CORPORATE IMAGE=ARCHITECTURE

THE TRANSLATION OF CORPORATE IMAGE INTO ARCHITECTURE

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This Thesis Document is submitted in partial fulfillment of the course requirements for Architectural Thesis ARCH 406 and the requirements for the degree: Bachelor of Architecture.

Building Type- Corporate Headquarters/Prototypical Production Facility
Location of Project- Interstate I-69 @ S.E. Section of St. Rt. 332 exit, Muncie, Indiana

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Published by the College of Architecture and Planning,
Ball State University
Muncie, Indiana 47306
ACKNOWLEDGEMENT

I want to thank my goldfish Fido for his love and patience through the trying times of the formation of this document.
ABSTRACT

This thesis is an exploration of the design process that investigates how the image of an industrial corporation can be translated into the architecture of a corporate headquarters and proto-typical production facility. This hypothetical project is based on an existing Muncie crystallized beverage manufacturing company. It is to be located along interstate I-69 near the St. Rt. 332 exit west of Muncie, Indiana. Various levels of exploration will include logo design, site choice, site planning, highway imagery, facility design, and several specific buildings design studies.
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INTRODUCTION
RESEARCH

Companies, both large and small and located around the world spend thousands of dollars every year improving, maintaining or creating what has become a cliché term to many, their corporate image. It is, however, the job of an entourage of experts including design coordinators, graphic designers, design consultants, architects, and interior designers who translate this image into their respective medium of expertise for all to interpret and understand.

As a student of architecture, I have intentions of being a successful practitioner in the profession some day. I have, through my thesis, begun research in a very large sector of possible future clients; the manufacturing industry. It is my belief that this sector is more aware of how their buildings should work functionally, whether in production or the office, than any architect could possibly hope to be. Therefore, I feel the real task for the architect is to design buildings that have an appropriate interior and exterior spatial and esthetic quality. It is that quality that becomes the architect's portion of a larger problem called corporate image.

Before one can solve a problem one must define the problem and any of its ambiguous elements. The following are two definitions that helped initiate this thesis:

A corporation is understood in its legal sense, as any correctly constituted organization with definite aims and activities. Legally, a corporation is an artificial person, which has an existence, rights, and duties independent of its particular members. Like a person, it develops a certain personality with characteristics that develops a specific reputation in the minds of others.

A corporate image is the totality of pictures, ideas, or reputations of a corporation in the minds of the people who come into contact with it. A corporation has many points of contact with various groups of people. It has premises, works, products, packaging, and uniforms, as well as the conventional array of promotional activities. These things are seen by customers, agents, suppliers, financiers, shareholders, competitors, the press, and the general public, as well as its own staff. The people in these groups build their idea of the corporation from what they see and experience.
Before one can solve a problem one must define the problem and any of its ambiguous elements of visual contact that the designer has control of. Once the objectives of the corporation are agreed upon, the designer goes to work, attempting to translate the company goals and mission (such as quality, innovation, uniqueness and familiarity) into the visual elements that represent the firm. The following is a more detailed outline of the elements that may be included:

1. Corporate mark
   a. logo
   b. symbol
   c. color
2. Corporate alphabet or type style
   a. display style
   b. text style (or styles)
3. Environmental design and structures
   a. office architecture
   b. plant architecture
   c. reception, interiors, and entrance design
   d. site choice and design
4. Product design
   a. consumer items
   b. service image
   c. idea, visual presentation
5. Package design
6. Advertising - all visual media
7. Sales promotion - all visual media
8. Company paper
   a. stationary
   b. all business forms
   c. transmittal envelopes
   d. mailing labels and containers
9. Signage
10. Vehicle identification and uniform
11. Exhibitions and displays
12. Design control manual

These are all elements of a company's visual identity. Whether intentionally or not, these two terms, corporate image and visual identity, are closely related and for the purpose of this thesis are considered one in the same. To summarize: the corporate image is the way it seems, the visual identity is the way it looks.

The architect, in his aspiration to prepare appropriate and representative designs of the corporate image, has two means on which to rely: the physical, measurable, recordable elements the company has already produced and the intangible attitudes, missions, goals, motives, and aspirations of the company.
LOGO DESIGN

As discussed before, a successful corporate image is thorough and consistent. A good image program considers every object connected with the company including everything from the company’s product to its stationary. A corporate logo is often the first element that designers use to begin developing or improving a company’s image, so that is where I began.

