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Title: **Selling Tall: The Branding and Marketing of Tall Buildings**

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Subject: Economics/Financial

Keywords: Branding  
Marketing

Publication Date: 2012

Original Publication: CTBUH 2012 9th World Congress, Shanghai

Paper Type:

1. Book chapter/Part chapter
2. Journal paper
3. **Conference proceeding**
4. Unpublished conference paper
5. Magazine article
6. Unpublished

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# Selling Tall: The Branding and Marketing of Tall Buildings

## 高层建筑销售：高层建筑的品牌和营销



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### Abstract

Tall buildings are important brands – creating both value and recognition for the cities and countries that create them. The consequent pressures and responsibilities are discussed in this paper, which concludes with a set of suggested rules relating to the successful communication and marketing of supertall buildings to world over.

**Keywords: Marketing, Branding, Communications, Logo, Trade Center**

### 摘要

高层建筑中重要的是品牌效应——能为这个城市乃至国家创造出巨大的价值和影响。本文讨论了由此而产生的压力和责任，并且为世界范围内的超高层建筑总结了一套关于成功沟通和市场营销的建议。

**关键词：市场营销，品牌效应，沟通，商标，贸易中心**

### Representing Ambition

The construction of significantly tall buildings used to be limited to a very few places on earth – where the concentration of money, expertise and ambition was at its greatest. For most of the last century, that meant one place – America.

The history of the tall building is mostly American. The desire to grow bigger, taller and more spectacular mirrored exactly America's socio-economic trajectory during the 20th Century's Gilded Era. Today, supertall buildings are much more common, their spread mirroring the strength and importance of the emerging economies in the East. Last year saw the completion of more tall buildings than any other year in history (CTBUH. A Tall Building Review 2011), and although they weren't exclusively in the Far East, that's where the race is most competitive. From Dubai to Hong Kong, and Guangzhou to Mumbai, supertall buildings are marking the claims of an increasing number of growing economies, proclaiming their wealth, ambition and expertise to the world.

As a specialist communications company focused on real estate and architecture – and particularly tall buildings – we have worked all over the world on some of the tallest and

### 象征远大志向

宏伟的高层建筑曾经只限于地球上的少数地方，那是财富、专长与野心汇集地。在上世纪的大部份时间中，这只意味着一个地方——美国。

高层建筑的历史大多在美国。想要变得更大，更高，更强的渴望反映出了在二十世纪黄金时代美国社会经济的发展愿望。如今，超高层建筑变得更为普遍，其遍布亚洲也映射了东方崛起经济的实力和重要性。去年，所完成的高层建筑就比历史上的任何一年都要多（高层建筑与城市人居协会，一个高层建筑的回顾2011），虽然该统计没有排除远东地区但这却是较量中最有竞争力的。从迪拜至香港，从广州到孟买，超高层建筑标志着越来越迅猛的经济发展，并向世界宣告着他们的财富，野心与专长。

作为一家专门以房地产和建筑——尤其是高层建筑——为着眼点的通讯专业公司，我们参与了世界上一些最高的和最有声望的设计方案。我们也拥有研究高层建筑销售方面一些具体问题，挑战和机遇的机会。

开发商和建筑师遵循着政府的意图，旨在把台北101打造成“把台湾领向世界”。即使这里没有任何有关在高密集人居城市短缺办公室空间的评论。在香港，我们同新鸿基一起合作国际商业中心大厦，促成了大厦与维多利亚港的IFC大厦相对而立



Figure 1. ICC Hong Kong by KPF and Sun Hung Kai (image SHKP)  
图1. 香港国际金融中心由KPF和新鸿基

most prestigious schemes. We have had the opportunity to study the specific issues, challenges and opportunities in selling tall buildings.

With Taipei 101 the stated intention of the government, the developer and the architect was to 'Bring Taipei to the World'. There was no comment about a shortage of office space in a dense and overcrowded city. In Hong Kong, we worked with Sun Hung Kai on ICC, promoting the building that stands across Victoria Harbor from IFC, as forming the 'Gateway to China'.

