



SMALL BOOKS, it's not so easy to make a good little book, you always need to find more space. There's no time, it has to be done cheaply, you have to find tricks to make it look thicker, or more expensive; with small books it's a case of Don't talk about it just get it done.

RESTRICTIONS, someone once said that design is always the product of a lot of restrictions - Charles Eames I think, or maybe it was Charlie Chaplin - but that's exactly how it is. You can't overstate the role played by restrictions. But not only the ones that come with the job, I mean the given ones, the content, the budget, the time, your own limits, even the expectations of the client or whoever you're working with. They all restrict you. But I think you have to then introduce a set of extra restrictions based on these, that in a way protect you from them. I think it's here that you in fact find all the decisions you need. The size, the format, whether to use colour or only black and white, whether to use images and type or just type.

It's a way of setting up rules to the game you're about to play. Rules that create the game.

And the clearer the rules the more fun it is in fact to play.

Because it's not about wanting to be dogmatic or somehow less free. It's the opposite. By knowing what the rules are, or the limits, you seem to get a better sense of the possibilities. You react more quickly, and you make decisions more easily and effectively. You look for all the possibilities for freedom within those restrictions, and you play them out.

It might not be so immediately apparent with our work, but I see a lot of similarities with Lars von Trier's Dogme manifesto, where the game is so clearly defined. Or with Alexander Sokurov's film Russian Ark; again a very clear set of restrictions: to make a feature length movie with a single take in a single location.

These things really interest me. And to make it work you have to be not only continually inventive but to keep an incredibly free mind. Restrictions contribute to a search for a kind of freedom, an openness, or to responses that are looser or unpredictable, so that a kind of living voice is kept alive in the work, somewhere between what you want to do to and what you cannot do.