The identifiable building acts as landmark and orienter, both from within and without the city. An identifiable profile helps to orient oneself from within the city. The best vantage point for this type of perception is from the outside, so cognitive maps can be formed, character expressed. The greater the identity of a building, the more is contributed to a city's image. Of course, having every building as a landmark can leave a city almost in the same state as having no identifiable buildings. Buildings can range from anonymous to identifiable, as illustrated. The least perceptually stimulating of the profiles is the abruptly terminated extrusion; the most dynamic includes the imagery of continuing movement.
MIDDLE DISTANCE

Elements
Openings
Articulation
Directionality

Factors
Tone
Texture
Modelling

The identity of a building in the middle distance category occurs mainly through the expression and articulation of the cladding. In this category, the most variety can occur because of the number of variables there are to manipulate: window openings, directional emphasis, plan articulation, and materials. Unfortunately, this area usually has the least amount of variety due to the understood functional and perceptual requirements. This portion expresses the endless number of identical floors, while at the same time acknowledging that it is not as intimately experienced as the other perceptual distances, although this does not take into consideration the fact that this part of the building is experienced by people in neighboring buildings.

Plan articulation

This series shows the dematerialization of the solid plan, and the effects it has on elevations. These manipulations can have the effect of visually minimizing the actual mass of a building. The manipulations can occur through physical articulation, or through material contrast.
Openings

The possibilities of window openings is limited to the punched and ribbon varieties. The ratio of solid to transparent can vary in order to get the desired effect. This is not limited only to perception during daylight. The effect of light to dark in the night is a direct function of solid to transparent and can radically affect the way a building is perceived. As this increases the scope of identity, consideration of this aspect is a necessity when choosing an opening expression.

There are many possible articulations within each opening expression. These vary from recessed to flush to protruding. The use of the recessed or protruding creates a modelled surface, giving a texture that varies with the light conditions, and lending more character to a building than does a flat surface. The use of a modelled surface is not limited to aesthetic criteria alone. A certain articulation may be chosen for climatic or light condition, or as a response to context.
Directionality

This division describes skin expression. The primary groupings are Non-Directional, Horizontal and Vertical.

The non-directional can occur in any material, but the use of one material gives the most non-directional quality. This expression can be associated with a monolithic and scaleless quality.

Within the Non-Directional group is the grid. This can be achieved through uniform modules or contrasting materials. Grids can have a vertical or horizontal emphasis, but the uniformity generally overrides the directionality.
The Horizontal grouping has two major divisions: strictly horizontal or horizontal with a vertical emphasis in materials or articulation. The horizontal examples illustrated are necessarily in connection with the ribbon windows, to emphasize the horizontality.

The vertical direction can be achieved predominately in two ways: through materials of through articulation. The verticality can be emphasized with a change in materials or color of the material.

This denies the structural reality of horizontal planes, but reinforces a philosophical idea of verticality in tall buildings. Vertical emphasis can also occur through articulation which utilizes light to highlight the verticality. This type of expression does not necessarily have to work in conjunction with a vertical opening system.
The identity of the building at street level depends on how the building meets the ground and interacts with the street. Perceptually, scale and hierarchy have the greatest influence on identity. A large part of the identity has to do with the pedestrian amenities located at the base. Generally, the more activated the base, the more identifiable it is. As this does not affect the visual perception of the building, it is not considered in this study.

The scale at the street level is important, not necessarily because of the human aspect, but because of the amount of time spent viewing this portion on approach. A greater amount of detailing should occur near the base to allow more things to be observed.

A building can front on the street, or remove itself from it. Within these two aspects, the space can be an extension of the activity of the street, or it can be a barrier to it. This can be seen as an aloofness from its immediate context, or an extension of it.
Corner

The corner, although not present in all buildings, plays a role in the identity of a building. How a building relates to the usual grid intersection gives the impression of its orientation and its identity within the urban context. The way that it treats space at the corner, holding the corner or creating a gathering space, identifies the intention of the building with respect for natural behavioral patterns or existing contextual conditions.
Entry

The entry is the beginning of the progression of experiences through the building. It should be emphasized at the street level in order to achieve a clarity of the start of the experience. As illustrated, the entry can be recessed, flush or protruding. It can also vary from unarticulated and ambiguous, to highly articulated and emphasized.
REALITIES

Application of ideas to reality

These building analyses were undertaken to apply
the previous ideas to buildings within several
time periods, and examine how these ideas were
dealt with.

In the Chrysler Building, the concern for detail
and interest at every distance is evident.
With the image of movement in the profile, and the
same image in the highly detailed and ornamented
public spaces, a distinct hierarchy of information
is seen.

In the Hancock Building, the emphasis is on
function at all perceptual distances. The most
identifiable aspects are the distance and middle-
distance, where an hierarchy of structural elements
create an identifiable image. Subtleness and
perfection of detail is a trademark of this period.

