B E A M S F O U R

beam(s) [beem]
noun:

1. body, member or structure subject to bending stresses.

2. a line of light that shines from a bright object.

beams is an independent editorial & design project fully developed by Fernando Palacios Dueso, under the alias of Anxl.

You can find more at **anxl.faith/beams**

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I REALLY DISLIKE DEFINITIONS.

I WOULD MUCH RATHER JUST SHOW WHO I AM.

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evelyn bencicova - visual storytelling

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Good photography is not just about the photographs, but also about the setting, the world around it.

Sometimes I've gone into a project and they've said, "ah so you come to take pictures"; and I've said, well, (laughs), that's really simplifying the process.

Technically speaking, if you're looking for somebody to take pictures, there's hundreds out there way better than me.

It's more about the specific way in which I do this, more than the technicalities.

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I don’t think what I’m doing is photography, even. That’s the first point.

For me photography is only a medium that I used for a certain period of my life, and I still use it, sometimes.

But what I’m doing is more like storytelling, or giving form to my thought processes.

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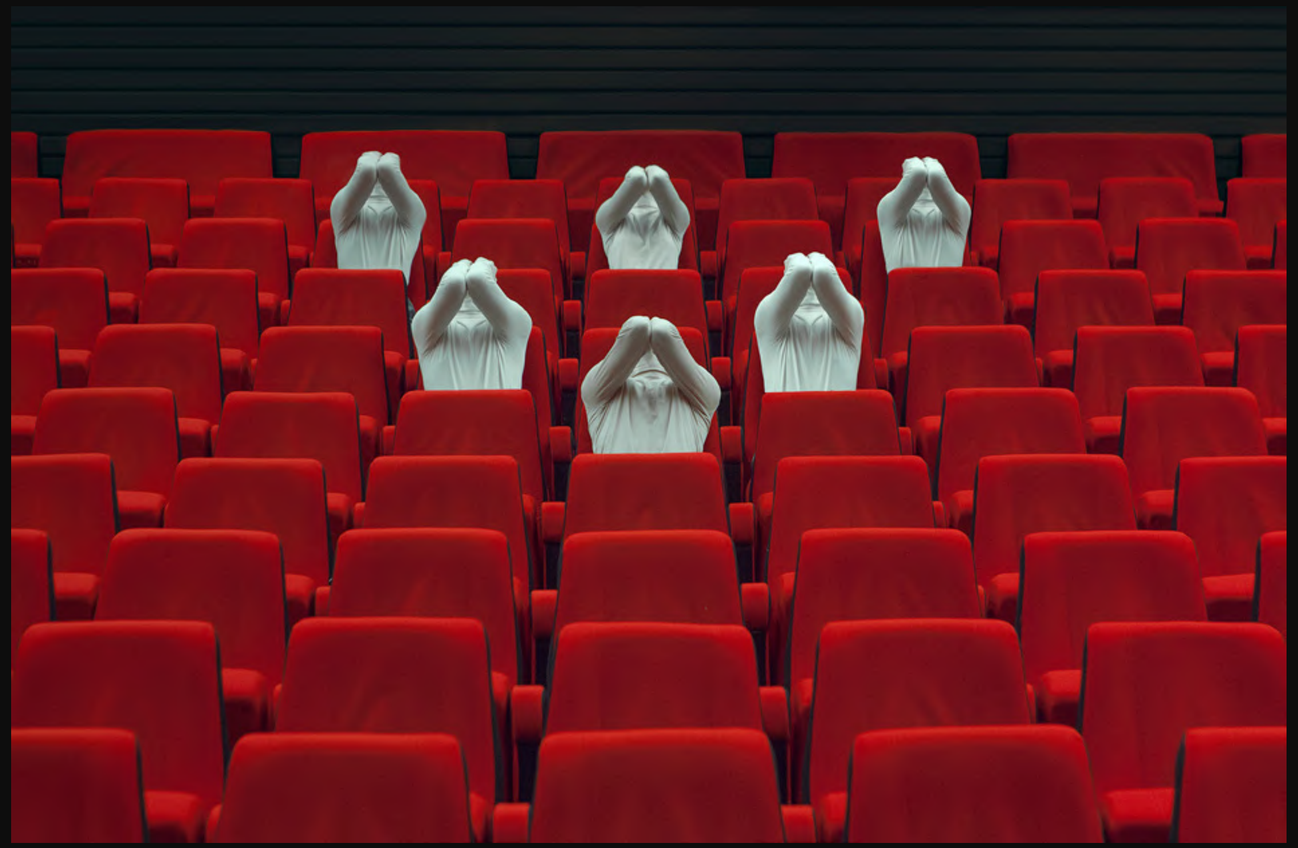

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The camera
is just
one step
to what I'm
doing.

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As I child, I lived in one of these typical huge soviet style bloc, with so many windows, and I always watched everybody go around, in the garden, for hours.

I used to develop my own stories about these people, in my own head, and it was never my intention to publish them, but just to entertain myself.

Because when I thought about these stories, it felt like I was living them myself.

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Personally, I think projects are always stronger when they have a connection with your own emotions, when you put your soul into them.

So in many of my projects, for example, when I go to these places – for me, you know, space is like a carrier of memories, history and atmosphere; and I think that's what attracts me to them.

It may be just my imagination, but I try to feel what happened there, or what I could imagine happening there.

I was living in London recently, and to get to any good location is so difficult, so expensive. But in these countries, I come from Slovakia, you just go there, it's so easy to get to these locations for free, which is magnificent.

But it's also this architecture that is not really appreciated in general, at least in Slovakia, because it's also this kind of rememberance of a past era, and people have emotions around it.

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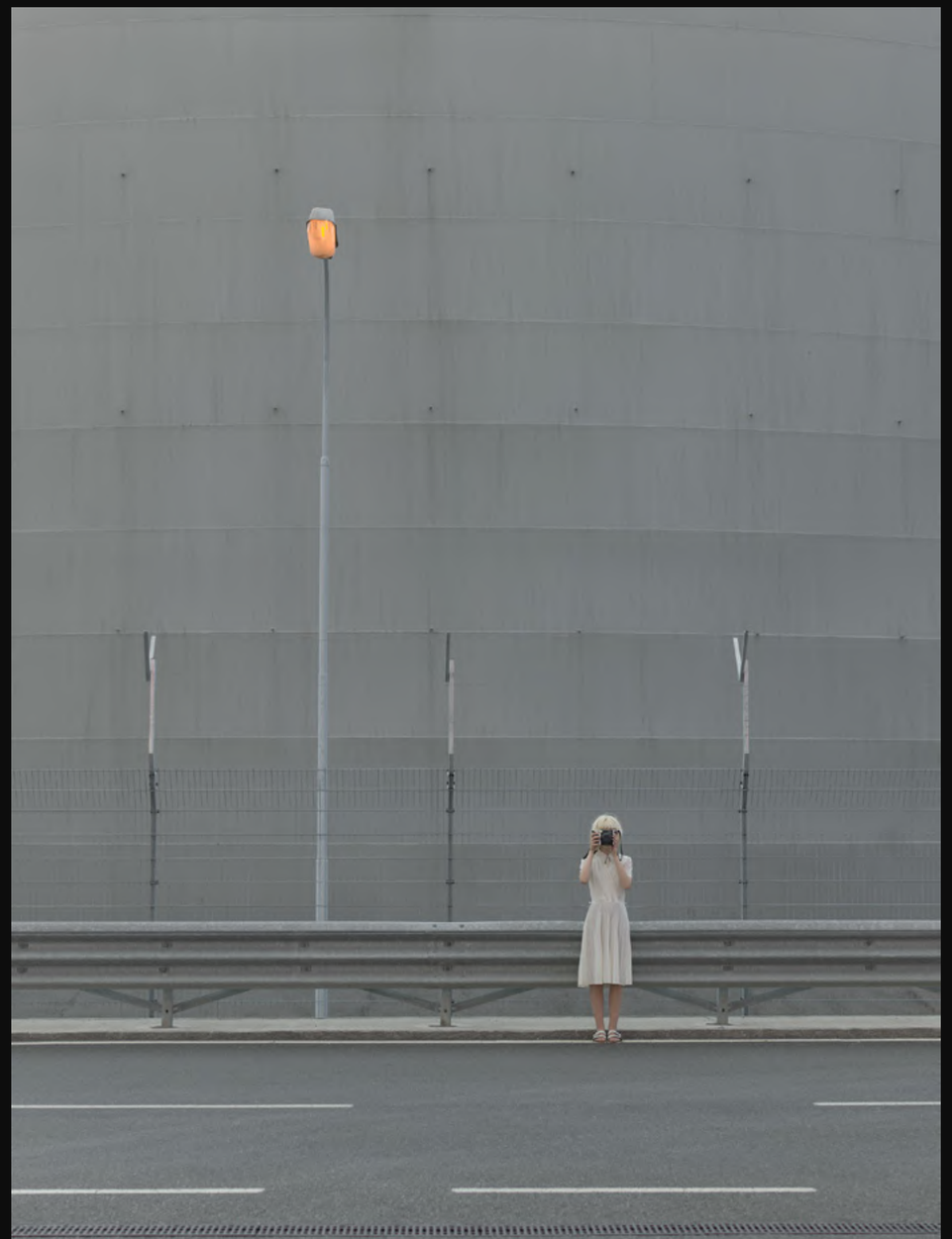

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When I came to these spaces and asked to shoot there, I'd hear about these buildings described as old and ugly; but actually they were commisioned by the state, so they'd been done by the best architects around at the time.

It's interesting to me that these used to be the main buildings of cities, and now they just sit there, empty – mostly abandoned.

You know, the emptiness within these objects, which were designed to be the center of society, was something that really interested me: trying to understand the times, and the effect that these remnants of the "past" have on the "now".

When you place people in these spaces, you start to see similarities between the buildings, and how they were designed, and the people that inhabited them in the past.

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I feel like my work is changing all the time, and the topics that have influenced me have changed innumerable times during the years; even though, of course, some things have stayed with me.

I'm always trying to meet the topic of the work. If the topic is this like, techonology and the future, I'll try to meet the style there. But if its more on like, femininty and the female body, I will usually use totally different tools.

I'm just trying to get as much creative input as possible. I just want to be a reflection of my mind, and if it keeps changing, it's okay.

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We're just a reflection of everything around us.

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I'm really interested in women, and I'm a woman also, so all of my work I feel has some kind of autoportrait thing to it – not in showing my own body, but in showing my mental state.

A lot of my projects include an element of femininity, a study of female behaviour and performance; so it's not only a practical decision, it's also something that I'm interested in.

There are many reasons for it. I find really interesting how women use their body, I learn a lot from it, and often I'm also working with some of my fears or phobias or kind of, my problems.

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The biggest struggle for me, and I think that's true for many people, is to turn my ideas or concepts into reality.

In your mind, you know, there's unlimited budget, and unlimited space (laughs). But to turn this vision into something real usually requires giving up on some things and changing others.

So what you end up creating may have little to do with what you imagined.

