

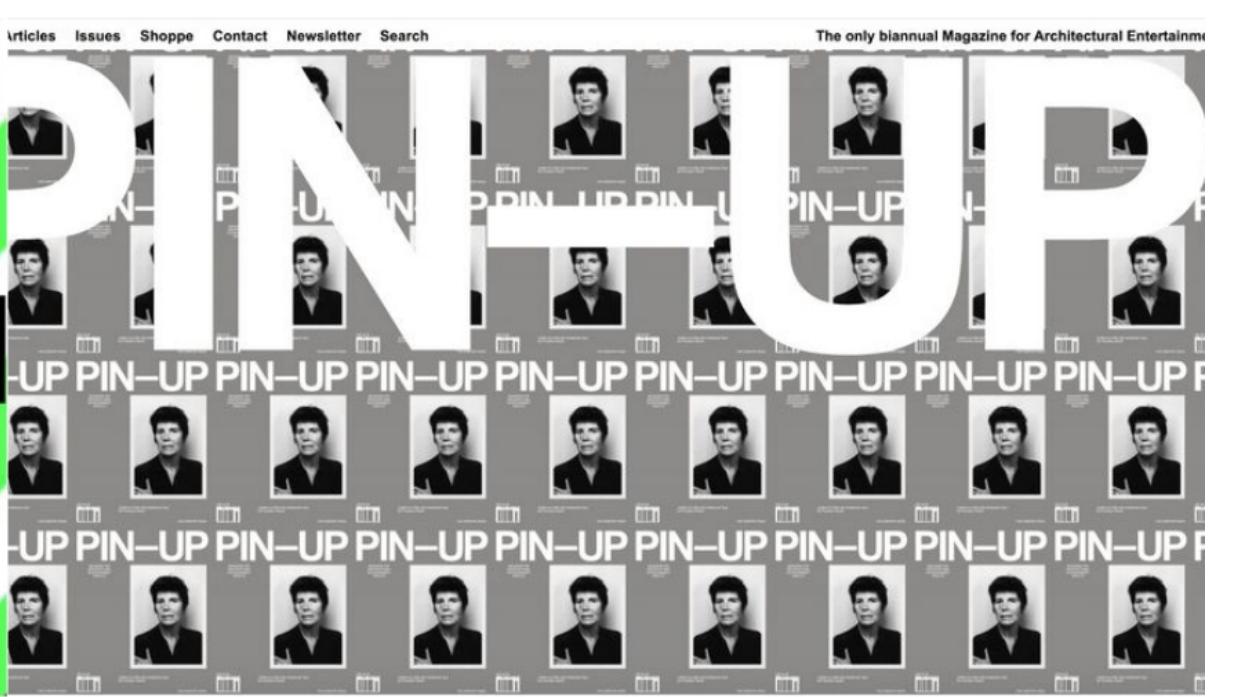
