

Západočeská univerzita v Plzni
Fakulta designu a umění Ladislava Sutnara

Diplomová práce

Autorská kniha

BcA. Thomas Paines

Plzeň 2021

Západočeská univerzita v Plzni
Fakulta designu a umění Ladislava Sutnara

Katedra výtvarného umění
Studijní program Výtvarná umění
Specializace Grafický design

Diplomová práce

Autorská kniha

BcA. Thomas Paines

Vedoucí práce: doc. MgA. Kristina Fišerová & prof. Rostislav Vaněk

Katedra výtvarného umění
Fakulta designu a umění Ladislava Sutnara
Západočeské univerzity v Plzni

Plzeň 2021

ZÁPADOČESKÁ UNIVERZITA V PLZNI

Fakulta designu a umění Ladislava Sutnara

Akademický rok: 2019/2020

ZADÁNÍ DIPLOMOVÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **BcA. Thomas PAINES**
Osobní číslo: **D18N0028P**
Studijní program: **N8208 Design**
Studijní obor: **Ilustrace a grafický design, specializace Grafický design**
Téma práce: **AUTORSKÁ KNIHA**
Zadávající katedra: **Katedra designu**

Zásady pro vypracování

Knižní projekt založený na autorském zpracování vlastního zvoleného tématu.
Finální zpracování v podobě funkční makety knihy.

Tvůrčí záměr: Tvůrčím záměrem je vytvoření autorské knihy.

Způsob realizace: Kniha bude realizována za pomoci počítačových programů od Adobe.

Cíl: Cílem mé práce je vytvoření autorské knihy.

Předpokládaný charakter výstupu: Funkční maketa knihy ve třech vyhotoveních.

Rozsah průvodní zprávy: 3 normostrany.

Rozsah teoretické části: **min. 3 normostrany textu**
Rozsah praktické části: **vyplyne ze zpracování DP**
Forma zpracování diplomové práce: **tištěná**

Seznam doporučené literatury:

BERAN, Vladimír. *Typografický manuál*. Praha: Kafka design, 2003. ISBN 80-901824-0-2.
KOČIČKA, P., BLAŽEK, F. *Praktická typografie*. Praha: Computer Press, 2000. ISBN 80-7226-385-4.
AMBROSE, G., HARRIS, P. *Layout Velký průvodce grafickou úpravou*. Praha: Computer Press, 2009. ISBN 978-80-251- 2165-8.
AMBROSE, G., HARRIS, P. *Tisk a dokončovací práce Grafický design*. Praha: Computer Press, 2011. ISBN 978-80-251- 2968-5.
HOLLIS, Richard. *Stručná historie grafického designu*. Praha: Rubato, 2015. ISBN 978-80-87705-27-8.
PECINA, Martin. *Knihy a typografie*. Brno: Host, 2012. ISBN 978-80-7294-813-0.

Vedoucí diplomové práce: **Doc. MgA. Kristýna Fišerová**
Katedra designu

Oponent diplomové práce: **MgA. Ondřej Zámeš**
Katedra designu

Datum zadání diplomové práce: **29. května 2020**

Termín odevzdání diplomové práce: **30. dubna 2021**

Dle rozhodnutí č. j. *ZM 00030/2020*
stanoven nový termín odevzdání BP/DP **30.04.2021**



L.S.

Doc. akademický malíř Josef Mištera v.r.
děkan

Doc. akademický malíř František Steker v.r.
vedoucí katedry

Prohlašuji, že jsem umělecké dílo vypracoval samostatně
a nejedná se o plagiát.

Plzeň 2021

podpis autora

Obsah	Mé dosavadní dílo v kontextu specializace	13
	Téma a cíl práce	15
	Proces tvorby a popis díla	17
	Závěr	19
	Prameny	21
	Resumé	23
	Přílohy	25

Mé dosavadní dílo v kontextu specializace

Už odmala mě bavila tvorba v oblasti umění. Díky kroužku výtvarné výchovy na Základní umělecké škole v Nejdku, jsem úspěšně složil zkoušky na Střední průmyslovou školu keramickou a sklářskou Karlovy Vary (dnes tato škola nese nový název: Střední uměleckoprůmyslová škola Karlovy Vary) a zde jsem vystudoval obor „grafický design“. Na této střední škole jsem se rozhodl pokračovat ve svém oboru a přihlásil se na bakalářská studia do ateliéru grafického designu k paní doc. akad. mal. Dittě Jiříčkové, kde jsem si svoje znalosti grafiky ještě více prohloubil.

Po bakalářských studiích na Západočeské univerzitě v Plzni, Fakultě designu a umění Ladislava Sutnara jsem se přihlásil do magisterského ateliéru grafického designu k paní doc. MgA. Kristině Fišerové a panu profesorovi Rostislavu Vaňkovi, kde jsem pokračoval ve zdokonalování své specializace na různých zajímavých projektech a ateliérových úkolech. Během navazujícího magisterského studia jsem měl rovněž díky programu Erasmus příležitost poznat, jak probíhá studium a výuka na zahraničních univerzitách. Na polské “Akademii Sztuk Pięknych” ve Varšavě (v zimním semestru 2019/20) a italském “Istituto Superiore per le Industrie Artistiche” v Urbinu (v letním semestru 2019/2020). Na obou výjezdech jsem se přiučil novým způsobům a technikám grafiky. Fakultě designu a umění Ladislava Sutnara vděčím za všechny příležitosti, které mi během bakalářských i magisterských let poskytla a velký dík samozřejmě patří také všem vyučujícím, kteří mi k nabytým znalostem pomohli.



