



The Designer's Guide to
BEING ESSENTIAL

Simon Collison | @colly



WHO WE ARE

Christina Leborg
Visual Grammar



ABOUT US



ABOUT BEING HUMAN



Believe in organ donation? Prove it

Vertical banners on the right side of the image, likely advertising local events or businesses.







LIQUORI
GABRIELLA
FRATELLI

MIELE
terre

Capperi

dal 1945
Specialità artigianale
SPECIALITA' TORTA
PIZZARETTA
"Da sempre senza coloranti"
al gusto di Limone
MARCHIO DEPOSITATO
ZUCCHERO, UOVA
in genere, agenti
Perdotti, sale,
L. 1000







JAZZ

SOUL FUNK

BLUES

HIP HOP

44505
16-675 g
MADE IN CHINA
CTN NO

PEAS

THE GOGO'S

THE JAM

LEVEL 42

GARY NUMAN

NEW ORDER

MEAT PUPPETS

MISFITS

A.D.



VINTAGE MISHIMA

The Sound of Waves

YUKIO MISHIMA THE SOUND OF WAVES

VINTAGE

WALKING HOME SIMON ARMITAGE

A CRIMINAL edition

A CRIMINAL edition by Ed Brubaker and Scott Phillips

Coward

ernest.

The ESCAPIST

BEAT TO YOUR COOR

MONOCLE

MONOCLE'S REVIEW

WINTER 2015

JOURNAL OF PEACE & EXPLORATION









PALOMINO BLACKWING - 602

PALOMINO BLACKWING

TICONDEROGA

STAEDTLER tradition HB

GERMANY

MADE IN JAPAN
"MITSU-BISHI" 9800 *HB*

Mars Lumograph
STAEDTLER HB HB

High Quality
Tombow - 2558 *HB*









BICYCLIST DIARIES



**DAVID
BYRNE**

*'An entertaining read ... Like the best travel writers,
Byrne has an air of perpetual curiosity'*

JIM CARROLL, IRISH TIMES

BICXCIE DIABIES  **DAVID BYRNE**





a



ONE MILE
 Note that the scale of this map is slightly greater than that generally used in the book. All continuations shown here are on a reduced scale.



CONTINUATION LINGMELL 3
 BOOT (ESKDALE)

CONTINUATION SCAFFELL 5
 M: Mickledore
 LR: Lords Rake

CONTINUATION C
 SCAFFELL 6





A black and white photograph of a field of tall grasses. The grasses are dense and fill most of the frame, with some taller stalks reaching towards the top. The background is a light, overcast sky. The word "RECONNECTING" is written in a bold, white, sans-serif font across the middle of the image.

RECONNECTING





The Old Nags Head
THE WAY

The Old Nags Head

HIKERS BAR

The Old Nags Head Inn, Fernine Way, Edale, Derbyshire

Simon Collier

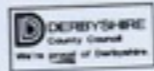


Shadow 8pm Ollerbrook, Edale. Photograph 1997



Untitled (painting no 2) Oil on canvas, 1997

Cover: *The Disorienting Truth About Kinderscout No #3*
Oil, varnish, woodstain, pencil on canvas. 1996.



