

Elements
of
Light

FLOS

Elements of Light

FLOS

In Flos, you can't find a uniform design model, but rather a strong desire to make design that can express broader meanings of the 'sense of our time', meanings that are often capable of adding cultural values even to expressions of taste.

Achille Castiglioni

9
Preface

11
Foreword

17
Heritage

43
On Location

44-55

Retail

Sergio Rossi Showroom and Flagships

56-67

Residential

Ricardo Bofill House

68-79

Hospitality

August Hotel

80-91

Cultural and Public Spaces

Dentro Caravaggio

92-103

Working Spaces

Parc 51

105
Luminaries

106-115

John Pawson

116-125

Davide Oldani

126-133

Glenn Adamson

134-143

Luca Bigazzi

145
Masterminds

149-161

Antonio Citterio

163-175

Piero Lissoni

177-189

Philippe Starck

191-203

Patricia Urquiola

205-217

Vincent Van Duysen

219
Masterpieces

221-225

Coordinates

227-231

Valextra Custom Lamp

233-237

In Vitro

239-243

Infra-Structure Episode 2

245-249

Belt

251
Portfolio

254-277

Retail

278-297

Residential

298-343

Hospitality

344-387

Cultural and Public Spaces

388-434

Working Spaces

438
Credits

Preface

At Flos, we craft edgy, new languages of light—and have been doing so for nearly 60 years. As you'll see in the pages that follow, we aren't just another lighting company. We're a *cultural* one. We're boundary-pushers. We're conversation starters. We're builders, doers, and dreamers. Throughout our history, we've produced revolutionary, category-defining products that enhance any building or setting, and we continue to lead in this way. Form, function, and performance drives each and every Flos creation. Merging technology and emotion, we integrate light into architecture and nature, bringing a sophisticated, poetic sensibility to all that we do. We believe in less but better, and quality over quantity. We believe in cutting-edge experimentation. We believe in challenging ourselves. Taking the long view, we create sustainable and timeless lighting fixtures, each of which we refine to its truest essence. Known for our ability to make bold choices, we follow our instincts as opposed to trends. Organized into four divisions—Flos Architectural, Flos Decorative, Flos Outdoor, and Flos Bespoke—Flos incorporates a holistic, human-centered philosophy across our company. For us, light is a means to illuminate the unexplored, and as we enter this new century, we envision a brighter future—literally and figuratively—for everyone.

Foreword

Spencer Bailey

co-founder of The Slowdown

Few design companies in the world have captured my attention and fascination the way Flos has. So when Flos approached me to help them put this book together, I was immediately intrigued. The brand's tightly edited list of collaborators—including Antonio Citterio (page 149), Piero Lissoni (page 163), Philippe Starck (page 177), Patricia Urquiola (page 191), and Vincent Van Duysen (page 205)—is practically unparalleled, and, not so surprisingly, so are the company's cutting-edge lighting products.

To capture the emotional quality inherent in Flos's designs, as well as showcase the practical architectural applications of its lights, this book begins with a Heritage section (pages 17-42), photographed by Alecio Ferrari, that celebrates the company's illustrious past in a contemporary, forward-looking way. Next, from pages 43-103, we share five case histories of Flos products subtly integrated into a variety of settings, including Spanish architect Ricardo Bofill's serene home near Barcelona and the impeccable new, Van Duysen-designed August hotel in Antwerp.

Because Flos is a company that spans into various realms—and because light is of universal interest—we also reached out to a few visionary thinkers to talk about the subject of light. From pages 105-144, you'll find wide-ranging interviews with British minimalist master John Pawson, Milanese chef Davide Oldani, American writer and curator Glenn Adamson, and Italian cinematographer Luca Bigazzi. Following that, you'll find mini-profiles, written by design journalist Aileen Kwun, on the masterminds mentioned above. We also spotlight five new Flos designs: Coordinates by Michael Anastassiades; Infra-Structure Episode 2 by Van Duysen; Belt by the Bouroullec brothers; In Vitro by Starck; and a bespoke collaboration with the Italian luxury leather goods brand Valestra, also by Anastassiades. Rounding out the book is a portfolio of projects that clearly illustrates how Flos products not only bring new light to the world, but also new life. I hope you'll find what follows as intriguing as I do.







Heritage

Since its founding in 1962, Flos (“flower” in Latin) has been an industry leader, a standout company creating surprising forms of illumination that inspire and delight. Starting with Artur Eisenkeil’s cocoon material and the Arco and Toio lamps designed by Achille and Pier Giacomo Castiglioni, Flos immediately gained—and has maintained—a reputation for manufacturing masterfully poetic designs and forward-thinking inventions. With this exceptionally rich legacy propelling the brand forward, Flos continues to push boundaries and make timeless, ethereal icons, linking design and engineering with art and culture to profound effect.

Producing discrete, sophisticated solutions with top design talents including Michael Anastassiades, Barber & Osgerby, Ronan and Erwan Bouroullec, Konstantin Grcic, Piero Lissoni, Jasper Morrison, Philippe Starck, Patricia Urquiola, Vincent Van Duysen, and Marcel Wanders, among many others, Flos, as it always has, raises the bar of what’s possible. Through its four intersecting units—Architectural, Decorative, Outdoor, and Bespoke—Flos continues to both respect and advance its rich history in pursuit of the unexpected. Its products remain as beautiful and seductive as they are varied, blossoming in new directions.

The beautiful pictures on the pages that follow, captured by Alecio Ferrari, showcase the brand’s harmonious, imaginative world via prints, films, slides, documents, prototypes, sketches, and drawings, as well as its products and other various projects. A fitting vision for the present—and one that extends far into the future.





Philippe Starck, (1990).



Transparency featuring Achille Castiglioni's original sketch of the Taraxacum 88 lamp.



Photography from Flos catalogues, featuring the Toio (A. & P.G. Castiglioni, 1962) and Noce (A. Castiglioni, 1972) lamps.



A technical drawing of Fantasma (Tobia Scarpa, 1961)

FLOS

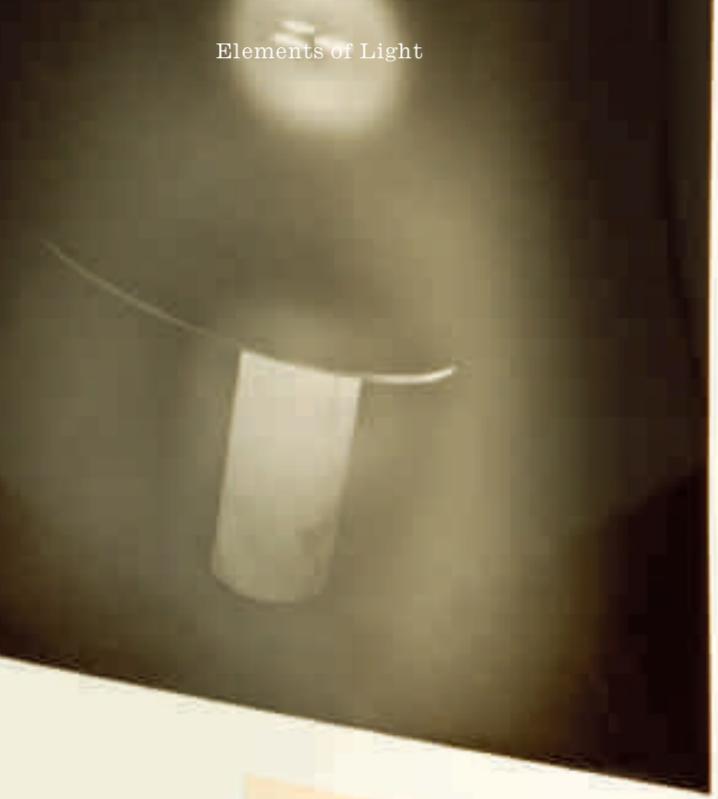


ATTN: ROSARIA.

FLOS SPA
VIA A. FAINI, 2
BOVEZZO (BS)
25073



909 - 009



Extracts from Flos's decorative and architectural catalogues.

TABLE





Portrait of Achille Castiglioni in his studio with the Diabolo lamp (1998).





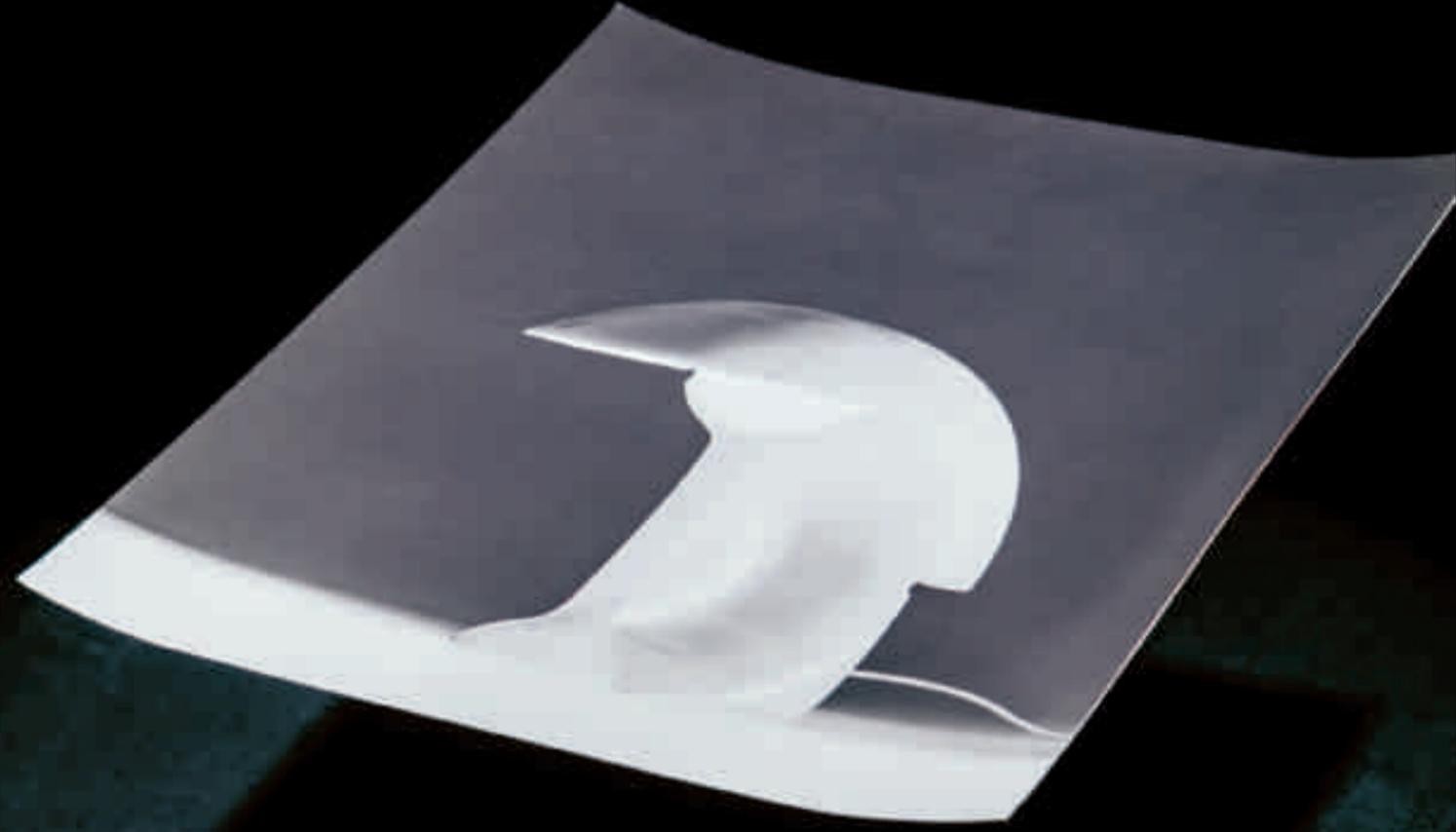
A bespoke lighting installation for La Pelota Cultural Center, Milan (2001).



Lighting design for an art exhibition.

Images of architectural, bespoke and decorative products. From left: the Running Magnet by Flos Architectural, a custom suspended lamp for La Pelota, Chiara by Mario Bellini, Tamburo by Tobia Scarpa.





Biagio by Tobia Scarpa (1968).



Taraxacum 88 by Achille Castiglioni (1988).

On Location

Flos's contract projects around the world provide pitch-perfect examples of the kinds of sublime collaborations the company's four divisions make possible. In this section, you'll find posh, futuristic retail stores for Italian luxury brand Sergio Rossi with bold lighting that reflects the label's elegant, feminine ethos; a serene residential home by Spanish architect Ricardo Bofill, made all the more striking by Flos; the immaculate, intricately crafted August hotel in Antwerp, whose subtle details are made present with light; a beautifully arranged exhibition of Caravaggio masterpieces in Milan, lit exquisitely with Flos; and a minimalist Belgian coworking space that redefines the office. Across the fields of retail, residential, hospitality, exhibition, and workspaces, Flos steps in to make the best of a building and its surroundings, highlighting its details and helping its truest essence shine.

Retail

Sergio Rossi Showroom and Flagships,
San Mauro Pascoli, London, Milan, New York, Rome

Handmade Italian shoemaker Sergio Rossi is synonymous with elegance, luxury, effortlessness, and a smart sophistication that dovetails with that of its lighting partner, Flos. For the company's factory showroom on the shores of the Adriatic, and for four flagship retail stores—in London, Milan, New York, and Rome—the brand collaborated with Flos to create showroom and retail experiences par excellence.

Comprising a style department, modeling studio, manufacturing center, and sales office, Sergio Rossi's San Mauro Pascoli showroom brings the creative and administrative functions of the company together to brilliant effect. Blending the functions of workplace, home, corporate center, and archive, the complex's pared-down architecture is accented throughout with Flos Architectural and Decorative collection standouts: IC pendant, floor, and table lamps; the recessed Kap and Compass Box; In-Finity; and the Running Magnet collections all work in harmony to create a multivalent series of spaces that anticipate every need.

In the flagships, Flos Architectural collections (Compass Box, Kap, Light Cut Mini, the Running Magnet 2.0, the Tracking Magnet, UT Pro, Johnny, and LED Squad) take center stage, and in the Rome and New York locations select lighting systems like F.A. Porsche's Battery and Michael Anastassiades's decorative IC Light augment them. In Milan, Cristina Celestino worked with Flos Bespoke to realize an exclusive, fruit- and flower-like chandelier made of three differently sized lamp heads in a deep copper, each surrounded by U-shaped, micro-perforated petals. This mix of vertical track and spot lighting, recessed and track ceiling installations, select accent lighting, and, in Milan, Celestino's Bespoke Abricò, all at once creates posh, lounge-like salons that embody their respective cities, Sergio Rossi, and the finesse of Flos.









