


FLOS

stories



Issue three: Inside Out — people, places, and things in evolution. Formafantasma's Wireline, lighting up Villa Ottolenghi, in the studio with Barber Osgerby's Bellhop Floor, Vincent Van Duysen's Oblique and its multiple personalities, design in transition at a photographer's home, and the artworks of Ronan and Erwan Bouroullec.





PROFILE

FORMAFANTASMA and WIRELINE, from A to Z

FORMAFANTASMA's WIRELINE sits somewhere between artistic expression and industrial design. Andrea Trimarchi and Simone Farresin's latest creation for Flos represents their design ethos and aesthetic values, where functionality meets the unexpected. It's a piece that neatly fits within the studio's universe, where design, social responsibility and ecology collide. We weave this world through a vocabulary of ideas, concepts, places and things that matter to them.

Interview by Rosa Bertoli.
Photography by Olya Oleinic.

Amsterdam [/.æmstəˈdæm/] *n.* – the capital city of the Netherlands and the city where Studio Formafantasma is based.

It's the city we chose to live in, a city we like because it allows us to be isolated. It's a white cube where we are free to think away from the noise of other design capitals.

Beauty [/'bju:ti/] *n.* – A combination of qualities, such as shape, colour, or form, pleasant to the senses and especially the sight.

It's a big taboo. We never think about [beauty] when we are working, but this doesn't mean that our work doesn't include that component. It's actually the most intuitive part of what we do. It is there, but we don't seek it.



Craft [/'kɹɑ:ft/,] *n.* – A traditional skill of making things by hand. A recurring element of Formafantasma's work but also an entity they have been critical towards throughout their career.

For us, craft represents an idea of quality. We have considered this theme from early on in our careers, starting when we were students and also approaching it from a critical point of view. We have wanted to analyze this theme from a point of view of our Italian background, it was important for us to discuss the contemporary role of craftsmanship. We are not exclusively interested in craft as a production method, but as an ideology. It's an idea we have been exploring through projects such

as Cambio and Ore Streams, analyzing the relationship between extraction of raw materials, their refining and the creation of objects.

De Natura Fossilium [/'de:/ /na:'tu:.ra/ /fos.si.li.əm'] *n.* – **1.** A scientific text written by Georgius Agricola in 1546, considered to be the first book on mineralogy. **2.** A project by Formafantasma based on an investigation into the culture of lava in Sicily's Mount Etna and Stromboli, two of the last active volcanoes in Europe. It's one of many projects by the designers linked to Sicily.

This project offers a fitting example of our love for material experimentation. It's a project that looks at Mount Etna as a space for production, developing a theme of production as an intimate relation with a place.



We used volcanic ash, therefore manufacturing with a material that wasn't extracted but expelled from the volcano. The volcano is like a mine with no miner.

Eindhoven [/'aɪndhəʊvən/] *n.* – A city in the North Brabant province of The Netherlands, home to the Design Academy where the designers studied, and originally started their studio.

One of the places we admire the most in Europe: we admire the courage of this city, which has always been the country's ugly duckling. It's a city with a strong desire to reinvent itself, to adapt to the contemporary by investing in its future and putting design at the centre







of its economic, cultural and urban development. It's a city that uses design as a pathway to dignity and future, and the proof that a discipline traditionally considered at the service of styling, can do much more.

Formafantasma [/'fo:r.ma.fən'taz.mə/] *n.* – **1.** Lit. Ghost form. **2.** The name chosen for the studio. *It's a programmatic name. People often think it means 'fantastic form', but it actually has the opposite meaning: it means absent form. What we want to convey is that even though our projects are usually formalized with interesting aesthetic results, they come from a process of research that's not like a romantic idea of a designer sitting at a table and drawing, but it's a more complex process. We asked ourselves: if we had a studio, what would we like to call it? We wanted to give the idea of a changing form, that allows us to explore different things.*

GEO–design [/'gjeʊ – dr'zain/] *n.* – a master course at the Design Academy Eindhoven, developed from an initiative by Academy creative director Joseph Grima and an exhibition platform curated by Martina Muzi. Andrea Trimarchi and Simone Farresin are heads of the GEO–Design master course. *The GEO–Design department puts forward transformative design proposals based on the analysis or the structure upon which design performed. The course obviously has a strongly ecological concern that acknowledges the importance and the relevance of industrial production, but also acknowledges just how this contributed to environmental disaster and sees design as an opportunity to criticise, to analyse but also to rephrase and rethink the way design performs, for whom, including also the needs of non humans, and taking care of the understanding of how materials are sourced or distributed and processed on a global scale.*

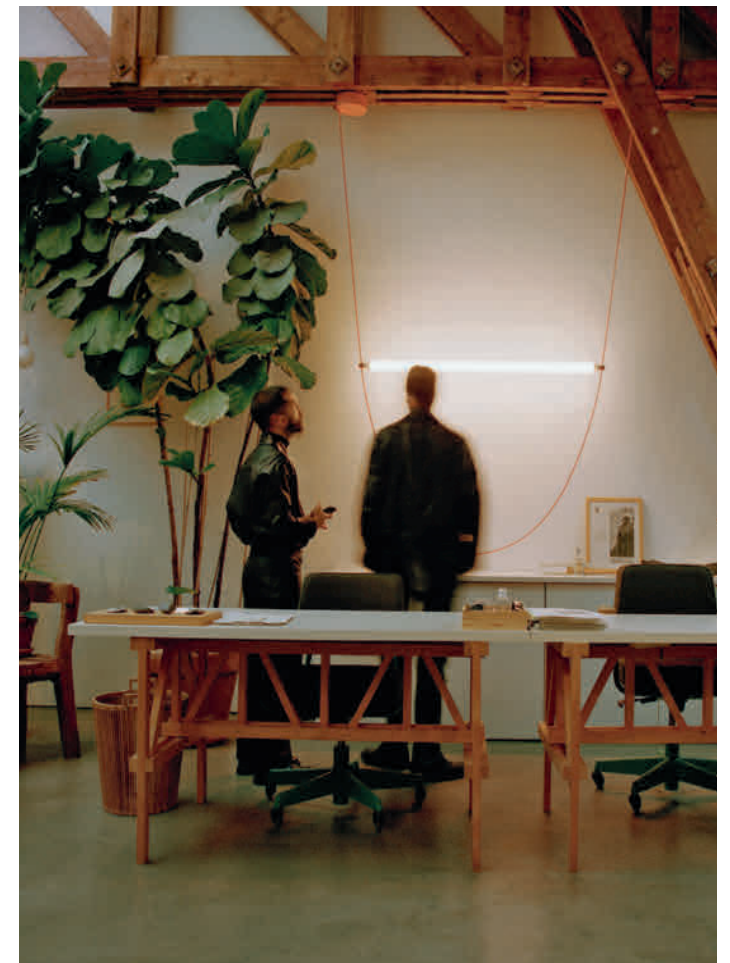
History [/'hɪst(ə)ri/] *n.* – past events considered together, especially events of a particular period, country, or subject. *We always say, 'look back to look forward', it's been our motto from the start. It's impossible to design the future without looking at what happened before, it's a knowledge one must have to design. All of our projects have started from a historical research. It's an interest and an attitude that we have, and we think it's relevant because it helps us to comprehend our position within the discipline and the contemporary.*

Italiani [/'i.ta'ljɑ.ni/] *adj.* – Italians. *We feel Italian, without any doubt. But we think we are also very european. Italy is a place we miss, a lot. We dream to one day be able to be partly based there, too.*

Joanna Piotrowska [/'dʒoʊ'æno/ /'pi'o'trɒf.ska/] *n.* – a Polish artist and photographer, based in London. *Her work is beautiful but also discomfoting which is always good.*

Kanazawa [/'kənɑːzɑʊ'pɑ/] *n.* – Japanese city. The capital of the Ishikawa Prefecture, on Honshu Island. *A small city in Japan, which we visited in spring 2020. Cherry trees were all blooming and it was a bit of a Japanese cliché but also extremely beautiful.*

Light [/'laɪt/] *n.* – the brightness that comes from a natural source or an electrical device, and that allows things to be seen. *Light is our theme. Every author has an obsession, and light is ours. We have explored it as a studio and then with Flos with Wirering and now Wireline. We like that it's intangible, but also technical and emotional – we really like this double component. It's also one of the only fields of design where there has been an important technological innovation: LED revolutionized everything. Lighting is the most exciting sector of design.*



Materials [/'mæ'tɪəniəlz/] *n. pl.* – physical substances that things can be made from. Throughout their career, Formafantasma have experimented with materials such as volcanic ash (see: De Natura Fossilium), electronic waste (see: Ore Streams), leather, wood and more. *We have an intuitive, cerebral relationship with materials. Since the start of our career, we have been very hands on with materials, and carried out material experimentation with projects such as De Natura Fossilium, but also Botanica, and more. It has become an increasingly precise obsession for us, as we believe*



that it's extremely important for designers to explore the origin of materials, how they are processed and distributed, so that the design discipline can be pushed forward. We are very aware of the relationship between designing objects and where the raw materials are from.

Nature [/'nɛtʃə/] *n.* – all the animals, plants, rocks, etc. in the world and all the features, forces, and processes that happen or exist independently of people. *No designer can ignore the current ecologic crisis, and no designer can avoid a reflection on this theme. Design can become one of the main assets in the fight against climate change, and we try to do this through our work as a studio and in our collaborations with companies. It's important to bring this conversation and attitude within companies.*

Ore Streams [/'ɔɪ/ /stɪi:mz/] *n. pl.* – **1.** lit. a flow of rocks or soil from which metal can be obtained. **2.** A project initiated by Formafantasma in 2017 and developed over three years, presented as 'an investigation into the recycling of electronic waste'. *Ore Streams has been an incredibly important project for our studio; it's the project that has changed our way of working, a turning point where the research component of our work (which was more material based before) had turned into activism, to understand how design can bring change, analyzing the entire design and production system holistically. We think this attitude of giving a second life to electronic waste can be applied to the industry, and it's a process we hope to also work on with Flos one day.*

Plants [/'plɑ:nts/] *n. pl.* – living things that grow on earth, in water, or on other plants. Usually composed of a stem, leaves, roots, and flowers, and producing seeds. *We explored our fascination for the vegetal world through the exhibition Cambio, specifically dealing with trees and extraction of timber from forests, to better understand the ecological impact of the wood industry. It's been an incredibly important journey for us, because it made us see plants not like a resource, but as living creatures. And as designers, we reached the realisation that what you're dealing with are living creatures, [and this] definitely has an impact on your way of working.*

Quarantine [/'kwɒɪ.ən.ti:n/] *n.* – a specific period of time in which a person must stay isolated (in order to prevent the spread of a disease). Something experienced by most of the world due to the COVID-19 pandemic in 2020. Also intended as lockdown. *The first time around, we almost found it a relief. We found it inspiring that the world could stop for a period of time. We have been lucky to have been safe during this time, that our families were well. Being isolated helped us think about how we do things, how we collaborate with the people in our studio and how we approach work in general. We realized that we don't have to travel as much as we used to, that we can do more online, that we can collaborate virtually with companies. Silliness is not acceptable anymore. We have learned a lot from being quarantined and we know this time will have a long-term impact on people's lives.*

Routine [/'ru:ti:n/] *n.* – a habitual way of doing things. *Since our home and our studio are in the same place,*





we need a routine to survive. We wake up at 7AM sharp every day, have breakfast, and walk our dog Terra for an hour. Then we work until 6.30 or 7PM, walk with Terra again and then have dinner. We cook for our team every day. We don't work at night and go to sleep at 11.15PM. Our lights have a timer, switching on at 6.50AM every day, and off again at 11.15PM.

Sicilia [/si'ʧil.ja/] *n.* – the largest Mediterranean island, located off the toe of Italy's boot. A historically and culturally rich region, also where Andrea's family is from. Many of Formafantasma's early works were connected to Sicily (see: De Natura Fossilium). *It's our big love. We always love to go back, it's a special place, away from all the noise. It's hard to explain why, but we just love it. Our works inspired by Sicily were often a reflection on the fact that Andrea knew it well, while Simone was still discovering it, so it was a process of discovery and rediscovery.*

Terra [/ˈtɛr.ra/] *n.* – **1.** lit. earth, Planet Earth. **2.** The name of the couple's Italian Greyhound. *Our little, magnificent Italian Greyhound has been with us for seven months and he is our joy. He is a very special animal. He adapted to our rhythms, we are teaching him to live in our world and it's really beautiful. We take for granted that an animal adapts to human life, but it's actually a different species that is somehow trying to communicate with us. We found it moving when he first arrived, seeing the effort of this three-month-old creature who had a different species as its reference point.*

Ugliness [/ˈʌgli.nəs/] *n.* – the quality of being aesthetically unpleasant, or not attractive. *Ugliness has a great potential, it's what makes many things interesting. It's a category of aesthetics, just like beauty, and its great disruptive potential shouldn't necessarily be denied.*

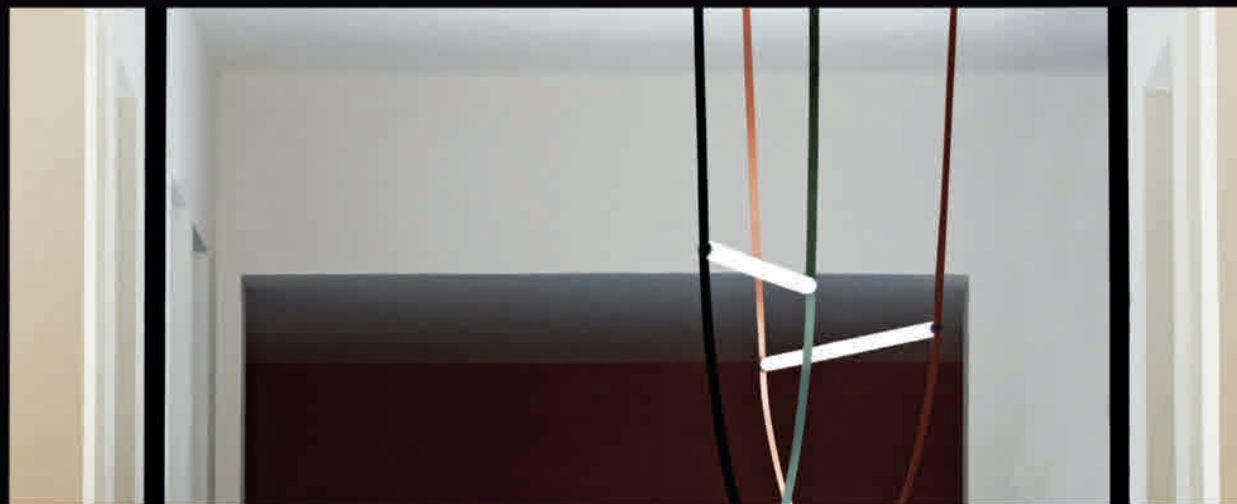
Vino [/ˈvino/] *n.* – wine (Italian). *During lockdown, wine has become a daily habit. Being Italian, we also grew up with wine on the table. We like whites, both dry and fruity.*

Wireline [/waɪə(ɪ)'laɪn/] *n.* – **1.** lit. a long, thin mark made of a piece of metal thread that can be bent. **2.** The name of Formafantasma's latest lamp for Flos. In Wireline, the power cable becomes an essential design feature: flattened to resemble a rubber belt hanging from the ceiling, it holds a sophisticated, ribbed glass extrusion that contains an LED light source. Available in pink and forest green, Wireline can be installed as a single piece, or into a composition of multiples to obtain elaborate visual arrangements. Merging the worlds of industrial design and art installation through a juxtaposition of materials and shapes, Formafantasma designed it as a practical lighting tool, which reduces in size to be packed away. *This is our second collaboration with Flos after Wiring (from 2018) and it's an evolution of that idea on a completely different scale. The concept is based on a light source's power cable becoming an important element in the shape, aesthetic and iconic and performative appearance of the piece in a space.*

Xilarium [/sɪl'a:ri.um/] *n.* – also known as Xylotheque. A collection of authenticated wood specimens (latin). *It is like a library, but of wood samples instead of books. We visited several during the research for our exhibition, Cambio. It is like visiting centuries of history written in the flesh of trees instead of paper pages.*

Yeast [/ji:st/] *n.* – a type of fungus that is used in making alcoholic drinks such as beer and wine, and for making bread swell and become light. *Who hasn't made bread or pizza while on quarantine?*

Zoom [/zu:m/] *v.* – **1.** to move very quickly. **2.** [Archi] zoom [Associati], design studio founded in Florence in 1966. Founding members were designers Andrea Branzi, Gilberto Corretti, Paolo Deganello and Massimo Morozzi. The group was instrumental in establishing the radical anti-design current in the 1960s and beyond. *We did our bachelor degree in Florence. At the time, two of Archizoom's founders taught there and for us the experience of being in contact with them and with their radical design has been a very formative, important moment for our work.*



ISSUE THREE: *INSIDE OUT*

As we spent more time indoors, while craving the outdoors like never before, we considered the literal and figurative meanings of the words, *inside out*. For us, they represent flexibility, changing gears and evolving. We take this opportunity to explore the Flos catalogue and its duality of indoor and outdoor lamps (plus some that can effortlessly swing between the two). The outdoor collection lights up the pristine gardens of Villa Ottolenghi and its rationalist architecture at dusk. Inside the villa, we play with the majestic simplicity of Formafantasma's Wireline: a piece where industrial design meets the enchantment of an art installation. Elsewhere, we uncover the new collection through a series of photographic images shot in a minimalist studio, a blank canvas to the pure shapes of decorative and architectural lighting.

