

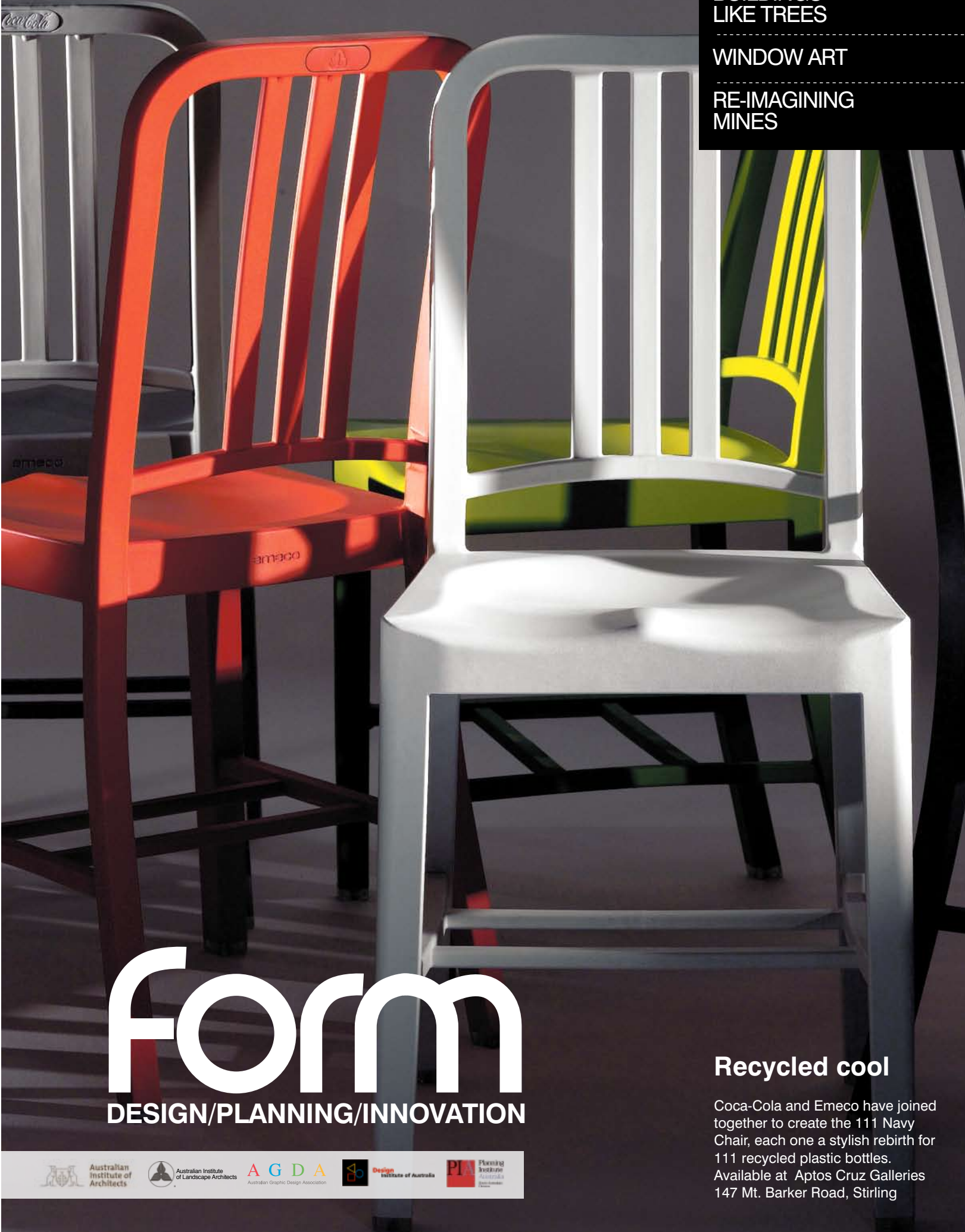


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Buildings like trees

There is much debate at present about how our city should evolve to accommodate what government hopes will be an increasing population in coming years without irretrievably damaging the environment. As part of a detailed presentation on sustainability, the analogy of future buildings and cities mimicking the self-sustaining principles of a tree was used by Professor Steffen Lehmann from UniSA. The idea appears a little idealistic at first glance, but with the design knowledge and technology available today, there is no reason why some of these functions could not be incorporated into new developments.

The tree provides us with many essential services. Besides its aesthetic values, it's the "engine of nature". The tree operates on a closed-loop metabolism, something we should aspire to in realising designs for cities and buildings.