Sergio Rossi Factory (Living Heritage Archive)
San Mauro Pascoli, Italy

Architect: Marco Costanzi Architects
Completion Year: 2017

Products:

Entrance IC S1/IC S2, designed by Michael Anastassiades (Flos Decorative).
Hall and corridors The Running Magnet 2.0, Light Stripe with Spot Module (Flos Architectural).
Bathrooms Kap Ø105 square (Flos Architectural), Compass Box recessed, no trim (Flos Architectural).
Offices In-Finity 100 Recessed no trim (Flos Architectural), Kap Ø105 square (Flos Architectural).
Break/lounge areas IC F2, IC T1 High, designed by Michael Anastassiades (Flos Decorative).

Sergio Rossi flagship stores:
16 Mount Street, London
Via Montenapoleone 27, Milan
680 Madison Avenue, New York
Via dei Condotti 22, Rome

Architect: Marco Costanzi Architects
Completion years: 2017-2018

Products:

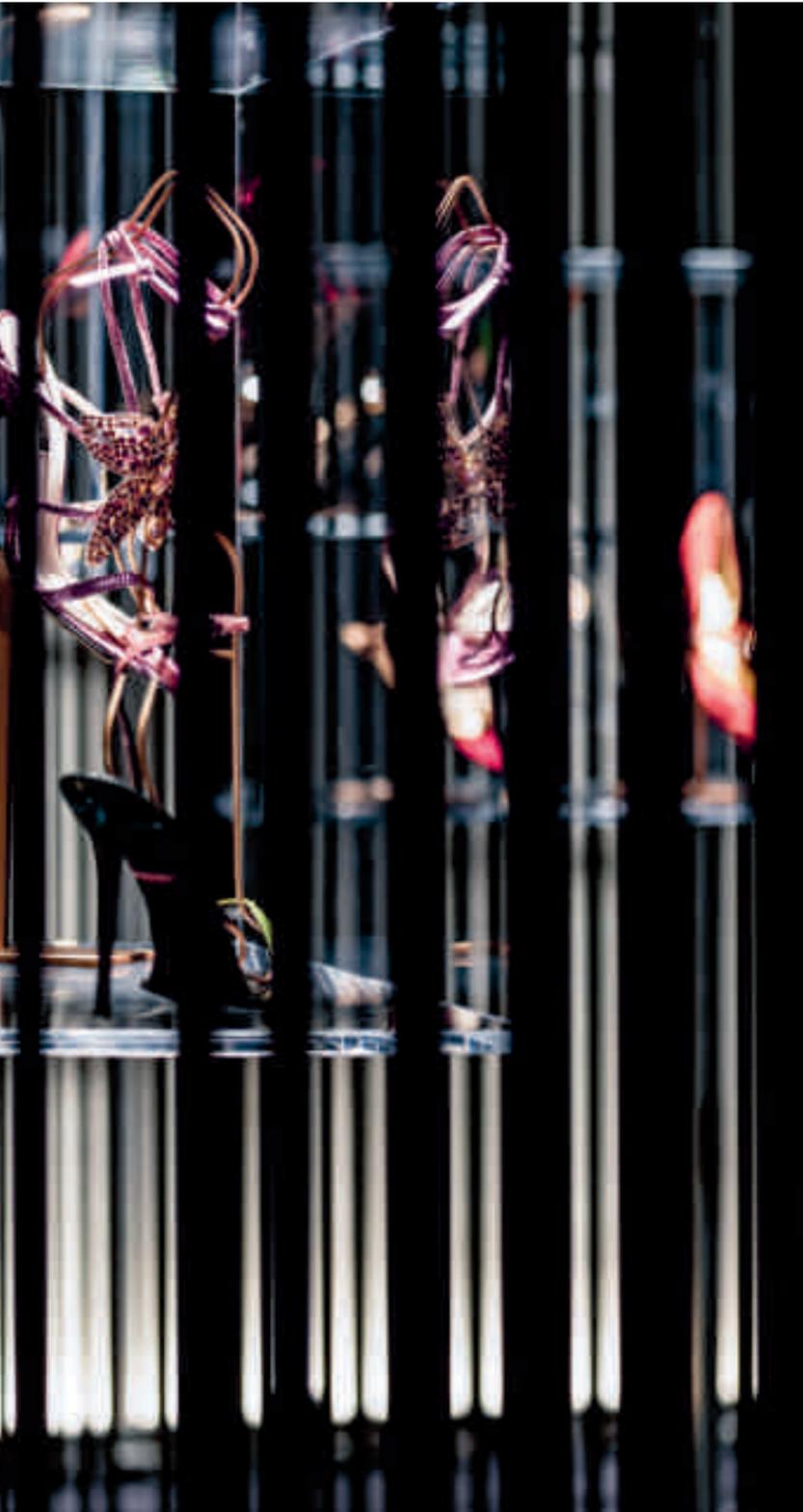
Sales Areas Spots on magnetic tracks (Flos Architectural) with black finish. Adequate power to guarantee the required lighting levels (1000/1500 lx) and high color rendering index (CRI > 90).
London: The Tracking Magnet Evo, Spot 150, UT Pro 150 Surface (Flos Architectural).
New York: Light Cut Mini, Spot Module 28°/Spot Module 40°, UL version (Flos Architectural).
Rome: The Tracking Magnet Evo, Spot 120 (Flos Architectural).

Furniture Lighting Spots (Flos Architectural) with wide beam angles and high color rendering index (CRI > 90).
London and Milan: LED Squad 1 Spot/2 Spot (Flos Architectural).
Rome: LED Squad 1 Spot/2 Spot (Flos Architectural).

Cash Desk Areas Recessed ceiling downlights (Flos Architectural) with medium/wide beam angles.
Milan: Kap Ø105 Square (Flos Architectural).
New York: Battery no trim 1L small, UL version, designed by F.A. Porsche (Flos Architectural).
Rome: The Tracking Magnet Evo, Spot 120 (Flos Architectural).

Showcases Vertical lighting through a low-voltage magnetic track system, 4cm thick, with cylindrical black spots. Recessed ceiling downlights (Flos Architectural) with medium/wide beam angles.
London: Johnny 120 square (Flos Architectural).
Milan and London: The Tracking Magnet Evo, Spot 90 (Flos Architectural).
Rome: Battery no trim 1L small, designed by F.A. Porsche (Flos Architectural).

Bespoke Chandelier made of three diffusers of different sizes.
Milan: Abriçò custom chandelier, designed by Cristina Celestino (Flos Bespoke).



Residential

Ricardo Bofill House, Mont-ras, Girona, Spain

Located in the hilly orchards outside Mont-ras, Spain, leading architect Ricardo Bofill in 1973 built, from the ruins of a peasant hut, a multi-unit family villa that utilizes light, shadow, and architectural lines to project a stunning sense of noirish theatricality. Constructed atop a stone platform reminiscent of a Greek temple—arranged like a small town around a central swimming pool and the preexisting vegetation, including tall cypresses—a series of brick pavilions interact with the main residence, walls, terraced stairs, stepped pool, and a pink-brick obelisk to create an air of classical antiquity and quiet, modernist severity.

Accenting—and enhancing—every element of the grounds for a temporary installation, shown here, were select Flos Outdoor lighting elements. Barber and Osgerby's freestanding Bellhop Outdoor quietly illuminated corners of the property with Michael Anastassiades's Captain Flint Outdoor and Patricia Urquiola's Caule. The framelike, sculptural Heco by Nendo collection leaned against walls, was wrapped inside corners, and also stood freely installed. Anastassiades's IC Outdoor stood guard over the edges of the pool while Phillippe Starck's lantern-like In Vitro was placed gently at its entry and hanging inside the main residence. Antonio Citterio's Walkstick and Mile collections, meanwhile, casted soft pools of light on the ground and projected discrete inverted triangles along walls.

Shrine, home, and retreat, Bofill's villa is at once otherworldly and unequivocally present—and all the more magical with Flos.









Ricardo Bofill House
Mont-ras, Girona, Spain

Temporary installation and photo shoot
December 2019

Styling and Art Direction: Flos
Photography: Tommaso Sartori

Products (Flos Outdoor):

- Outdoor
- In Vitro – Collection of glass lanterns comprising bollard, pendant, and wall and ceiling-mounted fixtures, designed by Philippe Starck.
 - Heco – Collection of side tables and floor lamps for exteriors, featuring a thin frame and an illuminated sphere, designed by Nendo.
 - Bellhop Outdoor – Outdoor version of the iconic table lamp, including wall, bollard, and pole fixtures, designed by Barber & Osgerby.
 - Caule – Outdoor collection comprising floor lamps and bollards designed by Patricia Urquiola.
 - IC Light Outdoor – Outdoor version of the iconic floor lamp, including a wall-mounted model, designed by Michael Anastassiades.
 - Captain Flint Outdoor – Outdoor version of the iconic floor lamp, designed by Michael Anastassiades.
 - Walkstick and Walkstick Pipe – Outdoor collection comprising floor and wall-mounted fixtures, designed by Antonio Citterio.
 - Mile – Wall-mounted fixture for external surfaces, also available in ceiling-mounted and bollard versions, designed by Antonio Citterio.

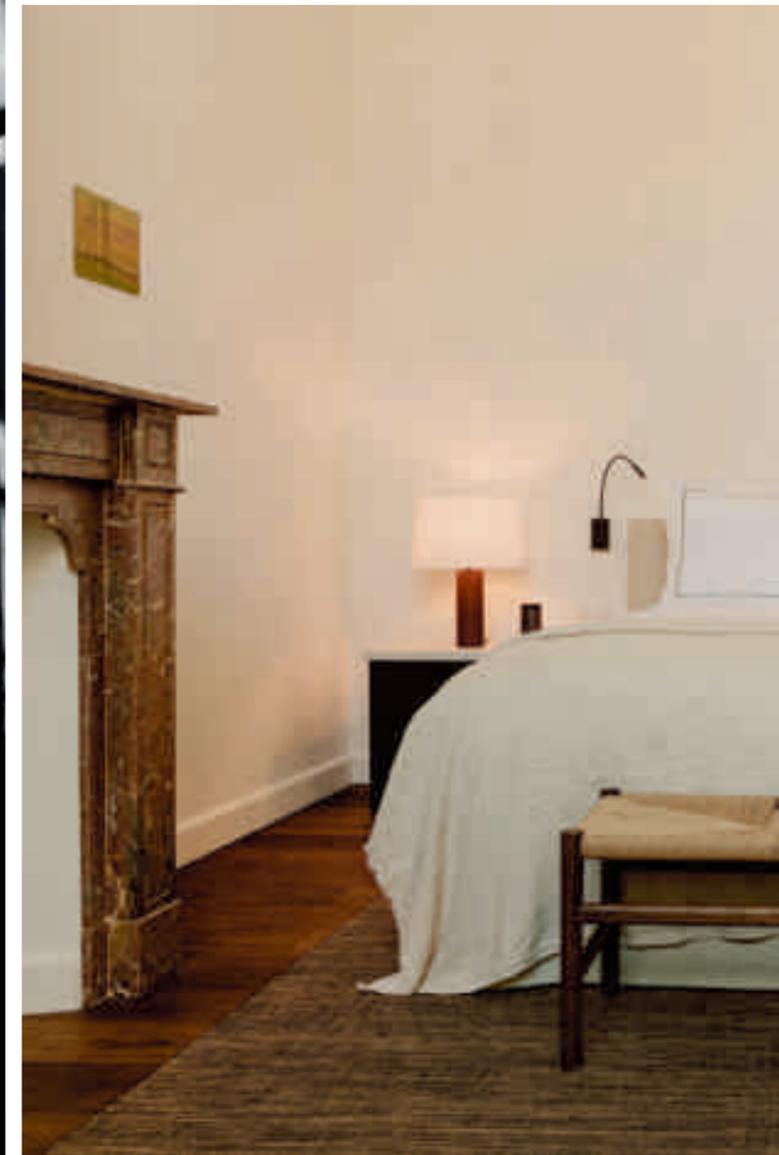
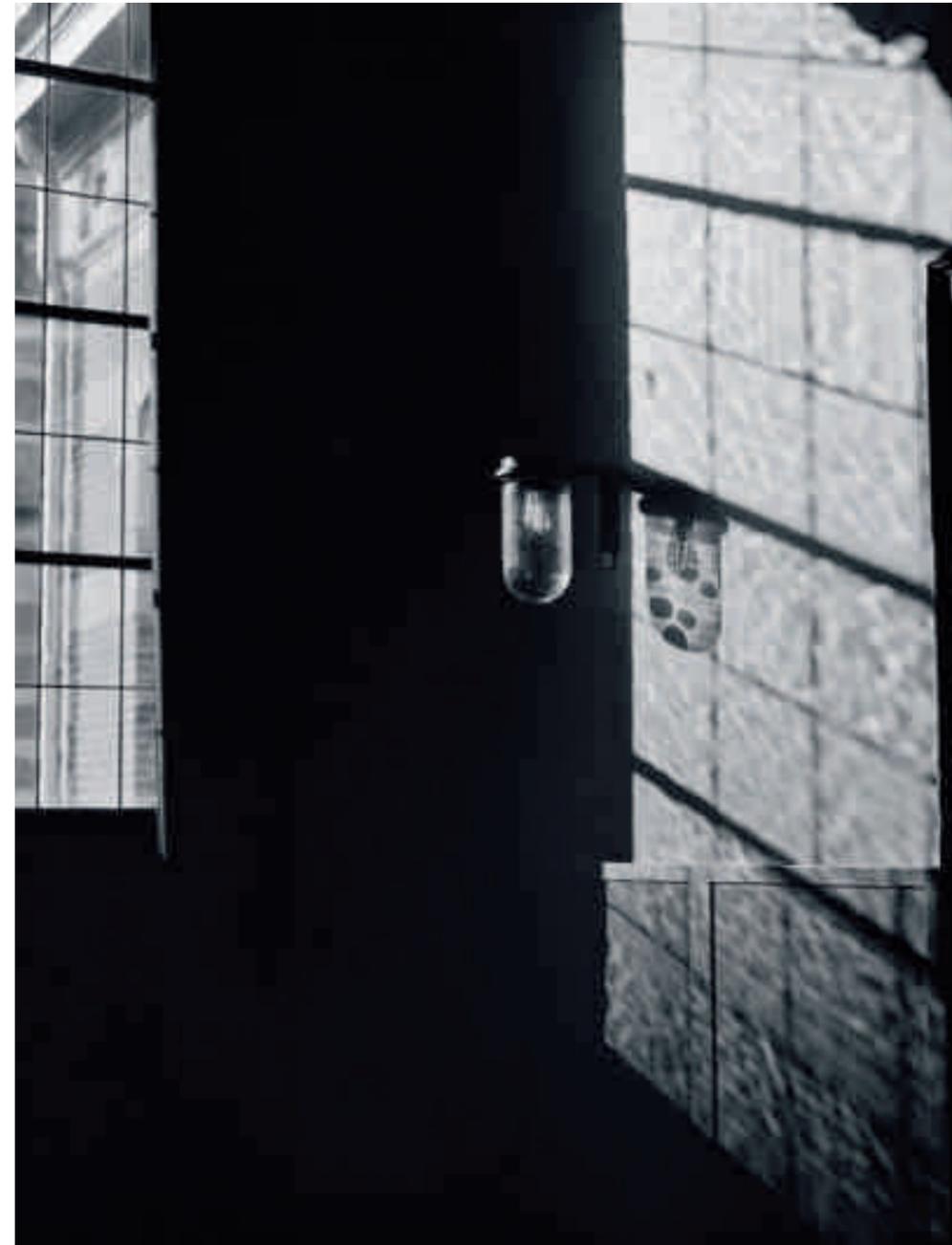


