

VISION



ARTGLASS

Station Hotel, Prahran, VIC

BUSH-CRAFT

Wye River House, VIC

CONTENTS



04

ARTGLASS

Station Hotel, Greville Street, Prahran

Melbourne's inner-city Prahran remains one of Australia's residential hot-spots. Best known for its hipster shopping and cafes, the recycling of its heritage buildings is generating some of the more inventive solutions for higher urban density dwellings.

 [CLICK TO VISIT THE STATION HOTEL](#)



Twitter



Blog



Subscribe



Submit

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



18

BUSH-CRAFT

Great Ocean Road, Wye River, VIC

Pre-fabrication and modular construction have long promised to become the building and construction industry's next big thing. Melbourne-based ARKit's design for a holiday home at Wye River on Victoria's Great Ocean Road is a model of modular intelligence.



[CLICK TO VISIT
THE WYE RIVER HOUSE](#)

ART GLASS



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY



In its previous life the Station Hotel in Prahran's Greville Street was a favourite watering hole and stay-over for generations. Its recent revision by architects Interlandi Mantesso (IMA) sees 41 apartments rise discretely behind the classic Victorian pub facade and an uber-cool, bespoke, Viridian glass shell.

Station Hotel
Greville Street, Prahran

ARCHITECTS
Interlandi Mantesso (IMA)

PRINCIPAL GLAZING RESOURCE
Viridian Custom Laminate
Incorporating Seraphic Design™

TEXT, IMAGES & FILM
Peter & Jenny Hyatt



STATION
HOTEL

HOTEL

STATION

STATION

L 19 10



CLICK TO VISIT
THE STATION HOTEL

Rather than ubiquitous tilt-slab box, the development features Viridian's seraphic glass – made graphic by a microscopic view of human bone – to help sell the story behind its human scale and aspirations. New pavement level retail and super convenient location are among the selling points for this high visual impact project destined to become home to a booming Gen X and Y market.

Rather than the lifeless and applied, the seraphic glazing is instrumental in reinvigorating a once bustling pub as a residential haven.

[Peter Hyatt spoke with project architect and director Robert Ficarra of IMA about the rise of an apartment complex with a bold difference:](#)

How difficult is it to work with the fabric of such an old structure?

Whenever a project involves a heritage building one of our design struggles is to try and achieve a balance between “respectful fabric” of the old building and introduction of the new.

What about the cost of tip-toeing around old bones rather than working with a clean slate?

There's that economic balance to maintain and preserve old structures when building adjacent to, or building into them. And to deal with heritage controls where any proposed building is considered to enable the existing building to stand-alone and remain legible.

Any other constraints?

It is in quite close proximity to the Prahran Town Hall and the old clock-tower. These elements really influenced the need to respect sightline vistas and the heritage fabric.

How quickly did the solution of the patterned glass facade occur?

Once those design constraints came into play, the building envelope evolved quite quickly. The design has two flanking components of similar height and scale as the hotel to the streetscapes. Beyond and behind that, is the large glazed facade of the “new” that would contrast and compliment the masonry fabric of the hotel, a program that really delivers a contemporary presence.

A challenge for all developers is the volume of apartments flooding the market. How do you give your project the genuine signature, rather than applied logo? Is this a major consideration?

It's uppermost in our minds. Any development we work on demands a design with a distinctive difference to help with the marketing. We don't rely purely on the external aesthetic so much as a combination of an exterior appeal fully supported by its quality interior fitout and internal ambience.

Is this design more the introvert, or extrovert?

A combination of both! The whole package is alive during daylight hours with that glass facade responding to the changing light and taking on a whole new appearance of an evening. The contemporary interiors are befitting of the area.

What was behind your decision to provide this specific glass identity of patterned seraphic?

The glass facade against a traditional fit, provides a very modern architectural aesthetic. It gives the distinctive contrast that respects the heritage building. The two read quite independently of each other, yet are not competing. In glass, there is the reflective element, but in this particular case, what we have chosen is to use glass as a cladding system, because the seraphic glass in this facade is not transparent.

It's essentially curtain wall?

