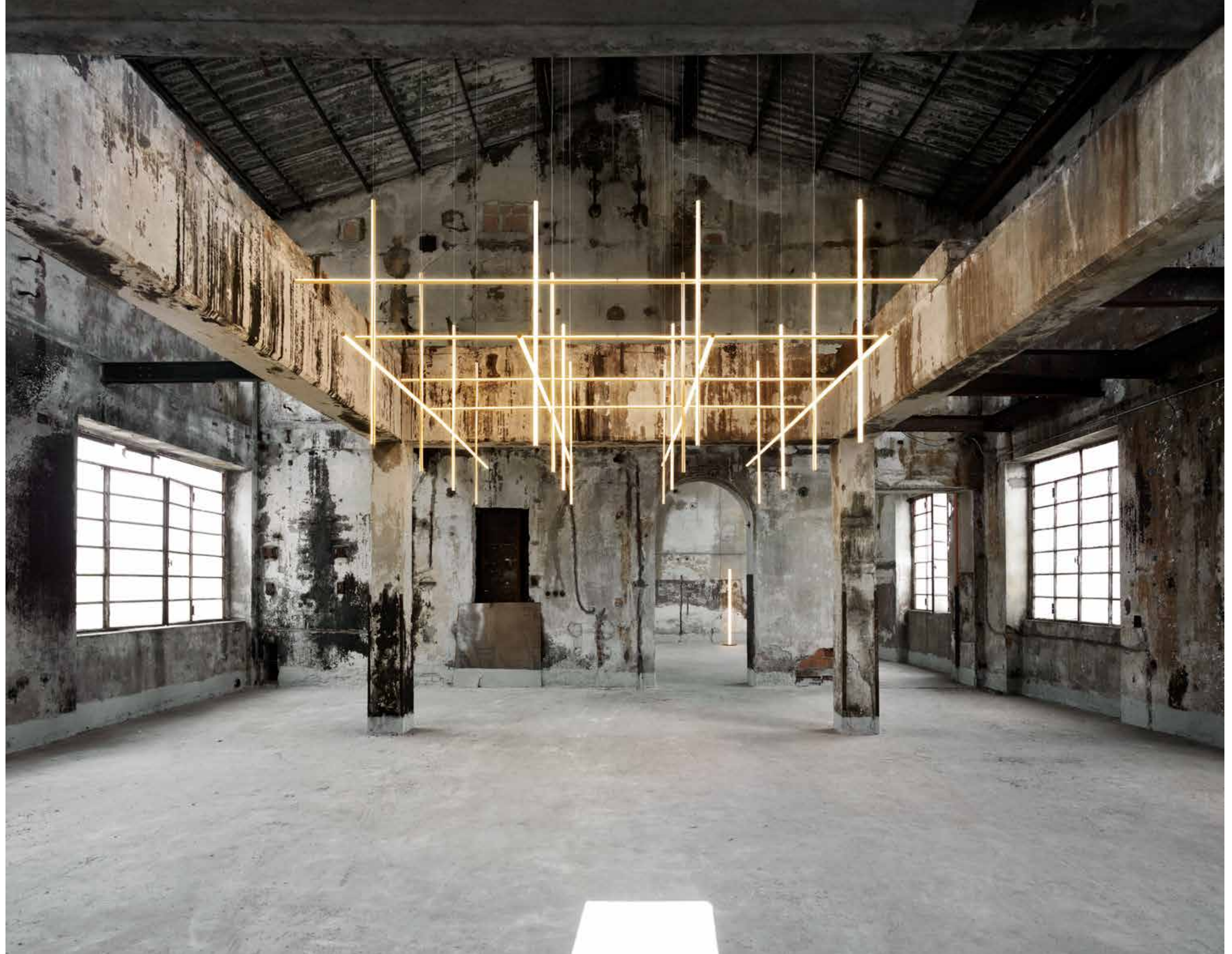


FLOS

stories



Issue one: Together — people, places, and things finding new ways to live in harmony. Michael Anastassiades' Coordinates in Milan, Maurice Scheltens and Liesbeth Abbenes in Amsterdam, Vincent Van Duysen in Antwerp, an artist residency in Brescia, and Ricardo Bofill's 1973 Casa Familiar in Mont-ras, in a new light.





At CRISTALLERIE FRATELLI LIVELLARA, a former glass manufacturer on the outskirts of Milan, photographer Tommaso Sartori chronicles COORDINATES, a new Flos lighting system by MICHAEL ANASTASSIADES. Inside the 1920s, Futurist-inspired factory, these modern works of industrial design find effortless equilibrium.



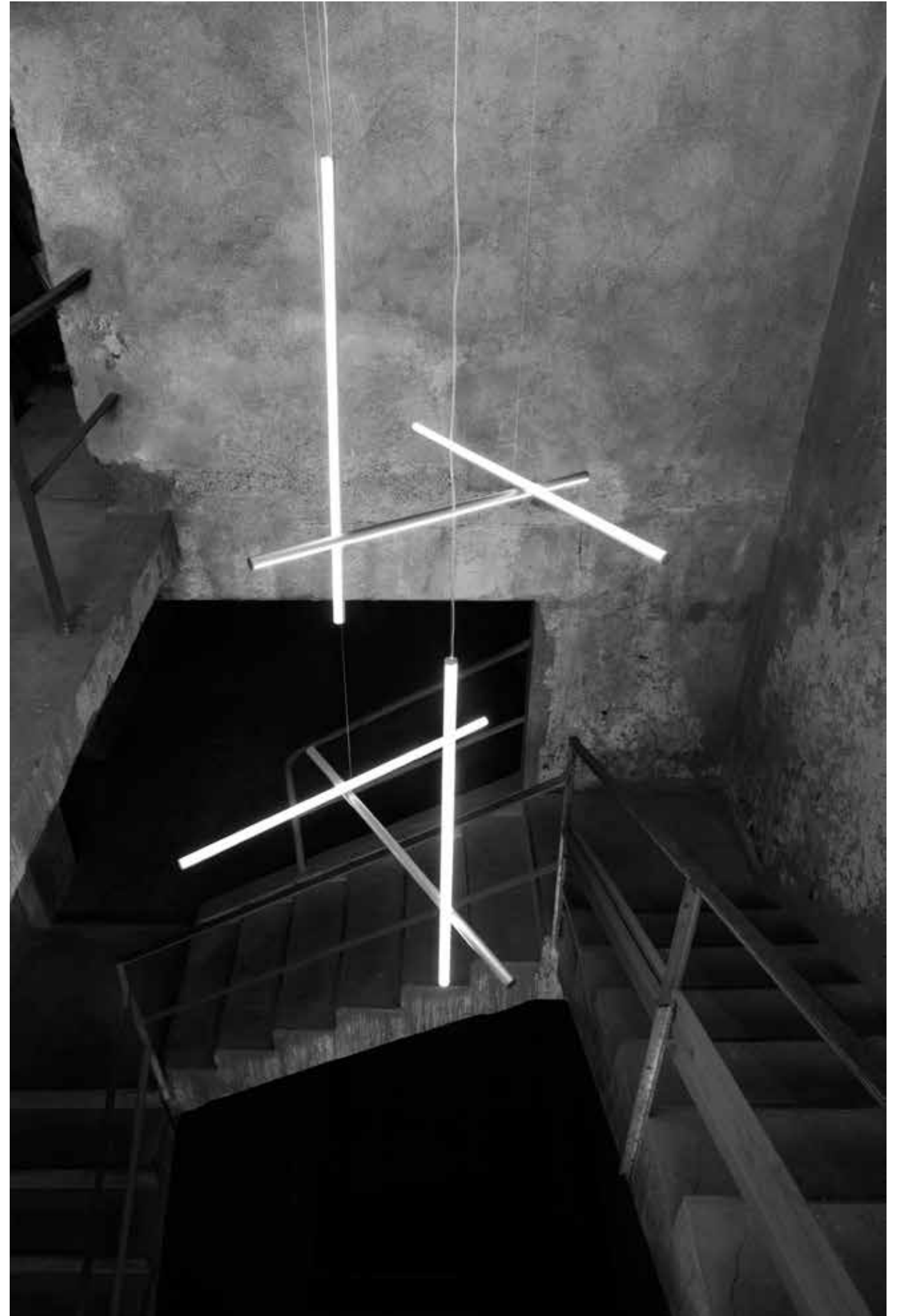
Around 1920, an 11,000-square-metre vegetable oil plant was erected in an industrial neighbourhood on the outskirts of Milan. Long and skinny, except for a striking cylindrical entrance facade, its architecture took cues from the Futurist style, a legacy of the school of Antonio Sant'Elia and his drawings of the *New City*. And over the years, the forward looking building has adapted, again and again, to accommodate new futures.

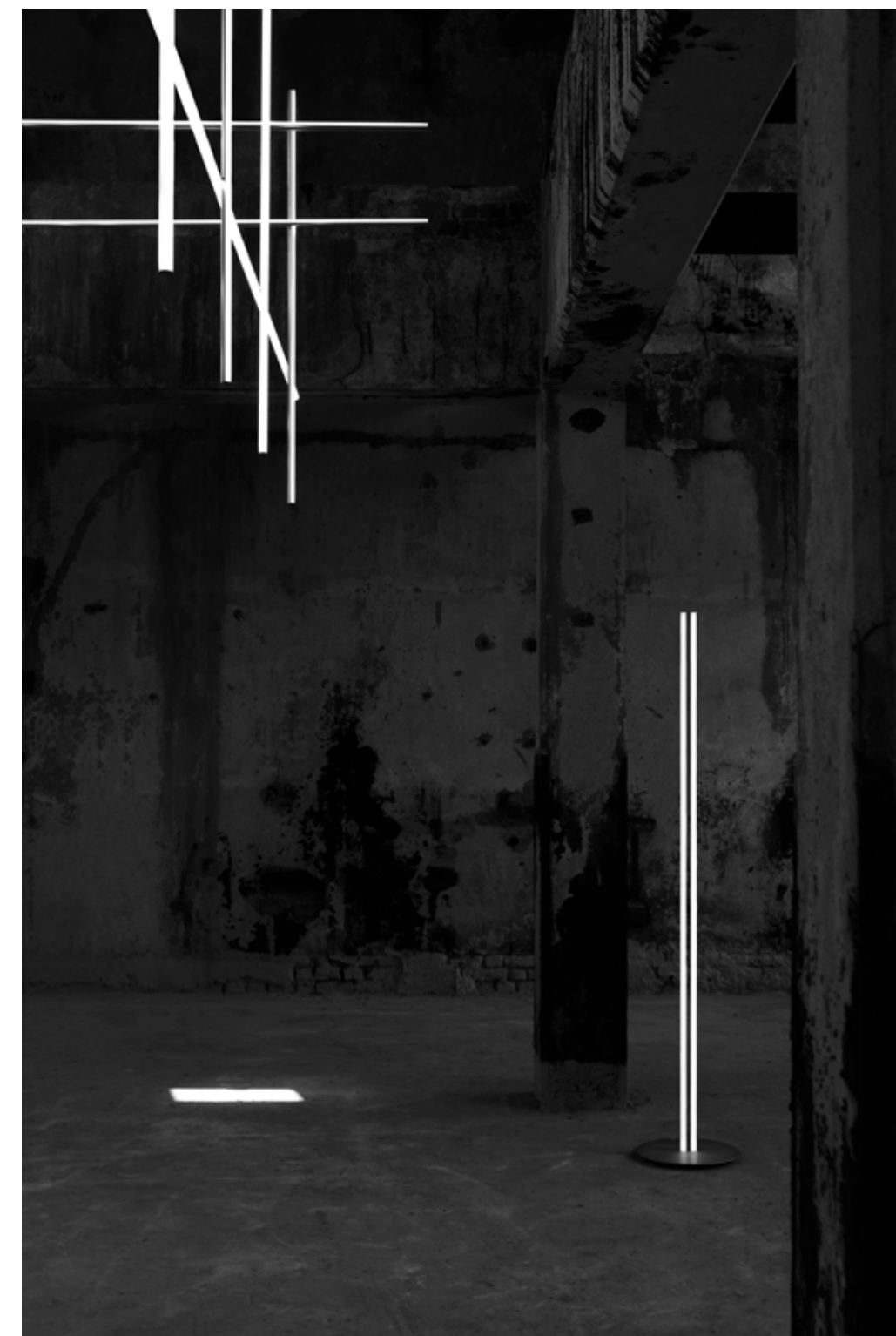
When the Livellara family acquired the place in 1963, they had something new in mind for the factory: glassmaking. They brought in masters from Murano, along with their kilns and their equipment, and transformed it into Cristallerie Fratelli Livellara, which manufactured hand-blown glass until 2004. Though production has now been moved elsewhere, in the central building that overlooks Via Bovisasca—now a post-industrial area that houses a branch of the Polytechnic University of Milan—you can still find a small shop selling Livellara glass.

Today, the space feels like an industrial archaeology site, its old oil and water tanks and air-raid shelters still intact. Such details have been deliberately preserved through a respectful restoration which left behind the layers of activity that have moved through the site. Most recently, Luca Locatelli, who snapped up the building in 2015 before a planned demolition, has opened Spirit de Milan (spiritdemilan.it). The concept space brings people together with a restaurant, dance floor, and theatre, and there's more to come, from co-working to cabaret.

But for a moment, as Italy slowly emerged from a months-long quarantine, Flos had the space to itself, sending in Tommaso Sartori to photograph *Coordinates*, a new lighting series by Michael Anastassiades. For the shoot, Sartori allowed the building's past lives shine through: the textured walls; the exposed pipes; the years of use, letting its rich history serve as a backdrop for something radiant and new.

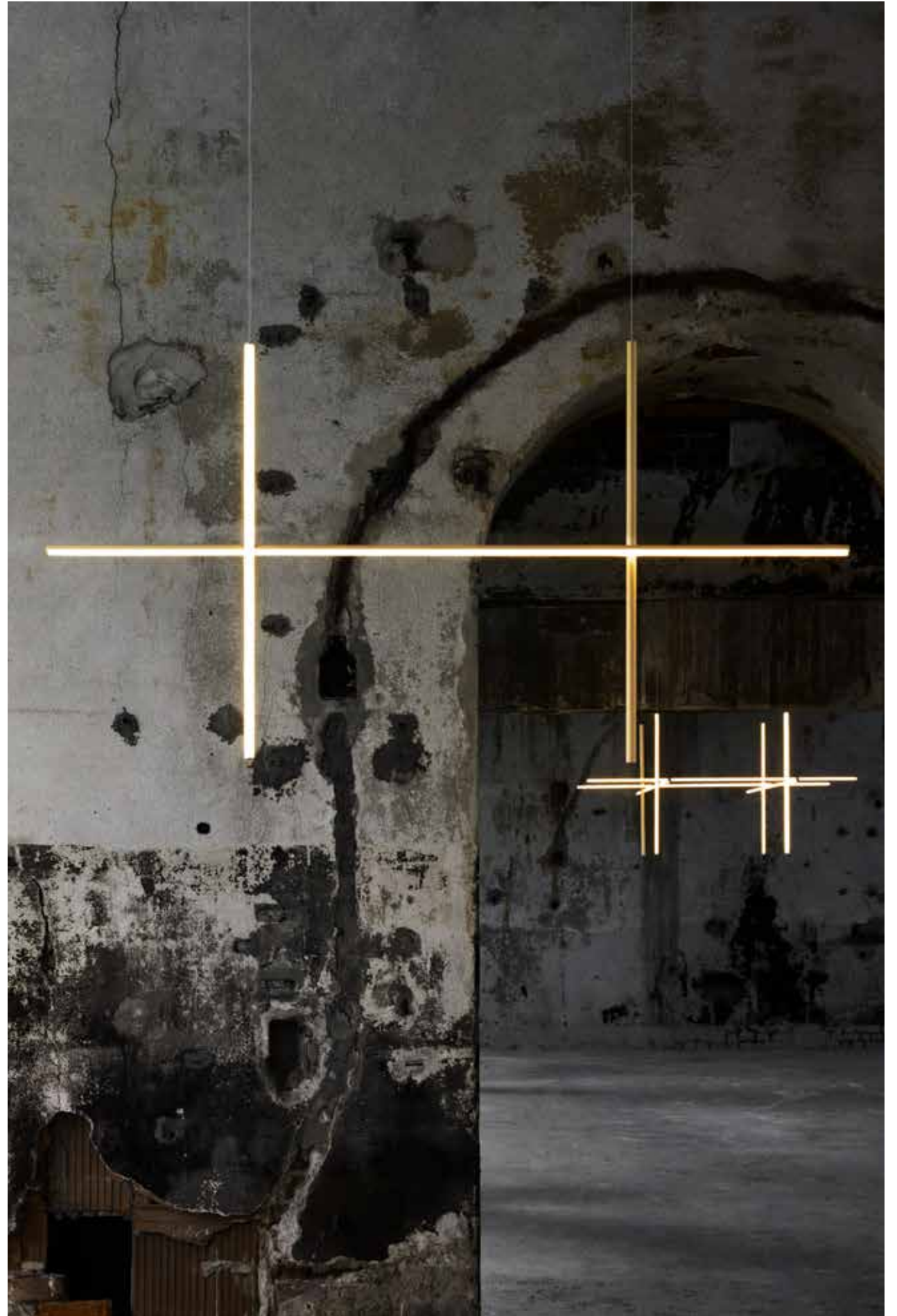














Cover: Coordinates S1 . . . Pages 2-3: Coordinates Module S, F, Page 4: Coordinates S2, Page 6: Coordinates Module S, Page 7: Coordinates F, Page 8: Coordinates S4, Page 9: Coordinates S1, Page 10: Coordinates S2, Page 11: Coordinates S4, F, Pages 12-13: Coordinates S2, S4, F, Page 14: Coordinates S4, Page 15: Coordinates S4, Module S, Page 16: Coordinates F, Page 17: Coordinates S2, S4, This page: Coordinates S1, detail. All models by Michael Anastassiades.

