Simplicity

- Perfection is achieved not when there is:
    - nothing more to add, but when there is
    - nothing left to take away. (Antoine de St-Exupery)

Simplicity

- Simplicity does not mean the absence of any décor but
  - the decor should belong intimately to the design proper
  - anything foreign to it should be taken away. (Paul Jacques Grillo)

Simplicity

- Keep it simple, stupid. (KISS)

- Less is more.

- When in doubt, leave it out.

What you should take from the previous slogans

- is that designing for simplicity is a process of *elimination*

- We often have a tendency to pile more and more elements into a design, just in case

- Simplicity forces you to have
  - a good reason for everything you add
  - to take away anything that can't survive hard scrutiny

Reduction

- means that you eliminate whatever isn't necessary:
  - decide what essentially needs to be conveyed by the design
  - critically examine every element (label, control, color, font, line weight) to decide whether it serves an essential purpose
  - remove it if it isn't essential
- Even if it seems essential, try removing it anyway, to see if the design falls apart.

Icons

- Demonstrate the principle of reduction
- A photograph of a pair of scissors can't possibly work as a 32x32 pixel icon
  - it has to be a carefully-drawn picture which
  - bare minimum of details that are essential to scissors:
    - two lines for the blades
    - two loops for the handles
  - No element remains that can be removed from it without destroying its meaning

Contrast

- Perceivable differences along a visual dimension:
  - size or color

- Contrast is the irregularity in a design:
  - communicates information
  - makes elements stand out

Contrast

- Simplicity says we should eliminate unimportant differences.
    - choose the important dimension
    - degree of contrast
    - difference has to be
        - salient
        - easily perceptible
        - appropriate

Great, so how I do it?

- Research
  - use found images as sources only
  - never copy them

- Drawing
  - It is a technical, or information drawing, neither artistic nor rendering
  - draw what you know more than what they see

And more drawing

- build in the illusion of dimensionality

- wherever one form overlaps another is indicated in the contour

- make diagrammatic drawings using right angle lines for placement and perspective elements

- Some sketches are volumetric, drawing through the forms to accentuate better understanding the illusion of dimensional imagery

To establish shape and dimensionality through contour:

- Most sketches quite small

- When the major decisions are made, the drawing is enlarged to size and work begins on contours

- These drawings are then tested by filling them in as black shapes with no internal details.

- After defining shapes, introduce some reversed internal lines to define details
  - these are minimal
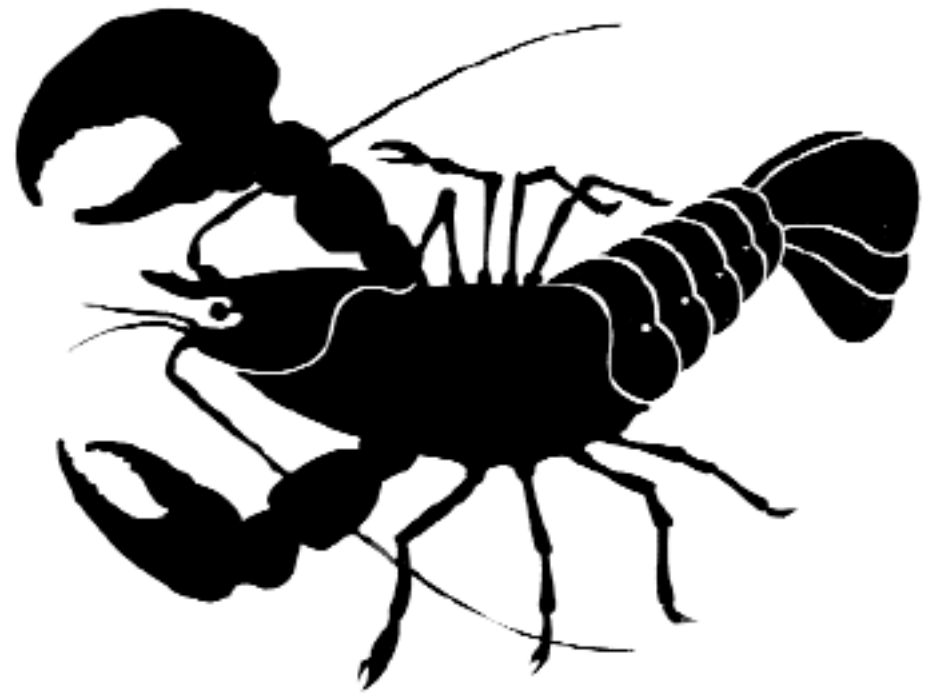 - be selective about how much, where, and weight of white lines

To establish shape and dimensionality through contour:

- After defining shapes, introduce some reversed internal lines to define details
  - these are minimal
  - be selective about how much, where, and weight of white lines

205
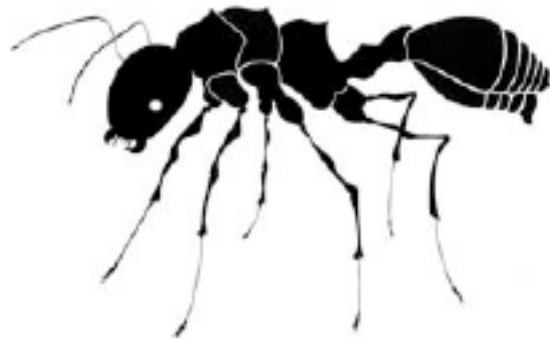
Draw in the intangibles

- intangible qualities such as a fox being *sly*, antelope as *graceful*, etc.

- create an interpretive, symbolic image with high communication value

- not an image that is technically correct

- exaggeration of elements and artistic license