Yes it is. All the apartments have windows that are easy to access for light and ventilation and comprise a Viridian clear glass. That remains a constant throughout the building, yet the skin is very much a cutting edge system, derived from a commercial curtain wall application.

WE WANTED A STRONG
COUNTERPOINT TO
COMPLEMENT THE OLD,
HERITAGE BUILDING.
GLASS IMMEDIATELY
CAME TO MIND.

Robert Ficarra, Architect

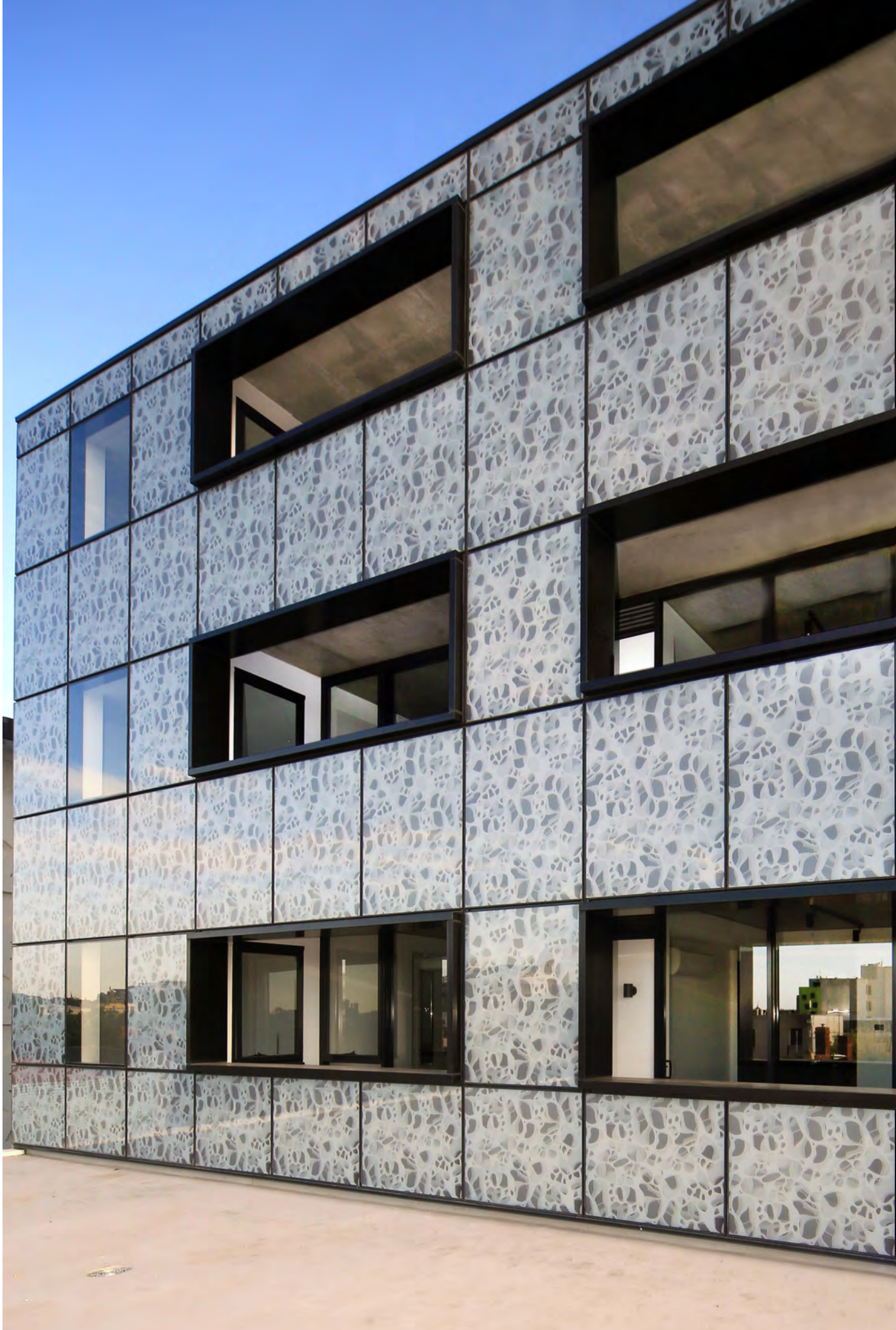


Proximity to the Prahran Rail Station is a driver of the development.

