

Keep Employee Handbook.

The employee manual for a company you're not sure you want to work for.

This is Keep's first opportunity to establish the visuals and the feeling we want people to associate with us. The whole thing still runs off the "hiring" gag, but this time, the person reading it is given the perspective of being hired.

Office aesthetics have been done 10,000 times before, so it's really our taste and direction that will set this apart.

He is particularly fond of the avant-garde (or rear-garde) of the fifties and sixties. Instead of limiting himself to the interpretation of scores he is looking for a space to fully realize his potential as a human: room for error, pause to breath, chance to improvise, time to be. In June Navarro will play his graduating recital in the MIRYconcerthall. He is also the odd man out at the Gentse Vleugels festival, curating a concert that will celebrate the Fluxus legacy.

"An approach towards contemporaneity,
not only as music,

but as a way of living in time,
this time, the time of man, communication, cities,
the outside world...

These are some of the concepts which move me, turning them into music by means of objects, voice, electronic sound, noise... To show the identity of the contemporary being is one of my principles as an artist. Trying to collect the elements of current life in one single percussion concert, takes a huge variety in timbres, instruments and genres. From the use of objects in Cage or Wolff to highly technical instrumental pieces by Iannis Xenakis or López López, and let's not forget the voice and body in composers such as Vinko Globokar and the importance of time in Morton Feldman or Erik Griswold."

What the booklet says:

RECITAL PROGRAM

José Manuel López López – *El Cálculo Secreto* for vibraphone (1993)
 Christian Wolff – *Exercises 26/27* for snare drum (1988)
 Hugo Morales – *Enclosures* for cajón and electronics (2008)
 Andrés Navarro – *For Amplified Metal Plate* (2019)
 Ron Ford – *Follow thy flight* for soprano and vibraphone (2004)
 (soprano: Megan Baddeley)

What, George Maciunas, founder of Fluxus, said:

“Purge the world of bourgeois sickness, “intellectual”, professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, —- PURGE THE WORLD OF “EUROPANISM”!
PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART.
Promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples, not only critics, dilettantes and professionals.
FUSE the cadres of cultural, social & political revolutionaries into united front & action.”

What the piano will say:

[illegible]

