

VISION



High Distinction
La Trobe University,
Student Residence Centre Bendigo

Prison Break
West Kimberley Regional Prison

The 2014 Vanceva® World of Color Awards™ is a global recognition program created to honor innovation and inspire the use of color in the built environment. Architects, interior designers, glass fabricators, glazing engineers and other industry professionals will be recognized for their awe-inspiring architectural design projects that demonstrate creativity and forward-thinking uses of colored glass made with the Vanceva® color interlayer system.

Architects and designers who have worked with the Vanceva® product are eligible to submit their work. The contest is currently open for entries, so visit www.worldofcolorawards.com today. Entrants may submit one or more color-inspired architecture projects into the contest.

The contest is easy to enter and free for architects and designers to submit their projects.

Important Dates for Your Entry

1. Design and architectural projects must have been completed between January 1, 2012 and December 31, 2013 to be considered for this contest.
2. Submissions will close on April 30th, 2014 at 11:59 p.m.
3. Winning designs will be featured at Glasstec 2014, the world's largest glass event, located in Düsseldorf, Germany.

The Jury

Winners will be determined by a jury made up of leaders from the international architectural and design industry including:



Joanna Sikes - Director of External Affairs at the Museum of Glass in Tacoma, Washington



Angelo Derenze - Presidente of Casa Cor in Sao Paulo, Brazil



Andrew Moor - Principal of Andrew Moor Associates in London



Abin Chaudhuri - Founder of Abin Design Studio (ADS) in India

Visit www.worldofcolorawards.com for additional updates and contest information.

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2012 Winner Exterior Category

International Management Institute, Kolkata (IMI-K)

Architect: Abin Design Studio
Location: Kolkata, India
Glass Laminator: Thai-German Specialty Glass Co., LTD
Product: Vanceva® Color
Photo: Pradip Sen

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Blog

High Distinction

Billard Leece Partnership (BLP) cut a fine cloth from limited means with its design for La Trobe University's Bendigo campus gateway building in Victoria's goldfields region.



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Prison Break

TAG Architects and Iredale Pedersen Hook Architects have designed one of the more enlightened prisons of our time.

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HIGH



WHILE THE GOLD IS HARDER TO LOCATE THESE DAYS, EDUCATION IS ONE OF THE DAZZLING NEW MONEY-SPINNERS.

La Trobe University's Student Residence Centre, Bendigo Campus

Principal glazing resource:
Viridian ThermoTech™ E Double Glazed Units
incorporating EVantage™ Neutral
Viridian EnergyTech™ Clear

Architect:
Billard Leece Partnership

Images & Text:
Peter Hyatt and Jennifer Hyatt

DIS



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY



TINCTION

Education is a multi-billion dollar business with an eye on Asia to bankroll the expanding growth model. The competition continues to run white-hot and architecture is key to building the brand of best and brightest university to lure similarly talented students and staff.

Even the regional campus has to wave the flag and signal its intentions to remain a player rather than shrink as backwater. Gateway buildings come in all shapes and sizes. The big universities such as Melbourne and Sydney can afford big designer names and budgets without any guarantee of success.

PRACTICES PRESENTED WITH TERSE
BUDGETS STILL FACE GREAT EXPECTATIONS.
CARRIED ALONG ON ENERGY AND
ADRENALIN THE RESULT CAN PRODUCE
THE BEAUTIFUL BOILOVER.

Constraint is a strange beast. It can yield a result disproportionate to dollars. Practices presented with terse budgets still face great expectations. Carried along on energy and adrenalin the result can produce the beautiful boilover.

La Trobe University's new Student Residence Centre was produced for a measly \$3 million. It may have had lightweight funding, but it has the appearance of heavyweight design.

Cool, understated and quietly commanding, the new centre provides the perfect place for students and staff to watch the world go by – or simply hang out. Viridian EVantage™ and EnergyTech™ are instrumental in that showcase achievement of inclusiveness and an open book attitude.

