

Dynamic Layouts

What goes on a page?

Images: photographs, illustrations

Typography: headlines, subheads, pullquotes, body copy

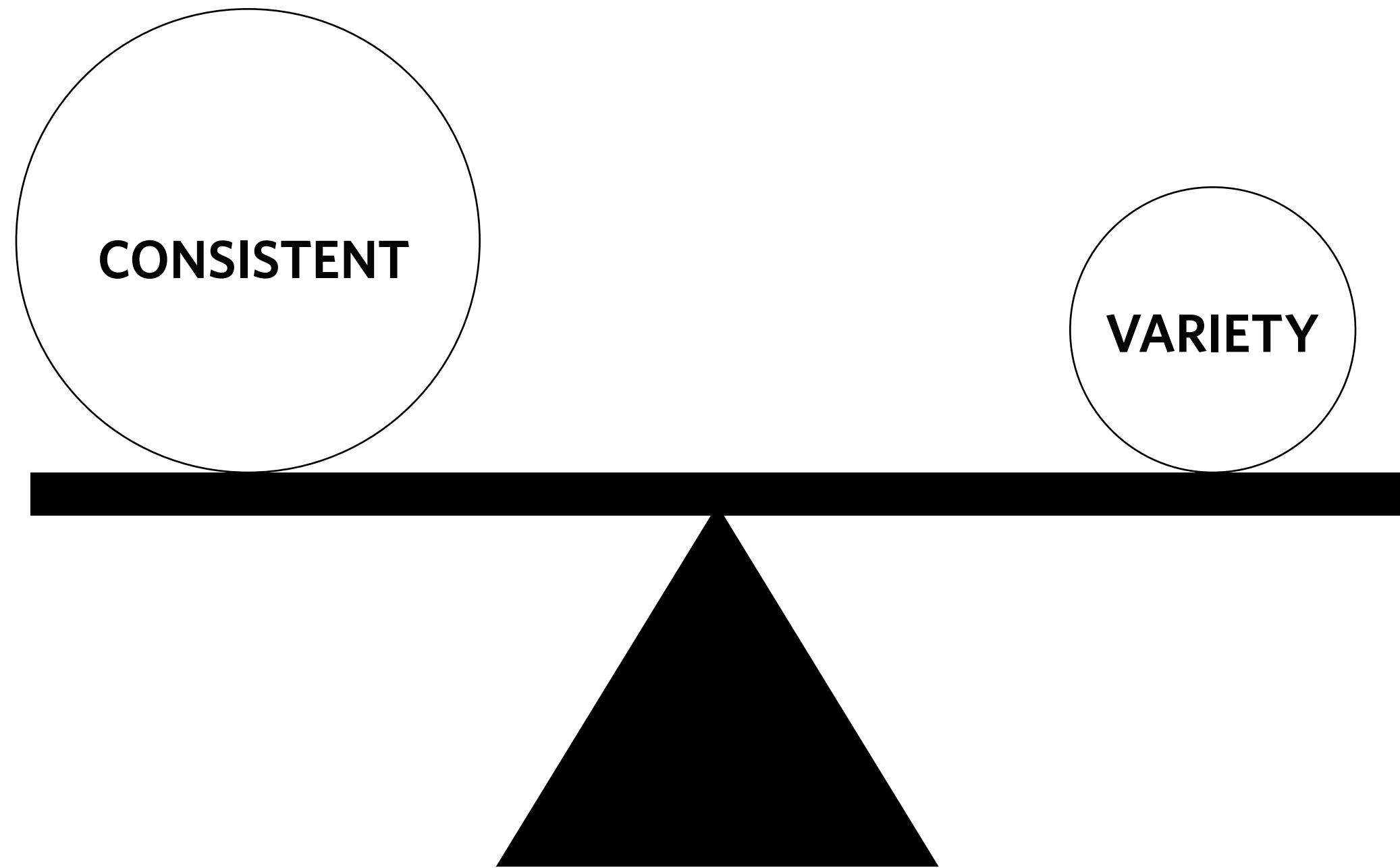
Design elements: rules, shapes, arrows, etc. (Anything part of the layout but not image or type.)

**Good layout is about
balancing variety and
consistency.**

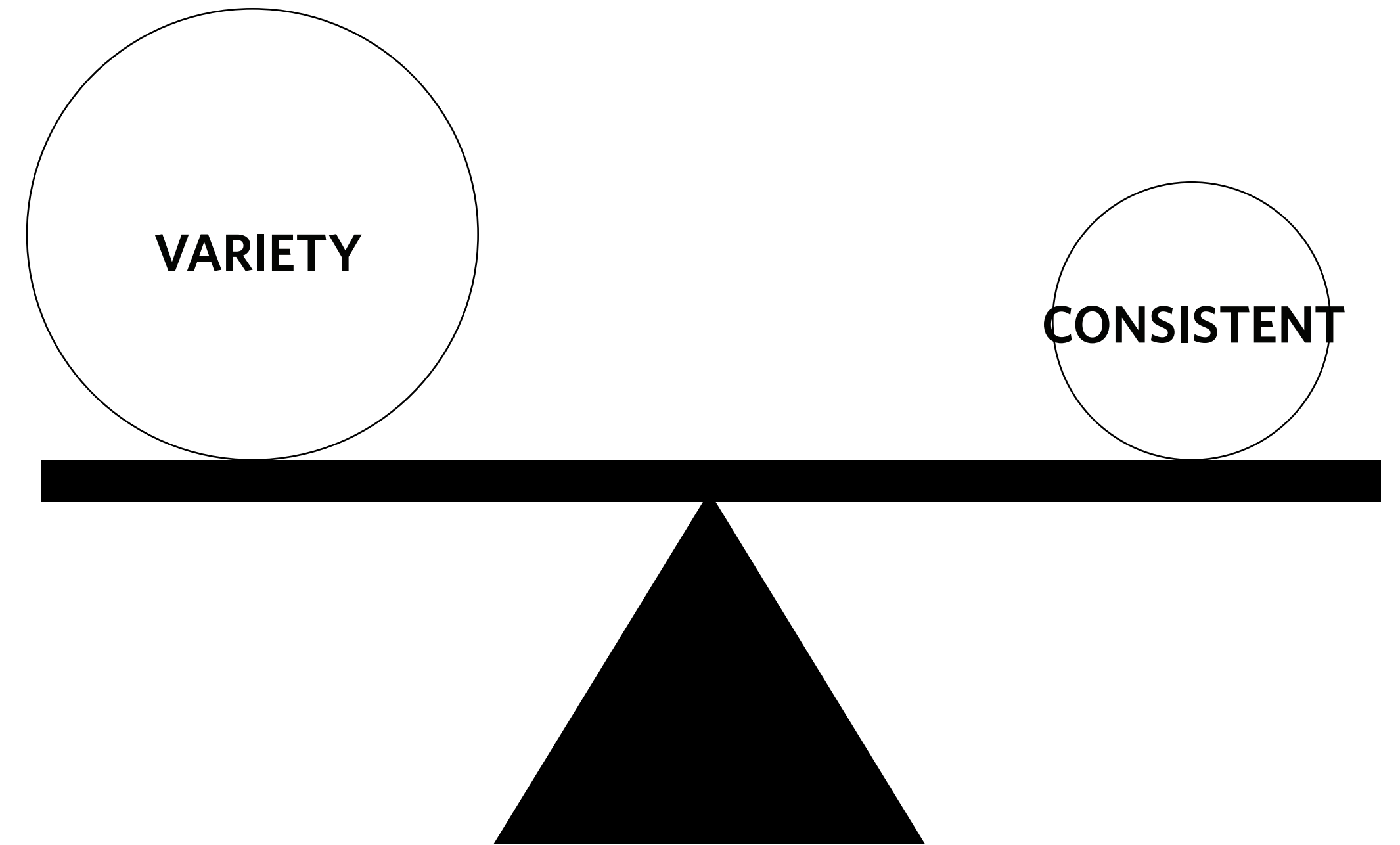
Too much variety and each page or spread has nothing to do with the previous pages.