Téma a cíl práce

Projekt "AIRPLANE MODE" vznikl ve spolupráci se studentkou architektury Mihaelou Nenescu studující na univerzitě "University College London" ve Spojeném království. Mým cílem této spolupráce bylo vyhotovení publikace o berlínském letišti - Berlin Tegel "Otto Lilienthal" Airport. Zmíněné letiště bylo letos na jaře uzavřeno a tím ukončilo svůj mnohaletý provoz. Nyní je letiště zcela mimo provoz a nepoužívané. Cílem kolegyně Nenescu byla architektonická transformace nyní bývalého letiště na nové psychologicko-rehabilitační centrum určené lidem nacházejících se ve složitých životních situacích. Výsledný obsah knížky je dokumentací analýzy letiště postaveného v brutalistickém stylu během komplikovaného období studené války. Kniha se rovněž zabývá použitým materiálem jako takovým (tj. betonem) a experimentuje s vlivem, tohoto pro někoho chladnějšího stylu, na lidskou psychiku.

Samotný název publikace - AIRPLANE MODE vznikl z anglického slangového slovního obratu, který člověk používá, pakliže pocituje jakési vyhoření, přestává vnímat okolní svět a komunikuje s okolím pouze velmi sporadicky (v doslovném překladu) "jede na letadlový režim". Je zde jistá paralela mezi zpracovávaným letištem a člověkem. Obě entity se mohou ocitnout v soukolí dnešního socio-ekonomického pokroku a tím být postaveny tváří v tvář různým omezením a nesnadnostem, jež tato doba může přinášet. Samotná budova letiště Tegel Berlin je popisována jako "brutální, ponurá a šedá" a může se zdát, že nic zvlášť člověka nevyzývá k tomu, aby se zde zdržel déle, než je tomu nutné. Letiště postavené těsně po druhé světové válce v roce 1948 bylo symbolem přechodu do nové éry. Nová rekonstrukce budovy znamená dát jí další šanci.

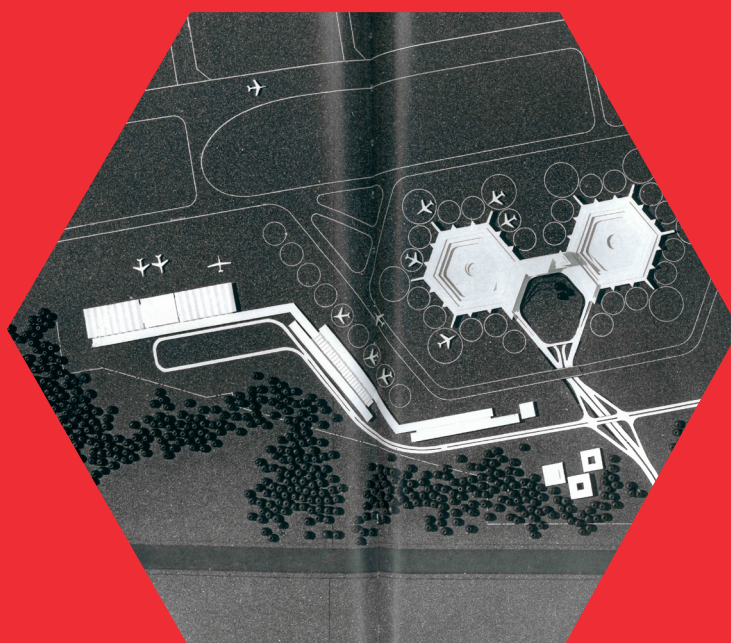


Proces tvorby a popis díla

Výsledné práci předcházely společné online konzultace přes Zoom s kolegyní Nenescu, na kterých jsme domlouvali společný postup práce a kde jsem pravidelně získával obrazové materiály a úryvky textů. Ze získaných materiálů jsem postupoval klasickým procesem (nejprve jsem si pro sebe naskicoval, jak budou vypadat jednotlivé části knihy a poté jsem své návrhy začal vkládat pomocí počítačových programů do digitální předtiskové formy za pomoci grafických programů od Adobe (InDesign, Photoshop a Illustrator). Knihu doprovází i obrázky z modelovacích programů (SketchUp, Blender) a 2D schémata a plány letiště s poznámkami.

