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DYNAMIC TECHNOLOGIES

Celebrating well-known visionaries through an investigation of design

ORGANIC REFORMATION

Julia Körner utilises digital coding to reshape the concept of fashion

INVENTING THE FUTURE

Juxtaposing past and present with the Chicago Architecture Biennial

REDEFINED POSSIBILITIES

Five emerging photographers look at the conceptualised notion of reality



Sleeping by the Mississippi

Alec Soth
MACK



Launched in tandem with a seminal exhibition at Beetles+Huxley, London, *Sleeping by the Mississippi* provides a glimpse into the “third coast” of the US. Although first published by Steidl 13 years ago, this new edition takes independent strides in re-affirming the innovative and infectious vision of Alex Soth.

With 48 stunning colour plates, all 120 pages provide a wider example of the photobook at its best. The tumultuous and brooding landscape of America is captured and presented bound in printed linen as a truly mesmerising experience. Iowa, Louisiana, Minnesota and Missouri are amongst the spellbinding locations – each of which is laid open through cinematic intimacy.

This boundary-pushing publication carries the documentary style into new depths, whilst offering an unprecedented source of immersion for each and every reader. As renowned Magnum photographer Martin Parr notes: “It’s hard to believe that the first edition of *Sleeping By The Mississippi* appeared only in 2004, so swiftly has the book become a classic of our time.”

Kate Simpson

Concrete

William Hall,
Leonard Koren
Phaidon



Many of the world’s greatest structures have been built from concrete – the Hoover Dam; The Pantheon in Rome; Le Corbusier’s Palace of Justice, Chandigarh – and yet, it is a material that is often described as cold, stagnant and emotionless. William Hall’s *Concrete* sheds new light on what is today’s most widely used manmade material – 7.5 billion m³ of it is produced annually.

Sparking our imagination is a contemplation on the changeable nature of Southbank’s National Theatre through the seasons, which, along with Leonard Koren’s essay on trends in California and Tokyo, sets the tone for a book that celebrates concrete as malleable and enlivened.

Form looks at its fluidity through the coiled ramps of Frank Lloyd Wright’s Guggenheim, New York; *Landscapes* identifies its interaction with the land in Oscar Niemeyer’s futuristic Museum of Contemporary Art, Rio de Janeiro; whilst *Presence* explores its unabated impact through the energetic concrete shards of Zaha Hadid’s Vitra Fire Station. This portable edition is a must for enthusiasts with a thirst for modernism and Brutalism.

Selina Oakes

New History of Modern Architecture

Colin Davies
Laurence King



This new history uses a combination of chronological, geographical, typological, biographical, technological and stylistic approaches to redress the balance in the study of modern architectural history, which has heretofore given disproportionate prominence to Modernism. It chooses to focus on ideas rather than specific buildings, gleaning the formal and technical principles that have given the discipline its backbone.

The book is divided in roughly chronological, sometimes overlapping chapters, exploring movements as diverse as Art Nouveau and Brutalism, studying the work of practitioners and pioneers of the discipline such as Frank Lloyd Wright and Le Corbusier, and engaging with specific structures, for instance domes, shells and tents or mass housing, in relation to their historical context. It also delves into ways in which ecological concerns and digital innovation have changed the face of the field.

This is thorough and lovingly put together, with elucidating images, drawings and contextual analysis, and will be invaluable to professionals, aficionados and amateur enthusiasts of architecture alike.

Regina Papachlimitzou

The Visual History of Type

Paul McNeil
Laurence King



We’re accustomed to scrolling down the list of typefaces on the font panel of our word processor or design software, making quickfire decisions about whether to use Arial, Helvetica or Times New Roman. Yet every typeface has own aesthetic and socio-political history, shaping the way in which texts have been read and disseminated as a whole. This new book, written and designed by Paul McNeil, brings those histories together in one lavish codex, the ultimate typographic manual.

The book charts typefaces from the 15th century, designed to imitate script, to contemporary fonts which express a heightened awareness of their history; *Doctrine* (2013), for instance, references the obsolete long “s” of pre-19th century typefaces, and *Korpus* (2011) is an homage to printing errors.

The organisation of the book initially appears straightforward: ordered chronologically, each page is dominated by a large-scale sample of the typeface, accompanied by a column of text (Times New Roman) providing historical context. However, the most engaging way to read the book is to follow McNeil’s list of “connections” for each entry.

Matilda Bathurst

Barber Osgerby: Projects

Jana Scholze
Phaidon



Edward Barber and Jay Osgerby have worked together for over two decades on a vast range of designs. They are perhaps most popularly known for the *Olympic Torch* (2012), which receives significant attention in this book. An array of images document the planning, prototype and eventual use of the iconic form: it is shown lit and carried triumphantly. A thoughtful conversation-based piece with Dr Paul Thompson (Royal College of Art) complements the visual form and illuminates key parts of the process.

The focus of the volume, though, is much broader, reflecting Barber and Osgerby’s talents. The designers’ own introduction explains the text’s division into three parts, based upon the visual characteristics of their work. The images form a coherent pattern as the volume progresses.

Long-read essays are interspersed with the high-quality photographs. The text ends with a useful chronology of key pieces, from 1996 to 2017, with images, a concise introduction and further references, where relevant. This is a beautiful and informative book with much to commend it.

Anna Feintuck

Pieter Hugo: Between the Devil and the Deep Blue Sea

Ed. Ralf Beil &
Uta Ruhkamp
Prestel



This book is an absolute treasure trove for readers from all walks of life. Showcasing 14 of Pieter Hugo’s collections; it includes subjects that range from wild honey collectors to definitions of home and Nigeria’s film industry, Nollywood.

It offers a detailed and moving investigation into different people’s lives and presents an alternative depiction of modern Africa, calling into question the power of assumption. The volume also extends beyond his home continent to explore similar concepts in America and Asia.

Stunning and completely captivating, the images are intense and commanding. The editors’ introductory text presents a thorough background, contextualising each photograph and giving an insight into Pieter Hugo’s influences and his overall output to date. Each colour plate is packed with a weighted sense of humanity; this collection feels like a vital piece of documentary footage in a world that is too often observed from a marginalised Western European viewpoint.

Bryony Byrne