FLOS STORIES

ISSUE ONE: TOGETHER

The decision to call the first issue of the new Flos Stories 'Together' was made a month before lockdown began. The idea was to tell stories of connection—between light, people, objects, and spaces. Today, that theme feels more relevant than ever, as we collectively navigate a global pandemic. Day by day, we're learning how to exist in the same space with others, we're finding unexpected synergies, and we're developing new ways of being *together*. In these pages you will find objects, compositions, couples, families, ideas, and words which illustrate this idea of *together*. You'll see inside a potato barn-turned-home in Amsterdam, where photographers Maurice Scheltens and Liesbeth Abbenes, partners in life and work, live with their two children. They photographed themselves in residence during isolation. We'll take you to Brescia, just a short drive from the Flos

headquarters, where, within the fresco-covered rooms of Palazzo Monti, a vibrant artist residency connects creative people from across the globe. At Ricardo Bofill's Casa Familiar, a family summer home built in 1973, a few kilometres from the Spanish Costa Brava, we'll examine the architect's still-radical approach to indoor-outdoor living. And we'll take you inside the headspace of our longtime collaborator Michael Anastassiades (his latest Coordinates chandeliers bring together vertical and horizontal lines into glowing compositions) with a visit to his first anthological exhibition in Cyprus, 'Things that Go Together'. Here, Anastassiades shows us how objects acquire new meanings based on the company they keep. Being *together* teaches us things. It gives us new perspectives on living. And it lights the way forward. Please join Flos on this new path to a bright future.

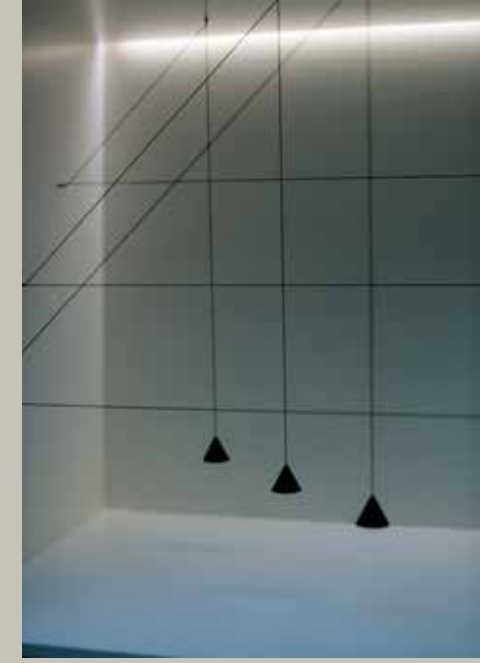
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I don't believe we'll be merrily returning to life as it was. Take the people who whizz across the globe, who systematically search for happiness elsewhere, hasty and restless. Will they continue doing so? Or will many of them lead slower and more conscious lives? Will they stay closer to home and, for instance, attach much more value to their significant others, their own environment, their own house? I think it will be the latter.

I am a fairly restless person. But, despite the speed at which we coexist today, I crave visual calm and cathartic purification. These days, I find that calm in nature, which features in nearly all of my designs. In the heart of Antwerp, I barely feel like I'm living in a city. I have an inner courtyard, a magnificent garden, a body of water—all the essential elements of nature. As a result, I've become a sort of hermit in my own house. I seldom go outside, except for a brisk walk with the dogs.

At home with myself, I try to be a sponge. Everything has the potential to inspire me—a documentary on YouTube, an image from someone I follow on Instagram, a book, a work of art. It all goes through the filter of my empathy and my imagination.

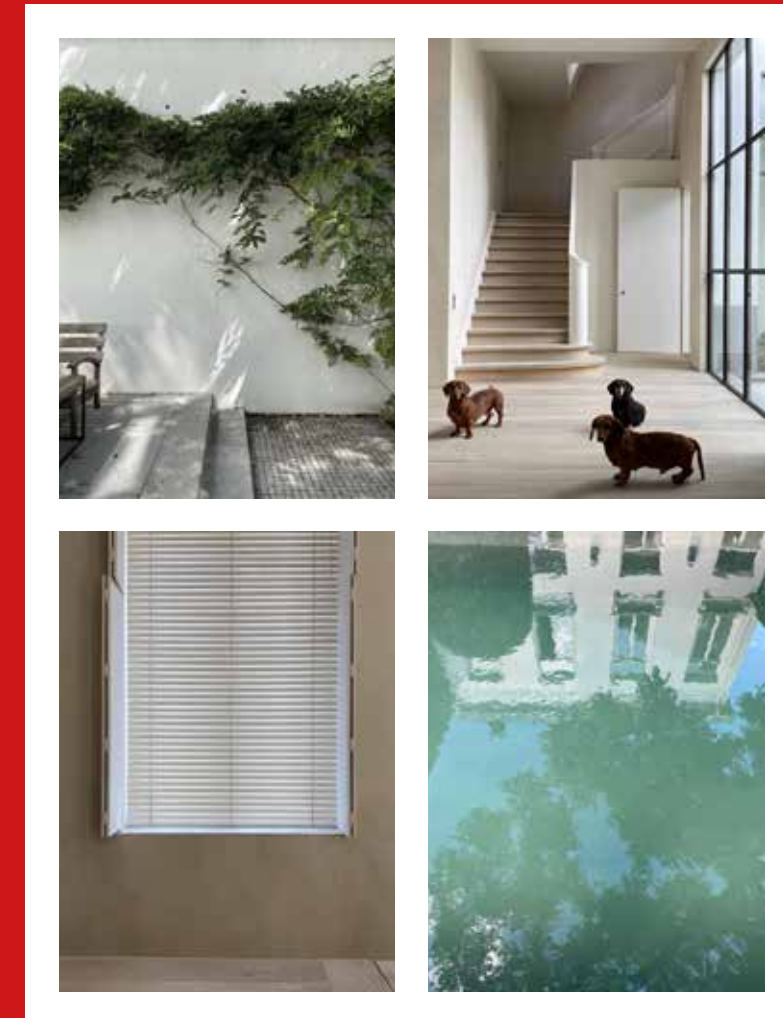
It's how I create. But truthfully, I'm most creative when surrounded by people, so interaction with my team is essential. Even now that we cannot see each other in person—or only rarely—we still tend to have daily meetings. Like most of the world, we've found new ways to collaborate.

In my case, meditation is the ultimate form of introspection, and my home is my temple. It's an almost sacred place where I balance mind and body, channelling creative energy while shooing away negativity. That's when time stands still. My thoughts flow. I let myself be guided. At some point, both my body and mind enter a state of deep tranquillity. Right now, home can be the antidote to the surreal status quo. It's where we surround ourselves with inspiration from art, from beauty, from other individuals. It's where we safely perform the daily rituals that will lead us beyond the present, into a new reality together.

Our existence has come to a screeching halt. Recent global events represent a deafening wake-up call. Our lives, once characterised by interaction with others, are now spent in confinement, a kind of *self-togetherness*. But restraint is not always detrimental. There's a silver lining. This is the time to reconnect with our inner selves, a time for self-reckoning, a zenith of awareness.

This newfound path to introspection starts with recognising and admitting that our previous *modus vivendi*—our working rituals; our haphazard racing across the planet—is no longer sustainable. When the planet goes back to normal, we earth dwellers will have to ponder our new normal.

Vincent Van Duysen is a Belgian architect and designer based in Antwerp. His work, known for its pared down simplicity, ranges from residential interiors and hospitality projects to furniture and lighting designs. Van Duysen snapped the photos (right) this spring, while quarantined at home with his three dogs, Gaston, Pablo, and Loulou.



PROFILE

PALAZZO

In a 13th century Italian palazzo in Brescia, Edoardo Monti has established a dynamic artist residency, bringing together creatives from around the world. We caught up with him in May, just as Italy emerged from its two-month lockdown, to talk about building community, the future of art shows, and what it's really like to be quarantined in a palazzo.

MONTI

Interview by HANNAH MARTIN
Photography by SANTI CALECA

BRESCIA





Michael Anastasiades' IC Lights Double, Red Burgundy alongside a sculpture by Quan Can and marble work by Pablo Limón.



A colourful tapestry by Bea Bonafini hangs in one of the studio spaces.



HANNAH MARTIN: Tell me the story of Palazzo Monti. Why did you start this residency?

EDOARDO MONTI: I'd been living in New York for five years, working in fashion, and I just felt the urge to do something different. Maybe something closer to the art world. I thought of this space in Brescia—a 13th century palazzo that had been in our family since the 1950s—and how amazing it would be to bring people together here. We launched in March of 2017, and we have welcomed more than 150 artists since, from 50 countries, working in pretty much any medium you can think of. In addition to painters, photographers, and sculptors, we also host designers—we had Sabine Marcellis, Soft Baroque, Guillermo Santoma, and Pablo Limón—videographers, poets, and performers. We even had a chef.

HANNAH MARTIN: How do you choose the residents?

EDOARDO MONTI: I work with a board of directors from London, Paris, New York, and Seoul. As a collector myself I don't want to be influenced by my own preferences. I like figurative painting and sculpture, for instance, but I wanted the residency to be more of a reflection of our times, rather than my own collecting interests. So with the board we review applications—about 100 a month—and also select artists to invite.

HANNAH MARTIN: What do you look for?

EDOARDO MONTI: We're pretty open. We work with artists of every age, at every stage in their career. We're also open to artists who want to explore a new medium. A photographer might apply, but declare that they want to try sculpture or painting. And since we're not a gallery or a commercial exhibition space, we can give artists that freedom. If you come here as a painter we're not going to force you to paint.

HANNAH MARTIN: How does the residency work?

EDOARDO MONTI: We suggest artists come for one month. But we have also had some residents stay longer. We provide a private bedroom, private working studios, exhibition spaces, and community spaces within Palazzo Monti and we ask each resident to leave one artwork of their choosing. It creates a dialogue with the space. Rather than having a notebook with 150 photos and biographies, it's much better to have a palazzo decorated with work from each artist. Because we are a not-for-profit, we don't ask for any rent and we cover most of the residents' expenses.

HANNAH MARTIN: Tell me about those amazing frescoes.

EDOARDO MONTI: They're neoclassical—a mix of Greco-Roman stories that were painted in 1750. One ceiling depicts the fall of Phaeton—a scene of a man riding a powerful horse in the sky who falls onto the ground. As you walk into the main exhibition space, there are two more beautiful ceilings. In one you see Venus with her maids. That's the only one that looks down at you, so we think it was the daughter of the original owner of the house, or the wife. She's looking at you and welcoming you into the room. The other depicts Apollo who—and this is perfect—is surrounded by the nine muses of the arts.

HANNAH MARTIN: Do many artists end up making work inspired by the palazzo?

EDOARDO MONTI: Yes absolutely. The beauty is that it's not always obvious how it inspires people. But I can definitely tell from the colours, from the shapes, from the research. Of course, some artists—especially figurative painters—have incorporated figures and faces or scenes from the frescoes into their work. But most of the time it is much more subtle—the light in the courtyard, the colours of the frescoes, it all becomes part of your daily life.

HANNAH MARTIN: Does a sense of community develop among the residents?

EDOARDO MONTI: Definitely. Everyone has a private space, but we meet for breakfast and dinner, we go out, we have fun, we drink together. Every month is different. You can't predict how people will mix with each other. But we have never had a negative experience. Incredible friendships—and a couple of love stories—were born here. And it's really amazing to see the residents sharing knowledge. When someone comes who is just out of school, it's super interesting for them to talk to mid-career artists and ask them questions, whether it's how to approach a gallery or a curator or a collector, or even things like how to handle taxation and invoicing. The palazzo is in the middle of a very old city that offers pretty much anything you can think of in terms of culture, food, and museums. But the way the space is set up, you don't really have to leave. You can easily just stay within the premises and create for seven days a week.

Edoardo Monti (left) with artist-in-residence Leonardo Anker Vandal (right).



Left: Coordinates S3 suspension lamp, Anodized Champagne, by Michael Anastassiades.



Left: 2097/18 suspension lamp in Chrome, by Gino Sarfatti with chair by Fredrik Paulsen and sculpture by Henry Hussey. Above: Foglio 22K Gold wall lamp by Tobia Scarpa.

HANNAH MARTIN: And I guess that was the norm for a few months. What was it like being quarantined here? You're in one of the worst-hit parts of Italy. But, being confined in a palazzo doesn't sound so bad.

EDOARDO MONTI: Bergamo and Brescia—my hometown and the place where the residency is located—were both hit hard by the pandemic. That was really tough. Luckily, the day-to-day of the residency was not that affected because we have a bit of independence from the outside world. But we did have to reschedule our upcoming residencies. Also, the artists couldn't get out to get materials so they had to work with what they had. Scraps of fabric and old pieces of wood were used to create smaller artworks and stretcher bars. It was a bit challenging for them, but it does make things interesting. We have had to shuffle around our program moving forward. From June 1, we'll only accept Italian artists for a period of time due to current travel restrictions.

HANNAH MARTIN: Which artists stayed for the extent of the pandemic?

EDOARDO MONTI: Osamu Kobayashi, an artist from the States, has been here working on a gallery show with A+B Gallery for the last few months. And Leonardo Anker Vandal from Denmark has kept a studio here. He is our long-term resident who I hired a few years ago to look after the premises. He continues with his own practice. Both of these artists will be part of a drive-in show that I am co-curating. We are installing some site-specific projects at a local garage with underground parking. It's hard for artists to know, in the long run, how they will be affected by the pandemic. So I'm trying to do as much as I can to support them and make sure that they're given opportunities.

HANNAH MARTIN: So tell me more about the drive-in show. Do you mean a viewer will drive into this space and see it from their car?

EDOARDO MONTI: Yes, it's called Art Drive-In.

HANNAH MARTIN: I love that.

EDOARDO MONTI: People are not going to gather for a few months. But you can get into your car, go to this underground garage, and see some art that was made on site. It's a cheeky way to do something, and, at the same time, give the artists some real support.

HANNAH MARTIN: I don't know about you but I'm getting a little sick of online viewing rooms.

EDOARDO MONTI: I know, right? Why were paintings invented? And sculptures? I think, rather than taking photos of paintings and sculptures and putting them online, why don't we focus on the artists working in mediums that make sense in our new normal? I'm thinking of digital artists, videographers, photographers, and also designers. Homes became so important to us over the past two months.

HANNAH MARTIN: Are you starting to think about other new ways to show art?

EDOARDO MONTI: I think we should take a moment and see if what we call 'normal' is actually OK. Maybe we come up with new strategies and create a better world? Everyone is rushing to create some sort of online version of what we consider the pre-COVID world but I think the question we should ask ourselves is 'Was that world so good that we want to rush back to it?' Or maybe it was a bit toxic for some industries and some people.

HANNAH MARTIN: And the planet.

EDOARDO MONTI: Like Winston Churchill said 'Never waste a good crisis'.

