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Brenta: The Structure of Brand-Scaping Ones Image(inary)

by

W. Brent Armstrong

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

Master of Architecture

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HOUSTON, TEXAS  MAY 2005
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ABSTRACT

Brenta: The Structure of Brand-Scaping Ones Image(inary)

by

W. Brent Armstrong

Architecture and design is not exempt from the laws of branding in the day and age of image identity and mass consumerism. Brenta is a network that maps, structures, projects and identifies the relationships of branding in the realm of modern design.
ACKNOWLEDGEMENTS:

Special thanks to my committee, Chris Hight, Helene Furjan, and Brian Wesley Heiss, for your guidance and criticism.

To my parents for your unyielding support and confidence in everything that I do, I thank you. I love you both very much.

To Jennifer Henry, I would like to thank you for your late night proofreading and use of your private office space. The peace and quite was much appreciated.

I would like to thank my friend, Forrest Glick for his last minute technical support.

To the wedge, thank you for the family atmosphere.

To Ronnie- thank you for your inspiration. I love you.

To George Christensen, thank you for teaching me what you love about architecture. I am forever indebted and I will never forget.
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ABSOLUT FUTURE.
Brenta is an exploration and experience in graph theory and the inter-relation of modern architecture, designers, companies and products. Brenta looks at how architects and designers are branded in today's Network Economy as well as the up and coming Experience Economy. Brenta is a brand of myself; an attempt to begin to place myself in the circle of brand name designers.

Brenta attempts to prove how architects and designers are already branded more than one might think. Graph theory is a method of showing how links can strengthen architectural brands. Additionally, the graph can begin to suggest new relationships within the members of the network through relative strengths and weaknesses associated with each element.

This thesis is not intended to be read from front to back. The appendix b acts as a hard copy of the product and website, Brenta, complete with links (i.e. b 18) to the appropriate graphics. The website is also loaded on the enclosed disk.
MANIFESTO

Schools of architecture and design across the country have grown to include Interior Design, Landscape Architecture, Planning, Industrial Design, Fashion Design, Photography, Web Design and Graphic Design. These fields of scientific arts are expanding and at the same time, schools of architecture are absorbing them into their curriculum. The up-and-coming scientific art however, Marketing and Branding, is not growing out of the schools of architecture and design, but rather out of schools of Business. The technical side of the field is not materially or structurally based, but rather economically based.

Modern economic theories, specifically the theory of the experience economy ties quite strongly to many of the ideas heard through schools of architecture. For years, architects have been explaining their work by describing to their clients the experience one would have in a specific project. Similarly, modern branding techniques also use words such as experience, emotion and memory to describe what they are trying to bring across to their clients (consumers).

While the next scientific art of Marketing and Branding is not a product of the schools of architecture and design, it is finding itself strongly integrated into the practice of architecture and more importantly, into the products of architecture and design. Classic products are currently being re-branded while current projects are being designed with the brand in mind.

Architectural projects that were finished years ago such as Frank Lloyd Wright’s Arizona school, Taliesin West or Eero Saarinen’s gateway competition for the St. Louis Arch, are a few of the branded archetypes that are being rediscovered in the branding world through advertising. New advertising campaigns are co-branding themselves with these classical icons of architecture as a means of selling a modern product such as DKNY or Absolut Vodka.

Currently, designers are producing products specifically for branding purposes rather than for production purposes. Designers like Karim
Rashid and Robert A.M. Stern are designing specifically for spirits companies. Rashid designed a new martini glass with the notion that the glass would be used for the advertisement, yet never actually produced for consumers. Essentially, Rashid designed the ad as much if not more so than he designed the glass, and more importantly designed the brand of Bombay Sapphire. Robert A.M. Stern’s advertisement falls under similar circumstances. His “Absolut Stern.” is the product, a conceptual architectural sketch, done in the style and medium that Stern is known for. His product is the drawing, the non-digital, virtual form of architecture.

The list goes on. Brenta maps this list and shows how the list is actually much more than a linear format. The list is heavily cross-referenced and functions much more like a network. Graphing theory can connect Rashid’s Bombay Sapphire ad to Stern’s Absolut ad through another brand, Rice University.

Read more about the Concept of Brenta or the Structure of Brenta.
BRENTA CONCEPT

Welcome to Brenta, a graph of designers and companies that are linked to each other through the definitions elements of branding, specifically products and advertisements; where relationships have intentionally, and in some cases inadvertently, woven a continuous network, mapping the small design community as we know it in a different way.

Brenta is introverted. It is made up of a select group of individuals, companies, and images; proving just how inter-related these select elements are to each other. It is a network created by itself, for itself. Breaking into the system only requires one link, a feat that is not all too difficult. However, becoming a hub, or having several links, is more rare, especially for the designers competing for hub-space within Brenta. Hubs are not limited, but links are always being added to Brenta, changing the dynamics of the definitions of which brand is a hub and which brand is a link. The change in status is directly related to the overall exposure of a brand not only within Brenta, but also within society as a whole.

