

DISTANCE

Elements

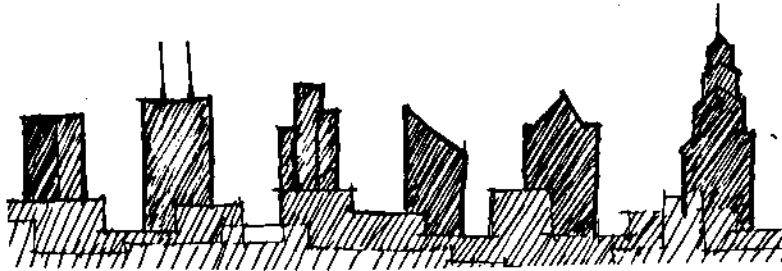
Profile

Factors

Light/Dark

Reflective/Non-reflective

Large scale articulation



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

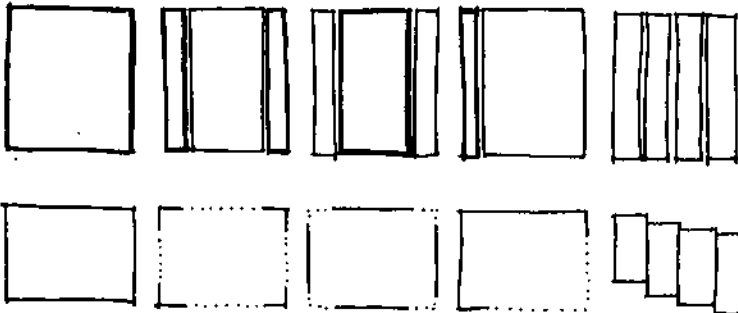
Factors

Tone
Texture
Modelling

The identity of a building in the middle distance category occurs mainly through the expression and articulations 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.

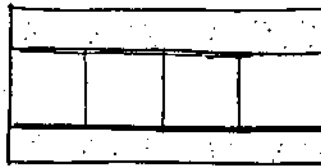
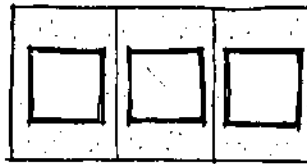
Plan articulation

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.

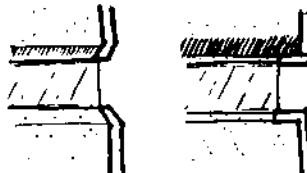
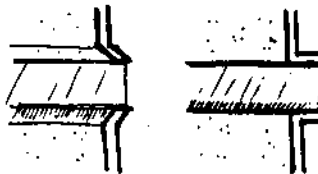


Openings

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.

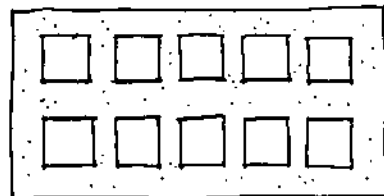
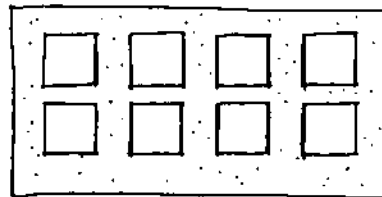
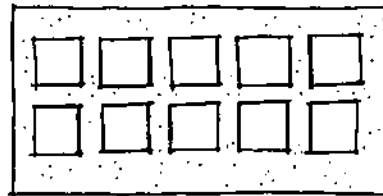
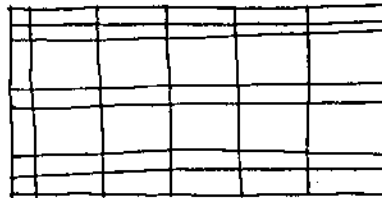


Directionality

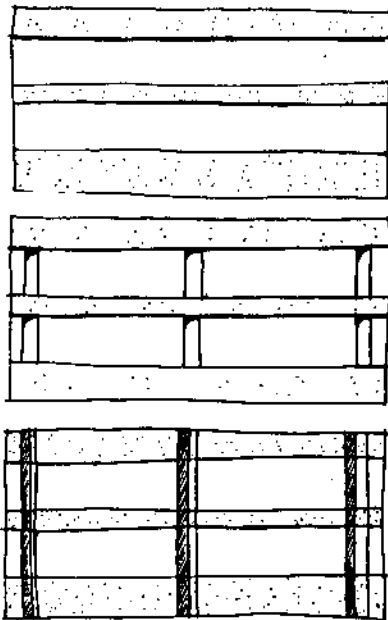
This division describes skin expression. The primary groupings are Non-Directional, Horizontal and Vertical.

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 of contrasting materials. Grids can have a vertical or horizontal emphasis, but the uniformity generally overrides the directionality.

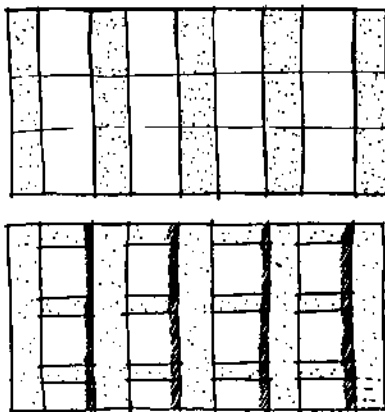


The Horizontal grouping has two major divisions: strictly horizontal or horizontal with a vertical emphasis in materials or articulation. The horizontal examples illustrated are necessarily in connection with the ribbon windows, to emphasize the horizontality.



The vertical direction can be achieved predominately in two ways: Through materials or 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.



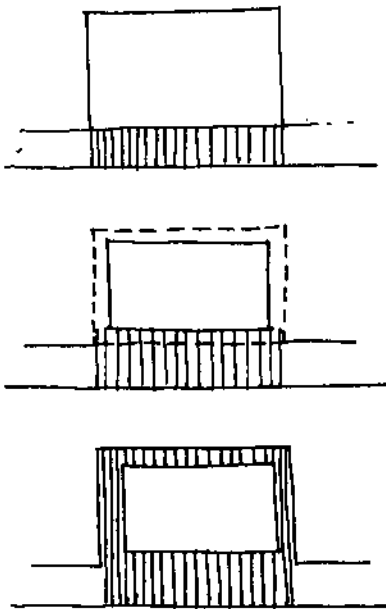
STREET

Elements
Street
Corner
Entry

Factors
Finishes
Detail
Scale

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.

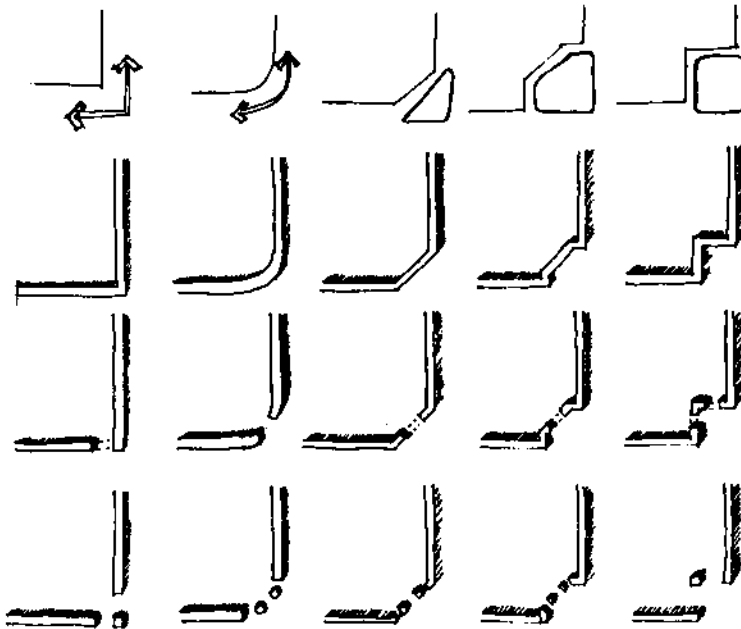


Street

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.

