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Thursday March 3, 2011

The Design Institute of Australia South Australia branch is pleased to present its breakfast seminar series. Three breakfast events will occur throughout 2011. Each seminar features guest speakers selected for their varied points of view and experience. Questions will be welcomed following each speaker's address.



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Join us to hear from:

1. Timothy Paul Myers is a New York based and Adelaide born large installation artist who experiments with large scale and repetition within his work. Born in Adelaide, Timothy has studied Fine art at Texas Tech University and The art Student League Of New York.

Timothy has exhibited in solo and selected group exhibitions both in New York and around the USA, and has been featured over the years in both the Los Angeles Times and the New York Times, amongst others.

2. Nicholas Pike sees himself not only as a jeweller and designer, but also as a teacher.

A major focus of his work at his gallery in leafy Burnside in Adelaide is to provide his clients with a greater understanding and appreciation of what makes a fine piece of jewellery.

The windows are the key tool that Nicholas uses to market his gallery and their brave and innovative nature reflects the style of work that can be found inside.

Nicholas's love of jewellery is infectious and his entire family has worked alongside him in the gallery.

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The real McCoy?

Protecting original design has become an urgent priority for a growing group of concerned Australians who will gather in Adelaide this month at the Authentic Design forum.



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What is wrong with this picture? A slick new corporate office takes shape in the city. After months of building and construction works, the doors open and employees and customers are greeted with shiny rooms full of furniture that brings to mind a catalogue from a design museum. A job well done, most would think but for a growing number of Australian designers, the specification of design copies by architects and interior designers in commercial fit outs professional fit outs is a warning that their intellectual property is not well protected under Australian law.

Anthony Collins, Managing Director of Stylecraft in Sydney is one of the founding members of the Authentic Design Alliance (ADA), formed specifically to raise awareness of what they see as an insidious problem that could have far-reaching consequences for designers.

The ADA was set up by five Australian companies, four furniture companies and one lighting company, drawn together despite the competitive nature of their businesses to combat what was becoming a recurring issue.

"Even though the five of us do compete on different levels, we all have a passion for original design," said Collins.

"Over the years, we've spoken to each other at different points about how more and more copies were coming into the market.

"We'd all had our own individual fights legally with different companies and I think we just got to a point where we said, look, it would be much easier to fight the fight together."

It took the group, which included Aidan Mawhinney from Living Edge, Mark Swanton from Kezu, Richard Munao from Corporate Culture and Vincent Aiello from Euroluce two years to get the ADA up and running and the group launched in Sydney last year, subsequently holding events in Melbourne and Brisbane to bring their message to "anyone interested in design". This month they will be holding their first Adelaide forum and hope to fill the airy Stylecraft premises on Waymouth St with interested locals.

"It's not limited to furniture, to interior design or architecture. It's really anyone that's interested in intellectual property, so it could be someone from the music industry, it could be someone from the luxury goods industry," said Collins.

"What we're saying here is, "look, this is not just about chairs being copied", this

is about intellectual property and people's right or not to copy someone else's design

Collins is unsure how the group will gauge their success in campaigning for greater awareness of the value of original design but for now the group is focussed on educating the industry, especially students entering design professions.

"The ADA is more about education. A win would be something legal I suppose, and the endgame for the ADA is to lobby the government to strengthen Intellectual Property laws in Australia, not to have a win against companies that are copying product.

"What we're trying to do is really educate people and make them think about copies and what effect it has in the marketplace and whether it is the right thing to do or not, to specify a copy in a fit out," Collins said.

"I think the problem exists on two levels. One is the so-called consumer level, the average person shopping for designer goods, that really doesn't care whether the person who's designed the chair is getting a royalty or not or what effect it's having on the industry and that's not really our focus.

"Our target is the architects and designers, saying to them, "If your client can't afford a particular chair, then it's really



Aidan Mawhinney, Living Edge | Mark Swanton, Kezu | Richard Munao, Corporate Culture | Anthony Collins, Stylecraft | Vincent Aiello, Euroluce

your job to educate them and if they say, "I'll get a copy", you say that's not really good, I'll introduce you to a nice Australian design, it's within your price point, it's going to look great in the fit out, and it's an original.

"If the ADA touches on a Mum and Dad who were going to go and get a copy of a Swan chair, that's terrific but our main focus is on the architecture and design community.

"What's started happening is, on big furniture schedules, on fairly significant projects, we've started to see more and more copy furniture," Collins said, adding that if anyone should be promoting original design, it should be interior designers and architects.

However, the problem could partly lie in the prominence classic designs enjoy in the curriculum in design schools.

"Students learn about the classics throughout their studies and all they want to do when they get out is have a classic in one of their fit outs. And of course, if their client doesn't have the budget, the next best thing is a copy."

What the ADA hopes to do is encourage emerging professionals to work within budget restrictions, not by specifying copies but through seeking out new, original designs.

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"You need to manage clients' expectations so that if they've only got X to spend on a fit out, you should only be showing them X" he said.

