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Micro-Forum

Pattern
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Life

What is it on your script?

微專欄
圖案 × 生活

你的劇本是……

Patterns are everywhere. They can be shapes of plants, stripes of animals, mysterious crop circles, or beautiful wall papers and ancient Persian carpets. Patterns are close to humans, and even closer to designers. Why would humans need patterns? To define pattern, what would the definition be? If it is a person, what kind of person would it be? Let's see what the designers say about it, their stories might bring you some inspiration.

圖案無處不在。它可以是花草的形狀、動物身上的紋理、神秘的麥田怪圈，也可以是漂亮的牆紙和古樸的波斯地毯。人類的生活與圖案息息相關，對於設計師而言更是如此。為甚麼人類需要圖案？如果要為圖案下定義，它的定義會是什麼？如果它是一個人，又會是怎樣的一個人？讓我們聽聽設計師們的意見，感受他們與圖案之間的故事，也許可以為你帶來一些靈感。

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Rose Lee
Creative Director
ibility fashion
Hong Kong

I think the new definition for pattern would be 'infinite', because the most fundamental pattern can bring infinite possibilities. It is changeable and can take any designs, so with a pattern there're infinite design possibilities. Humans are made of countless cells, the process of cell division is like patterns, for that we can say that humans are destined to be close with patterns. My favourite patterns are the Victorian pattern design, with soft curves forming geometric patterns. The composition of the pattern is feminine, yet they look perfect when applied to architecture, and become an instinct feature of the Victorian Age.

Since I was little, my mom loved making clothes for me, especially crocheting sweaters. The tiny hooked needle was turning up and down, making beautiful cloth in a blink of an eye. When I was eight, my mom made me a sweater, then I suddenly had an idea and decided to make something for my doll, so I asked my mother to teach me how to crochet. It was difficult doing it, but it had raised my interest in design and started my close relationship with crochet.

如果要為圖案重新定義，我認為是“無限”，因為最基本的圖案可創造出無限的可能性。它千變萬化，能容納任何設計，所以只要有設計圖案就能無限創造。人類一開始就是由無數的細胞組成，而細胞分裂的過程就像是不斷重複的圖案，所以人類注定跟圖案不可劃分。我最為欣賞的是維多利亞圖案設計，它利用柔和的曲線組成幾何的圖案，女性化的構圖卻能使用在精密的建築上，成為維多利亞時期的特徵。

從小媽媽就喜歡為我做衣服，尤其是鉤織毛衣，看著一支小巧的鉤針不斷重複地鉤織，轉眼就能鉤織成一幅幅的畫布。記得八歲那年，媽媽為我鉤織了一件毛衣，那件衣服上的鉤織圖案令我忽發奇想，希望親手做一件小衣服給洋娃娃，於是向媽媽討教如何用所剩的布料加上鉤織製作這件小衣服。雖然製作過程艱辛，卻令我對設計產生濃厚興趣，從此我便與鉤織結下不解之緣！



Thanos Zakopoulos
Creative Mastermind
CTRLZAK Art & Design Studio
Italy

I believe that a new definition of patterns could be based on randomness. I find that the true value of patterns lies within repetition, a process which opens the way to reflection. I often use and create patterns in my work, they are an interesting world that reveals new worlds within worlds and that is what intrigues me. I wouldn't say that I am a 'pattern fanatic' but I definitely appreciate their communicative force and the role that they have played in human history so far.

What kind of person would pattern be? As it happens with people, it depends on the pattern. I guess a dull pattern would be a dull person, a colourful pattern would be a colourful person and so on.

我認為圖案的新定義基於無序性。我發現圖案的真正價值在於重複，一個不斷反射的過程。在工作中我常會使用和設計圖案，它們是非常有趣的事物，可以展示現有世界中的新世界，這是吸引我的地方。雖然不認為自己是個“圖案控”，但我的確欣賞圖案的溝通能力，以及它們在人類歷史中發揮的作用。

圖案會是怎樣一個人？正如每個人都不盡相同，每個圖案也應是不一樣的。無聊的圖案會是一個無聊的人，多彩的圖案會是多彩的人，以此類推。