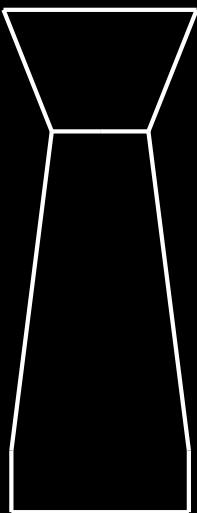


Opulent Peril

Luxurious chess set focused on family of form



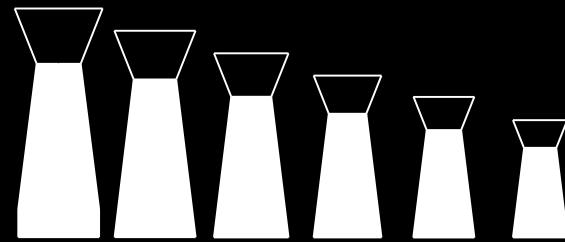
INSPIRATION

Opulent Peril is inspired by a luxurious yet edgy and bad-ass aesthetic very similar to steam punk.



DESIGN GOALS

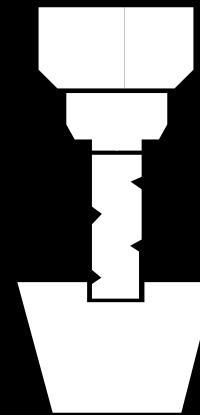
The aesthetic is achieved by combining machinery with the satisfaction and luxurious feeling of brass.



Family of form will be achieved by utilizing the **fibonacci percentages**.



The feeling of **luxury** will come from the satisfaction of brass.



Tight tolerance machining using the engine lathe and mill.

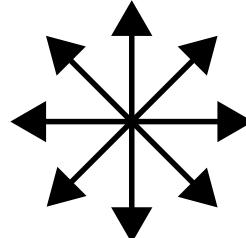
RESEARCH

Having little knowledge of the game, I decided to focus my research on the different moves each piece is allowed to make.



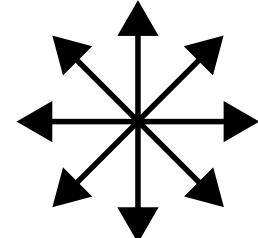
KING

One square in **any direction**.



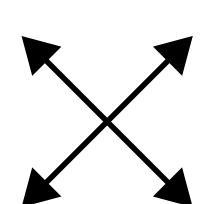
QUEEN

Any direction as far as possible.



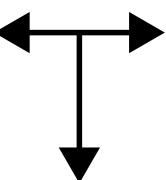
BISHOP

Diagonally as far as it wants.



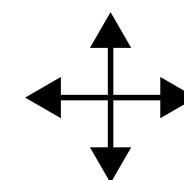
KNIGHT

Two squares in one direction
and then one more move at a
90 degree angle.



ROOK

Any **perpendicular** direction.



PAWN

Forward but attack diagonally.



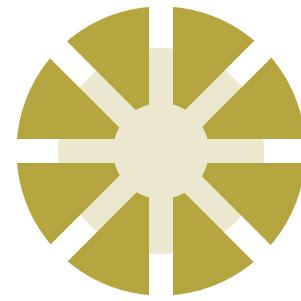
IDEATION

With a solid direction in mind, I began to explore forms that best express the theme.



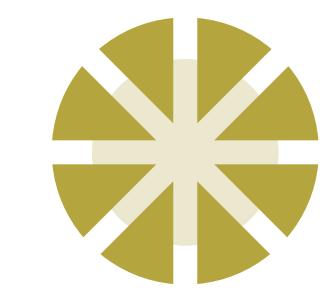
DEVELOPMENT

Each crown's pattern directly correlates to the moves that that piece can make. This aids in distinguishing each piece from each other.



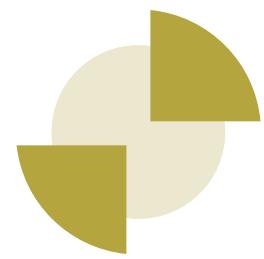
KING

One square in **any direction**.



QUEEN

Any direction as far as possible.



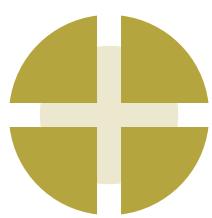
BISHOP

Diagonally as far as it wants.



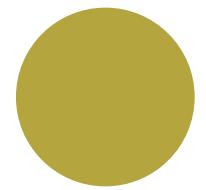
KNIGHT

Two squares in one direction and then one more move at a **90 degree angle**.



ROOK

Any **perpendicular** direction.

