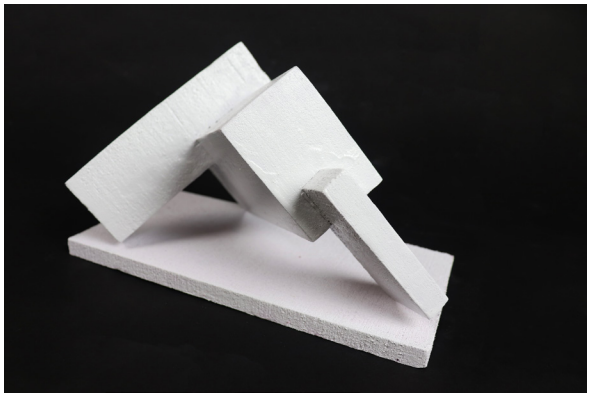
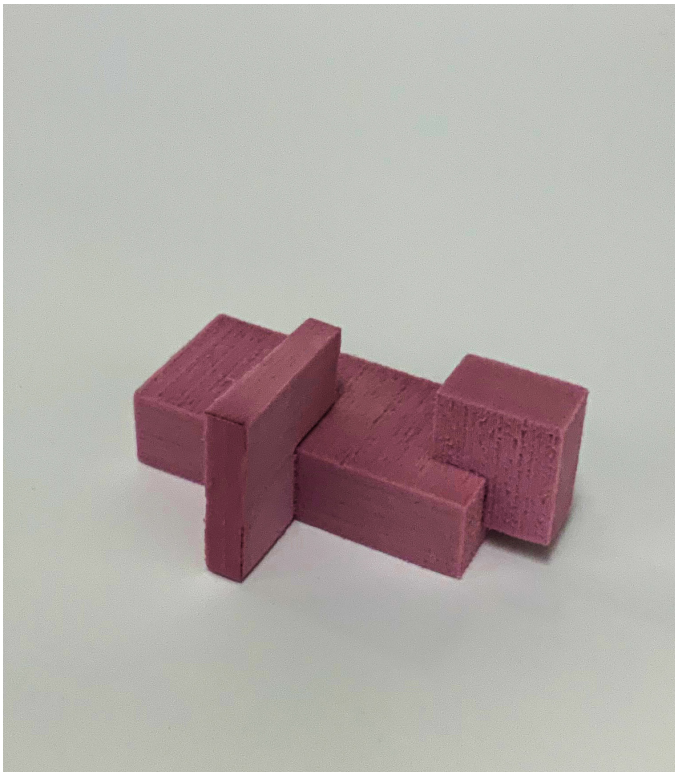
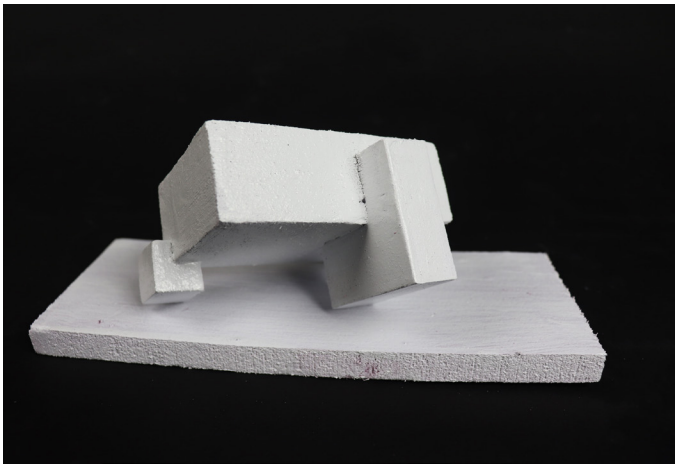
Form Compositions

