# Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners ([Examencommissie-BK@tudelft.nl](mailto:Examencommissie-BK@tudelft.nl)), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

## Personal information

<table>
<thead>
<tr>
<th>Name</th>
<th>Anne Kamp</th>
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</thead>
<tbody>
<tr>
<td>Student number</td>
<td>4009053</td>
</tr>
<tr>
<td>Telephone number</td>
<td></td>
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<tr>
<td>Private e-mail address</td>
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## Studio

<table>
<thead>
<tr>
<th>Name / Theme</th>
<th>Explore Lab</th>
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<tbody>
<tr>
<td>Teachers / tutors</td>
<td>Robert Nottrot (Design), Peter Koorstra (Research), Hubert van der Meel (BT)</td>
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| Argumentation of choice of the studio | The research based approach of Explore Lab gives me the possibility to combine my interest in communication and architecture and finish my double degree in Science Communication and Architecture. |

## Graduation project

| Title of the graduation project | The language of form and composition in Architecture, An exploratory research on the communication of architecture. |

## Goal

| Location: | Haarlem, former location of “Energiebedrijf Haarlem” (Adress: Lichtfabriekplein, Haarlem) |

| The posed problem, | Architecture communicates. Through its appearance it can provoke meaning. Unlike us, architecture does not speak with words: it speaks through forms and their spatial composition. The problem is, architecture is not commonly designed to communicate. It is designed to function. Therefore, architects might not always be aware of what their work communicates to the lay public or user. At the same time architects are confronted with the challenge to work in more controlled contexts. Today, reuse of existing buildings and structures are more common assignments and the architectural agenda does not only focus on the design of new buildings. In the light of the language of architecture, this means |


working within and with existing form language of the original architecture. Approaching such assignments from a historical or functional perspective might not always result in the most appropriate outcome considering the communication and provoked meanings of the new function.

In order to design from a communication perspective, it is necessary to understand how the communication of architecture works. Therefore, I do exploratory research with the goal to get a better understanding of communication of architecture.

<table>
<thead>
<tr>
<th>research questions and design assignment in which these result.</th>
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<tbody>
<tr>
<td>RQ: What spatial characteristics contribute to the communication of architecture and in what way?¹</td>
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<tr>
<td>SQ1: What architectural elements can be found in the three case studies?</td>
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<tr>
<td>SQ2: How are these elements organised?</td>
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<tr>
<td>SQ3: What can be said about the meaning of these elements and their organisation?</td>
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<td>Redesigning the location of the former Energy Company of Haarlem (Energiebedrijf Haarlem) from a communications perspective. Doing so with respect to the original form language of the existing architecture and in light of the proposed form language suitable for the new function.</td>
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</table>

¹The research question appears to be very broad. It seemed to be necessary to do this in order to complete the goal. The research is further focused by the method.

**Process**

**Method description**

In order to get a better understanding of the way architecture communicates and to answer the research question three case studies are analysed. The case studies have to meet the following requirements:

- Three different building types (with different functions);
- Buildings were at the centre of society during the time of their construction;
- Buildings are of significance for their typology;
- Buildings are around the same size.

Figure 1 highlights three important types of buildings on the timeline of architectural language. All were at the centre of society during their construction:

- The church or cathedral was the centre of community during most of the gothic ages. It’s form language associates with religion and a higher power.
- Industrial buildings announce the arrival of a modern language of architecture. There robust buildings and high chimneys were a symbol of
innovation. These buildings were also referred to as the “temple of the working class”.

- Later, after WWII, office buildings formed the central point of civilisation. Modern architecture and glass office buildings became the symbol of a better, post war, future and innovation.

Within these building typologies three buildings are selected that meet the selection criteria:

- Grote- of Sint Bavokerk (1370 - 1520), Haarlem
  Landmark and business card of the city. Typical Gothic church with a cruciform plan (Boer de et al, 1985).

- AEG Turbine Factory (1909), Berlin – Behrens
  Symbol for the prowess of the people and expression of political and economic power (A. Moro, 2010). This building is believed to stand at the beginning of the era of modern architecture. And an example for future industrial architecture.

- Seagram Building (1958), New York – Mies van der Rohe
  Beginning of the International style. One of the first glass office towers. Its typology was copied worldwide (B. Flowers, 2012).

A comparative analysis is done using written texts, drawings, photographs and 3D scale models. Every time asking the same questions:

SQ1: What architectural elements can be subtracted in the three case studies?

SQ2: How are these elements organised?

SQ3: What can be said about the meaning of these elements and their organisation?

This results in an overview of the elements, composition and meaning of the three case studies and their relations.

These outcomes are compared and reflected upon existing literature on the subject and on the new design for “Energiebedrijf Haarlem” that is part of this graduation.

**Literature and general practical preference**

Literature on the edge of communication and architecture is used on the following topics:

- Semiotics
• Semiotics in architecture
• Language of architecture
• Form language
• Communication of architecture
• Meaning of architecture
• Representation of architecture
• Signs and symbols in architecture

Provisional reference list:


**Reflection**

**Relevance**

As the literature review shows, some has been written on topics somehow related to communication and (form) language in architecture. However, none seem to get to the actual problem stated before. Also, most literature on these topics obsolete (1960’ – 1980’).

Literature on semiotics often proposes methods for coding and classifying architectural spaces or forms (e.g. Preziosi, 1979 and Prak, 1968). Literature on the architectural language or the language of architecture tend to describe the aesthetic “rules” applied in architectural styles (e.g. Summerson, 1980 and Zevi, 1978).

Literature on the meaning of architecture often stop after differentiating concepts of connotative and denotive meaning in architecture and the use of symbols or symbolism in architecture (e.g. Venturi, 1977). None seem to go beyond symbolism and actually describe how this communication of architecture works.

With this exploratory research an effort is made to fill this scientific gap and get a better understanding of the aspects that actually contribute to the communication of architecture.

**Time planning**

Figure 2 shows the overall graduation planning. P4 and P5 are shifted backwards in order to make time for the Science Communication thesis that is part of my double degree program. In this way the design won’t be compromised due to time issues.

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**Figure 2 Overall graduation planning**