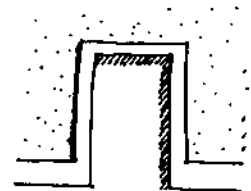
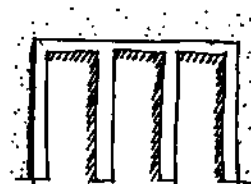
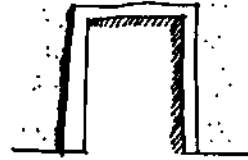
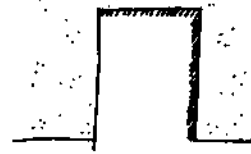
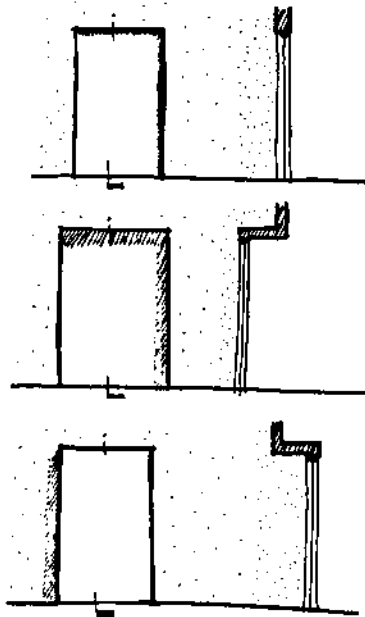
Corner

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

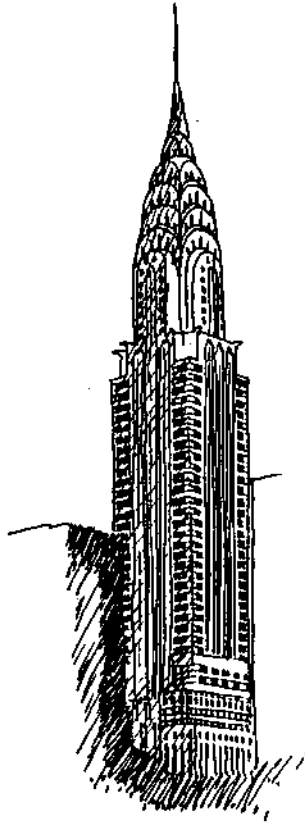
These building analyses were undertaken to apply the previous ideas to buildings within several time periods, and examine how these ideas were dealt with.

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.

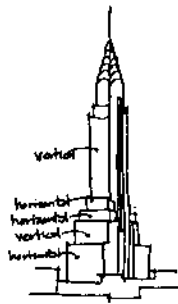
In the Hancock Building, the emphasis is on function in all perceptual distances. The most identifiable aspects are the distance and middle-distance, where a hierarchy of structural elements create an identifiable image. Subtleness and perfection of detail is a trademark of this period.

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.

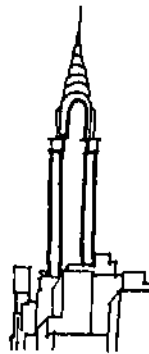
In 333 Wacker, a return to the visual and processional aspect of architecture is seen. Emphasis is on the hierarchy of the processional sequence. Articulations in elevation attempt to provide interest and foreshadowing to the smaller scale events of street level and inside. The identity stems from a 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.



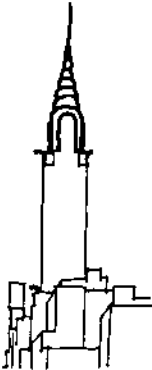
CHRYSLER BUILDING



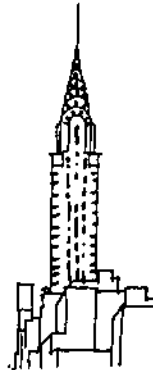
Directionality
 Integration of base to top through hierarchy
 of vertical expressions
 Horizontal expression emphasizes vertical
 directionality



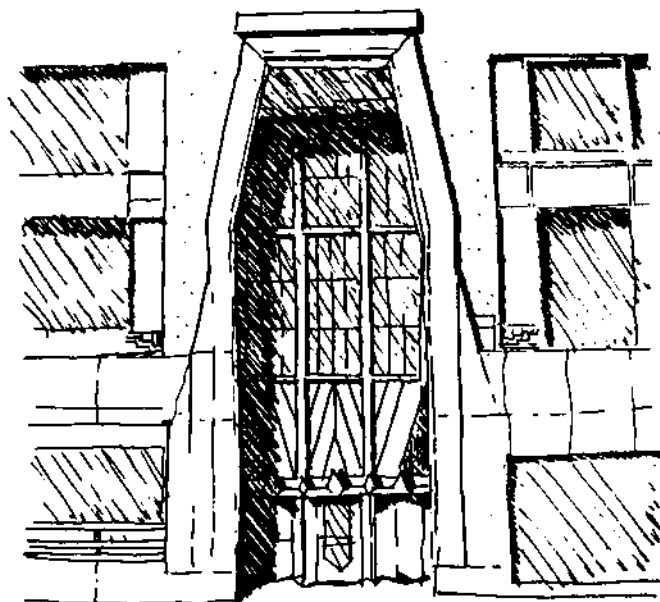
Layers in top appear to be pushing upward
 Gargoyles appear as a peeling back of outer
 layers
 Gargoyles at lower elevation foreshadow events
 of upper levels



Profile
 Illusion of upward movement lends a dynamic
 or sense of latent energy
 Overall texture and direction are evident
 due to contrast of materials and articulations

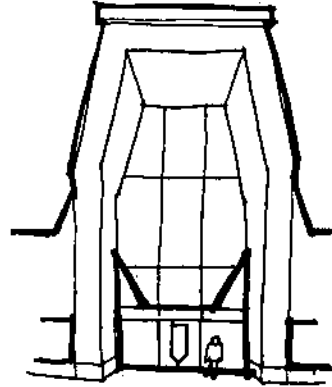


More layers of information/ordering are
 perceived in the smaller window and material
 modules



Integration of entry to base helps to unify
contrasting elements

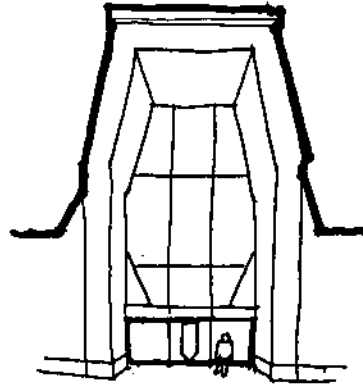
Large scale of entry relates to the building while
a higher level of detail relates to the human
scale

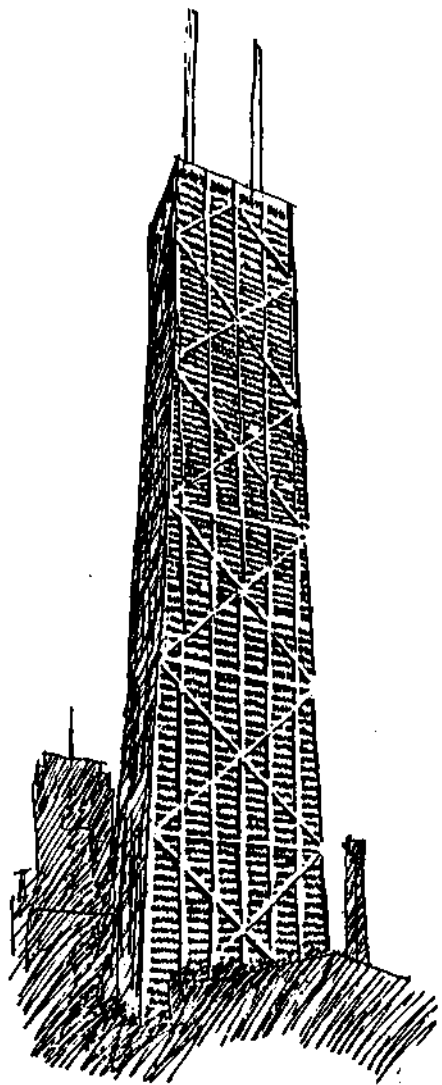


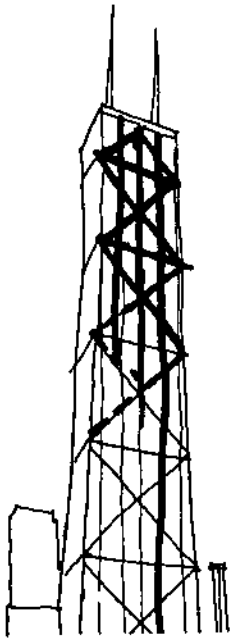
Relation to street
Building fronts on street edge

