

VISION



High Visibility
RSPCA HQ,
East Burwood, Melbourne

Cool Pool
Aqualink,
Box Hill, Melbourne

2012 Honorable Mention Exterior Category

29 logements îlot V3A ZAC Seguin

Architect: Bernard Bühler
Location: Boulogne Billancourt, France
Product: Vanceva® Color
Photo: Agence Bernard Bühler



CALL FOR ENTRIES
Deadline April 30, 2014

BUILT TO INSPIRE.
ADMIRER AROUND THE WORLD.



BUILT TO INSPIRE.
ADMIRER AROUND THE WORLD.

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.

EASTMAN

CONTENTS



Twitter



Blog

High Visibility

There is no shortage of love and affection at the RSPCA's Melbourne headquarters in suburban East Burwood. For every sick or injured animal in care, there are dozens of the healthy variety in need of a good home.



04



Cool Pool

A range of Viridian performance glass veils a new aqua play and training facility at Melbourne's Surrey Park.

20

HIGH VISIBILITY

IT IS DIFFICULT TO IMAGINE A BETTER FACILITY THAN THIS ONE, DESIGNED WITH A 21ST CENTURY VIEW OF ANIMAL WELFARE IN MIND. IN AN AGE THAT SO MUCH BETTER UNDERSTANDS THE LINK BETWEEN THE TREATMENT OF ANIMALS WITH THE TREATMENT HUMANS HAVE FOR EACH OTHER, SUCH FACILITIES REFLECT A GROWING RECOGNITION OF ANIMALS IN THE HUMAN WELLNESS CHAIN.

RSPCA HQ, East Burwood, Melbourne

Principal glazing resource:

ComfortPlus™, Seraphic™ Standard, EVantage™ Grey, EVantage™ SuperBlue, EnergyTech™, VTough™ Clear

Architect:

Bamford Architects

Images & Text:

Peter Hyatt



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE



STRUCTURAL



STORM



SECURITY







Below

The centre's main entrance reflects a bold graphic signature and human scale.



Providing shelter for more than 10,000 animals in the past year, the East Burwood facility is the largest of 13 centres in Victoria. It provides for adoption, shelter, clinical and training in addition to a range of retail, community and inspectorate activities.

The move from agricultural to a contemporary urban presence was seen as a vital part for the RSPCA's growing community relevance. Corporate identity, image branding and practical efficiencies all operate in a facility that represents the interests of so many people and pets.

Viridian glazing is key to much of the architectural achievement – which meets a demanding range of climatic and visual requirements.

Barbara Bamford, Principal of Bamford Architects discusses the background to the bold public face of an organisation supported almost entirely from public donation:

What distinguishes this facility from those of the agricultural variety often associated with animal welfare?

It's one that really changes community expectation and experience. The typical concrete and wire sheds really belong to another era and, thankfully, we've moved on. This really demonstrates an alternative and humane way of dealing with animals from their welfare through to the social and retail experience.

It's a very high visibility project on a busy arterial. How deliberate was the move from impoverished and nondescript to statement structure?

A major focus of the brief was to be viewed, if not as landmark, then as having a really major civic presence. The building has a quite dramatic graphic element that reinforces the RSPCA brand and also reflects the organisation's leadership role within animal welfare.

Where did your research take you?

We visited quite a number of animal welfare facilities and looked at the idea of biomorphic architecture for instance. In the end we settled on something we believe is an honest, open expression rather than adopting the over-sized animal sculptures, or novelty form. Everyone agreed that the architecture should define the centre and contribute towards its credentials and so it is very purpose designed rather than clever form that then shoehorned in floor-space.



Low, wide and handsome, the facility sets up specific rhythms with glazing as the key informer.





Above

Resembling the prow of a ship, the building's south-west corner provides for the quieter clinic and treatment area.

Right

Viridian's SuperBlue™ glazing echoes the RSPCA's distinctive brand while ensuring a cool outlook for staff and visitors.



“IT WASN’T TO READ ANYTHING LIKE A COMMERCIAL OFFICE BUILDING, BUT AS A PUBLIC INSTITUTION AND A REFLECTION OF WHAT TAKES PLACE WITHIN.”

