

VISION



Beach Culture

Avalon Beach Surf Life Saving Club, NSW

Fine Art Hotel

Parkville, Melbourne, VIC

CONTENTS



04

Beach Culture

Hatched back in 2006, club members (and architects) Richard Cole and Robert Hopton began the task of tackling the treacherous and decrepit. The result of their exhaustive and occasionally inspired labours – and those of countless club members – is a remarkable new home to more than 1,000 club members and countless community groups.



Twitter



Blog



Subscribe



Submit

VISION welcomes project submissions to our editorial team, please submit ideas and projects clicking the icon above.



20

Fine Art Hotel

A new hotel that recycles the bones of an old hospital sounds like a formula for disaster, but Bates Smart has performed some exquisite architectural surgery of its own to deliver one of the city's very best, guest establishments.



THE SWITCH TO PERFORMANCE GLAZING IS INSTRUMENTAL IN THIS SURF LIFE SAVING CLUB MAKING THE MOST OF ITS PIVOTAL POSITION AS SOCIAL AND SPORTING HUB. VIRIDIAN PROVIDED ASSISTANCE IN ACCESSING SMARTGLASS™ SP30 NEUTRAL PANORAMIC GLASS TO HELP THE CLUB ACHIEVE ITS DESIGN POTENTIAL.

-  CORE PRODUCTS
-  ENERGY
-  NOISE
-  CLEAR VISION
-  DECORATIVE
-  BUSHFIRE
-  STRUCTURAL
-  STORM
-  SECURITY



BEACH CULTURE

Avalon Beach Surf Life Saving Club, NSW
Architects: Richard Cole and Robert Hopton
Principal glazing resource: SmartGlass™ SP30 Neutral Panoramic
Images: Simon Wood and Tim Hixson
Text: Peter Hyatt

Re-invention of Sydney's Avalon Beach Surf Life Saving Clubhouse might have taken an elephantine, slow-mo, eight years, but the wait has paid off.

Hatched back in 2006, club members (and architects) Richard Cole and Robert Hopton began the task of tackling the treacherous and decrepit. The result of their exhaustive and occasionally inspired labours – and those of countless club members – is a remarkable new home to more than 1,000 club members and countless community groups.

Architecture can lose its way in pursuit of the eye-catching form for passers-by but failing to deliver for occupants. Grounded in the realism of function, Cole and Hopton ensure that much like a slender, skeletal surf-boat, their design is every inch the lithe, athletic performer.

If the architects needed reminding, their clubhouse credentials were resting on the result. Both were instrumental in the conception generation, design, approval, funding, documentation and construction of the \$3.15 million facility made possible with the goodwill required of a volunteer organisation.

In desperate need of rescue from the ravages of time and tide, the previous clubhouse was a sad, badly weathered brick box with few redeeming qualities. The original club-house, circa 1933 with ad hoc additions and renovations over the intervening years, was weather ravaged, dilapidated and fraught with council planning overlays.







The east facing club-house enjoys the far horizon as well as the immediacy of exquisite beach, and interiors that dissolve the traditional barriers to outside.