Rectilinear Forms

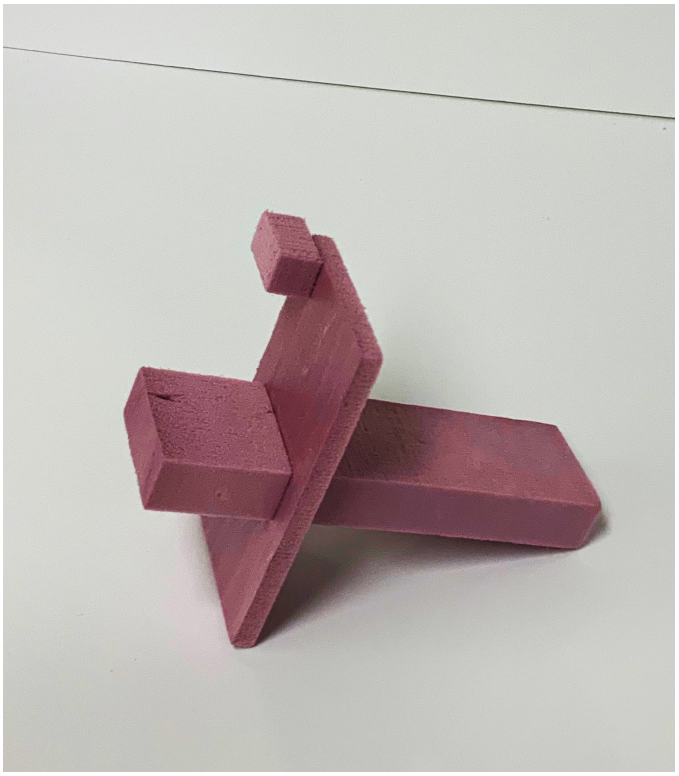


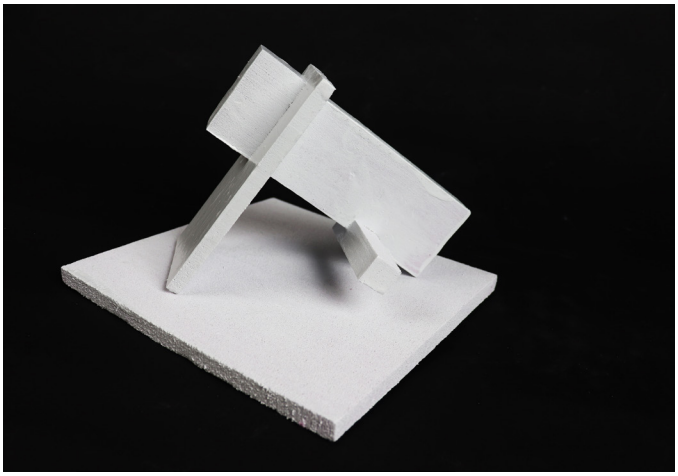
The thought behind this arrangement was to create a dynamism using the difference in proportions, placement and effective use of negative space. I have used √6 for the length to breadth ratio of each block. The thickness of the blocks increase in an Arithmetic progression from 1 to 3. Once the blocks were cut in proportions they were placed with the thought in mind that the negative space would create an equilateral triangle and a scalene triangle. I made use of such rigid proportioning and mathematical placements to have a uniformity in design and at the same time add some upbeat vibe. I feel this arrangement worked out because of the negative space created and the distinctive nature of dominant, subdominant and subordinate forms. The second arrangement works over the previous one in terms of the negative space and placement of the three types of forms.