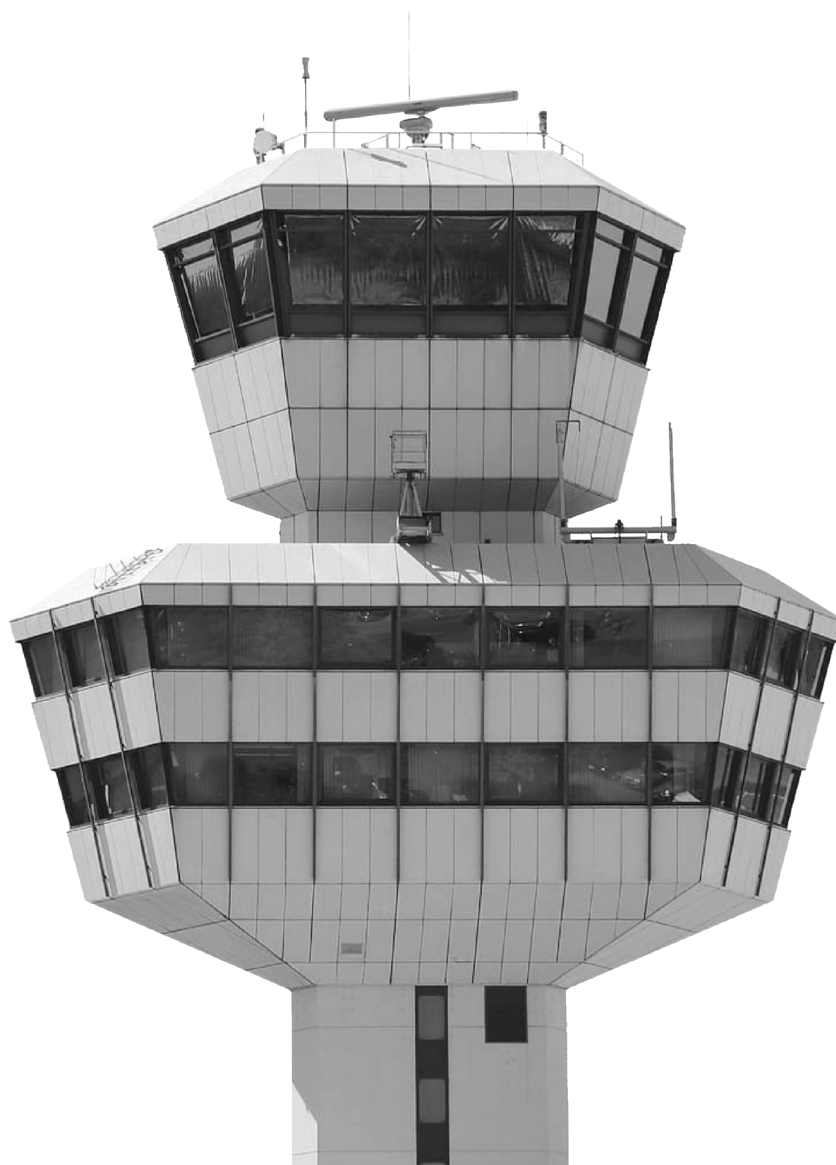
Berlínské letiště má svůj osobitý architektonický ráz a jedním z jeho dominantnějších vizuálních prvků je geometricky symetrický hexagon. Tento tvar, který jde nejlépe vidět z ptáčí perspektivy při pohledu na půdorys hlavní odbavovací haly, se na některých místech opakuje i v interiéru jako dekor. Proto jsem se rozhodl tento motiv používat i v mé práci. Stavba, jako naprostá většina brutalistických objektů, je převážně šedá, ojediněle se na ní objevuje červeno-oranžový akcent. Podobný barevný odstín jsem zvolil i u mé knížky.

Téměř veškeré brutalistní stavby z minulého století jsou geometricky konstruované. Proto jsem vybral už jedno moje existující předchozí autoské písmo, které jsem vytvořil během výjezdu na Erasmus v Itálii během letního semestru v roce 2020 a které vzniklo právě za účelem své "konstruovanosti". Uvnitř knihy o rozměrech 175×250 mm jsem použil jako hlavní písmo "Akzidenz-Grotesk Pro". Kromě návrhů obsah knihy doprovází fotografie letiště, které byly pořizovány v průběhu let.



Závěr

Příběh knihy mi přišel velmi zajímavý a během rešerší jsem se naučil mnoho pozoruhodných skutečností, které lze objevit během spolupráce s člověkem pohybujícím se v oboru architektury. Se spolupracující budu i v následujícím čase, po odevzdání mé diplomové práce, pokračovat na projektu. Věřím, že jsem se během studia na FDULS posunul v mém oboru kupředu a zlepšil schopnosti grafického designu, začež patří fakultě a zejména mým vyučujícím velký dík!





