Design, UI / UX & Process

Contents

Eight Visits
Théo de Gueltzl
Studio J-A
DICE.fm
Akkurat × Hyundai
Boiler Room Festival
It’s Nice That: Double Click
Redemption Studio
Shanti Bell
Idle Hands
Memory Palace
Octave Marsal
Courage Calls to Courage Everywhere
René Storck
Jenny Say Qua

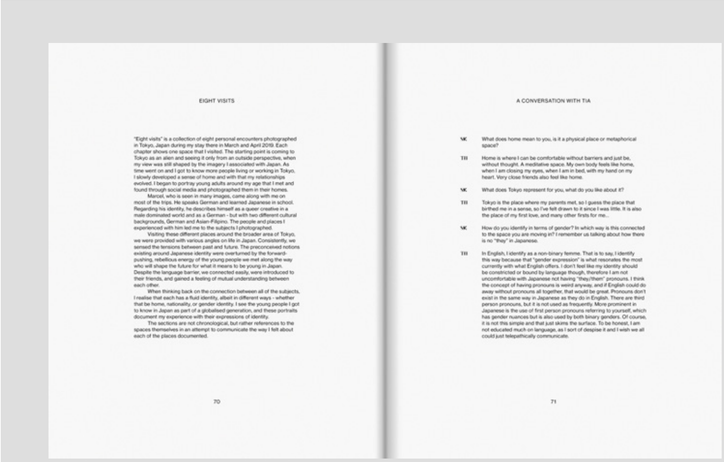
Art direction, design and production of publication, ‘Eight Visits’.
A collection of eight personal encounters, photographed and documented in Japan by Sophie Klock.

antennebooks.com/product/eight-visits

Commissioned display type drawn by Floriane Rousselot
Photography by Sophie Klock
Client: Sophie Klock
Type: Photography Book
Location: Japan
Year: 2020

EIGHT VISITS

Client: Sophie Klock
Type: Photography Book
Location: Japan
Year: 2020



EIGHT VISITS

"Eight visits" is a collection of eight personal encounters photographed in Tokyo, Japan during my stay there in March and April 2019. Each chapter shows one space that I visited. The starting point is coming to Japan for the first time in 2016 as a young adult photographer, when my view was still shaped by the imagery I associated with Japan. As time went on and I got to know more people living or working in Tokyo, I slowly developed a sense of home and with that my relationships evolved. I began to portray young adults around my age that I met and found through social media and photographed them in their homes.

Marcel, who is seen in many images, came along with me on most of the trips. He speaks German and learned Japanese in school. Regarding his identity, he describes himself as a queer creative in a male dominated world and as a German – but with two different cultural backgrounds, German and Asian-Filipino. The people and places I experienced with him shaped my perspective on Japan.

Visiting these different places around the broader area of Tokyo, we were provided with various angles on life in Japan. Consistently, we sensed the tensions between past and future. The preconceived notions existing around Japanese identity were overturned by the forward-pushing, rebellious energy of the young people we met along the way who will shape the future for what it means to be young in Japan. Despite the language barrier, we connected easily, were introduced to their friends, and gained a feeling of mutual understanding between each other.

When thinking back on the connection between all of the subjects, I realized that it was not the physical space that connected us, nor what that be home, nationality, or gender identity. I see the young people I got to know in Japan as part of a globalised generation, and these portraits document my experience with their expressions of identity.

The sections are not chronological, but rather references to the spaces themselves in an attempt to communicate the way I felt about each of the places documented.

70

A CONVERSATION WITH TIA

VK What does home mean to you, is it a physical place or metaphorical space?

TII Home is where I can be comfortable without barriers and just be, without thought. A meditative space. My own body feels like home, when I am closing my eyes, when I am in bed, with my hand on my heart. Very close friends also feel like home.

VK What does Tokyo represent for you, what do you like about it?

TII Tokyo is the place where my parents met, so I guess the place that birthed me in a sense, so I've felt drawn to it since I was little. It is also the place of my first love, and many other firsts for me...

VK How do you identify in terms of gender? In which way is this connected to the space you are moving in? I remember us talking about how there is no "they" in Japanese.

TII In English, I identify as a non-binary femme. That is to say, I identify this way because that "gender expression" is what resonates the most currently with what English offers. I don't feel like my identity should be constricted or bound by language though, therefore I am not uncomfortable with Japanese not having "they/them" pronouns. I think the concept of having pronouns is weird anyway, and if English could do away without pronouns all together, that would be great. Pronouns don't exist in Japanese, or rather they exist but they are "hidden". There are third person pronouns, but it is not used as frequently. More prominent in Japanese is the use of first person pronouns referring to yourself, which has gender nuances but is also used by both binary genders. Of course, it is not this simple and that just skims the surface. To be honest, I am not educated much on language, as I sort of despise it and I wish we all could just telepathically communicate.

71

Client: Sophie Klock
Type: Photography Book
Location: Japan
Year: 2020

An experimental website for artist and photographer Théo de Gueltzl.

theodegueltzl.com

USER PERSONAS

B2C

- User Persona 1: Brand / Potential Client

This user group is looking for access to Théo's portfolio as quickly as possible.

- User Persona 2: Creative

This user group is looking for indepth insight to Théo's work.

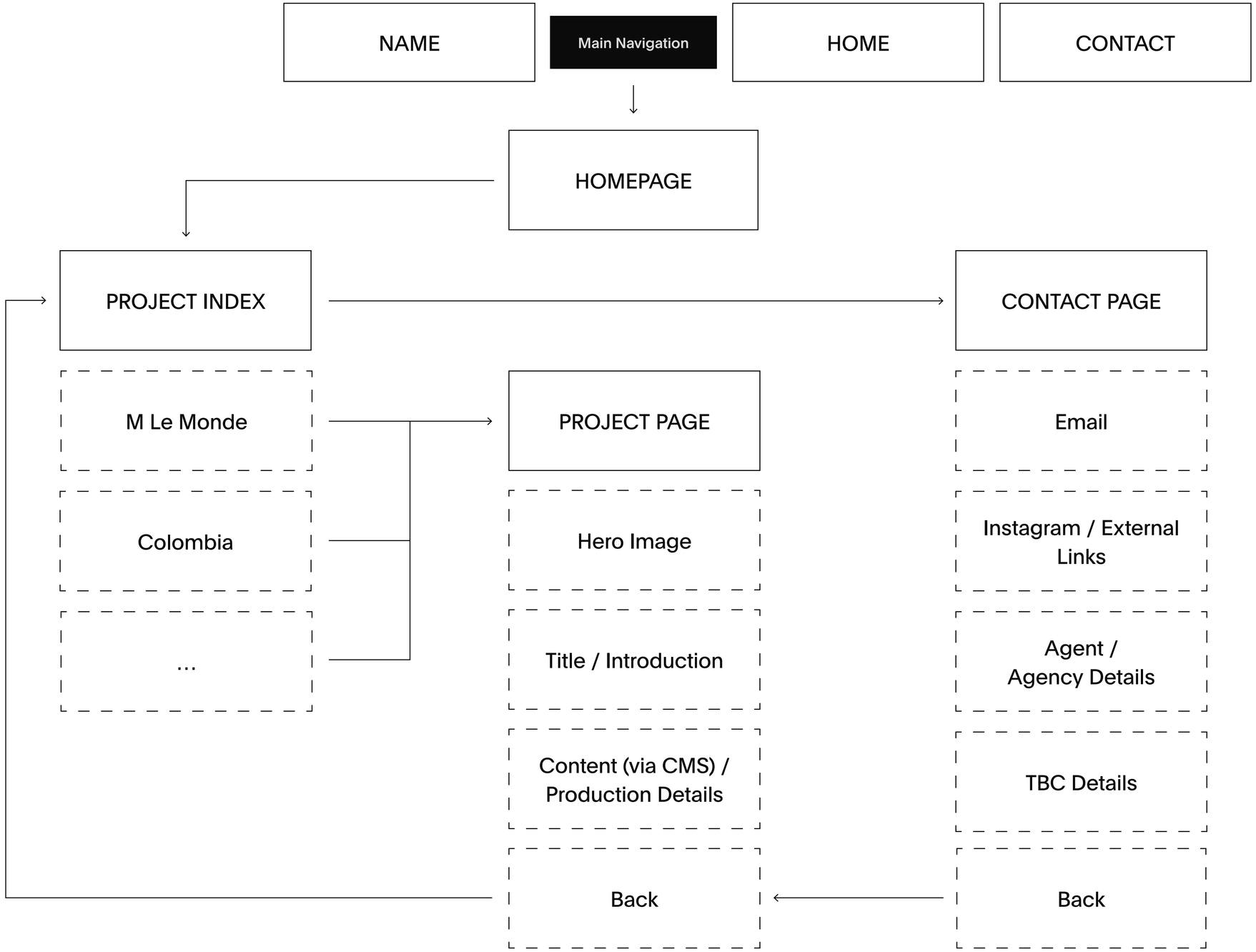
B2B

- User Persona 3: Booking Agent

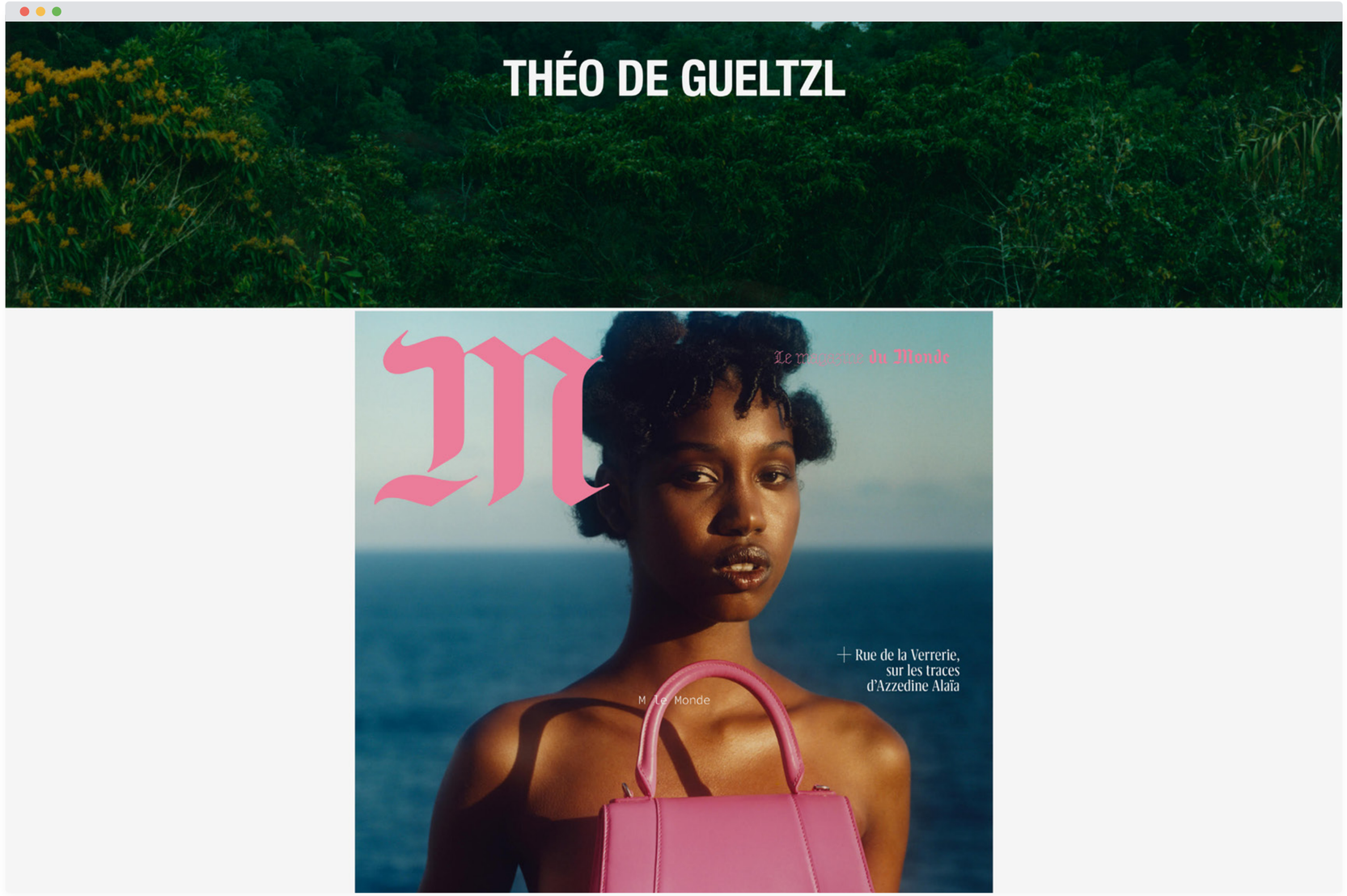
This user group is predominantly trying to book Théo, so will be looking for easy access to his commercial, reportage or illustration portfolio and contact details.