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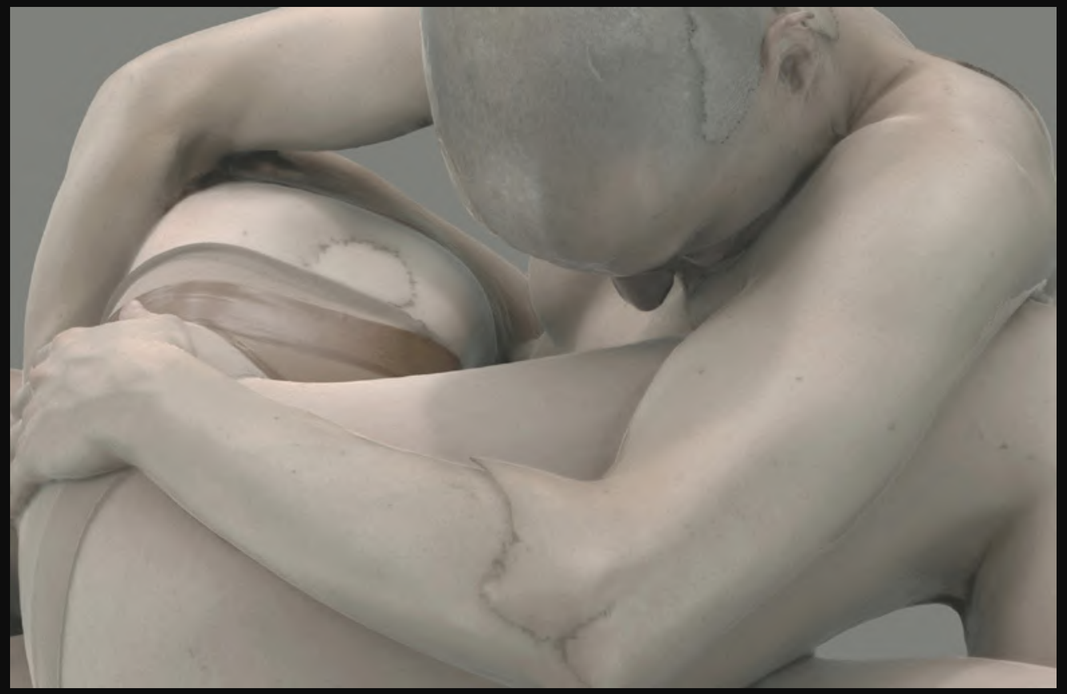

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I wouldn’t really know what advice to give others, since most of what I’d say are also things which I don’t do myself.

I think we’re all searching for that, and it changes everyday. You change everyday: one day you’re feeling in love with a project, like you could never give it up, and the next day you’re just, “I should definitely give it up” (laughs)

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But you know, everyone has doubts.

They're part of the process, and they could even teach you something.

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evelyn bencicova

tw - @evelynbencicova
ig - @evelyn_bencicova
web - evelynbencicova.com

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MINIMALISM TRANSCENDS TRENDS.

IT LEAVES NO SIGNATURE OF TIME.

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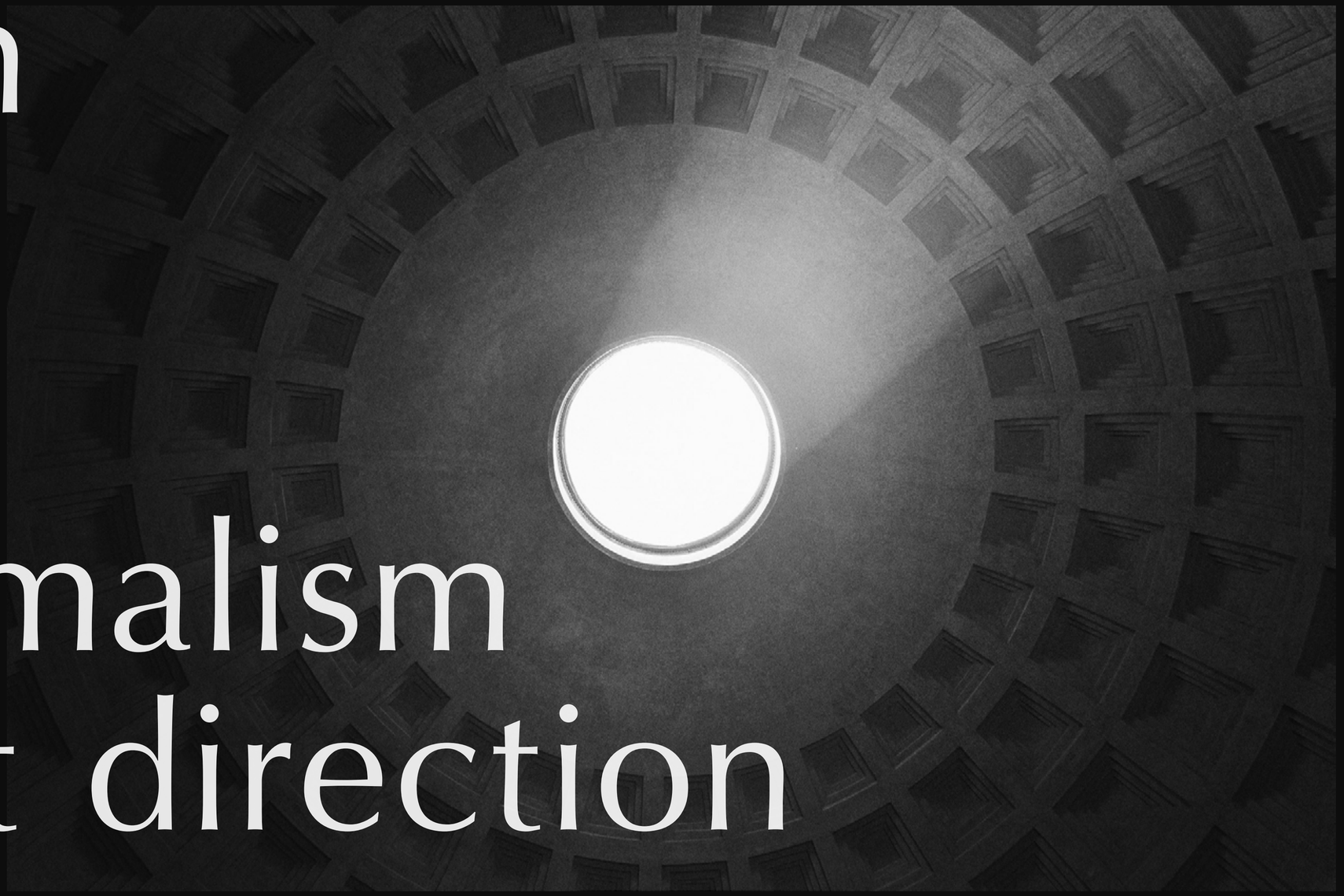
zivan rosic

-

minimalism & art direction



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Luminosity Index® 2019
AD ASTRA PER ASPERA
zivanrosic.com
/ Design by Živan Rosić © 2019
annapurna
Stellar Size & Classification
+
Apparent Magnitude m v
1R G2V
1.711R A0mA1 Va / DA2
71R A9 II
1.22R G2 V / 0.86R K1 V
25.4R K0 III
2.36R A0 Va
11.98R K0 III / 8.83R G1 III
78.9R B8 Ia
2.04R F5 IV-V
7.3×11.4R B6 Vep
955R M1-M2 Ia-ab
13R B1 III
2.03R A7 V
7.8R B0.5 IV / B1 V
44.13R K5 III
800R M1.5 lab-Ib / 5.2R B2.5 V
7.47R B1 III-IV / 3.74R B2 V
8.8R KO III
1.84R A3 V
203R A2 Ia
Sol 01 — 26.74
Sirius 02 — 1.46
Canopus 03 — 0.74
Alpha Centauri 04 — 0.27
Arcturus 05 — 0.05
Vega 06 0.03
Capella 07 0.08
Rigel 08 0.13
Procyon 09 0.34
Achernar 10 0.46
Betelgeuse 11 0.50
Hadar 12 0.61
Altair 13 0.76
Acrux 14 0.76
Aldebaran 15 0.86
Antares 16 0.96
Spica 17 0.97
Pollux 18 1.14
Fomalhaut 19 1.16
Deneb 20 1.25

Itinerary
01. HONG KONG 香港
27.09.18
02. SEOUL 서울
04.10.18
15.10.18
03. KYOTO 京都
15.10.18
25.10.18
04. KOBE 神戸市
22.10.18
05. TOKYO 東京
25.10.18
13.11.18
06. HONG KONG 香港
13.11.18
19.11.18
East Asia 2018
27.09.18 — 19.11.18
Voyagers
Jessica Renée Lee
Živan Rosić
Gearlist
Camera Model
Nikon D850
Glass Focal Length Aperture
Irix 15mm f/2.4
Nikon 50mm f/1.8
Tamron 24–70mm f/2.8
70–200mm f/2.8
Pack Model Size
Wndrd Prvke 31L
Tripod Model Load
Sirui ET-2004 14kg
Ball Head Model Load
Sirui E-20 12kg
All work
©
Živan Rosić
Annapurna
Pixie+Pigeon
December 2018
annapurna

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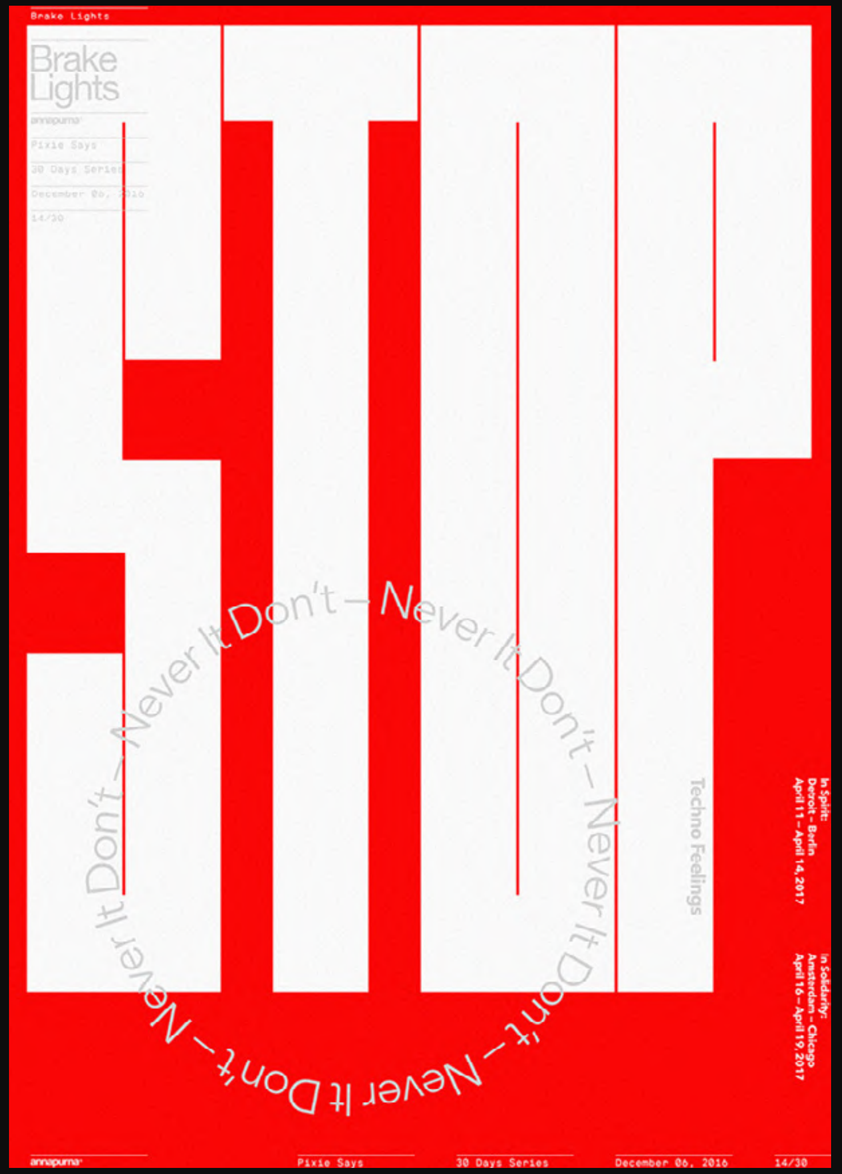

Becoming an art director wasn't something that I really considered growing up – I liked to draw and sketch things, but I never saw it as a viable career option.

