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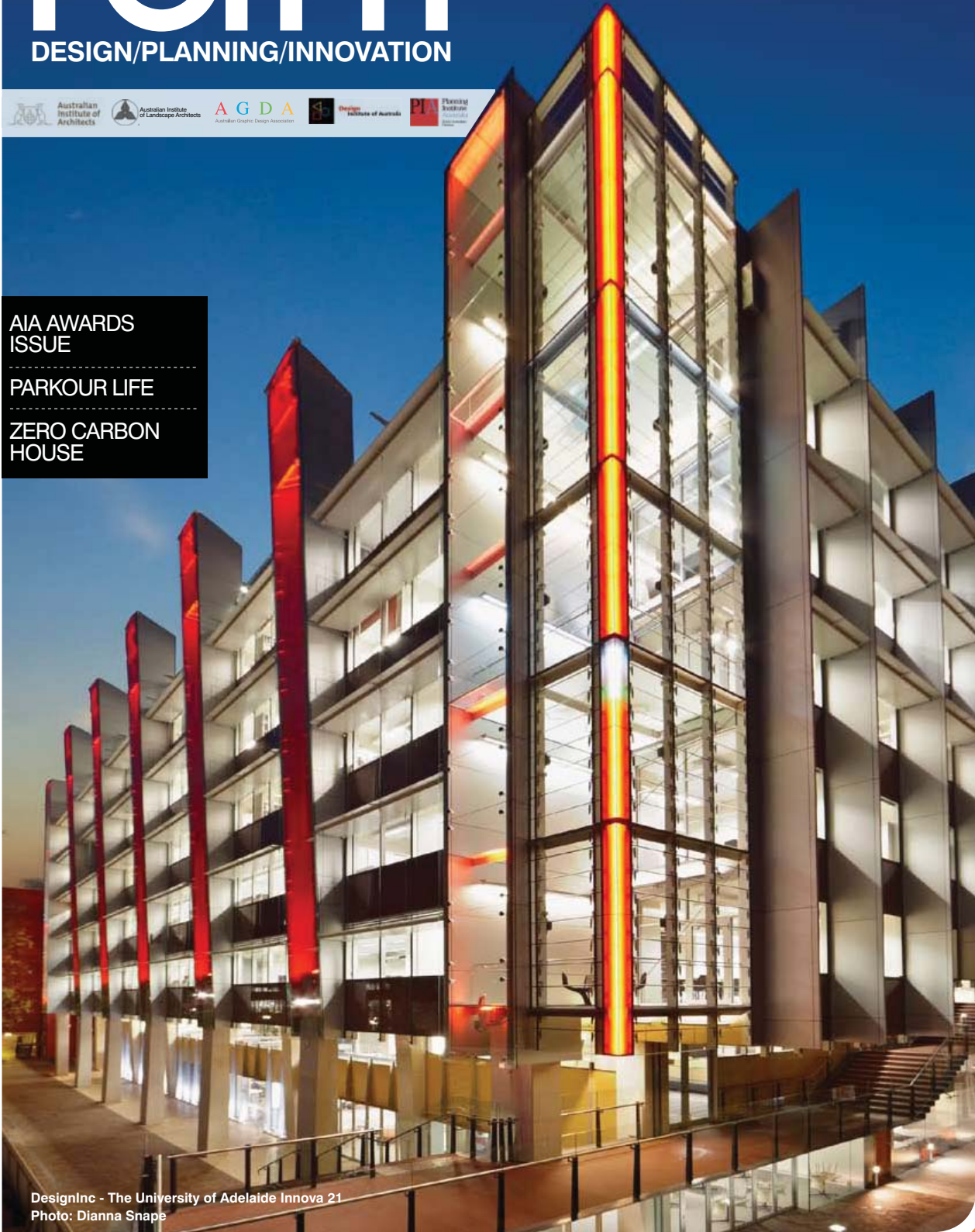
DESIGN/PLANNING/INNOVATION



AIA AWARDS  
ISSUE

PARKOUR LIFE

ZERO CARBON  
HOUSE



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Photo: Dianna Snape

HASSELL

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**Francesco Bonato**, Awards Director for this year's Australian Institute of Architects SA Chapter Awards unpacks the process behind the accolades.

The Australian Institute of Architects is the peak representative body for architects in Australia and the awards are arguably the premier event in the profession's calendar.

Now I could speak about the projects this year, but like all good architecture, the buildings should speak for themselves, so instead, I thought I would talk about the judging process.

Awards are often criticised as self-serving, sycophantic or riddled with nepotism. We certainly have been accused of all of these from time to time over the many years the awards program has been running, but in fact, the process is very rigorous.

The role of Awards Director is solely to oversee the conduct of the process, ensuring policy is not breached and probity is maintained.

The process is driven by national policy that guides each state on the conduct of the awards as each state's award winners make their way into the national awards process. Suffice to say, much has been said about our lack of success nationally and that is another topic!

So, to the process.

The underlying paradigm for the judging is a quasi-judicial process whereby a jury of peers review and generally visit each project entered into the awards.

Projects are grouped into categories to assist in making the judging process equitable across types. Like most things, juries are only as good as the sum of their parts. So how are jurors chosen?

Each year, jurors, who must be registered architects and members of the Institute, submit their CVs with regard to their experience.

A short list is chosen by the Awards Director in consultation with the Awards Taskforce and ultimately a jury is selected with the endorsement of the President and Chapter Council. In the case of South Australia, several juries are selected to broaden the expertise and minimise the workload, being a voluntary role. Consideration is given to expertise, gender, a range of ages and previous experience.

National policy is clear; jury members can only serve for three consecutive

years and jury chairs ideally should have had previous jury experience. Each jury is generally made up of four members including the Chair, three of which must be Architect members. In South Australia, as is the case in some other states, the fourth member of the jury is a guest.