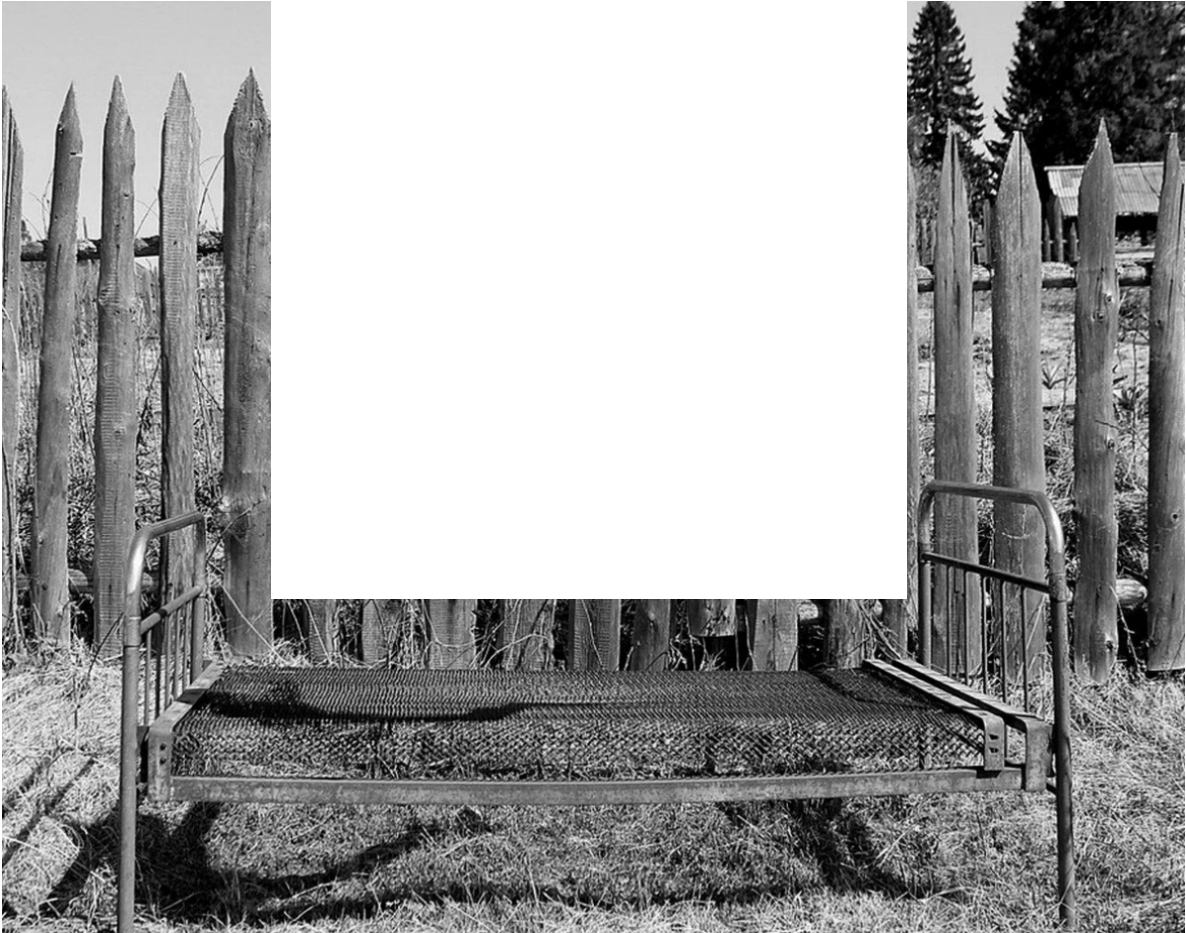
Prameny

TIETZ Jürgen, TXL, Berlin Tegel Airport, Park Books, 2020, ISBN 3038602027

ORTNER Peter, The Essence of Berlin-Tegel, Jovis Verlag GmbH, 2021 ISBN 9783868596311

ORTEL Karl, Der Flughafen Tegel, Sutton Verlag GmbH, ISBN 978-3-96303-338-4

BRÜGGEMANN Felix & RIEGER Robert, Flughafen Tegel, Bildband Berlin, 978-3-9504596-6-1



Resumé

The “AIRPLANE MODE” project was created in collaboration with architecture student Mihaela Nenescu of “University College London” in the United Kingdom. My goal of this cooperation was to produce a publication about an airport in Berlin - the Berlin Tegel “Otto Lilienthal” Airport. The airport was closed this spring, ending its 73-year operation. It is now completely out of order and unused. Colleague Nenescu’s goal was the architectural transformation of the now former airport into a new psychological-rehabilitation center for people in difficult life situations. The resulting content of the book is a documentation of the analysis of the airport, built in a brutalist style during a complicated period of the Cold War. The book also deals with the material used as such (ie concrete) and expresses the influence of a cooler style on the human mind.

The very title of the publication - AIRPLANE MODE originated from the English slang phrase, which a person uses when he feels a kind of burnout, ceases to perceive the world around him and communicates only very sporadically (literally) “goes to the plane mode”. There is a certain parallel between the airport being processed and man. Both entities can find themselves in the gears of today’s socio-economic progress and thus be faced with various limitations and difficulties. The building itself at Tegel Berlin Airport is described as “brutal, gloomy and gray” and it may seem that nothing particularly encourages one to stay longer than necessary. The airport, built just after World War II in 1948, was a symbol of the transition to a new era. The new reconstruction of the building means giving it another chance.

Berlin Airport has its own distinctive architectural character and one of its more dominant visual elements is a geometrically symmetrical hexagon. This shape, which is best seen from a bird’s eye view when looking at the floor plan of the main check-in hall, is repeated in some places in the interior as a decor. Therefore, I decided to use this motif in my work. The building, like the vast majority of brutalist objects, is mostly gray, with a rare red-orange accent. I chose a similar color shade for my book.

Almost all brutalist buildings from the last century are geometrically constructed. That’s why I chose one of my existing previous car fonts, which I created during my trip to Erasmus in Italy during the summer semester in 2020, and which was created precisely for the purpose of my “construction”. The main font used in the text inside the book is “Akzidenz-Grotesk”.

Autorské písmo z přebalu knihy

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z 1 2 3 4
5 6 7 8 9 0

Akzidenz-Grotesk Pro, regular

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z a b c d e f g h i j k l
m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 , : - ! ?
Å Æ Î Ø Û à ã ä å ö ù ú

The power of and the effect it has on people

Due to the lockdown, our world took the size of our homes. This was our office, our stage, our restaurant, our cinema, and at some point it wasn't enough anymore. Every second person I knew was buying furniture, deco and replanning the space they live in. Coincidence? I don't think so.

My initial research idea, and the reason why I actually applied for the MA, was about the philosophy of space and the correct planning of it. After researching deeper into the topic of homes, I realised that the perfect home means different things to different people. Is a part of our identity. Then, I thought of designing something for people, I thought of depression, burnouts, and other major problems people are dealing with, especially in the pandemic context when people lost families, jobs, homes. I thought of hospitals, as a place of power and a place of second chances. While not knowing what my final research topic will be, but working on the Unit 1 tasks, I understood I have some things that always interested me and that I wish to use that in my project. Reuse, Transform, reinterpret were just few of them.