### Statements of Intent

These are statements of intent that brand the cities and their countries as much as they do the buildings themselves. And this is one of the things to remember about selling tall buildings: they aren't just owned by the developer and the tenant, like a normal building – they are owned by everyone. They belong to the residents of that city, to the people of that country. They are symbols that affect almost everyone.

One could strongly argue that the Gherkin was instrumental in London being successful in its bid to host the 2012 Olympic Games. Up until the completion of the Gherkin, or 30 St Mary Axe as it is more properly known, London had a 1970s skyline, dominated by the NatWest Tower. The rest of the UK's globally recognized architecture was Victorian, Georgian or Elizabethan – London looked out of date. And then, this curvaceous, futuristic rocketship appeared in the city and suddenly London looked modern. The building has taken on a significance far beyond its floor area or its many tenants. It has become one of the symbols that represent the London of the 21st Century, in the same way that the Shard will continue to do into the future.

Of course, the symbolism and meaning of these buildings do not necessarily enjoy universal consensus. Since the economic crisis, some critics, including the most recent Lord Mayor of London, have suggested that the Shard is out of keeping with the spirit of the age – that environmentally, economically, and (bizarrely) even morally, the Shard is out of touch. The fact that this criticism can be leveled at a building is extraordinary, and it demonstrates the symbolic power and visibility of the tall building.

Perhaps this negativity is a particularly British sentiment. In New York, where the author of this paper has been working on One World Trade Center for the last three years, the symbolism of the tower representing the indomitable nature of the human spirit in the face of both terrorism and economic woes, is exactly what underpins the popularity



Figure 2. 30 St Mary Axe (The Gherkin) by Foster and Partners (image IVG)  
图2. 圣玛丽艾克斯30号大楼（歌金）由Foster and Partners



Figure 3. The Shard by Renzo Piano Building Workshop and Sellar (image Sellar)  
图3. 伦敦桥大楼由Renzo Piano Building Workshop和Sellar

构成“中国门户”。

### 建筑标志意义

有些意向声明称建筑和城市国家的品牌包装是一样的。这是去销售高层建筑需要记住的原则：大厦不仅是由开发商和租户所拥有的，就像一个普通建筑一样——每个人都拥有他们。他们是属于这个城市的居民的，属于这个国家的居民的。他们是一个符号几乎可以影响到每一个人。

人们可以强烈的争论，歌肯大厦是伦敦申办2012年奥运会成功的助力。直至歌肯或人们更熟知的的名称-圣玛丽艾克斯30号大楼



Figure 4. One World Trade Center by SOM, the PANYNJ and The Durst Org (image The Durst Org)  
图4. 世贸中心由SOM, the PANYNJ 和 The Durst Org

of the building. The recent press coverage of the moment at which the building became the tallest structure on the New York skyline was not because of the engineering feat, but because of the fact that this represented a city picking itself up, dusting itself off and holding its head high.

### Standing Out in a Congested Landscape

And what will Shanghai Tower do for Shanghai? Well, for one, the name is meaningful. This is not a monument for a developer – but for a city – a city that is representing the economic power and aspiration of a whole country, and a country that is experiencing the same levels of growth that characterized the Gilded Era in the United States when they were leading the world in tall. Shanghai Tower also has to be the standard bearer for a country that has more tall buildings under construction than anywhere else in the world. How can a tall building be symbolic when it is in a forest of tall buildings? Obviously it needs to be taller than all the others, and it needs to represent something else – some greater feat, some extra benefit. Shanghai Tower addresses this by promoting the environmental, the social and communal features of the building. But also, it is a building that is in appearance soft and anthropomorphic – in contrast to the hypodermic Burj Khalifa. It represents the collective aspirations of a people, rather than the dynastic aspirations of an absolute monarchy. It represents the unstoppable march of a third of the world's population – a swirling, waterspout propelled upwards through sheer force of will. These tall buildings are the acceptable face of progress – they make the perfect postcard image. Unfortunately, there is often a more complex side to the creation of these mega-structures, especially in developing countries, namely poor working conditions, negligible health and safety procedures and little consideration for the rights or well-being of the worker. Also, construction quality can be hard to maintain, and there is always the issue of the wider environmental issues relating to meteoric economic growth in developing countries.

