

# VISION

## DEEP LIGHT

The Valley House, St Leonards, Launceston

## BOUNDARY RIDER

Port Melbourne Football Pavilion, Victoria

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THE VALLEY HOUSE](#)

## 04

### DEEP LIGHT

St Leonards, Launceston

Glass and steel make a near perfect instrument at St. Leonards high above Launceston. Why shun the obvious? Architect Philip Dingemanse brings his own vision to this home-as-pavilion, shed, retreat and lookout.

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THE SPORT PAVILION

# 20

## BOUNDARY RIDER

Port Melbourne Football Pavilion, Victoria  
A new sports facility and cultural hub for Port Melbourne Football Club ups the ante with a design performance not so much demanding 'look at me', as arousing curiosity and inviting passers-by.

DEEP

LIGHT



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY



**PROJECT**  
The Valley House,  
St. Leonards,  
Launceston

**ARCHITECT**  
Philip M Dingemans

**PRINCIPAL GLAZING**  
Viridian ThermoTech™  
Grey & Clear™  
toughened

**TEXT, IMAGES & FILM**  
Peter & Jenny Hyatt

Defined by a charcoal colored coated steel and flush, double-glazing of Viridian ThermoTech™ Grey and Clear, the result is a heady fusion that captures far horizon and the more immediate sights and scent of native bush.

Good design is an investment in community wellness as much as appearances and why it's so vital for our housing and cities. It's why Launceston's Valley House blows away any misconception about architecture as an entitlement for a select few.

Intelligent design should conserve and harness, rather than squander resources. And perhaps most importantly of all, be reasonably affordable. Here the architect with plenty of hands-on building experience brings practicality and careful consideration to the table. Views and family connection offer some surprising twists and turns with a house-as-instrument finely tuned to its climate and site.

Careful siting is the mark of something special and Philip Dingemans shows great touch in this rolling countryside. It shows in the big picture right down to the fine grain. The ridge-line pattern of steel cladding is enhanced by the complimentary color of his glasswork as mosaic of gleam, lustre and picture frame views.





GLASS BECOMES AN INTEGRAL PART OF THE FAÇADE TO PROVIDE VERY BALANCED LIGHT LEVELS AND OVERALL AESTHETIC READING OF THE BUILDING.

Philip Dingemanse, Architect

In plan it's an attitude that has at its heart the kitchen as engine room and centrally located family connector. The brittle hierarchy of Victorian-era prestige, status and position all dissolve into a shared, social experience. It's the era of 'open plan' with big rooms and bigger furniture, but so much the better when thoughtfully finessed and resolved.

And this resonates with the glazing where Viridian glass double-glazed units contribute to the building's flexibility and wafer lightness. The result sucks sunlight in the coolest months and opens as wide vents and disappearing walls during warmer months.

Right The cranked floor plan helps provide a sheltered embrace to the north.

Below A separate bank of solar panels helps provide self sufficiency.





Its elegant simplicity in plan and form is an advertisement of informed material choices. Philip Dingemane shares ideas with Peter Hyatt about a residential design that helps put his owner/clients in control of their own destiny:

**PH Do you have two or three key questions you ask every client when you first meet for that critical brief?**

**PD** Clearly, the budget's important.

**You talk money first up?**

I try to, yes, because that sets the parameters for everything. Out of that, a discussion can be engaged about whether my services would even be appropriate. I try to understand the needs and wants of the client. Challenging what you really need is different from what you actually want and there's a journey of investigation in that. It's about compromise and with that trying to find the great design.

**It's a quite linear, narrow floor plan.**

It's essentially the same width right along which is a very specific design response because it's about creating a singular form within the landscape. The form starts low, where the site's slightly flatter, and then it lifts up, gets higher as it tries to peak conceptually over the adjacent northern hill. Then it's bent. That's where some of the more interesting shaped nature of the roofline comes into play.

**How important is that big central glass opening?**

It's almost as if the house draws the landscape through this. The key idea was this flexible space created by large openings of sliding glass walls on either side. Each wall of tall doors comprises six panes of glass spanning a seven metre wide opening. There's a connection between those openings. They can be opened to provide an exceptionally deep room that embraces this fantastic setting.