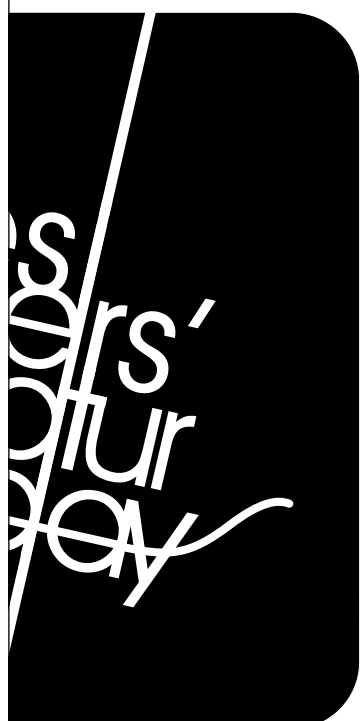
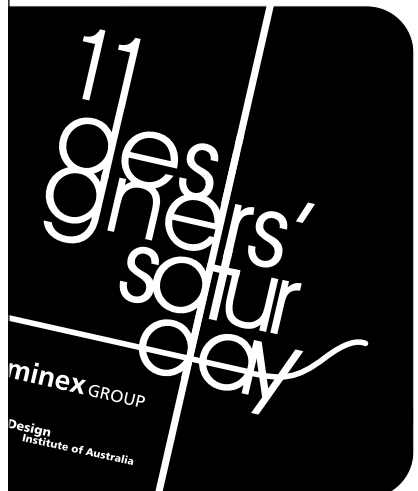
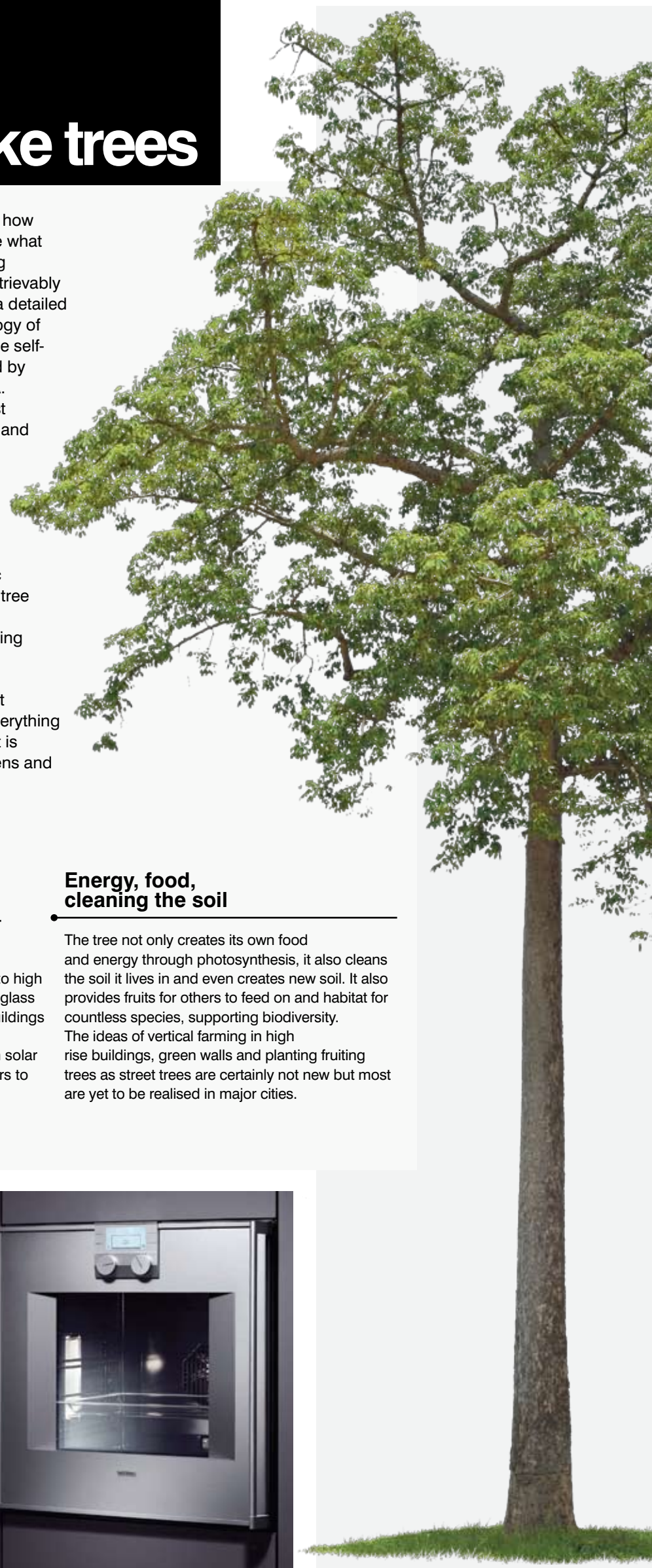
Lehmann believes we mustn't neglect basic ecosystems. In an ecosystem, everything is inter-connected. Where development is balanced with good open space, gardens and parklands, healthier cities will evolve.