The project's cool black guise and high legibility might appear to be a place solely for student hipsters, but the reality is far more inclusive and engaging. And it doubles as a community and business resource where 'Bendigonians' gather for a diverse range of functions outside of university hours.





High Distinction

Below

East elevation incorporates specimen eucalypts and landscape into a softened, filtered solution.



Project architect Rosemary Burne of BLP tells Vision editor Peter Hyatt how the practice squeezed every possible cent from an astringent budget.

Tell me about the scope of work.

We had to provide a 175-seat dining room to support accommodation for 200 students as part of the university's Rural Health School. It caters for all residential students, provides a commercial kitchen for wider campus and off-site catering and a much better amenity and collegiate atmosphere for students and staff.

What was the essential design premise?

To provide a tree-tops space with a verandah as lookout and student/staff connection point. The dining hall takes advantage of a northerly aspect with views across the campus, to the city and across into bushland. The views out at both ends are framed by tree canopies and provide a lofty, tree-house feel.

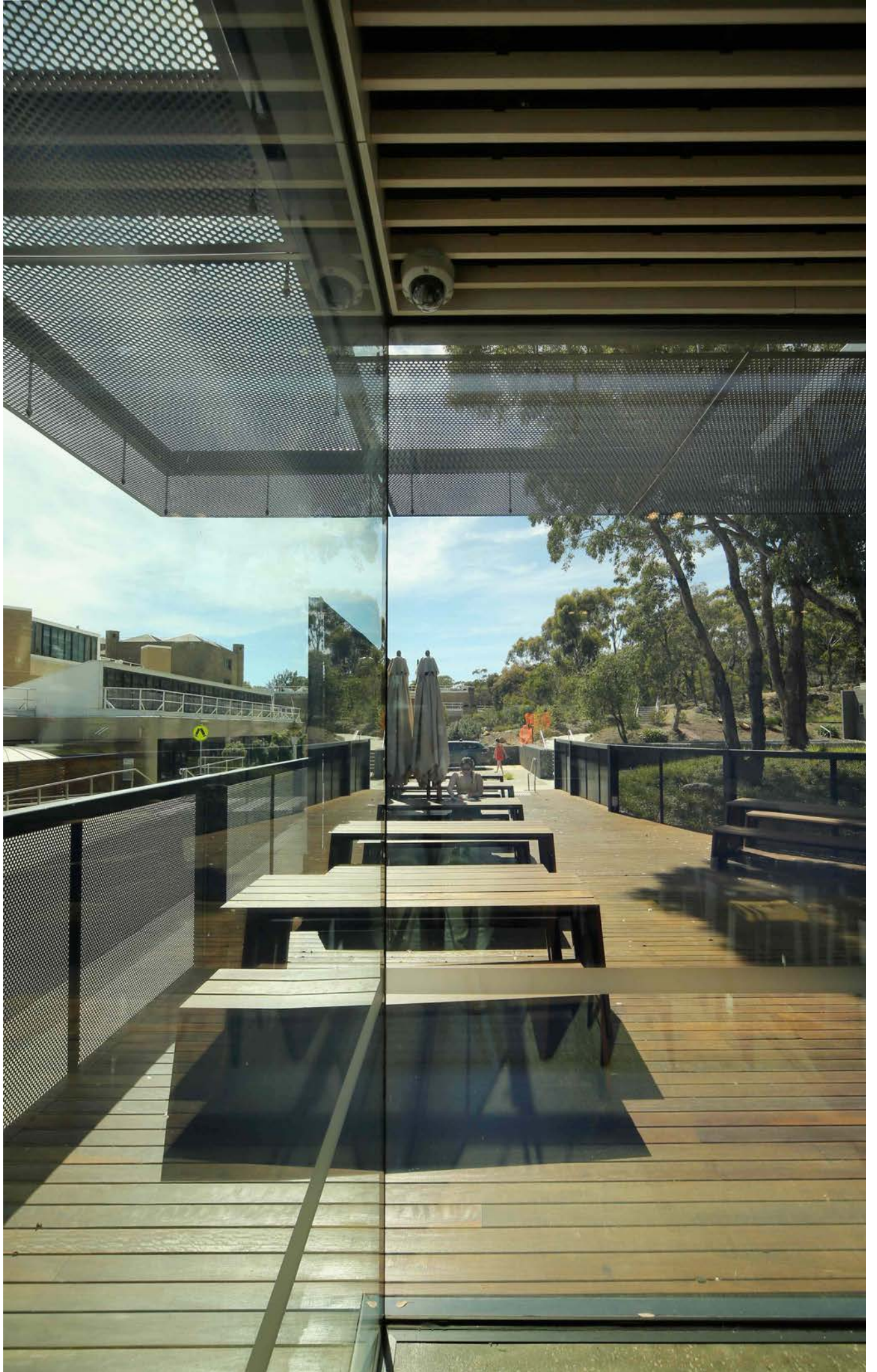
Budgets seem to be forever shrinking. What pressure did that put on you here?