**What are your thoughts on sliding versus bi-fold doors?**

We tend to use sliding doors more often than bi-folds. Bi-folds suggest complete openness, but in the consideration of how someone might live, sliding is just easier in day-to-day use. Glazing on the view side is quite tall. There's a mirroring of width on the south-eastern wall with an identical pattern but lower opening height. Despite their dimensions the units are quite easy to operate.

**You avoid presenting the one big view, as appealing as that might be. There is variety and nuances here that all influence outlook and thermal performance.**

In one direction there are views down towards a river 15-20 kilometers away and distant hills. Then you turn in another direction and you're looking at blades of grass and seeing that level of detail. And that's why the windows are so important and are considered. The openings and windows are there for that reason. The deck and kitchen provides a north-west orientation, so it's a nice spot to sit in winter.



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THE VALLEY HOUSE



Architect Philip Dingemanse and daughter visit the property to enjoy a heightened relationship to bushland setting.





It's a house where you are always engaged in a very specific way. And of course those sliding doors collect and disperse breezes through the house.

**You've worked as a builder?**

I've always worked in construction in some form and it's an experience that closely informs my design method. I've built as a way of pushing and understanding the limitations you might reasonably expect of the builder. With this house I had quite a significant role during construction. I think you can run into trouble when you're too distanced from that process. We're talking modest budgets, while trying to maximize the potential to create something that's worthwhile, or beautiful that the clients really appreciate.

**What is your experience with Viridian?**

I use their resources throughout the design process. Looking at window design, overall performance, glass color, those considerations definitely come into play. I reference their material because it's readily available. It also links to what I know is available locally and I'm able to have a confident interaction with their product's availability and performance.



EACH WALL OF TALL  
DOORS COMPRISES  
SIX PANES OF GLASS  
SPANNING A SEVEN  
METRE WIDE OPENING.  
THERE'S A CONNECTION  
BETWEEN THOSE  
OPENINGS. THEY CAN  
BE OPENED TO PROVIDE  
AN EXCEPTIONALLY DEEP  
ROOM THAT EMBRACES  
THIS FANTASTIC SETTING.

Philip Dingemanse, Architect

**Your glass selection really permits results that weren't possible that long ago. It's mainly double-glazed units featuring Viridian product?**

That's right. All of the glazing—doors, windows are double glazed units using Viridian ThermoTech™ Grey and Clear. Those selections work exceptionally well in terms of colour matching the steel envelope, thermal performance and that ability to bring the landscape inside. With regards to glass, Viridian ThermoTech™ Grey is used in specific west-facing, or north-west facing openings, where because of the sheer scale of the glass, there was potential for overheating. Then there's a subtle linking with the tone of glass and cladding. Glass becomes an integral part of the façade to provide very balanced light levels and overall aesthetic reading of the building.

**Your interiors dissolve formality and hierarchy.**

It's a singular, continuous object on the valley edge. The principal design strategy is focused on the kitchen where a generous opening is made through the full depth of the building. The suggestion is that the valley remains continuous through the house with outdoor living areas on either side accommodating variable weather conditions.

**And the cranked plan and splayed metal work?**

Parts of the building are pulled away to form protective wings and reveal the habitation of the home. Tasmanian timbers are a particular focus in the thresholds between inside and outside, while the textural qualities of materials are further celebrated in the interior. The dark façade has elements to make shielding wings with the exposed parts visually light, permitting sun to penetrate the building.

**The kitchen is your virtual control center.**

Essentially, the built form is quite a blank, dark object that is pierced through the middle. This provides the key living space focused around the kitchen. The whole scheme is focused around that. It's also a budget response. This lends itself to saying: "We put all the focus into the main living areas—the kitchen and the lounge room. The rest of the house, the more utilitarian areas, are actually done as efficiently and minimally as possible, yet still provide the core functional requirements."





Upper level master bedroom. Staircase from kitchen to upstairs bedroom and second of three bedrooms.

**Tasmania can be cold and often bleak, yet hot too. This house really opens itself up to the climate and place in brave, some might even say foolhardy ways.**

There is a great variation between summer and winter, together with good days of winter sun. In winter there's obviously a very low sun while the kitchen and dining space begin to take on the character of a protected outdoor room. That's primarily possible with the use of extended glazing and glass doors on each side of the space. It can be closed down when it's cold and then completely opened up and that allows the home-owners this tremendous flexibility and control of their environment throughout the year.

