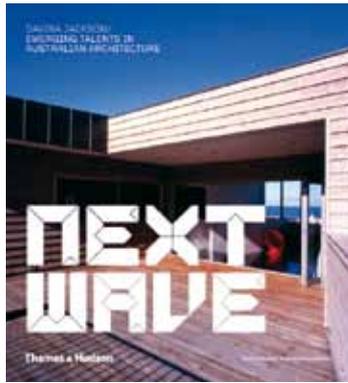


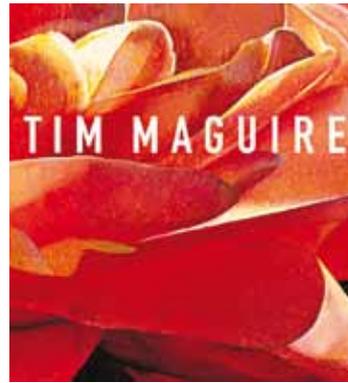
MOVING FORWARD: NEW DIRECTIONS IN TRANSPORT DESIGN BY HELEN EVENDEN (V&A PUBLICATIONS, 2007) 128 PP \$55.00

The very ubiquity of transport makes its design easy to ignore – how often is time spent transiting on the tiresome perimeters of the main event? *Moving Forward*, however, leaves no doubt that there is excitement and anticipation in transport design, if we just take the time to notice. The sheer complexity of transport design is one of the most interesting parts of the discussion – the need for absolute efficiency and inspiring aesthetics, the rapid advances in technology and equally rapid obsolescence, and the unrelenting tension between travel imperatives and ecological awareness. The pages are littered with familiar names from the architectural realm – Marc Newson, Zaha Hadid, and Foster and Partners among others. Along with the significant cachet these design superstars contribute to the brand, there is also the possibility for fresh design perspectives that take transport design in unexpected directions. The topics covered are fascinating and wide-ranging – air travel for one or for many, the milk-and-honey considerations of private yachts, the structures that support intermodal transit, the future of passenger vehicles, and the intricacies of customization and retro-futurism. What becomes obvious is the enduring success of transport designs that comfortably align architecture and engineering.



NEXT WAVE BY DAVINA JACKSON (THAMES & HUDSON, 2007) 256 PP \$65.00

Sixteen young antipodean architects are the stars of this work, flagged by the author as the frontrunners in the next generation of Australian architecture. Former *Architecture Australia* editor Davina Jackson brings together architectural minds from up and down Australia's east coast (along with one Perth-based inclusion). Though the featured architects are undeniably talented, what is perhaps more interesting in this work is the thematic threads that link these diverse practices and their architectural projects. Like each generation before, the architects are working within a specific context – educated in the late twentieth century and practising in the early twenty-first, tackling sustainable practice, opportunities to export Australian ideas, the much-discussed democratization of design, and the acceleration of technology. This technological evolution and its influence on traditional craft-derived processes is one of the more intriguing discussion points. Shannon McGrath's elegant photography illustrates the projects, revealing the materials and forms that characterize them. Succinct profiles touch on the architects' motivations and ideas and the projects that have won them a place in this guide. The practitioners' youth gives a sense of this being just "the story so far" – it appears, fortunately, that there is plenty more to come.



TIM MAGUIRE BY TONY GODFREY, JONATHAN WATKINS, AND CATE BLANCHETT (PIPER PRESS, 2007) 252 PP \$99.00

"Nothing is what it 'really' is," artist Tim Maguire asserts. "It's all a sequence of shifting points of view and filters." And this is, perhaps, the crux of his work – a collection of ripe, textured paintings of fruit, flowers, and landscapes, still lives that are inherently temporal. Following a sensitive foreword by actor and Maguire fan Cate Blanchett, the pages of this catalogue brim with sumptuously reproduced images of Maguire's works. His paintings draw attention to their very "constructedness", their surfaces spattered with solvent to reveal the layers of paint beneath, a process of dissolving, revealing. The subjects of his paintings are enlarged, fleshy, occasionally grotesque. Though recognizable as petals, stamens, pods, they are somehow distorted, excessive, invariably removed from realistic depiction. Sydney-educated Maguire appears to relish the transience of the objects shown – plump fruits lushly depicted, but just ahead of their eventual putrescence. An essay by Tony Godfrey of Sotheby's Institute of Art discusses the themes and techniques of Maguire's work. Later, an articulate and riveting dialogue between Maguire and Jonathan Watkins revisits his student days and time spent in London, New York, and Düsseldorf, his techniques and inspirations, and the gradual shaping of his sensibilities and style.



HOBART DESIGN INDEX BY SARAH K, ED. (HOBART DESIGN INDEX, 2007) 160 PP \$45.00

This catalogue introduces the dramatis personae of Hobart's "contemporary design culture". An opening quote by Peta Heffernan of architect Heffernan Button Voss touches on Hobart's traditional need to "do a lot with a little". But far from being a parochial platitude, this alludes more to the commercial nature of Hobart's design industry – without the bread-and-butter large corporations that many mainland practices rely on, Hobart's design commissions tend more toward the boutique. Indeed, as Futago's Kate Owen notes, many of the designers profiled specialize in design for creative industries. The practices within span architecture, graphic design, craft, furniture, and events – and more than a few who work confidently across these fields. The design of the book is detailed and charmingly idiosyncratic. The pages, like the cover, percolate with neatly arranged dots in an isometric pattern. Dedicated to individual members of Hobart's design intelligentsia, each spread unfurls as a sort of elegantly chaotic pinboard, embellished with lovingly assembled debris. Vignettes of text detail each character's design philosophy, background and contact details. *The Hobart Design Index* creates an alluring impression of a city blessed with beautiful surrounds, a sense of history, and a tasty melange of design talent. PETER DAVIES