

# form

DESIGN/PLANNING/INNOVATION



**FIRST CREEK  
WETLAND**

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**STEAMING  
APPLIANCES**

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**PEOPLE'S CHOICE  
AIA AWARDS**

**Beautiful  
on the inside**

Congratulations to Woods Bagot for winning the 2011 Australian Interior Design Award, Best of State (SA) Commercial Design category for National Australia Bank in Adelaide.

JOYN Vitra work stations used in the NAB design supplied by Aura Objects [auraobjects.com](http://auraobjects.com)

Photographer: [davidsievers.com](http://davidsievers.com)

**GAGGENAU**

*Rausch*  
**elite**  
appliances

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## Cooked by design

**G**erman appliance manufacturer Gaggenau designed the first built-in oven and the first glass ceramic cook top and was also the first to offer side-hinged doors on its ovens to allow for easier access. A clear sign of the company's dedication to innovation can be seen in the more than 300 patents registered to date. Gaggenau's design language is about paring down to the essentials; the brand strives to make things clear and simple to understand and use. Digital readouts support easy to reach analogue dials, making it easy to see what setting you have chosen, as opposed to scrolling through a series of menus.

The company's diverse collection of domestic appliances currently available includes ovens, combi-steam ovens, warming drawers, microwaves, espresso machines, glass ceramic, gas and induction cooktops, ventilation and cooling appliances, wine climate cabinets, dishwashers and refrigerators. [gaggenau.com](http://gaggenau.com)

Gaggenau available from Rawsons Elite Appliances  
[rawsonseliteappliances.com.au](http://rawsonseliteappliances.com.au)



## Simon says

Celebrity chef Simon Bryant showed what dishes could be created with Gaggenau's ovens in a demonstration evening at Rawsons Elite Appliances in Unley last month. Using the BO280-130 model convection oven, he cooked a whole 75-centimetre mulloway flavoured with spices and baked in paper bark. Bryant credited the oven's generous 75-centimetre width with allowing him to prepare the dish. Most ovens would have required him to cut the fish, interfering with presentation. The oven has an element-heated stone base, which Bryant said produces a soft bottom heat. The oven also has a top-heating element offering more options for the chef. "You've got complete control of the oven," he said.

### Combi-steam ovens favoured by chefs

Combi-steam combine the dry heat of a convection oven with non-pressurized steam in a series of variable settings. Commonly, steam is fed to an oven, which

can only be achieved above 100 degrees Celsius, the boiling point of water. Gaggenau's in-built system allows steam to be produced at a much lower temperature, allowing food to retain its moisture. Variable steam settings offer greater flexibility with food options. Use some steam to create meat that

is succulently tender, while the surface browns and crisps to perfection. Or use hot air by itself, ideal for short crust pastry and pies. Thinking of the user, the dials can be ordered at the top or bottom of the product, depending on where it will be placed in the kitchen.



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He also prepared figs with blue cheese and prosciutto on the pizza stone of the convection oven.

Switching to the BS280-130 model Combi-steam oven, he demonstrated the oven's variable steam ratios across a series of dishes.

Succulent red curry rump of venison and pea eggplants was served, along with steamed thanh tofu with ginger and black vinegar and Chinese broccoli.

"It evacuates all the steam before you open it. I've seen so many kitchen cupboards with all that staining – that steam rots all your fittings," Bryant said, adding that Gaggenau's rotary dials are intuitive and easy to understand. "You're not wasting time going through menus and fiddling with settings and unsure what different programs do," he said.

–Anthony Caggiano



## Design Thinking for Social Innovation

**D**esign thinking and its potential for application to business is well documented.

What happens when design thinking is applied to social contexts with real people to address our big social challenges? **Chris Vanstone** from The Australian Centre of Social Innovation (TACSI) and **Veronika Kelly** from the School of Art, Architecture and Design at UniSA discuss how TACSI is using design thinking to drive social change.

**VK:** What are the aspects of design thinking that have resonated with TACSI's goal to create social change?

**CV:** The big social challenges of our time – from a rapidly ageing population to educational disengagement – require solutions that shift what people do, and what systems do. To come up with solutions that actually change behaviour, you need to know what people want, what gets them up in the morning, what will motivate them, what will turn them off. Ethnography, co-design and prototyping help us to answer those questions. We find they are powerful tools for bringing together different

problem-solving disciplines – from social policy to business. We need all of these perspectives at the table and on the ground because no one discipline has the answer. Design certainly does not.

