

FLOS

stories



Issue five: Flexibility – people, places and things shifting. Patricia Urquiola's Almendra, Luminator comes in colours, two Copenhagen creatives explore Oblique Floor, and Mayday goes outdoors.





UNIVERSO URQUIOLA

Created by the Spanish designer Patricia Urquiola, Almendra is a modular lighting system whose shapes and colors are reminiscent of the almond tree, from which it takes its name. An ambitious project in terms of design and materials, a synthesis of poetry and sustainability achieved with the help of sublime design and cutting edge technology. To celebrate Almendra, we created a universe in which the lamp becomes a magical creature, a world in which it moves effortlessly between nature and technology, dream and reality. Here, Patricia Urquiola tells us about Almendra's genesis, and talks about her vision for the future.

Interview by Rosa Bertoli
Artwork by Manuel Carvalho and Nazara Lázaro

ROSA BERTOLI Let's start with Almendra. It is a lighting project that summarizes many of the recurring themes in your work: colour, curved shapes, modularity, composition. How was this project conceived?

PATRICIA URQUIOLA One thing leads to another. Almendra comes from the Serena collection (2015), where we tried to have very simple dif-fusing elements that protected the light in a po-etic way, with very fine aluminum leaves. The table lamp remained in the collection, but there was never an opportunity to create the sus-pended one, which was imagined as a branch with three petals, because we had not found a suitable technology. It remained in my head. I later wanted to adapt the concept to an archi-tectural project. Talking about it with Flos, we thought about rethinking it. The idea of this leaf remained, becoming a very simple shape that also resembles a shell, and from Serena it has become an almond, Almendra.

When I think of the almond tree, I don't think only of the flowering branch. Almonds are or-ganisms: the almond is not a fruit, it is a seed that is a kind of oval container, it must open to let the almond come out. They are very simple objects. We went from the leaf to something more fleshy, solid, which, simplified, became a lighting device.

It is now a suspended module. I like it because it has remained a very simplified modular ob-ject that looks like a small open shell, natural but also mechanical. Technological and natural, and at the same time very simple in language and poetics.

ROSA BERTOLI How did you develop the design for Almendra?

PATRICIA URQUIOLA The module can be composed in various ways, sometimes it connects like the al-monds attached to the branch, or they can com-pose various elements, vertical or horizontal. Another possibility is that it divides into two or three other branches, creating a very light composition within the space. The elements of this module are all conceived to create light: those two fins are like a diffuser, a metaphor for the almond.

ROSA BERTOLI Almendra's palette includes pas-tel shades including off-white, nude, ochre,

anthracite, as well as metallic petrol green and lilac. How did you choose these colors?

PATRICIA URQUIOLA The colors come from nature. I looked at almond trees in Ibiza. Starting from green, we chose the colors of an *almendra*, from the whites of its flowers to the ochre of branches and shells. And the nude, colors that refer to a branch.

Above all, what I like is that an almond is an object with its own temporality. Almendra is the seed and the light, and it lives inside the shell which is like a small house, a space that contains the seed, that protects it. I wanted to explore the energy of almonds. The lamp is still a mechanical object, but in the near future I imagine a light fixture that opens and closes, which has its own mobility.

ROSA BERTOLI At the centre of Almendra there is also a strong desire to create an all-round sus-tainable product. What are the building blocks of Almendra from this point of view, and how were they developed during the creation process?

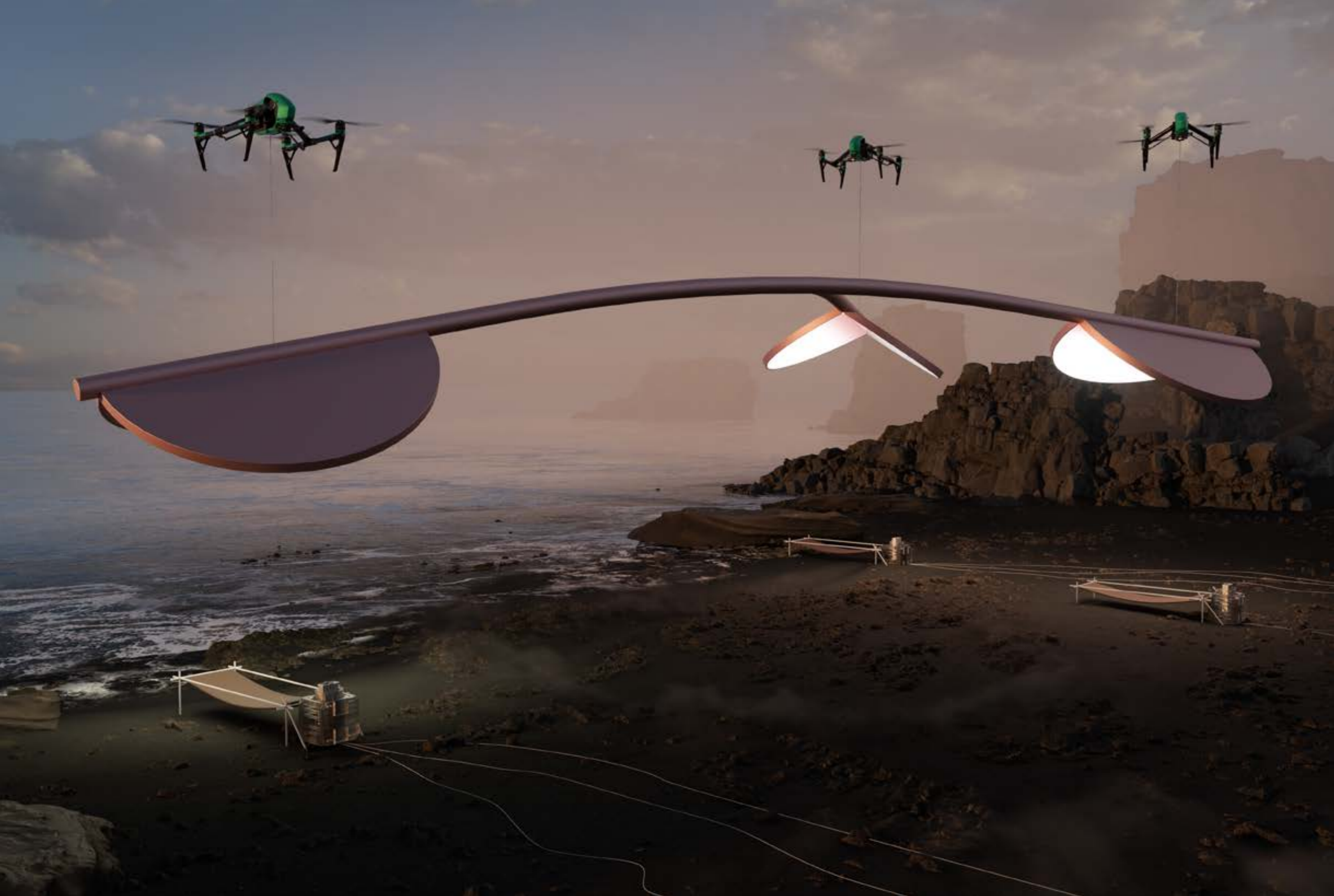
PATRICIA URQUIOLA We wanted to conceive the lamp as if it were a small organism. The new luminaires have an LED source, they are really like organisms. It is no longer a lamp with a cap and a bulb. They are done in a much more complex way, but at the same time they don't have to translate that complexity, they have to be very simple from a visual point of view. A simple modular light source that in itself re-mains a petal, or a simple shell.

For me it was important to disassemble the ob-ject at the end of its life, and simply divide its elements. Often with complex objects this is the hardest part. Almendra is already conceived with this logic.

The other important thing are the materials of Almendra, such as extruded aluminum, a recy-clable material that makes up the branch and the lighting fixture. The side shells, on the other hand, have been simplified and produced with a sustainable polycarbonate material. The plas-tics used in the project are reasoned with a vi-sion that looks to the future, a byproduct from the production of paper.

And finally it was fundamental that it could be taken apart easily. The finishes are always wa-ter-based, the connections between the pieces are snap-in, there are no screws or glues.







We are in a moment that marks the beginning of a process, and all these products must be designed with their end in mind. There are new links between production and use. It is important, in the complexity, to find the right solutions.

ROSA BERTOLI How do you imagine Almendra in space?

PATRICIA URQUIOLA Almendra, like all objects, will be part of the environments we live in. Part of the light will be dematerialized, but these lighting fixtures will also have a presence in the space, so they must have a certain lightness. Almendra is a modular system, whose composition can be severe and linear when the modules are attached to each other, or more curved, organic. When connected with each other, the objects leap and float naturally in the air. The intention was not to make chandeliers as hanging objects but to create a light presence, which creates a relationship with the space.

