

VISION

Grand Revivalist
Eaglemont House, Melbourne

Social Networking
Performing Arts Centre,
All Saints College, Perth

Seascape



Tranquility captured

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Grand Revivalist

Renovation Rescue usually involves embattled English castles and manor-houses. A derelict mansion in the leafy borough of Melbourne's Eaglemont is unlikely to be considered in the same breath.



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Social Networking

The education race isn't simply between students. Primary and secondary schools face strong competition for prospective staff, students and parents. The built fabric is increasingly seen as critical to a school's aspiration and development and confirmed by projects such as a Performing Arts Centre at All Saints College, south of Perth.

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CORE PRODUCTS



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GRAND REVIVALIST



HERE'S A HOUSE THAT HAS BEEN BROUGHT BACK FROM THE BRINK IN STUNNING STYLE. ITS ART COLLECTOR OWNERS WANTED A TRUE GALLERY PERSPECTIVE AND HAVE BEEN REWARDED IN DRAMATIC STYLE. A HIGHLY CONSIDERED DESIGN AND A FREE-FLOWING PROGRAM OF VIRIDIAN PERFORMANCE GLASS OVERCOMES SOME TRULY MAD-HATTER ECCENTRICITIES.

Eaglemont House, Melbourne

Principal glazing resource:
Viridian ThermoTech™ E & Double Glazed Units
incorporating ComfortPlus™
Staircase - VLam™ Soft White

Building Designer:
Vibe Design Group

Text & Images:
Peter Hyatt and Jennifer Hyatt

LARGE HOUSES TEND TO BE POLITICALLY INCORRECT BUT EVERY SO OFTEN THE LARGE HOUSE, THE MANSION, RESTORES BELIEF THAT QUALITY AND QUANTITY CAN CO-EXIST UNDER THE ONE ROOF.

Michael O'Sullivan
Vibe Design Group

Right

Classical elements contrast a sharp modernity.

Bottom

The house prior to its renovation rescue.

An abandoned, stage-set house of no fixed era is hardly fertile ground for a grand new vision. The Eaglemont House would have remained a grandiose basket-case but for a young family with a plan to build its dream home and convert the ugly-duckling into a swan.

Large houses tend to be politically incorrect but every so often the large house, the mansion, restores belief that quality and quantity can co-exist under the one roof. A good measure of architecture is its ability to overcome adversity. Every building designer loves the idea of the grassy knoll. This project had no such luck.

Vibe Design Group faced the altogether harsh reality of dealing with a latter day Gone With The Wind knock-off. Confronting, let alone digesting, such mistakes were daunting. Vibe decided to run with a more sustainable approach that retained just enough of the errant original. Hardly decent design DNA you might think, but the firm persevered where many others would have surrendered.

The abandoned residence presented 70 sq. of non-functional spaces that included indoor pool and spa. Lacking proportion and elegance and without regard for energy efficiency, the house, quite deservedly, had no shortage of detractors.

Loving the site but not the house, the new owners – both avid collectors of Aboriginal art – wanted exhibition space and a house of classical scale and proportions. Improvisations included a vigorous and appropriate use of glass to amplify and modulate the opportunity.





Michael O'Sullivan of the Vibe Design Group speaks with Vision editor Peter Hyatt about his firm's work in re-building a derelict mansion into a modern day classic.

A hefty budget was never going to get this over the line or guarantee great results.

Sadly that's true. There isn't much that pulls you up as you drive around the streets of Melbourne – and I'm not saying this was our intention here. An enormous budget is not a ticket to success. It can work against you.

Right

Glass dissolves structure to create a secure, highly transparent exhibition wall.

IT'S A JOURNEY OF OVERALL IMPRESSION FROM START TO FINISH; FROM BIG PICTURE FIRST IMPRESSIONS, RIGHT THROUGH TO THE BACK OF HOUSE AND EVERYTHING IN-BETWEEN THAT CAPTURES DAYLIGHT AND VIEWS.

Michael O'Sullivan
Vibe Design Group

Delivering a house of real cohesion is a tough ask when you have to keep so much of the original 'wreck'.