**VK:** It's been said that in "real-world practice, problems do not present themselves to the practitioner as givens" and a design problem is not something that has a single, "correct" solution (Schon, 1983). How would you characterise "problems" in the context of what you do?

**CV:** Our starting point is the big name social problems. We quickly work with people to reframe those problems in terms of the outcomes people want. In our most recent project – Family by Family – the system wanted to reduce the number of families coming into contact with crises services. But the 100 families we met talked about wanting to go out and about more as a family, fight less, plan for the future, meet good people, etc. These families wanted to thrive, not just survive. Thriving became the focal point of the project.

**VK:** In design, prototyping can be seen as a mechanism of exchange

– a drawing, model or plan is something tangible that people can talk about, share in, agree or disagree with. Is this approach useful to the work TACSI does?

**CV:** Prototyping is one of our most important tools. We don't just sketch ideas out on paper, we also run experience prototypes. We find that you have to play out interactions in context, in real time, with real people to learn what does and doesn't work. Because our focus is on developing solutions that prompt change, we need to create the time and space for change to occur.

**VK:** Your background is industrial design and the TACSI team is from a range of backgrounds. How does this influence the work that you do?

**CV:** My team has expertise in social science, community development and social work and I provide the design expertise. What brings us all together could be described as design thinking. We collaborate to develop ideas, test them out in context and then improve them, drawing on our relevant professional backgrounds in the process.

**VK:** How can the work TACSI does feed back into and enrich design practice and education?

**CV:** We're developing a curriculum to build interdisciplinary teams with the capacity to social problem-solve. We think this is a very new way of working. Sure, designers are used

to working in multidisciplinary teams with engineers and different kinds of designers, but not with social scientists, community organizers, business analysts and policymakers. We need to design a new way of educating people to think and act from multiple perspectives. That's what we are doing at TACSI. We're currently scouring the world to find new members for our Radical Redesign Team. Read more at [www.tacsi.org.au/joinus](http://www.tacsi.org.au/joinus).

*Chris Vanstone is co-lead of the Radical Redesign Team at The Australian Centre of Social Innovation*

*Veronika Kelly is Program Director, Visual Communication Design in the School of Art, Architecture and Design at UniSA.*

A longer version of this story is available online at [adelaidereview.com.au](http://adelaidereview.com.au)

*"Design thinking is a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success."*

**Tim Brown, President and CEO, IDEO**

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**GAGGENAU**

## I could declare them beautiful

**A**long Hackney Road, between the National Wine Centre and the wedding-cake Goodman Building you can see excavators working in an endeavour to revive the swamps that were drained to establish Adelaide's botanic gardens.

The short explanation for this activity is that the regenerated wetlands (as swamps are now called) will ensure the Botanic Gardens has an independent water supply, will improve water quality entering the Torrens and Torrens Lake and will allow landscaping of First Creek that currently ends up as a concrete drain through the Gardens.

A better explanation places the role of wetlands into context as one of the pillars of life on Earth. Water, food, energy (in the form of fossil and biofuels) and biodiversity provide the basis for human endeavour. Indeed, if you care to think this through, despite the successes of the industrial and digital revolutions, regardless of the value of social and institutional frameworks, we can't escape our needs for water, food and energy, and the platform that's provided these services, past and present – plants.

Connecting people with plants is the business of a botanic garden. The big story that the pillars of life on Earth are delivered through the intercession of chlorophyll in plants capturing sunlight and converting it into stored energy is an easy one to miss in a city. While the links to food, energy and biodiversity are already well told through the collections in the botanic gardens, the link to the role of plants in regulating water flows and quality and the role of wetlands in sequestering carbon has been missing.

The draining (and drying) of wetlands as demands for land (and water) expand has seen the loss of both flood control and



effective filtering and cleaning services from wetlands. Surrogate measures such as stormwater drainage and water purification are both expensive and, commonly, less effective. The loss of wetlands has also seen a loss of biodiversity, and, as there are around 800 billion tons of carbon stored in Earth's wetlands, one-fifth of the Earth's carbon and roughly the same amount as in the atmosphere, the destruction of wetlands presents a potential "carbon bomb".

While the Australian and South Australian Governments have supported the new First Creek wetland to provide water security for the Adelaide Botanic Garden, the compelling argument was the development of the wetland as an educational resource integrated with the Gardens' living collections that already attracts an audience of 1.5 million visitors.