### Green Totem or Greenwash?

This points to an important issue relating to tall buildings, particularly in communication terms – that of sustainability and appropriateness. Tall buildings are expensive, both financially and environmentally, and in some quarters there is a growing vocal opposition to the existence of tall-for-the-sake-of-tall buildings, and for big buildings that are fully-glazed. The British Architect, Ken Shuttleworth, one of architects of the Gherkin, is an outspoken critic of the Shard, and has forecast the death of the predominantly-glazed tower. Of course the argument regarding sustainability and tall buildings is a complex one. Both New York and Hong Kong have one of the lowest carbon footprints of any developed

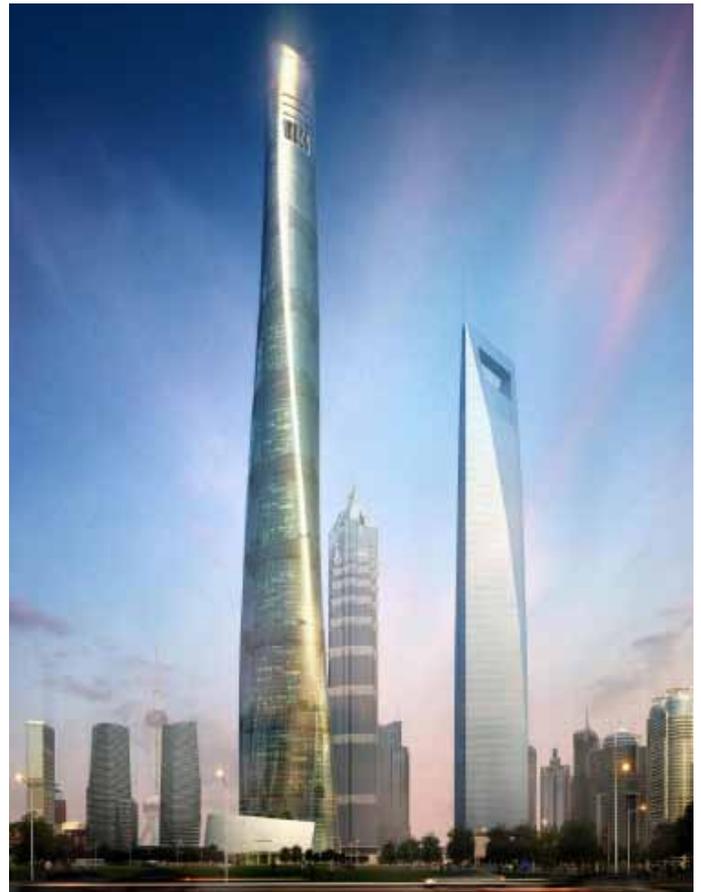


Figure 5. The Shanghai Tower  
图5. 上海中心大厦

建成，伦敦在二十世纪一直是由70年代建成的西敏寺银行大厦为主所保持的天际线。其余英国的全球公认建筑就是维多利亚，格鲁吉亚或者是伊丽莎白时期的建筑——伦敦看上去似乎已经过时了。然后这个婀娜且未来的火箭飞船出现在这个城市，瞬间伦敦看上去更现代了。建筑本身的意义远远超过了它的楼层面积或者是许多租户。它已经成为伦敦二十一世纪的代表标志，与伦敦桥大厦在一起未来会扮演着这样的角色。

当然这些建筑物的象征意义也并不一定能达到普遍的共识。自从经济危机以来，一些评论包括最近伦敦市长在内，都建议称伦敦桥大厦有些超越了通常时代意义的那种精神——从环境，经济，甚至是道德认知（古怪）上，伦敦桥大厦都有些脱节。事实上这种评论可以被看作建筑本身的非凡影响力，并且展现了高层建筑象征力与可见性。