Too much consistency and things get really boring.

Every project has its own sweet spot between consistency & variety.



*Instructional and informational materials
should be more consistent.*



Magazines can have more variety

Every project has its own sweet spot between consistency & variety.



CONVERSATION 5

OVER THE RIVER AND THROUGH THE WOOD

interview with the author and photographer

ERIK DANER IS AN ARTIST PHOTOGRAPHER ANGLAIS QUI EXPLORÉ LA FORÊT POUR RÉVÉLER DES INSTALLATIONS-SCULPTES DÉCOUVERTES AU POUVOIR DU TRONC ET ÉMOUVEMENT. PAROISSONS-NOUS QUELQUES TEMPS DANS LES BOIS AVEC LUI, PENDANT QU'IL LE LOUPE N'Y EST PAS.

Ernst Daner, un artiste anglais, explore les forêts pour révéler des installations-sculptes découvertes au pouvoir du tronc et émoivement. Paroïssons-nous quelques temps dans les bois avec lui, pendant qu'il le loupe n'y est pas.

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the ordinary production activities of an Italian construction company specializing in reinforced concrete structures at that time. While they attest to Nervi's invention of new structural forms for spatial expression, they also gave the operating engineers a better understanding of the particular difficulties linked to the execution of the jets, construction of timber formwork, and optimization of various site operations [Fig.4].

Fig. 4. Giuseppe Mazzoni Wood Factory in Prato, Italy, taken from Giuseppe Prato's *Capitolino*. Architectural and Engineering Journal of Giuseppe Prato, 1922.

Nervi gained experience constructing reinforced concrete skeletons for industrial buildings prior to the construction of the tribunes in the new Florence stadium. Yet photographer Ferdinando Barottti's famous images of the stadium clearly show the bleachers with a skimpy and poorly erected support skeleton [Fig.5]. The mandate for the tribune shelter's construction gave Nervi

the impetus to free reinforced concrete from the "orthogonal cage" [13] of the beam-and-pillar system, and to move towards expressive architectural forms. In 1930, Nervi terminated his professional relationship with Rodolfo Nebbiosi to found – together with his cousin, the engineer Giovanni Bartoli – Nervi & Bartoli, a new construction company. It was with his new partner that Nervi executed the most daring and iconic structures of the Florence stadium, three helicoidal stairs, the "Tower of Marathon," and the curved bleachers [14]. If these architectural gestures are the result of an expressive sensibility not common to just any engineer-entrepreneur, they are also indebted to the experience of a seasoned construction contractor. In fact, along with the construction of the stadium, Nervi & Nebbiosi and, later, Nervi & Bartoli realized several complex utilitarian structures in reinforced concrete. The four water tanks housed in the railway station complex of Florence, count as demanding projects designed by railway engineers. They required Nervi's construction companies to specialize in the manufacture, both of unusual timber formwork and compact and impermeable, thin reinforced concrete constructions, ultimately leading to techniques he was to develop during the War [15].

Fig. 5. 1930, Giuseppe Mazzoni Stadium, Florence, taken from Ferdinando Barottti's *L'Architettura*, April (1932), 14.

Between then and now, Nervi's success has been immortalized by the global circulation of Barottti's stadium shots, as well as photographs by Tommaso and Giorgio Vasari of the two military hangars built in Orvieto [16]. The hangars' roofs – constructed of interlaced, thin reinforced concrete beams – were realized by wooden formwork supported by the so-called Imoco (Imoco tubes), a tubular-steel scaffolding that was entirely revolutionary [17]. Nervi & Bartoli principally

engaged in filing patents for the construction of industrial and military structures [18]; innovative fuel tanks for Mussolini's army; ordinary warehouses with truss roofs made for Solvay and Aniene, the chemical industries in Rosignano, in Tuscany; and salt and tobacco warehouses built throughout Italy for the State Monopoly Administration [19]. Nervi & Bartoli competed for the construction of industrial structures whose forms the clients had often already defined, and were awarded the mandates due in large part to the cost-saving construction techniques that Nervi cleverly devised.

THE BIRTH AND DECLINE OF A STRUCTURAL ICON

Nervi's moulding of three-dimensional structural elements would hardly have been possible with traditional reinforced concrete. To do so, he used a new type of slab that he patented in April 1943 [20]. Initially known as *ferro cementato* (cemented iron), the innovation was later simply called *ferrocemento*. At a maximum thickness of three centimeters, the slab consists of an internal metallic core – several layers of fine steel mesh held in place by steel bars – sprayed with cement mortar, and then spread as a plaster. Production of the smooth surface slabs requires no use of expensive wood formwork. In their very first application, Nervi shaped slabs into walls and a warehouse roof for Nervi & Bartoli's own warehouse (1944–1945) [21]. Using this composite material to construct prefabricated elements into vaults or domes was to revolutionize the construction history of the twentieth century.

The forerunner of the celebrated dome of the Little Sport Palace in Rome is the lesser-known vault of a farm warehouse in Torre in Pietra, not far from the city, and built by Nervi & Bartoli in 1946 [22]. The half-dome of the B Hall of the Turin Exhibition Centre (1947–1948), too, whose photographs by Riccardo Moncalvo and Aldo Molise disseminated Nervi's reputation, is a descendent of the Torre in Pietra vaults: a series of identical, thin precast loange-

shaped elements act as a permanent form for the cast-in-place connecting ribs and the apex cap [23] [Fig.6]. Nervi's construction method creates an unusual architectural space: the structural lines of the connecting ribs, along with the voids that the prefabricated parts generate, become an unexpected and ornamental pattern. In the years following, Nervi was to use the same technique to design roofs for large industrial and functional spaces, reservoirs, and silos [24]. For the most part, these are hidden and forgotten structures; they go uncelebrated despite their formal power, but nonetheless represent the efficacy and cost-effectiveness of a construction technique that would be applicable both for the design of representative as well as utilitarian spaces.

Fig. 6. 1947–1948, The Half-Dome of the B Hall of the Turin Exhibition Centre (photograph by the author).

Nervi & Bartoli also used prefabricated components in *ferro cementato* for the post-war reconstruction of several state-owned tobacco companies; they installed gutter channels, roofing tiles and sills, and floor elements for reinforced concrete floors, that were cast in place and left as storage or workspace, such as those built in Chiaravalle, Scafati, Naples, Modena, Benevento and Turin [25]. Making reusable formwork out of ferrocemento to realize cast-in-place floors spurred Nervi and Nervi & Bartoli to file two patents in 1949 [26]. The patents were for two types of industrial building flooring whose resultant spaces had strong formal values, but which – despite their monumental scale – were by nature anonymous. 93



**Everything needs a bit
of layout variety.**

(Except maybe dictionaries and bibles?)