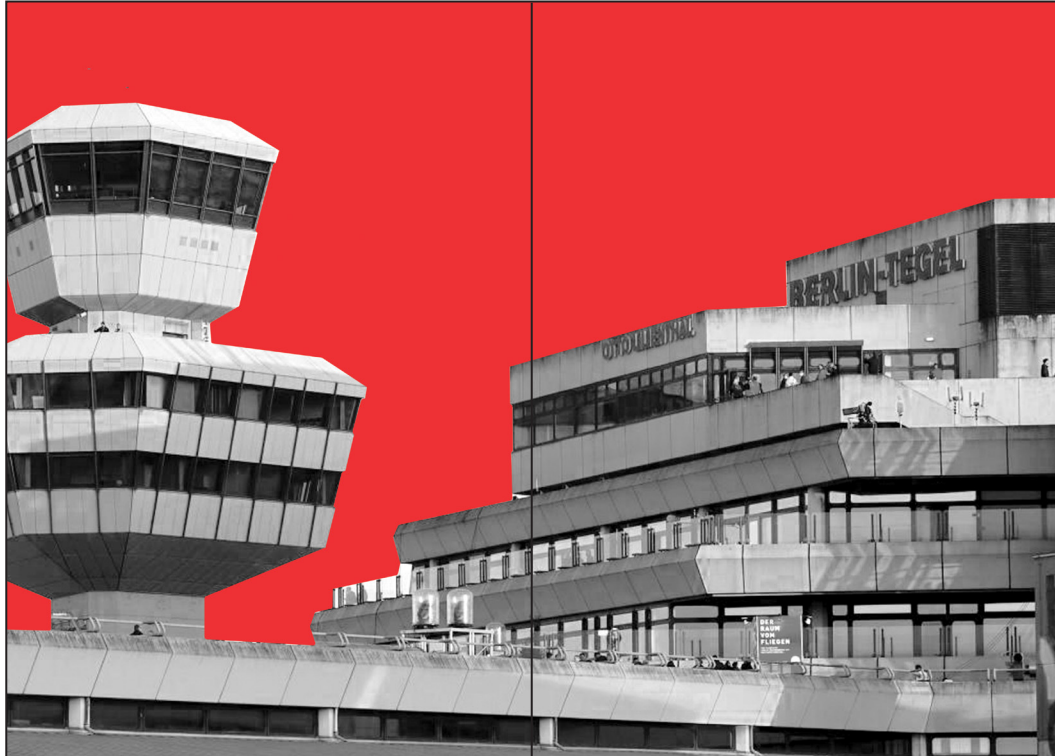
Berlin's Tegel airport, loved by many for its brutalist design, closed its airways this year, after more than 60 years of servicing the German capital. The Aesthetics and a low-key anti-capitalistic interpretation of its design don't hide the fact that Tegel was overloaded and a change was necessary, but what's next? I wanted to research brutalist architecture deeper so I've used London's beloved The Barbican

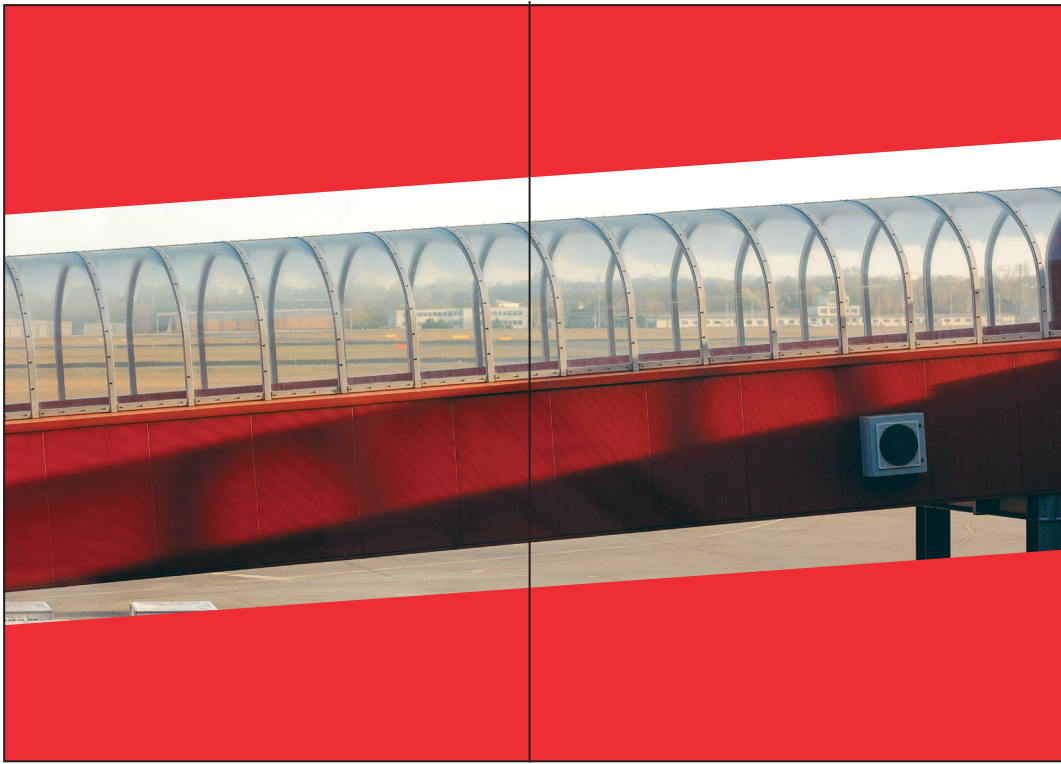
space



Centre, to record my movie FEEL BRUTALISM. The Barbican, like the other representatives of this type of architecture, is a controversial place, that you either love or you don't. Texture? Colour? Concrete? Here I decided to make an experiment. I've created a model imitating a concrete block to test people's feelings based on how it looks. Our brains have evolved to identify patterns, creating associations by interacting with the real world. It's a survival instinct.

