

# VISION

HIGH LIGHT

5 Martin Place, Sydney

BRONZED AUSSIE

The Plaza Tavern, Hoppers Crossing, VIC

**Viridian**<sup>®</sup>  
New World Glass



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5 MARTIN PLACE

## 04

### HIGH LIGHT

5 Martin Place, Sydney

One of Sydney's newest towers reflects a quiet workplace revolution. It's home to design that brings history into the present in a thoroughly modern light. At 5 Martin Place, a mid-level atrium draws daylight deep into the building and distributes it as a great social connector. A new generation of Viridian performance glazing covers a cathedral-like void – not as wasted space, but pathway towards a switched on, vibrant workplace.

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THE PLAZA TAVERN

# 20

## BRONZED AUSSIE

The Plaza Tavern, Hoppers Crossing, VIC  
Viridian Bronze EVantage™ is pivotal to the glass and steel envelope of the Plaza Tavern, Hopper's Crossing. With super solar performance, many of the double-glazed units comprise acoustic glass for the in-demand nightclub component. On a streetscape, or highway more commonly home to warehouses and discounted shopfronts, this beckons with a cool sophistication.



ashurst







# HIGH LIGHT





CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY





Lawyers and institutional bankers are among the big winners, if recent towers in Sydney are any guide. A growing number of buildings stand out, not because they're the biggest, or tallest, but because they are among the very best.

While height is the measure of worth in cities such as Shanghai and Dubai, the trend in Sydney is grounded in quality and sustainable, environmental connections.

1 Bligh Street, 50 Martin Place, 8 Chifley and now 5 Martin Place are home to Clayton Utz, Macquarie Bank, Corrs and Ashurst respectively. The tallest of these, 1 Bligh Street stands just 30 levels, while Macquarie is a quality-packed 10 storeys.

These three legal firms and one bank are beneficiaries of the new workplace defined by, among other features, cavernous atria and light-filled floor plates. They all occupy buildings that transform not so much where people work, but how they collaborate and connect with each other.

The 605 staff at Ashurst might miss the glorious harbor views enjoyed at their old address near Circular Quay, but are handsomely compensated with this new generation building. As anchor tenants on levels 5-11, 5 Martin Place is a premium address, especially as it incorporates part of the original and iconic 1916 "Money Box" and 1933 Commonwealth Bank buildings.

#### PROJECT

5 Martin Place, Sydney  
Levels 10-11 Rooftop Lantern,  
Atrium, Hammerhead Skylight

#### CLIENT

Cbus Property &  
DEXUS Property Group

#### ARCHITECTS

Johnson Pilton Walker (JPW)  
& Tanner Kibble Denton (TKD)  
Architects in Collaboration

#### PRINCIPAL GLAZING

Viridian EnviroShield™  
with SuperClear™

#### TEXT, IMAGES & FILM

Peter & Jenny Hyatt





Above The two atria address the north-facing orientation with temperatures assisted by computer-controlled glass louvres.

Right A glazed lift shaft with wrap-around staircase on the level 11 terrace linking with the 'early' building.

Rising behind and cantilevering above these older levels, the new 19 level tower isn't simply plugged onto the rear, but integrated with respectful separation. The original 1916 and 1933 atrium, so brilliantly ahead of its time and lost in various makeovers, is restored and enhanced. Designed by Johnson Pilton Walker (JPW) and Tanner Kibble Denton (TKD) Architects in collaboration, the emphasis is squarely on modern technology blended with elegance, providing the potential for a myriad of workplace connections.

The reception on level 11 and the link to a rooftop plaza offers some obvious clues to the building's past forms. The atrium roof, double height glass lantern and hammerhead skylight are much more than gestures. Each era is allowed to exist in its own right against a modern backdrop bringing three eras into a convincing present.

The project architects observe: "While the practice of law demands the utmost gravity and integrity, the workplace doesn't need to be dreary or dull, in the pursuit of the scales of justice."













Left and Above An artful blend of tradition and modernity with the reinstatement and enhancement of the original void with contemporary materials and technology. A triumph of the illuminated workplace.

