



Embracing
constraint

1024 x 768

4 : 3

16 : 9

1920 x 1080

30

140

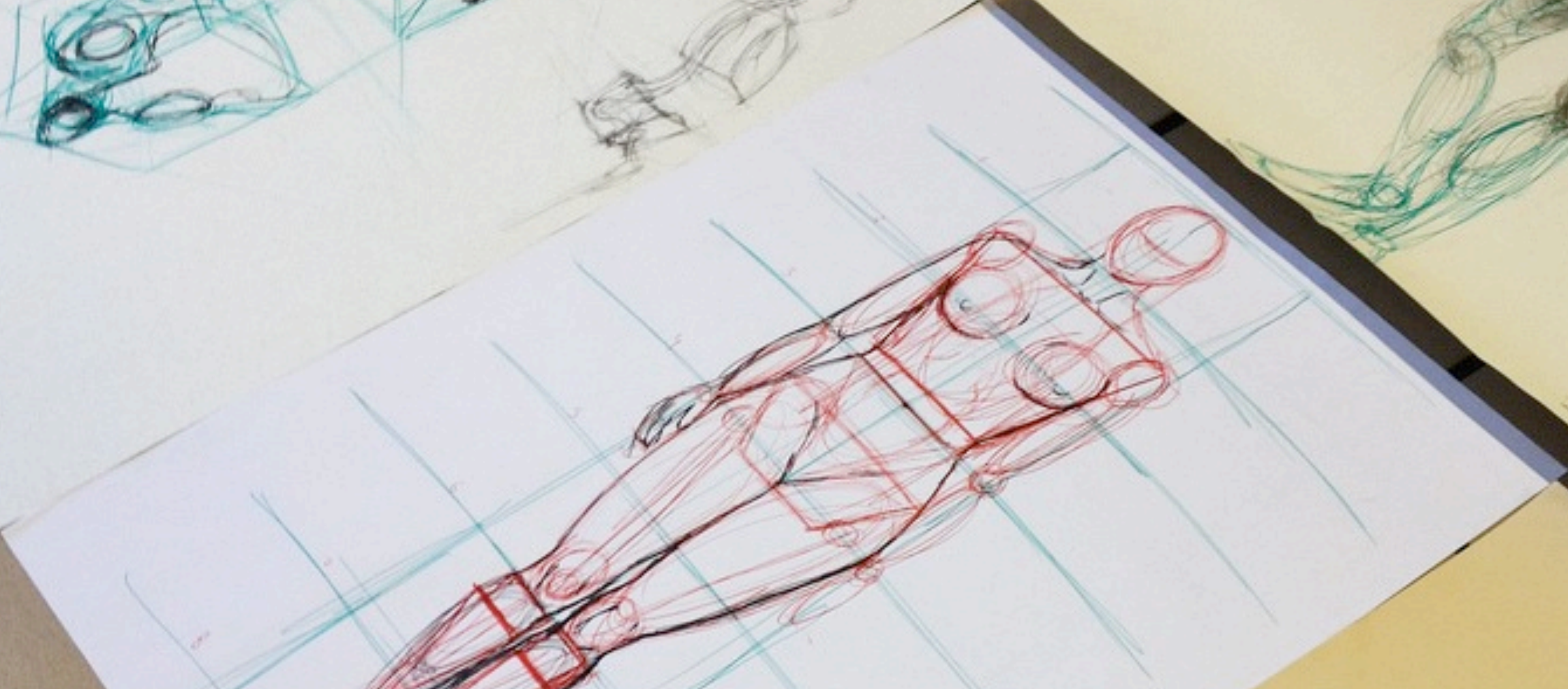
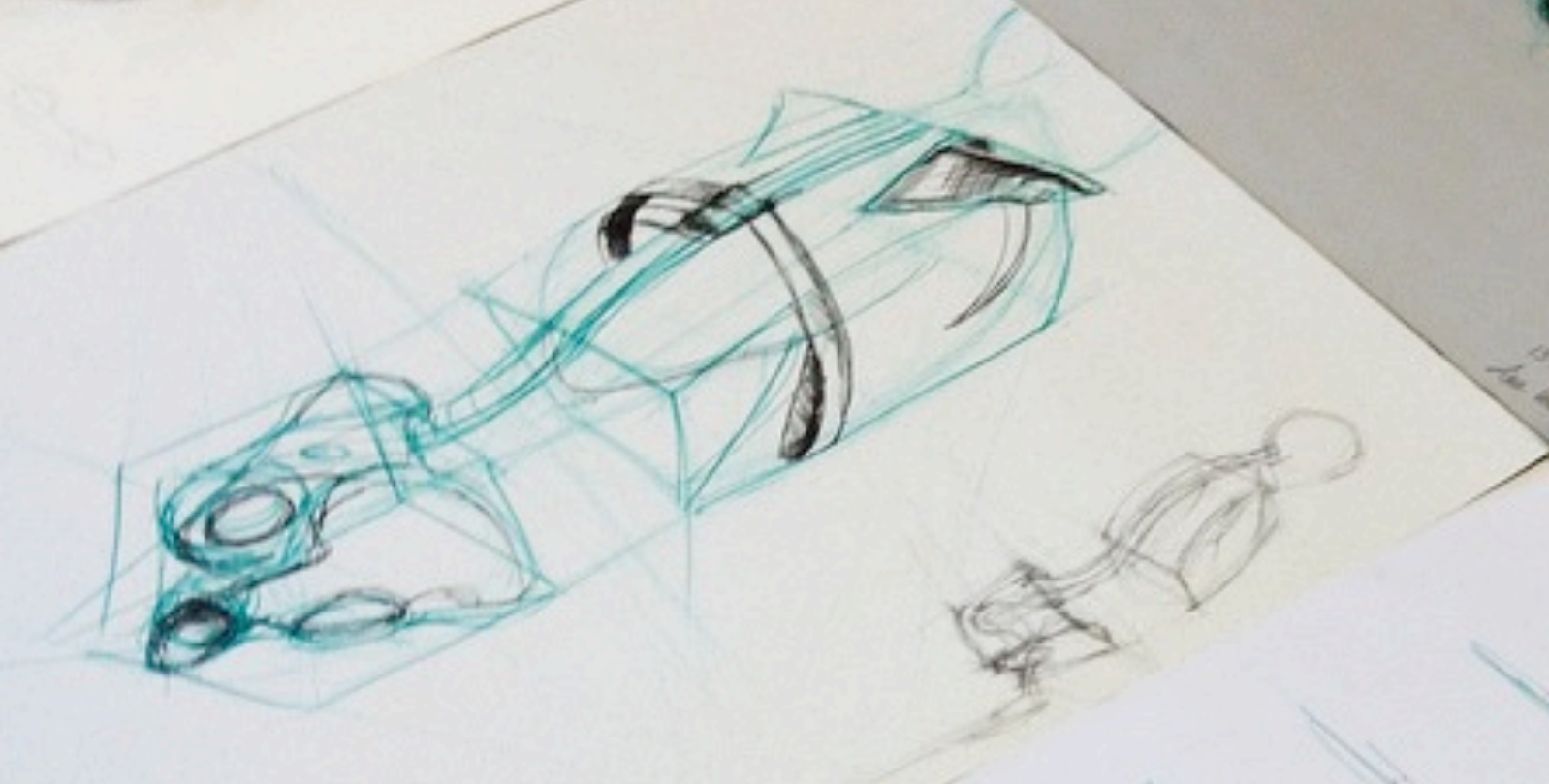
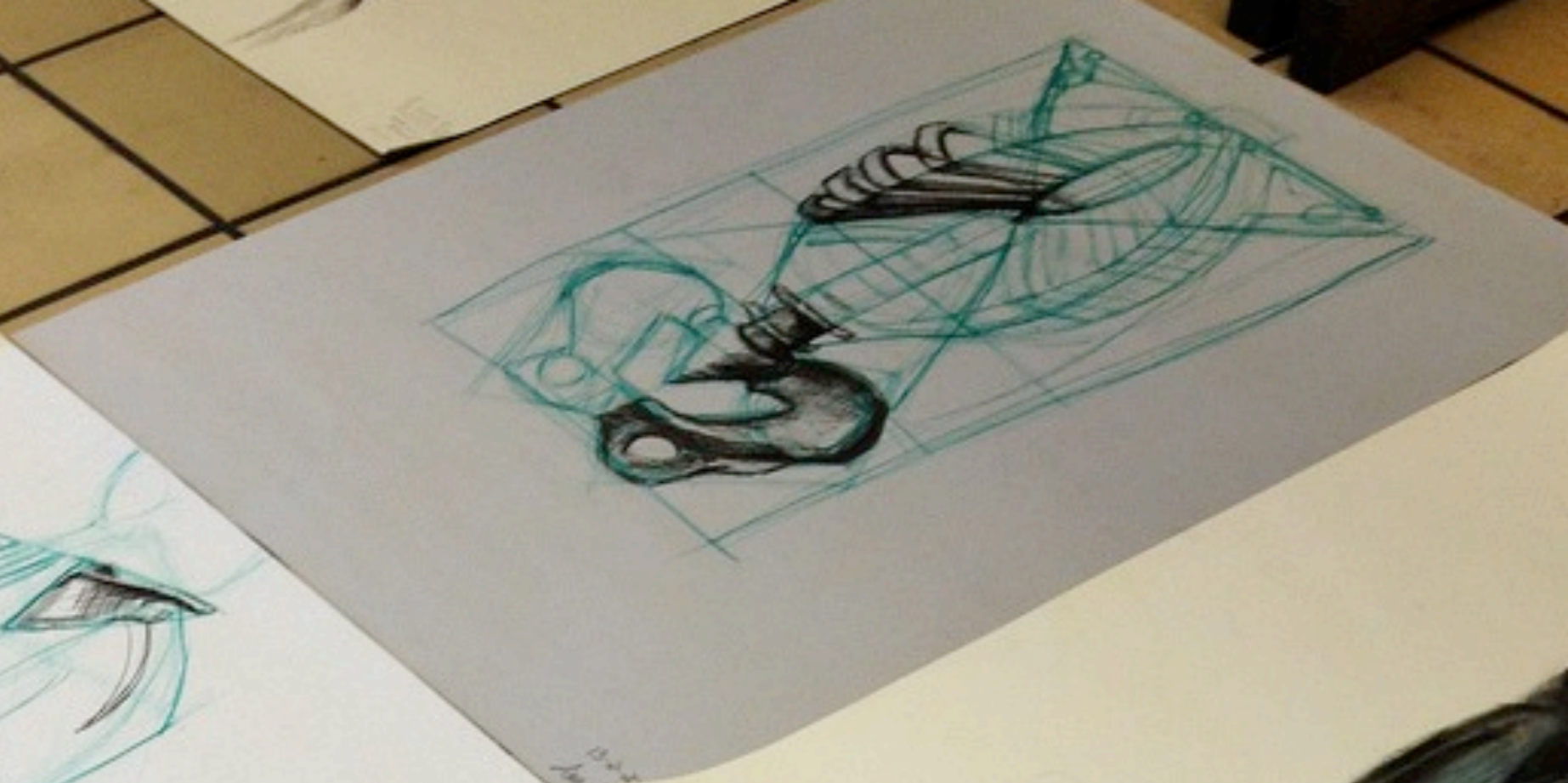
