And you know, growing up in the 2000s, we didn't have social media or anything like that, so really the idea of having a career in design wasn't even on my radar.

My goal initially was to get into film criticism, because I loved movies, but eventually I started enjoying the production workflow more than the theory itself. And it took on from there.

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Tea
Tea
annapurna
Pixie Says
30 Days Series
December 10, 2016
17/30
Wonderful
Delicous
Healthy
— Camellia Sinensis —
annapurna
Pixie Says
30 Days Series
December 10, 2016
17/30

Nautical Rope
Nautical Rope
annapurna
Pixie Says
30 Days Series
November 23, 2016
03/30
AIDA — International Association for the Development of Apnea
Presents:
Sanctioned by:
AIDA Hellas
The
2016 World Championship
In
International Freediving
On
Kalamata, Greece
From
17.09 — 25.09 2016
Depth & Pool Competitions
The Worlds Top 80 Apnea Athletes
Sponsors:
annapurna
Pixie Says
30 Days Series
November 23, 2016
03/30

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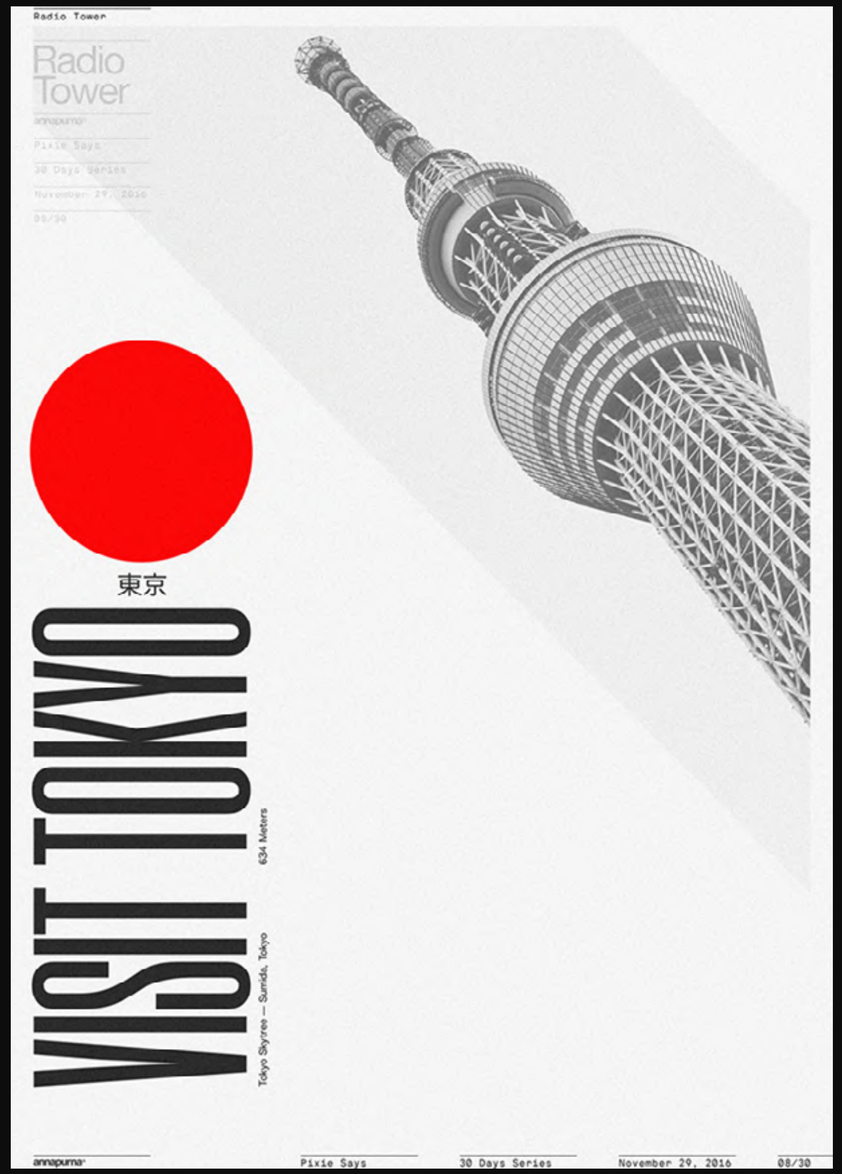
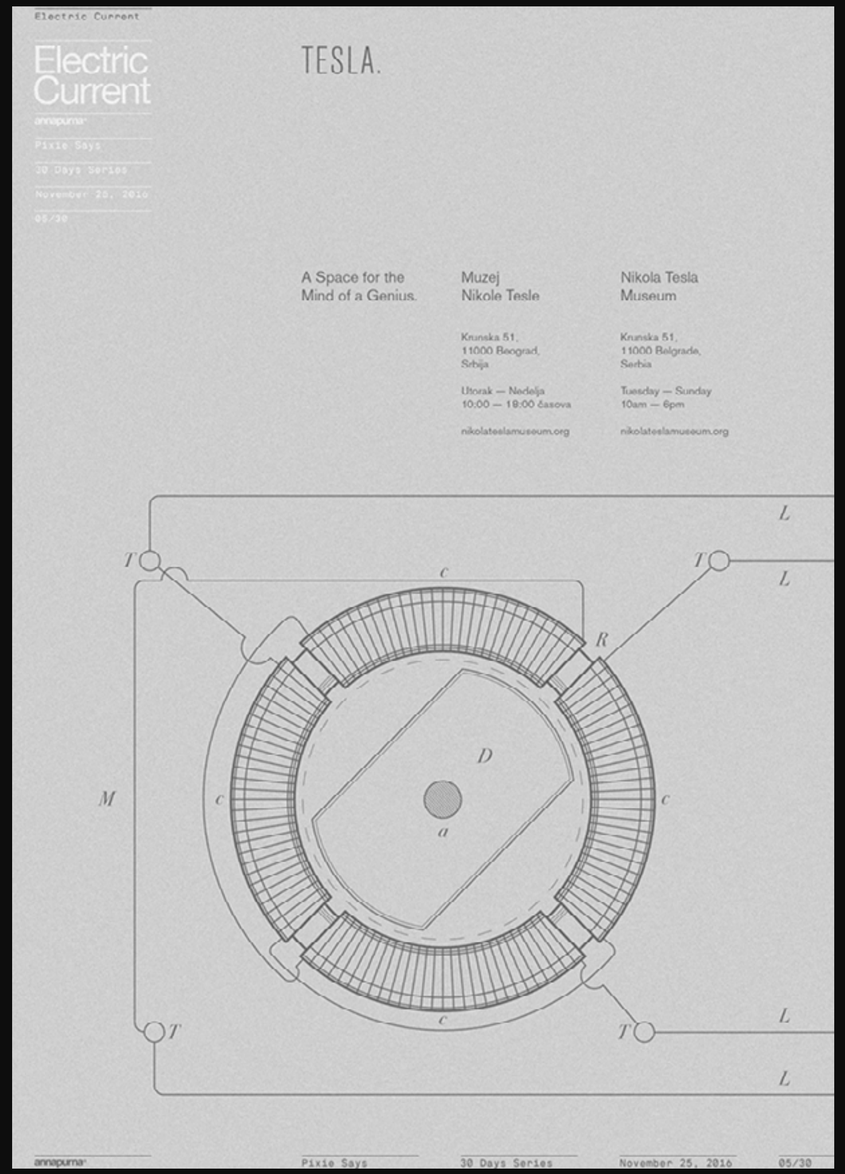

Radio Tower
Radio Tower
annapurna
Pixie Says
30 Days Series
November 29, 2016
08/30
東京
VISIT TOKYO
Tokyo Skytree — Sumida, Tokyo
634 Meters
annapurna
Pixie Says
30 Days Series
November 29, 2016
08/30


Electric Current
Electric Current
annapurna
Pixie Says
30 Days Series
November 25, 2016
05/30
TESLA.
A Space for the Mind of a Genius.
Muzej Nikole Tesle
Kraljevska 51, 11000 Beograd, Srbija
Utorak — Nedelja 10:00 — 19:00 časova
nikolateslamuseum.org
Nikola Tesla Museum
Kraljevska 51, 11000 Belgrade, Serbia
Tuesday — Sunday 10am — 6pm
nikolateslamuseum.org
L
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D
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M
annapurna
Pixie Says
30 Days Series
November 25, 2016
05/30

beamsfour.

Coral
Coral
annapurna
Pixie Says
30 Days Series
December 09, 2016
16/30
ATTENTION!
SATURDAY NIGHT
NOV. 12 1955
ENCHANTMENT UNDER THE SEA DANCE
BE THERE OR BE SQUARE
HILL VALLEY HIGH SCHOOL
Featuring MARVIN BERRY AND THE STARLIGHTERS
annapurna
Pixie Says
30 Days Series
December 09, 2016
16/30

Capricorn
Capricorn
annapurna
Pixie Says
30 Days Series
November 24, 2016
04/30
PRI—
CUS
And you watched your children rise from the sea;
their tails turned to limbs, their minds forgot your wisdom.
And you turned back time so you may see them once more,
but the mountains drew them; now you are alone.
CAP—
RI—
COR—
NUS
And broken you asked the gods to take you away.
And you moved Chronos so that he may grant you your wish,
but he took you eternal into the stars.
And now you watch your children forever more
annapurna
Pixie Says
30 Days Series
November 24, 2016
04/30

beamsfour.

Aurora Borealis
Aurora Borealis
annapurna
Pixie Says
30 Days Series
November 30, 2010
09/30
annapurna
Pixie Says
30 Days Series
November 30, 2010
09/30

Porcupine Tree | Voyage 34 The Complete Trip
150µg

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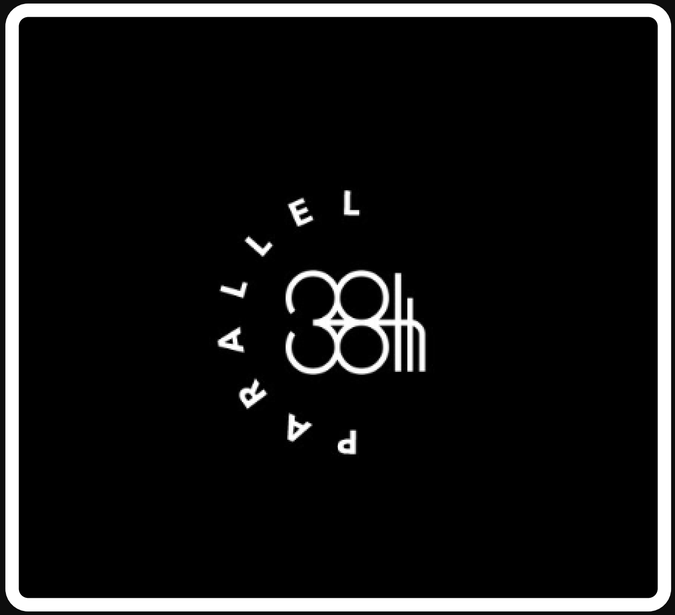

After finishing school I moved to Los Angeles, just to see if I could make it there, and I started doing various odd production jobs, to make ends meet.

