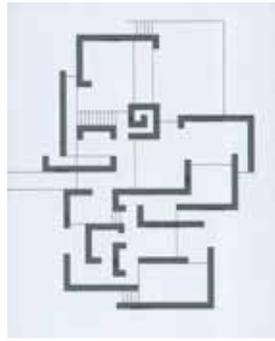


LIBRARY BOOKS



EVERYTHING BUT THE WALLS
BY JASPER MORRISON
(LARS MULLER PUBLISHERS, 2006)
256 PP \$95

There is a clarity in the works of designer Jasper Morrison. His approach? "Thinking of design as a tool for improving daily life and the appreciation of human existence." His concept of *utilism* (and his opposition to *uselessness*) is evidenced in both the variety of objects he has designed and the artful simplicity of their execution. Witness the elegant proportions of the oft-copied Air chair for Magis, or the bold form of the Glo-ball spherical light – Morrison's fascination with the everyday leads to a design process that transforms the ostensibly mundane into the "super normal", where the object's apparent "undesigned" sees it become both new and familiar. This book brings together images, sketches, concepts and diagrams of some of Morrison's designs for brands from Vitra and Cappellini to Sony and Alessi. "I wanted to design things that work in real life and not just in exhibitions and magazines," declares Morrison in the introduction. As an exercise in the application of this design principle, Morrison's oeuvre is astoundingly successful – there is something charming about seeing the same gentle lines and considered angles characterizing a tram, a sofa, a hi-fi system and a kettle.



LIVING IN LANDSCAPE: HEIDE AND HOUSES
BY MCGLASHAN AND EVERIST
BY PROFESSOR PHILIP GOAD ET AL.
(HEIDE MUSEUM OF MODERN ART, 2006) 96 PP \$19.95

Arts patrons John and Sunday Reed envisioned Heide II as an ageless, romantic home with a sense of mystery – a house that captured the light and spaciousness of a gallery, with walls extending into the garden from within. The resulting home, designed by Melbourne–Geelong architect team David McGlashan and Neil Everist, has become a celebrated icon of Australian Modernism and was recently refurbished in the redevelopment of the Heide Museum of Modern Art. Published concurrently with an exhibition of the same name at Heide, *Living in landscape* explores McGlashan and Everist's distinctive homes, the evolution of their style, and its culmination in the monumentality of Heide II. Guest curator Professor Philip Goad and essayist Judith Trimble contribute insightful commentaries that explore Heide II and, in particular, its place within the architects' body of work. But the real storytellers are the captivating photographs that document Heide II through its construction and habitation – the impressive stonework, the flowing spaces, the expansive glazing, the Reeds' collection of artworks positioned with such relaxed purpose. Photos of McGlashan and Everist's courtyard houses and beachside villas are similarly evocative – the casual furnishings, family scenes and typical landscapes recalling the essence of lazy seaside holidays.



DESIGNCITY: DESIGN FOR THE URBAN SPACE AND THE DESIGN CITY DISCUSSION
BY MATEO KRIES, ED.
(DIE GESTALTEN VERLAG, 2006)
224 PP \$79.50

Focused on the role of the designer in the growth of the city, this year's Designmai festival in Berlin brought together over a hundred design projects and a crop of design theorists. In *Designcity*, Kries crafts a winding discourse using key excerpts from the presentations at Designmai. The central theme of the discussion is the changing notion of the city, and the designer's role within it. Kries explores the convergence of design, architecture and urbanism in the postwar period, and concepts of urbanization – the proliferation of billboards, shopping malls and media facades, the very hallmarks of globalization. The rapid evolution of our cities – Kries estimates that 95% of population growth is occurring in urban areas – requires designers to consider more carefully how occupants use their cities. Stephen Krätke examines the role of design in a creative city, while Charles Landry looks at shifting frameworks for cultural programming in the 21st century. Brian Holmes, Bastian Lange and John Thackara collectively enter an intriguing dialogue around the risks of over-designed urban spaces, formalized creative policies, and design and creativity being relegated to the role of mere marketing tool for increasingly global-minded cities. As a whole, *Designcity's* discussion lacks some cohesion – the thoughts introduced are complex and varied, and jostle for space in this slim volume; it is perhaps best considered a lush tasting plate of ideas and ideals, a worthy starting point for further reading.



DRESS CODE: INTERIOR DESIGN FOR FASHION SHOPS
COMPILED BY TESSA BLOKLAND
(BIRKHAUSER AND FRAME PUBLISHERS, 2006) 320 PP \$140

Dress Code profiles dynamic retail spaces where the stylish interiors are as much a part of the shopping experience as the deluxe goods they house. The interiors are evidence of shopping's status as the ultimate leisure activity in the 21st century. Blokland's global approach sees the inclusion of diverse and beguiling interiors from around the world. Perhaps more interesting than the spaces themselves is their occupation – many of the stores traverse the realms of gallery and art space, showcasing their wares with the care and austerity of a gallery. Others create dynamic experiences beyond the purely retail – see the plush Celux members-only boutique in high-rise Tokyo, where shoppers enjoy a private lounge, a glass of bubbles and a selection of exclusive designer goods from Louis Vuitton et al. The stores selected offer a bounty of ideas for the intriguing use of textures and fittings – the dazzling chrome clothes rack-cum-roller-coaster track installation that spirals through Stéphane Dou and Changlee Yugin's retail space in Taichung, Taiwan, or the techno-organic faux-greenery of Marithé and Francois Girbaud's boutiques. It is perhaps not at all surprising that many of the featured projects are from Japan – the mix of sumptuous European boutiques contrasted with the inventive materials and eccentric spaces of Japan's home-grown brands create a vibrant snapshot of Japan's fashion scene. Australia is represented by the stylized botanical elements and baroque flourishes of Hecker Phelan & Guthrie's Victorian-styled salon for Wayne Cooper at Melbourne's GPO complex.