5

esad

72
GL
1

2G

Eduardo Souto de Moura

20

esad

72
GL
2

2G

Arquitectura portuguesa

23.24

esad

72
GL
3

Lina Bo Bardi

27

esad

72
GL
4

Mansilla + Tuñón

28

esad

72
GL
5

Aires Mateus

28

esad

72
GL
6

Aires Mateus

29.30

esad

72
GL
7

Max Bill Arquitecto Architect

31

esad

72
GL
8

Riegler Riewe

32

esad

72
GL
9

Carlos Ferrater

33

esad

72
GL
10

José Antonio Coderch

34

esad

72
GL
11

Sergison Bates

36

esad

72
GL
13

BKK-3

2GDossier Portugal 2000-2005

REVISTA ARQUITECTURA
INTERNACIONAL 2G

REVISTA ARQUITECTURA
INTERNACIONAL 2G

REVISTA ARQUITECTURA
INTERNACIONAL 2G



Zappaterra

esad

760
ZPP

ADC Buch 200

esad

760
ZSC

other Media

esad

760
ZWC

ava

esad

760
ZWC

instantes

esad

760
ZVD

ALASTAIR
CAMPBELL

esad

760(03)
CMP

Diccionario de

esad

760(03)
SS

Desenho Gráfico
760



RAYGUN DIOHEAD

GANG STARR ROBBIE ROBERTSON CURVE WILLIAM S BURROUGHS
BUFFALO DRUGHTER LAURIE ANDERSON AND RYUICHI SAKAMOTO





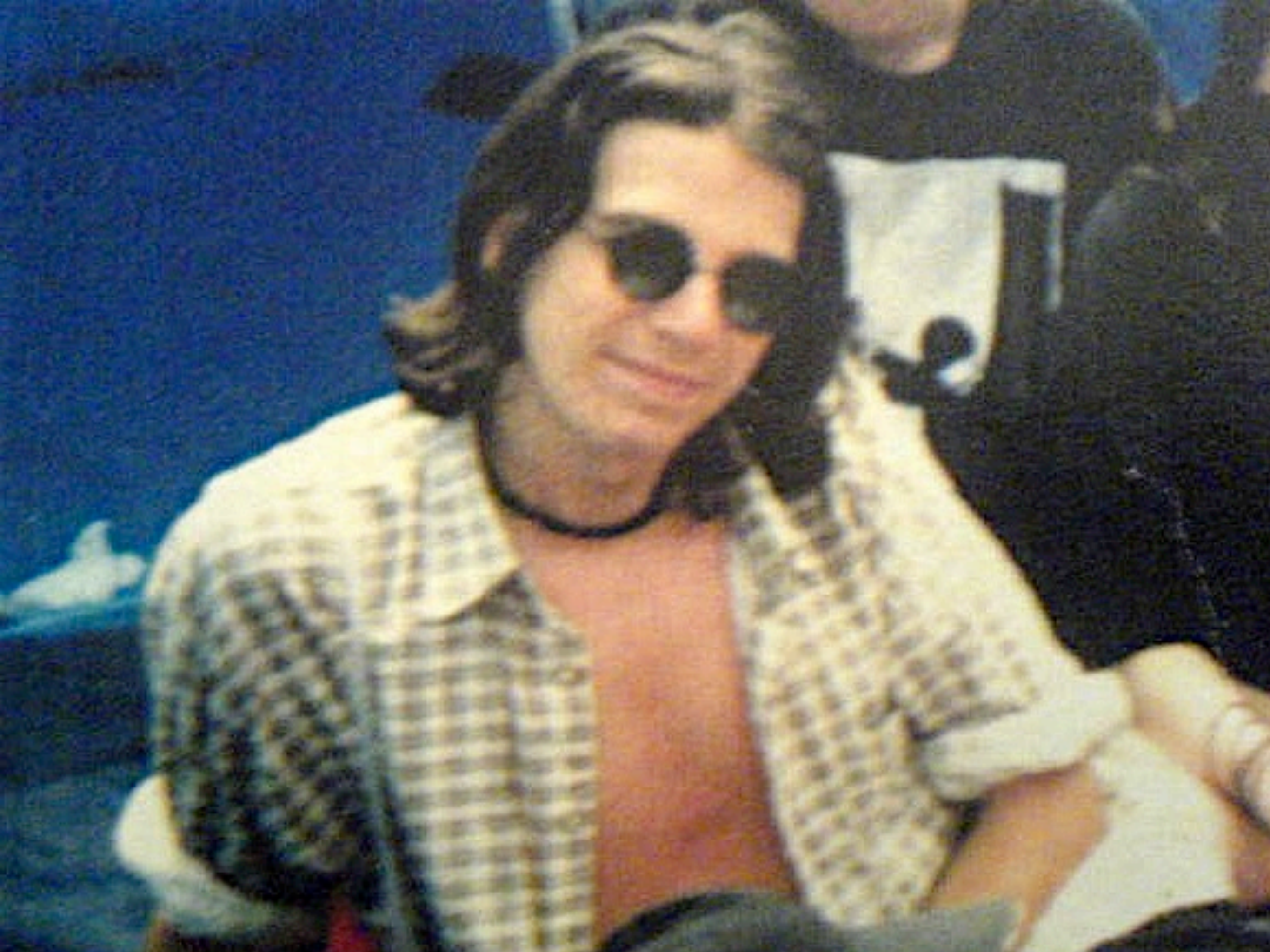
8



8 FRUTOS

O BOM SABOR DA SELVA!!!





Creating a web of wonder

WHERE are we? You Are Here, to quote the name of Nottingham's rapidly-expanding online service for visual artists, the creative visual arts sector and everyone who needs their services.

www.whereweare.co.uk was launched by two young artists who were frustrated at the lack of exposure and exhibition space available to Nottingham's emerging young creators.

But it has grown into a lot more than that, as is shown by a scroll through the latest edition (last update: December 7; next new issue: December 30).

Described as a visual arts resource for Nottingham and beyond, the site is now a highly-specialist service offering information and news both to artists and consumers, plus listings and features.

You Are Here Visual Arts and its whereweare site are the inventions of Simon Collison and Oliver Wood, creative artists in their own right but both paying their rents through work in Nottingham's booming graphic and web design sector.

Collison is with Agenzia and Wood is one-third of Casclani, Evans and Wood.

"We have become a magazine for the visual arts in Nottingham and the site is getting about 800 hits a day from all over the world," says Collison.

"That includes Germany, Finland, Mexico and Argentina.

"The site will continue to be a magazine with articles and listings, but one of the key elements we have developed in the last few months has been reviews of exhibitions — we have an archive of 30-plus this year."

That includes a comprehensive critical account of this year's NOW festival — the Nottingham event has become one of Britain's most important annual showcases for experimental art.

As well as beefing up the editorial team — regular contributors include Jen Ogilvie, Sarah Marshall and Emily Beckmann — You Are Here has become part of an increasingly potent network of enablers and information providers for artists operating in Nottingham and the East Midlands. There is often some overlap.

Collison's work at Agenzia, for instance, has him pioneering Shoutout, a showcase for art in the region.

The You Are Here team also has contacts with other agencies like the Createx artist support project, based at Nottingham fashion Centre, and City Arts.



Creative team: Simon Collison and Oliver Wood and (inset) the website

"It's not competition," says Collison. "A lot on the listings is shared across all databases, and we meet informally on a regular basis to discuss what's coming up in the future."

"We are hoping to put on a festival next June with Createx in the hope of promoting local artists."

"It won't be a Createx thing or a You Are Here thing, but a joint effort. After all, we are just the facilitators and we are all keen to safeguard resources for the arts."

"There is a lot of selfless activity going on out there."