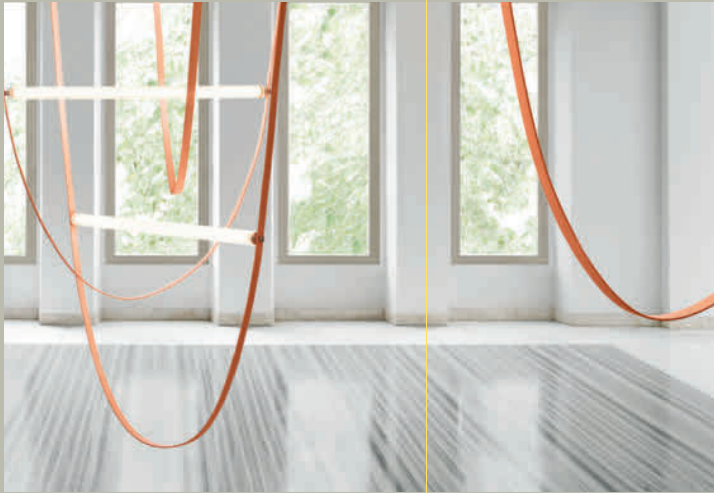
Like in previous issues, you'll visit the designers behind some of Flos' most exciting pieces. Formafantasma help us collate an A to Z of their work, inspirations and lives, jumping in and out of design. We spend a day in London with Barber Osgerby, who playfully introduce the new Bellhop Floor.

And we learn about Vincent Van Duysen's Oblique and its versatility: a task light taken out of its office habitat and comfortably brought into the home.

Finally, we step outside design, and discover what drives Ronan and Erwan Bouroullec's private moments of creation. Their artworks (separately produced alongside their design work) are brilliant exercises in escapism, and prove that people, ideas and products can successfully exist between worlds.



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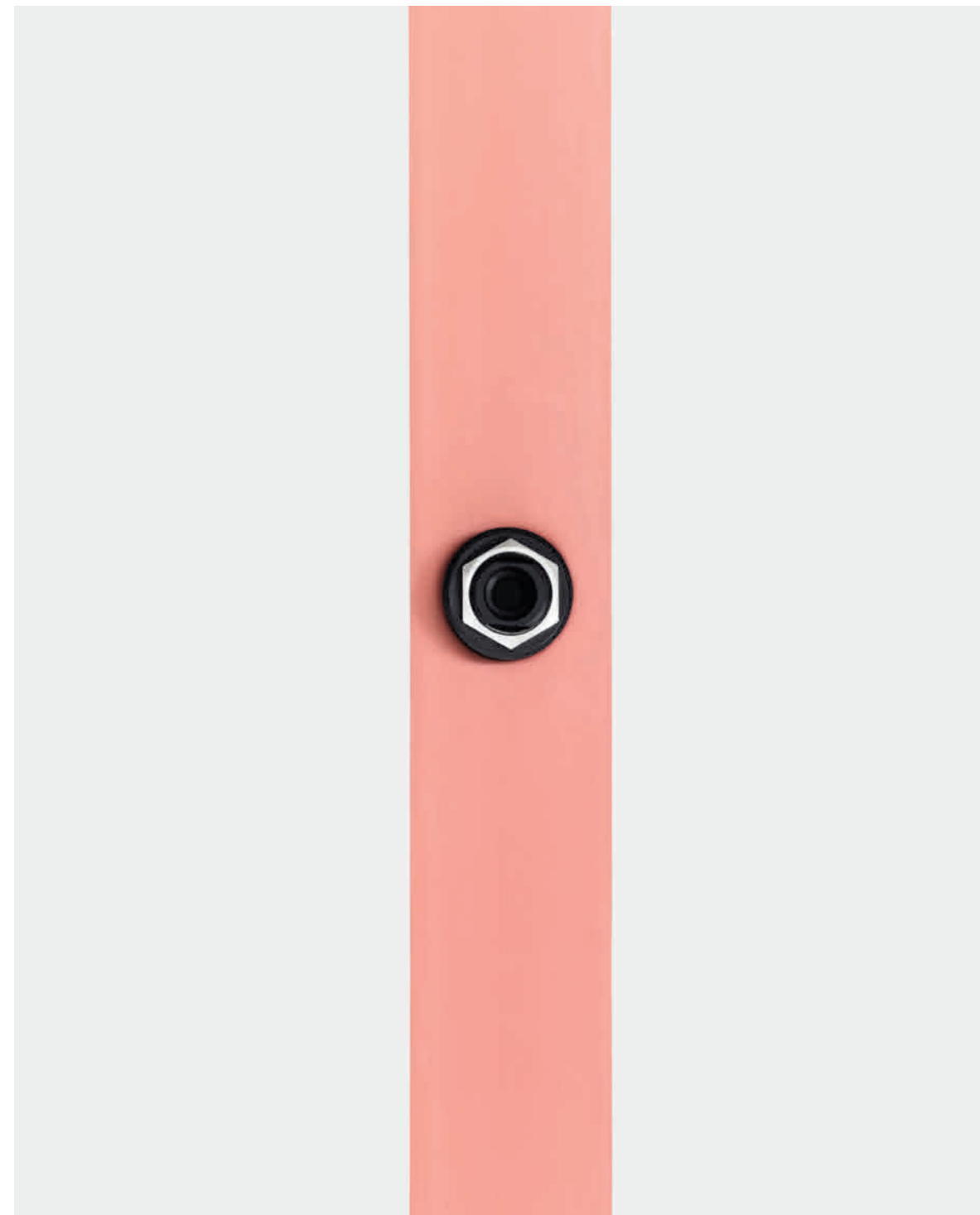
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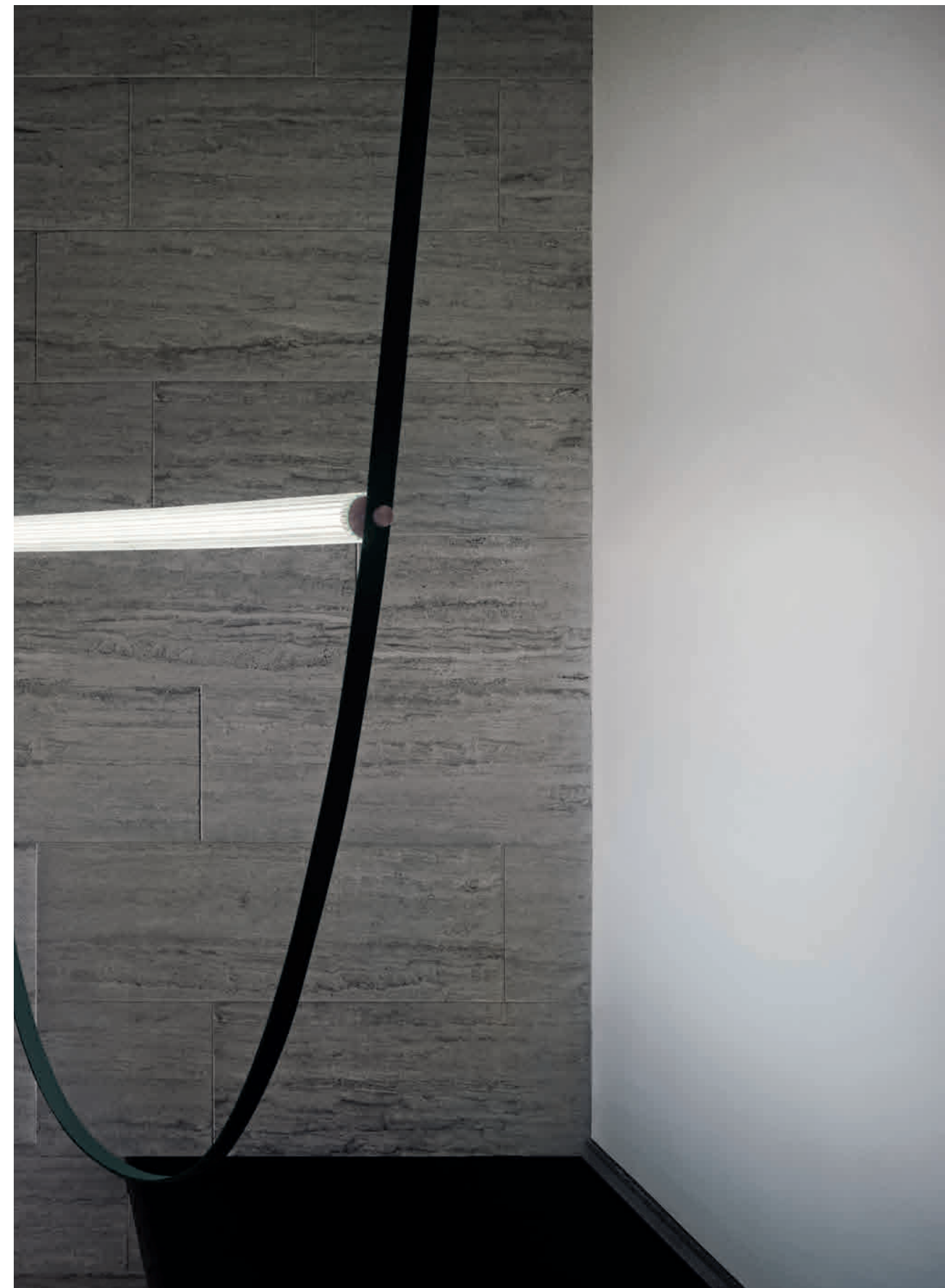
A fine example of Italian rationalism and international style, Villa Ottolenghi sits on the hills of Northern Italy. Commissioned by arts patrons Count Arturo Ottolenghi and Herta Wedekind, its architecture is defined by pure geometries and arched passages, with artistic interventions throughout the building. Its rigorous interiors are a fitting contrast to the sinuous flow of FORMAFANTASMA's WIRELINE, and the villa's combination of art and architecture echoes the lamp's double nature, somewhere between art and industrial design.

WIRELINE at VILLA OTTOLENGHI

Photography by Tommaso Sartori



Previous: a composition of Formafantasma's Wireline, in pink, installed at Villa Ottolenghi. *Above and right:* Wireline's exclusive cable is made in coloured thermoplastic rubber, a polymer blend that provides the necessary hardness to maintain the harmonic and sculptural silhouette.



The light source makes the most of the LED technology emitting a warm, homogeneous light, a high visual comfort, maximum performance and efficiency.





The sculptural design of the light diffuser, made in extra-clear borosilicate glass, conceals the 360° LED light source. The intensity of the light dissolves between the grooves. Electrical components are contained within satin-finished stainless steel elements, and are characterized by a surface diamond machining made by CNC, that enhances their function and the refined industrial aesthetic.



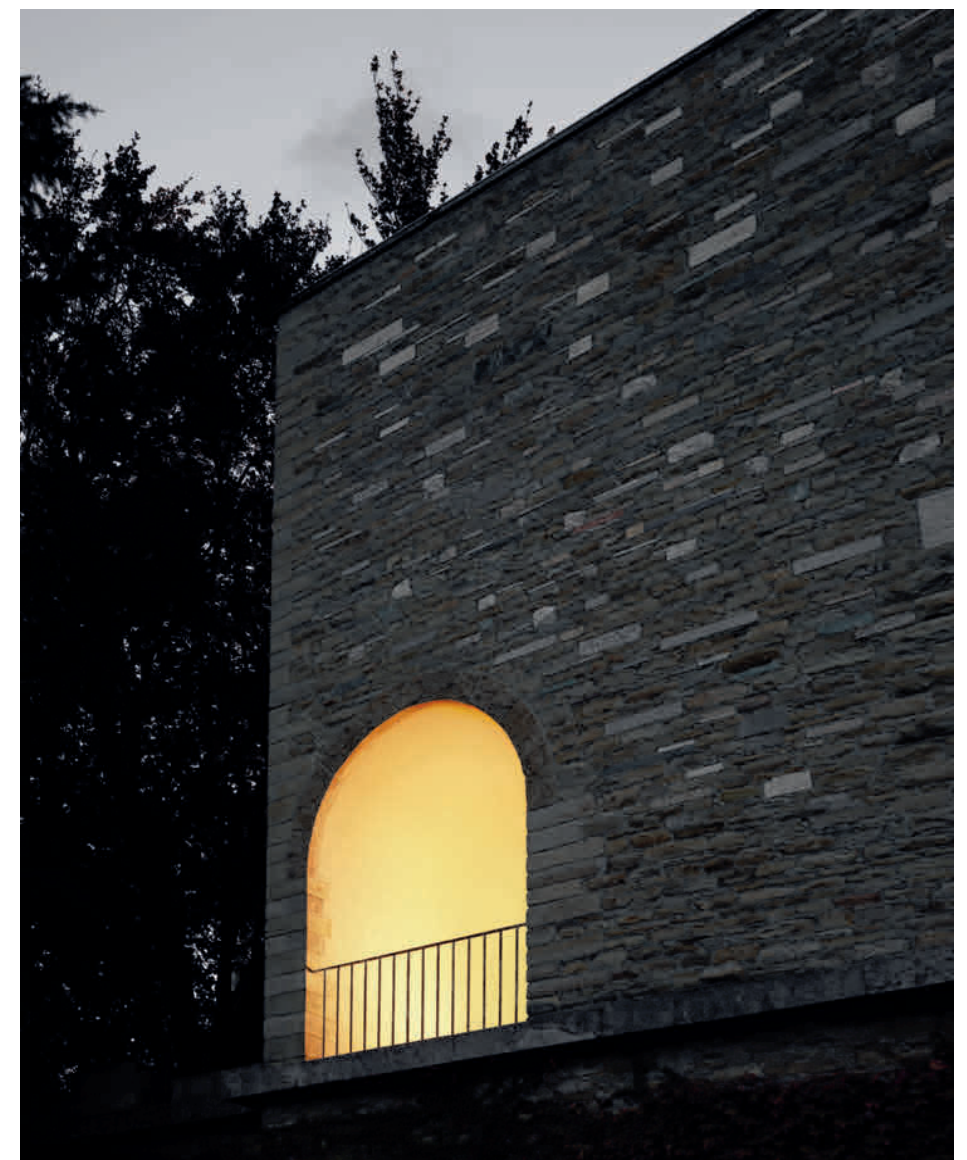


Wireline, in forest green. The cable is fixed to the ceiling through two hanging points, to carry the light source and model a soft curve. The two ceiling roses are produced in the same finish.