Ways to add consistency

- Each page uses the same grid.
- Limited typographic palette
- Standardized graphic elements, such as rules, icons, image dimensions, etc.

Ways to add variety

- Varied placements
- Color changes
- Contrast in all varieties: color, size, shape, pace, etc.

TIP!

It is easier to push something too far, be wrong, then scale it back than to be conservative and have to invent things later on.

Bad Examples

(a.k.a what not to do)

This is bad.

...and my mom can make
this in Word



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Better...

...but still boring and bland.

Good intent but poor execution and solution.



Don't do this.

(If you do, that photo has to be *really* good.)

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Just don't.



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Getting to good...

**Your job is to help move
the eye around the page.**

Objects in the layout have an implied movement.



PHOTOGRAPH
horizontal movement



PHOTOGRAPH
vertical movement

“Lorem ipsum dolor sit amet, consectetur adipiscing elit.”

PULL QUOTE
horizontal movement

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BODY COPY
vertical movement

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BODY COPY
horizontal movement

Horizontal movement can also be controlled based on the image or justification of the text.



PHOTOGRAPH

Horizontal Movement, Right to Left, Right Bias



“Lorem ipsum dolor sit amet,
consectetur adipiscing.”

PULL QUOTE

Horizontal Movement, Left to Right, Right Bias.



**Good things happen through relating
items and their movements.**



“Lorem ipsum dolor sit amet,
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KITTENS



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Getting better!

It still needs more, but you can see that the vertical stress of the text contrasting with the horizontal arrangement of the images is pleasing to the eye.



Simple directional contrast

Not much here, but what makes this work?

Directional contrast (A is vertical, bar is horizontal) and size contrast.

Size contrast

Most students do not use
size contrast effectively.

Learn this and instantly
make your work better
than most of your peers.

**DYNAMISM IS
CONTRAST.**

Small, medium, large



● ● ● ● ● ●

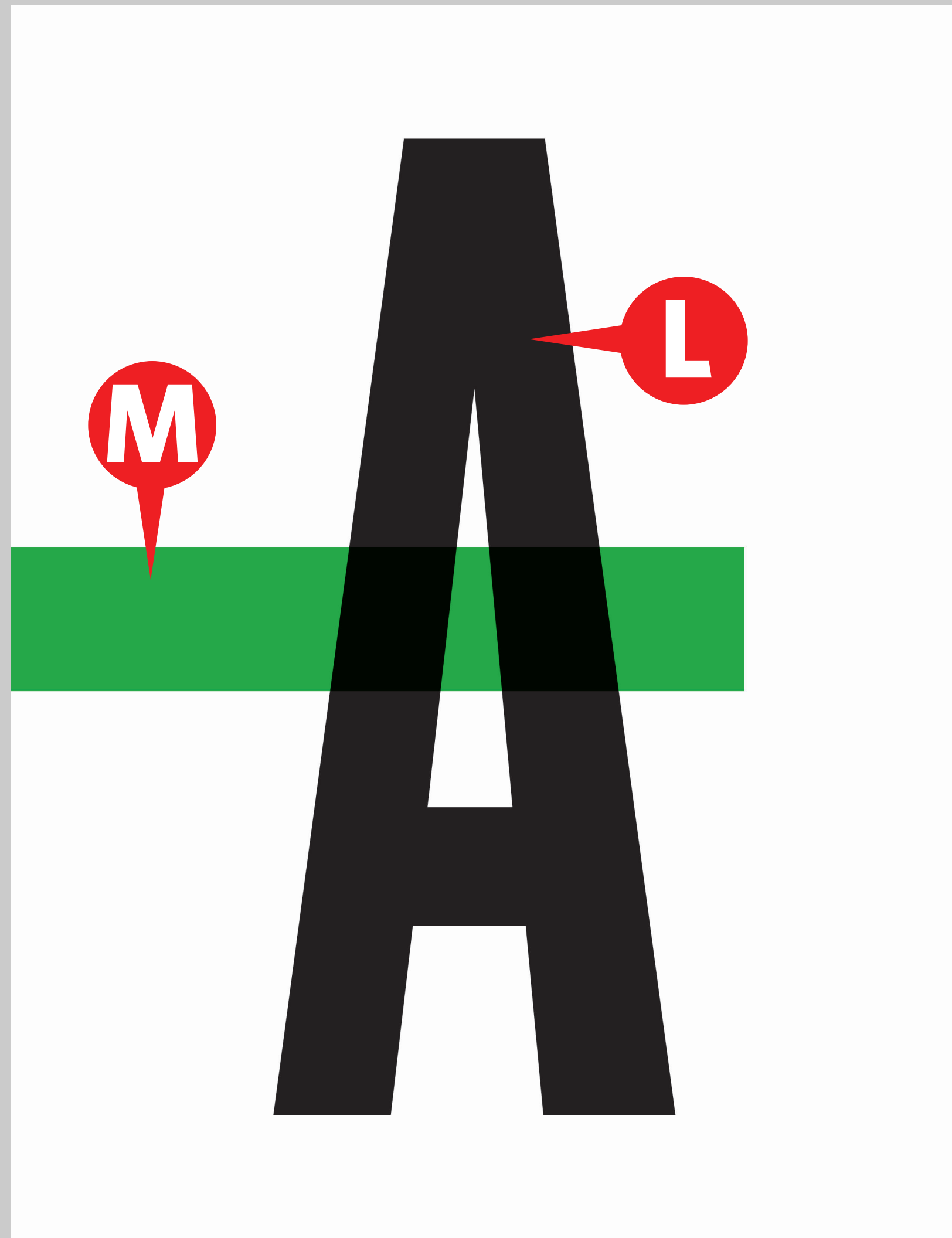


If you learn one thing from this presentation, learn this. It will change the way you think about layout.

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Small, medium, large



If you learn one thing from this presentation, learn this. It will change the way you think about layout.