Vision's Peter Hyatt discusses the crafting of new around old with project architects Mat Howard of JPW and Megan Jones of TKD:

**PH What did taking on this building represent?**

**MH** The quality of the heritage building presented exciting opportunities for the new development. The scale and spatial proportions, as well as the detail and craftsmanship embodied within the existing fabric were a source of inspiration for the new work, as well as the considered approach to reinstatement and reinterpretation of original features. There was a real sense within the design team that we are custodians of a very significant piece of Australia's history, and considered it a privilege to be involved in its restoration and its future.

**PH Was there resistance from the client group to the loss of floor-space?**

**MH** The reinstatement of the central atrium to the heritage building, provides extensive natural light to the large contiguous floor plates within the development, and in turn, presented opportunities for the creation

of a vibrant, contemporary workplace. The vision to realise these opportunities was certainly shared by the client group.

**MJ** It's fair to say that by removing floor we improved the functionality and amenity of the floor plate. The other point to bear in mind is that we've actually maxed out the building floor space. What we lost in the atrium, we made up for in the tower so that there is no net loss.

**PH Are there any disadvantages or issues caused by so much natural light?**

**MH** There are energy efficiency and temperature control issues to consider, and so glass selection becomes important as a means in achieving a balance between light, comfort and energy demands.

**You certainly haven't kept a shell or building façade here. There's a much deeper context and relationship occurring.**

**MJ** Absolutely. Probably the greatest achievement is the re-presentation of the building as a contemporary office, a century after it was built. It was one of Australia's first steel framed commercial buildings. When it was opened



in 1916 it set the new benchmark for CBD office space with high ceilings, quality materials, finishes and appointments and access to good natural light and ventilation... it will once again be an exemplar for high quality office space.

Revealing the old bones of the atrium is very pleasing. If you go back and review the old drawings and new renders, it's not dissimilar to what's been built. Even though it was a design construct contract and the builder changed a few things, the fundamentals of the design have held.

**With such emphasis on client privacy in legal practices how is the push for open plan handled?**

MH Open plan can obviously be conducive to collaborative working, and can often be used to express the corporate values of many companies in this day and age, however almost always we find that the desire for open work environments by tenants and owners is complimented by a similar need for quieter, more private work spaces. The low-rise floor plan at 5 Martin Place is dynamic, and with such great access to natural light, can accommodate a variety of work environments that have been cleverly realised by Ashurst and their fitout team.

**That mid-level glazing really draws daylight in a spectacular fashion into what is a deep building.**

MH The original 1933 building actually had two light wells, which have once again been realised in the redevelopment. Obviously, the central atrium has been reinstated, but also a smaller, secondary light well within the original 1933 built form has been reinterpreted via the new glass lift shaft. The glass box enclosures above these light wells allow natural light to travel right down through the building to the Banking Chamber and Reception spaces, respectively.

MJ The use of the diagonal chevron pattern in the skylights and tower, reference right back to some of the original building's glazing detailing. That was definitely an inspiration for the design.

**That use of glass sets up really interesting rhythms and coincidences where light enters the bonnets and produces those moments that connect staff to the day rather than an artificial environment.**

MJ That was certainly one of the aims here, to activate the interiors in ways for staff to have an appreciation of the time of day, weather patterns and shifting light. Those are all bonuses for a much more pleasant, livelier workplace.



*Above* Expressed structure echoes the chevron rhythms of the original glazing and lantern glass to embrace natural light.





GLASS SELECTION BECOMES  
IMPORTANT AS A MEANS  
IN ACHIEVING A BALANCE  
BETWEEN LIGHT, COMFORT  
AND ENERGY DEMANDS.

Mat Howard, JPW Architects



**Have new materials and technologies assisted you in the process of re-invention?**

**MJ** It's fair to say that the technology of new materials has come a long way. We couldn't have done this building 20 years ago and the quality of glass on this project creates new possibilities.

**What in particular appealed about the Viridian glass you specified here?**

**MH** We have used it successfully on previous projects, so we were aware of its high performance and visual characteristics. It allowed us to achieve the required thermal performance whilst maximising daylight.

