

# CRITICAL WORKBOOK

Major Project • BA Graphic Design • Thomas Juranitsch



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# Idea & Concept

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A photo by Alistair Fuller was given as the starting point. All free associations were possible and desired. The photo shows a dried up river. Apparently, there was once a bridge. One can easily recognize the partly dried out, still muddy riverbed. An almost destroyed shipwreck lies in the mud. On a bollard stands a television antenna defiantly. It is spring, some trees are in bloom in the background. Old car tires show the careless handling of nature. The musty smell of the plants and fish decaying in the mud rises to the nose. This picture could have been taken somewhere in the world. I wonder how it came about that this river dried up and why people here have given up the fight with nature. This leads me to the conviction that I must not assume that everywhere on this earth the same conditions exist for the population to keep the infrastructure alive. And to create suitable conditions for them to earn their living.

We live every day with our small and big problems. We are dissatisfied because something does not fit into our job or family, because the car is broken or our back hurts. Hardly anyone seems to worry about the fact that we live in a privileged situation here in Central Europe and the other industrial nations.

Our dissatisfaction is put into perspective very quickly when we look at the living conditions of the rest of the world population, especially in the third world.

By far the most significant influence on income, social security, the chance of living in a healthy and intact environment, the possibility of spending time with friends and further education - in short - the opportunity of having a fulfilled and happy life, is thus the following:

## **The place where we are born.**

Our country of birth substantially determines what our life looks like. The circumstances in which we grow up, our life expectancy.

Hardly anyone seems to worry about the fact that we live in a privileged situation here in Central Europe.

## **The idea:**

The Construction of a wheel of fortune, which shows the life expectancy and living conditions of the population of different states.

To reach the visitors and generate as much awareness as possible the exhibit has to..

- be interactive. Visitors should not remain passive.
- be not in a digital form, because an iPad screwed to the wall offers too little space.
- get attention among 120 exhibits.
- have Audio integrated if possible.
- depict the cynicism that lies in the opportunity inequality.
- include the effects of climate change.
- help to understand the motives of migrants.

## **Rational**

Fears and worries are put into perspective when people become aware of how the majority of the world's population fare, namely those who do not live in one of the wealthy (industrial) nations. Experience has shown that when you are deeply involved in problems and worries, it helps to change your perspective. Taking a few steps back, the big whole looking at things - and mostly you notice that the supposedly unsolvable is losing weight.

The awareness of our privileged life often generates more empathy for those who are not doing so well. The installation helps to understand the motives of migrants.

## **Outcomes**

- Wheel of Fortune
- opt. Card Game

## **Strengths**

- Very eye-catching, will arouse interest of the visitors
- issue that affects everyone
- Idea and objective are transported very strikingly and therefore remain well remembered
- Visitors do not remain passive
- Using the wheel attracts other visitors
- Multimedia through the inclusion of sound
- If playing cards are produced, they can be presented to the visitor

## **Weaknesses**

- Layout becomes complicated on the triangular segments
- Expensive to produce
- Transport to the exhibition site is not easy

## **Research issues and methodology**

Through playful engagement with the topic, the goals (see „Rational“) are brought closer to the visitor without a raised finger.

The required data can be researched very well on the Internet.





Untitled, London 2019 by Alistair Fuller

# Idea & Concept

## Practical Issues and methodology

- Construction of the wheel of fortune approx. 3 weeks - Important: Function!
- Layout and design of the front and the wheel approx. 4-6 weeks > Challenge: Format of the segments!
- opt. Layout and design of the cards approx. 6-8 weeks
- opt. Printing of the cards approx. 10 days

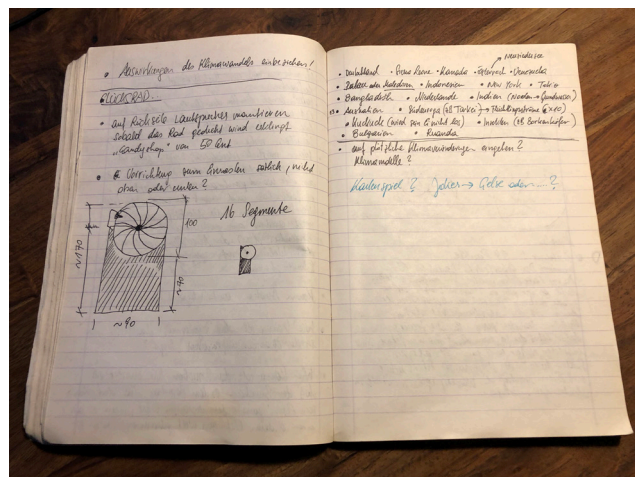
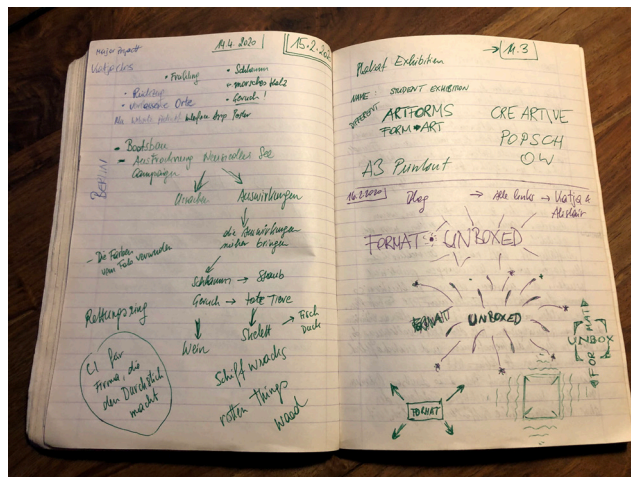
## Schedule / Action Plan