Hospitality

Hotel August, Antwerp, Belgium

Located in the Green Quarter of Antwerp, Belgium, and encompassing three gardens and five 19th-century neoclassical buildings—a reception building, a military hospital, a convent, a residential complex, and a chapel—Hotel August is a modern-day sanctuary that retains its deep connection to its site’s origins as a place of healing and worship. Designed by Vincent Van Duysen and Wouter Callebaut Architecten, the property includes 44 rooms, a restaurant, a bar, a spa, a shop, and Martin Wirtz–designed gardens.

Celebrating its old-world details, the subtle and respectful renovation updated every fixture in the complex, with custom-designed lighting elements by Van Duysen and Flos Bespoke. The lighting installed throughout August includes near-invisible technical pieces alongside more decorative elements reminiscent of the hospital’s original lanterns. Van Duysen’s custom Flos ceiling pendants, wall appliques and large chandeliers, loose lighting fixtures, and archetypal lamp shades all create a perfect balance. At once warm and simple, sophisticated and welcoming, August connects the neoclassical and the contemporary in a space that exudes both eras—and, through lighting, unites them.









Hotel August
Jules Bordetstraat 5, Antwerp, Belgium

Architect: Vincent Van Duysen Architects
Completion Year: 2019

Products:

Decorative Lighting All designs by Vincent Van Duysen, made to measure by Flos Bespoke.

- LM-3945 L12 – Table lamp with diffuse light. Smoked oak finish wood base, lampshade support in matte black steel, lampshade in linen and white PVC.
- LM-3943 L13 – Table lamp with diffuse light. Lampshade in linen and white PVC.
- LM-3939A L16 – Floor lamp with diffuse light. Matte black steel body, lampshade in linen and white PVC.
- LM-3937 L15 – Reading light fixture. Matte black aluminium and steel body. Snake flexible matte black finish, LED light source 3000K CRI 90.
- LM-3940B L14 – Wall luminaire in brass and matte black steel. Diffuser in matte black and white steel.
- LM-3952B L19 – Suspended luminaire with 12 diffused light fixtures. Structure in matte black steel. Luminaire body in black or paco steel and aluminium. Diffuser in blown glass.
- LM-3947 L10 – Wall-mounted luminaire with diffused light, body in matte black aluminium and steel. Diffuser in blown glass.
- LM-3946 L11 – Ceiling fixture with diffused light. Body in matte black aluminium and steel.
- LM-4033 L20 – Suspended luminaire with diffused light. Structure in matte black steel. Luminaire body in black or paco steel and aluminium. Diffuser in blown glass.
- LM-3953 L18 – Outdoor suspended luminaire with seven diffused light sources. Structure in matte black steel. Luminaire body in black or paco steel and aluminium. Diffuser in blown glass.
- LM-3950 L6 – Suspended luminaire with diffused light. Body in matte black aluminium and steel. Diffuser in blown glass.

Technical Lighting

- Bon Jour 45, designed by Philippe Starck (Flos Architectural).
- Landlord Spot, designed by Piero Lissoni (Flos Outdoor).
- UT Spot (Flos Architectural).
- Johnny 80 (Flos Architectural).
- Spot Module Magnet (Flos Architectural).





Cultural and Public Spaces

“Dentro Caravaggio” at the Palazzo Reale, Milan, Italy

A painter of imaginatively allusive, highly physical, and dramatic figurative scenes, Michelangelo Merisi da Caravaggio (1571-1610) was also known for his bold use of chiaroscuro—the strong contrasts between darkness and light that allowed his subjects to leap out of the shadows and emerge from a composition. For the 2017 exhibition “Dentro Caravaggio” (“Inside Caravaggio”), on view at the Palazzo Reale in Milan, Flos acted as technical sponsor and partnered with curator Rosella Vodret and Barbara Balestreri Lighting Design (BBLD) to spotlight 20 bold paintings from the artist’s oeuvre. Beginning with diffuse, overlapping halos accenting the artist’s early work, the presentation moved from brightness toward darkness, with Caravaggio’s later masterpieces enveloped in isolated shafts of light that neither distracted from nor altered the power emanating from them.

Working with Flos to develop ad hoc lighting solutions, BBLD utilized discrete spotlights from the Flos Architectural collection, including the UT Spot, fitted with a special spectrum-protecting LED source, alongside custom lenses, anti-glare filters, and other accessories developed by Flos Bespoke. This meticulous approach provided the maximum protection for the works, reduced glare for viewers, and highlighted Caravaggio’s incredible use of light and shadow, restrained colors, and tangled human subjects. The result? A truly breathtaking environment.









Dentro Caravaggio
Palazzo Reale, Milan

September 29, 2017–January 28, 2018

Produced by Comune di Milano and MondoMostre Skirà

Curator: Rossella Vodret

Exhibition design: Studio Cerri & Associati (Pierluigi Cerri and Alessandro Colombo
with Maddalena Lerma, Marta Moruzzi, and Andrea Puppa)

General project coordination: Corrado Anselmi and Laura Merrone

Lighting Design: Barbara Balestreri Lighting Design (Barbara Balestreri with Lisa Marchesi)

Photography: Santi Caleca

Products: Compass Spot and UT Spot Track (Flos Architectural), with integrated dimmer
and customized spectrum-protecting LED source (Flos Bespoke).
Optical accessories including anti-glare grids, UV filters, and lenses.
Custom snooter and anti-glare flaps (Flos Bespoke).



Working Spaces

Parc 51, Hasselt, Belgium

Blending its stunning pastoral surroundings with a smooth minimalism, Park 51, a forward-thinking coworking complex in Hasselt, Belgium, hosts a contemporary design that many ecologically minded campus sites attempt but few actually deliver. Surrounded by a deciduous forest and expansive meadows, the BURO B–designed campus emphasizes community building, cross-pollination, sustainable commuting, flexible workspaces, and nature-inflected workdays facilitated by open architecture and a thoughtful, inspired mix of natural and artificial light.

For Parc 51's three main buildings—dubbed The Factory, The Barn, and The Office—Flos acted as the sole lighting manufacturer, providing select signature items from all its collections, including the Light Bell, Running Magnet, Fenestra, String Lights, and Superloon, to accent, enhance, and outline the structures' open, airy spaces and near-seamless commingling with the surrounding countryside. In The Barn, Flos Architectural's In-Finity collection emphasizes the architectural shape of the building, while the Running Magnet and String Lights create atmosphere on the main floor and meeting spaces. The Naboo collection (Ares The Outdoor by Flos), meanwhile, orients clients toward the impressive entrance to the building. In The Factory, Piero Lissoni's Light Bell acts as the general lighting component, accented by UT Spots in work spaces and the restaurant. Vincent Van Duysen's Infra-structure adds flexibility and character to the restaurant space, while meeting rooms are outfitted with clean Running Magnets.

The result is a space that is at once transparent, soothing, playful, homey, meditative, and visually striking: soft, simply lit interiors seem to emerge from the landscape and to shine out into it.









PARC 51
Lummense Kiezel 51, 3510 Kermt,
Hasselt, Belgium

Architect: Buro B – Genk
Completion Year: 2017-2018

Photography: Beeldpunt

Products:

The Barn

- LED Squad (Flos Architectural).
- In-Finity (Flos Architectural).
- The Running Magnet (Flos Architectural).
- The Black Line (Flos Architectural).
- Easy Kap (Flos Architectural).
- Apps, designed by Jorge Herrera (Flos Architectural).
- String Lights Cone, designed by Michael Anastassiades (Flos Decorative).
- Kelvin Edge, designed by Antonio Citterio (Flos Decorative).
- Naboo (Ares the Outdoor by Flos).

The Factory

- Light Bell, designed by Piero Lissoni (Flos Architectural).
- UT Pro 150 Spot (Flos Architectural).
- The Running Magnet (Flos Architectural).
- Infra-Structure, designed by Vincent Van Duysen (Flos Architectural).
- Fenestra (Flos Outdoor).
- String Lights, designed by Michael Anastassiades (Flos Decorative).
- Superloon, designed by Jasper Morrison (Flos Decorative).
- Bon Jour 45, designed by Philippe Starck (Flos Architectural).







Luminaries

John Pawson
Davide Oldani
Glenn Adamson
Luca Bigazzi



John Pawson

For more than 30 years, British minimalist designer John Pawson has maintained a quiet, monkish practice in London. Since designing the Neuendorf House in Mallorca with Claudio Silvestrin in 1989—his first major architectural project—Pawson has gone on to create everything from Calvin Klein Collection’s New York flagship (completed in 1995) to lounges for Cathay Pacific Airways, hotels and residences for Ian Schrager, an abbey at a Trappist monastery in the Czech Republic, a yacht, the London Design Museum, and Valextra’s Milan boutique. This is to say nothing of the impeccable private homes he’s done all over the world, from Los Angeles to Sweden to Tokyo. On a smaller scale, he’s designed a kitchen, a door handle, a cookware set, bowls, and even a steak knife, and has published a series of cult-favorite books with Phaidon, including *Anatomy of Minimum* (2019), *Spectrum* (2017), and *A Plain Space* (2010). Here, we speak with Pawson about perhaps the central-most tool of his practice and one of his greatest obsessions: 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.”

SB

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

JP

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.

SB

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.



JP

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.

SB

You mentioned the ability of light to transform a space, but it also kind of shapes form. Can you talk about light as a material?

JP

I'm always shocked by how other designers or architects don't partner with professional lighting designers. It's such a sophisticated business, the measurements. Somebody like [architectural lighting designer] Arnold Chan, or Gerardo [Olvera], who used to work with him, they make it very easy for you. They know what I want, and we work together to form it.

SB

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"?

JP

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.

SB

At the St. Moritz Church you designed in Germany, the atmospheric aesthetic from the light almost symbolizes a physical presence. What was your approach to light in that project?

JP

What was striking, or what I wanted to do, was concentrate on the windows. I put in onyx, which sort of gives a very nice whiteish light through, but also is a certain focus without it being figurative. I didn't want it to be figurative. There's a sort of abstract thing with it, the slight veining of the onyx.

SB

I recently visited the incredible Feuerle Collection gallery you designed in Berlin. The lighting is moody and very specifically oriented to the works on display. What was your approach?

JP

Désiré [Feuerle] had a very, very strong vision of what he wanted. We came up with things like illuminating the underground water, because the canal is next door. It flooded those rooms, and it looked rather beautiful because it mirrored the columns. So we put that glass in and illuminated that. But the rest is very much him, this idea of making you wait to become accustomed to the dark light, and playing you John Cage in complete blackness. Of course, the lighting of the objects is something he knows about. The seventh-century Khmer sculptures and things, he had a very strong vision of how he wanted that [presented].

SB

I also wanted to bring up the London Design Museum. You have this overhead skylight, and then throughout the galleries, there's a lot of artificial light. What was your approach on that project in terms of light and space and atmosphere?

JP

From the very beginning, they we like, "No natural light. We can't control it. It doesn't work for us." So we put the galleries on the side where there weren't windows. Design-wise, it makes it easier. The more restrictions you have, you quickly work it out because your options are limited.

SB

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?

JP

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 seventeenth-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.

SB

Light can one moment bring your attention toward one thing, and the next toward something entirely different, or a new detail, or...

JP

Yeah, and the shapes, and the feeling of space, and then the lack of it, and excitement. It puts you through lots of emotions. I sort of try and bottle it. People say it's much better in real life when they're describing things, but I think it's always a mistake to try and explain to people, because you can't.

SB

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

JP

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.

SB

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

JP

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

SB

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

JP

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]*

SB

[Laughs]

JP

I could go on about the light...

SB

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

JP

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



Daide Oldani

The Milanese chef Davide Oldani knows a thing or two about creating demand. The reservations at his restaurant D'O, designed by Piero Lissoni, may be the hardest to get in Italy—and for good reason. Oldani, who trained under Albert Roux, Alain Ducasse, and Pierre Hermé, has gained global renown as a master, praised for his forward-thinking seasonal dishes that incorporate fresh local ingredients. Complex in flavor, Oldani's food surprises and delights at every turn. Though a chef by training, Oldani has long been engaged in design, too, and in fact thinks a lot like an industrial designer—a world he has more than dabbled in, creating cutlery (such as the *Passepartout*, an all-in-one fork, knife, and spoon), water glasses (for San Pellegrino), plates, tables, chairs, and even a truffle cutter. Here, we talk to Oldani about his early design fascinations, the distinctive link between lighting and cuisine, and what his “la cucina pop” cooking philosophy is all about.

SPENCER BAILEY

Let's start with your personal approach to design. How and when did you become interested in it?

DAVIDE OLDANI

My interest in design comes from the fact that it's highly integrated into daily life. The objects I design are the containers that bring out the best in the contents of the dish. I've designed all these things basically because I'm selfish about food.