Read more about hubs and links in the structure of Brenta.

Most architects and designers are well known amongst themselves and little known outside of the design circle. Names like Mies van der Rohe and Zaha Hadid mean little to the general population, but have celebrity status inside the world of architecture. In contrast, the companies found in Brenta are typically very well known, with brands like Prada and Target.

These seemingly different nodes of designers and corporate giants are in fact very closely integrated with each other through products and branding. As designers, we traditionally advertise ourselves to each other. In recent years however, architects and designers have started to explore the possibilities of reaching outside of the design circle. The most obvious way to do this is to team up with a different circle that has a history of being extroverted, i.e. the corporate industry. Similarly, these corporations are learning that design professionals
can provide them with images and experience that have not yet been explored.

Corporations like Vitra are not only using architects to design their products, but are also using architects to design elements of a campus. The Vitra group (Gehry, Hadid, Siza, Ando, etc.) build corporate image and gain brand strength. This integration of designers and corporations also benefits the designers by providing exposure to the consumer world. Designers and corporations alike are the initial intended audience of Brenta. Designers and corporations would use this network as a tool, extending and strengthening their brand image.

The diagram below shows how a designer (Philip Johnson) is connected to a company (Adidas) through branding, products, and other designers and companies through graph theory. This image was generated by sampling a section of Brenta.
BRENTA STRUCTURE

The nodes in Brenta are created by four basic categories: designers and companies, (shown in shades of blue) and products and advertisements (shown in shades of green). The links between these nodes then produce a number of possibilities; i.e. product-to-product, product-to-designer, product-to-company, product-to-advertisement, company-to-designer etc.

Companies such as BMW and Sony are the only category that is a brand, while advertising is a tool used to strengthen a brand. Designers such as Philippe Starck and products including the Eames lounge are not brands, but can be, and in fact are heavily branded.

Branding a designer like Starck, who has a strong design line associated with several brand manufacturers such as Knoll and Alessi as
well as distributor brands such as Target. These brands never lose sight of the brand name of Starck while selling the product. Starck sells just as well, if not better than some of the above-mentioned manufactures and distributors. The Eames lounge is obviously branded by the name brand of Eames, but also a brand of the chairs manufacture and distributor, Herman Miller.

**GRAPHING BRENTA**

The network is filled with images similar to Alessi. Alessi is a hub-image within Brenta. Hub-images are single images with a higher than average number of links. Brenta is also equally filled with images such as the closely linked juicer. The juicer is co-branded by Alessi and Starck and has only these two co-brands as its links. The juicer is a link-image rather than a hub-image; Link-images have a lower number than the average number of links, with a minimum of two links. The average number of links per image in Brenta is currently #, but this number is in constant flux, due to the potential growth, and the overall relative infancy of Brenta. 21

![Alessi](image1)

brenta
Brenta also has a number of images that are dead-end-images, or images that have only one link. A dead-end-image is crucial to the system of Brenta, mostly due to the fact that the dead-end-image is a temporary condition, which can be upgraded to the all-important link-image, as Brenta grows.

Brenta currently has a few instances of mini-Brenta that have formed. Mini-Brenta is a small network of images that have not yet been linked to Brenta because the necessary link has not yet been discovered.

Brenta is always on the lookout for new images that apply to branding in architecture and design. Visitors and participants of Brenta are encouraged to submit images that they feel will contribute to Brenta's growth, by clicking here.

Brenta's structure is very similar to the Internet; both being scale-free networks, meaning that two things are happening to the system. One, it is constantly growing, for Brenta, that means that users are constantly adding...
data and linking the data to the existing structure; and two, that the network is not static, but rather dynamic, meaning that the links are constantly changing the relationship between the elements. For Brenta, the dynamics of a scale-free network makes the project much more interesting. The link between Starck and Alessi for example is currently Starck’s famous juicer. However, Starck also designed the Alessi Fly Swatter (with Starck’s image in it of course). The links are the same for all intensive purposes. The difference is only in the product. The dynamics of graph theory in Brenta allows for all products with identical links to exist in the same location. This gives Brenta a dynamic that could keep the experience 

Additional dynamics could also begin to incorporate themselves in to Brenta. The links are currently represented as simple black lines. Brenta could conceivably begin to introduce an addition-

Paul Baran’s Network Diagrams from Barabasi’s *Linked* showing possible architectures of a network layout. The internet is represented in the distributed diagram (c). Brenta tends toward a cross between the decentralized (b) and the distributed (c) (see page 4-5).
al layer into these links and at the same time, draw a new audience. The links could become dynamic by integrating current stock value, new reports, or upcoming products. These additional layers could transform Brenta into an interactive magazine, thus heightening its exposure as well as its experience.