Note the three level 'extension' of the new to the right of the original building. Rising well back to avoid a Hollywood film set result, the development retains a respectful dimension of the old.







The key north and west elevations are clad in a bespoke curtain wall, glass skin patterned with a microscopic view of human bone.



Does the glass screen compromise outlook?

No, because the vital layout of the apartment unfolded in a way where the view is required, the window systems are traditionally positioned for outlook within the facade fabric.

How did your experience with glass prepare you for this specific response?

What has transpired in glass technology over the past few decades has resulted in an ever growing presence in multi-residential developments – and not just applied traditionally for access to light and ventilation. The application of glass facades that were once typified for commercial buildings is transferring.



Viridian custom double-print Seraphic Design™, heat-strengthened feature pattern
[Click to find out more >](#)

Modern Melbourne apartment buildings, predominantly the taller city buildings are utilizing glass as the facade – being applied creatively and producing a very sleek result. As buildings soar higher, the way we once opened doors and windows to the outside world is no longer permissible and simply doesn't work. Applying that technology and principles to smaller structures can incur a big penalty because it is such a small component of the building element, but aesthetically it offers a much more pleasing response. The shorter answer is that we are definitely looking at transferring glass treatments from commercial applications to many of our residential projects.

Was there a design light bulb moment, or did the answer occur slowly, organically?

It occurred quite instinctively. We wanted a strong counterpoint to complement the old, heritage building. Glass immediately came to mind. The choice of the graphic was an evolution of ideas, evolved by our design team and it's a strong monochromatic feel for the facade. Because the facade is reflective and translucent, it is particularly interesting from dusk through to dawn with this subtle glow.

If daylight is one of the great pleasures here, it also has the potential to create the challenge of heat transmission. How does your design respond to that?

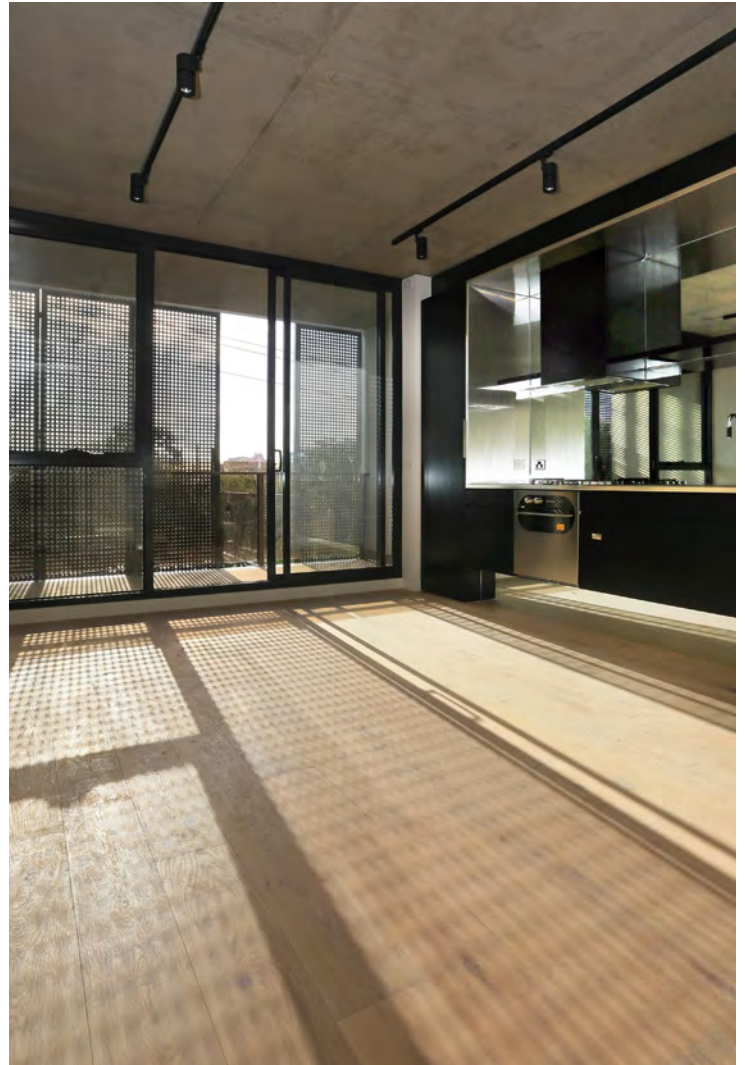
The glass facade is actually a wall treatment applied to the inside face. Obviously any opening that relies on providing light and ventilation has to be treated in a manner appropriate for energy efficient design. Today that involves the appropriate thickness and type of performance glass, and double-glazing if necessary. The balconies along the north and east facing elevations are recessed balconies to maintain outlook yet restrict direct summer sun.