My truffle cutter is called Xfetta—it does not mean perfection, it means “slice by slice by slice” (i.e., each slice is the same). A truffle is a product that costs a lot of money, and you cut it with a cheap product that the truffle seller gives you for free. But that's the beginning of the end of a truffle. When you adjust the blade, you lose some of the quality because the first slices are not all the same. And white truffle is at its best when it's sliced thinly.

All the names we gave to the objects [I've designed] came about after we'd made them. And this works very well when it comes to sales. An idea is only a good one if it sells. If you don't sell it, that means it's not useful.

SB

Was there a particular design object that captured your attention at a young age?

DO

I've always admired the Post-it note. It's a very intelligent, practical, multi-tasking object.



SB

What, to you, is “good design”?

DO

As I see things, good design means designing an object starting out with an idea of beauty and then adding the practical element. In the case of lighting design, my long-cherished dream, I would start with a product I believe is beautiful, and then also functional. For me, light is a beautiful [object]. I’m not in love with the light the Arco lamp emits—I like the object, I like having this beautiful icon.

All the things I’ve designed are things I made because I needed a practical product. People have pointed out to me that they looked like designer products as well. But I’ve never come up with anything for the kitchen, for service, for the dining room, in order to say, “This object is so cool.”

Even in the case of tables [this is the case]. Because we can’t still design tables that are seventy-two centimeters high when the average height has risen. Seventy years ago, [Arrigo] Cipriani designed tables [at Harry’s Bar in Venice] that were sixty-two to sixty-five centimeters high. There was a different stature back then. We were shorter. He also said that, in that way, you couldn’t rest your elbows on them. If a table is sixty centimeters high you’re unwittingly obliged to sit properly at the table and not rest your elbows on it. I didn’t go that far. My thought was that, when I sit down, I need something practical.

SB

You’ve previously said that you believe design is linked directly to digestion. Does that apply here?

DO

In the case of the chair and the table, yes, there is a direct consequence on digestion, which is fundamental for a chef: you need to eat to feel good. [You need] to enjoy yourself, as well. So if I sit with my back a little straighter, I’m more likely, after a three-hour dinner, to get up and say, “Okay, now let’s start playing the digestion game.”

SB

Do you think lighting is connected to the experience of digestion, too, and if so, how?

DO

At the table, lighting, like the chair, like the table, like everything that surrounds you, is a part of what makes you say, “I enjoyed that.”

SB

As a chef, how do you think about light in terms of presenting your food and the overall guest experience?

DO

In a restaurant, good lighting is essential so that people aren’t deceived. Just think about when you eat. What comes first is smell—the air you breathe that penetrates you. Second comes the visual aspect. It is not internal but *external*. Then it’s what you hear. Finally there’s taste. A path to take in order to be able to appreciate food well is to take into consideration the correct part of light so as not to deceive the guests.

SB

Tell us about Piero Lissoni’s design and the lighting of your restaurant, D’O. What kind of vibe were you looking to create with him?

DO

I wouldn’t swap the new location of my D’O restaurant [Piazza della Chiesa, 14, in San Pietro all’Olmo, Milan] for any other place in the world. When I saw the space for the first time, I wanted to run away, because it was in bad shape. I have Piero Lissoni to thank for suggesting me these large windows that let in natural light. Now when I get here in the morning, I don’t even notice I’m coming into work. I come in and the sun is already inside, and I’m surprised by the beauty of the light. It’s another life, another way of working. The light illuminates my mood. It illuminates my soul and makes me feel good. It helps me—to read, to get information, to see.

Using a lamp is a response to requirements of practicality and need. If it’s dark outside in the evening, I have to turn something on. But my culture leads me to be aware that these windows are a gift from God. This space has a wave of intelligent sun, because it moves from one side of the restaurant to the other during the day.

SB

What are some of the effects you think good lighting can have on someone?

DO

A bright environment leads to a brighter mood. Over the course of life, this

has changed. Until fifteen years ago, even at home, I preferred to keep the shutters a little closed, to have a sort of semidarkness. Evidently, the older you get, perhaps also because your sight is no longer perfect, you tend to open yourself up more to the light. Perhaps when going forward in life you need to have more and more light because you’re approaching the day when you will end up underground. Who knows?

SB

Light can have a powerful effect on us physiologically and psychologically. What have been some of your most profound moments with light, either natural or artificial?

DO

In my private life, I associate the light with very powerful moments such as the birth of my little girl, who’s five and a half years old now. And even when my father passed away, I see that moment spiritually, as a phase of light.

SB

You have this philosophy called “*la cucina pop*”—your Italian spin on democratic fine dining. How do you define it?

DO

The “*cucina pop*” concept was created primarily as a way of being. I did an interview fifteen or sixteen years ago, and the reporter said to me, “You make ‘pop’ food.” I probably did, but both pop and popular are often interpreted as something low-profile. Not anymore. Pop has become something which, communicatively speaking, is made up of three letters, so I get to express my idea without having to explain it too much. What I make now is advanced pop food, but the philosophy remains the same. Having the “pop” label is fine with me. I’m going in a direction in which my food—my *approach*, I’m not saying it’s for everyone, but it is for many—has to give everyone a chance.

SB

In the basement of D’O, you have a veritable R&D food laboratory, which seems to resemble an industrial design studio. Describe the creative process that leads to the creation of your dishes.

DO

When creating a dish, the study is based on the season and the balance of contrasts underlying that democratic, pop palate we all have. You, like me, experience sweet, salty, hot, cold, soft, crunchy. I aim to recreate

these sensations in every dish. In some, you'll find one hundred percent of them; in others, a little less, but the study always follows this rule: First, the season, then the harmony of the menu, then the non-repetition of the ingredients. When you have harmony, you have beauty, and in addition to beauty you also have wellbeing, because you're eating seasonal products that are not all the same. By not having repetition, you create harmony, and therefore a balance of contrasts in the dish. It always starts from one ingredient.



Glenn Adamson

Glenn Adamson crafts some of the shrewdest, culturally astute sentences on the subject of craft, and also curates some of the most compelling exhibitions around the subject, too. The author of several books—including *Fewer, Better Things* (Bloomsbury), a lively and insightful exploration of material intelligence—Adamson is currently a senior scholar at the Yale Center for British Art. Previously the director of New York’s Museum of Arts and Design; the head of research at London’s Victoria & Albert Museum, where he co-curated the show “Postmodernism: Style and Subversion, 1970-1990,” on view from Sept. 2011 to Jan. 2012; and curator for the Chipstone Foundation in Milwaukee, Wisconsin, he specializes in design history, modern craft, and contemporary art. With a rare level of clarity and depth, Adamson has an impressively wide-ranging, multidisciplinary knowledge—one that allows him to connect dots that most of us miss. Here, he speaks with us about his approach to using light as a curator, why lighting remains too often overlooked in today’s world, and the use of light in a few of his favorite art exhibitions.

SPENCER BAILEY

In which instances have you used light when curating?

GLENN ADAMSON

Curating is essentially the creation of ambiance, and that ambiance can be intellectual or aesthetic or narrative. One of your most powerful tools for doing that, of course, is light. It’s a classic example of the adage that the most powerful design effect is the one that you don’t consciously notice, because it comes to seem like a gravitational field for your experience.

Certainly, with every show you curate, you’re thinking about the lighting as part of the apparatus. And often what you’re trying to do is simply get the lighting to make the art look its best, whatever you think that means. So there’s this kind of back and forth between the artworks and the lighting.

With the “Postmodernism” show, the really significant thing that we did was commit to neon as one of the key visual elements of the exhibition, and that was partly to do with establishing a kind of period feeling. I might observe—and this might be an underappreciated thing about lighting—that lighting is as period-specific as clothing or architectural style, but it’s something that people maybe don’t pay as much attention to.

SB

Among the objects on display was Martine Bedin’s 1979 “Super Lamp.”

GA

Yes, as an example. Which gets into the whole question of lighting design. I think a regular theme here is that lighting can be underappreciated, because it's subtle, visual background music. But I think about [Ettore] Sottsass's "Ultrafragola" lamp, for example. It makes lighting into sculpture.

SB

Are there particular shows you've seen where the lighting has had a strong impact on you?

GA

Dan Flavin at the Hayward [in London, in 2006]. The Hayward also did a show [in 2013] that was called "Light Show," in fact. But even more than that, the Flavin exhibition sticks with me because it had that combination of brutalism and the dramatic changes in mood that the shift in the different fluorescent bulbs created. One that I didn't actually experience myself, but this conversation brings to mind is the David Hammons ["Concerto in Black and Blue" installation at New York's Ace Gallery in 2003], where everyone was given a glow stick.

SB

I'm also thinking about James Turrell at the Guggenheim [in 2013].

GA

Yeah, of course. He's such a great example of somebody who can use light to transform space to the point that the space becomes kind of dissolved. He puts viewers in a pure mental space. He's very unusual in that respect.

SB

Are there artists or people in the world of craft who are experimenting or using light in ways that you find interesting, unusual, or innovative?

GA

Olafur Eliasson has to come up here. The sun ["The Weather Project," in 2003] at the Tate Modern, I think, has to be—maybe even more than Turrell [at the Guggenheim]—one of the great transformative art works of this century. Who else? The painter Mary Weatherford, who includes neon on her expressionist canvasses. Her work is such a beautiful example of how you can reconceptualize light as a totally different thing. Basically she's using it as a form of mark-making.

SB

Your book *Fewer, Better Things* is worth bringing up in this context. There are just so many unsatisfying objects in our lives.

GA

And lamps account for a lot of them! [Laughter]

SB

What are your thoughts on lighting in this context?

GA

Well, a fair criticism of that book—which I don't know that I've actually gotten, but I would have myself—is that I tend to go toward objects that are not "plugged in." So, if I want to use an example of a valued thing, I'm quite likely to use a ceramic teapot rather than an appliance.

One thing about lighting design is that it hovers uncomfortably between object design and appliance design. We don't quite know which of those attitudes we should bring to it. Like, should we hold it to the standards to which we hold up our teapots or our refrigerators? I think a lot of lighting does have this unfortunate quality of feeling like it's the metastasized outgrowth of a power system that we have no control over and no understanding of.

When I think about the best lighting designers, they tend to either go to the very sculptural, like Ingo Maurer, or they go to the very minimal and elegant, like Michael Anastassiades. It seems like those are the two spaces where lighting design can generally perform well.

SB

I think about the notion of "material intelligence," which is also in your book, and how light as a material is also important.

GA

That's sort of what I'm getting at there: If you don't understand how the light is generated out of the object, can you really have a total understanding of why that would be the right light for you? I would imagine that most people who go out to buy a light don't really even understand the difference between neon and fluorescents and tungsten and so on.

Then you have this subsidiary problem with not really understanding what the effect in the room is going to be. That's why lighting designers, in theater and in the better museums, their skill sets seem so magical. It's

a little bit like acousticians who think about how a concert hall sounds. They're thinking about something that affects all of us all day, every day, but we don't even think of it as being a possible expertise. It's an expertise in something that we're all one hundred percent immersed in, and yet have very little time and space to pay attention to.

SB
How do you think the world would be different if we had greater "lighting intelligence"?

GA
Well, I imagine that we would put a lot less artificial light into the world, for starters. If you think about beautiful light, you probably think about a Greek island, right? [*Laughs*] Where you go to bed when the sun sets.

I think if we were to start from scratch—and thinking about sustainability as well as aesthetic issues—probably what we would do is effectively design our lives around a daylight-oriented rhythm that has occasional artificial lighting for accenting purposes. We wouldn't have this light-polluted, pervasively garish world. You know that Benjamin Franklin once half-mockingly proposed that the world should reorient itself to actual daylight hours, so we wouldn't have to burn some many candles? This is a real thing. He wrote about it when he lived in Paris. It was in an issue of *Lapham's Quarterly*.

SB
Nowadays, between our smartphones and our computers, light does indeed pervade our lives. We're basically staring at light all day long.

GA
Yeah. In a very focused way.

SB
What do you think about this kind of light in the context of the material world?

GA
The kind of light that you're getting out of your phone is a pretty good analogy for the kind of world that you're getting out of your phone. It's very focused and predesigned and flat and small and narrow. It's kind of sucking all of your attention into a possibly unhealthy focal point that promotes distraction, but also shuts you down from everything else that's going on around you.

SB
I want to end the conversation on togetherness. I was thinking about that in the context of light. When we're in really bright environments, it's hard for us to connect.

GA
What that makes me think about is the *Comme des Garçons* exhibition [at New York's Metropolitan Museum of Art in 2017], which was so aggressively bright. It was also a particular type of bright, done with fluorescent bulbs [on the ceiling]. I don't know if [Rei] Kawakubo intended it this way, but it seemed to me like she was purposely trying to create an effective alienation, which is the psychological space in which her clothing exists. Or, at least for me, that's how it came across. I found it brilliant, the fact that you had all these fashionistas showing up and looking absolutely terrible. It was hilarious. [*Laughs*] I really loved that.

Conversely, the very concept of mood lighting—which is the greatest cliché there is in the lighting industry—is about something real, which is that, if you have the right lighting in a restaurant or a hotel room or a bar or wherever you are, that is actually going to promote social cohesion that's appropriate to that time and space, group of people, that feeling. And that's a deep art. I suppose you could even use the pun that it's a "dark art." [*Laughs*] That Kawakubo show was a great proof of that. It was like you were under the spotlight as a viewer, too, so made you feel self-conscious about your participation in it.



Luca Bigazzi

Italian cinematographer Luca Bigazzi is known for shots that are by turns lush, grand, direct, unflinching, and deeply, often strangely, beautiful. Beginning as a commercial assistant director at the age of 20, Bigazzi moved into independent cinema within a few years, becoming one of today's most celebrated figures in Italian film. He is currently the record holder for the Accademia del Cinema Italiano's David di Donatello award for best cinematography, with seven awards and fourteen nominations. Perhaps best-known internationally for his collaborations with Italian director Paolo Sorrentino—including *This Must Be the Place* (2011); *The Great Beauty* (2013), which won an Oscar for best foreign language film in 2014; and the wild, debaucherous *Loro* (2018), as well as the HBO television series *The Young Pope* (2016) and *The New Pope* (2020)—Bigazzi has developed an elegant and exacting visual language as recognizable as any of his contemporaries but devoid of distracting compulsions or quirks. Here, we speak with Bigazzi, who has staked his reputation on his unwavering agility and adaptability, about his deep understanding of light.

