

# The Shape of Design

Frank Chimero 2012

## Chapter 1: How and why

# Why this text?

“Forfeiting our perspective squanders the opportunity to let the work take its own special form and wastes our chance to leave our fingerprints on it. ”

## The text

“creative process”

“perspective”

“inspiring”

“enthusiasm”

“creations”

“outlet for our song”

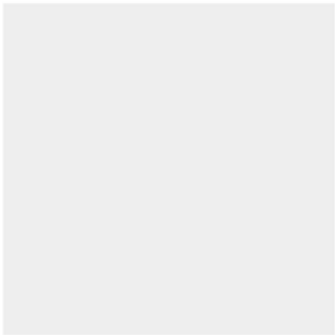
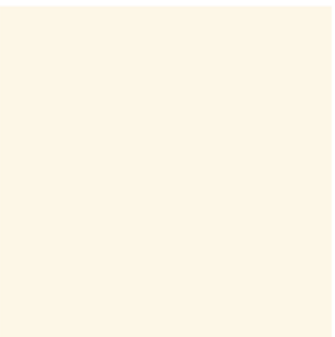
“How enables, but Why motivates”

“Forfeiting our perspective squanders the opportunity to let the work take its own special form and wastes our chance to leave our fingerprints on it. ”

“We’re just imitating car alarms from sweetgum trees.”



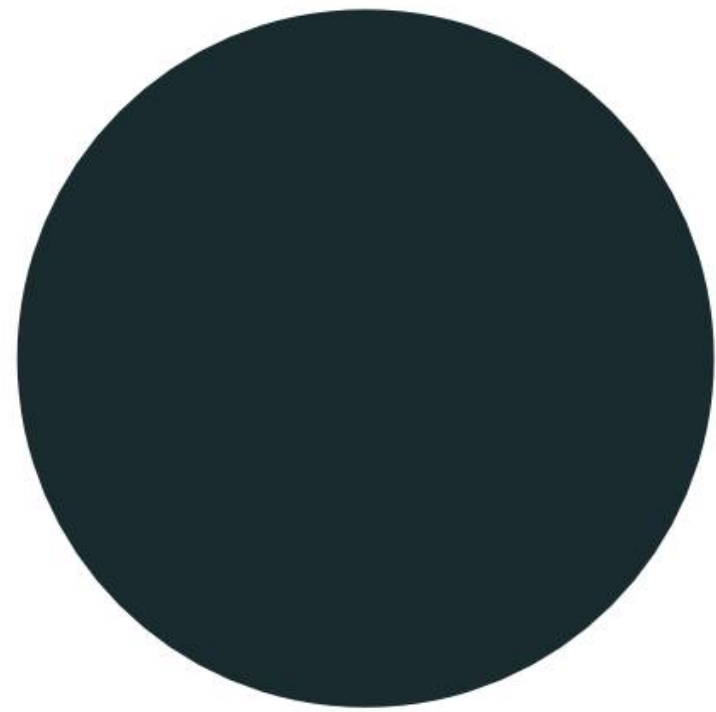
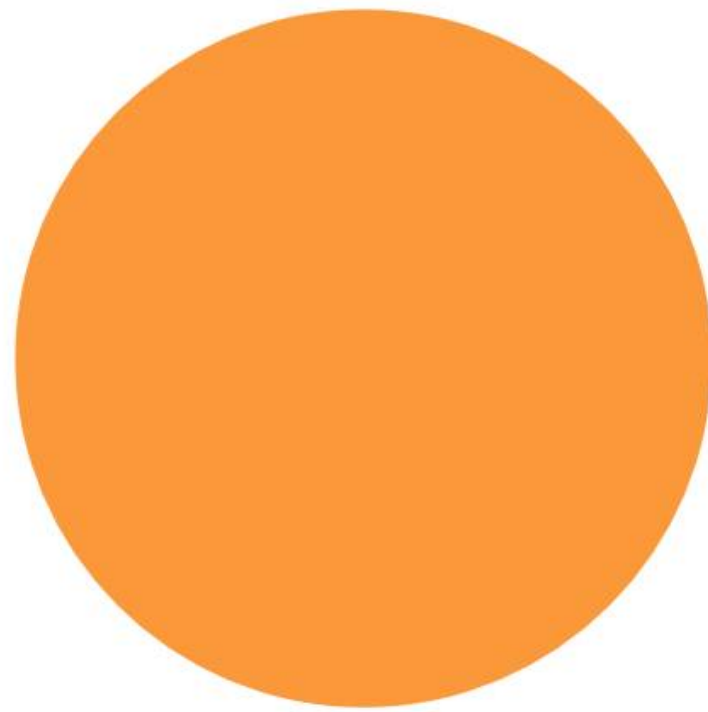
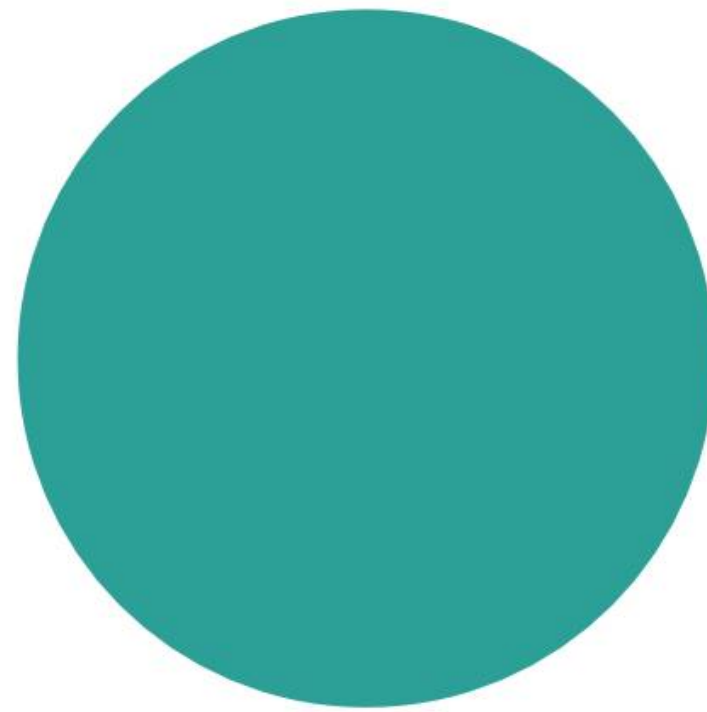
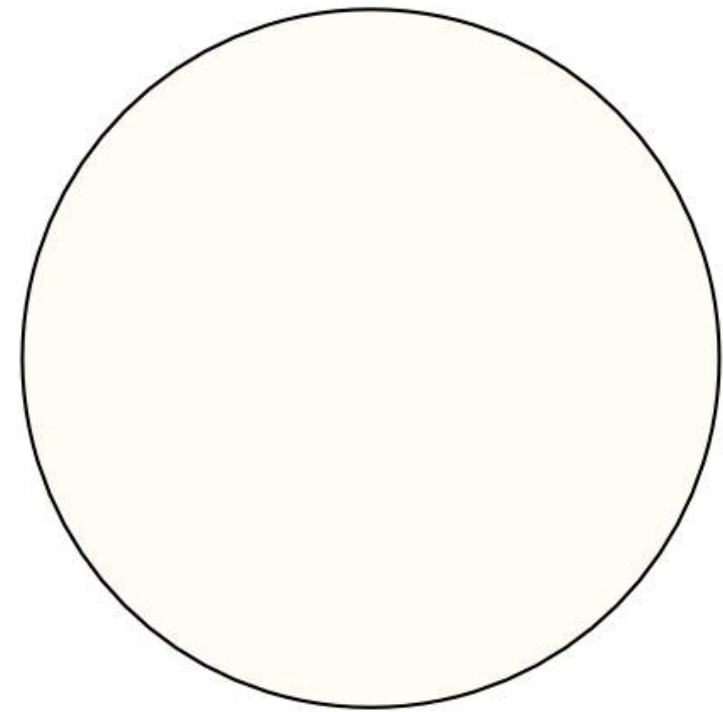
Colours