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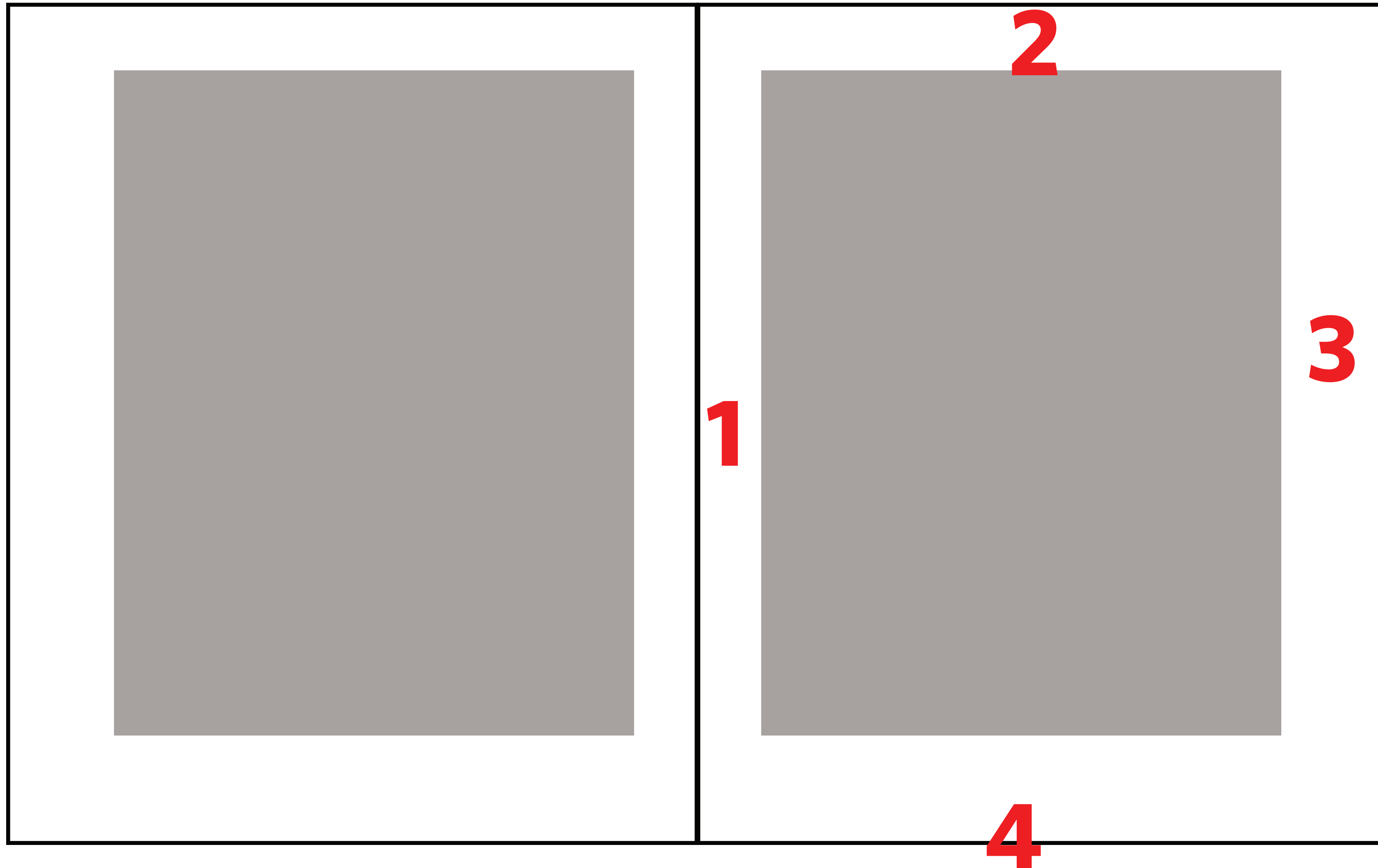
**Try to have a few things of each size
in your layouts.**

Be sure to not crowd.