**Over summer there's a prevailing westerly wind they can manage and moderate. They can simply reset each side of the building and sit outside or in.**

That's a very specific lifestyle response. The clients work in the food industry and agriculture. That's kind of reflected in the way the house works as well. It's a strong connection to the landscape and the future potential for primary production of some sort, and also that focus onto the kitchen where food and drink are enjoyed.

**There's a few visual tricks occurring that disguise the building's size.**

More so with its perceived height from the street. From the roadside approach the house appears to be a medium height, single-storey, but in fact it's two. And there's a cellar as well. It's three-storeys but disguises that scale quite carefully.





**With such climatic extremes I gather that's a very deliberate strategy to cool, vent or close up the place using the inherent flexibility of sliding windows, walls and doors as double-glazed units.**

Through habitation there is the capacity to adjust and moderate how the building works in its specific location. Enclosed integrated pelmets accommodate the installation of window furnishing to improve thermal efficiency in winter.

**Do you consider this project part of a conscious unfolding of your design work?**

Its design is an evolution and investigation. Those are two absolutely critical components to architecture. I think good design is shaped by its place and serves many roles. The outcome then can be successful on many levels as a result of getting those other parts right.





Opp Valley house architect  
Philip Dingemane

Left Complementary tones of steel and glass on north-facing elevation of living room and master bedroom above.

IT'S THREE STOREYS BUT  
DISGUISES THAT SCALE  
QUITE CAREFULLY.

Philip Dingemane, Architect





**Do you find you have to do a lot of convincing with clients about why a thing should look a certain way? Or there's a good sort of trust there, pretty well established by the time they call you?**

The process is set up to take clients along the way very precisely. Well, not precisely, but intimately, almost. There's an understanding of what we're trying to achieve right from the beginning. It's not about convincing, but demonstrating the potential of something and taking them through that journey and that story.

**It's no doubt gratifying for that opportunity with residential work for such a direct link and relationship with the end-user. It's a much rarer occurrence in large commercial projects, where pragmatism and expedience take over. The object that is really cradled from the outset and nurtured is always going to be that much more rewarding.**

That level of consideration is a real driver, particularly when it is so shaped around the end users daily lives in such a personal way. It's also rewarding that the studio's work has been well represented at State and national awards, often amongst projects with much greater scope. There's an appreciation of the limitations, the back-story and design rigour that are carried through to the end result.

**PROJECT**

Valley House, St. Leonards,  
Launceston, Tasmania

**ARCHITECT**

Philip M Dingemans

**BUILDER**

Streefland Homes and  
Developments

**BUILDING SURVEYOR**

Protek

**STRUCTURAL CONSULTANT**

AJL Consulting

**RENEWABLE ENERGY CONSULTANT**

Mode Electrical

**WINDOW INSTALLER**

Glass Supplies

**GLAZING PROVIDER**

Viridian

**PRINCIPAL GLAZING**

Viridian ThermoTech™  
Grey & Clear toughened

**FLOOR AREA**

267sqm

**SITE AREA**

21,960sqm

BOUN



RID

DARY



DER



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY



This new pavilion as administration and function facility, resides quietly on the ground's northern edge with a vista of oval, sky and historic grandstand made possible with Viridian glazing as peerless window to the action.

Suburban sports facilities are enjoying a revolution and it isn't of the cycling variety. Spurred on by the quality of major stadia rising in many major cities and regional centres, the downstream effect is one of heightened expectations.

One example is at inner-city Port Melbourne by the sea, where the Australian Rules VFL oval is among the beneficiaries. And it's a major turnaround from the old hose-out shed to real style and quality.

Much of the credit at Port Melbourne can go to K20 Architects whose low-rise timber and glass beauty is an aerodynamic model of sleek, economic efficiency. Many councils shy away from such results in the misguided belief that decent design will be seen as budgetary excess. Nothing could be further from the truth.

Such design for a sports/administration facility and community, social, cultural hub straddles a chasm. And it provides the stage for a high-performance resource costing no more than a bland, poorly functioning box.