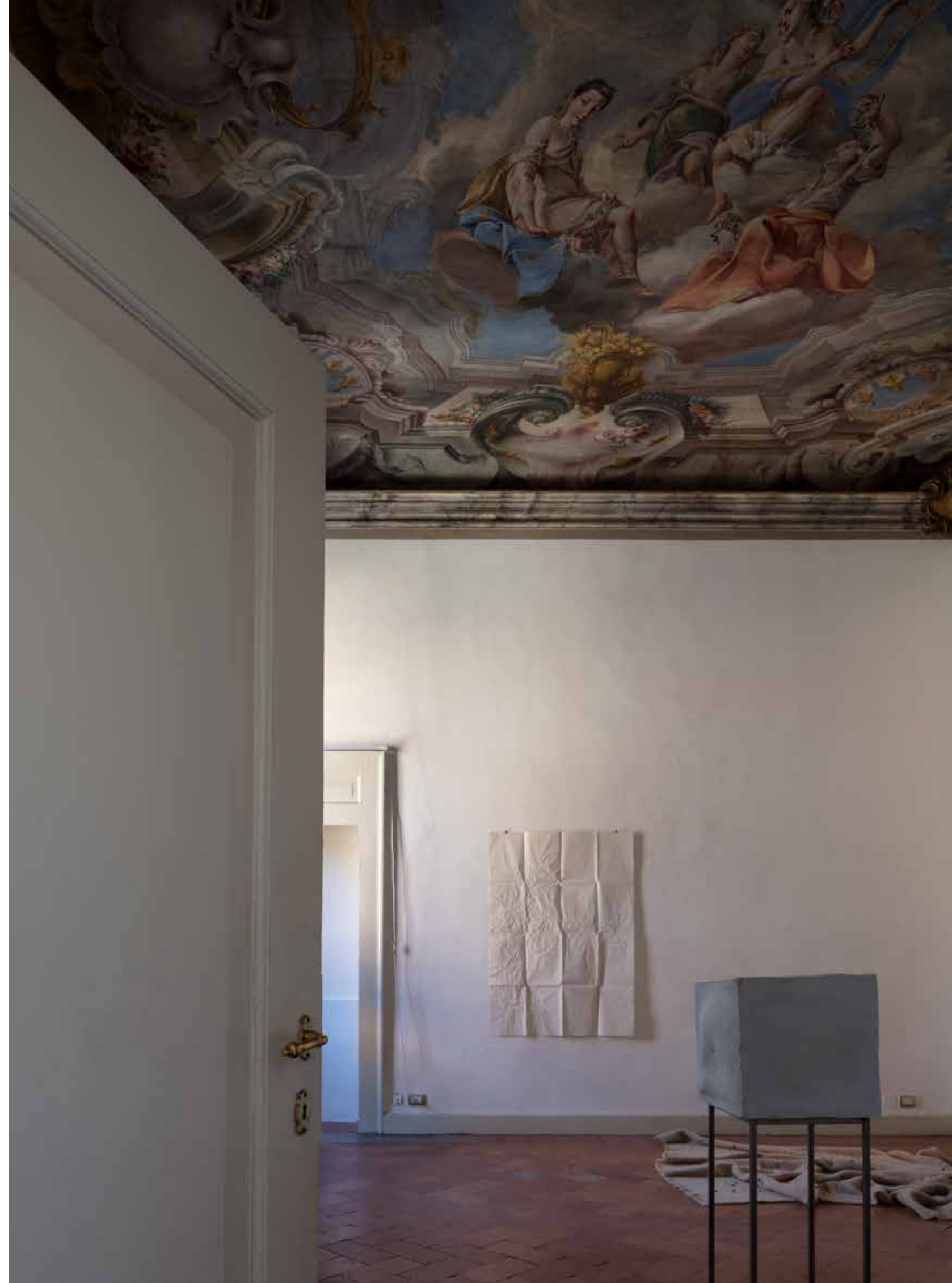
HANNAH MARTIN: I was thinking about when we met in Seoul last fall. You had just come from the art fair in Shanghai. I was in Korea reporting a story.

EDOARDO MONTI: I landed at the airport and came straight to you guys at the bar. I was exhausted. You were exhausted. The day after I was going to Tokyo. It was just crazy. Do we really want to go back to that life? But at the same time, think about it: an Italian, an American, and our friend Hye, a Korean—three continents meeting at a bar in Seoul. That's when things happen.

HANNAH MARTIN: There's really no substitute for physical togetherness.

EDOARDO MONTI: We have our social media and internet that allows us to get in touch with anyone at any time. But the thrill of physical experiences—being together with someone else—it's an emotion you can't achieve digitally. That's also why I'm kind of against rushing onto a digital world for the arts. 99% of what we feel comes from talking to artists, visiting their spaces, being together with them. After a show at Palazzo Monti we always do a big dinner with at least 50 guests. That's how you create relationships. It's how you get to know each other—by having a drink and getting food and sharing time and having fun and kissing and touching and embracing each other. Being together is when you have ideas.

Right: Works by Serena Fineschi in the gallery are crowned by a fresco depicting Venus with her maids.





Left: Super Line Grey by Flos Architectural.
Above: Infra-Structure Episode 2 Black, by Vincent
Van Duysen, with sculpture by Serena Fineschi.



Above: A painting by Peter Evans, straight ahead, commands a communal studio space at Palazzo Monti.
Right top: Artworks by Antonio Fiorentino on the wall, with Mayday Anniversary in Light Grey, by Konstantin Grcic.
Right bottom: Bellhop lamp, in Grey Blue, by Edward Barber and Jay Osgerby with sculptures by Leonardo Anker Vandal.





Above: IC Lights floor lamp Red Burgundy, by Michael Anastassiades illuminates an artwork by Serena Fineschi.
Right: Infra-Structure Episode 2 Black, by Vincent Van Duysen, with Suspension Panel 600.





MICHAEL ANASTASSIADES

Things That Go Together

In the midst of organising a career retrospective at the Nicosia Municipal Arts Centre in 2019, Cyprus-born designer Michael Anastassiades scrapped all the scenography plans. Instead, he displayed more than 100 objects—lights, tables, collections of stones and tools, models for a drinking fountain—more democratically, in casual groupings on the floor. No plinths. No display cases. No chronological order. Visitors could weave among the constellation as they pleased. There was no set path. The gesture was a fitting one for a show called ‘Things that Go Together’, which reflected on 12 years of the designer’s practice. By dissolving the barriers between human and object; the collectable and the everyday, Anastassiades created a fluid space—not unlike his London studio—where everything could talk to each other. With the show as a jumping off point, art critic and curator Alessandro Rabottini spoke to Anastassiades about respecting objects, letting go a little (particularly when it comes to stubborn house plants), and why ‘It is OK for all things to exist together’.

Photography by OSMA HARVILAHTI

Interview by ALESSANDRO RABOTTINI



Michael Anastassiades' collections include volcanic pebbles, pumice stones, and dried plants.

UNEXPECTED BEHAVIOUR

This interview originally ran in 'Things that Go Together', a book published by Apartamento.

ALESSANDRO RABOTTINI: When I finally visited your exhibition in Cyprus, the title that you chose, *Things that Go Together*, made immediate sense to me: pieces of furniture, objects, and nonfunctional creations were literally sitting next to each other, and the whole experience was very immersive. This is something that we take for granted when it comes to art exhibitions, but much less so when we look at how design is displayed: starting from the early 1960s, in fact, and especially with minimalism, artists took their sculptures off the plinth and put them directly on the floor, creating a very physical relationship between the viewer and the space. It is a paradox that in design exhibitions it's actually the other way around: you take an object that you would usually use every day and put it on a plinth, framing it and distancing it from its existence in the world.

MICHAEL ANASTASSIADES: That is exactly the reason why I took away the plinths, because for me these are products, everyday objects to be used. It is about being able to come close to the objects and accessing them for what they really are, rather than elevating them to become something that they shouldn't really be. I wanted to remove the added value that is implicit in the pedestal and let the viewer interact with the objects in different ways, standing above them, looking at them all around, in different settings and from different heights, rather than having a very controlled view, because that's how you experience real products in real life.

ALESSANDRO RABOTTINI: You also installed the pieces in relation to each other, by creating a micro-constellation of objects within a larger orchestration of things, so that we can navigate the exhibition not only through the sequence of rooms but also through conceptual and formal clusters. There is no distinction or hierarchy between functional objects and purely conceptual experimentations, between product design and artistic output.

MICHAEL ANASTASSIADES: Although every object in the show is carefully positioned where it needs to be, I also wanted to allow the perception of things happening accidentally. We all experience products every day through different lenses and in different contexts, and one can be surprised when unexpected associations between things happen. When you position an object next to another, you let that object get away from its perceived function and you let it perform a different life.

ALESSANDRO RABOTTINI: Like telling a story, in a way.



String Lights sphere and cone pendants for Flos.

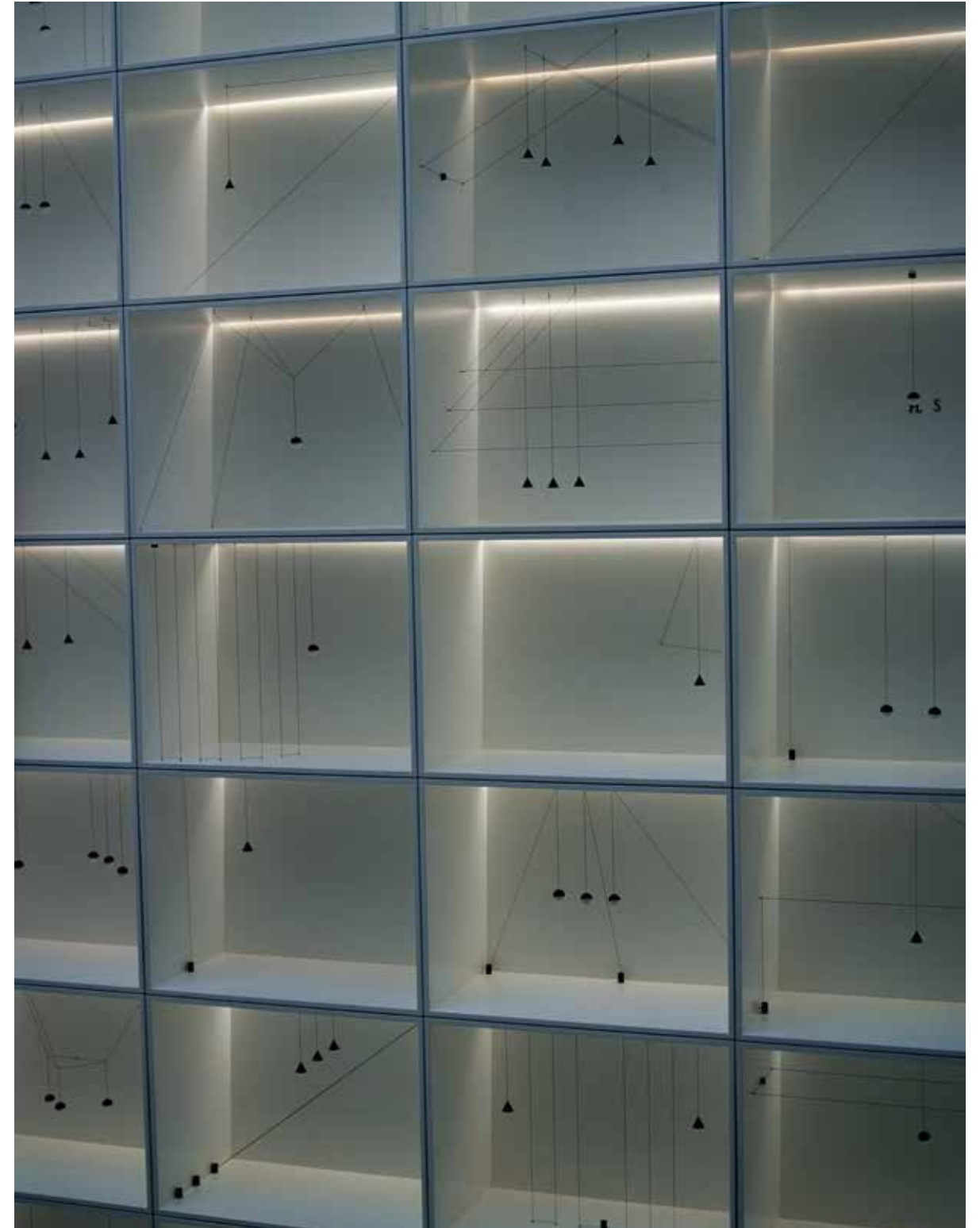
MICHAEL ANASTASSIADES: I have always been very interested in building a relationship with an object that goes beyond its function, a more psychological relationship, a level of discovery that almost deepens a form of dependency with that object. And this is something that I have explored not only and more evidently with the initial 'conceptual' works that I did in the mid-1990s but also with the more 'functional' products that came after, trying to expand the way we define an object and its obvious performance. If you take, for example, the *Anti-Social Light* (2001), it responds to the environment in a very specific way: it operates as a normal light with the difference that it only glows when there's absolute silence, so it does not allow you to talk around it. At the time, that was a way for me to highlight the relationship that we can develop with products beyond their perceived function, and later on I started asking myself how, as a product designer, I could explore and respect the behaviour of an object.

ALESSANDRO RABOTTINI: This makes me think of Andrea Branzi's theoretical approach to design and the way he has been advocating for an anthropological understanding of our relationship with objects for decades now. Through his extensive production of essays, he has been tracing a history of objects that is above all a history of the relationship that we, as human beings, establish with objects. This relationship goes way beyond what you define as 'perceived function' and views objects more as vehicles for a deeper understanding of our existence in the world, objects that don't exist as mere 'tools' but that are charged with imagination and affection.

MICHAEL ANASTASSIADES: I see it as a psychological interdependence that we have with objects that goes beyond a functional dependence. Traditionally, designers are supposed to respond through their products to a specific need and purpose, but I think that it is interesting to look at a lateral side of things and to bring these suggestions into the product, whether they are consciously being incorporated in the process or not. There is a complexity that exists in the world around the product which is fascinating and that can infiltrate its function and enrich it.

ALESSANDRO RABOTTINI: During your formative years, this concern for the psychological value of objects of daily use led to radical experimentations. How did this translate into your practice when you started working as a product designer?

MICHAEL ANASTASSIADES: When I design, I try to conceive products with as many layers as possible, with the hope that also just one of those layers will speak to someone—and it will of course speak very differently to you and to somebody else because, as humans, we are all different. Through the years, I have worked very



Anastassiades created String Lights with Flos in 2013. This 1:10 scale model shows 72 possible configurations.

Arrangements, a modular lighting system launched with Flos in 2017, allows the end user to assemble glowing geometrical shapes into illuminated chains.



consciously with this idea of adding layers of complexity, making people think that an object can function beyond its expected behaviour, and now this process happens to me almost spontaneously. When in 1994 I did *Message Cup*, the idea was to twist its expected performance into another dimension, by turning a cup into a communication tool. But at the same time speech comes from the mouth, and you drink with it; words come from a place where we take in food. All these initial metaphors and associations became part of my working process, and now they are an almost subconscious part of it, in the way they get externalised even when I design 'normal' products.

ALESSANDRO RABOTTINI: And would you say that your initial experience in limited edition design—with the establishment of your own company in 1994—helped you to nurture this creative and experimental complexity and bring it into the field of product design?

MICHAEL ANASTASSIADES: There is an element of truth in what you say, but I believe the ultimate challenge is to conceive industrial products that retain the same sense of excitement and surprise that you would find in an experimental project. At the beginning of my career, limited edition design was purely a matter of economics: I wanted to express my language in a certain way, despite the fact that I was not an established designer. Some projects remained as unique pieces, while in some cases they were slightly more successful and I would produce a handful of them. But in general the way of producing those objects ended up being quite expensive, so the audience that could actually purchase them was limited. So my experience with limited edition design is purely based on economics, even if at times it still enables me to realise certain ideas with a degree of freedom. But, to be honest, I am not a believer in limited edition pieces per se.

ALESSANDRO RABOTTINI: I think you made this point very clear in the show by eliminating any distinction whatsoever between limited edition and industrial design, but also between functional and nonfunctional creations. But if you had to think of one product that marked the moment when you were able to take the conceptual investigation of your formative years and carry it into industrial design, which would it be?

MICHAEL ANASTASSIADES: That moment came when I had the opportunity to produce something on an industrial scale for the first time, so that would be my first collaboration with Flos, with *String Lights* in 2013, which conceptually marked a new way of looking at lighting.

ALESSANDRO RABOTTINI: When I first saw *String Lights* I still didn't know you personally and I thought, 'Wow, this guy is bringing site-specificity into industrially produced lighting!' Because, of course, coming from



Overlap pendant and Arrangements Drop Up for Flos.

an art background myself, that lighting system immediately made me think of Fred Sandback's minimalist installations of elastic cords that he started making towards the end of the 1960s, which was a way to create space almost out of nothing. In a text that he wrote in 1986 about his initial output 20 years before he said, 'The first sculpture I made with a piece of string and a little wire, was the outline of a rectangular solid—a 2x4 inch—lying on the floor. It was a casual act, but it seemed to open up a lot of possibilities for me. I could assert a certain place or volume in its full materiality without occupying and obscuring it'.¹

MICHAEL ANASTASSIADES: Precisely, defining space in the most invisible way. Even though, I must say, Sandback's work hasn't been a direct reference for me; I was more interested in light as a form of definition of space.

