

You, Me City

2016

Every great city
has a guide and
Adelaide's
Design has been
guided from the
start.

How a good street
gets made

The illustrated
future of Adelaide

Meet a fantastic
neighbourhood

Boulevard style



“First life, then spaces, then buildings – the other way around never works.”

– Jan Gehl

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You, Me --- → ---City

Adelaide is a city built by design. A famous grid system, a garden city and the first free settlement in a new colonial territory – we began as an audacious experiment in the 1800s.

However, design in the 21st century has come to mean much more than drawings on paper or buildings along streets. Design is a system that has the power to transform society, bring a population together, affirm their identity and create community.

The Adelaide Design Manual is a joint resource created by the Adelaide City Council and the Government of South Australia to help the state move forward into the next, exciting stage of our audacious experiment.

The purpose of this publication is to show the Adelaide Design Manual in action. And while the Manual itself may be new, its guiding principals are drawn from myriad examples of world-class projects that have grown up and contributed to the layers of our common urban fabric.

This is for Adelaide – then, now and tomorrow.

– Editor, Joshua Fanning



People

People come first, both in this publication and in life, because they're the reason for everything — the reason we create, the reason we build, the reason we want things to be better.

A better Adelaide, by design

The future is coming, and before it gets here we need to take the initiative to shape the streets, buildings, places and parks of Adelaide that will become our home.



Daniel Bennett,
Adelaide City Council Design Manager

Adelaide City Council's Design Manager and President of the Australian Institute of Landscape Architects Daniel Bennett talks design and the city

Good quality streets for all people are the foundation of a great city.

Adelaide's city streets can positively influence our lives — environmentally, economically and socially — far more than they do today.

Everything in the city — people, activity, movement — helps make Adelaide unique. Sitting in a quirky hole-in-the wall café, watching the world go by is a quintessential part of the Adelaide experience, as is promenading along Rundle Mall, marching towards Adelaide Oval, or meandering past the cultural institutions on North Terrace.

A holistic design approach to our city's streets will enhance what's already there, extending the character, life, built form and potential inherent in our cityscape. In doing this, we can create design consistency but also value difference.

The Adelaide Design Manual (ADM) is how we'll set and guide a consistent

standard for the city; it's a comprehensive toolkit to make quality public spaces that are accessible and enjoyable for all.

The ADM encourages a 'complete street' approach to the public domain, and outlines how everything can work together: footpath widths, slowing of traffic, designing for bikes, great building frontages, street trees for shade, equal and inclusive access, quality paving, welcoming lighting, street furniture and other essentials of a well-designed domain.

With the influx of new bars, the massive investment in city-changing infrastructure like Adelaide Oval, the new RAH, universities and commercial buildings; our city skyline is rapidly changing and the city's form and character is being re-shaped.

Our cities are facing challenges we've not seen before. Cities are the new engine rooms of the new economy, and it is critical we create design strategies and platforms to embrace the change, to provide great streets and public spaces for people. The Adelaide Design Manual provides the foundation and clear direction for the future of Adelaide as one of the world's great small cities.



The Adelaide Design Manual

The Adelaide Design Manual was a jointly funded project between the State Government's Places for People grant program and Adelaide City Council. The Manual is a toolkit for designing the City of Adelaide's streets and is available online at www.adelaidedesignmanual.com

Round table

Adelaide's Lord Mayor Martin Haese discusses our city's handwriting with Government Architect Kirsteen Mackay.

The public realm is an interesting idea that's exceedingly complicated to understand. But Lord Mayor Martin Haese believes the Adelaide Design Manual will make it easier than ever for people to comprehend and contribute to their city. Equally, Government Architect Kirsteen Mackay sees the Manual as the perfect guide to connecting private and public investment in a way that will ultimately benefit Adelaide. Sitting down together in the Lord Mayor's chambers on King William Street, the two discuss the future of our city and the exciting prospect of inviting everyone into a smarter, more accessible and inclusive public realm.



Martin Haese:

I'm a great fan of looking at public realm at a higher level of specification. When you look at the public realm at a higher level spec you start to see a common design language develop across the city. It's like typography for the city, I guess. And if people see their public realm being improved they might say, 'oh we were contemplating a move of our office but the immediate amenity in our vicinity has improved so much that we'll refurb our office and stay'.



Kirsteen Mackay:

I think it's important too, to recognise that it's about someone taking responsibility for the quality of the public realm over a long period of time. To actually have something such as the Adelaide Design Manual (ADM) that enables us to work with developers to say, 'yes, you've got publicly accessible space within your red line boundary', we want it to be seamlessly — or not necessarily seamlessly but — certainly integrated with the city's intention for the public realm.

MH:

I think that the best outcome from the ADM is that it's giving us a language to describe the public realm. Most people would see discussions around public realm as being the remit of the design fraternity but ADM can bring that into everyone's living room.

KM:

I think we have to plan our design and deliver it here when it comes to environmental sustainability. Often when you try to get good design outcomes or integrated services, we have to declare that design is important. We actually have to say from a very high political level we care about the public realm. So we're starting to have a conversation internally within the department of how we demonstrate new in-fill development that's 'of Adelaide' and we've got to take responsibility over what that looks like.

MH:

I love that point Kirsteen. If we expect our development community to become more design conscious, to look at design as a differentiator towards marketing and pre-selling a product, to attracting offers, tenants and all the things around it such as sustainability, building efficiency, energy efficiency and everything else. This is leading by example. Every city has a handwriting and if Adelaide, just looking at

"It's a design-led city. Design is your point of difference."

– Martin Haese

some of these images from the ADM and many other projects I've seen referenced, if Adelaide had this handwriting across the whole city or progressively across the whole city I think we'd start to see private enterprise, private developers respond. It's a design-led city. Design is your point of difference.

KM:

Oh yes, I completely agree. There's a lot of exciting projects coming through the approvals process as well. It's interesting that idea of investing in the public realm and that attracting different types of development — or — do you follow the market a bit too?