KEY FINDINGS

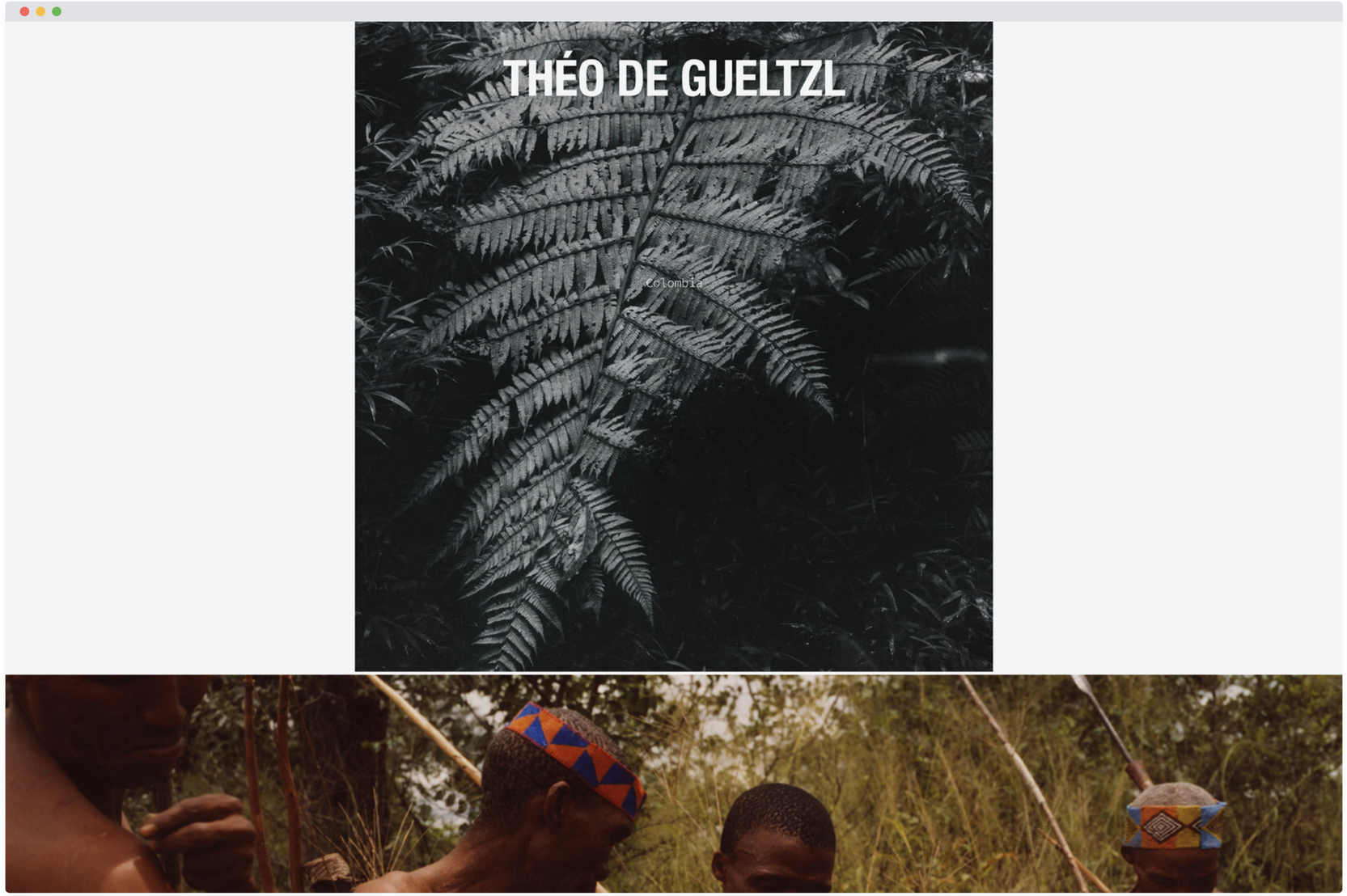
- Mobile first approach
- Content to take precedence on page, large format photography
- Type is secondary
- Minimal web navigation, focus on content
- Amalgamate all portfolio types into one, keeping it clean and concise
- Easy to use CMS, custom item integration to build custom project pages depending on the content Théo wants to present



Sitemap
Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020



Desktop Overview
Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020



Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020

The phenomenon of forced displacement forms the directive line throughout this series of photographs, taken during a five month long travel through diverse regions of Colombia.

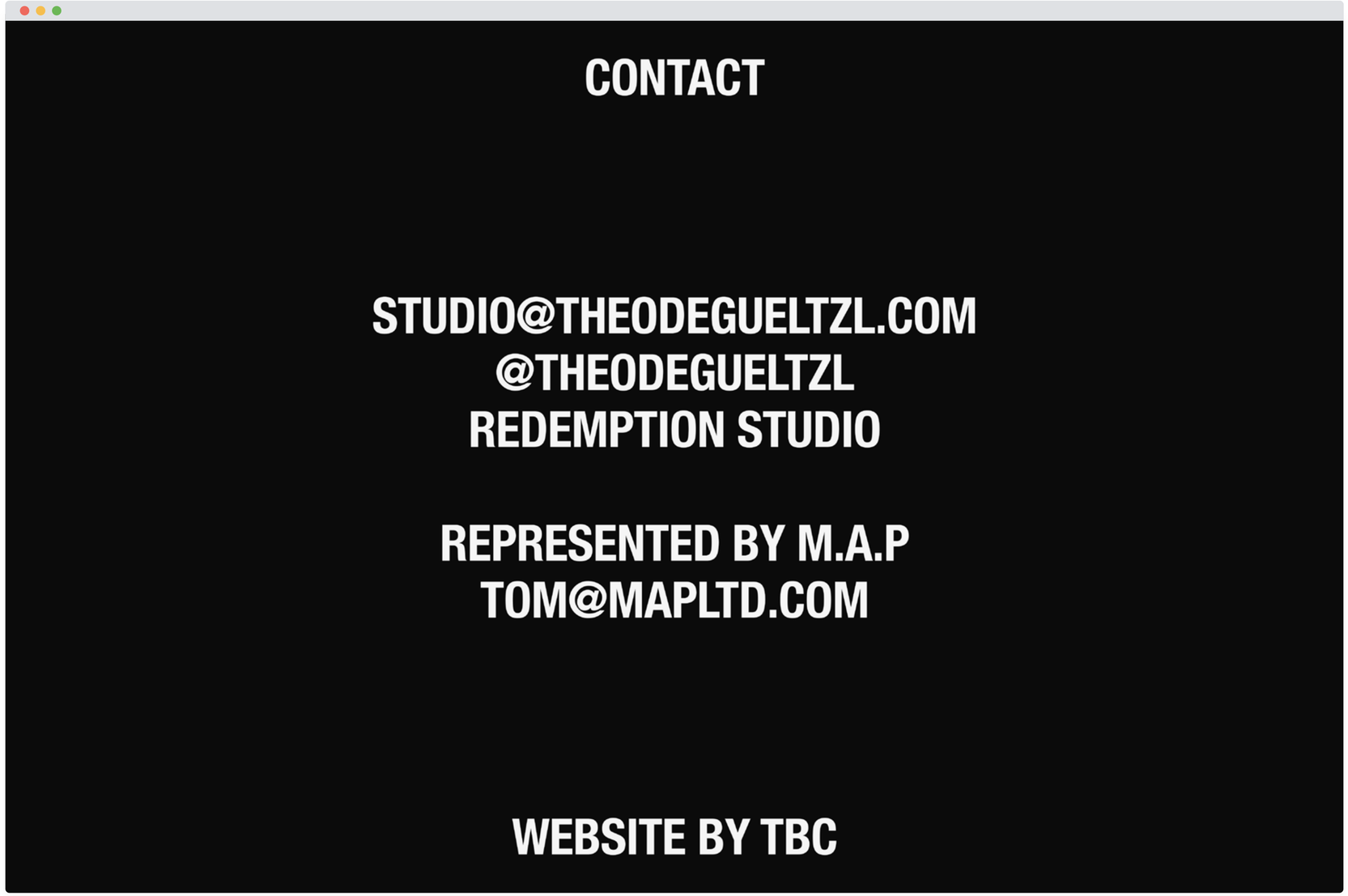
I chose to juxtapose portraits of people who suffered eviction from their natural habitat, with landscapes and plants from their native land. Thereby I hope to convey an understanding for the importance of nature for these communities and their perception of environment. My intention is to emphasize the link between people and their native land and how the disruption of this harmony has a reciprocal harmful effect.

Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020

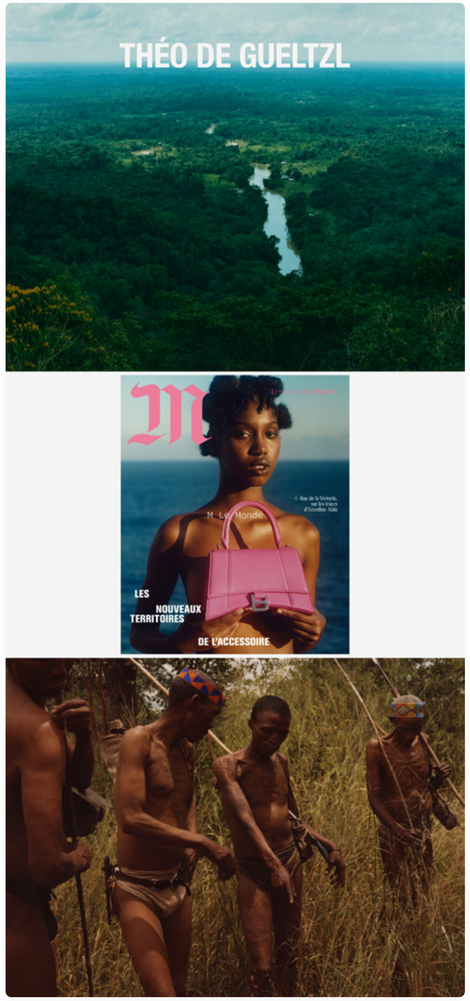
reciprocal harmful effect.

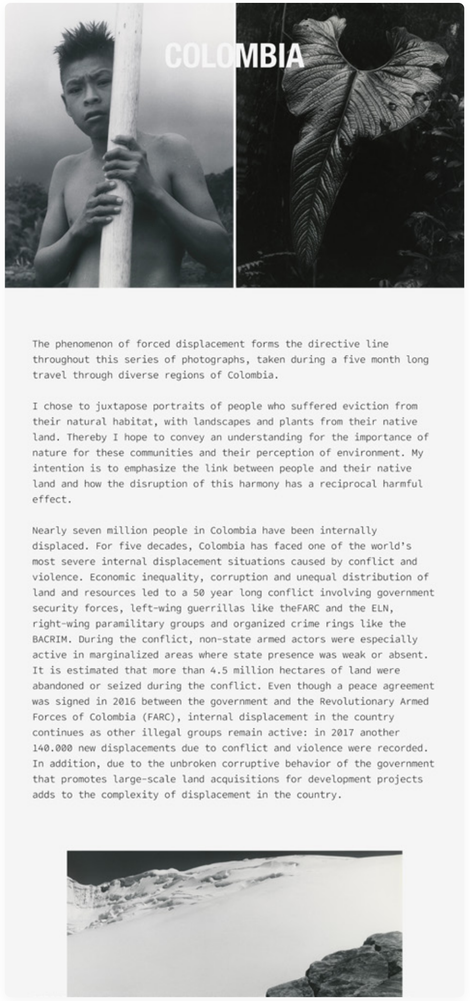
Nearly seven million people in Colombia have been internally displaced. For five decades, Colombia has faced one of the world’s most severe internal displacement situations caused by conflict and violence. Economic inequality, corruption and unequal distribution of land and resources led to a 50 year long conflict involving government security forces, left-wing guerrillas like theFARC and the ELN, right-wing paramilitary groups and organized crime rings like the BACRIM. During the conflict, non-state armed actors were especially active in marginalized areas where state presence was weak or absent. It is estimated that more than 4.5 million hectares of land were abandoned or seized during the conflict. Even though a peace agreement was signed in 2016 between the government and the Revolutionary Armed Forces of Colombia (FARC), internal displacement in the country continues as other illegal groups remain active: in 2017 another 140.000 new displacements due to conflict and violence were recorded. In addition, due to the unbroken corruptive behavior of the government that promotes large-scale land acquisitions for development projects adds to the complexity of displacement in the country.

Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020



Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020





Mobile Overview
Client: Théo de Gueltzl
Type: Portfolio Website
Location: Paris
Year: 2020

Logotype and branding for Studio J-A, a bespoke furniture design studio in Berlin.

j-a.studio

STUDIO JA

Client: Studio J-A
Type: Logotype / Branding
Location: Berlin
Year: 2021

Client: Studio J-A
Type: Logotype / Branding
Location: Berlin
Year: 2021

Client: Studio J-A
Type: Logotype / Branding
Location: Berlin
Year: 2021

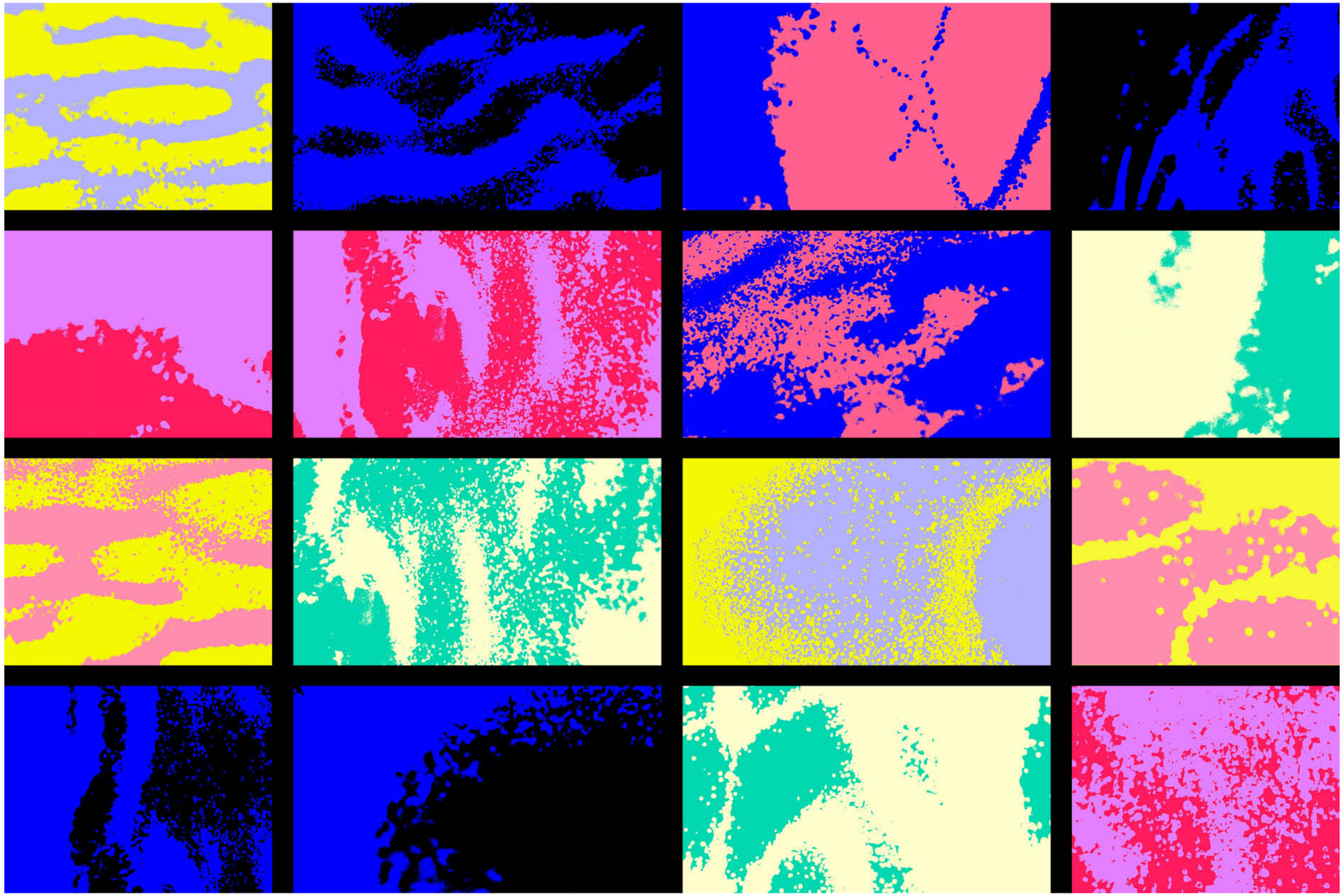
Client: Studio J-A
Type: Logotype / Branding
Location: Berlin
Year: 2021

A brand refresh for London based music company, DICE.fm
— shortlisted by D&AD for the ‘Brand Refresh’ Award.

brand.dice.fm

Shortlisted for the D&AD 'Brand Refresh' Award
Client: DICE.fm
Type: Rebrand
Location: London
Year: 2020

Client: DICE.fm
Type: Rebrand
Location: London
Year: 2020



Client: DICE.fm
Type: Rebrand
Location: London
Year: 2020

Client: DICE.fm
Type: Rebrand
Location: London
Year: 2020

Micro-site for Berlin based production house AKKURAT, showcasing latest updates amid COVID-19.

latest.akkurat.tv

USER PERSONAS

B2C

- User Persona 1: Stakeholder

This experience could be sent to this user group to present latest work and keep them updated with recent company news and announcements.

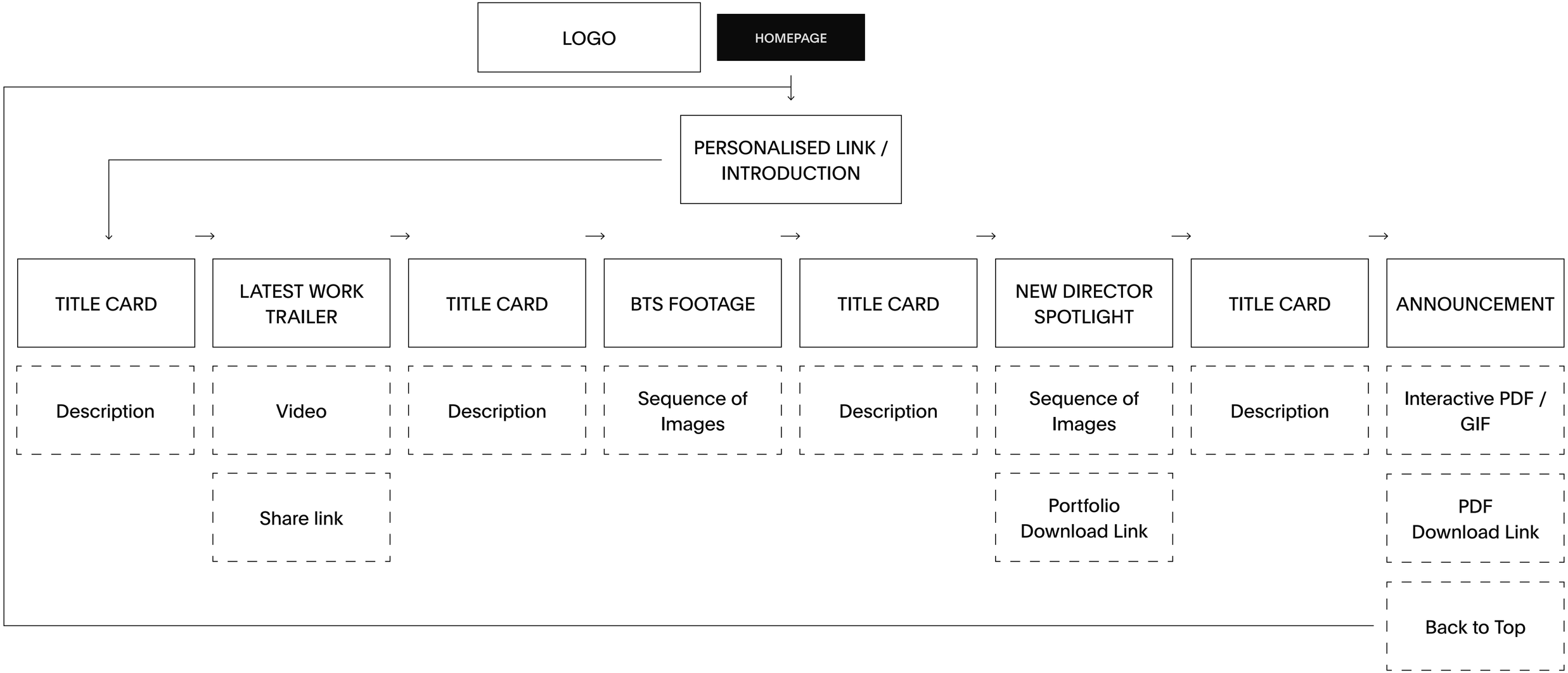
- User Persona 2: Potential Client / Collaborator

This experience could be sent to this user group to show what the company is capable of and what they could do with a collaborator or for a client.

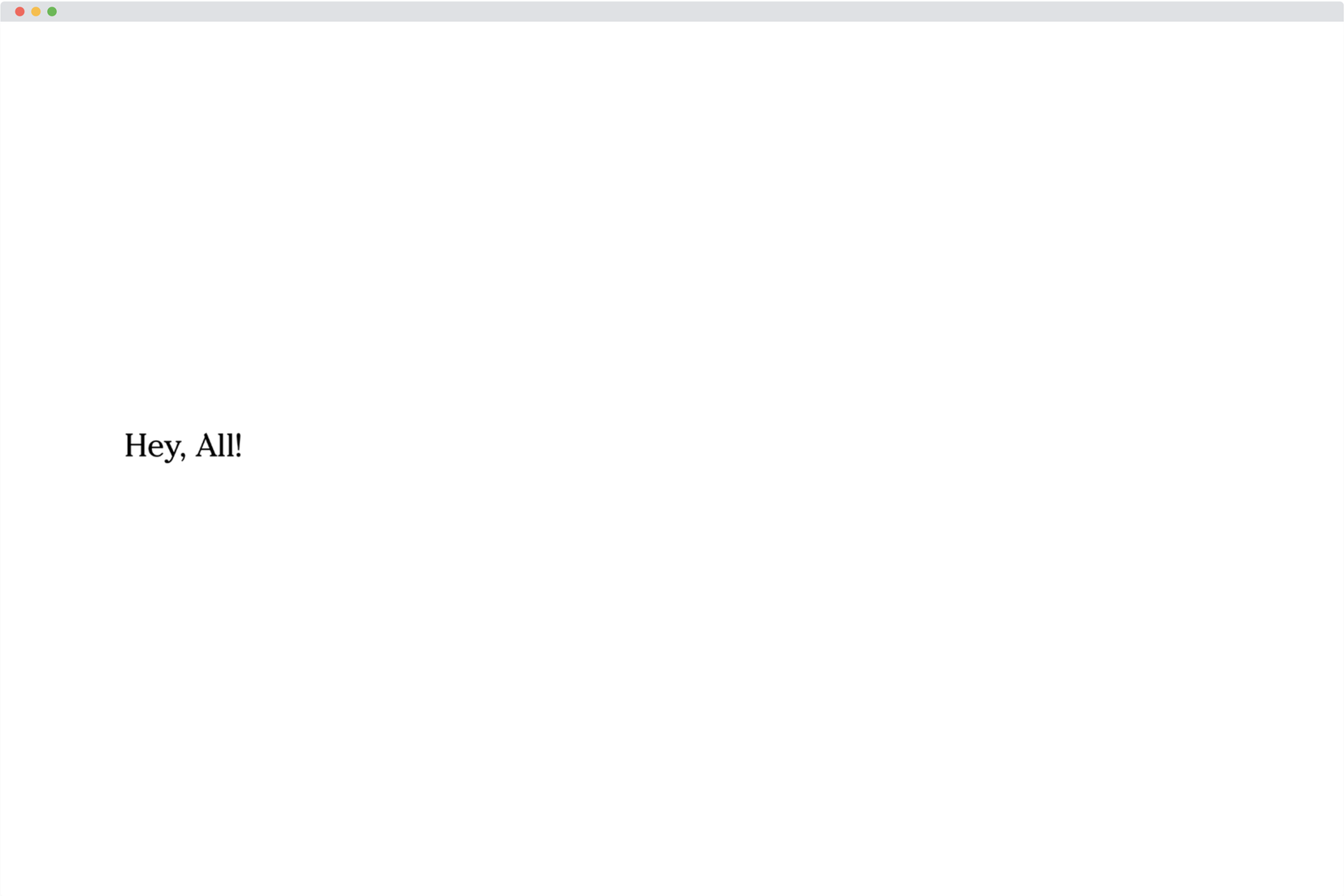
KEY FINDINGS

- Engaging experience from the beginning
- Focus on micro transitions and bespoke interaction functionality to provide a rich and pleasant experience
- Webpage should flow like a story, keeping the user focused on the content
- Option to add a custom CMS later on, client may need to make additional changes in the future

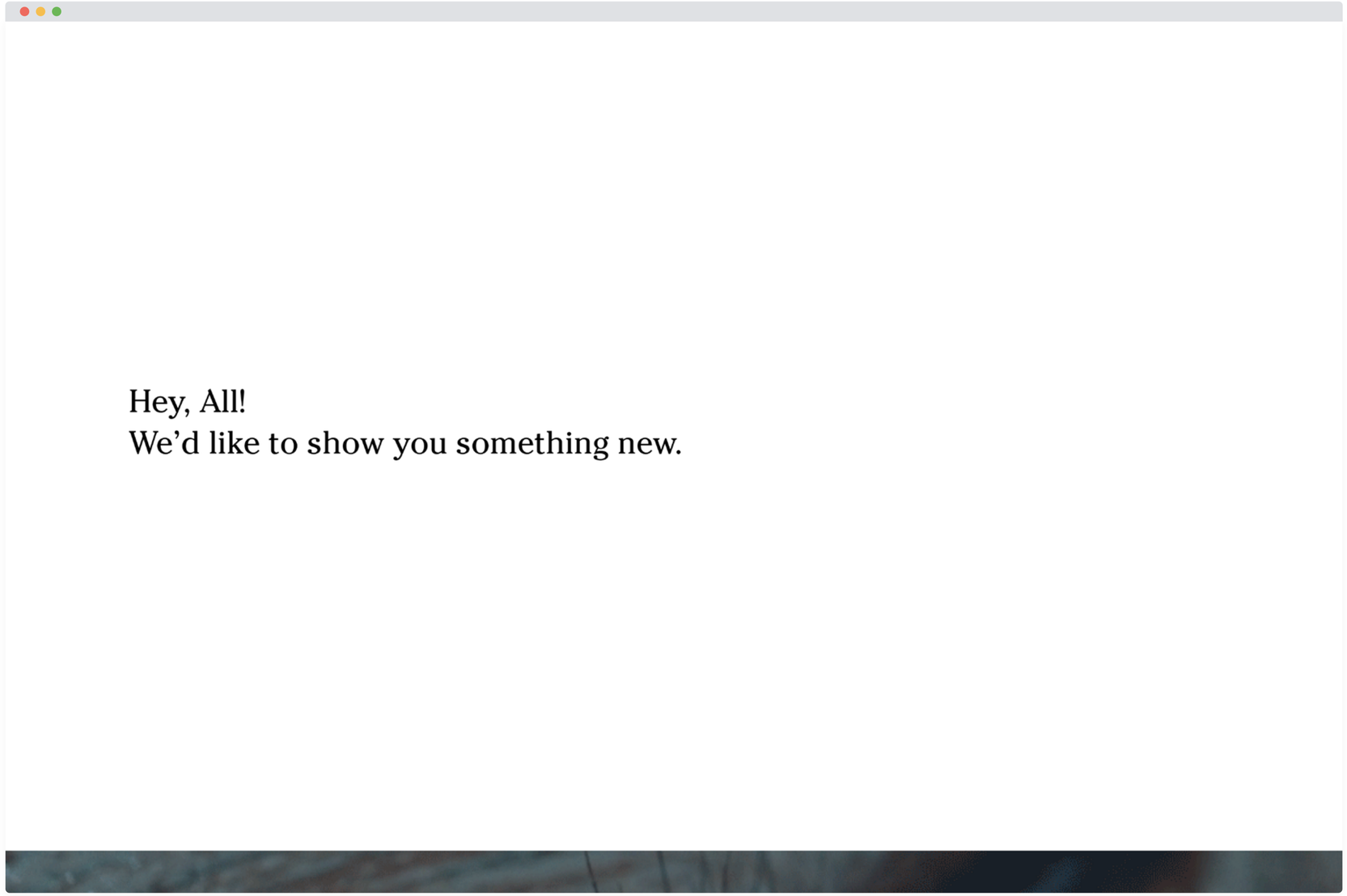
User Personas & Key Findings
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020