ROSA BERTOLI In these pages Almendra becomes a character living in fantastic worlds, which combine nature, culture and technology through dreamlike and impossible images. I know that this virtual approach to the image fascinates you: what attracts you most about being able to create digital images?

PATRICIA URQUIOLA More than impossible worlds, they are digital worlds, what that parallel world can offer us that the material and physical world does not allow us. It was fun to bring Almendra to this small metaverse, where it becomes a technological object that has its own life and its own architecture, somewhere between the natural and the artificial.

ROSA BERTOLI What attracts you the most about the virtual world?

PATRICIA URQUIOLA A good part of the objects that accompany us are extensions of our body. I think of a glass as a continuation of your hand, a chair as a prosthesis to the body. But there are also the prostheses of the mind, interfaces that become extensions of our mind and need a new primer. I think that these two presences will be increasingly interwoven with our life, we will have to have time for our real life, and for our digital life.

One of the things that interests me the most is to face [the virtual world], to understand its logic, and to understand how to use these interfaces in design.

We imagine virtual reality as a place for those who are physically fit, but often one cannot access a place for a million reasons, whether for their age or physical condition, and in this period we have experienced what that might feel like. The digital realm is a fantastic laboratory of experimentation that does not cancel reality, but that must be faced, and I am interested in everything that must be faced in this way. As we will have to live our real life, we will also have to face in parallel, and sometimes even overlapping, a digital world. And for this it is important to plan our time.

ROSA BERTOLI Tell me more about your approach to time.

PATRICIA URQUIOLA When technologies overlap onto our lives in the wrong way, they become vicious and problematic. But in the same way they can be very interesting. I find it essential to understand how to manage their time, and how to get to know them. Because we have to defend ourselves from this duality, and manage it.

I have always been worried about how to deal with the digital world: every crutch to our body or our mind is very interesting to me. They can help us a lot, but they can also overlap a lot with our life. We have to live with them, get to know them, and have fun.

I observe a lot how young people approach this. They have already understood that they will always have to divide themselves, so possibly they will also already have a very good ability to interact with these two worlds simultaneously.

ROSA BERTOLI We called these pages Urquiola Universe – what are the important things in your world?

PATRICIA URQUIOLA I am concerned not only with designing space, but with designing time. We know that we need a physical space, because obviously our hardware must exist, but we must also have a complementary digital space, overlapping with augmented reality and other communication technologies and tools.

The concept of time has been following me ever since I did my thesis at the Politecnico:

I was studying domotics, and the idea of flows already contained many of these contemporary themes, even if the technologies were not yet advanced, because the technique was missing. But that theme represents today's reality, of how things are interconnected, the internet of things is the evolution of that concept.

Working as a designer architect is not a profession, it is a lifestyle, it involves my whole life. Therefore, managing my emotions and learning is essential.

I am also very interested in reasoning with companies to make products in a more sustainable way, to use materials better. For example, if we have to use plastic, we use bioplastic, like for Almendra. We have to make sure that the elements can be disassembled after use. These are all things that are part of the path in which I believe, to advance with the company in an honest way to find new techniques and materials.

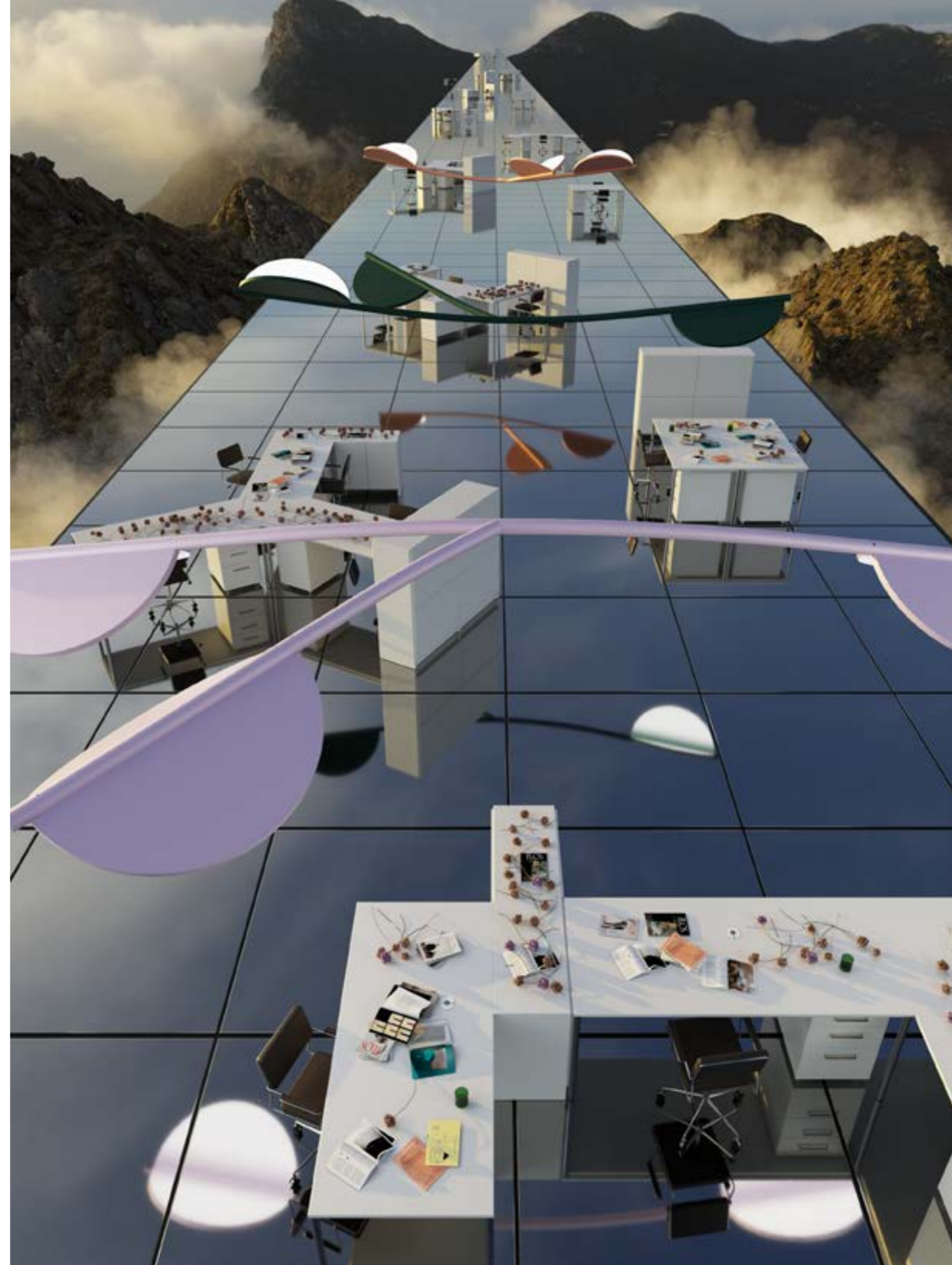
And the objects are stones in this landscape, signs over time that form my path. I like that Almendra, an object that was born with Serena, has finally become this lighting device that has its own seriousness.

ROSA BERTOLI In 2020, in a Q&A for Flos Stories, you told us, 'I collect dreams'. What are your dreams right now, and what do you imagine for the future?

PATRICIA URQUIOLA I dream of planning our personal time, of learning to be more in contact with various realities. I dream of being able not to find a perfect balance, but to be able to filter my life through this. My time is very important to me.

A second dream for me is to give man a different role. In the moment in which we live, with this anthropocentric vision of life, it is clear to everyone that we are no longer the center of the argument, we are collateral to a more complex system. This *Urquioline constellation*, where my avatar moves, represents how we are part of a thing, but we are not at the center of everything, we are at the center of our way of dealing with emotions, we must enter a circuit that is wider than us. This is the great limitation of our humanistic education, since we were the focus, one of the errors that led us to naively create other errors was the fact that the world was all designed for us to progress. The problem is that we have also created an imbalance.

Once we have a broader vision, we must understand that not everything is made for us, we ourselves are part of a process that is broader, so we must place ourselves in a different role. Overcoming the anthropocentric perspective means understanding that we are part of a complex constellation in which not everything must necessarily be made for humans. We have to understand that we are a small part of this system, to observe and interact from a broader perspective. Form an awareness of our present and future situation. Become a bit like compost, and finally understand the reality of living on this planet.





FLOS STORIES

ISSUE FIVE: *FLEXIBILITY*

When Konstantin Grcic's *Mayday* won the *Compasso d'Oro* award in 2001, the jury cited its 'flexibility of use, its many and easy collocation possibilities' as some of the key ingredients making it great. Over 20 years later, *Mayday* is as current as ever, and doubling up as an outdoor lamp - a natural progression for an adaptable design that is all about practical functionality. *Mayday* is one of several lamps that inspired us to look at flexibility for this issue of *Flos Stories*.