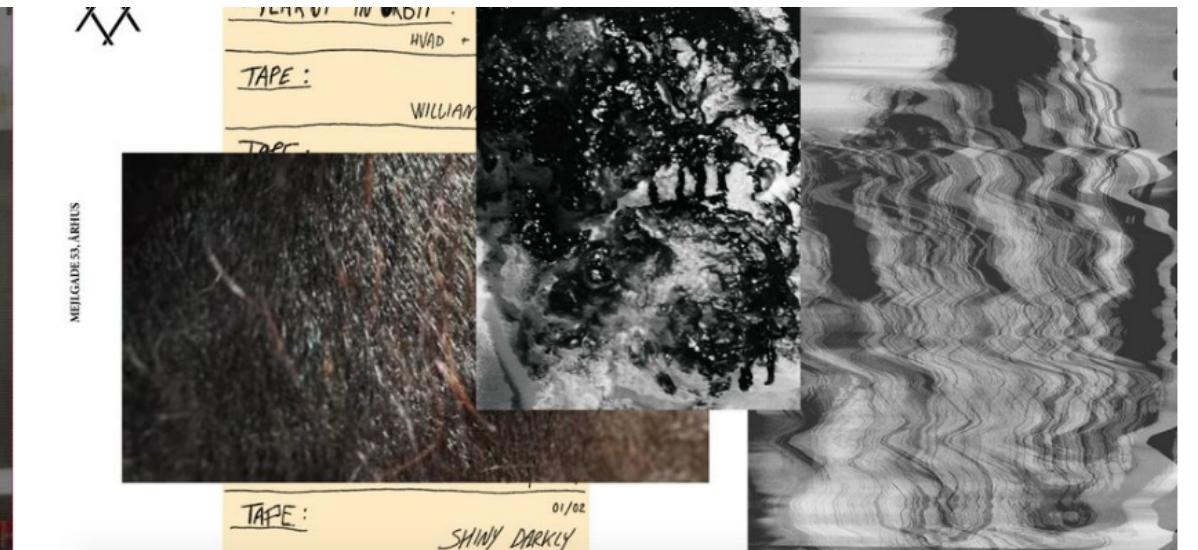
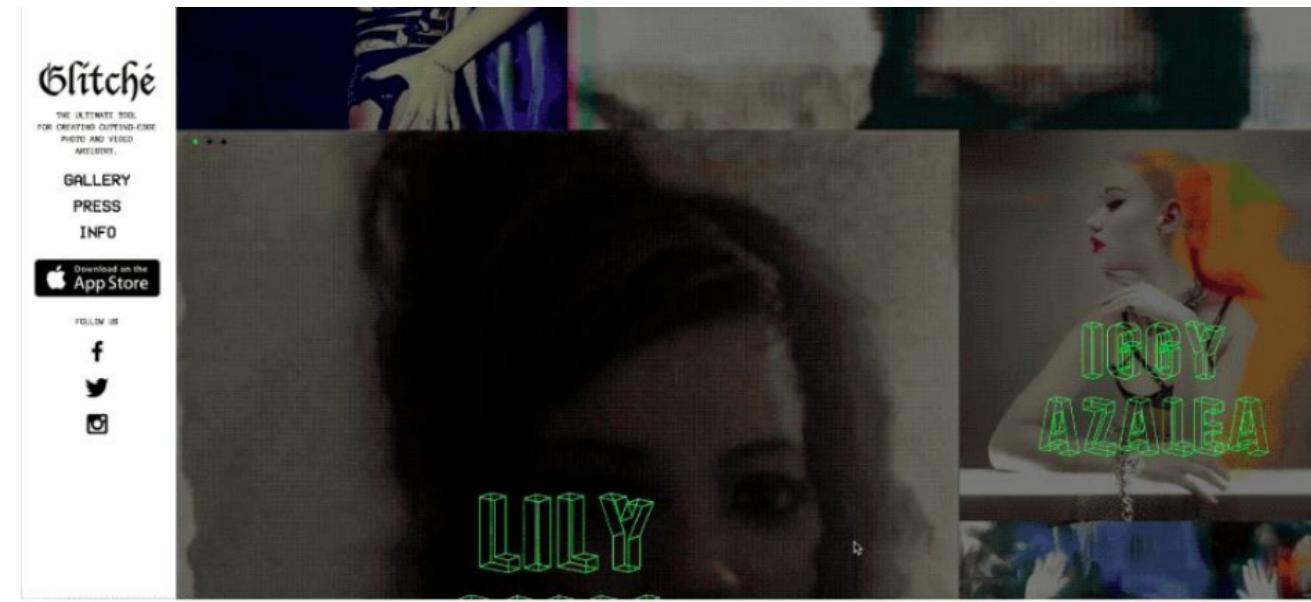
