

DSD Publications



Books Published
Prof.dr. A.D.Graafland

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 **TU Delft**

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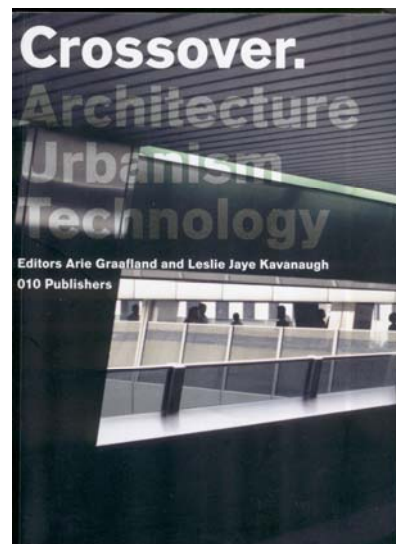
Crossover: Architecture, Urbanism & Technology, eds., Arie Graafland & Leslie Jaye Kavanaugh, DSD Publication Series (010 Publishers, 2006)

Crossover is the very first publication by the Delft School of Design (DSD), a laboratory for research and experimentation in architecture, urbanism and technologies of construction at the TU Delft. Its investigations cover a wide variety of subjects, from theoretical considerations and historical studies to urban and architectural practices and contemporary structural design. What they all have in common is the emerging condition of architectural and urban knowledge in both the academic context and professional practice. Since its inception in 2004, the DSD has developed a strategy or field of inquiry for mapping new means of approaching the complexity of the contemporary urban and architectural conditions. Traditional approaches are seen to be increasingly inadequate in the face of this complexity. This is in part due to the nature of the information age. Yet, on the other hand, new technologies offer us the challenge and the potential to represent our world in unprecedented ways.

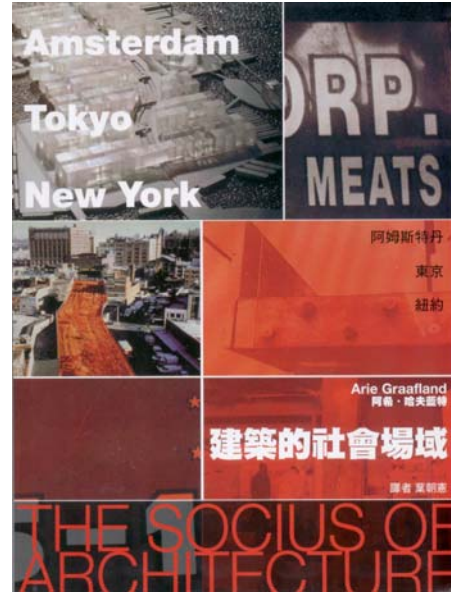
Contributions include over 30 papers by TU Faculty of Architecture members and international writers and practitioners such as George Baird, M. Christine Boyer, Joan Busquets, Kees Christiaanse, Wouter Davidts, Chris Dercon, Hal Foster, Kari Jormakka, Vittorio Magnago Lampugnani, Lars Lerup, Ákos Moravánsky, Anne Vernez Moudon, Michael Müller, Alberto Pérez-Gómez, Nikos A. Salingaros, Kelly Shannon, Philip Ursprung and Frank R. Werner.

Weblink:

<http://books.google.nl/books?id=IcSEDlyvQGoC&printsec=frontcover&dq=On+Criticality+++Graafland#PPA1,M1>



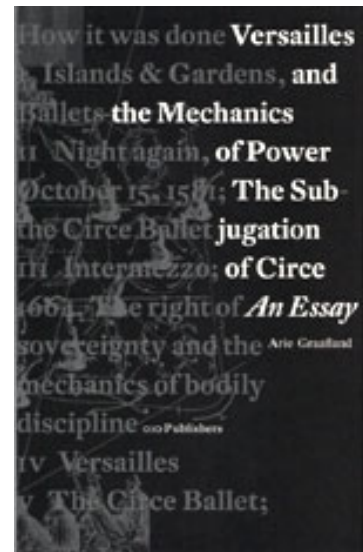
Chinese complex character edition 2005 of 'The Socius of Architecture', Arie Graafland
(Garden City Publishing Ltd), www.gardencity.com.tw