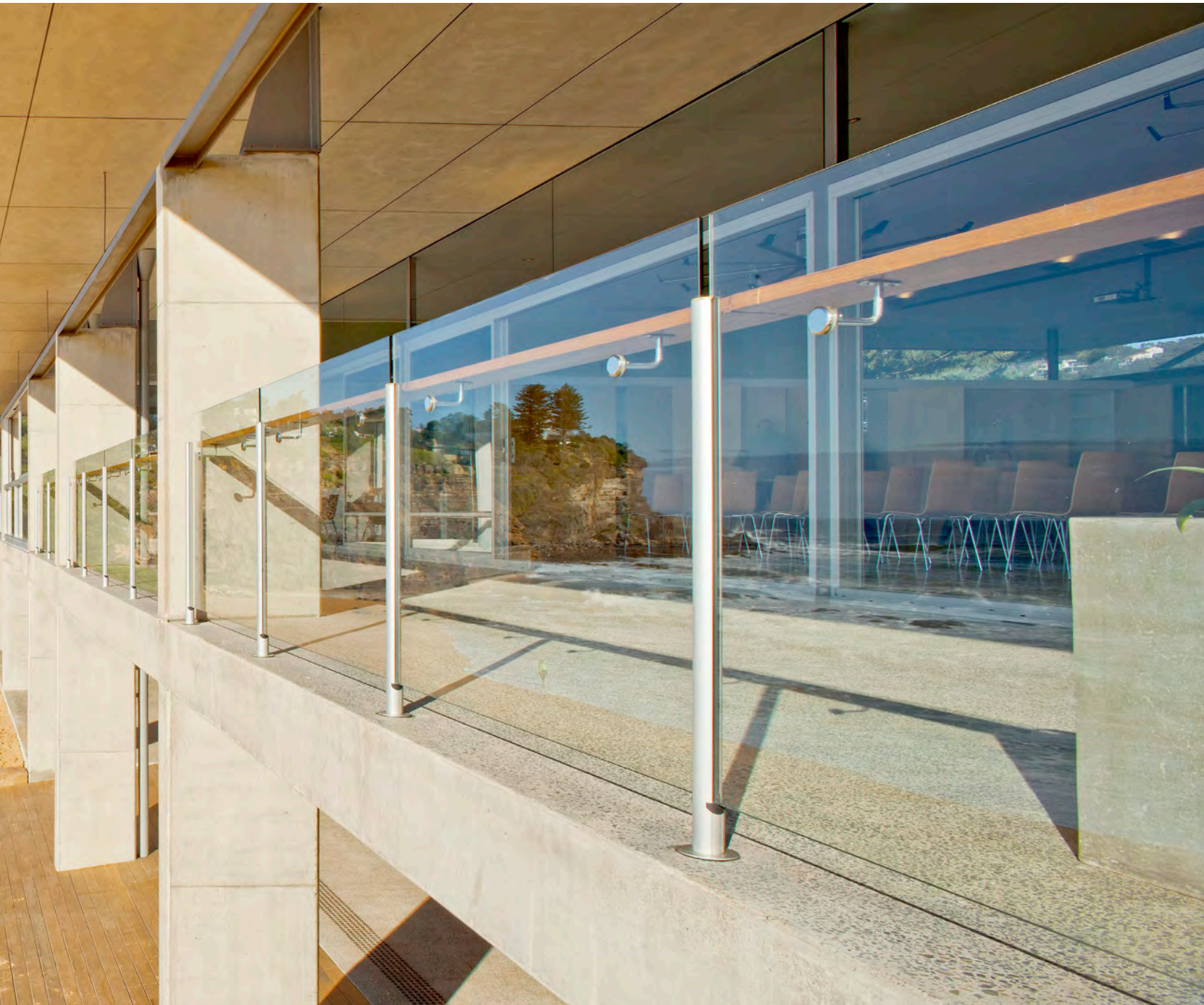
Richard Cole spoke with Peter Hyatt about a design very much created from the inside out.

This is a vast leap forward from the old clubhouse.
Richard Cole: It's a transformation. With the old one falling apart, the club needed to stop the endless yearly spend on maintenance.

How mindful was management of the competition not simply in open water, but the quality of competing club-houses?

We were very mindful. We wanted a community building of high quality. With funding so tight there are significant financial constraints on most clubs and so there certainly wasn't an open-chequebook.





Balustrades echo the emphasis on clarity and transparency rather than visual obstruction.



THE USE OF VIRIDIAN PERFORMANCE
GLAZING IS ALSO A CONTRIBUTOR
TO TEMPERATURE MANAGEMENT
AND AMBIENCE OF THE BUILDING.

Richard Cole, Architect



Embraced by headland referenced in strong end walls and visual projection east, north and south.

Schools of architecture don't specifically teach the surf life-saving club-house design? How did you approach this?

It's not unlike how an architect might approach residential architecture. You certainly consider the building's fit in the landscape. This was at the forefront of our work. I've been a member of the surf club for a decade, done patrols and nippers. Just using the old club and knowing the organization from the inside was probably the most informative influence on the way this has been designed. It needed to be a single building, yet had quite a complex brief for multiple uses. Flexibility of use was the key.

Did you envisage a design with a strong presence, or consider housing the various needs and grow the answer from the inside out?