As Brenta continues to grow, power laws indicate that a few elements will continue to grow as hubs, while many will not grow as fast, and continue to exist as links. This falls suit with Barabasi’s theory, “the rich get richer”, in his novel, Linked.

BRANDING

Scott Bedbury, author of A New Brand World and former director of marketing who lead both Nike and Starbucks to the top of the branding empire, explained “Branding is about taking something that is common and improving upon it in ways that make it more valuable and meaningful.” Bedbury did this with shoes and coffee beans. Architects and designers have been doing this for years through technological innovation and material investigations. Le Corbusier did it with concrete; Mies van der Rohe did it with glass and steel. Fashion designer Issey Miyake made the ordinary extra-ordinary by pleating fabrics, and Alessi did it with two groups of architects in a design competition for their “tea and coffee towers” exhibition.

Two main aspects of branding in recent years have been focused on the success of co-branding and brand extensions. Architecture is making similar adjustments within the discipline. Architecture and design are becoming co-branded in a world of mass consumption. Designers and
The Bombay Sapphire Martini. As Envisioned by Michael Graves.

Pour something priceless.
Network diagrams from Marty Neumeier’s *The Brand Gary*
THE AUDI

EIGHT INDIVIDUALS WHO NEVER FOLLOW

Sponsored by Audi. Makers of the all-new A8 L.
Considered an architect's architect, was recently awarded the commission of the century – the rebuilding of the World Trade Center site. Designer of some of the world's most provocative buildings, has virtually reinvented architecture, transforming sand and stone into spiritual structures that resonate profoundly with the heart. The first architect to be given the Hiroshima Art Prize for work that promotes peace, is relentless in his vision to create spaces that are positive responses to the brutalities that surround us all.

Danae Lubeskind
A Dorn Bracht catalogue (edition #4 issued 2000) features co-branded examples of “name brand” architecture alongside Peter Zumthor's Kunsthaus Museum and Thermal Baths, and Oscar Neimeier's icons in Brazilia, respectively. The bathroom fixtures are designed by and thus also co-branded with Sieger Design.
corporations are working together to produce new products, one of which is the brand image of the designer and the corporation. We are expanding our brands limits with new product categories and distribution channels, as Internet designers, writers, industrial designers etc.

**CO-BRANDING**

Co-branding is a joint venture of two brands collaborating together on a project, product, advertising campaign, or the like. These arrangements of brands is all too common in the New Economy, with some of the best cited examples being the joint ventures between restaurants like McDonald's and Hollywood films, or the co-branded website, pepsi-stuff.com, which was originally an arrangement between Pepsi Cola and Yahoo.

Similarly, co-branding is relevant in architecture and design in several ways. Large corporations hiring brand name architects with the intention of strengthening their brand essentially reinforce the brand of both parties. Frank Gehry's Guggenheim in Bilbao is a prime example of an architectural co-branded experience where all parties benefited from the end product, including the city of Bilbao.

The Audi Quattro A6 is co-branded with the Eames Lounge by Herman Miller on terms of luxury. The two images are similar in color, including the wood finish, and the blurred background. The campaign hinges on the theme "Never Follow" while placing a 2004 model automobile alongside the "classic" lounge.

brenta
Co-branding continues in architecture in less obvious ways when a Nissan truck commercial is shot on the streets of Los Angeles, in front of the Disney Concert Hall, also designed by Frank Gehry. Again, all brands involved benefit from the exposure that the advertising has towards strengthening their brand. Aside from advertising the new Nissan truck that is now available, the city of Los Angeles and Disney are also subtly announcing the fact that the new concert hall is finally finished. Frank Gehry also gets his opportunity to show the world another iconic building that is, at least for the time being, branding the city of Los Angeles.

While Frank Gehry is being co-branded with Disney and Los Angeles, he most likely was aware of the use of his building in the commercial. Like most companies that are selling a product around an

Peter Zumthor’s Thermal Baths at Vals have been widely published in advertisements and articles. The Gucci ad was the only publication of the above which ran along-side an article specifically about the architecture.

brenta
image, product placement is rarely a bad thing. Apple computers scattered in an office furniture catalogue is simple, free advertising for Apple. Similarly, Peter Zumthor’s Baths in Vals being published alongside Duravit’s bathroom fixtures, Ventura’s watch catalogue, or Issey Miyake’s fashion shoot may have never been the intention that Zumthor was designing for, but the co-branded alignment of these other brands with his finished product is hardly a disadvantage.

Along the same lines, Rem Koolhaas only stands to sell a few more copies of his branded tome, S,M,L,XL as it sits so elegantly on the shelf that is listed for $310. The Eames lounge in a recent advertisement for Audi draws a comparison between the two products for luxury. The advertisement could conceivably sell more Herman Miller Eames lounges than it does Audi Quattro’s.