It's really putting the elements together with design longevity in mind and being critical of the result you propose. The artistic value of any project can't be underestimated. It's a journey of overall impression from start to finish; from big picture first impressions, right through to the back of house and everything in between that captures daylight and views.



You have had to effectively inhabit a previous residence?

A lot of money went into fixing what was already there. It was poorly designed and in awful condition in terms of its construction value. We had to oversee a partial demolition that involved about 20sq. of the original house.

It must have been a formidable assignment to work on such a dysfunctional original dwelling.

The abandoned residence of solid construction presented 70 squares of non-functional spaces, including an un-tiled indoor pool. The facade did not possess the proportions or characteristics associated with any distinguishable period or style. Energy efficiency considerations were poor. It was really an all-round disaster.

What are some of the key design references?

We undertook a grand buildings study tour that included town halls, banks and GPOs and that inspired the direction. We had to create those authentic details throughout including the balconies and mouldings on the front façade. The minimalist rooftop addition was designed so as not to overpower the traditional building elements and to sit inconspicuously against the existing, steeply pitched roof. We weighed up our options and decided to turn it back into an 'old' home on the hill which grew from the grand civic buildings such as GPOs and town halls.



Canvas on left

Naata Nungurrayi – “ Old Women’s
Travelling Story ” – 3000mm x 1800mm

Canvas on right

Walangkura Napanangka – Titled “ Rock
Holes at Marrapinti ” - 3000mm x 1800mm





Above and Right

Family room capitalizes on sweeping vistas across Eaglemont and Heidelberg towards the Dandenong Ranges.





Was your design starting point location, function or budget?

It was such an unattractive building. The layout was an uninspiring rabbit-warren that seemed to go on forever. It never opened up. The pool was also inside the original building and we knocked down two levels above that pool to reclaim some of a terribly over-developed backyard. Now there's a sense of generosity. It feels good. That's the transformation.

That's an important point. Anyone can build big but to make spaces relevant and in proportion is much harder. It has to feel like home and earlier you talked about the monumental references of GPOs and large civic buildings yet you still need human scale.

That's exactly right. Even the approach to the house is critical to the initial perception and expectation of what exists within. Up close everything makes sense. We didn't want it to be viewed as a neo-Georgian knock off. We tried hard to get a much more serious balance to it than that.

That's a common concern of any architectural style – that they are often plagiarised quite badly. There's good and bad plagiarism and we see some terrible examples for instance of modernism that does nothing but discredit the extraordinary original intent.

We returned to that era that paid such attention to exceptional detail. We established that reference right from the start that this should be an older building type that would balance the modern building we introduced. We've thoroughly enjoyed the process but we were very mindful that it could have quite easily been a disaster.

Your windows reveal a more modern approach. Georgian housing typically treated windows as the space left over trimmed with pretty mouldings.

We wanted to help display the clients' amazing art work and so the window treatment is much more gallery-like and emphatic.



Left

Sculptural staircase rising over three levels features individually carved timber battens backed by Viridian VLam Soft White.

Below

Master bedroom and en-suite reveals a streamlined, light-filled, simplicity.



Despite your complaints about the higgledy-piggledy of the old you have knitted it together very convincingly.

Materials play quite a big part in the way that the house feels so cohesive. Glass helps open up areas and make them more legible and that is evident throughout, especially in the gallery space.

The early photographs show an indoor pool. What happened to that?

Extensive demolition to the rear resulted in significant floor area and building mass reduction, and exposed the swimming pool to the outdoors. A carefully considered layout has made the renovated home live and feel much better than the impractical, oversized original. It also returned a lot of the backyard to garden.

Daylight is considered by many art galleries as an enemy to the exhibits and yet glass permits a great deal of daylight into this house. How did you reconcile daylight with protection of the art?

That side of the house has an enormous eave or forecourt of around 5 m. deep on approach and it's south facing so there's never any direct sunlight into those spaces. We were all quite comfortable with that.

These are very large glass panels. Did these present installation problems?

They're around 500kgs each and had to be hand-lifted in and under but it wasn't seen as a negative. The effect really yields such a terrific reaction from visitors.