- Building the Wheel until 1<sup>st</sup> of April
- Design of the Layouts until the 5<sup>th</sup> of April
- Printing Artwork for Wheel until 1<sup>st</sup> of May
- Printing Cards until 1<sup>st</sup> of May
- Leaving Vienna by car: 14<sup>th</sup> of May (Transport of the wheel)
- Arriving Berlin and helping to set up the exhibition: 15<sup>th</sup> of May

## Budget

- Material for the wheel: approx. € 600,-
- optional Playing Cards: 100 sets of 30 sheets each is about € 200,-

The awareness of our privileged life often generates more empathy for those who are not doing so well.

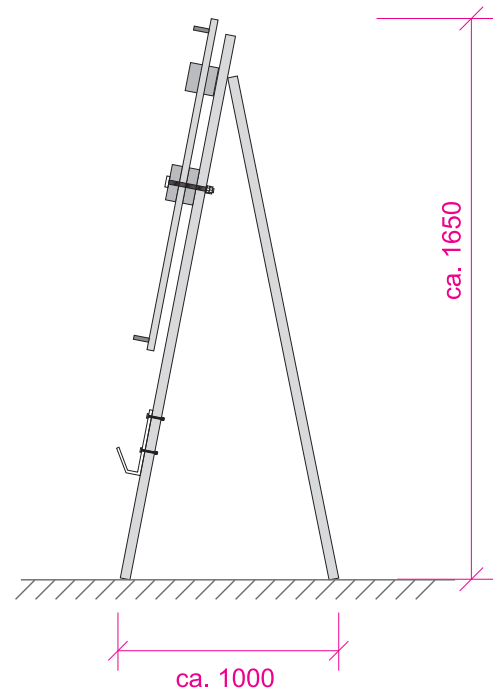
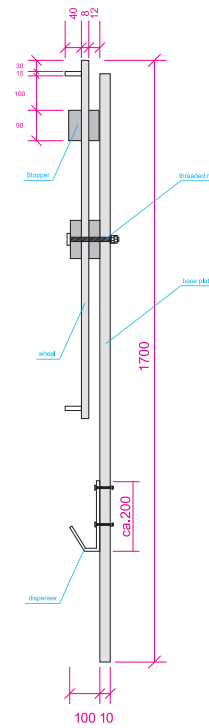
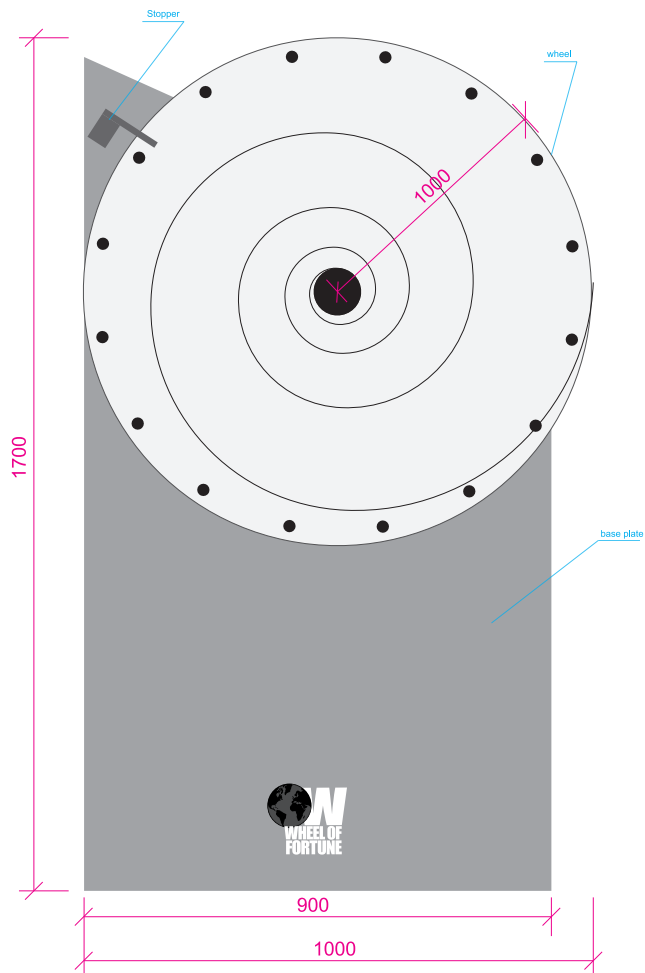