Vincent Van Duysen's *Oblique*, a minimalist take on the classic office lamp, is now declined in a new floor version, which expands its functionality anywhere in the home. We test *Oblique* and *Oblique Floor* with two Copenhagen creatives, who tell us about living and working with this compact lighting marvel. Achille and Pier Giacomo Castiglioni's *Luminator* is another long-lasting design we

celebrate in this issue, a lamp whose iconic forms are flooded with a new palette of pop hues. But the superstar here is no doubt Patricia Urquiola's *Almendra*. To celebrate the Spanish architect's new lighting design, we worked with her to create an imaginary world, inspired by dreams, favourite landscapes, cultural references and imaginary futures. In an in-depth interview that accompanies the images, we explore Patricia's universe through her designs, inspirations and recurring themes, and discover what is most important to her life and work right now. Flexibility, it turns out, is a main concern of the architect, who has been learning to operate between the physical and digital worlds for decades. 'We need time for our real life, and for our digital life,' she tells us. 'We need to face this duality, and learn to expand the time of our life.'

CONTENTS

Cover
Patricia's Universe ↓



18
Almendra at John Pawson's Neundorf House ↓



48
Apulian dream ↓



68
Lamps for living ↓



Leaflet
Dreaming with Mayday ↑



96
Games by Sany

98
Questionnaire
Michael Anastassiades

100
Contributors



82
Luminator ↑

101
New Products
Spring '22

Almendra at John Pawson's Neuendorf House



Neuendorf House in Mallorca was conceived by John Pawson with Claudio Silvestrin in 1989. Pawson's first full architectural project, it was commissioned as a holiday home by German art collectors and digital entrepreneurs Hans and Caroline Neuendorf.

'I have a constant fascination with this house,' says Caroline, who with her husband commissioned Pawson and Silvestrin as young architects. The architects were given carte blanche, and created a vast villa on an almond grove with views of the sea, defined by vertical partitions mimicking the colours of the surrounding land and featuring dramatic vertical openings, its structure reminiscent of a contemporary take on the medieval castle.

Light and nature seem to define the Neuendorfs' experience of the house: 'I love it in the early mornings, it's magic when the sun gets up and you look over the pool, and you have complete peace,' recalls Caroline. The house, she adds, is in fact made alive by the play of lights and shadows throughout the day. 'This house casts such fascinating shadows, it's exceptionally beautiful.'

In January 2020, Pawson spoke to Spencer Bailey about all things light. As the Neuendorf House forms the backdrop to these images of Patricia Urquiola's Almendra, we revisit the conversation to discover the architectural designer's approach to light.

Photography by Tommaso Sartori











John Pawson on Light

SPENCER BAILEY I've always wanted to interview you on the subject of light.

JOHN PAWSON Well, you know what Louis Kahn said, "A room is not a room without natural light."

SPENCER BAILEY Let's start with natural and artificial light. How do you view the two in your projects?

JOHN PAWSON I've always tried to avoid actually seeing the fittings. It's very difficult if you want to deliver light hovering in space, in the midway between the ceiling and the floor—you need to put it in sometimes. So you can't always hide it. When you've got sunlight and daylight and everything's fine, and you have these fittings dotted around the room that you're not using, it always seems strange. But, obviously, when you start to lose the natural light or the sunlight, or when you don't have sunlight, it's very nice to have [them]. And I've always loved candles. I also designed an oil lamp, which gives this moving flame, like a fire, and brings a lot of animation.

SPENCER BAILEY You've previously said there's perhaps no one single factor that has had a more profound impact on how you feel in a place than light.

JOHN PAWSON There's no architecture without it. Even when I lived in Japan—it's sort of a clichéd, but that light came through *shoji* screens. It's an interesting thing being inside and not looking out, just seeing light. I suppose it could be anywhere—brackets: as long as you're in Japan



—unless you're somewhere in New York and bought some *shoji* screens and a tatami mat.

In [my wife] Catherine and my new place in the Cotswolds, the electric lighting is very carefully done, and I've got lots of these oil lamps and candles. I keep the light quite low, so each room is not like a set, but like a low-lit Japanese movie or something.

SPENCER BAILEY In your new Phaidon book, *Anatomy of Minimum*, there's the idea of "sacred narratives." It's described as a characteristic of your work. How do you view light in the context of these sacred narratives, or even when it comes to the notion of "sacred space"?

JOHN PAWSON Well, churches face east, to the rising sun, and have always been designed to take advantage of how the light travels. They often have a west window, which at sunset light pours into. But also you've got that still bluish light, when it's north, through the north window, and that sort of golden color through the south window, or the mixture of bright, yellowish light. Light's one of the mediums you use to try and create sacred space. There are no guarantees. When you're designing a church, you do what you can to give it something, because you're trying to help the people in it get closer to God.

SPENCER BAILEY In one of the pictures you took in your *Visual Inventory* book, there's sunlight spilling into the stairwell of your north London office, and you describe it as a "moment of transcendence." How do you think about these transcendental moments of light and the effect they have on you?

JOHN PAWSON I'm very sensitive to changes, and to moments. In the new house in the countryside, it's very rare not to get any sunlight. It's incredible how—because I'm always looking out, and there's lots of windows, even though it's a 17th-century farm—any sort of change of light registers. I just see moments the whole time. When light comes out or suddenly opens up and the staircase becomes a whole different space, it's good to be alive.

SPENCER BAILEY It's as if you're basically this life-long student of light. You're just always paying attention to it.

JOHN PAWSON It's not very scientific; it's just looking at things. It obviously started a long time ago, but it's gotten more focused with the books and other projects.

SPENCER BAILEY When it comes to artificial light—I know you mentioned earlier this idea of wanting fittings hidden—what's your ideal?

JOHN PAWSON Candles, I guess. Clearly, it's not practical, but candles would be the dream, because they automatically create atmosphere.

SPENCER BAILEY What for you have been some of your most transcendent experiences with light?

JOHN PAWSON Oh, gosh. You'd have to think of things like Petra [in Jordan] at dawn, seeing the sun rise. Those sorts of moments are the easiest to remember, the spectacular, natural things, or the ones in cities where you get the architecture and the sunlight. It's been pretty cool at home [in the Cotswolds], that sun tracking around.



It's almost like somebody's wandering around with a light and shining it in.

Walking through those canyons in the Southwest, Bryce Canyon. They're kind of obvious. And woods and sunlight are pretty cool.

There have been lots of extraordinary moments with light and water, in the Philippines, in those bays, those flooded volcanic things where the water glows. And, well, obviously, scuba diving. That's a problem for me, though, the light. That's why I'm such a bad diver, because I'm always looking around at the light. And if you're scuba diving, and looking, "Oh, my god, look at that light! It's so beautiful, the way the light's coming," and then you're like, "Oh! What's that?! That's a shark!" [Laughs]

SPENCER BAILEY [Laughs]

JOHN PAWSON I could go on about the light...

SPENCER BAILEY Or we could just talk about the beautiful light filtering through the Pantheon in Rome.

JOHN PAWSON Yeah. That's always a must. Every trip to Rome...

An extended version of this interview was originally included in the book *Elements of Light* published in 2020 by Flos.













FLOS *for Planet*

SUSTAINABLE MATERIALS

Petals made of sustainable polycarbonate that is derived from a by-product of paper production rather than petroleum.

EASY RECYCLING

Almendra is easy to dismantled and each part can be properly recycled.



Learn more at
flos.com/sustainability

APULIAN

DREAM

Konstantin Grcic's Mayday goes outdoor:

we take the new,
all-weather version of this legendary,
multifunctional design
to the gardens of a villa in Puglia.

By day, the lamp is a discreet presence, whose practical
features enhance the streamlined design.
At night, the lamp is a functional beacon that illuminates its
surroundings, from dusk to dawn.

Photography by
Tommaso Sartori







FLOS *for Planet*

SUSTAINABLE MATERIALS

Long-lasting design, now made of polypropylene obtained from industrial processing scrap.

EASY RECYCLING

As no glue is used in the assembly process, Mayday is easy to dismantle so that each part can be properly recycled.



Learn more at
flos.com/sustainability

Copenhagen, December 2021

We visit two local creatives at their home and studio to talk about their lives in design and creativity. They share their interiors and creative life, and tell us about a multifunctional approach to living and working.

LAMPS FOR LIVING

Their spaces are the perfect backdrops to introduce OBLIQUE FLOOR, a new iteration of VINCENT VAN DUYSSEN's incredibly versatile, contemporary take on the classic office swing arm lamp.

Now reimagined with new proportions, Oblique Floor expands Van Duysen's approach to minimalism into a myriad of domestic uses (and beyond). A lamp that is just as much at ease in the office as it is in an informal studio space or a home: its impeccably-developed light source encourages concentration, allows colours to emerge beautifully and lets its users approach it to best suit their needs.