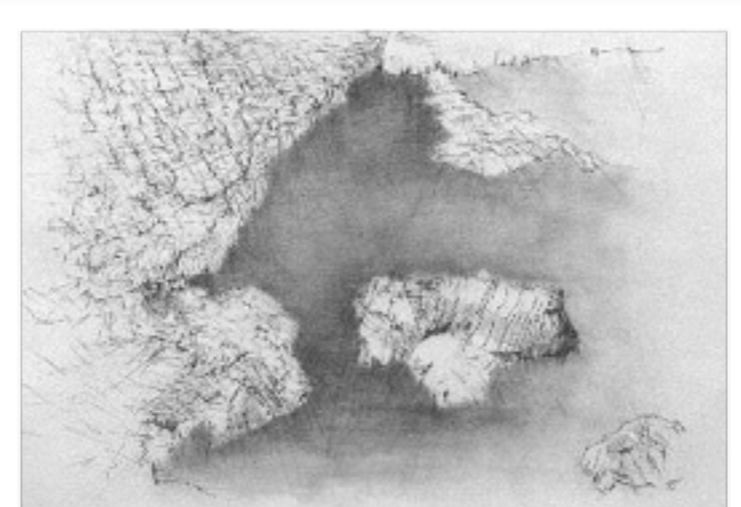
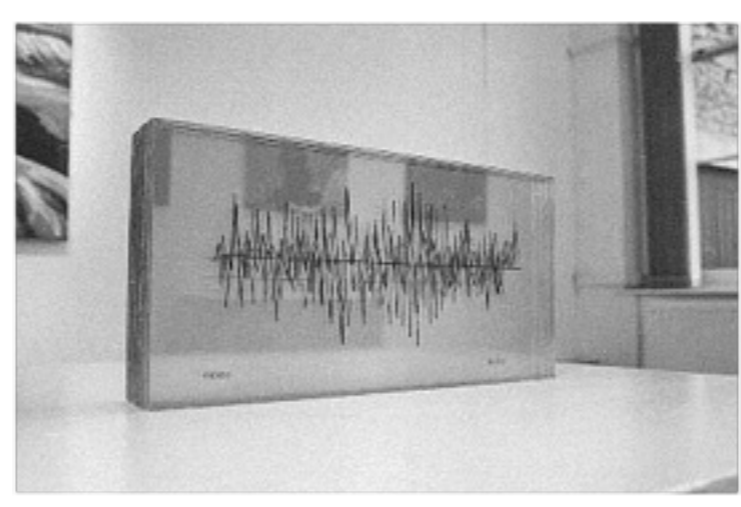
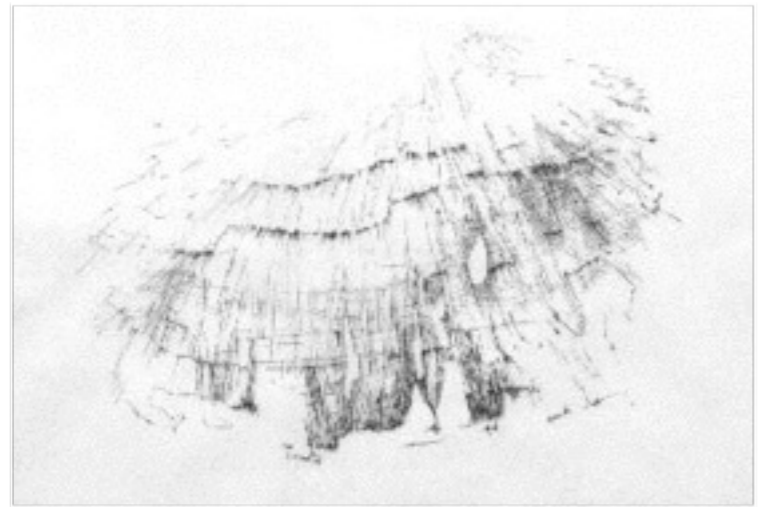
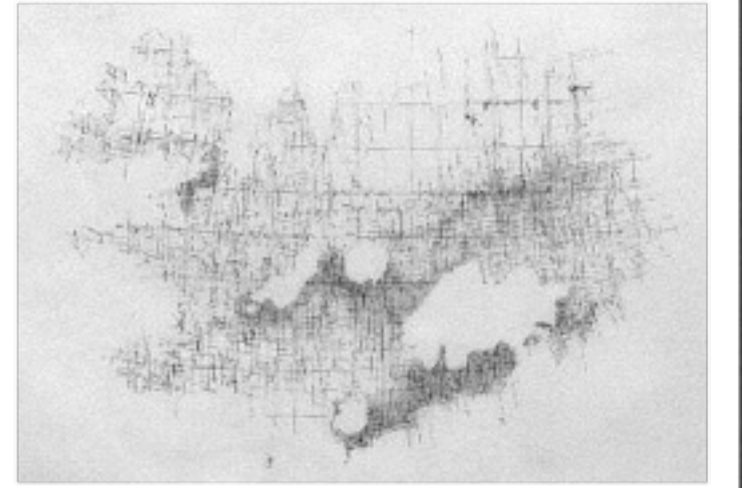
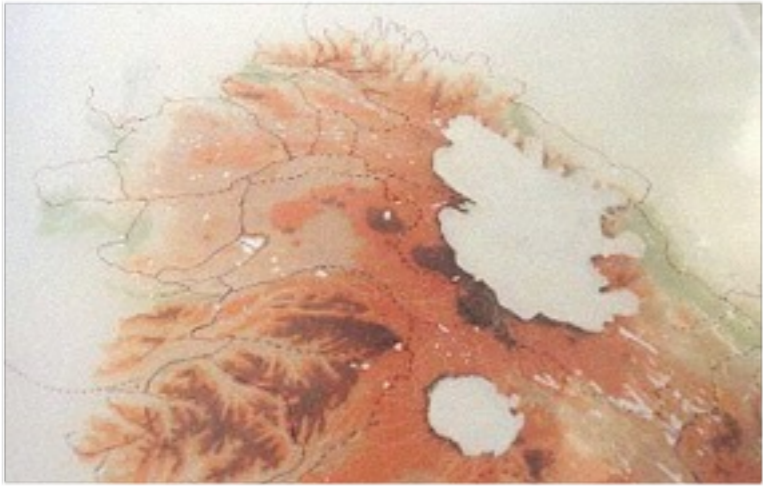
PRODUCED WITH
FINANCIAL ASSISTANCE
FROM EAST MIDLANDS
ARTS BOARD



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Abacus (Colour Printers) Ltd., Cumbria. (01229) 885361



SIMON COLLISON



BOOK THIRTEEN Feb 2000 -
Pre + Iceland projects / environment
Notes for new statement / cuttings

BOOK TWELVE Jan 1999 - Jan 2000
"ROOTS TO ROUTES", "ELEMENTS OF THE PEAK",
ICELAND WINTER 1999 / 2000 NEW MILLENNIUM

BOOK ELEVEN Aug - Dec 1998
LOSEHILL PEAK PARK RESIDENCY
STAMFOLD: 'A COMPOSITE JOURNEY'

ICELAND RESIDENCY 1998
JULY 3rd - August 4th
BOOK TEN

ICELAND RESIDENCY 1998
JUNE 1st - JULY 2nd
BOOK NINE

BOOK EIGHT - Summer '97 - May '98
- London / Boxton Snow

BOOK SEVEN - Winter 1996 - Summer '97
London / Brecon Show.

BOOK SIX - Summer 1996
Dark Peak research.