ALESSANDRO RABOTTINI: I think that, once again, referring to minimalism as an artistic movement is very pertinent here, if we also consider collections such as *One Well-Known Sequence* (2015–17), *Lit Lines* (2011), *Tube Wall Light* (2006), and *Tube Chandelier* (2006), together with your most recent presentation with Flos at EuroLuce 2019 (*Coordinates*). And I am not just thinking here of the obvious reference to Dan Flavin's neon works, but, more deeply, I am thinking of your recurrent use of one module as a repeated element within a rhythmical structure, and of the use of bare materials and technologies often exposed in their structural essence. Both these formal and conceptual strategies are essential to minimalism and its investigation of space.

MICHAEL ANASTASSIADES: At the beginning of my career as a lighting designer, normal bulbs were still around, so what defined my language was very much what was available at that time. It was fascinating to look at those bulbs—that have been manufactured in the same way for over 50 years—and to understand how to use them in a different way. Since the bulbs came in many sizes, they quickly became for me a unit of measurement, a way to explore the space. I decided to focus on the one-metre linear bulb as a form to interact with space. Art is, of course, a big part of my life and I have always been aware of certain references, but they never became explicit in my work. Consciously or not, you absorb information and filter it through your own personal experience, and when you finally formalise your ideas, those references may have changed inside you. That's why it was so interesting for me to transition my ideas into *String Lights*, because it allowed me to extend into industrial production and into architecture what I was already exploring with my own brand. The obsession of interacting with the space and measuring it was there, but now I could insert an element of improvisation via the string, which has always been traditionally used as a tool to measure and draw in three dimensions.

¹ This text was written in 1986 and first published in English and German in *Fred Sandback: Sculpture, 1966–1986* (Munich: Fred Jahn, 1986), 12–19.

For 'Things that Go Together' at NiMAC, Anastassiades assembled designs from the past 12 years in nonhierarchical groupings on the floor.



ALESSANDRO RABOTTINI: With this idea in mind of designing lights in order to create a space, do you see architecture as a possible expansion of your work in the future?

MICHAEL ANASTASSIADES: Not directly, and I have no immediate desire to move into that. I like references to architecture coming indirectly through the objects that I design. I very much believe that light defines space way beyond functionality and decoration. If you look at Southern cultures more so than Northern cultures, you see the extent to which lives are starkly defined by light. Light has more to do with architecture than its actual definition explains.

ALESSANDRO RABOTTINI: In a certain way, many furniture pieces that you have designed also tend to define a space. The bookcase system *Jack* that you designed for B&B Italia in 2018 belongs to the tradition of shelving systems that can also become partition walls, and the *Rochester* sofa that you conceived for SCP in 2015 is an enclosed unit that isolates people from their surroundings. For Dansk Møbelkunst, you recently created a group of furniture that includes a dividing screen. I understand what you mean when you say that you don't feel the need to create physical walls; it seems that you have a softer approach to the definition of space, as if you want to create spaces that can be literally switched on and off.

MICHAEL ANASTASSIADES: I prefer suggesting a space rather than actually designing it as such. Furniture and lighting and even objects allow for many possibilities and scenarios to coexist, whereas architecture tends to be more defining.

ALESSANDRO RABOTTINI: What you are saying brings me back to what you were mentioning before about your desire to 'respect the behaviour of an object', and 'respect' is a word that recurs more than once in a text you wrote about the impact that the Cypriot architect Neoptolemos Michaelides had on your youth: respect for the environment when it comes to building a house, respect for a natural or archaeological finding when it is repositioned from its original context to a different one, and even respect for daylight and darkness—'There is a reason why there's the night and there's the day, and we should not try to turn one into the other'—a distinction that you say may be the reason you became a designer of lights. It seems that this concept of respect is central to your practice, together with the idea of creating a space that is adaptable.

MICHAEL ANASTASSIADES: Or ephemeral. As designers or architects, we have the tendency to be very controlling and to over-define the way we want people to see things and objects. But if you bring that element of respect into your work then you allow a space



IC Lights pendant and table lamp for Flos.

of acceptance to exist—a more fluid space in which more than just one interpretation is possible. I believe that the moment you accept things for what they are, you start capturing the way that relationships occur between beings and how you can't control them. Neoptolemos never pruned a single tree because for him that was a metaphor for amputation, and I remember years ago I wanted a plant to go in a certain direction as it climbed up the wall in my house in Waterloo, and the only thing it wanted to do was to go exactly in the opposite direction. I was getting so frustrated. I was frustrated because I was not following the force, the movement, and I learned that it is exactly this: it is how you work around it, how you embrace that resistance and the unpredictability that you cannot control. And one should allow that level of improvisation, even when you create industrial products. As designers, but also as people, we can only bring suggestions and engage in that way with our audience. But any attempt to tame the complexity of the world is just impossible.

ALESSANDRO RABOTTINI: How did you get to that space of acceptance as a designer?

MICHAEL ANASTASSIADES: I started to figure out what design meant for me when I decided to run away from my engineering training; I wanted to do something creative. But then my years at the Royal College in London from 1991 to 1993 taught me again what I didn't like about design. I then tried to work out by myself a subject that I had no knowledge of or no experience with, trying to define things as I went along—through improvisation, intuition, and the process of elimination. Those psychologically charged objects that dominated the first part of my career, like *Design for Fragile Personalities in Anxious Times* (2004–05), were the manifestation of the fact that I didn't want to stay in the middle; I ran away from engineering and I went to the opposite side of the spectrum.

ALESSANDRO RABOTTINI: Speaking of improvisation, intuition, control, and structure, a lot of your collections exist, if not in a series format, then in what we could define as the exhaustion of all the possibilities inherent in one intuition. You often seem to proceed by expanding and stretching one shape or proportion into a rhythmic series of controlled variations, as if you wanted to see how far you can go with that very same form once it has been interpreted and positioned in all possible ways.

MICHAEL ANASTASSIADES: I think it is really about understanding and exhausting all the scenarios that are out there. It is interesting that you mention this obsessive aspect of my work in relation to what I said before—about having to figure out what I wanted to do as a designer through a process of eliminating all the things I didn't like about design. Ultimately, that process



Above: Anastassiades' furniture and lighting designs, including String Lights. Next page: His IC Lights floor lamp.



enabled me to become more accepting and realise that it is actually OK for all things to exist together. I wanted to experiment with the behaviours of objects only to find a way of bringing that level of excitement into industrial products.

ALESSANDRO RABOTTINI: I think that this is what, in a way, defines *Arrangements* (2017), where the methodology that we have seen—based on the repetition of one module—reaches unexpected conclusions. When you see all the configurations of *Arrangements* installed together, they look like the notes in a musical score; they possess that formal quality of a musical movement. But you can do all sorts of things with them. It's a project that you can narrow or expand, that can remain very simple or become expansive: you can keep one individual, minimalistic shape, make a luminous rhythmic wall with a number of them, or go almost baroque and do an exuberant cascade of lights. *Arrangements* seems to be the formal manifestation of your desire to exhaust all the available possibilities of one shape in order to understand that there is always more.

MICHAEL ANASTASSIADES: Normally designers are there to define things and the way objects should appear, while in the case of *Arrangements* I wanted to shift the focus and offer creativity to the user. I wanted to design an object that can be open to the interpretation of a third party, an object that can absorb a certain level of unpredictability by means of a democratic gesture. Starting from a given set of instructions, you can then explore a space in between and deviate from the original design.



Find out more about Michael Anastassiades' *Things that Go Together* in the book published by Apartamento.

ALESSANDRO RABOTTINI: In a way we are going back to your initial interest in radical design from the late 1960s, and what it generated in terms of a visionary approach to freedom—if you also think of Enzo Mari's *Autoprogettazione?* from 1974, with that idea of establishing a module and then giving the user the responsibility to deliver the final product.

MICHAEL ANASTASSIADES: What is a plan? A plan is a set of rules that you have to follow, and it may seem that there is nothing more defining than a plan, but in the process of sticking to it you also suddenly realise that a number of other possibilities exist beyond it. With *Arrangements*, people can practise a form of freedom without that freedom becoming an overwhelming experience. It is interesting to notice how *String Lights* is commercially less successful than *Arrangements*, most probably because of the radical freedom that it demands and that can end up being almost intimidating. You open the box and you get this endless piece of string, which you have to draw with. It is like giving you a blank page and saying, 'This is it, this is the pencil, so now draw'.

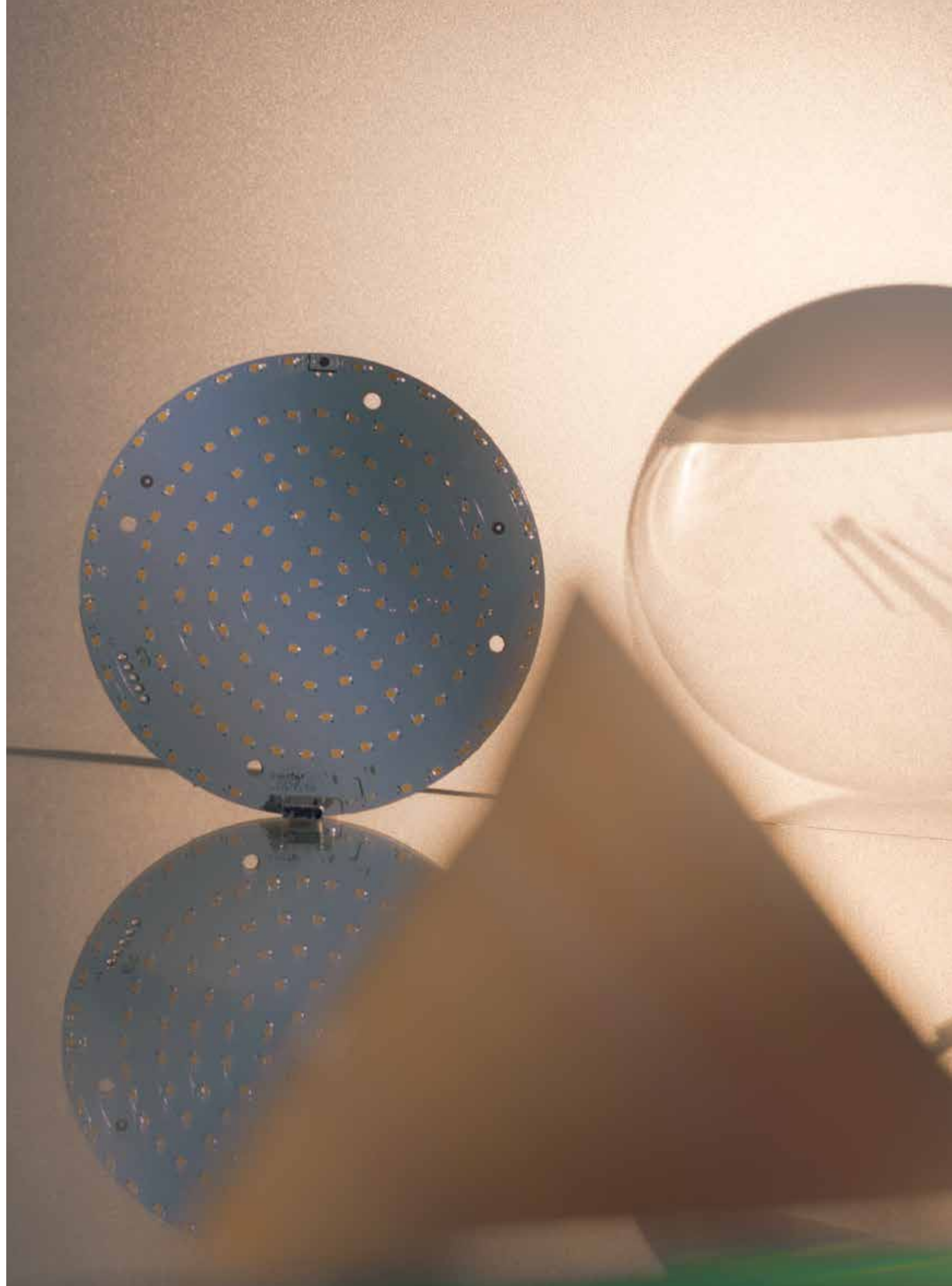
ALESSANDRO RABOTTINI: Everything seems to be about the user experience at the moment, but there is a difference between being able to customise a pair of sneakers and being in a position to conceive and execute a space through light, as happens with *String Lights*.

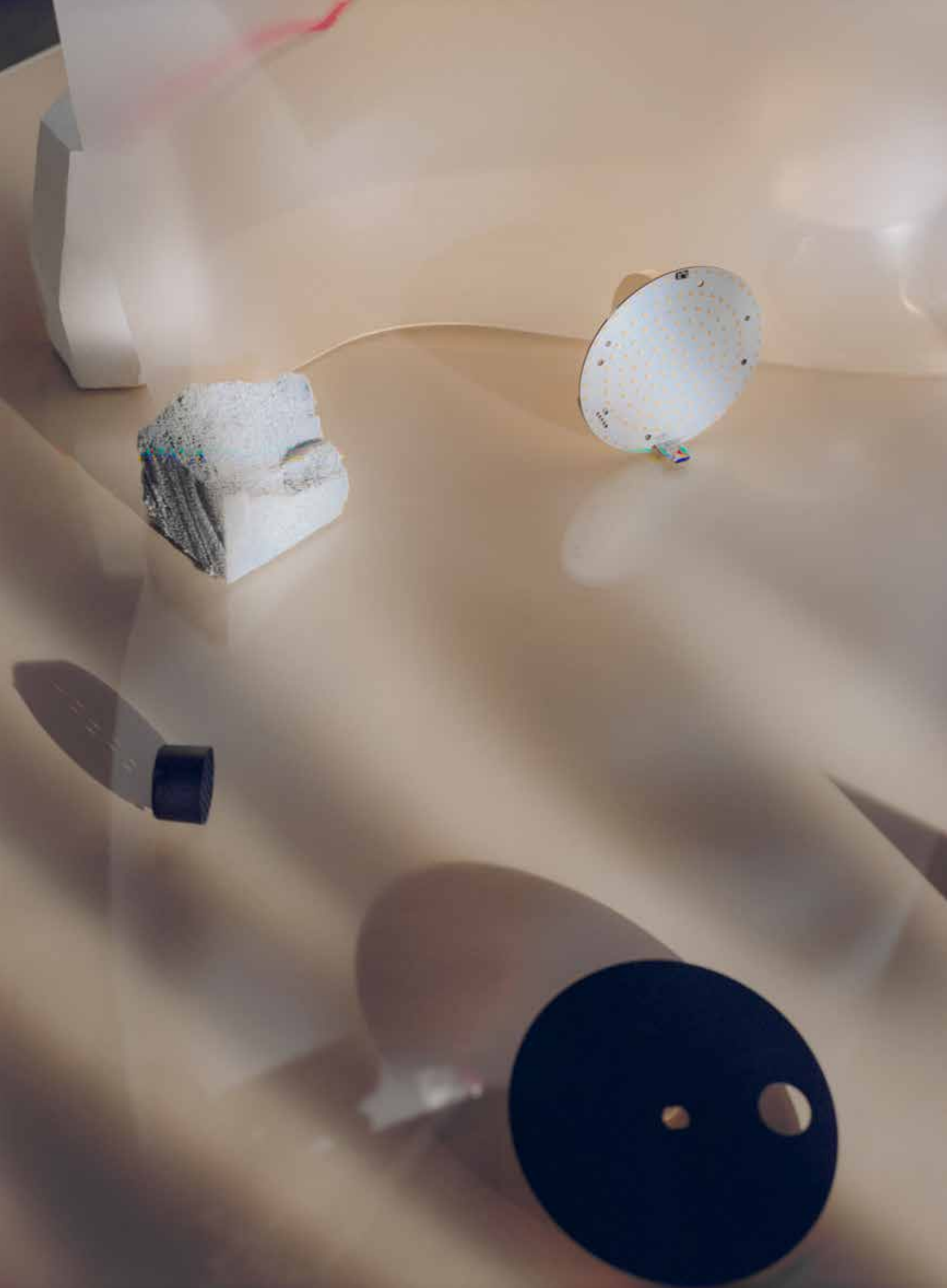
MA: It will define you the same way that your handwriting defines you. It will reflect you, and we are normally scared of sharing too much of ourselves with the outside. Buying design can often be about choosing the right objects and ticking the right boxes of the 'encyclopaedia of interiors', while *String Lights* captures the imagination of the person—and, paradoxically, it can also work negatively.