Entry
Contrast of materials identifies entry

Base
Acts as a pedestal

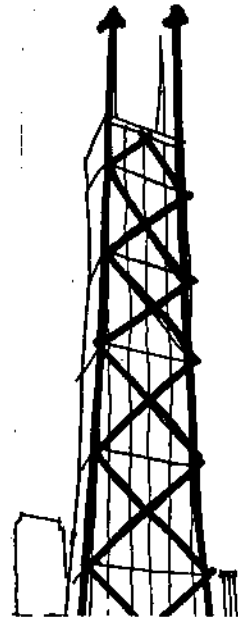






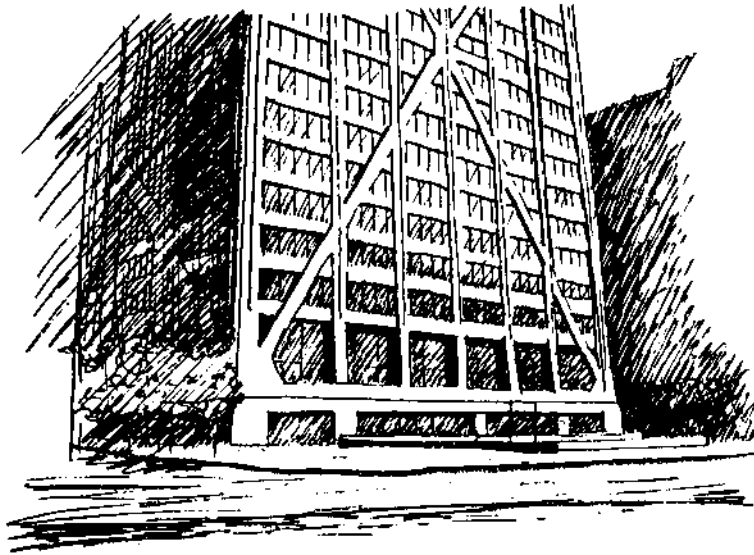
Articulation
Layers of structure create texture

Structure is read as an orderly hierarchy of
rhythms



Profile
Slendering profile gives illusion of stretching
upward

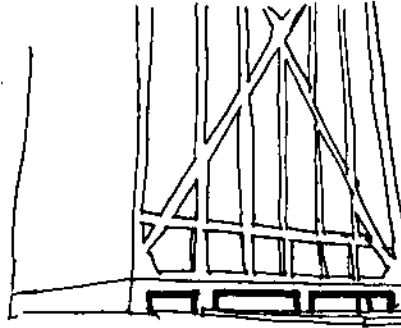
Cross-bracing is visible at this level--it is
the symbol of this building



Entry

Unemphasized, punched through the base

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

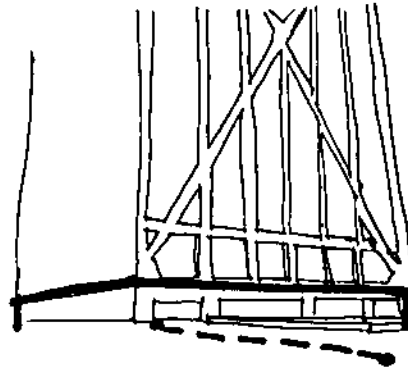


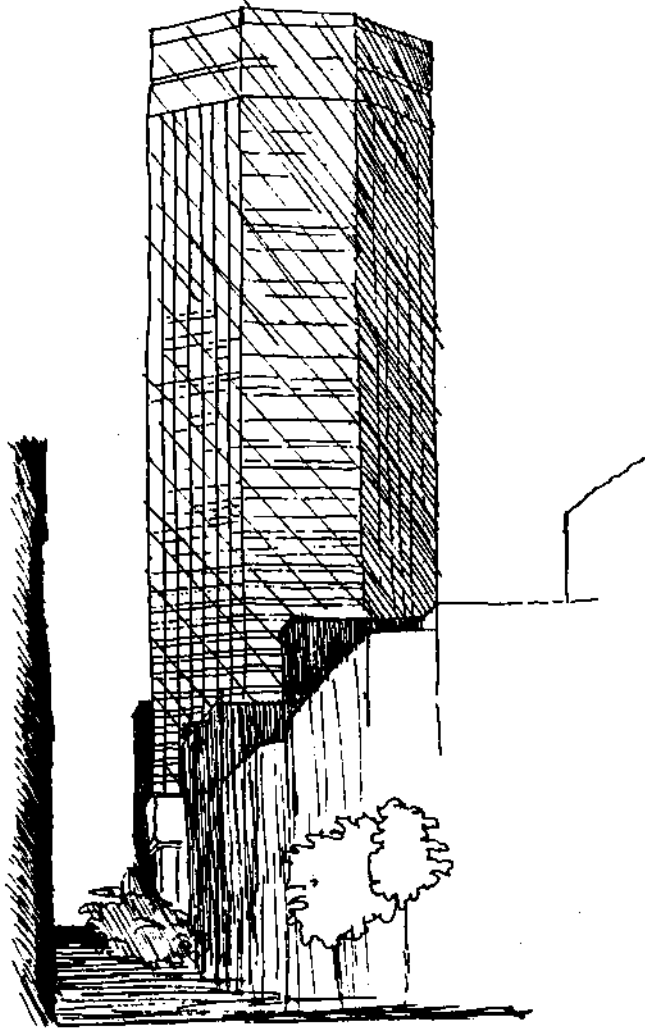
Relation to street

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

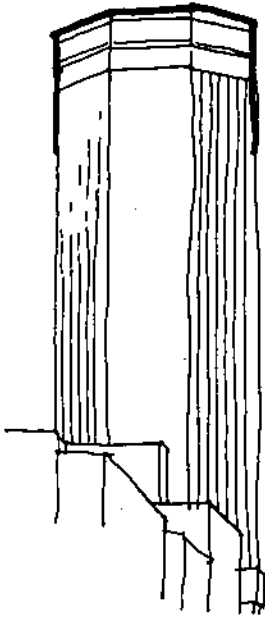




IDS BUILDING

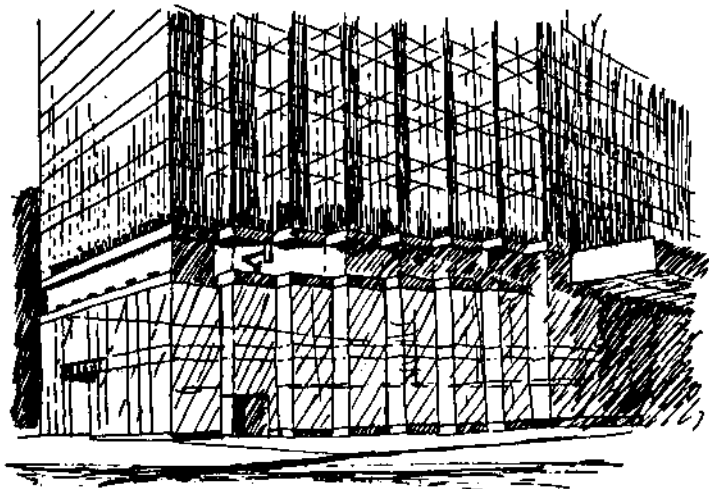
Profile
Nondescript, as are the reflective surfaces

Plan articulations diminish the apparent mass
of the building



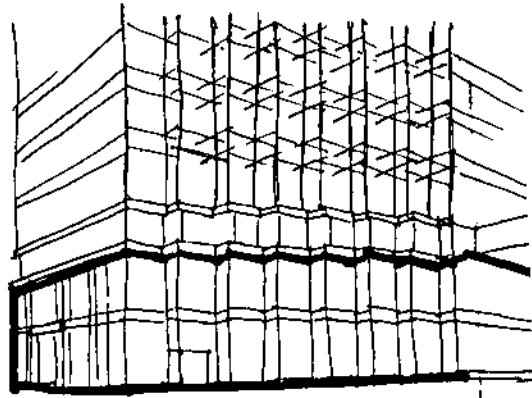
Skin
Unidentifiable, sawtooth edges create texture
and vertical emphasis

Directionality
Created through vertical articulations, though
skin is primarily non-directional



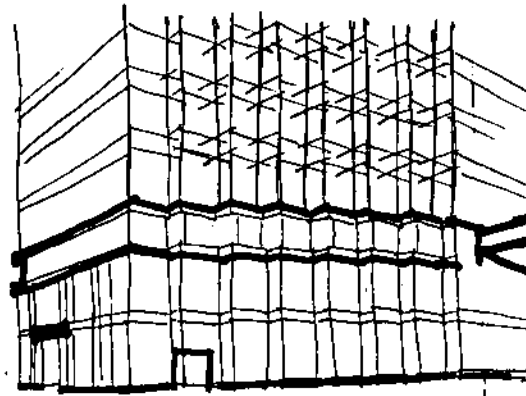
Relation to Street
Building is at street edge