Eventually through this I realized that I didn't have enough of a portfolio or body of work to do what I wanted, so it became my mission to do as much as I could, on my free time, to extend myself and become more marketable.

So that meant video work, photography, design as well, just self-initiating many different projects, just to learn the basics.

I really made an effort over the course of two years to put out as much work as I could, and that was the stepping stone into my first agency job.

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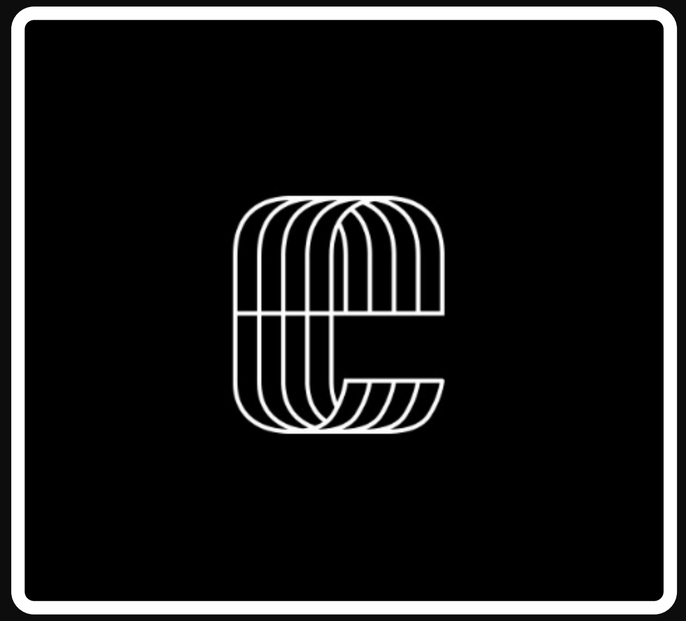

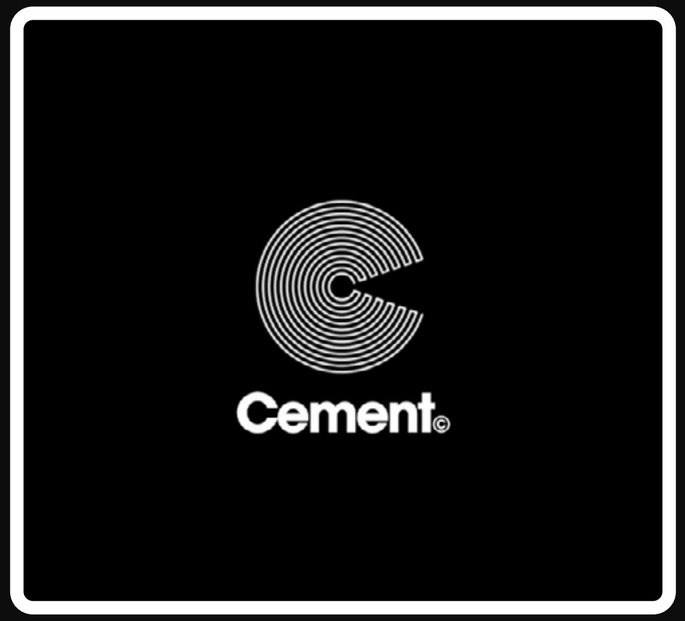

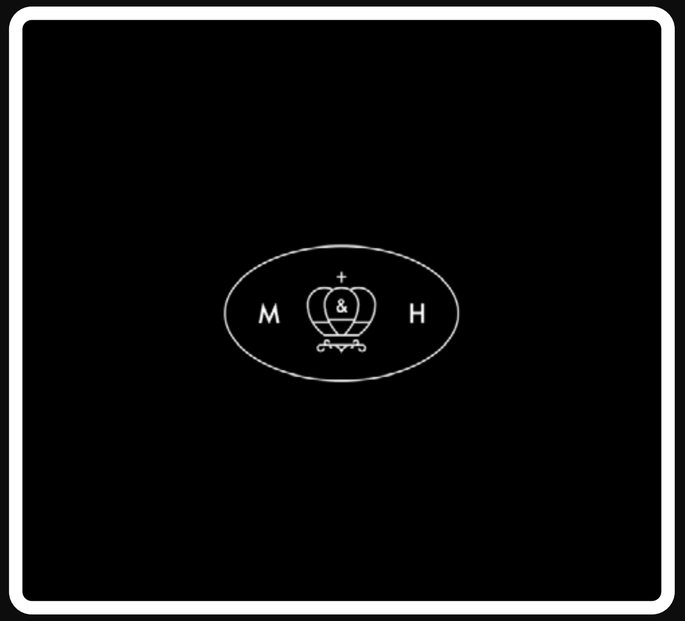

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THE BELLY
19 OF AN 87
ARCHITECT

EX
PLO
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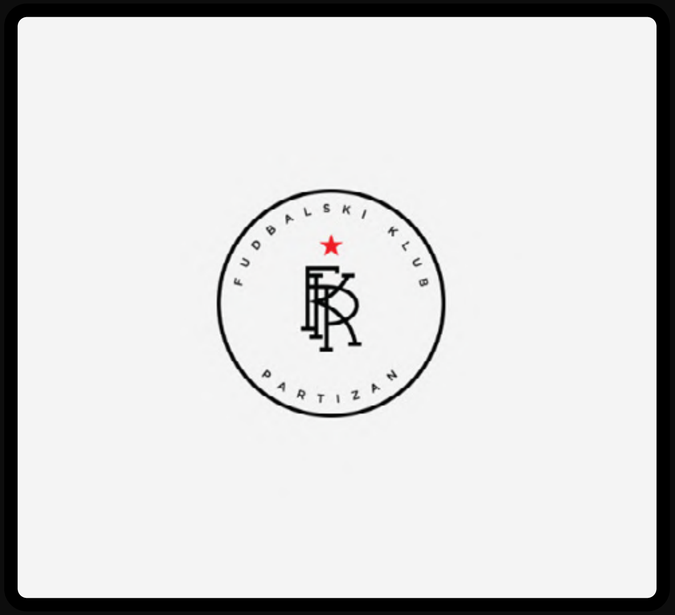
beamsfour.



It's all about finding ways to express yourself.

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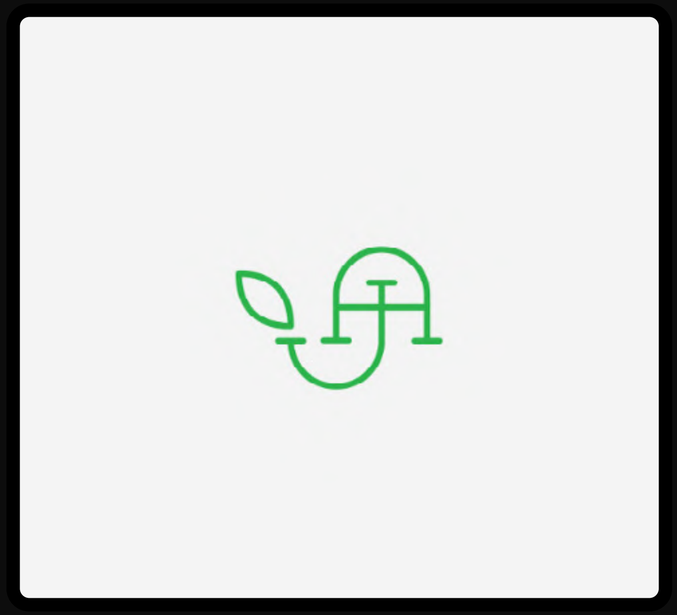

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Within the visual industries, I think there's an innate want to cross over between fields, to want to try different forms of expression.

You know, interior design, architecture, design, photography. It's all about finding different avenues for expressive release.

Even then, it changes how you approach things. I'm very rigid and structured when it comes to design, but in photography, I usually release myself more freely, if that makes sense.

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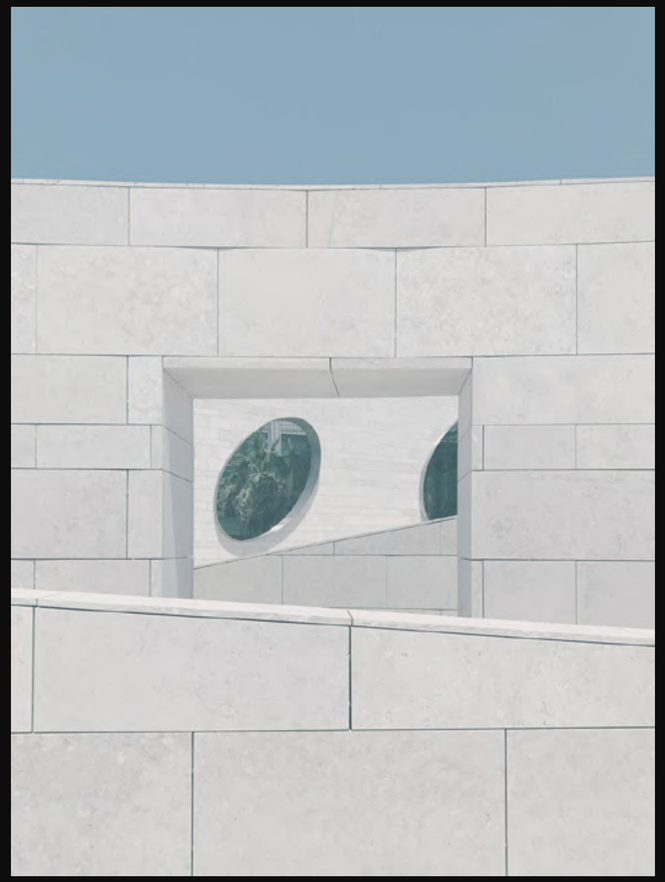

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What I've faced in my company and elsewhere is this like, midwestern design look that's just very boring and overdone, a thought of design like a coloring book, something that everyone can do.

But design takes engineers and product designers, and in reality it's a global effort to elevate things and reach those goals that businesses are trying to achieve.

But it's just, when people don't know that, don't have that exposure, they really have no way of knowing what good is, where the bar is, or why it matters.

They're just used to whatever they're seeing around them. So I think it's up to the creative folk to pursue this constant battle of educating our clients.