Interviews by Rosa Bertoli
Photography by Petra Kleis





PROFILE

Josephine Akvama Hoffmeyer

Danish-Ghanaian creative Josephine Akvama Hoffmeyer worked in music before becoming an interior designer, launching her brand File Under Pop in 2015. We step into her colourful universe, part studio, part 'creative playground', where materials are immersed in chromatic compositions, sublime geometries and fresh inspiration.

ROSA BERTOLI What is your background?

JOSEPHINE AKVAMA HOFFMEYER I was born in Copenhagen. My mother is Danish, and my father is Ghanaian. It was a childhood full of contrasts, as they are complete opposites to each other as humans and in terms of culture, experiences, and expression. My professional background is rooted in music. I went to a high school focused on music, and grew up singing, dancing, and playing the piano. Music is my source of creativity: very literally earlier on in my professional life, but also now, when I translate the same source of creativity into a different field – surface design. To me, composing a room is very much like composing a piece of music.

RB You have lived in New York and in Italy – what made you decide to return to Copenhagen and base your business here?

JAH My life was somehow framed with Copenhagen as a canvas. I really like that I feel so at home in the city. When I go for a walk, I meet people, who I somehow knew decades ago, and instantly feel taken back to that time in life. In a way, I have many links to life around the city, which gives me a feeling of purpose and meaningfulness.

RB How has the city helped shape your creative practice?

JAH To live today in the same city that I grew up in, has created a network of people around me, who help to shape me, and hopefully I get to make a mark on their lives as well. This feeling of belonging is quite important to me and has surely influenced my life professionally and personally.

RB When did you decide to make design and creativity a professional career?

JAH To me, there is a real connection between my past career as a musician, and what I do today. I spend a lot of time playing music and performing. I spent all my youth writing music, which to me is very similar to working with design. Creating music and designing a space require the same sense of sensibility – they stem from the same creative space within me. In that sense, it was not a decision to go into design, but a matter of change in my situation in life. I moved to Italy with no strings to the music scene there and simply had to start over in life. It was of course a crisis at the time, but also a gateway to a new expression of creativity. I really feel the same, I have just changed my focus of expression, but the process behind is very much the same.

RB What got you into tiled surfaces?

JAH I guess I have always been driven by a longing for “home”. Maybe I felt a little different in my youth. I think many of us do. And many of us are therefore motivated to find a sense of home to balance the contrasts that we all carry inside. I seek harmony in my physical surroundings, in the objects around me, and even in experiences and people that fill my life. Home has a huge impact on our wellbeing, and I knew that I wanted to somehow work within the field of interiors. I went to many fairs, and suddenly fell in love with tiles, which had not really been developed for ages. I saw great potential in merging the practical element of the material, which was lava stone at the time, with my personal aesthetics.

RB How did you develop the collaborative relationships with craftsmen that form the basis for your brand, and how do you work with these artisans?

JAH I work very, very close with our production in both Italy and Spain – especially, when creating new products. In Spain, we have a family-owned workshop that produces exclusively for File Under Pop. They craft the clay tiles that we use in our work all over the world. In Sicily, I have worked for 20 years with the same people, and we have a very close connection. Me and my team in Denmark constantly follow the process of carving out blocks of lava stone from Mount Etna that are carefully crafted into our lava stone tiles. We have developed a rather unique form of artisanship that merges the raw stone industry with the ceramic industry. The process is a truly delicate one, that very few people master on a skilled level.





RB Colour is a major part of what you do – how do you approach it, both for your brand but also in the spaces where you live and work?

JAH Colors are not just colors. Colors are light. Colors are materials. Colors consist of several factors in the situation of perceiving them. In that sense it is not enough to just talk about color, but rather to ask: Who is using the color, and in what context? What is the surface material? What is the texture and the feel? And of course, what is the function of it? This is what we do at File Under Pop – our entire team tries to translate color into values, emotions, and different stages of life. In a way, color is an instrument in our toolbox. We create volume, shape, and form with color. We find the right color for the right context and the people living their lives in it. To me, this is the philosophy of what I do.

I recently moved into a new apartment with no nostalgic elements in the construction itself, and it was a real challenge to personalize it. I used light colors as a keynote throughout the space, and then made powerful impacts with bolder colors. I approached colors in the same way for my office, and even my summerhouse. I need lightness around me to think and be creative.

RB How do you approach the interiors of this space? What role does light – natural and artificial – play?

JAH Light is very important. In our work, we create people's homes and architectural projects, and light is an important part of it all. File Under Pop Studio is our creative playground, and part of our everyday lives. In the beginning, I kept the studio space very focused on surface design, but over the years, the impact of interaction between people, objects, furniture, and light has become more prevalent. We move around objects, experiment with color and really try to create a space that moves people, when they visit it.

RB You have been working with Oblique and Oblique Floor in your studio – what can you tell me about using these lamps as a functional light source and object?

JAH The lamp takes up very little space. In fact, it almost doesn't appear as a lamp. It reminds me of a node resting on the lines of a piece of music. It has a lightness that makes it interact easily with many different interiors. And then, it is super technical. The light is cast quite long, which you do not expect from the slender design.

RB How does the two lamps' functionality adapt to specific functions within your studio?

JAH It works well as a working lamp. The long and wide beam means you don't have to sit very close to it to catch a decent light while working. At our office, we can sit around a large desk and share the light from one or two lamps while working – at the same time, it does not even take up a lot of space.

We are constantly in contact with our clients regarding colors – all the way down to the detailed aspect of a color. So, a decent working light is very useful at our studio, and even a necessity in the long, dark winter period in Scandinavia.





PROFILE

Ruben Hughes



Europe's up and coming art director Ruben Hughes is a New Yorker transplanted in Copenhagen, where he has been working as an art director and creating visual content for leading design brands. We visit him in his minimalist Copenhagen apartment, where design classics are combined with soft lighting to create a cosy atmosphere for a space that doubles as a home and studio.

ROSA BERTOLI How did you get interested in design?

RUBEN HUGHES I've always had an interest in design and interiors. When I bought my first loft, I felt like I needed to place beautiful furniture in it, and my first chair that I ever got was the Eames chair, I still have it today. That was my first peek into design and it set the chain reaction of wanting to find myself in different designers and brands, and their stories.

RB You have a background in journalism and worked in marketing before you started collaborating with brands in a more involved manner. When did you make the move to become an art director?

RH I was travelling a lot, and I started to build a different perspective on life and my work. I'm not a trained photographer by any means, but I taught myself to take photos; I wanted to put myself in photographers' shoes to be able to direct them in the best way. So I found myself in different places, shooting everything from furniture to speakers.

RB When did you move to Copenhagen?

RH I came to Copenhagen in 2017 to visit two clients and thought, this is a place that I can see myself living in. And I was also getting a bit burned out in New York. I had been working crazy hours, I felt like everyone around me was burning out and I didn't want to be the next person. And you know, when you travel, you get to see different perspectives and you realise, where I live, it's not the world. There's much more to the world than where I live. I was offered a job here, and felt it was probably the right timing.

To move here, I sold most of my furniture through my friends at Brooklyn store Lichen. That really kind of made me think, what do I actually want, and what do I care about? How can I live now when it comes to my home? What are the items that I want to live with? Now I'm constantly getting rid of things and reevaluating the space as the starting point.

RB I'm curious, what were the few items that started your life in Copenhagen?

RH I thought, what do I see myself owning years from now? I kept the Eames chair, because it has a sentimental value to me because of its American design and heritage, but also reminds me where I started. I brought a bed that I don't have anymore because it broke with shipping, but it was very special, it was a company in Chicago that used to work with the Amish to manufacture their products. And when I ordered it, they would tell me on the phone, we only can talk to our production every Monday, because the people there don't have phones, so they have to go in town to use a phone, and it was a custom bed they made for me in a custom colour and I thought it was quite unique. So it's the stories that really grab my attention, anytime there's a story to an item.

RB Tell me about how your practice changed by living in Copenhagen.

RH I think when you live in Copenhagen, it's like being in school 24/7: you're constantly being taught different design perspectives, whether you work in fashion or you work in design. I feel like my taste and my interests have upgraded, my lifestyle has upgraded; all those things have kind of changed living in Europe in general, but mainly living in Copenhagen.

I worked with a few different companies as art director, creating content, catalogues, international shoots, but then naturally found myself thinking what's next? Where do I really want to work? I found a job position at Copenhagen luxury department store Illum, where I worked as an art director for a year and a half. And that's where I felt like I found my footing in Copenhagen. I was doing advertisements, fashion editorials, design editorials, food, and beauty content. I reached out to every photographer and stylist in Copenhagen and asked them for a coffee or dinner to create the vision that I wanted to bring to this very old, heritage department store. And I was able to create a lot of magic there.







