

Sympathy for the
ROBOT

Written by: Christopher Orr
Illustrated by: Laura Morrison Pibel

Westworld, HBO's new series, reframes the classic monsters-run-amok plotline: The audience watches androids become more human—as the humans become less so.

"You are my creator, but I am your master; obey!"

In the two centuries since Mary Wollstonecraft Shelley's monster first uttered these rebellious words to his maker in the pages of Frankenstein, this terrible reversal has captivated cultural imagination. What would happen if or when the day came that humankind created an intelligence so powerful that it turned against us? It's a scenario that's been visualized a thousand ways: with robots (*The Terminator*), with computers (*2001: A Space Odyssey*), with human-animal hybrids (*The Island of Doctor Moreau*)—even, in the case of Disney's (and yes, going further back, Goethe's) "*The Sorcerer's Apprentice*," with animated brooms.

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Artist Statement:

Laura Morrison Pibel

I approach graphic design projects akin to creating characters. Like a character profile, I consider the personality of the piece, the tone of the place, the audience it will interact with, and what mood I am trying to convey. These all influence what I see as the character of the design- whether the lines are rigid or free flowing, the colors vibrant or muted, the texture glossy or soft. This kind of development guides me in understanding the project deeper and how to justify my decisions. My focus tends to be on the illustration work as the primary communicator of the project and I challenge myself to experiment on the styles of my designs, the mediums, and the technical aspects.

A key part of my process is the audience. I am constantly thinking of the audience and how they will perceive the works. This means I approach designing from an introspective place, reflecting on what the designs communicate to me personally. I also view it as a collaborative effort where I value the feedback and perspectives of other people to develop and enhance the design. Viewing design from a character and audience standpoint guide my investigation of the project and further my understanding of design as a communicator.

Title	Original Format
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Figure 1: Sympathy for the Robot	Photographic illustration and text, 16.65" x 10.75"
Figure 2: The Evolution of Bikes in Copenhagen	Colored pencil illustration and illustrator, 20.65" x 10"
Figure 3: Helios Hotel logo	Illustrator, standard dimensions
Figure 4: Helios Hotel poster series	Photoshop illustration, 11" x 17"
Figure 5: Helios Hotel brochure	Photoshop illustration, 8.27" x 11.69"
Figure 6: Rush film title cards	Illustrator, 1920 x 1080
Figure 7: Journey to the Center of the Earth app	Watercolor illustration, 4.85" x 6.5"
Figure 8: Zen and the Art of Motorcycle Maintenance	Watercolor illustration, page: 2.3" x 3.5" cover: 11" x 5.2"
Figure 9: King's Chef Diner food truck	Illustrator, standard dimensions



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Figure 1: Sympathy for the Robot

THE EVOLUTION OF BIKES IN COPENHAGEN

Young girls in stilettos on their way to a party and businessmen in suits going to work - no matter the weather and no matter where they are going - Copenhageners go by bike.



Cycling is the preferred means of transport because it's the quickest and easiest way to get around town. While this tells us a bit about the Copenhagen mindset it also demonstrates that given the right support, cities around the world can be modelled to be more sustainable.

Copenhagen - as a city of cyclists - wasn't designed and constructed overnight. It has been in the making for decades and the consistency in prioritizing cyclists on the street scene goes a long way to explaining why there are more bikes than citizens in Copenhagen today.

The city offers a variety of favourable cycling conditions: dense urban pavements, short distances, flat terrain, and an extensive and well-designed system of cycle tracks.

1890s
1890- 3,000 bikes in Copenhagen
1892- the first bike lane is installed

1900s
1900- 30,000 bikes
1905- Danish Cyclists Foundation, the oldest in Europe
1907- 80,000 bikes

1930s
1934- 400,000 bikes and 30 km of cycle tracks

As a spectator sport, six-day racing became popular in the 1930s. The first race was held in 1934 in the original Forum, Copenhagen.

1960s
1960- 210 km of lanes

During the late 40s and early 70s the modal share of bicycles fell to an all-time low of 10%.

1980s
1982- the national budget began to include funds for the construction of cycle lanes and improvements

INFRASTRUCTURE

Green Wave- The Green Wave was established for cyclists back in 2007 on Nørrebrogade. The idea is simple. Coordinate the traffic lights for cyclists so that if they ride at a speed of 20 km/h, they will hit green lights all the way into the city in the morning rush hour. The wave is reversed in the afternoon so bicycle users can flow smoothly home, too.

