



## Optometrists for young and old

*Bright colours, interesting shapes and novelty mirrors turn selecting eyewear into a fun experience for children*

*Above:* The colourful 'kiddies display' attracts a new age group to Hart Turnbull optometrists in Auckland, New Zealand.

*Facing page:* Architect Carolyn Smith (pictured above, right) used transparent materials, such as perspex shelving, to make this narrow shop feel wider.

Long-term success in retail means you'll have to keep looking at ways to expand your client base – without losing existing clientele.

Hart Turnbull optometrists in Auckland, New Zealand, felt that shifting into new premises provided the opportunity to focus more on children and families, without alienating the elderly people who made up a large percentage of clients at the company's previous location.

Architect Carolyn Smith of Collective Architecture says that the 'kiddies display' is the main feature of the new fitout.

"It has everything to make selecting children's eyewear a fun experience," she says. "All the elements are kids' size, from the curved benches to the face mirrors."

Distorted shapes, sparkling lights and bright colours add further interest.

Bold colours in this area are balanced by the cool tones of the reception desk and the flooring. Tawa – a native timber – links the two colour families.

Apart from making the fitout attractive to distinctly different groups of customers, there was another challenge: the 100m<sup>2</sup> tenancy was very long and narrow.





Top and above: Extensive use of native tawa timber links the brilliant colours of the Kiddies Display with the restful tones of the practice rooms.

Facing page: "It has everything that makes selecting children's eyewear fun," says Carolyn Smith. "All the elements are kids' size, from the curved benches to the face mirrors."

"We made the space feel wider," says Carolyn Smith. "For example, we used curved perspex shelves and rods, and stainless steel wires to display the frames. Keeping everything lightweight and clear emphasises the spaciousness and width, rather than the length."

Breaking up the space into small bays slows customers down, encouraging them to try on frames without feeling exposed.

The bays are formed by bulkheads and frame display cabinets. The curves of these and the reception desk contribute to the shop's friendly atmosphere.



**Location:** Hart Tumbull, Auckland, New Zealand  
**Architects:** Collective Architecture  
**Resource management planning consultants:** Positive Planning  
**Main contractor:** Maurice Collins  
**Cabinetmaker:** Advance Shopfitters  
**Cabinetry:** Formica and tawa veneer  
**Graphics and logo:** Corporate Design and Graphics  
**Lighting suppliers:** Ideal Electrical (Glenfield)  
**Wall coverings:** Swinsons Vinyl  
**Paint:** Millennium range from Levene  
**Benchtop:** Nile Granite Quarry from Formica  
**File system:** Lunda  
**Flooring:** Concept 28, from Skallerup  
**Trendisfax:** For more details on these products and services, fax +64 9 373 2173

Photography by Anton Curley



## POINT CHEVALIER HOUSE

**ARCHITECT** Collective Architecture  
**PRINCIPAL/PROJECT ARCHITECT** Carolyn Smith  
**PROJECT TEAM** Don McKenzie, Mary Campbell  
**STRUCTURAL ENGINEER** Woodhead Worries Consulting Engineers  
**ELECTRICIAN** Aileen Electrical Contractors  
**PLUMBER** Progressive Plumbing  
**SURVEYOR** Brian Cowley Surveying  
**CONTRACTOR** Vandervelde Fletcher Builders  
**ALUMINIUM JOINERY** Summit Aluminium (Starage Aluminium)  
**ROOFING** Zincalume (Diamond)  
**LIGHTING** Vitruvius  
**KITCHEN APPLIANCES** St George, Smeg  
**KITCHEN MANUFACTURER** Heartland Kitchens  
**TAPWARE** Hansa  
**POLISHED CONCRETE FLOOR** Firth, Sarncombe  
**UNDERFLOOR HEATING** Fossil North Harbour  
**EXTERIOR CLADDING** Alpina 1000 grooved plywood (SP, Turfpl)  
**EXTERIOR FINISH** Rusty Stone, Black Bean  
**INTERIOR PAINT** Dulux  
**HARDWARE** Endeis & Endeis  
**HEARTH** Armaflex 700 (The Fireplace)  
**GARAGE & SLIDING CEDAR DOORS** Doors 4U  
**TENSION MEMBRANE CANOPY** Palmer Canvas (designed by Duncan Watson)

and sleeping spaces wrap around the central core in a lower, more protective curved form to create comfort, shelter and privacy.

A glass-covered channel that travels the length of the house is recessed into the floor and filled with a large shell collection collected from past holidays. This channel forms an axis, both physical and emotional, that terminates at each end of the house with a space for creative activity: the kitchen at one end and the music room with the piano and lovely views out over the reef at the other. The axis, each time it is traversed, suggests movement across a threshold and signifies the transition between and, at each crossing, welcome into more private layers of activity within the house.

The use of colour is an important feature of both houses and indeed on most Collective Architecture projects it is used to enhance the character or mood of a space or group of spaces. In the scheme for the Point Chevalier house, a light citrus lime green was selected for the kitchen walls to stimulate a fresh positive approach to cooking. A warm plummy purple wall creates a back-drop conducive to dining and conversation. Metallic gold in a cross-hatched texture follows the entire spine of the house, emphasising strength and longevity.

Deep, deep blue dominates the lower bathroom, tying together the blue glass pieces in the concrete floor and a desire to immerse oneself into the sea when washing. Light



watery aqua was chosen for the walls in the breezeway to emphasise the jetty-like quality of the experience when walking through it. All the spaces are linked together with a neutral light mushroom which provides a calming continuity and ties together the counterpoint of feature colours.

## Kingsland house by Hilary Scully

The context for the design in Kingsland (see opposite and following pages) was a small cross-leased infill site, bound by residential properties on three sides and light industrial factories opposite. Well-oriented for the sun, the site offered established neighbouring trees to the east and street frontage to the west.

On this small 240m<sup>2</sup> site the brief was to create a single-level, stimulating and functional house which would capture and respond to the sun, light and differing seasons, provide areas of privacy, outlook and security, and function well for entertaining.

The design of the house uses the solidity of concrete block both to protect and provide privacy, partnered with large expanses of glass and wide openings to create a sense of openness and freedom from the dense and potentially oppressive immediate industrial environment. The fortunate square shape and cross-leased nature of the site allowed a high level of building coverage, making it possible to