We had a rocky, sloping site and that was a challenge for the budget. When we started the project we had a wonderful brief that included a dining hall for students living on campus, however that model was challenged on budget. In house dining and catering were the first to go. The project was so challenged financially that it was done as 170 beds on-site and then they discovered no money was left. We later won the commission to do this as a little stand-alone. Being a '70s campus it's tucked away on a hillside outside of the city and there aren't many cafes or activity hubs, and this was the opportunity to create that sort of hub. It proved to be a nice intersection between the campus proper and the new residential section. It has beautiful trees and we intentionally made use of the sloping site. Being elevated there's that opportunity for people to meet, sit there and observe their immediate environment.

Below and Right

Elevated deck and shaded, veiled verandah and performance glazing deliver a relaxed amenity.





How did the constraints influence the result?

You have to turn constraints into opportunities. We had to protect the trees on site and work that into the solution. In terms of design it has to do several things. For instance, the deck on the north side is an access way but it's also an emergency egress and offers views as well.

What else?

In the main dining room we eliminated a ceiling and that produced a loftiness and void space and it's one less thing you have to do yet there is an appreciable sense of volume as a direct result of that budget. You do pay a penalty for building on sloping sites and building around trees.

And yet your materials have a lovely, uncompromised feel.

It might have been a lean budget but key elements such as the glazing and deck are a beautiful quality and we really didn't want to compromise on those.

What emphasis did you place on the glazing when the budget pressures were telling you to rein in every aspect of the project?

Sunlight and views are crucial to the basic amenity and are always important. If it's an eating/meeting place and you want students and staff to utilize that and work and socialize there, it can't appear to be something that is heavily discounted. It has to have good amenity. It's elevated with fabulous views into bushland and back towards Bendigo, so it's about celebrating that setting in a way the old campus buildings don't.