The guest juror is chosen from a range of possibilities, including allied professionals (Interior or Landscape Architects), the media, government or allied industries (Property Developers or Builders). The object is to broaden the relevance of juries and bring perspective through alternate views. This can only be a healthy thing, making the process better grounded, more open and less esoteric. It must be said though, that the jury process is in camera. Each jury is independent and deliberations are confidential.

There has been talk of making presentations to juries public, such as is the case in Melbourne, but deliberations are in private, as is the case in our legal

system, remembering this is the paradigm for the awards process. Nonetheless, here in South Australia the obstacle to public jury presentations has been primarily one of limited resources.

Ultimately though, each jury is responsible under the direction of the Jury Chair, in handing down their decisions and the Awards Director and the Awards Taskforce has no role in the decision making process. National policy does give some guidance as to what is expected of juries, but in the end, juries cannot be compelled to give (or for that matter, not give) an award.

Sure, sometimes juries may not make the best or the most agreeable decisions. The process aims to mitigate these occurrences with the process undergoing constant review and improvement.

Cast your eyes over this year's awards and hopefully you will agree, the work that has been awarded is in fact worthy.



## NAMED AWARDS

### 1/ YALUMBA - SIGNATURE - CELLAR AND TANKS 11 & 12 GRIEVE GILLETT PTY LTD

#### The Robert Dickson Award for Interior Architecture

This new release has been aged for decades in the bowels of Yalumba Cellars to celebrate 160 years of winemaking. The client's brief was to create a flagship dining and wine tasting areas within the subterranean fabric of their state listed heritage building.

Grieve Gillett have considered and applied Yalumba's ethos of tradition and innovation with a considered retention and a celebration of existing heritage qualities. The master touch of an experienced design hand can be felt with a celebratory juxtaposition between the sophistication of the new and the industrial feel of the old.

Staff saw a dirty concrete tank. The architects saw an intimate space to share the Signature Series from Yalumba. The jury had no hesitation in awarding this project.

### 2/ CMI TOYOTA - MATTHEWS ARCHITECTS The Keith Neighbour Award for Commercial Architecture

The project aimed to change the culture of the business and the customer experience. This was a significant ambition which, has been successfully executed. A non-hierarchical experience has been created for staff and this is legible for the customer. The full "car" experience is on view for the customer. The showroom is non-threatening, the exposed workshop expresses a great sense of comfort and customer trust and all staff are passively available to the customer. The internal spatial experience is multi-layered and maximised the opportunities to create dynamic relationships, which enhance the customer experience. The experience is tied together through the location of the "lounge" which links showroom, workshops and sales in one multipurpose space. This building is now a suitable visual representation of what is a very successful brand.

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**3/ 16R - BB ARCHITECTS**  
 The John S Chappel Award  
 For Residential Architecture, Houses

16R, a single bedroom addition to 1 of 13 State Heritage listed cottages in the west end of Adelaide, was presented as a sort of experiment of ideas on how to integrate new architecture into an old setting. An experiment the jury believes to be successful.

From the street front, the addition is barely noticeable however from the laneway the two storey dwelling expresses itself through a mixed composition of form and cladding materials.

Internally, the architect as client and occupant has created a larger than expected space, through open plan design and high levels of natural light.

The design of 16R has clearly evolved from its site constraints through to its construction phase, to create a unique and successful example of city living.

**4/ ANZAC HALL AND PIPER PAVILION - WALTER BROOKE & ASSOCIATES**

The David Saunders Award for Heritage

Anzac Pavilion was designed by Jack McConnell and incorporates excess façade panels from the original David Jones building. Originally built as an assembly hall and performance space for PAC, but it had become underutilised due to its dated appearance and infrastructure and limited foyer capacity.

A key aspect of the project is the provision of a new glazed pavilion to the east. This can function as a foyer space to the existing building as well as an independent activity space and, in conjunction with the broad covered terrace, a viewing area over the oval.

The two pavilions relate externally and internally, creating a harmonious whole. The solidity of the existing Anzac Pavilion, suited to its theatre function, is counterpointed by the transparency of the addition.

The result is elegant and restrained, providing PAC with an exciting, flexible, fit for purpose facility, while strengthening the School's impressive collection of notable buildings.

**5/ CARITAS COLLEGE JUNIOR SCHOOL EXTERNAL COVERED AREA - TRIDENTE ARCHITECTS**

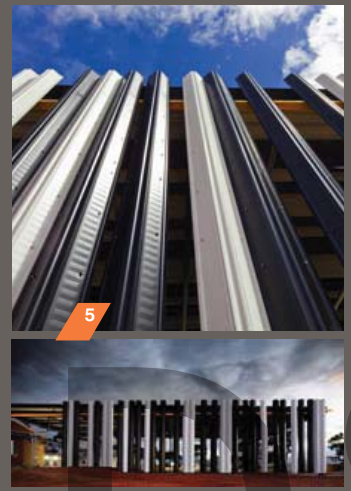
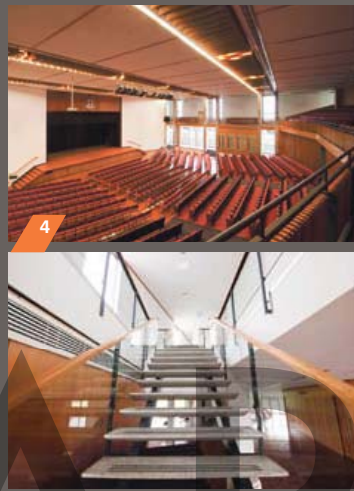
The Jack McConnell Award for Public Architecture

The new external covered area at Port Augusta's Caritas College is a remarkable blend of the pragmatic and the poetic, meeting a practical need but also creating a new identity for the school and a striking new landmark for the town.