BRAND EXTENSIONS

Brand success has allowed a number of big brands to begin expanding in different ways. These brand expansions include Coke expanding into Diet Coke, Cherry Coke, etc. as well as Ralph Lauren expanding into the hardware market with its line of household paints, or architects designing websites and teapots. Some examples of brand expansion may seem logical, while others may seem a bit far-fetched.

Brand experts claim that in actuality, widening brand-width does not guarantee success or failure based on the logistics of a new product or a new distribution channel. The determining factor lies in the ability to control the most essential element, the brand. If the brand is under control, then the extension’s relation to the mother brand can be as close or as far away as one deemed necessary.

This is where larger companies (hubs) tend to succeed in expanding their brand-width. They are able to invest in a new brand extension and should they find that their extension was not worthwhile, they simply cut it loose, along with their losses. The original brand is typically strong enough to overcome the slight loss and they look for the next brand extension that will be a success.

Architects are extending their
brand as well, from integrating related disciplines, like industrial design and graphic design, to expanding the infrastructure of the firm itself. Designers are recognizing that the most important thing they are creating is their brand and while their buildings are nowhere near immortality, their brand may be. Arguably the best thing that Skidmore Owings and Merrill (SOM) ever created was SOM itself.

Brand extensions within today’s architectural firms are similar to the corporate branding world. Rem Koolhaas makes an excellent example of several terms regarding branding linguistics and architecture. In creating his Office of Metropolitan Architecture (OMA), Koolhaas has essentially created a brand. His connection to the brand is crucial at first but as the brand develops its own strength, the connection to Koolhaas becomes less important to the brand itself. Another head designer could eventually replace Koolhaas. OMA is the parent brand and AMO was created as a sub-brand. They are related, but as they each develop their own strengths, they have the potential to be strong individual brands.

Other examples of expanding an architectural brand exist in large firms with brand name designers like Frank Gehry; his firm generates a lot of work, which in turn has created a lot of jobs. However, the entire firm is dependent on one individual: Frank Gehry. Should something happen to Gehry, the brand of the firm will be affected. Enter Gehry Technologies, the sub-brand of Frank Gehry Architect. Gehry Technologies uses the Gehry brand to brand a new product, high-tech computer software, rather than the designs of Frank Gehry.
Ora-Ito published a virtual advertising campaign for his home town, Paris, France as a spoof on corporate imagery and architectural icons of the city.

VIRTUAL BRANDING

By definition, a brand is virtual. It is intangible. You cannot touch a brand, but you can be touched by a brand. You can buy a brand, and brands can buy and sell themselves, other brands, and other products. A product or a person is not a brand, but are able to become branded, or embody the characteristics of a brand. Designers such as Philippe Starck and products including the Eames lounge are not brands, but can be, and in fact are, heavily branded.

A designer like Starck has a strong design line associated with several brand manu-
ORA-ITO

A young French designer, who goes by the pseudo-name of Ora-Ito, has termed a new medium in the realm of branding: virtual branding. Ora-Ito designed a virtual backpack for Louis Vuitton, and similarly did the same for Apple's laptop computers. His designs are always innovative and evoked quite a response; the Vuitton backpack quickly received a few thousand inquiries over the Internet.

hack-Mac.

Ora-Ito's virtual representations of the products, complete with logos, made for a very successful marketing campaign. The campaign however, was not for Louis Vuitton; a few thousand backpacks means little for the high-fashion company. Nor was it for Apple computers; who have no current plans to produce the "hack-mac", a laptop dressed in camouflage and designed with a military aesthetic. The virtual branding campaign was for the then unknown designer, Ora-Ito.

Ora-Ito's backpack inquiries were never filled. They were never filled because the backpack never existed. Louis Vuitton and Apple Computer never commissioned Ora-Ito. The products in virtual branding are not the only things virtual; so are the alliances. In fact, in this case, so is the designer brand of Ora-Ito. With no clients or real projects for marketing, Ora-Ito composed a virtual brand for himself by co-branding with other well-known companies, complete with logos, color schemes, and appropriate products.

It worked.

It didn't take long for someone who desired one of Ora-Ito's Vuitton backpacks to contact Louis Vuitton in search of one. Shortly after, Ora-Ito started to receive correspondence from such companies, not asking him to limit the
design parodies, but rather to consult with them on future design projects and advertising campaigns.

The goal of virtual branding is in fact to become real by means of a virtual conception. Ora-Ito is no longer the same virtual brand that it once was. There are real projects and clients now, and Ora-Ito is a real brand, born from virtual reality.

Norath is a virtual world, created by none other than Sony Corporation. Sony has recognized the potential for gaming since the 1980s and now, after six years of planning and $28 million, Norath is the location of the Internet game, EverQuest.