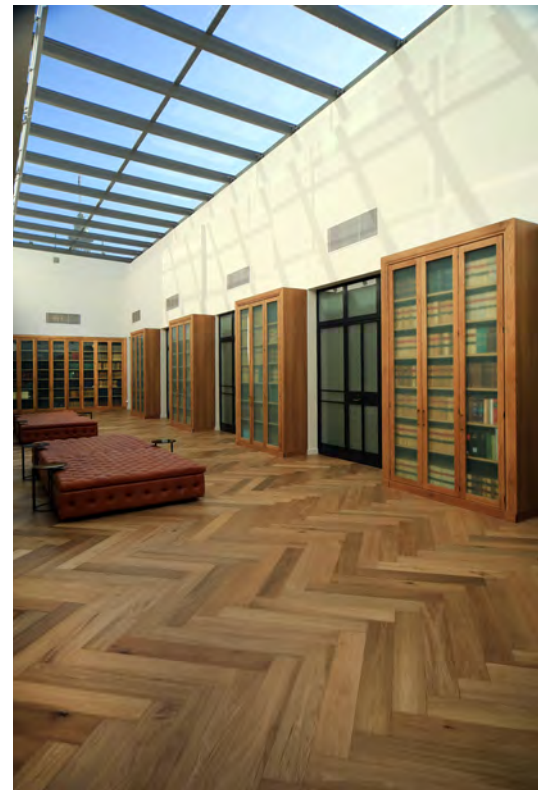
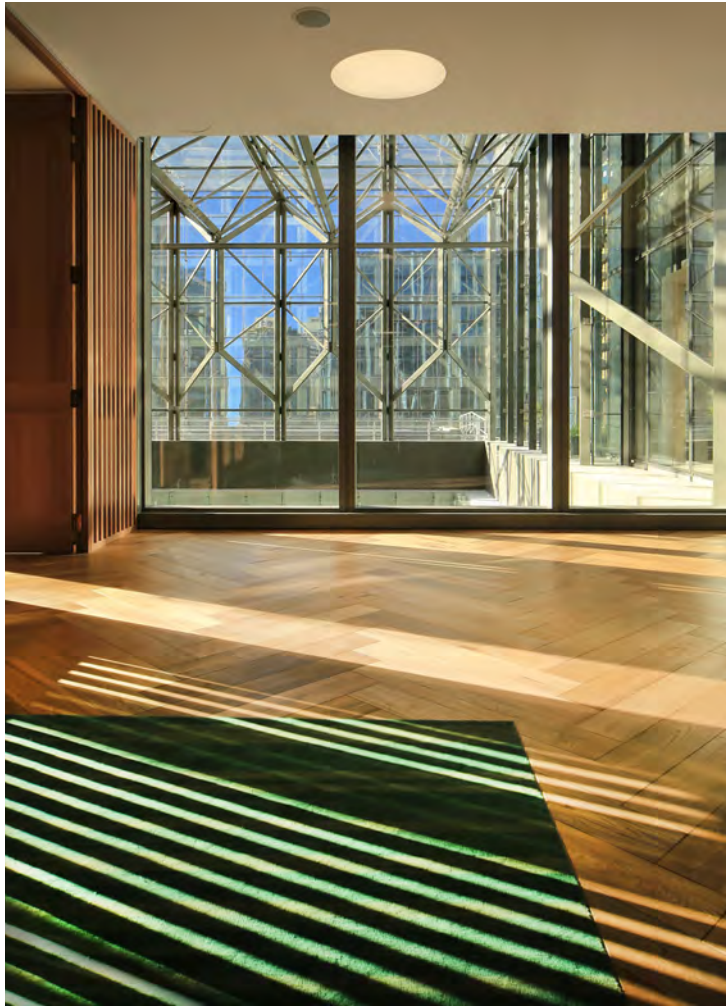
THE USE OF THE DIAGONAL  
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INSPIRATION FOR THE DESIGN

Megan Jones, TKD Architects





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Left & Right Striated light, morning and afternoon washes the interiors of key meeting spaces.