# Work In Progress

## Construction of the wheel

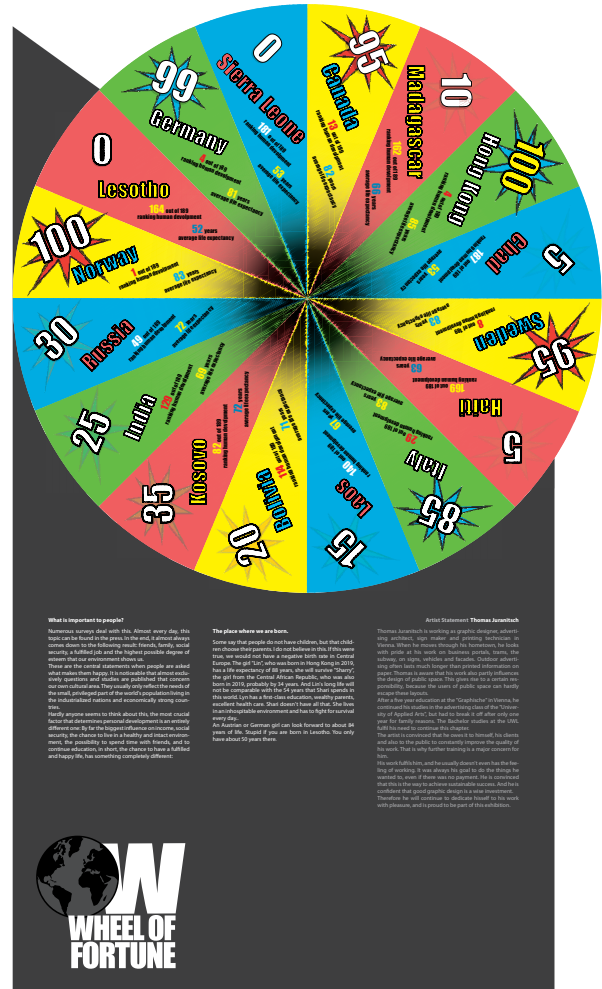
I assume that most of the other exhibitors use the given space on the walls, and therefore a lot of space remains in the middle of the rooms. So it is probably a good idea to construct a freestanding object. This way, my object gets more attention, and the colleagues are also happy because they have more space on the walls. Furthermore, the mobility of the object allows me to remain flexible, and I can choose the ideal position shortly before the exhibition begins or even during it.

I have chosen the dimensions in such a way that I have no more space than anybody else, and the rotating wheel with the important texts is in an easily readable area.



# Work In Progress

My first approach was to make the layout as striking and screaming as possible.



**A**rtwork  
As alre  
me to

As already described under „Idea“, it is important to me to emphasize the cynicism that lies in the inequality of opportunities and to bring it closer to the visitors. This has to be transported and strengthened by the layout, colouring and typography of the wheel. Therefore my first approach was to make the layout as striking and screaming as possible. Really trashy, to irritate the exhibition visitor at first. The seriousness and problems should not reveal themselves at first sight. So first a very colourful optic was created, which corresponded exactly to my first idea, but with which I was not really happy. But more about that later.

# Work In Progress

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## The Logo

The base plate is deliberately NOT trashy designed to create a tension between the spinning wheel and the base. This also includes the design of the logo. On the one hand, the logo represents the basic construction of the wheel but also works without seeing the turning wheel itself: The earth as a place where luck and coincidence play an essential role.



Alternate Version



Logo on black background

The earth as a place where luck and coincidence play an essential role.



# The Final Design

The wheel got a completely new layout, the text of the base plate was heavily revised.



Wheel in action



Presentation

## Final Design

As already mentioned, I was not satisfied with the first design. It served its purpose, but can I identify with the layout of the wheel? No, not at all, there must be a better way. But should I change it? It is precisely what I had planned! Fortunately, a lot of feedback came from Katja, my module leader. She encouraged me to rethink and gave a lot of helpful input.