Planning regulations meant we were restricted to the old clubhouse footprint. Rather than a totally new build from the foundation up, we were forced to perform a major renovation. It couldn't be a completely new building due to the coastal engineering requirements. A new building would have meant setting the entire structure back 50 metres, placing us somewhere near the lower car park where there is no beach view.

What are some of the new facilities?

There's a club lounge, club-room/community function space, hall of champions, caretakers flat, offices, restaurant and café, club and public amenities, gym, nippers canteen, lifeguard room, and storage areas for rescue equipment, surfboats and boards.

What about its narrow-volume shape?

The roof shape reflects the abstract form of sand dunes and the plane of the ceiling and eave echoes the plane of the ocean and horizon. Glass provides unobtrusive flexibility and thermal performance. The building is naturally ventilated and highly insulated. It uses minimal energy and collects its own rainwater and solar power.

Once you met the operational requirements, what other attitude did you want it to reflect?

Flexibility is vital. One of the key design decisions was the substantial circulation space that opens to the clubroom, lounge bar and entertaining spaces. We have some big functions for those events that can be operated independently, or be opened right up. The restaurant and café will have a commercial operator.

What is the breakup of community use versus surf club?

It's open to a pretty wide range from school groups to yoga sessions. The surf club operates mainly on Sundays for the nippers training, and there are bronze, proficiency and Surf Rescue certificate training sessions most weeknights. The bar operates on Fridays and Sunday afternoons and there's gym training every weekday. Plenty of clubs feel like they are private and members of the public aren't welcome. Ours is definitely designed to be much more inclusive.

Was it obvious from the outset that it would have this linear form?

We considered various options, but it felt appropriate to follow the line of Avalon Beach. It's one big sand dune and this linear structure offers the best opportunity for beach access, storage and better views from the first floor areas which essentially are the living and high usage areas.





It's really a long slender pavilion.

With a great long balcony everyone can use and narrow body to the building means great cross-ventilation and natural daylight. There's no air conditioning in the building so naturally it works well. The roof truss and form was essentially an economic decision. It also reflects the shape of the dune and with a shell-like leading edge.

Glass is a critical connector to the whole setting. It's instructive to consider the body of your work that you're obviously very conversant and comfortable with the material.

That's absolutely true. It's intrinsic to allowing the club-house to function in a sustainable, low-energy, way but it also offers a wonderful amenity that really just seems so logical now that it is open and operating. There's a quality of light and pleasure of experience that feels incredibly relaxed and appropriate to beach life and culture. And of course, it is glazing in that context of being able to open up and close down as required which fits that whole ethos here of design flexibility.





What did Viridian’s assistance mean?

Well we simply couldn’t have afforded the higher spec glass. Part of our funding structure was to seek assistance from the building supply community. The club enjoyed a fantastic response from a few suppliers, particularly Viridian. They really came on board in a fantastic way by upgrading to a higher spec of materials. It was brilliant to obtain their SmartGlass™. It had a huge impact on the appearance, experience and long term running costs of the building.

You’ve ensured the glazing isn’t simply accessible in operation but for cleaning.

It’s a project that needs to be well looked after and cleaned regularly. One of the benefits of those wide balconies means that all windows are within easy reach.

Does the noise of surf enter the building to disrupt the contemplative yoga session?

We haven’t found that to be a problem. The sound of the ocean is quite soothing and it’s not in any way intrusive or overwhelming. When the doors are closed the sound of the surf is remarkably well baffled.



Earlier you mentioned sustainability. Just how does the clubhouse feel in extreme weather?

We recently had a 40 degree day and there weren't any major heat issues. We can regulate sea-breezes throughout with those sliding doors and windows. When the wind picks upon the south-east ocean side, we simply open it up to the west. The use of Viridian performance glazing is also a contributor to temperature management and ambience of the building.

How easy are glass walls and doors to operate?

There's quite a few large panels that might need to be quickly opened up or closed right down. Some of these present as a big stack of doors. We haven't had any issue with their operation. If it is quite windy we just crack them open to get a little bit of airflow. They've been working very well. A surf club has to be robust because of the environment and very high usage. You need simple, straightforward systems that work well.

And feedback?