Did your client have any apprehension about your initial renders and sketches?

They didn't waiver at all about such an expression. They were very encouraging and supportive and were really proud of the result. The response and the feedback from the community has been very positive.

Any acoustic issues given the proximity of the train line? One of the more typical responses is to design with very small window openings to manage noise.

We have this beautiful position with a northwest orientation and wonderful outlook to the city. More than 50 percent of the apartments have a city view which is sensational. At the same time there is a train station at our doorstep. The noise of the trains can be heard, but it is never uncomfortable.



THE NOISE OF THE TRAINS
CAN BE HEARD, BUT IT IS
NEVER UNCOMFORTABLE.

Robert Ficarra, Architect

Apartments reveal various treatments to help modify direct light including metal screens, recessed windows and shade projections.

Did Viridian assist with the process of glass selection?

They provided plenty of samples. They were fantastic, make no mistake. We reviewed the range of colors and seraphic pattern options. That process of approving graphics, scale and color was quite a lengthy process but Viridian was always forthcoming and always very helpful.

How did you arrive at such an individual design?

We decided upon a graphic that really required a lot of preparation. There is a distinctive relevance about why we chose that design for this building's overall presence and fabric. We felt that facade would work successfully with the neutral aspect of glass as restricted to white, grey, white and black. That was a conscious decision, to keep the colors to two tones only, but the actual image itself, is actually a microscopic view of the human bone, the skeleton.





METRO

THAT PROCESS OF APPROVING
 GRAPHICS, SCALE AND
 COLOR WAS QUITE A LENGTHY
 PROCESS BUT VIRIDIAN WAS
 ALWAYS FORTHCOMING
 AND VERY HELPFUL.

Robert Ficarra, Architect

What have you learned from this project you will use in future?

I would definitely explore the potential for the graphic glass to be expressed internally – not remain as an external cladding alone. I would love to see some of the exterior repeated or transferred inside. That would be a big bonus.

To help blur those boundaries between outside and in?

It can be explored. I've learned on these projects from that missed opportunity to resolve the external expression with the interior experience.

And that value-adding is often in the details and parts of a project where someone has cared enough to achieve a much better than average result?

The whole project should be read more than by a simple curb-side assessment. When you walk through the front door of the common area and each apartment, you will see the level of finesse we have tried to achieve.

PROJECT
 The Station Hotel, Prahran, VIC

ARCHITECT
 Interlandi Mantesso Architects

INTERIOR DESIGN
 Interlandi Mantesso Architects

BUILDER
 Figurehead Construction

DEVELOPER
 Saade Group

FACADE ENGINEER
 Inhabit Group

FRAMING FABRICATOR
 CWI

PRINCIPAL GLAZING CONTRACTOR
 Viridian

GLAZING RESOURCE
 Viridian (Iain Kennedy)

PRINCIPAL GLAZING
 Viridian custom double-print
 Seraphic Design™,
 heat-strengthened
 feature pattern



BUSH-CRAFT



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY



ARKit's design for a holiday home at Wye River on Victoria's Great Ocean Road is a model of modular intelligence. Viridian double-glazing enables the design to be brilliantly alert to its setting.