The architects have challenged a relatively prosaic brief in the context of a modest budget, tight timeframe, specific site conditions and a unique landscape to deliver a highly creative solution, exceeding all expectations.

By day the shelter's scale and form, coupled with a sophisticated play of colour, light and shadow, give it a powerful presence and a peculiarly appropriate sense of place in the vast landscape of the lower Flinders Ranges.

At night, imaginative lighting invests it with luminous, ethereal qualities.



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# snap, crackle and speak

Thursday, July 21 2011



## Breakfast with Brian

The Design Institute of Australia (SA Branch) is hosting its second Snap, Crackle and Speak breakfast this month. The Branch is pleased to announce JamFactory CEO and creative director Brian Parkes as guest speaker.

Presenting alongside Brian is JamFactory metal design studio creative director Christian Hall.

Snap, Crackle and Speak is on Thursday, July 21 at 7.15am at Caffè Amore, 162-170 Pulteney Street. Be sure to book your tickets at [www.trybooking.com/dec](http://www.trybooking.com/dec)



For more events by the Branch visit the website at [dia.org.au/sa](http://dia.org.au/sa)

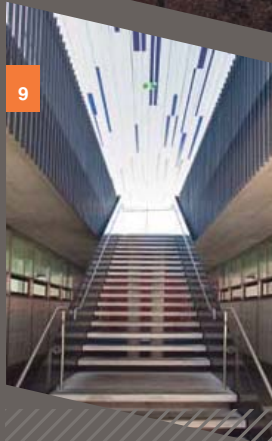
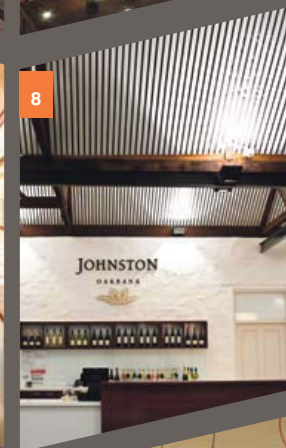
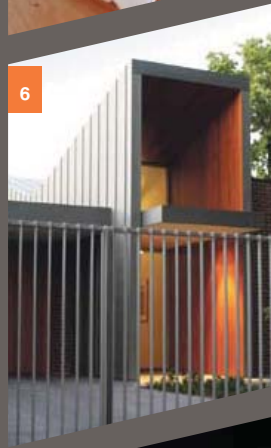
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### WHITER SHADE OF PALE

Commenting on colour schemes from this year's Awards and the year to date, Tim Saunders, State Sales Manager for Solver Paints and The Wattyl Group said white seems to be the choice 'du jour'.

"The bulk of our colour requests have been out of our whites colour range. Colours such as Whitetone, Misty White and Designer White are colours that are just off white with a touch of warmth, and have been amongst our most popular," he said.

"Other cooler white colours, which have also seemed to be popular are colours like Snow White, First Snow and Slightly."

He also noted that rich, darker colours like Volcanic Ash, Caribou and Steel Dust that tone well with natural materials such as stone are also requested regularly.



### HOST WITH THE MOST

This year's architecture awards ceremony was once again given a dose of youth and levity thanks to host Sam Jayaseelan.

Noted not only for his architectural prowess, but also for his daring hairstyles and purple shoes, Sam Jayaseelan's story is as interesting as his dress sense. Born in Sri Lanka in 1974, he emigrated to Australia with his family aged 3 months.

Initially, he pursued a career in dentistry with great success but he was keen to do something that stimulated his creativity and so began studying Architecture at UniSA. In 2009, he was the School representative for SONA, the Student Organised Network for Architecture and was also co-hosting the breakfast show on Life FM. The AIA Awards committee felt this was more than enough to qualify him as an MC and he has been on the podium ever since. Following this year's awards, Sam announced his future employment with leading architectural firm HASSELL.

You can follow Sam on <http://twitter.com/dayaal>. We do.

- 1/ MAX PRITCHARD ARCHITECT  
Fairway House  
Residential Architecture
- 2/ BB ARCHITECTS - 16R  
Small Project Architecture
- 3/ GRIEVE GILLETT PTY LTD  
South Australian Museum  
Biodiversity Gallery  
Collaborative Design
- 4/ DESIGNINC  
The University of Adelaide Innova 21  
Sustainable Architecture
- 5/ SWANBURY PENGLASE  
Pavilion No. 4  
Small Project Architecture
- 6/ CON BASTIRAS ARCHITECT  
Hyde Park House  
Residential Architecture
- 7/ ENERGY ARCHITECTURE  
Christies Beach High School  
Environmental Learning Centre  
Sustainable Architecture
- 8/ DASH ARCHITECTS  
Oakbank Brewery Development (Stage 1)  
Heritage
- 9/ TRIDENTE ARCHITECTS  
Sacred Heart Senior College  
Marcellin Learning Centre  
Public Architecture
- 10/ HASSELL & COX  
Adelaide Oval Western  
Grandstand Development  
Public Architecture
- 11/ SCHOLZ VINALL  
3 on 300  
Residential Architecture
- 12/ JPE DESIGN STUDIO PTY LTD  
JPE Design Studio  
Interior Architecture