**PROJECT**

Port Melbourne Football Pavilion,  
Victoria

**ARCHITECT**

K20 Architects

**PRINCIPAL GLAZING**

Viridian ThemoTech™ incorporating  
ComfortPlus™ Clear

**TEXT, IMAGES & FILM**

Peter & Jenny Hyatt

 CLICK TO VISIT  
THE SPORTS OVAL PAVILION





Vision's Peter Hyatt discusses the rise of a low-profile beauty with Theo Kerlidis of K20 Architects:

**PH How tough is it to design with such a broad committee of clients?**

**TK** We needed to satisfy all of them and ensure no-one lost out. There were multiple clients including council, the AFL, VFL and community groups. It was tough, we had to work our way through a lot of issues to satisfy all of the parties. I think our design is robust enough to meet the competing needs and in the end why it works. It caters for a really diverse range of functions yet doesn't reflect competing needs in its appearance.

**There is often confusion that quality will be seen as an extravagance or excess. You make a point about budgetary restraint.**

This is built for \$2,400/m<sup>2</sup>. We value-managed project construction with design efficiencies that enabled a high level of design innovation without the cost.

**What are some examples?**

The design solution around this high efficiency build included an open trussed ceiling, an open ceiling grid system incorporating customised lighting and off-the-shelf items. Many of the materials serve multiple purposes such as the perforated wall feature panels that double as acoustic treatments.

**How do locally sourced materials and suppliers feature as part of the sustainability chain?**

That was definitely central to our approach and why we selected so many locally sourced materials. Viridian was definitely a key part of that solution. Obviously we demand that materials meet stringent standards and in this instance, Viridian's ThermoTech™ with ComfortPlus™ Clear formed the double-glazed units and really animate that great south facing-window wall that overlooks the ground. The other bonus is the levels of natural light that reduce reliance on artificial light.

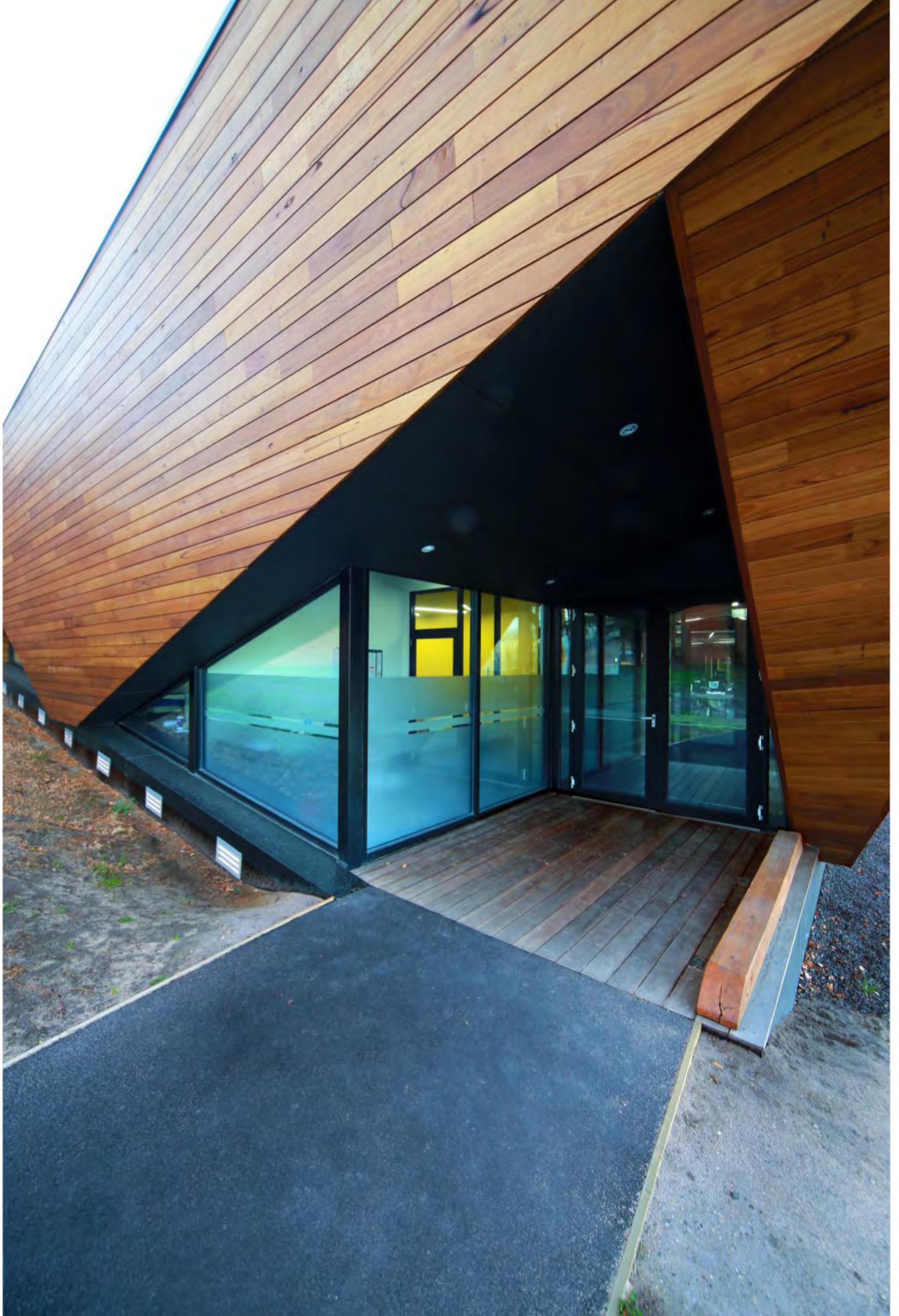
**Any other sustainability features of note?**