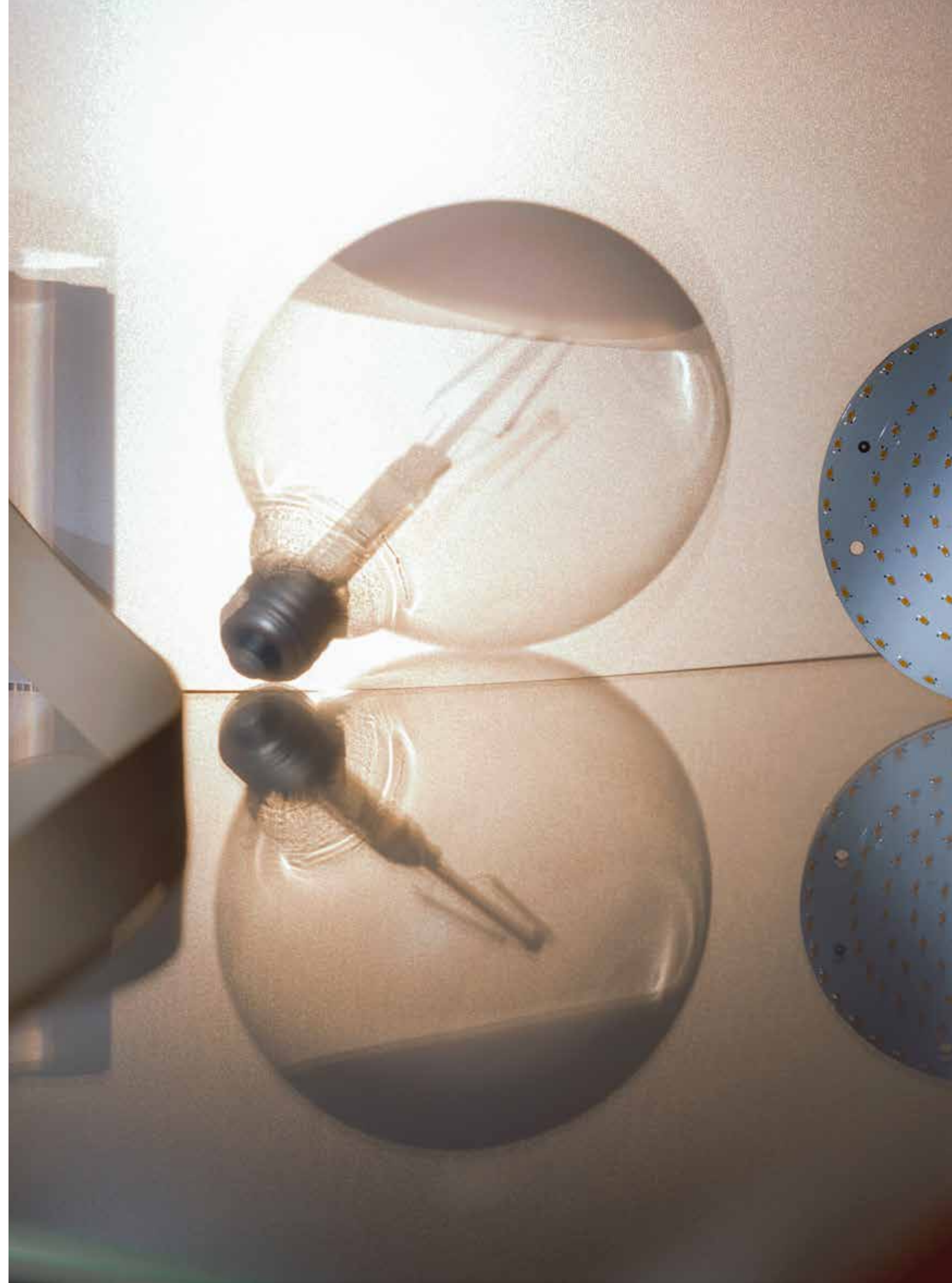
Photographer Alecio Ferrari and set designers Studio Fludd infiltrate the Flos factory, mixing lamp components from LAMPADINA by ACHILLE CASTIGLIONI (soon available in six new colours)—with found objects to create dreamy compositions.

UNDER CONSTRUCTION









RICARDO BOFILL'S

As humans, we crave togetherness. With family, with friends, with the people we love. But, for many of us, time in quarantine has taught us something: we also need a bit of privacy. When, in 1973, Spanish architect Ricardo Bofill and his father, Emilio, created a summer house in Mont-ras, a few kilometres from the Costa Brava, they had this in mind. The radical home they built didn't propose 24/7 family time. Rather, it suggested a harmonious balance between being together and being apart. Constructed around the ruins of a Catalan farmhouse, the home was organised like a small town. Independent modules for living, all made from a local brown brick, were arranged around outdoor social spaces—a swimming pool; a dining room—clad in red ceramic tiles. It's a place a kid (or an adult) could get lost in, slipping into the shadows during a game of hide-and-seek; disappearing beneath a tree with a book. But it's just as easy to imagine lively dinners stretching late into the night or poolside conversations with family and friends. Almost 50 years after its creation, a new generation populates the house, Ricardo's two sons: Ricardo E. Bofill, now president of the firm, and Pablo Bofill, its CEO. During his quarantine in Barcelona (due to strict shelter-in-place orders, he couldn't make it out to Mont-ras), Pablo reflects on the house where he, 'discovered my own way of living'.

CASA FAMILIAR

Black and white photography by TOMMASO SARTORI
Colour photography by GREGORY CIVERA



Previous spread: Nendo's Heco wall light.

Red, glazed ceramic tiles clad the outdoor communal spaces, creating a brilliant reflection of the property in the pool.

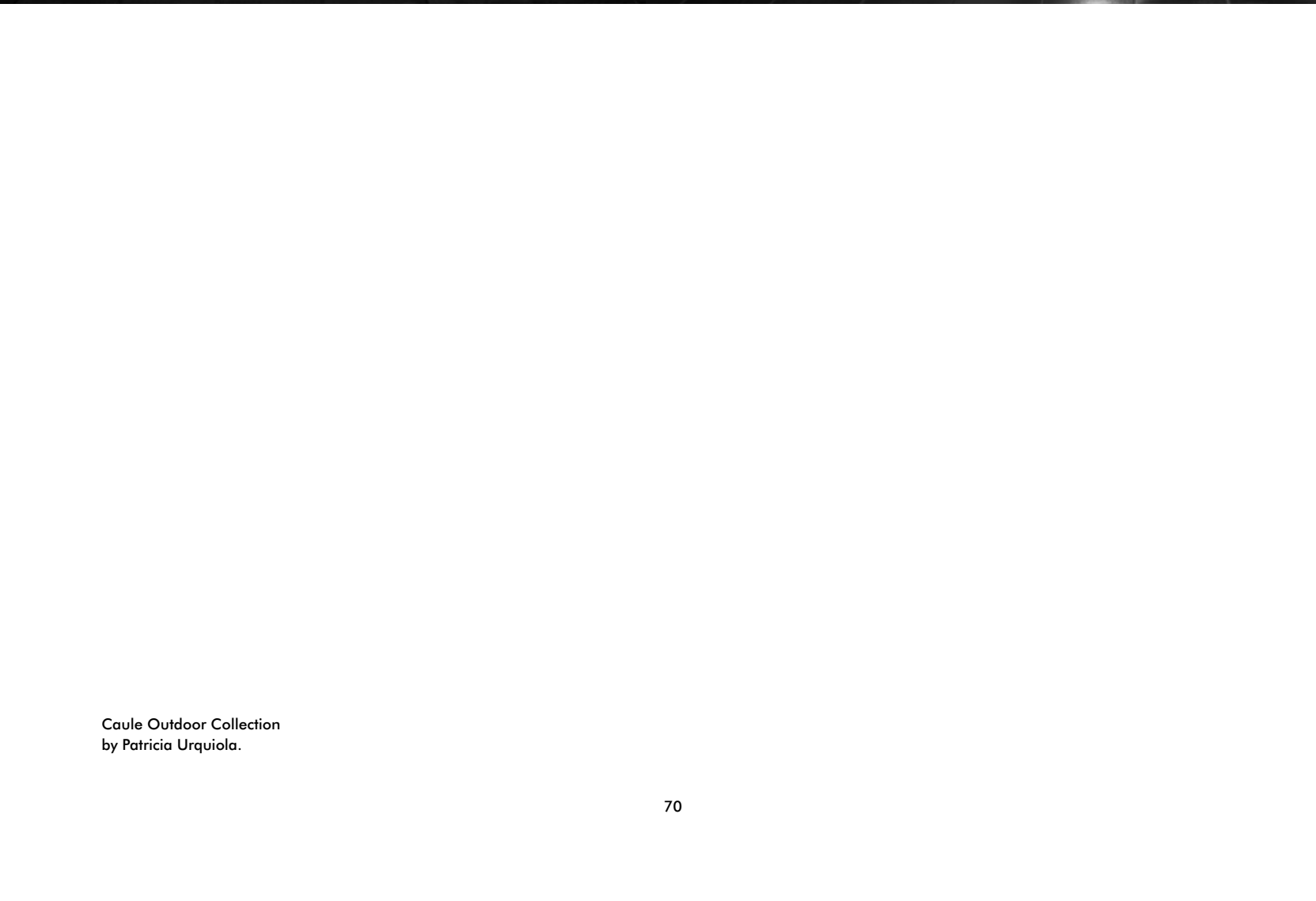


In Vitro Outdoor Collection
by Philippe Starck.





Above: Heco Corner light
by Nendo.



Ricardo Bofill's Casa Familiar, in Mont-ras, a few kilometres from the Spanish Costa Brava, is organised like a small town. Guests here have their own private residences, but can come together in communal outdoor spaces as they wish.





Above: IC Lights Outdoor floor lamp
by Michael Anastassiades.
Next page: Captain Flint Outdoor floor lamp, in
Brushed Stainless Steel, by Michael Anastassiades.





The most important thing to know about this house is that it breaks the rules. It's a family house—it was designed by my father, an architect, and constructed by my grandfather, a builder, in 1973. But it redefines what a family is. The family is not only those people related to you by blood or marriage, but it's the family you create—your friends. The purpose of this house is to invent a new kind of communal living. You can be together but you don't *have* to be together.

The house is designed almost like a small town, with individual modules arranged around outdoor communal spaces. The layout allows everyone their own freedom, their own intimacy, their own life within the space. Every person or couple that stays here gets their own module, and it's possible to live here without seeing anybody else—you can exit the house, or enter it without passing through the common area. Some people go to this house and use it only as a place to sleep. But, on the contrary, when you are free or when you want to see other people—to have a conversation, to be together—you simply walk outside. It's a place that is always very active. There are always a lot of people, a lot of discussions.

Growing up, this house symbolised freedom. Living in Paris until I was 25 years old, it was a place where I could go with all my friends. We would take the train and it was a long adventure to the border of Spain. We'd change trains at 6am and arrive at this place. I remember, when I was 15 or 16 years old, going with many friends. We had this house at the end of June when everyone else was working but we were on holidays. We could enjoy 10 days, two weeks, being alone. It's a space you don't have to move from. It's a house with a patio that has an inner life and everything is going to happen around it. I suppose it's the place I discovered my own way of living. This house makes room for a variety of approaches.

This is, in fact, a theme of our architecture—how to live communally without feeling the pressure of everyone else under you. Even if you live in a small apartment in a social housing building like Walden 7, every unit has a separate entrance. People can live together without having the obligation to live together. This is something we always try to do, create a relationship between the individual and the collective.

For a while, for our own protection, we will not be able to live in the usual ways. We are all confined, right now, to our house or our apartment. We cannot escape our place. We cannot just leave from where we are and go somewhere else. We have the obligation to stay home. But at the same time, we're social animals. We cannot just live alone. So we have to continue to re-define, through architecture, new ways to be together.

By Pablo Bofill, as told to Hannah Martin



Ricardo Bofill with sons Pablo Bofill (left) and Ricardo E. Bofill (right).

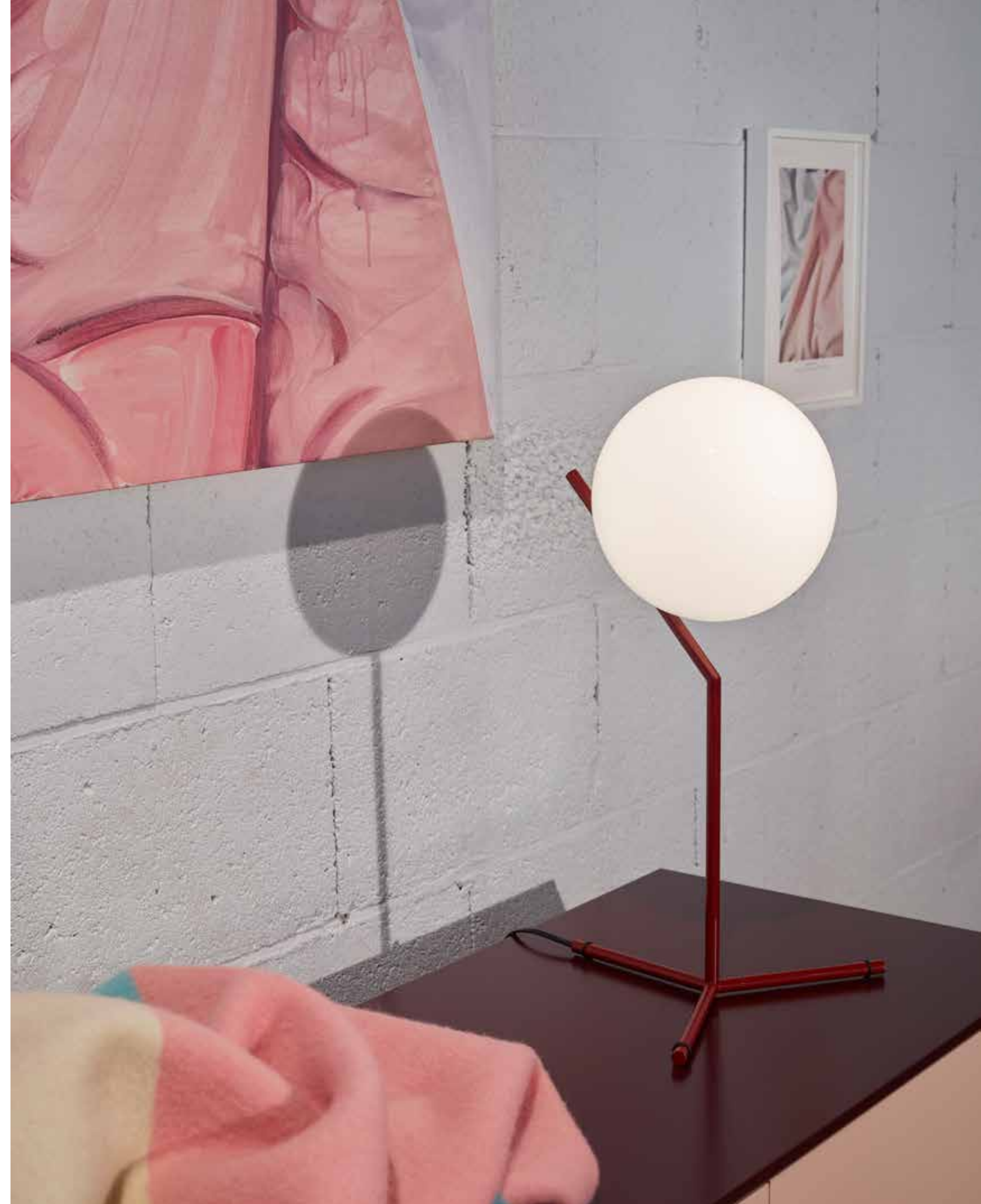
Maurice Scheltens and Liesbeth Abbenes



The photographs of Maurice Scheltens and Liesbeth Abbenes are at once reproductions of strikingly familiar scenes and abstract paintings made up of colour and line. They tempt the spectator to look at the world with different eyes; to go beyond what he already knows and piece together a personal narrative. Whether it's the pencil on our desk, the lamp in the corner, the curtain in front of the window, or the chair waiting patiently for someone to sit, things reveal something about our lives. While each thing, in isolation, has an aura of self-sufficient autonomy, it also contains a multitude of references to a world beyond itself. Awareness of this world beyond increases when things are combined and story lines are drawn. This quality enables us to identify with the things we are surrounded by in daily life. Things reveal who we are and who

we want to be. The power of Scheltens and Abbenes' photographs hides in their ability to visually reveal the multi-layered meanings of things. They transport the viewer into their way of looking at the world and employ a great variety of strategies, such as framing scenes in surprising ways, creating unfamiliar arrangements, and zooming in on details which usually escape from a viewer's attention. I caught up with Maurice and Liesbeth over Skype while they were sheltering in place in Amsterdam. During isolation, at the request of Flos, they had turned their lens inward to document their own home and the things in it.