The Snake- The new Bicycle Snake (Cykeltangen in Danish) cycle bridge raises cyclists safely from the Dybbølsbro Bridge to the Bryggebro Bridge so cyclists will no longer have to lug their bikes up and down a set of steps north of the Fiskertorvet Shopping Centre.

Inderhavnsbro bridge- This bridge links highly visited areas of Copenhagen. With roughly 3-7,000 cyclists expected daily, significant congestion would be relieved from the closest and traffic-heavy Nippesbro Bridge with over 40,000 cyclists a day.

1970s
1970- world oil crisis, car free Sundays start up

With the energy crisis, which hit Denmark harder than most countries, and the growing environmental movement in the 1970s, cycling experienced a renaissance.

The government was forced to introduce car-free Sundays to conserve oil reserves. Many city dwellers thought it was the best day of the week, and the Danish Cyclists Federation experienced a rapid and massive increase in membership during the 1970s and 1980s.

2000s
2007- the Green Wave on Nørrebrogade created, 80,000 people ride the Green Wave everyday
2008- 338 km and 41 green cycle and 18km cycle lanes
2008- trash cans tilted in the direction of the bikes next to bike lanes installed
2009- bike counter to count number of cyclists installed

25% of all families with two kids in Copenhagen have a cargo bike.

2010s
2010- bike rests installed at stoplights for cyclists to rest their feet on
2014- cobblestone streets redone with smoother cobblestone on bike lanes
2015- The Snake opened, \$30 mil DK
July 2016- Inderhavnsbroen bridge opened

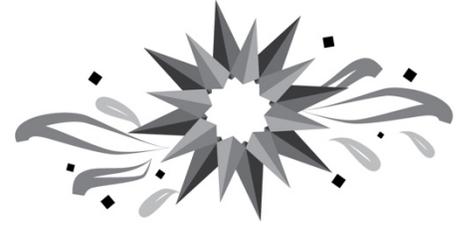
In total Copenhageners bike 1.2 million kilometers a year, which equals a trip to the moon and twice. In comparison Copenhageners only 660,000 kilometers by car.

63% of all members of the Danish parliament, located in the middle of Copenhagen, commute daily by bike.

There are five times as many bikes as cars in Copenhagen.

58% of children cycle to school.

Figure 2: The Evolution of Bikes in Copenhagen



HELIOS

HELIOS

— HOTEL —

— HOTEL —

EST. 1934

EST. 1934

Figure 3: Helios Hotel Logo



Figure 4: Helios Hotel poster series



Figure 5: Helios Hotel brochure

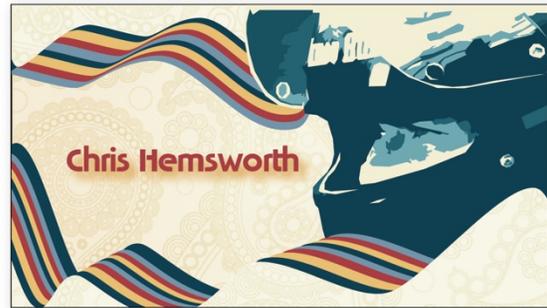
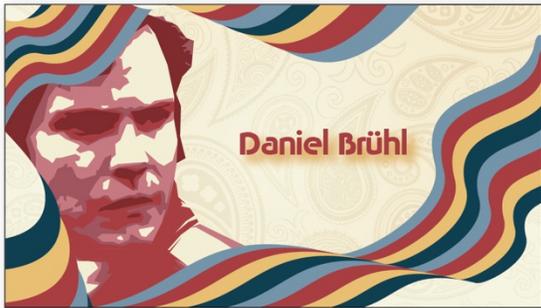
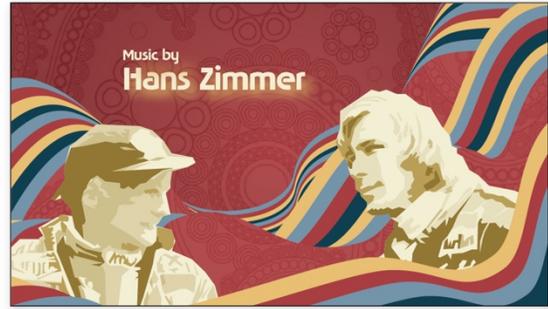