或许这种消极情绪是一种独特的英国式情绪。在纽约，笔者在过去的三年中一直在为世贸中心工作，整个大楼的象征意义代表着在面对恐怖主义和经济困境时人类不屈不挠的精神，这正巩固了

city in the world, because of their small size, high density and consequent high public transport usage. Tall in these circumstances is not a vanity but a necessity – and the environmental cost of construction, and the potentially higher energy use of the building, is arguably a price that is worth paying in the interests of more efficient land-use, increased densification and a more efficient city. This is in direct contrast with the Burj Khalifa, where no such densification benefit exists, and where environmental benefits are harder to argue. In this case, any promoted or claimed ‘sustainable features’ arguably exist only as ornament or ‘greenwash’. It is not appropriate for some buildings to climb on the sustainability bandwagon for the sake of appearance, when there are too many great buildings that are pushing the boundaries of environmental performance for the new supertalls to get away with greenwash. It is therefore critical to communicate not only their value and benefit – but to be realistic about their shortcomings. The supertall building acts as a flag in the ground, an enormous statement of intent that covers a range of ambitions, and it presents an opportunity to make positive global statements that, if managed properly, can help to move the public consciousness forward, or if done so badly, can push it backwards. Are they socially inclusive or exclusive? Are they impact-aware or impact-oblivious? On a basic level, are they good buildings, or are they bad buildings? All of these questions need to be addressed at the point of conception - not halfway through construction.

### The Supertall as Logo

This is the point. Supertall buildings are gigantic logos – brand identifiers for the countries that build them. They create a skyline, a marker and a recognizable shape that help us to remember, relate to and form positive associations about a place. But they are also the most complex products on earth; each one unique, with unique engineering and architectural challenges. Billions of parts stuck together with millimeter accuracy, in sometimes harsh environments, by thousands of people. Worth hundreds of millions of dollars, they will represent success or failure for dozens of organizations and thousands of workers.

And, after all of this complexity, they need to be sold – as offices, residences, hotels, retail centers or as all the above. However tall, green, pointy or twirly these buildings may be, they are really nothing more than lots of relatively small floorplates, stacked vertically, with complex vertical transportation and life safety strategies. But these brands are far more complicated and important, than shampoo, cereals or cars – and have to be sold as such.

### The Drivers of Occupation

For each of the different markets in which the author works, the drivers for occupation of the tall building are always varied and surprising. Cost and efficiency are always key drivers for multi-national businesses. ICC in Hong Kong is a classic example where a tall building of global stature, coupled with excellent transportation links and amenities, was able to overcome the traditional draw of the Central Business District by offering a higher specification at a lower cost – refuting the age old adage of Location, Location, Location. In Guangzhou recently, a story was told of a mainland business owner whose evaluation of the suitability of a building was limited to stepping out of his car at the base and staring up at the curvilinear distinctive shape of the tallest building in Guangzhou, nodding, and signing the lease. For him, the value was in the reputation of the address, more than in the

建筑在人们心中的地位。最近新闻报道中这个建筑成为纽约天际线中最高的建筑物，并非因其工程上的壮举，而是它代表了一个城市的重新振作，掸清尘土抬头挺胸的事实。

### 突显于拥挤的景观中

上海中心能为上海做什么？其一，这个名字很有意义。这并不是一个开发商的纪念碑——而城市的——一个代表着整个国家的经济实力和愿望的城市，同一个正在经历着与美国黄金年代成长特性一样阶段，且正引领着全球的高度的国家。上海中心在这个拥有世界上最多施工高层建筑的国家，也然成为了其中的佼佼者。如何可以使一个建筑更具有象征性，当它矗立在高层建筑的丛林中？显然它需要比其他建筑来得更高以致可代表一些更深层次的含义——更大的壮举，一些额外的优势。上海中心引领了一条建筑建设之路，包括促进环保，社会和社区功能在大楼内设置。但同时，相较如同注射器的迪拜塔，它是一个外观柔和又有些拟人的建筑。它代表着一个民族的集体愿望，而不是一个君主专制王朝的愿望。它代表了世界三分之一人口势不可挡的气势——一个扭转的，如蛟龙翻卷向上的意志力量。这些高层建筑都具有可接受一面——即塑造一个完美的明信片形象。不幸的是，在巨型结构的建造中往往有更复杂的一面，尤其是在发展中国家，换句话说即简陋的工作环境、可以忽略不计的健康和安全程序和完全没有考虑的工人的权利和福利。此外，施工质量难以维持，因为总是会有与发展中国家经济急速增长相关的广泛环境问题。