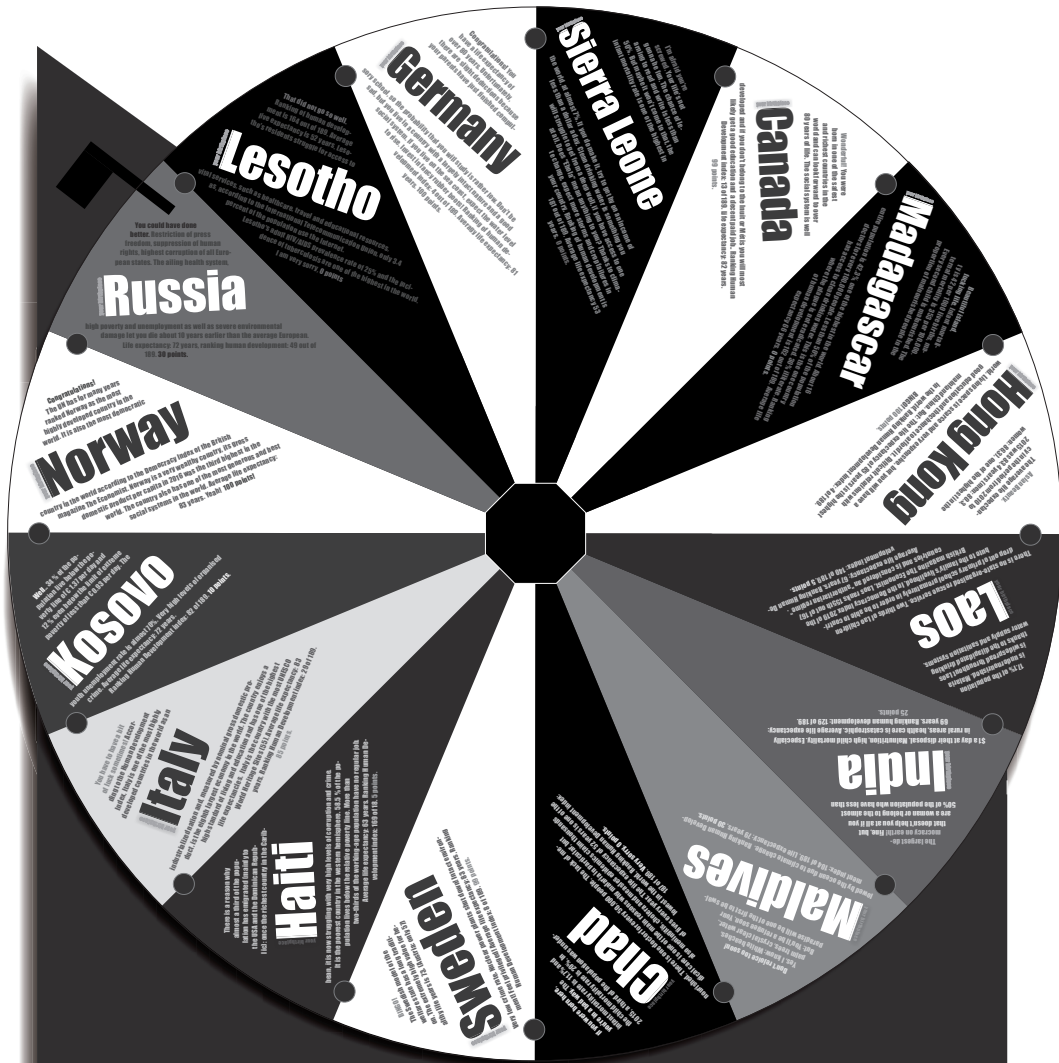
So I started from scratch and changed the layout of both the wheel and the base plate. The wheel got a completely new layout, the text of the base plate was heavily revised. The colorful part has been completely replaced by gray tones. The darker a country is underlaid, the more difficult the living conditions of the population are, and therefore the score is lower.

The alienation by filtering at the font „Impact“ was removed.

As soon as the wheel is turned, „Candyshop“ of 5 cents will sound. You can find a video of the first version here:

<https://youtu.be/nLA6Gdwvul4>





#### The game of fate win your birthplace

Have you ever thought about the life of those who were not born in one of the wealthy nations? In the few, highly developed, rich countries, a person born today can expect to live for over 80 years. However, this affects less than 10% of the world's population.

85% - that is 6.5 billion people - who live in developing countries can hope for only 60 years.

Life expectancy is a socio-economic measure. The higher it is for a particular group, the higher the standard of living, for example, medical care, hygiene, drinking water quality and nutritional status.

On our planet, the place of birth largely determines the further fate of a person. No other factor has even remotely powerful influence on the well-being of the individual.

And this is precisely what I want to point out with this wheel of fortune. Try it out. Turn the wheel. It will show you a country where you could have been born. You can also find the average life expectancy and ranking in the Human Development Index for each country. And then please imagine what your life would have been like then.

And maybe - after you have turned the wheel a few times - you will realize that as a resident of a rich, highly developed country, you have hit the jackpot at birth. And that you belong to a tiny minority.

This is a game. It satirically shows the cynicism that lies in the unfair distribution of the chances for a good life. For us, it is just a game, for most people it is a deadly serious reality.

**Note on Human Development Index:** The HDI takes into account not only gross national income per capita but also life expectancy and the duration of education based on the number of years of schooling completed by a 25-year-old and the expected duration of education of a child of school age.