The numbers are staggering. Martin Lindstrom has discovered that “about 93,000 people spend more time in Norath in a typical week than they do at their paid work.” In Norath, digital products and magical powers sell for real, “outside-world”, currency. The Norrathian currency is a platinum piece (PP) and the wealthy Internet characters have recently been sold in the outside world, mostly illegally, through Internet auctions. Some of these characters go from $400 to $2000 U.S. dollars each.

Lindstrom goes on to demonstrate that Norath is “now the 77th wealthiest country in the world - sandwiched between Russia and Bulgaria” and that by “the end of March 2002, Norath had a gross national product per capita of $2,266.00, larger than China and India.” These numbers al-
low many professional players
to use their gaming to sup-
port their gaming lifestyle.

A map of Norrath actually looks more like
the network graph of Brenta rather than a
typical geographical map.

With all of these people spend-
ing so much time in a virtual
world and with so much riding
economically on Sony as well
as the users, it is no won-
der that branding in Norrath
is about to take off. Lind-
strom continues "The average
EverQuest player spends four
hours a day, and more than
20 hours a week playing the
game." While "about 22 per-
cent of Norrath's citizens
express the desire to spend
all their time there."

Branding in the virtual world
is similar to branding as we
know it in the real world.
Players can buy and sell in
the virtual environment. The
gaming platforms are current-
ly encouraging popular brands
to develop virtual stores in
environments like EverQuest,
where you can purchase a vir-
tual skateboard for your char-
acter and a "real" version of
skateboard for yourself. Re-
ward points as we know them
for airlines and credit cards
in the real world will be sim-
ilar in the virtual world and
accrued over the time spent
playing the game.

But the next level of brand
expansion into the virtual is
virtual employment. Here, the
virtual earnings would be le-
gal as opposed to the illegal
online auctions. In virtual
employment opportunities, Gu-
cci would pay a character to
wear and sell virtual along
with real Gucci items in a
virtual store.

New branding approaches are
required to keep up with the
changing times. Sony may be
one of the first to capital-
ize on the advantages of the
virtual market. Lindstrom
concludes that in branding,
"it's quite possible - even
probable - that things will
work in reverse. Brands will
first appear in an online envi-
ronment, and in time, they'll
move offline."

brenta
GUGGENHEIM

The Guggenheim has recently learned how to build brand-width through its architecture. Once again, the Guggenheim is awaiting a new museum, this time designed by the New York firm, Asymptote. Guggenheim.org, together with Asymptote claim that the "new museum facility will be constructed and it will be an ongoing work in process, with new sections added as older sections are renovated." The site: Cyberspace. The Guggenheim is going virtual.

The museum will be traditional in the sense that it will house art and other Guggenheim related amenities, inevitably having a virtual Guggenheim gift shop and/or bookstore, as is the growing trend of most museums today. Museums have recently expanded their brand into retail, both physically in the museum and online. The virtual museum is simply the next link in the network of experiencing museums.

Asymptote could continue to blur the distinction between the two with such a project. The building will not only be accessible through a global network, but it will also be in constant flux, a tribute to the ability of such virtual structures.

Architecture has always struggled with issues regarding the real and the virtual, and
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Architecture and design. Classic products are currently being re-branded while current projects are being designed with the brand in mind.

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concept of brenta

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branding architecture

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Two main aspects of branding in recent years have been focused on the success of co-branding and brand extensions. Architecture is making similar adjustments within the discipline. Architecture and design are becoming co-branded in a world of mass consumption. Designers and corporations are working together to produce new products, one of which is the brand image of the designer and the corporation. We are expanding our brands’ limits with new product
The intention of strengthening their brand essentially reinforce the brand of both parties. Frank Gehry's Guggenheim in Bilbao is a prime example of an architectural co-branding experience where all parties benefited from the end product, including the city of Bilbao.

Co-branding continues in architecture in less obvious ways when a Chevy truck commercial is shot on the streets of Los Angeles, in front of the Disney Concert Hall, also designed by Frank Gehry. Again, all brands involved benefit from the exposure that the advertising has towards strengthening their brand. Aside from advertising the new Chevy truck that is now available, the city of Los Angeles and Disney are also subtly announcing the fact that the new concert hall is finally finished. Frank Gehry also gets his opportunity to show the world another iconic building that is, at least for the time being, branding the city of Los Angeles.

While Frank Gehry is being co-branded with Disney and Los Angeles, he most likely was unaware of the use of his building in the commercial. Like most companies that are selling a product around the world,
brand extensions

corporate branding world. Rem Koolhaas makes an excellent example of several terms regarding branding linguistics and architecture. In creating his Office of Metropolitan Architecture (OMA), Koolhaas has essentially created a brand. His connection to the brand is crucial at first but as the brand develops its own strength, the connection to Koolhaas becomes less important to the brand itself. Another head designer could eventually replace Koolhaas. OMA is the parent brand and AMO was created as a sub-brand. They are related, but as they each develop their own strengths, they have the potential to be strong individual brands.

