



PROJECT

The General Havelock

LOCATION

162 Hutt Street, Adelaide, SA

ARCHITECT

Milne Architects –
Ken Milne and Lochlan Pellew

BUILDER

Structural Concepts Australia

GRAPHIC DESIGN

Prana Design Studios

GLAZING CONTRACTOR

Robertson's Glazing

PRINCIPAL GLASS SUPPLIER

Viridian

PRIMARY GLASS USED

Viridian 6mm ultra clear low iron
toughened glass

Viridian Seraphic glass in white,
chocolate, red and blue

RAISE YOUR GLASSES

Text – Samantha Senior
Photography – Steve Rendoulis

Established in 1862, the General Havelock, or “the Havey” as it is known to locals, has undergone a few facelifts over its lifetime. In the 1930s, like many establishments of its era, the bluestone Victorian hotel was made over with an Art Deco theme. Some 80 years later, it was the discovery of several of these long forgotten Art Deco jewels that inspired the direction of the hotel's latest refurbishment.

“We uncovered facade cladding in jade green Vitrolite glass (with black glass reveals) and a black terrazzo dado,” tells Ken Milne, Principal of Milne Architects. “These features had been concealed by years of paint and were a rewarding discovery. The building is State Heritage listed, so the decision to retain these features made sense and was encouraged by the State Heritage branch. In particular, the unique Vitrolite glass cladding motivated us to explore a greater use of glass internally.”



Indeed, a wide range of Viridian glass products are at the core of the two level building's new look interior, which continues the Art Deco theme with a modern twist.

"One of the major benefits of glass is the design freedom it offers," explains Ken. "It also provides a sense of depth which is something we were looking to achieve and, of course, it is durable and easy to maintain which is vital in a hotel environment."

Six millimetre clear toughened glass was used to create the decorative glass wall panels that line the ground floor bar. Together with Hellen from Prana Design Studios, Lochie and Ken designed an Art Deco style pattern that was digitally printed onto ultra clear film and backed onto the glass with a white vinyl.

"Deciding on the ideal pattern to use was largely a process of experimentation. In the end we decided on a small, fine motif. Using a small repeat pattern meant that if individual strips of film weren't lined up exactly it wouldn't be noticeable, however Robertson's Glazing did such a brilliant job that each panel was a perfect match!"

Another challenge was in mechanically fixing the glass to the walls to enable them to be removable. "Test drilling into the bluestone alerted us to the difficulty

in locating mechanical fixings that would exactly line up (due to the nature of the stone wall). The solution was to line the walls in 16mm MDF and mechanically fix the glass to the MDF," says Ken. "This caused some knock on effects, such as deeper reveals to heritage windows, but these were resolved with stainless steel linings providing an edging to the glass cladding plus added serviceability."

The removable nature of the glass panels means they can be easily replaced if necessary. Additionally, each panel is coded to allow for replacement panels to be computer cut to exact size. The panels can also be removed to allow a different digital film to be applied for an easy new look decor in the future.

With the hotel sitting under a huge balcony, brightening up the interior and reducing the perceived glare when looking out, were priorities. To this end, a hole was knocked through the middle of the building to create an atrium that provides a great wash of light to the ground floor. Lining the side of the void is a 10m high ground to roof wall, created from Viridian Seraphic glass in red. A light coloured bar made from glass and stainless steel also helps to brighten the space. The white vinyl backed glass is backlit with LED lights to illuminate the bar.

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Floor to ceiling columns clad in white Seraphic glass provide a further element of light. The idea that columns and lintels be expressed and rebuilt was driven by State Heritage's desire to incorporate long lost elements of the building.

"Unfortunately, previous owners had damaged the building, tearing down internal walls, removing stairs and fireplaces," explains Ken. "It was difficult to work out the original layout, however, we consulted with the Heritage Branch early in the process, which gave us some desired heritage elements for retention. As a result, the columns, beams and lintels represent walls that were long ago removed and now formed a vaulted grid that is a ceiling and lighting feature."

"Aluminium was used to create a suspended ceiling panel between the beams, and to produce a unique lighting feature. A computer cut leaf pattern in the red and brown ceiling panels backlit with spotlights, produce a dappled leaf pattern which hits the wall and columns."

A newly created grand staircase, featuring an intricate stainless steel balustrade, leads

up to the first floor. The space underneath the stairs is enclosed with ultra clear low iron vertical glass panels.

"The panels are backed with a red translucent film, behind which we have hung a series of feature pendant lights to create a lantern effect."

Moving upstairs, the creative approach to glass continues, but the space has its own distinct identity. "The brief from the client included instructions to make sure the first floor wasn't overlooked and for it to have a different feel to downstairs," tells Ken. "One of the most successful aspects of the design has been the transformation of the first floor, taking it from a 'poor cousin' to a standalone success. The space has a distinctly 'club' feel to it, yet is comfortable and appropriate during the day as well."

The centrepiece of the first floor is undoubtedly the black and white glass bar, featuring a 'falling leaves' pattern. The black bar top has white leaves, a theme repeated on adjacent columns, while the glass panels under the bar feature black leaves against an illuminated white background.

Floor to ceiling columns clad in white Seraphic glass provide a further element of light.



"We went through a number of prototypes, including different masking, painting and vinyl options, before settling on digitally printed ultra clear vinyl that was laminated to white vinyl and fixed to the back of the glass. The printed black film provides the blackout, while the white vinyl provides light penetration for the glowing leaves," says Ken. On one side, the bar is enclosed by cobalt blue transparent glass, while the back of the bar is clad in Viridian Seraphic glass in the same colour. "The translucent blue glass was used to create more space, but a side benefit is that it provides a lovely blue glow to the surrounding area, and a distinctly cocktail feel".

Contrasting the ground floor and first floor fireplaces provides a clear example of how Milne Architects have used the same materials to create two very different looks. Clad with chocolate Seraphic glass and featuring diamond 'stud' mirrors, the ground floor fireplace provides a modern Art Deco interpretation of a traditional fireplace. Upstairs, 10mm toughened glass panels

backed with a crocodile patterned film line three existing fireplaces, while overhead hang ornate swirling French mirrors.

"Creating two such different feels, not just with the fireplaces but the overall look of each floor, from the same material really highlights the design freedom provided by glass," says Ken. "There are lots of little delights throughout the hotel, but I particularly love the underside of the staircase with the filaments of light shining through from behind the glass."

From all accounts, Heritage authorities and the client are also thrilled with the finished result. "In the current economic client people are tending to spend less on social activities such as visiting the local pub, however, the owners of the new look General Havelock report that business is booming," says Ken. "The finished result is a credit to all involved. In particular, we worked closely with Robertson's Glazing and Structural Concepts, whose considerable support ensured the project's success."