



Pattern Design for Homes

家居图案设计

（意）弗朗西斯卡·加斯帕洛蒂编 季慧译

辽宁科学技术出版社

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Preface

When we were invited to write about Pattern Design for Homes, our first reaction was of excitement. Immediately after, facing the PC, we discovered that to share our vision with other design addicts is not as simple as that.

Our sense of creativity is a mix of tradition and innovation. The tradition comes from the tribute paid to workmanship and the fruit of nature. Innovation is the result of a creative process that works on the material, the design and the colour palette, often in a disruptive way. Incredibly simple, extremely stylish. This is our way to textile design.

We are in constant search for new and exciting materials, best if sourced from the countries' tradition. Once we find something unusual, our aim is to transform it. Abaca for example is a banana fibre that is hand-woven in The Philippines. It is a beautiful natural fibre with a strong ethnic appearance. To let it become a stylish fabric suited for contemporary settings, we work on three variables: the pattern, the way the pattern is implemented on the fibre and the colour palette to be used.

To allow the fabric to abandon the ethnic look, the pattern could be evocative of luxury, as the decoration en vogue during the reign of King Louis XIV. The choice of colour is key to further surprise. Gold or Silver is a disruptive choice for a natural and ethnic fabric. This is the contrast that allows a poor material to emerge as a glamorous fabric.

When we are asked to create a pattern from scratch, with no brief or theme to get inspiration from, we start our creative process with a brainstorming. We look in our archive, where we place the appealing images we find in fashion and design magazines. We look at those themes that could become a trend in a year or two. After the brainstorming, we start a fine work of scissors and glue, cutting and pasting images that evoke the trends to follow. The outcome is a collage that is now ready for Photoshop to become an artwork. Some of our most distinctive patterns are sourced through this process.

The colour mix is key, especially if the motif seeks after a trend. Mauve versus lilac, clay versus grey. The wrong colour applied to a beautiful pattern determines its flop.

The design of rugs follows the same creative path of fabrics.

We love poor materials, like felt. Production of felt takes place in countries like Nepal, where the artisans master the ancient art of felt making, mixing wool, water and soap on large tables. Only by acquiring the knowledge of felt making, it is possible to develop an attractive motif suited for rugs.

Designing a pattern for felt is like painting with watercolours, this is our inspiration. Concise and simple signs, like brushes of colour, that fit not only

in modern homes. In designing rugs the shape is a further element. Indeed, the shape itself is a pattern. A square carpet works on one dimension, where a rug shaped as an animal or as a landscape senses a 3D effect.

Always in the field of carpets, art is a tremendous source of inspiration. Abstract painting with the lashes of colours and its undefined shapes. Or more unconventional art forms, as contemporary photography, where the shadows, typical of black and white photographs, already represent a motif.

Our surrounding excites our senses continuously. That's where our inspiration comes and how it through some refinements evolves to pattern.

Francesca Gasparotti

在被邀请写这本《家居图案设计》的时候，我们最初的反应异常激动。可很快，在对着电脑的时候，我们发现要和设计爱好者们一同分享自己的愿景并不是一件简单的事。

人类的创造力是一种传统与创新相结合的混合物。传统源自对工艺技巧和自然果实的崇敬；而创新则是对材料、设计和配色方案的创造过程所产生的结果，往往具有一定的破坏性。令人难以置信的简单，却又极具风格。这就是我们进行家居图案设计的方式。

我们一直致力于寻找令人兴奋的新型材料，最好是来自各个国家的传统工艺。一旦找到了不一样的东西，我们的目标就是将其彻底改造。举个例子来说，马尼拉麻是一种产自菲律宾的手工编织的香蕉纤维布料。这是一种漂亮的天然纤维制品，具有强烈的民族特色。为了使其成为适合当代家居用品设计的流行面料，我们从三个方面着手改造：图案，图案在面料上的配置方式，以及配色方案。