GENTSE VLEUGELS PIANOFESTIVAL
• 20.07.19 — 28.07.19
KANTL & MIRYCONCERTHALL
• 25.07.19 / 15:00
KANTL

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Layout/Editorial

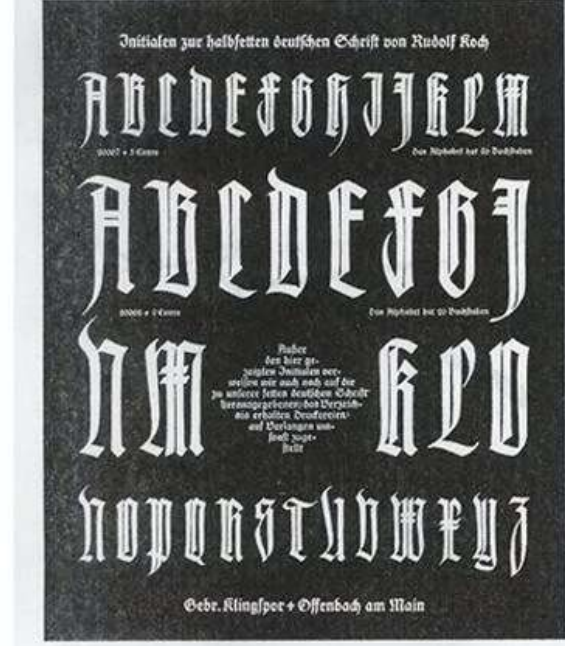
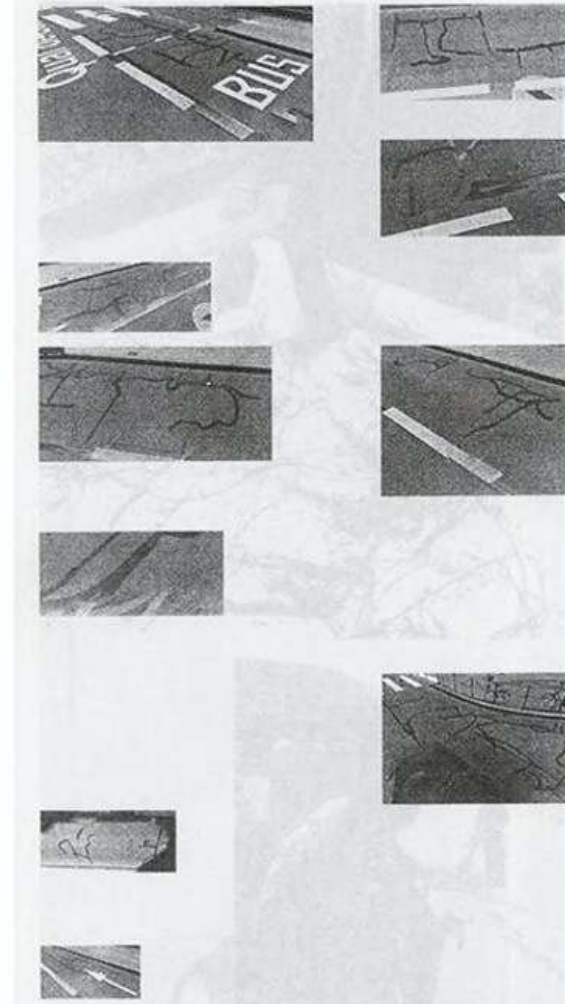
1. A focus on pacing through having spreads that are illustration- or photography-only, followed by type-heavy spreads. Clear separation.

2. Aggressively subtle design. The point of an employee manual is to achieve two things:

Make the person feel important by showing them what it takes to be part of the company and the scale of their responsibility.

Get your company mission across.

This focus on purpose should come through in the design.



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Werkliste List of Works

33	Petersburg Rapid, 2014	52	OT (Pola Void), 2014	62	OT (Paperwork), 2015
34	OT (Asche), 2014	52	OT (Pola Void), 2014	62	OT (Paperwork), 2015
35	OT (Asche), 2014	53	OT (Pola Void), 2015	62	Pola Void III, 2015–2018
36	OT (Asche), 2014	54	OT (Pola Void), 2015	63	OT (Paperwork), 2015
36	OT (Asche), 2014	55	OT (Paperwork), 2015	64	OT (Paperwork), 2015
37	OT (Asche), 2014	56	OT (Paperwork), 2015	65	OT (Paperwork), 2015
