

MONUMENT⁸⁴

ARCHITECTURE & DESIGN

LEARNING CURVES

DESIGN GRADUATE TALENT
NEW EDUCATIONAL SPACES

TOKUJIN YOSHIOKA

SHAPE OF THINGS TO COME

JPW RESEARCH MATERIAL

JOHN WARDLE & HASSELL CIVIC CENTRE

H20 ARCHITECTS OPEN SEASON

ANDREW MAYNARD FOREST FOR TREES

FOX JOHNSTON NATURAL RHYTHM

SURFACE ARCHITECTS JUMP CUTS



HAPPY BIRTHDAY JØRN UTZON JASPER KNIGHT STEVEN EHRLICH ZAHA HADID PORTUGAL'S KRV KURVA

FOREST FOR THE TREES

REVIEW DIN HEAGNEY PHOTOGRAPHY PETER BENNETTS



Andrew Maynard applied a commercial solution to a suburban setting in this Melbourne renovation. Opaque stickers of trees turn a glazed extension into a dynamic light box, solving the privacy problem with light and shadow play.



STICKERS ARE MORE the stuff of street art than striking architecture, but not in the hands of Andrew Maynard. For the recent renovation of a Federation house in Melbourne's Fitzroy North, he took the medium to new heights, for residential use.

Tattoo House, as it is now known, has a two-storey rear addition behind a single-storey cottage. The front of the house largely retains its Federation format, apart from the creation of two bathrooms within the old laundry area. The extension is an S-shaped master wall wrap that curls around the building as a single insulated panel with folding glass doors and a white rendered rock finish to the non-glazed sections. Where the new glass walls fold back from the main living area, Victorian ash floorboards inside meet the perfectly flush spotted gum decking at a seamless juncture.

For the fully glazed two-storey extension, Maynard had to balance the client's needs for maximum light with council restrictions on planning and neighbouring privacy. From photographs of elm and plane trees in nearby Edinburgh Gardens, Maynard created a set of 2-D tree silhouettes that were then laser-cut and adhered to fit precisely into the new windows like a flat curtain. No further window-dressing required.

Scale and placement of the tree trunks was matched to the window frames of the back glass wall. Window frames were originally to be white, but a change to black (by the client) unfortunately dilutes some of the graphic's impact, interrupting the white trees with black lines. To complete the illusion, another stencil was sprayed on the side facade. Maynard called this the 'tattoo', as it reminded him of an arm tattoo partly concealed by the sleeve of a T-shirt. "In this case, there is more just around the corner," he says.

Initial inspiration for the sticker came from retail shopfront fit-outs and, more indirectly, the surfacing treatments used by

“The stickers have a five-year guarantee and a seven-year expected life span. We like their potential impermanence. We imagine the client could use the glass as a canvas, replacing the graphic at will, in the same way one applies a temporary tattoo to the skin.” **ANDREW MAYNARD**

01 The tattoo motif drawn from neighbouring trees applied to the glazed sections manages privacy and softens the impact of the blunt white box
02 The kitchen bench serves as a landing



03 The stairs are folded steel plate, painted white; they are imagined as an afterthought, propped against the kitchen cabinets to make the mezzanine useable, stepladder style
04 The family space with mezzanine above. This is the view when moving from the original part of the house to the new spaces
05 From the top of the stairs, afternoon light splashes through the graphic on to the mezzanine and new living space below



Herzog & de Meuron at the Library of the Eberswalde Technical School in Germany, and the textural glass facades in various designs by Japanese architect Kazuyo Sejima. The effect reveals the potential to achieve privacy, ornamentation and connectivity between traditional architectural forms and highly modern structures through naturally occurring patterns.

"The design is also a neighbourly gesture," says Maynard. "The house to the west has a manicured garden that is very important to its owner," says Maynard. "The stencil gives the neighbour an additional, though less manicured, layer of garden as a backdrop above the fence line."

Inside Tattoo House, the treetops of the stencil give privacy to the new mezzanine above the kitchen. A steel-plate staircase unfolds from this utility space, down over the kitchen bench that functions as a landing, and onto the floor like a stepladder.

Both the kitchen joinery and mezzanine carpet are the same bold red; Maynard uses this colour effectively in small spaces, as in the Skene Warehouse, also in Fitzroy North. The white, red and wood interior palette is in harmony, but it's more than decorative. "The bright colour defines the kitchen and mezzanine as an object that is separate to, and smaller than, the overall platonic white form of the house. Conceptually, the red object slides into the larger form, defining the new upper and lower levels, minimising their separation."

It's the changing light throughout the day that also distinguishes the space. Not only does the window surfacing simply and effectively use light play as interior ornamentation, by dappling the glass facade with leafy shapes, it creates a garden where no garden exists. **M**



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06 The rear extension. The yard will be planted with water-efficient native trees, grasses and bushes with the graphic as a sympathetic backdrop

07 View from a nearby park

08 Where glass doors fold away, floorboards and deck are level so furniture can be rolled from inside to outside

09 The mezzanine above the living area, designed as an all-purpose play/office/rumpus room



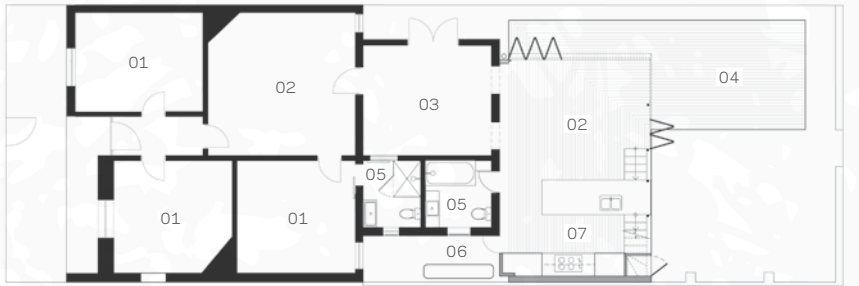
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- 01 Bedroom
- 02 Living room
- 03 Dining room
- 04 Exterior deck
- 05 Bathroom
- 06 Water tank
- 07 Kitchen
- 08 Study



Ground floor

Mezzanine



09

ARCHITECT Andrew Maynard Architects
PROJECT TEAM Andrew Maynard, Brad Holt, Mark Austin
BUILDER Renovation One
ENGINEER Myer Consultant
MATERIALS:
WINDOWS Steel frames, clear glazing, UV-stable graphics
DOORS Steel and glazed bifold doors
ROOFING Black Butynol membrane
FLOORING Tasmanian oak (interior) jarrah decking (exterior)
STAIRS 12mm folded steel plate painted white, with 10mm-diameter square steel rod balustrade painted white with toughened glass panels