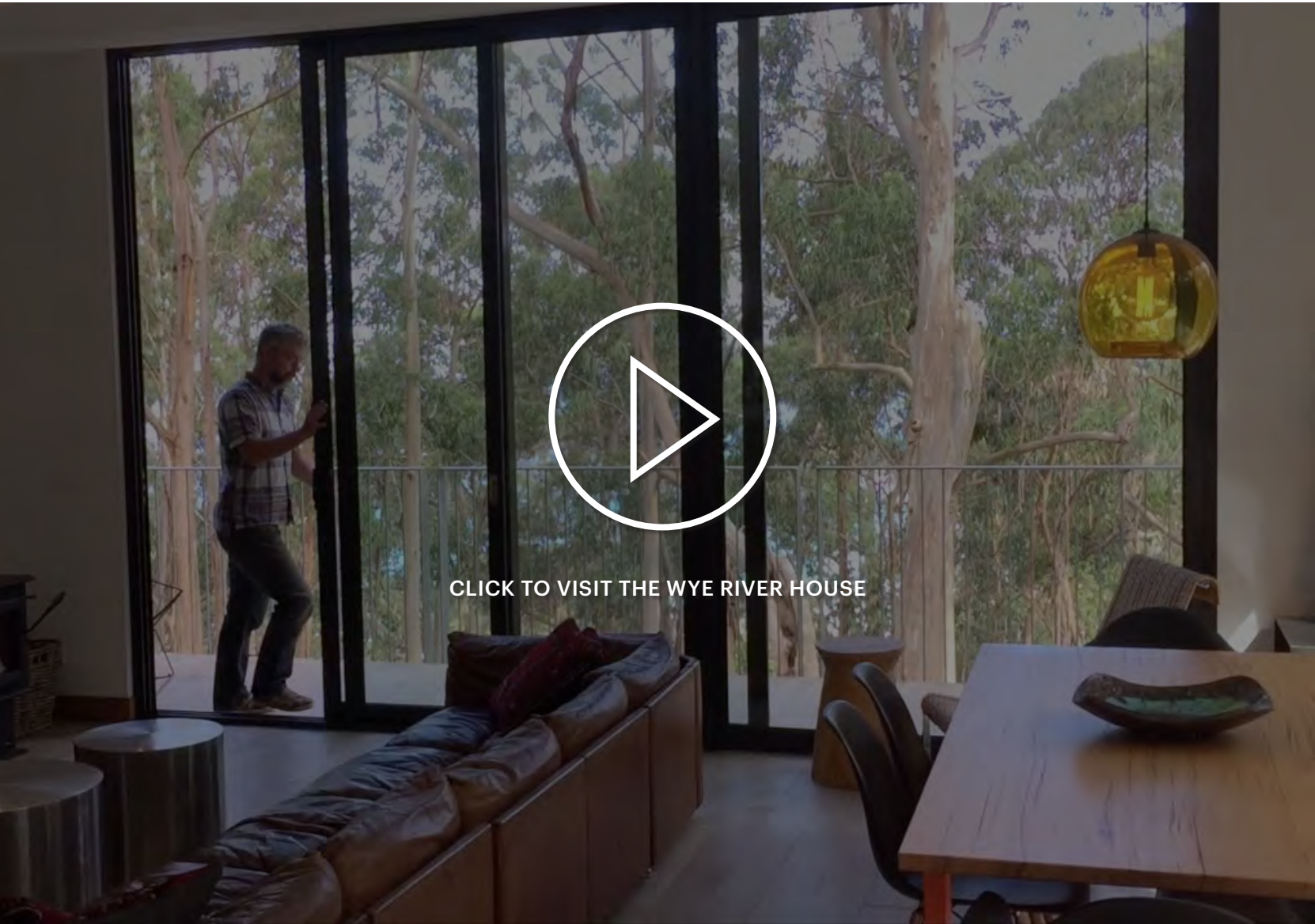
Wye River House, VIC

ARCHITECTS:
ARKit

PRINCIPAL GLAZING PRODUCTS
Viridian ThermoTech™ Toughened
Double Glazed Units

TEXT, IMAGES & FILM
Peter & Jenny Hyatt

Arriving in kit form on the back of a semi-trailer, the house was assembled in less than half the time of a conventional construction. Note water tanks for bushfire sprinkler protection.



CLICK TO VISIT THE WYE RIVER HOUSE

WE HAD TO RESPOND TO THE SITE AND SETTING. ANYTHING LESS WOULD HAVE BEEN A TRAVESTY.