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BB ARCHITECTS - 16R

**THE ADELAIDE CITY COUNCIL'S ADELAIDE PRIZE**  
Commendation  
DESIGNINC - The Wave & The Edge

**ARCHICENTRE ALTERATIONS & ADDITIONS AWARD**  
SWANBURY PENGLASE - Pavilion No. 4

**ENDURING ARCHITECTS AWARD**  
GUY MARON ARCHITECT  
Regency Park College of TAFE

**SIR JAMES IRWIN PRESIDENTS MEDAL**  
THE INTEGRATED DESIGN COMMISSION SA

**EMERGING ARCHITECTS PRIZE**  
SEAN HUMPHRIES

- DESIGN INC  
The University of Adelaide Innova 21  
Public Architecture
- ENERGY ARCHITECTURE  
Parkside House Sustainability  
Sustainable Architecture
- GRIEVE GILLETT PTY LTD  
Flinders University School of Medicine  
Public Architecture
- HAMES SHARLEY  
Public Trustee  
Interior Architecture
- JOHN ADAM ARCHITECT  
Kane Residence  
Residential Architecture
- MATTHEWS ARCHITECTS  
Strangways Terrace  
Residential Architecture
- STUDIO NINE  
Terrace 62  
Residential Architecture
- TECTVS  
Morgan Shack  
Residential Architecture
- TROPPO ARCHITECTS SA  
Invaritji Affordable Ecohousing Project  
Sustainable Architecture
- TROPPO ARCHITECTS SA  
Invaritji Affordable Ecohousing Project  
Residential Architecture - Multiple Housing



# 2011

## SOUTH AUSTRALIAN ARCHITECTURE AWARDS

The Australian Institute of Architects congratulates this years state winners.  
To see who won, visit [voice.architecture.com.au](http://voice.architecture.com.au)

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# Voice of the people

The votes are in and the winner has been announced. The most popular residential project according to the public this year is 16R, an eclectic home for one tucked into the city's historic west end.

BB Architects, David Brown and Mark Butcher, took on a tiny space behind their heritage offices and created a modern pad that seems to "float" amidst the established red brick row houses and new apartment blocks, making the most of prism views over the city.

David Brown, who lives in the property, was quick to thank their supporters in the project which presented many challenges along the way.

"Especially Christine Burton and Mark Butcher for underwriting the project, Neil Rees and Wedgewood Constructions for their attention to detail and patience with the architect, all the consultants and trades people involved and our neighbors for putting up with all the building work.

"We are particularly pleased to win *The Adelaide Review* People's Choice Award for residential design. BB Architects believe strongly in the rejuvenation and redevelopment of heritage buildings, and we are happy to see our redevelopment of a listed State Heritage Place with a modern addition winning this award."

Grieve Gillett took out the People's Choice for Public Architecture for their Flinders University School of Medicine building. The light and modern design complements existing buildings and enhances pedestrian movement between the upper campus and the Flinders Medical Centre. Steve Grieve was thrilled with the award, saying, "It is affirmation that we are producing architecture of popular appeal."

## And the winner is... Helen Dubois of Heathpool

...who takes home the Eames Hang-It-All donated by Innerspace. The Eames Hang-It-All is not your average coat or hat rack. It's a useful piece of art. Originally designed for children, the Hang-It-All is now considered at home in places where adults work and play too.

Strong enough to hold a winter overcoat, laptop bag, or wet bath sheet, it's a cheerful piece that can brighten up a foyer, mud room, bedroom, kitchen, or bathroom.

The Hang-It-All looks good on the wall. The spidery wire frame is strong welded steel with a white powder coat finish that holds up well under daily use. The solid wood balls are different sizes and happy colors.

## NIGHT OF NIGHTS

Architects gathered en masse at the National Wine Centre to hear the results of the 2011 AIA Awards and partied on into the night to celebrate.



Victoria Sands and Danielle O'Dea



Elizabeth Warner and Sarah Thomas



Martin Childs, Sue Scott, Catriona Mckenzie, Gary Issacs and Michael Augello



The Adelaide Review People's Choice Architecture Awards – Residential Design 2011  
 The John S Chappel Award for Residential Architecture 2011  
 Small Project Architecture Award 2011  
 The 2011 Colorbond Award for Steel Architecture

Conservation  
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### ITALIA CERAMICS

The Italia Ceramics showroom showcases an extensive range of porcelain tiles sourced from all over the world. Extensive travels have meant that Italia Ceramics has some of the most unique and high quality porcelain tiles available in Australia, specifically chosen to meet the needs of architects, designers and builders. Every tile in the Italia Ceramics range has been selected based on a superior standard of quality and design features.



Wayne Dixon, Jodi Benveniste and Karl Meyer



### EMERGING ARCHITECT

Young architect

Sean Humphries took out the gong for best emerging architect at this year's AIA Awards. He speaks to *The Adelaide Review* about the future of his profession.

#### What's the architectural climate for emerging architects in 2011?

Emerging architects find themselves in exciting times. The architectural profession in South Australia has been thrust to the forefront of the public and political arena with the introduction of the IDC and now the implementation of the IDS. Invigorated and imbued with a new dynamism and sense of import, the profession is opening up. I believe this moment offers emerging architects unique opportunities to establish themselves and take leading roles in the evolution of Architecture in SA.

#### Are emerging architects inspired by the recent IDC initiative?

Certainly the younger architects that I have spoken with see it as a pivotal shift for the

role architecture plays in our built and unbuilt environments in SA. The IDC is the spearhead of a number of very promising initiatives that are re-forming and reshaping the relationships between the profession, government and the public. The potential for inspirational results is certainly noteworthy.

#### Will winning this prize open doors for you within the industry?

I like to think so... I like to think that it is something that will not only be acknowledged by my peers and employers but also be a point of distinction for potential clients. I believe that proving you are truly passionate about something is an admirable quality. I am lucky enough that my "something" happens to be my vocation.

#### Do you have any advice for other architecture graduates?

Get involved – be it in practice, with the universities, local government or the AIA. Getting involved and being proactive is a great way to both network and further your understanding of the complexities of the profession. These networks offer fantastic opportunities to connect with the architecture community, and offers a unique holistic perspective of the profession. I have certainly found it quite rewarding.



