

belle

FEB/MAR 2009

SHORE THING
A Sydney chef's
seaside lunch

RENOVATORS' DELIGHT
CREATIVE SOLUTIONS + GARDEN MAKEOVER
+ ULTIMATE PAINT PALETTE + SMART IDEAS
FOR SMALL SPACES + LIVING ROOM UPDATE

Plus
ALEX POPOV
CAMPANA BROTHERS
MARILYNNE PASPALEY
NATHAN ADLER

SUMMER IN THE CITY

Laid-back homes for long, lazy days



RIGHT NOW WHAT
Words by JACINTA LE PLASTRIER ABOUKHATER



CLOCKWISE FROM LEFT
Melbourne's Spring Racing
Carnival included The Village
Green, designed by Hecker
Phelan & Guthrie, and the Lexus
marquee. Foundry's guerilla
store at the London Design
Festival. Sony's Uchi Lounge in
Sydney by Amanda Henderson.

Brief encounter

Intriguing and impermanent, 'pop-ups' have become design's latest darlings.



POP-UPS are suddenly everywhere. A temporary and visually exciting 'installation' at high-profile events – the London Design Festival and Melbourne's Spring Racing Carnival are among the more recent – pop-ups are mostly associated with prestige brands and design luminaries.

Melbourne-based designer Amanda Henderson, of Gloss Creative, was an enthusiastic early adopter. She says the main appeal of pop-ups is their transient nature. They can be used to showcase a particular brand, highlight an event or give free expression to an idea. "This kind of environment is inspiring because it allows the designer so much freedom," says Amanda. "It doesn't require consideration of longevity. The designer can put into action just about any fanciful thought." Melbourne's Spring Racing Carnival Birdcage marquees, erected annually for just four days of races, can be seen as a forerunner of pop-ups in Australia.

Combining many disciplines, including visual merchandising, set and costume design, hospitality, interior design, architecture and art, pop-ups are used for events, launches, festivals and exhibitions. "A pop-up is fun and is usually associated with a party, a moment in time," says Amanda.

As part of the Zeitgeist, pop-ups also reflect contemporary design trends. The Saab marquee at the 2008 Spring Racing Carnival in Melbourne, for instance, featured an irregular geometric facade echoing current architectural directions. There was also a Lexus marquee with an impressive timber and steel facade, and a marquee called The Village Green, designed by Hecker Phelan & Guthrie with Corina Baldwin. Inspired by nostalgic occasions, such as high tea, the marquee also followed environmentally aware principles. Soy-based paints were used, timber structures were designed to be recycled, and leftover food was delivered to Second Bite, which distributes food to the needy.

Amanda Henderson says innovation is another mark of pop-ups. "They often use cutting-edge technology and approaches." They also 'refresh' spaces, such as warehouses that are available to use for only a short time. A recent pop-up at the 2008 London Design Festival created a guerilla retail space for online store Foundry in a 'raw' warehouse in East London. Products for sale were complemented by photography and art. "Pop-ups are about not knowing what to expect," said the event director, Marvin George. "These environments appear unexpectedly and then go away again."

Amanda Henderson recently coordinated Sony's Uchi launch in Sydney, bringing together stellar talents, photographer Gary Heery, fashion designer Collette Dinnigan and event producer Alistair Thomson. "With a pop-up, you can't be left wondering what it is. It has to be packed with power and intensity," says Amanda. "It's only there for a short time. You have to be able to express its idea instantly, and you want invitees to be rewarded by its inspiration."