**Did you receive any technical support from Viridian or did you work off its website and through the façade engineers?**

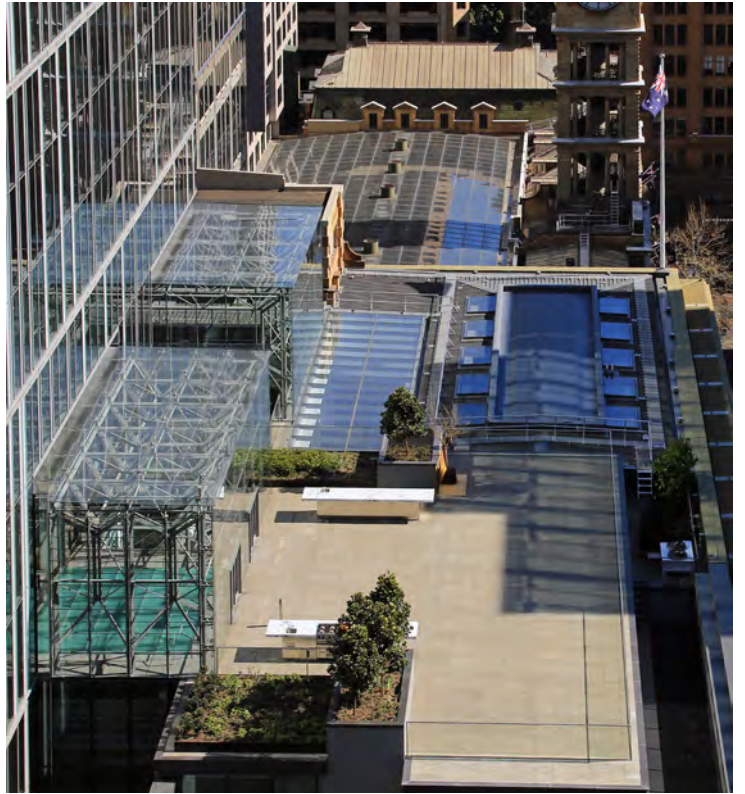
**MH** On projects of this scale, the input of the façade engineer is invaluable; however industry contact is just as important. The relationship that we have developed with industry leaders, such as Viridian, has been vital to the depth of knowledge within our practice, and is essential to the pursuit of innovation.

**Are there surprises in that step from computer renders to the completed third dimension?**

**MH** All materials, but particularly glass, can vary greatly under different environmental conditions. Material sampling and prototyping of systems becomes vital to the design and construction process, particularly in providing confidence in the expected outcome. That said, the way materials respond to specific site conditions at different times of the day and year can never be completely anticipated, but that can be one of the delights of architecture.



Skylight/lantern of 11th floor and rooftop terrace. Sectional elevation in drawing below reveals cantilever of new structure above the old, central void and light-filled lift-shaft.





**How do you dovetail all of the key consultants and suppliers for seamless work-flow?**

**MJ** The construction phase often has different parts of the building requiring different glazing provided by different subcontractors. Even after all of the prototypes and samples you need to ensure product consistency.

**No parent ever admits to a favorite child. You've all worked on different buildings, but is this building one of your favorite children?**

**MJ** It's one of mine.

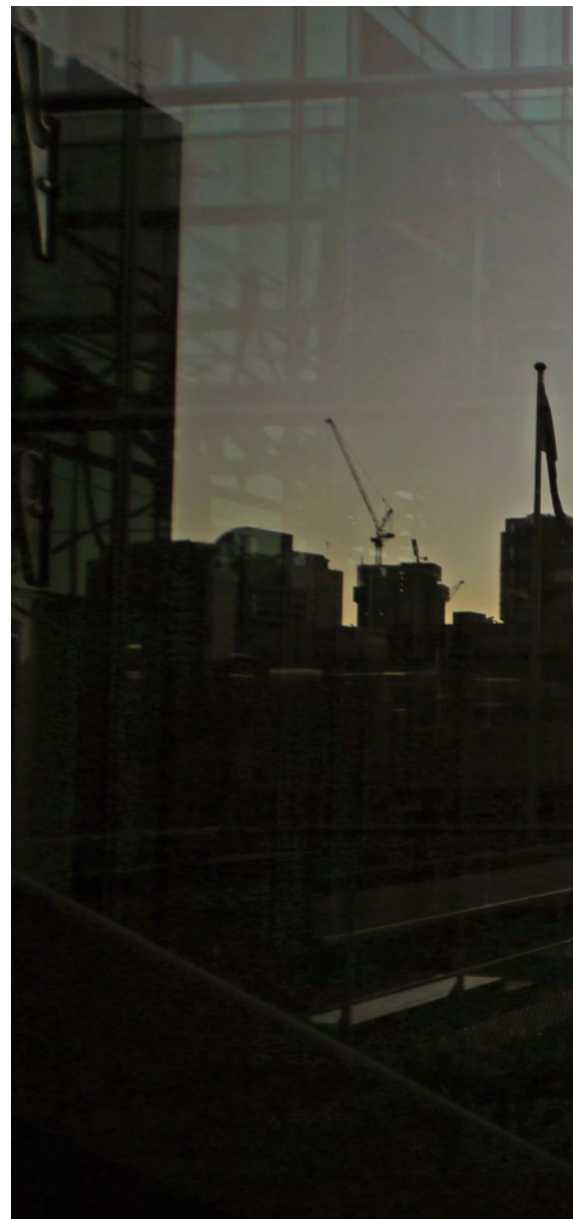
**MH** Absolutely. We've all dedicated a good slice of our lives to it.