The villa is the result of seamless collaboration between a constellation of sculptors, painters, architects, decorators, urban designers and gardeners, who gave it shape over four decades. Its grounds are dotted with fragrant wild mint and sculptures, smaller buildings intended as artists' residences as well as tennis courts, vineyards, a pool and a mausoleum: it's a place where multiple personalities collide, a fitting set for a wide range of illuminations.

VILLA OTTOLENGHI gardens





Photographed throughout, pieces from the new Flos Outdoor Collection. Page 33: Outgraze, a flexible LED system creating a grazing light effect on the architecture. Left: Mile Wall, by Antonio Citterio.



This page: Mile Bollard Mono, by Antonio Citterio. Right: Walkstick 2 Double, by Antonio Citterio.





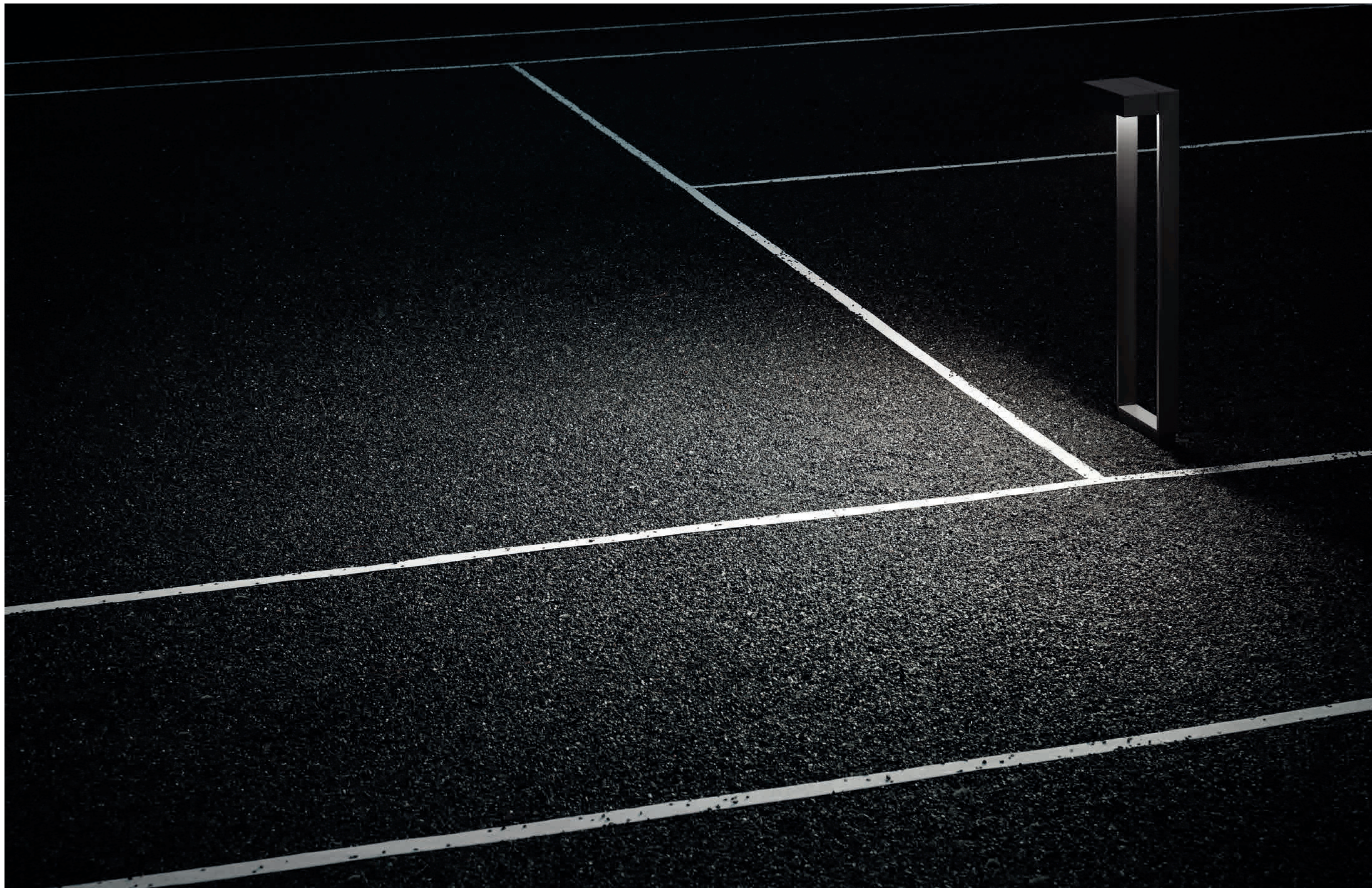


Pages 38-39: Fenestra, a compact product that integrates with the structure of the window, marking its perimeter with light. *Left: Flauta*, by Patricia Urquiola. *Above: In Vitro Unplugged*, by Philippe Starck.



Above: In Vitro Bollard, by Philippe Starck. Right: In Vitro Bollard, in anthracite, terracotta and pale green, by Philippe Starck.





Mile Bollard 2 Mono, by Antonio Citterio.



Above: A-Round, in satin gold, by Piero Lissoni. Right: Caule, by Patricia Urquiola.





Spock, Outdoor projector.

A photographer's home



Shot in flux, a minimal home and studio in the north of Italy, where design icons and lights coexist in the space. Photography by Federico Torra.



Smithfield, in red (previous page), and green (right),
by Jasper Morrison.





Skygarden Small, in rusty brown finish, by Marcel Wanders Studio. Detail of the cast plaster interior.



Bellhop Floor, a new addition to the Bellhop family, in brick red and green, by Barber Osgerby.



Oblique in matt white (*this page*), matt rust, matt brown and glossy sage (*left*), by Vincent Van Duysen.



Coordinates W1 (left) and W2 (this page),
by Michael Anastassiades. Two new additions
to the Coordinates family.



Aim, in anodized green (*right*) and anodized grey (*this page*), by Ronan and Erwan Bouroullec.





Left: Aim, in anodized natural, by Ronan and Erwan Bouroullec. This page: Zero Track by Flos Architectural, with Atoms spotlight by Piero Lissoni.



A place where indoor merges with the outdoors, where pure volumes minimally define the space, where brutalist-inspired concrete monoliths stand in contrast with the industrial elements of the house's previous life. This is the home and studio of photographer Giuliano Radici, part inspiring refuge, part blank canvas for his work and also a studio/gallery where he welcomes artists and photographers to use, exhibit and leave their mark on the space. Natural light plays a crucial role in this home, defining the silhouettes, creating textures and gently adding new geometric layers on the architecture.

Radici designed the house himself, within the shell of a former 600 sqm, 1930s factory in northern Italy. 'I photograph homes a lot,' he says. 'And through the years I figured out how to design my personal photographer's home.' Alongside the contemporary additions, the industrial space is visible, and its character still very present: brick walls, pillars, tall ceilings, a crane which was left untouched. Radici's touches include theatrical staircases, wide windows, stark concrete walls and floors, and suspended volumes defining domestic and professional spaces within the building. A courtyard bathes the interiors with sunlight, and the architecture contributes to bringing the outside indoors, the discreet greenery of the garden visible from every corner. 'As this is a very personal workspace, I created it with my work in mind. For example, the light in the space was driven by both an aesthetic choice and a functional necessity.'

It's a home that merges past and present

with an eye to the future, and an appropriate canvas for the photographer's dynamic personality. Specialized in sleek fashion, interiors and advertising images, he also has a deep interest in art and photography books, which he collects ('my masters of life and work', he calls them). His true passion however, lies in the art of travel: Radici explored non-traditional travel through documentary photography and black and white portraiture, with a series of reportages and immersive photographic books from his explorations of India, Cambodia and Pakistan among others. Through his association, 7 Mila Miglia Lontano (7 Thousand Miles Away), he works to support and promote sustainable travel and humanitarian aid globally. The project has evolved into an association supported by international partners. 'When I travel, I don't really capture the places,' he says. 'I like to photograph the people.'



Giuliano Radici photographed at his studio. Photography by Federico Torra.

Left: In Vitro Unplugged outdoor portable lamp, by Philippe Starck.

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PROFILE

Studio Visit

with

BARBER AND OSGERBY, ~~THE~~ FLOS.



Previous: Edward Barber (left) and Jay Osgerby (right) in their London studio with the Bellhop Floor in brick red. Above: The Bellhop Floor in green.

It has been nearly thirty years since EDWARD BARBER & JAY OSGERBY started their collaboration. Looking back, it was a serendipitous experience that kicked off with a friendship at the Royal College of Art in 1992, and shortly after turned into a studio from the flat they shared in Notting Hill. After graduating from the architecture masters' degree, their time was spent on built projects, but they both had a passion for a smaller scale, so eventually gravitated towards furniture design and have been creating for design titans ever since.

Based in London, yet truly international, the studio is home to many lighting projects from the Olympic Torch in 2012 to the 2016 BELLHOP (and its 2020 Floor version) lamp for Flos. With an outlook focused on longevity, they have navigated the pandemic by having an adaptable, multi-floor studio space. Over Zoom, they shine a light on their story of three decades while sitting inside their east London studio, surrounded by their works. They tell tales of the Japanese bowl that inspired BELLHOP, compare colour choice to naming children and explain turning up their design game for historic companies.

Interview by Sujata Burman.
Photography by Pablo Di Prima.

SUJATA BURMAN: Your studio has had multiple London locations over the years, how has this informed your practice to date?

EDWARD BARBER: After our flat in Notting Hill we moved to Trellick Tower – it was on the 22nd floor, we had an incredible view. I lived there for about six years, we had the studio there for three. Then we moved to the Isokon workshops (in Chiswick). That was really great because we were close to the wood workshops, we learned a lot about furniture making there, and particularly about plywood.

A lot of the early pieces that we designed were plywood because we were right there by the workshops. We were doing small architectural projects at the time and for one of them we designed some restaurant furniture. One of the pieces was a low table, the Loop Table, which is in birch plywood. That table was really a stepping stone into the furniture world because the table was seen by Giulio Cappellini in 1997. At the time Cappellini was the most interesting furniture company working with both young designers and established designers, and [Giulio] said he wanted to produce it. So we got a leg-up right from the first piece we designed. I think that was the moment when we changed our focus, when we realised that we were much more interested in designing furniture than architecture.

JAY OSGERBY: Partly because it's a faster process. When you're doing an architectural project, you only ever make a prototype. You never actually get to produce. You don't get successive opportunities to change, develop and iterate an idea, whereas in furniture and product design, you do.

SUJATA BURMAN: There must be a connection to the material straight away that you don't get with architecture.

JAY OSGERBY: You rarely get it at all with architecture, at least not in the same way.

EDWARD BARBER: You get a lot more control than with architecture, where there are so many unknowns...

JAY OSGERBY: Furniture is the layer that goes between the body and the building. Humans in buildings are just rattling around, and it's actually furniture scale objects that act to bridge the scales: Building to Human.

EDWARD BARBER: If you take a blank white room, it doesn't really say as much until you have an object in it. A beautiful chair and table will completely transform that space. Furniture helps to define spaces.

JAY OSGERBY: Otherwise you're in a situation where there is an amazing space with natural light, then it gets cloudy, there is no light, and nowhere to sit.

SUJATA BURMAN: Speaking of light, how did you get into designing it?

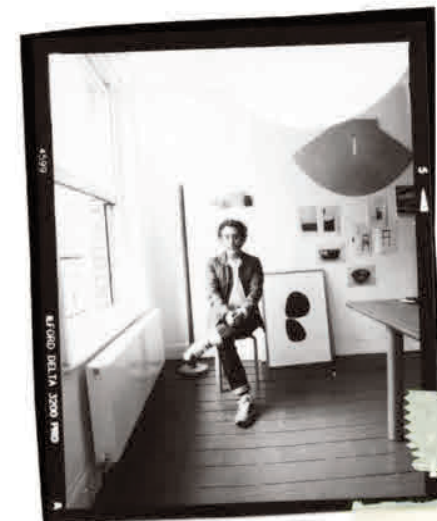
JAY OSGERBY: Back in the early 2000s, we had four or five ideas for lights and we knew at the time there was only one manufacturer that we wanted to talk to, and that was Flos. So we spent a great deal of time getting a series of projects to propose. We've always had the idea that we set our sights on the best manufacturer in each field, and that's how we approached it with Flos.

EDWARD BARBER: We launched our first project with Flos in 2007, which is the Tab lamp. We both have it in our homes and studio, it is a good little work lamp. That was a good success, and then it was almost 10 years until we did another really successful lamp which was the Bellhop.

JAY OSGERBY: I think we've always preferred the light from lamps. One of the things that tends to happen a lot in architecture is that the architects and lighting designer do the very best to make the space look as dramatic as possible. They don't necessarily think about creating the intimate environments, which is what you get with lamps. On the whole you get a better lighting quality from a lamp – again, it's more human.



LOVE THIS ONE.



IDEA: CUT OUT JAY + LAMP



AND MAKE COLLAGE



Right: Edward Barber and Jay Osgerby at their studio with the Bellhop Floor (top, bottom left and middle left) and the original Bellhop designed for Flos in 2016 (centre left).



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SUJATA BURMAN: What is a day in the studio like for you?

JAY OSGERBY: Before lockdown, we spent half the time here, and half the time overseas [visiting our manufacturers]. It's a constant thing, swinging between looking at prototypes, sketching ideas, talking about things, sitting on things, trying to break things, try things out. Until recently, we did quite a lot of talks and lectures too.

EDWARD BARBER: When you launch a new product, depending on the company and their ambition for the project, they will often send you off around the world to promote it... whilst that can be fun it's nice to be at home more with the family now. I've been coming into the studio since May, pretty much every day. The studio hasn't been full since February, so we haven't had that team feel for quite a while actually, which is a shame.

SUJATA BURMAN: Tell me a bit more about the Bellhop lamp. When was it first designed?

EDWARD BARBER: Originally we created it for the restaurant in the London Design Museum in 2016. Flos really liked it, and decided to produce it. Then we launched it in 2017 at EuroLuce. The idea was that the restaurant could charge them during the day, and at night they put them on the tables. But, once we designed it we realised it was such a nice object to have around the house. You can walk around with it, and it's like a little friend that you take with you. It's basically like having a candle that you move with you from room to room.

JAY OSGERBY: They were originally metal, and just a small batch production.

SUJATA BURMAN: What was the initial inspiration around the shape?

JAY OSGERBY: When we were talking to Flos about the Design Museum project we happened to have a really beautiful Japanese bowl in the studio. We simply dimmed the lights and shone a torch into the underside of this bowl. The reflected light that bounced from the porcelain was really beautiful. So we thought, how could we recreate that? That was the starting point, as abstract as it sounds.

EDWARD BARBER: In a restaurant, you want to have reflected light off the table. You don't want to have a glaring light on a table between people who are facing each other. So this lamp was always focused around having light coming down and bouncing up off the table surface.