Glass has possibilities to manage thermal and solar issues in addition to light transmittance simply unavailable in previous eras. These new glazing types allow the freeing up of dead wall-space or to have mechanical heating/cooling running all day.

There's a school of thought out there on sustainability that a glass wall is quite a negative. Glass is a key to our design work. Whether it's an outlook, or adjusting a façade for a transparent. You can give people a fabulous place to live without that fear that it brings some hefty expense in doing so.



They're almost tools in the surgeon's hands. The poor early modernists had the right intentions but not the tools and materials to always achieve their creations.

Glass is a big part of this building. Normally in a structure like this you wouldn't see it as the key whereas here it is crucial. Typically the grand home is quite enclosed. This demonstrates some pretty exuberant glazing. We put a lot of effort into this to ensure we took advantage of the technology and materials you describe.

Every result is only as good as its weakest link.

That's true. To the owners' credit they stayed with our recommendation and allowed us to take it to that degree where we were completely satisfied. The swimming pool for instance is built up by 600mm to create the infinity waterline effect. That edge is consistent with the rest of the house and the glazing for instance all ties in with that flush finish. It typifies the effort to achieve such a seamless result between old and new.

GLASS HELPS OPEN
UP AREAS AND MAKE
THEM MORE LEGIBLE
AND THAT IS EVIDENT
THROUGHOUT
ESPECIALLY IN THE
GALLERY SPACE.

Michael O'Sullivan
Vibe Design Group

Left

Dear Uncle Pete by Netherlands sculptor Hans Boodt reflects south-facing light of the street frontage and gallery as home





Above and Right

A contemporary expression within a traditional superstructure.



Credits

Project
Eaglemont House, Melbourne

Building Designer
Vibe Design Group

Engineer
Cardon Grogan Richards

Builder
Icon Synergy

Principal glass provider
Viridian

Glazier
Euro Windows

Glass Resource
Viridian

Principal glass components
Viridian ThermoTech™ E
Double Glazed Units
incorporating ComfortPlus™
Staircase - VLam™ Soft White



NETWORKKI

THE CENTRE CATERS FOR AROUND 1200 STUDENTS FROM YEARS 3 TO 12 AND SITS AT THE INTERSECTION OF THE JUNIOR AND SENIOR SCHOOLS WITH DIRECT ACCESS FROM THE PUBLIC ROAD. CONVINCING YET UNDERSTATED, IT UTILISES VIRIDIAN GLAZING TO PROMOTE OPENNESS AND TRANSPARENCY, WELCOME VISITORS AND NATURAL LIGHT.

All Saints' College, Bull Creek. Perth

Principal glazing resource:
Viridian ComfortPlus™ & Green Viridian Seraphic™

Architect:
Parry & Rosenthal Architects

Text:
Peter Hyatt

Images:
Robert Firth



SOCIAL NG



CORE PRODUCTS



ENERGY



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BUSHFIRE



STRUCTURAL



STORM



SECURITY

With the rise of online education, investment in campus bricks and mortar might appear a dated, risky strategy. Despite the online revolution, the sun appears to be a long way from setting on the collegiate campus experience.

Having witnessed the rise and rise of universities during the past decade, secondary and primary schools are creating the same success by producing well- designed architecture, landscaping and campus planning.

All Saints College hopes its new project will provide a signature and magnet in critical areas of educational delivery.

Design director, Michael Savage at Parry and Rosenthal Architects believes such facilities “....don’t simply talk about educational aims, they demonstrate by example. Good buildings create an impression. They instill confidence and reflect a culture that is serious about providing opportunities for growth.”

Below

A combination of broad eaves, columns and glazing program catch south-west sunlight and by dusk produce the magic lantern effect.