This project was conceived during the development of the Gardens site master plan in 2003 by Professor Tony Wong from Monash University. The Gardens was fortunate that the space between the National Wine Centre and the Goodman Building remained unresolved after these developments. Space is a rarity in Adelaide Botanic Gardens as it is in Adelaide more generally. The demands of a growing population and our ability to service that population put pressure on space that the 30 Year Plan for Adelaide endeavours to address.

The potential to re-imagine green

infrastructure in a city is really another story. However, our ability to re-imagine Adelaide's watercourses, an element of this story, is worth touching on here. While wetlands provide the infrastructure capable of cost-effectively improving water quality, enhancing biodiversity and even regulating flows in Adelaide's watercourses, our ability to develop wetlands is severely constrained by the premium on city land. Colonel Light (or was it Kingston?) had great foresight. However, the foresight fell short on an understanding of ecological processes and ecosystem services. He was hardly alone. Nevertheless, the Kurna people's traditional ecological knowledge did recognise the values of these wetlands, and a unifying perspective on the connections between water, food and energy. Uncle Lewis O'Brien has generously shared some of the perspectives of the Kurna people to contribute to the First Creek wetland concepts and interpretive plan. The project is especially important in integrating and communicating cultural, ecological and technological concepts.

Other unifying perspectives for environmental reconciliation range from Linnaeus's *Oeconomy of Nature* to James Lovelock's *Gaia*. However, it's only by pulling these apart that we can see our future.

– Stephen Forbes, Director, Botanic Gardens of Adelaide



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# Build a bridge

To coincide with the South Australia History Festival, *About Time*, the Adelaide Festival Centre's Artspace Gallery is showing **Henri Mallard: Building the Sydney Harbour Bridge**.

The exhibition is of a series of black and white photographs made between about 1930 and bridge opening day in March, 1932, to record the construction of the largest single span steel bridge in the world. Watching the two arches inch forward over Sydney harbour between Milson's point on the North Shore and the wharfside of Sydney city was the best show in town for Sydneysiders and visitors alike.

The prints on view were made in Sydney in 1976 by the famous Australian photojournalist David Moore from tiny glass stereographs made by Henri Mallard, a Sydney amateur photographer and photographic store manager. Mallard was the Australian-born son of French parents who had settled in Balmain in the 1880s and in 1900, intrigued by photography in the window, Mallard talked to Harrington's photographic suppliers and talked his way into a job with the firm. He stayed in their employ after a takeover by Kodak Pty Ltd, until his retirement in 1952 as a much loved and respected friend to amateur and professional photographers alike.

Mallard became a keen amateur photographer, joining various local camera clubs and exhibiting in photographic salons from around 1906 (His best mate in these early years

was another keen young amateur from Glebe, Frank Hurley, whom Mallard would recommend for the position as the official photographer to the Australasian Antarctic Expedition in 1911.)

Henri Mallard also became interested in the new art photography of the turn of the century whose adherents wanted photographs to be more like art works and who used soft focus and various manipulations to remove unwanted details and create more moody effects. Yet as the Sydney Bridge was announced in the late 1920s and construction began, Mallard had the idea to record its progress in sharp, strictly documentary pictures, both still and motion. At this time in Sydney there were few modern high rise-buildings. The most modern industrial architecture was that of the new concrete grain silos on Walsh Bay.

His position by this time as a senior manager at a Kodak photographic store meant that he was able to arrange to leave work and most likely have his material costs and equipment supplied by the company but he had trouble persuading the engineers to let him on what was a dangerous industrial site. Using a stereo camera, a ¼ plate camera and a 16mm movie camera, Mallard spent the next few years up in the girders and on the foreshores recording construction. He found the geometric forms exciting and would declare later in life that good photographs relied on a structure of simple triangles, rectangles and circles. But he also knew as an art photographer that the images needed human interest and atmospheric drama and he achieved this through his genuine rapport with the workers who take centre stage and his choice of bold angles of view and dramatic skies and weather.

Mallard was not the only photographer to make images of the Bridge under construction. It was a popular motif with artists and newspapers but there was no official photographer making a continuous record. Strangely, Mallard completed his record but did very little with the many

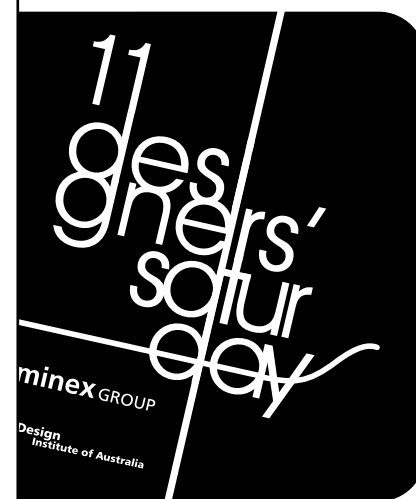
images and film footage in his lifetime. He had no personal exhibition or publication of the record he had made and seems not to have lectured to the camera clubs. The works went to sleep and were not revived until 1976 when, after Mallard's death, his son Paul Mallard donated the negatives to the new Australian Centre for Photography which had opened in Sydney in 1974.

