

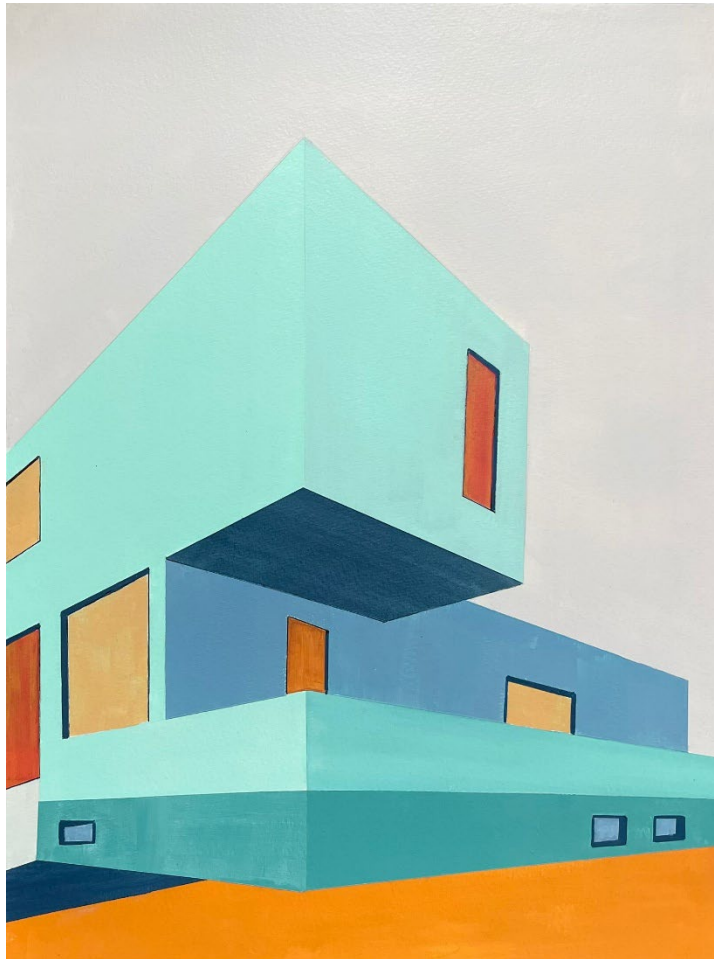
The Welcome Swallow Gallery



DESIGN IS EVERYTHING

17th October – 12^h December 2025

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Juliet Roper *Bauhaus*

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~ Design is Everything ~

This is the 39th exhibition held by the *Welcome Swallow Gallery*. Design is universal to the human experience. Structure and design have always preoccupied artists. Examples of a church, a house and a skyscraper can be seen in Van Gogh's *The Church in Auvers-sur-Oise, view from the Chevet*; Hopper's *Talbot's House* and Georgia O'Keeffe's *Manhattan* (see back page). The current exhibition examines the design and structure of buildings; their edifice, proportion, and sometimes sheer scale. They can be inherently visually appealing evoking deep emotional reflections. Sometimes they can transform the space that they occupy with a footprint that fits well within their environment, with balanced proportions, providing a sense of harmony. And sometimes not. Designs can fail.

More specifically buildings can be designed to be unique and artistic, which in turn elicits attraction, attention and admiration. Such potential emotional responses may also involve distinct personal memories that create meaning for the viewer.

Buildings may also be associated

with basic needs that provide shelter, safety and a place for social interaction. A concentration of buildings may create broader cityscapes that form part of the structure of physical experiences that powerfully impact everyday social, work and cultural contexts. Neighbourhoods and a sense of community may emerge in and around the interstices of the buildings that we witness or occupy.

Whatever structures we witness, a design imperative has been established to enable their construction. The artists in this exhibition have likewise considered how these designs might be represented and appear to them. Perspectives and insights emerge.

This includes the artists' choices as to what should be represented. Ancient Roman buildings, grand designs, rebuilds, contemporary structures as well as modest habitats and working spaces are all present in this exhibition. The junction between the aesthetics of these structures with the way in which they are artistically portrayed indicates that *Design is Everything*.