SUJATA BURMAN: Let's talk about the rechargeable element of this lamp. What is the studio's relationship with technology?

EDWARD BARBER: What's interesting is that 10 years ago it would not have been possible to make this lamp, because the battery life was so poor, it would have lasted maybe an hour or so. Whereas now, if you have it on its lowest setting (it has four settings) it lasts about 24 hours and in time it'll get better and better. If Flos are making this lamp in 10 years time, you'll only need to charge it once a month!

JAY OSGERBY: I think technology works when it's invisible, it's not something that we want to really show off. It comes as more of a surprise, in the way that you use the objects rather than something that's actually overtly tech-driven. Even the Tab lamp used a halogen light bulb at first, then it needed to be swapped to LED – that was weird for us, that transition from replacing a bulb, to where the technology is baked into the product itself.

Pages 74-75: The Bellhop Floor in white, cioko, green, brick red. Left: Jay holding the Bellhop Floor in red, and Edward holding the Bellhop in white. Right: Edward holding the Bellhop, whose top was inspired by a Japanese bowl.





Left: Edward and Jay at the studio. On the right is the Bellhop floor in green. This page: the Bellhop is photographed among a series of Tab Lamps in various colours, which Barber and Osgerby designed for Flos in 2007.

SUJATA BURMAN: Tab and Bellhop are ornamental objects, as much as a light.

EDWARD BARBER: People don't just buy lighting for the home because they give a good light, they have to feel great in the home. I think that is why people are drawn to the Tab lamp and the Bellhop. Especially the Bellhop I think they feel like it's like a friend.

SUJATA BURMAN: What about Bellhop Floor, how did that come about?

EDWARD BARBER: We suggested to Flos that we should make an uplighter as part of the Bellhop collection. So we flipped the top upside-down, but we needed a bit more character for such a large scale lamp. We did this by making the top in glass, which gives a really lovely glow.

SUJATA BURMAN: The colours of the Bellhop Floor include white, cioko brown, green and brick red. How did you choose them?

EDWARD BARBER: It is always pretty intuitive. The thing about colour is that it is very transient in relation to design. You pick what feels right at the time.

JAY OSGERBY: It's a bit like naming children. When you think you've got a new colour, or a new name, you actually get it out there and you think, it's a new challenging thing. Before you know it, everybody is doing it.

SUJATA BURMAN: We can't talk about lighting without mentioning your 2008 commission of the Olympic torch.

JAY OSGERBY: That was a great project. It was quite stressful, but very enjoyable.

EDWARD BARBER: At the Olympic opening ceremony, about 3 billion people are watching on television from around the world so you don't want the flame going out at that moment! When we got the job we did think this is either going to be the best thing we ever did, or the very worst.

SUJATA BURMAN: I know you haven't been able to travel there for a while, but what is it like going to Flos' factory?

EDWARD BARBER: Flos is always fun. They have a really lovely design studio where everything's all set up perfectly for lighting. They have got all these channels cut into the floor so you can't trip over the mass of cables. There are different rooms set up so you can test and measure the light levels with automated blinds on the windows. It is highly efficient.

JAY OSGERBY: When you are there, you feel part of the history of the company. You know the people that have been there from the past 50 years, working on projects. You feel quite fortunate. It's quite common actually in Italy to be in the same place that the great Italian design heroes used to work. It is inspiring.

EDWARD BARBER: When you work for companies that have got an incredible design history, you almost feel that you owe it to them and yourself to up your game, and come up with something really great that doesn't let the side down.

Right: Edward and Jay with tools and objects from the studio.



Man vs Machine: the drawings of Ronan and Erwan Bouroullec

Interview by Rosa Bertoli

Ronan and Erwan Bouroullec's design work is the outcome of a fraternal meeting of minds that has lasted over two decades. In parallel to this collaborative work, the designers each have become known for their independently-produced artworks. These pieces offer a glimpse into Ronan's and Erwan's intimate dimension, into their interests, thinking, and approach to life.

We talk to the designers on what drives them to create this visual universe.

Ronan Bouroullec

ROSA BERTOLI: When did you start creating this visual language?

RONAN BOUROULLEC: Drawing has always been something I do; I started to draw when I was very young, as everybody of course. I think it was probably around 10 when I understood how much drawing was a language for me, it was clear that it was. I grew up in the countryside, and I was quite alone, even though I had a brother of course that was five years younger than me. So I played tennis and football on the wall, and drawing for me became what in French we call *compagnon*, a sort of friend.

ROSA BERTOLI: I remember playing tennis with a wall actually when I was a kid. That's actually quite an evocative image that you just painted for me. So was drawing a form of escape for you?

RONAN BOUROULLEC: It was a form of escape, and I understood very quickly that it was a pleasure for me, a way to fight against nervousness, anguish. Drawing has always been a way to escape, and a pleasure. When I get up in the morning I start to draw and on the weekend my pleasure is to do that. Except the fact that I am claustrophobic, but if I was a prisoner, with enough space, if I get paper and pen I think that I can survive.

ROSA BERTOLI: I was thinking about that. When I was looking at some of your drawings the first thing that I thought about was imagining the act of creating them, you working on them and to me they look like the result of quite an intuitive and meditative process. Did I get that right, and is it like creating a bubble to escape to?

RONAN BOUROULLEC: Yeah, it's spontaneous, that's why I don't know how to speak about them. It's really something that is not planned at all. When I start a drawing I never think of the end result. It's like using clay, it's always a line, then another line and step after step it builds like sediment. I speak about three dimensions, it's really like knitting. It's an addition of things that create something else and from that another line or another shape arrives and it's something extremely organic, it's very clear for me that there is no plan. And usually it's very complex to keep this naive aspect of it. I am more and more interested by Matisse. Matisse has always been someone I was looking at but he didn't talk so much about his work. He was speak-

ing about trying to conserve a certain naivety in his way of working and in my case this is the most complex thing to do after 40 years of drawing. And the same thing in design: you have to fight every day to keep a certain distance, not being a specialist at all about the technique. Because it immediately can become boring and lose the freshness. I didn't show my drawing before because I always as a designer have to explain myself why I was drawing. Because you know how much people like perimeter and when you do something you're supposed to respect quite precisely what your discipline is supposed to be. And then Instagram has totally modified the situation. I am very interested by Instagram, I'm someone very visual so I take pictures every day. Instagram for me is an interesting media to show work, it's like someone doing graffiti on the subway. Keith Haring was speaking about why he was laying graffiti in the subways and he was explaining that in one day, 300000 people could see his drawing and it's exactly the same on Instagram. There is immediacy, a possibility of sharing something to lots of people, this is more interesting for me than an exhibition in a gallery.

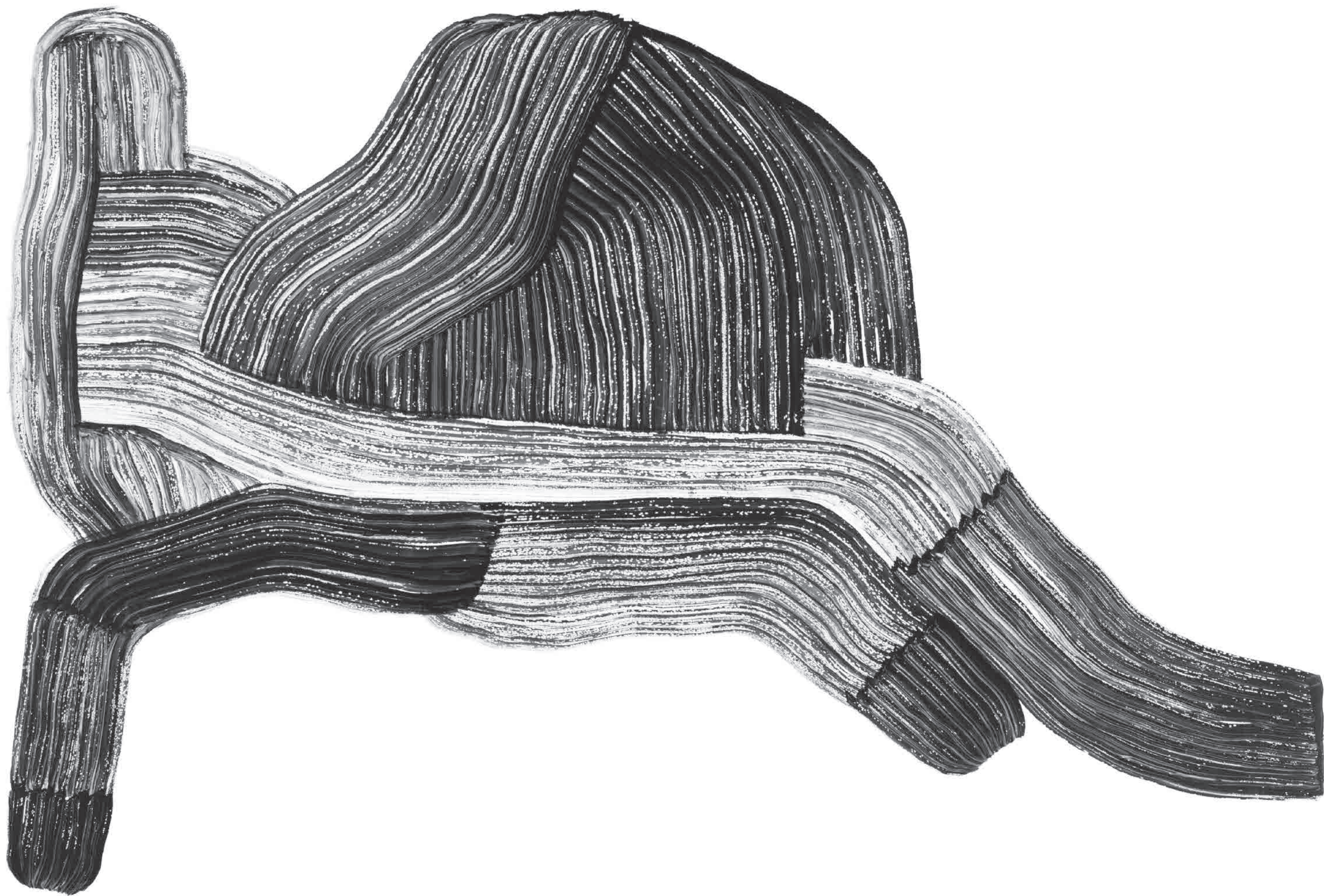
ROSA BERTOLI: And this is actually the medium that has taken your drawing from the intimate dimension into the world. Like many people, it gives me a lot of joy to look at them and so I'm not surprised at the interest that appeared from them being shown this way. But I can see if they are the result of a personal moment of escape, how that sort of expectation might mount up to some pressure.

RONAN BOUROULLEC: Sometimes I do a drawing and I might be drunk, I take a picture, I post it on Instagram, the morning after I am totally desperate because I find the drawing terribly bad. It's interesting this opens a door to a world of 200000 people looking at something. But I think the interest in my instagram account for some people is the fact that it's not calculated. And I'm happy to do it, and I find a lot of pleasure in sharing a drawing or a prototype.

ROSA BERTOLI: Your visual work and your design work are quite separate, and they come from different places but do they ever overlap, or inform each other?

RONAN BOUROULLEC: Probably. But I don't know exactly how to describe it. I'm very interested in design, in the fact that when you have a good idea, it should work deeply and you can share it in an interesting way at a good price. I come from a very simple family, my friends from school are not rich people and I'm quite happy to be able to design objects that they can have in their garden. But it's







also a very frustrating process, design is very long between the first idea and the fact that it's in the front of the shop, so it's years and years of work. First I have to fight with my brother, and then I have to fight with the engineer, in a good way, I like this collective work. But it's long, and I need everyday I feel a bit more calm when in a day I have done something I am happy with, it could be a drawing, it could be a mock up, a photograph. Something that can calm me, I am happier.

ROSA BERTOLI: An instant moment of creation.

RONAN BOUROULLEC: Yes. I need that. And drawing, of course, is the most...I won't say pure, it's difficult to do a good one, but it's the easiest way to do something instant. I just need a bit of paper, I don't care which quality of paper, I don't care about which quality of pen, even a ballpoint from the gasoline station will be fine.

ROSA BERTOLI: Your drawings, they are abstract but if I look at them closely, I can recognise some textures, I can recognise some familiar shapes, some material folds, something that doesn't make them too abstract anymore. How do you see them, or do you ever think about whether they're abstract or they're figurative.

RONAN BOUROULLEC: No, I don't care about that. It's very interesting that people see things in my drawings and I'm very happy for them (laughs). Because it's not planned, I do not want to draw a body or a flower or a plant, but you can see a plant, you can see part of a body, you can see something sensual, you can see mystery, you can you can see fear sometimes. So I don't know if they are abstract or not abstract, some are probably more than others, but it's true that we can often see an object in it or volume, it's open but again it's not planned. Drawing is automatic, it's very often the repetition of the same thing. And Matisse said that he was very often doing exactly the same so it was

his way to escape. And it's the same for me, doing a drawing I totally lose myself and when the drawing is almost finished, and I do not remember what happened in those 20 minute or an hour.

ROSA BERTOLI: And how do they, how did they finish, is it when you fill the paper or when you reach the shape that you like?

RONAN BOUROULLEC: Sometimes they are finished because I need to cook for the family (laughs). What is quite interesting is that I draw in the middle of the family, I can be on a small table, because I don't want to be afraid or to be in a situation where I have to do something important, I want to keep this freshness of something that is not organized. If I had an atelier I would probably become a specialist, I would organize my pencils and choose my colours, I don't want that. Of course over the years I have made more types of drawings and there is a range of colours that I appreciate, but they are around me and it's in a total mess, and I generally take the pen that is closest to me and then I start.

ROSA BERTOLI: I imagine people ask you a lot about your drawings, what is the strangest thing someone has ever said to you about your drawings or the things that maybe surprised you?

RONAN BOUROULLEC: I am someone quite solitary, and so there's always this medium which is Instagram, which is a way to show them. I did two or three exhibitions, just about these drawings. I didn't go to the opening and on Instagram I didn't answer the questions. Of course, sometimes I read the comment but I do not care so much. It's quite difficult to continue to draw with a certain simplicity. I do it seriously, it's not that I'm not serious. But it's complex too, because I don't want to repeat myself, and that is a fear that I have in my work in general. But for the drawings, I just try to continue doing them and that's it.

Erwan Bouroullec

ROSA BERTOLI: What do you call your works, how do you define them?

ERWAN BOUROULLEC: For me, they belong to the world of pictures. What I mean by this is that they belong to a very simple expression of movement and colours. But in a certain way, they are connected to our design practice and the fact that I've been learning computer coding for a few years. Behind computer coding there are a lot of quite similar rules that you could find in design, because basically, you could say that design is about repeating a number of steps quite clearly, there is a way of designing a chair, or a lamp: you establish a very clear protocol. And computer coding is exactly the same, you have numbers and simple rules, because you don't ask the computer to dream. But what is amazing behind it, is the magic of numbers, I mean, you can ask a computer to work on a million phases and it will probably be done in a few seconds, or even less.

ROSA BERTOLI: Where did this interest in numbers and coding come from?

ERWAN BOUROULLEC: A long time ago, when I was studying, I had a course on the mathematics of chaos and read a book by James Gleick. I found something that was very interesting in his description: in the 60s and 70s, early computing revealed some hidden parts of science. There used to be a lot of mathematics that were unsolvable because they had unclear results. But step by step they started to use the computer and you could see a kind of structure in the result. And this is what happened to make scientists somehow understand the rules of nature through chaos. This stayed a lot in my mind. Behind these drawings there is a very simple pictorial inspiration, which is imposing a kind of protocol that is made by a software. I've been studying, and have always been very interested in conceptual art. You could take for example the work of Sol Lewitt: basically you establish some rules, and you repeat them. But, again, what makes the difference with Sol Lewitt is that is going to repeat these rules for a very high number of times, repeat the sequence over and over and over and over, and that's what I am doing with the software.