The response has been overwhelming. Most people who walk up the entry stairs and take in the vista are pretty astonished. They get this post-card experience and iconic beach image. Standing on the balcony, or from one of the upper level rooms and looking out to sea to the breaking waves is a fantastic experience. The design and materials really helped to shape that experience and it's working. There are so many people within the club who volunteer and freely commit enormous amounts of time and skill. It is very rewarding to have been able to contribute to a building that facilitates that dedication.

Credits

Project: Avalon Beach Surf Life Saving Club, Avalon Beach, NSW

Architect: Richard Cole and Robert Hopton

Project team: Penny Gibbs, Karla Wilford, Charlotte Francis

Project engineer: Barrenjoey Consulting Engineers

Builder: Keystone

Glass supplier: Viridian

Window fabricator: G&R Roby

Principal glazing products: SmartGlass™ SP30 Neutral Panoramic

Project size: 1550 square metres

Total project cost: \$3.15 million

FINE ART HOTEL



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY



ITS LOCATION IS A SURPRISE ALONG WITH A UNIQUE GUEST EXPERIENCE. SHEATHED IN SUPER-SIZED VIRIDIAN THERMOTECH™ E DOUBLE-GLAZED UNITS, THE WHOLE GROUND FLOOR LOBBY MAKES A SCULPTURAL CONNECTION TO ITS PARKLAND AND GARDEN SETTING. AND, IN A WORLD OF GLOBALIZATION, IT SEEMS, THE UNIQUE EXPERIENCE.

Fine Art Hotel, Parkville, Melbourne, VIC
Architects: Bates Smart & Billard Leece (in JV)

Principal glazing resource:
ThermoTech™ E Double Glazed Units

Images & Text: Peter & Jenny Hyatt



Main entrance has an expansive welcome of high transparency.



Melbourne's Royal Children's Hospital enjoys a stellar reputation for its life-saving service spanning a little over five decades at Parkville. The addition of a hotel adjacent to the recently expanded hospital, provides welcome support for patients' families, visiting medical staff and general tourists.

Bates Smart has helped create a whole new dimension for the Larwill Hotel – and adjacent hospital. So much so, that within a few months of opening, this low-key building on the southern flank of Royal Park has seen the Art Series hotels zoom to top ranking on Trip Advisor's 171 most recommended.

Grand, but not grandiose, the whole ground plane rises with lofty volumes behind the original entrance and across much of the existing footprint. The result is a shining example of place-making. The expansive use of Viridian glazing virtually absorbs the lush landscape and does so with light-filled, non air-conditioned interiors.

Named after the Australian artist David Larwill, whose works feature prominently, the hotel is the latest in the Art Series group including the Olsen and Blackman.

Kristen Whittle, design director of Bates Smart's Melbourne studio discusses a project where glass magnifies the setting to such great effect.

Hospital and hotel make an interesting, yet unlikely, duo.

Kristen Whittle: It's unique to plug a hotel onto a hospital. We imagined bringing together mixed uses into a hospital, and the hotel was one of the key components anchoring the second stage of development. The hotel services families, visiting researchers and a range of people needing accommodation. It's also one of the very first hotels encountered on Flemington Road en route from the airport upon arrival in the city.

So the best part of the old building is retained.