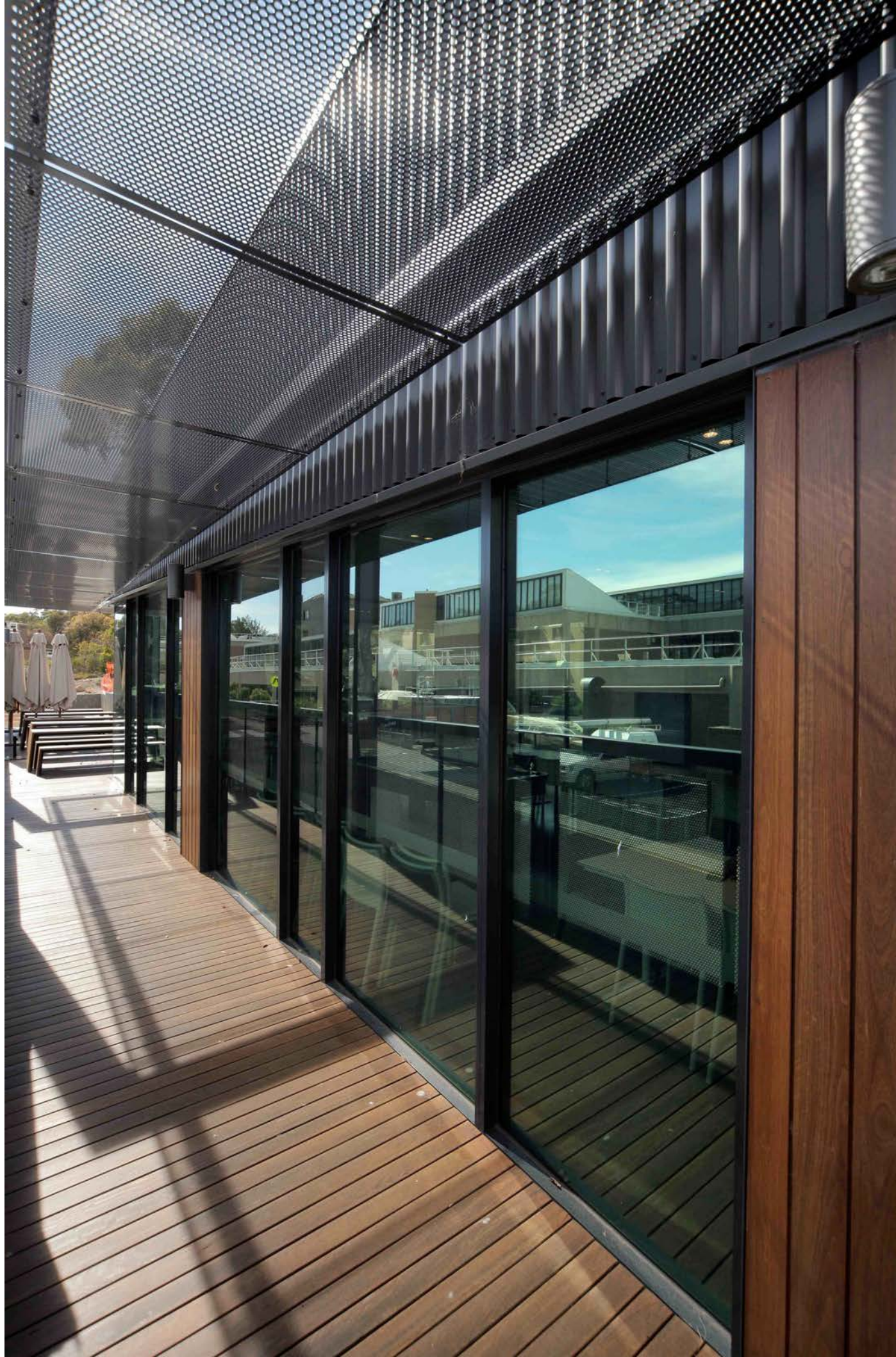


Above

Western end of recreation/dining hall reveals treetop vista.

Right

A lightweight attitude and vernacular simplicity produce intrinsic, rather than applied, Green credentials. Viridian ThermoTech™ double-glazed units and veiled canopy along main north elevation.



NANCY LONG DINING HALL





Extensive community use for functions and meetings has vindicated the decision to create a flexible, adaptable venue.



You could have invoked the shearer's shed with zinc-coated cladding?

Charcoal was the most recessive and we wanted it to blend into the site to feature the trees and bush setting. It's really trying to be a well-mannered building and remain confident in its design. There's also a contextual reference. The other important quality about the building is that it was conceived as a verandah space, or a tree-house so it is about being perched up there.

It's more than just a simple black box, you've woven and frayed the envelope along key edges that produces a fascinator-like screen along the northern elevation.

