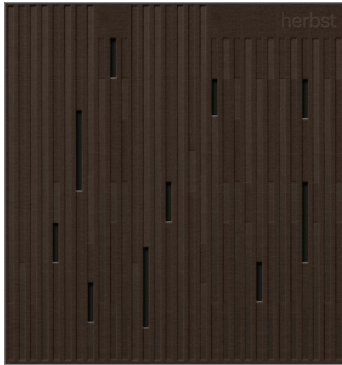




Herbst

JOHN WALSH



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INSIDE SOME OF NEW ZEALAND'S MOST COVETED HOMES

Lance and Nicola Herbst established Herbst Architects in 2000 and since then their office has become one of New Zealand's leading architecture practices. Eight New Zealand Architecture Awards and 20 Branch Awards testify to its peers' respect.

In this handsome book, leading architecture writer John Walsh focuses on key Herbst projects that exemplify the practice's reputation for creating buildings that are exquisitely detailed, legible, materially expressive, located in a lineage of New Zealand craft architecture, and acutely sensitive to place and context.

Beautifully designed, and with photographs by well-known architecture photographers Patrick Reynolds, Simon Devitt, Jackie Meiring and Simon Wilson, this book should be part of every architecture-book collection.

ABOUT THE AUTHOR

John Walsh is a writer who specialises in architecture. For a decade he edited *Architecture NZ* and was managing editor of a stable of design magazines. He has contributed to numerous publications, including *The Architectural Record*, *Topos*, *Interstices*, *Architecture New Zealand*, *Metro*, *The New Zealand Listener*, *The New Zealand Herald*, *Here and Home NZ*. His books include *New New Zealand Houses*; *Home Work*; *Big House*, *Small House*; *City House*, *Country House*; *Far Pavilion*; *New Zealand at the Venice Architecture Biennale*; *Christchurch Architecture: A Walking Guide*; *Auckland Architecture: A Walking Guide*; *Wellington Architecture: A Walking Guide* and *Rooms: Portraits of Remarkable New Zealand Interiors*.

SALES POINTS

- Survey of the work of a leading architecture practice
- Beautifully designed and packaged
- Written by a highly respected architecture writer

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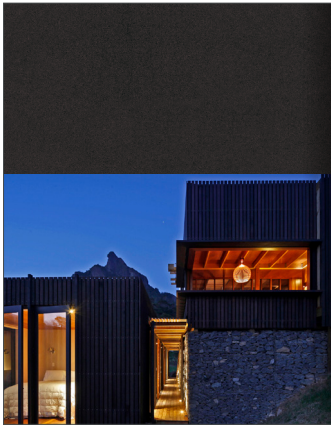
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67 Castle Rock House
Whangārei Heads
2002

As our practice developed, our projects started to grow in scale and sophistication, graduating from beach to beach houses. The Castle Rock House has three bedrooms and is built in a much more expensive time zone, but a better performer in a residential environment. But under the changes some things have remained the same. We always try to make them smaller, so we break them up into smaller parts, as with this house. The Castle Rock House is embedded into the landscape in a way that is also used as an organizing principle for the design. External circulation to the bedrooms makes movement through the building a conscious negotiation between inside and outside.

The house is located on a ridge with views south to the coast and north to dominant Castle Rock, and has to operate in both directions. In fact, the living component of the house is four stories in the middle part. Great connection to the bedroom wing. There are two decks and two terraces, one for

each wind condition, and the kitchen also looks two ways: the urban landscape in the place of view when outside is out of the equation.

But this was the same for us nearly 20 years. Our primary role never changes in New Zealand building landscape: it's to make a house better than the building code prescribes standard details, which tend to be bulky and expensive timber buildings.

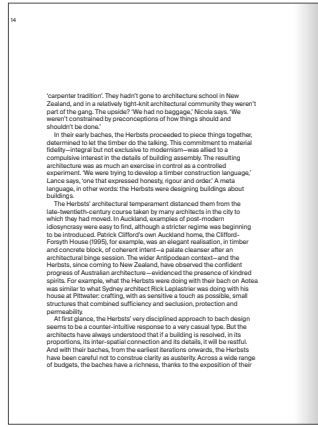
Residential clients are encouraged, or with us we like steel-clad timber, and goes with the dark bark of the rubber tree. It might look like a piece of the sky, but it's a means of having simple exterior forms that are more detailed, and clients are comfortable with it.



23 Herbst Bach
Adria Great Barrier
2002

The pattern after we had migrated to New Zealand we spent a couple of years in a construction office in Christchurch. The island, out on the edge of the Marlborough Sound, was a beautiful, completely unspoiled area. It was understood and its buildings were more affordable than and we were able to build things in the way we did. The house was built in the way we did. We had a lot of ideas, but we were probably more comfortable. We were able to build things in the way we did. We had a lot of ideas, but we were probably more comfortable. We were able to build things in the way we did.

Our Adria bach is a grouping of parts, an extension of the house. We did a lot of things, but we were probably more comfortable. We were able to build things in the way we did.



‘carpenter tradition’. They hadn’t gone to architecture school in New Zealand, and in a relatively tight and architectural community they weren’t part of the gang. The upside? We had no baggage. Nicola says, ‘We weren’t constrained by preconceptions of how things should and shouldn’t be done.’

In their early baches, the Herbsts proceeded to piece things together, determined to let the timber do the talking. This commitment to material honesty – integral but not exclusive to modernism – was aided by a competitive interest in the details of building assembly. The resulting architecture was as much an exercise in control as a controlled experiment. ‘We were trying to develop a timber construction language,’ Lance says, ‘one that expressed honesty, light and order. A meta language, in other words: the Herbsts were designing buildings about buildings.’

The Herbsts’ architectural temperament distanced them from the late-modernist culture taken by many architects in the city to which they had moved. In Auckland, examples of post-modern idiosyncrasy were easy to find, although a stricter regime was beginning to be introduced. Petera Collins’s over-haunted home, the Christy Forgyth House (1995), for example, was an elegant realisation, in timber and concrete block of a modernist – a public channel after an architectural single session. The wider Antipodean context – and the progress of Australian architecture – emphasised the presence of kindred spirits. For example, what the Herbsts were doing with their bach on Adria was similar to what Sydney architect Rick Lagastrier was doing with his House of Fibre, crafting with as sensitive a touch as possible, small structures that combined simplicity and seduction, protection and permeability.

At first glance, the Herbsts’ very disciplined approach to bach design seems to be a counter-intuitive response to a very casual type. But the architects have always understood that if a building is resolved, in its proportions, its inter-spatial connection and its details, it will be tested. And with their baches, from the earliest iterations onwards, the Herbsts have been careful not to continue clearly as assembly. Across a wide range of budgets, the baches have a richness, thanks to the expedition of their