**MJ** Apart from our practices working well together, Sydney City Council has been brilliant. They've backed this the whole way.

**Do each of you have a particular project highlight?**

**MJ** For us it's the atrium and the way it interacts with all the floors and brings natural light deep into the building — giving it a new heart. The original 1916/1933 light-well, which provided natural light to the centre of the large floor plates had been infilled and degraded. The new contemporary glazed atrium with a glass floor over the reconstructed copperlight glazed lay-light to the Banking Chamber, interprets and references the extensive original decorative glass elements throughout the building and transforms both the commercial floors and the former Banking Chamber. As a team we've given a building that's 100 years old next year a whole new life.

**MH** That's a difficult question to answer. This is a building with many layers, rich in historical, cultural and technological significance. I would have to say the highlights of the project for me are the many new innovations that have been realised as part of the redevelopment; whether it be the remarkable steel structure of the tower that facilitates its cantilever over the heritage building, defining the atrium below, or the novel ways that materials have been used and systems developed to help ensure the continued relevance of this building well into the future.





**PROJECT**

5 Martin Place, Sydney  
Levels 10-11 Rooftop Lantern,  
Atrium, Hammerhead Skylight

**CLIENT**

Cbus Property &  
DEXUS Property Group

**ARCHITECTS**

Johnson Pilton Walker (JPW)  
& Tanner Kibble Denton (TKD)  
Architects in Collaboration

**STRUCTURAL ENGINEER**

Aurecon

**FAÇADE ENGINEER**

Inhabit Living Engineering

**BUILDER**

Grocon Constructions (NSW) P/L

**ASHURST FITOUT DESIGNER**

Hassell

**WINDOW INSTALLER/GLAZIER**

Grange Glass and Aluminium P/L

**GLASS SUPPLIER**

Viridian

**PRINCIPAL GLAZING**

Viridian 13.52mm, 17.52mm  
and 21.52mm EnviroShield™  
with SuperClear™

**TEXT, IMAGES & FILM**

Peter & Jenny Hyatt



# BRONZED AUSSIE





Strip shopping is often targeted for its amenity — or rather lack of. Robin Boyd lambasted it in his seminal criticism *The Australian Ugliness*. Things haven't improved much since Boyd applied his literary blowtorch. But it's not a problem unique to Australia. And it most certainly explains why good work stands out from the pack.

Werribee Tavern 30kms south-west of Melbourne's CBD, in one of Australia's Formula One growth corridors, has no shortage of haste and ugliness. Thankfully a surprise salvation is only just around the corner.

The Plaza Tavern, near the intersection of busy Derrimut and Heaths Roads, is a shining example of understatement among some noisy retail spruikers. Designed by the Buchan Group with a vast body of work in the retail sector, the Tavern lends a calm dignity. Its array of offerings range from ballroom to gaming, bistro to nightclub — all housed in a slick curvilinear form that doesn't shriek at passers-by.

A new cinema complex sits immediately adjacent and just nearby, a shopping mall. It was important though that a clear distinction be made between general retail and a predominantly adult facility. Buchan architects have excelled at their task.