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· SIDE ·
A
· MUSIC BY ·
WIM MERTENS
TWI 8132
℗ 2018
Parlophone
Music On Vinyl
THE BELLY OF AN ARCHITECT
COMPOSITIONS FOR A FILM BY PETER GREENAWAY
ST 33
1 · AUGUSTUS · 1:31
2 · BIRDS OF THE MIND · 4:42
3 · AURAL TRICK · 2:42
4 · STRUGGLE FOR PLEASURE · 3:51
5 · 4 MAINS · 3:08
6 · CLOSE OVER · 3:13
7 · TIME PASSING · 1:33
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MOVICLOG4
ALBUM ART © ZIVAN ROSIC
MADE IN UK

· SIDE ·
B
· MUSIC BY ·
WIM MERTENS
TWI 8132
℗ 2018
Parlophone
Music On Vinyl
THE BELLY OF AN ARCHITECT
COMPOSITIONS FOR A FILM BY PETER GREENAWAY
ST 33
8 · TOURTOUR · 2:27
9 · AND WITH THEM · 1:28
10 · ANDREA DORIA · 0:59
11 · GALBA · 1:36
12 · CARACALLA · 1:53
13 · HADRIAN · 2:57
14 · AUGUSTUS · 1:30
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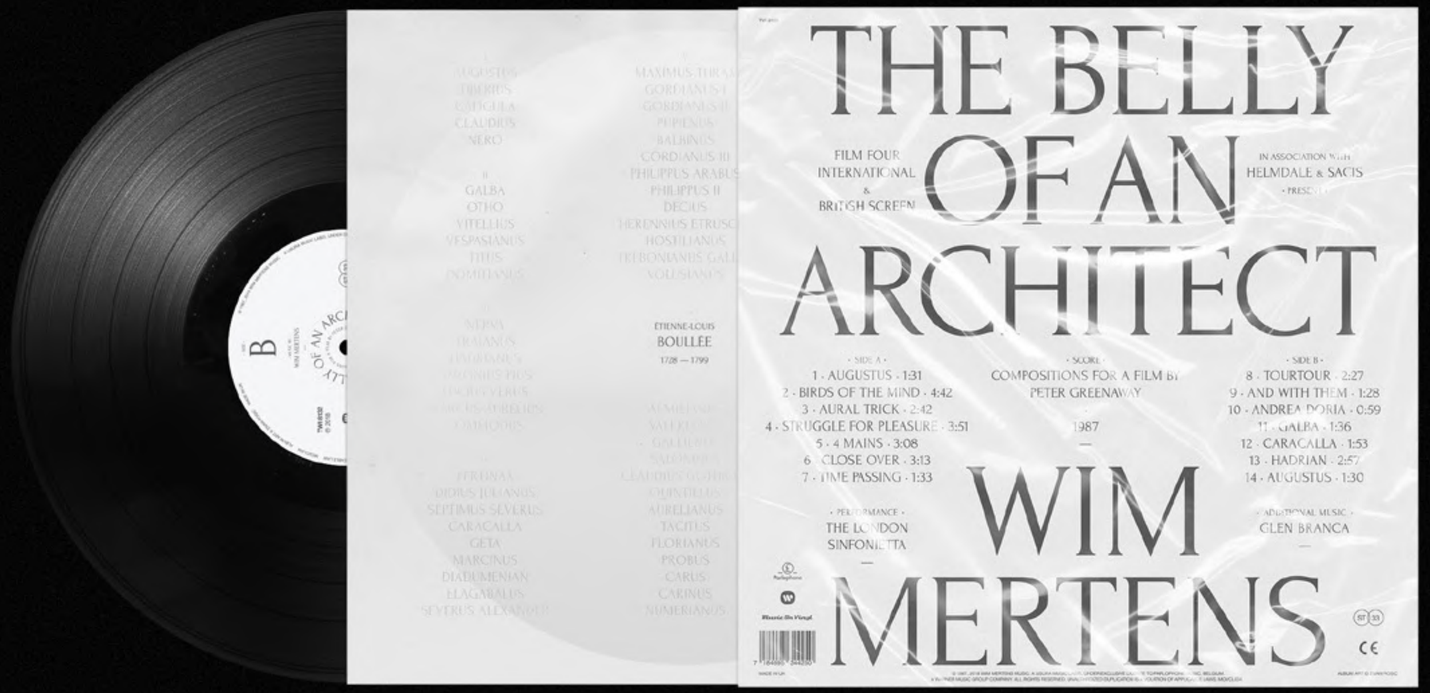
THE BELLY OF AN ARCHITECT
WIM MERTENS
FILM FOUR INTERNATIONAL & BRITISH SCREEN
IN ASSOCIATION WITH HELMDALE & SACTS
• SIDE A •
1 - AUGUSTUS - 1:31
2 - BIRDS OF THE MIND - 4:42
3 - AURAL TRICK - 2:42
4 - STRUGGLE FOR PLEASURE - 3:51
5 - 4 MAINS - 3:08
6 - CLOSE OVER - 3:13
7 - TIME PASSING - 1:33
• SCORE •
COMPOSITIONS FOR A FILM BY PETER GREENAWAY
1987
• SIDE B •
8 - TOURTOUR - 2:27
9 - AND WITH THEM - 1:28
10 - ANDREA DORIA - 0:59
11 - GALBA - 1:36
12 - CARACALLA - 1:53
13 - HADRIAN - 2:57
14 - AUGUSTUS - 1:30
• PERFORMANCE •
THE LONDON SINFONIETTA
• ADDITIONAL MUSIC •
GLEN BRANCA
Music On Vinyl
MADE IN EU
ST 33

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It's up to the designers to educate their clients.

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ST. ALOYSIUS CATHOLIC CHURCH
DONATIONS ACCEPTED UNTIL JUNE 21st
1234 WASHINGTON BOULEVARD
SDO STUDENTS OF THE MCAULEY SCHOOL OF NURSING
UNIVERSITY OF DETROIT MERCY
HELP THE UNDERSERVED POPULATION OF DETROIT

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Fuck Context X
They Reel Up Like
Squeezed Into The Sky
Beograd at Brutalizam
© Arrogance & Zivan Popic
November 2017
Nemoubato 73/100
antagonist

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DETROIT FAULT LINE
POLYMER
APRIL 26TH –
SEPTEMBER 28TH
OBLAST
50
48
K-ROS 48
Z-ROS 50

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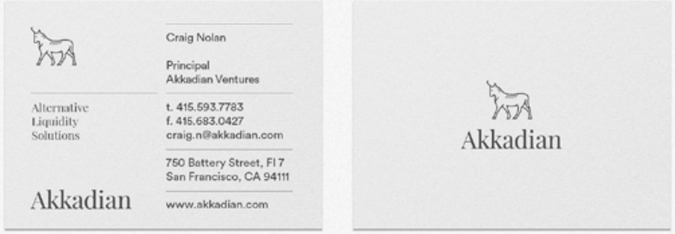

Extending life, that's always difficult in design, there's always the want to redesign stuff. So one of the main challenges, in my view, is designing something that doesn't need to be re-thought every five years.

This is the primary appeal of minimalism for me, it's all about working proportions, white space, typography. That's why I think minimalism is inherently a good solution for corporate work, because it gives you the ability to be very direct, it's immeditately legible, and you can easily interpret what it means.

There's a valid point in that there's a lack of expression, but I also think that it unlocks you to pursue nuance, and subtlety. It's like controlled creativity, if that makes sense.

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Akkadian

Helping You Build Your World.

Alternative Liquidity Solutions.

—

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Liquidity
Solutions
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Akkadian Ventures
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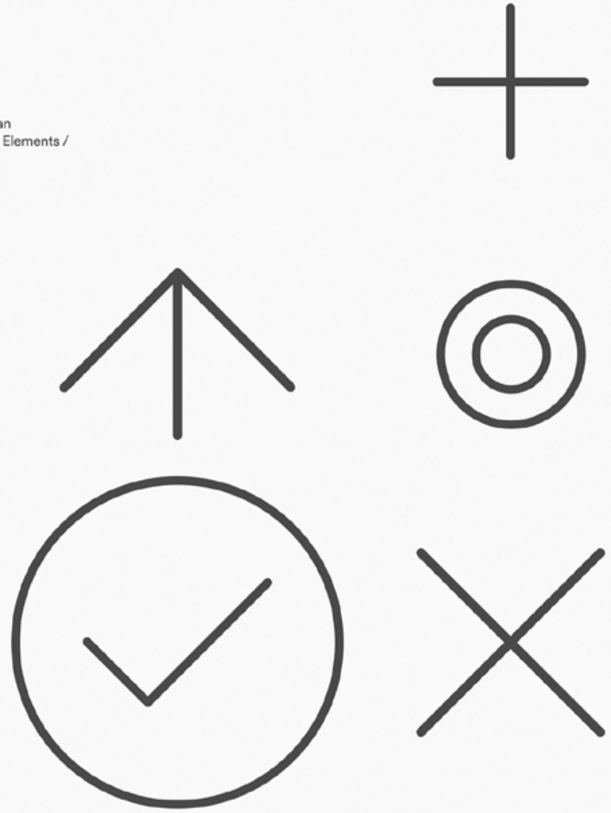
Akkadian
Web UI Elements /



Akkadian
Typography /

Circular Std: Book — Headline

Helping You
Build Your
Empire.

Playfair Display: Regular — Headline — 52 pt

Helping You
Build Your
Empire.

Circular Std: Book — Sub-Heading

Alternative Liquidity Solutions

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Playfair Display: Regular — Sub-Heading — 18 pt

Alternative Liquidity Solutions

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Circular Std: Book — Body Text — 9 pt

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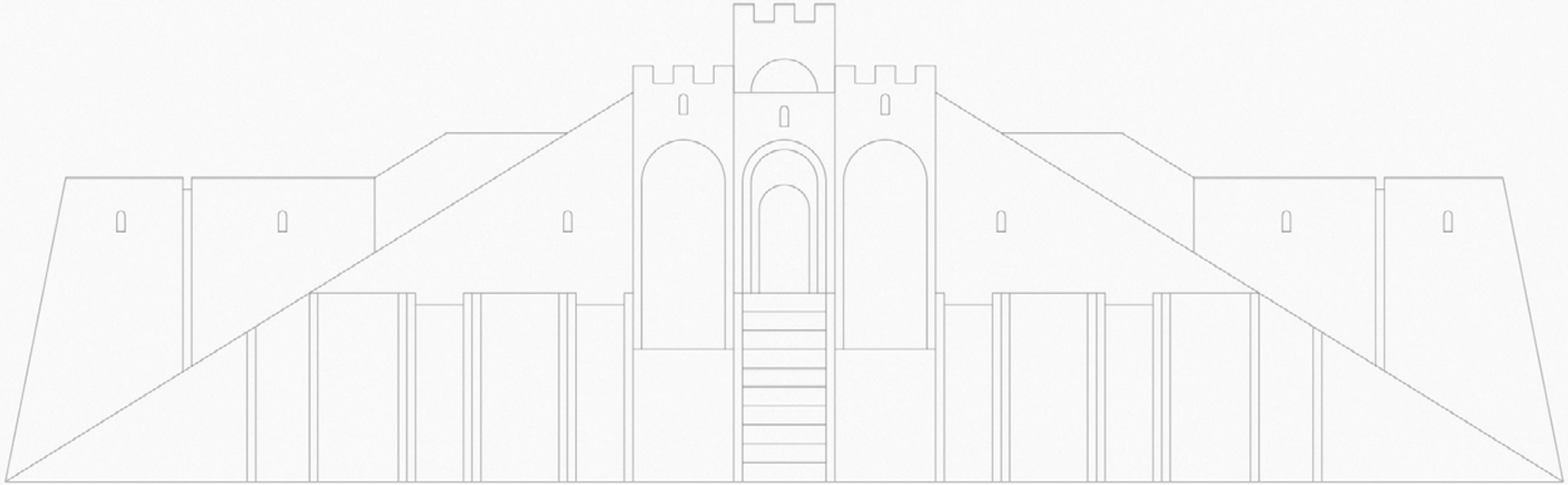

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I moved from my home country to the US when I was nine years old, but it wasn't a voluntary move. It was a three-month visit that eventually manifested into my family deciding to stay.

I wasn't prepared for that, because I was a kid, so I was expecting to go back to school in Serbia, I didn't know any English – so I think that whole experience shaped the way how I operate.

I don't want to say that I'm unsettled, but there's a need, a constant pull to explore different places; because I think, I didn't develop a feeling of comfort, you know, there was always a desire to go back.

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When you travel, or move around, there's this process of uncertainty, where every step you kind of take a decision, of what you're going to do in that moment.

And it's very immediate, very impulsive, and that's when I'm most engaged.

Oddly enough, when I'm travelling, it's also when I'm most productive. I always find time in the day to explore personal projects. And when I'm not, it's the opposite, where I settle into a routine, and, you know, those personal explorations are much slower.