Barbara Bamford,
Bamford Architects

The role of building as billboard is obviously important when ‘visibility’ is almost transferable with ‘viability’.

That’s true. That branding and image is critical. It wasn’t to read anything like a commercial office building, but as a public institution and a reflection of what takes place within. It’s an opportunity to utilize the site and showcase the RSPCA’s activities on a very busy public arterial.

There’s a global trend towards a more enlightened treatment of animals and this project really reflects that shift in community views doesn’t it?

What helps to set this facility apart is that the dogs and cats have been moved indoors. That requires some complicated mechanical design. These places demand really efficient fresh air exchange because animal areas can be smelly. That’s something we’ve really addressed and virtually eliminated the odours that often occur in cramped or confined conditions where a large number of animals are housed. In terms of mechanical air change and circulation, it sits well above the code of practice for animal welfare and at a level required by the RSPCA.





An expansive, naturally illuminated visitor's area includes a cat adoption room stair-side below the new retail area.



RSPCA

freedom from fear and distress

freedom to express normal behaviour

freedom from pain, injury and disease

topu





Above and right
The animal clinic and reception area
with administration on upper levels.



High Visibility

Striving for that balance between animal welfare and commercial engagement seems to be a mutually supportive cause?

They are very complementary and you can see this in the expanded retail and café on site that are bright, attractive and engaging. None of that is at the expense of the animals, but rather part of the supporting financial and social structure that underpins the final goal of animal welfare. The new building clearly sets itself apart from older animal shelters and engages with those non-core animal welfare areas with dignity of key spaces and quality of finishes with the end being not about the retail but actually about animal welfare.

What was the standout test, or difficulty?

Our experience in healthcare projects was invaluable because many of the same issues and stringent standards needed to apply for infection control and circulation flows. It's a project every bit as complex as hospitals because of the stringent need for infection control, quarantine and the interface with people.

THE NEW BUILDING CLEARLY SETS ITSELF APART FROM OLDER ANIMAL SHELTERS AND ENGAGES WITH THOSE NON-CORE ANIMAL WELFARE AREAS WITH DIGNITY OF KEY SPACES AND QUALITY OF FINISHES WITH THE END BEING NOT ABOUT THE RETAIL BUT ACTUALLY ABOUT ANIMAL WELFARE.

Barbara Bamford,
Bamford Architects

And the stand-out opportunity?

For us it was a great opportunity because the brief was to consolidate a pile of functions out of three disparate buildings into a new building with a singular architectural expression.

Right

Main staircase on north-east corner featuring SuperBlue™ draws sunlight without heat and connects admin. areas.



What about design efficiency?

Planning a comprehensive animal welfare centre is complex; its functions include administration areas for both permanent staff and the large body of volunteer workers, animal day care, shelter, clinics, training and retail. That meant we had to weigh up such matters as the degree of privacy required, floor area, spatial relationship and so on while always working to a fairly lean budget. In terms of design efficiency the main street elevation faces south and this allowed us to be fairly open in our expression to the street and passing traffic.

Do you have a design highlight?

Part of the brief is to consider the celebratory process of pet acquisition or happy reunion with a pet in care, but there's also the tremendously sad part of loss and death. Designing for that range of emotions was a challenge and constraint to deal with the multiple streams of people and emotions that are so much a part of such a place. Hopefully we've achieved that appropriate balance that not only functions well, but feels right.

You're glazing program really seems to reflect that interplay between celebration and need for privacy.

Yes it does. The glazing at the main entry sweeps down as a diagonal and meets the floor at the clinic waiting area and opens up in the more public area. If there's a big section of glazing, then that's where you want the views and it's a public area. In other areas such as the clinic it's quite constrained.

Were there serendipitous moments during the process that informed the result, or led to the solution?

With a building of this sort of complexity you don't think 'oh, this should resemble a kidney bean'. We were very open to opportunities; for example, nowhere in the brief were we asked to design a cat colony that faces onto the staircase. Its location results from the construction staging and functional planning. We ended up glazing it and this became the adoption space for the more robust and gregarious cats to be put on show. As it turns out it has become one of the RSPCA's favourite spaces.

What feedback have you received, if not from pets, then their owners and staff?