Other examples of expanding an architectural brand exist in large firms with brand name designers like Frank Gehry; his firm generates a lot of work, which in turn has created a lot of jobs. However, the entire firm is dependent on one individual: Frank Gehry. Should something happen to Gehry, the brand of the firm will be affected. Enter Gehry Technologies, the sub-brand of Frank Gehry Architect. Gehry Technologies uses the Gehry brand to brand a new product, high-tech computer software, rather than the designs of Frank Gehry.

The network is filled with images similar to Alessi. Alessi is a hub-image within Brenta. Hub-images are single images with a higher than average number of links. Brenta is also equally filled with images such as the closely linked juicer. The juicer is co-branded by Alessi and Starck and has only these two co-brands as its links. The juicer is a link-image rather than a hub-image; Link-images have a lower number than the average number of links, with a minimum of two links. The average number of links per image in Brenta is currently #, but this number is in constant flux, due to the potential growth, and the overall relative infancy of Brenta.

Brenta also has a number of images that are dead-end-images, or images that have only one link. A dead-end-image is crucial to the system of Brenta, mostly due to the fact that the dead-end-image is a temporary condition, which can be upgraded to the all-important link-image, as Brenta grows.

Brenta currently has a few instances of mini-Brenta that have formed. Mini-Brenta is a small network of images that have not yet been
virtual branding

By definition, a brand is virtual. It is intangible. You cannot touch a brand, but you can be touched by a brand. You can buy a brand, and brands can buy and sell themselves, other brands, and other products. A product or a person is not a brand, but are able to become branded, or embody the characteristics of a brand. Designers such as Philippe Starck and products including the Eames lounge are not brands, but can be, and in fact are, heavily branded.

A designer like Starck has a strong design line associated with several brand manufacturers such as Knoll and Alessi as well as distributor brands such as Target. These brands never lose sight of the brand name Starck while selling the product. The Starck brand sells just as well, if not better, than some of the above-mentioned manufacturers and distributors.

The Eames lounge is obviously branded by the name brand of Eames, but also a brand of the chair's manufacturer and distributor, Herman Miller. The brand of Herman Miller acts as a silent, co-brand to the lounge. Similarly, the Eames lounge is also co-branded with

A young French designer, who goes by the pseudo-name of Ora-Ito, has termed a new medium in the realm of branding: virtual branding. Ora-Ito designed a virtual backpack for Louis Vuitton, and similarly did the same for Apple's laptop computers. His designs are always innovative and evoked quite a response; the Vuitton backpack quickly received a few thousand inquiries over the Internet.

Ora-Ito's virtual representations of the products, complete with logos, made for a very successful marketing campaign. The campaign however, was not for Louis Vuitton; a few thousand backpacks means little for the high-fashion company. Nor was it for Apple computers; who have no current plans to produce the "hack-mac", a laptop dressed in camouflage and designed with a military aesthetic. The virtual branding campaign was for the then unknown designer, Ora-Ito.

Ora-Ito's backpack inquiries were never filled. They were never filled because the backpack never existed. Louis Vuitton and Apple Computer never commissioned Ora-Ito. The products in virtual
(virtual branding) norrath

Players can buy and sell in the virtual environment. The gaming platforms are currently encouraging popular brands to develop virtual stores in environments like EverQuest, where you can purchase a virtual skateboard for your character and a "real" version of skateboard for yourself. Reward points as we know them for airlines and credit cards in the real world will be similar in the virtual world and accrued over the time spent playing the game.

But the next level of brand expansion into the virtual is virtual employment. Here, the virtual earnings would be legal as opposed to the illegal online auctions. In virtual employment opportunities, Gucci would pay a character to wear and sell virtual along with real Gucci items in a virtual store.

New branding approaches are required to keep up with the changing times. Sony may be one of the first to capitalize on the advantages of the virtual market. Lindstrom concludes that in branding, "it's quite possible - even probable - that things will work in reverse. Brands will first appear in an online environment, and in time, they'll move
(virtual branding) **guggenheim**

The Guggenheim has recently learned how to build bandwidth through its architecture. Once again, the Guggenheim is awaiting a new museum, this time designed by the New York firm, Asymptote. Guggenheim.org, together with Asymptote claim that the “new museum facility will be constructed and it will be an ongoing work in process, with new sections added as older sections are renovated.”

The site: Cyberspace. The Guggenheim is going virtual.  

The museum will be traditional in the sense that it will house art and other Guggenheim related amenities, inevitably having a virtual Guggenheim gift shop and/or bookstore, as is the growing trend of most museums today. Museums have recently expanded their brand into retail, both physically in the museum and on-line. The virtual museum is simply the next link in the network of experiencing museums.

Architecture has always struggled with issues regarding the real and the virtual, and Asymptote could continue to blur the distinction between the two with such a project. The building will not only be...
Knoll has a long list of brand name designers in their portfolio, ranging from the famous, like Gehry, to design firms and architects. A unique aspect of the company is its focus on the design of space down to the finest detail. Knoll has signed some of the leading brands of design firms and now markets the replica chairs of Breuer and Saarinen as well as hiring new firms to design the future brand of Knoll.