**PROJECT**

The Plaza Tavern, Pacific  
Werribee, Hoppers Crossing,  
Victoria

**ARCHITECT**

The Buchan Group (with  
specialist fitout design by Enth  
Degree Architects)

**PRINCIPAL GLAZING**

Viridian Bronze EVantage™  
DGUs, Viridian VLam Hush™,  
Viridian Seraphic™ Design

**TEXT, IMAGES & FILM**

Peter & Jenny Hyatt





Vision spoke with project leader Mark Kozakiewicz about a retail precinct with a quite bespoke glass and steel presence:

**PH How challenging was it to introduce good design to development where the value of real design is not always recognised or appreciated?**

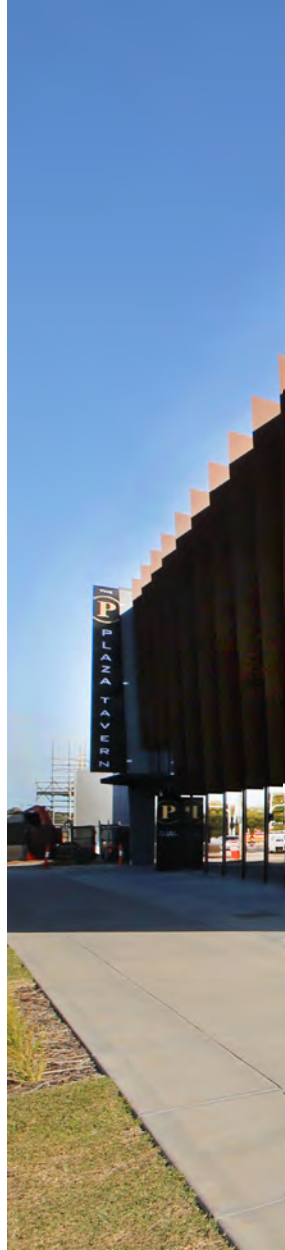
**MK** Because you may not know the constraints, or tenant, you can't always anticipate occupant's needs. It's very difficult to produce a neutral design that is fully adaptable to everyone in every circumstance, so it is difficult, yes.

**How strong is the temptation to produce the generic, proven and therefore safe concept? Your design has an attitude about it that provides a real edge.**

Times are changing and you need to compete against other centres, so it can no longer be boring and safe. It needs to be comfortable with a degree of design that attracts, in many cases, sophisticated tenants.

**How strong is the demand from tenants for a design-led response to help attract the punters?**

Tenants are now pretty on top of the game because they are using design that is necessarily deliberate. They know what works, what has worked in the past, and what doesn't work.







THERE'S A RESPONSIBILITY TO  
THE STREET ALONG WITH THE  
WANTS AND DESIRES OF LOCAL  
AUTHORITIES. YOU DON'T WANT  
TO END UP WITH HIGHWAY  
ARCHITECTURE.

Mark Kozakiewicz, Project Lead





CLICK TO VISIT  
THE PLAZA TAVERN



Bronze glazing and tapered steel fins  
as light modulating expressive statement  
arrest the eye of passers-by.











WE USED BRONZE GLASS  
AND IT'S QUITE UNUSUAL FOR US.  
BRONZE GLASS REALLY DOES GIVE  
THE BUILDING ITS OWN IDENTITY.

Mark Kozakiewicz, Architect

Left Rather than lost opportunity, dual staircases reflect thoughtful finishes, broad sweep and large glass section.



**What was the main challenge and main opportunity?  
It's not just about high visibility. It's not just about look  
at me, is it?**

No, it's a about creating an environment that has some staying power and doesn't quickly tire people. It needs to appeal to and excite visitors, rather than see them walk by to their destination. That is the challenge. People aren't just going to come here if we're lazy. You need to attract them and give them a reason to visit.

**It's definitely not a loud building in the way  
we often associate with pubs, clubs or gaming venues.**

There's a responsibility to the street along with the wants and desires of local authorities. You don't want to end up with highway architecture. This building was designated as a stand-alone. It wasn't designed as part of the shopping centre.

**Its other strong quality is the rhythm of the blades and  
sizeable window panels. Those two parts bring together  
sun shading and a quite striking affect.**

We used bronze glass and it's quite unusual for us. Bronze glass really does give the building its own identity. The neighbours are either clear or grey and this was one other way to make sure it was not confused or seen as part of the adjacent shopping centre.