MH:

The Rundle Mall project's a good case in point. \$28m in public funds into an upgrade of the Mall and it either directly or indirectly catalysed \$450m of private investment. We think it played a role in David Jones refurbishing their department store, Myer resigning a lease, Myer Centre refurbishing the façade and the interior of their shopping centre. Some of those were quite direct catalysts.

KM:

Yes. It's just identifying what areas of the city are natural catalysts.

MH:

You've got to be really strategic about where you do it, what you do first, how you do it and how it links.

"We have to declare that design is important. We actually have to say from a very high political level we care about the public realm."

– Kirsteen Mackay

Historic re-birth

An important development at the corner of Hindley and King William Streets has shown how some of our oldest buildings can adapt, develop and find new life.

Words:
Joshua Fanning

Pictures:
Sven Kovac

Interviewee:
Martin Radcliffe

The Colonial Mutual Life Assurances building was designed by architects Hennessy and Hennessy in 1934. In 2014, JPE Architects added the 'Jewel Box' on the southern side and the Adabco Group opened the doors on their Mayfair Hotel.

Adelaide wears its history on its sleeve, but the heritage architecture associated with our founding years can sometimes lose its purpose and struggle to find occupants in an ever-evolving and increasingly tumultuous economy.

The architectural quality of Adelaide's historic structures is no accident.

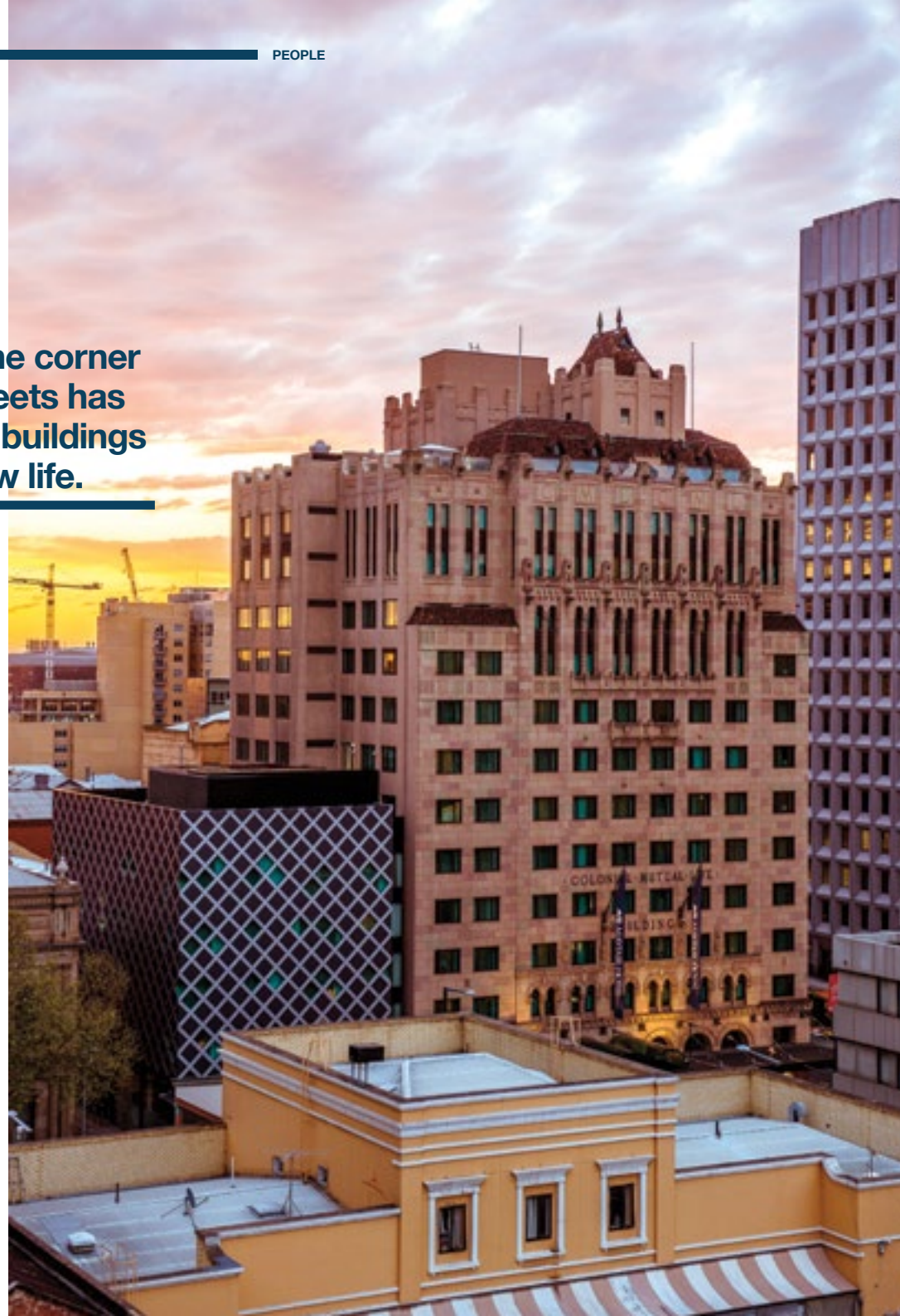
The original city settlement was built by artisans brought out from the United Kingdom through the Adelaide Development Corporation's 'assisted emigration' policy, who were funded by land sales of the city centre's original 1042 town acres.

The result was a town noted by visiting intellectuals such as Jules Verne and Mark Twain to rival the beauty of any European market town.

Building on Adelaide's existing qualities and character is a defining part of the Adelaide Design Manual.

Built in 1934, The Colonial Mutual Life Assurance (CML) building stood empty and on the cusp of dereliction for decades. At one stage, huge silver and gold bubble graffiti letters filled the windows facing King William Street, spray-painted by vandals from the inside. It was a melancholy sight in the centre of Adelaide.

Enter Adabco Group, the Adelaide-based company which purchased the heritage-listed CML building and invested in excess of \$55 million — transforming it from a graffiti squat into a five star stay, The Mayfair Hotel.



We caught up with General Manager, Martin Radcliffe on The Mayfair Hotel's first anniversary to see how the new business was working in the old building.



How do you like your neighbourhood?