Versailles and the Mechanics of Power (010 Publishers 2003)

explores the significance of the palace and gardens of Versailles. Graafland's exercise consists of superimposing the choreography for the 'Balet Comique de la Royne' of Balthazar de Beaujoyeux upon the somewhat later gardens of Le Nôtre and the French Sun King. Avoiding a merely visual logic the author analyses the geometric character of the human body in that ballet and compares layout and ballet as a mechanics of power in an early symbolic state. Drawing on the many books and essays on Versailles, the author has added the ballet structure, a framework that tells us about the sometimes hidden but mostly very explicit desires of this period. These in turn tell us not only about the gardens and ballet but even more about French society at that time. Completing the book is a set of analytical drawings which give us both the layout of Versailles and the choreography of the 'Balet', explaining the mechanics of bodily discipline in the 17th century. Versailles and the Mechanics of Power is the second book by Graafland to address the role of the human body in architecture. The first, Architectural Bodies, deals with work by contemporary architects. Both books are firmly rooted in architectural criticism.

Weblink : <http://books.google.nl/books?id=3JQn8CGAeAKC>



Cities in Transition, conference proceedings Cities in Transition Conference, Delft 1998.

Contributions by Arie Graafland, Jeroen Mensink, Ton Kreukels, Henk de Bruin, Henk Molenaar, Winy Maas, Han Meyer, Paul Drewe, Ben Janssen, Jan Oosterman, Hidetoshi Ohno, Toshikazu Ishida, Hajime Yatsuka, Haruo Ueno, Ignasi de Sola Morales Rubio, Michael Sorkin, Peter Marcuse, Michael Hays, Scott Lash, Michael Müller, Dieter Hassenpflug, Yorgos Simeoforidis, Deborah Hauptmann, Saskia Sassen, Dirk Frieling, Hugo Priemus, Henco Bekkering, Franziska Bollerey, Stefano Boeri.

Cities in Transition is the third volume in the Stylos Critical Landscape series* issued by the Faculty of Architecture of Delft University of Technology. This richly illustrated book deals with the effects of globalization and internationalization in relation to urbanism and critical assessments in contemporary theory. The book brings together internationally known authors from different countries such as the USA, England, Germany, Greece, Italy, Japan and the Netherlands. A diversity of critical positions on spatial and social questions is discussed on an international level. The theme of globalization is queried on the relation of urban and port developments in



Tokyo's Bay Area and Rotterdam. Cities have historically provided national economies, politics and societies we can think of as centralized. In several of the contributions this aspect is examined as if from the viewpoint of the flâneur, a creature of the metropolis, a Parisian creation above all. As for their present day economic function, cities provide agglomeration economies, massive concentration of information on the latest developments. How do economic globalization and the new technologies alter the role of centrality and hence of cities as economic entities? And how has modernism's virtually canonical belief in resistance through autonomy now altered in the minds of the architects and urban designers of today? Recent design theories have tended towards capitulation with their cultural sponsors and taken a decisive position against autonomy, accepting a certain determination from forces outside architecture and urbanism. The book argues for a new reflexivity related to both an economic and a cultural understanding of our present day world system.

* The Critical Landscape series is an initiative of DBSG Stylos, the association of students at the faculty of Architecture at Delft University of Technology in cooperation with Arie Graafland.

Series editor: Arie Graafland

Editor: Deborah Hauptmann

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The Socius of Architecture, Amsterdam, Tokyo, New York (010 Publishers 2000) is composed as a tri-part investigation of architecture, urbanism and design proposals; or, critical analysis, sociological research and architectural projects respectively. The architectural analysis, part I of the book, develops a critical position regarding the possibility of architecture to engage in the current socio political discourse. Among others, the analysis addresses the Kunsthall and the IJ Bank projects of the Dutch architect Rem Koolhaas. In part II of the book three cities: Amsterdam, New York and Tokyo are discussed both in terms of a descriptive analysis as well as in regard to the critical positions developed in part I. Each chapter in part II concludes with a design proposal for an architectural project. The projects are developed as a mediating, potentially performative, critique of the combined architectural analysis and urban research. The Socius of Architecture is the second volume in the Stylos Book Series.