37	OT (Asche), 2014	57	OT (Paperwork), 2015	66	OT (Paperwork), 2015
37	OT (Asche), 2014	58	OT (Paperwork), 2015	67	OT (Paperwork), 2015
38	Asche (Asche), 2014	58	OT (Paperwork), 2015	68	OT (Paperwork), 2015
39	Ohne Asche (Asche), 2014	59	OT (Paperwork), 2015	69	OT (Wood), 2016
40	Di lino, 2014	60	OT (Paperwork), 2015	70	Holz auf Öl (Wood), 2016
41	Quadiennale Rohstoff, Black square study (Triptych IV), 2014	61	OT (Paperwork), 2015	71	Schwarzes Laster (Wood), 2016
42	Loch (Lupo), 2014	61	Not Exit, 2015	72	OT (Wood), 2016
42	Es-So (Lupo), 2014	62	OT (Paperwork), 2015	72	OT (Wood), 2016
43	Zenit (Lupo), 2014	62	Pola Void III, 2015–2018	72	OT (Wood), 2016
44	OT (Lupo), 2015	63	OT (Paperwork), 2015	72	OT (Wood), 2016
45	Wrapped (Lupo), 2015	64	OT (Paperwork), 2015		
45	Einfamilienhaus (Lupo), 2015	65	OT (Paperwork), 2015		
46	OT (Lupo), 2016	66	OT (Paperwork), 2015		
47	OT, 2014	67	OT (Paperwork), 2015		
48	Black square study (Triptych V), 2016	68	OT (Paperwork), 2015		
49	OT (Rohstoff), 2015	69	OT (Wood), 2016		
50	Fenster II (Rohstoff), 2011–2015	70	Holz auf Öl (Wood), 2016		
51	B6, 2015	71	Schwarzes Laster (Wood), 2016		