The location is perfect. The West End, through the activation of laneways with its new bars and restaurants, has become a very vibrant place to be, whilst Rundle Mall has undergone recent developments as a major visitor attraction. Adelaide Oval and the expansion of the Riverbank Precinct has also generated lots of interest and activity in the city.

What does the Colonial Mutual Life Assurances building give you that a brand new building couldn't?

It gives character and grace. Combining a heritage-listed building with a modern state of the art fit-out perfectly demonstrates the hotel owners' commitment to this project. Adabco Group has taken great care to reflect a beautiful history, whilst also keeping a firm eye on the current and future needs of travellers.

What do you feel the Mayfair Hotel contributes to the city?

The Mayfair is a very important and visible focal point, along with Beehive Corner and the Mall entrance, to connect the hubs of North Terrace and the Riverbank precinct with Victoria Square and Chinatown. Our development is a great example of Adelaide's appeal to visitors as a convenient, walkable destination that has everything within easy reach.

The long way 'round

He was knocked down in a VFL game of Aussie Rules Football in 1975, but Neil Sachse always gets back up.

Forty years on from that fateful second round match for Footscray, where a tackle left Neil paralysed, the ex-footballer turned disability advocate is a livewire when we visit him at his home and office in downtown Adelaide.

He's on the eve of raising his second million and halfway to funding his foundation's next project. And when we arrive for our interview, he's darting between rooms in an electric wheelchair.

We can see a large format framed photograph of the MCG, propped up against a table on its side, covered in signatures.

"That's from the Crow's first Grand Final — it's signed by Malcolm [Blight] and the team," says Neil. It belongs to the stockpile Neil turns over as part of his fundraising efforts.

Neil's life is full of rich and rewarding experiences and he remains connected here in the centre of town. However, it's one thing to be mobile at home and another thing entirely to be mobile in the public realm.

As part of Neil's current fundraising efforts he's collaborating with researchers at the South Australian Health and Medical Research Institute (SAHMRI). Neil has a desk there and regularly rolls across town from Wakefield and Pulteney where he lives to North and West Terrace for work.

This trip, no matter how many times he makes it, is far from smooth sailing. The fabric of our city touches his wheels in a completely different way to how it touches feet.

On the lift ride down to ground level Neil pipes up.

"We should have done this on a Wednesday," he says after we finish explaining we want this article to capture the way the world looks to him as he moves through it.



Neil Sachse

"It's rubbish bin day Wednesday. Rubbish bins at eye level. So many of them — all lined up along the footpath — sometimes I can't even get out of the door," he tells us.

"I took my granddaughters to Victoria Square this year," says Neil while we wait for the lights to change. "They're aged 11 and eight and they wanted to go down to the Tour Down Under village in the Square to collect all the free things."

Neil tells us about getting to the Square and losing the girls. "They'd gone skipping on ahead of me as often they do. But I couldn't follow them and, I'd had to take the long way 'round. When I got to the other side though, it had taken me too long — I'd lost sight of them and couldn't see them any more," Neil says with the living memory of his fear and responsibility as a grandfather very present.

The fabric of our city touches his wheels in a completely different way to how it touches feet.

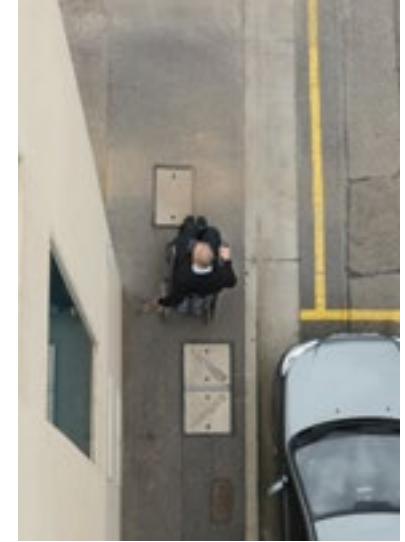
We're taking Wakefield Street to Victoria Square where Neil rolls onto the tram that he takes to SAHMRI.

"I could probably get to SAHMRI and back on my battery," says Neil. "But I like to conserve battery wherever I can."

When asked about the trams and whether he finds them beneficial — his face lights up.

"The trams are fabulous," he says. "They really are fantastic for me. They're so different to cars and buses, the way they move and take corners is so different. I had a terrible experience on a bus once. The driver came into a roundabout too fast and hit the brakes, I very nearly came out of the chair. If my wife wasn't there to grab me I would have been in the aisle."

Neil points out how lovely and wide the footpath is. We're on the south side of Wakefield Street, passing the Fire Station. The bitumen is brand new and the




Neil squeezes through

trees have a spongy sort of material at their base. A smooth flat surface as far as the eye can see.

"But why didn't they finish it?" asks Neil. Unsure what he means we ask him to explain.

"The access," he says matter-of-factly. "They upgraded the footpath but then the access has been left the same."

Looking ahead, our luxurious three-metre-wide footpath hits the street at the curb with only a small, maybe 70 centimetre-wide scoop, left for Neil to roll down to cross the road. 



It's important that the city develops considerate and inclusive access points throughout our urban environment



The tram stop at Victoria Square — where Neil positions himself ready for the driver to lower the custom-built access ramp

Words:
Joshua Fanning

Pictures:
Jonathan van der
Knaap

Interviewee:
Neil Sachse



On the home stretch, crossing North Terrace on the way to SAHMRI

The scoop hasn't been upgraded in the same way as the footpath. And like so many of this design they lack a uniform angle and length. Just in the small distance between Neil's House and Victoria Square we've counted five different styles of ramp or scoops that Neil needs to navigate.

"The worst ones create a 'v' shape," he says. Unsure what he means, Neil pulls up at an intersection to show how the road's camber falls into the gutter sharply. This causes his feet to scrape on the ascending slope due to the fact that his front wheels are in a ditch. The very design that's meant to make the footpaths accessible for Neil becomes a literal sticking point for his independence. If the scoop was wider he could approach at an angle and avoid the scraping but, well, some are wide and some aren't.