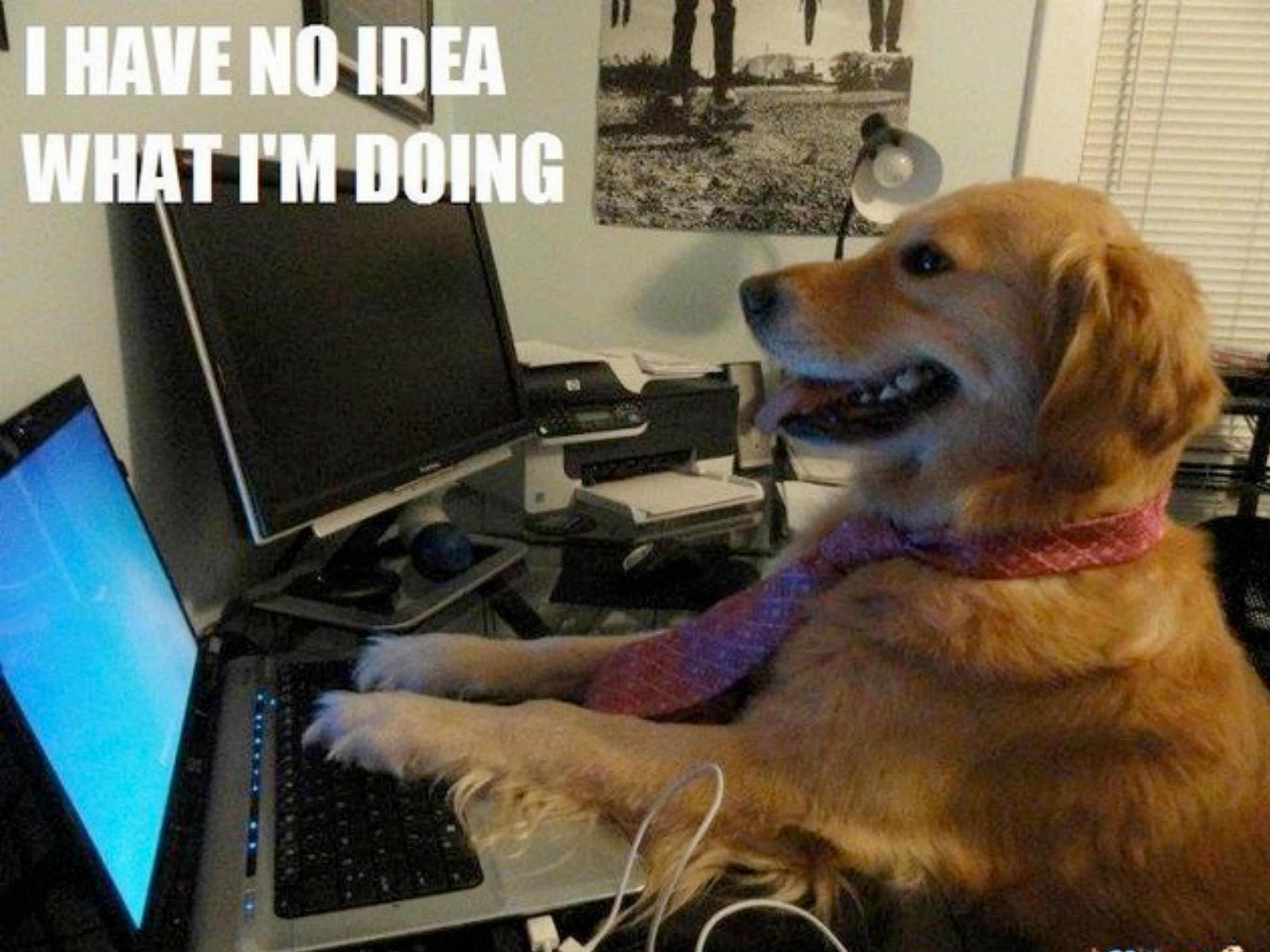
You Are Here has chosen not to seek funding or commercial sponsorship in order to protect the integrity of its service.

"It means we can say what we like, with no hidden agenda," says Collison. "Anyway, the site doesn't cost us much money — the investment is mainly in terms of time."

JEREMY LEWIS



**I HAVE NO IDEA
WHAT I'M DOING**



Having complete freedom is
possibly the worst way to start
any project.

Given constraints

With less freedom and fewer resources, we have to make smarter decisions.

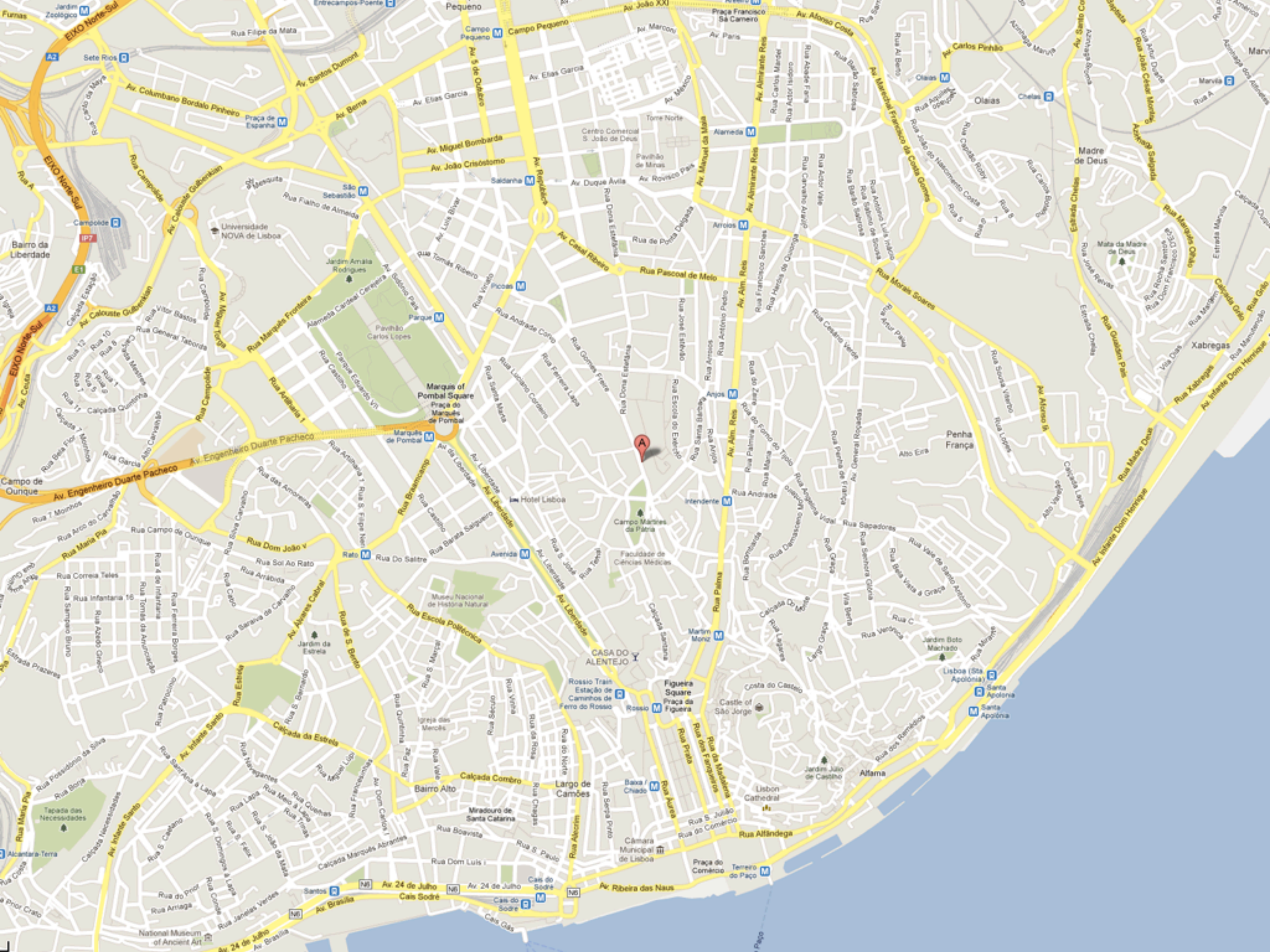
Why impose limits?

