



P R E S E N C E

On reduction, discipline and thinking beyond disciplines.



A study of design without the
boundaries of discipline.

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What belongs?
What can disappear?
What creates meaning?
What deserves attention?

This is how I look at things.

Design is usually described as a set of separate industries. Graphic design, fashion, architecture, product, photography, interiors, music, branding, film. Each has its own materials, its own tools and its own specialists.

I have never found those boundaries very convincing. The materials change. The questions underneath them stay remarkably close, and they are the four on the facing page.

This first study is built around six photographs and six words. Each word opens a question that reaches past the photograph, into rooms, garments, objects, sound, film and identity.

It is not a portfolio, and it is not a statement of style. A style can be applied to a poster. A point of view can direct a photographer, an architect, a musician, a stylist, a filmmaker or a brand team.

That is what these pages try to show.

01 / 06

P R E S E N C E

What deserves attention?

THE INTRODUCTION, THE ARRIVAL





**“Good design is as little
design as possible.”**

— DIETER RAMS

NOTE

Presence is often confused with volume. We assume that whatever is loudest, largest or most frequent must be what commands attention.

In practice it rarely works that way. A room can hold attention because of one object. A photograph, because of one gesture. A brand, because of one decision it makes every time and never abandons.

Rams is usually read as an argument for less. I read him as an argument for accuracy. Removing things is only useful when it reveals what was already carrying the weight.

**Reduction is not an aesthetic preference.
It is a way of finding out what matters.**

02 / 06

MOTION

What happens when
control is interrupted?

DISRUPTION, ENERGY, INSTABILITY





How much control does an idea actually need?

— QUESTION 02

NOTE

The blurred photograph was not an accident, and it was not entirely planned. The conditions were set: the light, the jacket, the distance, the timing. What happened inside them was left open.

Photography understands this. So do fashion, music and film. Each depends on a moment that can be prepared for but never fully dictated.

Creative direction works in the same space. It does not mean making every component. It means establishing a world clear enough for specialists to contribute to, and then deciding which of the unexpected things belong in it.

**Direction is not authorship.
It is the setting of conditions.**

03 / 06

G E S T U R E

How little information
is necessary to
communicate something?

EXPRESSION, INSTINCT, PERSONALITY





**“A designer is a planner
with an aesthetic sense.”**

— BRUNO MUNARI

NOTE

Munari matters here because he made design feel larger than styling. The same attitude could shape a book, a lamp, a toy or a way of teaching children to see.

A gesture is the smallest unit of intention that still reads clearly.

A letterform can make a gesture.

So can a chair.

A building.

A garment.

A person.

A pause in a piece of music.

**The medium changes. The
act of composition does not.**

04 / 06

STILLNESS

What happens when
we stop filling space?

RESTRAINT, RETURN INWARD



“Being empty gives an
opportunity to be filled.”

— KENYA HARA

NOTE

In interiors, stillness might be an empty wall.

In music, silence.

In fashion, the absence of ornament.

In branding, knowing when not to communicate.

In conversation, allowing something to remain unsaid.

**Stillness is a material. It has to be
placed as deliberately as anything else.**

05 / 06

INTERVAL

What exists between things?

THE PAUSE, THE IN-BETWEEN





“Almost nothing.”

— LUDWIG MIES VAN DER ROHE

NOTE

The gap between two letters.

The silence between notes.

The distance between pieces of furniture.

The cut between two shots.

The pause before someone answers.

The space around an object.

None of these are objects. All of them are designed. If this study has a centre, it is here.

Mies is usually summarised as *less is more*. His phrase *almost nothing* is more precise. It implies that whatever remains carries great responsibility.

**The fewer elements we keep, the
more responsibility each one carries.**

06 / 06

RESOLVE

How do you know when
something is finished?

THE CONCLUSION, CLARITY, COMPOSURE





**“Simplicity is about
subtracting the obvious and
adding the meaningful.”**

— JOHN MAEDA

NOTE

Resolve is not the absence of possibilities. It is the decision that the idea no longer benefits from another one.

A large part of directing work comes down to saying one word at the right moment.

Enough.

Enough type.

Enough imagery.

Enough movement.

Enough explanation.

Enough styling.

Enough sound.

And then you stop.



DESIGN IS ONE.

— MASSIMO VIGNELLI

Massimo and Lella Vignelli practised one method across publishing, signage, fashion, products, interiors and identity. The subject changed. The discipline did not.



A NOTE ON DISCIPLINE

I don't see design as a collection of disconnected industries.

A photograph, a garment, a chair, an identity, a space, a film or a piece of music each require different expertise. They begin with many of the same decisions.

What should remain?

What should disappear?

Where should attention go?

What relationship exists between the elements?

My interest as a creative director is not in mastering every discipline myself. It is in understanding enough to build a shared direction between them: a language in which photographers, designers, architects, musicians, stylists, filmmakers and makers can bring their own expertise without losing the central idea.

The medium changes.

The thinking remains.





CREDITS

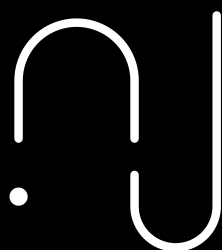
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Each study is an independent investigation.

Not portfolio work, and not a magazine in the usual sense. A journal produced by the studio, one subject at a time, examined through several disciplines at once.

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DEEP PASSION FOR THE SIMPLE