### 绿色图腾还是绿漂？

关系到高层建筑的一个重要问题，特别是在沟通方面——那就是可持续性和适宜性。高层建筑是相当昂贵的，无论是经济上还是环境上，在某些方面有越来越多的口诛笔伐来针对高层存在的意义只是为了高而高，且只是一个巨大的全玻璃房子。英国建筑师 Ken Shuttleworth 先生，是歌金的建筑师之一，他直言不讳的批评了伦敦桥大楼并预测了以玻璃为主的塔楼的灭亡。当然考虑到可持续发展和高层建筑的争论是一个复杂的问题。纽约和香港比起世界上任何一个发达国家的城市，其碳足迹都是最低的，因为他们的窄地域，高密度和由此而产生的高使用率公共交通。在这种情况下，高已经不是虚荣而是一种需要——建设的环境成本以及建筑物潜在的更多的能源使用，可以说是一个值得去投资的价格来使土地利用更有效，增加使用密度和创建更有效的城市。这与迪拜塔形成直接的对比，其缺乏这样的高密度使用的存在意义和无可争辩的环境利益。在这种情况下，促进或声称“可持续发展策略”可以说是只能存在于装饰或者是“绿漂”。当有太多优秀的建筑推动拓展新兴超高层建筑环保性能远离漂绿的时候，用建筑外表来挤进可持续发展的浪潮中就有些不合适了。因此关键就不仅仅是他们价值和利益的沟通——更是要现实的面对他们所带来的弊端。超高层建筑在地面上好似一面旗帜，更是一个隐含着壮志雄心的巨型声明，它也向全球发出了积极声明，如果管理得当，可以帮助推动公众意识，反之亦然。他们是社会包容的或独有的？他们是意识性的影响还是视而不见的影响？在一个基本水平上，他们是好的建筑还是坏的建筑？所有这些问题都需在概念设计阶段得到评估——而非等到施工中。

### 作为标志的超高层建筑

这是一个关键点。超高层建筑是一个巨型标志——这建立国家的品牌标识。他们创造出的天际线，标记和可识别的形态使我们记住他们而对这个地方形成积极的联系。但同时他们又是地球上最复杂的产品；每一个都是独特的，具有独有的工程和建筑挑战。几十亿个以毫米为精度的部件通过成千上万的人聚集到一起，甚至有时自然环境恶劣。价值数百万美元，他们将代表的是几十个

efficiency of the floorplate or the robustness of the power supply. Similarly, in London, the author worked with one occupier who paid a higher rent to occupy a competing, high-quality and significant City building, rather than occupy the Gherkin, on the basis that the Gherkin would appear to their shareholders to be a more frivolous and more expensive destination, even if the opposite were true.

### Icon Backlash

In a changing market, one must also be aware of the many and varied sensitivities of the global, public company, who cannot afford being seen as too frivolous, vainglorious or profligate, and cannot get carried away by the vanity of some tall buildings. Tall buildings can be deeply pragmatic, totally responsible and absolutely appropriate architectural responses. Sometimes, they don't need to be considered iconic, or landmark, or trophy buildings. They can be just the best possible business decision. It is important to realize when this is the case, and to communicate that appropriately.

With that in mind, there are a set of universal guidelines and principles for communicating tall buildings that, although they probably won't buck a market or overcome a glut of space, can significantly, and positively affect the effectiveness of a campaign to sell tall.