为了减少面料外观的民族特色，在设计上采用了能够唤起奢华感的图案，这种装饰图案曾经在路易十四时期风靡一时。为了获得进一步的惊喜，颜色的选择也很关键。在天然面料和具有民族特色的面料上使用金银两色会让图案显得杂乱。但这种对比也可以为原本粗陋的材质赋予独特的魅力。

如果要从零开始设计一种图案，没有任何让人可以获得灵感的说明或是主题，我们就会通过头脑风暴开启创造的过程。平时在阅读时尚杂志和设计杂志时我们会把吸引人的图片作为资料保存下来，现在我们就从这些资料中开始搜索，寻找那些可能在一两年之内成为潮流的主题。经过头

脑风暴后，我们使用剪刀和胶水开始一项精细的工作：把那些会引领潮流的图片剪贴起来。最终的成品是一幅抽象的拼贴画，然后就可以通过Photoshop软件制作成一份艺术作品。一些最具特色的图案设计就是通过这样的过程得到的。

图案的色彩搭配很关键，尤其在意图追寻潮流方向的时候。淡紫对雪青，土褐对灰白。再漂亮的图案如果用错了颜色，也会注定它的失败。

地毯的设计过程同布料一样。我们喜欢那些质地粗劣的材料，例如毛毡。毛毡的生产主要在尼泊尔等国家，那里的工匠们制作毛毡、混合羊毛的技艺精湛，浸泡和清洗的工作都在一张巨大的桌子上完成。只有了解制作毛毡的工艺，才有可能设计出适合地毯的别具吸引力的图案。为毛毡设计图案就像用水彩画画，这是我们的灵感来源。简洁大方的符号标志像是用彩色笔刷刷出来的，不仅仅适用于现代家居生活。在进行地毯设计的时候，形状是需要进一步考虑的元素。实际上，形状本身也是一种图案。方形的地毯只有二维的平面效果，而制成动物或景观形状的地毯则会呈现出立体感。

在地毯设计领域中，艺术是灵感的极大来源。色彩对比强烈、图形不规则的抽象画；或者更加非传统的艺术形式，如现代摄影中对以黑白照片为典型的阴影的运用，这些都已经成为了设计的主题。

环境在不断刺激着设计师的感官。这也是设计师灵感来源所在。设计师们通过一些改进和提纯的方法使其更加精致，最终形成了图案。

Designer: Thomas Voorn Nationality: The Netherlands

设计师: 托马斯·沃恩 国籍: 荷兰

Herbarium at Home

腊叶之家

Description: Thomas Voorn brings the 'Fashion Herbarium - fall' into practice in his 4th edition of the 'Coming Home series'. Voorn started the 'Coming Home series' as a search for a contemporary clash and match of floral prints in fashion. This time with floral wallpaper, bedding, clothing, cakes, tiles, toilets and more. In typical Voorn style, like with his 'Garment Graffiti' he is balancing between dosis and overdosis, objects and surroundings.



设计描述：托马斯·沃恩在他的第四版“回家系列”中展示了“时尚腊叶馆·秋”设计。在这个系列中设计师沃恩探索了现代印花图案在时尚家居用品中的设计与应用。这一次，沃恩为我们带来了印花墙纸、床上用品、布料、蛋糕、瓷砖、坐便器等设计。就像他的“服装涂鸦”系列设计一样，在“少量与过量”“客体与环境”之间寻求平衡，是沃氏风格的典型特征。



Design Agency: Camilion Designs Designer: Ute Ronacher Nationality: Australia

设计公司: 卡米林设计事务所 设计师: 尤特·罗纳克 国籍: 澳大利亚

Floral Bed Linen Design

花卉图案床上用品

Description: The client required a contemporary floral design for a quilt cover set suitable for their mature market and to compliment their already more traditional floral design range. The design needed to have a water colour feel, large in size, pink in colour and a co-ordinated design for the back of the quilt cover. The front of the quilt has a large scaled primrose flower in soft pinks and white reflecting a feminine and delicate feel. The back of the quilt cover has a one colour simple flower in white on a soft pink ground complimenting the primrose.