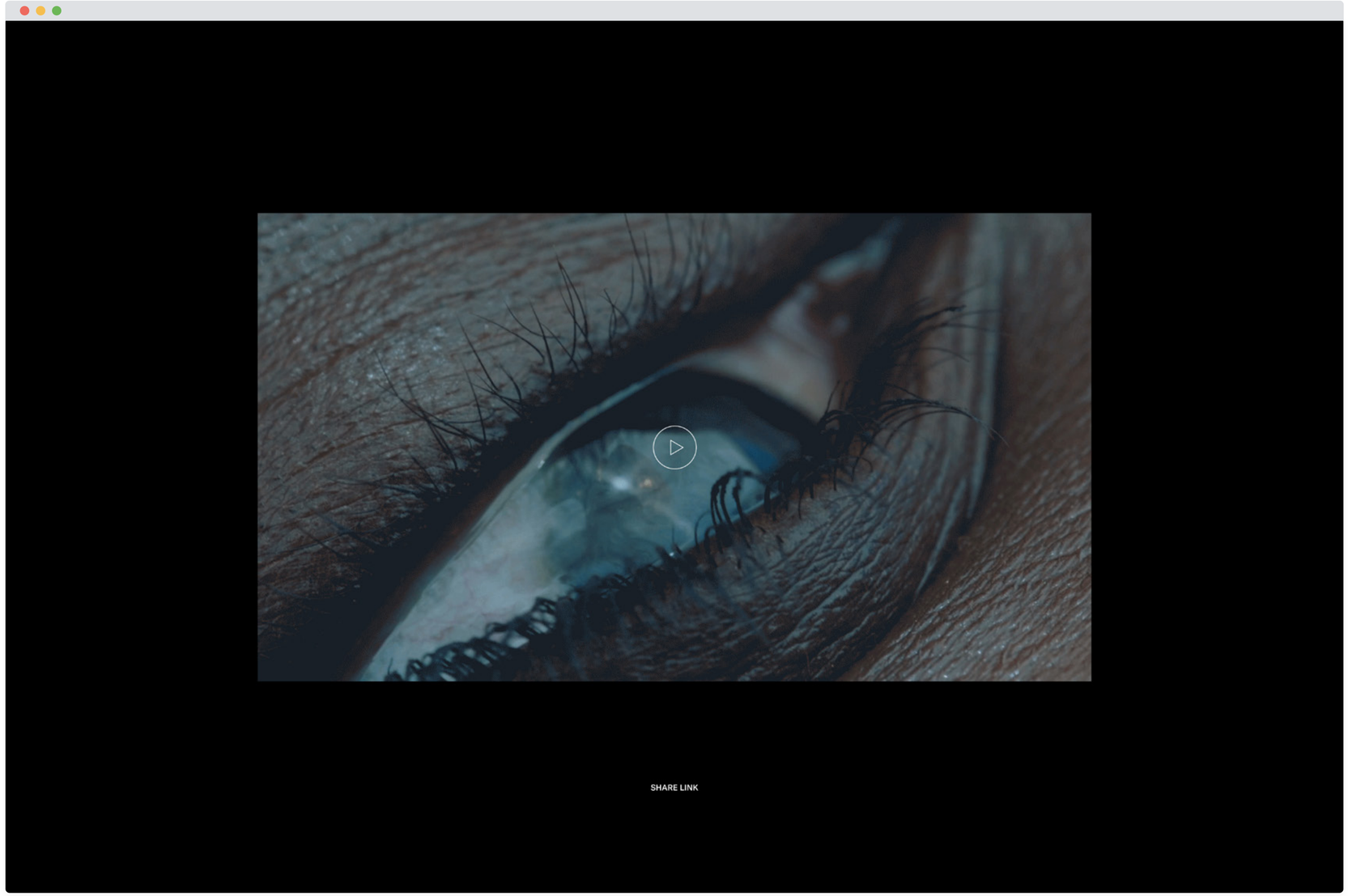
Sitemap
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020



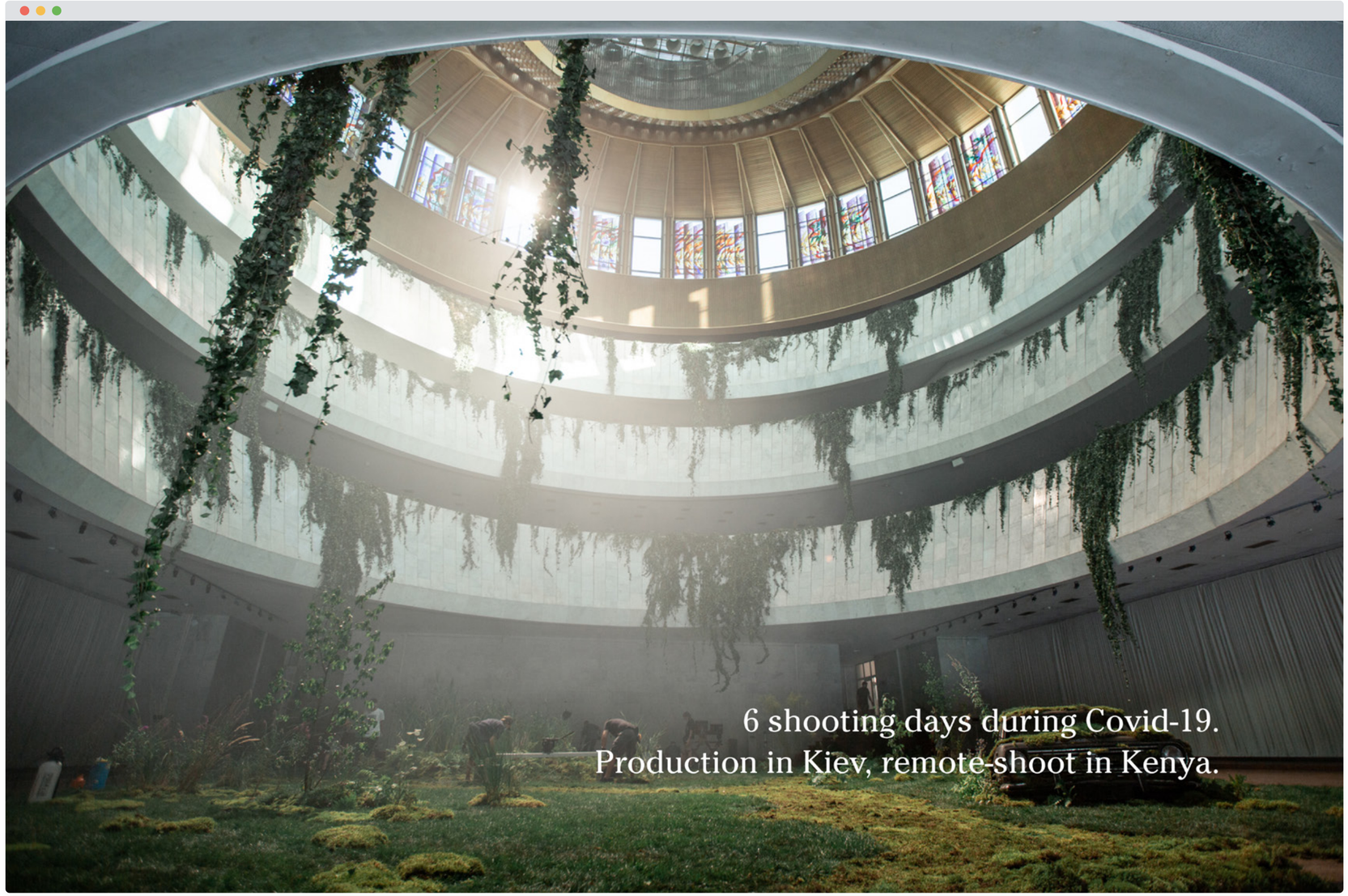
Desktop Overview
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020



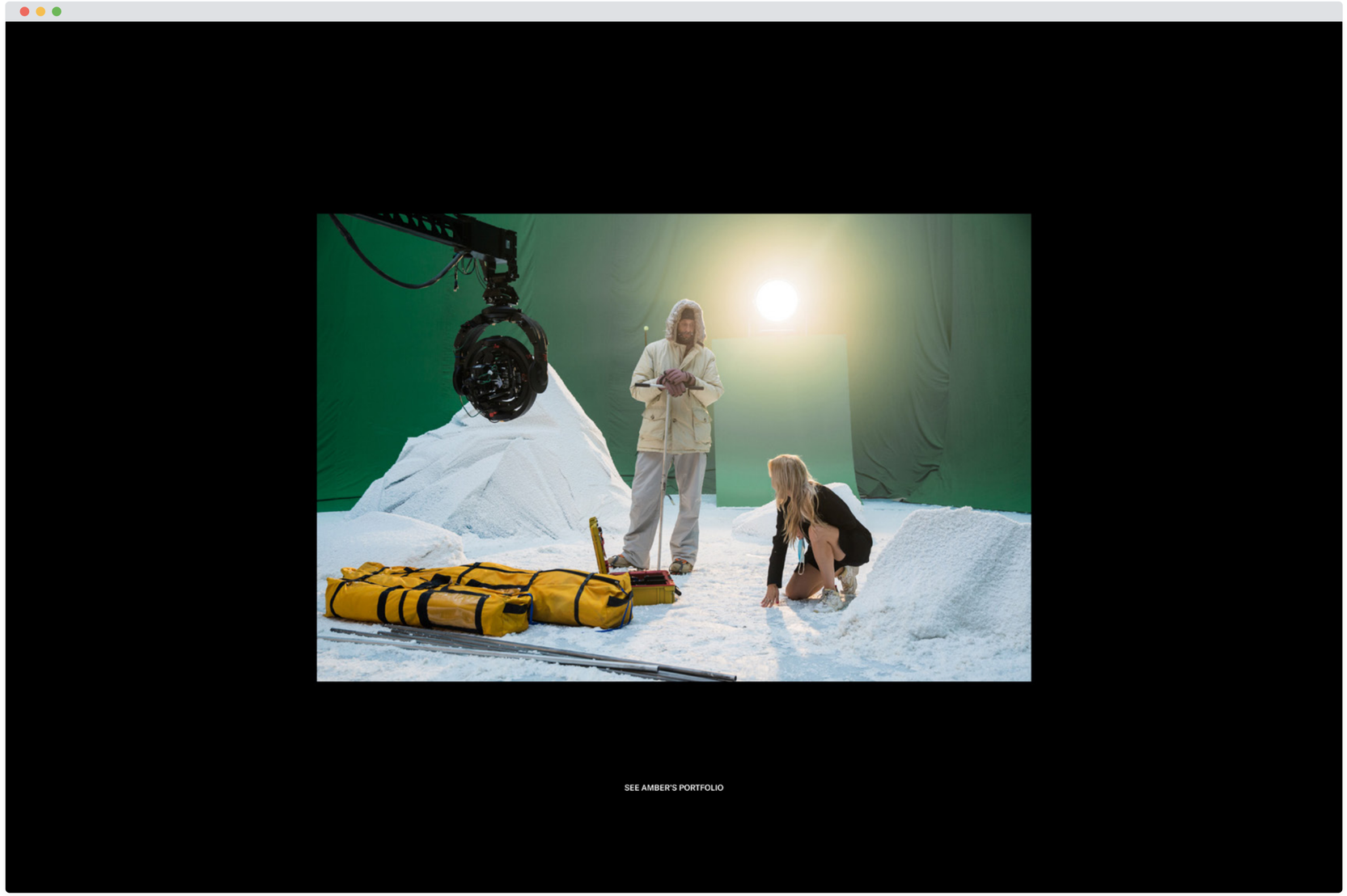
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020