Photosynthesis, harnessing solar power

The tree transforms the rays of the sun into energy using photosynthesis. The sun can be both an asset and a curse to high rise buildings. Designs for solar shading of glass and use of thermal mass to store heat in buildings are becoming more refined, although the possibility of buildings generating their own solar energy within a city environment still appears to be on the drawing board.

Energy, food, cleaning the soil

The tree not only creates its own food and energy through photosynthesis, it also cleans the soil it lives in and even creates new soil. It also provides fruits for others to feed on and habitat for countless species, supporting biodiversity. The ideas of vertical farming in high rise buildings, green walls and planting fruiting trees as street trees are certainly not new but most are yet to be realised in major cities.



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Vale Keith Neighbour

Collecting and purifying rain water

By collecting and purifying rainwater through its leaves and roots, the tree helps to balance the water cycle. City buildings do not, as a rule, collect or store rainwater. Nor do they purify and reuse waste-water but the technology certainly exists for these processes to occur.

Return oxygen to the atmosphere

Mitigating air pollution, cleaning dust particles from the air and improving oxygen levels, the tree supports and generates a healthy micro-climate: cleansing and filtering air and water, the tree also helps diminish the heat island effect in urban environments.

An increased number of street trees and green spaces incorporated into the urban environment would certainly lead to cleaner air. Despite Adelaide's ring of parklands, there are still areas of the city where nothing green can be seen.

Produces no waste

Nature doesn't know waste. One species' waste is another species' opportunity. Evaluating its whole life-cycle approach, the tree is the ultimate recycling machine, nurturing the symbiotic relationship between the ecosystem and its microorganisms. The majority of high rise buildings currently generate huge volumes of waste and pollution.

Carbon sequestration, absorbing and storing CO₂

Absorbing and storing carbon dioxide in its trunk and branches, trees have been practising carbon sequestration for millions of years. Trees can help to reduce global warming and make urban environments more liveable if incorporated into urban planning.



At 91 years of age, the late Keith Neighbour was a forward thinker and held a long lasting legacy in architecture.

Born in Goolwa in 1919, his list of projects he helped design in South Australia includes the Black Stump at Grenfell Street, the Highways Department building at Walkerville, and the Hilton Hotel at Victoria Square.

But a project close to his heart was his home at Kays Road, Torrens Park.

Built in 1958, Keith drew inspiration for the house from Dutch painter Pieter Cornelis "Piet" Mondrian, who made significant contributions to the De Stijl movement.

It features a lot of straight lines, timber framed windows, concrete block, timber, asbestos roofing and straw ceilings. He also designed a lot of the furniture in the house.

Now owned by a working couple in their 50s, in 2004 Keith brought his original plans and documents to the new owners to help them restore it to its original form.

Another favourite project of his was stage one of the Flinders Medical Centre. With its first patient admitted in 1976, it was built after producing his thesis "Architecture and Medicine and Health" as part of his studies at the University of Pennsylvania in 1953/1954.

At home, Keith was the type to never throw anything out; an \$800,000 shed at the back of his and partner of the past 20 years Gudrun Tamandy's



property in Urrbrae plays host to drawings, models and many other things he collected.

"He was a very calming, very easy-going man," Gudrun said.

"We always had stimulating conversation because he was so knowledgeable.

"He wouldn't try to instil his views on you... he encouraged me to make my own opinions and always waited for me to speak first, so as not to influence my thinking based on something just said."

Keith received an Order of Australia in 1992 for his services to architecture and was a Life Fellow of the Royal Architecture Institute of Australia. He educated the next generation of architects by lecturing at the University of Adelaide and the University of South Australia and wrote articles on architecture for local architectural media.

Keith passed away peacefully in February and is buried in Currency Creek near his family. A memorial in his honour was held at the University of South Australia's Samstag Museum in March.