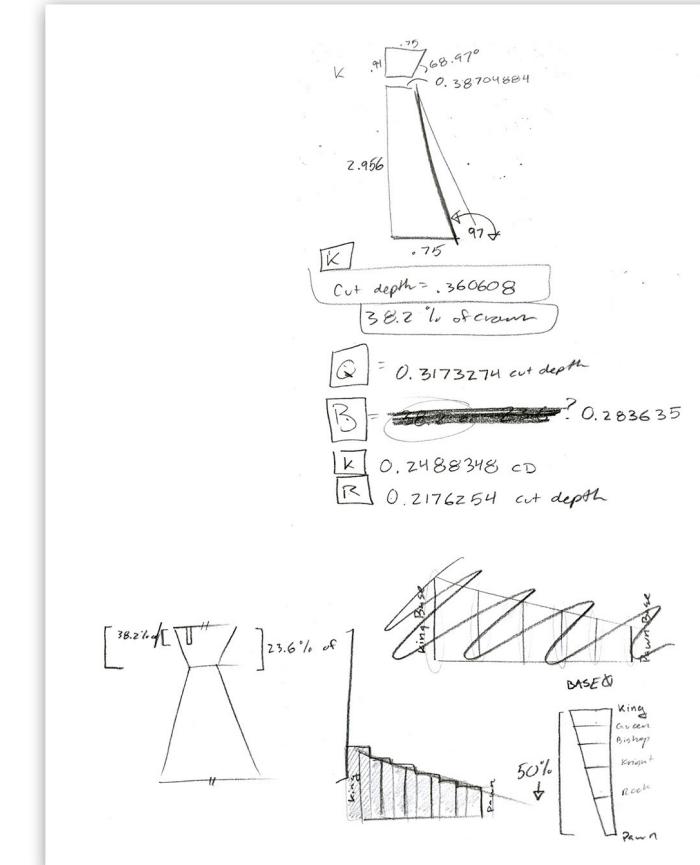
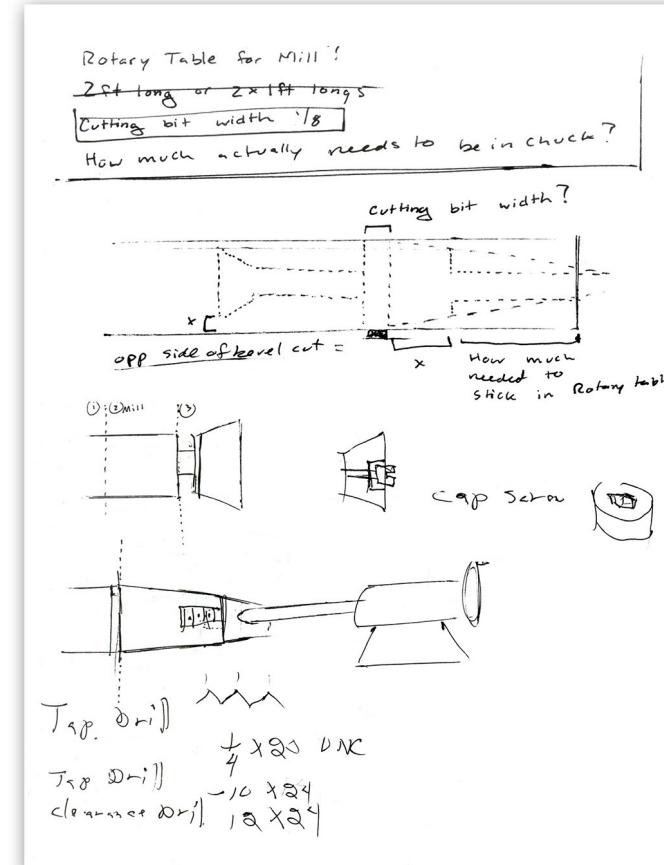
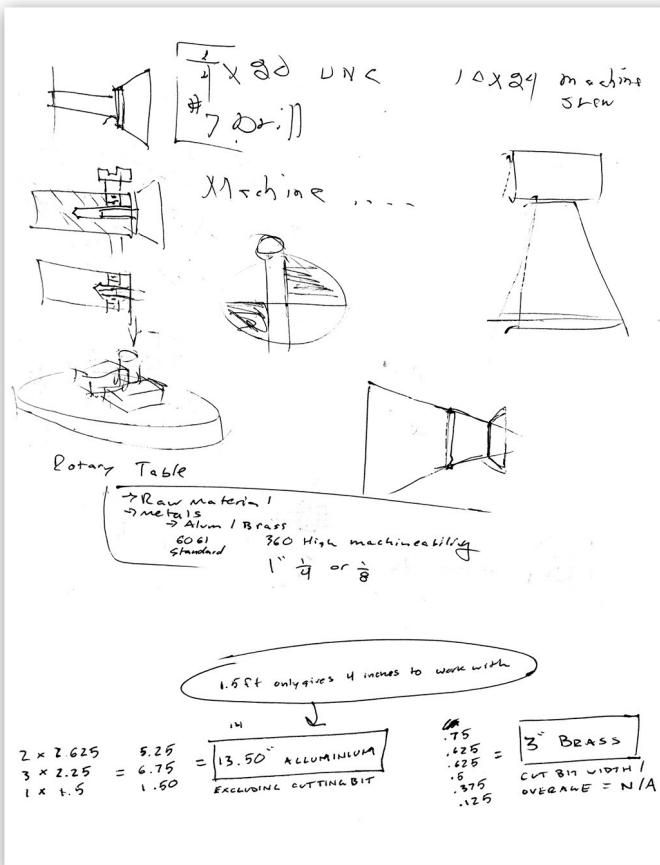