When asked if perhaps wheelchair companies should be building more agile and robust chairs that can better navigate bi-pedal-only environments, he explains that being paralysed is about compromise. Of course it is. But what's not obvious is the layers of compromise.

"Sure, I could get a bigger chair and some people do have robust chairs but I work," says Neil. "I have to choose the least worst option. I'm tall, so my feet are necessarily lower because my knees need to fit under a desk. It's also next-to-impossible to move around an ordinary home in those larger chairs."

Layers upon layers of compromise as each different access point, with its different materiality, different angle of incline and camber make sure Neil never forgets he has a disability.

But that doesn't stop him from celebrating the city's accessibility. Along our journey he points out some of his favourite spots.

Neil is a big fan of the scramble crossings and the new count down timers. He particularly enjoys the level access at the east end of Rundle Mall, no bump or curb between Pulteney Street and the Mall makes him smile.

As the tram passes Bank Street on North Terrace, Neil takes pains to point out how the road has been built up to the level of the footpath. "That's fantastic," says Neil, "the cars are encouraged to make eye contact with pedestrians and everyone just sails across the street."

And that's the key for Neil — that everyone is included.

"I just go where I gotta go," he says at the end of our trip together. "But," he continues, "it would be nice to feel like you're a part of it all, rather than left out."

"It would be nice to feel like you're a part of it all, rather than left out."

– Neil Sachse

↓ Accessibility

Making a great city means creating a place that is accessible for everyone. The Adelaide Design Manual provides guidance for balancing the needs of pedestrians, cyclists, public transport, vehicles and all age and mobility capabilities for the streets in the City of Adelaide. Find out more at adelaide.designmanual.com.au



Places

Places come next, because the spaces in between home, work and play are where people forge a common cultural identity by connecting with each other, and the city.

Street scene

Illustrator Owen Lindsay brings the Adelaide Design Manual to life with a series of idiosyncratic streetscapes detailing our city's future.



This scene could be from Rundle Street or Wright Street, Sturt or Gilbert but it's not — *it's all of them*. We love Owen's illustration of this *Future Street* for its amazing detail and comfortable scale. *CityMag* is excited to see Adelaide planning to retain the character and heritage of its local streets while providing increased amenities for life to flourish.

It's no accident that there's not one but TWO canines in this picture. Nothing says 'people live here' better than a happy dog on the lead.

While this scene looks familiar, we're happy to point out the designated bike lane — unobstructed by car parking — that provides for safe and respectful sharing of our city streets.

Wider footpaths and narrower roads naturally shift the emphasis of this place from thoroughfare to destination.

Retaining street parking in combination with protected bike lanes and footpaths make the area convenient for everyone and attractive to retailers, restaurants and cafés to set up shop and service the community.

While tall apartment buildings exist in this area, they are integrated with the small scale through their contribution to the street with ground level shops and, of course, coffee!

Public/private partnerships will help fund art projects by local artists that speak to the culture of the neighbourhood.

Decent-sized balconies encourage residents and workers to use these spaces and keep a friendly eye on the street. This promotes cheerful waves and conversations between levels. After all, a great neighbourhood is a rambunctious neighbourhood.

CityMag loves the idea of providing opportunities for local green thumbs to take a bit of ownership over their street. We see streets of the future forging their own character by the different plants you find.

Imagination street

We caught up with Owen Lindsay in his favourite (illustrated) place in the city to talk all things city life.

Adelaide illustrator Owen Lindsay spent the last three months painstakingly creating the visualisation tool that brings the Adelaide Design Manual to life.

Of all the 'future' city you drew for the Adelaide Design Manual, what was your favourite scene to create?

I like how the high angle image of the city meeting the Park Lands turned out. It had just the right mix of design information and fun illustration detail. I was able to put in both wildlife and the cityscape into that one. There are galahs in the foreground and a little koala hiding away if you look close enough, as well as people walking their dogs, driving around, chatting, doing yoga, drinking coffee. I feel like I want to visit that place.

Working from the Adelaide Design Manual, did some of the instructions for your illustrations seem preposterous to start but make more sense as you stitched the information together?

I'm typically quite loose with physics in my illustration. I like things to be bendy and with very clear lines of action. Up until very recently, I hadn't had the opportunity — maybe I should say 'challenge' — to work within a more rigid or constrained form. So the ADM's insistence on keeping things — how can I put it — 'non-bendy', and within the realms of physical reality, was tough for me at first. I think I was able to infuse a bit of bendiness into the citizens of the city, while



keeping the punctual, two-point perspective lines nice and solid. The result is a semi-technical illustration that still feels light enough that your brain doesn't automatically switch off.

Why do you think illustration is effective for this type of communication? What does it do that, say, a 3D render cannot?

I would argue that — especially in 3D renders, and also in photography to an extent — it's easier to produce a generic look. Illustration is much more intimate and, I think, inherently engaging to a viewer. If you remember the *Where's Wally* books — if they were 3D renders instead of hand-drawn cartoons, I don't think anyone would have bothered looking long enough to find the guy. That's not to say those other forms don't have good uses elsewhere; just that, I think, if you want to get people really looking close and paying attention, a form that has this deeply human connection is a good choice.

What would you have liked to draw that you didn't get instructions for?

In terms of parts of the city that I didn't get to draw, I would have loved to have had a crack at a Chinatown setting. I like those gates on Moonta Street.

Do you currently or would you like to live in the city?

The Adelaide CBD has transformed so much over the past five years. I edited a magazine here for a few years just on the eve of the small bar takeover of the city, and the difference between the two eras is stark. It's been incredible. It feels like a much more rounded place now. What is still lagging, though, is the number of people residing in the CBD. Looking around the world, it's obvious that that's the key to everything good about a city: population. That's where it comes from. A mix of all sorts of people and professions is what you need — it can't be just lawyers

and bankers. So what I think is a shame is that, as Adelaide begins this quite confident stride forward in terms of transforming the CBD, there hasn't been a palpable corresponding increase in the younger CBD resident population. My hunch is that it's a pricing thing and an availability thing — just supply and demand, really. I would love to rent within the CBD, but am priced out. So what can be done about it? That's the tricky thing, I suppose, and I wish somebody had a good answer.