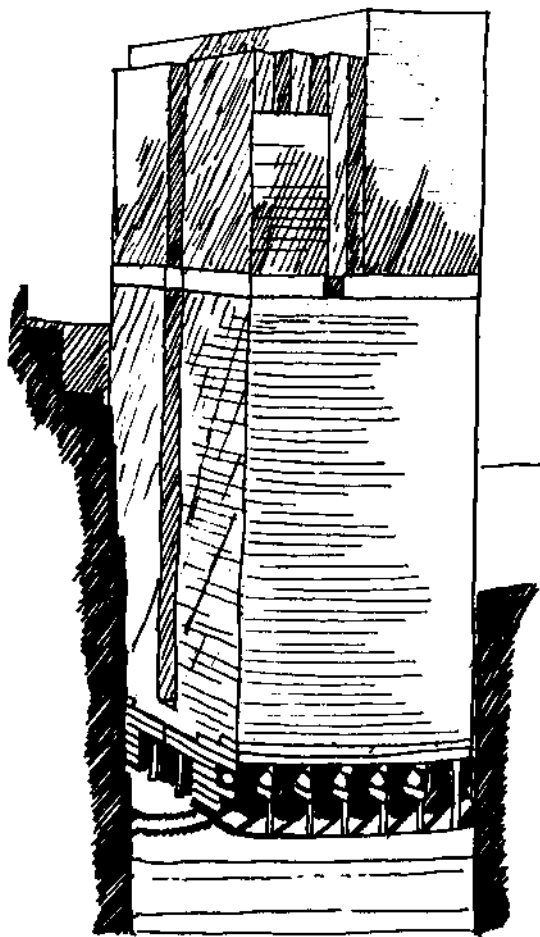
Base
Street expression is different from the upper
expression, giving a notion of a base

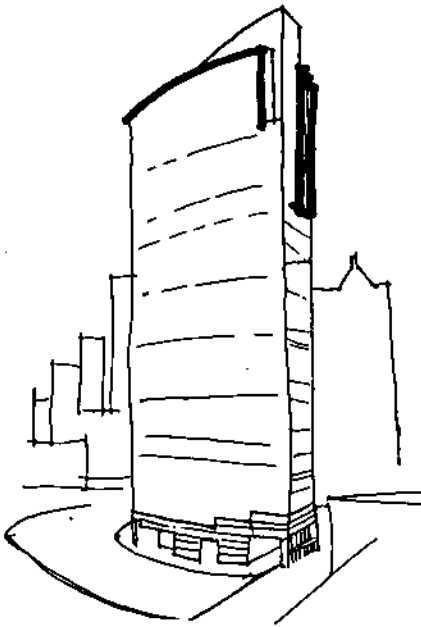


Entry
Punched entries are signaled by awnings every
at the main entry, the overhead plan is highly
articulated

Detail
Minimal, but precise







Profile
 Relatively non-descript, except at the curved facade

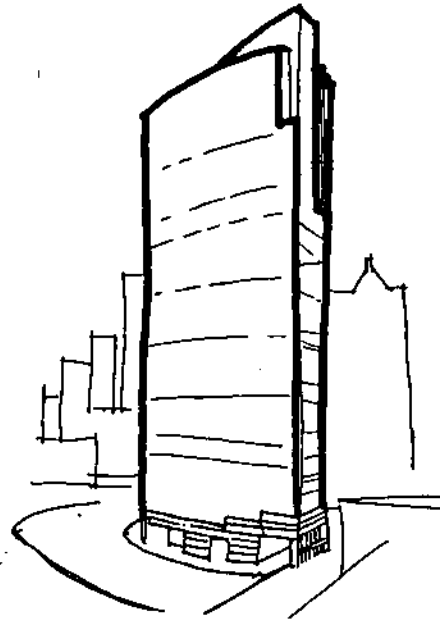
Reflective surface is unique through contrast with surroundings

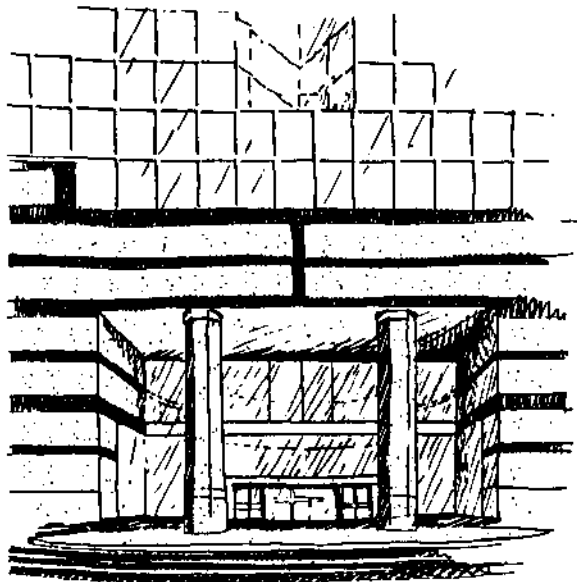
Relation to Street
 Building opens corner to city

Orientation contrasts with city grid and tradition

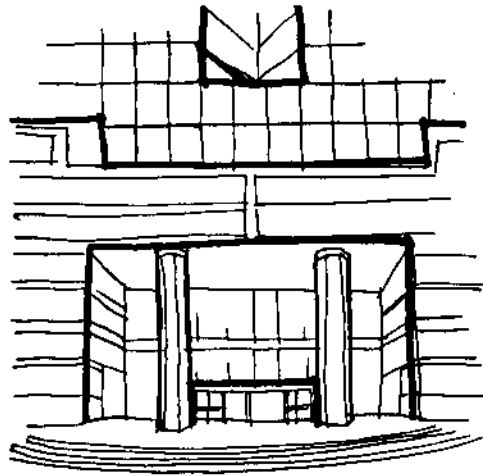
Uniform skin
 Little identity though reflectivity and color are unique due to contrast with surroundings

Articulations
 Emphasizing the formal statement of the building

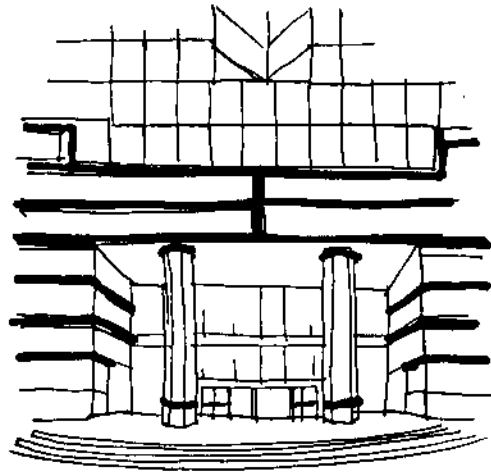




Entry
Specialized formal statement



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



CONTEXT
Appendix E

CONTEXT

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.

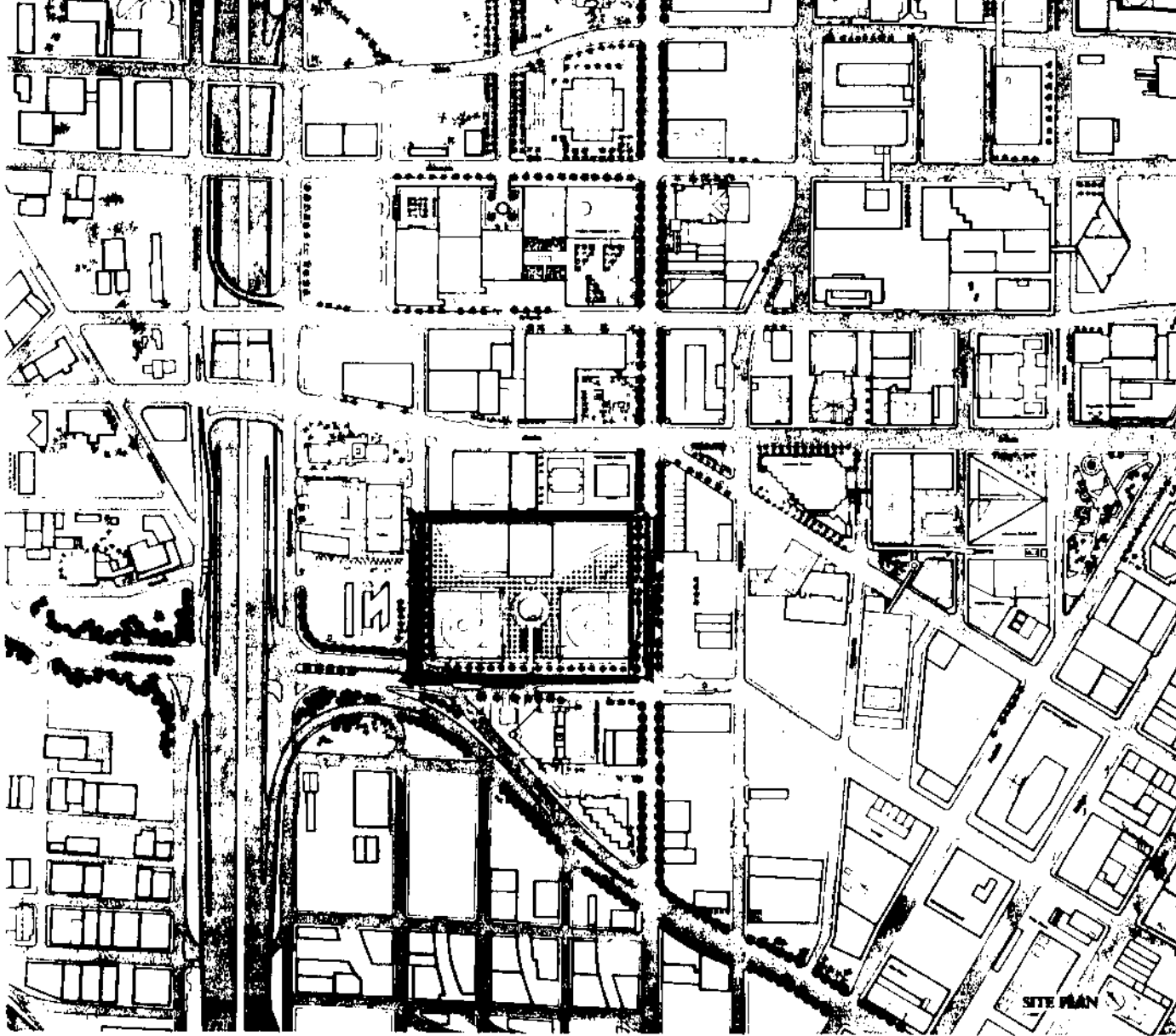
In the downtown area, examples exist from the worst of the International style to watered down Post-Modern/Historic Eclectic styles. In the 1970's, a purer International style is seen: elegant and simple enclosures with expressed structure and little humanistic consideration. The most common example 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 desire to break up the glass box promoted the slick and reflective "rip 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 tripartite 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.