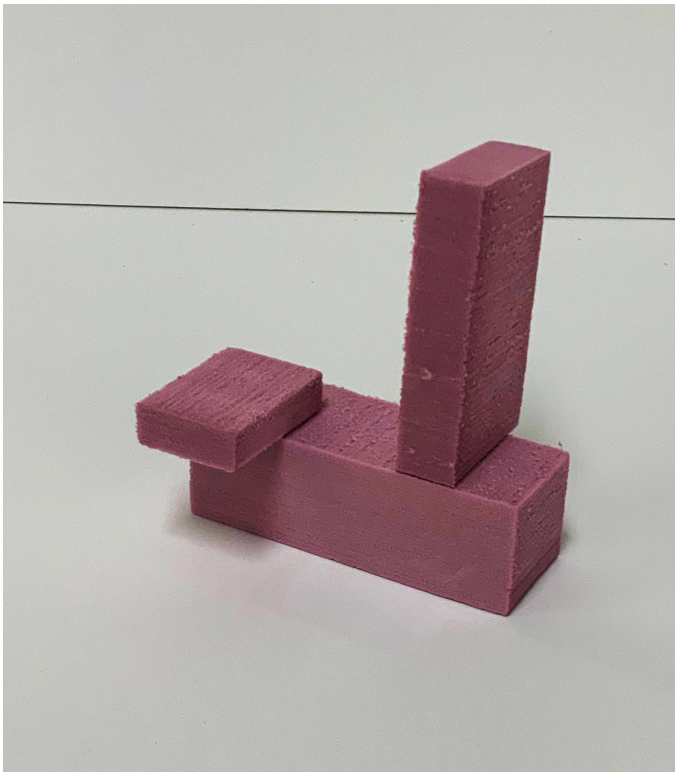


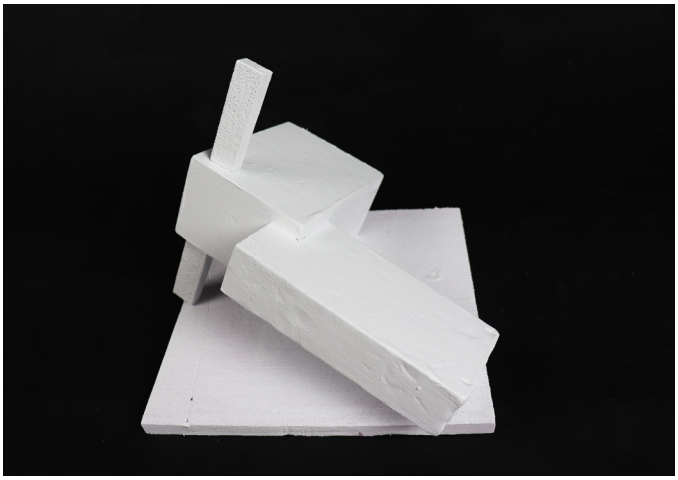
The independent proportions of each piece are in the 3:4 ratio. The dominant, subdominant and subordinate forms have been made more prominant in the second one than in the previous pink foam model. The pieces have been arranged in a way that creates triangular negative spaces. The subdominant form is placed at 3:4 times its length from one edge of the dominant form. The main thought behind this arrangement was to have all the pieces in contact with the base so as to create exciting negative spaces. The dominant, subdominant and subordinate forms are clearly mentioned in the photos.



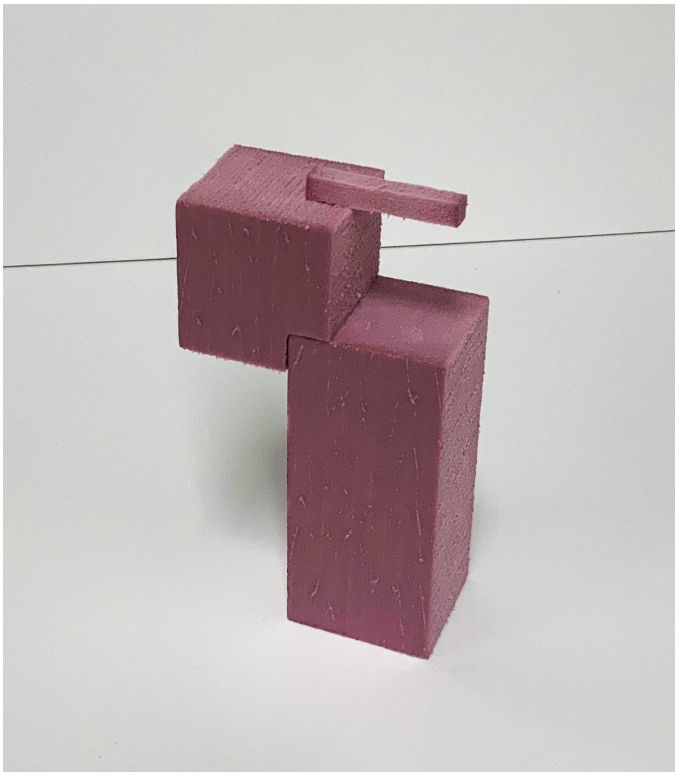


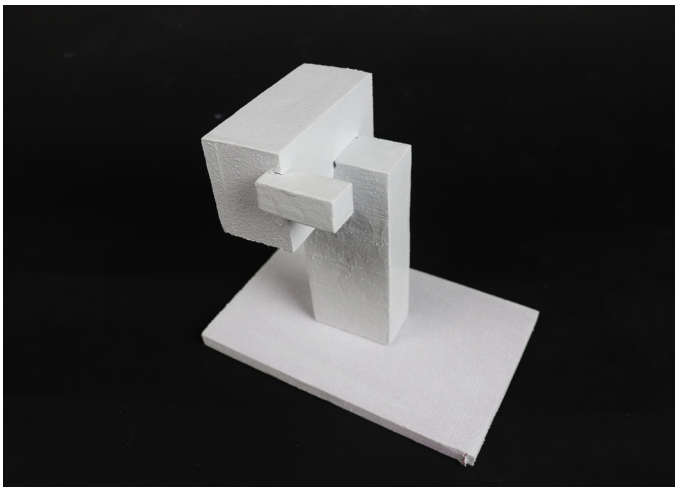
The white model is a slight change on the previous pink foam model. The inherent proportions of each piece follow the √7 rule and no mathematical rule for their thicnesses. The subordinate form is placed at √7 the breadth of the sudominant form from the end. The composition is designed to not be able to stand vertically on the dominant form. Thus it is shown tilted with using both dominant and subdominant forms. They were so designed to create some interest in the space they create with the base plate.



