



New York Art Book Fair: Books of Note—

A trip to the New York Art Book Fair prompts a selection of good examples of developing typologies of architecture and design books, indicating that content is winning out over sleek design. A [book review](#) from [New York](#) by [Carlos Solis](#)

On Thursday, 27 September 2012, I visited the [New York Art Book Fair](#) and braced myself for a deluge of beautiful books. The fair is a megaplex of printed matter by international presses, booksellers, antiquarians, artists, and independent publishers, all crammed into 283 booths over four floors and assaulted by 20,000 visitors. Honing in on publications with an architectural and design bent narrowed the field a bit and revealed an encouraging range of new production. The fair has seen an explosion in participants and paper, even as the future of the book is frequently described with attendant skepticism. Somehow, even, the books are getting better. There is more writing, more research, more experimentation, more pedagogy and more collaboration. The selections are meant to serve as good examples of these developing typologies of architecture and design books and an indication that content is winning out over sleek design.

The Aspen Complex

Edited by Martin Beck, with essays by Sabeth Buchmann, Felicity D. Scott, Alice Twemlow
[Sternberg Press](#)

Beck's new book is an outgrowth of the exhibition of the same name, and as usual for him, combines a sprawling research project with his own curatorial and artistic practices that formed the core of an exhibition shown at London's Gasworks and Columbia University's Arthur Ross Architectural Gallery. Beck's project looks intently at the International Design Conference held in Aspen in 1970, and in so doing explores forces involved and their historical implications. Complex indeed, Beck's artistic practice allows for a lateral movement through topics and mediums with a deftness that makes other stated curatorial innovation seem clumsy.