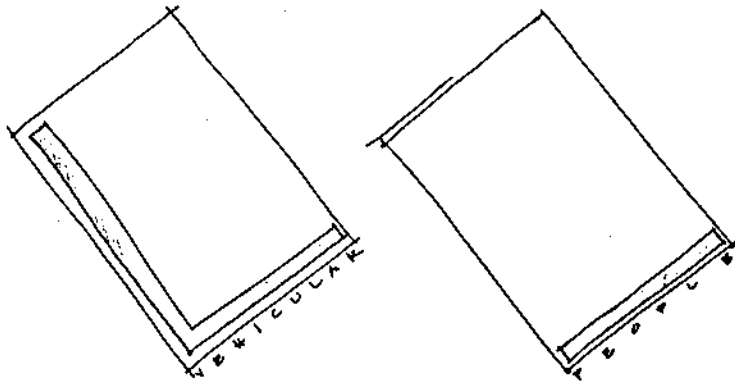
The expansion of the Canadian development and architectural industry into the sunbelt region resulted in a more competitive market, which raised the expectation of the market to a higher level. This prompted the developer to provide elements that enhance the marketability of the property. Impressive finishes, skin, entry, address, and distinctive profile are perceived as imparting a higher quality to a building. This image in turn reflects on the businesses located there. This adds another aspect to the function of business architecture: Architecture as advertisement. Stone cladding, and expensive finishes along with commercial conveniences are perceived as supporting the higher quality, but this is superficial. It does not necessarily increase the environment in an architectural sense.

The conservative and capitalistic 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 1% after the completion of the first three projects.

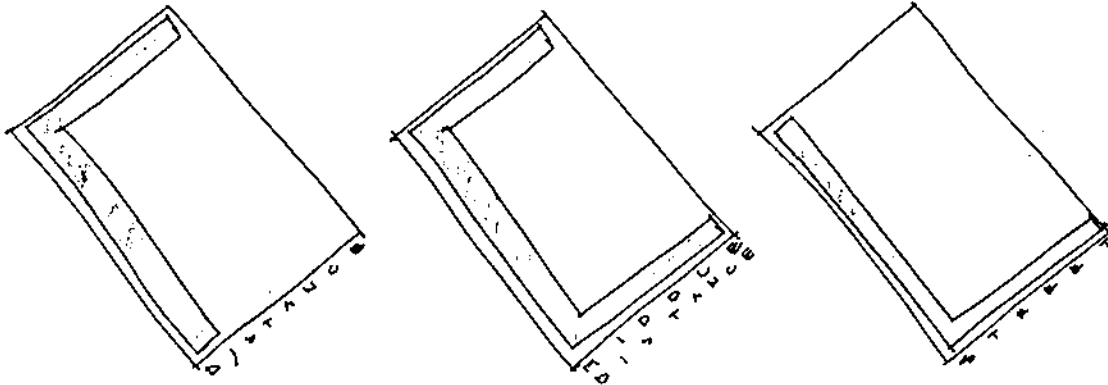


SITE PLAN

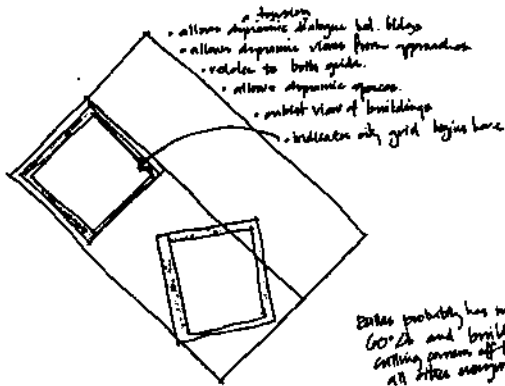
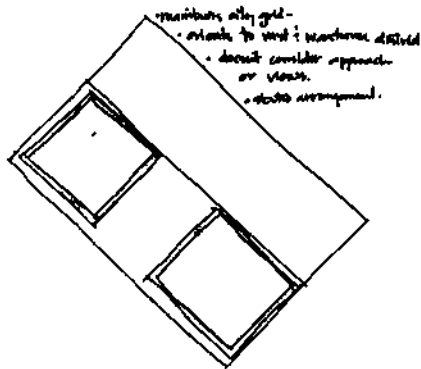
SITE LOCA



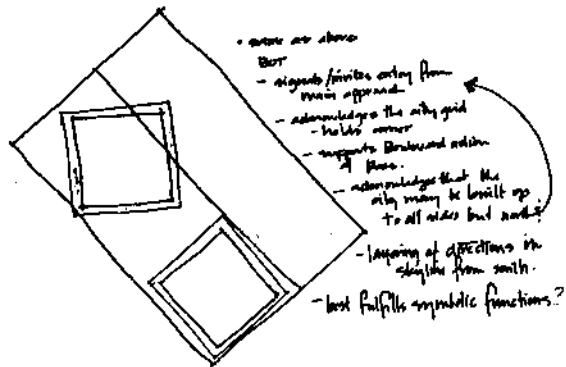
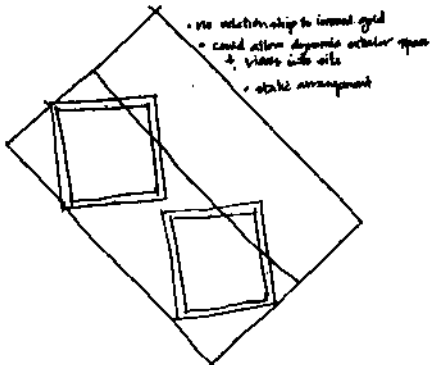
Physical Access/Approach

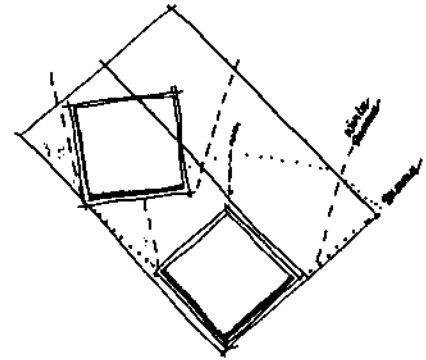
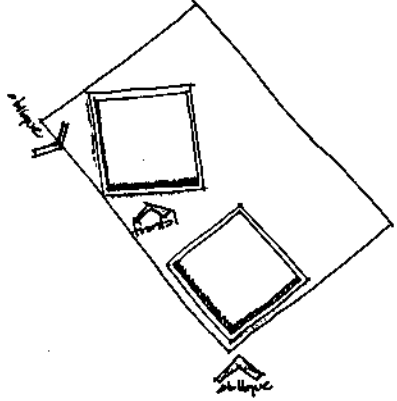
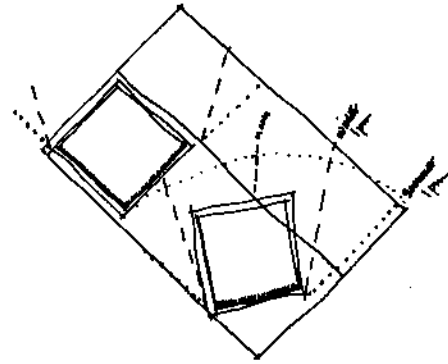
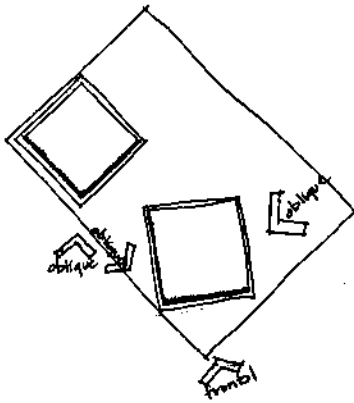