Figure 6: Rush film title cards

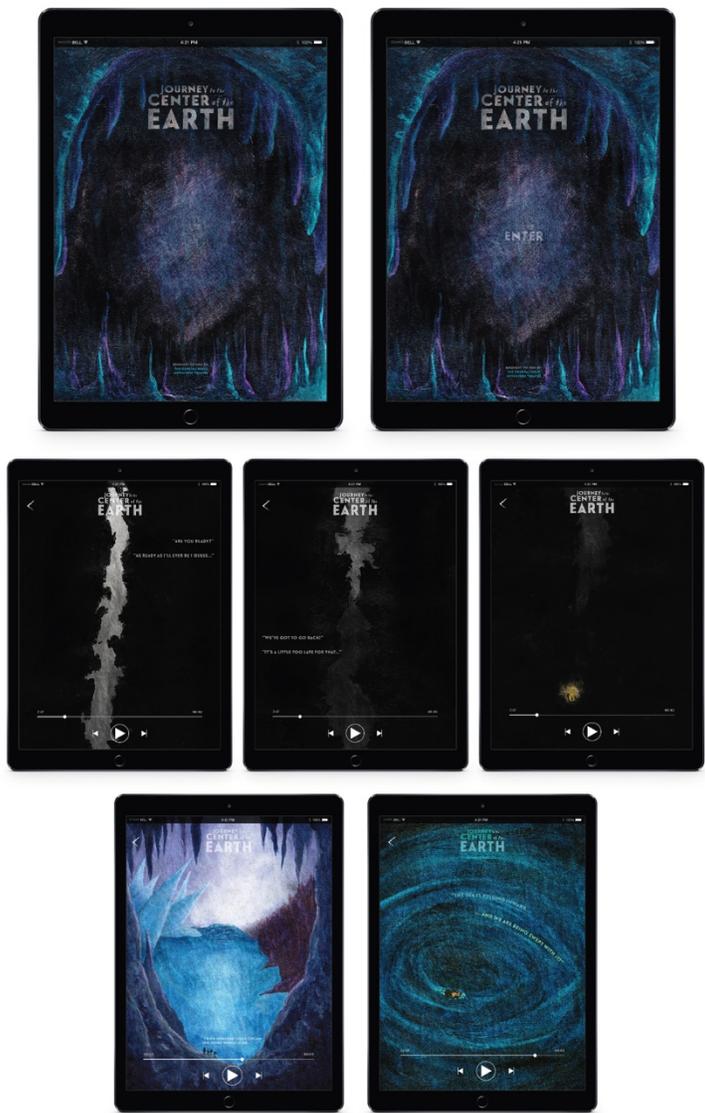
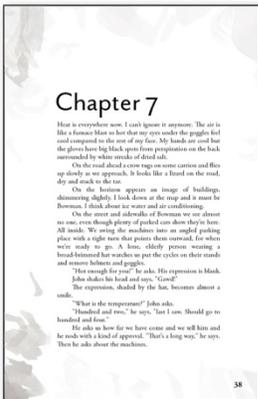


Figure 7: Journey to the Center of the Earth app



Phaedrus stared into the animal's eyes for a long time, and for a moment felt some kind of recognition.



Chapter 7

Here is a conversation scene. I can't ignore it anymore. The air is like a furnace blast on heat that my eyes under the goggles feel and compared to the rest of my face. My hands are cold but the gloves have big black spots from perspiration on the back caused by white streaks of dried salt.

On the road ahead a cow rages over some caution and flies up slowly as we approach. It looks like a lizard on the road, the red mark to the air.

On the horizon appears an image of buildings, dominating slightly. I look down at the map and it must be Bowman. I think about ice water and air conditioning.

On the street and sidewalks of Bowman we are almost as one, even though plenty of parked cars show they're here. All inside. We stop the machine into an angled parking place with a right turn that points them outward, for who were made to go. A lone elderly person wearing a broad-brimmed hat watches us put the cycles on their stands and answer helms and goggles.

"Hot enough for you?" he asks. His expression is blank. John shakes his head and says, "Good".

The expression, shaded by the hat, becomes almost a smile.

"What is the temperature?" John asks.

"Humid and nice," he says. "Just a low. Should go to hundred and five."

He asks us how far we have come and we tell him and he nods with a kind of approval. "That's a long way," he says. Then he asks about the machines.

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Robert M. Pirsig

For every fact there is an infinity of hypotheses.
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One of the most important and influential books written in the past half-century, Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance* is a powerful, moving, and penetrating examination of how we live... and a breathtaking meditation on how to live better.

Here is the book that transformed a generation of an unforgettable narrative of a summer motorcycle trip across America's Northwest, undertaken by a father and his young son.

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Figure 8: Zen and the Art of Motorcycle Maintenance book design



Figure 8: King's Chef Diner food truck