Well interestingly we can extrapolate how the animals feel about the place. The dogs are much quieter now than in their previous accommodation and that's a very good sign. It's certainly way less smelly and that makes a difference because dogs, cats and small animals don't want the odour of other stressed animals. The adoption rate has also gone up significantly because the animals are indoors and better showcased in that climate-controlled airspace.

What about the upper levels of glazing?

At the higher level of the administration buildings, EVantage™ SuperBlue glass is used less for transparency than as branding gesture. It also provides a degree of privacy. In the dog adoption and dog day care areas below the administration area EVantage Grey is used mainly for thermal performance. We could have used clear glass, but it can be confronting for the dogs when visitors continually tap on the glass. People can still see what's going on, but it's slightly obscured for pet welfare. Of an evening, passing traffic get good views of animal training or exhibitions. In the foyer area the big geometric window and display cases have high transparency showcasing retail and campaign displays, in sensitive areas – the clinic for instance is potentially sensitive – translucent glazing ensures natural light and privacy.

Any other assistance from Viridian?

There was quite a bit of research and discussion about how we could precisely match glass colour. Getting samples on site for our various colours and transparencies was invaluable.

What was the most rewarding aspect of using glass on such a project?

We layered it just like clothing for comfort and specific needs. There's no doubt Viridian's SuperBlue™ is a key here and being present to watch its installation was tremendously satisfying. The day it went in we just knew immediately how perfect it was for this application. We had confidence that it would work well and we weren't disappointed. It really produces a seamless link for the whole RSPCA brand.

Credits

Project

RSPCA HQ,
Burwood East, Melbourne

Architect

Bamford Architects

Design Team

Barbara Bamford
Rebecca Wood
Vanja Joffer
Tony Parker
Sajid Khalfe
Marijke Davey

Builder

Buxton

Structural Engineer

Robert Bird Group

Services Engineer

BRT Consulting

Glazier

AGI
(Aluminium & Glass
Industries)

Principal Glass Provider

Viridian

Principal Glazing

ComfortPlus™
Seraphic™ Standard
EVantage™ Grey
EVantage™ SuperBlue
EnergyTech™
VTough™ Clear

Project Cost

\$18.5 Million

Right

East elevation reveals dog training area clad in Evantage™ Grey with offices and major staircase above shielded by SuperBlue™.



High Visibility



CORE PRODUCTS



ENERGY



NOISE



CLEAR VISION



DECORATIVE



BUSHFIRE




STRUCTURAL



STORM



SECURITY



COOL POOL

SET IN AN HISTORIC PRECINCT, THE NEW
STRUCTURE CONNECTS EFFORTLESSLY
WITH ITS SURROUNDS, IN NO SMALL PART
DUE TO A REMARKABLE TRANSPARENCY.

Aqualink, Box Hill, Melbourne

Architect:

Williams Ross Architects

Principal Glazing Resource:

Viridian ComfortPlus™ Clear, EnergyTech™ Clear,
VLam Hush™ Clear, VLam Translucent™

Images & Text:

Peter Hyatt & Jennifer Hyatt

One hundred and eight years ago a disused brickworks quarry in Melbourne's Surrey Park, Box Hill was filled with water to become a district oasis. During its peak popularity, crowds of up to 3,000 converged on the 100 by 90 metre water-hole to cool off or meet under the leafy glade of eucalypts and pines. The old waterhole hosted endless festivities including swimming carnivals during the Edwardian era. In the 1930s, with an expanding population, a public swimming pool was constructed around 100 metres to the east. By the 1970s greater creature comforts demanded an enclosed swimming pool adjacent to the outdoor pool. A more complete suite of leisure facilities was updated in the mid-1980s.

The latest \$30 million update is such a wholesale makeover that only the awkward triangular footprint of the previous complex is recognizable. The new centre, for the City of Whitehorse, would surely amaze the Edwardians drawn to the area's simple bucolic charms.

A sophisticated ratepayer base with higher leisure expectations was reason enough to overhaul the dark and outdated '80s version to meet changing demands. Located just metres from the original water-hole and beautifully integrated into Surrey Park, the Aqualink Box Hill thinks big, yet retains a lively human scale.

Glass, water, landscape and historic counterpoint all come together in a celebration of leisure, fitness and well-being.

Gray Barton, project director of Williams Ross Architects discusses the design of a facility grounded in a long tradition of water-sport and play.