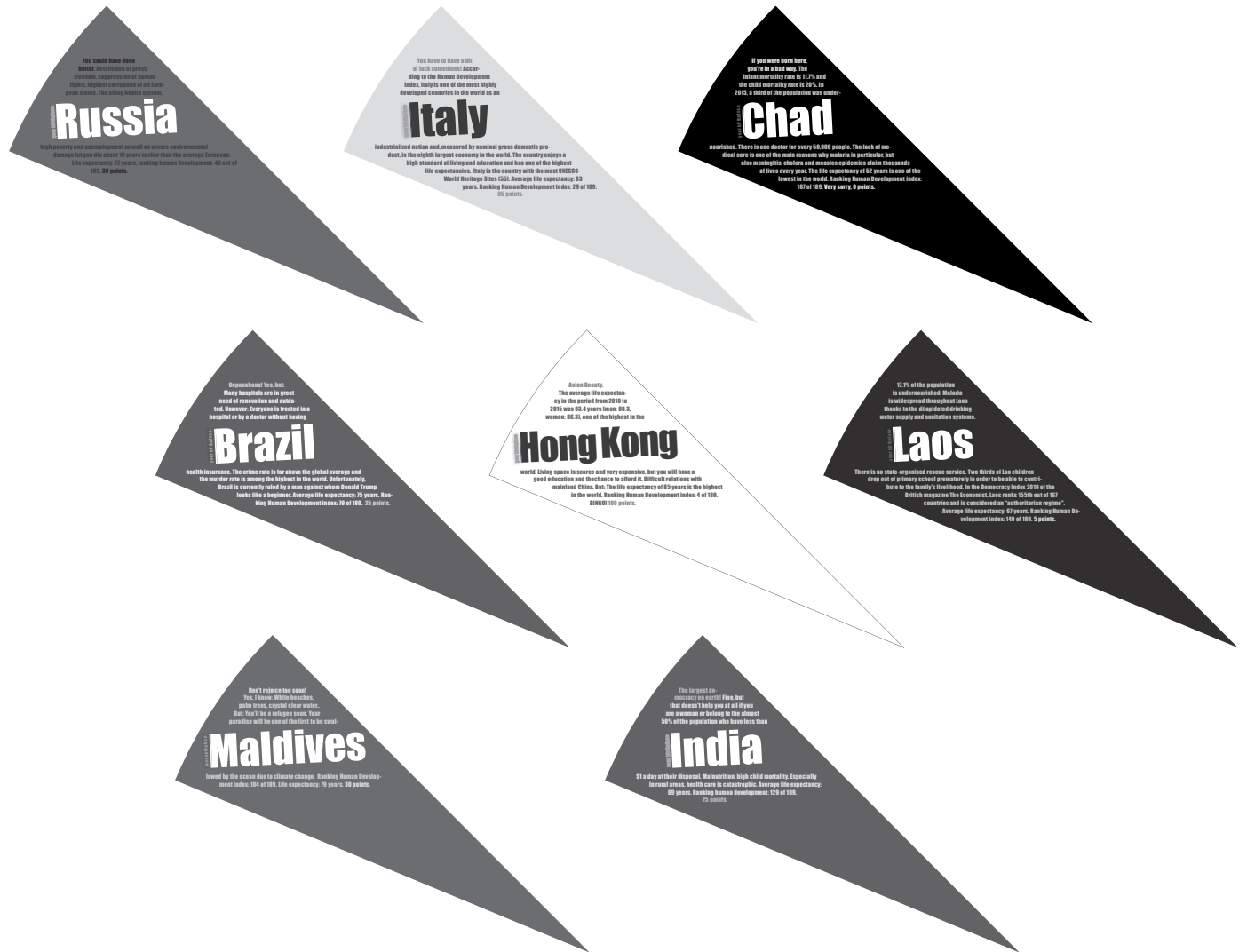
**Note on Life expectancy:** The factor life expectancy is considered an indicator of health care, nutrition and hygiene.

#### Artist Statement Thomas Juranitsch

Thomas is working as graphic designer, advertising architect, sign maker and printing technician in Vienna. When he moves through his hometown, he looks with pride at his work on business portals, trains, the subway, on signs and facades. Outdoor advertising often lasts much longer than printed information on paper. Thomas is aware that his work also influences the design of public space. This gives rise to a certain responsibility, because the users of public space can hardly escape these layouts. After a five year education at the "Graphische" in Vienna, he continued his studies in the advertising class of the "University of Applied Arts", but had to break it off after only one year for family reasons. The Bachelor studies at the VUW fulfil his need to continue this chapter. Thomas is convinced that he owes it to himself, his clients and also to the public to constantly improve the quality of his work. That is why further training is a major concern for him. His work fulfills him, and he usually doesn't even have the feeling of working. It was always his goal to do the things he wanted to, even if there was no payment. He is convinced that this is the way to achieve sustainable success. And he is confident that good graphic design is a wise investment.



# The Final Design





# The Final Design

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The text of the base plate was heavily revised.

The map displays a travel route starting from Berlin, Germany, heading south through Dresden and Prague (Praha), and ending in Bratislava, Slovakia. The route is highlighted with a blue line. Key stops along the way include Chemnitz, Regensburg, and Opatowitz. A callout box indicates a 7-hour 43-minute drive to Bratislava (735 km). Another callout box indicates an 8-hour 6-minute drive to Opatowitz (716 km). The map also shows major cities like Leipzig, Chemnitz, and Regensburg, and the border between Germany and Austria.

# Exhibition Planing



This is what it will look like in the gallery. (Photomontage)



These little guys are obviously  
not very art-affine.