Everest, being a relatively new company, chose to use the most obvious graphic representation of their company and its unique name. (Diagram 1) President of Everest, Jay Long is pleased with some of the imagery that this logo creates. Mt. Everest, for example, is a universally recognizable element; a positive attribute for a company trying to create an international market. Just the symbol of a mountain also has many positive associations such as stability, power, striving for achievement, and a timelessness or permanence that creates a reassuring image for a new company trying to establish investors and encourage new business. Although this logo has some positive aspects, it lacks a specificity that identifies what business or industry Everest is in. The logo could have just as easily belonged to a life insurance company, a mountain climbing or hiking supply company or even an ice cream sandwich company. Therefore, as an exercise in generating verbal and two dimensional language that depicted Everest imagery, I decided to redesign a logo for the company. This I hoped would set the stage for further development into a three dimensional expression of the company’s image.
A successful logo has to create a graphic image that displays not only a physical imagery but also an intangible suggestive imagery. It needs to have a certain style or character that may be more visually descriptive than can be easily described verbally; such as the old addage, a picture is worth a thousand words. A balance between the literal and the suggestive seems to create a logo that best represents the total spectrum of the company’s personality.

The first attempts at a new logo focused on an abstract representation of the company's current logo. (diagram 2) In these I tried to represent the positive associations discussed earlier (stability, power, striving for excellence, etc.) by an abstracted graphic of the mountains triangular shape. Then varying tonal gradations to reinforce the inherent directional quality of the triangular form. This investigation created stimulating discussion among several critics and myself but made me realize the inadequacy of such abstract logos. The main criticism I had for the current logo and these first attempts was that they did not seem explicit enough in their imagery. Next I looked to the company's product which I feel can offer a the designer many opportunities for inspiration.
I first began with charting many of the physical qualities and associations of the product to generate potential ideas for the logo. (diagram 3) As a result I realized a dichotomy of images related to the company's product. On the one hand is the natural imagery of fruit juice, citrus, vitamin C, sunshine, health, no preservatives and the all-natural descriptions of the product. While on the other hand is the man manipulated, crystalized, chemically manufactured, sterile, sanitary, efficient food industry that produces it. One approach might be to ignore the later characteristics and focus on the previous descriptions that are a more public advertisement type of imagery. However, the potential architectural influence of the industrial imagery was to strong. Furthermore an attitude of using the total spectrum of the company's personality for imagery is an issue that I believe leads to a stronger more versatile imagery.
Now that the ideas and visual language had been developed and put down in some order, sophistication and refinement of the logo came easily. (diagram 5) The final result seems to be an informative, representative, graphically powerful logo that is strong with Everest imagery.

Conclusion

From redesigning Everest's logo I forced myself to really analyse the company's image; both the image they are portraying as well as an imagery they wanted to portray, and then translating it into visual language. It is this process of translation that seems to be the key to developing corporate imagery.
My second logo study (diagram 4) began with collecting a group of icons that represented some of the imagery from diagram 3. 1) The mountain is such a strong graphic that at first I felt it would be a crucial part of the logo. 2) The hands are an excellent bridge between the dichotomy of images. They could be interpreted as symbolizing a product that was safe, even healthy, for human consumption and a company that, although mechanized, is still carefully monitored by individuals. They also could be interpreted as representing the highly man manipulated, crystallized product. Both are equally positive and desired. The gesture formed by the hands reinforces the mountain's profile and suggests a certain intangible gesture of power which I feel is very powerful as well as cross-cultural. 3) The sun which is also a universal symbol represents all the natural, healthy, fruity, vitamin C imagery. In this example it has been "crystallized" just like the product. 4) The company's name is in bold typography allowing for it to be easily read and identified even when reduced dramatically. The bold name also acts as a solid base for the logo providing a balance between literal and symbolic imagery. 5) The whole logo is then contained within an efficient rectilinear block. This acts to bring it all together into a unified logo.
BOOK 2
SITE CHOICE, LOCATION & IMAGERY **
SITING CONCEPT

A continuing theme within the development of a corporate image is that the imagery can be influential from micro scale design (logo) to macro scale design; the site.