How did the history of site influence or shape your approach?

While it didn't shape our approach in a formal sense there are important connections right across the site of the old and the new. The idea of connecting with the historic diving pools and later 1930s facility meant we leap-frogged that potted history from water holes to Edwardian pools because water has been such a crucial part of this area for so long.



Below

VLam Hush™ glass between the main pool and warm water pool/sauna provides a vital connection with acoustic barrier.





Left
North-east elevation between indoor and outdoor 25m. training pool.

Below
Operable circular vents help maintain patron comfort.

Right
Whitehorse Diving Club members' practice session.





Cool Pool







Above
Clear glass balustrades
provide clarity of vision.

Top Right
Original Surrey Park
waterhole circa 1910.

Right
Café/lounge.



Cool Pool

MATERIALS ARE THE VOCABULARY TO CO
STORY AND GLASS DEFINITELY HELPS T
STORY HERE BY REVEALING BOTH THE ST
AND THE INTERNAL/EXTERNAL ENVIRO

Gray Barton,
Williams Ross Architects



CONVEY THE
TELL THE
STRUCTURE
ONMENT.



What's the biggest challenge and opportunity with such a large, multi-purpose complex?

We felt there were really two issues; the functional agenda and understanding of site. At it's most basic level, that's it. Those two needed to be resolved and then brought together seamlessly. That's the beginning of finding the answers to such a project. We had no desire to shoehorn in a particular form. It's a question of a functional sequence of spaces and events and bringing those together as a special experience for the visitor/user.

How does your choice of materials influence the way you explored solutions?

The palette of materials is integral to a convincing sequence of spaces and for that unfolding story to become something of a book. We wanted visitors and staff to be conscious of the structure. Materials are the vocabulary to convey the story and glass definitely helps tell the story here by revealing both the structure and the internal/external environment.

Architecture is sometimes loud in its search for an identity, or statement. This is a large building, but it's really quite restrained.

We've often said our buildings are a setting for their activity rather than the show-stopper in themselves.

How do you layer design from the masterplan right down through to those almost invisible details?

It's very much like designing a city, community or suburb. You want the result to be vibrant and that requires a confluence of energy and activity rather than activities occurring in parallel or isolation. This project is campus-like, encouraging informal circulation. It's important that visitors easily find their way around and throughout the activities and have the opportunity to experience a stimulating range of visual and social connections.



Above
Gymnasium and main entrance reveal visual engagement.

Is it an especially Australian design response to absorb views of the landscape into the pool area and upstairs in the gymnasium and exercise rooms rather than sealing away occupants?

I'm not sure if it was any love of the outdoors so much as an opportunity to connect with the beautiful parkland surrounds. We paid particular attention to building orientation and placement of windows. The internal connections were also critical as are the borrowed views that lead to spaces beyond those. There are framed views to the park for instance and from the gymnasium a feature window to the old waterhole.

Was there the experience of a project where you said 'yes, this is the critical consideration to the understanding of what makes these facilities really tick?'

The Monash Aquatic Centre in Waverly, Melbourne (2001) helped us realize what could be achieved with such facilities. That project has such a strong shop-front presence to the main road and really explains itself to passers-by. It satisfied all of the performance and functional requirements in a very elegant way. That was something we perhaps hadn't fully had the opportunity to fully grasp until then. That provided us with a confidence and expertise to resolve projects of this sort of complexity.

It's an age in which you can be much more emboldened with technology. Your glazing for instance would never have worked until more recently because the technology hadn't caught up to the ideas of architects and their clients.

That's true. There's certainly a diversity of products available that are liberating and, ironically, sometimes confusing. It's really about matching the product to a need. Certainly the windows beyond the immediate pool have high performance glass. Many of the usual concerns about solar performance and thermal

separation have become far more challenging, but on this project glass selection for the aquatic areas involved a counter-intuitive approach. It is unlike most buildings where code requires limiting solar heat gain. For a pool hall though you don't need that limit. It's actually a benefit. You're always trying to maintain the internal temperature at a comfortable level and that means solar heat gain is a benefit all-year-round and so we were able to seek dispensation from the normal code requirements to take a far simpler approach. That makes a huge difference with cost and design flexibility.