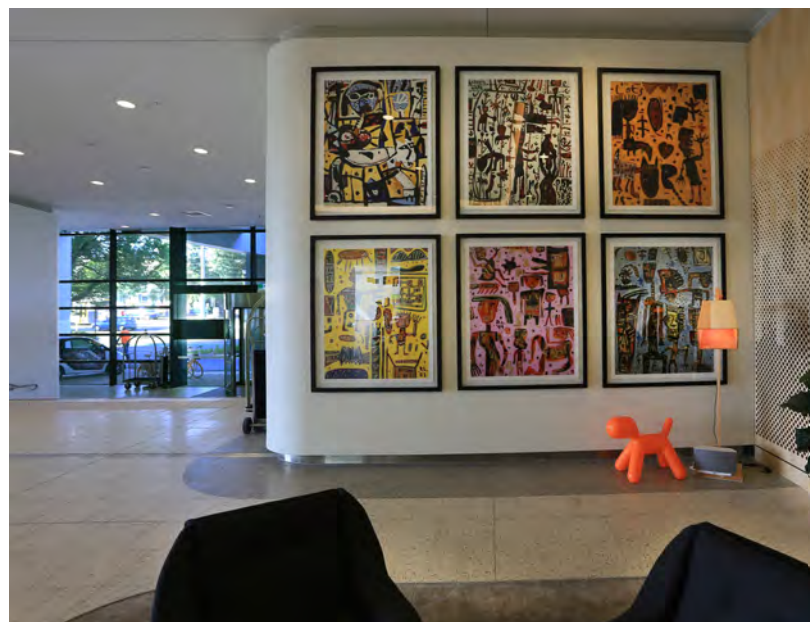
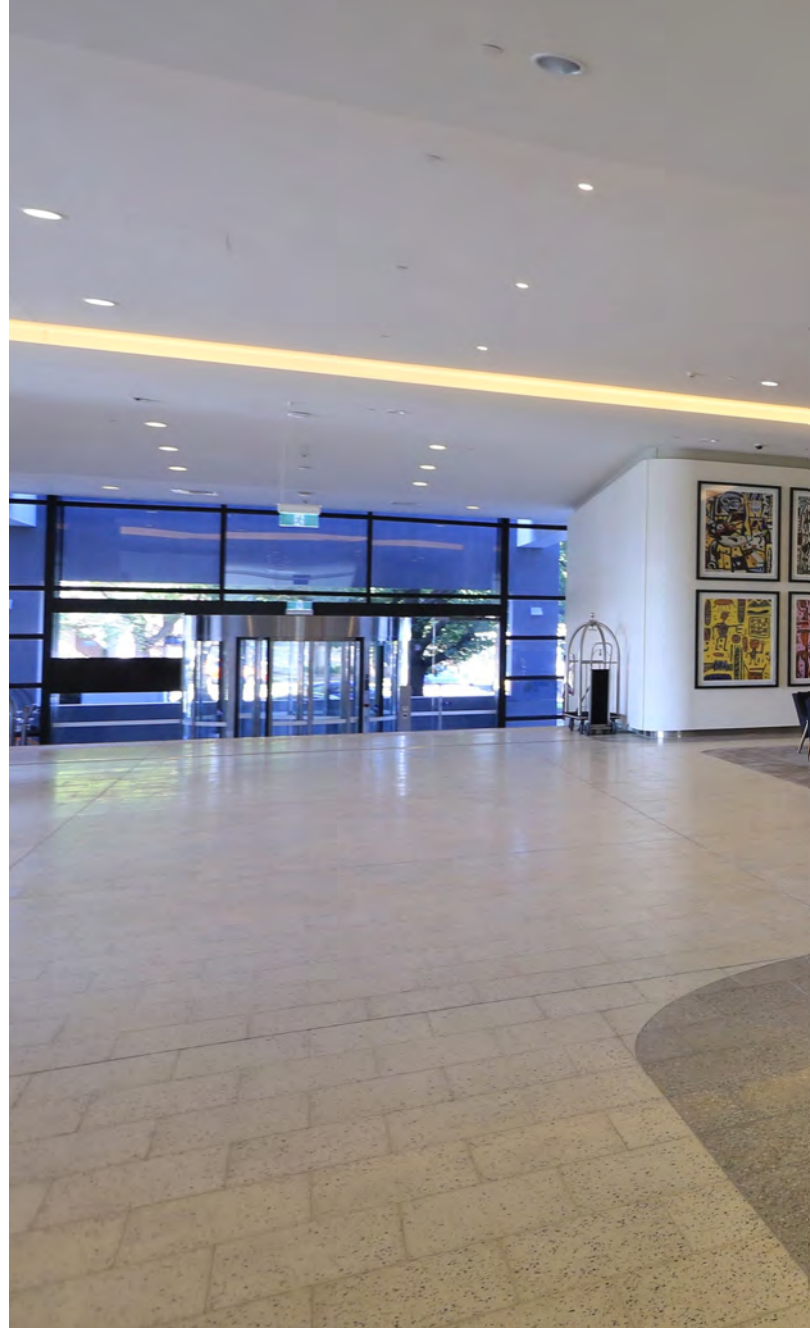
Yes, and by keeping it, we had to look at how best to use its structure and layout all anew. Our main objective was to create a highly legible, simple promenade of spaces and utilize the gaps between the old and new hospital buildings. This allowed us to capitalize on views across the new gardens towards the city.