The main sensation now is that life is speeding up, a commonly reported aspect of people living in these transitioning times where media and technology take control. A stressful, emotionally consuming lifestyle, an extreme commitment can put people under pressure, to the point that they feel exhausted, burned out, and unable to cope. Brutalist architecture is the most honest type of architecture. My research idea is to use Tegel Airport's to create a place of rehabilitation for people who suffer burnouts and depressions, a place where people can be honest with themselves and can build their own strong emotional shield. I want to debate the idea that a brutalist building can never be a wellness place and use this brutalist iconic airstrip as a symbol of transition, strength and adaptability to the time and the changes progress anticipates. This will be A home away from home.



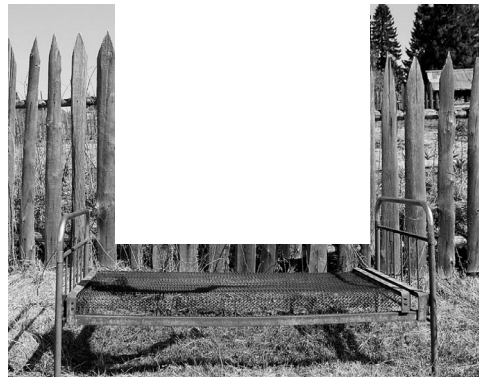


Memoriality & Storytelling

Fair point is that the majority of participants in the survey are young people, presumably activating in the fields of art, design and architecture. Besides this still initial state of survey, an idea is clear, that younger people are more open to concrete and even speaking about it than the older generations. New generations, by having more access to information what before model a deeper understanding of the material, rebellion against the older generations general loathing of it and movements such as SOS Brutalism and the appearance of Instagram pages propagandising the unorthodox beauty of postmodernist buildings (for example: socialistmodernism — 414K followers, brutal_architecture — 178K followers; cats_of_brutalism — 737K followers). In these circumstances, a new wave of rediscovering concrete's aesthetic, concrete texture is printed as wallpaper and —ground for dif-

ferent marketing campaigns. You can spray yourself with Concrete parfum by Comme des Garçons, wear concrete accessories available on Etsy and ebay, drink at the Concrete Cafe, then party at the Concrete Berghain nightclub, it is that easy making concrete the ultimate lifestyle concept.

A point worth having in mind, are the above mentioned tactile qualities of concrete. Brutalist facades are not a mystery, it is behind the walls that intrigue us. The way it's made and how it works can be easily inspected. The surface is in fact capable of retaining the inner structure of temporality and the folds of memory in its material substance. It can also express sensations, the sensorium of effects of moods and even create atmosphere. It is in this sense that I want to read the surface as architecture not only as a mask





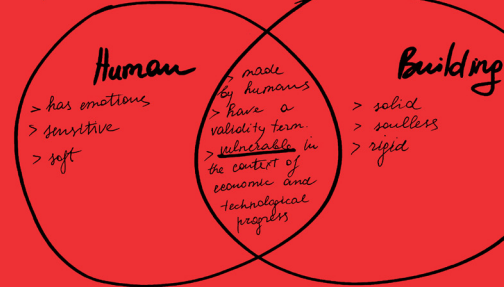
An interesting example serving as inspiration is Eero Saarinen's 1960s terminal building at New York's John F. Kennedy airport, following a restoration of its modernist details. The terminal, now called the TWA Hotel, shares the same history as Tegel airport, the building was closed as it was unable to support the size of modern aircrafts and growing numbers of flights.

Tegel's rehabilitation resonates with this example in terms of keeping the identity of the building while being repurposed. From the interesting museum exhibits, distractions, to the unmatched views of the airfield, or rooms with elements of 1960s design, this is certainly a fantastic way to travel back in the bygone era.

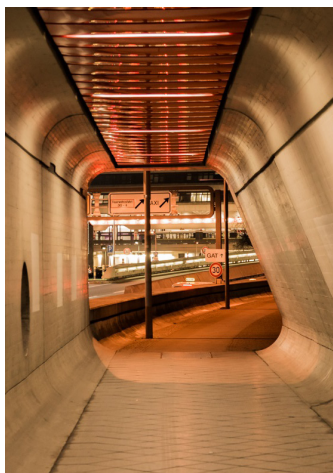
Another example is Herzog & de Meuron's former San Francisco power plant. The design proposal is a careful reconsideration of the qualities of the industrial site, assigning new use to the former power plant's architectural features. This project provides inspiration by embodying the marks of time: the old bricks covered in graffiti added over the years of building's abandonment, creating contrast by adding a lightweight, steel structure on top, symbolising a new beginning.