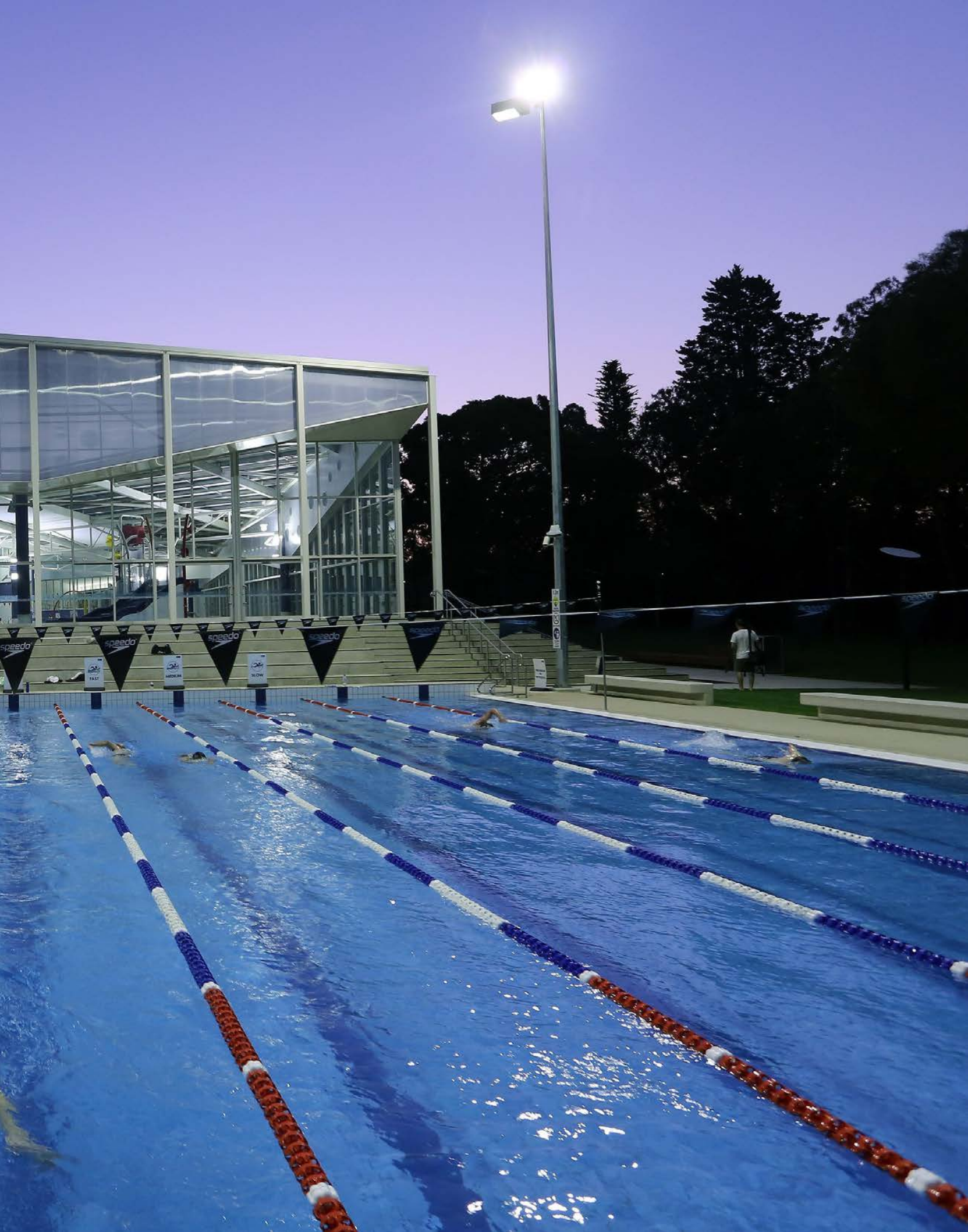
The best sustainability solutions are presumably intrinsic rather than after-thoughts or add-ons?

