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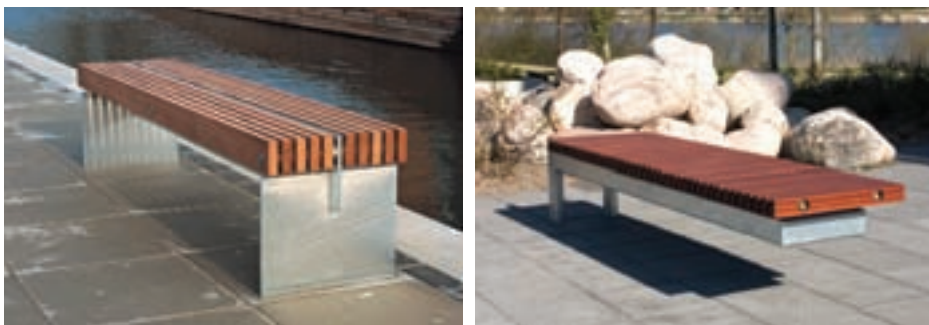
INSIDE:
PARK(ING)DAY
RE-BUILDING ACEH



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A growing international collective of designers and communities want us to look at car park spaces in a different way. **Amanda Pepe** explains the concept behind PARK(ing) Day.

Who said the carefully marked out spaces that line our streets and dominate the spaces under and around our city buildings were the sole property of motorised vehicles at rest? The concept of taking a car parking space and turning into a “people park” for a day originated in San Francisco in 2005 and is now an annual, worldwide event that inspires city dwellers everywhere to transform metered parking spots into temporary parks for the public good. PARK(ing) Day will be celebrated with the sprouting of random parks all over the city on Friday, September 17, the creative efforts of a collaborative group of businesses and designers.

In 2009, PARK(ing) Day saw the creation of 700 PARKs in 140 cities in 21 countries across six continents. Brisbane was the first Australian city to take part in that year with 50 PARKs across the CBD and six inner city suburbs. The concept is based on the idea that paying a parking meter is like “renting” a public space, and instead of parking a car, the person paying is at liberty to “park” whatever they want.

“Citizen activists around the globe turn parking spaces into mini-parks for a day to demonstrate the need for more urban green space,” explains the global website of PARK(ing) Day.

“The annual event is organised online,

but staged offline in dozens of cities on every continent around the world. It’s a demonstration of the power of social media and international collaborative activism... and a great way to have fun and relax. Paying the meter of a parking space enables one to lease precious urban real estate on a short-term basis. The PARK(ing) project was created to explore the the range of possible activities for this short-term lease, and to provoke a critical





GUERRILLA PARK(ING)

examination of the values that generate the form of urban public space.”

International PARK(ing) Day is an “open-source” project. Rebar, the originators of the concept, created a “how to” manual that helps inspire individuals and groups around the world to instigate their own creative parking spot.

Adelaide PARK(ing) Day (APD) is being coordinated by a volunteer group of designers across all disciplines including urban designers, planners, architects and landscape architects. Adelaide’s coordinating group is supported by the Australian Institute of Landscape Architects (AIA), New Architects Group (NAG) of the Architects Institute of Australia, Young Designers Group of the Planning Institute of Australia (PIA) and the Design Institute of Australia (DIA)

Adelaide PARK(ing) Day co-coordinator Sky Allen said PARKs are surprising, fun additions to the everyday street environment, and powerful symbols of communities wanting to improve urban quality. “PARK(ing) Day is an opportunity for Adelaide’s designers to create something unexpected and fun for the public that encourages interaction between people, building public life in our city,” she said.

“Transforming car parking spaces into people parks prompts us all to rethink the everyday and consider other possibilities for our streets and our city. Design offices Woodhead, HASSELL and Enoki were the first to sign up and we are hoping to have at least ten different parks popping up across the CBD on September 17.”

The organising committee is planning

to publicise the locations of the various parks on the day so city workers can show their support by visiting the impromptu parks at some point during the day.

“We hope people will mark the date in their diaries, grab friends and colleagues and explore the city streets to see how everyday spaces have been transformed,” Sky Allen said.

Design, creative and community organisations interested in creating a PARK are encouraged to visit www.adelaideparkingday.com to learn more and register.

Members of the public can participate by visiting the PARKs across the CBD on Friday, September 17. Visit www.adelaideparkingday.com to learn more, join the mailing list, and view the PARK(ing) Day Trail Map.



PARK(ing) Day

The Adelaide Review is partnering with Adelaide PARK(ing) Day to create an online People’s Choice Award for the most popular PARK. Online voting will be open from 8am to 5pm on September 17 at www.adelaideparkingday.com.

The winning installation will be presented with an award and an Adelaide Review reader will be randomly selected from the voters for that installation and win a three pack of premium South Australian wines from the 2009/10 Hot 100.