Right

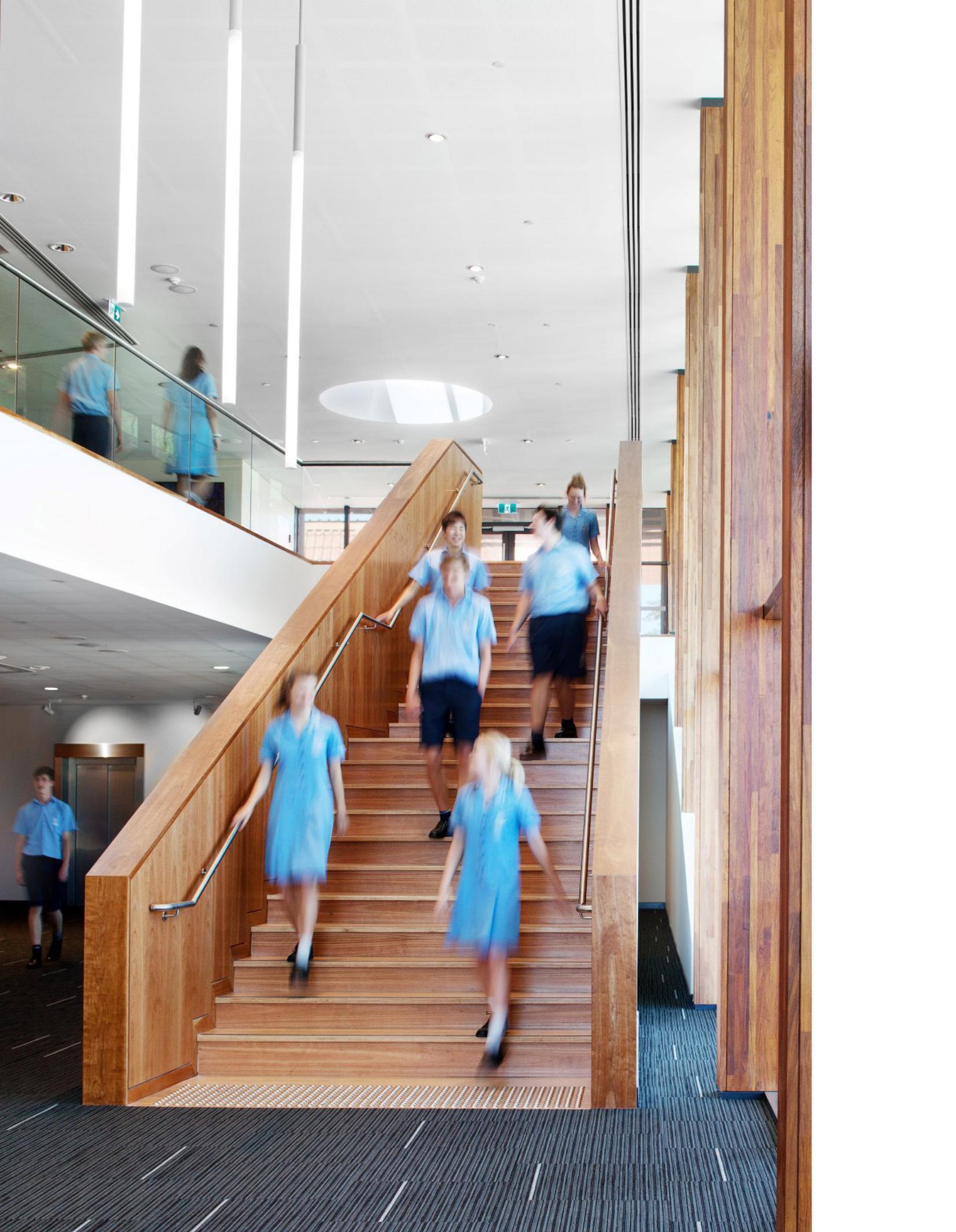
A simple palette of natural materials and broad glazing program provides a relaxed intermediate foyer zone.





SUCH FACILITIES INSTILL CONFIDENCE AND REFLECT A CULTURE THAT IS SERIOUS ABOUT PROVIDING OPPORTUNITIES FOR GROWTH.

Michael Savage
Design Director



Left

Orientation and glazing permits optimum daylight with low solar loads.

Michael Savage spoke with Vision's Peter Hyatt about the project:

What qualities did you want imbued in this project?