The Bridge negatives were donated to the Australian Centre for Photography and first published in association with *Sun Books* in 1978. The exhibition is mounted and toured by the Australian Centre for Photography. Today only a few remain who can recall just how thrilling it was to have such a monumental and soon-to-be-world-famous attraction. A copy of Mallard's film of the bridge construction is on view as part of the exhibition at the Adelaide Festival Centre's Artspace Gallery.

**Gael Newton is Senior Curator of Photography at the National Gallery of Australia**



Photos: Paul Mallard and the Australian Centre for Photography



november 2011  
sa@design.org.au

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**GAGGENAU**

# The 2011 AIA/Adelaide Review People's Choice Architecture Awards



## You choose

The Australian Institute of Architects will announce the winners of the South Australian awards next month but before they do, have your say in The Adelaide Review People's Choice Awards.

A selection of entries, some detailed here, can be viewed along with notes from the architects online where you can cast your vote and go into the running for great prizes and the honour of being named winner of the People's Choice Award at the gala awards presentation at the National Wine Centre in on June 10.

## You can win:

### Eames Hang-It-All

Designed by Charles and Ray Eames, the Eames Hang-It-All is not your average coat or hat rack. It's a useful piece of art that will make you smile whenever you hang your hat on one of its colorful knobs.

Originally designed for children, the Hang-It-All is now considered at home in places where adults work and play, too.

It's practical, 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 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.

For secure mounting, the hardware package includes drywall anchors and screws. 14 5/8 inches high, 19 3/4 inches wide, 6 1/2 inches deep.

\*kindly sponsored by InnerSpace (value \$165)

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A selection of the finest red and white wines from some of South Australia's leading wine regions such as Barossa, Coonawarra, Adelaide Hills and Clare.

\*Courtesy of The Adelaide Review (value \$300)

RESIDENTIAL



Strangways Terrace Residence / Matthews Architects / Photographer Sarah Long



Caritas College Junior School External Covered Area / Tridente Architects / Photographer Simon Cecere



PUBLIC

2011 AIA FORM People's Choice awards opens for public voting at midday, Monday, May 9. Voting

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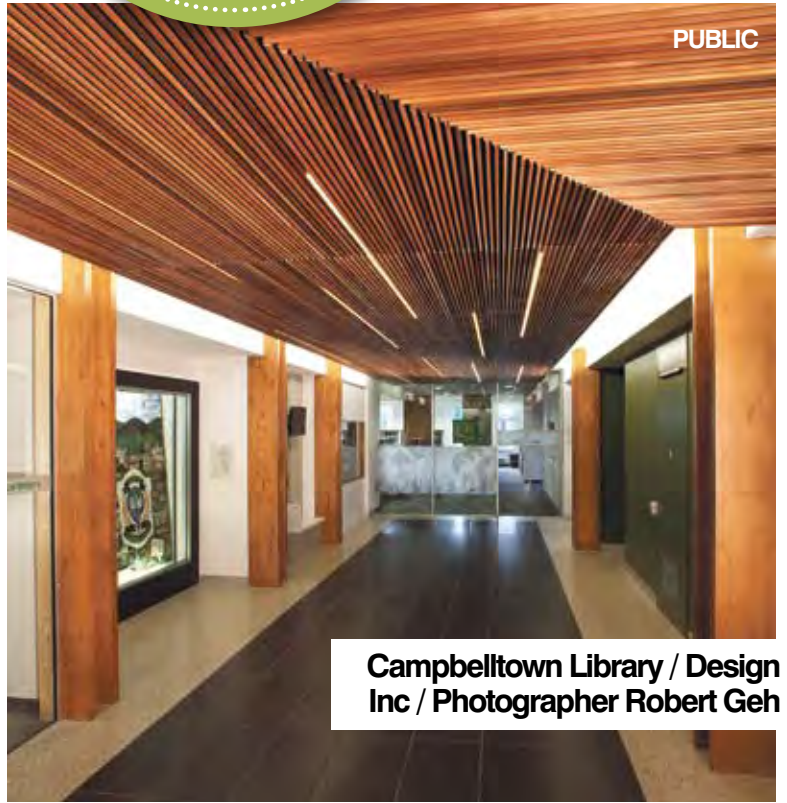