ROSA BERTOLI: When you developed an interest in coding, how did you discover that you could use this method to create paintings?

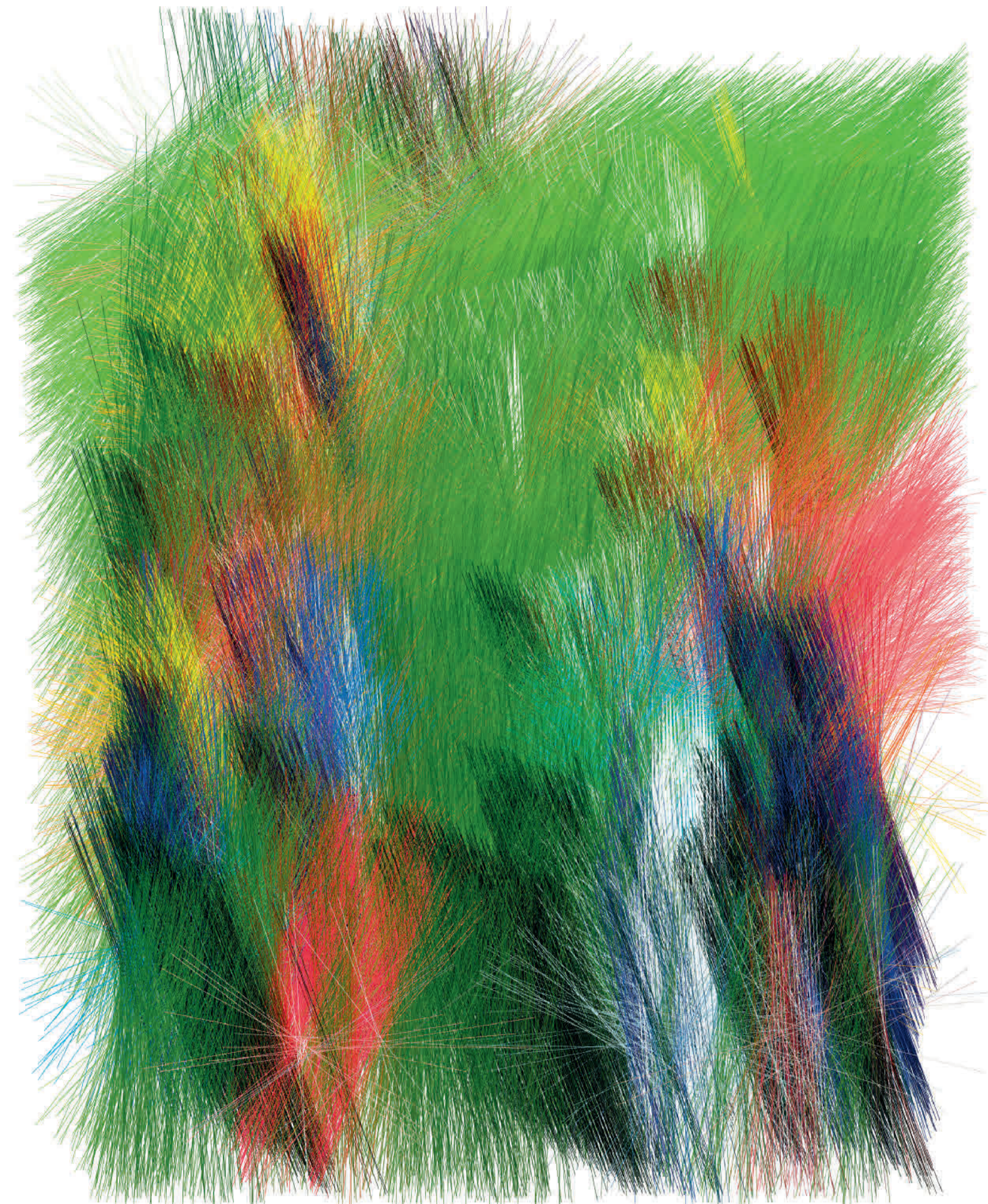
ERWAN BOUROULLEC: I was trying to find a way to give an understanding of things like light coming from the sun, and there is a lot of very amazing information that your body can get just by seeing and understanding the movement of light, or wind or tiny noise to understand your surroundings. And these drawings, they totally hide any kind of information which is inside the drawing, they give you a clear sense of proportion and movement, the presence of some colour. They are extracted from reality, something you can see by blinking your eye. That was the way they came. [In the dot drawings] you see there are some black circles that are making the drawing, and green dots, and what the black circle is trying to do is avoid meeting the green dot, it changes its direction. And this became the full story of these drawings. And this is one of the initial coding I've been doing, one of my first, then I have been re-working on them during lockdown, and it's funny because what you can see is that when the line is trying to avoid the green dots, it's also creating a little bit of attraction. And this to be done during COVID to me had a lot of sense. You wander around, you try to get out of a lot of your habits, but you are also permanently attracted to them.

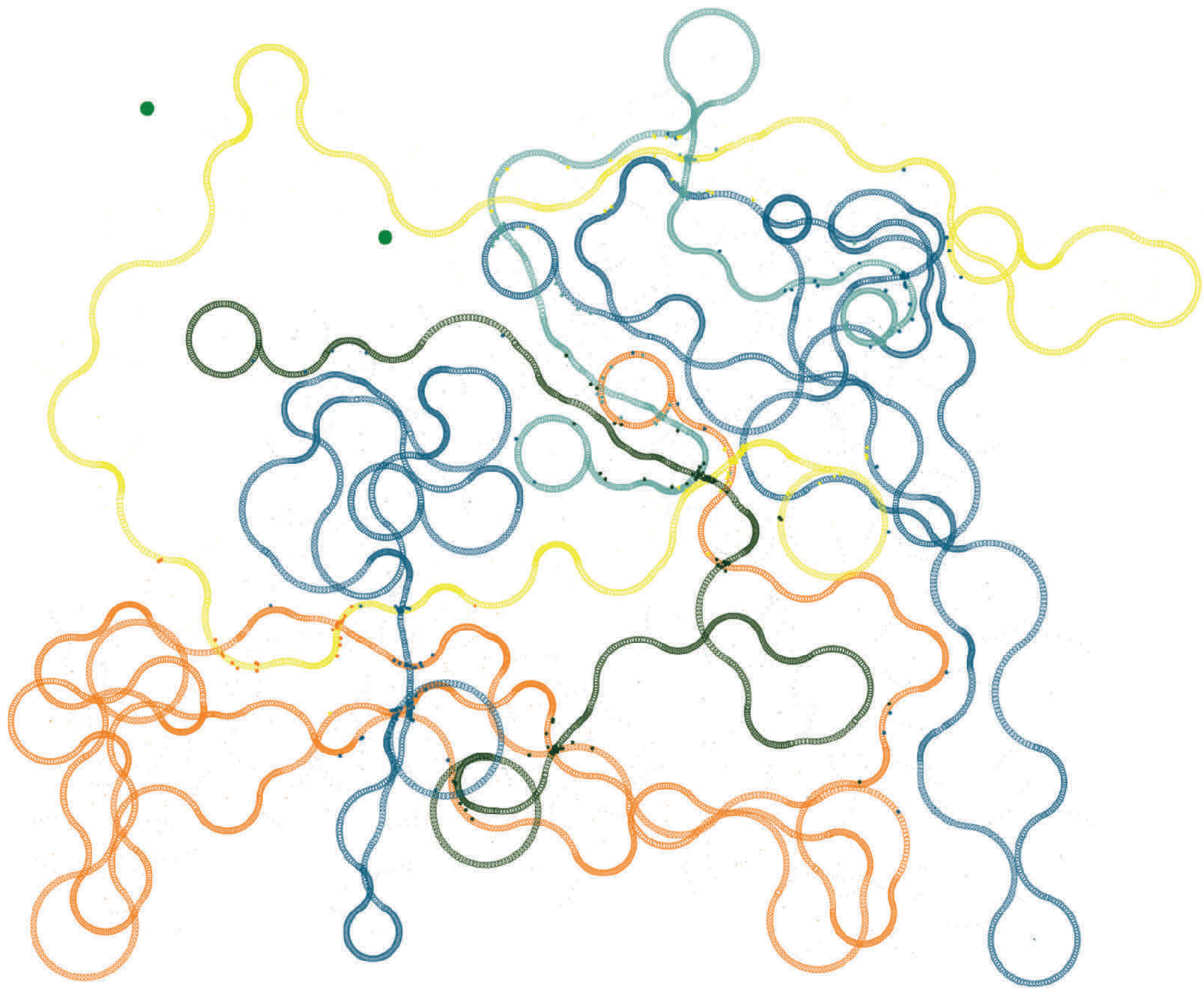
ROSA BERTOLI: It's mimicking human nature.

ERWAN BOUROULLEC: Yeah. But they also have a different nature. I am permanently building a lot of software, and I feel very at ease now to be in this area. It's time consuming, but nice to do.

ROSA BERTOLI: What does creating look like for you?

ERWAN BOUROULLEC: It's basically about creating some rules. But in my original drawings [with the colorful straight lines], I extracted those lines from pictures that I had taken. So I know exactly what is behind each image, what is the feed for the information. So the software acts as a tool. It's not much different from the work of Jackson Pollock, when he decided to make the dripping, he just applied some rules: open the can, drip from it. What you need when you are doing something like this, you need to be very confident in the process itself. And by running the numbers, you will discover things that you don't know were there. The overlapping of the lines is really creating a nature that you have a lot of difficulty to imagine. And as the lines are crossing on top of each other, I believe they are reflections of what we are living now. That overlapping connection and creating a kind of materiality that we feel, but we are not very aware of. Somehow it could be like the wind in digital form, something that you feel but you can't see. I believe it's both a picture and also a bit conceptual work.







ROSA BERTOLI: It's interesting what you say about feeling but not really being able to see exactly. The more I looked at your pictures and the more I dug into them, I could recognize something familiar, in some of them I can find nature, some of them are flowers, some of them I can't quite tell what it is but I know it's something that exists in the world and then there's this abstraction, and it almost makes me doubt that what I'm seeing is what I think I'm seeing. So the images are playing some interesting tricks on the viewer and I don't know whether that was your intention or that was just the result - do you if you feel that way as well about the pictures?

ERWAN BOUROULLEC: As a designer, I am permanently watching people and the things around me. Because I really believe that one of the big roles of design is creating a culture. For sure it's about answering some needs, like sitting, sleeping, drinking and so on. But we also all know that a lot of the practice is permanently repeating some archetypes, and one of the big goals that we have is to create and provoke a culture. What I'm doing through the picture, I try to find a different way of looking at the world and looking at the information that was given to me.

Some of the pictures come from a fish market in Korea, a gigantic fish market in Seoul, and it's a mix of colour that belongs to nature, and colours that are totally artificial. And this fish market was all of this: fish, octopus, any kind of seashells, seaweeds, blues, grays, greens. But on top of that, there are labels, plastic containers, screens, people working wearing orange gloves, all this is creating a visual environment which is not far from a jungle, where you see everything but there is no way to sum it up, you can't make a definition or a drawing of it. What you carry with you is this kind of feeling of being inside something that is bigger than you.

So these drawings are trying to transport us, [give us a] feeling of multiple information around you and they actually create very strong sensations. When people are in front of them, they really dive into them. And what I like a lot is that as the definition is extreme, even when you are super near you still can't read the number of lines, you can't understand the weaving of it. Which to me is like the nature of reality. I like this conceptual reading, that is the way to digest reality. Or try to express all the overlapping information we have in our digital world. With the circle drawings, I am making so much social furniture with Bouroullec studio, and here in a certain way I try to even understand what a circle would be doing, what kind of shapes are showing, to find the shape of the nature of our movement.

ROSA BERTOLI: So there is a connection between your design work and your visual art.

ERWAN BOUROULLEC: Yes. I am very happy that people know that these are drawings coming from a designer. If I would be a fine artist, I am not sure I would do the same. I believe if you read through the design perspective, you can understand them, it's the magic of repeating numbers, and repeating numbers is also the magic of design itself.

ROSA BERTOLI: Design is a very collective process, because you work in a studio with your brother, you work with clients, you work with people on the development of your designs. And art is a much more intimate dimension, do you find this duality in these two types of work that we've been doing?

ERWAN BOUROULLEC: I don't exactly find a duality, and I don't find any opposition, and I can do all of it all together. It's not like drawings belong to a certain time of my life and design another time. I don't see any difference in the practice itself, but there is a huge difference in the medium itself. Some of these pictures, they can be even a little scary, they are not super gentle, they can be attractive, and I believe product design when you are doing everyday objects is not the best medium to express a certain type of sensations. So there is a freedom inside drawing which is about using structure, shades, colours. But I don't see a different energy.

ROSA BERTOLI: What are the tools you use, and how important are they?

ERWAN BOUROULLEC: I am doing the initial coding, and I have been working with a professional coder, because some drawings have more than a million lines, you need very robust software. The initial thinking and the basic rules, I am doing them by myself. One of the things we have always been practicing at the studio is to learn the technique by yourself: nearly every prototype in the Bouroullec studio, every piece of furniture we have been doing, I am able to build them by myself. None of us are professional craftsmen, and when we learn we are able to make some details that are simple and clear. Because when you become a super high level craftsman you can make something marvelous but sometimes that totally misses a more easy, common understanding. So the reason I am doing the coding by myself is exactly to be at this stage of a beginner. I am not coding at a high level. I'm just trying to make some very simple things, you can easily decode how it was coded. The tools for me are super important to do by myself, but I am

also a very bad coder, so I am permanently trying to go to a level of understanding which is simple. And this is what is connecting to art, because you can say that art is most of the time a practice which is very low key, everyone is able to understand this is made by someone, and is made for the others. And you don't have any layers in between. Coding is the making.