In order to have a starting place from which the Everest Products facility could be designed, a scenario for site location was necessary. To begin with, there were some given decisions; that the facility will be placed in the same general locality as the original plant and also for the practical purposes like site analysis. Site location, although often more of an economic decision, can be influenced by image factors.

I began by looking at Muncie's present industrial areas. (diagram 1) Muncie has two industrial parks. One is an older development on the south side. The second is a relatively new development in the Muncie Airport area on the north side. An analysis of the southern park, Muncie Industria Park showed that it was in a dead area of the city, having no new development for some time. It was also on the outskirts of town with limited visual accessibility. Although sites in the airport park were potentially very visually accessible, present
development was geared towards smaller, light industry. Therefore a facility of Everest’s size would seem too crowded in the acreage available as well as limiting its own potential growth. This would also negate seclusion or privacy for any part of the facility. It was also President Jay Long’s opinion that the area and its development had a reputation of high pricing and extravagant tenants with which Everest Product’s did not wish to be associated. With further deliberation Mr. Long revealed to me that building in the Muncie area really had few advantages, economic or otherwise. My solution was to choose a site near Interstate I-69 approximately 10 miles west of Muncie. Development there did have some positive aspects. Because it is about halfway between two metropolitan areas, Fort Wayne and Indianapolis the facility could reap the locational benefits of both cities. I chose a large area in the southeast corner of the Muncie 332 exit. (diagram 2) The scenario is that Everest would come in and develop the whole area, primarily for its new facility (grided area) but also some additional industrial plots (hatched area) as well as some of the typical interstate development like gas stations, restaurants, and motels (shaded area). This site has obviously tremendous visual exposure. It also allows for the development to make the
Muncie exit a significant point along the Interstate rather than what is now no more than a large green sign and off ramp. The imagery of Everest's development being a signature mark along the highway could create a positive community attitude toward Everest. As seen in company's like Olivetti in an international context or Ball Corporation in the Muncie area, having a positive image within an immediate community can be very beneficial. Another positive aspect to the site choice is the opportunity it allows for an investigation of a unique approach to interstate development. Presently industrial development along an interstate in the rural area of this state seems to be unprecedented. The relationship between buildings (mostly farms and residences) and highway seem to be purely accidental locations according to the purely functional path of the interstate. Upon solving any minor problems like noise and danger of reckless drivers I feel their is an opportunity to explore a relationship between building and the Interstate. Also, more specific to my thesis is the potential for exploration of a building imagery that responds to the 65 mph viewer.
FACILITY DESIGN

After developing a basic program for the Everest facility I identified those structures which would best serve as signature pieces for the facilities image and those structures that would best serve as background buildings.

The liquid storage tanks, the dehydration tower, the main production building, and the corporate office building are the most significant structures either from the standpoint of importance or from shear scale. The rest of the buildings including the employee's building, trucker's building, truck maintenance and truck washing building were all left to play the role of background buildings.

My intention as I began planning the facility was to organize the facility's buildings so that the layout became a functional set of buildings, composed, so that not just one was located in a position of importance, but rather that all the significant structures played equal roles in terms of compositional hierarchy. Each building is placed in position according to its role in the production sequence (diagram 1) as well as in a position where they can best display imagery. Therefore, the building's position is as much related to imagery as it is related to its function as well as its size and physical properties.

The large storage tanks that contain the major raw materials, first in the production sequence, are naturally placed first in the line of buildings, beginning at the truck entrance to the site (diagram 2). They are lined up at a 45°
degree angle to I-69 for two purposes: 1) to
direct the truck traffic into the facility, 2) and
most importantly, addressing the distant
approach of northbound traffic. Because of their
gigantic scale and simplistic form, they will be
easily identified from several miles down the
road. From the oversimplified concrete
structures that cradles the overscaled
containers emerges a superstructure consisting
of large columns and a flat overhead plan
(diagram 3). This superstructure serves to
contain and shelter the abundance of smaller
tanks, pumps and piping that serve the
dehydration tower. Because of its shear height
(+200') this tower becomes the major organizing
element of the facility. (diagram 4) This
positioning is also appropriate since the tower
serves a primary function within the production
sequence. The resultant form of the storage
tanks, superstructure, and dehydration tower is