**If you're going for minimalism,
have one very large element and
one very small.**

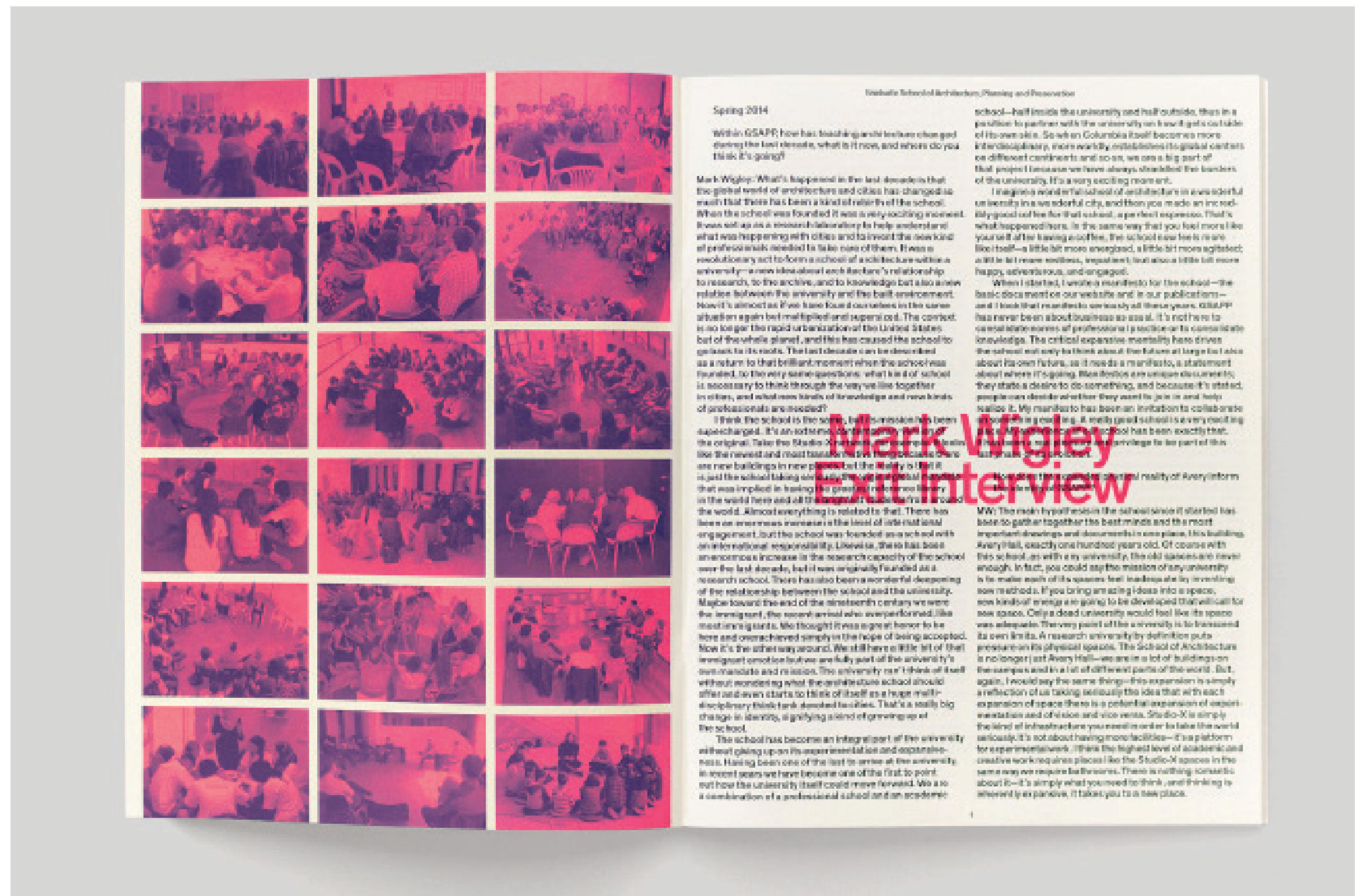
GRIDS AND MARGINS

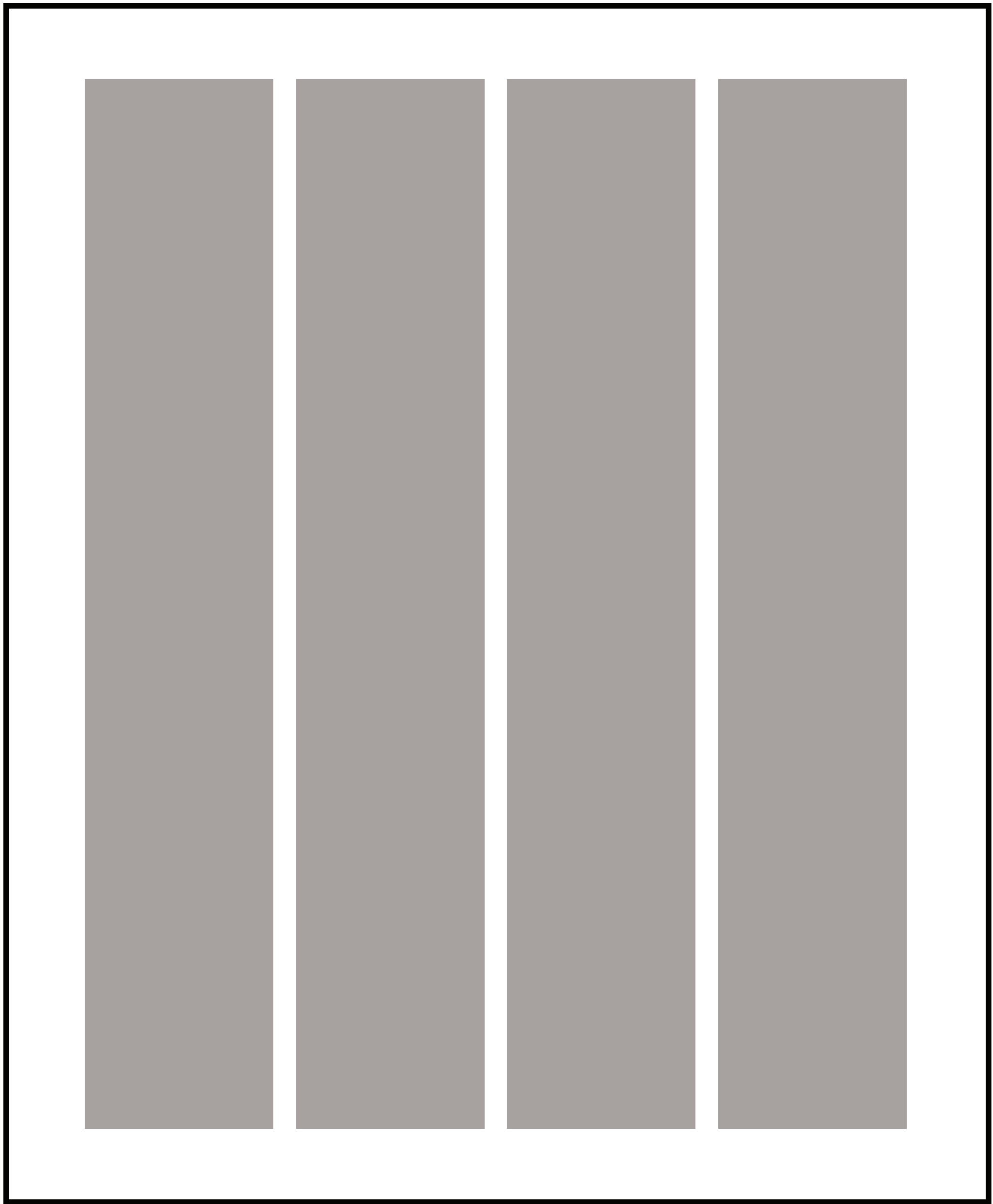
Margins typically increase in size going around the page clockwise, starting with the inside margin.



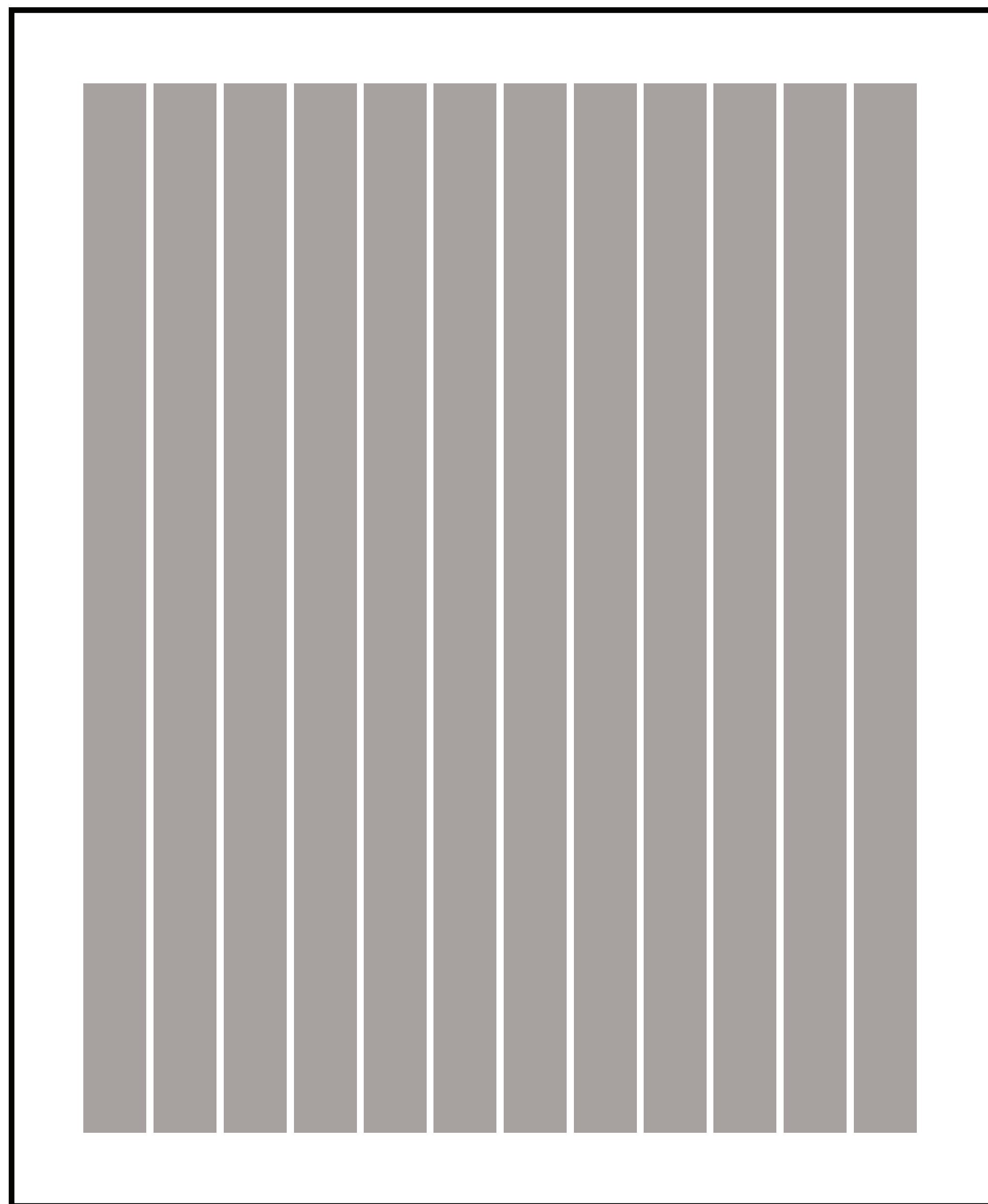
Sometimes the outside margin is more sizeable to save room for captions or reader's thumbs.

Larger margins are seen as more elegant/formal.





**More columns provide
more options for the layout.**



Twelve columns is nice too.
Seems excessive?

You probably won't use all 12, but 12 columns can be simplified to 2, 3, 4 and 6 columns easily, so it makes sense for a grid system that will hold lots of different kinds of content.

