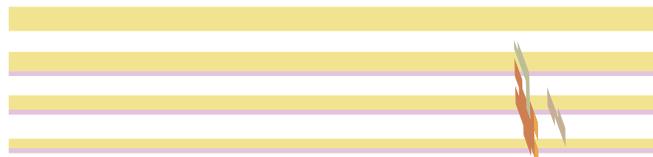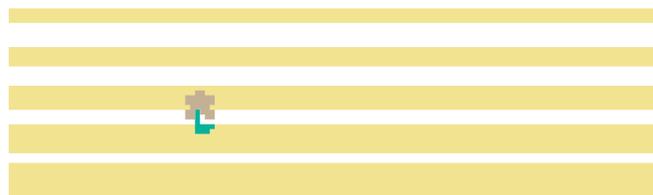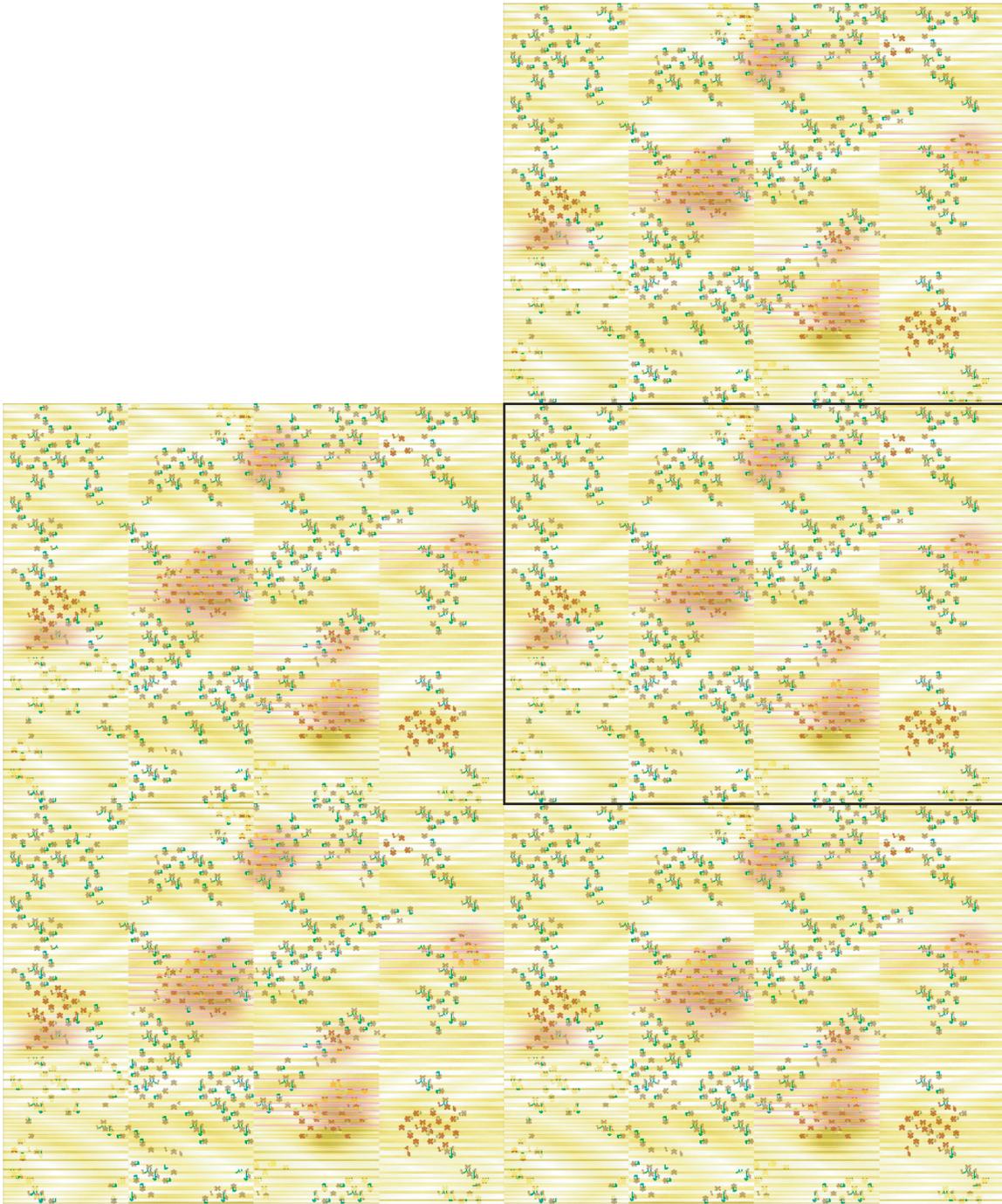# flor-en-flor, digital