a superscaled composition of simple elements
that can be easily seen from miles away. This
positioning also explains to the passerby a
simple conceptual sequence of production. There
is raw product in the large liquid tanks. This
raw product is processed and pumped into the
tower by means of the mechanisms contained
within the superstructure. However, the
building imagery is by no means meant to
educate the observer about the industrial
process, rather, it is meant to present an
imagery that suggests the basic logic of the
organization. This diagrammatic imagery is
meant to be kept simple and other imagery may
take precedence.
The primary intent is to create a bold and lasting first impression. The tanks and tower will be clad in a white, slick, self-cleaning service that will glisten in the sun. The pure and simple forms of the storage tanks and tower possess an inherently powerful image that also is very similar to the liquid containers that the product is packaged. The imagery of this part of the facility therefore describes some of the industrial attitudes of the company. They are a part of the chemical food industry, who are very concerned about appearing clean and sanitary as well as efficient and straightforward. So in the structures for the first stage of production the inherent scale and form create the imagery. The real design problem was to orient and juxtapose them so that they might be best seen and interpreted.
The next structure in line is the main production building (diagram 5). It is the largest structure and contains most of the equipment and employees that do the final complex portion of the production process. This is the largest building and is more complex than the other production structures. The building has been aggressively placed on top an existing berm along the Interstate. The berm is a result of the excavation for the interstate and is a common occurrence along the highway. The berm rises 10-15 feet above the interstate elevation and creates a natural base for the massive production building.

(b) PRODUCTION BUILDING

Instead of placing the building off the road so as to provide some distance from the motorist so he may take in the building all in one view, I have resolved to take a different approach. The production building has been placed quite close to the interstate so the observer is subject to an experience of the building as opposed to a view. This building becomes an event along the road just like the experience of an overpass or a dense grove of trees that contrast the wide open spaces of most of the interstate. Aspects of the building, like its large morning shadow, its blocking of strong cross winds, and a change in sound as you pass it with your windows down can be as powerful a tool of building imagery as a ten second view of it at 65 m.p.h. This idea of making the facility an event along the Interstate is an attempt to emphasize some of the ideas mentioned previously about making the facility a landmark for the Muncie exit as well as for its own imagery.
The last major building is the corporate office building (diagram 6). This building is placed opposite of the tower as a subtle gesture of its importance. It has been nestled up next to the existing wooded area. This allows for pleasant views and protection from harsh winter winds. It is the first building that greets all the visitors and employees as they approach from the main north entrance to the site. Only trucks are forced to go on around to the south entrance. As one approaches the facility they are allowed only a filtered view through the trees of the building. Then the drive emerges from the woods at which time the motorist is presented with a structured perspective of the complex (diagram 7). At this point the observer obtains a basic understanding of the layout. The tower is directly opposite, superstructure and storage tanks beyond, production building lining the interstate to the right and a diagonal view of the office building. The drive curves on around to run alongside the office building to either pull off at visitors parking at the visitors entrance or to go on to the employee parking.

Lining the eastern edge of the facility are the remaining buildings. These are the background building mentioned previously. These structures are only schematically developed and serve primarily to enclose the complex.

At this point, similar to a point in the design process of the logo, I have described a composition of elements. Each have specific functions and imagery. They are arranged in a composition that is beginning to unit all the parts into a whole. The uniting of these parts is the key to developing the consistent and thorough corporate image I desire.
CIRCULATION

Circulation was the first means of uniting this complex. Like the need for a logical linear flow of the production process, the need for a logical path for the trucks and people has had a strong functional influence on the design. Circulation has also affected the imagery of the facility as well as becoming a means of evaluation of that imagery.

During the period of research for this thesis I studied many corporate image approaches. Two company's have strongly influenced my attitude towards the distribution department (trucking) of this facility. United Parcel Services (UPS), who are well known for their image program, have a unique attitude towards their vehicles. Their delivery vehicles are kept on a strict maintenance schedule and are washed each and every time the vehicle has returned from a delivery round. The vehicles are, needless to say, spotless and in excellent condition. This reflects very positive imagery for the entire company.