LOULEY GORE
B. 1948
YOU WOULD CRY, TOO

She wrote songs about looking and too long waiting for love.
By Rob Sheffield

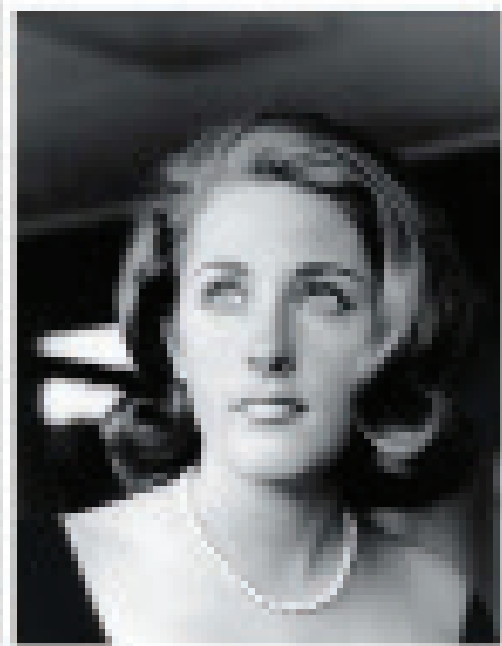
T

hat first hit, "It's My Party," lasted just a minute or so, and it'll be played once at no more than a dozen times, each one, it seemed, with a little more muted: "It'll cry if I want to, cry if I want to, cry if I want to." Then, a few months later, there was "You Don't Care Me," its interesting verse overruling into a minor-key duet of "Don't tell me what to do, Don't tell me what to say." With these declarations, Louley Gore, the plucky singer from Brooklyn, N.J., brought a new kind of stately coolness to the Top 40.

But there was something else going on, too, a quality in her voice — something ungrounded with an idiosyncratic charm — if not in the actual words, she hinted at something she might have been trying to do, maybe even tell herself, in the summer of '54, when she was still a budding singer in the suburbs on the edge of Rocktonia, the uncollegiate Sarah Lawrence College, a place known for its lack of students. She studied English and American literature and had only started her first pop songs then: "I was a rock personality, which was not considered at all chic," she said. "Punchy, Sarah Lawrence

were either into classical or folk music." She still performed on the weekends and during vacations, and gradually the songs about available boys ("Maybe I Know"), about the need for self-reliance, took on a new dimension and subtlety, because over time she realized she was gay.

By the time she graduated, though, pop music had changed, too. Gone were the days of hair flips and crinkled skirts, of songs that looked just like Gore was, now it was just a gay woman trying to make her way in the music business, but also a 20-year-old has-been, she moved to Los Angeles and started writing more of her own material, often with her girlfriend at the time, the singer and writer Elton Wilson. Her white pop music had become more "progressive," America wasn't quite ready to face, at least from one of its former singing ambassadors, genres sprouting with maybe-gay subjects like "Love Me by Name" and "Someplace Else Now."



Louley Gore in the 1960s. (L-R): The Globe; "It's My Party" (1954); 1960s, unknown.

11
"It's My Party"
became
an anthem of
empowerment
for anyone
who felt
marginalized
or discarded.



She and Wilson "were kicked out of most offices that you have hair on your head," Gore said during one of her comeback attempts. She continued "to steadily struggle, until 1976, when she wrote the words to "You Don't Care Me," from the movie "Yams." With lines like "I dry my hair, I've never done it" and "I may not win but I can't let it down," the song became an anthem of empowerment for anyone who felt marginalized or discarded (and earned her, with her brother and co-writer, Michael, a Best Original Song Oscar nomination).

Gore did continue to sing "It's My Party" and her other best hits in concert, and one place her career experienced so little was my own house. "It's My Party" was the first record I ever owned, and well into adulthood my two sisters and I continued to see her perform, in clubs by night and at local venues. We even read the newspaper copy of Gore's "See Me, See Me, See Me" as music therapy to help my young niece recover from a rare illness.

Like Gore, my sister and I were following unconventional paths — single parent, Catholicism, gay men — and I suspect we may have always considered that reaching quality in her voice. Lurking in her words is a message in the "Me, I learned to use of my voice and said, 'I think the voice for gay.' Though Gore had still not publicly come out, years later, after she had hosted episodes of the LGBT newsmagazine "In the Life" and talked about her relationship with her longtime partner, a jewelry designer named Lois Sutton, she would nevertheless claim, "I can't come out of the closet, because I was never really in it." As Mike Morgan, a New York musician who knew Gore for almost 30 years, put it: "Sometimes when you share with people, you get a little bit of them and then a little bit of them are there when you're not there. Louley, you just kept getting Louley. She always said, 'You gotta make your 40-year-old self proud.'"

O



Claude Sitton
B. 1941

BEARING WITNESS

He opposed the Civil Rights Act, struggled to get the NAACP, and
By Tom Ichniowski

aside, the cribship clipped their names on my, inside, Claude Sitton sat quietly in a pew. It was July again, a sticky night in a little wooden church in northwestern Georgia.

Sitton had been on the road for weeks, but tonight he was still, observing, the scene intently: the church's pine floor, the wall calendar's photograph of President Kennedy. He was with a group of about 200, mostly men and women gathered clandestinely for a voter-registration meeting, all listening to a pastor

reading Scripture: "We are created in the image of God."

Then Sitton left the air leave the room. One of the white men stepped through the church door, a dozen white police officers by his side. They charged down the aisle. Clamped. That was Sitton's word.

"We were one colored people to go on living like they have for the last hundred years," those were the words of the pastor.

They were also the opening sentence of Sitton's front-page article the next day in The New York Times, a riveting account of intimidation that captured the attention of the White House and the Justice Department, whose lawyers soon flew into town to sue Matthews. It wasn't the first time, or the last, that Sitton's work would have that sort of effect.

Sitton, a former copy editor at The Times — and the grandson of a Communist-era collector — was now the leading reporter of the civil rights movement in the paper's Southern correspondence. The day after the church story, Sitton wrote about the Rev. Dr. Martin Luther King Jr.'s arrest in a protest. The day after that, he wrote about a sheriff's beating a black lawyer's friend. The day after that, he wrote about a judge reviewing a ban on Negro depositions.

Five years earlier, Sitton explored Johnny Payson, who both sides admitted he discriminated against race relations, and refused to fly, meaning The Times had been covering the only figure in the past of a Southern back road as Payson drove everywhere in his own machine, from Helena to Chatsworth to Tusculum, about 200 miles a year.

Given the chance to return to and write about the South, Sitton quickly emerged as a leader on the beat, the very reporter considered as essential as official sources he knew to be lying. Civil rights workers carried his phone number because they got into trouble. In 1964, Newsweek called him "the best daily newspaperman on the Southern scene."

But the accolades were a long way off that night in James Ga. When Sitton returned to his car after the overnight motorcycle ride, he found a person's mark from a knife and a flat tire. The gasoline tank was filled with sand. He included both facts in his story. Afterward, a fellow reporter tried to scare him about his habit of writing in restaurants with his eyes toward the door: "Just pretend," Sitton would say. "Just pretend." ♦



CLAUDE SITTON
B. 1941

The photograph
here is from
New York Times
archive. Sitton
was a copy editor
at the Times
and the grandson
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The day after the
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Claude Sitton
at The New York
Times in 1964.