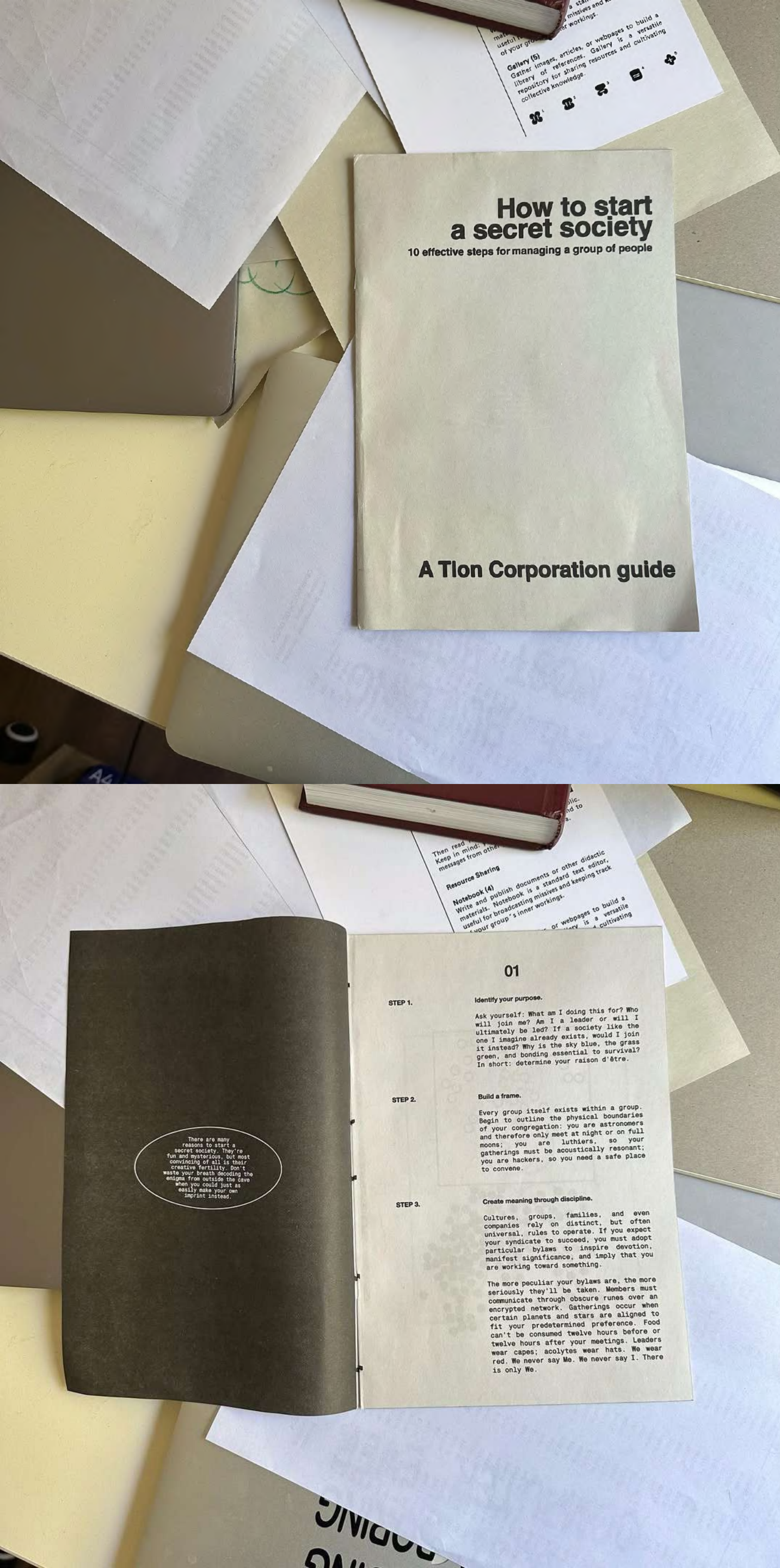
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73	No Fear (Wood), 2016	83	Afterimage (Triptych VI), 2016	93	Daily III, 2018
74	OT (Wood), 2016	84	Keilrahmen, 2017	90	Daily II, 2017
74	OT (Wood), 2016	85	Keilrahmen mit Kreuz, 2017	91	Daily I, 2017
74	OT (Wood), 2016	86	Afterimage (Triptych VII), 2017	92	OT (Daily), 2018
74	OT (Wood), 2016	87	Square, 2017	93	Daily III, 2018
75	Klarsicht-wood (Wood), 2016	88	Hell-Dunkel-Malerei, Düsseldorf		
75	OT (Wood), 2016	89	Malerschule, 2017		
75	OT (Wood), 2016	90	OT, 2017		
76	Lache, weiß, 2016	91	Daily II, 2017		
77	Lache, schwarz, 2016	92	Daily I, 2017		
78	Malheur V, 2011–2016	93	OT (Daily), 2018		
79	Still life arrangement, 2011–2018				
80	Still life, 2016				
81	Warriors, 2017				
82	OT (Rolle Rückwärts), 2017				
83	Afterimage (Triptych VI), 2016				
84	Keilrahmen, 2017				
85	Keilrahmen mit Kreuz, 2017				
86	Afterimage (Triptych VII), 2017				
87	Square, 2017				
88	Hell-Dunkel-Malerei, Düsseldorf				
89	Malerschule, 2017				
90	OT, 2017				
91	Daily II, 2017				
92	Daily I, 2017				
93	OT (Daily), 2018				