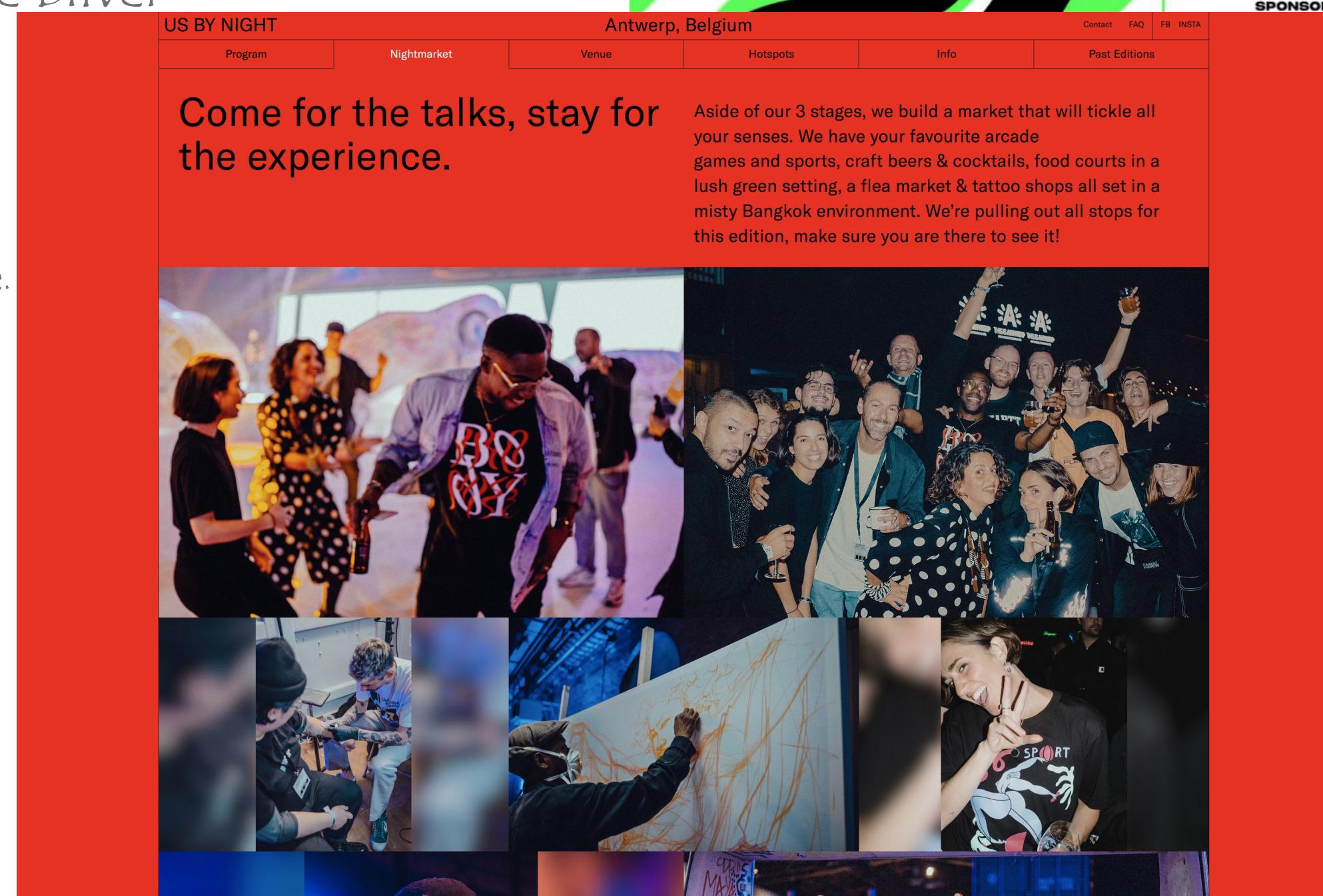
Anti-design