Craig Chatman, Architect

As far back as 1852 pre-fab cast iron houses came to Australia from Britain. Stately examples such as Corio Villa on Geelong's waterfront were remarkably ahead of their time. Henry Ford re-defined the possibilities of mass assembly in ways beyond the reach of today's construction industry. The push for prefabrication is now advancing around the globe with the factory floor winning recognition for quality control and on-site savings. Companies such as the Melbourne-based ARKit whose punchline 'Advanced Prefabricated Architecture' provides a potent alternative to the conventional build.

The firm's design for a holiday home at Wye River on Victoria's Great Ocean Road is a model of modular intelligence. Viridian double-glazing enables the design to be brilliantly alert to its setting.

Vision's Peter Hyatt spoke with ARKit director and founder Craig Chatman about a system he hopes is an exemplar of build quality and environmental relationship.

How did the Wye River House come about?

Our clients were committed to a building that blended with its environment. There was a desire for concealment, or camouflage, that we followed right through the design stage. That idea of connecting with the landscape was realised in the timber and glazed facade. We had to technically come up with a construction system that would ensure the facade was bushfire ready. The visible facade timber is a sacrificial layer behind which is a one-hour bushfire rated system. The house has retractable metal external screens that also cover the double-glazed windows and doors.

How else does this design vary from your typical city, or rural, prefabricated designs?

This is our first experience with such a setting, so there were certain unknowns, but nothing too challenging. Complete buildings typically leave our factory as virtually completed modules and are assembled on site. On this project the modules were a little too big for transportation along the Great Ocean Road and involved extra on-site assembly.

Major elevations to the south (left) and west permit large areas of glass under the dappled forest canopy. Screened timber wall adds to privacy.







Light, air-flow and bird-song are just three results from the easy tracking Viridian glazing.

What about delivery to such a remote site?

The major components were delivered and then craned into place. We minimised the usual pre-fabrication build to reduce bulk for transportation. Everything was flat-packed, or panelised. We monitor construction costs from the schematic design stage through design development and documentation stage. We would usually spend more time on-site, a little bit less time in the factory. The panelised system of floor, walls and roof produces a precise fit on-site.

Are there any other differences from your more typical pre-fab and assembly?

Most of our designs are based on a grid largely because most materials are available in certain widths and lengths. We utilize those economies to the benefit of the project but outside of that it's a pretty open book. We're not too constrained by widths because we can join volumes together.

Pre-fabrication or modular construction appears to be gaining real momentum but isn't there still a lingering prejudice against it?

Hopefully these projects help address those perceptions. Our materials are at the premium end and factory assembled under tightly controlled conditions. Certainly it's of a higher standard than a typical builder could manage on-site. We use engineered products wherever possible. Because our assemblies undergo a certain amount of stress during transportation and craning, they are almost over engineered.

How does your ARKit system measure up in cost against the standard build?

Our system compares pretty well. Our real advantage is a superior quality build. There are tight tolerances in our factory and time-savings that avoid the typical on-site issues. Although this was a partially on-site and factory build, the construction program for the whole project was around five months – including difficult winter conditions. Built conventionally, stick by stick and given the issues of Wye River and site access, it would have taken around 10 to 12 months to construct. While the cost is comparable, our build quality is definitely superior.

A long, slot window to the north and steep incline of site provides an appreciable ribbon of daylight and view.



A simple palette of earthy, yet precisely assembled materials takes this well beyond the rough hewn rustic weekender.





OUR APPROACH WAS TO
NEVER DOMINATE ITS SETTING,
BUT SEE IT CONCEALED WITHIN
THE LANDSCAPE.

Craig Chatman, Architect



IT'S ALMOST A RE-TAKE OF NED KELLY'S VISOR WITH THIS HORIZONTAL VISTA THAT REALLY TAKES YOU INTO THE BUSH AND CONNECTS. IT'S NOT AN APOLOGY FOR WHAT MIGHT HAVE BEEN.

Peter Hyatt

What do you consider is the design's main strength?

The way it blends into the landscape. It really fits beautifully. Our approach was to never dominate its setting, but see it concealed within the landscape.