SPENCER BAILEY

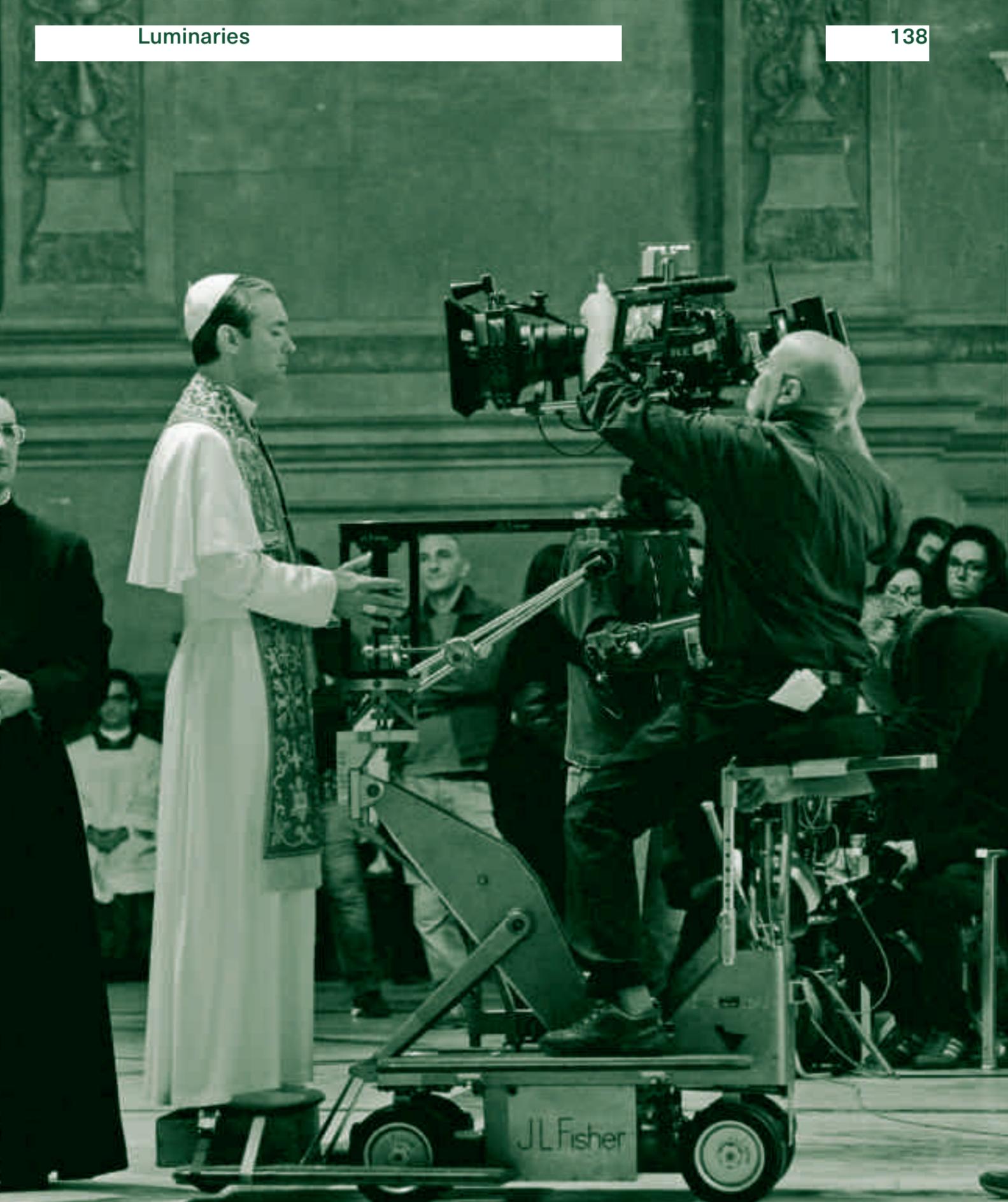
In the context of film and photography, was light something you were paying attention to from a young age?

LUCA BIGAZZI

Yeah, practical lights [regular, working light sources such as lamps]. When I was starting, in 1983, with my friend from school, Silvio Soldini, we produced and shot a little movie in black and white, but we had absolutely no budget for the shooting, so we shot mostly with practical light. I was young, twenty-three years old, and didn't go to any [film] school before, so I didn't learn the technical or theoretical way to light a film. In those years, the film stocks had become much more sensible—and the lenses, too. It had become possible to shoot with very few lights, and mostly with practical light.

So that beginning is still with me now—and much more so than before. Because digital cameras are much more sensitive to light, a practical light is sometimes too much, so we have to lower the light, cover the light, change the bulbs. But I always use the practical light as a main source of light, and I don't see myself as less technical or less artistic because of that. The position of the camera, the choice of the light, the intensity of the light, the way using practical lights allows the director and the actors to move freely...

If you think about it, even now, in technical lighting, there's still back-lights, fill lights, key lights—all things that go back to the black-and-white films of the forties and fifties. Still, students and young directors learn all



Courtesy Gianni Fiorito, Sky-HBO

those kinds of techniques. So, working with practical lights was always, from the beginning, my main light. It depends on the movie, it depends on the situation.

SB

Could you talk about how you use natural light as a source?

LB

Well, the problem with natural light is that we become slaves to the sun, which is moving and changing, because the clouds make the light softer and the sun harder. So the position and quality of light is continuously changing during the day. But if you're fast—and I try to be as fast as I can—you can probably avoid this kind of problem and use natural light, which is absolutely better than old artificial light. Digital shooting is a paradise for me because, finally, I have a much more sensitive and elastic medium.

As I mentioned, I pretty much only use practical lights. The connection between the art department and me is really strong. In the credits, where they say “director of photography,” I would like to share my name with the art department. Most of the time, I only use the light in their set design, and that's enough for me. Without the collaboration of the set designers, I couldn't do anything.

SB

What have been some of the more exceptional moments involving light during shooting? Something that surprised you, perhaps?

LB

In *The Great Beauty*, the initial scene with the dancing on the roof. The roof was lit with practicals the entire time. But it's the same with any movie I make. [Laughs] I'm just placing practical lights everywhere, or subtracting sometimes, because we live in a world with a huge, absolutely useless amount of light. Most of what's around us are bad-quality lights, especially in the past few years. We live in houses and rooms with too much light, and this light is killing all the shadows of the space. Everything is blanketed in light, bouncing everywhere—on the ceiling, on the wall. It makes no sense. At night in the cities, all the streets are overlit for security reasons. It makes everything flat and without depth. In the past, we needed light sometimes, because the film stocks were not so sensitive to light. Now it's absolutely crazy to work in the same way.

SB

Talk about the power of the absence of light—something there’s so much of in *The Great Beauty*

LB

The Great Beauty is not a realistic movie. It’s speaking about a city that certainly doesn’t exist and characters that are created by the fantasy of Paolo. It’s an exaggerated idea of Italy. In certain ways, it’s a political movie. It’s critical about society, but it doesn’t pretend to be realistic or shot in realistic places. So there’s a kind of light that’s exaggerated but not realistic.

SB

In *The Young Pope* and *The New Pope*, you used some almost blindingly bright lights. Could you talk about that?

LB

Yes, this was a precise idea written in the script [by Sorrentino]. Before shooting *The New Pope*, he sent me a text message: “I’m in the Prado Museum and all of the people are only looking at the darker or lighter paintings.” That’s all he wrote. Everything was clear. [Laughs] That was enough to understand the way we needed to light and shoot *The New Pope*.

Having fear of the darkness is a great mistake. Sometimes, in the past, maybe a producer or the actors protested, because everything was too dark in the face or too dark in the room. But now that doesn’t really exist. I was scared that a producer of *The Young Pope* might call me and say, “It’s too dark! You cannot do that.” But sometimes they actually are much more free on TV series than in movies. So I did whatever I wanted, even total darkness. Nobody protested about the darkness.

SB

So there’s no difference, in your mind, between shooting for cinema and TV?

LB

I cannot think about movies without thinking about cinema—the big screen. Not because the screen is big, but because you’re sitting in a theater with people you don’t know. The feeling of the audience sitting together is very important for the comprehension of the movie. I cannot imagine myself looking at a movie, alone, in front of a TV screen. Not because the quality isn’t good, but because I am alone. Cinema is a collective piece of art. A lot of people, under the direction of the director, give

a contribution. The key word is *collective*.

One of the most important things in cinema is the empathy between all the people working on the set. For example, between the camera operator and the actors, there’s a very strong empathy, and this empathy is one of the most beautiful things that human beings have. It’s connecting without speaking. And looking at movies is one of our practical, everyday demonstrations of empathy. You cannot understand a movie if you look at them alone. It’s a political way of thinking, also, because a society of the individual is much easier to control. Collective thinking and viewing is stronger and much more revolutionary.

SB

You were self-taught, and obviously you now have this vast experience. How important is it to you to trust your gut and follow your intuition?

LB

Every time I start a movie I see myself without any experience. Any movie is a new movie for me. [Laughs] I have to continuously reinvent this work. And now it’s better with digital. I’m a great fan of digital cameras. They make me totally free, so now I can do everything. I can now shoot at night without any of these nightmares I had in the past. Now I can make everything high quality. Using film is like riding a horse on a highway alongside all the cars passing by. I don’t really understand the romantic—and expensive—idea of using film now.

The choices we have now to correct light in post-production are also a really important part of the artistic process for me. I have no regret to say that half of my work is in post-production. The choice to make, for example, realistic shadows on the wall in post-production and not on the set leads me to shoot faster and get better work out of the actors and directors.

SB

Earlier you mentioned that you collaborate closely with the set designers. Is design something you think about a lot yourself?

LB

When I was young, I wanted to be an architect. I don’t know why, but I became a director of photography. In my next life, I will be a designer or architect. [Laughs]

SB

Well, there's clearly a direct link between lighting design and cinematography...

LB

Absolutely. You have to be curious and try to comprehend how people light their house. Not only the quality of the practicals, but also the amount of light and the quality of the light historically. If you think about it, after the war, in the forties, there were very few lights in houses. In the eighties, they created the terrible [halogen] light that bounced on the ceiling. Everything was flat. And in Italy, in the nineties, this same quartz light bouncing on the ceiling was pointed down on the faces of the people, like in a TV studio. Now there's a complete revolution because of LEDs. Some of them are very high quality, but some are very poor and green and blue. LEDs, many of which pretend to be ecological, are over-lighting all of our houses.

We must think about lighting historically and politically. Because if you think about how houses are lit, you'll probably understand a lot of things about the people who live there. I don't want to pretend to be a sociologist or an anthropologist of light. I'm just a curious man.

SB

Yes, light can be a lens through which to see the world.

LB

I'm not interested in technicalities. I'm just interested in history and politics and design. And I like movies. *[Laughs]*

Bringing singular design sensibilities and iconic visions into the world of Flos—and, through the Flos lens, finding new, cutting-edge means of expression—the company’s collaborators imagine, draft, and co-create magic. In this section, we highlight five of them—Antonio Citterio, Piero Lissoni, Philippe Starck, Patricia Urquiola, and Vincent Van Duysen—each of whom has produced groundbreaking products for Flos, and also seamlessly incorporated the company’s lighting products into their own interiors and architecture projects. Enduring testaments to the flexibility, taste, and openness of the Flos brand, these legendary designers, among the world’s brightest creators, exemplify how the company, hand-in-hand with them, continues to step into the future..

Masterminds

Antonio Citterio

Project: Qatar Airways Premium lounges,
Hamad International Airport

Design: Anthony, Clessidra, Kelvin, Mile,
Ontherocks, Walkstick, Wallstick

Piero Lissoni

Project: The Oberoi Beach Resort

Design: A-Round, Camouflage, Climber,
Diversion, Landlord

Philippe Starck

Projects: AMO Restaurant; Bon Restaurant;
Colloredo-Mansfeld Palace; La Réserve Eden
au Lac Zurich Hotel

Design: Bon Jour, Bon Jour Versailles,
Guns, In Vitro, La Plus Belle, Miss Sissi,
Superarchimoon

Patricia Urquiola

Project: Il Sereno Hotel

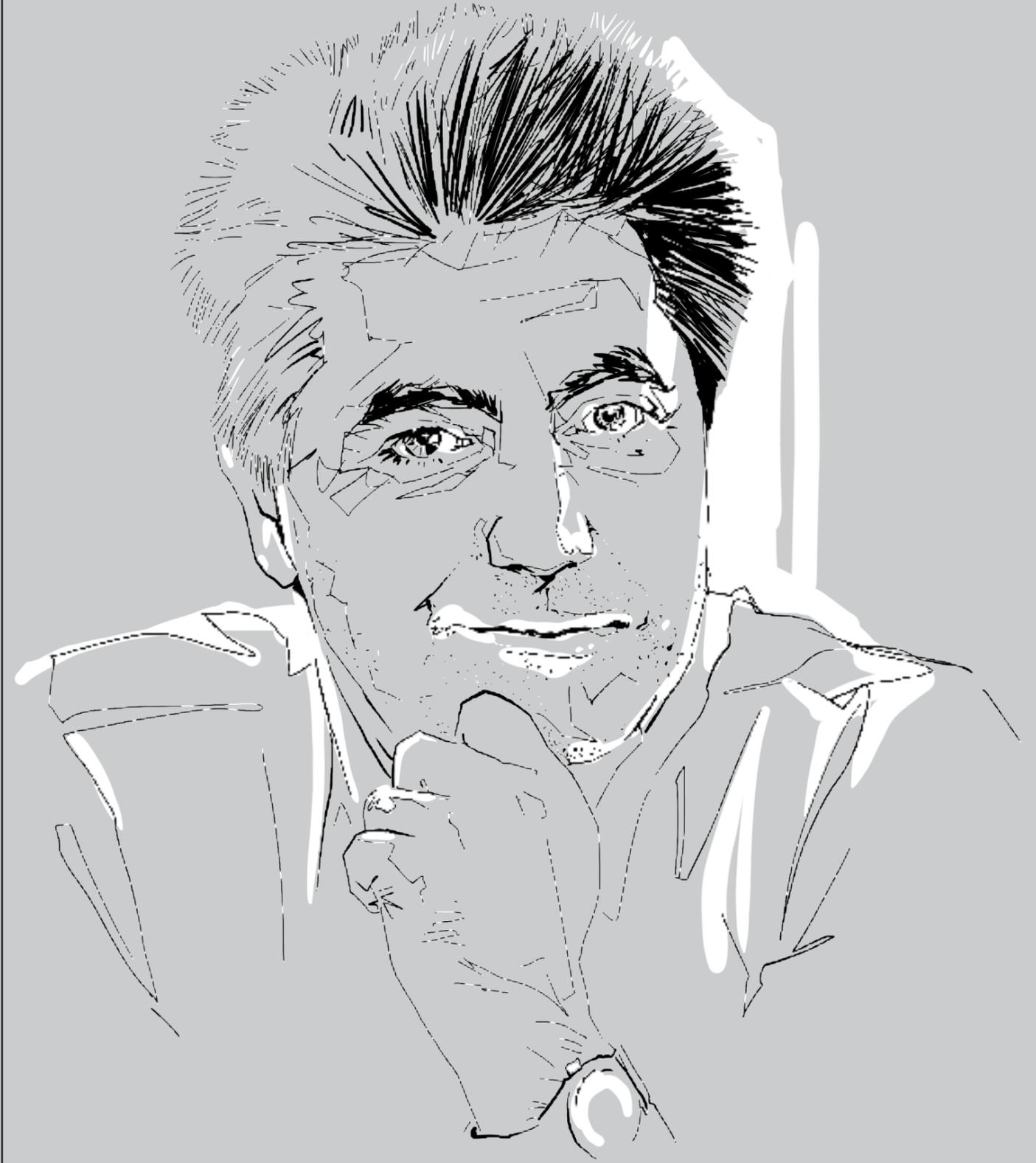
Design: Caule, Chasen, Flauta, Serena, Tatou

Vincent Van Duysen

Project: Hotel August

Design: Casting, Infra-Structure,
Infra-Structure Episode 2, Oblique

Antonio Citterio



“At the end of the day, you need to define how you resolve the problem through design. To make lamps, it’s some sort of magical feat.”