### 10 Golden Rules for Marketing Tall Buildings

- It is critical to remember that a tall building is owned by everyone – not just the developer, architect and tenant. People who live and work in the city where it grows are just as important as the relatively small congregation of agents and occupiers. After all, it is the general public that will end up using, living in or working in the building. Don't neglect these critical communications – even if it is limited to hoardings, newsletters and PR.
- A really tall building represents 'something' – whether it's continuing pre-eminence, emerging prosperity or unbridled ambition – this should be represented in the brand and in the marketing, and this vision should be clearly articulated and communicated by the development team, preferably even in advance of designing the building. It will make the creative process that much easier, and the final design that much more appropriate. A post-rationalised, non-specific marketing campaign is much less effective.
- Quality in all things is a critical factor – if you can't make a great brochure, model, film or marketing suite – how are you going to make a great (and safe) building? That's how customers think.
- Similarly, don't skimp on the marketing budget – if that is skimmed on, what else in the building is being skimmed on? Again, that's how customers think.
- Most people have a great deal of difficulty in transforming 2d plans on paper into 3d reality in their heads – and very few know the difference between a plan, elevation and section. It is important that the plans are as simple as possible, that they are always correctly oriented (northwards) and that the supporting material enhances understanding of the plans.
- The project team has been living and breathing the scheme for months, if not years. The customer has only minutes to understand the finished magnificence of the proposed



Figure 6. The Public Observation Deck at the Shard (image Sellar)  
图6. 伦敦桥大楼的公共景观平台

组织和数以千计的工人的成功和失败。

在这些复杂性之后，他们需要出售——作为办公室，住宅，酒店，商业中心或者上述所有。无论建筑是高大、绿色、尖细，或旋转，也都只是许多小楼板，竖向堆叠，复杂的竖向交通和生命安全策略组成的。但是这些品牌远比洗发水，谷物或汽车来得更为复杂和重要——还必需如同它们一样出售。

### 使用导向

在笔者所工作过的每一个不同的市场中，高层建筑的使用导向总是千姿百态，令人惊讶的。成本和效率始终是跨国企业的关键因素。香港的国际金融中心就是一个典型例子，具有了高层建筑全球性加上良好交通联系和设施，可以克服传统中央商务区的格局以更低的成本提供一个更高规格的空间——并驳倒了老的地理位置、地理位置、地理位置为终旨的格言。最近在广州，一个大陆业主的故事广为流传，其对建筑的适用性评价仅限于能走出自己的车和可以看到广州最高的曲线型建筑，于是便点头签署了合约。对于他来说，价值在于地理位置的声誉，这比起楼板的效率或电力供应的鲁棒性来得更为重要。同样，在伦敦曾经于笔者共事一位租用者，他愿意支付重金来租用更具竞争性、更高品质和更显著城市建筑，而不是租用歌金。即使其反正是正确的，歌金也基本上是体现了他们股东更为轻率和更为昂贵的目的。

### 标志反冲力

在瞬息万变的市场上，一个人必需对全球，上市公司具有许多和各种敏锐性，是一个不能过份轻率，虚荣或挥霍的人，并且不能被这些高楼大厦的虚荣心弄得得意忘形。高层建筑可以是对深入务实，完全负责和绝对适当的建筑回应。有时，他们并不需要被认为是标志，或地标，或奖杯式的建筑。他们可以是最佳的商务决策。重要的是当这种情况实现时，如何进行适当的沟通。

考虑到这点，高层建筑的沟通便有一组通用的指导方针和原则，虽然他们可能不回逆势市场或者克服过剩的空间，但是他们可以显著地和积极的影响出售高层建筑竞争的效果。

### 十条高层建筑营销的黄金准则

- 关键要记住高层建筑是属于每一个人的——不只是开发商，建筑师和承租人的。同那些生活和工作在城市里的人



Figure 7. Brochure set for the Shard  
图7. 伦敦桥大楼宣传册一套

building. Any assistance that can be given to make that understanding easier will make selling easier – and that means films, fly-throughs, computer generated images, models, brochures, marketing suites, and well thought out presentations that are delivered well. It is a source of constant amazement how many people whose job it is to sell, are so terrible at making presentations. Don't be proud – get training.

- Safety and security is a great concern in all buildings, but particularly tall. Do not shy away from addressing the issues upfront, and presenting the truth about the scheme.
- A building is a machine for living or working. Tall buildings are the ultimate machines – and need to be sold as such – in their detail, excitement, technical superiority and safety.
- Most people love to tell people that they work in a famous building. Business card pride is a powerful motive for both individuals and organisations.
- A brand is not a logo. A brand is a promise that you make to the customer about what your product will deliver. The logo is just a simple way that people recognise your brand. Understand the brand – and communicate it clearly. For most buildings, the customer has only one way of gauging the strength of your promise – and that is through you, your team and your marketing material. So it needs to be right and be as good as you want your building to be. If the brochure that they take home is flimsy, unintelligible, unmemorable and falls apart in their hands, that will be their overriding memory.