Text by LOUISE SCHOUWENBERG
Photography by SCHELTENS
& ABBENES





Michael Anastassiades' IC Lights outdoor floor lamp, in Red Burgundy.



Glo-Ball table lamp, in Black, by Jasper Morrison.



Mayday Anniversary Light Grey by Konstantin Grcic.



Bellhop, in Yellow, by Edward Barber and Jay Osgerby, sits with

polyester objects from around the house.

Scheltens and Abbenes have a tendency to finish each other's sentences. After a lively conversation, Schouwenberg merged their answers into a communal story.

LOUISE SCHOUWENBERG: How would you describe what you're doing while taking photographs?

SCHELTENS AND ABBENES: We ask ourselves, how can we penetrate things? How do we get past the skin, past the texture and colour, past the thing itself? By touching every aspect with the eye of the camera, we try to get to the core of it. With the images we say, 'This is how things actually look', and at the same time we question what we're looking at, inviting the viewer to equally question what he is looking at. Reality remains a mystery to be stripped bare, while acknowledging that it will remain a mystery once you've succeeded in representing its tiniest details.

LOUISE SCHOUWENBERG: You received a commission to photograph a range of iconic lamps produced by Flos, an Italian company that started in 1962 with the aim of reinventing the very notion of artificial lighting. Did you investigate the company's history before you started the work?

SCHELTENS AND ABBENES: Naturally we know Flos and have great respect for the timeless lamps they produce. We could not work with a brand if its products would not harmonise with our sense of quality and aesthetics. But it's not like we investigated the history of Flos and then tried to create a matching image. We start by looking intensely at the objects, trying to discover the secrets that hide in their shapes and colours. For every photoshoot we start from scratch and create endless variations. Experimentation is at the core of our usual way of working. You might say that our way of working aligns with the ambition of Flos—to reinvent the notion of lighting, time and again.

LOUISE SCHOUWENBERG: For the first time you used your living spaces as a background for the things you would photograph.

SCHELTENS AND ABBENES: We got the commission shortly after the coronavirus crisis started. Most of public life had come to a standstill and people needed to stay at home, which for us was not such a big deal. After all, we're used to being in quarantine on a voluntary basis. Flos asked us to organise the photoshoot within the context of our own house. We live and work in this place, but we have never used our house and its interior as part of our photographs. Now our personal living spaces would become the main features of the shoot, or at least they would become very present in each photograph. Usually we build our scenes in front of the camera and ensure that all aspects—the objects, the surfaces, the surrounding context—is totally constructed and controlled by us. To place the lamps against the backdrop of our own interior was quite an extraordinary experience for us. It made us look at our house with new eyes.

After studying the properties of each individual lamp, we searched for a place in our house that would offer possibilities for building a scene with it, pretending the lamp had always been there. As always, we composed each set-up for the eye of the camera. But this time, in every scene, a part of our house is visible.





Tab floor lamp, in Dark Green, by Edward Barber and Jay Osgerby.



Ariette 3, by Tobia Scarpa, hangs with Scheltens and Abbenes' collection of kites.



Toio floor lamp, in Red, by Achille and Pier Giacomo Castiglioni.

LOUISE SCHOUWENBERG: Did the function of the lamp play a role in the choices you made?

SCHULTENS AND ABBENES: We looked at each lamp as a form, as a shape, as something that is composed of lines and colour; its function did not really count. If you place the lightbulb Lampadina (by Achille Castiglioni) behind the glass of a cabinet, you celebrate the object, not its functionality. Some objects merge and harmonise with the rest of the interior, like functional objects tend to do in normal settings. Examples are the Wirering (by Formafantasma) and the kite-shaped lamp Ariette (by Tobia Scarpa), which hangs amidst a range of colourful paper kites. And naturally there's the Toio (by Achille and Pier Giacomo Castiglioni), our favourite, which features in our living room.

We had long discussions on how many overview images we would make, or whether we would always zoom in on a small part of the interior and the objects in it. Would we build scenes that would deviate from the real house? It was basically a question of whether we would make a theatre play or whether we would show reality. We ended somewhere in between. We knew for sure that we did not want to show off the house like saying, 'Look how beautiful our house is'. We were more inclined to create images that would raise questions of whether this is indeed our house, or whether the viewer is looking at artificial stage sets. In fact, although the images are taken in our house and definitely show parts of it, they evoke the same question of, 'What am I looking at?', which characterises most of our works. For this reason, we concentrated on making still-life compositions. Such as placing various polyester objects that were scattered throughout the house next to the Bellhop (by Edward Barber and Jay Osgerby).

LOUISE SCHOUWENBERG: Due to the dangers caused by the virus, people had to stay at home. But I assume this crisis has not changed your usual way of working so much. After all, you live and work in this place.

SCHULTENS AND ABBENES: When it comes to working, the coronavirus rules have not changed much, except that we took much more time for each project. But when it comes to living and working, there were substantive changes. Like all families, we had our children in the house 24/7, because the schools were closed. We needed to teach them at home, which was a great challenge, obviously, as we're not used to that. Usually we have an empty house and lengthy hours to fully concentrate on the work. Now there was a blending of living and teaching the children and working.

What also changed was the organisation of the photoshoots. Photoshoots for companies often involve many people on the set, including the art director of a company, the assistant, the producer, the production assistant, the caterers, the people who install the products, etcetera. But this time the items to be photographed arrived by van and we were the only ones on the set.

LOUISE SCHOUWENBERG: Were there advantages to that way of working?

SCHULTENS AND ABBENES: We enjoy collaborating with others. It's important to communicate intensely on a commission before starting and it can be inspiring to hear various ideas and angles on the same topic. But, at times, it can also become too much noise. We want to discover things during the creative process, and if too many distracting voices have expressed opinions on the preferred results, those options can interfere with the freedom of the process.

Maybe we can learn from this crisis that things can be organised much more simply, with less people involved, less voices, less travel expenses, and less costs for catering and hotels. So much money goes into a single photoshoot, but spending big money is no guarantee for good results. In times such as these, everyone needs to find clever and simpler solutions, and maybe these new ways of working will provide options for the future.

LOUISE SCHOUWENBERG: Let's dwell somewhat on your usual way of working. How do you build your sets? Do you already have an image in your mind before creating the combinations?

SCHULTENS AND ABBENES: We sketch ideas in front of the eye of the camera. We let chance and surprise play a large role in this, and we don't try to fix ideas too early on in the process.

LOUISE SCHOUWENBERG: While working, how do you communicate with each other? How do you convince the other? Do you play different roles in this?

SCHULTENS AND ABBENES: We speak by way of arranging and rearranging parts of the scenes, by way of reshuffling things in front of the camera. It's an endless play of moving things and convincing each other with visual arguments. Sometimes very harmonious, and at times very intense. We surprise each other by trying to turn things upside down and such experimentation continues until a sort of climax is reached and the shutter of the camera finalises the process. Yes, we play different roles, but it's hard to characterise those differences as we also take turns. A move by one can become the catalyst for the other. We're really together in this game of chess.

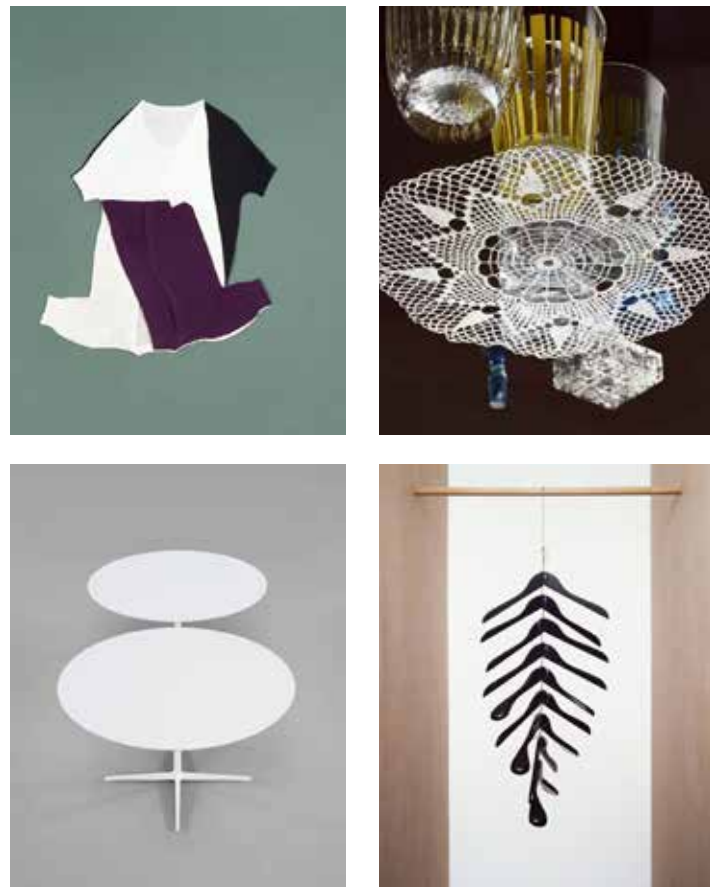
LOUISE SCHOUWENBERG: Flos asked for a photograph of the two of you.

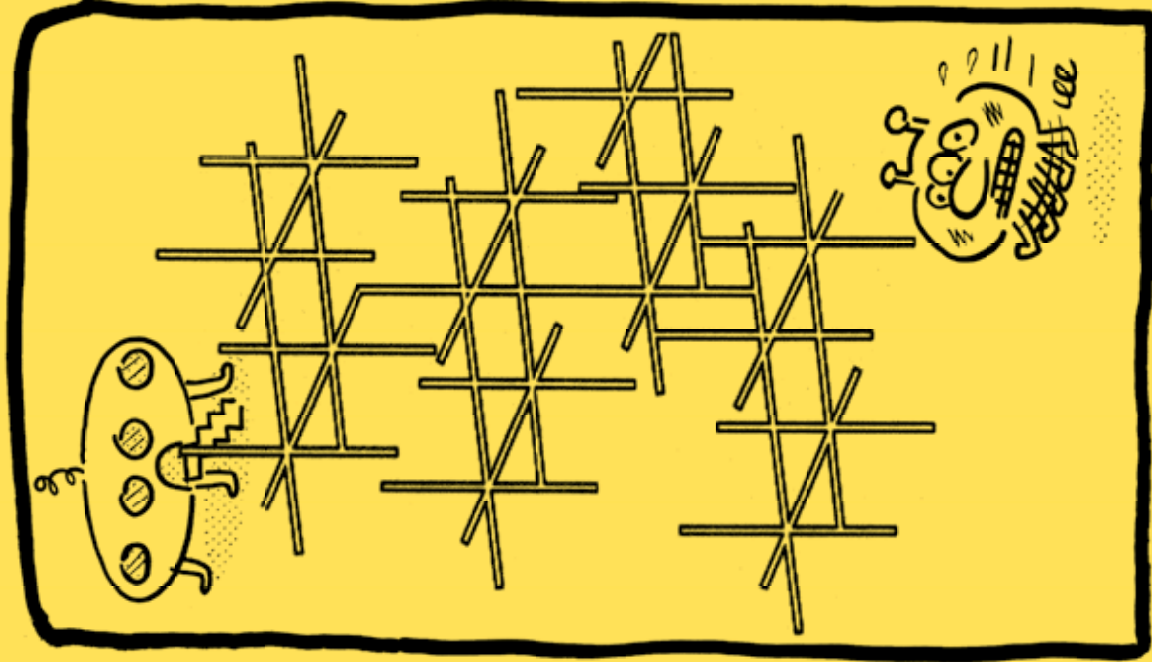
SCHULTENS AND ABBENES: We had never done that! Not sure whether we will ever do it again. We always compose artificial sets of objects. People can be sensed through their absence, as if their aura is hiding, for instance in the stacks of clothes or in the weird folds of shirts, but we never photograph real people, let alone ourselves! We're a couple in life and in work, but we did not want to create a sentimental image of us as a couple. Our togetherness hides in the photographs we create.

LOUISE SCHOUWENBERG: Do you give people clues for reading your images? Or do you try to obscure what they are looking at?

SCHULTENS AND ABBENES: For us, looking at things is never a disinterested or neutral process. We don't merely record the world. We shape the world. In this shaping we're not striving to create mystery for the sake of mystery, but trying to catch the fantasy that hides in the object, the narrative that one does not notice by merely viewing things as practical, functional items that facilitate our lives. For this reason, we also don't strive for perfect images. If the viewer instantly gets what he's looking at, he might lose reason for looking deeper, for discovering unforeseen aspects. To be able to grasp an object's beauty, a photograph must contain something jarring, something unfamiliar which you don't immediately understand. We try to reveal the mystery of the real world, you might say.

Works from Scheltens & Abbenes' portfolio, clockwise from top left: Knittings, Uniqlo, 2008. Doilies, PIN-UP Magazine, 2018. Eolo Tables, Arper, 2013. Doingbird, Coathangers, Dior, 2007.



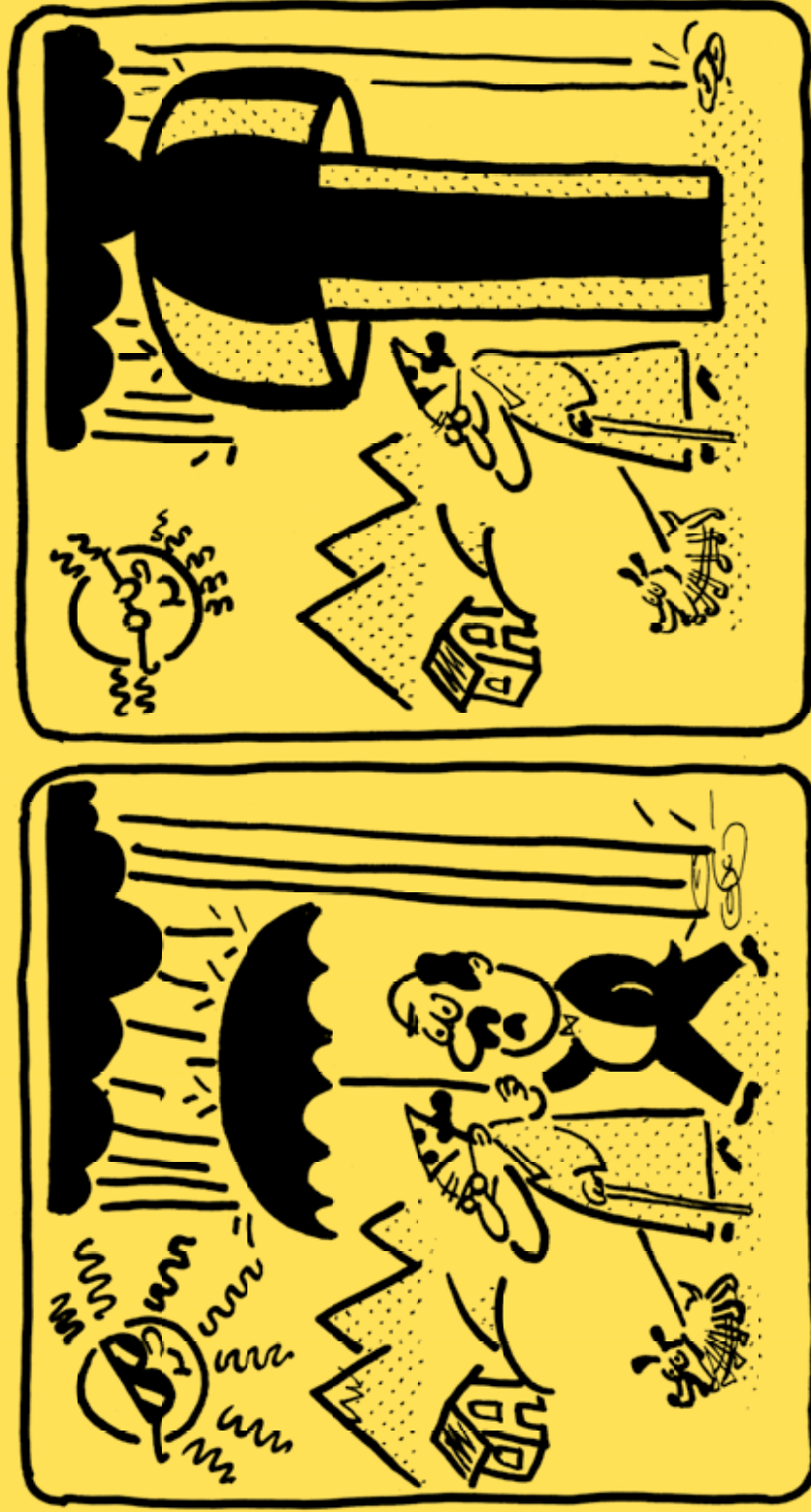
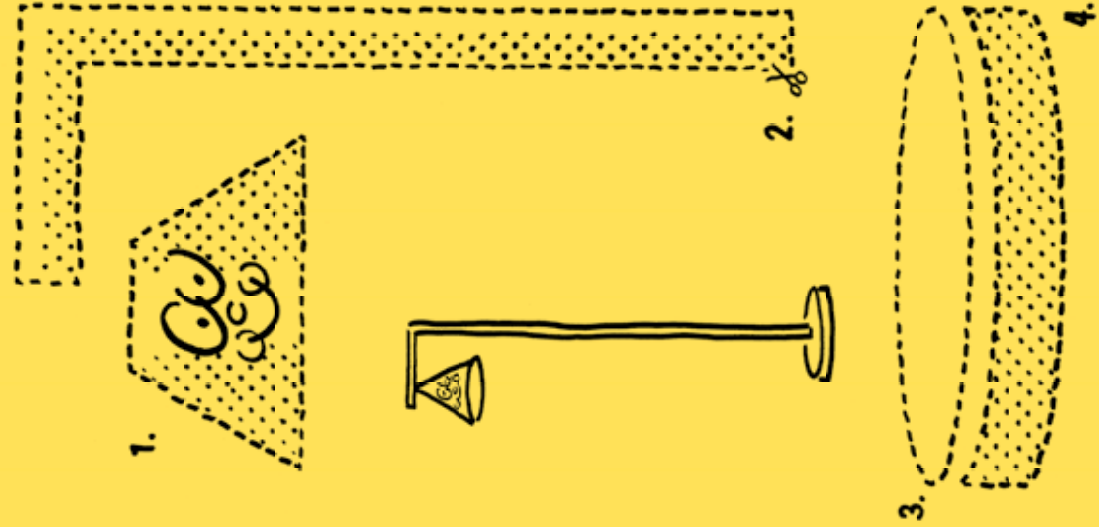


It's going to take some fancy footwork for this E.T. to find home. Help her through the coordinates maze and onto her UFO.