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吉日修理
平成十七年八月吉日建之
平成十九年三月吉日建之
平成二十年五月吉日建之
平成十八年初午建之
内日本男
株式会社
相良恭子

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I think design specifically is a challenging career because, a lot of the time, you have to defend what you create. That usually comes as client meetings, you know, explaining your throughts and solutions, and convicing those that are paying you.

I've faced this forever, my whole career, and I'll probably keep facing it for the rest of my life. That's why I'm such a strong supporter of doing personal work, of exploring your own identity through any kind of projects or mediums you want to explore.

I think those are a perfect way to release some creative tension, as well as big way of saying to future clients, "this is what I am, this is what I can do for you – if you let me" (laughs)

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I just think that you have to keep figthing.

Even if you can only fight for yourself.

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zivan rosic

ig - @zivanrosic
web - zivanrosic.com

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YOU CARRY A LOT WITH YOU.

SOMETIMES YOU JUST NEED TO
TAKE A BREAK.

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stephen allsopp - mental health & photography

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The beach that I usually photograph is close to where I live, but far a away from everything else – the nearest city is about 150km away. It's quite the rural place.

So if you're not photographing the beaches here, you're not photographing anything at all, really, 'cause there's nothing else, to be honest.

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And sure, there's a lot of people that come for weddings, and you see a lot of, these huge groups of photographers and assistants and groomsmen and brides pushing people away so they can take their beach photos.

But what I don't like, what irritated me about all of it is that a lot of these photographs are all like, bright colors, this kind of, cliche beach photography.

I thought, there's have to be a different way of representing all of it. So if I'm going to call myself a photographer – how could I do this, how could I push myself, challenge myself, through this?

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You have to figure out your own way to do it.

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With some of my photos, I prefer to – I find it quite interesting that you have all this space, yet people are gathering in quiet, little pockets of their own space.

You have surfers walking in, you know, they're just focusing on themselves, in that way, or people just taking those little steps out into the sea.

It's quite soothing really, the contrast between the hustling and bustling of everyday life and finding those pockets of quiet and peace here.

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You know, the ocean, it's got a little bit of mystery about it, you don't know what you're walking into, it's quite dangerous at times.

But at the same time, just being alone in it, you can just lose yourself, quite easily, the noise can just drown your thoughts and everything else into it.

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There's something hipnotic about the ocean.

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I work in mental health. I've worked in mental health for 30 years, so this is something kind of, just a way of getting a bit of quiet in my head.

And you know, this beach is about 5km long, So you can really walk the mile, and it's not packed, it's just like people walking dogs and surfing, and all that.

It's pretty quiet, quite tranquil. You carry a lot of stuff with you, sometimes, with what I do, and you just need to take a break from it.

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I think there’s a lot of people striving for perfection, and they get caught up in that.

It’s everywhere, when you talk about music or art, for example, there’s this kind of search for perfection – it does my head in, I think it’s like competing with the best musicians of the world when you’re in a covers band. It’s just not right.

My projects are just accidents really, there’s no set plans. Sometimes I’ll go walking with my wife or my child, and I’ll take the camera with me, and snap a few pictures as we go.

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I think we're all guilty of, we put so much pressure on ourselves to meet expectations, whether they're from ourselves or others.

You know, you don't want to lose any of those instagram followers, because you need to stay current or popular or whatever.

I think it's almost futile. You have to be bloody minded enough to stick with what you want to achieve as an artist, whatever that may be.

But don't have any specific expectations about what that may look like in the end, or how others will react to it.

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You can’t base what you do on what other people think of you, or you’d be setting yourself up for a fall.

You have to do what you feel you have to.

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stephen allsopp

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REALITY IS A BIT CRUEL.

WE MAKE THESE BECAUSE THEY
BRING US PEACE.

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sixn.five studio - multidisciplinary space

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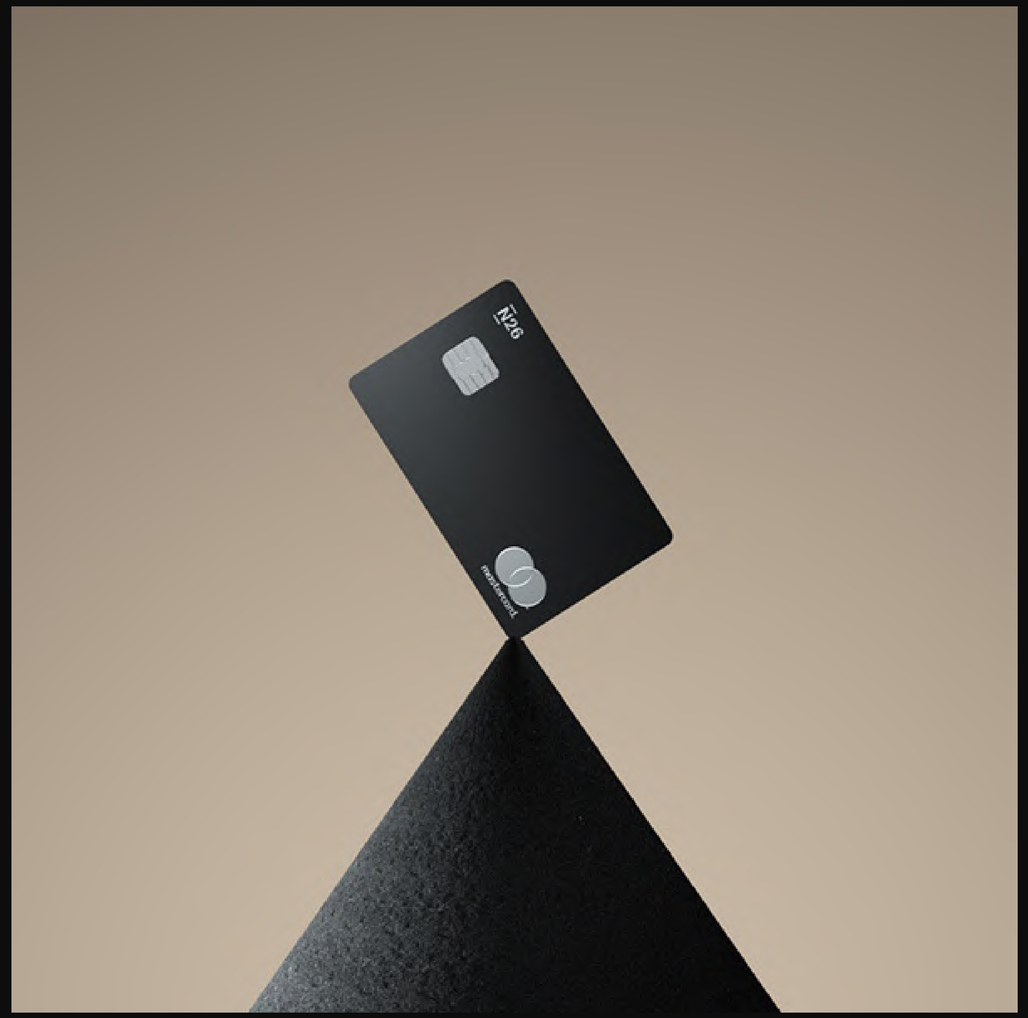
Interview to Ezequiel Pini, Founder

I'd worked before at various studios of motion graphics and animation in Buenos Aires, but going to Madrid for six months, working there at Serial Cut, made me realize that this was the way forward.

So after coming back, I decided to gather some courage and build my own studio. I teamed with a friend, with whom I shared a similar vision and ambition, so to speak, and formed *six n. five*.

At that time we were very hungry, you know, wanted to make our voices heard, to show the world our own way of 3D design, which was not so much a representation of reality but a more aesthetic visualization of it.

With time, the studio has grown more into a sort of multidisciplinary space, where we tackle films, objects, and other explorations. But the central vision, the art direction, so to speak, is still the same.



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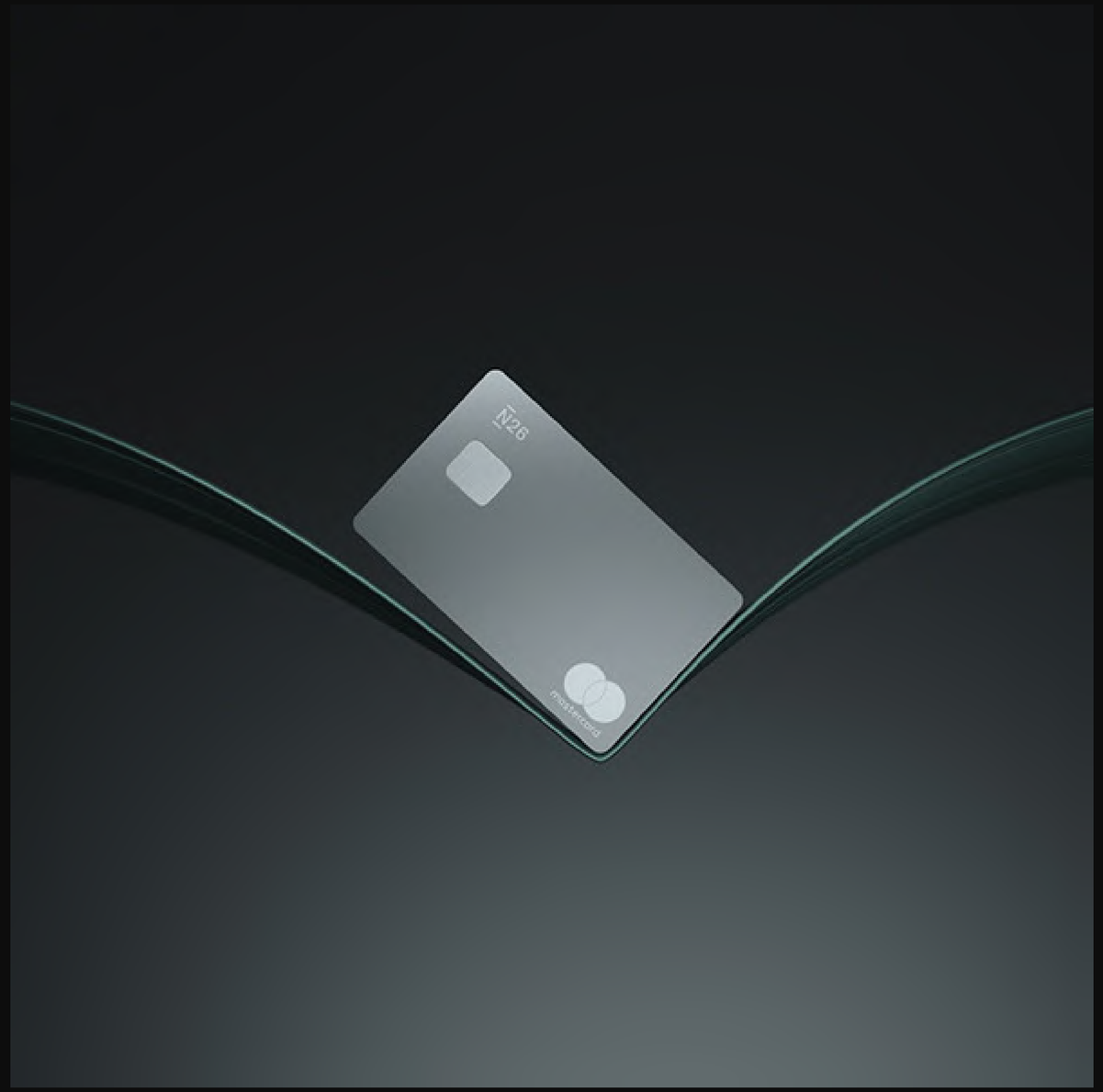