That it should reflect the college's ethos, work very successfully in all respects for the school and inspire. It's a major project for the school and serves a wide student age range and large community. The building needed to be intimate enough to scale down to and not over-awe primary school students. Yet it needed to be of a high standard that would equip high school students for life after school, accommodate full orchestras and attract visiting professional performers. Quality, scale and integration into the existing campus were critical factors.

THE QUALITY OF THE CAMPUS IS PERCEIVED AS
A REFLECTION OF THE EDUCATION IT PROVIDES.

Michael Savage
Design Director

How successful has it been?

Feedback from the school has been outstanding. There has also been a high demand from professional orchestras, dance groups and other community groups to use the facility. The exposure to professional performers will assist in raising the standard of the school's performing arts program as students and teachers rub shoulders with acclaimed professionals.

How important is it for education to have bill board projects?

The quality of the campus buildings, their spaces and landscaping speaks volumes to the visitor and occupants. Ultimately it speaks of a vision, aspirations and values of this institution. The quality of the campus is perceived as a reflection of the quality of the education it provides.

Is there a practice fingerprint/signature?

We try to produce timeless, elegant buildings both beautiful and practical. We're very grateful and delighted by the architectural awards received for this project, but we're mindful that all our buildings need to transcend the fashions of the present and age well and be as relevant and graceful in the future as they are now.

What did you absorb from the site into the work?

It's fundamentally a two-storey building but the theatre component really grows to three or four stories. We had to integrate that bulk with the campus that's predominantly one and two storey buildings. We've carefully stepped the form of the building and burrowed it into the hill to achieve this.

What was your starting point for glazing?

We have specified Viridian glazing for many years because it has an excellent reputation, has been around for a long time and the Viridian team has provided good support. The project glazing is designed to open up the lobby to visitors and bring light into the main circulation spaces. The green tint of the glazing ties in very well with the landscaping in the forecourt and the green trim used through the campus. The transparency allows the building to be connected to the outside landscaped environment and visually expand the space.

Were there difficulties reconciling views and sunlight with comfort and thermal control?

The lobby with its external covered colonnade faces south onto the entry forecourt and parking areas so sunlight was not a problem here. The glazing to the west is shielded by large stone blade walls while sunshades are provided on the northern side. Some smaller sections of east and west glazing are protected with aluminium louvres. Thermal control is also achieved with very high levels of insulation in walls and roof which also acoustically insulate the building.

What are some of the other principal benefits of glass?

In a school, transparency is very important in providing spaces that people feel free and safe to enter and use and which can be passively supervised by teaching staff. As such, all the teaching areas around the perimeter of the theatre make extensive use of floor to ceiling glazing.

Were there any fears or opposition to such extensive glazing?

No. We faced the double-height lobby glazing into the forecourt area of the school to the south and the building doesn't overlook the neighbouring houses on the other side of the street. On the west side that does face the houses, large stone blade walls block any overlooking - and light spill at night - and serve to scale down the apparent size of the building. As this is a building that is often used at night and whose lobby and entry areas are lit up, the location and orientation of the entry was a very important consideration in the design of the building and its respectful interaction with the neighbours.

It's quite a cinematic use of the material.