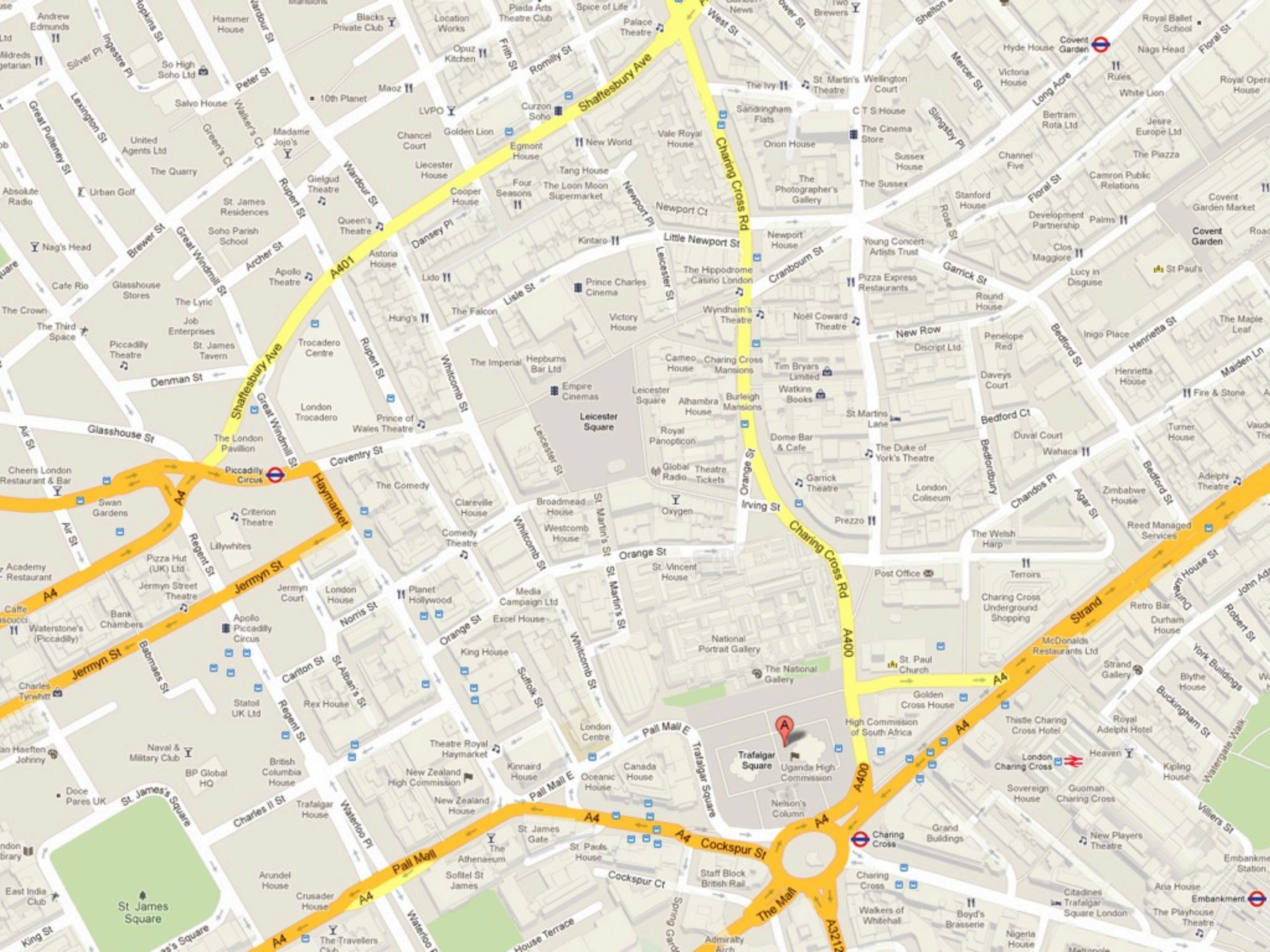


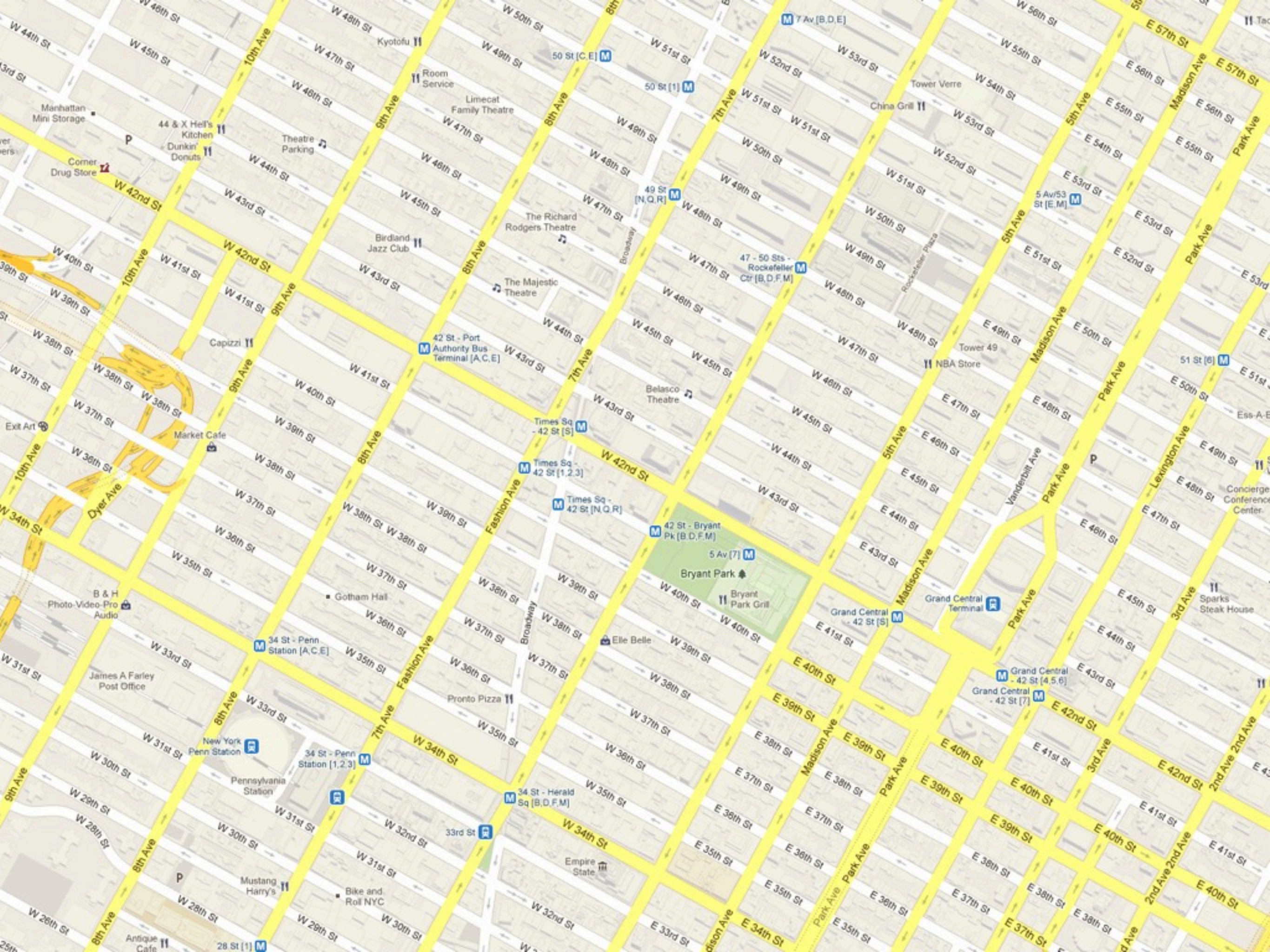
Simplicity and complexity

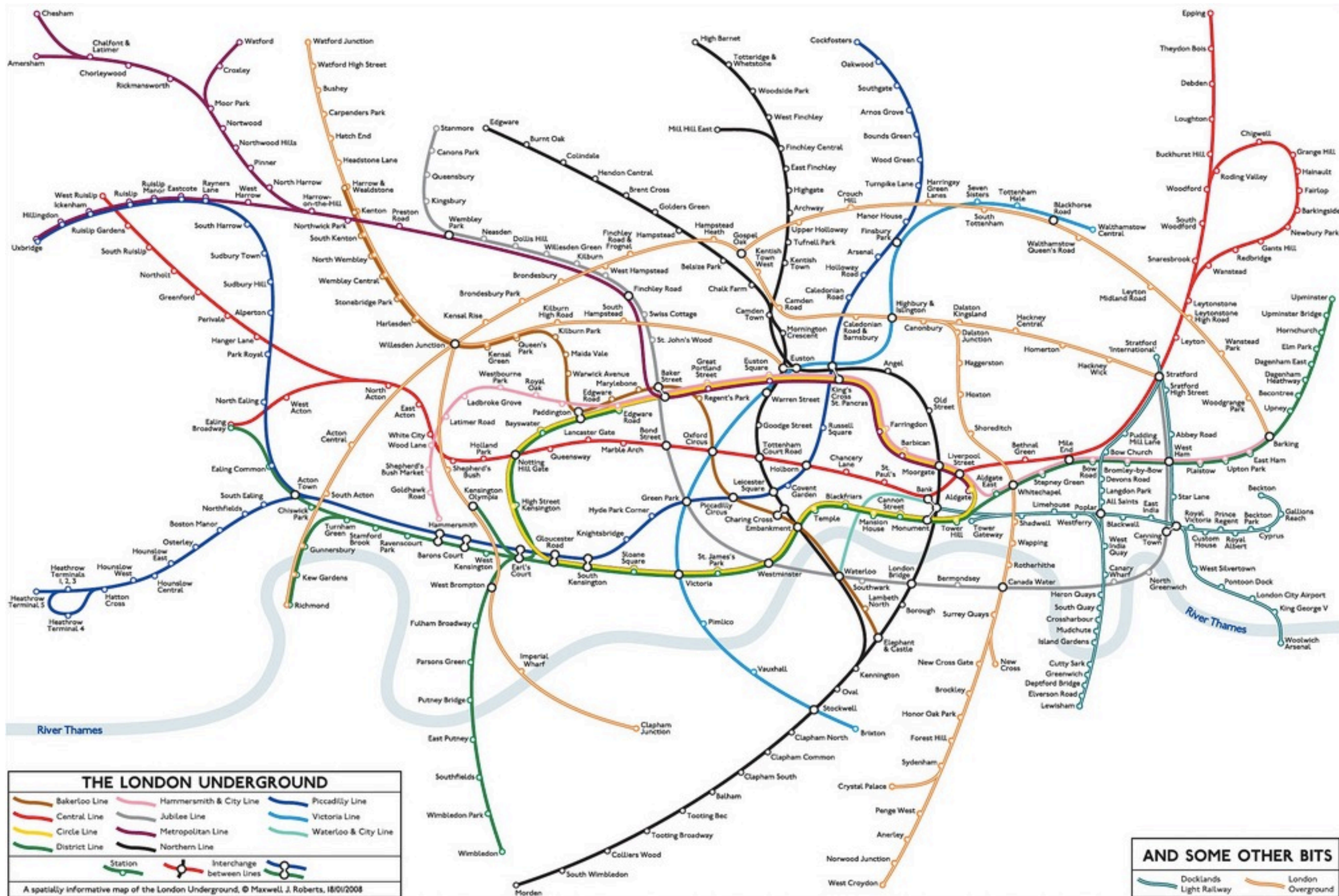
Less is more. Simple is better.

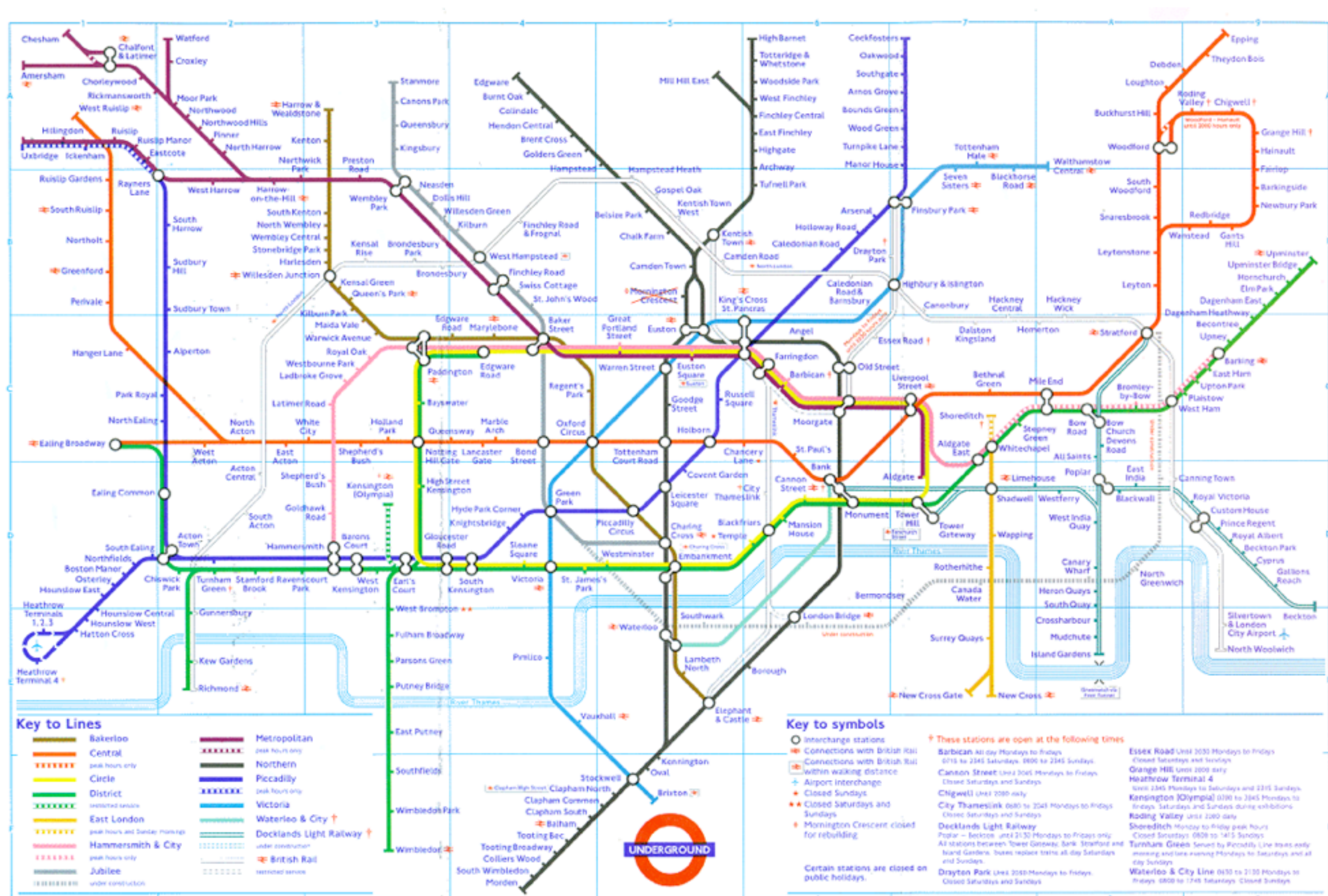
Right?