Future streets

The visualisation tool has been created to help developers, residents and business owners alike see how their street fits into the future vision of Adelaide. Log on and look at the full suite of Owen's illustrations adelaide.designmanual.com.au

Creating community: North Street

Tucked way out west, North Street successfully draws together an eclectic mix of city elements with residents, business and industry mingling peacefully amidst the laneway's converted warehouses and secret gardens.

Words:
Farrin Foster

Pictures:
Sven Kovac

The city — particularly the southern half — is full of small laneways that are full of small houses.

Mostly packed with heritage row cottages and the occasional apartment building or townhouse, they're quiet places for residents where neighbours chat before retiring behind closed doors.

Those laneways are bucolic, but they're not compelling.

North Street is different — it has gravity. Between the residents living in their converted warehouse homes, the offices of internationally-recognised businesses, the rare shopfront or two and occasional service providers, there's something that makes you stick. But that sticky something is not necessarily obvious to the casual observer.

Jelena Vujnovic is a relatively new resident, and for her the attractions of a house on North Street were pedestrian. The practicing artist, who is also a UniSA art lecturer and a part-time employee of the RSPCA, moved here in the middle of 2015.

"Nicola, my housemate and best friend, was living here for a little while before me," she says.

"But it fits in perfectly with my life because being involved with the arts scene is so important. I have all of these events I need to go to and they're easily accessible to me, and it helps me interact with the community more."

A few doors down, Mukul Singla, the owner of holistic treatment centre Therapia, was similarly unaware of North Street's uniqueness when he decided to buy the practice just over a year ago.

"This place feels right — in terms of clients, other practitioners — I just felt more confident. I felt more at home here," he says.

Both have been surprised by the street since they moved in: Jelena because, for a city location just off the transport corridor that is Currie Street, it seems "so quiet" and Mukul because in the short time he's been here, he's already seen the area "evolve for the better".

And while the two both got more than they bargained for in moving here, their impressions of the street are notably different. Mukul's evolving laneway is a busy place of interaction with neighbouring businesses and residents, while Jelena's quiet home turf is peaceful.

Such a dynamic interpretation is a mark of a successful mixed-use precinct.



"I have all of these events I need to go to and they're easily accessible to me, and it helps me interact with the community more."

– Jelena Vujnovic



Therapia on North Street

North Street seems to be all things to all people – calm for Jelena, a bustling place of business for the likes of Therapia and nearby Framing Land, and a convenient city stop off for clients of the internationally-renowned pain research centre, the Neuro Orthopaedic Institute (NOI), which can be found just down the road.

Some of this success can be credited to the original built form of the precinct. The warehouses that lined the northern side of the street, once converted, naturally gave rise to a combination of uses that complement each other well.

NOI's Ariane Allchurch says North Street has a natural rhythm that transitions it between day and night.

"I think it's good to have us here during the day and residents here at night so it's not jammed up at one time of day," she says. "It's a nice balance because we don't bother them and they don't bother us."

But while the nature of the buildings on the street are essential in making it such a functional place, they are not solely responsible.



"This place feels right — in terms of clients, other practitioners — I just felt more confident. I felt more at home here."

– Mukul Singla



According to NOI co-founder Juliet Gore, the street was a very different place when the Institute moved in more than a decade ago.

“It has changed enormously. When we arrived we recall people shooting up in our doorway, so it’s become much more ‘gentrified’ I suppose,” she says. “The back of the [NOI] building overlooked dilapidated (and I think condemned) buildings which have since been turned into shiny apartments. I’m not sure which I prefer...”

The transformation is part of a wider trend that has seen more interest and investment in the West End of town as big developments like the new Royal Adelaide Hospital, Adelaide Oval and UniSA’s Hindley Street campus reinvention create more activity in the precinct.

But, North Street’s evolution has been different. Rather than just becoming busier and more built-up, it has also become friendlier and more harmonious — something that can be credited almost entirely to a single feature of the streetscape (and the hard work to create it).

“It is a lively and creative community,” says Juliet. “I think the garden sets the scene.”

The garden is a community project spearheaded by Wendy Alstergren and John Kirkwood — an artist and semi-re-

tired businessman who live in a beautiful example of a warehouse conversion on the street.

Filled with edibles like herbs, lettuce and broad beans as well as flowering plants, vines and shade-giving trees, the garden sits on land now owned by UniSA — who are supportive of the work Wendy, John and their neighbours have done there. However, that hasn’t always been the case.

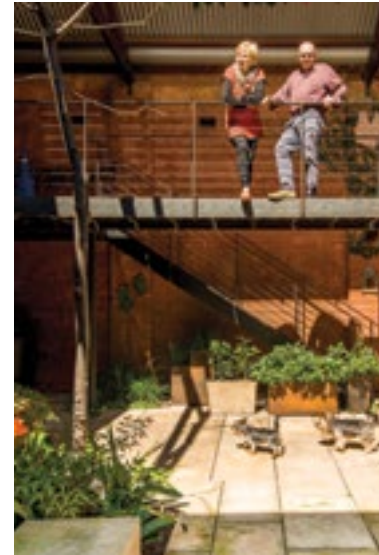
“Years ago — it was owned privately so I wrote to the landlord and said, ‘can we do something?’ There were old cars parked here and it was an absolute dump,” says Wendy.

“He didn’t answer, so I thought ‘you’re on’. We got all the cars cleared out... We sold one of the cars which belonged to a guy who lived in one of the flats — he was happy for me to sort of try and fix it up a bit and sell it, so that money bought us some plants and soil and things.”

From these dogged (and somewhat illegitimate) beginnings, Wendy and John, with much help from others on the street, have created something truly amazing. The garden is an island of green sitting between two blocks of flats and it draws in neighbours — residential and business alike — who come to chat, relax or help.

On the strength of the garden experiment, Wendy and John also launched WEVA — the West End Village Association, a body that is lobbying strongly for more greening to be done on this side of town.

“Flinders University did a study and this corner was actually degrees hotter than other parts of the city, which is largely be-



The street’s industrial sites have become homes like Wendy and John’s place



The community garden is at the core of North Street’s success as an example of how to build a tight-knit neighbourhood



Team NOI taking five out on the back verandah of their converted warehouse

cause of the lack of trees,” says Wendy.