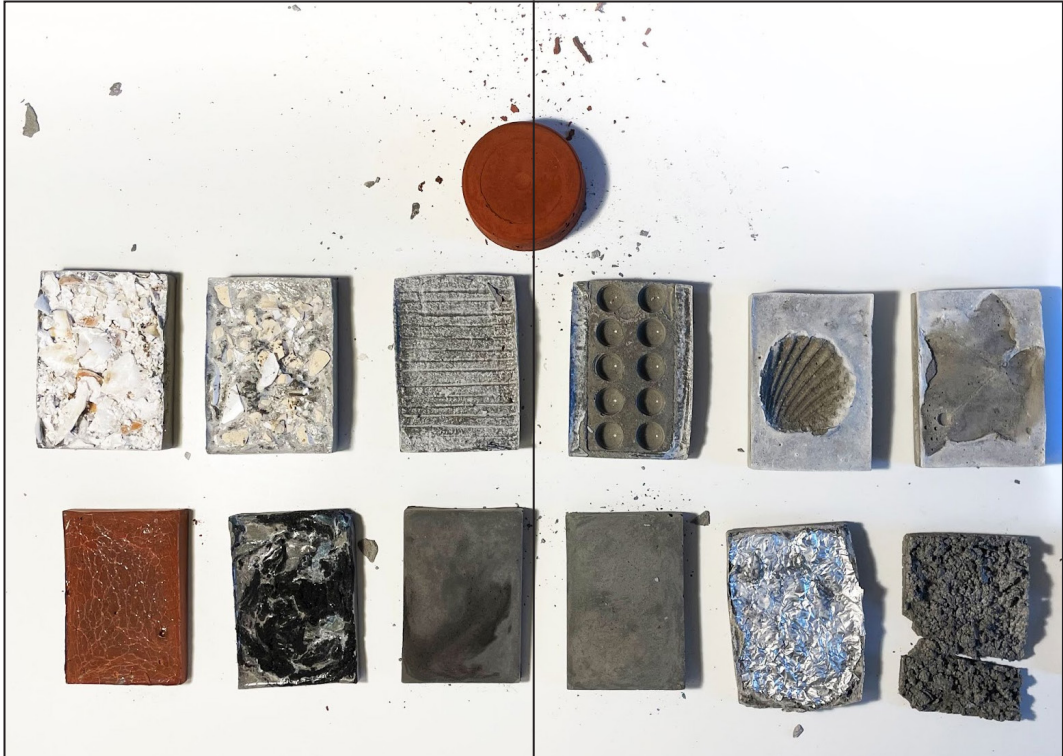
Both examples serve as beautiful precedents of off-use building preservation, but what is considered to be useful for this practice and concept development is the unifying aspect of the past and the present, as much as the socio-cultural orientation.

* A parallel between the human and the building



Nowadays, neither the paranoid security requirements of air travel nor the constant congestion of urban traffic allows for such a casual and comfortable way of switching between the two.





Tegel Airport, Berlin

built using machines
cold war context
precisely designed
concrete was exposed



My house in Moldova

built by human
post perestroika context
improvised tools and proportions
concrete was never exposed

Building a strong base for a better future.
Built in a crisis period. A way of self
expression. A new beginning.
Usage of concrete meant possibility
and potentiality.

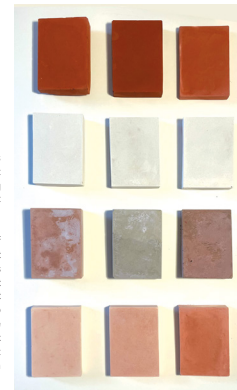
Stereotypes

stereotype no.1 concrete is gray

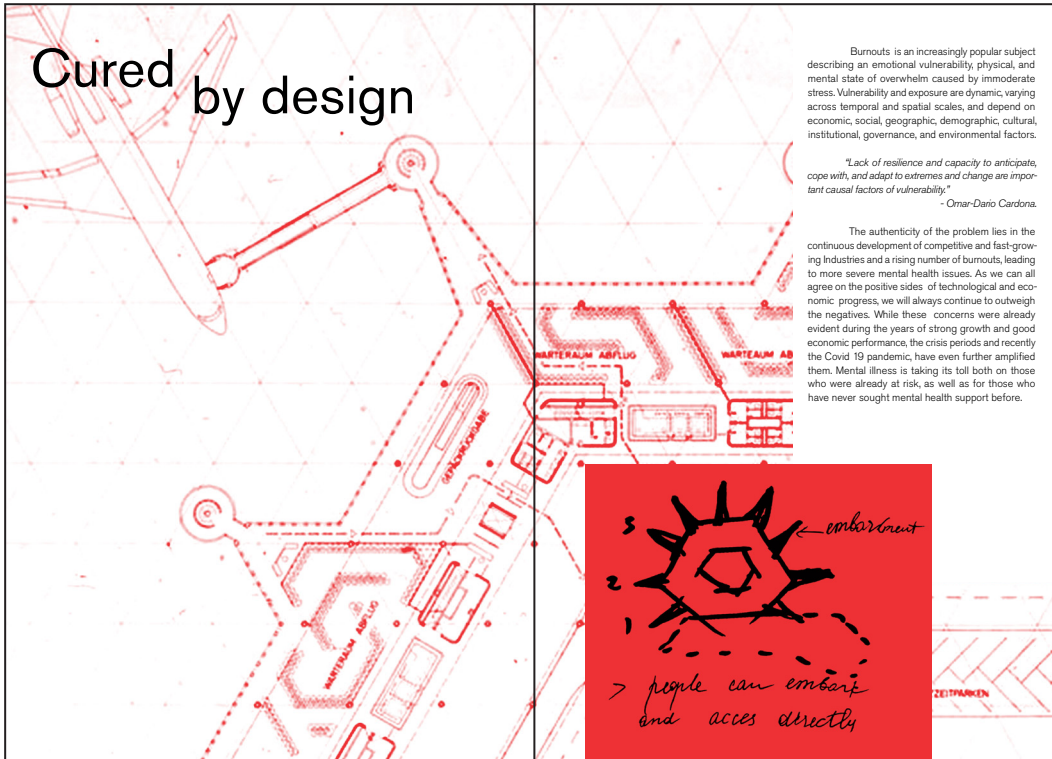
If there is a speculation that concrete is gray and that its colour is one of the factors that makes it so unlikable, This experiment is focusing on testing concrete's potential to be a different color or tone.