“To be frank, every product has its emotional and functional needs,” says Antonio Citterio, the seasoned architect and designer behind countless products, furniture designs, bath fixtures, and lighting pieces over the past five decades, many of which remain in production today.

Upon receiving his architecture degree from Milan Polytechnic in 1972, Citterio began working as an independent designer and industrial design consultant to a range of esteemed product and furniture brands. A two-time recipient of the Compasso d’Oro prize, the design maestro is known for his rigorous, uncompromising approach, technical mastery, and exquisite

craftsmanship, particularly in his lighting works. A longtime collaborator of Flos, Citterio has produced many celebrated designs, including the Kelvin LED, Ontherocks, and Clessidra for the Flos Decorative collection; the Wall System and Anthony Downlight for Flos Architectural; and the Belvedere outdoor series. Several of his lighting works are also held in the permanent collections of the Museum of Modern Art in New York and the Centre Pompidou in Paris.

Discussing the complex process of designing lighting, however, is no simple task. In Citterio’s eyes, designing a lamp, pendant, or fixture isn’t merely about creating a beautiful, functional

object, but anticipating its use and a myriad of possible contexts and scenarios. “You need perfect lighting for the dining table, but it’s also an object which needs to invite the user when the light is turned off,” he says, while by contrast, “for outdoor lighting, in a garden, you don’t need to see the object: low profile is much better than something more evident.”

“At the end of the day, you need to define how you resolve the problem through design,” he adds, in a process that weaves together engineering, technical experimentation, and a capacity for emotional tenor. “To make lamps, it’s some sort of magical feat.” —*Aileen Kwun*

Antonio Citterio Patricia Viel (bespoke fixtures: Metis Lighting)



Custom Kelvin, design A. Citterio



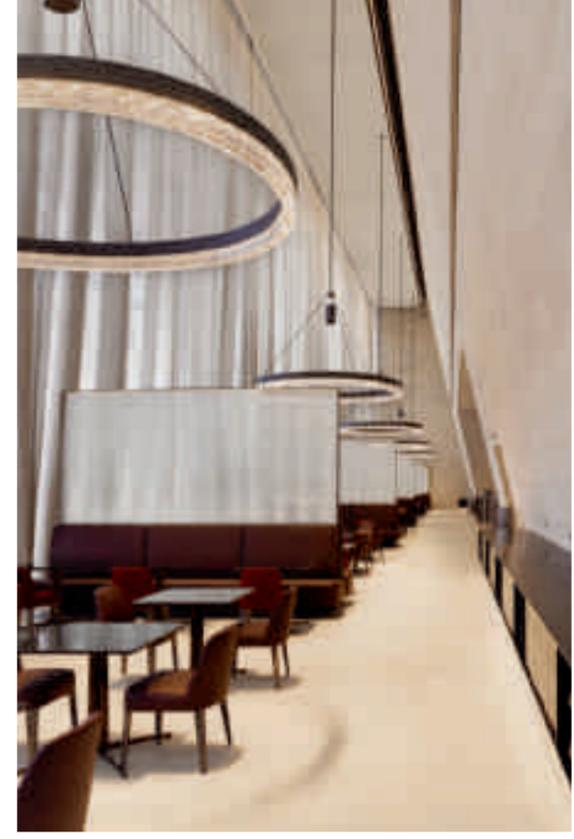
Custom Ktribe Table, design P. Starck



Bespoke fixtures, design Metis Lighting



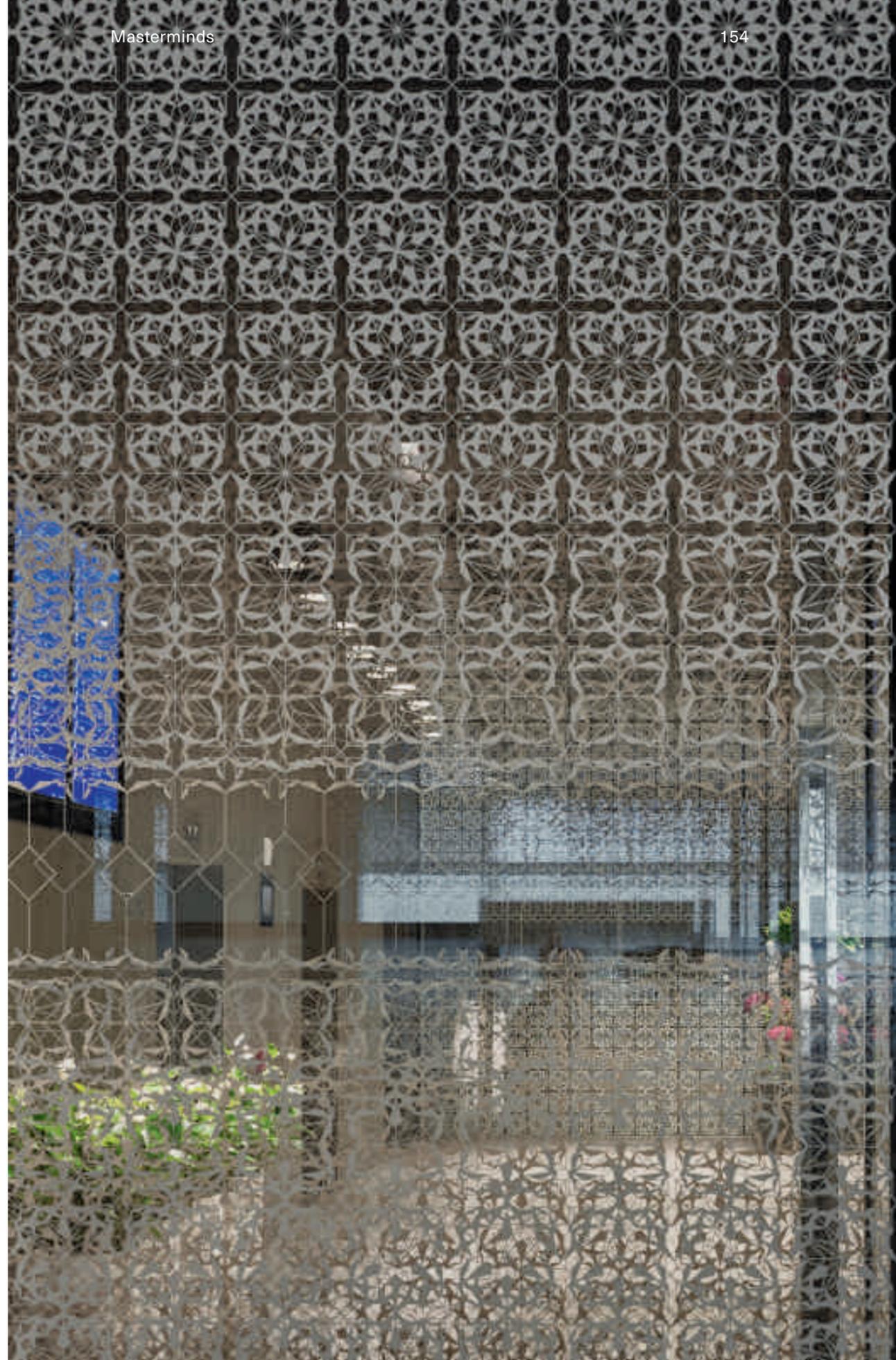
Bespoke fixtures and pendant lamp, design Metis Lighting