Collins and his fellow committee members feel they have "put their money where their mouths are" in terms of Australian design. "Companies like ours and the other founding members have a history of investing in Australian design and Australian designers. But if we continue to see our product copied, it just makes it harder to make that investment, because why are you going to invest in something that's just going to be copied?"

This is a problem that has already been addressed with reasonable success by other creative industries, as Collins pointed out. "If you walk into my showroom, the music that I play; I have to pay a licensing fee to APRA. Anyone who takes a photograph, then that's their Intellectual Property. Everything within the showroom can be covered by Intellectual Property regulations except for the furniture, which seems like madness to me.

"The ADA represents lots of European brands and Australian designers that are small, family-owned and run businesses.

"This isn't the big end of town; this is small industries, who release new designs in Milan each year.

"We've seen those chairs copied within 12 months, so we're not only talking about the classics here. At what point will we be at the Milan Furniture Fair and it's half the size, because companies just can't afford to produce new product anymore?"

Collins is happy to admit that even he thought differently about copied products before he became directly involved in the industry.

"I can tell you that ten years ago I was in Bali and Thailand buying copy Diesel shirts and CDs," he said.

"It wasn't until I got into the furniture industry I started to realise that supporting copies isn't the right thing to do.

"It's not cool to copy."

Authentic Design Alliance

When: 6-9pm, Wednesday March 2

Where: Stylecraft,

11 Waymouth Street, Adelaide

rvsp@authenticdesign.com.au

Tapping in

The English Tapware Company, as the importer of the Perrin & Rowe brand of tapware, fully supports the ADA.

According to Shirley Marshall from English Tapware Company, Perrin & Rowe has a 30 year history of designing and creating distinctive tapware, accessories and bathroomware. "Many of its designs include unique and patented features. These original designs, combined with engineering excellence, guarantee reliability and durability but also make them susceptible to copying.

"High quality tapware is incredibly difficult to make and while reproduced copies may look similar, the quality cannot be replicated. Perrin & Rowe is an authentic product."



First impressions

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Ben Hewett, South Australia's newly appointed Government Architect, arrived in January. So how is this Sydney architect and academic finding Adelaide?

Brought to Adelaide to take up the challenge of implementing, with Integrated Design Commissioner (IDC) Tim Horton, what is described as "a whole of government approach to innovative and sustainable urban design, building and infrastructure in South Australia", Ben Hewett's feet have barely touched the ground since he arrived, although he is upbeat about the pace of his new role.

"It takes a while to settle in," he conceded. "The role is really quite broad and there are a lot of people to meet before I can get a good understanding of where it can have some purchase."

"There is a lot of discussion at the moment about the best fit for the role. The new role for Government Architects (throughout Australia) is more one of strategic advocacy and government liaison," he said.

"The plus side is that we get to work it out ourselves and I have the IDC to support and question me."

"Tim and I are in fairly constant contact. He's really been doing my role so now we are negotiating the handover. He is such a good advocate for the city and for the public realm."

Fortunately, with such a close working relationship, the two architects get along and this is not the first time they have worked together.

"We get on really well. In fact he is part of the reason why I accepted the role. We were both trainees in the NSW Government Architect's office when we were studying. He's always been very engaging."

Hewett is under no illusions

about the scale of the task ahead of him as Adelaide and South Australia face a future that poses more questions than answers. Development within the city and on the fringes will set the tone of the region for decades, if not centuries to come but he is confident that the time for change is now.

"It would be extremely embarrassing if we got it wrong now," said Hewett, but speaking of the team that he is working with and the various groups involving themselves in hashing out design decisions, he is positive.

"The stars have aligned."

There is an opportunity now to take design thinking to government that wasn't possible before. We can infiltrate government."

He does fear that some may not fully understand the depth of design thinking and this could hold back progress to some degree.

"It isn't always about aesthetics or style. The logic of connecting, sequencing – I think it is undervalued by people."

"I am asked, 'Are you going to make the buildings look better?'. Well, yes, I am, but there is much more that needs to happen."

Adelaide residents are far more likely to come across Hewett in his professional role as it demands much of his time, however, he has had some time to explore and create a home life for himself in Adelaide.

"I have a dog and a cousin living in the hills in Mylor, so I have checked out a few places up there."

"I also play music. Guitar. In fact, my first ever visit to Adelaide was with my band, Village Green (now called Many are Here). I'm trying to get back into it."

– **Amanda Pepe**

Eat the street

Urban and public landscapes have the opportunity to offer much more than shade and beauty. Incorporating edible plants into streets, parks and gardens, makes them productive landscapes ideally suited to social exchange.

According to David Gregory, Landscape Architect from JPE Design Studio, this "rethink" of urban landscapes has already been successfully applied overseas and is starting to gather momentum here in Australia with the

establishment of initiatives such as the VEIL Food Map, which charts the location of community gardens and urban food production within Melbourne.

"The success of such initiatives is driven by the local community with volunteer groups established to manage the maintenance of trees and gardens, and has the potential for local schools to involve students as part of their learning," Gregory said.