ACCCT Board, October 2025

Rebecca Dowman-Ngapo

1. The Dream Builder



In this watercolour painting, Friedensreich Hundertwasser stands before the gallery that embodies his vision, a harmony of colour, curve, and ecology. The building itself seems to grow from the earth, echoing his belief that architecture should breathe with life and nature. Painting him here is an homage to a creator whose art, design, and environmental ideals are inseparable from the spaces he imagined.

2. The Garden Party Begins Here



In this watercolour, Katherine Mansfield stands before her childhood home, surrounded by the roses that so often bloomed in her stories. The painting imagines the house not just as a setting, but as a seed, the place from which *The Garden Party* and so many of her vivid worlds first took root. This was her design imperative; the interplay between image and text.

3. Kinetic Daydream



In this watercolour, the reflective surfaces of the Len Lye Gallery shimmer behind the figure of Len Lye himself, a meeting of maker and monument. Lye's work, with its celebration of movement, light, and sound, extends beyond sculpture into the very architecture that houses it. The building, with its fluid steel façade, is both a canvas and a continuation of his vision, a conversation between art, artist, and space.

Hong Cumming

4. The Glow



This painting of the Waikato Regional Theatre is all from my imagination, but it's how I picture it — glowing on a rainy night, people gathering under umbrellas, ready for a show. I call it *The Glow* because the theatre will be such a bright spot for Hamilton, a great way to kick off Waikato's fun nights and bring our community together.

5. The Golden Passage



I painted this after many years of living away from home, and as I get older, I find myself more and more drawn back to my own culture. The autumn light spilling across this imperial gateway feels like a symbol of memory and rediscovery for me — how distance can actually make your roots feel even stronger. As an immigrant, this doorway isn't just about the architecture; it's also about my own passage back to identity, history, and a sense of belonging.

6. The Old Hong Kong Kitchen



The Old Hong Kong Kitchen, more than just an old building, it carries Raglan's childhood memories — a place where kids crowded around the old Space Invaders machines, shared hot chips and milkshakes, and then wandered down to the beach. The painting captures not only the character of the building but also the spirit of community, nostalgia, and carefree summers that live on in local hearts.

Sandra Turner-Barlow

7. Disegna Italiano



A.I. 'While there are individual paintings that incorporate elements of the Vatican, Duomo Milano, the Pantheon, and the Colosseum, there is no single painting that features all four iconic structures together in a unified composition by a single expressive artist. A complete depiction of all four in one expressive artwork is not a documented occurrence'. ***It is now.***

8. Chiesa di San Bonaventura, Palatino



The church was built in 1675 for Cardinal Francesco Barberini and is dedicated to St Bonaventura de Bagnoreggio (1221-1275). It stands on Palatine Hill in Rome and is built on the site of a castellum or terminus of a branch of the Claudian Aqueduct. This acrylic composition indicates the longevity of structures that were built several centuries ago.

9. Designatio Erratica



This expressive composition shows the design dominance that the Sky Tower has over the traditional geometry of Auckland city structures. From sea or land, the Sky Tower holds dominion above the skyline. It speaks of its unique contrast to a typical metropolis horizon consisting of vertical and horizontal lines intersecting in ubiquitous right angles.

Elena Brambilla

10. The Wait of History



History is pushing all its weight onto new generations trying to hold up the heavy load. The lines in the sky, on the left side, indicate winds of war and struggles of the past, potentially toppling the tower. The sun comes from the right, from new generations that are trying to contrast the past with their hope. The child indicates that history is heavy and relentless. Trying to hold up the tower recalls the photographs that tourists typically take of the Torre di Pisa. Perhaps there is hope although the burden of history continues to manifest in the present.

11. Botanical Beehive



‘Botanical Beehive’ is a composition about our nation that brings together the political heart of NZ, the Wellington Beehive, with the people, represented by native flora (See Appendix 1 at the back of this sleeve). With all their differences, these flowers embrace the hive, thereby inviting the population to do, likewise. In this way the iconic beehive design hosts a more holistic view than the physical structure itself. The viewer is invited to consider a deeper relationship to New Zealand through botanical heritage alongside a unique design imperative.