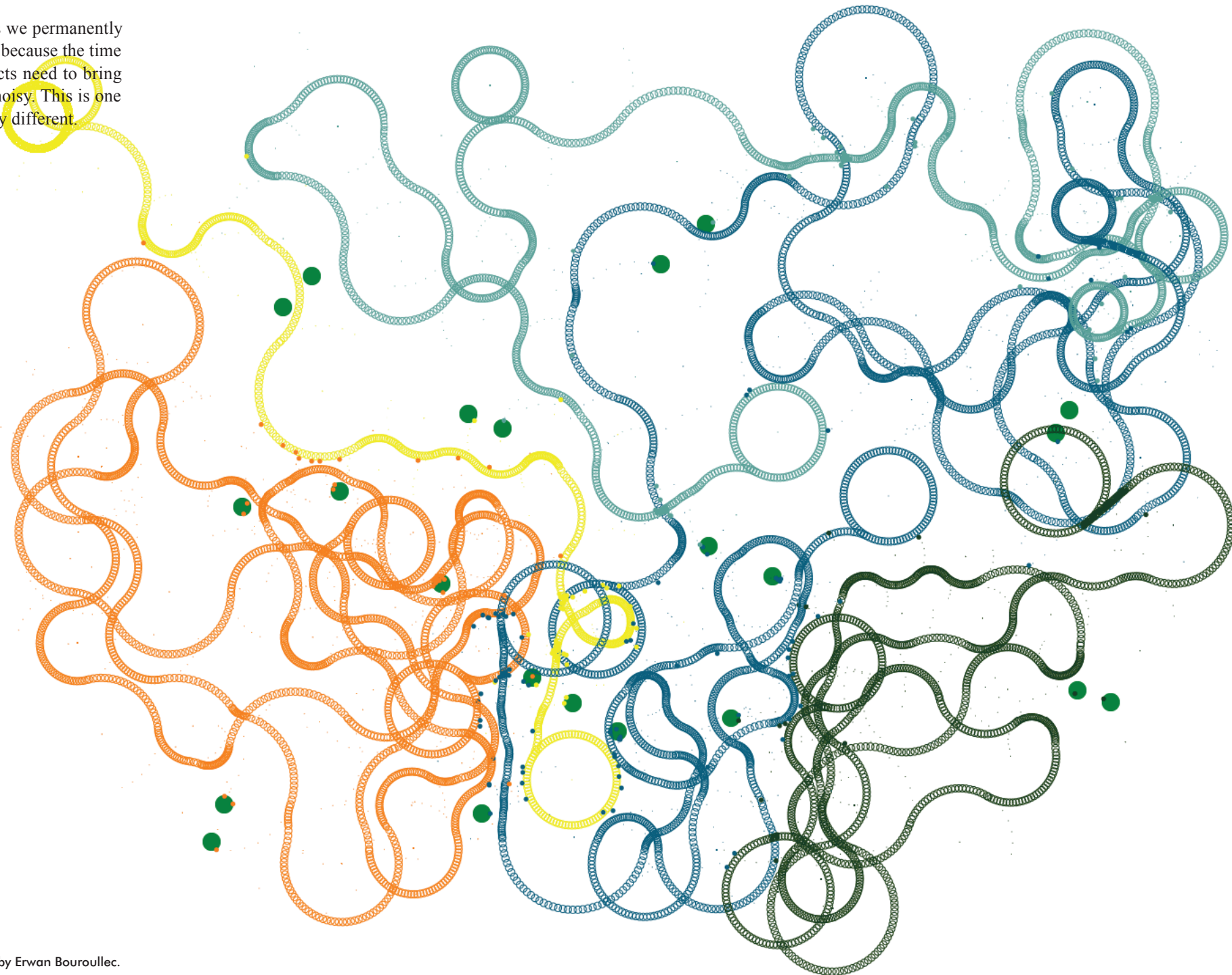
ROSA BERTOLI: And when the pieces are printed, how do you transform them from digital to physical?

ERWAN BOUROULLEC: It's very important to print them in a large size, so they become a panorama and you can be inside them. When you are in front of them you can really feel them and be inside the experience. I am spending hours in front of a computer to create these lines, but I am also happy with their conceptual background. So I am not living with the prints themselves, because for me they live in a digital world, when they are printed I see them for an hour before they vanish away, like air. I have always been attracted to canvas paintings, there are a few painters that have been im-

portant for me, like Sigmar Polke, Georg Baselitz. But sometimes I am also attracted by more romantic pictures, Caspar David Friedrich - it's a big mess where I am [laughs]. In the past century, art has been looking for ways to represent reality, it's where I come from as a child, I have been learning art practice as a kid, I have permanently been confronted by a lot of art, and in art I value emotion as much as conceptual thinking.

ROSA BERTOLI: I like the fact that you can be inspired by different types of art, and I guess the fact that you create visual art from a designer's perspective, this gives you also this freedom of not having to stick yourself in a box.

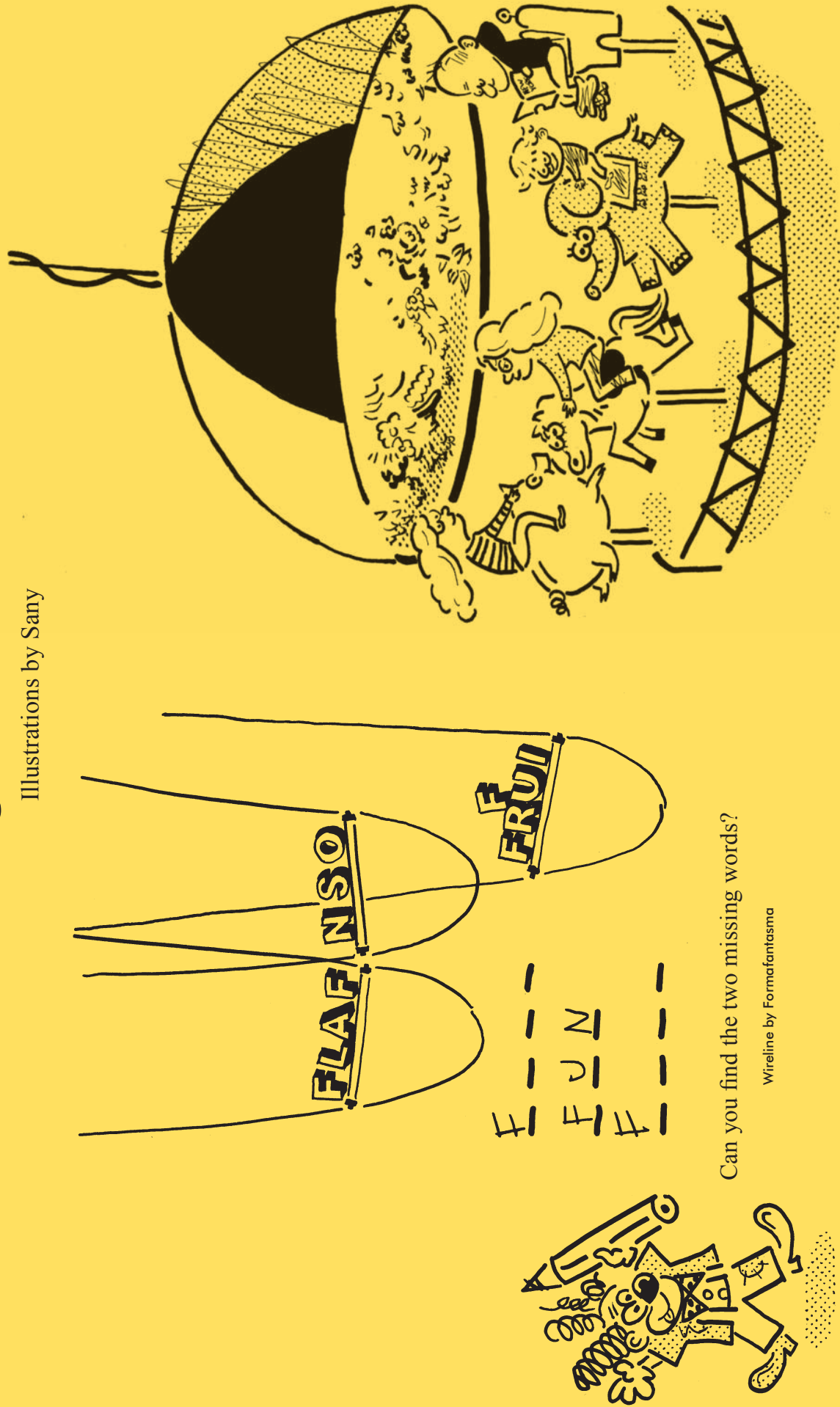
ERWAN BOUROULLEC: As designers we permanently need to step back from emotion, because the time frame is so long. I believe objects need to bring a culture, but they can't be too noisy. This is one way of conveying something very different.



Page 91: Terrain, from 2019. Pages 92-93 and 96-97: untitled drawings, from 2020. Page 94: Pile, from 2019. All by Erwan Bouroullec.

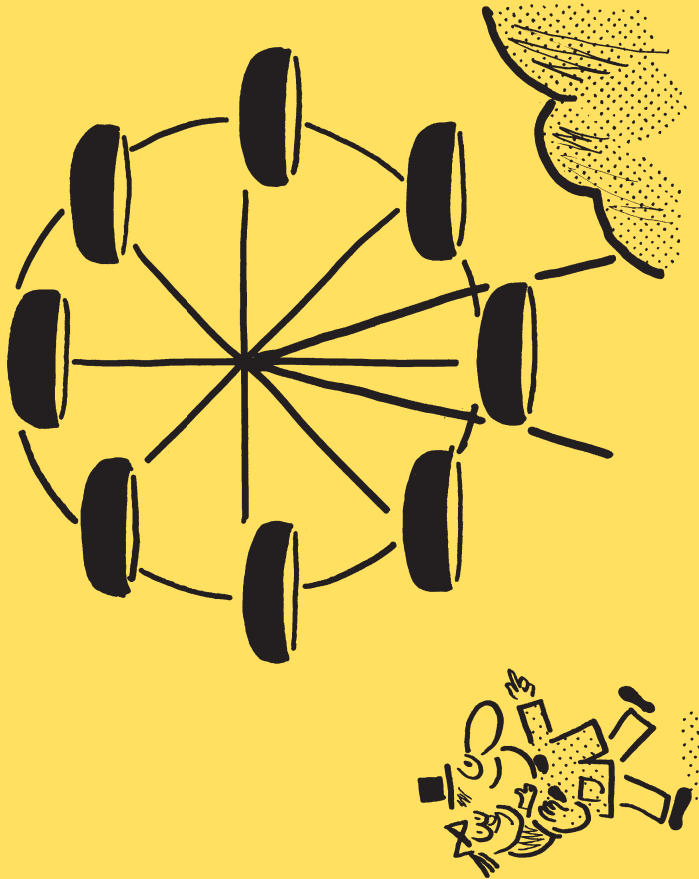
Some Light Entertainment

Illustrations by Sany



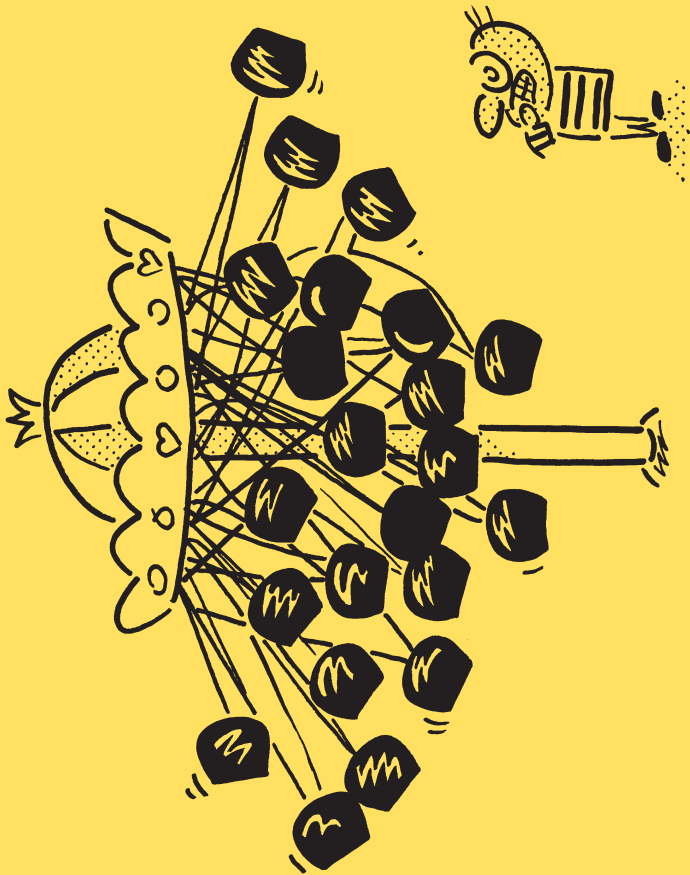
Can you find the two missing words?

Wireline by Formafantasma



Go on a Smithfield ride!

Smithfield by Jasper Morrison

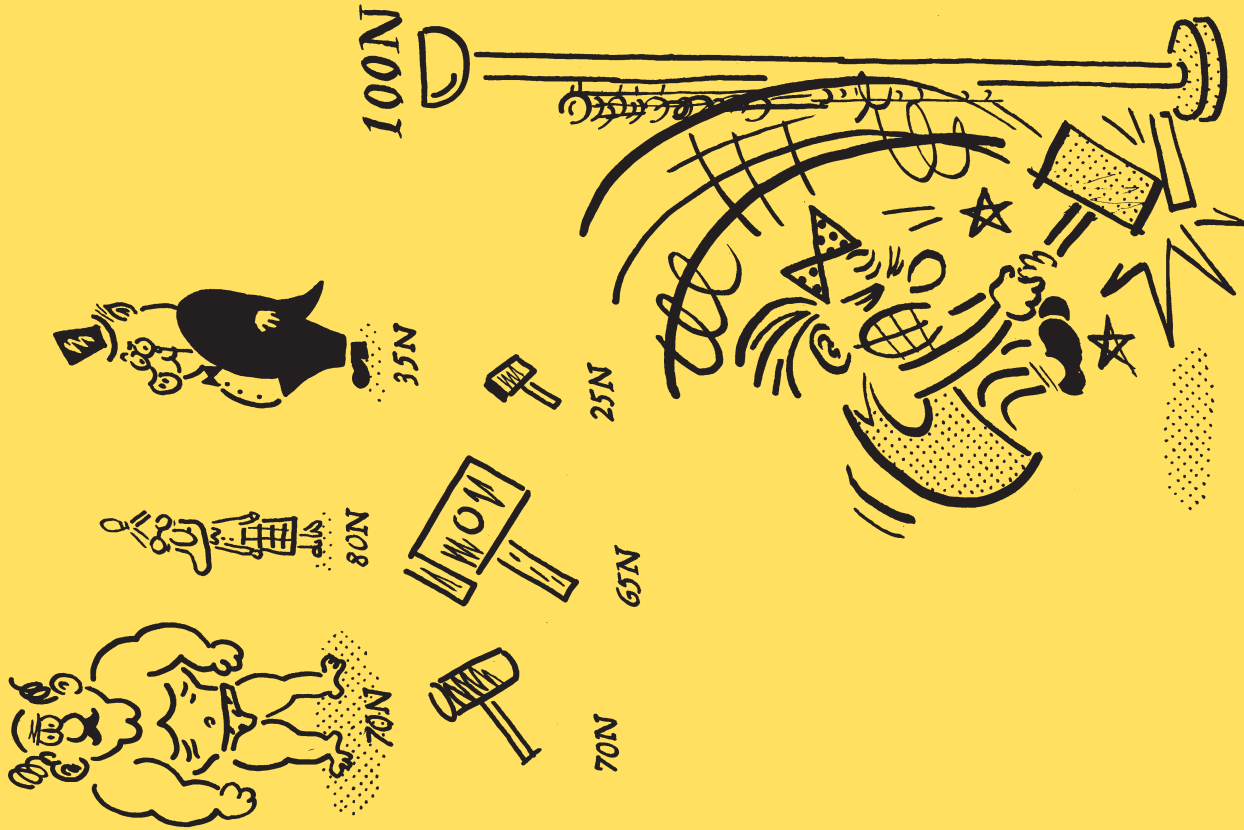


How many AIMS can you count to?

AIM by Ronan & Erwan Bouroullec

Who is the odd one out?

Skygarden by Marcel Wanders studio



Combine person and hammer to reach 100 Newton

Bellhop floor by Edward Barber & Jay Osgerby

QUESTIONNAIRE

Patricia Urquiola



One of today's most prolific and enchanting creators, Spanish architect and designer Patricia Urquiola made Milan her home, becoming immersed in the city's culture and life. Her work combines comfort, innovation, colour and history, which she blends with unique savoir faire. We asked her a few questions to take a peek inside her life and thoughts, and discovered a world where wonder merges with everyday life. Photography by Stefano Galuzzi.

What makes you happy?



What colours most represent you right now?



Name your favourite tool.



Where do you most feel at home?



The last book you read.



Describe your new normal in three words.



What's on your nightstand?



What do you collect?