Work Catalogue Dec 95 - Oct 97

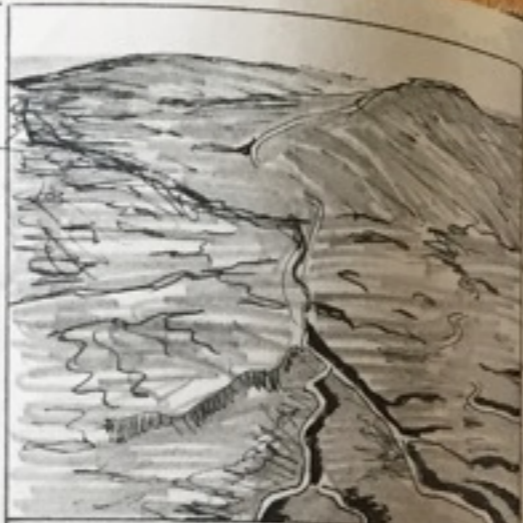
BOOK FIVE '96 -

BOOK THREE Nov 95 - June 96

BOOK TWO Aug - Nov 95



The Downfall.



Hags & groughs towards Grindslow Knoll + Grindslow Brook



Crowden Bank?



Downfall and plateau in full

- Produce large meaty paintily work of top-right image, portraying the walk from Grindslow Knoll to Crowden, the path working its way through the hags and groughs. Use this painting to introduce the t.v photo works of Kinder

VARNISH COLOURS - yellow - blue - link with Kinder edge subtly. Could be titled 'The Truth of Kinder Scout' or something. Kinder is mysterious, bleak, forboding, but this is only visible in its entirety from above - the view few will ever see. So many channels, hags, groughs, never defined on the O.S maps. The plateau is merely portrayed with 'u' symbols. Only the aerial image/photo/painting tells the truth. The truth about the erosion, the truth about the maze of disorientating hags.

A conceptual angle to this painting? - The deception is with the mountain, not with the work, the latter merely relaying the truth. I've always said the work is real, not illusory or conceptual. I want this painting to be heavy, weighted by the foreground, pulled away by the distance. I want to show that which we only know about by our being able to fly using technology, again acknowledging a new level of contemporary landscape, excepting Lanyon perhaps.

I really want text on this work, scraped into the plaster/paint. But not overly romantic! The Disorientating Truth about Kinder. The true story of a Derbyshire plateau. The title could make all the difference to this work.



Flag path across the plateau (aerial view)

- Thick ^{translucent} brown layer of paint on canvas with grass layer over the top - scrape through when ^{almost} dry to get channel effect. Acrylic

- Photocopy photograph clearly to attain good tonal areas.

- Paper extensions - no restrictions.

- Things as they are - not trying to create a point of view.

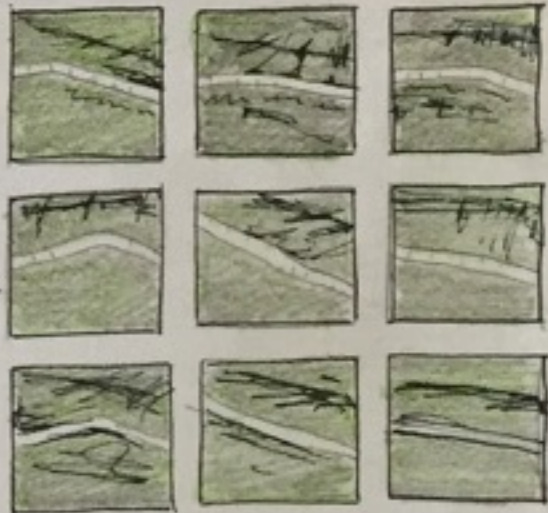
- Think about personal/sensory experience as opposed to photographic evidence, which is starting point only.

- White path - apply colour in short varying strokes, not continuous line.

- Think about the physical and not the temporary (glazes) of rusts etc...

- Don't use black, use white + ultramarine, but use green, use blue + yellow.

- Time of day, weather - relate to others.



6/9/ or 12 small canvasses detailing sections of path using photocopies, photos or paint/print - aerial views - 2 different way of presenting the same idea. Use text?

DOES TACTILITY RENDER DISTANCE OBSOLETE?





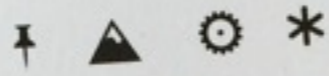
DISCONNECTING



DISCONNECTING







ANOTHER ESCAPE

OUTDOOR LIFESTYLE | CREATIVE CULTURE | SUSTAINABLE LIVING



VOLUME FIVE

New Outdoor Culture

WORDS JEFFREY BOWMAN PHOTOGRAPHY JODY DAUNTON

JEFFREY BOWMAN, CO-EDITOR OF GESTALTEN'S THE OUTSIDERS AND THE GREAT WIDE OPEN, HAS BECOME A NOTABLE VOICE ON THE RECENT PHENOMENON WITHIN OUTDOOR CULTURE. NEW OUTDOOR CULTURE IS A NEW GENERATION OF ENGAGEMENT WITH THE GREAT OUTDOORS AND THE CULTURE THAT SURROUNDS IT.

New Outdoor Culture is a global movement that is building fast. Although rooted in our not-so-new outdoor activities, such as camping, canoeing, climbing, hiking, cycling, it's the ethos and approach of a fresh generation that are embracing the outdoors that giving clarity to the term 'new'. They are spearheading a movement away from our urbanised lifestyles and in many respects the New Outdoor Culture is a counter culture to the 9-5 lifestyles we lead.

With this growing interest in the outdoors comes a whole host of new businesses and creative practices that are both supporting and shaping the culture around it. As many more people from a wide variety of backgrounds are recreationally engaging with the outdoors, a growing demand for gear, products, apparel, services and activities that suit the 'everyday' person has emerged. Many outdoor enthusiasts-come-creative entrepreneurs have looked to satisfy this new demand and are marrying their love for nature with their skills, livelihoods and creative pursuits and, out of it, new ventures have been born.