It's a good analogy that is very apparent from within where you can see out but you can't see in quite as well. That screening and glazing really support one another. The solar performance of the glazing and veiled mesh clearly support the other. The north-west corner with the folded veil, seen from the main approach, really cops the greatest summer heat. It also has amazing views over Bendigo and so that's why there is so much glass. As you've said, we didn't want the obvious big picture window but we do have it in a way that's not naked, but veiled.

Left

Budget cuts meant loss of conventional ceiling yet the architecture reveals no loss of quality.



How does it differ from what might have been designed for this site say 10 years ago? How have we moved in architecture in that short period of time?

That's a difficult question....we probably would have had a better budget. Ten years ago technology wouldn't have been so important and I do have to say that the influence of technology in the workplace and the importance of having social spaces can't be underestimated. Technology is re-defining our social interaction. It's not about designing traditional classrooms so much as designing social spaces so that students will come along and interact and be engaged with campus life and benefit from informal learning. Certainly with this space it's a dining hall but we wanted it to double as a place for students to work and operate as a meeting place.

That's certainly true of workplaces dispensing with the cellular office with much more weight given to collegiate, collaborative spaces that require transparency.

Actually it's the education sector that's driving a lot of these changes in the wider workplace. I heard the term recently that you need to create 'sticking' spaces – places where students are encouraged to stick around. The interiors of the dining room are also about that youthful informal aesthetic that encourages a relaxed meeting place.

How difficult is it to design to energy standards while avoiding the cell-block look?

Well you want views and light. The standard is double glazing with sun control. We generally over-specify. It's really not that difficult to do sensible design.

Sensible design is one thing but getting it to the next level when some magic occurs is another. How do you ensure some magic?

There are a number of elements at work. The relationship of the steel veil, the expansive use of glass to liberate the space promotes a dialogue with outside and it can't be a true verandah building unless it provides such a vantage point and engages in that way.

Any contact with Viridian to specify the right glass for this?

We have to be very compliant with energy ratings and we work closely with our engineers and Viridian offers excellent technical resources. We call them up whenever we have the need. Glass specification is at least as important, if not more so, than wall specification.

The better practices really know what constitutes their buildings, yet many don't know what materials have finally ended up in use. Lesser practices appear to treat glass as a generic material that forms a transparent glaze on a wall and that's about it. What's more they specify one thing and are surprised to learn that a different glass has been used from what was ordered. Does that surprise you?

You're absolutely correct. Our builder wanted to change the glass on this project and we said 'no way' because we had worked out all of the energy ratings and we know how well Viridian's product works. We didn't want to go back and repeat the exercise for another product.

Glass has its own performance characteristics, but these are in some ways invisible and easy to disguise or change and often the inexperienced eye will be none the wiser.

That's true but there is such a big difference now that we tint glass for performance. It makes a big difference to the building's appearance if you have blue, grey or green tint to say nothing of not getting the right performance glass installed. Overlaying that are opportunities with colorback, fritting, seraphic for such beautiful effects.

What do you hope the project says of the campus and to students?

That this is a great place to meet my buddies. It's being used as a function centre and it's been very well received.



Above
Black Beauty. Charcoal finish and green tinted glazing contribute to gateway building's elegant understatement.



Credits

Project

La Trobe University's Student Residence Centre, Bendigo Campus

Architect

Billard Leece Partnership

Project Team

David Leece, Rosemary Burne, Megan Marks, Wei Kiat Low, Holly Breekveldt

Engineer

Irwinconsult (structure and civil) Waterman AHW

Builder

Hutchinson

Principal Glass Provider

Viridian

Principal Glazing

Viridian ThermoTech™ E Double Glazed Units incorporating EVantage™ Neutral Viridian EnergyTech™ Clear

PRIS



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY

ON BREAK



SET IN WA'S REMOTE KIMBERLEY REGION, THE PROJECT SPEAKS OF REHABILITATION RATHER THAN INCARCERATION. THE FIRMS' COLLABORATION PRODUCES A COLLEGIATE, CULTURALLY ATTUNED COMMUNITY MODEL. THE PROJECT IS A WORLD-FIRST, DESIGNED SPECIFICALLY FOR THE CULTURAL AND SOCIAL NEEDS OF AN INDIGENOUS COMMUNITY.