St Columba Gym / Phillips/  
Pilkington Architects /  
Photographer David Sievers

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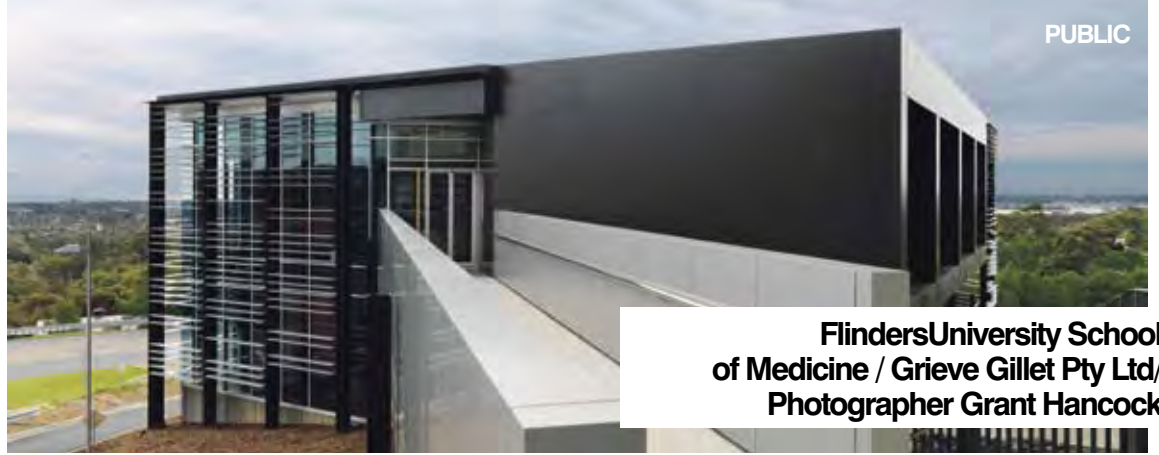
PUBLIC

Campbelltown Library / Design  
Inc / Photographer Robert Geh



16R / BB Architects /  
Photographer Corey Roberts

RESIDENTIAL



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Flinders University School  
of Medicine / Grieve Gillet Pty Ltd/  
Photographer Grant Hancock

closes on midday, Monday, June 6. The winner will be announced at the Awards on June 10 and notified by email and telephone.

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# GAGGENAU LAUNCH AT ELITE APPLIANCES

PHOTOGRAPHS AARON SCHINTLER

Celebrity chef Simon Bryant showed what dishes could be created with Gaggenau's ovens in a demonstration evening at Rawsons Elite Appliances in Unley last month.



Jake Goodman & Susan Shannon



Simon Bryant



Emily Geddes & Carmel Siciliano



Gary Krix & Grant Badesso



Don Iannicelli, Rainer Gross & Roy Zito



Hannah Hiscock-Croft & Elizabeth Hodge



Sophia Leopardi & Rima Al Atrash-Najar

# informant

## WHAT'S ON IN MAY

### Friday May 6 - 8 BOWERBIRD BAZAAR

**When:** Friday 4pm - 9pm, Saturday 10am - 5pm, Sunday 10am - 4pm  
**Where:** Queen's Theatre, Playhouse Lane, Adelaide (off Light Square).  
**Cost:** \$2, children free  
**Event info:** A dynamic and upmarket environment where local and interstate designers, artists and craftspeople showcase and promote their work.  
[bowerbirdbazaar.com.au/](http://bowerbirdbazaar.com.au/)

### Wednesday May 12 PROPERTY COUNCIL OF AUSTRALIA (SA DIVISION) PROFESSIONAL DEVELOPMENT COURSE - INDUSTRIAL DEVELOPMENT FUNDAMENTALS

**When:** 8.45am - 5.00pm  
**Where:** TBA  
**Cost:** Members \$580.00, non-members \$780.00  
**Event info:** Jessica Alvaro on 8236 0900 or [jalvaro@propertyoz.com.au](mailto:jalvaro@propertyoz.com.au). This one-day course is for those new to the industrial property industry or those working in the industry for less than two years and seeking to expand their industry knowledge. You will learn the practical skills required to advise property owners on the documentation required to market industrial property for lease, to prepare accurate documentation and to use this to finalise the deal.