Coordinates by Michael Anastasiades

Need a friend? Grab some scissors, cut out these pieces, and assemble them into your very own glowing companion: Captain Flint.

Captain Flint by Michael Anastasiades



Hmmm, there's something off about the bellhop. Can you find all five differences?

Bellhop by Edward Barber & Jay Osgerby

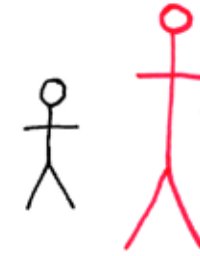
QUESTIONNAIRE

Edward Barber and Jay Osgerby



For more than two months, industrial designers Edward Barber and Jay Osgerby haven't been in the same room. Still, from their respective London homes, they have batted around ideas on everything from bathroom design to lighting. We asked the duo to fill out a short questionnaire during their time apart. Turns out they're still pretty much on the same page. Photography by Gerhardt Kellermann.

Draw each other's portrait.



What's your name?

EDWARD BARBER
Jay Osgerby.

Tell us something you've never done.

Been to New York
by boat.

I've never been Potholing.


What's on your nightstand?



Name your favourite tool.

A sharp kitchen
knife A pencil....


Do you collect anything?

Stone hand tools

Too many things....

How do you work together?

Drawing and a
lot of coffee
Through drawing +
talking.

Draw your favourite design object.



What did you eat for breakfast?

Coffee yogurt and
granola
Toast + Jam + Coffee.

Describe the last thing you made.



Contributors

Milan-based photographer Santi Caleca (a confidant of late legends like Ettore Sottsass and Alessandro Mendini) has documented great design for decades. For this issue of Flos Stories, he goes inside Palazzo Monti, a new artist residency in Brescia (p. 24).

Gregori Civera's colour photographs in 'Ricardo Bofill's Casa Familiar' (p. 62) showcase the still-radical architecture of the Spanish home, built in 1973. Civera is based in Barcelona.

Alecio Ferrari is a photographer and visual researcher based in Milan. For 'Under Construction' (p.54) he worked with set designers Studio Fludd to create strange, beautiful compositions using Flos lamp components and found objects.

Paris-based photographer Osmo Harvilahti's images of Michael Anastassiades' exhibition in Cyprus illustrate 'Things that Go Together' (p. 40).

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. 94).

Alessandro Rabottini is an art critic and curator who lives and works between London and Milan. His conversation with Michael Anastassiades about the designer's retrospective exhibition in Cyprus is published in 'Things that Go Together' (p.40).

For the first issue of Flos Stories, Paris-based photographer Tommaso Sartori, turns his lens to the latest products: A range of outdoor lamps at Ricardo Bofill's Casa Familiar (p. 62) and Michael Anastassiades' new Coordinates series at Cristallerie Fratelli Livellara (p.1).

As head of the contextual design department at Design Academy Eindhoven, Netherlands-based theorist Louise Schouwenberg thinks and writes frequently about objects. For this issue, she interviewed Amsterdam-based photographers Maurice Scheltens and Liesbeth Abbenes about creating images using the things around them (p. 78).

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Crosswords solutions



| Rows | Columns |
|---------------|------------|
| 2nd: Zoo, Hi. | 2nd: Toe. |
| 3rd: Eel, OS. | 3rd: Rolf. |
| 4th: Flos. | 5th: Choo. |
| | 6th: Kiss. |

FLOS

NEW PRODUCTS

Spring Summer 2020

Decorative Collection

| | | | | |
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| Mayday Anniversary..... | Konstantin Grcic..... | 2000/2020..... | page..... | 105 |
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Outdoor Collection

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Architectural Collection

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Coordinates

Michael Anastassiades, 2020

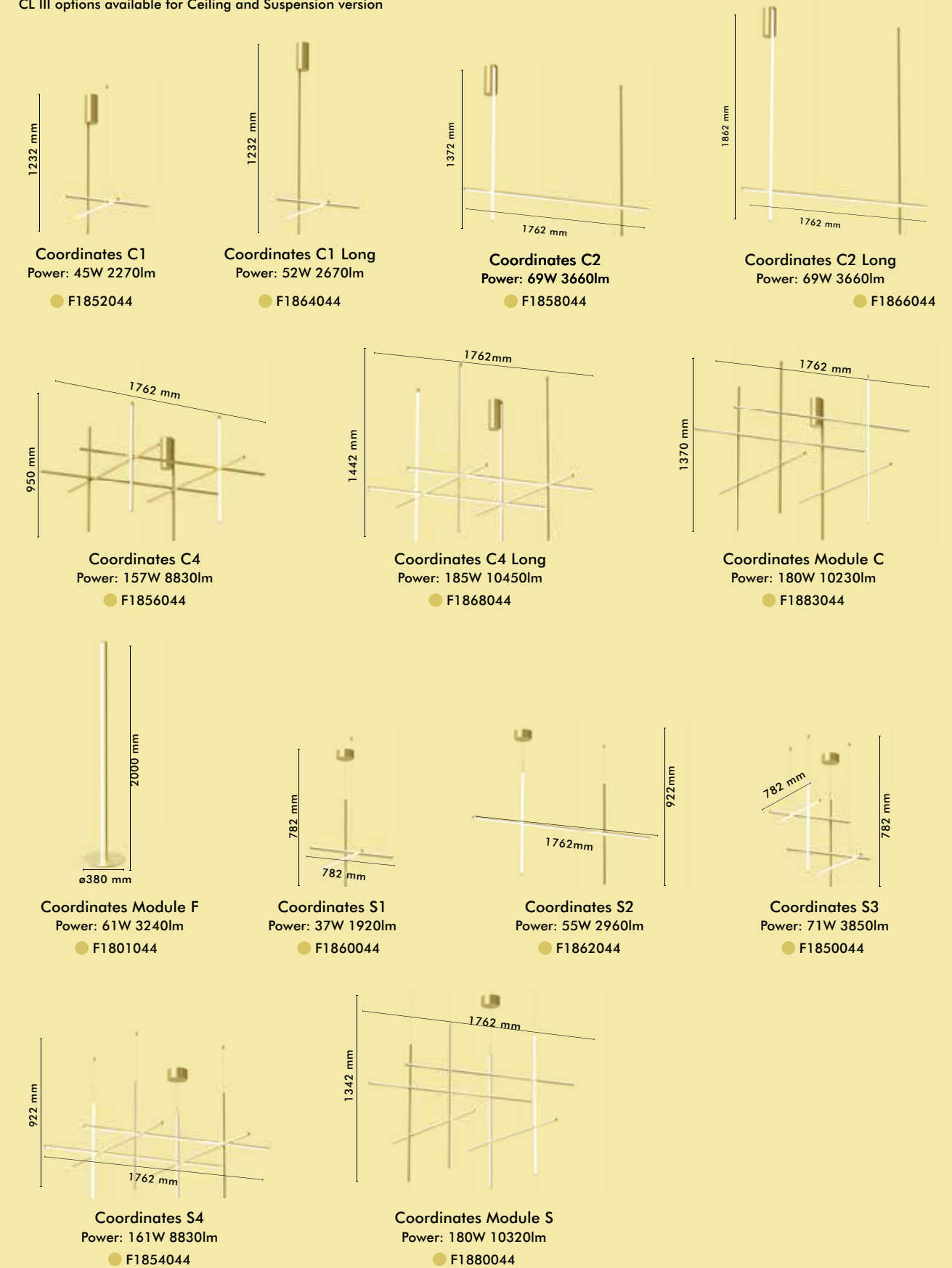
Materials: Extruded aluminum, platinum silicone extruded opal

Voltage: 48W

Light Source integrated: Strip LED 2700K CRI95 / DIMMABLE PUSH, 0-10, DALI

Finishes: Anodized Champagne

CL III options available for Ceiling and Suspension version



2097/18

Gino Sarfatti, 2020

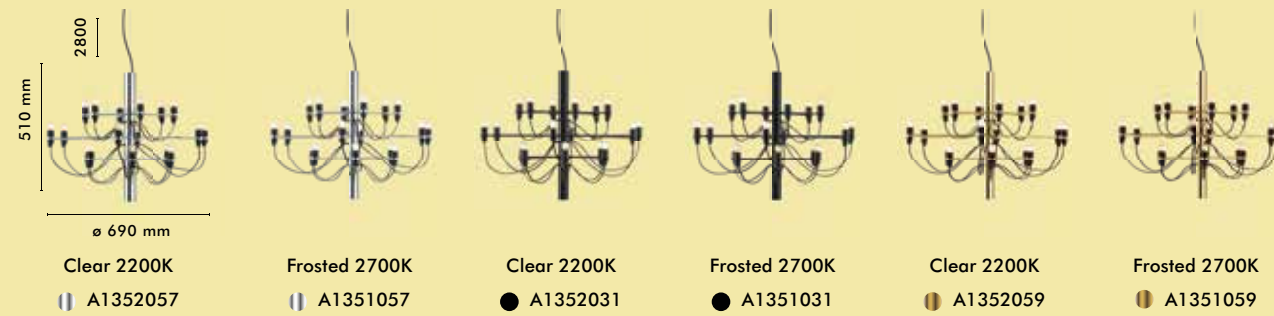
Materials: Steel

Power: 18 x MAX 15W

Voltage: 220-250V

Light Source included: LED 2W 100lm 2200K Clear / LED 2,7W 150lm 2700K Frosted / DIMMABLE

Finishes: Chrome, Matt Black, Brass



Glo-Ball

Jasper Morrison, 1998

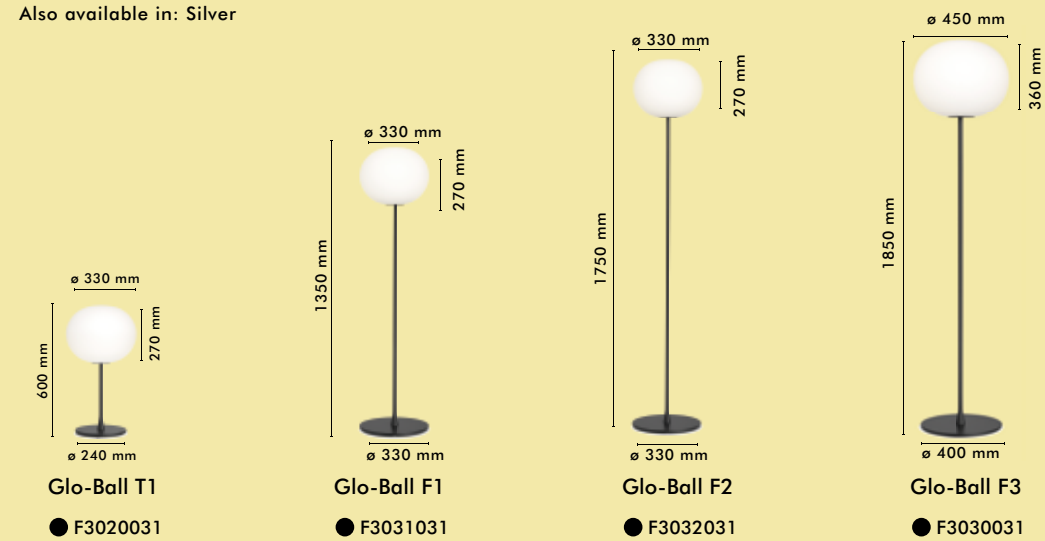
Materials: Glass, steel

Voltage: 220-250V

Light Source: LED E27 15W 2000lm 3000K.DIMMABLE

New Finish: Black

Also available in: Silver



Lampadina

Achille Castiglioni, 1972

Materials: aluminum

Voltage: 230V

Light Source included: LED 2W E27 200lm 2700K

Finishes: Black, Orange, White, Green, Turquoise, Lilac



Mayday Anniversary

Konstantin Grcic, 2000/2020

Materials: Polypropylene

Voltage: 220-250V

Light Source: LED E27 10W 965lm 3000K DIMMABLE

New Finish: Light Grey



IC Light

Michael Anastassiades, 2014/2020

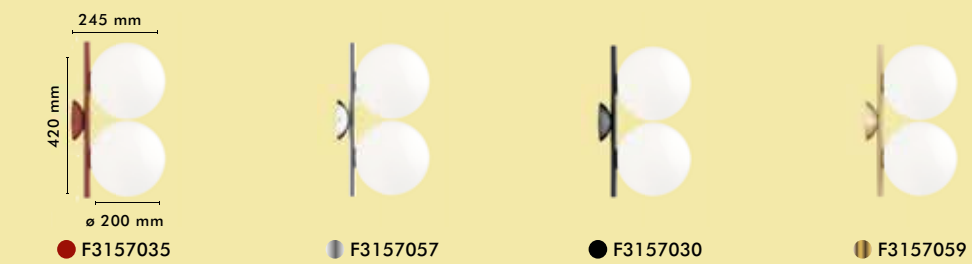
Materials: Steel, brass, blown glass

Voltage: 220-250V

Light Source: 2 LED retrofit E14 8/10W 700lm/900lm 2700/3000K DIMMABLE

Finishes: Red Burgundy, Chrome, Black, Brass

New Model IC C/W1 Double

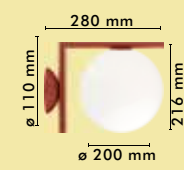


New Model IC C/W2 Double

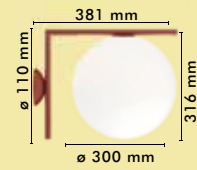


New Finish: Red Burgundy

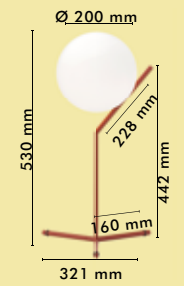
Also available in: Red Burgundy, Chrome, Black, Brass