Anti design er en maximalistisk stil som ofte bliver refereret til som brutalistisk selv om de har hver deres mål, dog er begge en reaktion på postmodernisme. Stilen bryder reglerne som modernisme kreerede og går imod den moderne minimalisme og simplificering.

Den giver sig i brug af mange forskellige texture, fonter og meget i øjn faldene farver.

Den bruger komplekse, som ofte bliver forvirrende, brugergrænseflader.

Stilen bruger mange elementer fra 1990erne og fødslen af internettet som giver den en nostalgisk følelse. Stilen snakker mest til den alternative og nysgerrige type.



Grafisk analyse af webside: toggl.com/timesheets-magazine/

Når man lige kommer ind på siden ser den ikke alt for ekstrem ud, der er massere af negativ rum den er en to delt side med en skygge i midten som får det til at ligne en bog/magazine. Der er en klar kontrast mellem farverne brugt, en grå, grønlig grå og stærk orange. Der hvor anti-design virkelig kommer frem på forsiden her, er de mange forskellige design valg i fonten der bliver brugt. Man starter ud med at se fonten "Druk Wide Web" brugt på hele siden. Titlen bruger fonten normal hvor brødteksten kun har outline i samme font. På den anden side ser man to menuer, BER og LONI, som også tager brug af fonten "Druk Wide Web". LONI har fonten meget pixileret så den ikke ligner den samme font længere. Når man hover musen over teksten BER og LONI presses teksten sammen og viser en menu. forsiden vægter meget mod højre selv om informationen er til venstre med logoet og kontakt oplysninger i footeren.

t:mesheets magaz:ne
is a digital magazine featuring successful artists and creatives, with each issue centered around a different creative city.

we seek to uncover the drives and motivations behind innovative minds by looking at creative processes, work routines, and time management habits.

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Instagram Facebook Twitter LinkedIn Email

BER

6th finger studio
diane drubay
erik spiekermann
mate steinforth
tobias faisst
ziúr ziúr ziúr

LONI

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Instagram Facebook Twitter LinkedIn Email

BER

charlie brinkhurst-cuff
ibrahim kamara
liam young
maral pourkazemi
sanah ahsan
virgin xtravaganza
zaiba jabbar

LONI

Trykker man på BER kommer man til en ny menu med virkelig mange blikfang. til højre side. når man holder musen over en af titlerne kommer der en kæmpe tekst op, nogle af dem er ulæselige og nogle er bare i en sjov font (som man an se på mit billede her til højre) men alle har hver deres font. baggrunden til venstre bevæger sig og bogstaverne i de små skærme på fingrene skifter også. Side virker forvirrende og man ved ikke helt hvor man skal se eller hvad man skal læse først. dette anti design er forvirrende men ikke ubrugeligt, som det hurtigt kan blive. i baggrunden til højre er der en meget stærk og i øjn faldene rød farve med teksten "issue n1 berlin" som kun har en tynd sort outline. Det kaotiske og forvirrende design har dog et hierarki i hvad man skal se først selv hvis man ikke ser det til at starte med. Teksten til venstre er præcis det samme som på forsiden, så den milde farve på den bevægende baggrund tager ikke opmærksomheden først, det gør den meget advarende røde farve til højre dog som også er det man skal bruge på denne side.

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we seek to uncover the creative motivations behind innovation made by exploring creative routines, daily work routines, and time management habits.

MANUFACTURING LEADERSHIP IN BERLIN

jane druhay
erik spiekermann
maren steinbach
tobias faisst
ziúr ziúr ziúr

about

Når man trykker på en af navne i menuen kommer man ind på en side der forklare om personen. Når man skroller ned ad på siden til højre kommer der relevante billeder op på det sort og hvide billede, de fylder ikke det hele men kontrasten mellem det lille billede med farve og det store billede i sort og hvid gør man ikke bliver forvirret om hvad man skal se på, i forhold til hvilke billede var i farve. når man er kommet hele vejen igennem teksten og skroller helt ned i bunden, bladrerne den som et magazin til den næste person i rækken (den næste som stod i menuen ovenfor)



t:m:berlin

tobias faisst

do you usually manage to find ways to express yourself within the framework of commercial projects?

Actually, I had a little struggle with this over the years. Because, on the one hand, I like to express myself through my work — that's one of the reasons why I prefer photography over graphic design.

But on the other hand, it takes a lot of energy to always try and be your personal best. And if you're always striving for that, you'll never truly be happy with the work you're doing.

With commercial projects, I'm more limited, but there's less pressure, too. So I'm trying to learn how to distinguish between commercial jobs that bring in the money and independent projects where I can express myself artistically and aesthetically.

"So what I'm trying to do now is be a bit more relaxed. Not everything has to be about me and my ego at the time."