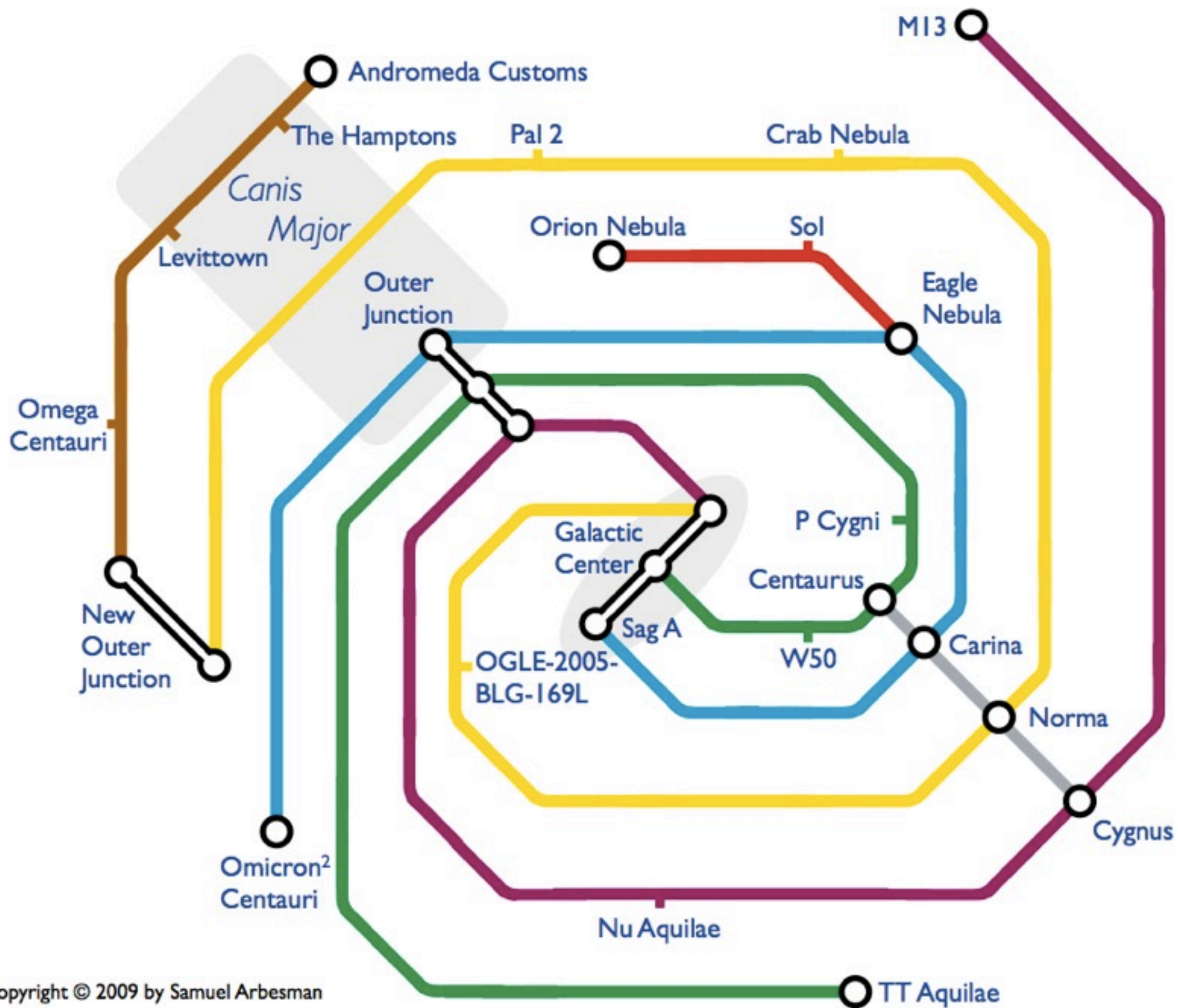


Key to Lines

- | | |
|--------------------|-------------------------|
| Bakerloo | Metropolitan |
| Central | Northern |
| Circle | Piccadilly |
| District | Victoria |
| East London | Waterloo & City |
| Hammersmith & City | Docklands Light Railway |
| Jubilee | British Rail |

Key to symbols

- Interchange stations
 - Connections with British Rail
 - Connections with British Rail within walking distance
 - Airport interchange
 - Closed Sundays
 - Closed Saturdays and Sundays
 - Mornington Crescent closed for rebuilding
- Certain stations are closed on public holidays.
- These stations are open at the following times**
- | | |
|---|--|
| Barbican All day Mondays to Fridays 0715 to 2345 Saturdays 0800 to 2345 Sundays | Essex Road Until 2030 Mondays to Fridays Closed Saturdays and Sundays |
| Cannon Street Until 2045 Mondays to Fridays Closed Saturdays and Sundays | Grange Hill Until 2009 daily |
| Chigwell Until 2030 daily | Heathrow Terminal 4 Until 2345 Mondays to Saturdays and 2315 Sundays |
| City Thameslink 0630 to 2045 Mondays to Fridays Closed Saturdays and Sundays | Kensington (Olympia) 0700 to 2345 Mondays to Fridays Saturdays and Sundays during exhibitions |
| Docklands Light Railway Poplar - Beckton until 2130 Mondays to Fridays only Closed Saturdays and Sundays | Roding Valley Until 2030 daily |
| All stations between Tower Gateway, Bank, Stratford and Island Gardens. Buses replace trains all day Saturdays and Sundays. | Shoreditch Monday to Friday peak hours Closed Saturdays 0800 to 1415 Sundays |
| Drayton Park Until 2030 Mondays to Fridays Closed Saturdays and Sundays | Turnham Green Served by Piccadilly Line trains only morning and late evening Mondays to Saturdays and all day Sundays |
| | Waterloo & City Line 0630 to 2130 Mondays to Fridays 0800 to 1745 Saturdays Closed Sundays |





**Queens Plaza
Queensboro Plaza**
Subway **E G N R V W 7** ♿
E, G, R, V only

NYC Transit Bus
B61 Red Hook
Q32 Midtown Manhattan

MTA Bus
Q19A Jackson Heights
Q39 Ridgewood
Q60 Manhattan–South Jamaica
Q67 Middle Village
Q101 Manhattan–Astoria
Q102 Astoria–Roosevelt Island

NYC Transit Bus
B13 Spring Creek–Williamsburg
B26 Halsey St
B52 Gates Av
B54 Myrtle Av
Q55 Richmond Hill
Q58 Flushing

Marcy Av
Subway **J M Z** ♿

NYC Transit Bus
B24 Greenpoint Av
B39 Williamsburg Br
B44 Nostrand Av
B46 Utica Av
B60 Wilson Av
Q54 Metropolitan Av

