

# Aesthetica

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## IMMERSIVE TECHNOLOGY

Harnessing the personal experience as a blueprint for interactive fashion

## CONSCIOUS ENVIRONMENTS

Elena Mora's intuitive designs consider the complexities of colour and lighting

## REACTIVE ARCHITECTURE

Social responsibility takes the stage at the Venice Biennale presentation

## CINEMATIC STORYTELLING

Celebrating the photography of Alex Prager through a major career survey



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# 1 The Art of Architectural Daylighting

MARY GUZOWSKI

The central premise of this book – that daylight can serve as a building material – provides a fascinating lens on twelve buildings from around the world. Each case study focuses upon a “master of light”, exploring the various ways that this medium has been used in interior spaces.

There are some technical features throughout, such as the use of isolux contour techniques (a way of “mapping” light), and the book certainly takes the science of daylight into consideration, but it has a broader point to make, too. It successfully demonstrates that light, whilst objectively measurable, is not solely a quantitative feature in design. The architects featured embrace an intuitive approach, acknowledging that unpredictability is important. Dynamic, changing qualities are shown to be positive, subjective though their interpretation may be.

Divided into six sections, Guzewski’s text – and the

beautiful accompanying images – take the reader around the world. In Scotland, Glasgow School of Art’s Reid Building exemplifies “choreographed light”. Visibility is a medium for developing a conversation between Charles Rennie Mackintosh’s 1909 Mackintosh Building and Steven Holl Architects’ recent conjoining structure.

Ultimately, the reader is drawn to how light shapes the way people move around the finished building, including their interactions, just as the light itself is manipulated in the design process.

Whilst this book will appeal most to practitioners, educators and students, there is definitely plenty for the interested non-professional, too. With its clear focus, accessible, engaging text and high quality production, it is an insightful and thought-provoking journey through a number of today’s most influential structures.



Words  
Anna Feintuck

—  
Laurence King Publishing  
www.laurenceking.com

# 2 California Contemporary

GRANT KIRKPATRICK

Southern California is often regarded as the home of sophisticated modern living. Embodying this ideal, *California Contemporary* highlights residences designed by Grant C. Kirkpatrick and his firm, KAA Design. A rich sense of Paradise runs throughout the publication, which offers a collection of bright images and detailed drawings of Kirkpatrick’s projects. Opening with the visual essay *The Nature of Nature*, which describes his philosophy, the book emphasises the importance of the wild landscape, demonstrating its influence on KAA’s developments.

The first section, *The Ideals*, traverses notions of nature, craftsmanship and outdoor living, unearthing the integral themes that define the architect’s practice. Offering a deeply immersive reading experience, the buildings combine clean lines, glass screens and open-air terraces, demonstrating an ongoing concern for connecting with

the environment. An indoor-outdoor flow is vital to the structures, as organic objects function as focal points and the colour-drenched landscape remains always in view.

*Where They Live*, the latter half of the book, offers case studies of completed homes and their inhabitants. From a nautical-inspired building on the edge of the Pacific Ocean to a hillside family residence, each project is deeply informed by its owners whilst bound to the landscape. Positioning residential design as the “most powerful and personal platform for architecture to affect our lives”, Kirkpatrick highlights the universality of “home.”

Princeton’s publication reveals the architectural expertise that lies behind the mythos of the Californian Dream. The structures presented here – each designed to intensify the beauty of the locale – offer a sublime optimism that reflects the limitless lifestyle of their unique habitat.



Words  
Eleanor Sutherland

—  
Princeton Architectural Press  
www.papress.com

# 3 Double Take

JOJAKIM CORTIS & ADRIAN SONDEREGGER

In our society, constantly awash with streaming images, can we still claim the photograph captures objective truths? Jojakim Cortis and Adrian Sonderegger offer an interesting answer to this familiar question. Using photography to dissect its own processes and reveal inner workings, they demonstrate that every image is a construction – both a material and a psychic one. *Double Take* recreates visuals from centuries of history, revealing how a photo becomes an icon in the popular imagination.

The footprint of the first man on the moon, cemented forever in our minds as a symbol of humanity’s milestones, was intended as nothing more than an experiment to test the compressibility of the moon’s surface. Joe Rosenthal’s Pulitzer-winning *Raising the Flag on Iwo Jima* (1945), the iconic picture of American patriotism, was the soldiers’ second attempt. In reconstructing these moments, the creators allude to the fabrication involved

in all photography and remind us their acceptance as truth is the result of complex associations and responses.

A short paragraph for each historic image explains its creation, context and reception. An adjacent page features Cortis and Sonderegger’s beautiful reproduction of the iconic photo in question. Sometimes a miniature model, sometimes a painting giving the illusion of depth, and more often a collection of materials diverse as plate glass, card, styrofoam, water, cotton and plastic toys, the visual result is always uncannily similar to the original.

By the end of the book, another theme unexpectedly emerges: images that reach iconic status in the public imagination often have a certain anonymity at their core. Photography has always been about something rather than the pursuit of capturing reality – it is also about the desire to project ourselves into that reality, to reassure ourselves we passed through the material world.



Words  
Sarah Jilani

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Thames & Hudson  
www.thamesandhudson.com