The idea of getting out into nature to unlock creativity and free the mind is nothing new; it's well known that many artists and thinkers have through the ages created great works or found answers to some of the biggest problems whilst outdoors: creativity and nature go hand in hand. I'm a big believer that if you are connected to nature, you are free to think, and freethinking is how creativity thrives.

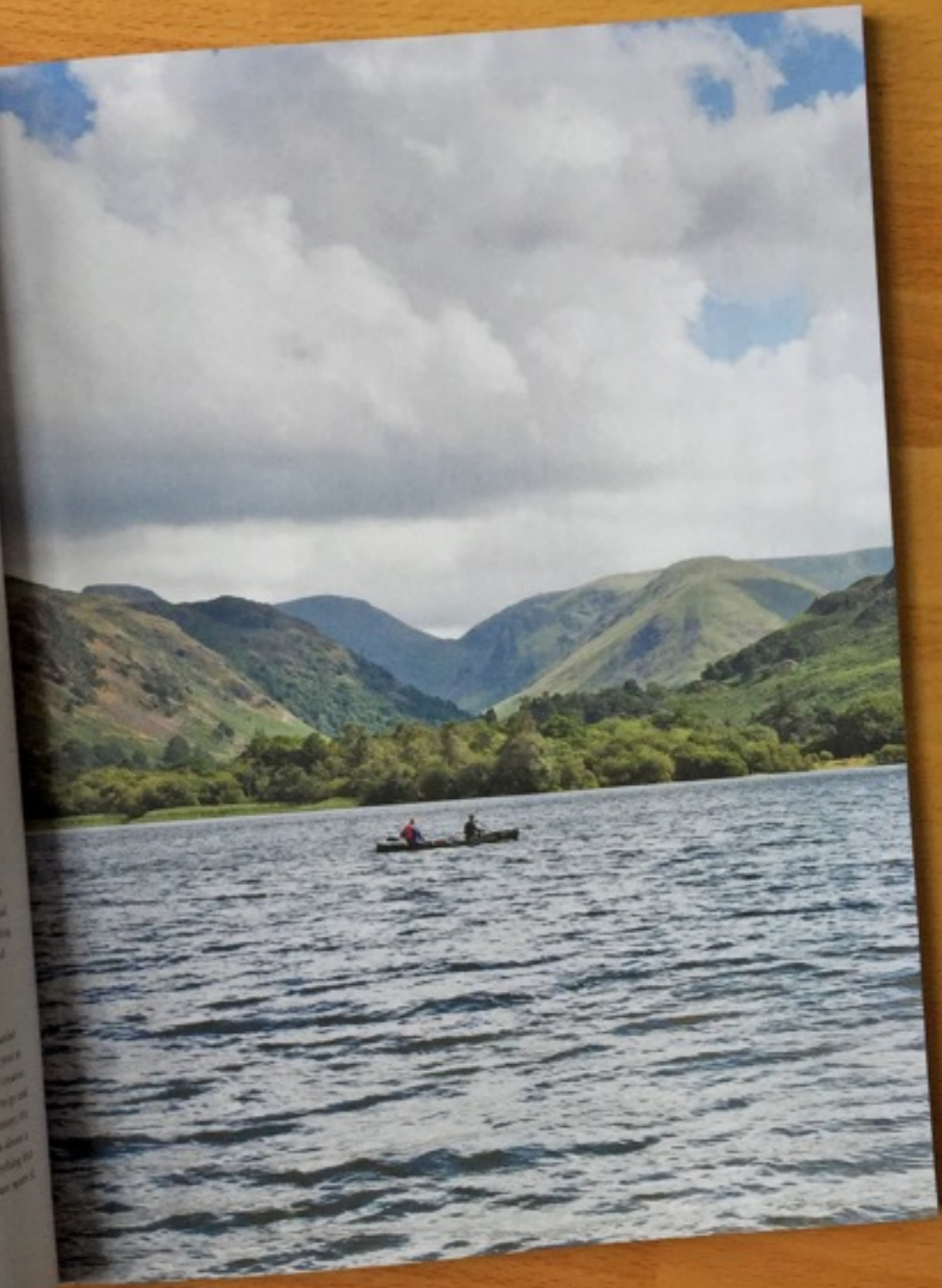
Today, a whole plethora of creative entrepreneurs are turning to the great outdoors for inspiration and are exploring their relationship with nature in their practice, using priated design principles: the balance of form and function, utility and aesthetic. This balance is proving just as important in the eyes of the consumer as well, and consequently the outputs of these new practices and businesses are being shaped with an aesthetic that the outdoor industry has never seen before. Topo Designs, Howies, Polar Stuff, plus many more, are all tapping into a highly creative style that oozes commercial appeal. Their products,

functional of course, are brought to life through consistent design, interesting graphics, contemporary colours and hues, which is encouraging a new generation of people to step outdoors in a way that they can relate to and feel comfortable with - with no overly obtuse tech gear in sight.

Authenticity is an important part of this new phenomenon. Those involved, both independent practitioners and many of the larger companies too, are driving the culture from the inside out; they are sharing and building upon their own personal experiences in the great outdoors, and, because of this, making it easy for people to relate to products made by those who share their values. Patagonia, for example, a big outdoor brand, has an exceptionally creative output with a strong ethos and goal set in the early 1970's when surfing, climbing and free living were high on their agenda. For the founders of Patagonia, the link between freedom of expression, creativity and nature is seamless and genuine - qualities that resonate with the consumer.

