The Designer’s Guide to

BEING ESSENTIAL

Simon Collison | @colly
WHO WE ARE
ABOUT BEING HUMAN
RECONNECTING
Untitled (painting no 2) Oil on canvas, 1997

Cover: The Disorienting Truth About Kinder Scout No 3
Oil, varnish, woodstain, pencil on canvas. 1996.

PRODUCED WITH FINANCIAL ASSISTANCE FROM EAST MIDLANDS ARTS BOARD

All images/text copyright of the Artist ©.
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 Cayman perhaps.

I really want text on this work, escape into the plaster / work. But not overly romantic! The disorientating Truth about kinds. The true story of a distant platue. The title could make all the difference to this work.

- Thick gesso layer of paint on canvas with grass layer. "Over the top", scrape through, allow some to get channel effect. acrylic
- Acrylic photography photograph clearly to attain good tonal areas.
- Paper extensions - no restrictions.
- Things as tiny are - not trying to choreograph a point.

Think about personal / living experience as equal to photographic evidence; work is history paint only.

Think about the physical and the textual:
- A glass/plastic etc.
- Green - green, blue - yellow
- Time of day related to blues.

6/9 or 12 small canvasses detailing sections of path using photographs / photo of paint print - aerial views - a different way of presenting the same idea. The text?

Does tactility render distance obsolete?
DISCONNECTING
DISCONNECTING
New Outdoor Culture

WORDS: JEFFREY BOWMAN
PHOTOGRAPHY: JODY DAUNT

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 on this. 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 is embracing the outdoors that give 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 is seen for great products, apparel, services and activities that suit the ‘new’ person who has emerged. Many outdoor enthusiasts and 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 throughout 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’re connected to nature, you are free to think, and that freedom 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 printed design principles: the balance of form and function, utility and aesthetics. This balance is proving just as important in the eyes of the consumer as well, and consequently the output of these new practices and entrepreneurs is being shaped with an aesthetic that the outdoor industry has never seen before. Topo Designs, Houdini, Polo Stuff; plus many more, are all tapping into a highly creative style that occurs commercial appeal. Their products, functional of course, are brought to life through outside design, interesting graphics, contemporary colour and fabrics, which is encouraging a new generation of people away outdoors in a way that they can relate to and feel comfortable with – and not only utilise tech gear in sight.

Authenticity is an important part of this new phenomenon. Those involved, both independent practitioners and of the larger companies too, are driving the values that are not out, they are sharing and building upon their own personal experiences in the great outdoors, and because of this, it’s easy for people to relate to products that will fit their values. Paragone, for example, a big outdoor brand, has an exceptionally creative output with a strong ethos and set of values. They themselves are forced out of a somber era in the early 1990s when using, clothing and buying new gear on their agenda. For the founders of Paragone, in looking at freedom of expression, creativity and nature a natural process of genuine – qualities that resonate with the consumer.

New Outdoor Culture is gaining momentum with our credibility, and the creativity that surrounds it has been powerful driving force of its growing appeal. Talking to the media, we are becoming a part of the revolution, and each new outdoor entrepreneur is sharing their stories and providing inspiration to many.

Something Rhian Anderson, the co-founder of Wool & the Gang, said that a talk at the Do Lectures an event that invites eminent people to share their stories, that “Do” was that the outdoor relationship is not a better choice we are not made. New Outdoor Culture is a new wave of engagement with the outdoors, and it entails the choices we make, the consequences they yield, and our bonds between creativity and nature.
Friluftsliv

WORDS: CHIECIE BRETON    PHOTOGRAPHY: JOY 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.

Words: Scottish-American naturalist John Muir wrote: “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 freshness into you, and the storms their energy, while cares will drop like autumn leaves”, he thundered as a chief of orators that only a few years earlier Norwegian poet and playwright Henrik Ibsen had immortalized as “filialit”. Describing a man huddled up in the mountains, wrestling with an emotional crisis, Ibsen’s poem, “Filialit”, was noted as the first piece of literature in Norwegian history to introduce the word “filialit”. He praised:

“...In the lonely winter cottage, My abundant catch is a gallery, There is a bed, a nest, a table, filialit for my thoughts.”

Both seafarers of the 1900s, Muir and Beers, strangers separated by the luminating Atlantic, had inadvertently found commonality in nature. But it was Beers’s fellow countrymen and women who took the concept of “enjoying nature’s own” and to the outdoors from a few solitary ventures in a cultural legacy. Bordering Sweden, Finland and Russia, with a rugged flank that disappears into the painted best of the Norwegian sea, Norway is a deep, soaring depth of craggy peaks, ranging waterfalls, misted lakes and forests, and rocky faces. To the west, the landscape is carpeted by glaciers, with the abrupt slopes of the Scandinavian mountains towards the North Sea. Numerous narrow valleys cut and impede the way, making geography the prime constraint of the area. And while the north is characterized by fjords, mountains, vast wildernesses and some of Europe’s largest glaciers, the south is a gateway of urban living, agricultural land, forests and seacoast living.

As every point of the compass, Norway’s landscape is arresting; a bath, undulating conduit for friluftsliv that craves no less than pure abandonment to its mysteries. Literally (and inadequately translated as “Free life”), friluftsliv is, as most fundamental, a deep appreciation for and interaction with nature. A hike in the hills, a silent walk and stops by the side of the path often used in daily life, as is a measure of physical exercise. But being immersed in the every essence of a forest, or theatre against the girth of a rocky ridge, or tucked into a corner whilst breaking the exhalation of a storm with an awe, something intangible becomes, saying at your core like a burden. Nature evokes you and compels you to commune with it – a sense deepens and knows to transcend anything tangible. According to several texts on the practice, friluftsliv offers important emotional and spiritual gain. It’s even said that Beers, a chronic valley diabetes, felt his heart unshackle whenever he escaped to the mountains.
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
RECONNECTING
HUMANS. INDIVIDUALS.
AM I A BETTER DESIGNER?
AM I A BETTER DESIGNER?
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
DESIGN EVOLVES
MACHINES
[A designer is] a planner with an aesthetic sense.

Bruno Munari
EMPATHY
How will you prove you’re better than a machine?

Travis Gertz

https://louderthanten.com/articles/story/design-machines
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
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 help guide your own digital design experiences.

http://tools.subtraction.com
BRAINS.
IDEAS.
REALISATION.
BRAINS.
IDEAS.
REALISATION.
BRAINS.
IDEAS.
REALISATION.
BRAINS.
IDEAS.
REALISATION.
DELIVERABLES
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?!

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

Get the Book

http://smacss.com
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/
About Atomic Design

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

There are five distinct stages in atomic design:

- atoms
- molecules
- organisms
- templates
- pages

http://pattern-lab.info/
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.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
All work and no play makes Jack a dull boy.
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