– Anthony Caggiano

Information for this feature was sourced from Professor Steffen Lehmann, Professor of Sustainable Design and Director, sd+b (Zero Waste SA Research Centre for Sustainable Design and Behaviour) at the University of South Australia School of Art, Architecture and Design.

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The fine art of window shopping

It is not unusual for an artist to need a day job to support their passion, but former Adelaide boy **Tim Myers** has managed to narrow the divide between his two occupations, building his reputation as a fine artist along the way.

Tim Myers left Adelaide to explore the world when he was 19 years old. He got as far as New York and he is still there.

"I've just figured out that I've actually been there (NYC) for half my life, which is a bit scary," he laughed on a recent visit to his home town.

Myers has spent his time in the Big Apple growing a reputation as both a window dresser and a fine artist and says the links between the two expressions of his creativity are closer than you would imagine.

"(Window art) is a huge market (in New York) because all the flagship stores for a lot of the fashion companies are there, mostly on Madison Avenue," said Myers.

"It's incredibly big business. Last year for Christmas Ralph Lauren had a budget of \$1.8 million for the four stores that are congregated together on 72nd and Madison. They don't run a profit (in those stores); all of their focus is on making that crown jewel as shiny as possible."

So how does an artist deal with the demands of a retail client without losing their personal credibility?

"I have a different relationship with different clients. Ralph Lauren have a strong creative team and they usually have a sketched out concept, and then we kind of make that concept physical, and build it into the window spaces and deal with all the logistics," Myer said.

"Whereas one of my new clients, Tori Burch, she lets me do everything. I do all the design work, conceptualise, actualise, install, we do the lot. And she is actually a really interesting woman. She started off five years ago with one store and she now has 56 domestically (USA), and 12 internationally and she is scheduled to open another 12 international stores in the next year."

Myers is happy to accept some of the credit for the success of the stores, based on the edgy window designs he has created for the company.

"She didn't do any window displays for the first few years she was in business and now she is pouring money into it, so I think that is a good indication of how serious she is about it. She tries to give the same attention to a small store in Houston, Texas as she does to the New York store. We build large window displays and ship to all of her markets."

A knowledge of fashion and what the store will be selling during the season is an invaluable tool for Myers in his window career.

"It's actually what makes it definitely design and not art. We're provided with a 'look book' of the fashion for that particular season. My process is that I always come up with a few material choices first, and ideally my design is inspired by something I see in the clothes. Maybe it's just colours, but often it's something physical."

Myers' reputation grew from his willingness to push the boundaries and draw on his artistic creativity as well as his more practical skills in pulling together edgy designs.

"I use paper a lot in my artwork. Definitely as an artist and as a designer I use scale and repetition to build my art. And I always try to find some material that is a little unexpected, often industrial materials. I like the contrast between a nail and a delicate piece of fabric."

"The most unusual window was the second window I ever did for Tori Burch. She asked if I could create a snow scape for the window. Now it wasn't too interesting for me just to, you know, recreate a vision of snow, so I decided to use paper. I created paper sculptures in the window. We used five pallet-loads of paper and it's really intense. I really went out on a limb and created something that was a little bit risky and creative for someone who hadn't had too many window displays in their store before, but it was a hit. We had a review in the *LA Times* for that specific window; I think that solidified our relationship."

In terms of where the line between art and commercial endeavour cross, Myers is clear.

"Conceptually I think there is a great deal of crossover because it comes from the same headspace. The only difference is with the design I have restrictions, I have a budget, and I have specs that I have to build

to. I have to be somewhat sympathetic to the fashion of the season that I'm designing in conjunction with.

"I do have to be careful, because the art I do I want to stand alone, and that career is very, very different. Although Tori Burch is quite keen to have me as her signature artist, she's aware of my art career and promotes that really heavily for me."

"I think a lot of people purchasing my artwork like to think that's my focus and career. I'm an artist primarily, but I think it is very healthy to have the two careers because they definitely influence each other. The art market fluctuates and the design market is a lot more steady."

The lure of New York is strong, but Myers, who still has family in the Adelaide Hills, loves to come back, especially now he has a young son who enjoys the freedom of a backyard.

"I'm incredibly interested in coming back to Australia and having a show of my work somewhere, hopefully Adelaide, so I'm looking into that," he said.