(Serie/Series)

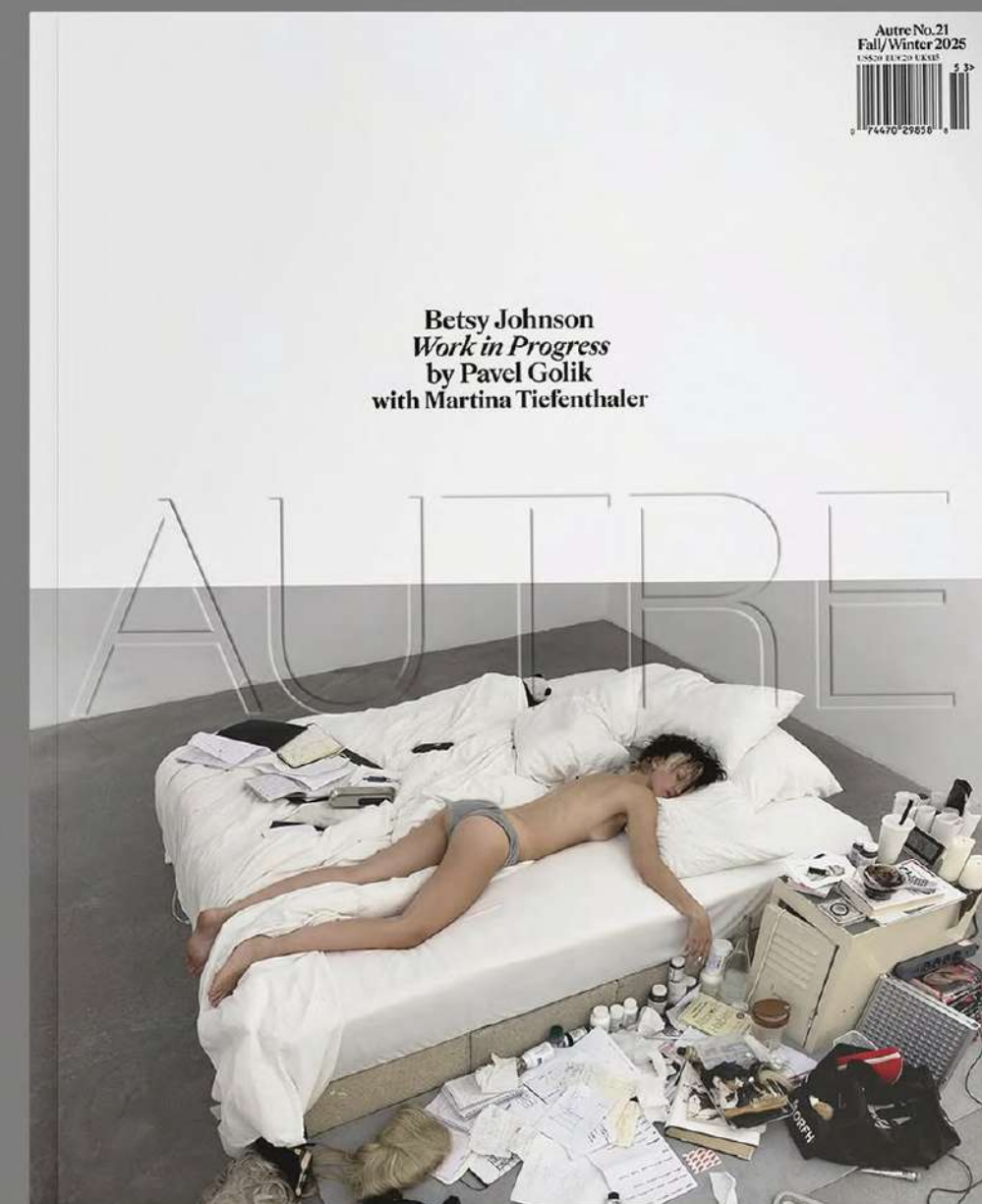
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94	Daily IV, 2018	104	Quattro Stagioni (Pola Void, Paperwork, Lupo, Daily), 2014–2018
95	Small landscape (Daily), 2018		
96	Kreis Oldenburger Land, 2018		
97	Window painting, 2018		
98	Kriäul, 2018		
100	OT, 2018		
101	Rainbow, 2017		
102	Small squares, 2018		
102	O.T. (Wood), 2018		
103	Palmenbingo, 2018		
104	Quattro Stagioni (Pola Void, Paperwork, Lupo, Daily), 2014–2018		



Art Direction

1. Paper, office wear, stationery, deadlines, timetables, breaks, smoking (bleak in general)
2. Recontextualizing the office to reflect an inconsistent dystopia that Keep lives in.
3. Viewer should walk away feeling that it's familiar, but the familiarity is wrong.



Form

Size:	165 × 240 mm (Portrait)
Cover:	270 gsm uncoated, low sheen
Inside:	115–130 gsm silk
Binding:	Singer Sewn Binding
Page Count:	Under 64 pages

1. Welcome & Mission
Company purpose and introduction
Sets tone and stakes for the reader
2. “Words from our Star Employee”
Interview posed as advice from someone
who is deep in the company culture/specialist
3. Visual Impact Spreads
Full bleed illustration and photography
spreads
Breaks up dense content (Potential to
include product?)
4. “Advice from the District Manager”
Another interview
5. ARG / Interactive Section
Undecided at the moment but something
linked to a microsite that would live on the
Keep Magazine site?

6. Essay
Web design. Resurgence of 1.0 Websites
Company culture guidance
7. Leadership Voices
Interviews with CEO (Madani and
Kenta)
Showcases culture, personal insights
and vision
8. Closing & Extras
Reflections, keep tone thank you, and
credits

Content

Sources:

- Betsy Johnson
- Pavel Golik
- Romina Malta
- Francisco Montes

The Goal

1. To seem corporate from afar, but once you look closer, you realise something else is happening here.
2. To infiltrate as many spaces as possible with this physical piece. Conversation is so important to me, and this is a way to spark it.

Thank you.