During this research period I visited the SQUIRT Division of the 7UP Corporation located in Holland Michigan. During the visit the most striking image of that facility was created by their trucks. Both the semitractor and trailer were painted a bright yellow with a large green SQUIRT® on the side. The trucks were all lined up very carefully in front of the loading area and created an impressive sight. It appears that 7UP is aware of all the exposure their trucks get on and off the road.

Having these two examples in mind I decided to use the trucks as another medium for displaying the EVEREST corporate image. Obviously they do this while they are on the highway but I also chose to make them an integral part of the organization of the facility layout.
All the trucks are directed to enter at the south entry of the site. This separation keeps the truck traffic separate from the visitor and employee traffic so as to avoid confusion. As the trucks are directed through the security gate most will go into the truck yard. There truckers may eat, sleep, shower and shave depending on their next assignment while any maintenance may be performed on the trucks. Those trucks ready to be loaded or those containing raw products enter the main facility through the truck washing building. Similar to UPS all trucks entering the main facility will be washed. Tankers carrying liquid raw product veer immediately to the left around the tower and back along the storage tanks to unload. They then proceed back to the truck yard to either layover or leave the facility.

The majority of the trucks load and unload at the four unloading docks recessed into the back of the maintenance building. Opposite each of the loading docks are holding areas. This is where the trucks pull in so to be correctly oriented for backing into the loading dock. Trucks may also be parked here temporarily, acting as a holding areas.

Once loaded, the trucks proceed out the inner yard along the road defined by the gentle curve of the corporate office building informing the inhabitants of the corresponding productivity of the facility. The truck then departs through the fissure that defines the two parts of the employee's building (production and trucking). From here the trucks may reenter the truck yard or exit the facility.

The result is a circulation path for the trucks that is linear, logical, efficient, and allows for little confusion. Trucks come in one "door" of the facility and out another. Rather than hiding this aspect of the facility it has been reinforced, brought within the heart of the facility. The path of the vehicle serves to connect all the elements of the facility's composition together into a cohesive unit. The activity of loading and unloading has been brought within the facility so that it can be controlled and observed. The vitality of the look and action of the trucks adds a vitality to the inner court. A pride in both the quality of the trucking division and the productivity of the whole plant has become an inherent part of the facility and its corporate image.
Another circulation path that acts as connecting device is the main pedestrian walkway (diagram 9). It serves as a main circulation spine for employees walking to and from the different structures of the facility. It is also intended to be the path of any visitors or guests touring the new prototype facility.

Diagram 10 shows the various ways that this walkway interacts with the different structures. Sometimes it is contained within a building like a hallway. Sometimes it is attached to the side of a building. Sometimes it is an independent structure altogether that connects building to building defining the limits of the inner yard. It also becomes a catwalk that inter-twines the structure. The variety of the forms that this walkway takes allows for
the observer to view and evaluate the architecture from many perspectives, inside and out. In evaluating the image of the facility this walkway becomes a real means of evaluation. While at the same time it unites the facility.