### PEOPLE'S CHOICE AWARD PUBLIC ARCHITECTURE – COMMENDATION Flinders University School of Medicine Grieve Gillett

"The Jury awards the Flinders University School of Medicine Building a Commendation in recognition of the skilful manner in which the Architects have turned constraints into opportunities to deliver a distinctive and well integrated addition to the campus." *Jury Citation.*



### THE ROBERT DICKSON AWARD FOR INTERIOR ARCHITECTURE Yalumba - Signature - Cellar and Tanks 11 & 12 Grieve Gillett

"Grieve Gillett have considered and applied Yalumba's ethos of tradition and innovation with a considered retention and a celebration of existing heritage qualities. The master touch of an experienced design hand can be felt with a celebratory juxtaposition between the sophistication of the new and the industrial feel of the old." *Jury Citation.*



### COLLABORATIVE DESIGN – ARCHITECTURE AWARD South Australian Museum Biodiversity Gallery Grieve Gillett

"This multisensory experience, exhibiting aesthetic quality, experimentation and intense collaboration within an incredibly prescriptive set of constraints stands apart from its forbears, as an exemplar of the benefits of rigorous collaboration." *Jury Citation.*

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# Monkey business

The subversive pleasure of parkour is gaining disciples all over the world, even here in Adelaide. Why has this French craze that treats the urban environment like a playground become so alluring?

**P**arkour isn't just about climbing things. It's a discipline, like martial arts, that began in Lisles on the outskirts of Paris in the early nineties. Parkour has now spawned thousands of independent communities worldwide. While some groups have been training for years, others are just being discovered as their videos emerge online. One such community, boasting some 50 members, exists right here in Adelaide.

Put simply, Parkour is using your body to get from A to B in the most efficient way possible. While that definition is 'correct' it does little to capture Parkour's popular image of the superhuman, urban ninja. If you've seen a few action films over the past ten years, chances are you've seen some Parkour. Remember that bad guy who was a little too good at escaping through an urban environment? Parkour. But for the people who actually train in Parkour it's something more authentic that becomes a part of their daily routine.

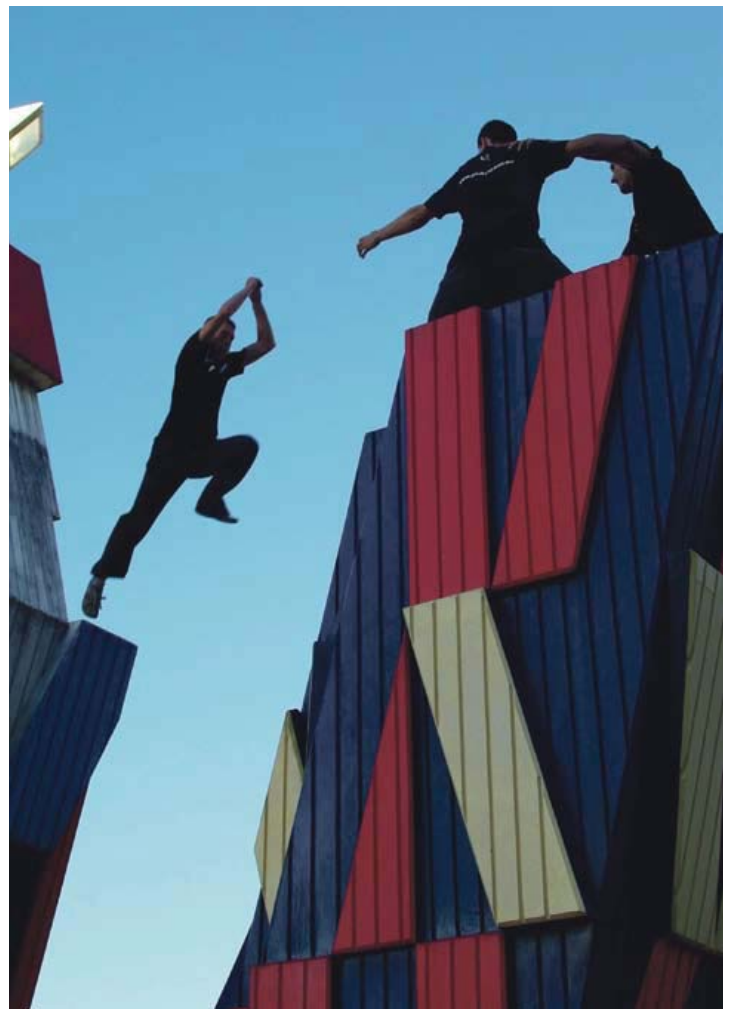
Every Sunday a group of thirty or so Parkour enthusiasts, or *traceur*, meet at the rotunda by the Torrens. Newcomers are taken through the basics by instructors while the more experienced members warm up on the concrete jungle gym that is The Adelaide Festival Centre. As the

afternoon passes into the night the posse of shirtless, urban acrobats pull stunts that even experienced gymnasts wouldn't dare attempt at any of their favourite spots around the city.

The group's longest serving member and state representative of the Australian Parkour Association is Travis Ransom, aged 20. He explains that although Parkour has existed on Adelaide's fringe for about five years, it's now becoming more accepted and popular, "and that's not a bad thing. There will always be some people who give it a try because it's fashionable. They're attracted by the image of it but they never last. You've got to love actually doing it. Luckily for us, it's really easy to get into."

But with its cool-sounding French name and underground status, Parkour has all the right ingredients to becoming the latest urban lifestyle accessory; a ticket to instant street cred. But the philosophy which forms the foundation of Parkour protects the discipline from becoming nothing more than a fad.

Every year the Australian Parkour Association knocks back sponsorship offers from the major soft drink labels who want to buy a piece of their cool. "You don't need soft drinks or fancy equipment to do Parkour," explains Travis. "That completely misses the



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point of what we're about."

So what is Parkour about? Well, it isn't competitive so it's not technically a sport, which helps it to retain that sense of play that's become strangely absent from the world of professional sport. For those who want to compete there is "Free-Running", an offshoot of Parkour that involves showy flips, championships and plenty of corporate merchandise. Parkour's motto, "be strong to be useful," rules this out.