New Outdoor Culture is gaining momentum with real credibility, and the community that surrounds it has become a powerful driving force for its growing ubiquity. Today, thanks to the ease of communication and connectivity through social media, we are becoming part of the revolution; we are finding each other outdoors, sharing in each other's adventures and providing inspiration to many.

Something Rohan Anderson, the man behind Whole Lotta Love and an active promoter of outdoor living, said last year at a talk at The DO Lectures (an event where passionate outdoor people gather to share their insights and inspire others to get out 'Do!') was that the stronger our relationship with nature, the better choices we will make. New Outdoor Culture is about a new wave of engagement with the outdoors and everything that it entails: the choices we make; the communities we are part of; and our bond between creativity and nature.





Friluftsliv

WORDS CHOECHOE BRERETON PHOTOGRAPHY JODY DAUNTON

AT EVERY POINT OF THE COMPASS, NORWAY'S LANDSCAPE IS ARRESTING; A LUSH, UNDULATING CONDUIT FOR FRILUFTSLIV THAT CRAVES NO LESS THAN PURE ABANDONMENT TO ITS MYSTERIES.

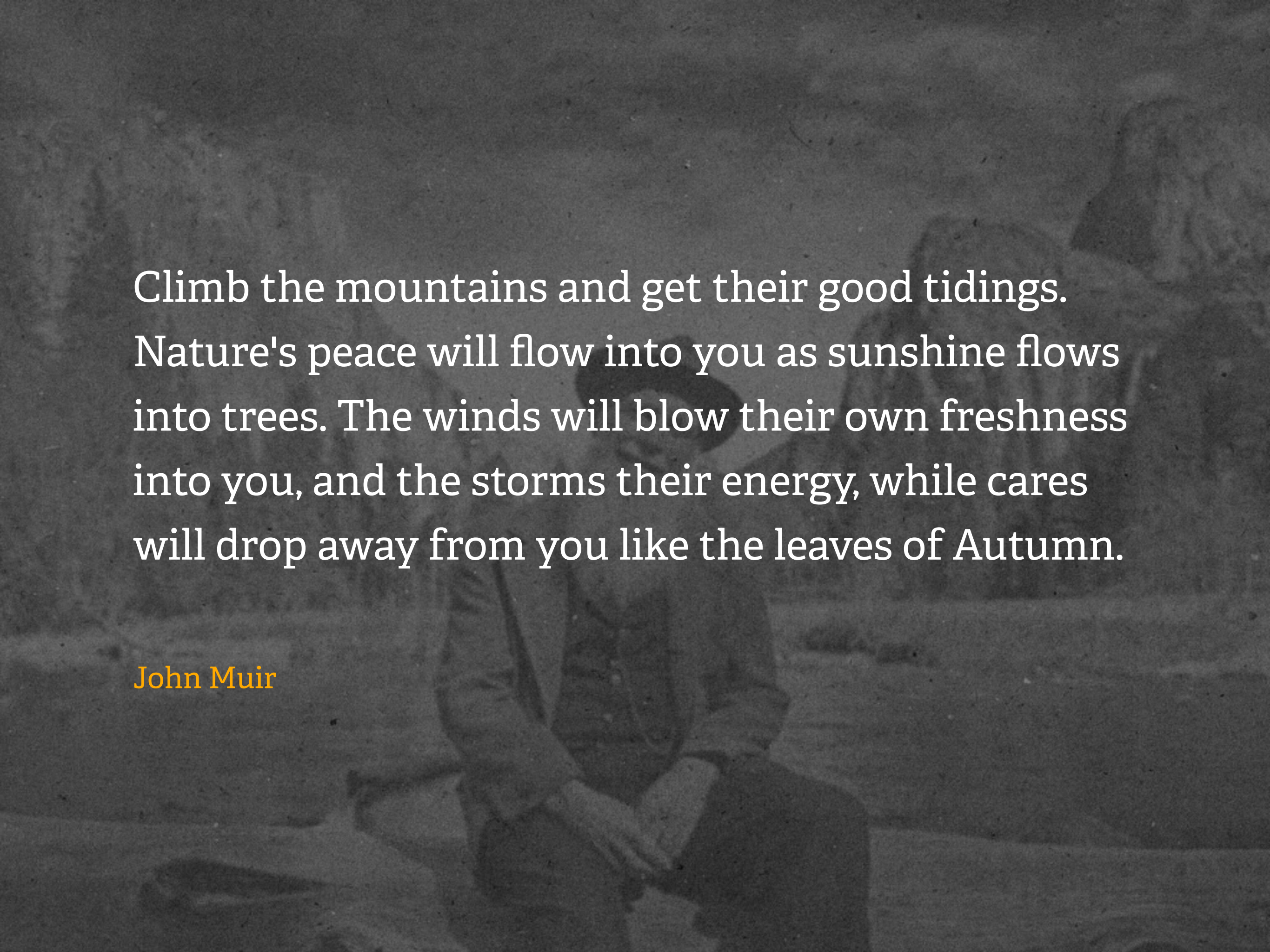
When Scottish-American naturalist John Muir wrote: "Climb the mountains and get their good tidings, nature's peace will flow into you as the sunshine into the trees. The winds will blow their freshness into you, and the storms their energy, while cares will drop off like autumn leaves", he rendered an idyll of escapism that only a few years earlier Norwegian poet and playwright, Henrik Ibsen, had immortalised as 'friluftsliv'. Describing a man holed up in the mountains, wrestling with an existential crisis, Ibsen's poem, *Pil Viddow*, was noted as the first piece of literature in Norwegian history to introduce the word *friluftsliv*. He penned:

"In the lonely seer's cottage
My abundant catch I gather;
There is a hearth, a stool, a table,
friluftsliv for my thoughts."