Chris Greenslade

12. Chateau Tongariro



A long-established feature of Tongariro National Park is at risk of being lost forever. In this painting the mountain has been moved to be included in the composition almost towering over the grand chateau. A man is stopped by the smallest element in the painting. A tiny sign, blown by a breeze. The chain and poles that help lead the eye into the painting are also the very thing that keeps us out. The painting asks the question, 'how troubled are we when iconic design is threatened?'

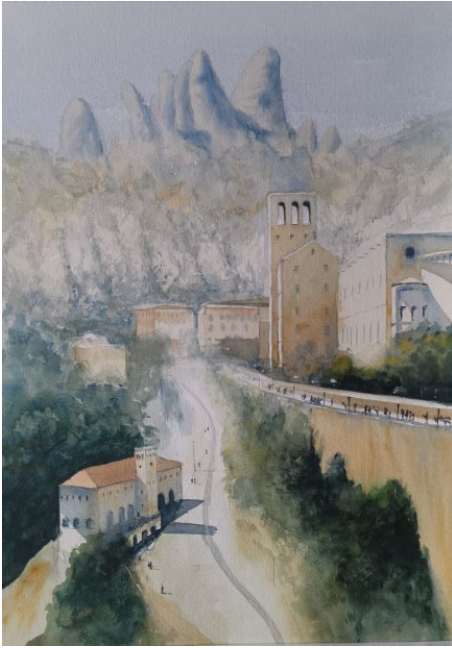
13. Artist at the Louvre



An artist is in good company when surrounded by the masters whose work occupies the walls of the Louvre. As he paints this icon of France, he needs to work quickly as the late afternoon sees an exodus of visitors whose presence alters the composition. Moreover the dimming light threatens to change the very design so captured. Nevertheless, this painting offers quiet contemplation that belies the frenetic generations that have passed through the Louvre's hallowed portals.

Chris Greenslade

14. Monastery of Montserrat



Culture, religion and history intertwine in the stunning Monastery of Montserrat located high on the Montserrat Mountain in Catalonia where mountain shepherds have told many legends of the appearance of the Virgin of Montserrat. The stunning museum gallery that displays works by masters such as Picasso is of unique design making this an inspiring subject to paint. It is a powerful structure that holds dominion over the topography in which it is located.

15. Portofino



Portofino nestles into a small alcove near the Italian port of Genoa. Typical of the Italian Riviera, high elevations surround the mediterranean 'vernacular' style dwellings that include what is known as *trompe-l'oeil*, small ornamental arrangements that distinguish one structure from another. This painting is more subdued in colour and atmosphere than its subject. It is set in more relaxed time of day with quiet activity on the shoreline as people relax and unwind. The soft hills suggest a hint of rain that belies the glitz and glamour of a world-famous location known for celebrity sightings and fast times.

Juliet Roper

16. Pheonix Rising



This painting references the Bauhaus movement, but in the context of war time Berlin. Much of Berlin was destroyed by Allied bombs. In the rebuild, some remnants were retained as war memorials. Arguably the most notable of these is the Kaiser Wilhelm Memorial Church in central Berlin that is portrayed here with a backdrop of a Bauhaus-style building also re-emerging from the ruins.

17. Bauhaus Masters' Houses



Founded in Germany in 1919 by Walter Gropius, the Bauhaus philosophy that 'form follows function' was, at the time, considered revolutionary. It attracted influential artists and designers internationally, with several becoming teachers, or 'Masters', at the Bauhaus School of Art, Design and Architecture, while living in the custom built 'Masters' Houses' nearby. These houses, along with the School itself, also served as showcases of the modernist movement. With Modernist principles, falling foul of the Nazi regime the School was closed down in 1933. The buildings were largely destroyed during World War Two, but were rebuilt/restored decades later. This painting depicts one of these houses, the Gropius house in Dessau, which was recreated in 2014

18. Design Decline



This painting represents New Zealand's old, sometimes derelict, wooden buildings, still to be found in valuable industrial sites. It is based on existing buildings in Napier. The issue becomes one of restoration or replacement - when 'old' may not have sufficient cultural significance for it to survive the property developers.