## Conclusion

Tall buildings are exciting, energetic and impressive. They represent some of the greatest feats of human endeavor in the fields of architecture, engineering, construction and finance. Building tall seems to be an essential part of the human psyche, as our race upwards has never slowed. As architectural communications specialists, we have a duty to ensure that the messaging, marketing and communications match the importance, complexity, professionalism, hard work and vision that characterize these essential structures, just as their design, engineering and construction needs to appreciate and reflect the importance and impact that these buildings have on their audiences. They are some of the most visible advertisements, brands and businesses in the world, and with that visibility comes a great opportunity, and a great responsibility.

与代理商和承租者这些相对的小众是一样重要的。毕竟，这是给一般市民使用，居住或工作的建筑。不要忽视这些关键的沟通——即使积蓄，通讯和公关是有限的。

- 一个真正的高层建筑代表着一些“东西”——是否是继续一统，新兴繁荣或放纵的目标——这应该由品牌和营销所表现出来，这一愿景应该清楚的阐明，最好开发团队可以在设计之初提前沟通。那可以简化创造性的过程得到最适合的最终设计。后合理化、非特定的营销活动效率低很多。
- 质量是所有东西最关键的因素——如果你不能制作出一个好的宣传贯彻，模型，影片或营销套件——你如何去创造一个好的（安全的）建筑呢？这就是客户所想的。
- 同样，不要吝啬营销预算——如果这都吝啬的话，那建筑中是不是有其他的部分也偷工减料了呢？再强调一次，这也是客户所想的。
- 大多数人要把图纸上的二维平面图转化为现实中的三维空间时觉得很困难——很少有人知道平面，立面和剖面的区别。平面越简单越好这点是相当重要的，并总有正确的指向（指北针）和帮助理解平面如的辅助材料。
- 如果不是几年，一般项目团队只是对设计方案有数月深入了解，。而客户更只有几分钟来理解拟建的建筑物成品的辉煌。任何能提供有助于理解的手段都可以使得市场营销更为容易——那就是指影片，航拍，电脑效果图，模型，宣传册，市场营销样板房和周密考虑过的项目介绍。人们总是对许多销售人员在演讲时的糟糕程度感到意外。所以不要骄傲——接受培训。
- 安全和保安是在所有建筑物中高度关注的，尤其是高层建筑。不要在解决问题，展示方案的真实情况时逃避。
- 建筑是生活和工作的机器。高层建筑可以说是一个终极机器——同样也需要出售——包括它们的细节，兴奋点，技术优势和安全性。
- 大多数人乐意告诉其他人，他们在著名的建筑物中工作。名片带来的自豪感是个人或者企业强大的动力。
- 品牌不是一个标志。品牌就是一个承诺，是你可以通过你的产品提供给顾客一些什么。标志只是人们通过它认识到品牌的一个简单方式。理解了品牌——清楚地与它沟通。对于大多数建筑来说，客户唯有一种方式衡量你诚信——那就是通过你，你的团队和你的市场营销材料。因此它们需要不仅要正确，还要和所建的建筑一样优秀。如果他们带回家的宣传册是站不住脚的，不知所云的，记不住的或散乱的，那这就将是他们压倒一切的记忆。

## 总结

高层建筑是令人兴奋的，充满活力和令人映像深刻的。他们代表了人类在建筑，工程，施工和金融领域努力最伟大的功勋。建造高层建筑似乎是人类心理一个重要的组成部分，因为我们努力向上的竞争从未减缓过。作为建筑沟通专家，我们有责任确保消息，市场和沟通与重要性，复杂性，专业性，勤奋和远见这些基本结构特征相匹配，正如其设计，工程和施工需要了解和反映出这些建筑物对其使用者的重要性和影响。他们是一些在这个世界上最显眼的广告，是全球的品牌和商务，与此同时也带来了巨大的机遇和重要的责任。