Both sojourners of the 1800s, Muir and Ibsen, strangers separated by the barreling Atlantic, had inadvertently found commonality in nature. But it was Ibsen's fellow countrymen and women who took the concept of tethering one's own soul to the outdoors from a few solitary endeavours to a cultural legacy. Bordering Sweden, Finland and Russia, with a ragged flank that disappears into the pitted bed of the Norwegian sea, Norway is a slender, arcing spool of craggy peaks, vaulting waterfalls,

mirrored lakes and fjords, and woolly forests. To the west, the landscape is carved out by glaciers, with the abrupt slopes of the Scandinavian mountains towards the North Sea. Numerous corridors of valley connect this raw, imposing topography to the pine and spruce-carpeted hills of the east. And while the north is characterised by fjords, mountains, vast snowfields and some of Europe's largest glaciers, the south is a gradation of urban living, agricultural lowlands, fells and docile coastal living.

At every point of the compass, Norway's landscape is arresting; a lush, undulating conduit for *friluftsliv* that craves no less than pure abandonment to its mysteries. Literally (and inadequately) translated as 'free air life', *friluftsliv* is, at its most fundamental, a deep appreciation for and interaction with nature. A backpack, sturdy shoes and 80 per cent wool socks are often involved, as is a measure of physical exertion. But once immersed in the mossy interior of a forest, or dwarfed against the girth of a gnarled hillside, or lulled up in a canoe whilst breaking the fragile stillness of a fjord with an oar, something invisible beckons, tugging at your core like a barbed hook. Nature reels you in and compels you to commune with it a while – a bone-deep encounter known to transcend anything tangible. According to several texts on the practice, *friluftsliv* offers important emotional and spiritual gains. It's even said that Ibsen, a chronic valley dweller, felt his heart unshackle whenever he escaped to the mountains.

A dark, grainy, black and white photograph of a person climbing a mountain. The person is in the center, wearing a hat and a long-sleeved shirt, and is reaching up towards a rock face. The background shows the rugged terrain of the mountain.

Climb the mountains and get their good tidings.
Nature's peace will flow into you as sunshine flows
into trees. The winds will blow their own freshness
into you, and the storms their energy, while cares
will drop away from you like the leaves of Autumn.

John Muir

A black and white photograph of a field of tall grasses. The grasses are dense and fill most of the frame, with some taller stalks reaching towards the top. The background is a light, overcast sky. The word "RECONNECTING" is written in a bold, white, sans-serif font across the middle of the image.

RECONNECTING



HUMANS. INDIVIDUALS.

AM I A BETTER DESIGNER?

Chris Ware's *Leviathan*
Visual Grammar

AM I A BETTER DESIGNER?

Chris Ware's *Leviathan*
Visual Grammar



MY LIFE IS MODULAR



I move things around
until they look right.

Milton Glaser



I move things around
until they look right.

Milton Glaser



I move things around
until they look right.

Milton Glaser



WHEN I WAS A KID...



WHEN I WAS A KID...



THIS IS WHO WE ARE



THE DEATH OF WEB DESIGN



THE DEATH OF WEB DESIGN



THE DEATH OF WEB DESIGN



R. MUTT
1917





for Site (no current site)

es CSS Styles Library Templates ?

ction Style
graph Style

- Copyright
- Emphasis, sans-serif
- Fixed-width
- Headline
- Normal
- + Red

Apply

Format None Default Font Size None

Link Target

B I

?

A dark, monochromatic photograph of a forest. In the foreground, a low, rustic stone wall runs across the frame. The background is filled with numerous thin, vertical tree trunks, creating a dense, textured pattern. The overall mood is quiet and contemplative. The text "DESIGN EVOLVES" is overlaid in the center in a bold, white, sans-serif font.

DESIGN EVOLVES

MACHINES

A black and white photograph of a person in a server room. The person is kneeling on the floor, looking at a rack of server hardware. The room is filled with rows of server racks, and the word "MACHINES" is overlaid in large white text in the center of the image.

The image is a dark, monochromatic composition. In the foreground, a man's face is shown in profile, looking towards the left. He has dark, wavy hair and is wearing a dark suit jacket over a light-colored, vertically striped shirt and a dark tie. In the background, to the left, is a framed portrait of another man, likely a historical figure, looking slightly upwards and to the right. The overall tone is somber and intellectual.

[A designer is]
a planner with an aesthetic sense.

Bruno Munari



EMPATHY

A black and white photograph of a large factory floor. Numerous workers are seated at long, parallel workstations, each equipped with a lamp. The workers are focused on their tasks, and the overall scene depicts a busy industrial environment. The text is overlaid on the center of the image.

How will you prove you're better
than a machine?


Travis Gertz

<https://louderthanten.com/articles/story/design-machines>




TOOLS

SHOULD WE CODE?



HTML is not code. It's markup.
Just like typesetting. Which is firmly
in the realm of designers.

Mark Boulton



HTML is not code. It's markup.
Just like typesetting. Which is firmly
in the realm of designers.

Mark Boulton

2015 Subtraction.com Design Tools Survey


Powered by [Typeform](#)

The Tools Designers Are Using Today


Welcome to the first annual Subtraction.com Design Tools Survey.