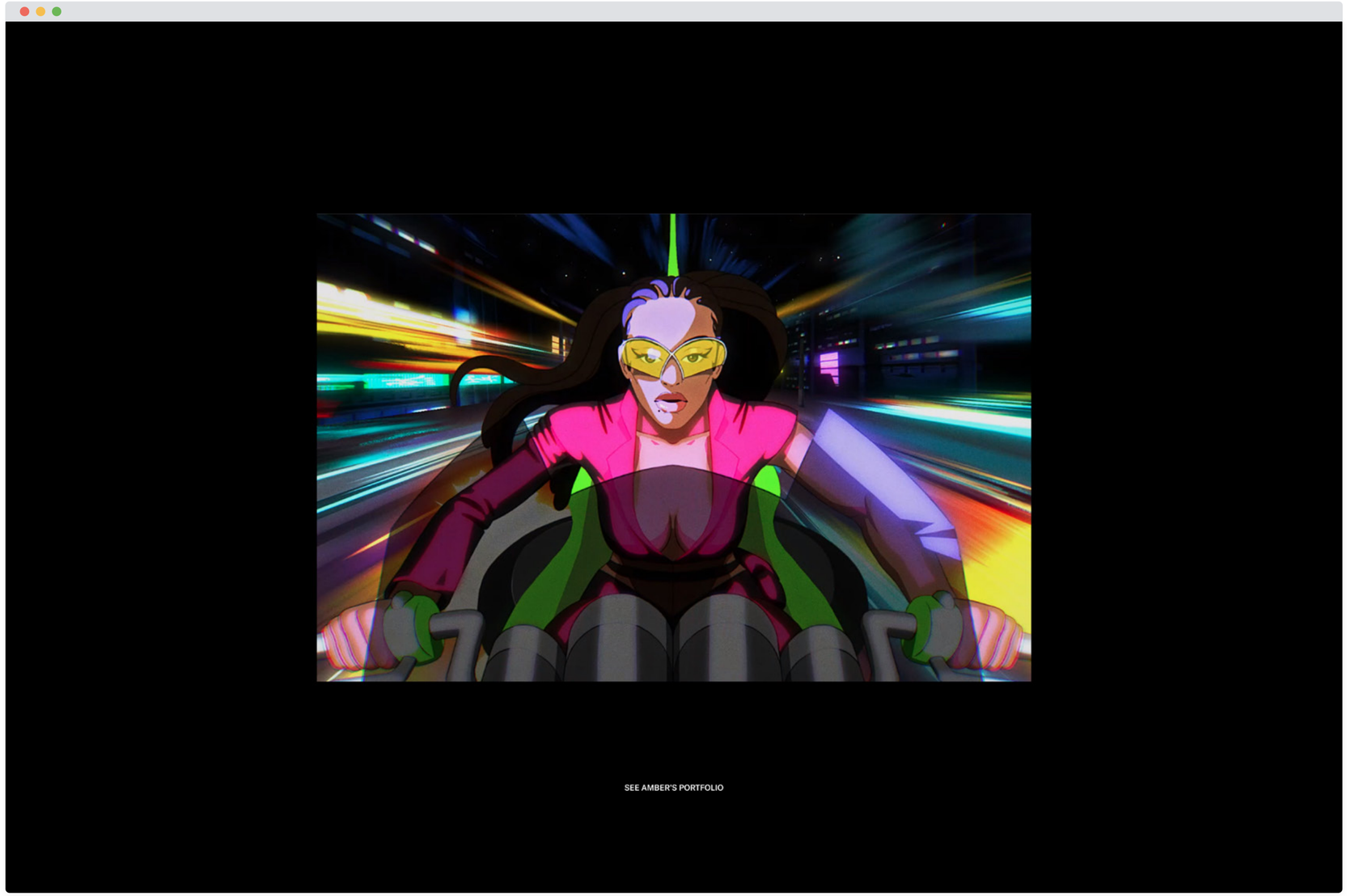
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020



Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020



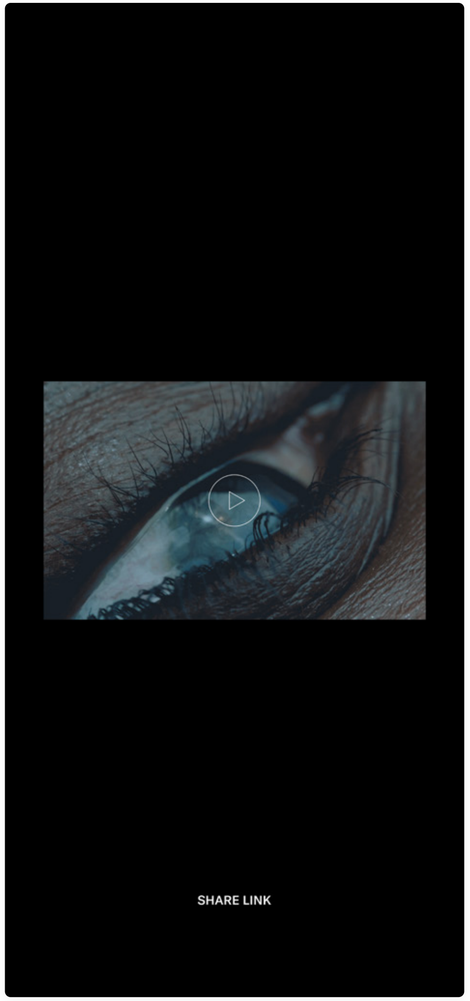
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020

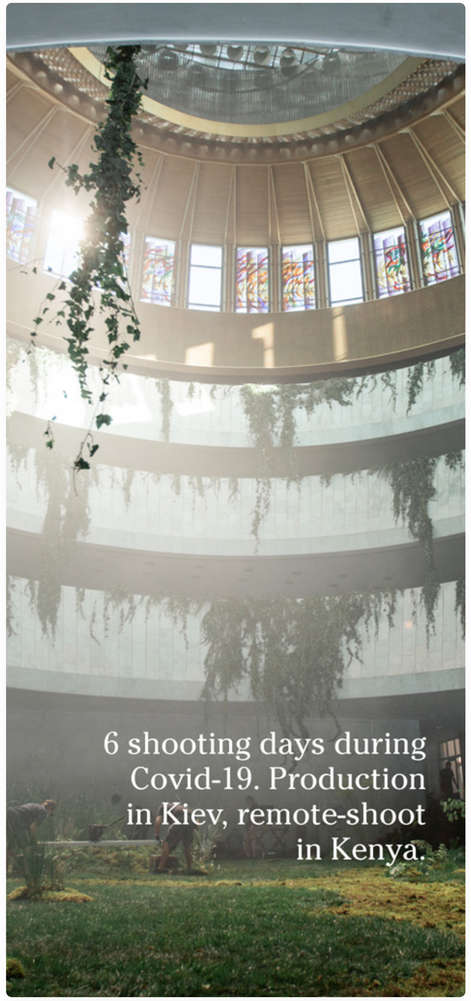


Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020

DOWNLOAD PDF

Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020





Mobile Overview
Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020

SEE AMBER'S PORTFOLIO

SEE AMBER'S PORTFOLIO

DOWNLOAD PDF

Client: Akkurat × Hyundai
Type: Micro-site
Location: Berlin
Year: 2020

Art direction and design for Boiler Room’s debut festival, launched in London.

festival.boilerroom.tv

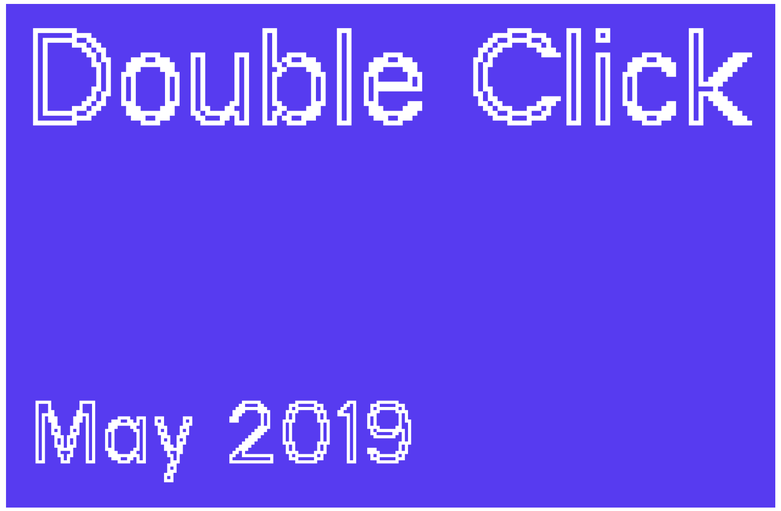
with Josh Wiley
Client: Boiler Room
Type: Art Direction / Branding
Location: London
Year: 2019

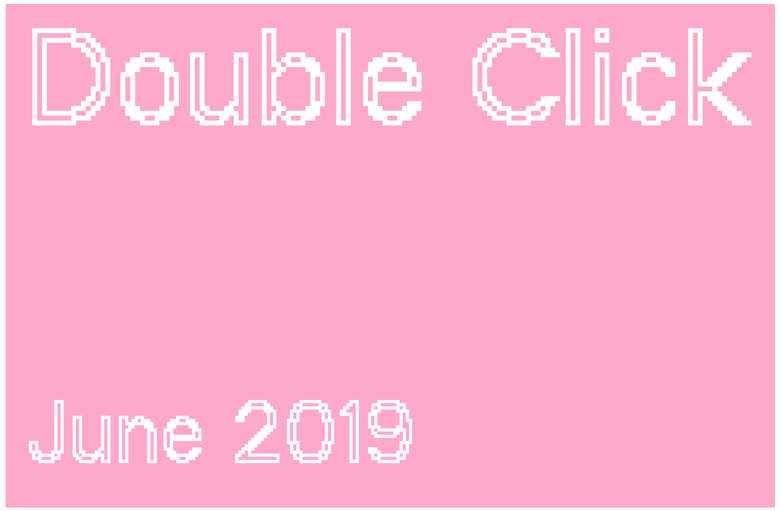
Client: Boiler Room
Type: Art Direction / Branding
Location: London
Year: 2019

Client: Boiler Room
Type: Art Direction / Branding
Location: London
Year: 2019

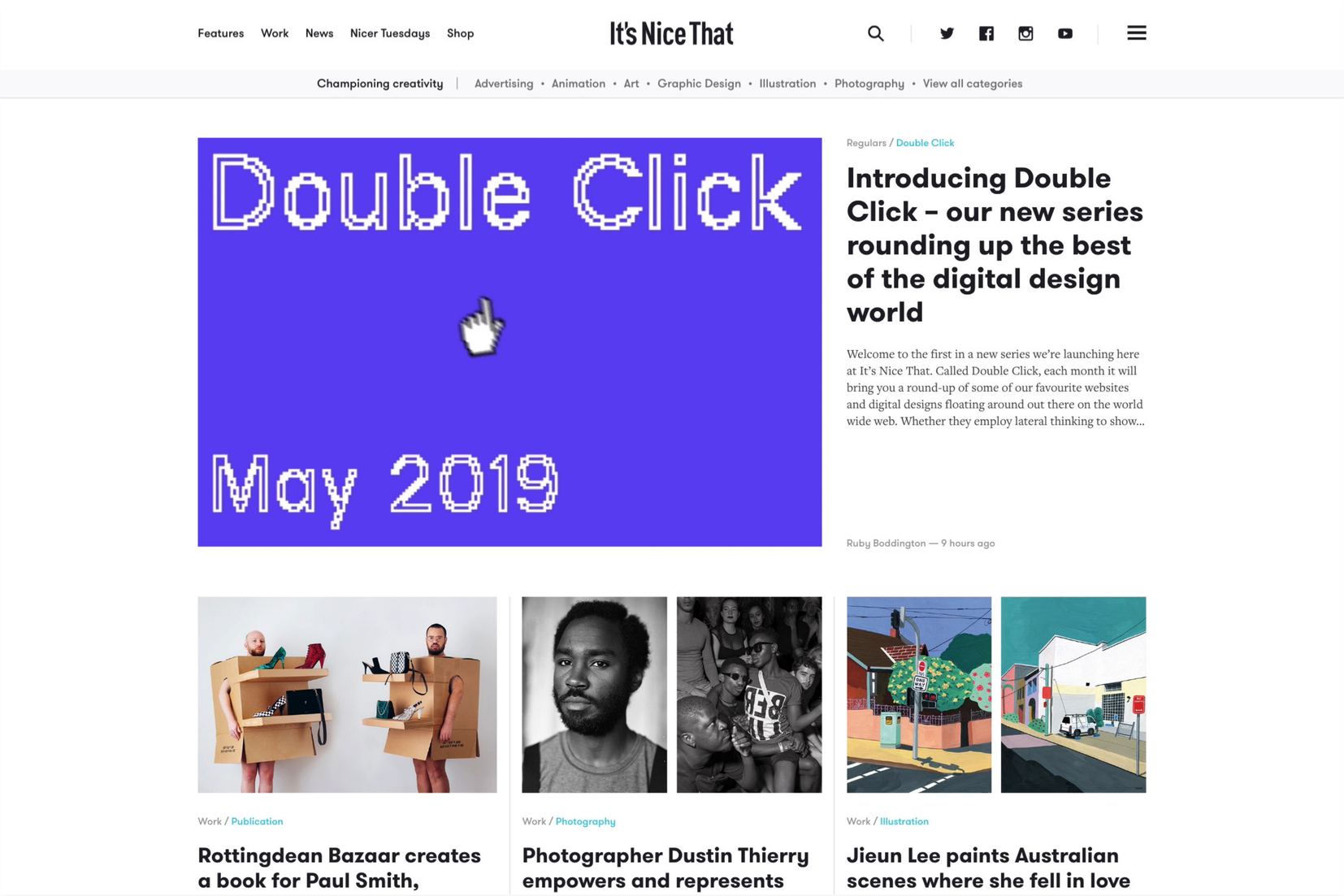
Identity and motion design for It’s Nice That’s new monthly digital article series: ‘Double Click’.