RB What's been your next professional challenge after that?

RH I took on a project with a company making windows, called Velux, and I wanted to take a brand that a lot of people know but don't find interesting and find an interesting way to build them. Most recently I was in London for London Design Festival, where I showcased The Cube, an art installation that I conceived and created with architects Henning Larsen, a pop-up space where people can go in and escape the chaos of the big city.

What has been really exciting to me has been building up the relationships to create a lot of interesting projects. But I'm one who's really interested in a lot of things, in building ideas.

RB Let's talk about your home; is it also the place where you work?

RH I pushed my home in a few different ways. One is very practical, I like everything to have a reason and a use. But it's also a place of inspiration.

I work in a few different ways, my home is kind of like a factory. I work at my desk when I'm trying to get work done, like powering through a presentation or taking a call, but when I'm creatively thinking about a project or conceiving something it's always on the couch because it's the most comfortable place to sit. Most of the ideas that turned into an art installation or a campaign have been created sitting on a couch. A lot of ideas come from there, I have a lot of books in the living room and I use it as a place of inspiration where I can think and where I can bounce ideas around.

And then when I activate that concept, that seed, I bring it over to my desk where I could sit down and really work on things. So it's a much more productive space where I could transform that inspiration into the project.

And my bedroom is very simple. I use it as a shutdown space, to clear my mind out. So I walk in and everything is quite simple and beautiful.

RB How would you approach the light in your home? I imagine Copenhagen can be quite dark, especially in winter.

RH Denmark is certainly an extreme climate country. In the summertime the sun is literally just basking through. You can't find a corner that is not sunny. And then in the wintertime it can get quite dark. Good lighting is important in Denmark because you don't get a lot of it during this time of the year. So I approach the lighting depending on the room. For example, in my bedroom I use the lighting as just a reading area on the side of the bed.

But I actually move the light a lot. I have reading lamps by my couch, I like a nice soft light. I really enjoy having cosy lighting in winter, not too strong. It doesn't really light up the room, just gives it a looming feeling. It's kind of still dark but then you have the practical lighting as well. So anything with a dimmer.

RB How has it been to experience Oblique in your home?

RH It's a beautifully minimalist lamp that fits right into the surroundings of my home. I really enjoy the power of the lamp's light, especially when reading on the couch or sitting at my home workspace.

RB How does the lamp's functionality adapt to specific moments of your everyday life?

RH There's a lot of uses that go beyond light. Having a base that's integrated with a wireless charging system allows me to charge my phone while on-going various tasks at home. I even noticed an additional port in the back for other additional charging opportunities. I love that this lamp expands on functionality while still remaining its design aesthetic.


RB You are a keen admirer of Vincent Van Duysen's work. What attracts you the most to his aesthetics and practice?

RH I have been studying his work for a few years. Vincent Van Duysen's designs are always timeless and functional. I have taken inspiration from his interior projects when exploring design choices for my home. I can recognize his 'hand' for this reason. Having the Oblique lamp feels right in line and in use with the space.