What provides the signature design identity?

An Art Series hotel is a good choice. It brings Melbourne and its rich personality into the building. It's essentially a bespoke, boutique hotel that also brings art into the hotel and art into the hospital. While it benefits the hospital it operates autonomously. It's for the general public too. For anyone working in Carlton or commuting into the city and wanting a quicker exit to the airport, this is the hotel.

It shouldn't be stereotyped as purely for hospital patients and staff?

It's certainly not that. It has great views over the gardens. Once retail is fully in place it's going to be fantastic. I've seen it as a place, a getaway, for those people who don't want to be in the big café spaces, who maybe want a quiet time between a doctor and a patient or parents. It's a respite as well. It works fantastically well because you walk in there and see kids and their parents actually smiling. I'm always delighted by that.





Above Spacious, light-filled foyer.

Left Gallery wall of Larwill art.

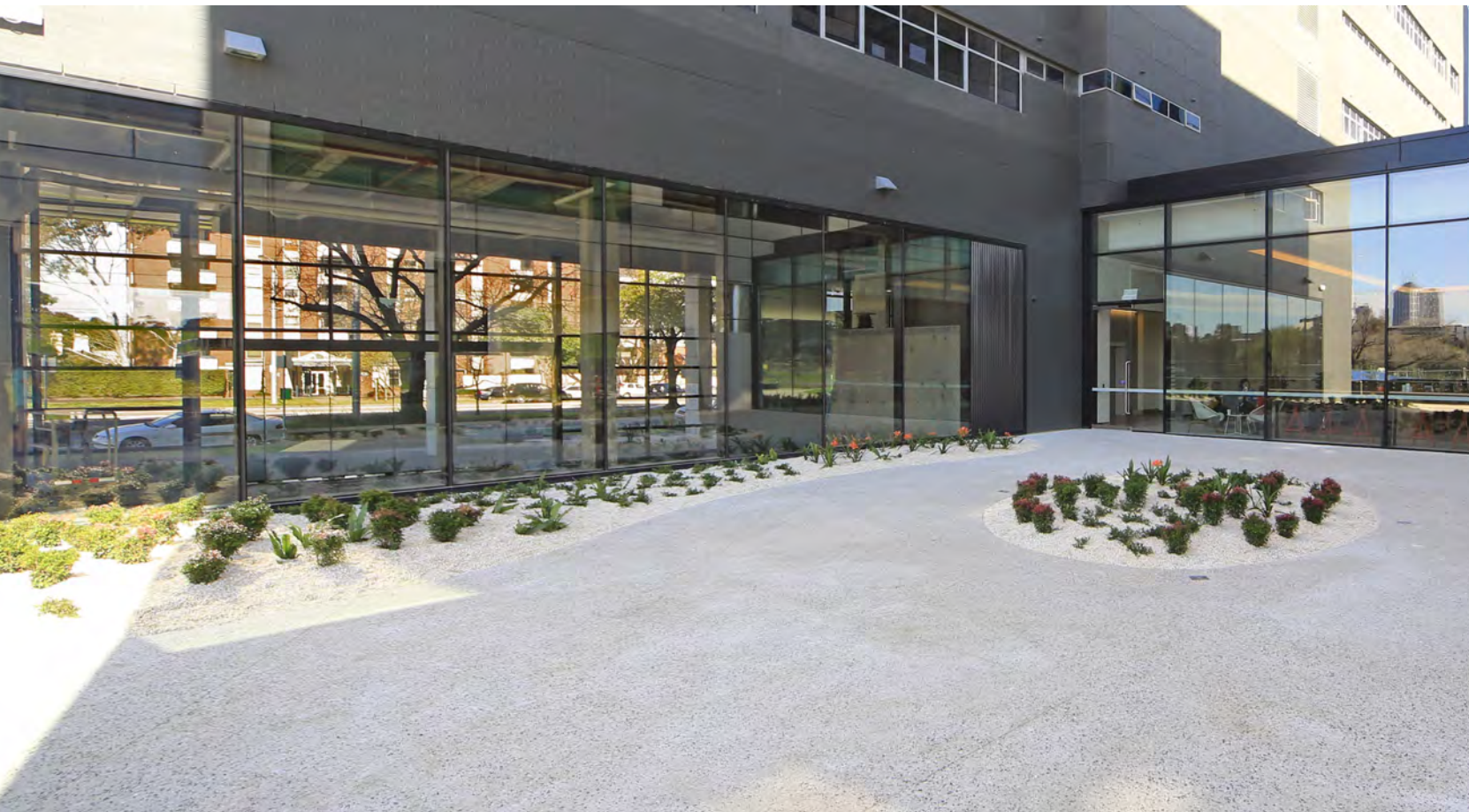




Fine Art Hotel



Guest dining and lounge area has a distinctly residential, rather than more common corporate feel.



IT'S ESSENTIALLY A BESPOKE, BOUTIQUE
HOTEL THAT ALSO BRINGS ART INTO
THE HOTEL AND ART INTO THE HOSPITAL.

Kristen Whittle, Design Director



Viridian-installed feature glazing produces lightly framed views into and beyond the new garden setting.

Is the original tower building sitting in front of the hotel a burden or asset?

We wanted to try to maintain this building for sustainability reasons. We decided to integrate and use it for extra clinical space. The whole RCH campus uses several facade systems to allow, over time, other buildings to be added as opposed to behaving as one larger, singular building. We overclad one of the existing buildings because we didn't want to have an incongruent relationship between the new and the old, so we did try and harmonize those existing buildings into the new. The front entry building also became important where we were able to neaten up the front. The building has got a feeling of a being a much higher quality drop-off or porte cochere now suitable for the Larwill Hotel.

How important is the landscape?

You'll notice a lot of views into the landscape. We removed side-walls from the rear of the front entry building to create views into the gardens. We installed very large glazed panels to again reinforce visibility beyond the building. The result opens out, compresses down as a sequence of spaces. By the time you arrive into the internal 'street', there is a whole new connection into the park anchored by a new large scale child-care center at that north-east end. The whole entry sequence is about spatial continuity, simplicity and views into landscape.