INNER YARD

Although it primarily obtained its form from the sequence of laying out the facility, the inner court is an important element of the facility. Its mere existence is the most important aspect. There is no primary function for it. It serves as a visual relief between buildings. Possibly an area for eating and relaxation for employees this area is primarily just grass-covered. Some introduction of water and trees are meant to reinforce the architecture, buffer, and provide smaller areas for people to gather. Its form does have some positive aspects. In plan, the inner courtyard does resemble a section of an orange which was an unintentional but welcomed metaphor. (diagram 11) The gentle curve of the north edge seems to project an accelerating affect for the exiting trucks. This curve also seems to subtly reinforce the importance of the corporate office building. Its anthropomorphic form seems to be stretching its arms (the walkway) out to embrace the rest of the facility. The western edge of the inner yard has been developed a little more extensively. The intention here was to landscape this edge according to functional as well as esthetic responses. The road and holding areas are at a lowered dimension approximately the same as the top of the wheels of the semi trailers. Just like the main production building which has been carved out for the loading docks, the inner yard has been carved out for the holding areas. Hopefully, there will be times when visitors as well as employees may look into the inner yard.
and see shiny, freshly washed, bright yellow trucks neatly parked in the slots of the holding areas ready to be loaded in an instant. The eastern edge, defined by the background buildings becomes the soft edge of the yard. Here the walkway has direct access to the yard. This edge is an orchard planted in the traditional grided pattern. The image of an orchard is an appropriate symbol of a kind of manmade forest which represents some of the imagery of the product: the product is all natural fruit juice, represented by the trees but it is crystallized for man's ease, just like the trees in the orchard are planted systematically for man's ease of maintenance and harvesting. Another asset of the orchard tree is the fact that, although they provide welcomed shade, they would not grow too big and appear to dominate the space. Water becomes the uniting factor for the inner yard. It also happens to be that "not included" ingredient that mixes with the crystallized beverage product to make it useful. So just like adding water to the product to fulfill its potential, adding water to the yard is meant to add life and activity to the space. Its natural features of reflection and cooling as well as its ability to flow and to spout up in fountains allows it to add a great deal of imagery to the inner yard. So the final result is an inner space defined and supportive of the series of buildings that created it. The imagery is that of a subtle relief from the intensity and vitality of the inside of complex.

CONCLUSION

In an overall evaluation of the facility layout, the result is a design that responds to the needs in function and in expression of imagery. The resulting form is a ring of buildings, each of which are placed in the best place for function as well as expression of image. The complex may be seen as a outer public shell of buildings with an inner, softer edge that shares a common private space, similar to a monastic cloister. This inner area is entered through very controlled means. There is a subtle hierarchy in the arrangement but the prevailing attitude is that the facility's continuity is top priority and each building is part of a greater whole. This concept does allow for each structure to be appropriately expressed according to its function, scale and position. In comparison to the logo design sequence, all the elements have been chosen and the overall layout is defined now the color and texture needs to be added.
and see shiny, freshly washed, bright yellow

**BOOK 4**

BUILDING DESIGN, MATERIALS & DETAILS
BUILDING DEVELOPMENT

The Everest corporate image has evolved from logo design to site choice to preliminary site design to facility layout. Slowly the imagery has become less conceptual and more three dimensional. The final stage of this thesis is an investigation into some of the physical characteristics of the two major buildings, the main production building and the corporate office building. Once a conceptual layout of the buildings was derived I immediately began looking at materials, fenestration, detail and other exterior expression to begin really testing some of the ideas of translating the corporate imagery in to architecture.

PRODUCTION BUILDING

The main production building is broken into four production bays corresponding theoretically to four different flavors or types of product. (diagram 1) At each end of the building there are thinner mechanical bays. Each production bay has its own loading dock on the inside and a series of storage bins on the interstate side. In section the building is tallest at the interstate edge and breaks down in mass inwardly.

I began by building on the idea of the facility as a ring of buildings with a private inner edge and an outer public edge. Therefore, I began looking at the building as having an outer protective "shell. This could be expressed with a kind of plastic skin that may appear laminated on to the public sides of the building. The inner edge contrastingly breaks down and opens up to the softer private interior of the facility. I began seeing this outer skin as a kind of image packaging for the architectural product within. To reinforce this skin imagery, at any corners or protrusions the edges are softly curved similar to the plastic product containers.

The Interstate facade is where the expression of this package imagery is brought to its full potential but first I need to explain the purpose and origin of the storage bins.
The Everest product, the crystallized beverage, is a dry powdery substance and after it leaves the dehydration tower it remains in some sort of dry granular state. All the production processes within the building consist of some kind of mixing or blending. This process constitutes a lot of filling and emptying of different dry ingredients. Just like the cylindrical tank is a common, efficient container for liquids, the cylindrical bin seemed to be an obvious container for all the dry ingredients. (Diagram 2) The cone shaped bottom is a simple device to unload the bin merely by means of gravity. The lower cone shaped cap not only acts to shed water but also reiterates the natural form dry powders make when piled.