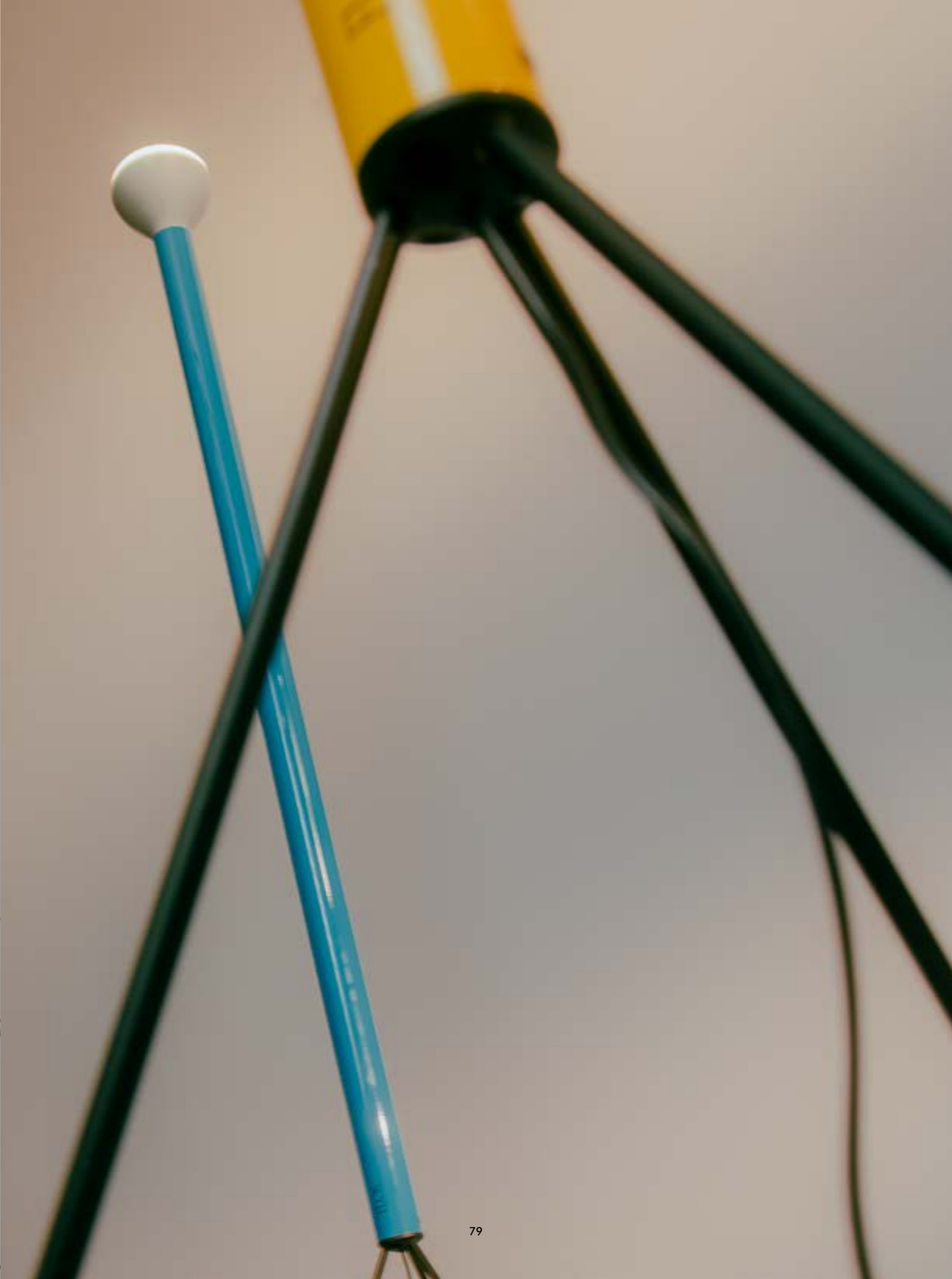
LUMINATOR

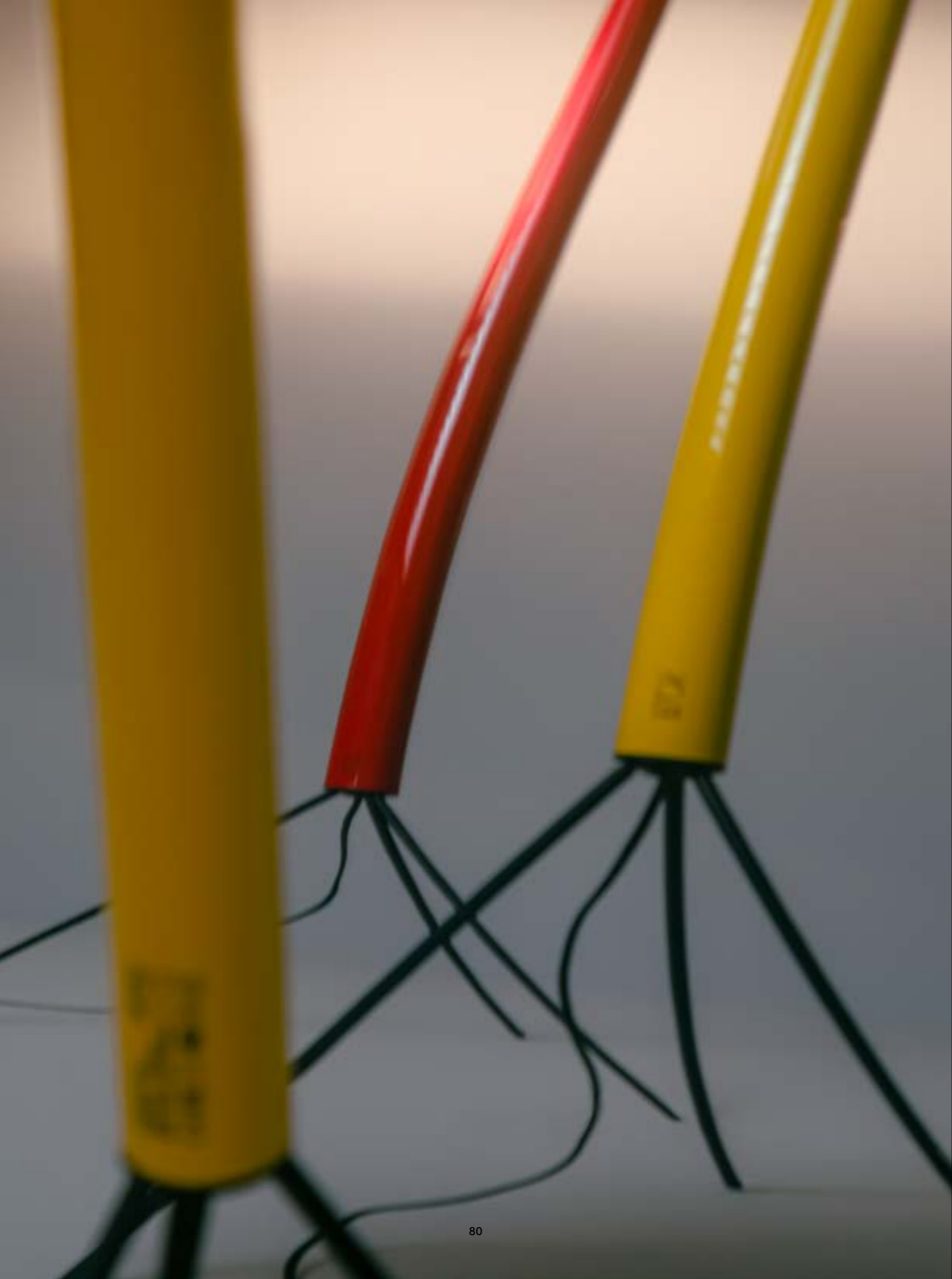
The image displays five modern lamps, each consisting of a vertical cylindrical stem and a tripod base. The stems are colored white, light blue, yellow, black, and red from left to right. The word 'LUMINATOR' is printed in a small, vertical font on the lower part of each stem. The tripod bases are made of thin, dark-colored legs. The lamps are arranged in a row on a light-colored surface against a plain, light background. The lighting is soft and even, highlighting the sleek design of the lamps.

Photography by Alecio Ferrari
Set design by Studio Testò



A 1950s classic, Achille and Pier Giacomo Castiglioni's Luminator returns in five bright colours that enhance its essential shapes. A lamp that is an exercise in functional minimalism, the original anthracite colourway is enriched with a new, pop palette of white, red, yellow and lite blue. In this photographic portfolio, photographer Alecio Ferrari and set designers Studio Testo experimented with Luminator's new colours and its essential forms.





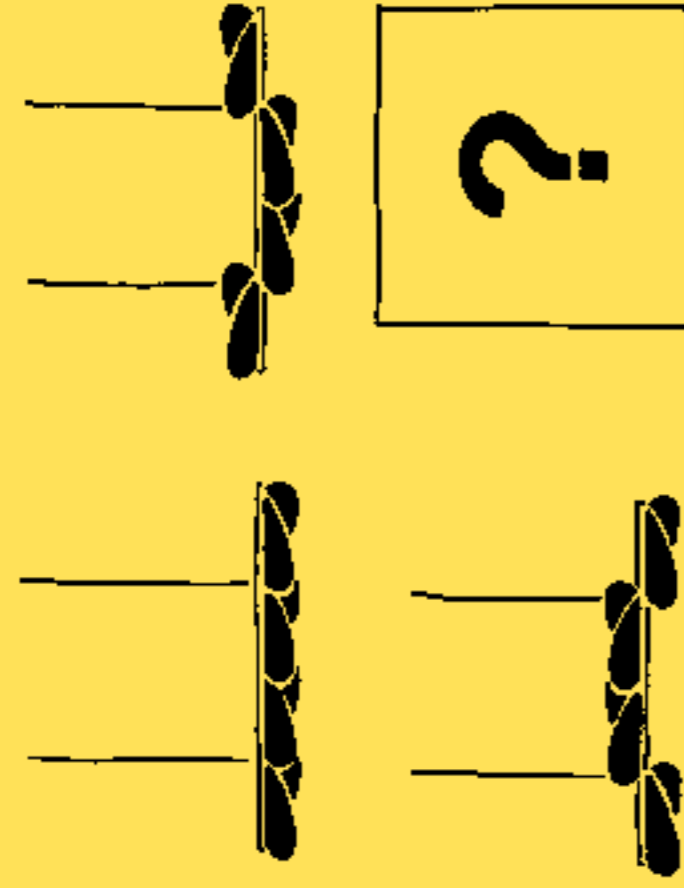






Some Light Entertainment

Illustrations by Sany



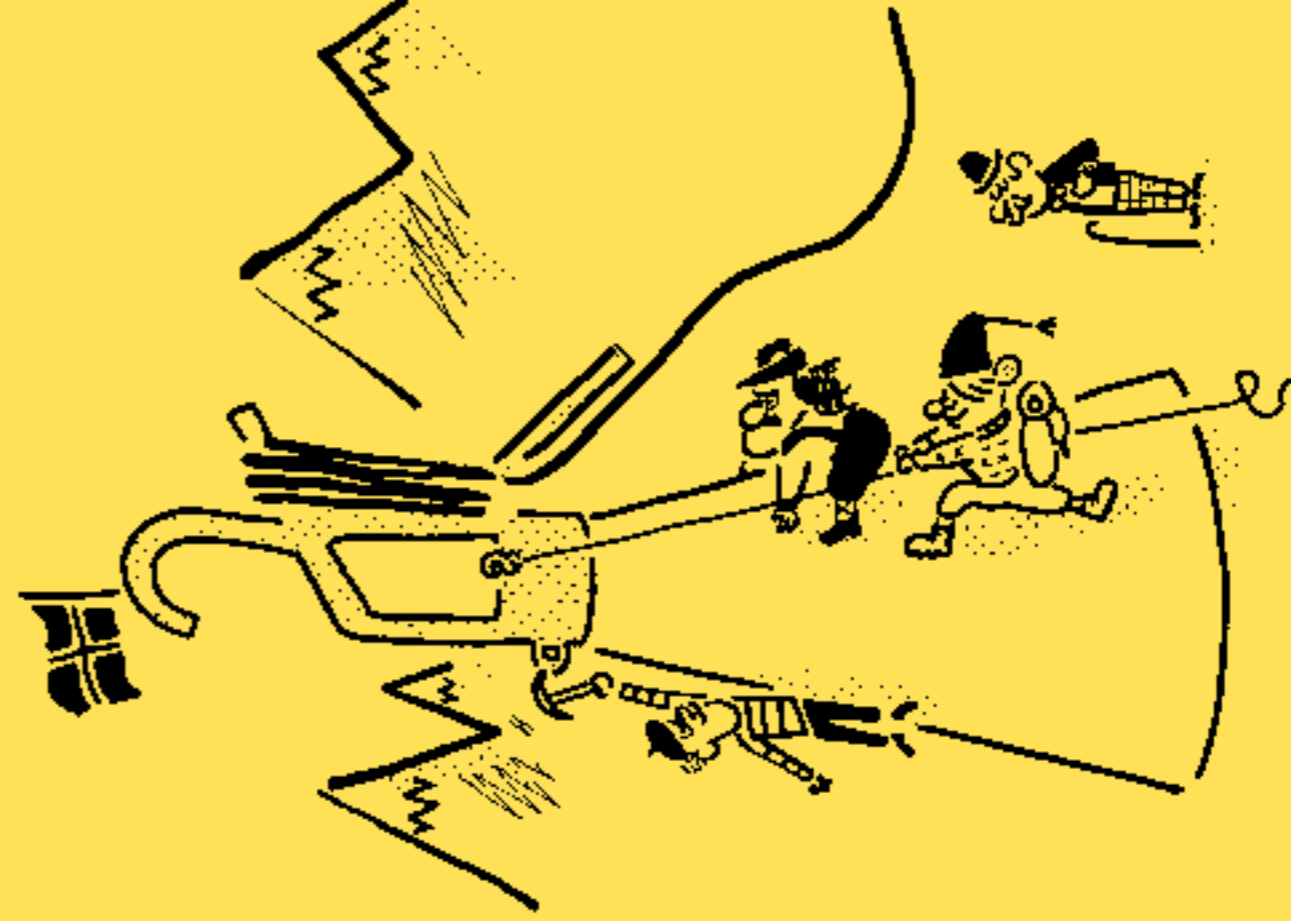
Which is the next Almendra in the sequence?