Hall
Subway **R W**

Brooklyn Bridge–City Hall
Subway **J M 2 4 5 6** ♿
4, 5, 6 only

NYC Transit Bus
M1 Fifth/Madison Aves
M6 Broadway/Sixth Av
M15 First/Second Aves

Brooklyn Bridge–City Hall
Subway **A C J M Z**
2 3 4 5

NYC Transit Bus
M1 Fifth/Madison Aves
M6 Broadway/Sixth Av
M15 First/Second Aves

Court St/Borough Hall
Subway **M R 2 3 4 5** ♿
2, 3 and northbound 4, 5

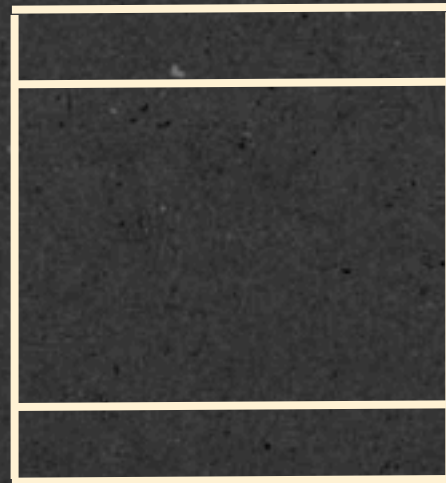
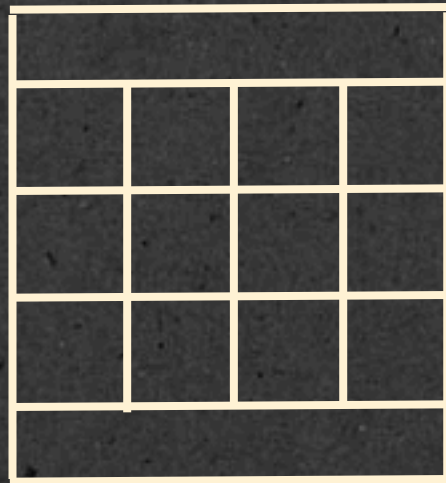
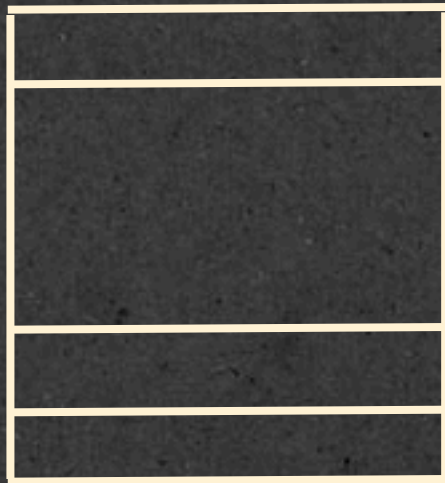
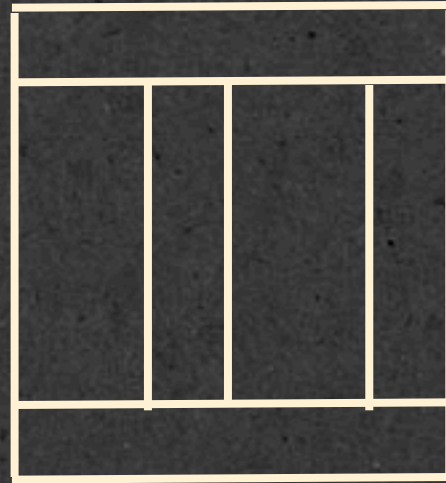
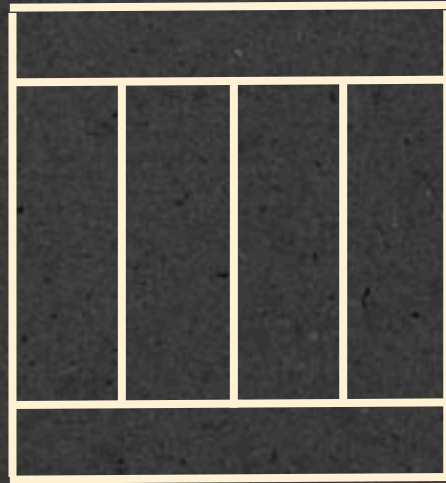
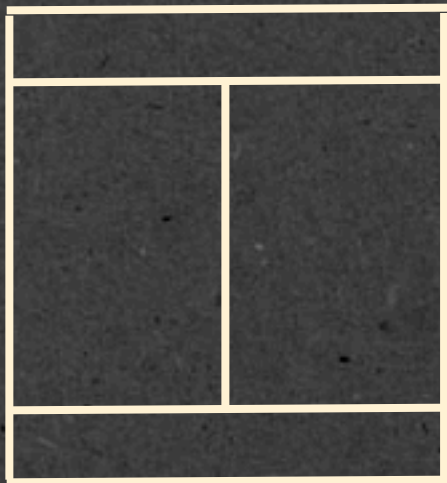
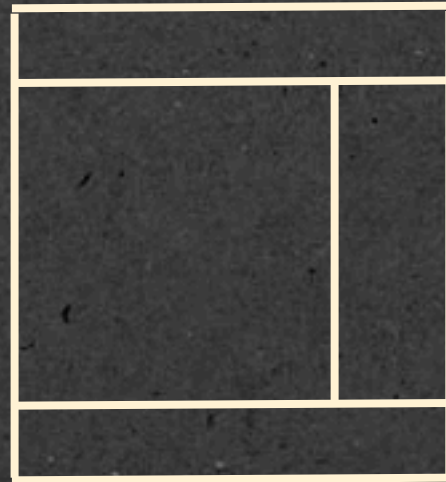
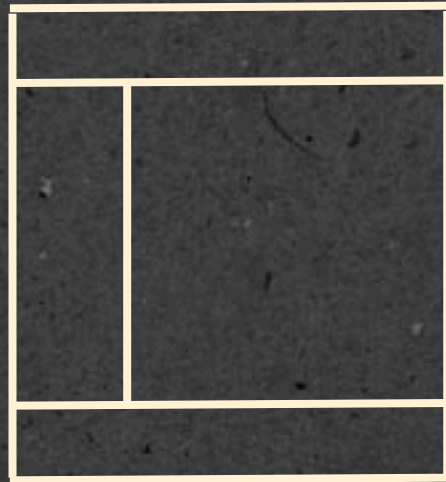
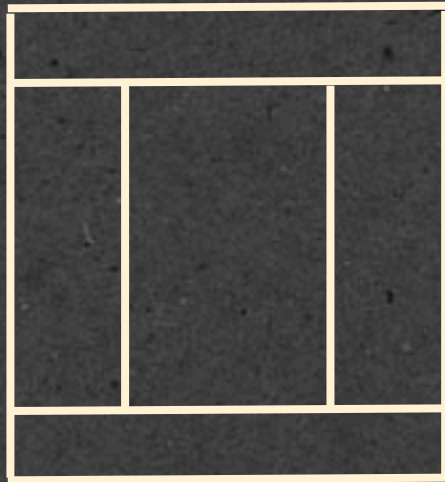
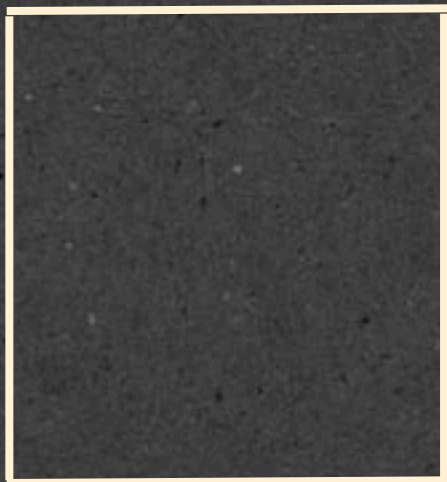
Jay St/Borough Hall

Atlantic Av/Atlantic Av–



We don't design web pages.

We design systems.



800

960

320

Devices sorted by size

[\[edit\]](#)

Diagonal cm (in)	Resolution	Pixels	Aspect	ppcm (PPI)	Details	Width cm (in)	Height cm (in)
3.8 (1.5)	176×132	23232	4:3	58 (147)	media player display, Apple iPod Nano 1st & 2nd generation	3.0 (1.2)	2.3 (0.9)
4.6 (1.8)	240×320	76800	3:4	87 (222)	phone display, Sony Ericsson W880i	2.7 (1.08)	3.7 (1.44)
4.8 (1.9)	176×220	38720	4:5	58 (148)	phone display, Sony Ericsson W810i	3.0 (1.19)	3.8 (1.48)
5.1 (2.0)	240×320	76800	4:5	79 (200)	phone display, Nokia 6300, Sony Ericsson W850i & W890i, Apple iPod Nano 3rd & 4th generation	3.0 (1.2)	4.1 (1.6)
5.3 (2.1)	176×208	36608	11:13	51 (130)	phone display, Nokia N70, Nokia N72	3.5 (1.36)	4.1 (1.6)
5.3 (2.1)	352×416	146432	11:13	102 (259)	phone display, Nokia N80, Nokia E70, Nokia N90	3.5 (1.36)	4.1 (1.6)
6.2 (2.46)	640×480	307200	4:3	129 (328)	phone display, Nokia E6	5.0 (1.97)	3.8 (1.48)
6.4 (2.5)	420×293	123060	3:2	81 (205)	camera display, Sony MVC-CD300 and Sony DSC-W7 approximate	5.2 (2.05)	3.6 (1.43)
6.6 (2.6)	240×320	76800	3:4	61 (154)	phone display, Nokia N95	4.0 (1.56)	5.3 (2.08)
6.9 (2.7)	320×240	76800	4:3	58 (148)	camera display Nikon D5000	5.5 (2.16)	4.1 (1.62)
7.1 (2.8)	240×320	76800	3:4	56 (143)	phone display, Nokia N92, Nokia N95 8GB, Nokia N96, HTC Wizard, HTC Tattoo, HTC Touch2	4.3 (1.68)	5.7 (2.24)
7.1 (2.8)	480×640	307200	3:4	113 (286)	phone display, HTC Touch Diamond, Touch pro, Neo 1973, Neo FreeRunner, Glofiish M800	4.3 (1.68)	5.7 (2.24)
7.1 (2.8)	800×480	384000	3:5	131 (333)	phone display, LG LU1400	6.1 (2.4)	3.7 (1.44)
7.6 (3)	480×854	409920	16:9	129 (327)	phone display, Sharp 930SH, Sharp 934SH, Sharp 936SH		
7.6 (3.0)	528×436	230208	17:14	90 (228)	camera display, Sony DSC-H50 [(approximate)]		
7.6 (3.0)	720×480	345600	3:2	113 (288)	camera display, Canon EOS 60D, Canon EOS 650D, Canon EOS 600D, Canon EOS 550D		
7.6 (3.0)	640×480	307200	4:3	105 (267)	camera display, Canon EOS 7D, Canon EOS 50D, Canon EOS 5D Mark II, Canon EOS 500D, Canon EOS-1D Mark IV		
7.6 (3.0)	640×480	307200	4:3	105 (267)	camera display, Nikon D90		
7.6 (3.0)	480×800	384000	3:5	122 (311)	phone display, Toshiba Portege G900, Sony Ericsson Xperia X1		
7.9 (3.1)	800×480	384000	3:5	120 (300)	phone display, Samsung Jet (S8000)		
7.9 (3.1)	480×320	153600	2:3	73 (186)	phone display, Palm Pre		
8.1 (3.2)	720×480	345600	3:2	110 (270)	camera display, Canon EOS-1D X, Canon EOS 5D Mark III		
8.1 (3.2)	480×854	409920	16:9	120 (306)	phone display, Sharp SX862		
8.1 (3.2)	320×480	153600	2:3	71 (180)	phone display, HTC Dream, HTC Magic, HTC Hero		
8.1 (3.2)	480×800	384000	3:5	115 (292)	phone display, HTC Touch Diamond2		
8.1 (3.2)	320×480	332800	2:3	71 (180)	phone display, HTC Wildfire S, Sony Ericsson Live With Walkman		
8.4 (3.3)	272×480	130560	9:16	66 (167)	media player display, Zune HD		