itsnicethat.com/articles/double-click-may-2019-210519





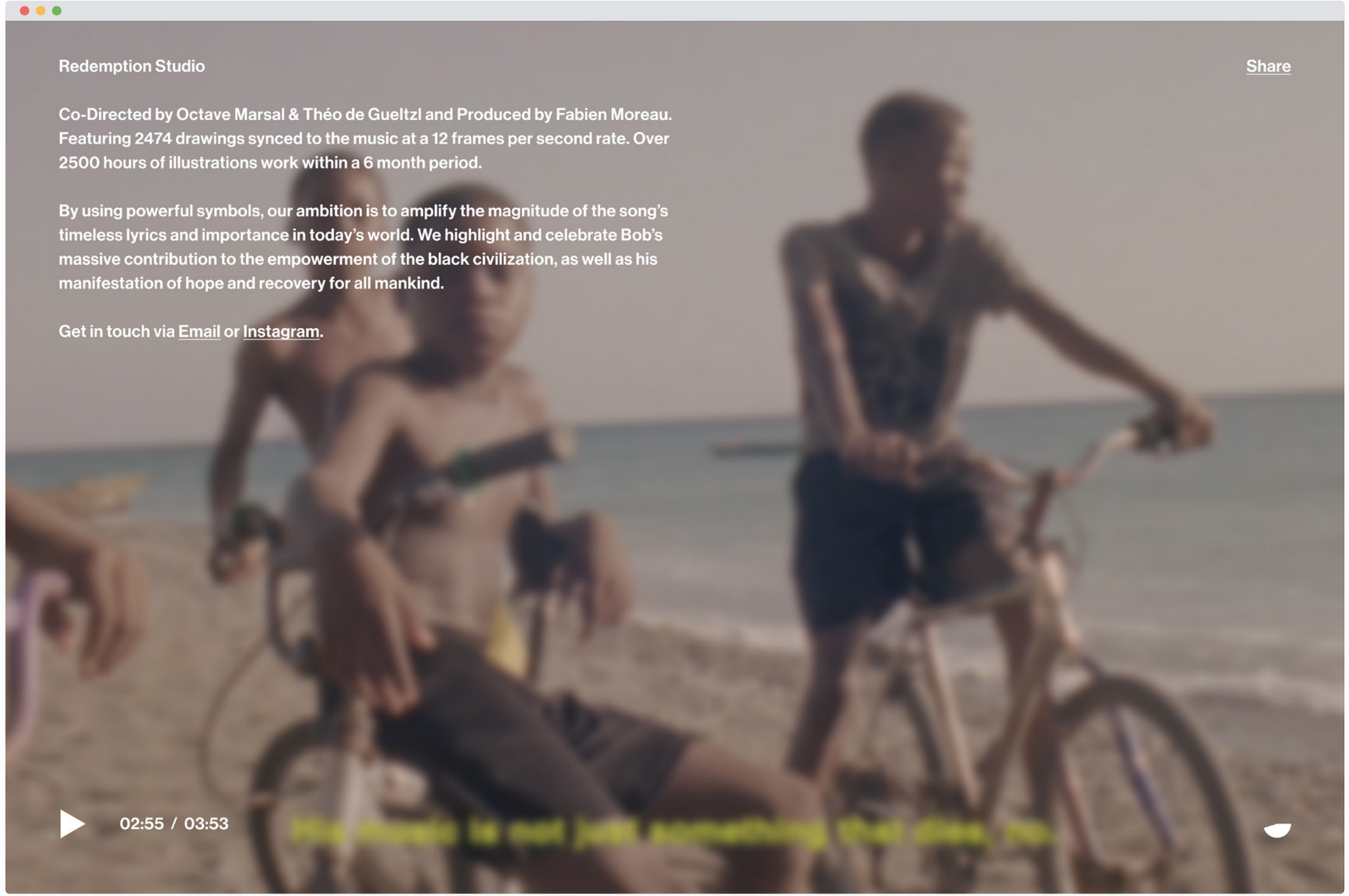
Client: It’s Nice That
Type: Identity
Location: London
Year: 2019



Client: It's Nice That
Type: Identity
Location: London
Year: 2019

A micro-site to coincide with the opening of Parisian atelier, Redemption Studio, and the launch of their debut film for Bob Marley and the Wailers: ‘Redemption Song’.

redemptionstudio.org



Desktop Overview
Client: Redemption Studio
Type: Micro-site
Location: Paris
Year: 2020

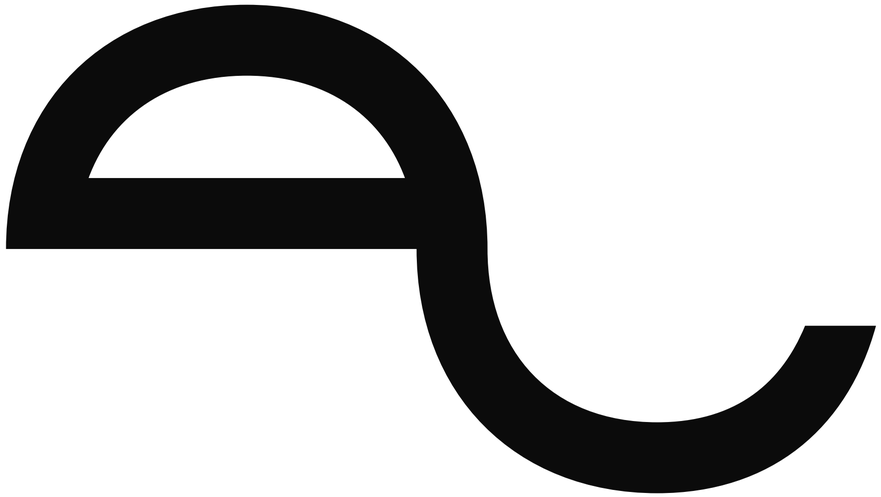
Client: Redemption Studio
Type: Micro-site
Location: Paris
Year: 2020

Logotype design, branding and campaign concept
for fashion designer, Shanti Bell.

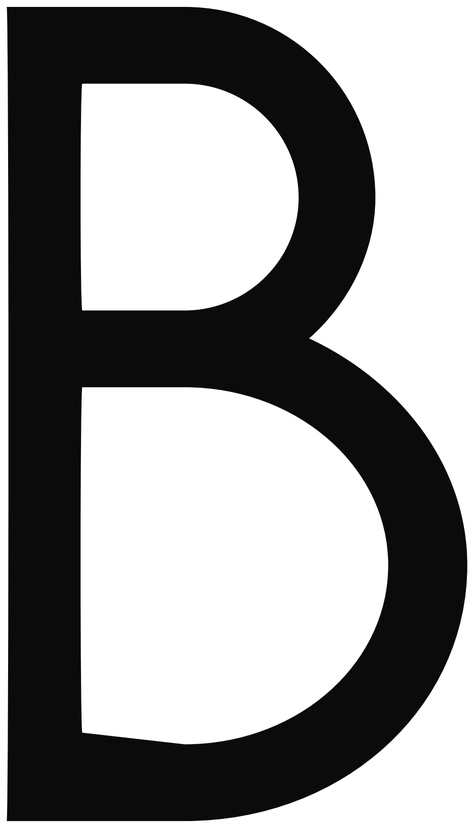
bafcsm.com/portfolios/shanti-bell

Shanti Bell

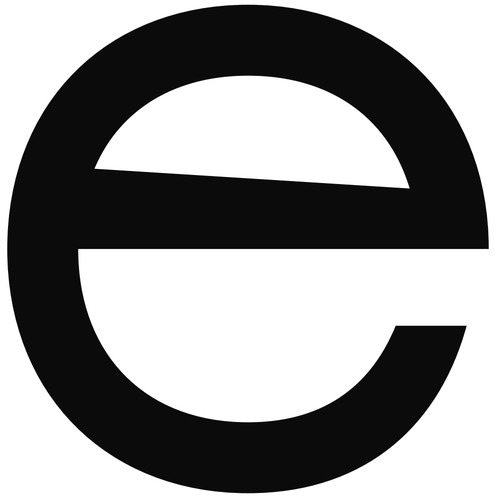
Client: Shanti Bell
Type: Logotype / Branding
Location: London
Year: 2020



Client: Shanti Bell
Type: Logotype / Branding
Location: London
Year: 2020



Client: Shanti Bell
Type: Logotype / Branding
Location: London
Year: 2020

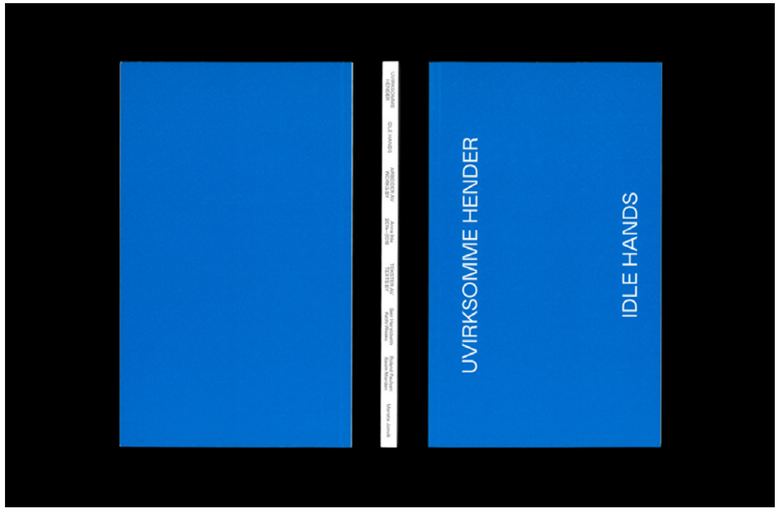


Client: Shanti Bell
Type: Logotype / Branding
Location: London
Year: 2020

Client: Shanti Bell
Type: Launch Campaign
Location: London
Year: 2020

Design and production of Anna Ihle’s publication, ‘Idle Hands’
and Bright Future Horizons announcement.

annaihle.com/bright-future-horizons



Publikasjonen *DRIV/* تنبل er et samarbeid mellom den irakiske poeten Basim Mardan og Anna Ihle. Den er er skrevet på norsk/arabisk og handler om arbeid og arbeidsledighet i Skien. Mardan skrev dikt, Ihle snakket med folk, og sammen hjalp de hverandre å oversette til sine respektive språk. Publikasjonen er trykket på norskprodusert avisapir fra Norske Skog, et nasjonalt firma som tidligere drev den største fabrikken i Skien helt til nedleggelsen i 2007. Et av intervjuene i publikasjonen er hentet fra arkivet til lokalavisa Varden: "Papirarbeideren forteller hvordan papiret blir til" (1942). Publikasjonen var gratis tilgjengelig i utstillingen, og på internett.

Tekstene fra publikasjonen som er gjengitt her er to sider med dikt av Basim Mardan, en side på norsk, en side på arabisk, og en side med et intervju med Basim Mardan og hans kone Shaima Kalid av Anna Ihle. De snakker om skriving, fritid og hvordan det å inkludere mating av ender i den daglige rutinen er en måte å få tiden til å gå fortere på.

The publication *DRIV/* تنبل is a collaboration between Iraqi poet Basim Mardan and Anna Ihle. It's written in Norwegian/Arabic and deals with work and unemployment in the Norwegian town Skien. Mardan wrote poems, Ihle talked with people, and together they helped each other translate to their respective languages. The paper is printed on Norwegian produced newspaper- paper from Norske Skog, a corporation once running the main industry in Skien. One of the interviews in the publication is taken from the archive of a local newspaper: "The paper worker tells how paper is being made" (1942). Publication was distributed for free at exhibition and online.

The texts from the publication reprinted here are two pages with poems by Basim Mardan—one in Norwegian, one in Arabic, and one page of an interview with Basim Mardan and his wife Shaima Kalid by Anna Ihle where they talk about writing, free time and how feeding ducks as a daily routine is a way to make time pass.

difference relied on and reproduced traditional gender stereotypes, it proved more limited in its capacity to generate a broader critical perspective on and framework for public dialogue about the quality and quantity of work in women's and men's lives. What may render a demand more appealing does not necessarily enhance it as a perspective.

So what might we want when we demand shorter hours and what might we want those hours for? The way the proposal is framed has consequences for its eventual success as both a persuasive demand and a provocative perspective. As a demand, it should be broadly appealing—that is, to more than a small minority of workers—and potentially effective as a means to better their lives. A feminist demand for shorter hours should include, moreover, a broader accounting of what is recognized as work and feminist analyses of its value. Beyond the assertion of a specific policy proposal, to demand is also, as I noted, to assert a particular discursive agenda. Considering it also as a perspective, I want to take into account the ways in which the demand for shorter hours could provide a vocabulary and a conceptual framework for new ways of thinking about the nature, value, and meaning of work relative to other practices. By and large, feminists who address questions of work today focus on the struggle for more and better work and tend to neglect the possibility of struggling also for less work. With this in mind, in the pages that follow I will build an argument about what a contemporary feminist movement, for shorter hours in the United States could accomplish and how it might be most fruitfully conceived. The discussion will be organized around three different cases for shorter hours that have been recently advanced: one that demands shorter hours as a means to secure more time for family and two others that deemphasize the family as the primary rationale for work reduction, albeit in different ways. For each of these, a representative text will serve to illustrate some of the advantages and disadvantages of the approach.