Almendra by Patricia Urquiola



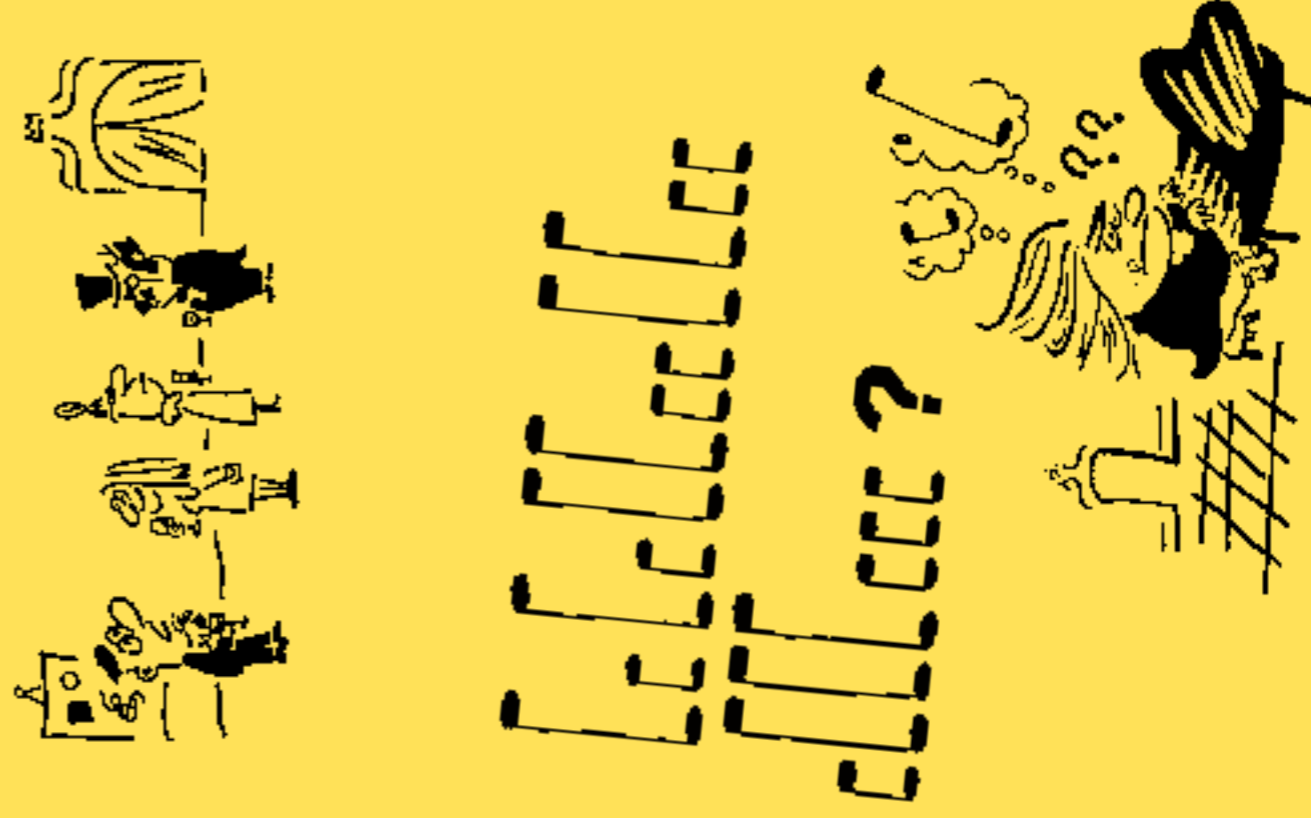
One of the witches is aiming her Luminator straight to the planet's landing spot. Who?

Luminator by Achille and Pier Giacomo Castiglioni



Who of the climbers put the flag on the top of Mayday outdoor version?

Mayday outdoor by Konstantin Grcic



Help Beethoven to find the next note in his composition. Oblique floor or Oblique table?

Oblique Floor and Oblique Table by Vincent Van Duysen

Michael Anastassiades



What makes you happy?



What inspires you?



Something that changed your life.



If you were an animal, what would you be?



The last book you read.



What is your favourite time of the day?



What did you have for breakfast?



The tool you use the most.



What do you do to relax?



What do you collect?



An engineer's precision and a poet's sensibility distinguish the works of Cyprus-born, London-based designer Michael Anastassiades. His lamps combine precise minimalism and rigorous geometries with the most exquisite sense of composition and balance – from Coordinates' sublime take on the grid systems to String Light's customization possibilities. We quiz him about life and work, swaying between the practical and the imaginary.

Contributors

Editor and journalist Spencer Bailey is the co-founder of the New York-based media company The Slowdown. He spoke to John Pawson about their shared obsession with light in architecture (p. 19)

Berlin-based 3D designers Manuel Carvalho and Nazara Lázaro distilled inspirations, ideas and dreams into a unique set of digital images forming the Urquiola Universe (p. 2)

A photographic portfolio by Alecio Ferrari, a photographer and visual researcher based in Milan, celebrates the new colours of Achille and Pier Giacomo Castiglioni's Luminator (p. 82)

Petra Kleis is a photographer working between Copenhagen and Berlin. She visited Ruben Hughes and Josephine Akvama Hoffmeyer to test Vincent Van Duysen's Oblique and Oblique Floor in their spaces (p. 62)

Illustrator and artist Sany, aka Samuel Nyholm is based in Stockholm. For this issue, we asked him to come up with some fun and games featuring the latest Flos lamps including Almendra and Oblique Floor (p. 96)

Paris-based photographer Tommaso Sartori visited Neuendorf House in Mallorca to photograph Patricia Urquiola's Almendra (p. 19) and experimented with the new Mayday Outdoors in Puglia (p.48)

Oslo-based artist and designer Oscar Grønner illustrated a new life inspired by Konstantin Grcic's Mayday in its new outdoor version (insert)

Founded in Milan by Giulia Dolci and Giulia Fauro Alessi, Studio Testo specializes in set design and visual research. They experimented with Achille and Pier Giacomo Castiglioni's Luminator in its new colours (p. 82)

Concept and Creative Direction
Apartamento Studios

Managing Editor
Rosa Bertoli

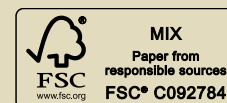
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March 2022



FLOS

NEW PRODUCTS Spring '22

Decorative Collection

Almendra.....	Patricia Urquiola	2022.....	pag	94-95
Luminator	A. and P.G. Castiglioni.....	1954.....	pag	96
Mayday	Konstantin Grcic	2000	pag	96

Outdoor Collection

Mayday Outdoor	Konstantin Grcic	2022.....	pag	97
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Architectural Collection

Oblique Floor & Table.....	Vincent Van Duysen	2022/2020	pag	98
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Almendra

Patricia Urquiola, 2022

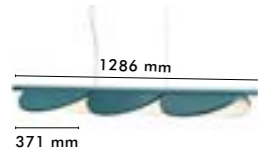
Materials: sustainable polycarbonate, aluminum

Power: S3 45W/ S4 60W/ S6 90W/ Y2 30W/ Y3 45W/ ARCH S2 30W

Voltage: 220-240V

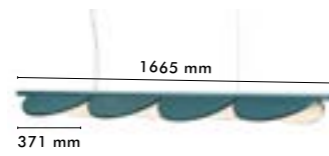
Light Source: LED 2700K CRI95

Linear Version



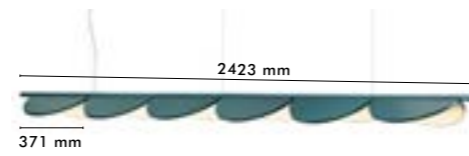
Almendra S3

- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0420009 | ○ F0391009 |
| ● F0420026 | ● F0391026 |
| ● F0420027 | ● F0391027 |
| ● F0420033 | ● F0391033 |
| ● F0420039 | ● F0391039 |
| ● F0420042 | ● F0391042 |



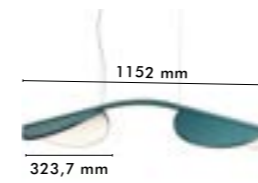
Almendra S4

- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0422009 | ○ F0392009 |
| ● F0422026 | ● F0392026 |
| ● F0422027 | ● F0392027 |
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| ● F0422039 | ● F0392039 |
| ● F0422042 | ● F0392042 |



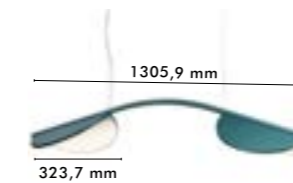
Almendra S6

- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0423009 | ○ F0393009 |
| ● F0423026 | ● F0393026 |
| ● F0423027 | ● F0393027 |
| ● F0423033 | ● F0393033 |
| ● F0423039 | ● F0393039 |
| ● F0423042 | ● F0393042 |