Custom pendant lamps

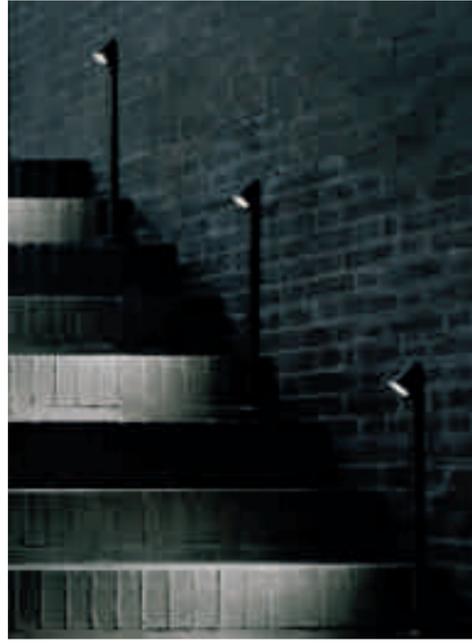


Custom Ktribe Table, design P. Starck





Wallstick, 2020



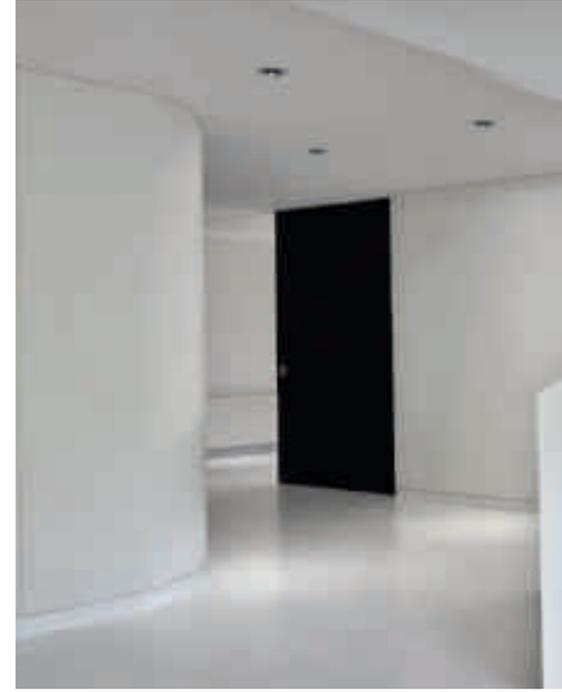
Walkstick, 2020



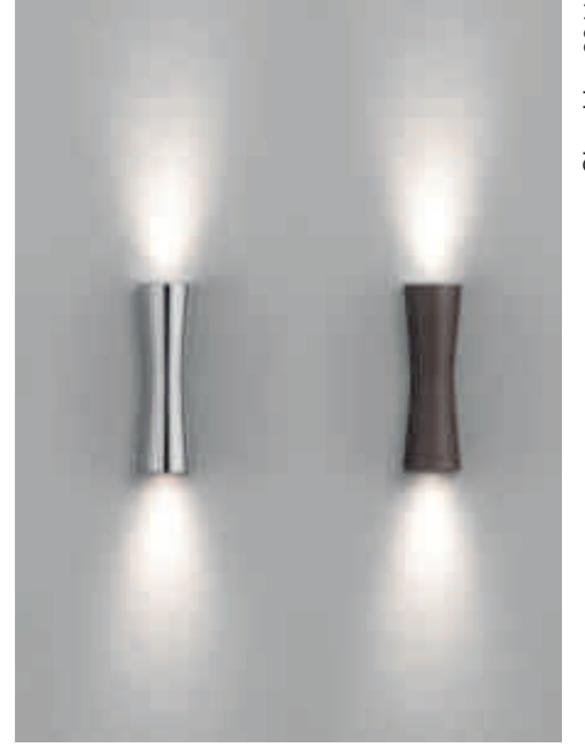
Ontherocks, 2004



Kelvin, 2015



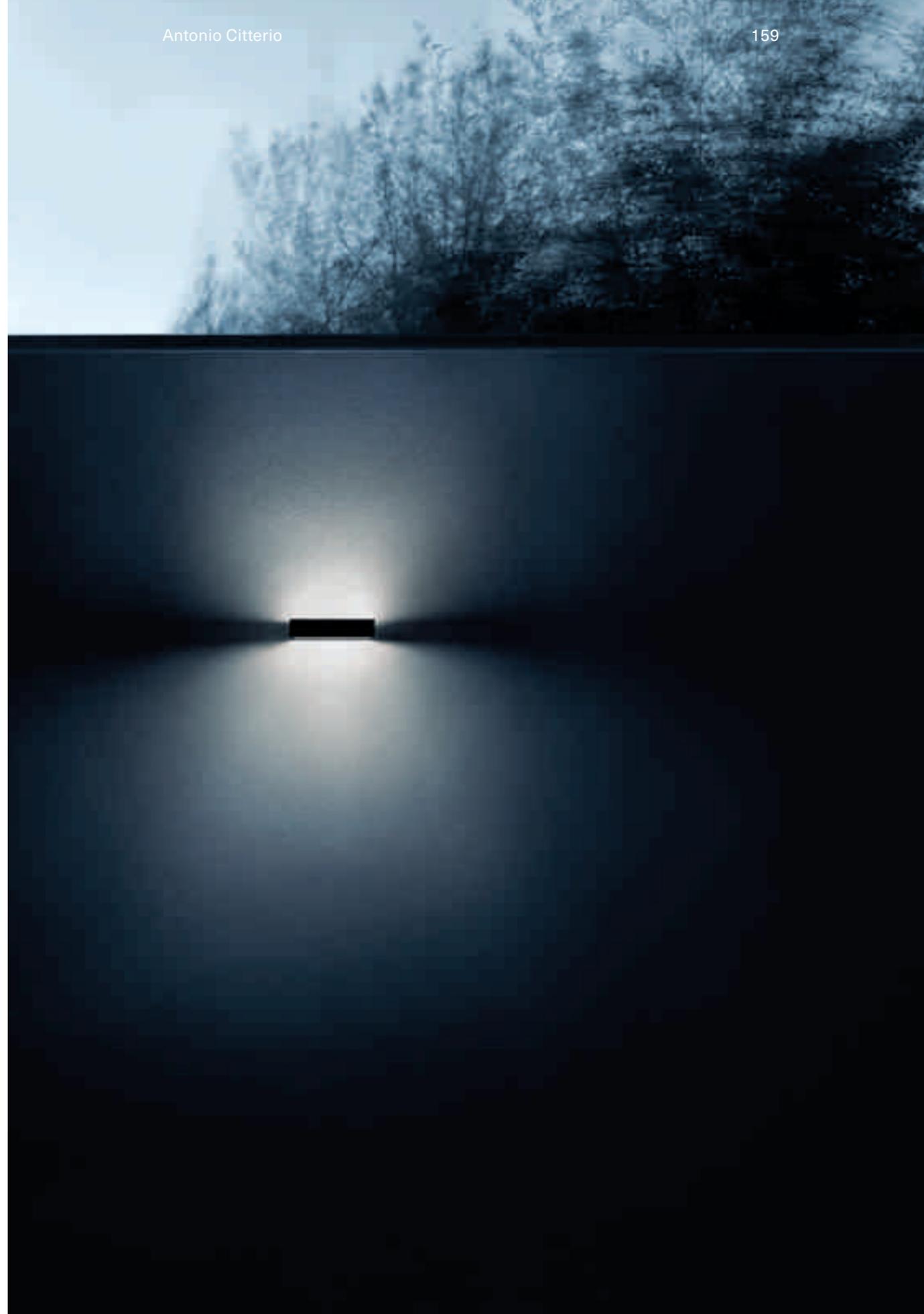
Anthony, 2015

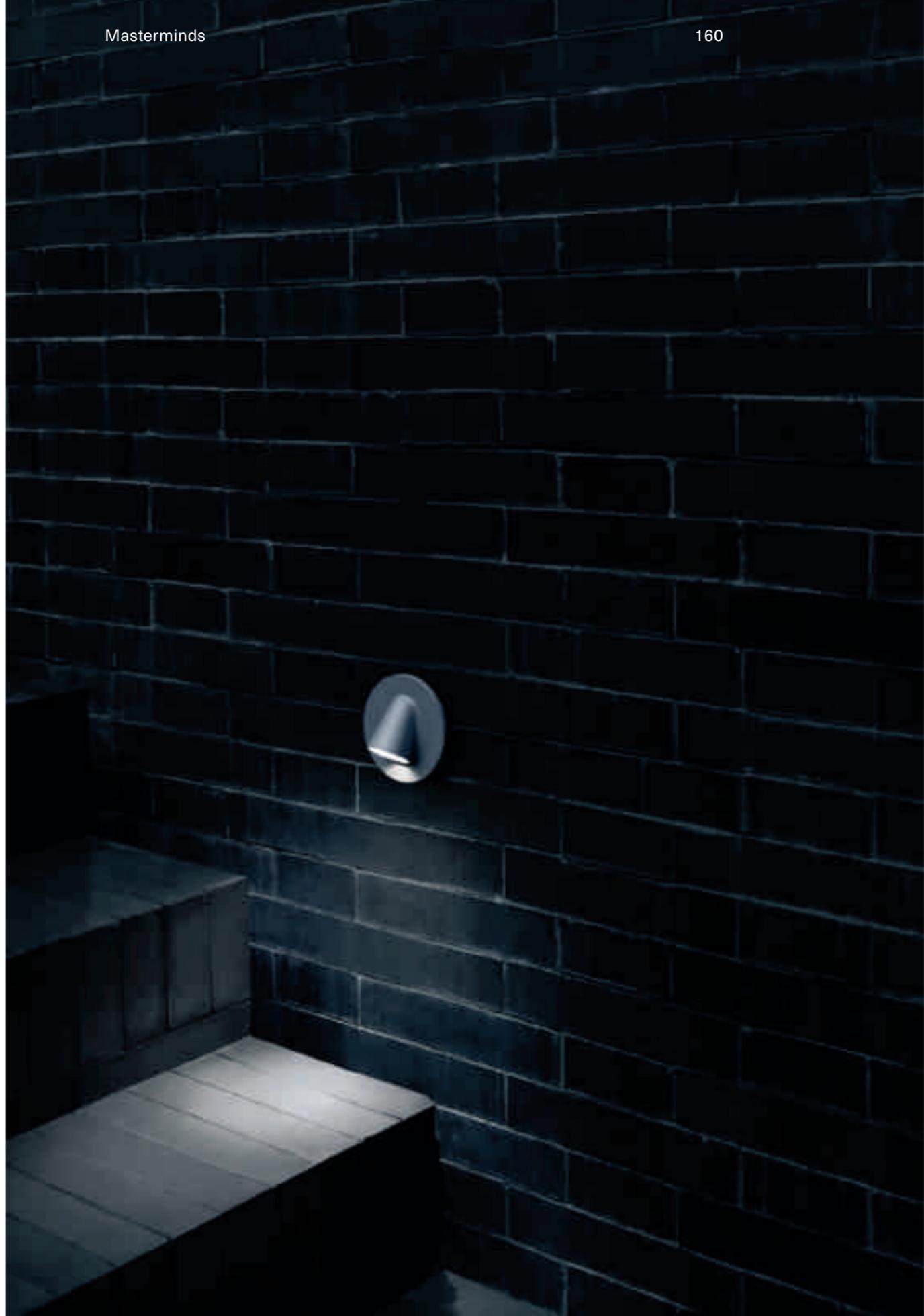


Clessidra, 2011



Mile, 2020





Piero Lissoni



“When we talk about the universe of light, it’s like a language unto itself, with many different letters in an endless alphabet.”

“Light is emotional; it doesn’t matter if it’s artificial light or domestic light,” says the design legend Piero Lissoni, in a philosophical turn of mind. “I’m a great fan of a simple idea: I scratch the shadow, I scratch the darkness, and the light becomes a sort of byproduct of that process. I don’t need light, per se. I need the sensuality of an *atmosphere*.”

Shortly after receiving his architecture degree at Milan Polytechnic, Lissoni established his multidisciplinary firm -today called Lissoni & Partners in 1986. The prolific architect and designer has since worked on countless products, showrooms, luxury hotels, resorts, and private residences—all imbued with a

dramatic clarity, sensuality, and precision. He began designing with Flos early in his career, establishing a long collaborative relationship that has continued to this day. Some of his latest designs, including *Diversion*, *Atom*, and *Landlord*, have enriched the Flos Architectural and Outdoor catalogues with his distinctive signature. “Flos is an iconic manufacturer, born with this iconic idea and the capacity to redesign, time after time, day after day, year after year, the new icons,” Lissoni says, “and that is done by continuously trying to find something different, with a special attitude and spirit of rigorous experimentation and innovation.”

For Lissoni, light is inextricable

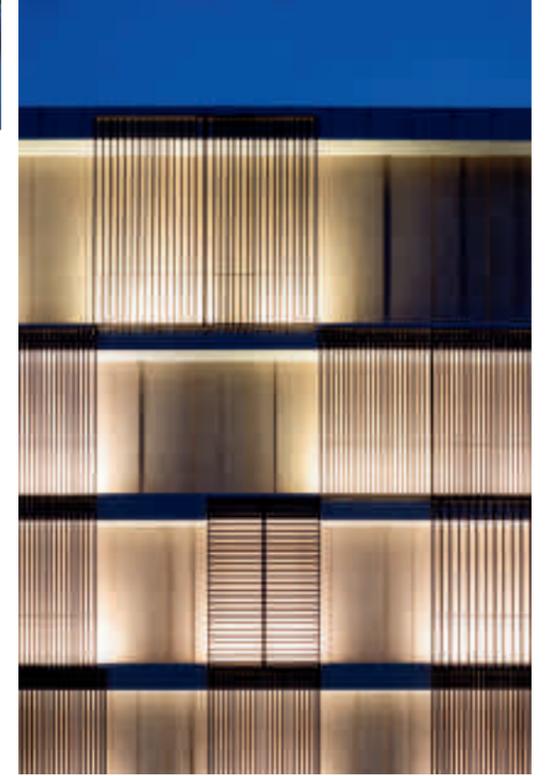
Piero Lissoni

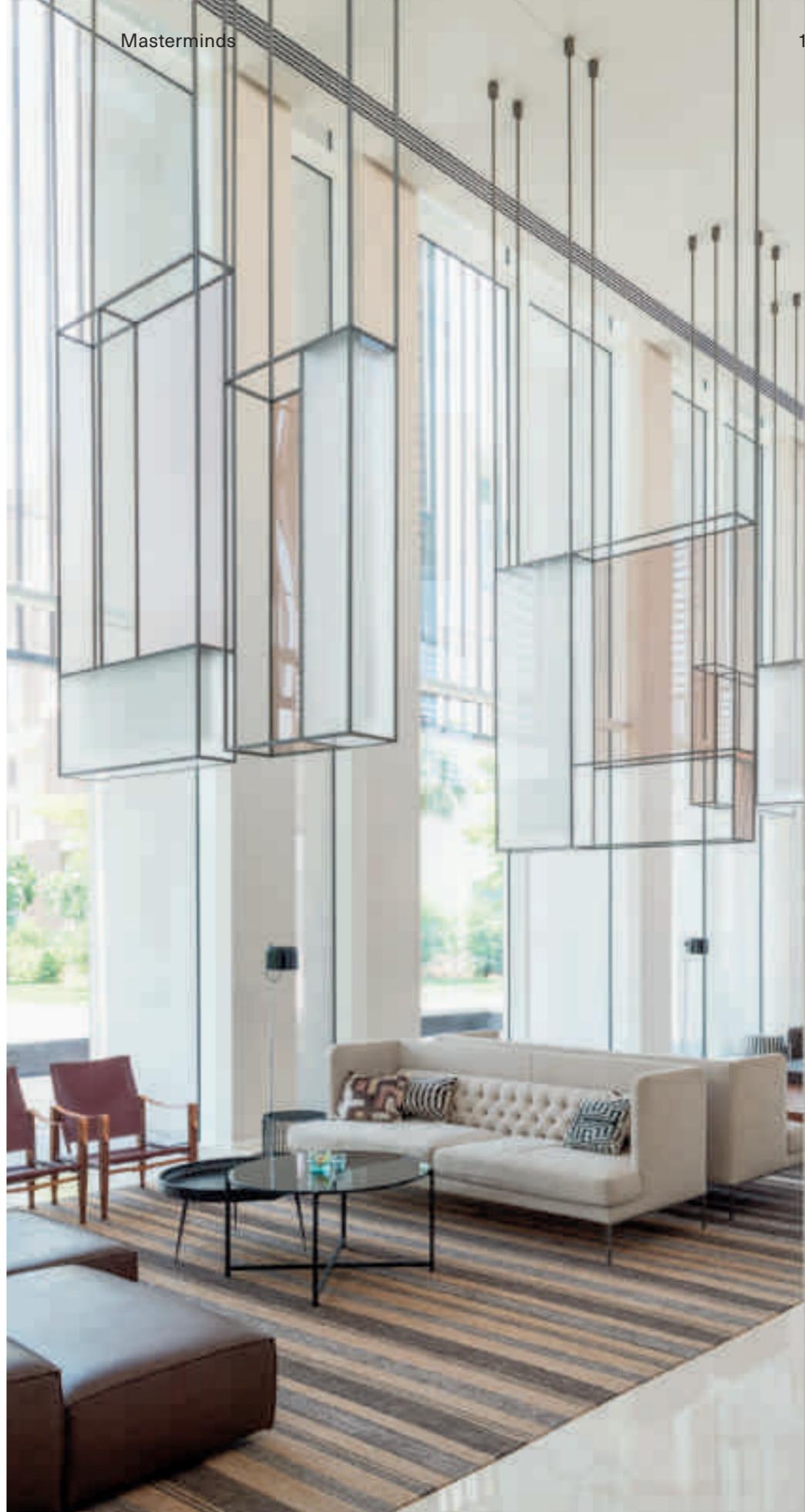
from any scale of project, whether natural or artificial, technical or decorative, focused or atmospheric. Designing a space, he says, is “like a puzzle,” in which even the smallest shifts in the absence or presence of an object can alter the outcome remarkably: “You move something somewhere, and you receive a boomerang effect.” In an age where sustainability is paramount, he also believes the most responsible design approach lies in achieving a certain timelessness—a quality that’s both enduring and durable. “If you buy one lamp, and you use that lamp for the next twenty-five years, that’s the ultimate green approach,” he says.

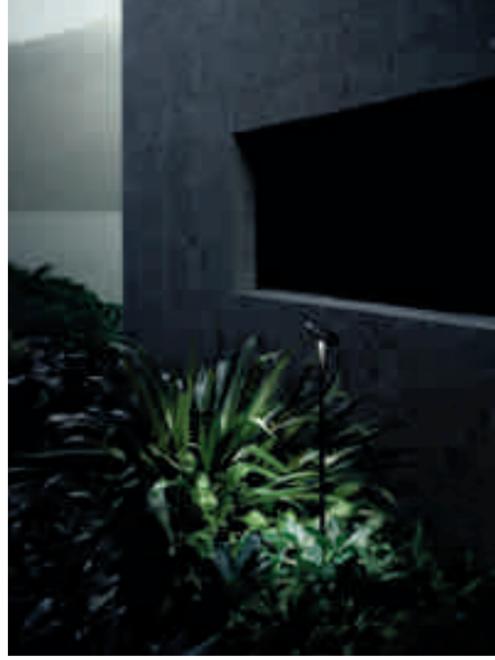
With offices in Milan and New

York, Lissoni finds limitless inspiration in his observations of light and shadow in the natural world, from the dramatic effect of storm clouds parting on an overcast day to the vibrance of green grass enlivened by sunlight on a warm day. “In the end,” he says, “when we talk about the universe of light, it’s like a language unto itself, with many different letters in an endless alphabet.” —A.K.