The building construction methodology adopted sustainably sourced timber—a high carbon sink material and designed to provide high levels of local content and local labour. Timber is used throughout the structure and together with the cladding are designed to provide cost effective outcomes using standard, off-the-shelf, locally sourced materials and components. There was a lot of contaminated soil re-use on site and re-blended to clean fill status. Soil was relocated to other parts of the

VIRIDIAN WAS  
DEFINITELY A KEY PART  
OF THAT SOLUTION

Theo Kerlidis, Architect





site thereby diverting landfill impacts while reducing the associated costs of soil relocation. Other ESD initiatives include underground rainwater tanks for toilet cisterns and landscape irrigation, solar hot water units, exhaust systems with makeup air and low energy and high performing mechanical supply air conditioning systems.

**It's definitely respectful of place rather than upstart architecture.**

We didn't want a building that would overwhelm its site. It needed transparency yet visibility so that on approach from the side entry of Ingles Street, patrons are really mindful that the building doesn't obscure the view of the goalposts or block views. You can also see through the building, via the windows, so that was very important not to impact the game in any way. One of the biggest issues was the expanse of thermally broken windows. High performance glazing helped us with energy rating compliance because there was no scope to reorientate the building.

**You could have done the glazing in a less sympathetic way.**

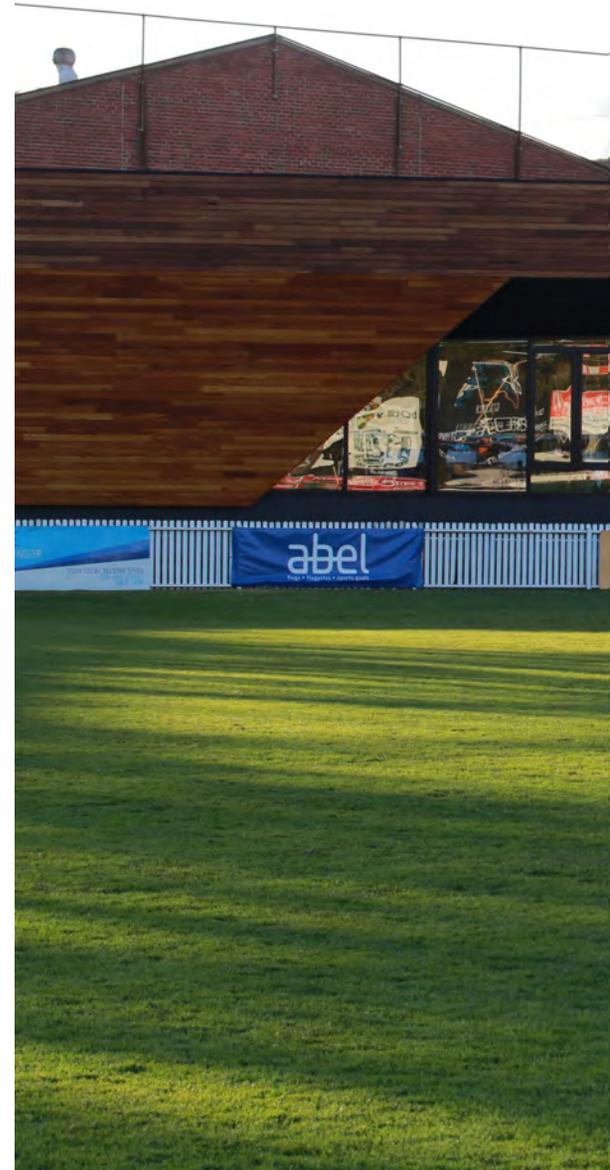
The project glazing is absolutely integral. We did a lot of work on its colour. What's really remarkable is the size and experience the glass wall provides. It offers a special daytime experience with how it is observed by day, and that level of transparency that changes again of an evening. Rather than being a resolute box, it allows the viewer a special peek inside.