West Kimberley Prison, Western Australia

Principal glazing resource:
Viridian StormGuard™

Architects in association:
TAG Architects and Iredale Pedersen Hook Architects

Text: Peter Hyatt

Images: Peter Bennetts

Western Australia's Kimberley region is best known for its rugged beauty and mineral wealth but one of the planet's most remote areas is also a ground-breaker with a world-first correctional facility. Aboriginal people represent around three per cent of Western Australia's population, yet comprise some 38 per cent of the state's adult prison population.

Two thousand kilometers north of Perth is a long way from anywhere for most people and Aboriginal people have typically not adjusted well to prisons far removed from home. Rather than simply window-dressing the problem, architecture can be a driving force and lead the charge in bringing about real change.

Radical in concept and detail, the facility breaks down the typical cell-block into 43 structures comprising 22 houses located on a 20 hectare site ringed by a 1.6 km security fence. While the climate is often hostile, the spirit behind the project is not. Intensive consultation with the Aboriginal community produced real progress in the creation of buildings and spaces that maintain prisoners' dignity.

Viridian StormGuard™ glass is used extensively to further the architectural vision for transparency and openness while protecting inmates and staff during the cyclone season.



“AS AN ARCHITECTURE STUDENT I NEVER IMAGINED I WOULD END UP WORKING IN THIS AREA. IRONICALLY IT’S WHERE ARCHITECTS ARE DOING SOME OF THE MOST IMPORTANT WORK BECAUSE MANY OF THE PEOPLE INSIDE DON’T HAVE ANY CHOICE ABOUT BEING THERE”

Finn Pedersen, principal of Iredale Pedersen Hook Architects



Above and Right

A steel parasol roof and extensive glazing program creates a climatic and visually permeable result.





Finn Pedersen, principal of Iredale Pedersen Hook Architects speaks with Vision editor Peter Hyatt about a collaboration that has helped to shape a radical, if not revolutionary, prison facility

How many prisoners are accommodated?

There are some 450 prisoners from the Kimberley in custody at any one time. This holds 150 of those.

What are the project's key features?

It includes accommodation, gatehouse, administration, prisoner reception, crisis care, commercial kitchen and laundry, education, workshops and programs, gymnasium, medical centre, women's service delivery facility, spiritual centre and family visits centre.

And general community reaction?

It is being seen as a model for a whole new way of housing and rehabilitating prisoners. There was criticism that people might want to come and stay. I don't think anyone wants to actually come and stay in a prison. Staff have been very supportive and praiseworthy of the facility and the prisoners are really over the moon. A lot of these guys have spent time in Casuarina, Roeburne regional prison and Grenoeth, some have been in Acacia and Albany prisons and they tell me they think it is a pretty good place to be in.

How confronting was it to design a prison?

As an architecture student I never imagined I would end up working in this area. Ironically it's where architects are doing some of the most important work because many of the people inside don't have any choice about being there. They've done the crime and they're doing the time. It's really important that the architecture works for the prisoners and staff. Uncomfortable, hostile surroundings have a direct impact on prisoners' and staff physical and mental well-being. What we know is that a well-considered facility is much easier to manage.



“ONE NEEDS TO BE AWARE THAT WHEN ANYONE COMMITS A CRIME AND ARE FOUND GUILTY AND JAILED, YOUR PUNISHMENT IS TO BE REMOVED FROM SOCIETY. YOUR PUNISHMENT ISN'T TO BE TORMENTED.”

Finn Pedersen

The prison model produced appears quite liberal. Rather than an array of solid walls it provides the reverse – transparency and a wonderful permeability, completely unexpected in prisons.