Physical Access



Entries probably has more
 GO'As and buildings
 cutting across off their
 all other arrangements etc



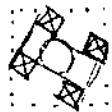


Visual Approaches

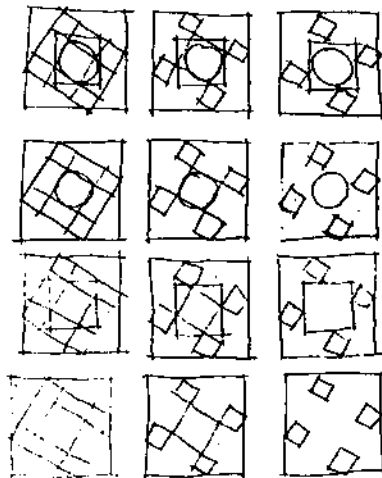
"Entry" Facades

Optimum Outdoor Space Zones

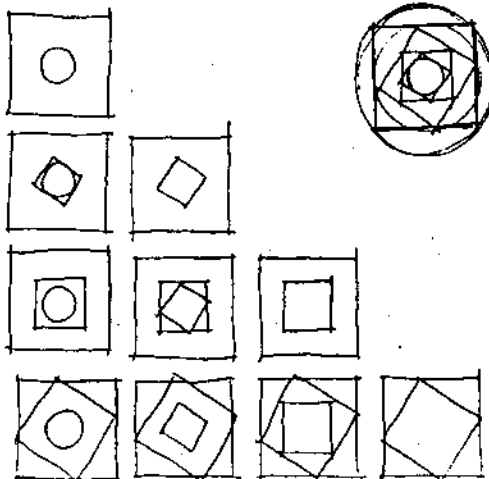
SCHMATIC DESIGN
Appendix G



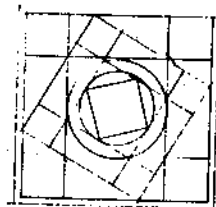
variation of a plan: same to top



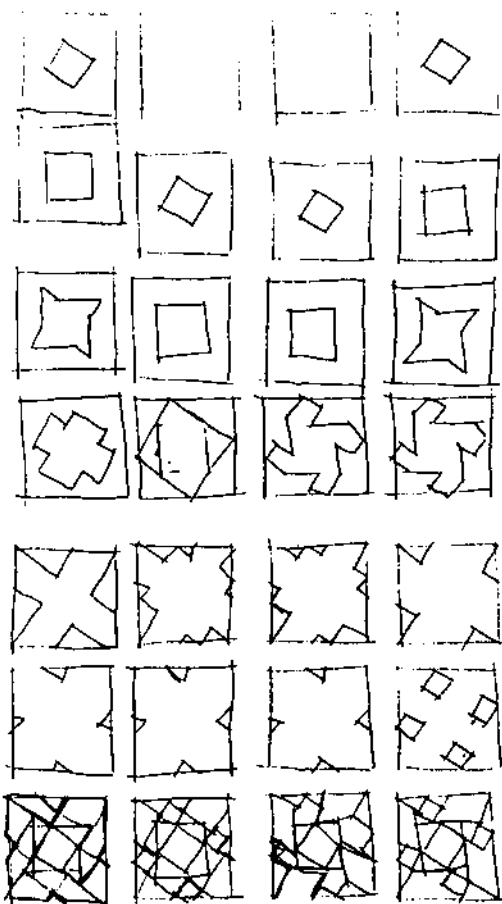
Variations



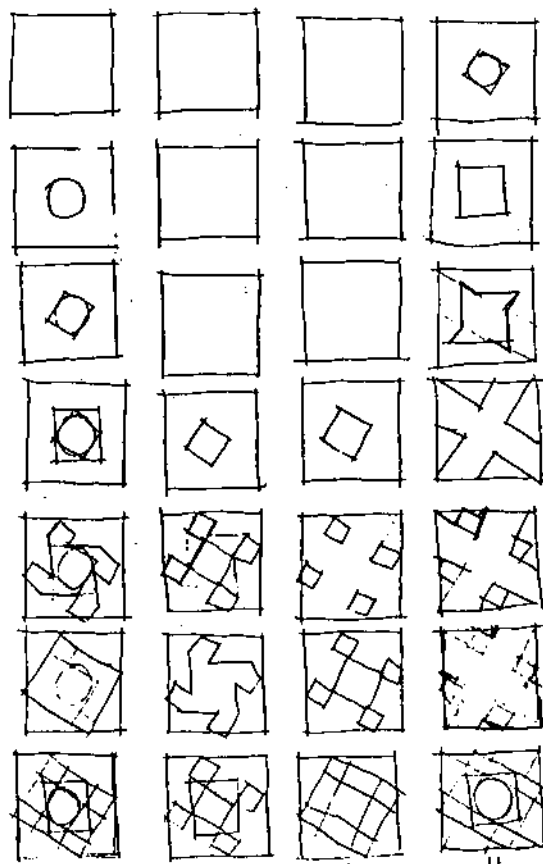
Combinations: ○ □ ◻



Exploration of the grid



11- elements extracted from a basic planar bottom to top



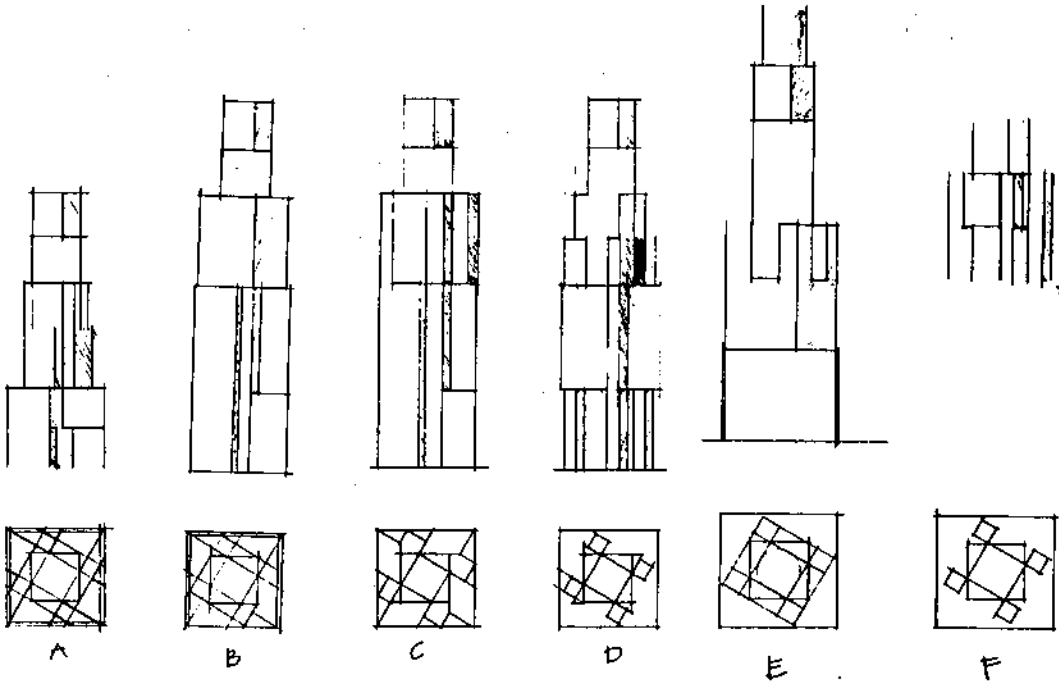
12- elements extracted from a planar bottom to top