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TWO HEADS ARE BETTER....

The Design Institute of Australia (SA) has elected two co-presidents and a vice president to work on raising both awareness and the benchmark of good design in South Australia.

Co-president Dean Jones, Retail Design Manager, Colonial First State Global Asset Management is keen to use the position to raise awareness of design in a modern context. "I want to contribute to providing a greater awareness in the wider South Australian community of the value of design. There is a need to prove the craft is not just a 20th century anachronism. Good design is being used by corporate leaders such as Apple, Holden and even McDonald's here in Australia who are clearly understanding the worth of good design and can prove that good business arises from a design-centric process. Design provides a key role in innovation so that one is more competitive and profitable. A greater awareness of design also fosters a richer social and cultural experience," he said.

Joining Jones in the co-president role is Andrew Whittaker, a founding Partner of Fingo, an Adelaide-based Industrial Design consultancy.

"There are many world class products being developed right here in Adelaide by the local design community. I think most people would be surprised to know that many of the products we use each day including office furniture, domestic ovens, lighting, irrigation, automotive, medical and sporting products, may well be being developed 'just around the corner'. My goal is to increase the awareness of good design by local designers who are well trained and experienced in product design.



Whether made here or offshore, the imperative is that the intellectual property (and a majority of the profits) are created and retained here in SA," he said.

Trained in Industrial Design at UniSA, Andrew has spent most of his professional career working in design consultancies, including an eight-month stint in Milan at Design Continuum. Andrew has been a lecturer at UniSA where he also completed his Master of Design in 1998.

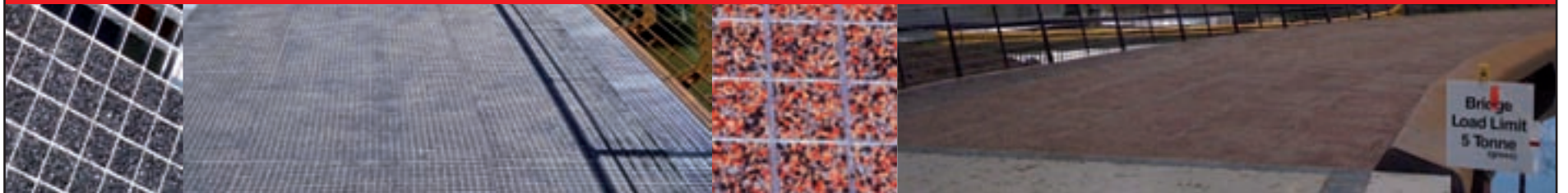
Now a fellow and a national director of the DIA, he has been an active member of the DIA for the past 20 years and co-president of the DIA (SA) for the past three years.

In the role of vice president, Simon Dodd, an associate at Woodhead, has more than ten years experience in the design industry as a practising interior designer. He is an active member of the Adelaide design industry with a primary focus on the field of workplace design and sustainability. He hopes to maintain the strong connection between the design industry and the Institute and voice the needs and desires of its members. "I believe in educating the greater community in the many benefits of design and engaging with design professionals across all disciplines to produce outstanding outcomes – it's not a question of having no design, more a question of whether it's good or bad," he said.



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How long it takes before a sense of the community returns is difficult to say.

"We started constructing temporary structures immediately after the tsunami in February, then permanent houses in May 2005. We completed everything by 2007.

"We were the first organisation that delivered 3300 houses to the people in an official ceremony. We actually outpaced every other organisation," recalled Kusumawijaya.

But, unsurprisingly, it is not an easy process.

"There are a lot of problems. One that comes to mind immediately is logistics. We're talking about building more than 150,000 houses at one time. That is why cooperation is very important. Then you have all the nations concerned with different things. Organisations interested only in giving food, organisations interested in building only mosques, or water supplies etc.

"We call our approach rebuilding community so we didn't build just houses but we rebuild the whole village, whatever there was before. Of course, in the process we try to rebuild the confidence of the people and their local organisations."

Once the people are rehoused and the villages begin to function once again, the work still continues, according to Kusumawijaya.

"After the rebuild our organisation maintained one or two people in Aceh to continue the work rebuilding community. That all stopped in 2009. Myself, I still returned to Aceh up to 2008 to do some monitoring work with organisations like Habitat for Humanity but our organisation stayed there until one year after we completed the physical reconstruction. You need more time to organise people to organise themselves.

"We had a great problem in acquiring timber. Basically every material is difficult but especially timber. There are new standards for timber. It was very tempting to take whatever we could get but we took great care in dealing directly with locals in Borneo to check they were legal. It is a great challenge. Also cement – you cannot store cement if you don't have a quality storehouse because the humidity in the area makes it harden. We had to make special arrangements with shops. We'd buy the cement direct from the factory and the shops stored it for us."