Just a decade ago, competition among the tools for digital designers was muted, at best. Today new applications and utilities debut seemingly every other week. This survey's goal is to capture a snapshot of this changing marketplace, to identify the current leaders, and hopefully to


she <http://tools.subtraction.com>

A dark, monochromatic background featuring a desk with various items. On the left, a smartphone is visible with some icons on its screen. In the center, a pencil lies horizontally. To the right, a notebook is open, showing several pages with faint, illegible text. The overall scene is dimly lit, creating a professional and focused atmosphere.


**BRAINS.
IDEAS.
REALISATION.**

A dark, monochromatic background featuring a desk with various items. On the left, a smartphone is visible with some icons on its screen. In the center, a pencil lies horizontally. To the right, a notebook is open, showing several pages with faint, illegible text. The overall scene is dimly lit, creating a professional and focused atmosphere.


**BRAINS.
IDEAS.
REALISATION.**

A dark, monochromatic background featuring a desk with a smartphone, a pencil, and a notebook. The smartphone is on the left, showing a home screen with various app icons. A pencil lies horizontally across the center, and a notebook with a 'SCREEN' label is on the right. The overall scene is dimly lit, emphasizing the textures of the objects.

**BRAINS.
IDEAS.
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**BRAINS.
IDEAS.
REALISATION.**

A black and white photograph of a group of people dining at a restaurant. The scene is captured from a slightly elevated angle, showing several people seated at a table. In the foreground, there are plates of food, including a large bowl, a glass, and a bottle. The people are engaged in conversation and eating. The text "MY TEAM" is overlaid in the center of the image in a bold, white, sans-serif font. The background shows a restaurant interior with a curved wall and some framed pictures.

MY TEAM

A black and white photograph of a group of people dining at a restaurant. The scene is captured from a slightly elevated angle, showing several tables with plates, glasses, and bottles. In the foreground, a large bowl and a glass are prominent. In the background, a woman with glasses is looking down at something on the table, and another person is partially visible. The overall atmosphere is casual and social. The text "MY TEAM" is overlaid in the center in a bold, white, sans-serif font.

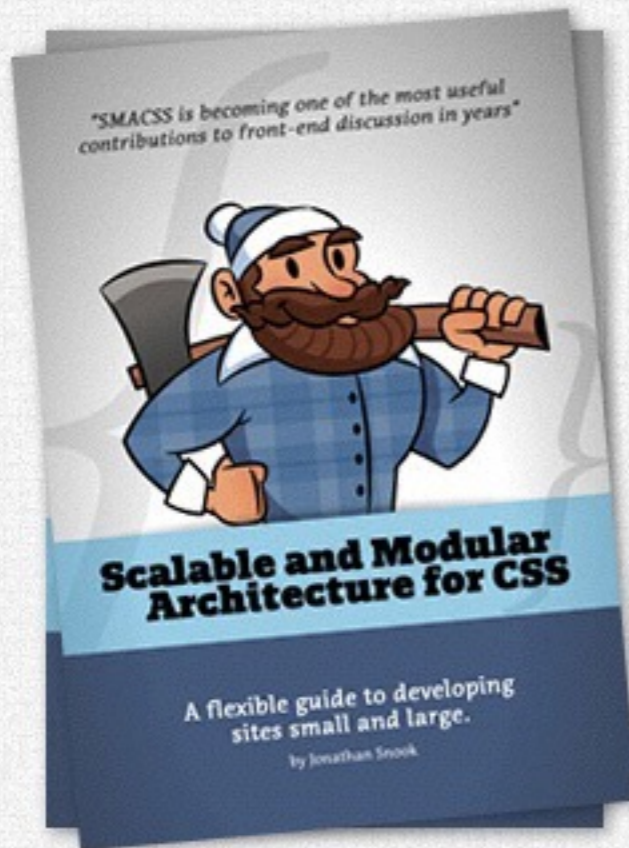
MY TEAM

DELIVERABLES



Scalable and Modular Architecture for CSS

A flexible guide to developing sites small and large.



“SMACSS is becoming one of the most useful contributions to front-end discussions in years” *

I've been analyzing my process (and the process of those around me) and figuring out how best to structure code for projects on a larger scale. What I've found is a process that works equally well for sites small and large.

Learn how to structure your CSS to allow for flexibility and maintainability as your project and your team grows.

Get smacked!

What is it?

SMACSS (pronounced “smacks”) is more style guide than rigid framework. There is no library within here for you to download or install. SMACSS is a way to examine your design process and as a way to fit those rigid frameworks into a flexible thought process. It is an attempt to document a consistent approach to site development when using CSS. And really, who isn't building a site with CSS these days?!

Get to know Scalable and Modular Architecture for CSS:

<http://smacss.com>

Get the Book

What's in SMACSS?

Preface

1. [About the Author](#)
2. [Introduction](#)

Core

3. [Categorizing CSS Rules](#)
4. [Base Rules](#)
5. [Layout Rules](#)
6. [Module Rules](#)
7. [State Rules](#)

Responsive Deliverables

In a world of growing front-end complexity, what are we handing off to clients?

April 02, 2013 • Reading Time: 05:40

During the era of Print Design, companies would approach agencies for a brand identity system. Don Draper would then hire one of two people: either Paul Rand or Saul Bass. Paul Rand's work with Westinghouse makes a great case study for building a design system.