Our brief by Corrective Services was for a very different model that addressed the specific needs of the Aboriginal community. It needed a layer of maximum-security and to separate men and women. This required a master plan that imagined a small town, or a type of campus and that led to a whole different mindset about what a prison might be. Right from the outset we knew that there would be a large number of buildings and quite a large campus. There are three critical stages to the project, each with particular challenges: the difficulty of design, the documentation and difficulty of the build.

What was the single biggest test for yourselves and TAG?

There were two really difficult tests: One is simply integrating the complex layers of building management and security systems, fibre-optics and so on... and the management of all of those different disciplines on top of the architecture. The other huge challenge is the remoteness of the Kimberley region and heat. The facility has a 1.6 km perimeter security zone, a sewage treatment and back-up generators. Building those 44 structures is really like building a small town from scratch.

It's clearly a very enlightened design. What triggered the move away from the traditional prison?

It's a very different approach to justice that came out of the history of how Aboriginal people have been detained and locked up. The Royal Commission into Aboriginal Deaths in Custody resulted in pressure from the Aboriginal community and the Office of Inspector of Custodial Services to provide a better system for Aboriginal prisoners. There was a growing demand for a better justice outcome for Aboriginal people from the Kimberley region.

What does your design provide for beyond the old-style lock-up cell/exercise yard?

One needs to be aware that when anyone commits a crime and are found guilty and jailed, your punishment is to be removed from society. Your punishment isn't to be tormented. There is a lot of evidence to show the more brutal the prison experience the more likely people will re-offend. Prisoners should be doing worthwhile things and reflecting on mis-deeds and to come out better people. As an architect you can provide an environment for rehabilitation rather than one that actually harms people in a physical and emotional sense. The delivery of rehabilitation to Aboriginal people in Australia has not been good. The notion of self-care is very important and another of TAG's prisons at Bunbury uses a similar model. Some Aboriginal people in the Kimberley were effectively deported all the way to Perth to serve their time and so there was something of the early 19th century prisoner model. To actually serve time in their country with their elders and family and community, assists positive outcomes by avoiding the added penalty of isolation.





Left and Above
Viridian StormGuard™ provides exceptional cyclone resistance and amenity.

How did cultural input and consultation inform the project?

In 2004 DCS engaged Peter Yu, a Yawru man and elder from Broome and June Oscar a Bunuba elder from Fitzroy Crossing. They traveled across the Kimberley interviewing families about an appropriate judicial response for Aboriginal families in the region. That resulted in two reports: one on what the prison should look like and one on how it should function. That effectively formed the skeleton of our brief. It was very much based around the idea of prisoners leaving better equipped to deal with life than when they come in. They live in houses, cook their own meals, are responsible for budgeting, learn life skills, trades and literacy skills.

Given security is such a fundamental, how do you design in a way that incorporates the hope of rehabilitation yet reduces the risk of prisoners re-offending?

There's no disguising the fact that we're designing a prison here – one for men and the other for women. There are all the components of prisons – a gatehouse and a maximum security perimeter. We had to provide for three levels of prisoner classification from low to medium and high security and the facility needs to respond to that range of need. The minimum security prisoner on work release may leave the facility under supervision and return at night. That means you need layers of security built into the whole perimeter. It's a maximum security facility but within the perimeter, you can provide a management regime that allows greater freedom of movement within the facility. The result is better internal spaces and there are far fewer compounds and fences that exist within the traditional cell-block prison. That really relaxes a lot of the normal security needs.

What issues did the remote location present?

Construction in such a ferocious climate is difficult enough. With the approach of the wet season the humidity becomes unbearable and so the tradesperson's job is very difficult. Our documentation really tried to relieve the stress on ground crews and to get the roofs on early to allow work in the shade rather than exposure to the elements. There's also very little local fabrication opportunity so aluminium and steelwork have to be fabricated and trucked 2,000 kms. from Perth. This meant modularizing structural systems, lengths of steel, frameworks and so the spans, openings and constructability are vitally important.

The design is so culturally specific and informed to a degree that must be a first for an Australian prison?