Deciding with the community what types of houses could be built after such a disaster was also a delicate and highly consultative process.

"There is always an expectation (that people will get what they had before) but we have to be realistic and also the government set certain guidelines so eventually survivors realised that they couldn't get exactly what they wanted – like they had before. I think they eventually understood that," he said. "We call our process 'people driven approach' and that means really hundreds of meetings."

This spirit of working together with the people allowed Kusumawijaya and his team to incorporate some recycled timbers and other materials in the rebuilding, saving waste and making the best use of the budget available.

"We had difficulty in getting the supply of timber so we talked about it openly this problem and somebody came up with this idea (of recycling)," he said. "It really shows how the people, when we taught them, showed a really strong initiative to sort out the timber. It was really an initiative that came out of a meeting. Participatory process means you are asking the aspirations of people but also for their contribution, even in terms of creativity."

Kusumawijaya is unsure what Australians will learn from his visit, but feels that sharing knowledge across national boundaries is never wasted.



"I will just tell our experience post-disaster in the reconstruction of Aceh. Certainly there are some things (that are) universal such as problems having to rebuild something in a very short time. I don't know how prone to disaster Australia is but for any area that is, it would be useful.

"In Aceh we experienced a lot of different architects coming from all countries to help and this knowledge will be useful for people who want to help others even if not in their own countries. This globalised solidarity will have to grow because natural disasters often cross boundaries. When we are talking about helping each other after a disaster, it's not just about one or two countries or developing countries."

Kusumawijaya has just completed his term with Jakarta Arts Council and has founded a new organisation called RUJAK Centre for Urban Studies in Jakarta.

"Basically we want to do research, capacity

building and focus on the new ecological age. We see this transition is not merely to survive climate change but actually to see that the opportunity exists to build a very different world. It is quite possible now to imagine cities and regions which are sustainable not only in terms of ecology, but socially and economically," he said.

He is also doing some architectural work renovating a very old building to become an arts centre in Bandung.

Kusumawijaya will join architect Benno Ramadian, Director of BRD-design who has been working with Nan Jombang Dance Company who lost their cultural centre in the 2009 Sumatran earthquake and Australian producer Kate Ben-Tovim in a forum for OzAsia exploring the reconstruction process in Sumatra and Aceh.

Free session. September 24, Space Theatre, 5.30pm.

In the aftermath of a natural disaster, how do you tackle the job of rebuilding? **Amanda Pepe** spoke to Indonesian architect Marco Kusumawijaya about his work in post-tsunami Aceh.

Marco Kusumawijaya is an architect and director of a newly formed centre for urban studies – RUJAK – which he describes as "dedicated to making Jakarta a sustainable metropolis by inviting people to share and connect ideas, practices, knowledge".

In September, he will visit Australia for the first time to share with local design professionals and the public his experience of rebuilding communities in Aceh following the devastating tsunami that left tens of thousands homeless.

Speaking on the phone from Jakarta, Kusumawijaya is clearly still proud of what his organisation achieved.

"After a disaster, the challenge is not just the physical reality," he said. "We need to encourage people to see themselves as survivors, not victims."

This is not only important for their emotional recovery but also because the practical needs of the situation mean that everyone physically able is needed to contribute to the rebuilding work.

"The number of families remains more or less the same but the total population is less. There is usually at least someone left from each family who can remember where houses were located, even if there is nothing left. The survivors have to agree to start again."



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WHAT'S ON IN SEPTEMBER

AUSTRALIAN INSTITUTE OF ARCHITECTURE (AIA) NATIONAL REFUEL SERIES – CLIMATE CHANGE ADAPTATION

When: Wednesday, September 1, 5.30 – 7.30 pm

Where: SA Chapter, 100 Flinders Street Adelaide

Cost: Member - \$ 47.00/
A+ member - \$ 43.00/
Non member - \$ 70.00

Event info: How does Climate Change affect design professionals?

How will architects deal with climate change adaptation issues?

What options and resources are available?

Peter St. Clair (PTW Architects, Sydney) will be examining the challenges and considerations architects face and discuss the approaches and strategies they can put into practice.

Bookings: Email sacpd@raia.com.au for registration form

Event info: judges will convene at the offices of ISIS to consider the entries in this year's awards.

The SA Design Awards categories include Object (industrial design, jewellery, furniture, ceramics/glass), Communication (graphics in advertising, labelling, interiors, exhibition), and Built Environment (interiors - retail, residential, commercial, institutional etc).

You can view entries and vote in The Adelaide Review People's Choice Awards next month.

Bookings: Ticket bookings will be open soon. Keep your eye on www.dia.org.au or contact Stephen Neal, Convenor sa_awards@dia.org.au

SPEEDMEET

When: September 2010 - date to be confirmed

Where: Looking for luxury city showroom accommodation - any takers out there?