This concept of productive landscapes has been integrated into JPE Design Studio's landscape design for the Lumina Apartments project, a 38 apartment senior living development for Masonic Homes at Somerton Park.

"The design of the main open space focuses around a series of raised vegetable gardens and native flower gardens, where residents will be able to grow their own produce."

"Plum and nectarine trees will provide an edible screening edge between the community garden and ground level apartments. Rainwater tanks and a screened compost bin area will help promote a low waste culture, whereby green kitchen waste from the apartments can be put straight back into growing the next crop. Communal herb gardens located centrally on each level will also provide the local residents with



quick access to fresh produce, as well as a chance to catch up with their neighbours."

"The higher density living models proposed in the 30 year plan for Greater Adelaide will put an even greater emphasis on the need for productive open space. Now is the time to rethink our public open spaces and explore their potential as socially sustainable landscapes."

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Colouring in

Photos by Aaron Schintler

Laminex launched 22 new colours at their Currie Street Showroom. Kitchen and interior designers flocked to the event seeking inspiration.

Chef Callum Hann shared some of his cooking secrets including dishes he created using the names of three of the new Laminex decors: Juicy, Avignon Walnut and Moose.



Kendra Lewis, Callum Hann and Mark Flaherty



Paul Beerworth, Ray Newell and Jack Dissegna



Danny Schmid and Dale Burns



Laura Riach, Bree Williams and Sonja Hosking



Leigh Woollatt, Melissa Henschke and Charleen Komaromi



Felicity Hobbs and Peter Dennis

informant

WHAT'S ON IN MARCH

Thursday, March 3 DIA BREAKFAST SERIES, SNAP, CRACKLE AND SPEAK

When: 7.15am for 7.30am start
Where: Café Amore, Cnr Pulteney Street/Pirie Street
Cost: see [trybooking.com/dec](#)

Event info: New York-based and Adelaide born large installation artist Timothy Paul Myers and award winning jeweller/maker Nicholas Pike.

Tuesday, March 8 SA REFUEL – INTERNATIONAL WOMEN'S DAY BREAKFAST

When: 7:45am for 8:00am start
Where: SA Chapter, 100 Flinders Street ADELAIDE
Cost: Non member - \$20 Member - \$12.50 A+ member - \$10 SONA - \$7.50

Event info: Guest speaker – Sue Phillips from Phillips/Pilkington Architects. This is an opportunity for members and colleagues to celebrate International Women's Day in an informal setting and to celebrate the achievements of South Australian female architects.
Register online at [architecture.com.au](#)

Thursday 10 March 2011 PROPERTY COUNCIL OF AUSTRALIA – SA DIVISION PRESENTS: SA FINANCE FORUM – FINDING FINANCE IN 2011

Where: MTAA Super House, 55 Currie St Adelaide
Cost: Property Council Members \$80 Non Property Council

Members \$95
Event info: Come to the Property Council's first 4 O'clock Forum for 2011 to hear experts in their fields discuss the good, bad and ugly prospects for finding finance in 2011.
To register: [propertyoz.com.au/sa](#)
Or Contact Jessica Alvaro 8236 0900

Tuesday, March 15 NATIONAL REFUEL – ALL THE WAY WITH SECTION J BY MICHAEL SHAW

When: 5:30 – 7:30pm
Where: SA Chapter, 100 Flinders Street, Adelaide
Cost: Member – \$50 A+ member – \$47 Non member – \$75 Graduate member – \$45 SONA – \$29 Student non-member – \$45

Event info: This seminar will address key design considerations for architects arising from the latest changes to the BCA's Section J. Michael Shaw will explain how architects can develop building design concepts informed by the new and more stringent glazing requirements for both non-residential and residential commercial buildings. Learn ways to document your glazing and façade designs effectively and efficiently the first time around.

Register online: [architecture.com.au/nss](#)

Wednesday, March 16 SA REFUEL – SECURITY OF PAYMENT LEGISLATION INFORMATION SESSION

When: 5:30 pm – 7:30 pm
Where: SA Chapter, 100

Flinders Street ADELAIDE
Cost: Non member – \$ 40 Member – \$ 25 A+ member – \$20 SONA – \$15

Event info: Presenter – Robert Fenwick Elliott (Fenwick Elliott Grace). This seminar will provide members with an update on security payment of legislation and how it affects the business of administering building contracts and engaging sub-consultants.
Register online: [architecture.com.au/nss](#)

Tuesday, March 22 CLIMATE CHANGE ADAPTION – LANDSCAPE STRATEGIES TO ADAPT TO CLIMATE CHANGE

Where: Refer [aila.org.au/sa](#) for further details
Event info: How can landscape architects respond to the challenges of a changing climate? This workshop concentrates on the urban environment, especially the increasing density of our cities resulting in less open space or green space, which directly impacts on the city's environment, micro climate and ecosystems.

Thursday, March 24 DIA MID YEAR EXAM (QUIZ NIGHT)

When: 6pm
Where: to be confirmed
Cost: [trybooking.com](#) for details
Event info: Quiz Night with a few differences, if last year is anything to go by, A LOT of fun.

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