These bins have many associations that are appropriate for the facility's image. The cone shaped caps of these bins resemble the profile
of the Everest mountain. This is emphasized by the raising of the bins higher than the main mass of the building. As an added contextualism to the imagery they are also reminiscent of an agrarian version of these storage bins which are a very common site in this state especially along the interstate. (diagram 3) Along those same lines the dehydration tower has a very similar impact on the landscape as the common grain silo, another common site along the interstate. Because of the medium in which they are presented is so different from the common examples, I feel they are only subtle even subconscious images that help the common observer to relate to them comfortably.

Taking advantage of this idea of gravity, mixing becomes an organizing element for the building. Gravity is obviously free energy and reaching its full potential relates the architecture to the function and the imagery to the qualities of the product. To further explain, basically the dried granules are pneumatically piped from the tower up into the large bins located along the outer edge of the building for bulk storage. The smaller bins are capsulated and are filled in the same manner with the many different ingredients needed to make the different final products. From there the ingredients are taken either by gravity or pneumatically through the various stages of production down through the four floors of the building, including areas for packaging, and finally to the loading docks where it is only temporarily stored to be loaded and trucked off. The process is so quick that a large area for warehousing is not necessary. The large storage tanks and storage bins are the only real major storage areas.

This explanation of the process is obviously oversimplified but the importance is its relationship to the building’s form. The result is a section of the production building that responds to contextual issues, functional needs, and imagery expression.
CORPORATE HEADQUARTERS

The main office building is laid out in a similar notion of an outer protective shell and an inner private edge. Essentially the building is organized in a u-shaped plan. (diagram 4)

The inner most space is an enclosed garden space. This space is only partially climate controlled. It is intended to be a passive solar heated space in the winter and cooled by fans and shading devices during the summer. It is modeled after the winter garden in the CODEX Headquarters near Boston by Koetter, Kim & Associates (ARCHITECTURE, January 1988, pages 72-77) This space is the heart of the building where employee's of the whole facility may sit and eat or take breaks. It is actually an extension or thickening of the main facility walkway. In here a packaging employee may sit next to the vice president of sales and look out over the whole complex. Maintaining an attitude of the workplace as a community is a priority in Japanese industry and Mr. Long believes that American business is going to have to begin adapting some of these Japanese attitudes if we ever hope to compete with them. This central space and the walkway through it, becomes the representation of this attitude.

Open office space is wrapped around this central garden space opening into it with glass. Then a layer of offices, conference rooms and other spaces that need additional privacy wrap around the open office space. These spaces make up the outer most "shell" and also open visually into the building. The intention is that an individual could in some cases look from one of these spaces through the open office, the garder space and out into the inner yard. This visual connection will help ensure the continuity of the facility.

(diagram 4)
This building has been expressed in two ways, the outer three facades and the inner facade. The outer public facades were, again, thought of as a protective shell. This time instead of package as the metaphor, I looked to the product for inspiration. If one looks at the citrus fruit: oranges, lemons, limes, grapefruit, etc. that the crystallized beverage is made from, you see a thick, brightly colored, skin encasing a softer eatable insides. This metaphor seemed to have a natural, organic imagery that I felt might be appropriate for the corporate headquarters. It is the more people oriented building of the complex so a more organic imagery seemed to work well. The building also serves an important function of greeting all visitors as well as employees when they approach the facility. So I began developing the facades of the building using this imagery as a tool for making design decisions. At the same time I tried to keep the production building in mind so as to maintain the continuity of the facility. Maintaining relationships between buildings keeps the imagery consistent.

On the production building the intent was to make the outer cladding to appear to be a skin laminated over top the storage bins like a vacuum formed plastic package. In the corporate
headquarters the outer skin appears to be bulging over the structure of the building. However this skin esthetic is manipulated even more. Where the skin needs to be punctured for fenestration the skin appears to be folded convexly into the puncture as though it as been neatly cut and folded by giant hands. Because it is being manipulated more sharply than the skin of the production building, I used ceramic tile as the finish material. The ceramic tile is a pale lemon color with a satin finish and white grout. The actual affect of the ceramic tile seems to reinforce the plasticity of the skin. The color is a continuation of the citrus fruit metaphor but also has a clean even sanitary affect. It even reminded one jury member of the old milkhouse block that had a similar imagery. The 6" x 6" grid that the tile creates also appears to be a miniturization of the larger grided panels of the production building. At the joints of the structural frame beneath the skin becomes semi-transparent revealing the orange painted structure beneath. I believe this glimse of the cause for the form emphasizes the effect, a kind of exclamation point in the imagery.