Philip Johnson poses in an ad for Absolut Vodka. The ad appears as one in a series of twenty ads with various celebrities showcasing their favorite Absolut Ad. Other celebrities include Tom Ford, Philippe Starck, Helmut Newton, Queen Latifah, Philip Glass, Salmon Rushden, Sarah Jessica Parker, and Chuck Close.
Philipp Starck is an architect and interior/industrial designer born in Paris, France in 1949. Starck has been strongly co-branded with several furniture manufacturers (Cassina and Vitra) and fashion brands (Valentino, Louis Vuitton, and Jean Paul Gaultier).

ALESSI
Tom Ford was not only one of the chosen to be included in the Absolut celebrity ad campaign, but was also asked as a fashion designer to design an ad with his then current employer, Gucci. The ad was a several page ad that started with Absolut Gucci and ended with Absolut Tom Ford.

Frank Gehry has become a brand that is synonymous with his wavy forms. (not to mention the software that he used to design these forms) titanium facades, and even the term “Bilbao Effect”.
Assymptote, a New York architectural firm created by Hani Rashid and Lise Anne Couture in the late 1980’s. They specialize in extending architecture to include digital environments, furniture, and exhibitions. Hani Rashid’s brother, Karim, is also a well-known industrial designer.

Karim Rashid designs a martini glass for an advertisement for Bombay Sapphire Gin. The martini glass is complete with a central glass spire that suspends the olive in the cocktail. The copy on the ad reads “The Bombay Sapphire Martini. As expressed by Karim Rashid, Industrial Designer. Pour something priceless.”
When Seagram reached a distribution agreement with Absolut Vodka, an ad, Absolut Future, showing the famous Seagram’s building designed by Mies van der Rohe and Philip Johnson with the icon of the glass bottle superimposed on the façade was run in the Wall Street Journal to celebrate.
AMO is a branch that can operate on its own or in tandem with its parent firm. AMO is a broad enterprise of OMA as it takes on new fields that are pertinent to architecture (research, graphics, branding, advertising, programming, publishing, etc.) but considered outside of the realm of what is traditionally considered "architecture."
Target has hired architects and designers to develop a line of products to be sold exclusively through the Target brand.
BMW held a competition for their new Event and Delivery Center to set as a new "architectural centerpiece" of the BMW brand. To do this, BMW decided to co-brand themselves with their choice of several home brand architects, with enough high profile interest to call for its own architectural publication. BMW realized that "architecture is only beginning to emerge itself as an image forming element of corporate strategy."

Michael Graves designs a martini glass for an advertisement for Bombay Sapphire Gin. The copy on the ad reads "The Bombay Sapphire Martini, as envisioned by Michael Graves. Pour something Priceless."
Tom Ford poses in an ad for Absolut Vodka. The ad appears as one in a series of twenty ads with various celebrities showcasing their favorite Absolut Ad. Other celebrities include Philip Johnson, Philippe Starck, Helen Newton, Queen Latifah, Philip Glass, Salman Rushdie, Sarah Jessica Parker, and Chuck Close.
The Guggenheim Museum, along with Art Institute, Solomon started collecting art in the late 1800s. Today, there are five museums in New York, Berlin, Venice, Las Vegas, and Bilbao. There is also a plan for a sixth museum to be sited in cyber-space. Over the last few years, the Guggenheim Foundation seems to have started a collection of name-brand architects including Gehry, Koolhaas, Gluckman, and recently Asymptote added to the list started by Frank Lloyd Wright.
Tom Ford was not only one of the chosen to be included in the 20 celebrity ad campaign, but was also asked as a fashion designer to design an ad with his then-current employer, Gucci. The ad was a several page ad that started with Absolut Gucci and ended with Absolut Tom Ford.
Target's line of designer products literally makes the name Michael Graves a household one, completely packaged in the iconic steel-blue boxes that line the isles. The high dollar teapot originally designed for Alessi has been re-designed and mass-produced for Target's consumer audience.