51 (20.1)	1680x1050	1764000	16:10	39 (99)	monitor display		
53 (21)	1024x768	786432	4:3	24 (61)	monitor display		
53 (21)	1280x1024	1310720	5:4	31 (78)	monitor display		
53 (21)	1600x1200	1920000	4:3	37 (95)	monitor display		
53 (21)	1920x1440	2764800	4:3	45 (114)	monitor display		
55 (21.5)	1920x1080	2073600	16:9	40 (102)	monitor display, Apple iMac		
56 (22)	1680x1050	1764000	16:10	35 (90)	monitor display	48.7 (19.17)	27.4 (10.78)
56 (22)	2048x1536	3145728	4:3	47 (120)	monitor display, A201HT		
56 (22)	3840x2400	9216000	16:10	81 (205)	monitor display, IBM T220/T221 LCD monitors	48.7 (19.17)	27.4 (10.78)
58 (23)	1920x1080	2073600	16:9	38 (96)	monitor display		
58 (23)	1920x1200	2304000	16:10	39 (98)	monitor display		
58 (23)	2048x1050	2150400	16:9	40 (102)	monitor display		
61 (24)	1024x768	786432	4:3	21 (53)	monitor display		
61 (24)	1920x1200	2304000	16:10	37 (94)	monitor display	53.1 (20.92)	29.9 (11.76)
61 (24)	1920x1440	2764800	4:3	39 (100)	monitor display		
64 (25)	1280x1024	1310720	5:4	26 (66)	monitor display		
66 (26)	1920x1200	2304000	16:10	34 (87)	monitor display		
69 (27)	1920x1200	2304000	16:10	33 (84)	monitor display		
69 (27)	2048x1152	2359296	16:9	34 (87)	monitor display		
69 (27)	2560x1440	3686400	16:9	43 (109)	monitor display, Apple iMac		
69 (27)	2560x1440	3686400	16:9	43 (109)	monitor display, Dell UltraSharp U2711		
76 (30)	2560x1600	4096000	16:10	40 (101)	monitor display		
81 (32)	1366x720	1049088	16:9	19 (48)	television, 720p		
81 (32)	1920x1080	2073600	16:9	32 (81)	television, 1080i, 1080p		
94 (37)	1920x1080	2073600	16:9	24 (60)	television, 1080i, 1080p		
110 (42)	640x480	307200	4:3	7.5 (19)	television, 480i		
110 (42)	854x480	409920	16:9	9.1 (23)	television, 480p		
110 (42)	720x576	414720	5:4	8.7 (22)	television, 576i, 576p		
110 (42)	1280x720	921600	16:9	14 (35)	television, 720p		
110 (42)	1920x1080	2073600	16:9	20 (52)	television, 1080i, 1080p		
130 (50)	1920x1080	2073600	16:9	17 (44)	television, 1080p		
130 (50)	3840x2160	8294400	16:9	35 (88)	television, 2160p		
140 (55)	1920x1080	2073600	16:9	16 (40)	television, 1080p		
140 (55)	3840x2160	8294400	16:9	31 (80)	television, 2160p		

Constraint is key to understanding complexity. Increase constraint and you create an ordered system; do that inappropriately and you create the conditions for catastrophic failure; remove constraint and the system is chaotic.

Dave Snowden, The 5 C's of Complexity

Content as constraint

The constraints we know,
and the constraints we've
yet to encounter.



Press Page

Here you'll find everything you'll need to get that blog post or magazine article rolling. Because there's already oodles of information about me online—on this site and elsewhere—I advise against contacting me for Q&A style interviews. Plus they're kind of lazy. Writers are awesome; let them actually write!

Bios

Press Photos

Work Usage

FAQ

Bios

- » Longish
- » Mediumish
- » Shortish
- » **Twitterish**

Press Photos

Work Usage

FAQ

Biography



Jessica Hische is a letterer, illustrator, and "avid internetter". After graduating from Tyler School of Art with a degree in Interactive Design from Tyler School of Art in 2006, she worked for Headcase Design taking a position as Senior Designer at Louise Fili. There she learned most of her skills as a letterer and spent her days working (9 for Louise, 7+ for freelance clients). Jessica left to further her freelance career and embarked on a series of projects. Jessica began Daily Drop Cap, a project in which she created a new illustrative letter, working through the alphabet. At its peak, the site had more than 100,000 visitors per month. She then moved on to the thirteenth alphabet, each letter crafted by a guest creator.

Jessica has become as well known for her side projects as for her main work. While she doesn't consider herself a web designer, her projects are web-centric. She's created several educational projects including Mom This is How Twitter Works, Should I Work from Home? (with Russ Maschmeyer), each as entertainment. She has also coined the term "procrastiworking" to describe her client work by working on personal projects.

Jessica's clients include Wes Anderson, Tiffany & Co., Penguin Books, Target, Leo Burnett, American Express, and many others. She has also released several commercial typefaces including the popular store. Jessica has been named a Print Magazine Newsmaker, one of Forbes 30 under 30 in Art and Design, an AD Magazine "Watch" by GD USA, and one of 25 Emerging Artists. She has been personally profiled in many magazines including Communication Arts, Grafik Magazine (UK), and New York Magazine. She is currently serving on the Type Directors Club board and spends her time fairly evenly between San Francisco, Brooklyn, and New York City, design and illustration conferences.

Press Photos



↓ Download bio photo (300dpi JPG, 4.6MB)

Small Bio

Jason Santa Maria is founder of [Mighty](#), a Brooklyn design studio. He's creative director for [A List Apart](#) and discusses design on his award-winning [website](#).

Medium Bio

Jason Santa Maria is the founder and principal of [Mighty](#), a Brooklyn-based design studio. He is creative director of [Typekit](#), a faculty member in the MFA Interaction Design program at SVA, former vice president of AIGA/NY, founder of [Typedia](#), a shared encyclopedia of typefaces online, and creative director for [A List Apart](#), a magazine for people who make websites. He discusses design on his award-winning [website](#).

Large Bio

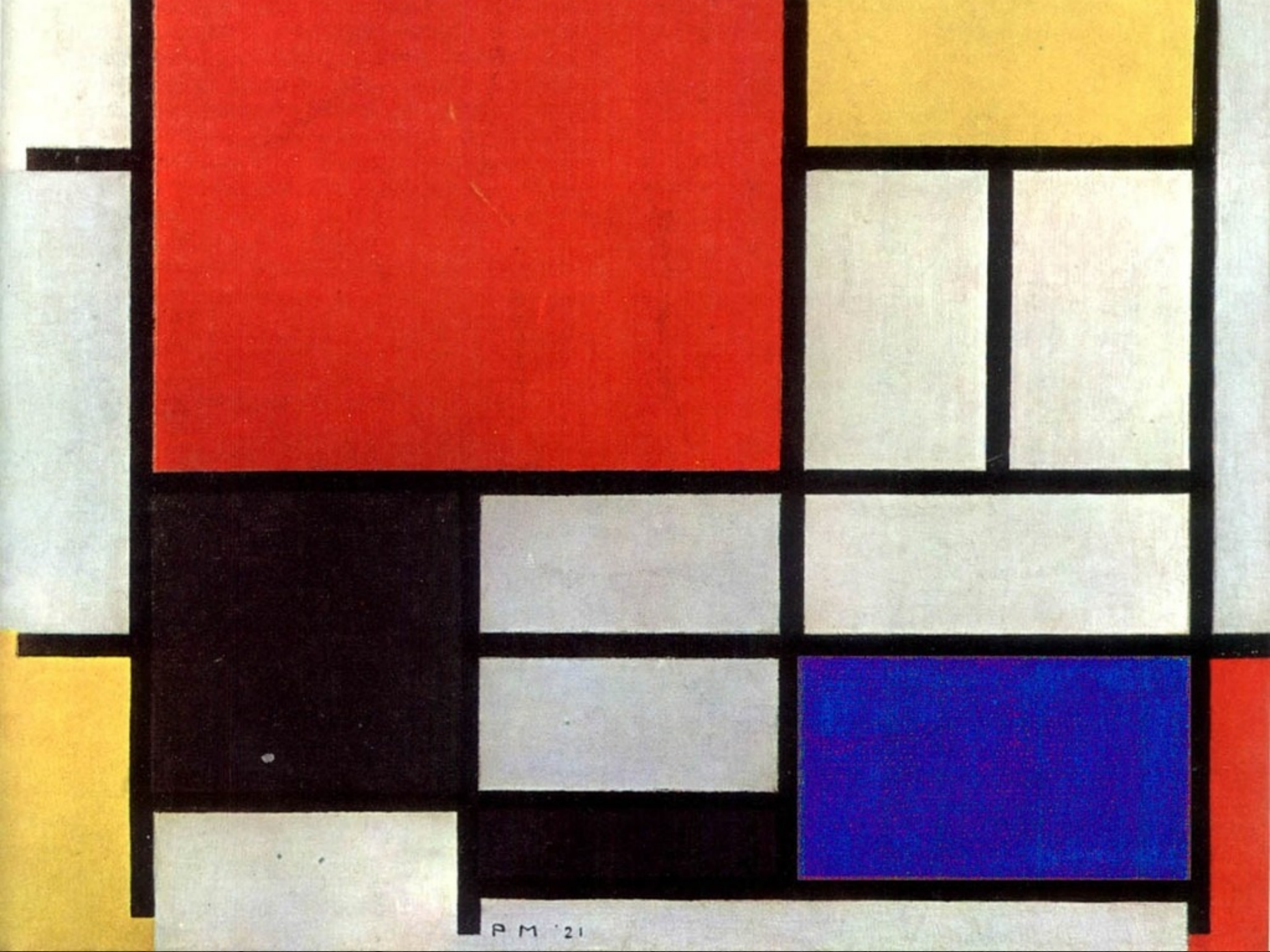
Jason Santa Maria is the founder and principal of [Mighty](#), a Brooklyn-based design studio. He is creative director of [Typekit](#), a faculty member in the MFA Interaction Design program at SVA, former vice president of AIGA/NY, co-founder of [A Book Apart](#), founder of [Typedia](#), a shared encyclopedia of typefaces online, and creative director for [A List Apart](#), a magazine for people who make websites. He's worked for clients such as AIGA, Microsoft, Housing Works, Miramax Films, The New York Stock Exchange, PBS, The United Nations, and WordPress focusing on designing websites that maintain a balance of beauty and usability. He discusses design on his award-winning [website](#).

Alternate Large Bio

Jason Santa Maria is the founder and principal of [Mighty](#), a Brooklyn-based design studio. He is creative director of [Typekit](#), a faculty member in the MFA Interaction Design program at SVA, former vice president of AIGA/NY, co-founder of [A Book Apart](#), founder of [Typedia](#), a shared encyclopedia of typefaces online, and creative director for [A List Apart](#), a magazine for people who make websites. Discussion of design, film, and sock monkeys can often be observed on his award-winning [website](#). His work has garnered him awards and pleasantries ranging from firm handshakes to forceful handshakes with a little hitting. Ever the design obsessif, Jason is known to take drunken arguments to fisticuffs over such frivolities as kerning and white space.

