



# INFINITE PATTERN

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# INFINITE PATTERN



Sponsored by Design 360°  
- Concept and Design Magazine

Edited and produced by  
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# PREFACE

Chez Valois

Chez Valois, a Montreal-based agency, designs premium brands with a real commercial edge. Since 2005, the award-winning team has been offering its expertise in brand strategy, brand identity, and visual/structural packaging design. Chez Valois ensures the cohesion and success of the brands they work with. They believe that our image-conscious nation has always paid more attention to surfaces than cores. However, our society is always in search of authenticity. This is why the team believes that businesses need constructive imaginations in order to deeply connect with people and produce sustainable changes. Their design process is simple, yet profound: sense, imagine, and construct.

What is the common thread between the stripes of a zebra, the pistils of a dandelion, the rocks of the Giant's Causeway, the scales of an emerald tree boa, and even the iris of your eyes? Think carefully! Alternating black and white curved lines, small, fluffy white stars, hexagonal rock columns along a coast, a hyper-orderly grid of green and white diamonds, or colour filaments arranged around a small black circle... they all have something in common. They are naturally-occurring patterns. These harmonious structures are proof that patterns are not exclusively the work of humans. In fact, they have always existed in millions of forms. From the sand dunes drawn by the Dzhar winds, to the veins on a leaf, to the honeycombs of the beehive, patterns surround us. Designers are not ignorant of this, and consciously or unconsciously, they breathe them in and derive inspiration from them to create repetitions of shapes.

Human beings have always been fascinated by patterns. As early as the thirteenth century, mathematicians were captivated by them and tried to explain the phenomena in a rational and scientific way. One of them, an Italian mathematician by the name of Fibonacci, became obsessed with these repetitive, aesthetic phenomena found in the likes of the fractals of Romanesco broccoli, the petals of artichokes, the needles on cacti, the faces of sunflowers, and the scales of pine cones. Fibonacci proposed a mathematical theory to account for these natural patterns. If you take a closer look at a sunflower, you will see that the seeds form sets of spirals that can go in both directions. Fibonacci discovered that these aesthetic phenomena were organized in a pattern of numbers (0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144...) today known as the Fibonacci sequence. Basically, each number in the series is the result of adding the previous two together, and as the numbers increase, the ratio between them gets closer and closer to 1.6180339887, the Golden Ratio used in many fields of the arts! Fantastic!

Patterns are naturally present at all scales, from micro to macro, whether it is in the organization of our DNA, the cells that form our bodies, or the families, groups, and neighborhoods that together form our cities. All of these are complex organizations that, most often, are composed of only one or a few simple repetitive shapes.

To the joy of all of us who hold this book in our hands, patterns are not the exclusive realm of mathematicians and scientists. It is not a sterile science. Rather, it is a playground found at the intersection of creativity and rigour. Repetition, enumeration, juxtaposition, superimposition, processing, modulation, offsetting, rotation, formation, amplitude, colour... there are a myriad of ways to build rhythm, texture, and richness from patterns. The mere idea of them is a trigger for creativity. Patterns are simply fascinating. We, as human beings, express our undying love for them in the way we create, recreate, seek, interpret, and rethink them. And so it is not surprising that they can be found everywhere, from paintings, sculptures, crafts, graphic designs, interior designs, industrial designs, architecture, and music all the way to fashion. Each is unique in style, stemming from diverse cultures, eras, or influencing trends.

Go ahead! Produce a shape, then duplicate it, play with it, rotate it, flip it, colour it. One shape becomes 100, then 400, then 7688, evolving into an entirely new structure, a landscape. Now start again. Designers and the creative process can form an infinite number of patterns, thanks to computers, which operate on the basis of repetitions of 1s and 0s! If we look more closely, even the pixels create an organized pattern! If we then go wild, and take a magnifying glass to the beautiful examples featured in this book, we realize that all printed images are composed of four superimposed structured dot grids of each process colour! Let me tell you, we can lose our minds in this!

Long live patterns! Turning to the specific subject of this book, their graphic applications alone are endless. They are found on everything from food packaging, to business cards, to wrapping paper, embedded in the sheets of fine papers, or better still, knitted into a warm sweater by your grandmother! Patterns offer a subtle way to bring moods, textures, flavours, or personalities to any item. Furthermore, their enveloping nature brings a treasured feeling to everything they cover.



Take for example the famous "LV" monogram, the pattern of which was invented in 1896 by French luggage maker Georges Vuitton, son of Louis. It has become an iconic brand symbol, transcending over a century of fashion. Moreover, the quatrefoils and flowers associated with the interlaced "L" and "V" graphics convey the essence of the brand. Another interesting fact: the Celts used the tartan (criss-crossing of horizontal and vertical line patterns of multiple colours) to identify the origin of one's family or clan. The pattern that lends itself to a brand, idea, or message can become an alluring factor, capturing the enthusiasm of the ones who indulge in looking at it.

I could not pinpoint the source of inspiration or the starting point of each of the creations presented in this book. However, I do know what unites them all: the absolute pleasure we, the designers, had in multiplying shapes we created from our own imaginations.

In my opinion, almost any shape has a potential destiny in a pattern, and I love that! Taking a trip on the wild side, I begin to imagine small geometric or organic motifs, spreads of colour, beautiful curved lines, and psychedelic moirés suddenly emerging from my screen and coming alive, dancing under the rhythm of an electro-pop number. Better yet, I dream of a spray that could paint my fondest patterns on any surface! I can see myself in a plane, spraying an organic leaf motif of various shades of green over a deforested landscape from the sky!

Utopian dreams of a world completely painted in my own colours aside, I must confess that it is rather pleasing to see my patterns brought together with my colleagues' best works in this great book. The beautiful selection of works here are as diverse in nature as they are in their applications and countries of origin. I am convinced that the reader will find inspiration in this book, not to mention happiness.

Happy pattern blasting!

*Michel Harris*

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## GFSmith

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DESIGN: SEA DESIGN

SEA did the art direction, design, and generative coding for a digital paper promotion for GFSmith.

Generative processes combined code with pre-determined colour palettes to create a series of 10,000 unique digital prints.















## Pandolfini Architects

AGENCY: MAYTHORPE  
CREATIVE DIRECTION: SPENCER BITCON  
ART DIRECTION: JOSHUA LOUGHLAND

Focused on producing conceptual, sculptural solutions for a range of residential, commercial, and urban design projects, Pandolfini Architects engaged Maythorpe to develop a design concept that would reflect the company's style and approach. An intricate set of patterns were created to echo Pandolfini's use of line in creating form and space. Maythorpe also incorporated colour gradients to represent the play of light on architectural structures. The patterns were then applied to printed products and the company's website, often encroaching space traditionally left void to further reflect the firm's unique approach.