How important is the aim to avoid institutional architecture?

Hopefully the human rather than institutional experience is what most people feel in the entire development. The new, stage 2 buildings are, like stage 1, really focusing on developing a sense of a place that promotes health and well being

You provide the equivalent to the big daylight pill.

The planning strategy was to simultaneously create a social hub where everyone who arrived felt orientated and connected. The second was literally connecting the sun and views to the inside spaces so that people always know where they are in time and space within a very large building. It's a fact that being enriched by nature and sunlight, is proven to be fundamental to people's happiness. The hotel is essentially a machine to make people feel well.

Just to get the Green Star question done with, just what is that rating?

Five Star. Our project is filled with sustainable features making it the greenest hospital in Australia. These features include catching rainwater runoff from the roofs and surrounding parkland and reusing it, installing solar panels on the roof of the IPU and installing big co-generation plant in the basement. There are roof gardens and naturally ventilated spaces in the internal street fed by the basement labyrinth which cools and re-distributes outside air to the public spaces. Large scaled, Viridian ThermoTech™ E Double Glazed Units are also critical to maintain heating and cooling efficiency.

The new ground floor foyer space at The Larwill feels large.

It feels bigger than many of us thought it was going to be. We're pleased that the hotel had a positive and well-assigned treatment to those spaces. It means that it feels well connected to the first stage hospital development. It has that same spirit. Maybe one of the successes was being able to have an open connection from the foyer to the street. It could have been a patchwork of different styles, but instead but there is a strong continuity.

WE INSTALLED VERY LARGE GLAZED PANELS TO AGAIN REINFORCE VISIBILITY BEYOND THE BUILDING. THE RESULT OPENS OUT, COMPRESSES DOWN AS A SEQUENCE OF SPACES.

Kristen Whittle, Design Director



The hotel's commercial offering is enhanced by the glazing as subordinate 'hero'.

Were there any issues or lessons with the glazing program here?

It was originally specified as imported glazing but Viridian was able to deliver and install to a tight schedule. They worked with local glass, made up samples and had these approved and were able to make the glass in a shorter lead time.

What about issues of glass colour and real life sampling rather than reliance on computer renderings?