Grade components, not browsers

Posted by Scott on 11/07/2013

Topics: [progressive enhancement](#)

Throughout the short history of the web, declarations of browser support have gone through a number of popular phases. Early approaches were often defined by exclusion, a la "best viewed in Netscape 4." Thankfully, more inclusive ways to define browser support (like Yahoo's Graded Browser Support, detailed below) helped move the web beyond a focus on individual browsers towards a broader cross-browser system. However, given how much has changed in browsers and devices in recent years, do the ways we talk about support today still accurately reflect the ways in which we build for the cross-device web?

Graded Browser Support

http://filamentgroup.com/lab/grade_components/

In 2006, Yahoo released their revolutionary Graded Browser Support (GBS)

About Atomic Design

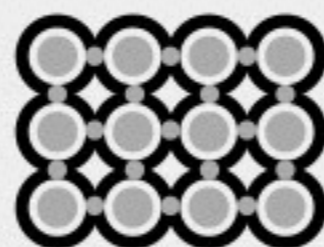
Atomic design is a methodology used to construct web design systems.



atoms



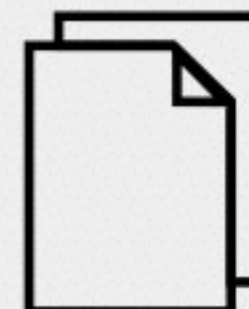
molecules



organisms



templates



pages

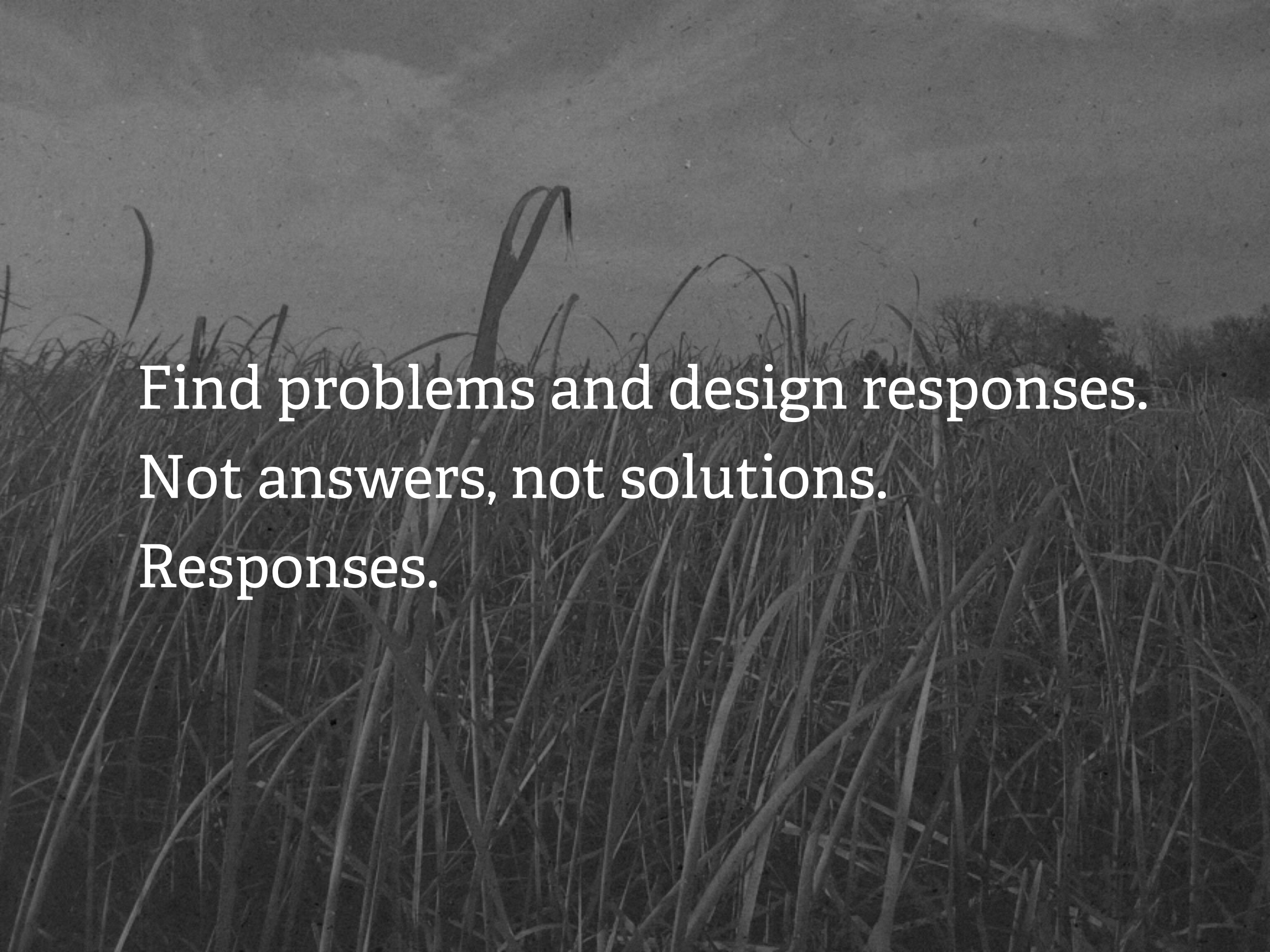
There are five distinct stages in atomic design:

LANGUAGE



LANGUAGE





Find problems and design responses.
Not answers, not solutions.
Responses.

All work and no play makes Jack a dull boy.

All work and no play makes Jack a dull boy.

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All work and no play makes Jack a dull boy.

All work and no play makes Jack a dull boy.

Jack Torrance

FLEXIBILITY



KEEP LEARNING



THANK YOU

@colly