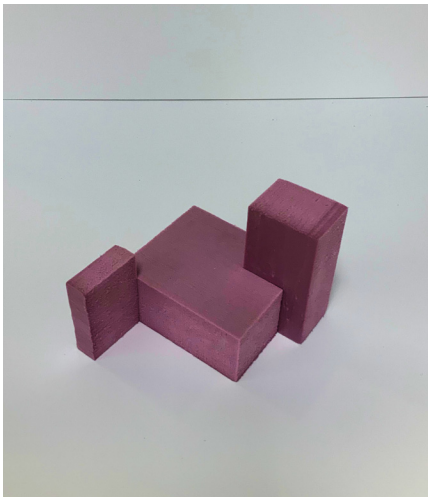
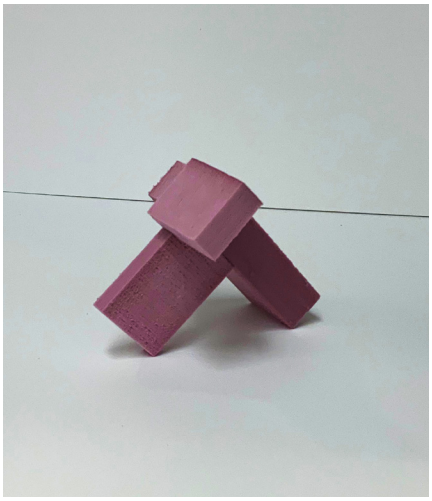
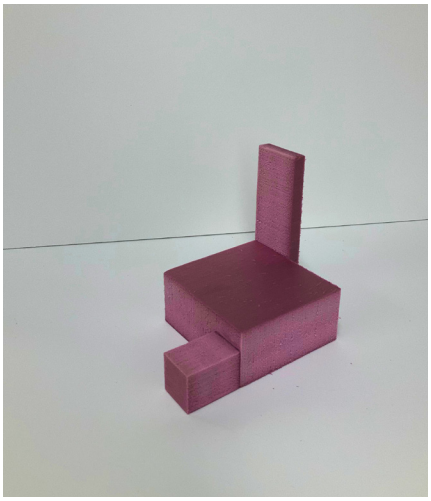
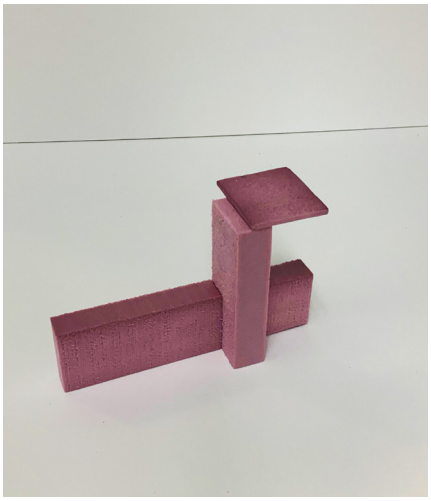
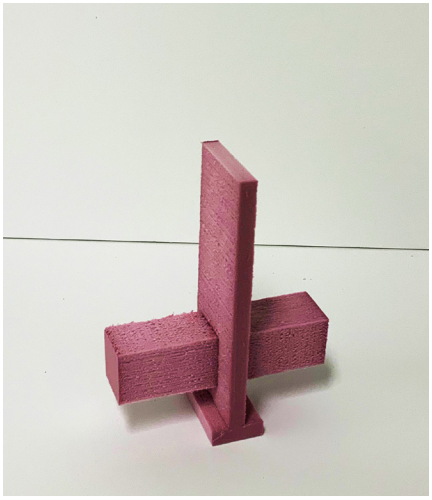
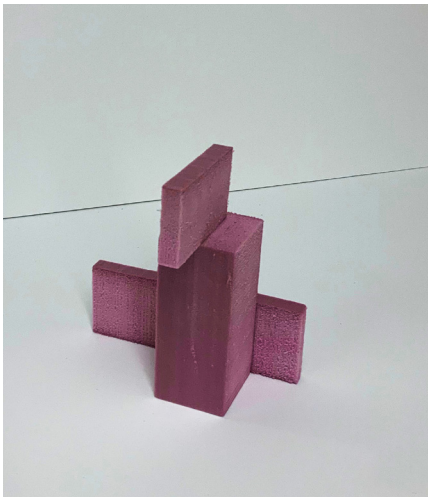