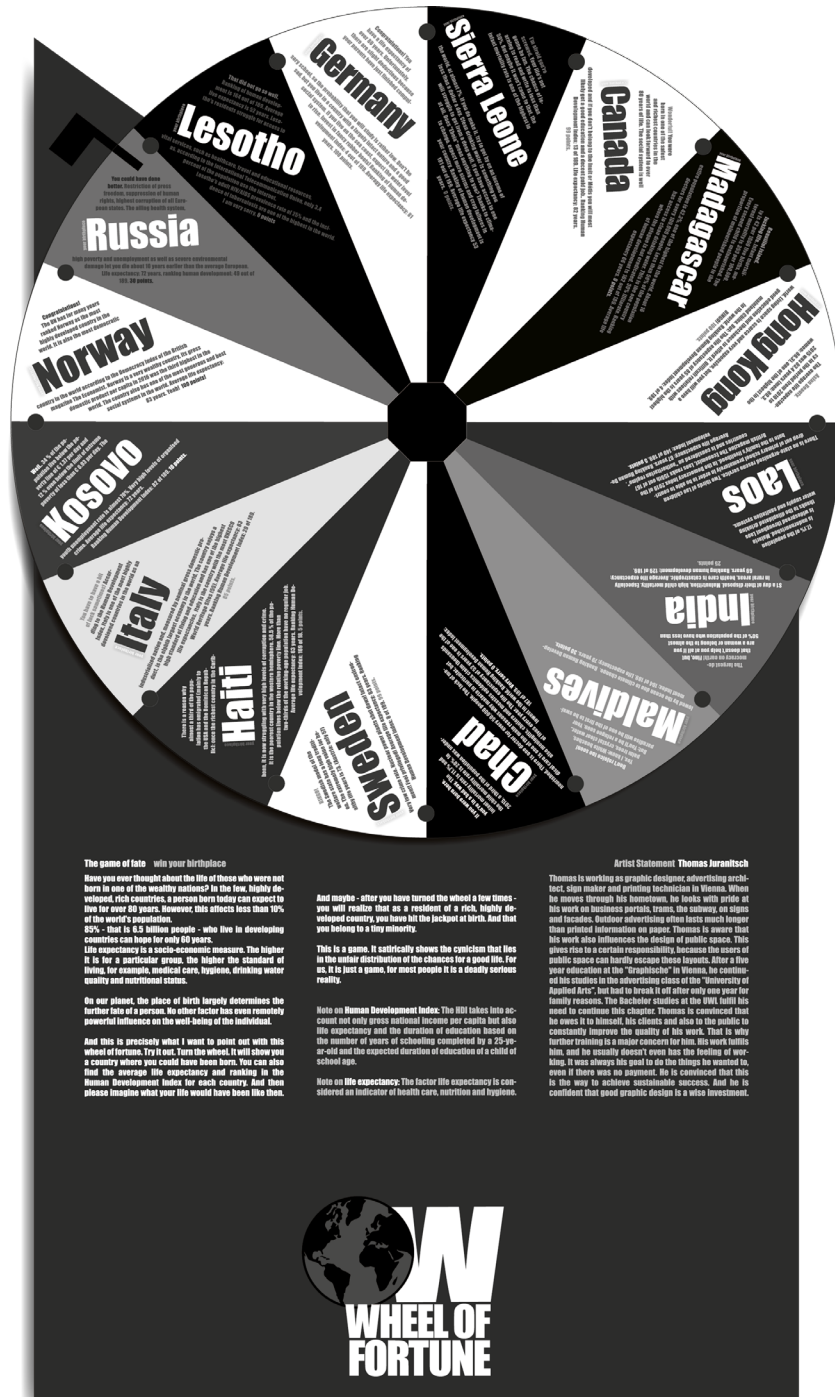
At the beginning of the year 2020, a virus with the not so unsympathetic name „Corona“ from China made its way around the world to mess up our exhibition. These little guys are obviously not very art-affine. Lockdown in Europe and almost the whole rest of the world. Borders closed, if you do cross one, you have to stay in quarantine for two weeks.

From March 2020 on all teaching units will only take place online, the exhibition will not take place as planned and is postponed until further notice. No road trip.

But Deutsche Pop does not resign. They move the exhibition into virtual space. It will now be available online. That's great, but for me, it's a catastrophe, because the Wheel of Fortune lives to a large extent from interactivity, which is now no longer possible. But still. And maybe the exhibition will take place at some point.

# Exhibition Planing

The virtual exhibition offers each student a certain area that can be filled with the exhibits. Since I only have one exhibit, it looks like this.







# The Exhibition Poster

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## The problem

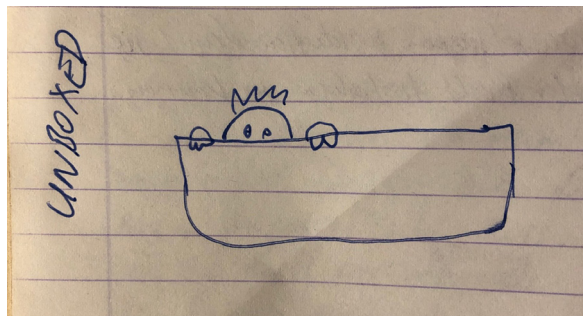
Students of different disciplines - Photography - Graphic Design - Fashion are organizing a joint exhibition. A poster has to be created for this joint exhibition. Therefore theme of the poster must be suitable for all three directions. What do all three directions have in common? Students! For most of them, it is the first step to the public. The study took some years, a lot of knowledge was acquired. But this knowledge is still under lock and key. Like in a box that is opened for the first time on the day of the exhibition. Hence the title: **Unboxed**. Who does not like to open presents? It's a bit like the chick breaking the eggshell. A significant event in the life of every creative person. For months, everyone has been working towards the big day. This moment is awaited with nervousness, often a few self-doubts but with joy. How do I present these feelings and the unique thing about this day? And since a poster should not only be pure information but always also advertising - how do I manage to catch the eye of the casual observer and arouse his interest?