LEARNING TO LOVE YOUR ACHIEVEMENT



Tobias Faisst is a Berlin-based freelance photographer and graphic designer. He has worked with brands including Nike, Ucon Acrobatics, and Samsung, and been featured in i-D Maga-

Trykker man på LONI kommer man til en side med virkelig mange elementer. til venstre som er det første man kigger på, da der er automatisk en mursteng der falder ud og invitere os til at holde musen forand den side for at vise at vi får en ny baggrund der bevæger sig ved at holde musen forand murstene så de falder. Yil højre har vi en ny menu med en masse navne, når du holder musen ved navnene kommer der en tekst frem i en helt anden font (kan ses på billede i højre hjørne) teksten der popper op er form for emnet interviewet om kunsteren handler om. bag menuen er en lys grå baggrund med teksten "issue n2 London" i en pixileret font som skaber et sammen spil med murstens elementet til venstre.

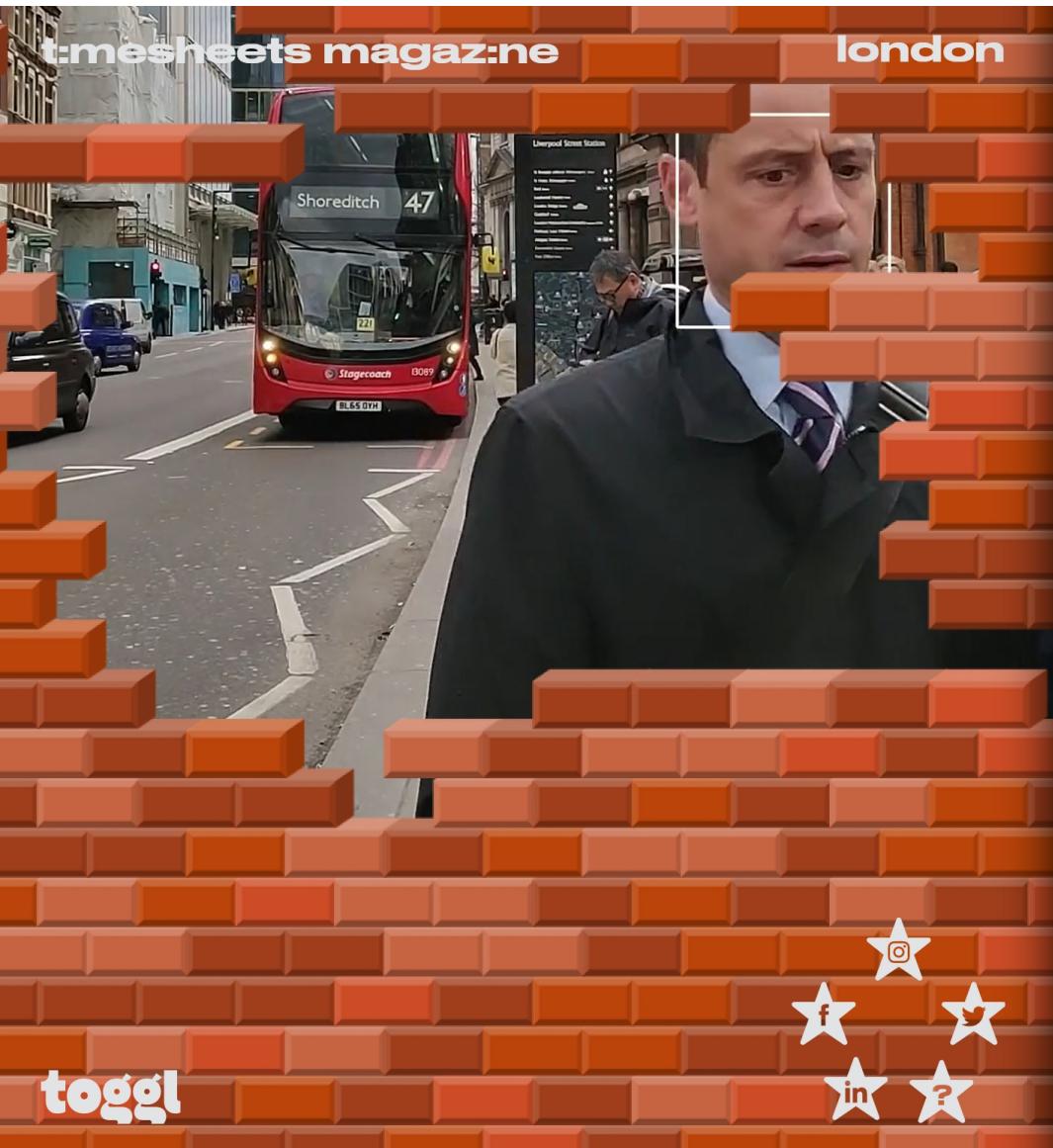
Klikker man på et af navne, kommer man inde til et interview med kunsteren man har trykket på. Billedet bag murstene skifter til et portrait af kunstern i sort hvid med interviewet til højre på en lys grå baggrund animationen de har valgt som en transition til næste side giver en følelse af at man bladrer i et magazine/blad. når man skroller ned af teksten til højre falder delings knapperne ned lidt som hoppe bolde. Hvis man så skroller videre, kommer relevante billeder frem oven på det allerede eksisterende billede til venstre. Billederne er i farve og mindre så man stadig kan se baggrunden med mursten og det sorte og hvide portræt. Dem der har lavet websitet har så valgt at gøre så, når man skroller helt ned i bunden "bladrer" man til næste side, altså den næste kunstners interview.