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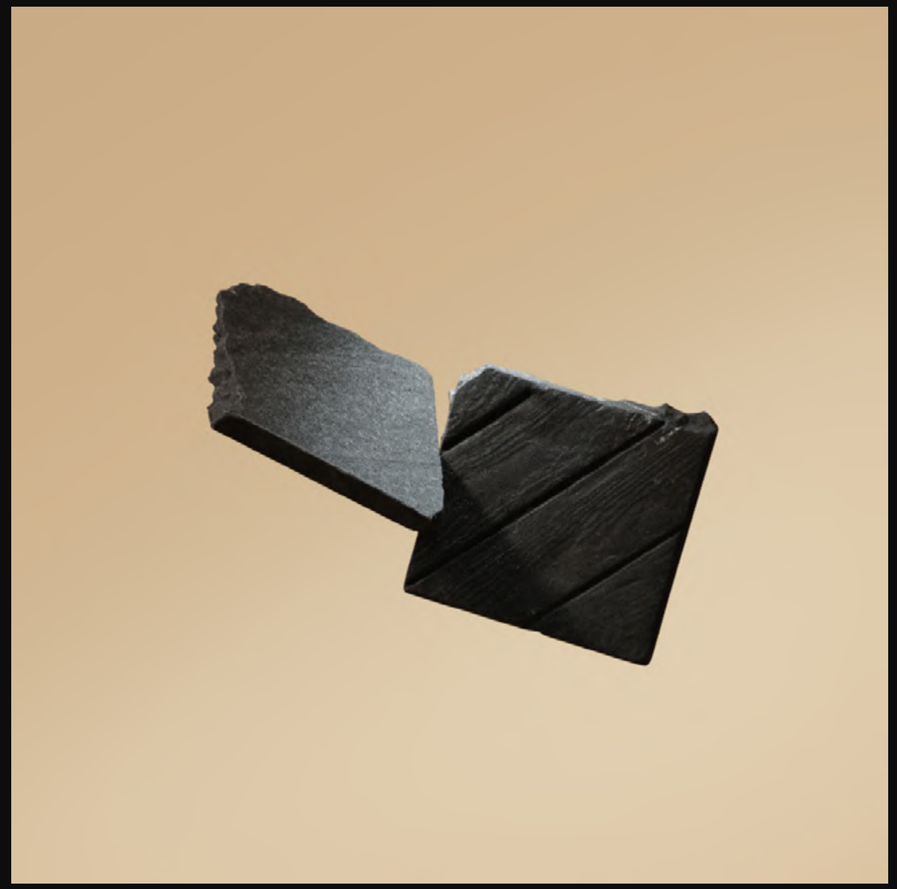

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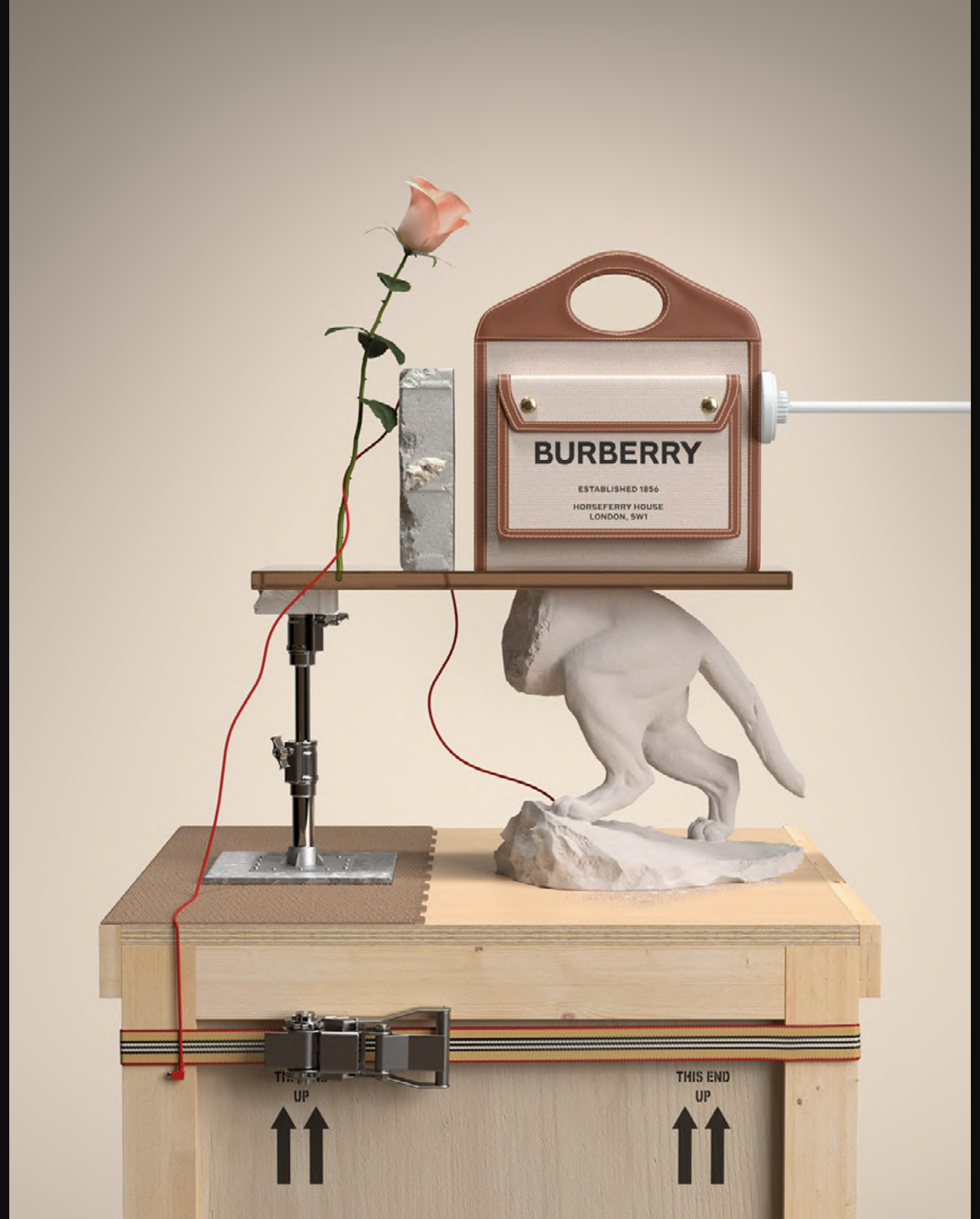

When you're just starting, you do whatever you're paid for, usually in the form of working for better-known design agencies with visions of their own.

During our first three years, there was a lot of that; but on our free time we just worked on any projects we were interested in, which progressively grew into being most of our portfolio. Close to 80% of what we showed around came from that extra struggle.

As years passed, and we had more of a trajectory, clients grew to be confident of our skills – so more and more came directly to us.

We've always tried to focus and prioritize those projects where we can express our own style, our own voice – even if there's always some quick technical projects that you work on, you know, which you don't really show around.

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BURBERRY
ESTABLISHED 1856
HORSEFERRY HOUSE
LONDON, SW1
THIS END
UP
THIS END
UP

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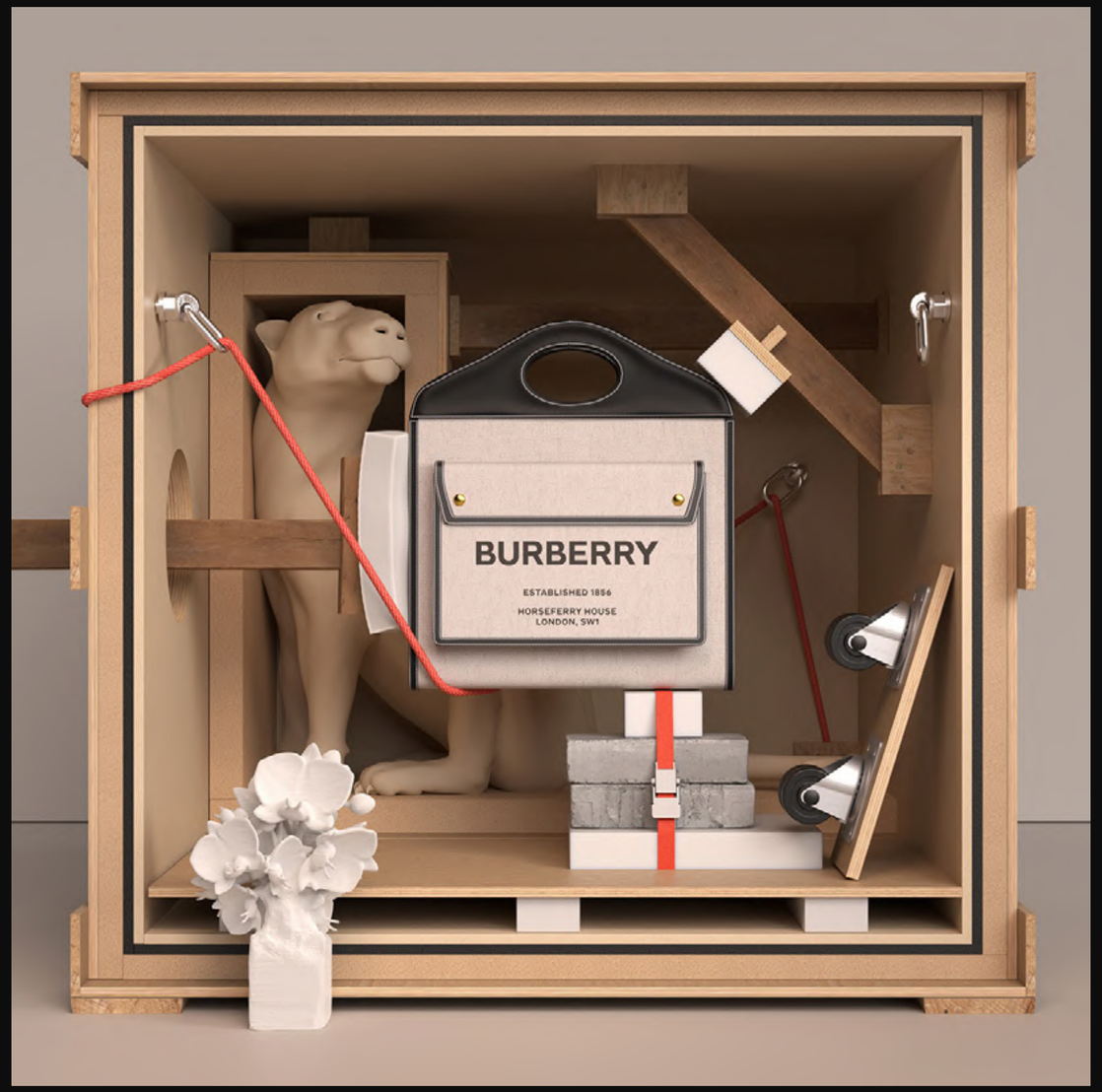

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3d rendering has a really long history; it's something that's been done forever in architecture, for example, so as to visualize a building before it's actually built, or whatever.

However, most of it has always concerned itself with technicalities, such as structure and weight, which is what the initial software was built to do.

But our style, our focus is more of a visual one, like composing a shot, without concerning ourselves too much with realism.

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We're more interested in form, color, balance, texture.

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Just a couple of years ago, we couldn't have dreamed that what we were doing would develop into such a boom, such a global tendency. Right now, it seems that we're living through an era where 3d has a really heavy presence, as it's being used everywhere.