**What else does glass give the project?**

Oh it's huge. Honestly it was massive because it couldn't work without Viridian's high performance glass. The project wouldn't have occurred from an energy compliance point of view, so that is really significant in this program with such a viewing requirement and it's such a thinly wrapped building, so our glazing had to be highly specified.

**You chose thermally broken windows for natural ventilation?**

That's right. We were able to reduce a reliance on mechanical systems by ensuring this could breathe and so it could function as an overall building system. We've saved quite a sum of money by not being totally dependent on air-con and heating.







**Have there been surprises for you with the result that you hadn't expected from the computer renders?**

I've enjoyed sitting in the grandstand and seeing how that structure sits there quietly by the boundary with all of the wonderful reflections in the glass. We really focused on internal glare control and reflectivity. We weren't going to design out reflectivity as it provides a wonderful depth to the building from the landscape.

**How important is it for you to choose locally sourced glass?**

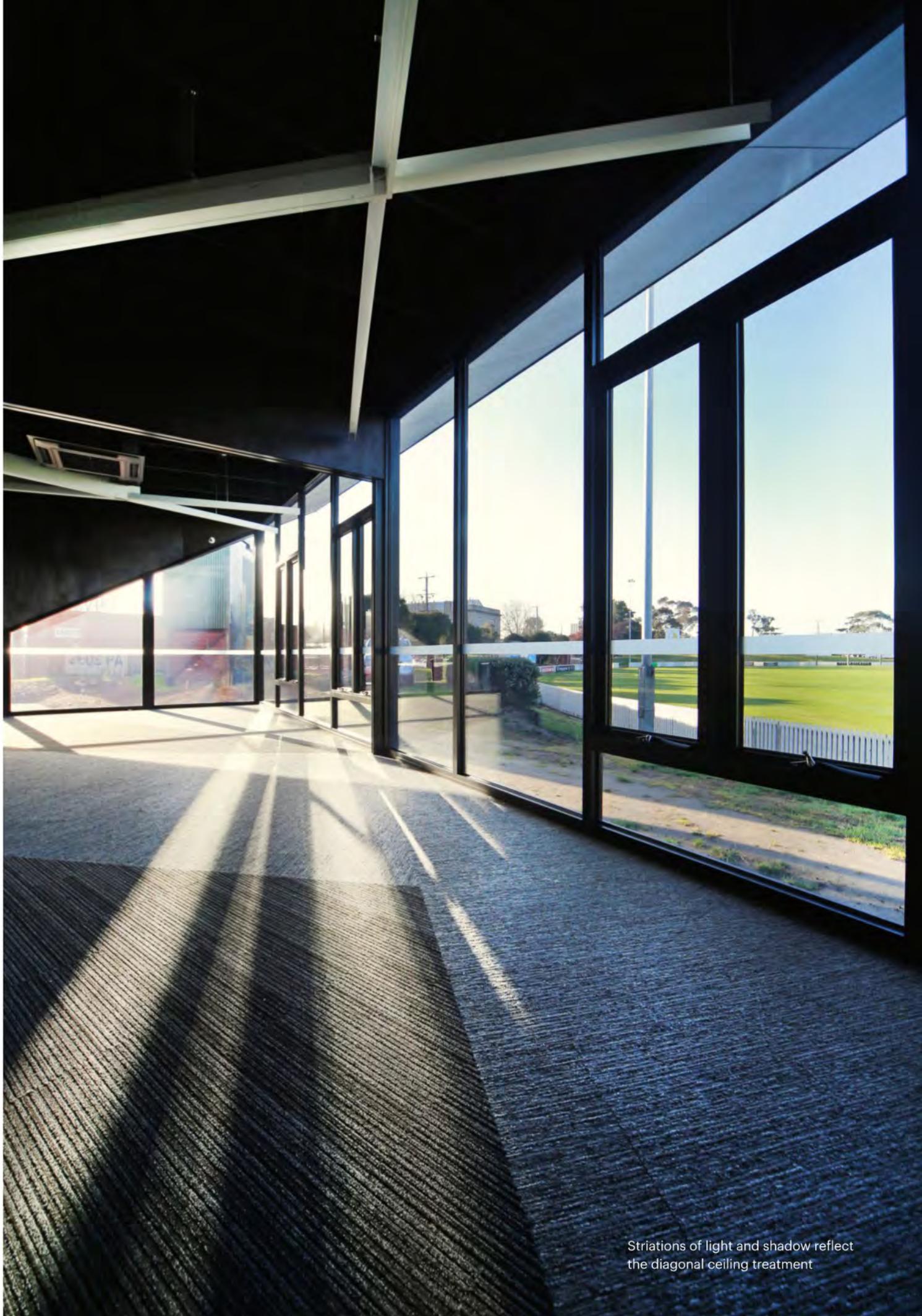
We had a requirement to be carbon neutral and credited. We deliver sustainable, well designed buildings. It's what we set out to do and I think in our role as architects we want buildings that can be constructed locally. It's incumbent on our profession. We elect, we decide what's installed, where they're installed and how often they're installed. It's a real role we have in crafting something out of space and it's our decision on the materials we use.