## The solution (my approach)

In the advertising class at the University Of Applied Arts in Vienna, the wisdom circulated: „If you have no idea, take a baby animal or a celebrity.“

In my opinion, among the many approaches to attracting attention, humour is the most likeable, although often not the easiest.

So in my head, the idea of how the picture and the composition of the poster should look like has grown very concretely. Here is the first scribble.



The study took some years, a lot of knowledge was acquired. But this knowledge is still under lock and key. Like in a box that is opened for the first time on the day of the exhibition.

Now I also needed a professional photographer. How convenient that there is also a photography class! Very quickly I found out that there is an incredibly likeable young man who lives in Vienna. Balasz Kiss was immediately very enthusiastic and promised his help. I had exact ideas how the photo should look like: The model is sitting in an old enamel bathtub, the head only half visible and a little mud on his face. I got the mud myself from the Neusiedlersee in Burgenland, one of my friends has a beautiful ancient bathroom with the perfect bathtub. Balasz borrowed some flashes from Stefan Rökl, our lecturer of German Pop Photography in Vienna, and off we went.

On the following pages you will find some impressions of the shooting. The model is me. Balasz did a great job!

Very quickly I found out that there is an incredibly likeable young man who lives in Vienna. Balasz was immediately very enthusiastic and promised his help.





# The Exhibition Poster

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Photos by Balasz Kiss

# The Exhibition Poster

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## UNBOXED

GRAPHIC DESIGN - FASHION DESIGN - PHOTOGRAPHY



deutsche-pop.com

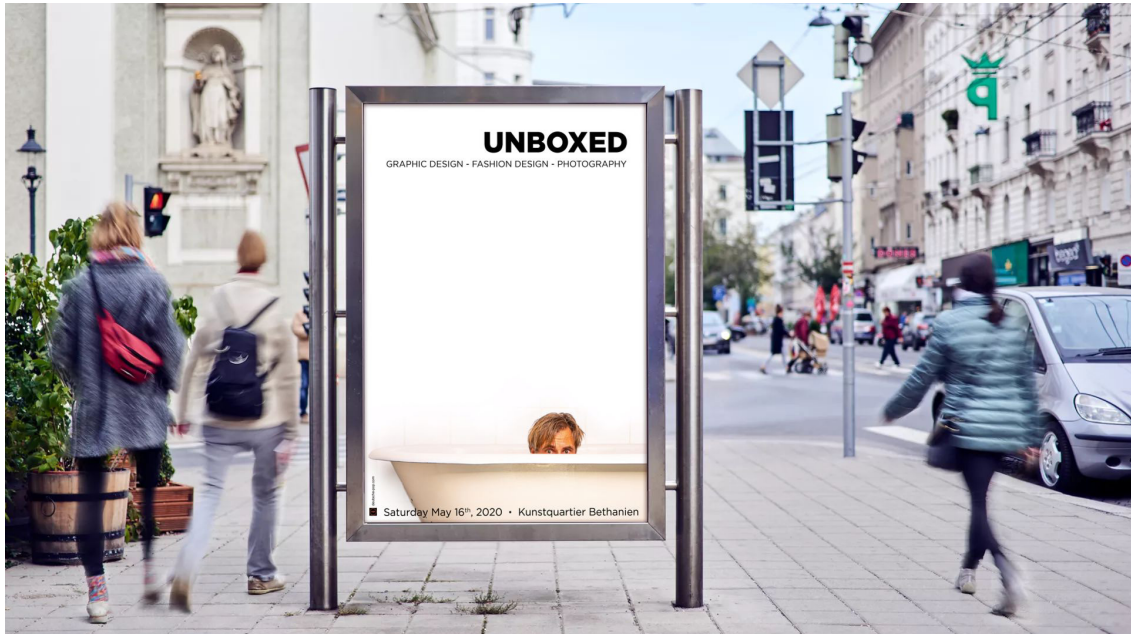


Saturday May 16<sup>th</sup>, 2020 • Kunstquartier Bethanien

## Artwork

A „Gotham“ was chosen as the font because it has a very clear typeface. The „Gotham Black“ has a very confident look, which adds an interesting tension to the model's hesitant expression. This tension is increased by the large white space. Most posters in public spaces are very overloaded with information, the white space sets a striking contrast to it.

Here the final poster and some examples of use.





# Artist Statement

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He is aware that his work partly influences the design of public space. This gives rise to a certain responsibility, because the users of public space can hardly escape these layouts.

## **Thomas Juranitsch**

is working as a printing technician and graphic designer in Vienna. When he moves through his hometown, he looks with pride at his work on business portals, trams, the subway, on signs, vehicles and facades. Outdoor advertising often lasts much longer than printed information on paper. He is aware that his work also partly influences the design of public space. This gives rise to a certain responsibility, because the users of public space can hardly escape these layouts.

After a five year education at the „Graphische“ in Vienna, he continued his studies in the advertising class of the „University of Applied Arts“, but had to break it off after only one year for family reasons. The Bachelor studies at the UWL fulfil his need to continue this chapter.