Quantitative Program

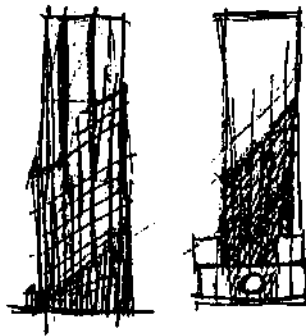
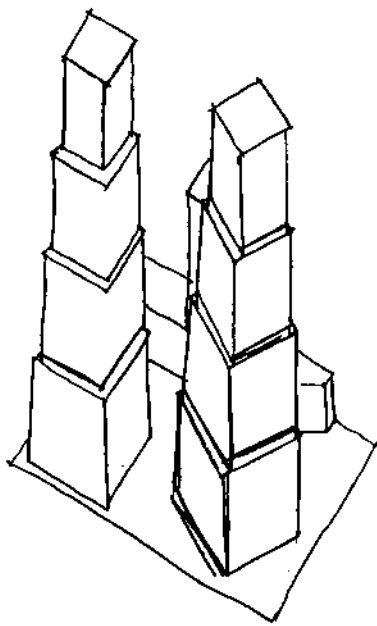
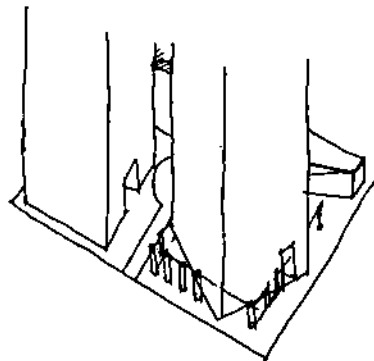
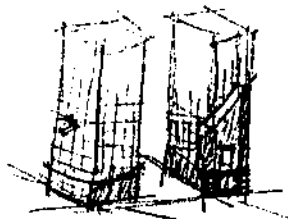
Two towers totalling 1.5 million square feet
Building A is to have 100,000 s.f. of retail space
and approx. 650,000 s.f. of office space
Building B is to have approx. 750,000 s.f. of
office space.

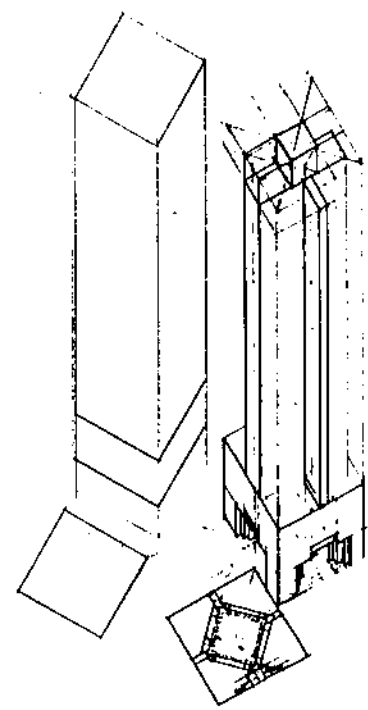
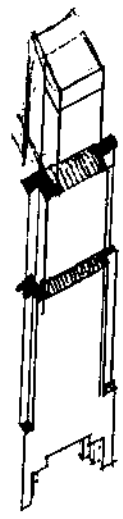
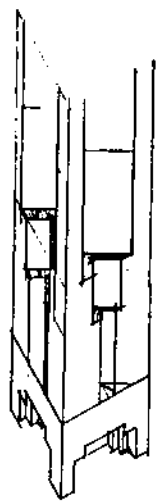
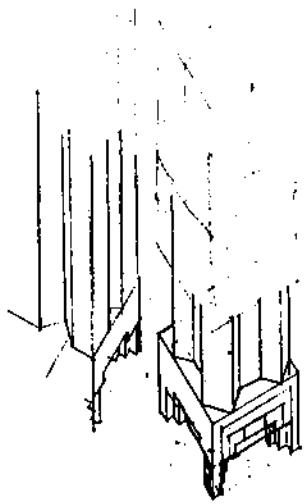
Qualitative Program

Distinct Image and Individual Identities for
the pair of towers based on perceptual
requirements for stimulating visual environments



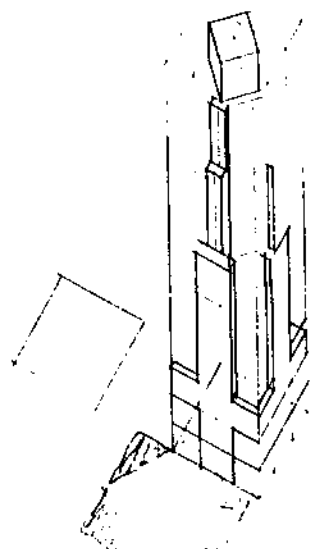
Volumetric projections/Program



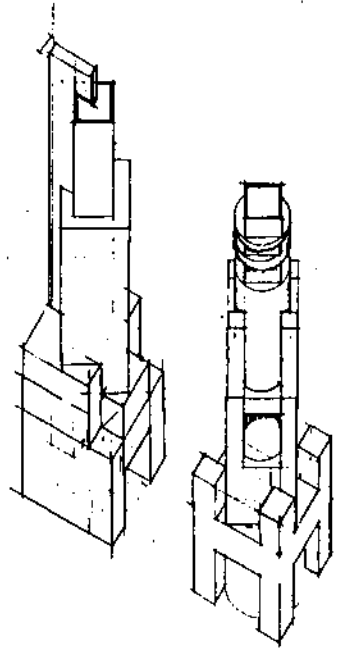
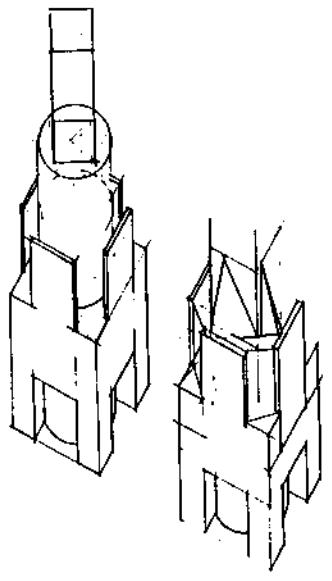
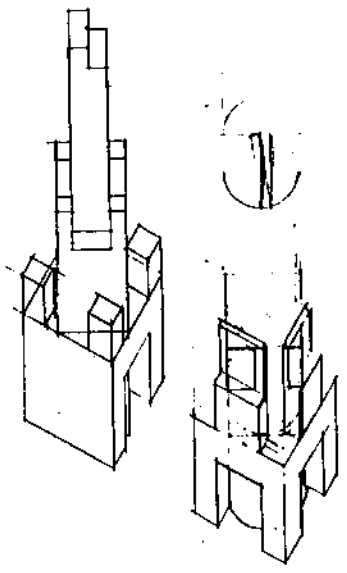


Detail scale: Profiles weaving composition...

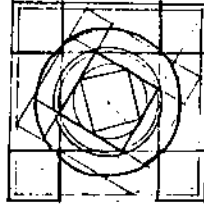
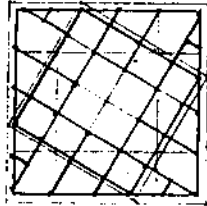
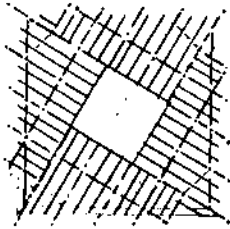
random masses based on the planed



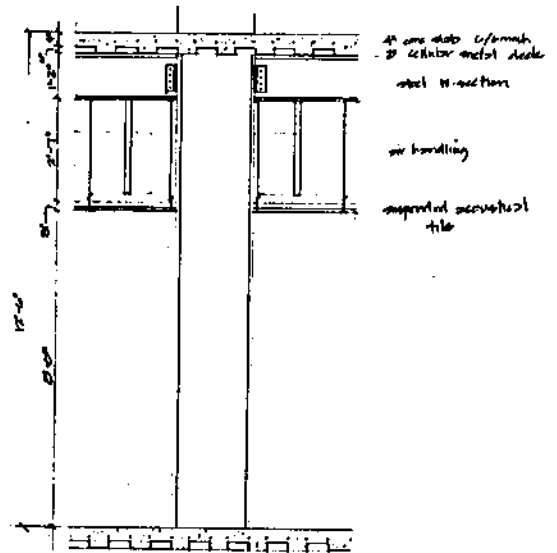
... pattern moving based on the physical