"Flips look cool but they're useless so they don't come into Parkour," explains Travis. "Parkour is about helping people, not beating them in competition. It's about using your body to beat your own goals."

For those who really get into Parkour it can begin to alter your perception of the urban environment. "It's the sense of freedom it brings," explains Travis. "People talk about "Parkour vision". It's when the city starts to look more like a playground than a restrictive place of work."

That sense of identity sets *traceurs* apart and grants access to a global community that shares Parkour videos online. Watch a few of these videos and you begin to notice that each region develops its own techniques and style of movement.

Australian Parkour is on its way. "We're really the first people to take it seriously in Adelaide so it's encouraging to know that we're breaking new ground. That's one of the reasons we make the videos so we can look back and see how far we've come."

It also gives newcomers something to aspire to. As a fresh batch of eager *traceurs* gather at the rotunda each week there's a palpable sense of expectation that they'll

become urban ninjas in no time. In reality it takes years of training to build up the strength and technique required to pull off what the instructors can do.

Travis gets a lot of inquiries from parents who want to get their kids active and away from video games. While they're always welcomed, Travis explains that kids don't really need classes. "Kids have a way of naturally making up their own Parkour without realising. It's a pity that, at some point, it becomes socially unacceptable. If kids are discouraged in that way they can start to lose touch with their experimental psyche."

While it might come naturally to kids, Parkour, with its goal-directed philosophy, is a discipline. As *traceurs* share information and techniques, friendships grow and the support network strengthens. "The community has a sort of collective conscience," says Travis. "Although instructors can point younger *traceurs* down a path of avoiding dangers and mistakes, the truth is, we are all at the frontier here. Parkour is still being discovered."

— Peter Drew

For information on classes visit: [parkour.asn.au](http://parkour.asn.au)

*If you've seen a few action films over the past ten years, chances are you've seen some Parkour. Remember that bad guy who was a little too good at escaping through an urban environment? Parkour.*

# Lauding landscape

The Australian Institute of Landscape Architects (AILA) Awards

The AILA SA Awards provide the opportunity for South Australian landscape architects to submit their projects for critique and present examples of the profession's innovative approaches to landscape planning, design, management and research to the wider community.

The awards evening is a chance for local practices to showcase their best work and recognise the efforts of individuals within the profession.

In 2009, Jury chair Graeme Hopkins commented:

"The submissions showed that landscape architects are expanding the scope of their responsibilities and roles, from leading large infrastructure consultancy teams through to projects where care for cultural, social and ecological concerns is demonstrated. This breadth of practice only strengthens the profession and places it in a good position to address the future challenges of the profession, including climate change with its complex social and physical implications."

In 2007, the SA Medal for Landscape Architecture was awarded to HASSELL for the City of Salisbury Landscape Plan. It successfully demonstrated the leading role landscape architects can play in creating sustainable cities. The plan combined Council policy with landscape

principles to provide a framework for the long-term development and management of Council's streets and open spaces.

It also demonstrated the value of the profession in leading Council planning and the development process to promote a landscape vision for Salisbury that was visually appealing, economically viable and promoted community ownership.

In 2005, the SA Medal for Landscape Architecture was awarded to Taylor Cullity Lethlean for the North Terrace Redevelopment Stage One. This project demonstrated the profession's ability to lead large scale, complex public projects and the co-ordination of nine sub-consultants. Through TCL's design-based approach to problem solving, the project showed the value of the profession in the design and construction process in maintaining consistency with the original concept and resolving complex environmental, cultural and economic issues.

Submissions for 2011 opened on June 13 and close on July 29.

The AILA SA Awards will be held on October 29 at the Science Exchange.

Further information on past winners and the 2011 submission criteria, the jury and the awards night can be found at [aila.org.au/sa](http://aila.org.au/sa)



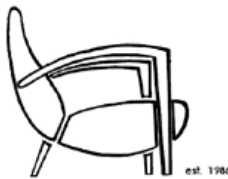
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# Absolute zero

The State Government's Land Management Corporation (LMC) and Integrated Design Commission (IDC) have teamed up to launch a design competition that challenges the development industry to design and build a "zero carbon" house at LMC's Lochiel Park green village.



**D**ubbed the Zero Carbon Challenge, this initiative could provide a glimpse into the future of housing in South Australia. Should the winning team achieve the zero carbon holy grail, it will also mean that Lochiel Park at Campbelltown will become home to the State's first zero carbon home.

The challenge, which was officially launched via an Expression of Interest process in June, encourages teams of professionals with expertise in architecture, structural engineering, construction costing, building services, water sensitive urban design, sustainability and industrial design to submit a proposal.

The brief is to design a three-bedroom

home, considering the embodied and operating energy, that minimises the environmental impact for the life of the building. Up to five teams will be selected to take the project to full design stage, with the winning team having the right to construct the house.

Infrastructure Minister Patrick Conlon described the Zero Carbon Challenge as a "perfect fit" for Lochiel Park.

"The Zero Carbon Challenge will deliver a home for the future in a location that has put South Australia on the map for innovation in green living," Conlon said.

Homes in Lochiel Park are already highly energy efficient with each house fitted with

photovoltaic solar cells and, in addition to normal utilities, serviced by a non-potable water system. The Zero Carbon Challenge will encourage competing teams to build on this work and to push the boundaries of established construction practice.

Commissioner for Integrated Design, Tim Horton, identified commitment from all parties as a vital ingredient in the success of the Zero Carbon Challenge.

"The Zero Carbon Challenge builds on a tradition of environmental leadership in South Australia and promotes clean, sustainable technologies," Horton said.

"It does this by harnessing the design intelligence of architects and the experience of South Australian builders who are committed to setting a 'new norm' for sustainable living.

"Achieving a genuinely sustainable urban form will take a joint effort between industry, government, and the research sector. But most importantly, a willing and enthusiastic South Australian public," he said.