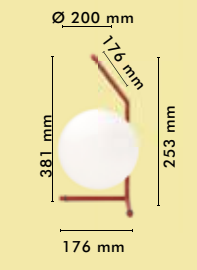
IC C/W1
● F3158035



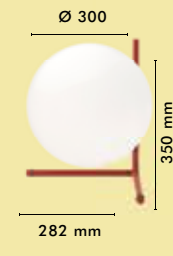
IC C/W2
● F3179035



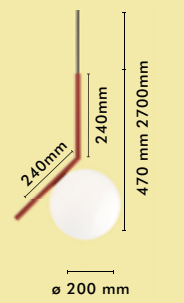
IC T1 High
● F3170035



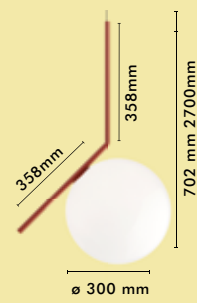
IC T1 Low
● F3171035



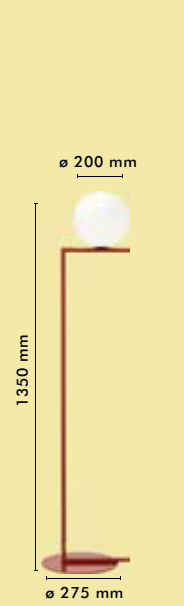
IC T2
● F3172035



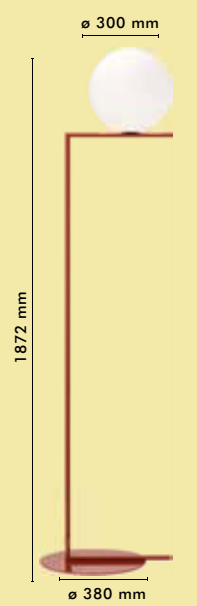
IC S1
● F3175035



IC S2
● F3176035



IC F1
● F3173035



IC F2
● F3174035

Decorative Collection - New Products Spring Summer 2020

Bellhop

E. Barber & J. Osgerby, 2018

Materials: Polycarbonate

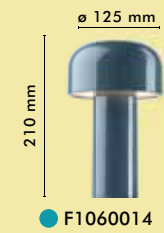
Voltage: IN 5V

Light Source: LED included 2,5W 109lm 2700K CRI90

6/24 HOURS BATTERY LIFE, rechargeable with Micro-USB-C KIT

New Finish: Yellow, Grey Blue

Also available in: White, Cioko, Grey, Brick Red



● F1060014



● F1060019

Last Order

Michael Anastassiades, 2020

Materials: Crystal, brass, polycarbonate

Voltage: IN 5V

Light Source: LED included 2,5W 200lm 2700K CRI90

Finishes: Satin Copper, Brass, Matt Green, Polished Inox



● F3693015



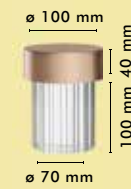
● F3693059



● F3693039



● F3693056



● F3694015



● F3694059



● F3694039



● F3694056

Decorative Collection - New Products Spring Summer 2020

Tab

E. Barber & J. Osgerby, 2011

Materials: Aluminum, pmma

Voltage: 110-240V/24V

Light Source: LED included 9W 347lm 2700K CRI90 DIMMABLE (ONLY T VERSION)

Finishes: Blue Matt, Dark Green, Black, White

Tab T



Tab F



Foglio

Tobia Scarpa, 1966

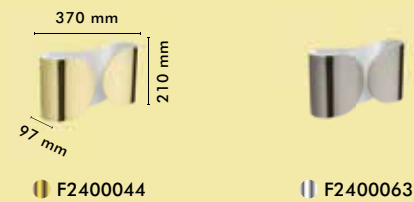
Materials: Steel

Voltage: 220-250V

Light Source: 2 LED 10W E27 965lm 3000K DIMMABLE

New Finish: Gold 22K, Black Nickel

Also available in: White, Black, Chrome



IC Light Outdoor

Michael Anastassiades, 2019

Materials: Steel, brass, blown glass

Voltage: 220-240V

Light Source Wall 1 and Floor 1: LED retrofit 8W E14 800lm 2700/3000K DIMMABLE

Light Source Wall 2 and Floor 2: LED retrofit 13W E27 1400lm 2700/3000K DIMMABLE

Finishes: Red Burgundy, Deep Brown, Black, Brass, Stainless Steel

New Model IC Outdoor W1



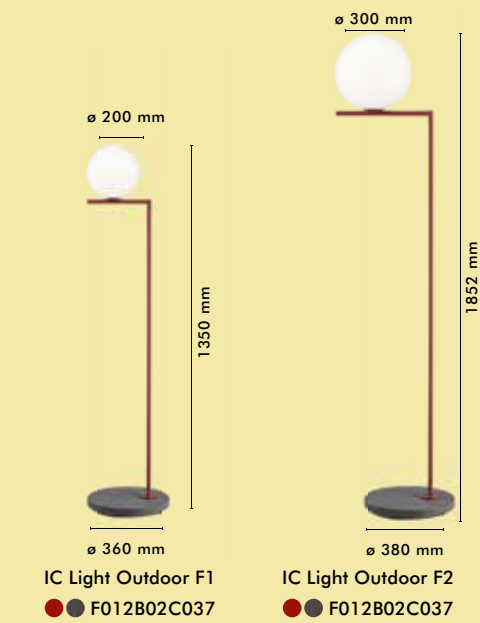
New Model IC Outdoor W2



IC Light Outdoor Floor

New Finish: Red Burgundy/Black Lava

Also available in: Black/Black Lava, Deep Brown/Travertino Imperiale, Brass Finish/Grey Lava, Brushed Stainless Steel/Occhio Di Pernice Marble



Captain Flint

Michael Anastassiades, 2019

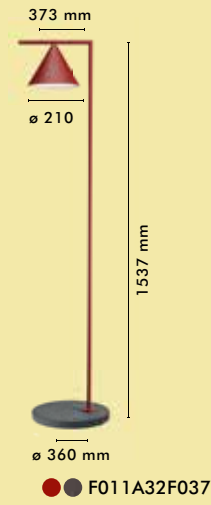
Materials: Marble, brushed stainless steel, polycarbonate.

Voltage: 100-240V

Light Source: Cob LED included 13W 557lm/598lm/644lm 2700K/3000K/4000K CRI80

New Finish: Red Burgundy/Black Lava

Also available in: Black/Black Lava, Deep Brown/Travertino Imperiale, Brass Finish/Grey Lava, Brushed Stainless Steel/Occhio Di Pernice Marble



Heco

Nendo, 2019

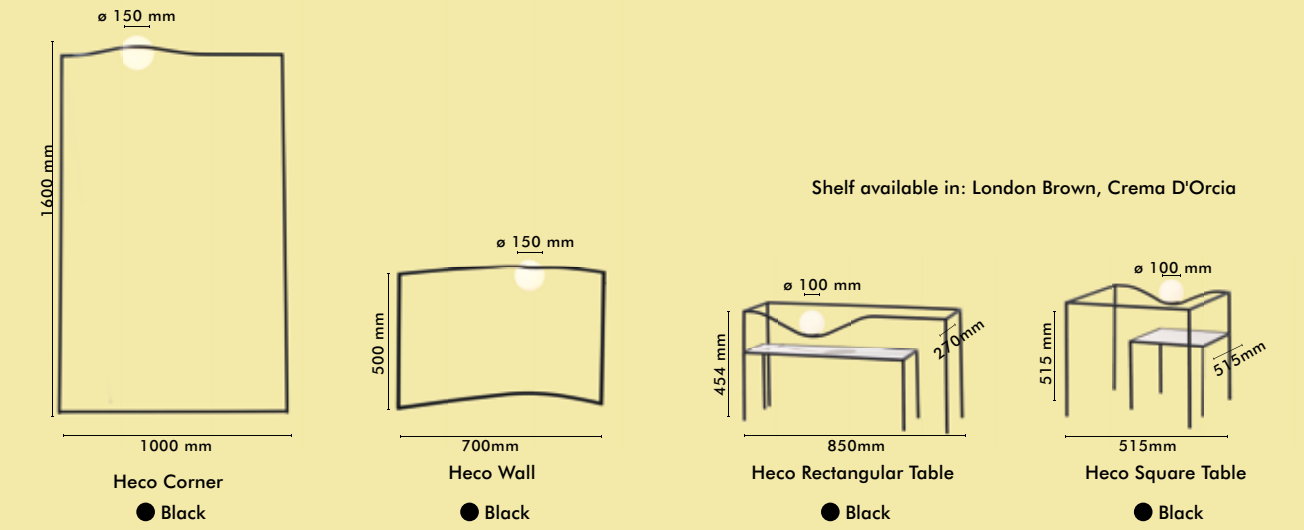
Materials: Stainless steel, glass

Voltage : 110-240V 50-60HZ integrated

Light Source (Corner/Wall): Power LED: 9W- 559 lm- 2700K/CRI80 , 9W- 600lm- 3000K/CRI80

Light Source (Tables): Power LED: 6W- 282 lm- 2700K/CRI80 , 6W- 303lm- 3000K/CRI80

Finishes: Matt Black



In Vitro

Philippe Starck, 2020

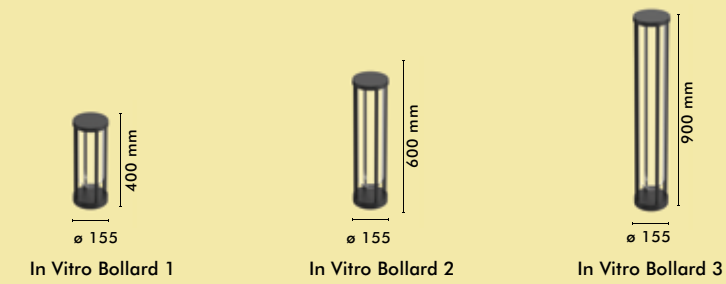
Materials: Aluminum, glass

Voltage: 220-240V integrated / 110V on demand

Light Source: Edge Lighting 11W 1150lm 2700K/CRI 80, 11W 1230lm 3000K/CRI 80

No Dimmable, Dimmable 1-10, Dimmable Dali

Finishes: Black, White, Anthracite, Deep Brown, Forest Green, Terracotta, Pale Green



Finishes example



Caule

Patricia Urquiola, 2020

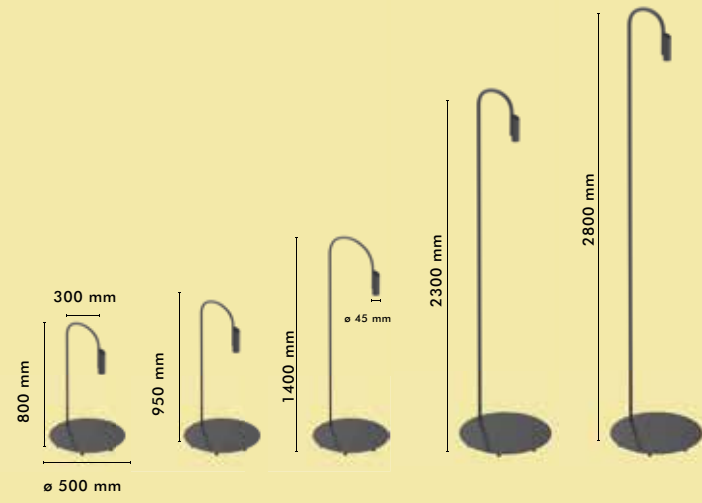
Materials: Stainless steel aisi 304

Voltage: 100-240V 50-60Hz integrated

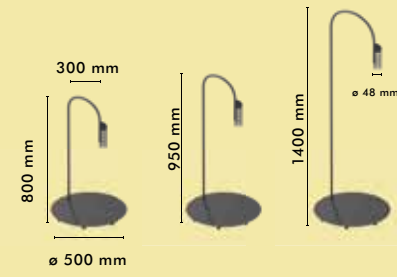
Light Source (Floor): Power LED: 10W- 447 lm- 2700K/CRI80 , 480lm- 3000K/CRI80

Light Source (Bollard): Power LED: 5W- 447 lm- 2700K/CRI80 , 480lm- 3000K/CRI80

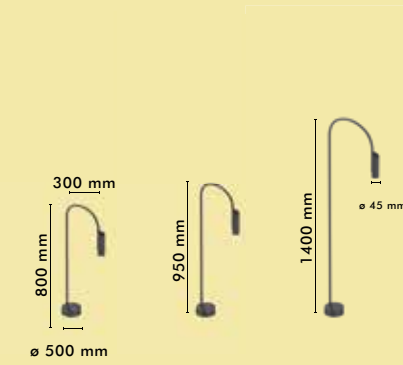
Finishes: Black, White, Grey, Anthracite, Deep Brown, Forest Green



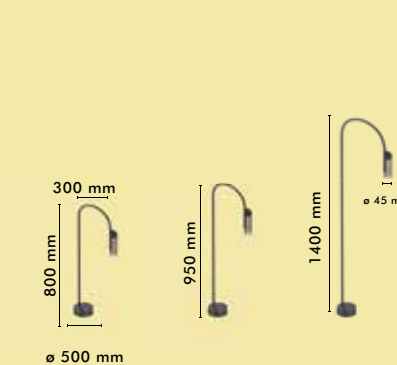
Caule Floor 1, 2, 3, 4, 5



Caule Floor Nest 1, 2, 3

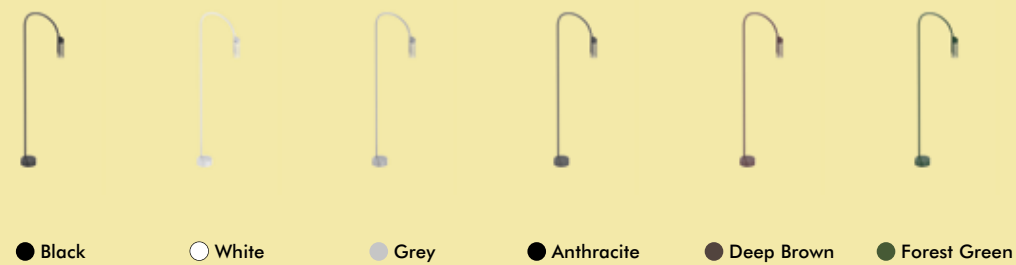


Caule Bollard 1, 2, 3



Caule Bollard Nest 1, 2, 3

Finishes example



● Black ○ White ● Grey ● Anthracite ● Deep Brown ● Forest Green

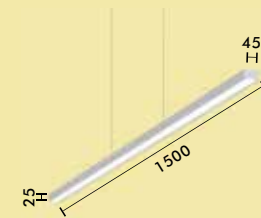
Super Line

Designed by: FLOS Architectural

Materials: Extruded aluminum

Light Source Top LED 2700K/3000K CRI90 / DIMMER INCLUDED

Finishes: Matte Black, White, Grey



Up&Down indirect

Power: 58w 4488/4794lm UP
2160/2280lm Down



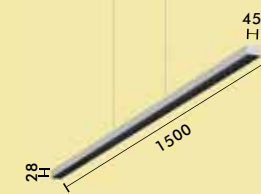
Up&Down direct

Power: 58w 2268/2376 lm UP
4488/4794 lm Down



Down direct

Power: 38,6W 4488/4794lm
3000k/4000K/cri 90



Pro Up&Down

Power: 60w 4075/4337 lm pro Up
4605/4900 lm Down



Pro Down

Power: 40wUP TO 5072/4765 lm

Finishes available



● 14 Black



● 02 Grey



○ 30 White

Infra Structure Episode 2

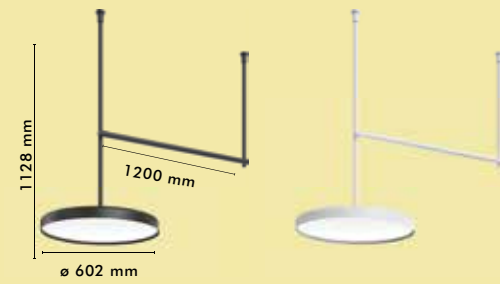
Vincent Van Duysen, 2020

Materials: Extruded and spin-formed aluminum, opal polycarbonate extruded
Voltage: 48V
Light Source integrated: Top LED 2700K CRI90 / DIMMER INCLUDED
Finishes: Matte Black, White



Infra Structure Episode 2 -C1
Power: 40W 3195lm

● 03.8460.14 ○ 03.8460.40



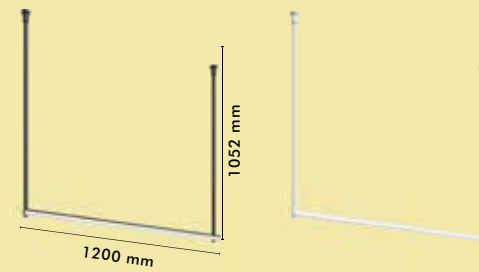
Infra Structure Episode 2 -C3
Power: 40W 3195lm + 30W 2366lm

● 03.8462.14 ○ 03.8462.40



Infra Structure Episode 2 -C4
Power: Top Led 40W 3195lm + 40W 3195lm + 30W 2366lm

● 03.8463.14 ○ 03.8463.40



Infra Structure Episode 2 -C2
Power: 30W 2366lm

● 03.8461.14 ○ 03.8461.40

For more information please visit flos.com