### Wednesday May 12 A CONVERSATION WITH THE GOVERNMENT ARCHITECT, BEN HEWETT

**When:** 5.30pm  
**Where:** Australian Institute of Architects meeting room, 100 Flinders Street, Adelaide.  
**Event info:** Ben Hewett has recently been appointed to the position of Government Architect for South Australia. Ben is an accomplished architect and academic who will share his ideas and experience from his home town of Sydney, and other places he has journeyed. Come along for a stimulating discussion covering:  
The role of the Government Architect  
His first impressions of Adelaide  
Overviews of the Integrated

Design Commission and the Integrated Design Strategy project  
**Cost:** \$5 at the door  
Please register your interest in attending by contacting Michele Williams  
[M.Williams@adelaidecitycouncil.com](mailto:M.Williams@adelaidecitycouncil.com)  
8203 7968

### Wednesday May 12 CAPACITY BUILDING & COMMUNICATION - LEARNING FROM THE SOUTH EAST QUEENSLAND EXPERIENCE

**Time:** 7.15am for a 7.30am start for Buffet breakfast followed by presentations  
**Location:** Art Gallery of South Australia, North Terrace, Adelaide - Restaurant/Atrium  
**Cost:** SIA Members \$20, non-members \$30  
**Event info:** Come and hear from Sarah Jones, who is the Water by Design Project Manager, Healthy Waterways of the Water By Design program in South East Queensland (<http://waterbydesign.com.au/>).  
**Bookings:** [cindy@greenhillengineers.com](mailto:cindy@greenhillengineers.com)

### Monday May 16 AGDA SA FIRST FIVE OUT

**When:** 6pm for 6.30pm start  
**Where:** Upstairs, Gilbert St Hotel, 88 Gilbert St Adelaide.  
**Cost:** Members and Student members \$10, Non-Members \$25, Student Non-member \$15  
**Event info:** Are you a student or graduate feeling cramped and unsure about your future? AGDA invites you to hear four designers speak about their unique lives within the graphic design industry. Join Judd Crush (designer and co-director of Enoki), Matt Davey (senior graphic designer for Detour Design), Rachel Lobban (founder and creative director of rara studios) and Shane Keane (designer for Voice) as they talk about their successes, failures and the secret to their motivation after graduation. [sa.agda.com.au](http://sa.agda.com.au)

### Thursday May 19 NATIONAL REFUEL - ARCHITECTS & AFFORDABLE HOUSING BY DR. OWEN DONALD

**When:** 5.30pm - 7.30pm  
**Where:** SA Chapter, 100 Flinders

Street, Adelaide  
**Cost:**  
Member - \$ 50.00  
A+ member - \$ 47.00  
Non member - \$ 75.00  
Graduate Member - \$ 45.00  
SONA - \$ 29.00  
Student Non member - \$ 45.00  
**Event info:** Architects and affordable housing: making a difference with new directions and clever strategies  
Register online at [rchitecture.com.au/nss](http://rchitecture.com.au/nss)

### Friday May 20 PROPERTY COUNCIL (SA DIVISION) MAY LUNCHEON WITH JOHN BATISTICH, GENERAL MANAGER OF WESTFIELD AUSTRALIA AND NEW ZEALAND

**When:** 12pm to 2pm  
**Where:** InterContinental Adelaide  
**Cost:** Members \$130.00, non-members \$175.00  
**Event info:** Come to the Property Council's May luncheon to hear from John Batistich, General Manager of Marketing for Westfield National, Australia and New Zealand, as he discusses the changing dynamics of retail in Australia and around the world and introduces you to the latest thinking in retail marketing trends. Jessica Alvaro on 8236 0900 or [jalvaro@propertyoz.com.au](mailto:jalvaro@propertyoz.com.au)

### Friday May 27 AGDA SA MENTOR PROGRAM

**Deadline:** 5pm  
**register:** [sa.agda.com.au](http://sa.agda.com.au)  
**Cost:** Free to students in their final year of study.  
**Event info:** The AGDA SA Mentor Program was initiated in 2002 to provide industry support to graphic design students. The Mentor Program provides a flexible alternative to work experience which many professionals find difficult to support. AGDA SA is seeking applications for the 2011 AGDA SA Mentor Program. Successful applicants will be design students in their final year of study who are current financial AGDA members. These creative, self-motivated people will have a keen interest to broaden their knowledge of the graphic design industry.  
[sa.agda.com.au](http://sa.agda.com.au)

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