*Fresh, creative and inspiring*



# Colours



*Headings:* **Clash Display – Semibold**

*Subheadings:* **Clash Display – Medium**

Clash Display – Light

*Body Text:* **Epilogue – Regular**

*Epilogue – Regular italic*

## The Shape of Design

Frank Chimero

### Chapter One: How and Why

Creative people commonly lament about being “*blocked*,” perpetually stuck and unable to produce work when necessary. Blocks spring from the imbalanced relationship of How and Why: either we have an idea, but lack the skills to execute; or we have skills, but lack a message, idea, or purpose for the work. The most despised and common examples of creative block are the latter, because the solution to a lack of purpose is so elusive. If we are short on skill, the answer is to practice and seek outside guidance from those more able until we improve. But when we are left without something to say, we have no choice but to either go for a walk or continue suffering in front of a blank page.

Often in situations like these, we seek relief in the work of others; we look for solace in creations that seem to have both high craft

Layout

heading

heading

A

A

menu

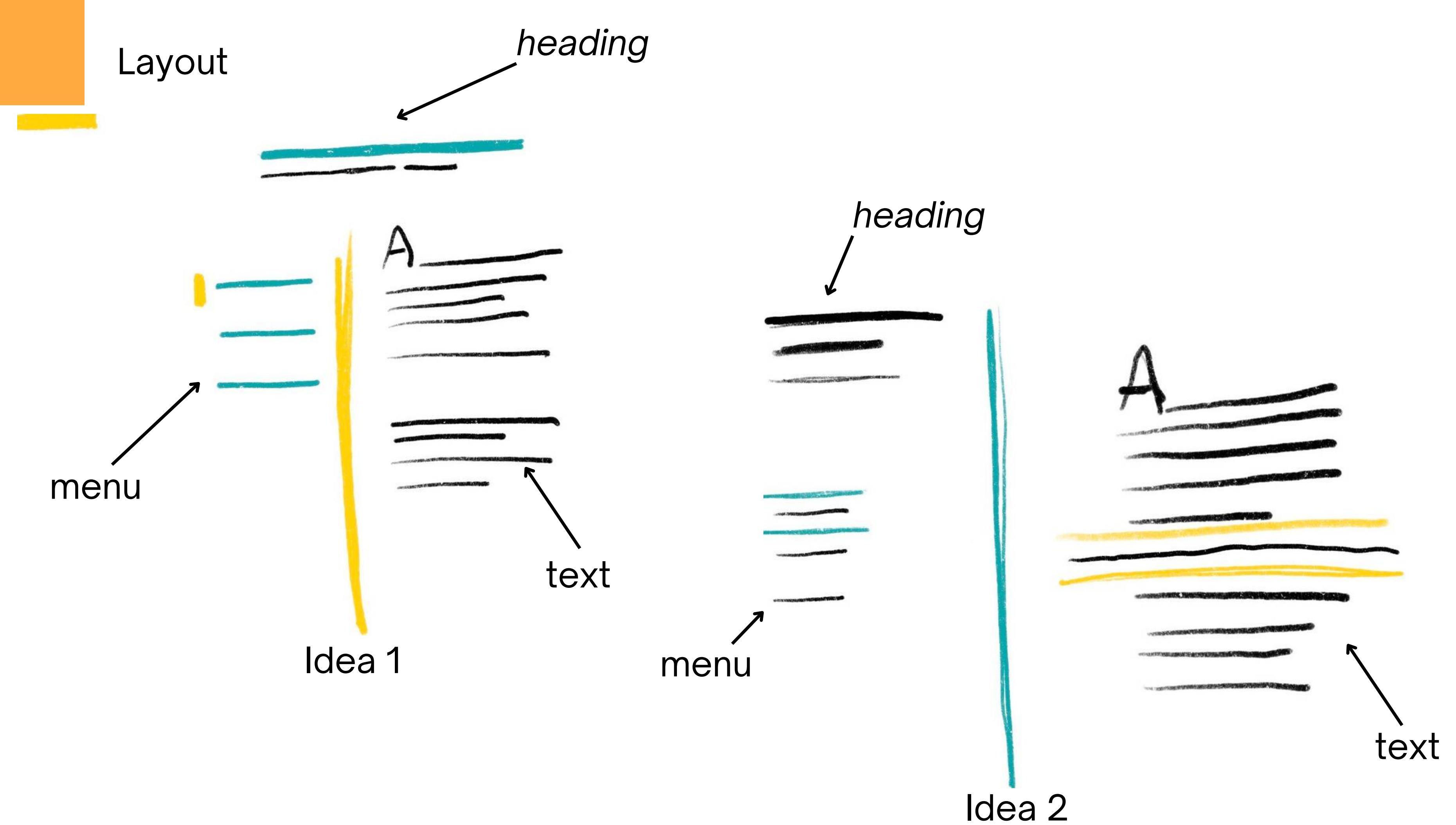
text

menu

text

Idea 1

Idea 2



# The Shape of Design

By Frank Chimero  
(2012)

## Chapter 1: How and Why

Home  
The Author  
My Thoughts

Creative people commonly lament about being “*blocked*,” perpetually stuck and unable to produce work when necessary. Blocks spring from the imbalanced relationship of How and Why: either we have an idea, but lack the skills to execute; or we have skills, but lack a message, idea, or purpose for the work. The most despised and common examples of creative block are the latter, because the solution to a lack of purpose is so elusive. If we are short on skill, the answer is to practice and seek outside guidance from those more able until we improve. But when we are left without something to say, we have no choice but to either go for a walk or continue suffering in front of a blank page. Often in situations like these, we seek relief in the work of others; we look for solace in creations that seem to have both high craft and resounding purpose, because they remind us that there is a way out of the cul-de-sac we have driven into by mistake. We can, by dissecting these pieces, begin to see what gives the work of others their vitality, and better understand the inner methods of what we produce ourselves. If we are attentive, with just a dash of luck, we may even discover where the soul of our own work lies by having it mirrored back to us in the work of others.

But we must be careful not to gaze too long, lest we give up too much of ourselves.

*Forfeiting our perspective squanders the opportunity to let the work take its own special form and wastes our chance to leave our fingerprints on it.*

We must remember Why we are working, because craft needs objectives, effort needs purpose, and we need an outlet for our

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# Thank you for listening

## Any feedback or questions?