'Flor-en-Flor, digital' ('Flower-in-Flower, digital')... Much of
the reasoning of this project is already alluded to in this title
(a design dealing with growth and scales, 'flowering' and the idea
one same element contained within itself, as well as a sense of digital
aesthetic). The design was conceived by Sandro Alberti for a wallpaper
application, part of the 'Source One' collection of Wallcovering Source (an
alliance established by D.L. Couch, Eykon, and TRI-KES, 3 of the largest
commercial wallcovering distributors in the US).

As typical of any design, this project is the result of several parallel 'logics'.
On one level, it is derived by a sense of 'suitability', and addresses the existing
visual language of the 'Source One' collection, as well as necessary requirements
(pattern tiling, reproducibility, level of detail/scale within the basic unit of 30" by
24",…). While the Source One collection would seem to refer to a softer 'watercolor'
aesthetic, it could also be 'read' as employing a filtering mechanism to distort an 'origi-
nal' (as opposed to a photograph, which seeks to reproduce the original faithfully, water-
color makes it particularly blurry). This sense of 'modification' is most obvious in particu-
lar elements of the Source one collection, such as Nyepi, which reveals the softening and blur-
ring of orthogonal elements, and is maintained in this design, although translating the rules of
distortion from 'blurry wateriness' to 'haziness', 'interruption', and 'overlap'. Although outside
of the Source One collection, other offerings by Wallcovering Source served as additional inspira-
tion for this design: Cirqa Cambric Braid (a pattern balancing the sense of 'organic' and 'geomet-
ric'), Genre Collage and Lanark Bellefont Stripe (which disintegrate the repeating grid), and
pieces such as Oasis Plexus and Studio Source Nuts & Bolts (where the pattern attains a strong
textural quality).

Then there were the personal inspirations based on patterns of the 1800s, floral and plant motifs
that seem to be the 'originators' of the idea of 'wallpaper'. These were made current in combina-
tion with a digital-pixel sensibility of the 'year 2005' (such a quality, exemplified by the fun
PixelBlocks building blocks, also allows for a more playful pattern to emerge; perhaps something
for the 'child' in every one of us). A new 'floral' pattern also integrated the sensation of
historical 'large iconic flowers' and 'minute speckled flowers' within one same representation.
Simultaneously, there was an interest in playing with the optical patterns produced by dense
groupings of horizontal lines (related to the effect of moiré patterns). The interaction between
these two ('pixelated' flowers and grid of vertical lines) led to a rule-based system, in which
some elements would hide others, or interrupt a sequence, or lead to transformations (already
conceived at this level as possible ways to enhance the distortions alluded to in the
previous paragraph).

Finally, the inclusion of formal color theory would influence even the forms and their
placement. Two related rules of color theory were incorporated (together with a 3rd
'sub-rule'), both leveraged around the golden-yellow tonalities of the background. On
one level, 2 types of floral clusters (reddish 'flower' and greenish 'leaf') were
determined by an inversion of subordinate hues based on yellow. Then, 'highlighting' of
one of these (the 'flower' cluster) led to a final, unexpected, violet hue (the 3rd in
a 'triad' of colors). Since the color choices were integrally related to formal con-
cepts in the design, this step of including color also refined the shaping and posi-
tioning of the elements. More details on this appear in the next page.

30” x 24”

Structural Contradiction
(yellow emphasis)

Fundamental Primary (yellow) with Subordinate Hues