"For selfish reasons I'd like to spend more time with my family here. I'm an Adelaide boy at heart, I promote Adelaide every chance I get when I'm abroad, so it would be nice to spend more time here. My mother and father and brother are here. I have a very small family but a very close family up in the hills in Stirling, where I was raised. I've travelled fairly well, but Adelaide is the best

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that arose from years of dedicated work. "I had a string of shows in the last two years (but) this is not an overnight situation, definitely. I was working with a different gallery for five years and had five shows with them, and then I was approached by Richard Meier, a pretty famous New York architect. There's a group called the New York Five Architects, and he's one of (them). "He was opening a building in Brooklyn and they were putting together a contemporary art program for (it) and I was lucky enough to be selected for the inaugural show. The gallerist that runs the Pelavin Gallery happened to be walking by and saw my work, got himself in, had a look around and contacted me. The gallery I'm with now (Pelavin) I can't say enough good things about them. They're fantastic. They look after me so well. The success of this first show (with them) has assisted me to build more art. I always reinvest in my own work."

quality of life I've ever experienced. It has everything. The beaches, the hills, the great fresh food, there's tonnes of culture here. It's an amazing place. Every time I come back I think, "why do I not live here?". I hope everyone spends enough time away from Adelaide so that they appreciate it. Because I was nineteen when I left, I didn't, but now I come back and I'm just blown away every time.

"I'm back with my son for the first time; he's only three and a half. I live in a small apartment in NYC. To see him running around in my parent's backyard, to have that out the backdoor whenever he wants, it's pretty brilliant."

Myers' fine arts career has, as is the case for most artists, been the overnight sensation

A good relationship with his gallery is possibly even more important for Myers than other artists, as the nature of his work makes it challenging to display, involving significant sculptures and installation-scale works. In fact, he self-describes his works as "incredibly impractical".

"There's a floor sculpture that I've recently built out of concrete and it weighs about 750 pounds and takes about eight people to move. We definitely damaged some fingers the last time we moved this piece," he confessed. But the artist is unapologetic about the awkwardness of some of his creations.

"My theory is that the transportation and the lack of practicality in the work is secondary. I could have cast the sculpture, I could have fauxed it in such a way to give

the illusion of concrete, but I wanted that weight, I wanted that physical presence, I wanted that damage to fingers, I wanted something substantial. I use a lot of impractical material choices."

Myers is also unafraid of tackling works that demand serious amounts of his time to create.

"There's a piece in the last show where I used cut pencils. I assembled 14,000 pieces of pencil that have acrylic paint stacked on the end of them, on a wall, an inch apart. So they were in a grid pattern. It was five people, six days, for ten hours a day to assemble the piece. It's actually physical; you can see the labour in it."

Another of Myers' pieces features one million crosses, drawn over four hundred hours.

"I did it over a six-week period so I experienced a million. Not just a physical representation of one million. I actually experienced what a million feels like. It was probably the most satisfying piece I've created."

Naturally some viewers asked the question "Why would you waste your time?", but Myers was vindicated when the piece toured.

"I took the piece and showed it in Texas and I got that exact response. Over and over, people would say, "why would you even consider spending your time like that? Why would you waste your time?". For me, I'd referred to a million every day, but I had no actual experience of what a million was, and now I really do know. I've built a reference for other people. I hang the whole piece as one, so you can see what a million looks like. It's a physical representation of one million.

– Amanda Pepe

informant

WHAT'S ON IN APRIL

BUILT ENVIRONMENT MEETS PARLIAMENT (BEMP)

Where: Adelaide Convention Centre
When: 9am

Cost: \$290.00 including lunch and refreshments
Event info: PIA SA invites you to spend a day discussing Urban Issues with political leaders and design colleagues. Debate the policy priorities underpinning current approaches to managing the State's growth. Expert speakers will discuss South Australia's future including infrastructure, urban infill, design, innovation and research, measurable sustainability.

Thursday April 7 PROPERTY COUNCIL SA DIVISION APRIL LUNCHEON with Rob Chapman, Chief Executive of St George Bank

When: 12:00pm – 2:00pm
Where: Adelaide Convention Centre
Event info: Former Bank SA Managing Director Rob Chapman reflects on Adelaide's growth prospects from his new perspective as a Sydneysider.
To register: propertyoz.com.au/sa or contact Jessica Alvaro 8236 0900

Tuesday April 19 AGDA SPEAKER SERIES featuring Paul Garbett from Naughtyfish

Where: Kings Head Hotel, 357 King William Street, Adelaide
Event info: Paul sits on the New South Wales Australian Graphic Design Association (AGDA) council, has lectured on graphic design and presented the studio's work at AGIdeas international design conference in Melbourne. His work has been published and awarded internationally.
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Better than (re)new

It was while working for a mining company in 2006 that a young designer came up with an idea to change the way mines deal with their mess.