PAWN

Forward but attack diagonally.

"FIGURING IT OUT"

Being my first time using the engine lathe and mill, I wanted to make sure I had every step of the process figured out before I got started. These are visuals of the discussions I had with my professor.



PROCESS_001

In fear of having to change my design, I was relieved when my professor, Gerry, saved the day by showing up with his rotary table that he keeps in his office!



PROCESS_002

The aluminum taper was cut longer than needed and then slowly faced until a perfect fit was matched with the brass crowns.



PROCESS_003

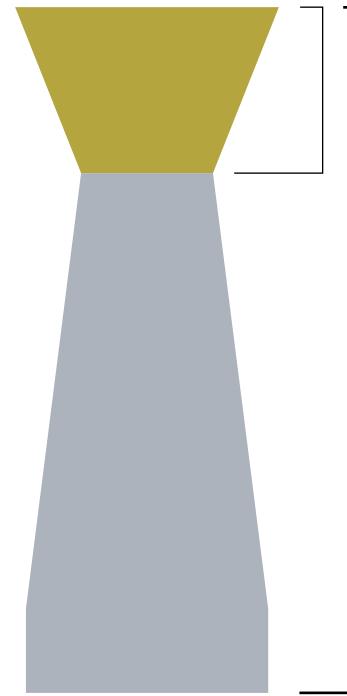
Using the rotary table, patterns were milled into the crowns. I then sanded and polished the pieces and used epoxy to hold them together.



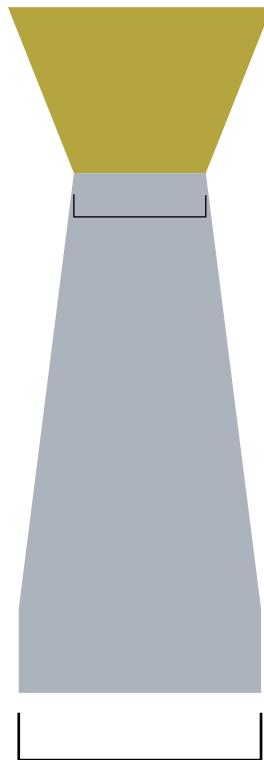


FIBONACCI PERCENTAGES

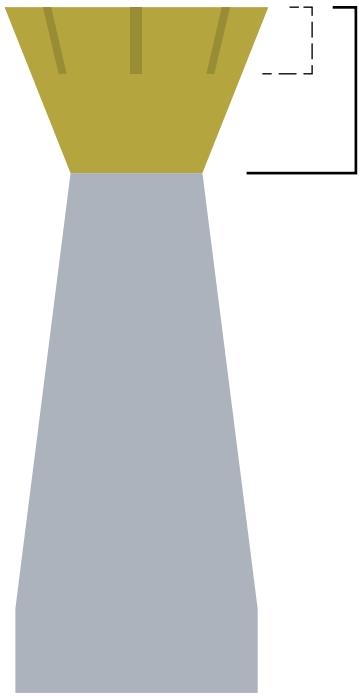
Focusing on family of form, I used the fibonacci percentages to maintain proper proportion within each piece regarding height, width, and cut depth.



Each crown measures **23.6%** of the piece's total height.



The narrowest width of the piece is **50%** of the total width.



The cut depth of each piece measures **38.2%** of the crown.

FIBONACCI PERCENTAGES

Fibonacci percentages were also used to provide proper proportion to the set as a whole focusing on overall height and base diameter.



The height of the pawn is
50% of the king's height.

The pawn's base is **61.8%**
of the king's base.

TO BE CONTINUED ...

Currently in the process of making the opposing pieces which will then be anodized black.