In many ways it's a world first. There are examples of prisons facilities containing areas designed for specific physical needs of indigenous prisoners in New Zealand, Canada and the US and one or two in Europe, but as far as we know, it's a first to be designed from the ground up.

Glass is rarely considered in the context of such places. Generally we think concrete, razor-wire and steel. Glass plays a transformative role in the perception and experience of place here. It's much more than a peep window into a cell.

The use of glass and open-planning is intrinsic to the architecture. The gatehouse is typically the most institutional of prison buildings and yet here it's quite welcoming. Ours is quite low-scale and when you look through the building it's largely glazed and you can see through the building. Moving through that you can quickly orientate where you are by seeing through these glass layers. In the middle of the gatehouse there's the secure line formed by a ballistic grade of laminated glass that actually serves as a maximum security barrier. You're unaware of that level of security because of its transparency. It feels as if you're entering a very transparent building that allows you to see beyond the gatehouse into the landscape and likewise you see through the building.



Above and Right

Open planning of facility carries through to achieve comfortable climate, shade and air-flow.





Left and Below

Verandahs and eaves feather the building envelopes to assist the expansive glazing program.







Main entry and perimeter fence.

How about for the rest of the prison?

Transparency translates to every building. As you move about through say, a family visits building, this opens onto the landscape using glazed bi-fold doors. When it's hot and sticky the doors can be shut, but still with excellent visibility to the Boab trees, football oval and bushland beyond. The bedrooms in each of the accommodation units have glazing that allows prisoners to look through the building into the landscape or in the minimum-security areas through their screened sleep-out. The glazing allows them to see through these rooms into the landscape and each room has a good outlook rather than closed in with the classic little cell window. There is a real sense of openness into the landscape and it's important to create buildings that feel good to be in whether it's a prison, school or house.

What is the main role of Viridian's StormGuard glass?

As a cyclone prone region – two cyclones hit during construction – the glass must meet the impact requirements of wind codes. During a cyclone there is a real risk of the building envelope being penetrated by debris. Glass is usually quite vulnerable but this glass has an interlayer laminate that resists impact and it means that the building can withstand the debris that would normally require cyclone screens over all of the windows. Once you start screening all the windows you end up with another layer of metal screening. That would have been expensive, difficult to see out from and clean. So this is a terrific product that really freed us from having to continually close up and batten down.

What level of technical support did Viridian provide?

We consulted closely throughout and sought advice from Viridian and also the systems suppliers of the glass frames. Because of the unusually demanding conditions it was important to know that we could achieve the qualities of openness and transparency, yet meet code. In those areas such as maximum security, ballistic glass needs a very different frame to the standard aluminium frame and rubber seals variety. The glass choice wasn't simply about toughness. It included light transmission, transparency and so we were really pleased to obtain suitable glass that supported rather than compromised the design intent and so in that regard Viridian provided an important level of back-up and product.

What about product testing?

During the design development stage the Department of Corrective Services deployed their tactical response team to attack walls we designed for them. This allowed the briefing and design teams to review the structural integrity of all components. That's pretty interesting to watch.

What do you take from the project?

I said only the other day that if I walk outside and get hit by a truck then I have done something that really affects people for the better. I've worked in the Kimberley since 1992 and very few projects I have done would have touched so many Aboriginal families for the better. It's a privilege to have worked on something with so many positive social outcomes. I think the design team has learned a great deal through the experience.



Credits

Project

West Kimberley Regional Prison

Client

WA Department of Corrective Services

Architects

TAG Architects and Iredale Pedersen Hook Architects in association.

Structural and Civil Engineer

Pritchard Francis

Builders

Cooper and Oxley Builders (main works contract); and Pindan (forward works contract)

Principal Glazier

Com-Al Windows Pty Ltd

Principal Glass Provider

Viridian

Principal Glass Components

Viridian StormGuard™

Building size (All buildings)

11,500 m2.

Project cost

\$130 million

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