Draw your favourite design object.



What do you miss right now?



Contributors

Sujata Burman is a writer and consultant based in London. For this issue, she talked to Edward Barber and Jay Osgerby about life and design (p. 68).

Photographer Pablo Di Prima spent a day with Barber Osgerby to create an intimate reportage of their studio life (p. 68).

We discover Oblique through Klaus Kremmerz’s work. The Milan-based illustrator created a series of vignettes in his signature visual style, demonstrating the lamp’s versatility.

Illustrator and artist Sany, aka Samuel Nyholm is based in Stockholm. For this issue of Flos Stories, we asked him to come up with some fun and games featuring the latest Flos lamps (p. 98).

Olya Oleinic is a photographer based between London and Amsterdam. For Flos Stories she visited designers Andrea Trimarchi and Simone Farresin of Formafantasma at their studio, capturing their Wireline light for Flos and their routine as well as their dog, Terra (p. 1).

Paris-based photographer Tommaso Sartori visited Villa Ottolenghi and then its gardens at dusk, and his double portfolio features Formafantasma’s Wireline as well as Flos’ outdoor lamps (p. 20).

Federico Torra, an interiors and architecture photographer based in Milan, visited the minimalist studio of Giuliano Radici, where he created a series of compositions featuring Flos’ lights (p. 50).

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FLOS

NEW PRODUCTS
Spring Summer 2021

Decorative Collection

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Outdoor Collection

IC Lights	Michael Anastassiades.....	2020	page	108
Flauta Outdoor	Patricia Urquiola	2020	page	108
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Wallstick and Walkstick.....	Antonio Citterio	2020	page	112
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Architectural Collection

Zero Track.....	Flos Architectural	2020	page	113
Oblique.....	Vincent Van Duysen	2020	page	114

Smithfield

Jasper Morrison, 2009-2021

Materials: Aluminum, methacrylate

Power: 4xMAX 70W - PRO version 45W

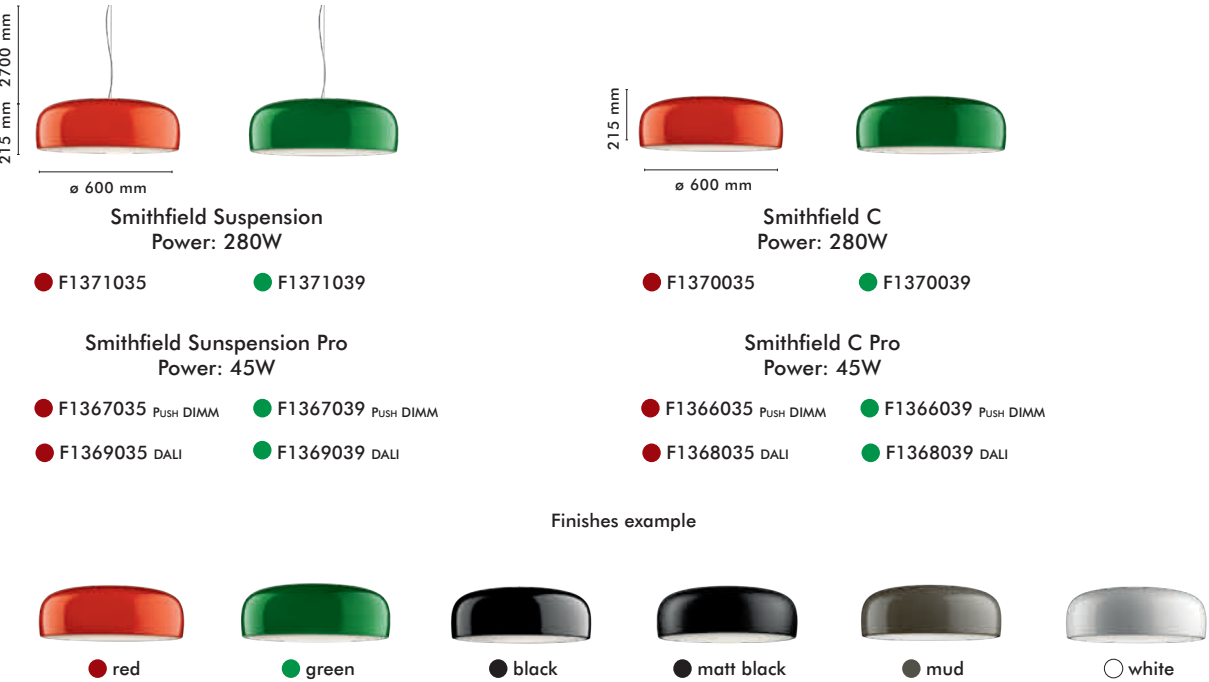
Voltage: 220-250V - Pro version 220-240V

Light Source: 4 LED retrofit 10W E27 A70 965lm 2700-3000K / 4 LED retrofit 15/18W E27 T28 2000lm 2700-3000K DIMMABLE

Light Source PRO version: LED module 45W 2700K 2623lm CRI95 PUSH DIMM OR DALI

New Finishes: Green, Red

Also available in: white, black, matt black, mud



Skygarden Small

Marcel Wanders, 2020

Materials: plaster, glass, stainless steel

Power: 10W

Voltage: 220-250 V

Light Source: LED retrofit 10W E14 T28 frosted bulbs

Finishes: white, black, matt black, gold, rusty brown

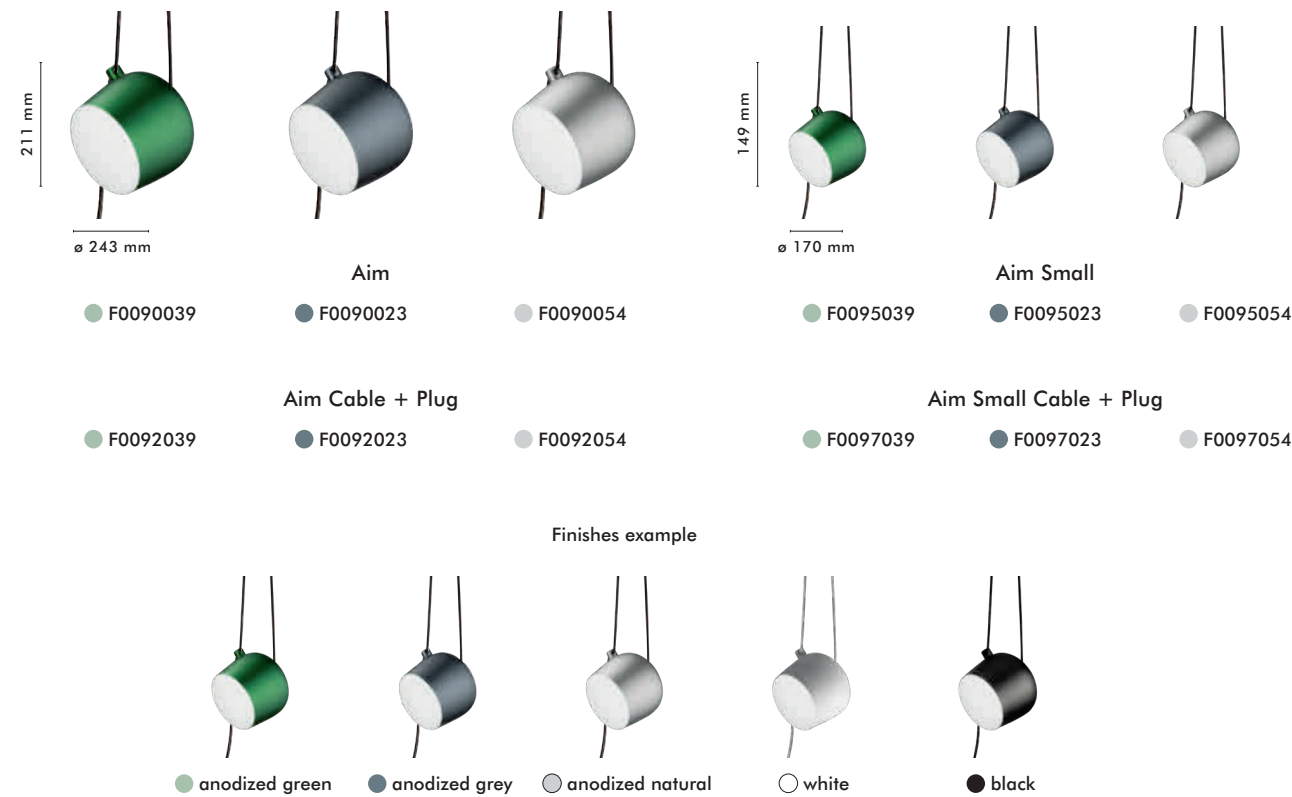


Aim

Ronan & Erwan Bouroullec, 2013

Materials: aluminum, pc
Power: 12 - 16W
Voltage: 220-240V - Plug 230V
Light Source included: LED module 16W 895lm 2700K CRI90 DIMMABLE
Light Source included Small version: LED module 12W 725lm 2700K CRI90 DIMMABLE

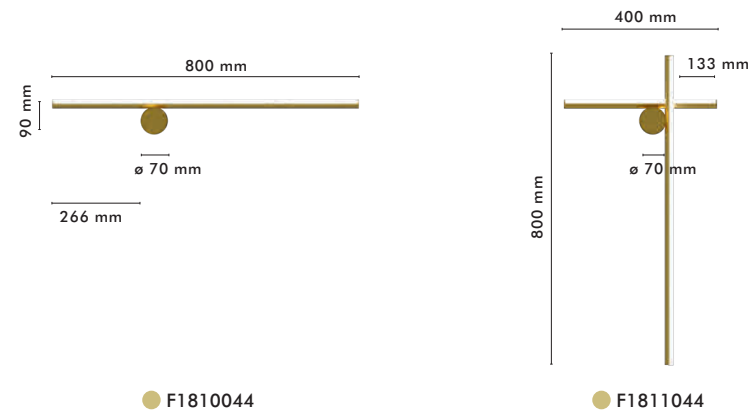
New Finishes: anodized green, anodized grey, anodized natural
Also available in: white, black



Coordinates Wall1, Wall2

Michael Anastassiades, 2020

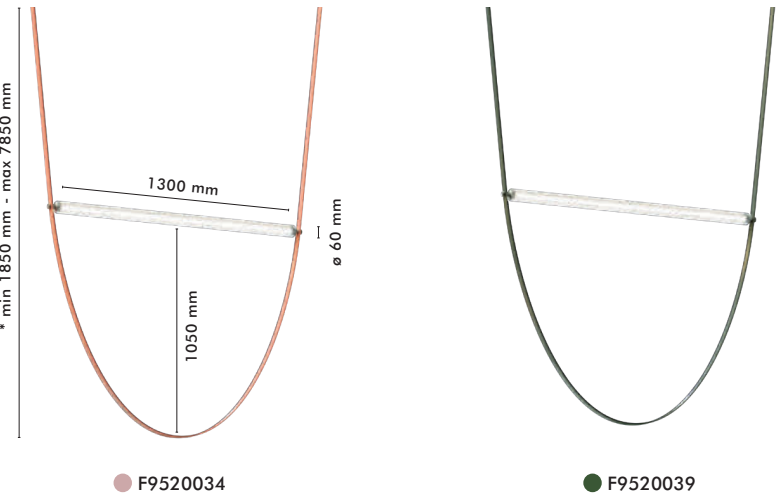
Materials: extruded aluminum, platinic silicone extruded opal
Voltage: 230V
Light Source Wall1: LED module 15W 962lm 2700K CRI90
Light Source Wall2: LED module 24W 1403lm 2700K CRI90
Finish: anodized champagne



Wireline

Formafantasma, 2021

Materials: extruded borosilicate glass, rubber, steel
Power: 45W
Voltage: 100-277V
Light Source included: LED module 45W 2700K CRI90 DIMMABLE
Finishes: pink, forest green



* depending by the high of the ceiling

Bellhop Floor

E.Barber & J.Osgerby, 2021

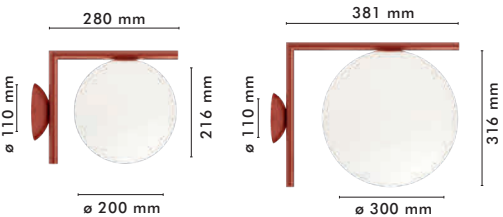
Materials: aluminum, glass, concrete
Voltage: 100-240/48V
Light Source included white body version: 1 Cob LED 26W 1232lm 2700K CRI90 DIMMABLE
Light Source included other version: 1 Cob LED 26W 1023lm 2700K CRI90 DIMMABLE
Base finishes: concrete
Body finishes: white, cioko, green, brick red
Diffuser finishes: grey (only for white body), white (only for cioko, green and brick red bodies)



IC Light Outdoor

Michael Anastassiades, 2020

Materials: brushed stainless steel painted
Voltage: 220-240V
Light Source Wall1: LED 8W E14 800lm 2700/3000K DIMMABLE
Light Source Wall2: LED 13W E27 1400lm 2700/3000K DIMMABLE
Finishes: red burgundy, deep brown, black, brass, stainless steel



IC Outdoor W1

IC Outdoor W2

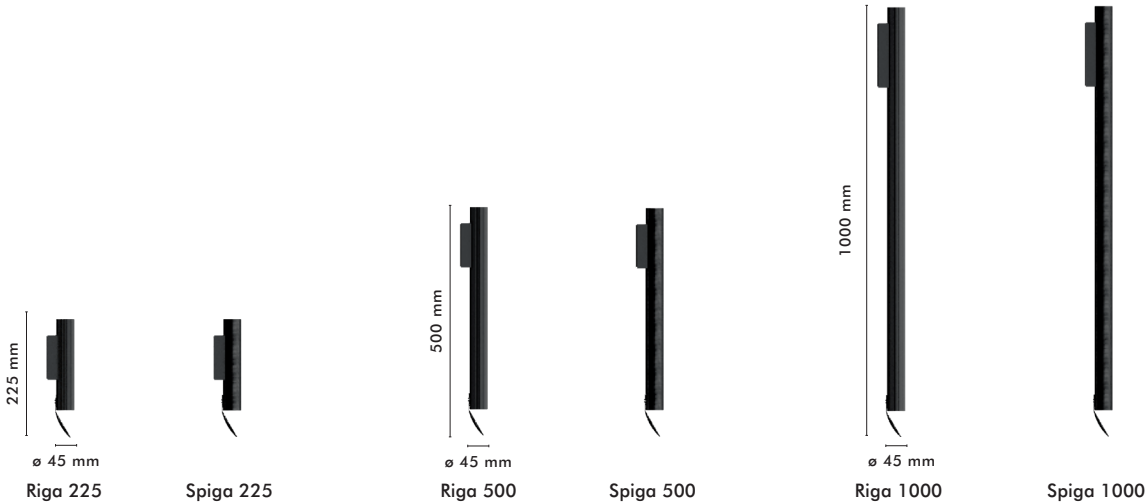
Finishes example



Flauta Outdoor

Patricia Urquiola, 2020

Materials: Aluminum
Power: 12W
Voltage: 220-240V
Light Source included: LED 12W 2x555lm 2700K / LED 12W 2x597lm 3000K / LED 12W 2x638lm 4000K CRI80
Finishes: grey, anthracite, forest green, white, black, deep brown



Finishes example



In Vitro

Philippe Starck, 2020

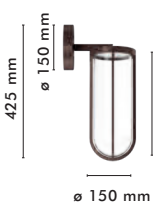
Materials: aluminum, glass
Voltage: IN 5V (Unplugged version) / 220-240V integrated / 110V on demand
Light Source Unplugged: Edge Lighting 2W 200lm 2700K/3000K CRI 90
Light Source other versions: Edge Lighting 11W 1150lm 2700K/CRI 80, 11W 1230lm 3000K/CRI 80
NO DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI
Finishes: black, white, anthracite, deep brown, forest green, terracotta, pale green