Michele Rumney

19. Elevated Substratum, Madrid



The towering brick and stone of central Madrid is forever etched in my memory. Visiting in late 2019, I was reduced to a cellular spec among the mountainous buildings with doorways constructed for giants. On Christmas Eve 2019 I stopped to listen to two busking violinists' rendition of Leonard Cohen's Hallelujah. It was a deep spiritual experience. If prompted to extrapolate I should only shrug at the impossible task of articulating.

20. Substratum HV

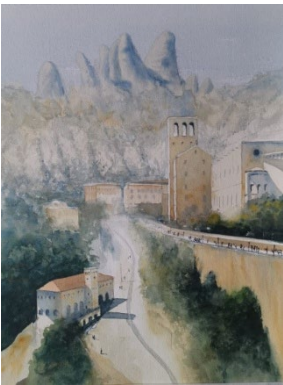
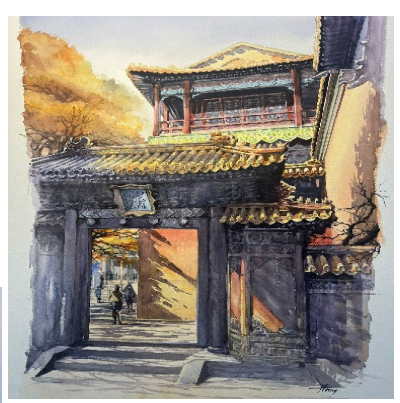


Celebrating 120 years in 2025, I am drawn to the complexities of the Harbour View Hotel, Raglan, as a symbol of standing through time, as a foundation of the community through wind swept lonely winters, and through bustling summers brimming with the influx of holiday makers. The Harbour View Hotel has consistently hosted as venue myriad of musicians, poets and entertainers through the years. The sounds resonating throughout the town and harbour and through time.

21. Substratum Te Oro



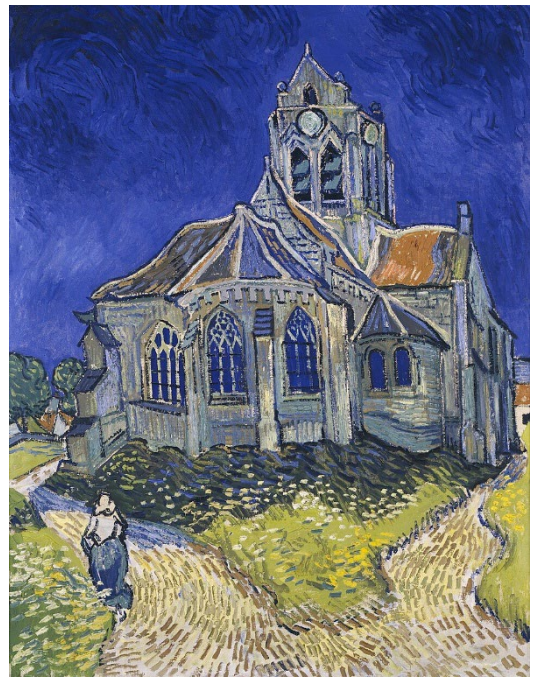
I stumbled upon an image of Te Oro, located in vibrant Glen Innes, by pure chance almost like I heard the vibrations and resounding notes on the breeze. Te Oro, translates to The Sound The Music. Upon visiting, Te Oro is a busy hive of activity, drawing people and creative ventures from far and wide as well as standing as a foundational support to local youth communities. The building itself is truly beautiful, originally designed and crafted using natural materials.



Vincent Van Gogh

*The Church in Auvers-sur-Oise,
view from the Chevet*

Musée d'Orsay, Paris



Edward Hopper

Talbot's House

Smithsonian American

Art Museum



Georgia O'Keeffe

Manhatan

Smithsonian American

Art Museum