In this assembly of three different proportioning principles are used. The dominant for uses √6, the sudominant form uses 3:4 and the subordinate form uses √7 inherent proportioning rules. All three forms have orthogonal axes, making the arrangement distinct and giving each form its definite identity. the distinctness seems to add to some of the beauty as compared to its previous form. The complete cut in the previous goes against the continuity in the form. The new form was designed keeping that aspect in mind. Variety of joints are used to add some fun into the arrangement.

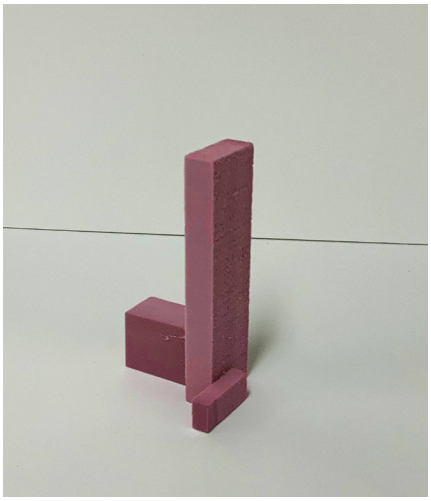


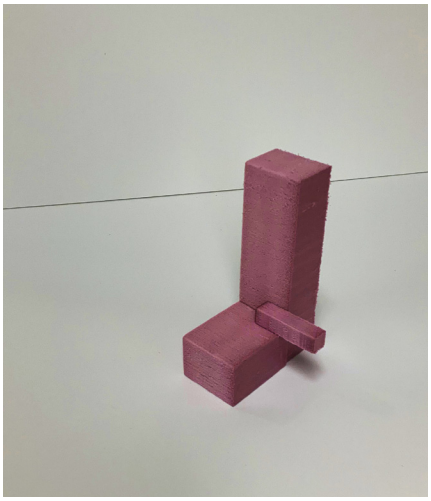


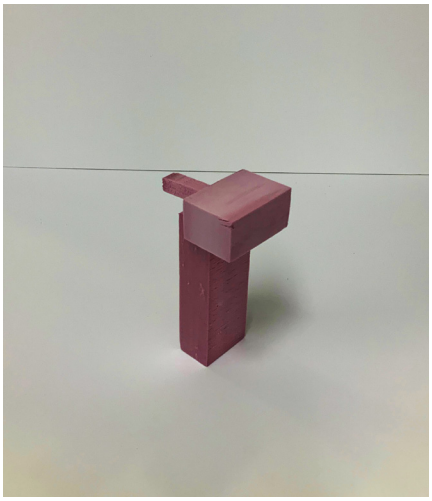
The dominant form follows √7 inherent proportions. The subdominant form follows 3:4 proportioning and the subordinate form follows √6 proportioning. All axes are kept orthogonal for maintaining their identity. This form is made stable on it's dominant form to show stability but the other forms are arranged assymetrically to creat a sense of visual imbalance.

In this first set of iterations of the rectilinear forms there is no set of rules used as to how the forms go together. The only factor kept in mind for these is to have three distincet directions for all the axes. There is a visual distinction in the dominant, subdominant and subordinate forms.