ibrahim kamara

traditional African party called #AFFPARTY for university students. On the day of the event, things quickly fell apart. Performers came late. Food ran out. People wanted refunds. The event ran up an £8,000 bill that it failed to come close to earning back. Kamara had lost £5,000 pounds. "That's not a huge fail, as a uni student?" Kamara exclaims at the suggestion that it wasn't such a big deal. "Yeah, that was a failure... We wanted to get that event out of the way and just get on with Guap. We learned so much from that one experience."

Luckily, the week before #AFFPARTY, Kamara was lying in bed on the phone when the idea of a video newsletter came up with Adetunji. They could monetize it through affiliate marketing. Both were excited by the idea. Neither he nor Adetunji enjoyed writing but video meant they would be able to produce content without going down a traditional publication path. YouTube was booming. Facebook's algorithm started favoring videos in its feed. The accessible technology boom of the 2010s made it simpler and cheaper than ever to make creative content. The market was welcoming but crowded. Still, the two were determined to answer the clarion call of the young creative: If you've got an idea, make it. Kamara had a camera and some money left from his student loan. After graduation, he worked at Tesco for five months to fund the remaining expenses. Guap was a go.



Denne side er et godt eksempel på godt brug af anti design.
det ikke overvældende med mange tekster eller ikke klikbare knapper,
men har alligevel virkelig mange elementer alt fra bevægelse baggrunde, mange forskellige fonter,
forskellige animationer fra side til side og ikke særlig meget negativ rum.
Det er et magazine for designere, kunstnere og den nysgerrige person.
Man kan blive ved med at kigge på denne side og finde nye små eller store detaljer som man
ikke så til at starte med, da der sker så meget på hver side.
Det en gennemført side der føles som et normalt magazine men med de sjove og finurlige
elementer man kun kan skabe digitalt.

