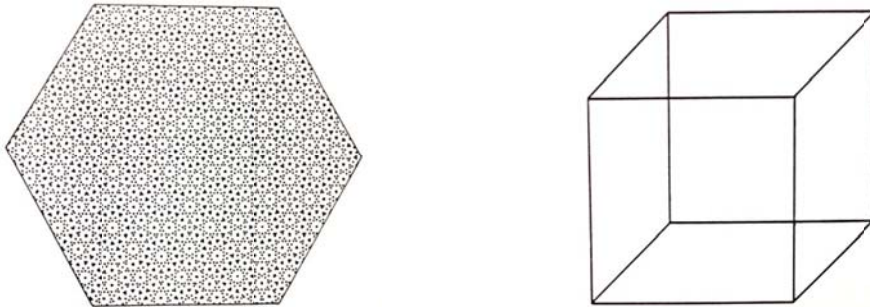


## Finding Inspiration

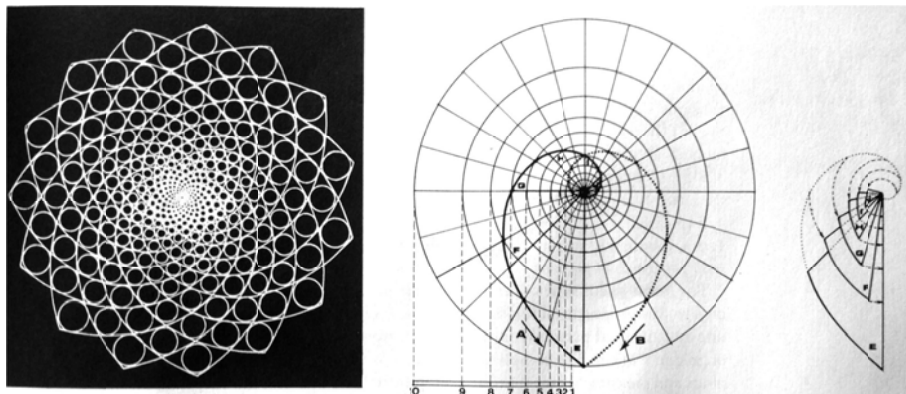
We have a love of order of the senses. We are genetically programmed to recognize regularity or order as the world must be predictable in a sense for an organism to live in it. This is why we find certain types of organisms beautiful whether they are bilaterally or radially symmetrical. Our sensory perception is actively on the lookout for things that can be formally registered. If we have perceived and recognized something, our perception often asks whether there is anything else to discover, disengaging from what has been just perceived.

*Basic examples of forms perceived with multiple interpretations:*

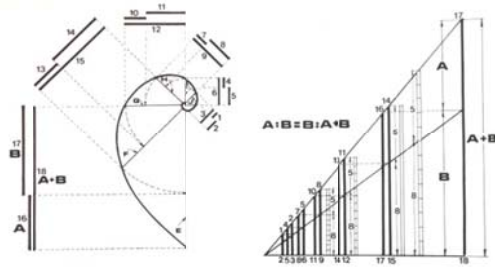


Seeing becomes an act of acquiring knowledge. We are fundamentally curious which is the motivation underlying all research. As artists, while investigating the laws of nature, we create work that awakens sensibilities in ourselves and in others which is ultimately devoted to the service of communication.

Natural and man-made creations have a unity and an order in common which is seen in certain proportions appearing again and again and also in the dynamic way all things grow or made – by a union of complementary opposites.



The generating spirals move in opposite directions, are logarithmic (center) and equiangular (right). The ratios of incremental growth can be described as  $A:B = B:(A+B)$  commonly known as the golden section or Fibonacci sequence. To cite a few examples, this sequence appears in the branching of trees, arrangement of leaves on a stem, the formation of a flower, an unfurling of a fern, spirals of shells, the curve of waves, the orbit of Venus. It has been used in architecture, in the work of da Vinci, Mies van der Rohe, Le Corbusier, Dali and in compositions by Mozart, Beethoven, Debussy, Satie and Bach.