An information session held in Adelaide last month generated an exceptional amount of interest from professionals including architects, developers and students.

The Request for Proposal stage of the competition will begin in mid-July and run through to early September. Up to five teams will develop and submit detailed design proposals. Each team must include a registered architect, a licensed builder, and a TAFE or tertiary student studying a related discipline.

To participate in the Request for Proposal process, each team must commit to build a house at a maximum construction cost of \$300,000. The teams are also committed to the design principles set out in the *Lochiel Park Urban Design Guidelines* document.

LMC and IDC will be providing consultants to assist the teams with their carbon calculation and verification. The documentation by each team of their calculations is a critical part of transferring knowledge from the Zero Carbon Challenge to the public and wider industry.

The winning team will be required to work with an appointed Carbon Verification Consultant to verify the winning submission in accordance with the Federal Government's National Carbon Offset Standard. This will independently verify the carbon performance of the house over its whole of life and be submitted to the Federal Government for certification.

Between September and October, a panel of judges will identify a winning team who will have until January 2012 to gather the necessary planning approvals with construction expected to commence in March 2012 and the house to be completed by the end of that year.

To find out more about the Zero Carbon Challenge, visit the website at [lmc.sa.gov.au/zerocarbonchallenge](http://lmc.sa.gov.au/zerocarbonchallenge). You can follow the progress of the competition on the official Facebook page, which is accessible via the website.

## WHAT IS ZERO CARBON?

There are a number of terms in common use that refer to measurement of carbon. For example, the term "carbon neutral" is often used to describe a house where the energy that the house uses in its day-to-day operation is at least matched by the clean energy that is generated on site and returned to the grid (an example would be solar panels). This "carbon neutrality" is usually expressed as an annual measurement.

In the case of the Zero Carbon Challenge, "zero carbon" is defined as the carbon neutrality described above, plus the embodied energy in constructing the house, which must also be calculated and offset over the life of the house. For example, if the house uses a certain type of material in its construction, the carbon emissions involved in procuring the material, transporting it to site and the actual construction process must be calculated and offset over the life of the house.

It is the combination of operational and embodied energy, that is managed back to zero which defines the Zero Carbon Challenge.

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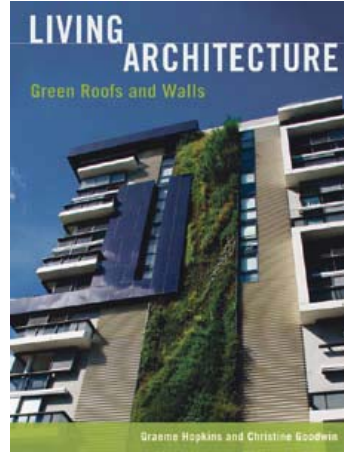
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and context and outlines the values and services provided by green roofs and walls but the strength of the book is in the exploration of technology and design principles, and in the examples provided, principally from Australia, New Zealand and Japan. Public examples in Adelaide include Adelaide Zoo, the demonstration in the Australian Native Garden in Adelaide Botanic Gardens, and remarkably, the Grange Jetty public toilets! While I happen to like these designs, the authors have the good sense to focus on the success of the plant materials in the various case studies rather than to debate the success of design. I'm hardly an enthusiast for the expansion of the Conservatorium of Music into the fabric of Sydney Botanic Gardens and Francis Greenway's stables

– I certainly wouldn't be inclined to describe this as a seamless transition despite the capable individuals and practices engaged. Nevertheless, the technical aspects of the project are worth exploring and perhaps editorialising on designs for another volume. The authors do address a more critical issue – the capacity of the development and maintenance industries to deliver living architecture.

*Living architecture* makes a substantial and vitally relevant contribution to a field that's critical for our future – placing green infrastructure on equal billing with grey and built infrastructure.

*Living Architecture: Green Roofs and Walls* (2011)

Graeme Hopkins and Christine Goodwin, Fifth Creek Studio, CSIRO Publishing

cover. However, the majority of case studies represented are rather less ambitious. Indeed, the strength in the compilation of these case studies is the emphasis on pragmatic solutions rather than on theoretical or experimental ones. While we've refined our ability to work with structural materials in buildings and services, our ability to work with living materials remains constrained by the priority that we've accorded plants in our environment. The critical response to Patrick Blanc's work at Trio apartments has been enthusiastic. However, developers are only likely to follow if the project's seen as successful in the marketplace – plants in buildings are as likely to be treated with suspicion and viewed as both a risk and a cost before being viewed as an asset.

*Living architecture* presents a brief history

## Buildings alive

Stephen Forbes, Executive Director of the Botanic Gardens of Adelaide, reviews a new book about the green future for architecture.

Plants turn light into life. The capture of sunlight by chlorophyll and its transformation into carbohydrates provides our food, and through fossil and biomass fuel, the energy that powers most farming, industry and cities. Nevertheless our conscription of plants to work in city parks and gardens, in forestry and farming and in manipulation or, at worst, degradation of ecosystems is surprisingly limited. The abundance of relatively cheap fossil fuel has focussed our attention elsewhere.

Cities can be viewed as combinations of built, grey and green infrastructure. Built's circumscription is self-evident, grey describes services such as roadways and parking, stormwater and sewerage, water, gas, electricity and communications, and green encompasses plants. While the regulations, codes and standards for built and grey infrastructure are legion and endeavour to complement each other, for green infrastructure they're largely absent and overridden by those for buildings and services. Tim Horton, the Commissioner for Integrated Design and his team have their work cut out.