Some building designers resort to maximize the wall area in an attempt to better manage interior temperatures and so really minimize the role of glass with a subsequent loss of amenity. You manage to retain a generous expanse of glass and achieve an excellent thermal performance.

We had to respond to the site and setting. Anything less would have been a travesty. It has beautiful filtered views towards the surf-beach and we needed to capture those south facing views.

Along this main approach elevation there's a big expanse of glass on the west-facing balcony. Do you differentiate between how we typically consider what are windows and doors?

Not really, but it's a good question. No, we look at the openings as being apertures. There's a hierarchy between what's a window, what's a door. The doors and windows are generally full height on the southern and western elevations so there is a certain breaking away from the standard framing system.

Does the glazing perform anything else apart from the obvious to capture those beautiful views?

It adopts a commercial language whereby the project specifically uses a commercial language where it acts as a spandrel panel and glass conceals the building's structural elements. On the eastern elevation we run the glass from the underside of the building all the way to the top of the parapet.

You appear to have performed some fancy footwork with the structural and glazing connections.

Where the sub-floor and roof structure meet, we've painted the back of the glass in a form of ceramic paint for an effect not unlike a kitchen splashback. This gives the illusion from outside of this fully reflective, immersive environment without any opaque wall below or above each window. This results in a window wall that runs the full height of the building.

You've opted for Viridian double glazed units (DGU's). How important are those to maintain overall design and build integrity?

They are absolutely integral. We also achieved a high thermal performance without compromising the opportunity to bring the environment right into the heart of the house.

What pointed you towards Viridian?

In our experience people such as Con Kantis at Viridian provide a really helpful level of engineering and product specific architectural input. It's not so much about just buying glass, but receiving that technical back-up and attention for the details and elements to ensure these are the best they possibly can be.



Glass as luminous mirror and connector to the bush.



Design is rarely predictable, the prototype more so. How does this stack up to the renderings and computer-generated graphics?

You stand inside, look out and there's an unexpected integration with the bushland setting. The ceiling reveals itself in unexpected ways in that it folds back with the ceiling height rising from 2.7 metres and then cranks back up to 3 metres high on the outside edge. So that was very pleasant and far better than I would have expected or anticipated.

Because of the way glass integrates and provides a rising panorama into the forest canopy?

Yes. It's almost as if the ceiling is a floating object and the glazing extends beyond that and becomes a huge, south facing aperture.

How obvious a choice was Viridian's double-glazing?

We only use double-glazing. Their windows and doors definitely add to the general environmental building performance and long-term project value.

It's almost a re-take of Ned Kelly's visor with this horizontal vista that really takes you into the bush and connects. It's not an apology for what might have been.

We're fortunate because we don't overlook neighbours where the best views are. The window on the eastern side is a little more restricted. The northern edge creates a closed down, or bunker effect at the rear, north-facing elevation.

What window system have you used?

There's the two and a half metre wide sliding door on the western patio and a similar door south. Bedrooms on the southern edge access the balcony along the southern side. One of the reasons we used Element Windows is the high quality, top mounted mechanisms that slide so easily.

What are some of the other design possibilities you see for the ARKit system?

ARKit has designed and built projects as diverse as a Fire Tower, an office building for 20, a four storey mini tower, a couple of early learning centres along with our variety of residential projects. Our panelised construction approach is being expanded into a solution for indigenous remote communities. It is a bright future for offsite constructions with PrefabAus aspiring to an increase from 3% to 10-15% of residential building construction projects in the next five years.

PROJECT
The ARKit House,
Wye River, Victoria

ARCHITECT
Craig Chatman, ARKit

DESIGN TEAM
Craig Chatman,
Tristan Burfield, Millie Cattlin

PRINCIPAL GLAZING CONTRACTOR
Element Windows

GLAZING RESOURCE
Viridian (Con Kantis)

PRINCIPAL GLAZING
Viridian ThermoTech™
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 & Film

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

Graphic Design

Nexus Designs
www.nexusdesigns.com.au

™Trademarks of CSR Building Products Limited 06/08 Disegno VIR1957 Copyright of CSR Building Products Limited trading as Viridian. 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[™]
New World Glass

CSR