Along the "cornice" of the building I have created a screen or pseudo parapet. Its main function is to screen unwanted views of rooftop mechanical systems. It also serves as a curved cap to the building which raises the apparent height of the two story, two hundred and sixty foot long facade. Reinforcing the curved and cylindrical geometry that was beginning to develop, this screen is made up of a series of tubes within a semicircular structure. The screen is broken at the corresponding structural bays, reinforcing the play on the structure and creating a stepped horizon along the top of the building. This suggests a relationship to the jagged horizon of the production building created by the coned caps of the storage bins. Then across the top are two very thin tubes that
act as a final uniting touch. This tubular armature that I have created also has the potential of becoming a kind of solar gain device that could be an energy source for the facility.

As the skin wraps around the other two sides of the building the corners have been rounded to reinforce the imagery. Only at one place does the facade deviate from its uniform appearance. At the main visitor's entrance this metaphoric fruit skin peels away to expose a welcoming orange door. Here the fruit metaphor becomes the most literal and detailed, appropriately, since here is where the public really gets up near the building and is most susceptible to first impressions.
On the single inward facade the metaphor is manipulated to fit the facility image. Because this is the inner softer side of the facility, the this "fruit" of a building has been sliced open to reveal the real meat of the fruit. The meat in this case might be the interior of the building or more specifically the employees. This is the curved side of the building which nicely reinforces the slicing affect. The total facade is clear glass revealing those structures that had rippled the outer skin. All the structure is painted white, suggesting the appearance of fruit pulp and also to reinforce, again, the clean meticulous image. Previously, I mentioned the potential of the armature as a solar gain device. More response to the sun especially on this southern facade becomes an important issue. Above the central garden space are a series of simple gable skylights to allow sun in. Above these skylight I have derived a system of removable enclosures that be rolled back and forth on tracks depending on the amount of light wanted in the space. Another sun shading device extends out from the tracks of movable enclosures with movable baffles that not only block the sun but also reflect/absorb any noise that might be created by passing trucks. Since the building opened up to a southern exposure I developed an architecture that would take advantage of it. Considering some of the imagery related to the product (see logo design) I thought it appropriate for the architecture to be activated by it. One might say the building is brought to life by the sun with all the movable sun devices. The image of a mechanical building also seems to be appropriate in this industrial context.
CONCLUSION
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This concludes the design experimentation. I realize the design is still in the preliminary stages. I am, however, satisfied with the multiple paths the investigation as taken me down. I think the multiplicity of imagery created is the most exciting part of this thesis. The portion of my thesis involved with the specific construction and expression of the buildings is where the most powerful imagery was created.

The approach of using metaphor as the translating device between imagery and architecture was the major cause for its effectiveness. However, I have learned to be very careful how literal that imagery becomes. If the metaphor is too specific it becomes a kind of architectural 'one-liner'. Some of my thesis research was related to the use of architectural metaphor. It seems that the most powerful metaphoric imagery is that which allows for multiple interpretations. I think of the juror's comment that the corporate headquarters facade imagery reminded him of old milk houses. This was a very satisfying comment because it proved that the imagery I had developed was capable of multiple interpretation.

The fact that another member of the jury immediately interpreted that the shape of the inner facility yard was obviously a metaphor of an orange section was proof that geometry also has a great deal to do with imagery. My intention had been merely to introduce the gentle curve as an organic element into the facility layout related to the organic nature of the product.

The consistency of the geometry also resulted in a powerful way of keeping a consistency in the imagery. Starting with the circular sun and sunrays in the logo, then the giant radius of the exit drive, the cylindrical storage tanks, tower and bins, the curves of the main building's facades as well as the tubular screen cap all are a part of that same geometry.

What I believe I have discovered by way of this thesis is an approach to design. Instead of relying on current philosophical trends or popular stylist trends, I think this process of imagery translation can be a very effective device for developing any architectural imagery. The fact that it is corporate imagery seems less significant now. I see these different ways of deriving imagery as an architectural tool applicable to almost any situation.