Unleash complexity in
orchestrated phases, and
increase power gradually.

Constraints
as selling point



P M '21

MILES DAVIS



COLUMBIA
GUARANTEED HIGH FIDELITY



Kind of Blue

with Julian "Cannonball" Adderley

Paul Chambers

James Cobb

John Coltrane

Bill Evans

Wynton Kelly

Home / Stories / Local Tourist

the Bold Italic WETA
SAN FRANCISCO

LOCAL TOURIST

Aaron Britt takes the road less traveled around San Francisco

As part of California's great unwashed masses (out here that's pronounced "CAR-less"), I rely wholly on public transportation. My monthly transit pass is my ticket to every system within the 7x7 and I'm happy to make use of it. But this is only part of the picture of how I get around town. For those trips that require too many bus transfers, too much foresight, and having had a few too many martinis, I hop a cab. And *Zipcar* fills in the rest.

But going from cab to cab, or cab to bus, or *Zipcar* to BART or any combination of these means that I rarely stop, let alone smell the roses. And that's a shame. I decided to expand my notion of San Francisco transit to include things like Segways, kayaks, and hell, even the zip line. And instead of fussing over the quickest way to get from *Golden Gate Park* to Union Square, I took the form of transit that would give me the best experience. I suppose my aim was to see the city in a different way, to travel like that wide-eyed optimist and perpetual butt of jokes - a tourist.

Sign In Sign Up

GET EMAIL UPDATES

Be the first to find out. Our weekly missive announces new events, discounts and backstories.

Email Address

EMPHATICALLY LOCAL.

The Bold Italic equips you with unique local intel, backstories and adventures that define San Francisco. Use them to get out and be a better local. [Learn more...](#)

Sign up and we'll give you new ways to organize your local savvy.

AARON'S FINDS

GoCar+
Fort Point+
Golden Gate Park+
City Kayak+



GREGORYWOOD.CO.UK

Top 5 reasons to learn to dive

TOP 5

REASONS TO LEARN TO DIVE

So then, my second Top 5 post. Just before I **broke my leg**, I spent a week on the Isle of Man learning to Scuba dive, and it was great. If any of you reading this have been contemplating learning, please let this article persuade you to actually get started. I can tell you for certain that it's one of the greatest things you will ever do. *Enjoy.*



Reason #1 IT'S FUCKING AWESOME

Yeah, I know, obvious reason, but I couldn't think of a better way to sum the whole sport up.

I've always been a fan of the sea and what's under it, but to be able to immerse and envelop yourself fully in it, to put yourself and your safety in the hands of such an elemental force is *truly* awesome (for want of a better word).

And there's the exploratory angle. I have an active imagination, and when I was 15-20 meters below the surface it was very easy for me to imagine that no other human had ever been to the places I was finning around. When all you can see is your buddy and a whole host of sea life in 10 meters of visibility it's very easy to convince yourself of this.

But add to that the knowledge that during your diving career, you probably will do exactly this, no imagination required. The sea is a pretty big place, and when you start diving deep to areas that no human actually hasn't been before, you are an explorer, in the best sense of the word.

Reason #2 EQUIPMENT

I love stuff. Stuff that you can take apart, change bits, put back together. I also like building up a collection of bits that suit me and my way of doing things. It's this love of stuff and parts that certainly contributes to my love of bikes, computers, and now diving.



I frankly can't wait to start building my own kit up, having everything working how I want it. I'm going to love browsing catalogues and online shops for ages, searching for the perfect part of equipment that I need. For me, the satisfaction you get from buying and learning to maintain your own kit is immense.

Reason #3 SHARKS



Established Nottingham 2003

THE CELEBRATED NEW MISCELLANY OF

MR. SIMON COLLISON

* A.K.A COLLY *

Bottled for your pleasure
POTTED AUTOBIOGRAPHY



Hello. I'm Simon Collison (a.k.a *Colly*)—a designer, speaker, and occasional author, spending my days trying my best at Erskine. Welcome to my celebrated new miscellany. [More →](#)

Dropping science like it's hot
THE SPLENDID JOURNAL



§ **Redesigning the undesigned**
For two years—and with much embarrassment, I have been apologising for my undesigned blog. Well, no more shall I blush. To mark this fourth redesign... [More →](#)

Catalogued bipolar outpourings
EXHAUSTIVE ARCHIVES



790—Five Years of Quiet...
789—EECI2009 round-up
788—CSS Mastery Second Edition
786—The Process Toolbox
785—Starting from the beginning...

Mr. Collison is currently
CONSIDERING YOUR MAIL



Opinions & queries this way
Drop me a line if you wish, or maybe just download my business card for future reference. I'll do my best to send a reply—although I don't always manage to do so. [→](#)

EXTERNAL REFERENCES { [VIEW ALL](#) }

Mr. Collison's design agency
ERSKINE DESIGN



Abundant professional musings
ERSKINE LABORATORY



Images from the field
FLICKR PHOTOGRAPHS



The tweets of @simoncollison
TWITTER HAPPIER



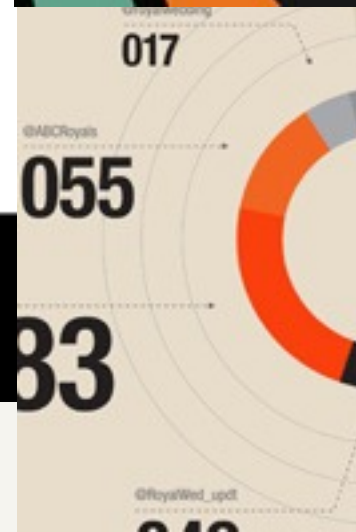
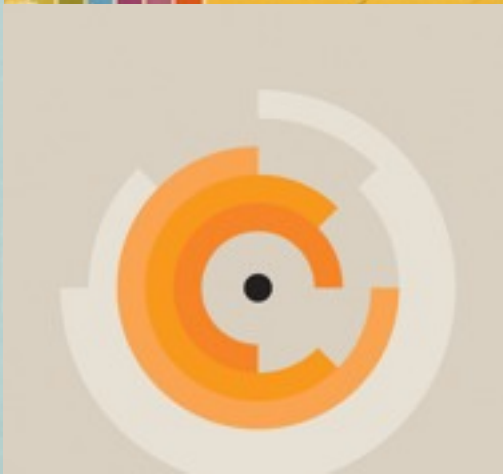
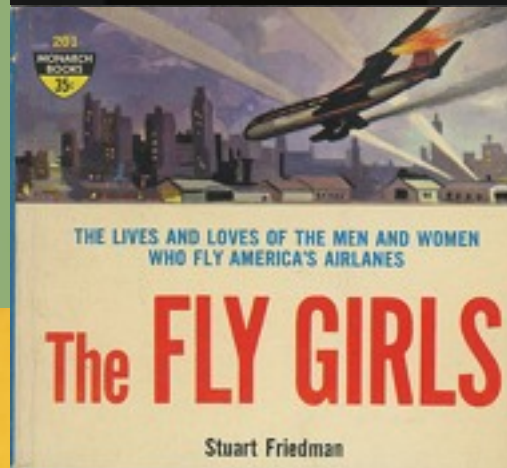
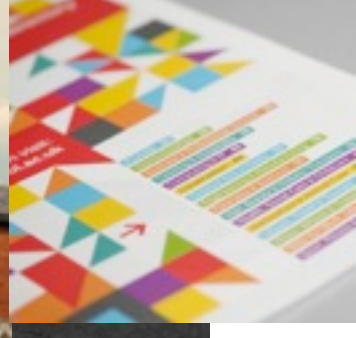
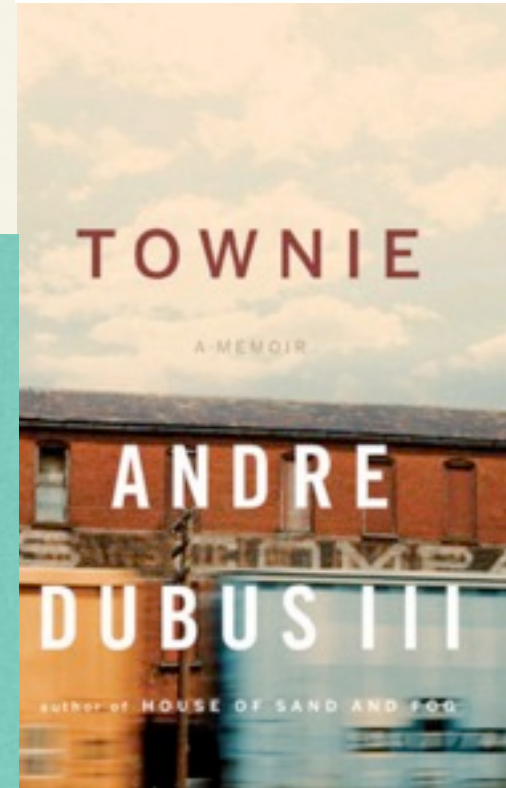
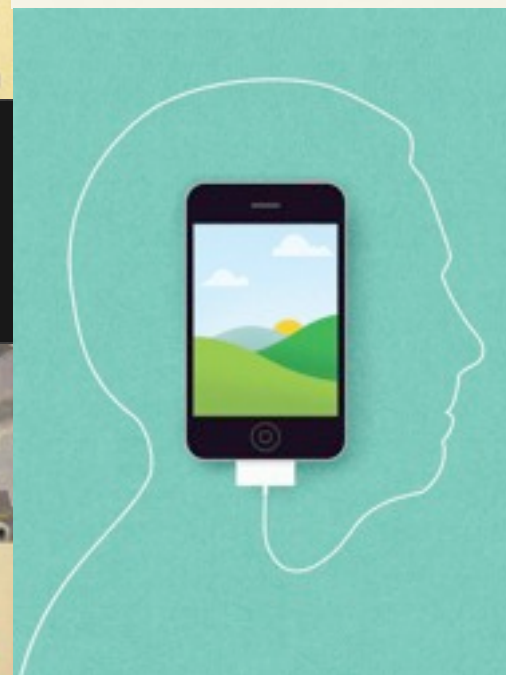
Ignoring old acquaintances

Playing on the gramophone

Notable items from other folk

Preferring it to MySpace

We design to communicate,
and we seek emotive responses.





delight / emotion / surprise

systems / constraint / restraint

simplicity / complexity / focus

context / reduction

Thanks

Simon Collison

@colly