It's an environment with real opportunities for energy reduction and water saving targets with recent advances in innovative sustainable aquatic design. Initiatives such as heat and electrical power from on site co-generation, efficient pre-coat pool water filtration, highly insulated and fully sealed thermal envelopes, and new air handling control systems are integrated into the new building. These initiatives combine to significantly reduce water loss and condensation, lower evaporation rates, reduce energy demand for air and water, and improve the air and water quality for what is leading practice in sustainable design for a sports and recreation facility in Australia.

It's quite restrained externally and largely reserves the wow factor for the inside.

The wow factor for us was always to be most fully experienced inside. This really comes back to our emphasis around the experience rather than appearance. Of course there is the experience of the approach, but the other important one is that hour, or hour and a half, in the pool hall, gym or exercise class. You divide up the money and direct it where it has sustained and greatest impact.





It could have resembled something from Las Vegas that fell away behind front of house, but here the quality is maintained.

That's very true. The aquatic environment is very demanding and aggressive and it has to stand the test of time for performance and durability so longevity is certainly on your mind when designing such places where quality can often be a quiet factor.

You have two main entrances – east and west. That might provide options for patrons, but presumably doubles the trouble in cost and trying to establish circulation. You've turned a potential problem into something that works well.

The dual entry gave us an opportunity to really make something of that space and transition zone for retail, meeting and a whole airiness to that double height volume and so there is a sense of generosity – and light.

It also helps visitors to map their way upon entry.

A lower ceiling would mean reduced daylight penetration. There are a variety of those key light sources that result in a different but always naturally illuminated feeling am. or pm.

Why did you choose Viridan VLam Hush™ Clear between the warm water pools/ sauna and the main indoor pool arena?

The warm water pools are really about a calm, quite serene environment yet at the same time it can't be so removed that users feel they have been placed out the back and in some way relegated. It's definitely designed as a calm area. Glass provides a wonderful balance of privacy yet connectedness to the landscaped lawn area to the west and to the main pool hall to the east. Because of the often busy and noisy main pool area we used VLam Hush™ Clear to suppress that audible intrusion and achieve the level of calm needed for that area.



GLAZING ALLOWED US TO THREAD TOGETHER THOSE KEY SPACES AND IMPORTANTLY TO CREATE A CONVINCING FORM.

Gray Barton,
Williams Ross Architects

Glazing in wet areas can be hazardous. How did you handle that issue?

There are physical separations with the actual water-body. There's always enough indication with the mullions, transoms, or glazing strips. From a purely safety point of view it's generally toughened and much of it laminated. With it so close to water you can't afford to have broken glass in the water body. The glass balustrades solve the problem of unobstructed sight lines for life-guards and yet we're required to have physical barriers between significantly different depths of water for instance.

What key qualities did you seek from glass?

From our very first site visit we knew we had to put forward a concept of high visibility into and throughout the building. Being able to 'read' the building is very important. Obviously we wanted the physically accessible result, but visual access is central to that. Glazing allowed us to thread together those key spaces and importantly to create a convincing form. It also provides the void between many of the solid elements most notably at ground level.

Were you tempted to specify the cheapest possible glass?

Our client the local council, can be acknowledged for its commitment to a quality outcome and making sure that this building performs at a very high level for many years to come. What appears to be the cheapest usually isn't in the longer term.

What else appealed about Viridian glass?

They provide a comprehensive range of product options. They meet our expectations with regard to material qualities. While we can't always demand a builder use its products we detail them to performance requirements that become pretty compelling.

Is there an underlying philosophy that informs your work?

These projects require an extraordinary degree of consideration and as an architect you want that to directly influence the experience of users and staff. You want to go beyond the safe and comfortable environment. The pleasure and enjoyment of the experience should be a part of why, as an architect, you do your job.

Credits

Project

Aqualink Box Hill, Melbourne

Architect

Williams Ross Architects

Builder

Cockram Construction

Structural Engineer

Irwinconsult

ESD Consultant/Energy Rater

Wayne Floyd

Glazier

IND Windows

Principal Glass Provider

Viridian

Principal Glazing

Viridian ComfortPlus™ Clear,

EnergyTech™ Clear,

VLam Hush™ Clear,

VLam Translucent™

Project Cost

\$30 million

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
Wetherill Park (02) 9756 2100
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)

Albany (08) 9841 1622
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



Text & Photography

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

Graphic Design

Nexus Designs
www.nexusdesigns.com.au

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

Viridian 
New World Glass