设计描述: 客户要求针对四件套床上用品进行现代印花图案设计。设计应当适合公司业已成熟的消费市场, 同时也要适应他们比较传统的印花设计范畴。设计要有水彩画质感, 图案呈大朵印花形式, 粉色, 还要与被罩背面的设计相协调。被罩正面大范围采用了柔和的粉白报春花图案, 显示了女性的柔美和精致感, 背面则是柔粉底色, 映衬着简单的白色线条花朵图案。





Design Agency: Camilion Designs Designer: Ute Roriacher, Marianna Shomero Nationality: Australia

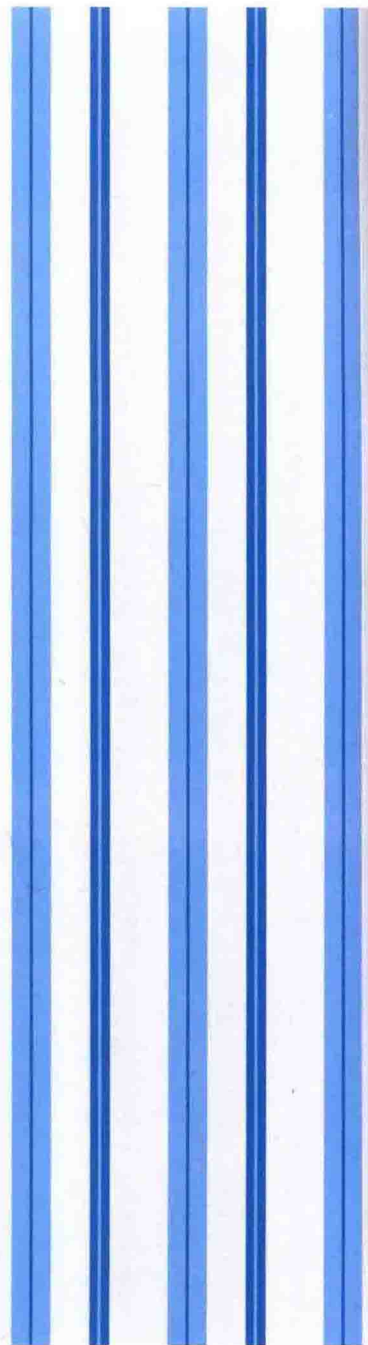
设计公司: 卡米林设计事务所 设计师: 尤特·罗纳克, 玛丽安娜·肖莫洛 国籍: 澳大利亚

Geometric Bed Linen Design

几何图案床上用品

Description: The client required a non-gender geometric design for their bed linen range. It needed to be modern and commercial, suitable for both men and women. The pattern was to be large in scale and blues and grey in colour to give the design a contemporary feel without being too high end fashion. Here the designers created a geometric using textured shapes, large in size and with an organic feel giving the quilt cover a new geometric look.

设计描述: 客户要求设计一套不分性别的几何图案床上用品。设计应当具有现代感, 适合男女消费者。设计图案规模较大, 灰蓝两色的搭配使设计充满现代感, 但又不会太过高端时尚。设计师运用有纹理的形状设计出几何图案, 面积较大, 呈现出有机气息的同时, 也赋予被罩新的几何图案外观。





Design Agency: Camilion Designs Designer: Ute Ronacher Nationality: Australia

设计公司: 卡米林设计事务所 设计师: 尤特·罗纳克 国籍: 澳大利亚

Masculine Stripe Bed Linen Design

男性化条纹床上用品

Description: Camilion Designs created a new stripe design with a masculine, commercial and contemporary appeal suitable for men and women. The client purchased the design to fill a gap in their bed linen range. The colours are fresh and strong steel blue and earth tones giving the design a strong contemporary feel.

设计描述: 卡米林的设计师设计出了一种新的线条图案, 充满了现代、阳刚之美, 迎合了男女消费者的品味。客户从我们的作品集中选择了这个设计。该设计可以填补他们在床上用品领域内的空白。设计选用了清新的钢青与大地色系搭配, 赋予作品本身强烈的现代感。