LESS WORK AND MORE FAMILY

The most common rationale for shorter hours is that it would make more time for family. This approach is particularly powerful because the emphasis on the family resonates comfortably with mainstream political priorities, on both the Left and the Right. The family is, after all, frequently assumed by commentators across the ideological spectrum to be the source of popular political motivation and basis for political judgment. Tapping into this familiar discourse, furthermore, frames the demand for shorter hours in terms of the easily articulated issue of the "work-family" balance. Yet despite these advantages I find it the least compelling line of argument for work reduction. There are, as we will see, significant pitfalls to organizing a critical discourse about work and a struggle for shorter hours in the name of the family.

Arlie Russell Hochschild presents a particularly rich and insightful version of this family-centered approach in her 1997 *The Time Bind: When Work Becomes Home and Home Becomes Work. The Time Bind* attempts to confront what is for Hochschild an important puzzle: why do so few of the employees of a Fortune 500, "family-friendly" company (which she names Amerco) take advantage of its various programs offering shorter hours for working parents even though they report feeling strained to the limit by the long hours they put in between work and home? Her answer, based on a study of company policies and interviews with employees, is that, because work is becoming more like home and home more like work, the people she interviewed tended to prefer to spend more time at work and less at home. She claims that Americans live in a culture that increasingly devalues the unpaid work of parenting while overvaluing paid work, thus reinforcing the relative attractions of work over family. This time bind imposes many obvious stresses and strains on parents but is, she argues, particularly harmful to children. What is needed, Hochschild concludes, is a time movement that tinkers on shorter and more flexible hours at work to create more time for family.[4]

Hochschild writes eloquently and sympathetically about people's struggles to reconcile the pleasures and

Client: Anna Ihle
Type: Publication
Location: Stavanger
Year: 2018

Client: Anna Ihle
Type: Publication
Location: Stavanger
Year: 2018

Client: Anna Ihle
Type: Announcement Poster
Location: Stavanger
Year: 2018

Identity and spatial design for the ‘Memory Palace’ exhibition at White Cube Gallery.

zak.group/projects/memory-palace

with Zak Group
Client: White Cube Gallery
Type: Identity / Spatial Design
Location: London
Year: 2018

Client: White Cube Gallery
Type: Identity / Spatial Design
Location: London
Year: 2018

Client: White Cube Gallery
Type: Identity / Spatial Design
Location: London
Year: 2018

A portfolio site for French drawing
artist Octave Marsal.

octave-marsal.com

USER PERSONAS

B2C

- User Persona 1: Brand / Potential Client

This user group is looking for access to Octave's portfolio as quickly as possible.

- User Persona 2: Creative

This user group is looking for indepth insight to Octave's work.

B2B

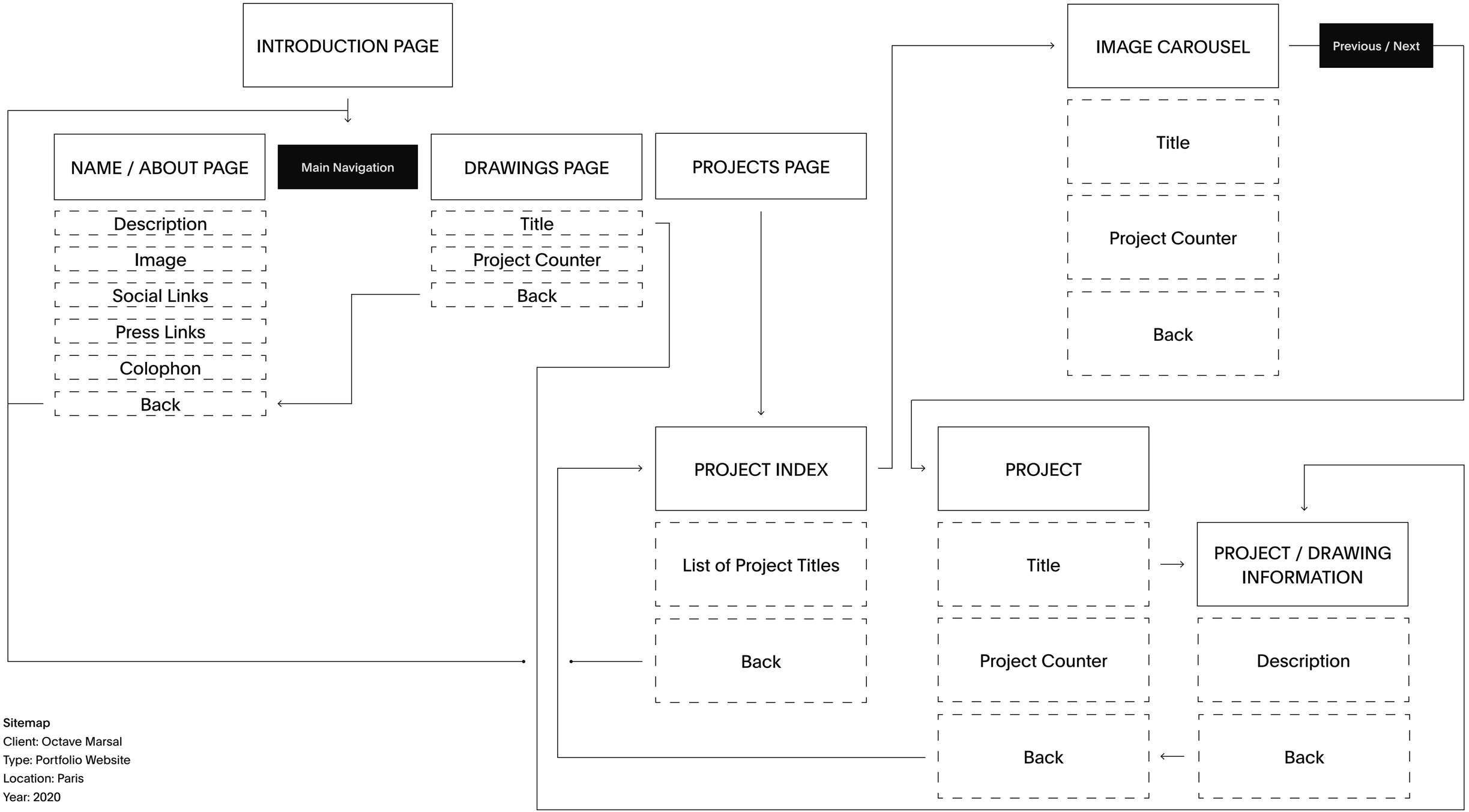
- User Persona 3: Booking Agent

This user group is predominantly trying to book Octave, so will be looking for easy access both his sketchbook work and commercial projects.

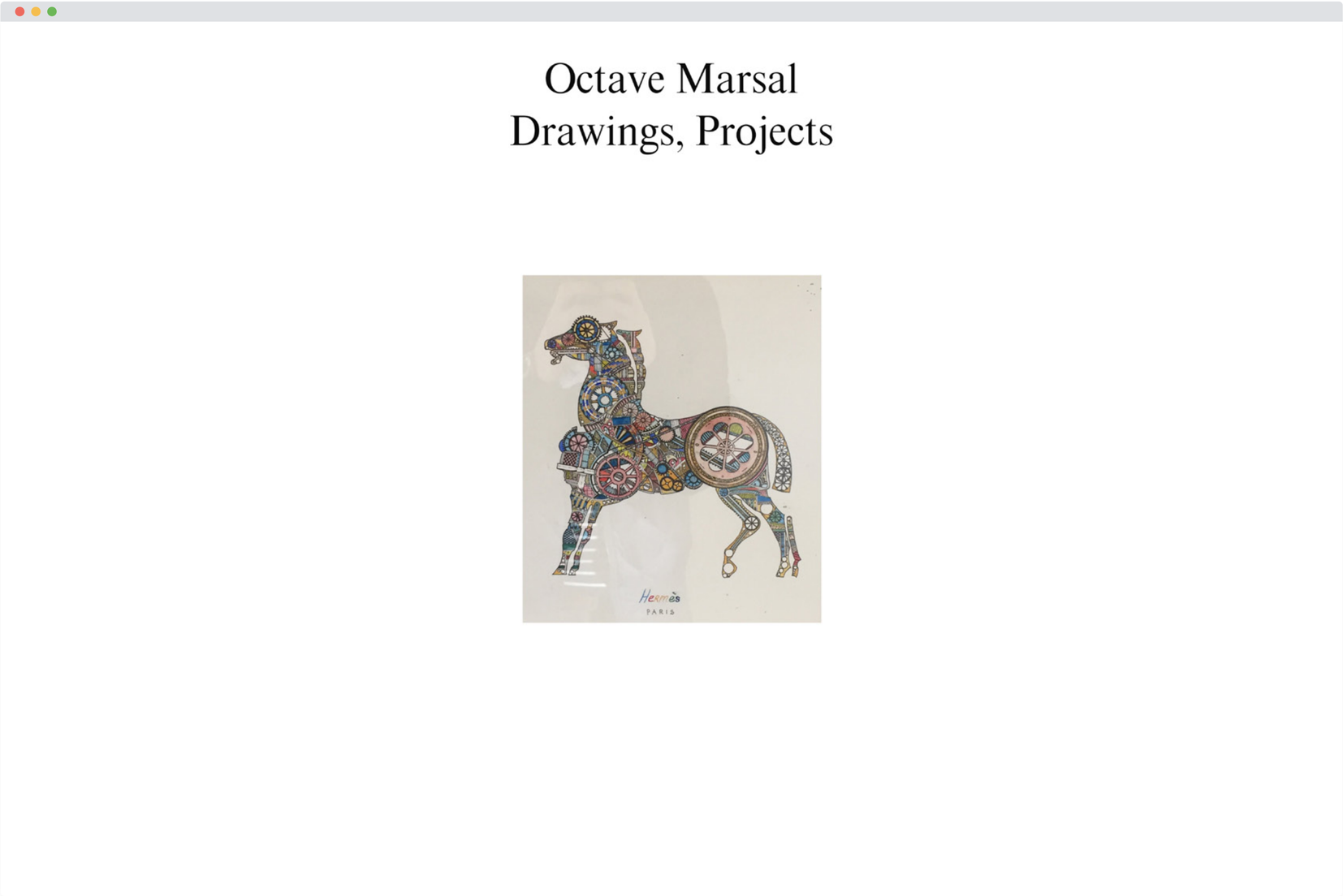
KEY FINDINGS

- Easy access to portfolios
- Retain the quality of paper and print typography as much as possible to reflect work
- Mobile first, intuitive navigation
- Little to no typography, hidden descriptions if possible
- Users can find relevant work in two clicks

User Personas & Key Findings
Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020



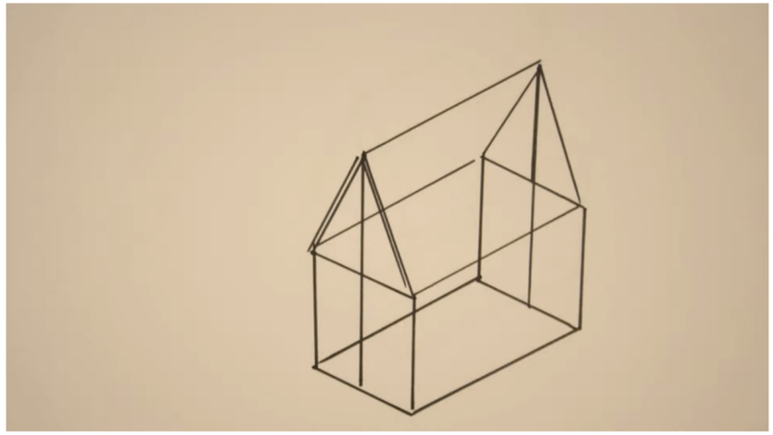
Sitemap
Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020



Desktop Overview
Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020

Octave Marsal

Drawings, Projects



39 Items

Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020

Baroque Perspective

(1 / 39)

←

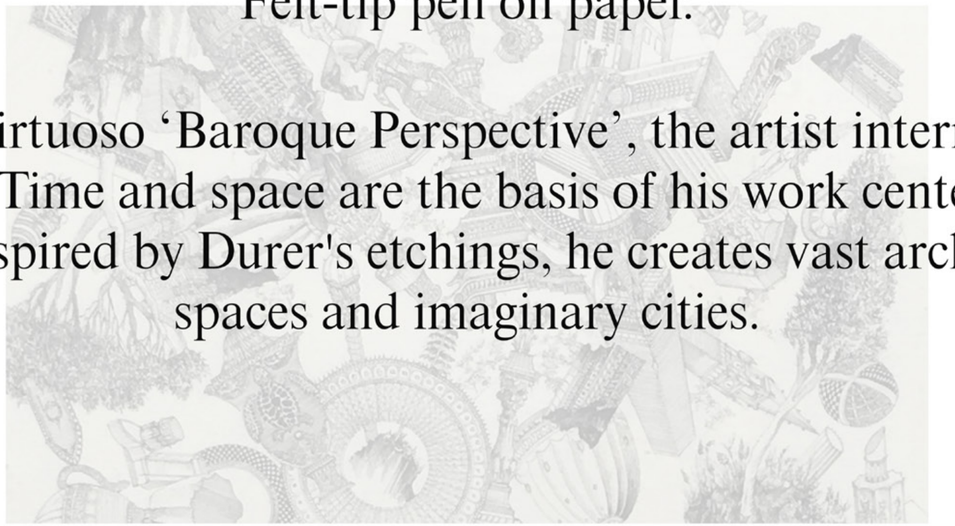
Esc

Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020

Baroque Perspective (1 / 39)

42 × 29.7 × 3 cm

Felt-tip pen on paper.