The Association and the garden — now known as Green Gate — have become rallying points for those on North Street. They not only give the people there a reason to interact as they strive toward a common goal, but the garden also offers a space where relationships can form naturally.

“We use the garden lots,” says NOI’s Juliet. “Taking a cuppa over at morning tea time, lunch sometimes in the sun, photo shoots occasionally happen there. And of course we love the Christmas party with everyone from all around. It feels like a real community of people who look out for each other which is great to be a part of.”

Even when *CityMag* — first timers in the area — visited, we got caught in the garden chatting with some people we’d just met. North Street is proof positive that people create the place, and that the place can, in turn, create a community.

Getting Involved

A city that provides different types of green spaces will allow people to meet, gather, socialise, and build community pride and a sense of ownership in places. The Adelaide Design Manual includes a toolkit for creating and maintaining green spaces in the city, creating great places to gather and fostering community spirit. Find out more at adelaideedesignmanual.com.au

Out in front

Building frontages may be inanimate, but they're still incredibly influential. Beautiful shopfronts make for more attractive streets, and have near countless benefits for traders and the public alike.



Kutchi Deli Parwana's shopfront, bathed in the afternoon sun on Ebenezer Place

Words:
Joshua Fanning

Pictures:
Sven Kovac



Interviewee:
Durkhanai Ayubi

Dusty, dirty, abandoned and unloved shops create black holes in city centres. By contrast, bright, active and relevant shopfronts act as magnets for people. And people are what a business needs in order to succeed.

The Adelaide Design Manual has a dedicated section for building frontages that will help developers and the public more easily identify the characteristics required for a good outcome.

Nearing its second birthday, Kutchi Deli Parwana on Ebenezer Place in Adelaide's East End has just completed a shopfront improvement as part of an Adelaide City Council grant program.

Kutchi's Durkhanai Ayubi says that when you open a business, you open on a budget.

"When you first start you basically pay for your essentials, not that all the tiles are essential but to us they are," she says, laughing.

Kutchi Deli is a tiny hole-in-the-wall lunch spot brilliantly decorated in a Persian theme, which reveals the family-run-business' Afghani heritage. Co-conceived by design firm Mash and architects Studio-Gram, the tiny store has been shortlisted for international design awards and attracts throngs of people each day for its lunch service.

Happy with their first year-or-so of trade, Durkhanai and her business partners wanted to build on their investment. "You get to a point, where you think about what you can do to improve it," she says.

And the Shopfront Improvement Grant from Adelaide City Council offered just

such an opportunity, co-funding the installation of awnings to shade her customers from the hot sun in the northern sky.

"It's quite practical," says Durkhanai – comparing it to her zealously-decorated shop. "But I do think it changes the feel for that area, making it more intimate for our customers. And the street as well, I think it's made the street look nicer."

The atmosphere on Ebenezer Place is unlike anywhere else in the city. And that's not because it's necessarily better but rather, it's more local. Each shop contributes to the street with their own bright and attractive personalities that form a warm and welcoming scene.

It's an aspect that has been highlighted in the Adelaide Design Manual because, as Durkhanai says, design makes a significant contribution to the character and identity of a place and plays a key role in defining the street as being distinct from other places in the city.

You can't help but feel safe, comfortable and even a little excited when taking a stroll along Ebenezer Place and stopping off for a quick banjan borani (Kutchi Deli's signature eggplant dish).



Across the River Torrens in North Adelaide, Melbourne Street has struggled in recent years to attract and maintain a sustained customer base.

Once the gleaming jewel of North Adelaide, and indeed the centre of Adelaide couture, Melbourne Street traders have worked hard to restore the area's reputation and bring customers back.

Kate and Brad Pattarapongkasame established UR Caffe on the street in 2011 and have put in a lot of effort to build a loyal following.

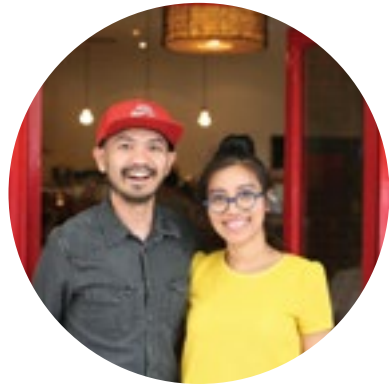
But business had been feeling slow. So, in 2015 the young entrepreneurs decided to invest as much as they could into reinvigorating their trade and attracting people back to their patch of Melbourne Street.

Designer Matt Stuckey — a regular customer and self-professed fan of UR Caffe — approached Kate and Brad with news of the Shopfront Improvement Grants and an offer to help.

"We had already applied for an outdoor dining permit, so this grant was really well timed for us to make our shop more outstanding," says Kate.

Kate says that working with Matt was very rewarding.

"Working with Matt, as a designer, it was like a friendship," she says. Kate wasn't suggesting Matt had started coming over for tea at the Pattarapongkasame



Interviewees:
Kate and Brad Pattarapongkasame

UR Caffe owners
Kate and Brad
Pattarapongkasame
wanted to re-invest
and re-invigorate
their shop on
Melbourne Street in
North Adelaide

household, but that he got to know her and her husband very well and could easily deliver artistic solutions that, to the couple, felt organic.

"He knows your style. He learns from you. Just like a friend. If I'm your friend, I know what you like. If I'm going to buy you one present I have to know, what is your taste, what you like and then I can get you a good one," says Kate with a big smile.

The resulting shopfront is a dynamic and exciting present for Melbourne Street. A vibrant black-and-white colour scheme cuts through your peripheral vision and gives you a reason to enquire within.

And the results are already walking in the door.

"It's been great," says Kate of the feedback and increased foot traffic. "People really like it. We love it!"

"In my opinion," Kate continues, "if each person on the street tried to do something with their business and property, from themselves, you do your own space up and that will add up eventually and become more attractive for the public."

And while we can't necessarily design and build great proprietors like Durkhanai and Kate, we can do our best to help them succeed by stopping by for some of their gorgeous hospitality.