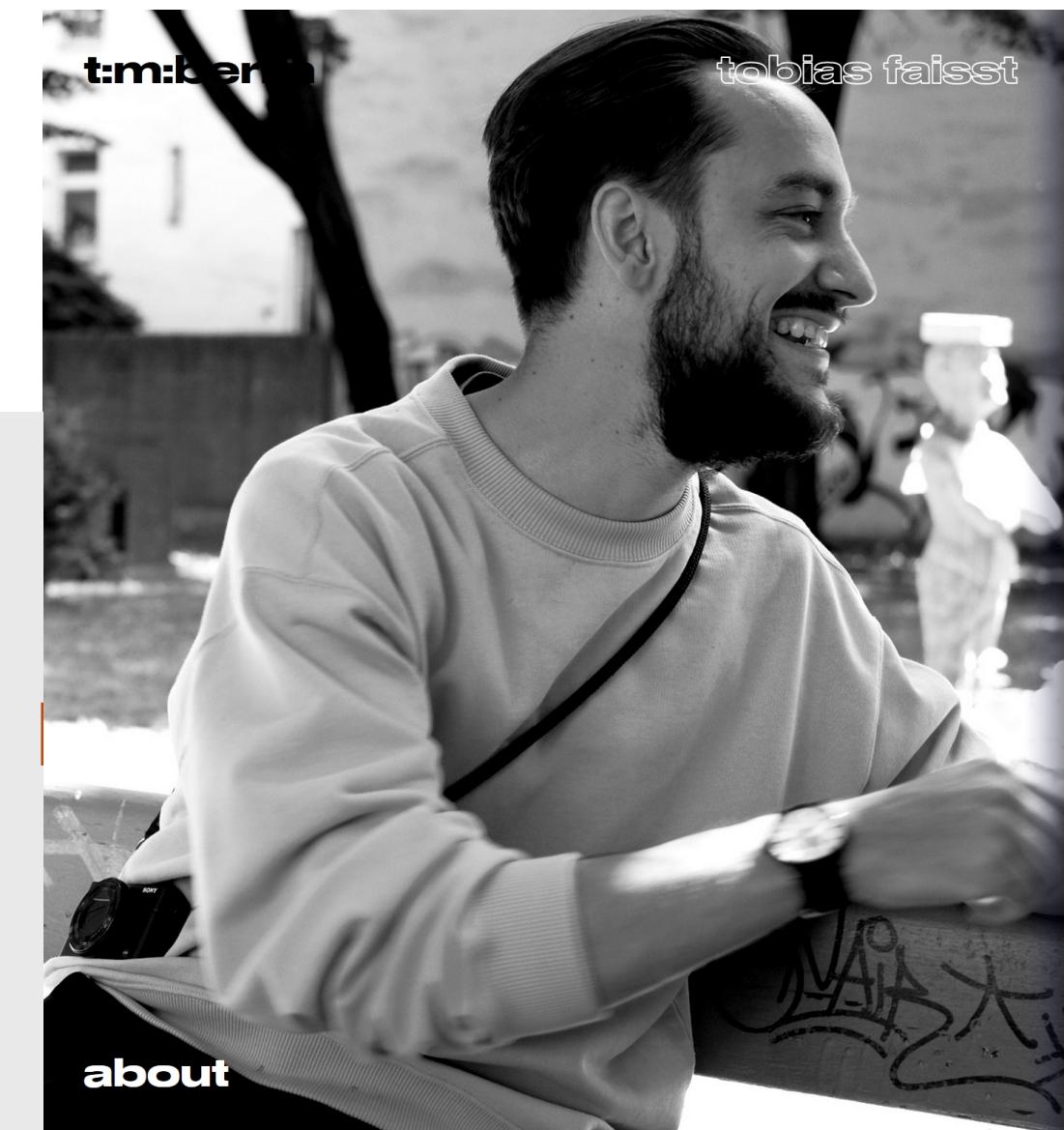
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LEARNING
TO LOVE YOUR
ACHIEVEMENTS



Tobias Faisst is a Berlin-based freelance editorial photographer and graphic designer. He's worked with brands including Nike, Ucon Acrobatics, and Samsung, and been featured in i-D Magazine, Ignant, and 032c Magazine among others.

We met up with him at the cemetery (yes, at the

traditional African party called #AFFPARTY for university students. On the day of the event, things quickly fell apart. Performers came late. Food ran out. People wanted refunds. The event ran up an £8,000 bill that it failed to come close to earning back. Kamara had lost £5,000 pounds. "That's not a huge fail, as a uni student?" Kamara exclaims at the suggestion that it wasn't such a big deal. "Yeah, that was a failure... We wanted to get that event out of the way and just get on with Guap. We learned so much from that one experience."

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