When we formed back in 2014, render engines and PCs were still growing, but nowadays you can do pretty good with just a good PC and a graphics card. You still need to put some hours into learning a software and stuff, but you can make it happen.

The real challenge is to follow these developments as they come. 3d printers may be something else to explode during next years, we never know. It will take re-invention for people to keep up to pace.

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Evolution has always been about this process of the “new” growing over the old: 3d has done just that with photography, you know, it’s no longer necessary to build a whole set. You can just make it a digital environment.

It’s almost frightening sometimes, I’ve used some of the latest virtual reality glasses around, and when you use these for half an hour, one hour, and then you get them out and face reality again, it’s like, whoa, everything’s quite plain and boring and horrible now (laughs)

But there’s some things that virtual reality will never replace. Computers have their own limitations, they’re not perfect, there’s some things that are only possible analogically; not to speak of real-life scenarios, like going out with a friend, and having a beer.

As we’ve seen throughout history, spaces and advancements can live in paralell. Computers came, yet newspapers still keep on. And you know, the future may bring a similar challenge for 3d as well, where something will pop out and threathen 3d into exctinction, perpetuating that cycle.

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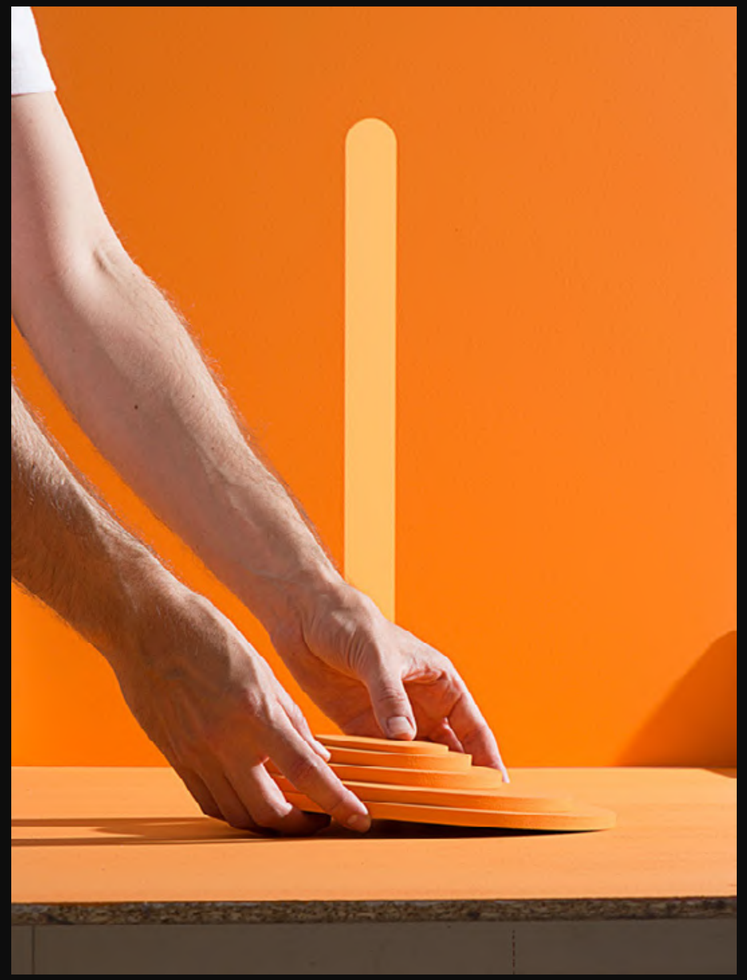

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Reality is a bit cruel, you know: you wake up, have breakfast, go to work, go back home, prepare some dinner, go to sleep.

So, you know, there's all this mental noise that, when you see one of these images, you want to be there, it generates some peace and tranquility, connects your mind to it for three or four seconds.

I think it's a style that was discovered in the studio and became popular quite quickly, even with people with no particular artistic bagage, outside of our environment, so this expanded our audience a bit as well.

People like these spaces because they'd like to live in them or whatever, or it reminds them of a particular time of day, or a space in time, such as taking a moment to relax or have some tea or sit to just look at the sky.

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Have some tea, look at the sky.

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There’s still things against which I bump my head daily (laughs), like all the business aspect of it, although I’ve learned quite a lot.

But you know, what I was taught in college was to design things, not to manage a whole business venture, working with people, giving feedback, administering payments, clients, phone calls. These are very different things.

But what I’ve always thought is that it all comes down to work, sitting down, working on it, personal sacrifice. Sometimes things won’t work out and you’ll have to try again, and that’s it.

That’s how you make it happen.

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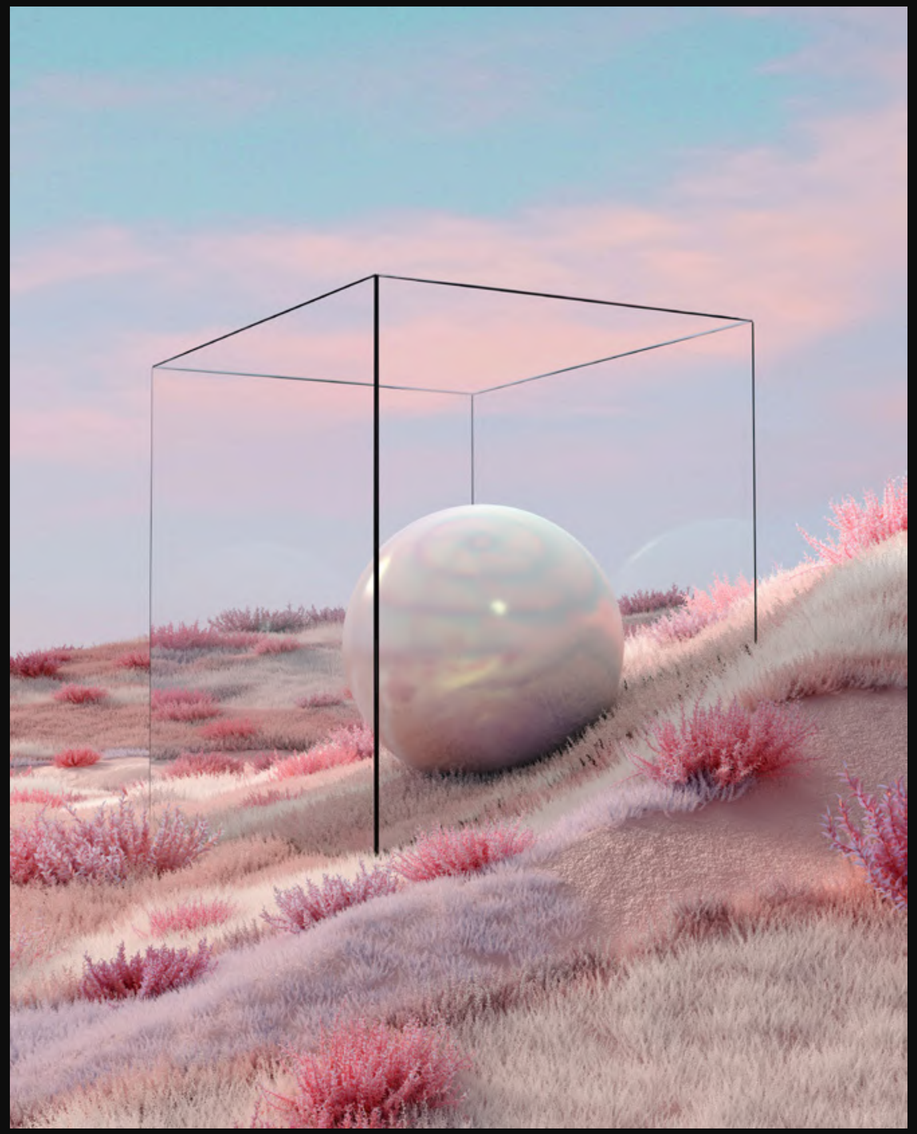

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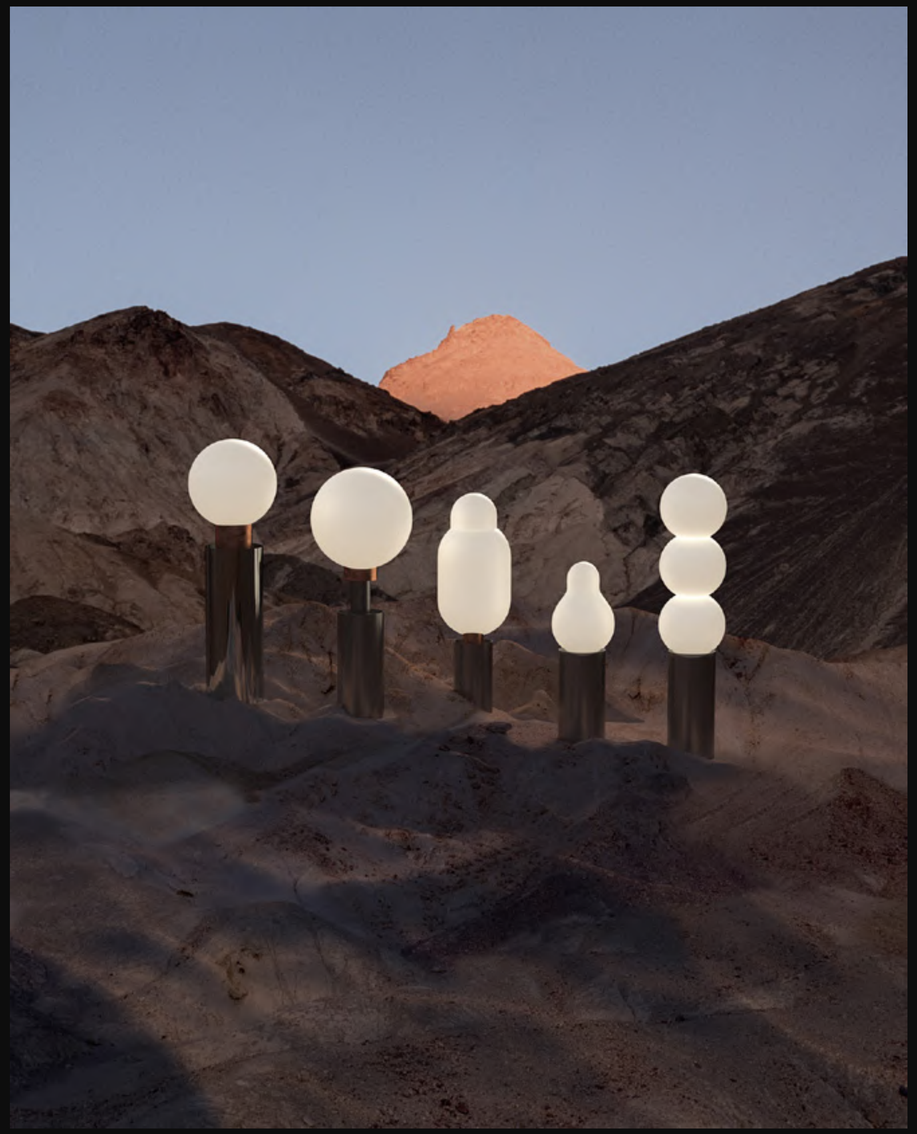

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It’s an honor to hear people say that they like our work, of course. That means we’re on the right track.

But from the inside, we’re just focused on working, and doing cool things.

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six n. five studio

tw - @sixnfive
ig - @sixnfive / @sixnfive.objects
web - sixnfive.com

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many thanks to

zivan rosic
evelyn bencicova
stephen allsopp
ezequiel pini

see you on **beamsfive**.

tw - @anxlacc
ig - @anxlig
web - anxl.faith

E