Experiment No.1— Lighten the tonality of gray concrete: In the image, we can see 5 different samples of concrete. The goal of the experiment was to lighten the basic Portland cement with different ratios of Mica powder pigment. Although the market research showed this as an unbeatable option to lighten the concrete, the practice shows that the pigment was not strong enough to lighten the mix using the ratios. Due to the glitter/shimmering effect that the pigment had, the experiment resulted with a reflective surface, what activates then meeting direct light forces.

Experiment No.2 - Colour testing on concrete. Testing pigments and ratios on white and gray concrete After finding the best ratio, different quantities and types of cement were used to obtain different hues of terracotta red, pink and brown. The experiment has shown that White cement and gray cement have different consistencies to start with. By using the same ratio 1:1:0,5 the outcome have different densities, resulting in better water absorption for the gray cement mixes. The gray cement & red mortar mix resulted earth tones, reminding of wood and clay, where white cement & mortar mixes happened to turn into more desaturated shades of red, as different hues of powder pink.



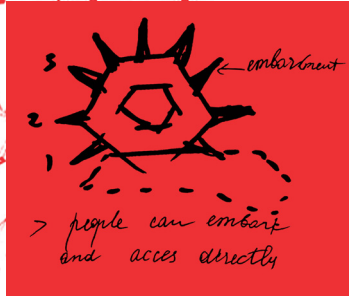
Cured by design



Burnouts is an increasingly popular subject describing an emotional vulnerability physical, and mental state of overwhelm caused by immoderate stress. Vulnerability and exposure are dynamic, varying across temporal and spatial scales, and depend on economic, social, geographic, demographic, cultural, institutional, governance, and environmental factors.

"Lack of resilience and capacity to anticipate, cope with, and adapt to extremes and change are important causal factors of vulnerability."
- Omar-Dario Cardona.

The authenticity of the problem lies in the continuous development of competitive and fast-growing industries and a rising number of burnouts, leading to more severe mental health issues. As we can all agree on the positive sides of technological and economic progress, we will always continue to outweigh the negatives. While these concerns were already evident during the years of strong growth and good economic performance, the crisis periods and recently the Covid 19 pandemic, have even further amplified them. Mental illness is taking its toll both on those who were already at risk, as well as for those who have never sought mental health support before.



We became these hamsters in the wheels, racing around to meet the demands, working to afford education, stay up nights to pass the exams, having full-time jobs to afford a decent lifestyle, working while raising young children and so on. The development of media is another factor leading to burnouts. Perfect pictures, influencers and happy lives shown on our screens make us question our own lives, personalities and achievements. In the era of consumerism we are becoming the society's puppets, following the rules, following influencers and calling it "the dream", forgetting to think what our actual dream is about, who we are, where we come from and where are we going.

Tegel airport from Berlin, loved & hated by many for its brutalist design, closed its airways this year, after more than 60 years of servicing the German capital. The Aesthetics and a low-key anti-capitalistic interpretation of its design don't hide the fact that Tegel was overcrowded and a change was necessary. This case is about "anything goes", it's about progress and how small we are in a place where money rule the world. The History of Tegel leads back to The Berlin Blockade (24 June 1948 – 12 May 1949) this was one of the first major international crises of the Cold War. Measures to relieve the hopelessly overwhelmed Tempelhof Airport were taken to provide the residents of the city with essentials, i.e. food or warm clothes. A new airfield was needed and this was the perfect place for it. It was completed and usable in just under 90 days. The "Berlin Airlift" is now a term that will forever be associated with Berlin and Germany's history and Tegel Airport is the most important place that has shaped it. A place of hope at a time when this country was not doing very well. A makeshift solution to save human lives. "A place of hope at a time when this country was not doing very well", Tom Hauser for Mit Vergnügen.

Alexander Clement, author of Brutalism: Post-War British Architecture, states that this architectural style is "characterized by large, sometimes monumental, forms brought together in a unified whole with heavy, often asymmetrical proportions." It must be made clear, however, that even if the interpretations of Brutalist buildings are controversial, these "sculptures" are a strike of optimism, an encouragement for betterment, they want you to feel something, they want you to have an experience, an art experience.

To think about Brutalism is to think about concrete. Brutalist architecture is one of the most honest types of architecture. My research idea is to use Tegel Airport to create a place of rehabilitation for people with mild/moderate mental health issues, for people who suffer burnouts and depressions, a place where people can be honest with themselves and can build their own strong emotional shield.

Haruki Murakami once said "Don't let appearances fool you. There's always only one reality" - one you can feel I suppose. Speaking about what we see, can we really trust it? Speaking about concrete, many people still link that with the idea of a cold place, but many of us will be surprised to know that concrete walls and floors are year-round thermally efficient. The concrete naturally controls comfort levels and drastically decreases energy demands. If we challenge ourselves to think further, the idea of visual input has no meaning at all, it is all about our own interpretation, about what we learned to think. Our brains have evolved to develop patterns creating associations based on our interactions with the world. It's a survival instinct. We learned to associate blues and greens with a sense of serenity and calm but red and yellow with excitement, but how come we all unlearn this when we have to stop at the traffic light

But how does the so-called 'concrete beast' make you achieve a level of calm and relaxation and how can it be a place of healing?