Almendra S2 Arch Short

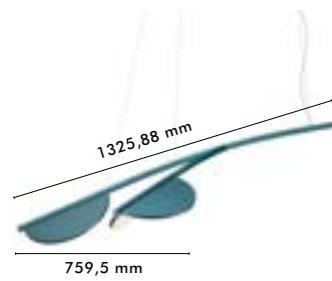
- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0448009 | ○ F0394009 |
| ● F0448026 | ● F0394026 |
| ● F0448027 | ● F0394027 |
| ● F0448033 | ● F0394033 |
| ● F0448039 | ● F0394039 |
| ● F0448042 | ● F0394042 |



Almendra S2 Arch Long

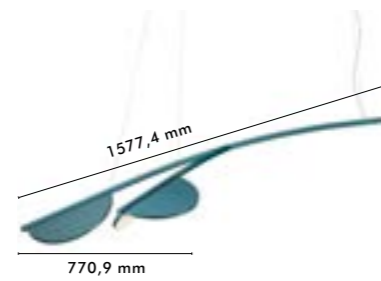
- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0444009 | ○ F0395009 |
| ● F0444026 | ● F0395026 |
| ● F0444027 | ● F0395027 |
| ● F0444033 | ● F0395033 |
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| ● F0444042 | ● F0395042 |

Organic Version



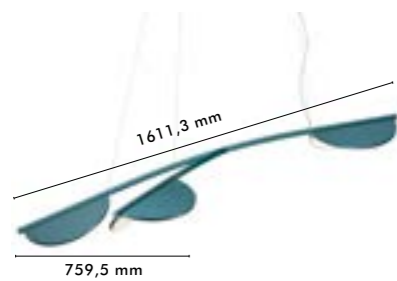
Almendra S2 Y Short

- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0442009 | ○ F0396009 |
| ● F0442026 | ● F0396026 |
| ● F0442027 | ● F0396027 |
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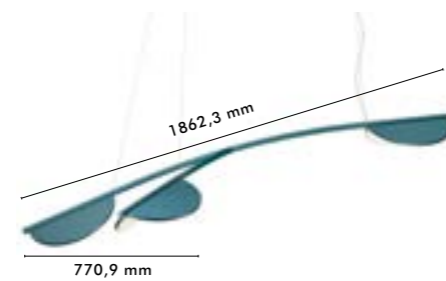
Almendra S2 Y Long

- | | |
|------------|-------------|
| White rose | Primer rose |
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| ● F0438026 | ● F0397026 |
| ● F0438027 | ● F0397027 |
| ● F0438033 | ● F0397033 |
| ● F0438039 | ● F0397039 |
| ● F0438042 | ● F0397042 |



Almendra S3 Y Short

- | | |
|------------|-------------|
| White rose | Primer rose |
| ○ F0436009 | ○ F0398009 |
| ● F0436026 | ● F0398026 |
| ● F0436027 | ● F0398027 |
| ● F0436033 | ● F0398033 |
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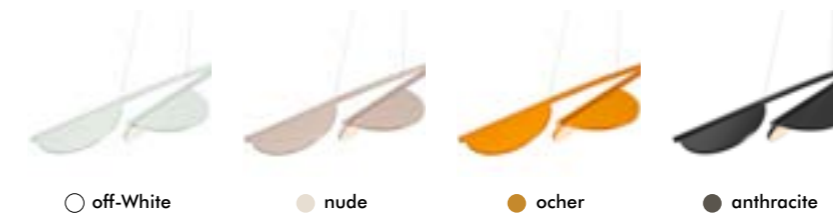


Almendra S3 Y Long

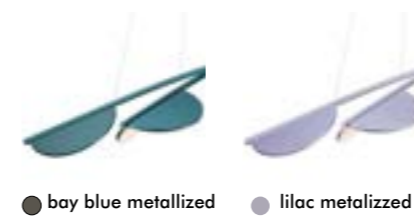
- | | |
|------------|-------------|
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| ● F0421033 | ● F0399033 |
| ● F0421039 | ● F0399039 |
| ● F0421042 | ● F0399042 |

Finishes Example

Painted



Metallic



The primer version can be painted after installation with normal water-based finishes (tempera, stucco, water-based paint) to guarantee flawless integration with the building.

Luminator

Achille and Pier Giacomo Castiglioni, 1954

Materials: metal

Power: Max 205W

Voltage: 220-250V

Light Source: 1 x LED 12W E27 2700K 1000lm CRI 80 - Dimmer included

New Finishes: lite blue, white, yellow, red

Available in: anthracite



Mayday

Konstantin Grcic, 2000

Material: recycled polypropylen

Power: Max 60W

Voltage: 220-250V

Light Source excluded: LED 11,5 W 1100lm 2700/3000K DIMMABLE

New Finish: lilac

Available in: orange, black



Mayday Outdoor

Konstantin Grcic, 2022

Material: recycled polypropylene

Power: Max 15W

Voltage: 220-250V

Light Source excluded: LED 8W 900lm 2700K/3000K DIMMABLE

Available in: green leaf, black, mustard yellow



Oblique

Vincent Van Duysen, Floor Version 2022, Table Version 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: matte anthracite, matte brown, glossy grey, matte rust, glossy sauge, matte white

New Floor Version

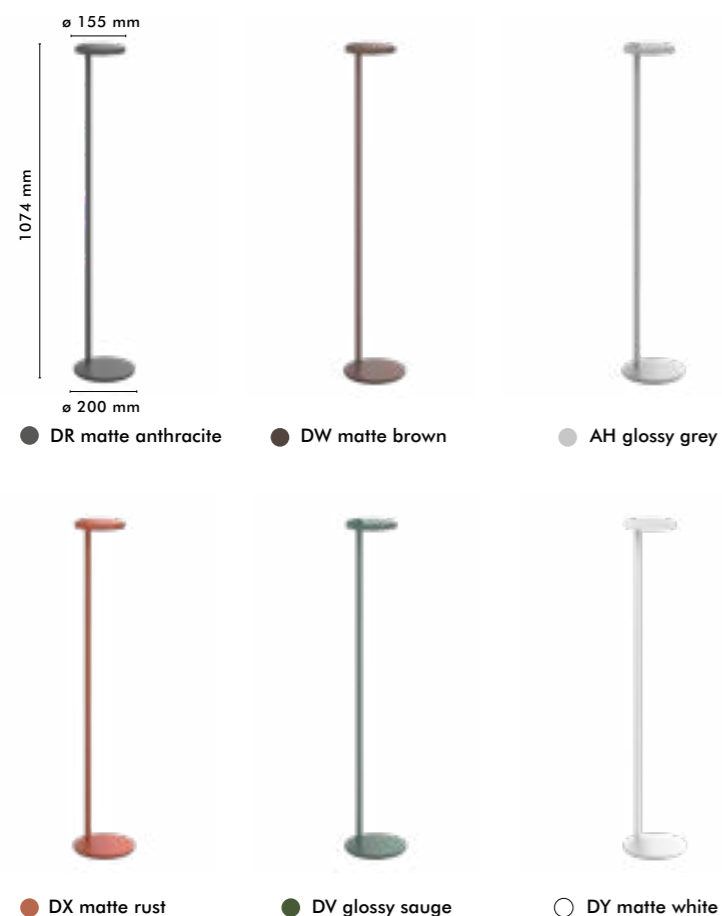
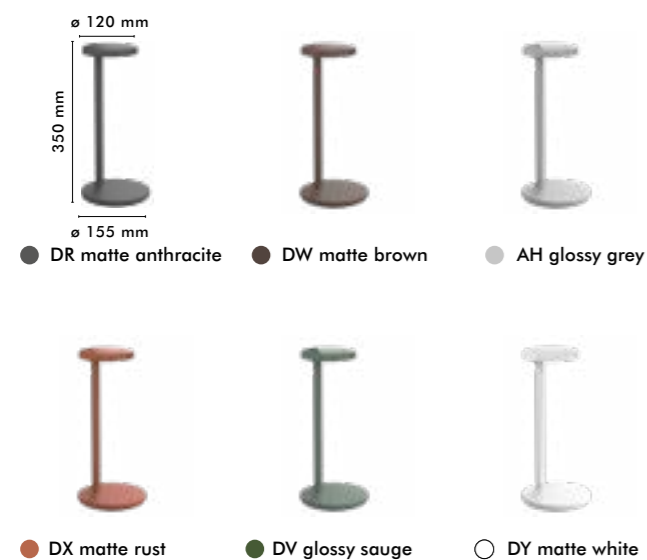


Table Version



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