In the IDS Building, the simplified skin and
proliferation of articulations create an identity
in itself, but one that is indistinguishable from
any other of this period. This building contains
very few of the traditional poetic aspects of
image, and does little to define new aspects,
except with the dynamics of social interaction.
The identity for this building is created on the
interior and affects only somewhat the street
identity.

In 333 Wacker, a return to the visual and
processional aspect of architecture is seen.
Emphasis is on the hierarchy of the processional
sequence. Articulations in elevation attempt
to provide interest and foreshadowing to the
smaller scale events of street level and inside.
The identity stems from a contrast with the context
and a consistent detailing throughout. There is
a transitional feeling due to the mixing of the
Late-Modern and Post-Modern/Historic Eclectic
vocabularies.
Directionality
Integration of base to top through hierarchy of vertical expressions
Horizontal expression enhances vertical directionalism

Layers in top appear to be pushing upward
Gargoyles appear as a swelling back of outer layers
Gargoyles at lower elevation suggest lower events at upper levels

Perlite
Illusion of upward movement lends a dynamism of scale or latent energy
Overall texture and direction are evident due to contrast of materials and articulations

More layers of information/ordering are perceived in the smaller windows and material modality
Integration of entry to base helps to unify contrasting elements.

Large scale of entry relates to the building while a higher level of detail relates to the human scale.

Relation to street
Building fronts on street edge

Entry
Contrast of materials identifies entry

Base
Acts as a pedestal
Articulation
Layers of structure create texture
Structure is read as an orderly hierarchy of rhythms.

Profile
Slendering profile gives illusion of stretching upward.
Cross-bracing is visible at this level—it is the symbol of this building.
Entry
Unemphasized, punched through the base

Lack of ornament and detail at street level
Structure provides visual interest

Relation to street
Building is removed from street to allow open space for people and building approach.
It also serves to remove massiveness from the street edge

Base
Contrasting material differentiates between functions and forms a pedestal for the building
Profile
Nondescript, as are the reflective surfaces

Plan articulations diminish the apparent mass of the building

Skin
Unidentifiable, sawtooth edges create texture and vertical emphasis

Directionality
Created through vertical articulations, though skin is primarily non-directional
Relation to Street
Building is at street edge

Base
Street expression is different from the upper
expression, giving a notion of a base

Entry
Punched entries are signaled by awnings every
at the main entry, the overhead plan is highly
articulated

Detail
Minimal, but precise
Profile
Relatively non-descript, except at the curved facade
Reflective surface is unique through contrast with surroundings

Relation to Street
Building opens corner to city

Orientation contrasts with city grid and tradition

Uniform skin
Little identity though reflectivity and color are unique due to contrast with surroundings

Articulations
Emphasizing the formal statement of the building
Entry
Specialized formal statement

Scale
High level of detail is consistent throughout
The physically experienced space lending a
human scale, relative to the scaleless quality
of the rest of the building.
 Dallas is noted for its great amount of expansion and its money. Its rapid growth is evidenced in its buildings, which provide a history of the speculative office building industry and its recent stylistic trends. In the downtown area, examples exist from the worst of the International style to watered down Post-Modern/Hi-tech Eclectic styles. In the 1970's, a purer International style is seen: elegant and simple enclosures with expressed structure and little humanistic consideration. The most common example of contemporary architecture here is the glass skin type due to the low cost, light weight, and ease of erection. Technological advances along with the desires to break up the glass box promoted the slick and reflective "hip and tuck" style that became the standard of the office building. By using this expression in all building types, and by perceiving each project as an object in itself, the urban fabric and identity suffered.

In an effort to present a more traditional appearance, a variation of the triad-like approach to skyscraper design appeared in Late-Modern buildings; as opposed to the flat-top termination to a building, novel massing is used to top the building and give a recognizable image in the skyline. With the dissemination of the Post-Modern (used generically), historical or traditional expression is appearing.

Rapid growth caused the elimination of most of the downtown area to create projects that had more rentable space. Attempts are underway to correct damage to the city life after many years of allowing unrestricted growth with no future planning. Due to the rapid expansion of the Central Business District (CBD), spatial and social qualities necessary for developing a character for the city were neglected in the rush to accommodate the physical needs of a growing city. Recently completed projects are of the mixed-use type to remedy some of these problems.

The conservative and capitalists attitude that is evident in this young city is evident in the building industry. Three buildings of more than one million square feet each are near completion in the CBD. With three more buildings of similar square footage under construction in the CBD, it would seem that there is no such thing as too much office space. There seems to be no concern over the projected vacancy rates of better than 13%: The developers project a vacancy rate of only 15% after the completion of the first three projects.
Quantitative Program
Two towers totalling 1.5 million square feet.
Building A is to have 100,000 s.f. of retail space and approx. 650,000 s.f. of office space.
Building B is to have approx. 750,000 s.f. of office space.

Qualitative Program
Distinct image and individual identities for the pair of towers based on perceptual requirements for stimulating visual environments.

A B C D E F

Volumetric projections/Program
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Structure
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