Kate digs up her emails from designer Matt Stuckey to show us the conceptual drawings she received before deciding on the final look



Matt Stuckey on-site bringing the concept to life

Clever Little Tailor
19 Peel Street

An early win for the small bar movement, *CityMag* loves this frontage for its simple symmetry and charming, old world aesthetic.



Five staying alive

Bricks and mortar works when you do it right. Here are *CityMag*'s top five most creative and engaging shopfronts, and why they work so well.



La Buvette
27 Gresham Street

One of the most beautiful spaces in Adelaide, this Paris-inspired bar brings the authentic experience of French youth culture and its history to life in this once-dingy space.

Harrison Music
68 Grenfell Street

Visual merchandising has always been an important part of retail but Harrison Music's neon lights go that bit further to engage passers by, while also speaking to the rock 'n' roll spirit within.



Hey Jupiter
11 Ebenezer Place

Watching the evolution of Hey Jupiter's shopfront over the past three years has been one of *CityMag*'s distinct privileges. The continued re-investment in their business has led to sustained growth of their client base and opening hours while improving the safety and attractiveness of the street. Open seven days for coffee and pork belly sandwiches, Hey Jupiter is the perfect example of how a little shop can make a big difference.



Penny University
1/7 Union Street

Home to the best example of gilded sign-writing in Adelaide, Penny University's shop is as much outside as in. A truly convenient cafe, this shopfront has been designed to catch your eye.



Engaging shopfronts

Building frontages are more than just places to display goods and services, they are key to city vitality. The Adelaide Design Manual provides design guidance for the city's building frontages to ensure they play a role in providing great street experiences. Find out more at adelaidedesignmanual.com.au

Light the way

A photo showcase by Sven Kovac

We take it for granted that our dark and dense city becomes awash with the warm light of incandescent globes once the sun goes down. Photographer Sven Kovac trains his lens on the CBD's nocturnal glow, revealing how different moods are created by a mix of modern, classic and creative lighting.

Leigh Street lamps

The authentic heritage character of a place can be conveyed by more than its buildings.



Hindley Street West

Trails of light follow peak hour as pedestrians find their way over the new zebra crossing.

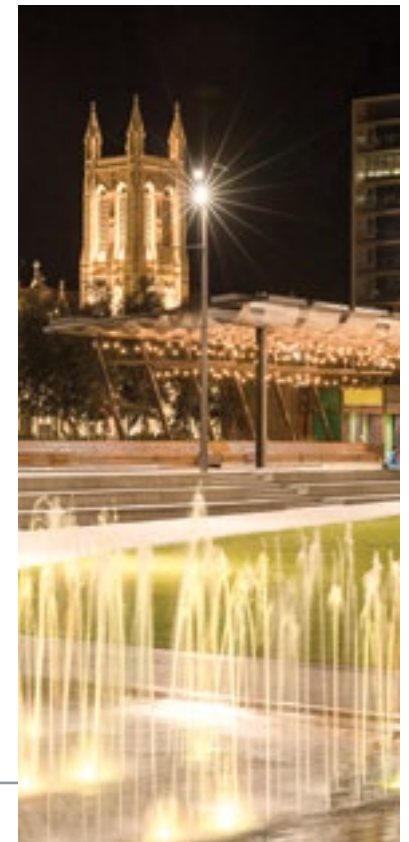
Rundle Street East

The shopfront glow creates a warm and attractive environment that doubles as a handy spotlight on those oh-so-covetable window items.



Tarndanyangga

Lit up for all to see, Victoria Square is the brilliant heart in the centre of our elegant city.



Details

Details come at the end. Once the broad brushstrokes have been agreed upon we can fill in the colour and features that make a city stand apart.

Then and now

An observant traveller through the city will see its past and future written in the little details scattering the streets.

Enamel inserts
Gawler Place

Placed by the original city stone masons, these inserts demarcate properties along Gawler Place and reflect the level of craftsmanship and attention to be found in Adelaide's original built form.



Pavement coins
Rundle Street

This always eye-catching installation from artist Michelle Nikou features donated coins from all around the world, and is shown here alongside the stone banding that lends a sense of import to Adelaide's high streets.



Stone kerbing
North Adelaide

Historic materials are part of the everyday in North Adelaide, where every step you take could be on stone that is hundreds of years old.

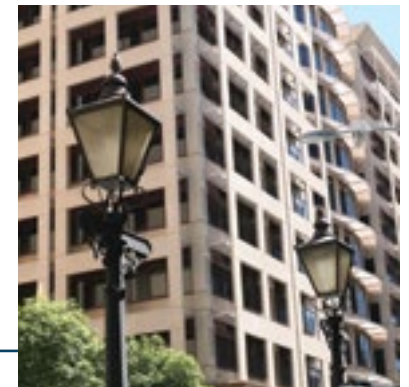


City wayfinding
All about the city

The new suite of wayfinding signs presents visitors and locals with the best options for getting from A to B whether they're on foot, wheel or hoof.

Gas lamps
72 Waymouth Street

These historic gas lamps are set to be re-painted and re-connected so they can once more shine a light for those taking in the night air on Waymouth Street.



The city fabric

Adelaide is a classic town, originally designed to resemble Europe, but now emerging with its own distinct and modern aesthetic.



Flinders Street

Paola Niscioli has always helped define our idea of Adelaide's style with her fun and stylish wardrobe. Her role as Director of Marketing and Development at the Adelaide Symphony Orchestra again puts her in our spotlight. Working between two bases — the Orchestra's headquarters at Grainger Studio on Hindley Street and their Town Hall performance base — Paola bounces off this beautiful part of our city frequently. Paola doesn't believe in a ubiquitous Adelaide look but definitely sees, "a series of tribes and each tribe has a distinctive style".



Bonython Park

Daniel To and Emma Aiston are quiet achievers. They're international, award-winning product designers and the creative directors of Jam Factory's retail arm. We stopped the two on their iconic bikes in Bonython Park, where the rugged South Australian bush bleeds into the tightly formed vision of Colonel Light's garden city. The intersection of these two worlds and their aesthetics is the perfect metaphor for Daniel and Emma's work, which is highly resolved in form but unconstrained by convention in its imagining.