Weblink:

http://books.google.nl/books?id=e5RDkSi4IJ4C&dq=arie+graafland+Architectural+Bodies&source=gbs_summary_s&cad=0



The Critical Landscape includes contributions by the series editor Arie Graafland and Jasper de Haan, the critics Mark Wigley, Beatriz Colomina, Michael Hays, Karin Wilhelm, Michael Müller, Alexander Tzonis, Rypke Sierksma, Liane Lefaivre, Kyong Park and Yorgos Simeoforidis, and the architects Ben van Berkel & Caroline Bos, Rem Koolhaas and Michael Sorkin. The Critecal Landscape was the first publication in the Stylos Series from the student organization of the same name at the Faculty of Architecture at Delft University of Technology.

The Critical Landscape (010 Publishers 1996) documents developments in European and American discourse on architecture in recent decades. It offers escapes from often entrenched positions and provides new, optimistic ways into the debate. It makes an attempt to formulate an answer to the question put by Machael Hays: 'What should a critical conscious architect, at this moment in history, be doing?'



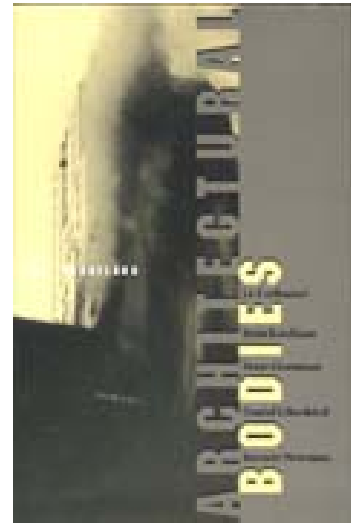
Architectural Bodies (010 Publishers 1996)

The book discusses the role played by the human body for four architects.

The body has always been the standard for design: size, arrangement and proportion have been central issues from Vitruvius to Le Corbusier. In current architecture things have changed dramatically: even the human size seems to be under discussion. Graafland deals with this theme by reference to Le Corbusier's Plan Voisin, in so doing explaining the theoretical basis of the book. Next come analyses of the work of Rem Koolhaas and Peter Eisenman, both of them architects that the author has written about in earlier published works. The book is rounded off by a discussion of Daniel Libeskind's design for the Jewish Museum in Berlin. Graafland relates this design for a museum to the method of working of the American painter Barnett Newman. This anthology adds new insights to existing discussions on design concepts, the meaning of history and the role of the social field in contemporary architecture. It shows how architects' ideas, often implicit, can be clearly explained by a process of architectural criticism.

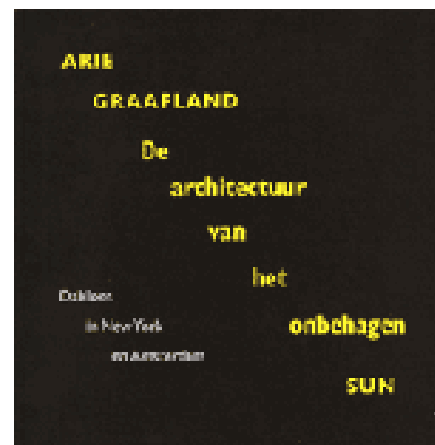
Weblink:

http://books.google.nl/books?id=WeNPiP4Ebb0C&dq=arie+graafland+Architectural+Bodies&source=gbs_summary_s&cad=0



De Architectuur van het Onbehagen, Dakloos in New York en Amsterdam (SUN Nijmegen 1995)

De architectuur van de laatste decennia was er een van het experiment, ingegeven door een kritische stellingname ten opzichte van het modernisme. Voor veel architecten hield het einde van het modernisme een jongleren met de brokstukken ervan in. Fragmentatie, rotatie en het gebruik van 'klassieke referenties' tegen de achtergrond van het gescheurde raster van de moderniteit, waren de nieuwe parameters van de architectuur. Deze beeldenstorm werd versterkt door de teloorgang van de filosofische totaliteit. De vraag hoe deze teloorgang moest worden beoordeeld, werd de scheidslijn tussen moderniteit en post-moderniteit. Het uiteenvallen van de totaliteit wordt door huidige modernisten als Habermas als een verlies ervaren, de postmoderne architecten uit de jaren zeventig zien het daarentegen als een bevrijdend afscheid. Moderniteit werd ontmaskerd als uniformering.