**What input did Viridian provide?**

We're now consulting with Viridian to customize each glazing system. This process occurs near the very beginning of each and every project to prevent substitution. We worked through all of the reflectivity, glare, light and heat transmission issues with them and that was fantastic. We use Viridian's system and technical services much more directly now, to ensure Viridian is actually at the top of our project providers to prevent product substitution. The scope of their service is really wonderful.

**Even though it's a suburban type facility, there's an inevitable flow-on effect from the standards set at major sporting grounds.**

What they said is: "We don't have a lot of money". This is a really tightly delivered, fixed budget. What clients are saying is, to hell with design, to hell with in some instances, sustainability. Just give us the space. That's how they feel. Our approach here wasn't to discuss or argue for design, but functionality. Design was something we could incorporate. There is a strong belief in these places as community hubs, local landmarks and even places for moments of inspiration.



Striations of light and shadow reflect the diagonal ceiling treatment





### **How difficult is it to hold onto the integrity of your design ideas?**

You're right. It's so hard out there at the moment. It's a time about winning the work and not enough for design. There's little time for sustainability and being beaten up by accountants and finance people. They all have benchmarks. If you start talking design they shut you down. What our clients wanted was a highly efficient building that responded to the functional needs. We sought to exceed their expectations.

### **So is that what you'd consider a design highlight?**

Yes, it has been a wonderful journey. It has been a really tough journey but very rewarding. From the end-user point of view we have been getting very positive feedback. That's what we get out of it. The cue for us is as long as those end-users want to make it their hive we've succeeded. And as far as I can tell they're happily using the place, they're enjoying and can see the benefit of it.

### **So when footballers and various community groups use that facility they should feel like winners rather than on the receiving end of second best?**

Absolutely. These environments need to be inspirational. This is how we approach the design of sporting facilities. If people are to operate at the elite level they can't be relegated to poorly designed clubhouses or second-rate amenities. It should be comparable to the higher end facilities to avoid setting up a negative culture. In this instance it helps to establish a positive culture and a really decent sense of self-esteem.

**PROJECT**  
Port Melbourne Football Pavilion,  
Melbourne

**ARCHITECT**  
K20 Architects

**STRUCTURAL ENGINEER**  
MacLeod Consulting

**BUILDER**  
2 Construct

**GLAZIER**  
Vision Glazing

**WINDOW MANUFACTURER & INSTALLER**  
Makeview Windows & Doors

**WINDOW SYSTEMS**  
AWS

**VIRIDIAN ARCHITECTURAL CONSULTANT**  
Con Kantis

**PRINCIPAL GLAZING**  
Viridian ThemoTech™  
incorporating  
ComfortPlus™ Clear

**BUDGET**  
\$2.2 million

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