Often the fabric of our city — its built form — goes unacknowledged as the gorgeous canvas that serves as backdrop to our daily lives. Too frequently the busy pace of life and the demands of the working day take us from point A to point C without a chance to notice point B. So, we stopped some of Adelaide's busiest people in a few of our favourite places to take in the details. We wanted to reflect on Adelaide's aesthetic, discuss what we look and feel like by comparison to the world and quietly appreciate what we've got right under our feet.

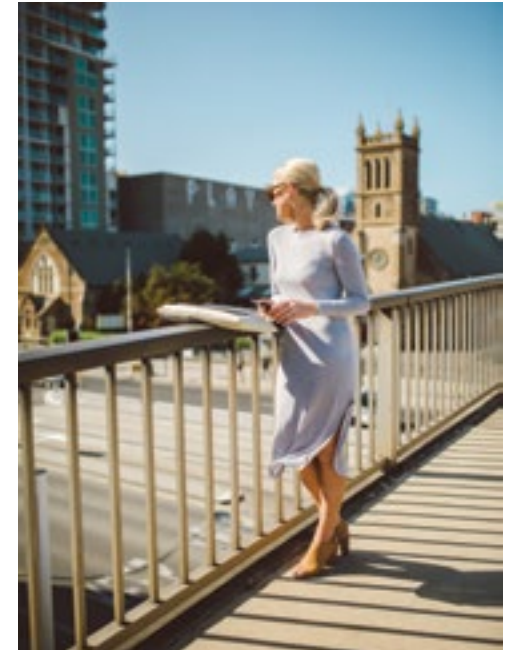
Pictures:
Sven Kovac

Interviews:
Joshua Fanning



Anster Street

"If we're going to be a successful city, we have to be embracing of change and welcoming change," says **Attorney General John Rau**. "Where the place has become a bit sterile and stuffy we need to be opening the windows and letting a bit of change blow through." Adelaide's aesthetic is changing as utilitarian laneways morph into entertainment destinations under State Government legislation reforms. The AG believes some of the changes will work and others won't, "but if you don't try anything you'll make no progress at all".



Morphett Street Bridge

Nikki Hamdorf has worked at a senior level in the arts industry for years, developing high-level investment and a broader interest in the Adelaide aesthetic and creative culture. Morphett Street Bridge crosses North Terrace at the perfect point, revealing the march of our city's tall buildings toward its defined border. Quite often the most incredible views of our city go unnoticed unless, like Nikki, you're keeping busy walking between a dozen meetings each day. Nikki believes, "Adelaide's beauty is in its scale," as well as its "diversity, creativity, people and accessibility".

You made what now?

Every city improvement is important, but those that reduce our impact on the world are vital. Damian Schultz and his landscape architecture firm Taylor Cullity Lethlean have designed a system so clever it can only be seen in the buddings of green on our city streets.

Words:
Farrin Foster

Pictures:
Sven Kovac

Interviewee:
Damian Schultz

North Terrace's reinvention is a big project. It's been happening for more than 15 years so far, has included three stages (there will be more) and is resonating beyond its boundaries.

"It has had that ability to transform the city," says Damian. "The structure of the city is actually transforming slowly on the backbone of this East-West corridor... That, along with the redevelopment of Adelaide Oval and Victoria Square has contributed greatly to the structure of the city."

This big picture change is made up of tiny details, and among the most notable is one that, while nearly invisible, makes the city significantly greener.



Damian stands above his underground system on North Terrace

The Water Sensitive Urban Design tree pits have been used in the most recent part of North Terrace's redevelopment and largely consist of underground engineering, but their effectiveness is evident above the pavement.

This system, which captures stormwater from the road and footpath and delivers it into the root system of trees planted along the boulevard, has been a notable success. The trees planted as part of the system are observably happier and healthier than those planted in earlier stages of the North Terrace project.

"Along the kerb here, there are openings so when the stormwater comes down from the road or the pavement the system collects it," says Damian.

"Every ten metres or so you get that water going in and then, once it's full, it overflows and comes back out or keeps going down to soak all the way through to the tree roots. If it gets through all of that there's a drain down the bottom that connects to them all and collects excess water and feeds it back into the normal stormwater systems."

It's a relatively simple idea, but addresses one of the most important problems - that of making our cities sustainable. In South Australia, using every drop of water is only sensible. This innovation also greens the city, helping to drop the overall temperature of the streets, all while cleaning toxins from stormwater through the trees' root filtration system.

It might just be a detail, but it deserves some attention.

Diary

We've picked out a few city projects that are using the design approaches of the Adelaide Design Manual in 2016. Head online to adelaide.designmanual.com.au to find out more and sign up for updates

Summer

Adelaide Design Manual launch

We're online! Head to the website to explore the future of the city. Type in any street in the Adelaide City Council area to get a taste of the way they are being shaped.

Autumn

Revitalising laneways

Guided by the Street Types section, we'll be talking about the city's smaller streets in April with the Laneways Master Plan and redesign of Bank Street. Take a break from the festival mania to help us support the changing face of the city's small urban spaces.

A greener city

It's planting season in the city. Watch Junglefy create a lush green wall at 25 Pirie Street and see trees appear in Gouger Street and along the western side of Waymouth Street, guided by the Greening section of the Adelaide Design Manual.

Winter

White stripes

Check out the city's new zebra crossing in Gilbert Street. It will help to calm traffic and make getting to school easier for the local tots. Head online to read the Street Design section.

Spring

Explore the edges

It's the season to find yourself in the Park Lands. New way-finding signage rolling out along the Torrens riverbank and well-designed shared-use paths, following the guidance of the Street Design section, will help you find your way around by bike or foot.

Willcox, Little Sturt and Chatham streets upgrade

We're starting work on Chatham, Little Sturt and Willcox streets, in the city's South West, to create a walking and bike friendly route, which we hope will encourage people to hit the streets. Read more about creating key cycling and pedestrian links in the Street Design section online.



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