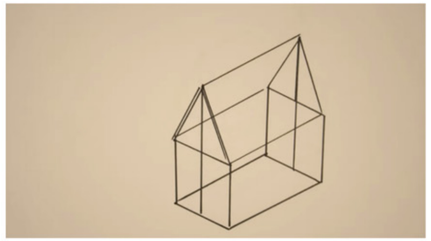
In this virtuoso ‘Baroque Perspective’, the artist intermingles epochs. Time and space are the basis of his work centered on utopia. Inspired by Durer's etchings, he creates vast architectural spaces and imaginary cities.

Esc

Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020

Octave Marsal
Drawings, Projects

Octave Marsal
Drawings, Projects



39 Items

Baroque Perspective (1 / 39)

←

Esc

Baroque Perspective (1 / 39)

42 × 29.7 cm

Felt-tip pen on paper.

In this virtuoso ‘Baroque Perspective’, the artist intermingles epochs. Time and space are the basis of his work centered on utopia. Inspired by Durer’s etchings, he creates vast architectural spaces and imaginary cities.

Esc

Mobile Overview
Client: Octave Marsal
Type: Portfolio Website
Location: Paris
Year: 2020

Identity and merchandise design for Plinth, to commemorate the unveiling of artist Gillian Wearing’s statue of Millicent Fawcett in Parliament Square, London.

zak.group/projects/courage-calls-to-courage-everywhere

with Zak Group
Client: Mayor of London
Type: Merchandise
Location: London
Year: 2018

Art direction, design and production of the F/W19 Look Book
for German fashion brand René Storck.

instagram.com/renestorck

with Marius Uhlig
Client: René Storck
Type: Fashion Look Book
Location: Frankfurt
Year: 2019

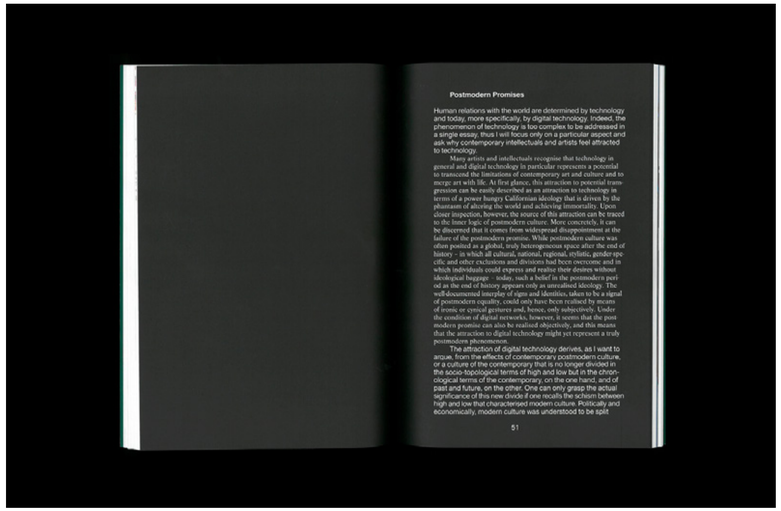
LOOK 01 F/W 19

LOOK 20 F/W 19

Client: René Storck
Type: Fashion Look Book
Location: Frankfurt
Year: 2019

Publication design for ‘Jenny Say Qua’, a group exhibition at the Rogaland Kunstsenter in Stavanger, Norway.

rogalandkunstsenter.no/2016/11/11/jenny-say-qua-2



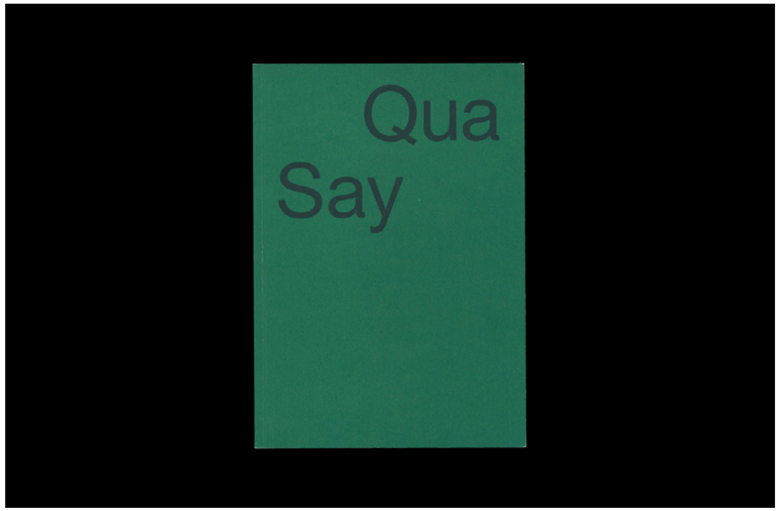
Postmodern Promises

Human relations with the world are determined by technology and today, more specifically, by digital technology. Indeed, the phenomenon of technology is too complex to be addressed in a single essay; thus I will focus only on a particular aspect and ask why contemporary intellectuals and artists feel attracted to technology.

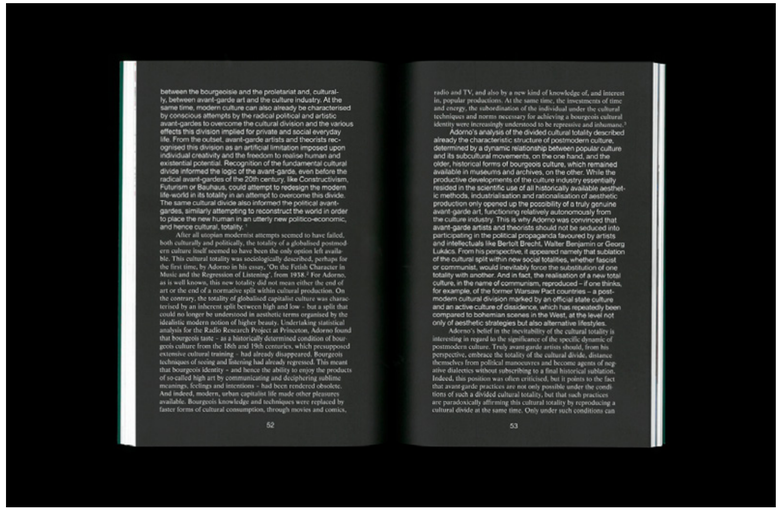
Many artists and intellectuals recognise that technology in general and digital technology in particular represents a potential to transcend the limitations of contemporary art and culture and to merge art with life. At first glance, this attraction to potential transgression can be easily described as an attraction to technology in terms of a power hungry Californian ideology that is driven by the phantasm of altering the world and achieving immortality. Upon closer inspection, however, the source of this attraction can be traced to the inner logic of postmodern culture. More concretely, it can be discerned that it comes from widespread disappointment at the failure of the postmodern promise. While postmodern culture was often posited as a global, truly heterogeneous space after the end of history – in which all cultural, national, regional, stylistic, gender specific and other exclusions and divisions had been overcome and in which individuals could express and realise their desires without ideological baggage – today, such a belief in the postmodern period as the end of history appears only as unrealised ideology. The well-documented interplay of signs and identities, taken to be a signal of postmodern equality, could only have been realised by means of ironic or cynical gestures and, hence, only subjectively. Under the condition of digital networks, however, it seems that the post modern promise can also be realised objectively, and this means that the attraction to digital technology might yet represent a truly postmodern phenomenon.

The attraction of digital technology derives, as I want to argue, from the effects of contemporary postmodern culture, or a culture of the contemporary that is no longer divided in the socio-topological terms of high and low but in the chronological terms of the contemporary, on the one hand, and of past and future, on the other. One can only grasp the actual significance of this new divide if one recalls the schism between high and low that characterised modern culture. Politically and economically, modern culture was understood to be split

51



with Joseph Ménage
Client: Rogaland Kunstsenter
Type: Publication
Location: Stavanger
Year: 2016



between the bourgeoisie and the proletariat and, culturally, between avant-garde art and the culture industry. At the same time, modern culture can also already be characterised by conscious attempts by the radical political and artistic avant-gardes to overcome the cultural division and the various effects this division implied for private and social everyday life. From the outset, avant-garde artists and theorists recognised this division as an artificial limitation imposed upon individual creativity and the freedom to realise human and existential potential. Recognition of the fundamental cultural divide informed the logic of the avant-garde, even before the radical avant-gardes of the 20th century like Constructivism, Futurism or Bauhaus, could attempt to redesign the modern life-world in its totality in an attempt to overcome this divide. The same cultural divide also informed the political avant-gardes, similarly attempting to reconstruct the world in order to place the new human in an utterly new politico-economic, and hence cultural, totality.

After all utopian modernist attempts seemed to have failed, both culturally and politically, the totality of a globalised postmodern culture itself seemed to have been the only option left available. This cultural totality was sociologically described, perhaps for the first time, by Adorno in his essay, 'On the Fetish Character in Music and the Regression of Listening', from 1938.[1] For Adorno, as is well known, this new totality did not mean either the end of art or the end of a normative split within cultural production. On the contrary, the totality of globalised capitalist culture was characterised by an inherent split between high and low – but a split that could no longer be understood in aesthetic terms organised by the idealistic modern notion of higher beauty. Undertaking statistical analysis for the Radio Research Project at Princeton, Adorno found that bourgeois taste – as a historically determined condition of bourgeois culture from the 18th and 19th centuries, which presupposed extensive cultural training – had already disappeared. Bourgeois techniques of seeing and listening had already regressed. This meant that bourgeois identity – and hence the ability to enjoy the products of so-called high art by communicating and deciphering sublime meanings, feelings and intentions – had been rendered obsolete. And indeed, modern, urban capitalist life made other pleasures available. Bourgeois knowledge and techniques were replaced by faster forms of cultural consumption, through movies and comics,

52

radio and TV, and also by a new kind of knowledge of, and interest in, popular productions. At the same time, the investments of time and energy, the subordination of the individual under the cultural techniques and norms necessary for achieving a bourgeois cultural identity were increasingly understood to be repressive and inhumane.[2]

Adorno's analysis of the divided cultural totality described already the characteristic structure of postmodern culture, determined by a dynamic relationship between popular culture and its subcultural movements, on the one hand, and the older, historical forms of bourgeois culture, which remained available in museums and archives, on the other. While the productive developments of the culture industry essentially resided in the scientific use of all historically available aesthetic methods, industrialisation and rationalisation of aesthetic production only opened up the possibility of a truly genuine avant-garde art, functioning relatively autonomously from the culture industry. This is why Adorno was convinced that avant-garde artists and theorists should not be seduced into participating in the political propaganda favoured by artists and intellectuals like Bertolt Brecht, Walter Benjamin or Georg Lukács. From his perspective, it appeared namely that sublation of the cultural split within new social totalities, whether fascist or communist, would inevitably force the substitution of one totality with another. And in fact, the realisation of a new total culture, in the name of communism, reproduced – if one thinks, for example, of the former Warsaw Pact countries – a post-modern cultural division marked by an official state culture and an active culture of dissidence, which has repeatedly been compared to bohemian scenes in the West, at the level not only of aesthetic strategies but also alternative lifestyles.

Adorno's belief in the inevitability of the cultural totality is interesting in regard to the significance of the specific dynamic of postmodern culture. Truly avant-garde artists should, from his perspective, embrace the totality of the cultural divide, distance themselves from political manoeuvres and become agents of negative dialectics without subscribing to a final historical sublation. Indeed, this position was often criticised, but it points to the fact that avant-garde practices are not only possible under the conditions of such a divided cultural totality, but that such practices are paradoxically affirming this cultural totality by reproducing a cultural divide at the same time. Only under such conditions can

53

Client: Rogaland Kunstsenter
Type: Publication
Location: Stavanger
Year: 2016

Thank you

JOSEPH ATKINSON

www.joseph-atkinson.com
hellojosephatkinson@gmail.com

www.tbc.work
studio@tbc.work

+44 7816078388

EXPERIENCE

2020–2021
- Founder / UI & UX Designer, TBC.work (GB)
- Freelance Creative, www.joseph-atkinson.com (GB)
- Freelance Creative, Ermenegildo Zegna (GB)
- Mid-Weight Designer / Animator, DICE (GB)

2019
- Freelance Designer / Animator, It's Nice That (GB)
- Freelance Designer / Asst. Art Director, Boiler Room (GB)
- Freelance Designer, Wieden + Kennedy (GB)

2018
- Freelance Designer, Studio Praline (GB)
- Freelance Designer, Fiorucci (GB)
- Freelance Designer, Wallpaper* (GB)
- Design Assistant, Zak Group (GB)
- Freelance Designer, Rogaland Kunstsenter (NO)

2016–2017
- Designer, Black Dog Publishing (GB)

EDUCATION

2013–2016
- The Ventriloquist Summerschool TVSS (NO)
- BA (Hons) Graphic Arts, University of Southampton (GB)

2011–2013
- Interactive Media, New College Nottingham (GB)

ADDITIONAL

- Excellent knowledge of print production
- Adobe CC (Indesign, Photoshop, Illustrator and AE)
- Glyphs App
- Figma / Sketch

- HTML & CSS knowledge
- LiveSurface

Updated: Monday 8th February, 2021