Form manipulations

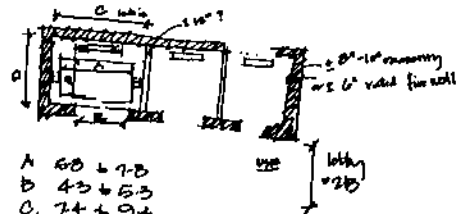


16 - Structures - relative to ordering grid

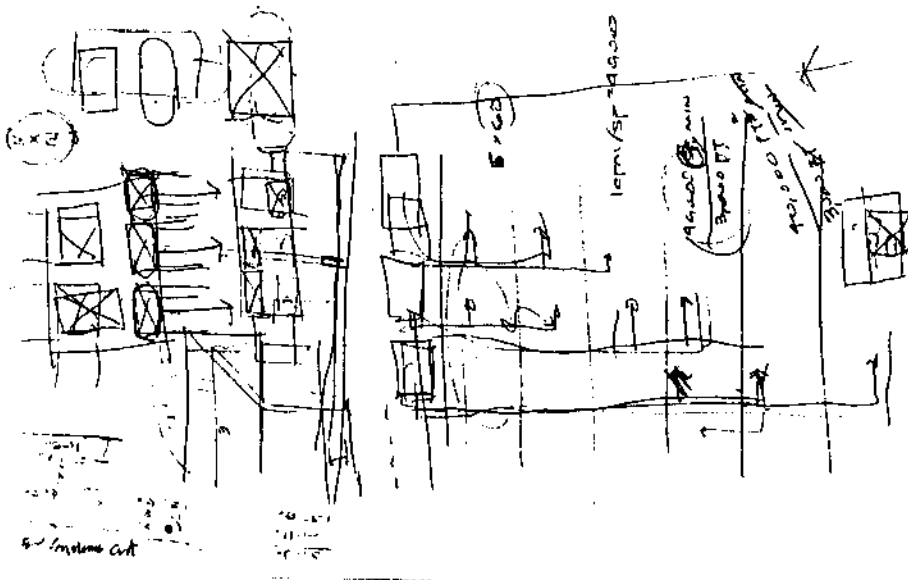


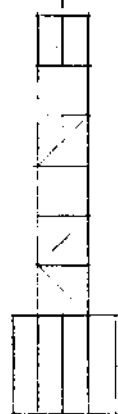
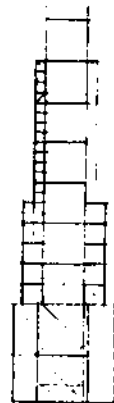
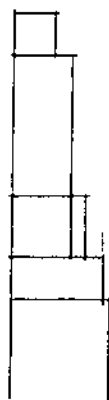
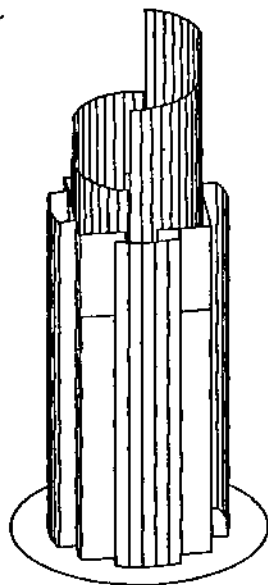
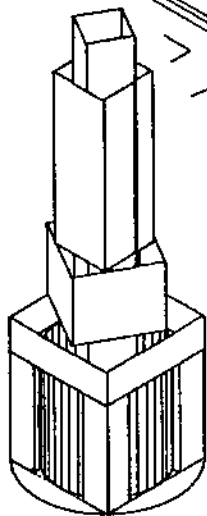
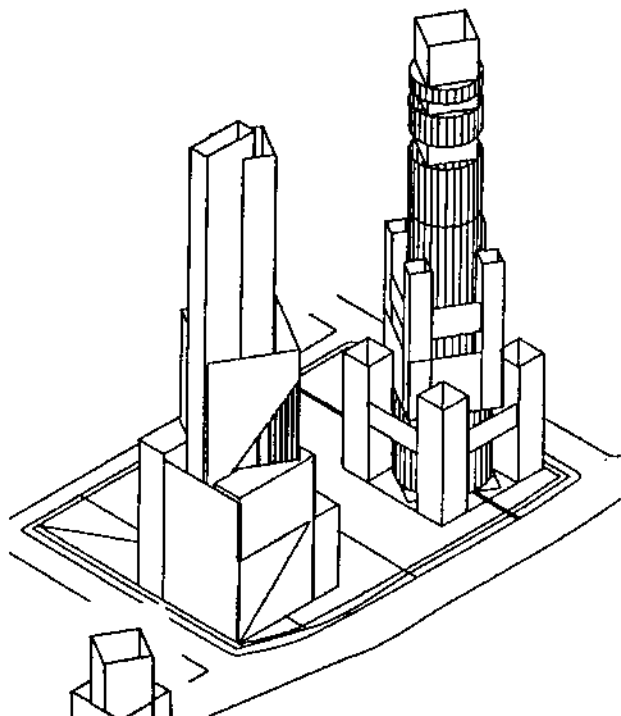
TYPICAL SECTION THRU GLASS

classroom p. 810⁺ Graphic Standards.

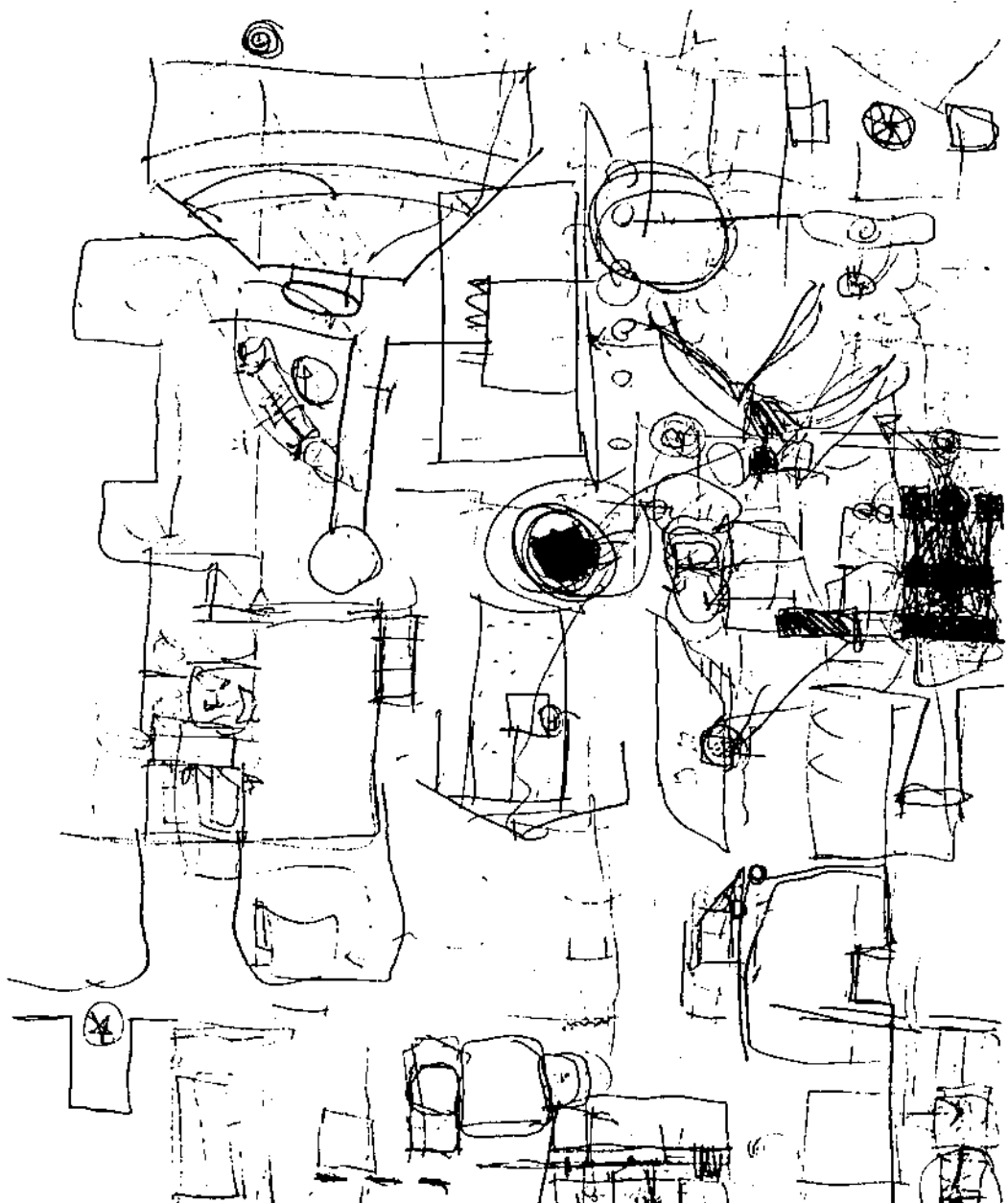


- A 60 + 70
- B 45 + 55
- C 74 + 94
- D 60 + 70
- E 50 + 40





Form development



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Appendix A

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Appendix C

- Prak, Nels, The Visual Perception of the Built Environment
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Appendix E

- Gibbs, Kenneth Turney, Business Architectural Imagery
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