa lies low along the line of the holong the glass walls at tha central courtyard. The living areas stretch along the glass walls at the front of the house; walls that can be rolled back when weather permits. The four bedrooms join the courtyard at range of angles to ensure a window or door can be opened regardless of the direction of the wind and sun



(the country has particularly high ultra-violet light levels). New Zealand is "not bogged down in an idea of architecture from a different time; it's a country of people that are essentially looking forward", says architect Lance Herbst. Yet nods to tradition remain a keystone. On

'It is clad in solid zinc. which forms a silvery patina that resembles the pine forest behind it'

Great Barrier Island, the outermost island on the Hauraki Gulf, Awana Beach House was completed by Herbst Architects in 2020 for an Auckland family. Like many of Herbst's designs—such as the award-winning Dune House on North Island's east coast, whose undulating curves mimic the sand dunes nearby—the building is wrapped in sliding screens that reference the country's vernacular timberframed buildings.

The screens are made out of untreated cedar, which is constantly a statered by sea-spray, creating a silvered effect. "What we're always trying to do with these beach houses, essentially, is blur the line between the building and the landscape," says Herbest.

Unobtrusive design was also Chamanis aim when he started a new project in 2018 — a 24-hecture site on Roys Peninsula, which leads into Lake wanted to emulate Parlhoa's consection to its surroundings. Here, the mountains channel strong winds, snow and cloud (Aotearoa, the country's Maori name, translates to "Land of the Long White Cloud"). He countries with a country in the country in the

contrast to the landscape; Parihoa, by Pattersons architects, perches above coastal cliffs; Lenticular

Architects' Dune

Architects' Dune House, on the east coast of the North Island; a rendering of a Seear-Budd Ross project near Queenstown, South Island

was exciting."

Biodiversity requirements for planning approval at Synchronicity meant
25,000 native plants were added to
site. Chapman embraced the challenge.
"You have a responsibility when
"You have a responsibility when
cannet with it," he says. "I've found it
very humbling."

Chapman, who has become a New
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Cashot Chites as beliefus Senchronicity.

(From top left) Parihoa's minimal outline and slick, dark-stained timber are a dramatic contrast to the

Wanaka. Designed again by Fearon Hay, it will be a partly subterranean house called Telepathy. Duncan Ross, chief operating officer of Bayleys Really which, alongside partners McGrath Estate Agents and Knight Frank, is listing both properties, says the houses are attracting international buyers as well as domestic interest. "There's a lot more activity from off-shore parties. While it's still very difficult og et access, there's certainly that desire to have a bolt-hole. "They're styllsed to fit within the landscape but equally to stand out," sons, and they create a "feeling of safety and security inside this rugged environment. When you see them, you really understand it."
Most foreigners must go through the

ment. when you see tuent, you tream understand!."

Most foreigners must go through the Overseas Investment Act to purchase property; Wanaka and neighbouring Queenstown, in the South Island, are growth regions for international ownership. In the North Island are new developments at Te Arai and Tara It, golf resorts by the sea. Pattersons recently completed Lenticular House, situated among the dunes of Te Arai, for a young Australian couple. Looking out to the Little Barrier Island reserve, with a lenticular cloud almost always hovering over it, the aim was to create a home without visual clutter so focus would be on the view.

The house has two symmetrical wings

The house has two symmetrical wings and, like Synchronicity, has matching bedrooms (and offices) at either end and a living area in between. It is designed so different sides can be opened, whatever the weather. The front floor-to-ceiling wall of glass slides open almost silently at the press of a button. "This house anticipates an age where people aren't tied to an office," Patterson says. It is clad in solid cinc, which doesn't rust in a coastal environment but forms a silvery patina that resembles the pine forest behind it. Thomas Secar-Budd of architecture studio Secar-Budd Ross icompleting central Otago House, which has sliding floor-to-ceiling windows, a protected courtyard and a tonal exterior (this ime with cast in-situ concrete), and is surrounded by nature. The five-bedroom home, with a planor room and an area for tea ceremonies, is for a family based in the US and Ta'usun'. We're enthusiastic about pushing New Zealand architecture forward, and that, even though it's contextual, has an international element," says co-founder James Ross.

Between them, these architecture studios are embarking on projects in other remote a areas – taking the "New Zealand architecture forward, and that, even though it's contextual, has an international element," says co-founder James Ross.

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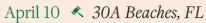
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