**How important is longevity on these projects?**

The unusual aspect about this building is that it was designed about five years ago. It took a very long time to finally be built because of all sorts of leasing restraints. What is pleasing is that the design has lasted reasonably well and still appears fresh and strong.



**What else sold you on the strength of this specific palette of glass?**

The solar control of EVantage™ Bronze worked for us in combination with those areas which use acoustic glazing. Solar control is the major factor because there's so much glass. The tint looking out remains neutral and provides quite a degree of privacy.

**There's additional feathering at the edges with canopy glazing that really creates a softer transition zone, shade and shelter.**

That's true and it maintains the idea of lightweight form, suspended above the passer-by as a soft, transitional shelter rather than a solid veranda with hard shadow-line. The seraphic dot pattern and feathered edge of the canopies, really is an investment in that quality of experience and refuge from the elements.

**How conscious were you of minimising the appearance of mullions you often expect in such a building?**

It was crucial to minimise their impact and to let the steel blades and glazing represent the skin rather than introduce other elements. The point of it is to conceal supplementary framing and celebrate that uniformity of colour and fluid, rhythm of the 'skin'.







WE FOUND A PAINT THAT  
SIMULATES CORTEN AND IN  
COMBINATION WITH VIRIDIAN'S  
BRONZE EVANTAGE™, THE RESULTS  
REALLY EXPLAIN THE SUBTLE IMPACT  
AND SUCCESS OF THIS PLACE.

Mark Kozakiewicz, Project Lead













Bistro (above) and main venue space on the first floor (right).





**Is there a design highlight for you?**

The part that turned out even better than expected was the exterior color. We wanted the steelwork, the blades to resemble Corten steel without the risk of rust stains on other surfaces. We found a paint that simulates Corten and in combination with Viridian's Bronze EVantage™ the results really explain the subtle impact and success of this place. Building contractors, Probuild, were extremely responsive to our design requirements.

**Did you consider any other facade alternatives to this?  
Or you were pretty committed to it from the outset?**

No, we were pretty much committed to it. That is what we wanted.





### Is there anything else about the glazing you consider important?

We went through a complicated process of prototypes to arrive at this solution, particularly for the spandrel effect. It's very, very difficult without actually seeing an assembly in a mocked-up form, to choose glass. Viridian provided prototypes and we were able to choose the optimum match of glass from various combinations.

### How was your experience of Viridian on this project?

I think the beauty of Viridian is the technical knowledge and background of its people. They're very, very good. They are supportive and fast to come back with answers to our queries. The other really important point is honest warranty support. You know you're going to get warranty support whereas the same can't always be said for product sourced from overseas. Who's to say who will be around for warranty support in two or three years time if replacements are needed for faulty imported product?

#### PROJECT

The Plaza Tavern, Pacific Werribee, Hoppers Crossing, Victoria

#### ARCHITECT

The Buchan Group  
(with specialist fitout design by Enth Degree Architects)

#### PROJECT TEAM

Bruce Shaw (Project Director), Joanne Lo, Victoria Dragas, Mark Kozakiewicz, Tom Griffin (and Kon Karakolis from EDA)

#### TOWN PLANNING

BMDA Development Advisory

#### STRUCTURAL AND CIVIL ENGINEER

Calibre Consulting

#### SERVICES ENGINEER/ENERGY CONSULTANTS

ADP Consulting

#### LANDSCAPE ARCHITECTS

Formium

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Arup Fire

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Gardner Group

#### BUILDER

Probuild Constructions

#### WINDOW INSTALLER/GLAZIER

IND Window Fabrications

#### GLASS SUPPLIER & SPECIALIST SUPPORT

CSR Viridian – Chris Murray

#### PRINCIPAL GLAZING

Viridian Bronze EVantage™  
Double Glazed Units,  
Viridian VLam Hush™,  
Viridian Seraphic™ Design

#### SIZE:

3,500 sqm







5 Martin Place, Sydney



Viridian VFloat SuperClear™ [↓](#) [✉](#)

Viridian EnviroShield™ [↓](#) [✉](#)

The Plaza Tavern, Hoppers Crossing



Viridian Bronze EVantage™ [↓](#) [✉](#)

Viridian VLam Hush™ [↓](#) [✉](#)

Viridian Seraphic™ Design [↓](#) [✉](#)



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SUBMIT PROJECT



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