Thomas is convinced that he owes it to him-self, his clients and also to the public to constantly improve the quality of his work. Therefore, further training is a great concern of him .

His work fulfils him, and he usually doesn't even have the feeling of working. It was always his goal to do the things he wanted to, even if there was no payment. He is convinced that this is the way to achieve sustainable success. And he is confident that good graphic design is a wise investment.

Therefore he wants to continue to dedicate himself to his work with pleasure, and he is proud to be part of this exhibition.

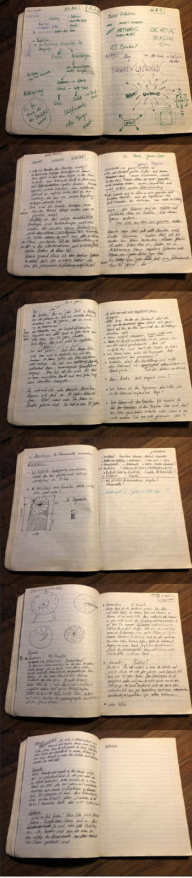
Raasdorferstraße 12 • A-2301 Gr.-Enzersdorf • Austria  
juri@juri.at • www.juranitsch.com • +43 2249/2258



# Blog

**working on the concept...**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:24

Alle auf dieser Website




Since I always write down my ideas by hand first, here are some photos.

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**Shooting for the poster**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:28

Alle auf dieser Website




I joined forces with the great colleague Balazs from the photography class to take the photos for the poster.

They turned out exactly as I imagined them to be, maybe even better! Here are some pictures from the shooting.

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**working on the design**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:32

Alle auf dieser Website




I try to make the layout very colourful and screaming in order to achieve a tension between optics and the topic content. The wheel should reflect the cynicism that is in the theme and thus create consternation in the viewer.

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)


**working on the wheel**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:31

Alle auf dieser Website



Because my construction drawings were very exact the wheel could be built easily.


Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

  
**Thomas Juranitsch**  
Mitteilung  
Dashboard / Profil / Blogs / Blogeinträge

**Nutzerblog: Thomas Juranitsch**

**My Poster**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:30

Alle auf dieser Website




Saturday May 16th, 2020 - Kunstquartier Bethanien

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**Shooting for the Poster**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:29

Alle auf dieser Website

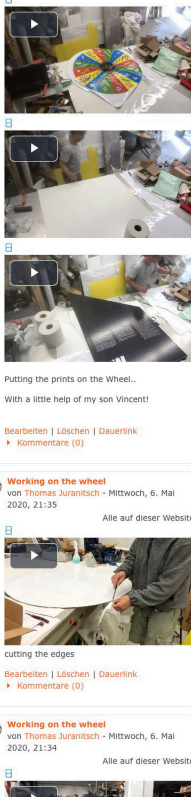


some selected pics..

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**Working on the Wheel!**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:45

Alle auf dieser Website

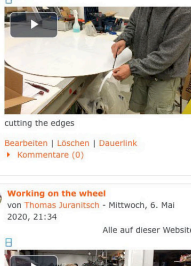


Putting the prints on the Wheel..  
With a little help of my son Vincent!

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**Working on the wheel**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:35

Alle auf dieser Website

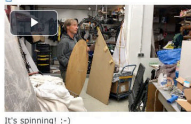


cutting the edges

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**Working on the wheel**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:34

Alle auf dieser Website

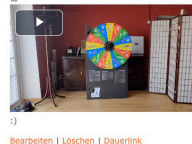


It's spinning! :-)

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)


**Wheel In Action!**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:50

Alle auf dieser Website



**Finished!!!**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:46

Alle auf dieser Website

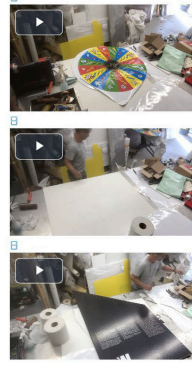


..and this is what it would look like at Bethany

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

**Working on the Wheel!**  
von Thomas Juranitsch - Mittwoch, 6. Mai 2020, 21:45

Alle auf dieser Website



Putting the prints on the Wheel..  
With a little help of my son Vincent!

Bearbeiten | Löschen | Dauerlink  
Kommentare (0)

# Time Sheet

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Idea & Concept Wheel **4**hrs  
Sketches Wheel **2**hrs  
Building the wheel **27**hrs  
Research data and writing texts for the wheel **13**hrs  
Design Logo **3**hrs  
First design wheel **17**hrs  
New design **15**hrs  
Printing an applying prints on wheel **2**hrs  
Exhibition Planing **1**hrs  
Written elements **19**hrs  
Idea & Concept Poster **2**hrs  
Shooting Poster **9**hrs  
Artwork Poster **3**hrs  
Blog **3**hrs  
Setcard Exhibition **1**hrs

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Total **121**hrs

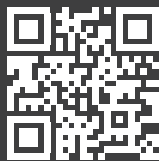
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Wheel in action



Presentation

Major Project • BA Graphic Design • Thomas Juranitsch  
Course Leader: Alistair Fuller • Module Leader: Katja Clos  
Date of Submission: 15<sup>th</sup> of May, 2020