LEILA ROFF
8, 1948
YOU WOULD CRY, TOO

She made a leap about looking and feeling about her husband.
By Ruth Reichman

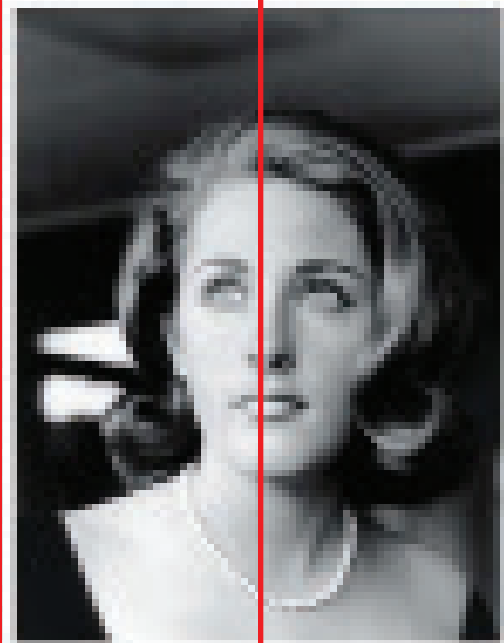
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her first hit, “My My Party,” lasted just a minute or so, and it still is the place most of us more than a dozen times, each one, it seemed, with a little more meant: “I’ll cry if I want to, cry if I want to, cry if I want to.” Then, a few months later, there was “You Don’t Care Me,” its entire key verse morphing into a minor-key chorus of “Don’t tell me what to do/Don’t tell me what to say.” With these declarations, Leidy Clare, the pitiful teenage from Brooklyn, N.Y., brought a new kind of sleazy souliness to the Top 40.

But there was something else going on, too, a quality in her voice — soulful, unbridled, with a slightly menacing undertone — if not in the actual words, she hinted at something she might have been trying to do, or say, or tell herself, in the summer of ‘64, when she was often holding her own on the charts the height of Beatlemania, the one at Sarah Lawrence College, a place known for modest and obscure acts. She studied English and French/Literature and initially made out for her pop fans: “I was a rock personality, which was not considered at all then,” she said. “Pop first, Sarah Lawrence

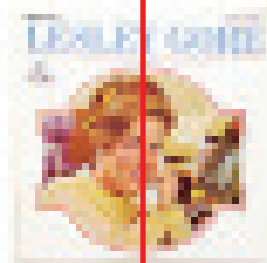
were either into classical or folk music.” She still performed on the weekends and during vacations, and gradually the songs about available boys (“Maybe I Know”), about the need for self-reliance, took on a new dimension and subtlety, because over time she realized she was gay.

In the time she performed, though, pop music had changed, too. Gone were the days of hair flips and crinoline skirts, of songs that looked just like them. There was now just a gay woman trying to make her way in the adult business, but also a 16-year-old has-been, she moved to Los Angeles and started writing more of her own material, often with her girlfriend at the time, the writer and writer Ellen Weston. Her white pop music had become more “progressive,” American music quite ready to have, at least from one of its former single-guy authors, genre sprang with maybe-gay subjects like “Love Me by Name” and “Someplace Else Now.”



Leidy Clare in the 1960s, at 17. The album “My My Party” from 1964 is shown.

“Don’t Move in My Day” became an anthem of empowerment for anyone who felt marginalized or discarded.



She and Weston “were hidden out of most offices that we have hair on your head,” Gore said during one of her come-back attempts. She continued to mostly struggle, until 1976, when she wrote the words to “Our Hero on My Case,” from the movie “Fame.” With lines like “I do the best I’ve ever done” and “I may not win but I can’t let down,” the song became an anthem of empowerment. In 1980, when her marginalization had almost faded, with her brother and her sister, Michael, a Best Original Song Oscar nomination.

Gore did continue to sing “It’s My Party” and her other “two hits in concert and one place her career experienced no hits was my own house.” “It’s My Party” was the first record I ever owned, and well, I’ve added over my two albums and I continued to see her perform, as a singer, as a producer and as a mentor. We even had the surprise joy of Gore’s “New Wave, Lollipop and Bubblegum” as music therapy to help my young niece receive Emma’s rare illness.

Like Gore, my sister and I were following conventional paths — single parents, Catholics, gay men — and I suspect we may have some connections that match my quality in her voice. Lorraine, one of her sisters, was in the “No, I turned to one of my sisters and said, ‘I think she can be gay,’” though Gore had not publicly come out. Years later, after she had hosted episodes of the LGBT news magazine “In the Life” and talked about her relationship with her longtime partner, a jewelry designer named Lois Saxon, she would somewhat claim, “I can’t come out of the closet, because I was never really in it.” As Mike Morgan, a New York musician who knew Gore for almost 30 years, put it: “I don’t know what you did into people, you got a little bit of them and there’s a lot of them, so when you do it, you’re not just getting today, she always said, ‘you gotta make your 40-year-old call good.’”

O



Claude SITTON
1, 1941

BEARING WITNESS

He fought the civil rights struggle up to the end of his life.
By Ian Johnston

aside, the cricket chirped their summer song. Inside, Claude Sitton sat quietly in a chair. It was July 1961, a sticky night in Atlanta as the church in south-western Georgia.

Sitton had been on the road for weeks, but tonight he was still, observing, the scene intently: the church’s pews from the wall calendar’s photograph of President Kennedy. He was with a group of three dozen black men and women gathered clandestinely for a voter-registration meeting, all bearing a poster

reading, “Scripture: ‘We are created in the image of God.’”

Then Sitton felt the air leave the room. Sheriff Dale Gibson stepped through the church door, a dozen white police officers by his side. They charged down the aisle. “Clamped,” that was Sitton’s word.

“We were not allowed people to go on living like they have for the last hundred years.” Those were the sheriff’s words.

They were also the opening sentence of Sitton’s front-page article the next day in The New York Times, a riveting account of intimidation that captured the attention of the White House and the Justice Department, whose lawyers soon flew into town to see Mr. Sitton. It wasn’t the first time, or the last, that Sitton’s work would have that sort of effect.

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Two years earlier, Sitton splashed Jeffrey Popham, who he had criticized for disrespecting voting race relations and refused to fly, meaning The Times had been covering the civil rights movement the pace of a Southern fact, read as Popham drove everywhere in that nice machine, from Helena to Chattanooga to Tusculo, Ga., about 100 miles a year.

Given the chance to return to and write about the South, Sitton quickly emerged as a leader on the beat, the race reporter considered as central as an official source he knew so well. Civil rights workers carried his phone number because they got into trouble. In 1964, Newsweek called him “the best daily newspaperman in the Southern scene.”

But the accolades were a long way off that night in Sweet, Ga. When Sitton returned to his car after the voter registration meeting, he found a gunshot mark from a knife and a fat tire. The gasoline tank was filled with sand. He included both facts in his story. Afterward, a fellow reporter tried to interview him about his habit of sitting in restaurants with Negroes toward the door, “just protest,” Sitton would say. “Just protest.”



CLAUDE SITTON

The photograph here is from the book “The Lives of Claude Sitton” by Ian Johnston, published by the University of Georgia Press. The photograph is from the book “The Lives of Claude Sitton” by Ian Johnston, published by the University of Georgia Press. The photograph is from the book “The Lives of Claude Sitton” by Ian Johnston, published by the University of Georgia Press.

Claude Sitton at The New York Times in 1961.

Certain type sizes work better for certain applications.

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CAPTIONS

BODY COPY

SUBTITLES AND PULLQUOTES

HEADLINES

TIPS AND EXAMPLES

Keep body copy columns consistent.