Peter Eisenman, Recente projecten, Recent Projects, (SUN Nijmegen 1989).

Edited by Arie Graafland, Contributions by Peter Eisenman, Kenneth Frampton, Jeffrey Kipnis and Jacques Derrida. Projects by Peter Eisenman; Firehouse, Brooklyn, New York, University Art Museum, Long Beach, California, Progressive Corporation, Cleveland, Ohio, Proposal Dedemsvaartweg, Den Haag, Wexner Center for the Visual Arts, Columbus, Ohio, Fin d'Óu T Hou S, Moving Arrows, Eros and other Errors, Choral Works, Parc de la Villette, Paris, Biocenter, Frankfurt am Main, Travelers Financial Center, Hempstead, New York, and Guardiola House, Cadiz.



De Bevrijding van de Moderne Beweging, Een dialoog met de Modernen, (SUN Nijmegen 1988, redactie Arie Graafland).

Dit boek is een beoordeling van het postmodernisme. Literatuur, schilderkunst, toneel, dans, en zeker niet in de laatste plaats een aantal filosofische standpunten worden in verband gebracht met postmoderniteit. De eerste vier bijdragen in het boek liggen op het gebied van de architectuur. De andere drie op het gebied van literatuur, filosofie en kunst. De bijdragen in het boek zijn een resultaat van het seminar Moderniteit en postmoderniteit in architectuur en kunst (23 en 24 april 1988). Met bijdragen van Hubert Dethier, Leen van Duin, Arie Graafland (redactie), Anthony Mertens, Michael Müller, Rypke Sierksma en Carel Weeber (ontwerp Malievelde Den Haag).



Esthetisch Vertoog en Ontwerp, Theorie en methode van betekenisverlening in architectuur en kunst , (SUN Nijmegen 1986)

De koppeling tussen taal en architectuur was in de jaren 60 één van de meest gangbare werkwijzen om het arsenaal aan architectonische vormen van betekenissen te kunnen voorzien. Een van de effecten was dat we niet langer spraken over taal in zijn algemeenheid, maar over vertoog (discours) en tekst. De wortels hiervan liggen in veelal Franstalige semiologische en psychoanalytische studies. In het eerste deel van dit tweeluik probeer ik een bepaald type vertoog te ontwikkelen. Dit nieuwe vertoog type is geboren uit verwondering. Verwondering die opkwam bij het lezen van verschillende auteurs die het verschijnsel kunst analyseerden. Waar de één een streng wetenschappelijk taalgebruik hanteerde, leek de ander een welhaast mimetisch effect in de taal te willen leggen; de analyses werden zelf bijna poëtisch. Bij Foucault, Deleuze en Lyotard had dit te maken met hun loslaten van het marxistisch begrippenkader. Hadjinicolaou leek de meest zuivere vertegenwoordiger van Althussers opvatting van het historisch materialisme als wetenschap. Opvallend was dat de mimetische teksten een bepaalde meerwaarde hadden ten opzichte van de wetenschappelijke. Hadjinicolaou's schilderijen staken wat bleekjes af bij Foucaults analyse van Velasquez Las Meninas. Deze situatie bracht mij bij Kristeva en Adorno. Adorno zag zijn werk niet zozeer als wetenschap als wel als kritiek. Zijn kunstanalyses lijken net als die van Kristeva een intra-theoretisch belang te dienen. De analyses houden kunst en kritiek uit elkaar als aan elkaar verwante maar zelfstandige sferen, terwijl ze in concrete vormen soms zelf weer mimetisch lijken te worden. Op analoge wijze is het boek in twee delen onderverdeeld. Het eerste deel is kritisch analytisch, het tweede deel analyseert in een vijftal micrologieën concrete architectonische objecten en schilderijen.