The temptation in this arena is to borrow from the future. Architect Ken Yeang has

generated a dialogue around giving plants equal billing with architecture and services. Working with Llewelyn Davies Yeang in London and T. R. Hamzah and Yeang in Kuala Lumpur, Yeang has explored opportunities for plants to provide services such as managing wastewater and heat load, reducing carbon footprint and contributing to amenity in publications such as *The ecology of the sky* and *Bioclimatic skyscrapers* and in the design of radical skyscrapers such as the still in planning Editt tower in Singapore. French botanist Patrick Blanc, who's famous for green walls such as those surrounding Jean Nouvel's Musée du Quai Branly near the Eiffel Tower, is another charismatic figure in this arena.

While Yeang's and Blanc's contributions are important in presenting a vision for a sustainable future, few developers are willing to explore unmapped new terrain. In this context, Graeme Hopkins' and Christine Goodwin's exploration of green roofs and walls makes an important contribution to the future of green infrastructure.

*Living architecture – green roofs and walls* features Patrick Blanc's 33-metre high north-facing living wall of Australian native plants on Sydney's Trio Apartments on the

New designs . . .

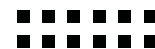


*fresh from Milan*

By international designers: Marcel Wanders, Naoto Fukasawa, Ron Arad, Tom Dixon, Philippe Starck, Konstantin Grcic, Ronan & Erwan Bouroullec, Marc Newson, Javier Mariscal, Eero Aarnio . . .



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## AURA OBJECTS

Aura Objects launched a range of new products by Aura, Vitra and Unifor at its showroom in June. Photos by Anthony Caggiano.



Mario Dresoti, Simon Zappia, Andrew Schunke and Josip Balog



Danielle O'Dea and Carol Carellas



Marlew Cook and Jacob Adams



Andrew Staker and Steve Kelly



Kate Russo, Simon Tothill, Emma Smith, Trina Norberg, Lesley Williams and Nicholas Mg



Front to back; Lesley Williams, Natalie Zappia, Josip Balog, Brendon Harslett and Simon Zappia



## informant

WHAT'S ON IN JULY

### Monday, July 4

#### SA REFUEL – CLAIMS SEMINAR: COMMON CAUSES OF CLAIMS

**When:** 5.15 for a 5.30pm start  
**Where:** SA Chapter, 100 Flinders Street  
**Event info:** Hayley Landers from Architects Professional Risk Services (IBL Limited), a subsidiary of the Australian Institute of Architects is heading to Adelaide to deliver a series of claims seminars, and have specifically set aside a night exclusively for Institute members.  
 Register online at [architecture.com.au](http://architecture.com.au)

### Friday, July 8

#### PROPERTY COUNCIL OF AUSTRALIA'S FUTURE DIRECTIONS EOFY EVENT

**Where:** P.J. O'Brien's Irish Pub  
**Event info:** The 2010 –2011 financial year is done, but not before we saw a great number of things happen in South Australia. Come and relive, celebrate and reflect on the good times over networking drinks at PJ O'Brien's Irish Pub. Please contact Jessica Alvaro on 8236 0900 or [jalvaro@propertyoz.com.au](mailto:jalvaro@propertyoz.com.au) for more information.

### Monday, July 18

#### HERITAGE AND PLANNING - SA STYLE

**When:** 1.30pm – 5pm (refreshments, 5pm – 6pm)  
**Where:** Bradley Forum, Hawke Centre, Uni SA, Campus West  
**Event info:** A training seminar that aims to update planners and local councillors on the management and promotion of state's heritage – as a cultural resource linking communities, local government and state in ways that enhance social and economic sustainability.  
**Booking details:** [planning.org.au/events](http://planning.org.au/events)

### Monday, July 25

#### PRACTICE OF ARCHITECTURE LEARNING SERIES (PALS) TUTORIALS

**When:** 4.30pm – 7.30 pm  
**Where:** SA Chapter, 100 Flinders Street  
**Cost:** For PALS registrant only  
**Event info:** The Practice of Architecture Learning Series (PALS) continues to guide graduates through the APE with just the right mix of online content accessible anytime from anywhere and structured tutorials by expert architects and consultants.

For more information, please contact SA Chapter at 8402 5900

### Tuesday, July 26

#### NATIONAL REFUEL – MAKING GOOD: DOCUMENTATION DOS AND DON'TS

**When:** 5.30 – 7.30 pm  
**Where:** SA Chapter, 100 Flinders Street  
**Event info:** This seminar takes you through the ins and outs of the documentation process and how it relates to contract administration and specification.  
 Register online at [architecture.com.au](http://architecture.com.au)

### Thursday, July 21

#### DIA (SA BRANCH) SNAP, CRACKLE AND SPEAK BREAKFAST

**When:** 7.15am for 7.30am start  
**Where:** Caffé Amore 162–170 Pulteney St  
**Event info:** The JamFactory's chief executive officer and creative director Brian Parkes and metal design studio's creative director Christian Hall will be guest speakers at the DIA's Snap, Crackle & Speak breakfast.  
 For more information visit [dia.org.au/sa](http://dia.org.au/sa)

### Friday, July 22

#### THE AILA SA 2011 ANNUAL GENERAL MEETING

**When:** 6pm  
**Where:** Upstairs at the Coopers Ale House, 316 Pulteney St  
**Event info:** This year is a voting year for Executive and Chair committee positions with nominations to be submitted by July 18.  
 Booking details: Please advise of your attendance by emailing: [sa@aila.org.au](mailto:sa@aila.org.au)

### Friday, July 29

#### AILA/NAG/FUTURE NET QUIZ NIGHT

**When:** 6:30pm  
**Where:** Deaf Can Do, 262 South Tce  
**Event info:** This year NAG (New Architects and Graduates), AILA (Australian Institute of Landscape Architects) and Consult Australia – Future Net are teaming up to hold the largest quiz night in South Australian young professional's history EVER. Sponsorship opportunities exist for this event with 250-300 professionals and young professionals from the built environment industry in attendance.  
**Booking details:** Tables of 10-12 can be reserved by emailing [sa@aila.org.au](mailto:sa@aila.org.au)

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