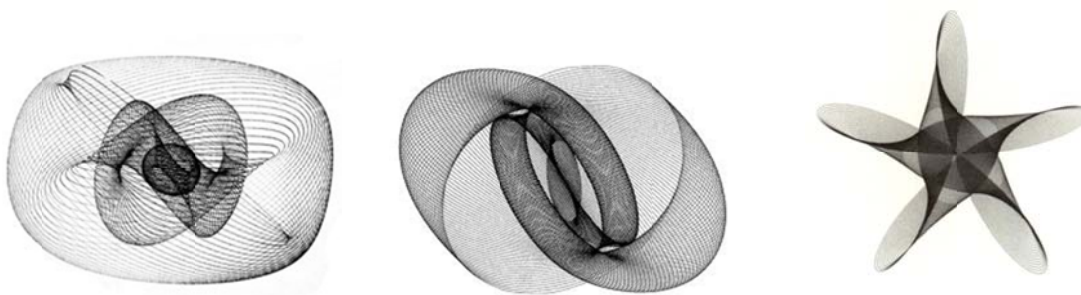
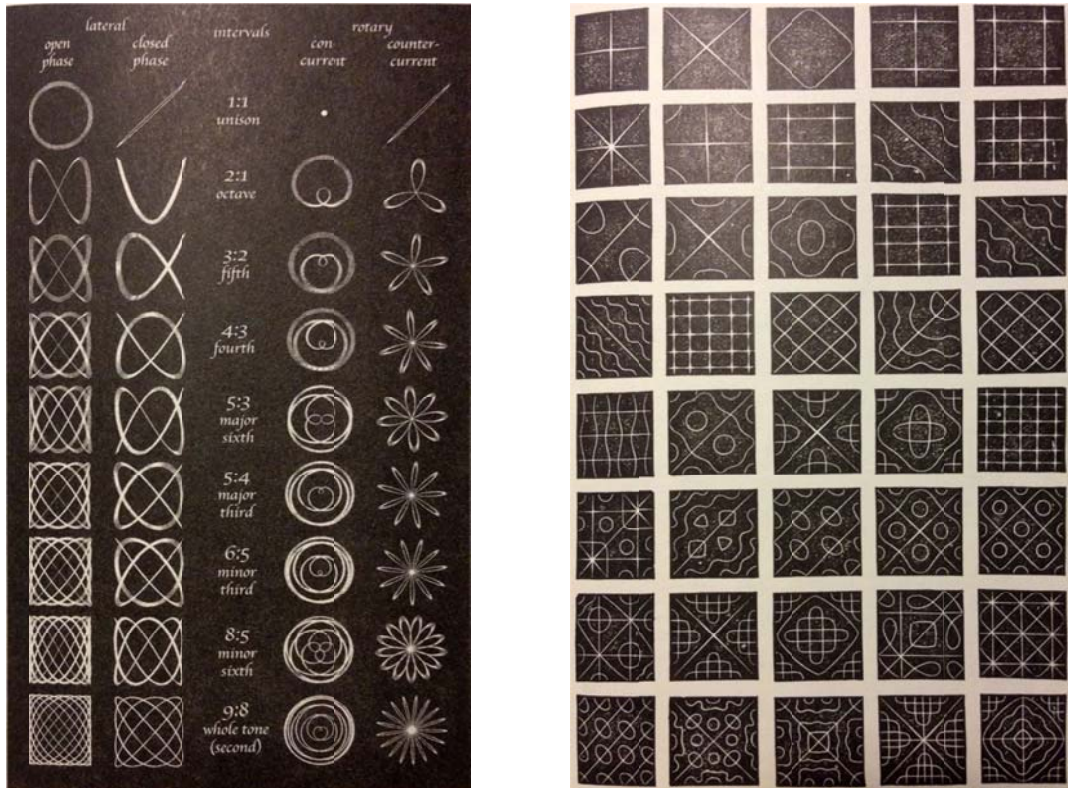


Above: Karl Blossfeldt Photographs left and right. Fibonacci sequence, center.



Above: Top left, Jaguar Table (turned). Top right, Fibonacci Table. Bottom left, Concentra. Bottom right, Bliss. All were inspired by naturally occurring forms.

The harmonograph, an instrument first created in the 19<sup>th</sup> century, generates a visual guide to the mathematics of music. A pendulum weighing half as much as another sounds a note twice as high 2:1 - an octave. A pair weighing 3:2 creates a visual fifth.



Above: Lissajous curves upper left by a harmonograph. Chladni patterns created by harmonic resonance (sand on a plate) upper right. Digital mapping of musical intervals below.

Celebrating these connections, the Lissajous curves inspired a series of new pieces designed at the Nakashima studio in 2013, combining math, music and furniture.



*Above: Enso Mirror, unison. Carpenter Coffee Table, fourth. Drop-Leaf Table, fifth.*

Art is the fare of the complete human being; it is a basis for existence, a medium of life and, since art knows no exhaustion, an eternal life without exhaustion. For in art, creativity knows no bounds.

Ernst Fuchs, 1977