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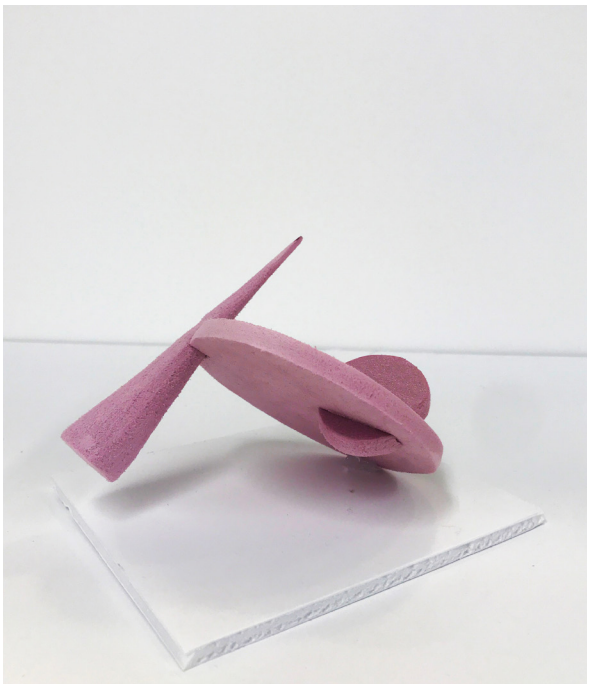
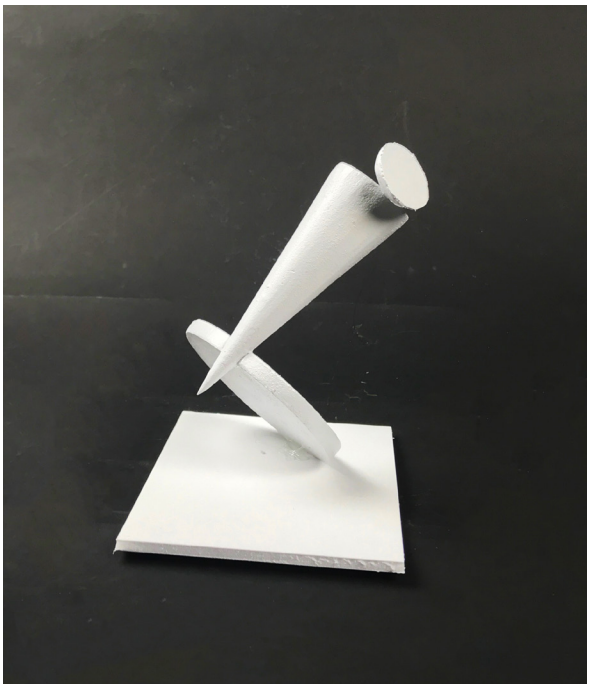
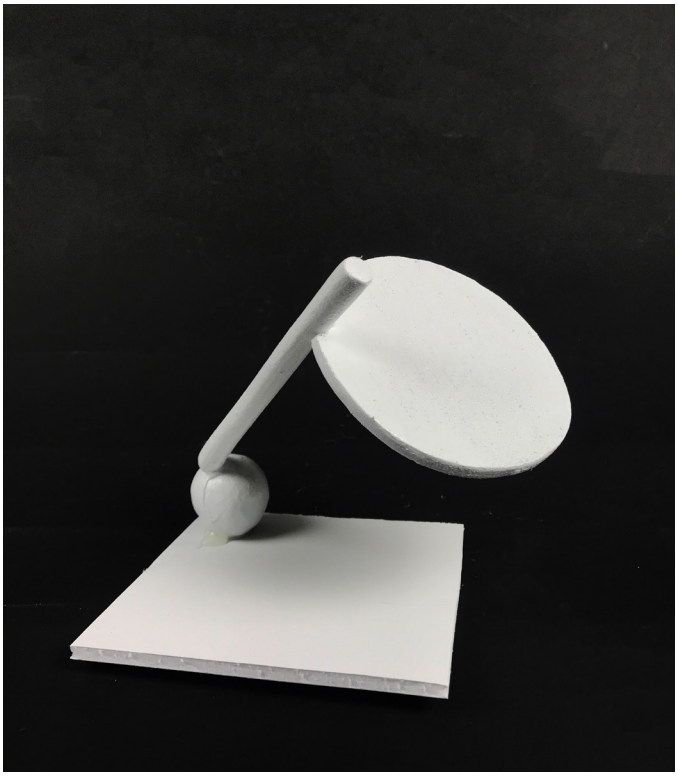
Form Compositions