We always check the glazing colour and reflectivity with an on site sampling process. We also try as much as possible to do virtual reality modeling. On a large project there tends to be a variety of glass panels and a thorough checking process allows us to ensure we have the right coloration. We're particularly interested in external reflectivity, the colour of the outward reflectivity, and making sure that there isn't any untoward discolouration in the glass. Glass is probably the most complicated material to control. It's important to understand what delivers the glazings performance, such as coatings, thickness, tinting, number of panes etc. They all change the coloration of glass.



Approach to reception and guest foyer.





The new, commercial avenue connecting to the hospital has a series of new high-visibility Viridian glazed shop-fronts.



Some of that glass is still a performance glass because you're obviously getting sun penetration to the north and in the child care area into the east on the main hotel lobby. This is a pretty expansive wall of glass although there is some overhang near the gardens.

We didn't want the glass too dark or tinted. The philosophy of the glass specification is to do with ensuring there is a natural visual connection with the gardens. I would say that most architects will try to use clear glass in order to get better colour rendition and minimal interference between inside and out. Certainly in this instance, we didn't want a patchwork, or kaleidoscope of different colours appearing from room to room.

What you touched on earlier is really that role of natural light for wellness and recovery – and memorable experience. Here we understand that this isn't just another global hotel; it is about a subliminal experience.

I think really good architecture provides for a certain level of intimacy. A lot of current architecture you see, certainly in Australia, is difficult to understand and in a simplistic way, is difficult to love. I certainly struggle to connect with it. Good architecture invites you to take ownership of it and to feel connected to it. That is the difference between real architecture and that of a simple building.

Credits

Project: Larwill Hotel Melbourne

Client: The Arts Hotel Group

Architects: Bates Smart
and Billard Leece (in JV)

Builder: Lend Lease

Window supplier/installer:
Viridian, Iain Kennedy

Glass Supplier: Viridian

Principal Glazing Products:
ThermoTech™ E Double Glazed Units

VIRIDIAN (Australia)

VICTORIA

Melbourne (03) 9562 9562
Mildura (03) 5021 2921
Morwell (03) 5134 3586

NEW SOUTH WALES

Sydney (02) 9756 2100
Albury (02) 6021 4333
Coffs Harbour (02) 6658 4500
Erskine Park 1800 810 403
Newcastle (02) 4940 3700
North Ryde 1800 810 403
Tamworth (02) 6763 3600
Wollongong (02) 4271 5888

QUEENSLAND

Brisbane (07) 3365 0500
Cairns (07) 4031 5777
Townsville (07) 4775 4099

TASMANIA

Hobart (03) 6245 0470
Devonport (03) 6424 1816

AUSTRALIAN CAPITAL TERRITORY

Canberra (02) 6203 0500

SOUTH AUSTRALIA

Adelaide (08) 8348 9200
Mt Gambier (08) 8721 0000

NORTHERN TERRITORY

Darwin (08) 8981 9411

WESTERN AUSTRALIA

North Perth (08) 9444 5333
(Viridian Glass Selection Centre)
Jandakot (08) 9411 0111
Myaree (08) 9317 0417
(Viridian Glass Selection Centre)

ALL AUSTRALIAN SALES ENQUIRIES

Freecall 1800 810 403

VIRIDIAN (New Zealand)

NORTH ISLAND

Auckland (09) 573 1427
Hamilton (07) 846 0725
Tauranga (07) 547 4280
Palmerston North (06) 358 8937
Wellington (04) 568 5251

SOUTH ISLAND

Blenheim (03) 578 0850
Nelson (03) 543 9077
Christchurch (03) 341 5007
Dunedin (03) 455 2280

**VISION welcomes project
submissions by our editorial
team. Please send ideas
and projects to:**

viridian@csr.com.au

Find us online

www.viridianglass.com



Twitter



Blog



Subscribe



Submit

**VISION welcomes project
submissions to our editorial
team. Please send ideas
and projects by clicking the
Submit icon above.**

Text & Photography

Peter Hyatt, Jennifer Hyatt
www.hyattgallery.com.au

Graphic Design

Nexus Designs
www.nexusdesigns.com.au

No part of this publication may be reproduced without the prior consent of Viridian.
For Viridian disclaimer and warranty details please visit viridianglass.com

Viridian^{CSR}
New World Glass