Changing the column width can distract the reader. They've gotten used to a certain line length and changing it slows them down. It's also an easy way to provide a bit of structure right away.



ing problem: forced human workers created the "no network" or "get back to work" attitude the working class lives by. When needed, intervention became a vital tool. The biggest problem was human workers who foolishly wandered around near off limits areas of the alien nation. I guess it's human nature to be curious and to wonder what is past the barriers. You often someone found a way to bypass the barriers and avoid arrest. The camera's near the entrance usually stopped them before they got themselves in serious trouble. A few times I had to formally request the return of a human worker.

Are there other sites linked to the "dark network" other than those which you mentioned, and if so, where are the entrances?

It's... Where?? Everywhere! They cover over the world as an old low maintenance highway. Like the freeway, except this one is underground. This maintenance highway in America is like a freeway except it's underground. The highway depends on electric cables like tracks, cars and buses for the ground roads, and it is for limited travel. There is another style of tunnel for freight and for passages that is for rapid travel. That world wide network is called the Sub Global System (SGS). It has check points at each country entry. There are some shuttle tubes that shoot the train at incredible speeds using a magnetic and vacuum method. They travel at a speed that exceeds the speed of sound. Part of your question involves the location of entrances to that base. The easiest way to answer is to say every state in the U.S.A. has them. Frequently, the entrances are camouflaged as road queues, or mining operations. Other complex portals are found on military bases. New Mexico and Arizona have the largest network of entrances followed by California, Montana, Idaho, Colorado, Pennsylvania, Kansas, Arkansas and Missouri. Of all the states Florida and North Dakota have the least amount of entrances. Wyoming has a road that opens directly into the subterranean freeway. That road is no longer in use, but could be reactivated if they decide to do so, with minimal cost. It's located near Brooks Lake.

"A few times I had to formally request the return of a human worker."



A state trooper investigates a suspicious subject during the process of State Troop in Florida New Mexico.

There have been very reports of unusual "human" workers being kidnapped during the construction of subterranean tunnels. These major industrial and military sites in American built like they have started surrounding these tunnels include: explorers who have entered the tunnels and never returned, reports of "alien people" seen in the laboratories, reports of things walking away from an electrical equipment and entering building windows going in or high ceilings beneath the windows to the earth, reports of humans who are part of an alien-based "operation" designed to maintain existence within the tunnels and escape whenever the air is conflict with the regulations, laws, and a group of military-carrying human beings from a network of massive underground...

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Together the three above contribute to the construction of the vast underground network that supports some of our great cities.

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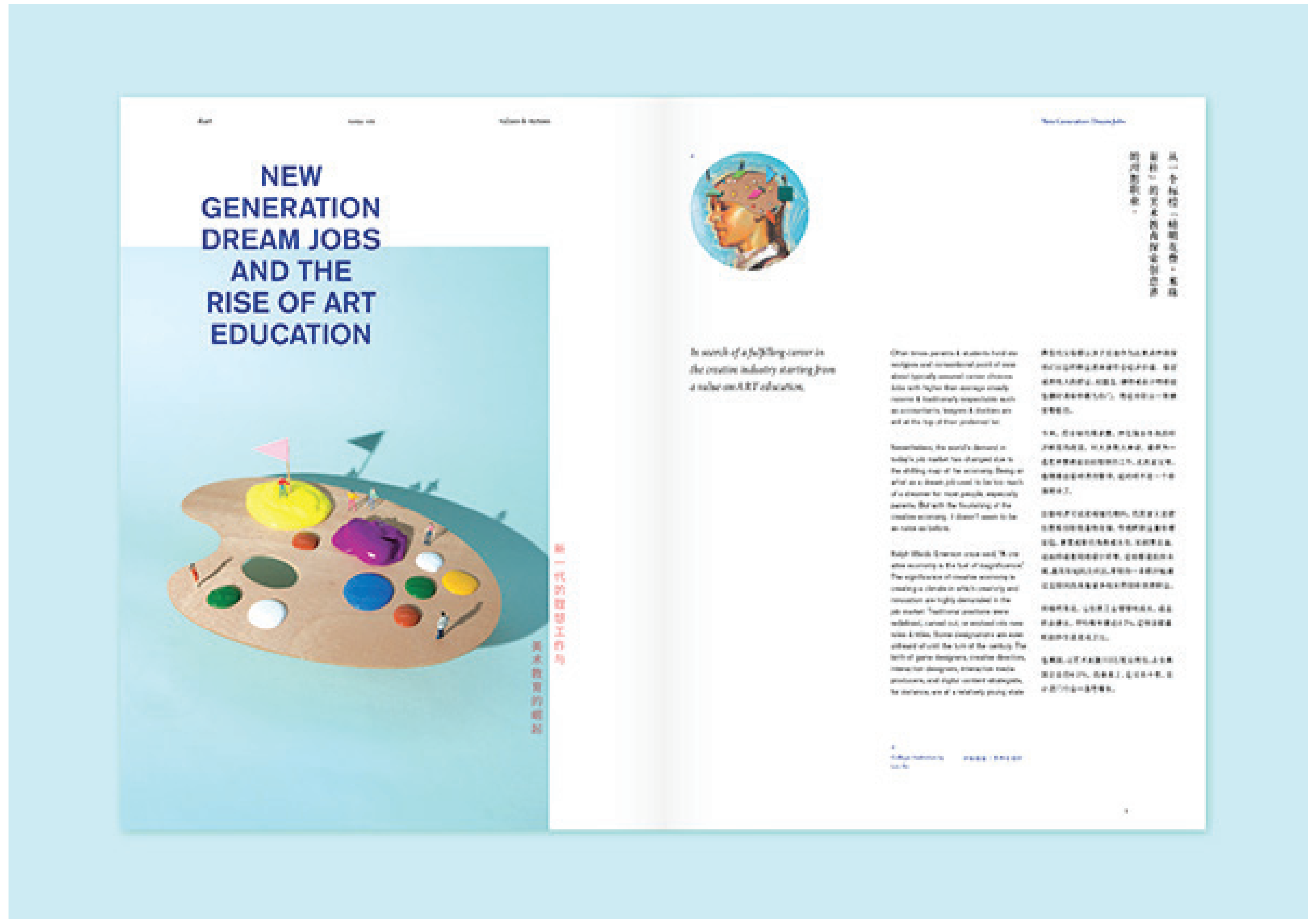
Use the bleed

How are bleeding elements used in this layout to make tension? Where is there directional contrast?



Whitespace

You don't need to fill every inch of the page. Give your elements room to breath — sometimes what's not there is more powerful than what is.



High contrast

Don't be afraid to make something really big or really small. This is an easy way to create high impact and make a bold layout.



**Make and break
the spread.**



Interview:
Anita Moorjani

Photography:
Kinga Burza
Andi Jurek



Kinga Burza

Well-traveled director Kinga Burza first gained notoriety after directing the music video for Katy Perry's breakout single "I Kissed a Girl." Her directing skills caught the attention of musicians Lady Gaga, La Roux and Elie Doukhal, who enlisted her to direct their music videos. But proving she is no one-trick pony, Burza can now add fashion film director to her already impressive resume, directing films for fashion brands like Kate Spade and Theory. We talk to Burza about her fondest childhood memories, her favorite travel spots, and the perfect Parisian day.