Curvilinear Forms



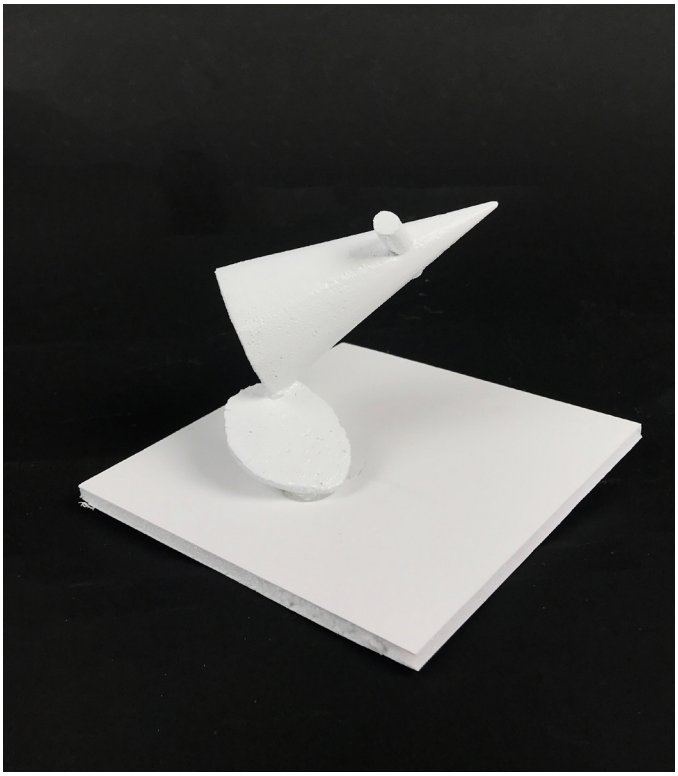


In my opinion precarious balance creates the most drama. And so I designed this form such that there is no independent or dependent balance in any of the form interactions. I have used three forms that have the most distinct characters. The circular disk has circle as its dominant character, the cone has its angles and the spherical splinth has its roundness. The clashing of these three factors created slme kind of drama in my mind. The angle from which this photo is taken the dominant and subdominant forms are the cone and the disc respectively. The cone is cradled in the disc maintaining its identity.

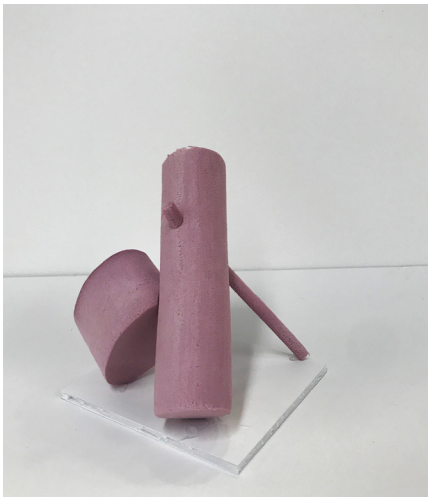


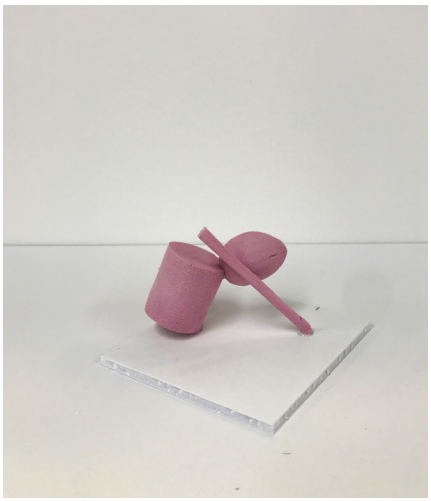
This composition is a variation of the previous one. In this the two cylinders have been modified in aspects of their inherent proportions. The intention was to play with proportions and form placement to create precarious balance and make the arrangement interesting. It is with careful comsideration that every form is maintaining its identity. The ball is chosen to be the anchor here to evoke a sense of rolling.

This arrangement uses a cone, an ovoid plinth and a cylinder as its three types of forms. There is no dependent and independent balance in each of the pieces. The arrangement was made to gice a sense that these pieces will fall in the subsequent second. All forms are interacting with each other with just one point of contact with an attempt and bolstering the precarious balance in them.



The old arrangement is slightly modified by adding a ovoid plinth in place of a ovoid disk and replacing the hemisphere with a cylinder. Based on the ovoid plinth's shape it creates a sense of dynamism because of the visual tension of its placement. The cylinder is assymetrically pierced into the cone. The three axes of all the forms are at a distinct angle to each other.



All arrangements are made with precarious balance in mind. I made sure that no two same shapes were used in one arrangement.