Unplugged



Ceiling



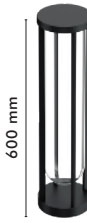
Wall



Suspension



Bollard 1



Bollard 2



Bollard 3

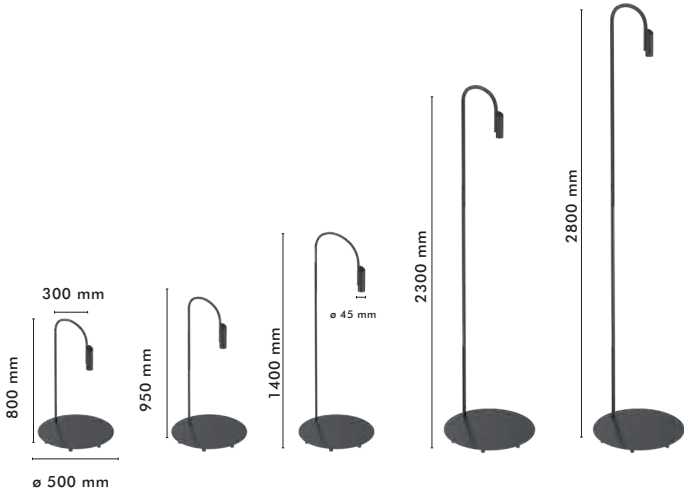
Finishes example



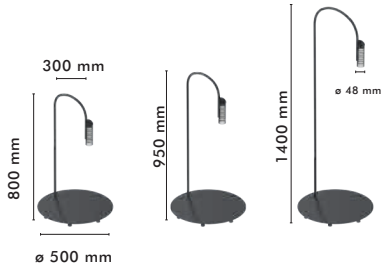
Caule

Patricia Urquiola, 2020

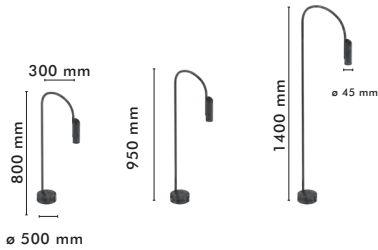
Materials: stainless steel aisi 304 painted
Voltage: 100-240V 50-60Hz
Light Source (Floor): Power LED 10W- 447 lm- 2700K/CRI80 , 480lm- 3000K/CRI80
Light Source (Bollard): Power LED 5W- 447 lm- 2700K/CRI80 , 480lm- 3000K/CRI80
NO DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI
Finishes: black, white, grey, anthracite, deep brown, forest green



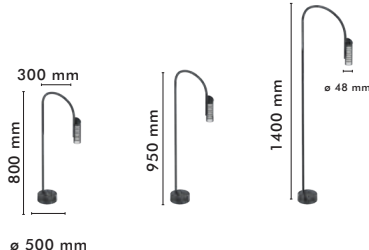
Caule Floor 1, 2, 3, 4, 5



Caule Floor Nest 1, 2, 3

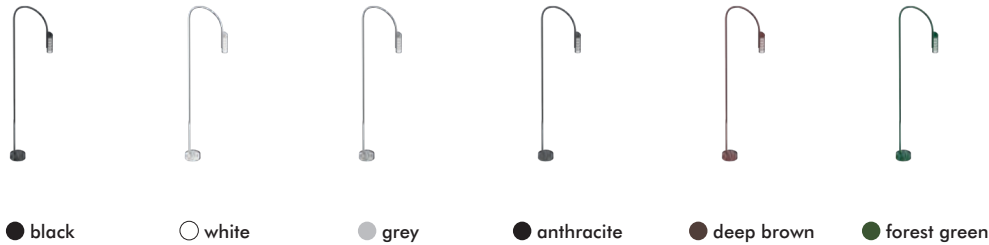


Caule Bollard 1, 2, 3



Caule Bollard Nest 1, 2, 3

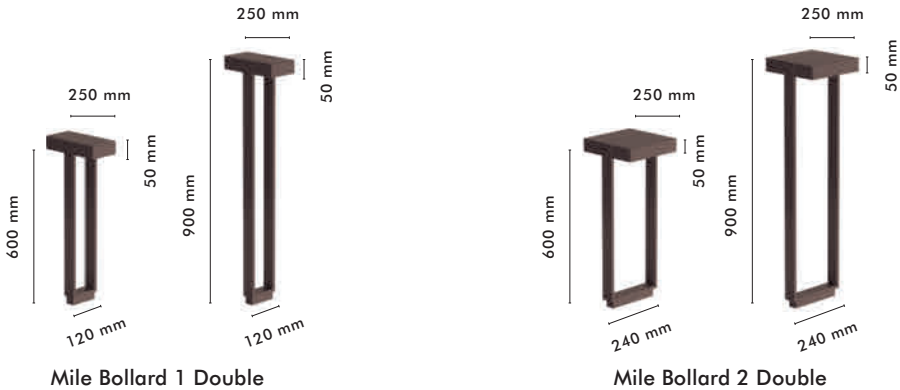
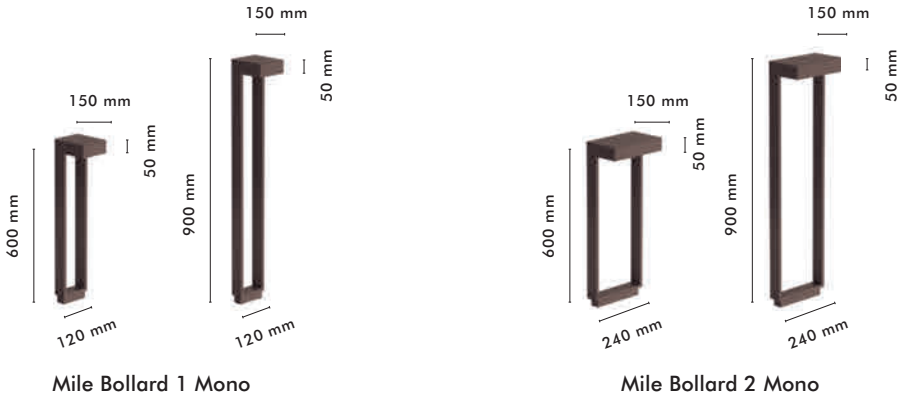
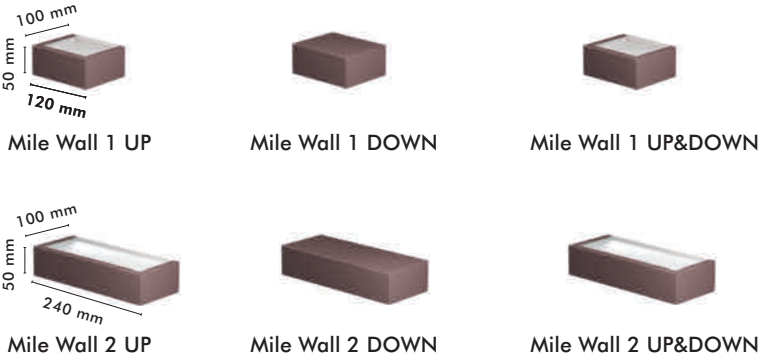
Finishes example



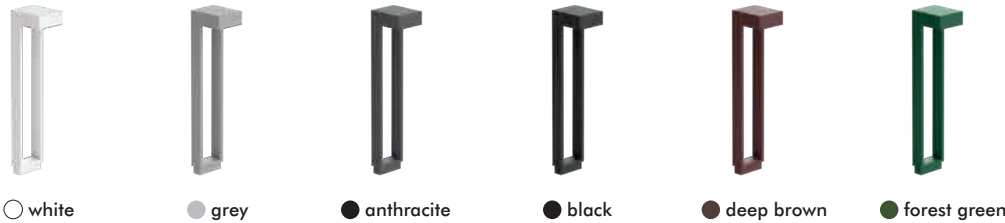
Mile

Antonio Citterio, 2020

Materials: die-cast aluminum, polycarbonate
Voltage: 220-240V / 110V on demand
Light Source Wall 1 Asymmetric & Washer UP-DOWN: Mid Power LED 4,5W 431 lm 2700K, 4,5W 448 lm 3000K, 4,5W 465 lm 4000K/CRI 80 ,
Light Source Wall 2 Asymmetric & Washer: UP-DOWN Mid Power LED 7,5W 846 lm 2700K/CRI, 7,5W 879 lm 3000K, 7,5W 913 lm 4000K/CRI 80
Light Source Wall 1 Asymmetric & Washer UP&DOWN: Mid Power LED 7,5W 2x431 lm 2700K, 7,5W 2x448 lm 3000K, 7,5W 2x465 lm 4000K/CRI 80 ,
Light Source Wall 2 Asymmetric & Washer UP&DOWN: Mid Power LED 13,5W 2x846 lm 2700K, 13,5W 2x879 lm 3000K, 13,5W 2x913 lm 4000K/CRI 80
Light Source Bollard 1: Mid Power LED 4,5W 431lm 2700K, 4,5W 448lm 3000K, 4,5W 465 lm 4000K/CRI 80
Light Source Bollard 2: Mid Power LED 7,5W 846lm 2700K, 7,5W 879 lm 3000K, 7,5W 913 lm 4000K/CRI 80
Light Source Bollard 1 Double: Mid Power LED 7,5W 2x431 lm 2700K, 7,5W 2x448 lm 3000K, 7,5W 2x465 lm 4000K/CRI 80
Light Source Bollard 2 Double: Mid Power LED 13,5W 2x846 lm 2700K, 13,5W 2x879 lm 3000K, 13,5W 2x913 lm 4000K/CRI 80
NO DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI
Finishes: white, grey, anthracite, black, deep brown, forest green



Finishes example



Wallstick & Walkstick

Antonio Citterio, 2020

Materials: aluminum, glass
Voltage Wallstick: 24V
Light Source Wallstick: Power LED 2,5W 264 lm 2700K, 2,5W 283 lm 3000K, 2,5W 303 lm 4000K/CRI 80
Light Source Walkstick: Power LED 6W 502 lm 2700K, 6W 539 lm 3000K, 6W 577 lm 4000K/CRI 80
Light Source Walkstick Double: Power LED 8,5W 502+264 lm 2700K, 8,5W 539+283 lm 3000K, 8,5W 577+303 lm 4000K/CRI 80
NO DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI
Finishes: white, grey, anthracite, black, deep brown, forest green



A-Round

Piero Lissoni, 2017

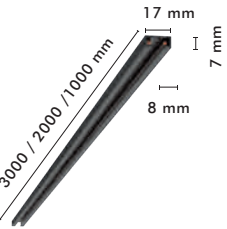
Materials: die cast aluminum, stainless steel, glass
Voltage: 110/220-240V
Light Source A-Round 150: LED 8W 572 lm 2700K, 8W 663 lm 3000K, 8W 715 lm 4000K/CRI 80
Light Source A-Round 240: LED 21W 1760 lm 2700K, 21W 2040 lm 3000K, 21W 2200 lm 4000K/CRI 80
Light Source A-Round 315: LED 42W 3432 lm 2700K, 42W 3978 lm 3000K, 42W 4290 lm 4000K/CRI 80
Finishes: satin steel, satin bronze, satin gold, satin copper



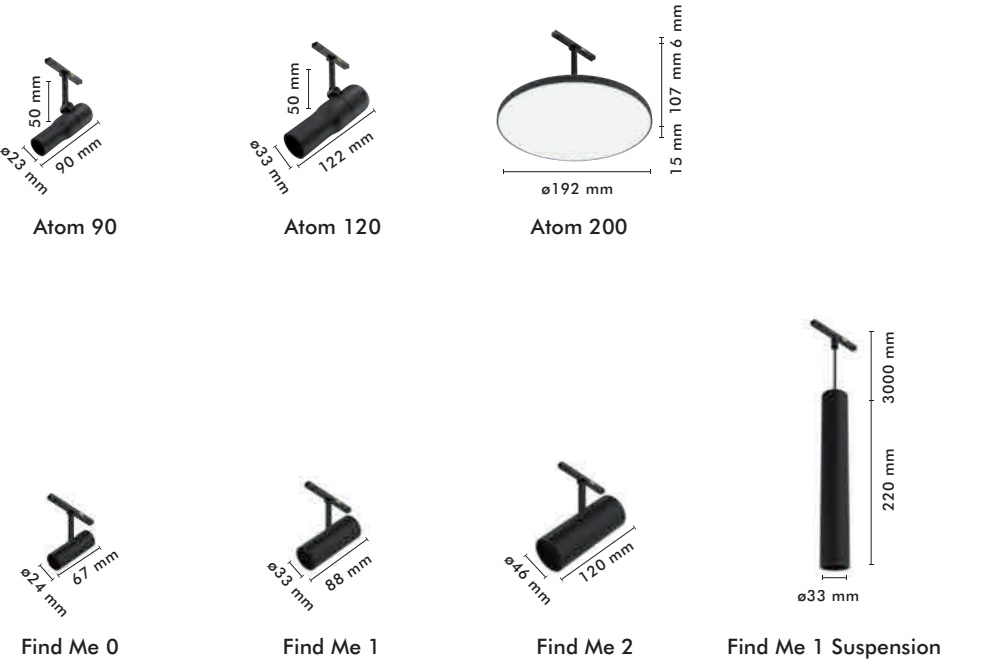
Zero Track

Flos Architectural, 2020

Materials: aluminum
Voltage: 24V
Light Source Atom 90/120/200: Power LED 5,5W 450lm 2700K - 485lm 3000K / 8W 635lm 2700K - 680lm 3000K / 10,5W 1050lm 2700K - 1150lm 3000K CRI90
Light Source Find Me 0/1/1S/2: Power LED 3,5W 300lm 2700K - 325lm 3000K / 5,5W 450lm 2700K - 485lm 3000K / 10,5W 650lm 2700K - 700lm 3000K CRI90
NO DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI, DIMMABLE CASAMBI
Finishes: black, chrome, deep brown, white, bronze



Surface Profile



Oblique

Vincent Van Duysen, 2020

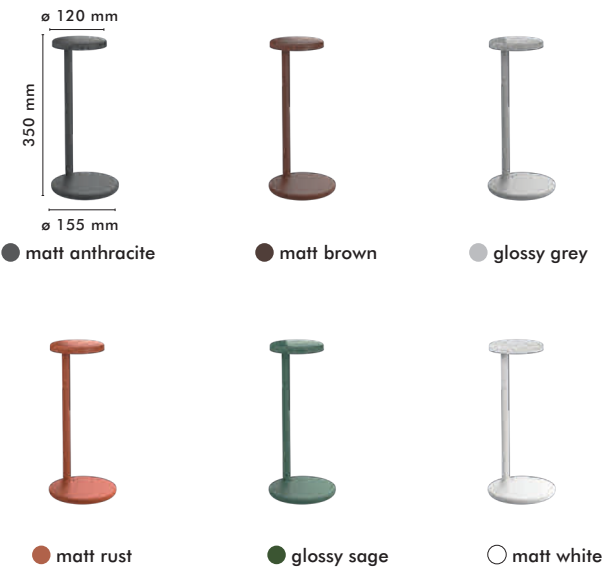
Materials: die cast aluminum, methacrylate

Voltage: 24V

Light Source included: Top LED 8W 750lm 2700K - 800lm 3000K - 850lm 4000K CRI90

USB-C connection integrated

Finishes: matt anthracite, matt brown, glossy grey, matt rust, glossy sage, matt white



For more information please visit [flos.com](https://www.flos.com)