The idea subsequently led to a project that won Matt Baida the prestigious Rodney Owen Beames Award for Art in Landscape Architecture this year.

"I was chasing some dollars before going overseas in 2006," said Baida, recalling his time in the remote outback where the idea crystallised.

"I thought that at the moment, so long as people couldn't see the mine, the job was done. But I think it is about accepting what we do to the landscape. I wanted to challenge the idea that we can return a mine site to the way it was. We need to ask, 'is that really the best outcome?'"

His final project for his Masters in Landscape Architecture at Adelaide University was titled *Time's Arrow* and it dealt with a number of issues around the impact of mining projects on communities, the long-term remediation and the legacy that a mine can leave in a community.

Baida discovered that although mining companies were happy, even keen, to do the "right" thing by the community in terms of remediation, there was no "design lense" applied to the work. He saw an opportunity to open up the possibilities and bring art, design and industry together.

"We need to have some honesty about what has happened to the land," he said.



Baida's first challenge was to learn a lot more about mining.

"I collaborated with a geo-chemist. There is no way I could get my head around some of that stuff. You have to accept you're not an expert in everything."

His final project proposed using overburden and remediation ponds to create specific features, actually showing the process of the land cleansing itself. The design included recreational possibilities for the local community such as rockclimbing areas and swimming lagoons.

Baida hopes that having an integrated design solution to the disruption caused by

mining will one day be required before a mining lease can be granted.

"Land art should not cost more if it is planned for from the start but the benefit of doing it is great. The time for mining companies to measure their success by profit alone is past. They need to answer their responsibility to the environment as well."

The Rodney Owen Beames Award is an annual award funded by the South Australian Chapter of the Australian Institute of Landscape Architects (AILA), design firm HASSELL and in collaboration with Arts SA. The AILA is the peak body representing Landscape Architects in Australia.

HASSELL has a long association with the Rodney Owens Beames award, since its inception to recognise his contribution to the firm and the profession of landscape architecture in South Australia and beyond.

Daniel Bennett, Principal at HASSELL and an award juror said the support of ArtsSA this year was welcome in furthering the opportunities to make projects such as Baida's a reality.

"The collaboration the Award facilitates between private practice, professional organisation and a government agency provide an ideal opportunity to realise and further develop ideas and concepts from a student's work. It also potentially opens employment pathways following graduation."

Baida is currently working with WAX Design in Adelaide who are supporting and facilitating the realisation of his design idea.

Cool roofs

Just as a tree's canopy protects all beneath it, the right roof can make all the difference to the internal and external environment.

As a result of urban development our cities are experiencing the urban heat island (UHI) effect where a haze of warmer air sits over the built up area with temperatures up to 5.6 degrees higher than the surrounding rural areas.

While urban development is inevitable, the impact of UHI can be increased by the amount of paved and dark coloured surfaces like roads, roofs and car parks are made from materials that retain heat.

Kishan Sidhu a Business Development Consultant from BlueScope Lysaght said, "The less reflective a surface is the more solar energy is absorbed meaning the surface area temperature of the building will be higher."

"Compared to natural land covers in rural areas, metropolitan areas have lower surface reflectivity and absorb more of the sun's heat and are consequently warmer."

Elevated temperatures from UHIs, particularly during the summer months, affect a city's environment and the quality of life of the people who live in it.

The additional heat leads to increased energy consumption as buildings that retain heat require more energy for cooling which in turn results in greater air pollution and greenhouse gas emissions.

In an effort to reduce the UHI effect there have been moves to increase tree and vegetation cover in metropolitan areas and create "green roofs" which increase reflection and evapotranspiration.

"BlueScope Steel investigations have shown that Cool roofs help reduce the intensity of UHIs and minimise the energy demand of the building," Sidhu said.

The Building Code of Australia (BCA) classifies roof colour based on the amount of solar energy absorbed with the figure is expressed as a ratio between zero and one. Zero indicates the roof absorbs none of the incoming suns energy and a value of one would mean a roof absorbs 100 percent.

According to Sidhu, BlueScope Steel's range of COLORBOND® roof products have a high reflection at less than 0.55 (55 percent) for some colours as a result of the THERMATECH® solar reflectance technology.

"Light coloured roofs reduce the amount of solar radiation absorbed and are effective at re-radiating heat," he said.

"A light coloured steel roof surrounded by trees is the best way to reduce the impact of UHIs."



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