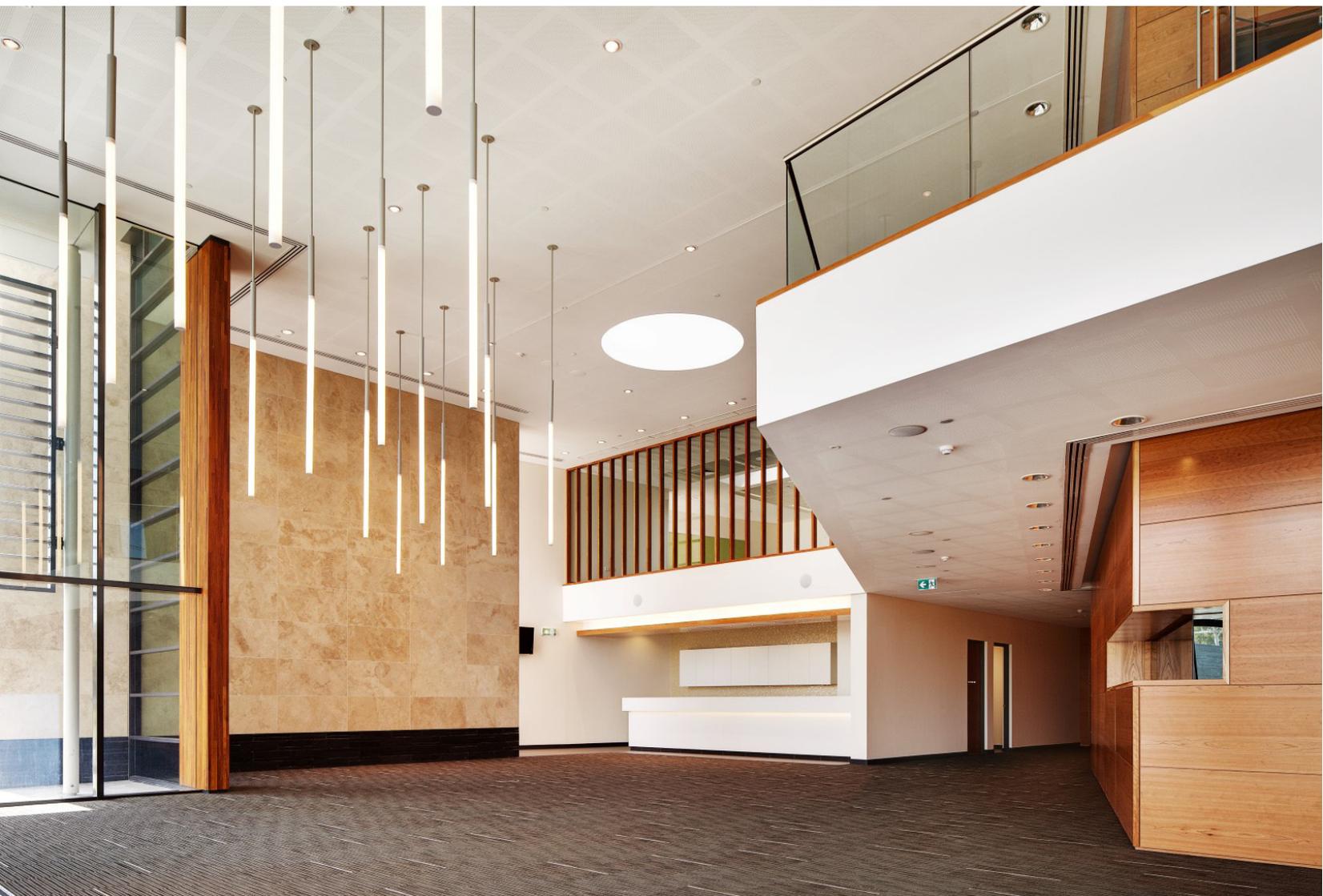
The external public presentation to the north is quite private and turns its attention away from the busy road and neighbourhood. The south elevation opens right up to the campus, parking areas and forecourts allowing visitors and passers-by to be aware of events or functions and to welcome them.

What do you take from this project to the next?

Excellence in any field requires a lot of enthusiasm, energy and perseverance. It requires a team of positive people from different walks of life who have a common desire to do something great.

THE PROJECT GLAZING IS DESIGNED TO OPEN UP THE LOBBY TO VISITORS AND BRING LIGHT INTO MAIN CIRCULATION SPACES.

Michael Savage
Design Director



Above
Mezzanine, staircases and light-filled lobby emphasize transparency and collegiate connection



Above and right

Productions vary from school junior and senior school to visiting professional performers.

Credits

Project
Performing Arts Centre at All Saints College, south of Perth.

Architect
Parry & Rosenthal Architects

Structural Consultant
BG&E

Theatre Consultant
Graham Walne

Builder
Perkins

Fabricator
LGA P/L

Principal Glass Provider
Viridian

Principal Glazing
Viridian ComfortPlus™ Green
Viridian Seraphic™

Budget
\$4 Million



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