Cost: \$20 non-members \$10 members and students

Event info: Annual meeting between students, and fellow designers to get the low down on the design industry as we know and experience it - with door prizes to be won! Drinks and nibbles provided.

Bookings: keep your eye on www.dia.org.au

UniSA City West campus Hawke Building level 5, 50-55 North Terrace, Adelaide.

Cost: AGDA members: \$15

Non-members: \$25

Students: free Kettlecorn and a softdrink included as part of the movie ticket cost.

Event info: *Typeface* focuses on a rural Midwestern museum and print shop where international artists meet retired craftsmen and together navigate the convergence of modern design and traditional technique. The Hamilton Wood Type Museum in rural Two Rivers, Wisconsin, a struggling industrial town on Lake Michigan about 90 minutes north of Milwaukee, houses over 1.5 million wood letterforms. Currently, these letters are not behind glass or partitions, but are instead organized and available for the layperson or artist to consider, hold, and if they attend a workshop, use for printing.

Bookings: by Tuesday 14 September to sa@agda.com.au

AUSTRALIAN INSTITUTE OF LANDSCAPE ARCHITECTURE (AILA) PARK(ING) DAY

When: 17th September

Where: At various locations around the Adelaide CBD

Cost: Free

Event info: www.adelaideparkingday.com
Bookings: Organisations can register a PARK location via the website. General public encouraged to visit the PARKS on the day. See website for a PARK(ing) Trail Map

AUSTRALIAN GRAPHIC DESIGNERS ASSOCIATION (AGDA)

TYPEFACE: A FILM BY JUSTINE NAGAN

When: Tuesday September 21, 2010 6.00pm for 6.30pm start

Where: Bradley Forum,



DIA LAMINEX GROUP SA DESIGN AWARDS - DESIGN KINGDOM

When: September 11, 2010

Where: ISIS Projects, Mezzanine Level, 182 Victoria Square, Adelaide

Who: To all those talented designers who have put their entries in - good luck!



MOVING WITH THE TIMES

Adelaide's longest standing architectural practice, JPE Design Studio, has relocated to purpose-built offices in Gilles St. The firm will celebrate its 160th birthday on 7th September in 2011 but has started the celebrations early with its recent move into the "Wave" building, a mixed use multi-storey development just off King William St in the city's southern corner. The fourth floor office space will double as a gallery and display area for local artists, designers, thinkers and students to display their work and to interact, according to Director Adrian Evans.

"We are an integrated design company incorporating architecture, landscape architecture, urban planning and interior design," he said. "We want to broaden the focus of our practice to encompass artists, designers, students and the community. The future is collaboration in design". Evans and fellow director Kaare Krokene see the

increase in technology and the sense of a "global neighbourhood" thanks to instant communication via Internet as benefiting design at a grass-roots level.

"The Internet has raised both skill levels and expectations in the community for good design," Evans said. "Our goal is to be the preeminent design practice in Adelaide. We seek to adopt the Bauhaus principle of meaningful collaboration with everyone who has input to a project, from artists to builders, engineers and the client."

The \$24.5 million "Wave" building, completed in November last year, along with the \$24 million "Edge", a commercial-only building which makes up the other section of the development is part of what Evans describes as his client's "dream" for the southern gateway of the city, a dream JPE is happy to be a part of. "We were given freedom by Adabco to design two outstanding buildings, one of them officially recognised as a Five Star Green Star rated and the other built to exactly the same strict requirements," he said, in line with the company's focus on sustainable development. The Wave building incorporates a pool deck and four luxury apartments with views over the South Parklands that can never be built out. One is already occupied by the building owner and the most luxurious of the remaining penthouses is on the market for about \$6 million.

Evans is pleased with the appointment of Integrated Design Commissioner Timothy Horton to a role he sees as being "so valuable to design and to the community".

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CHARITY STARTS AT HOME

Karl Traeger, Regional Principal of local architectural firm Woodhead talks about a more coordinated approach to assisting communities in need.

Until recently Woodhead have had a relatively piecemeal approach to charity work and sponsorship. If Woodhead people were involved in using their skills in charitable work, it was motivated by individual passions and interests and usually occurred in a local context, focussed geographically within Woodhead's various offices around Australia and the world.

However, Woodhead now has a group of

people who are passionate about providing skills and financial support to the communities that have survived natural and political disasters. Over the past year, our group has conducted discussions with Architects Without Frontiers to explore the most effective and appropriate ways Woodhead can contribute to rebuilding disaster-stricken communities. Our group is driven by a desire to leverage the power of our whole group and develop the sporadic work of individuals into a coordinated group effort. We believe the best way forward is for Woodhead to collaborate with organisations already working in this field.

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