Michael Graves is an American architect born in 1934. His architecture practice has expanded into industrial design and the brand of Graves has worked with Target and Disney, while being promoted alongside other brands such as Dexter shoes as well as Millstone Coffee.
Gucci started the small luggage and saddle company by selling leather goods out of Florence in the early 1920s. Gucci has since expanded to a major fashion operation, well known for its women's, men's, and accessory collections. Tom Ford was their head designer from 1990 through April of 2004, and revitalized the brand of Gucci during his time there.
Philip Johnson is an American architect born in 1906. He was the first to be awarded the Pritzker Architecture Prize in 1979.
Absolut Vodka expanded their invitation for ad designers from artists to architects and asks Robert A.M. Stern to design an ad, Absolut Stern.
The name Frank Lloyd Wright is the most well-known American architect. His style and his iconic red squares are a trademark that have transcended into a brand. Today, Taliesin Architects carry the brand of Frank Lloyd Wright’s designs through the school and the firm. Knoll Furniture has picked up production of some of Wright’s chairs and occasionally corporate brand such as the Gap is able to co-sponsor the brand of F.L.W.
Ori-ho is the pseudonym for Ito Manabito, a young French designer who has given new meaning to the term “virtual branding.” The Parisan began designing virtually as if he actually had a client like Louis Vuitton, Visa, or Nike. He would then produce digital products branded with the appropriate graphics and logos and publish them on the Internet. In short, his digital work created orders for products that never existed, and in turn created a brand of himself before he actually had any real clients.
Absolut Vodka has been a brilliant advertising campaign with Edwa Chat Bay since 1987. In an attempt to reach into the design world, they have commissioned artists, architects, fashion designers and the like along with the products of these designers in a project of co-branding Absolut Vodka with successful design-based.

Karim Rashid is an Industrial Designer with numerous products from furniture to bottle design. His clients range from the high fashion brands such as Issey Miyake, to consumer superstores such as Target.
Eero Saarinen was born in Finland in 1910, the son of known architect Eliel Saarinen. His most famous works include the St. Louis Arch, the TWA Terminal in New York, and the Dulles International Airport in Washington D.C.
Philippe Starck poses in an ad for Absolut Vodka. Starck is shown standing in one of the showers in his own line produced by Duravit. The ad appears as one in a series of twenty ads with various celebrities showcasing their favorite Absolut Ad. Other celebrities include Tom Ford, Philip Johnson, Helmut Newton, Queen Latifah, Philip Glass, Salman Rushdie, Sarah Jessica Parker, and Chuck Close.

Robert A. M. Stern is an American architect born in New York in 1939. He attended Yale University and has taught at Columbia University and currently runs his own practice in New York City.
Rem Koolhaas has split his identity in the design community with the creation of his firm, OMA, and later their counterpart, AMO. His two firms have produced several publications and projects in recent years, his largest branded clients being the Guggenheim Foundation and the high-fashion brand, Prada.
Tom Ford was the design director for Perry Ellis for two years before his transition to Gucci, where he quickly became the design director and single-handedly revitalized the Gucci brand image. Ford took charge of all aspects of the brand, controlling not only the products, but overseeing the advertising campaign and the stores as well. In April 2004, he left Gucci to extend the Ford brand into the movie business, possibly as a director.
Absolut Vodka expanded their campaign to place the bottle into the landscape of several of the world’s top cities. A means of brand extension, the icon of the bottle became synonymous with experiences of the local city, in this case, the architecture of the city of St. Louis. The Gateway Arch designed by Eero Saarinen in 1965, was morphed into the shape of the Absolut bottle of this ad produced in 1995.

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**Contact**

Please submit new information or contact brenta @: brenta@rice.edu

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**Bibliography**

"When you look at it . . . this building invites you to dream," says Deborah Borda, President and Chief Executive Officer of the Los Angeles Philharmonic. She's referring, of course, to the brand new Walt Disney Concert Hall in downtown Los Angeles' historic Bunker Hill area. Designed by acclaimed architect Frank O. Gehry, the concert hall's billowing stainless-steel exterior and vineyard-style, terraced seating are an eyeful. Still, Gehry has never regarded this tour de force as just architecture. "I've spent many years designing this building, and for me it was always about the music," he says.

What the new hall can produce in terms of music is what matters to a lot of other interested parties. Philharmonic music director Esa-Pekka Salonen predicts that the 2,265-seat concert hall, with its theatre-in-the-round seating, will ignite Los Angeles music lovers. Borda agrees. "I know Walt Disney Concert Hall will transform the Philharmonic because its sound has changed already," she says. "The vineyard setting joins the musicians and audience together in a way I've never seen. I think the hall will change the way people hear music."

The dynamic acoustics are the result of a fruitful collaboration between Salonen, Gehry, and acoustician Yasuhisa Toyota of Nagata Acoustics. "The clarity and warmth of the orchestra are really enhanced," says Edward Yim, the Philharmonic's director of artistic planning. "It's a space that can handle both the fortissimo of a roaring orchestra and the delicacy of a single instrument."
a little twist with your tea
The roof top is designed by a former apprentice of Wright. In the background are tencel fabric structures which were added in the late 80s to provide shade for the area outside the apprentice library.
At Taliesin West, unsurpassed design arose from the desert floor. Made from the surrounding sand and rock, Taliesin is today a National Historic Landmark as well as home to an on-site architectural firm.
The living room features Wright-designed furniture, and is entered through a low-ceiling stone-well space that opens to a dramatic rectangular-shaped area.
BIBLIOGRAPHY