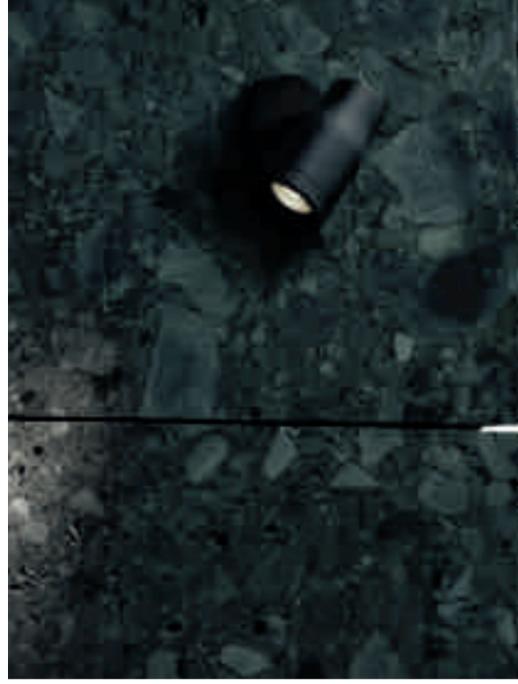
Custom lighting by Flos Bespoke







Landlord soft bollard, 2017



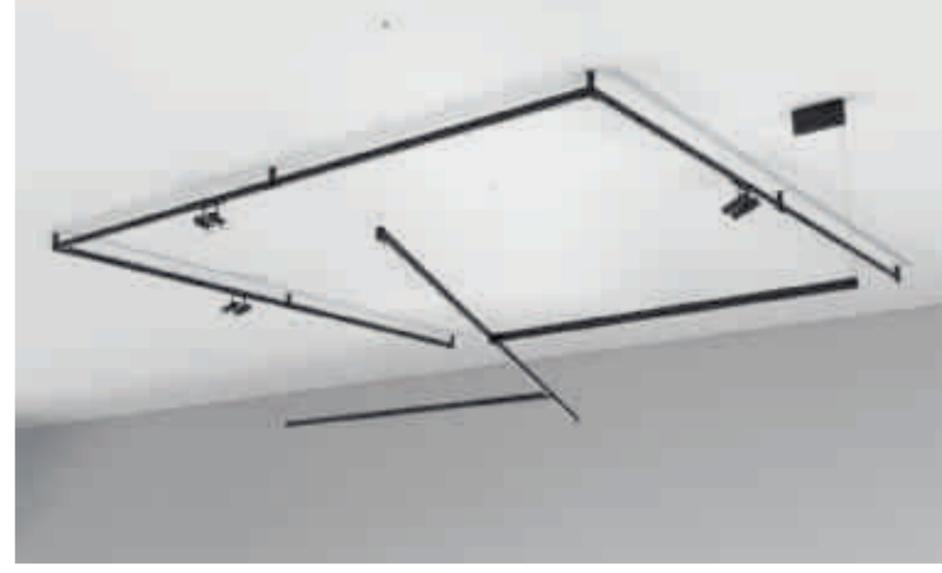
Landlord spot, 2017



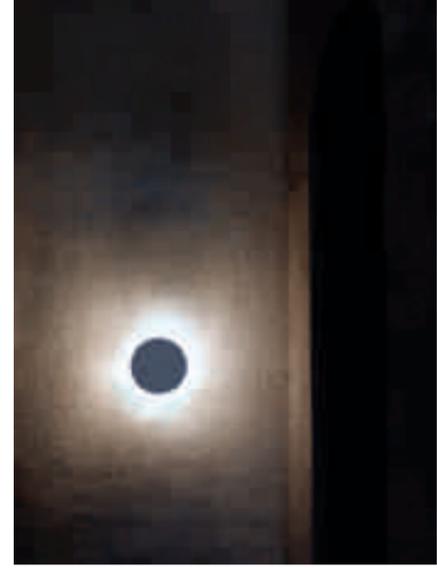
A-Round, 2017



Climber, 2017



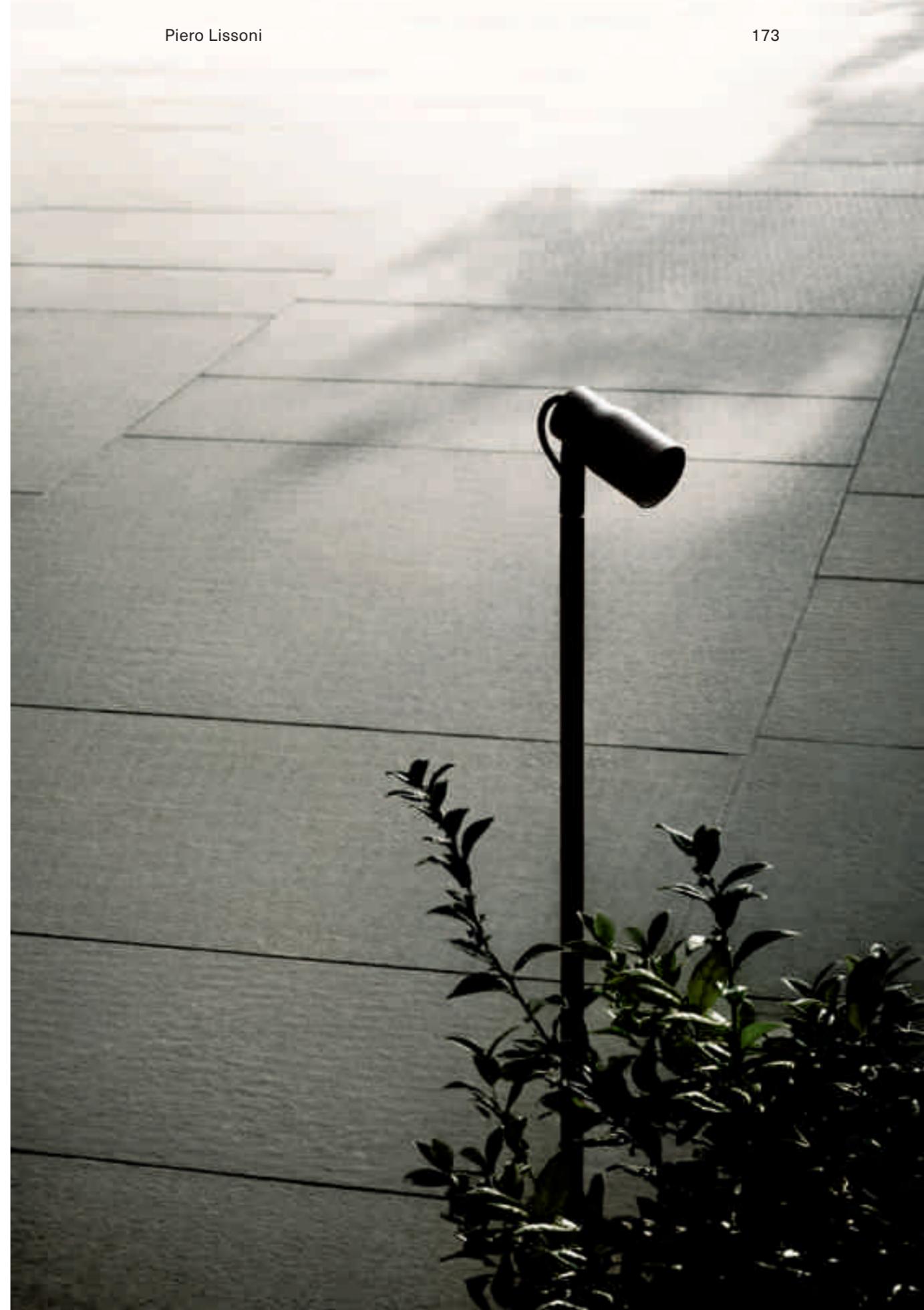
Diversion, 2019



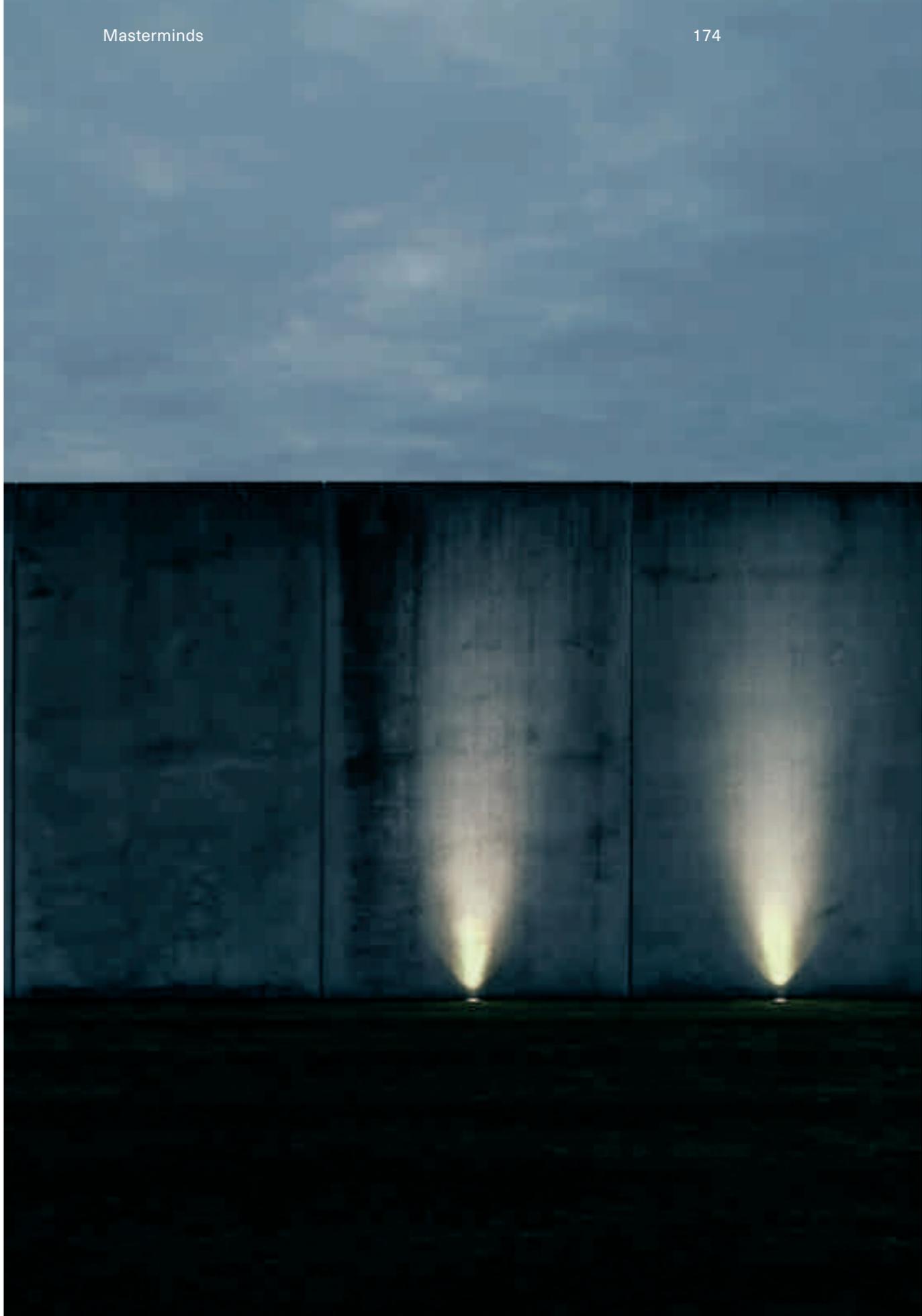
Camouflage, 2016



Diversion, 2019



Landlord, 2017



Philippe Starck



“Nothing exists without light.
Light is everything.”

With singular vision, the prolific multidisciplinary French creator Philippe Starck has worked across a vast range of domains, from everyday products (lighting, furniture, electric bikes, a wind turbine), to architecture (hotels, restaurants), to naval and spatial engineering (mega yachts, a habitation module for private space tourism). Believing that creation, whatever form it takes, must improve the lives of as many people as possible, he has become one of the central pioneering figures of “democratic design,” the notion of increasing quality while lowering prices in order to make design affordable for the wider public. Starck is the rare creator whose works extend past the design world, becoming true

icons of popular culture. As an emerging talent, Starck says, “Flos was a citadel. They worked only with a few designers at the time: Achille Castiglioni, Tobia Scarpa... It was like a secret organization, and they very kindly and gently welcomed me, a French maverick.” Now a longtime Flos collaborator, he has created a range of expressive and widely recognizable pieces over the years, such as the playfully seductive Miss Sissi, the majestic Superarchimoon, the political and subversive Gun lamp, and the poetic Bon Jour.

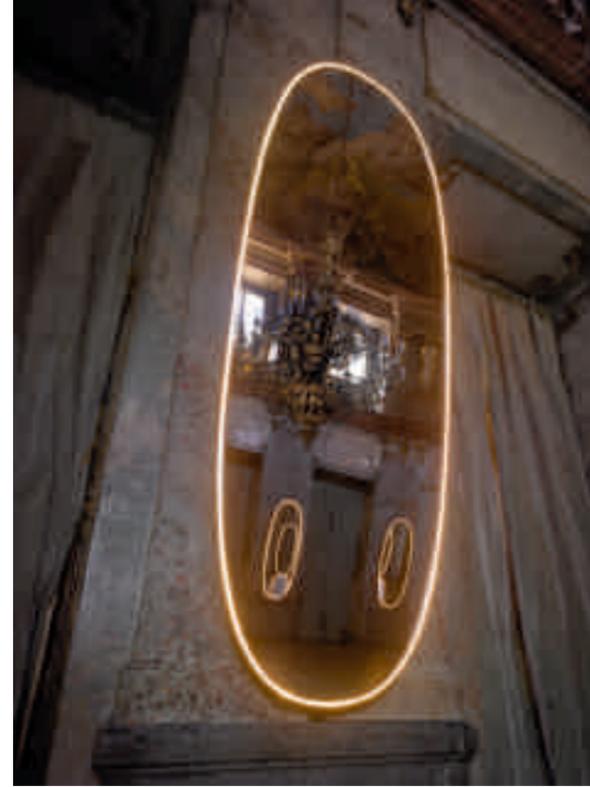
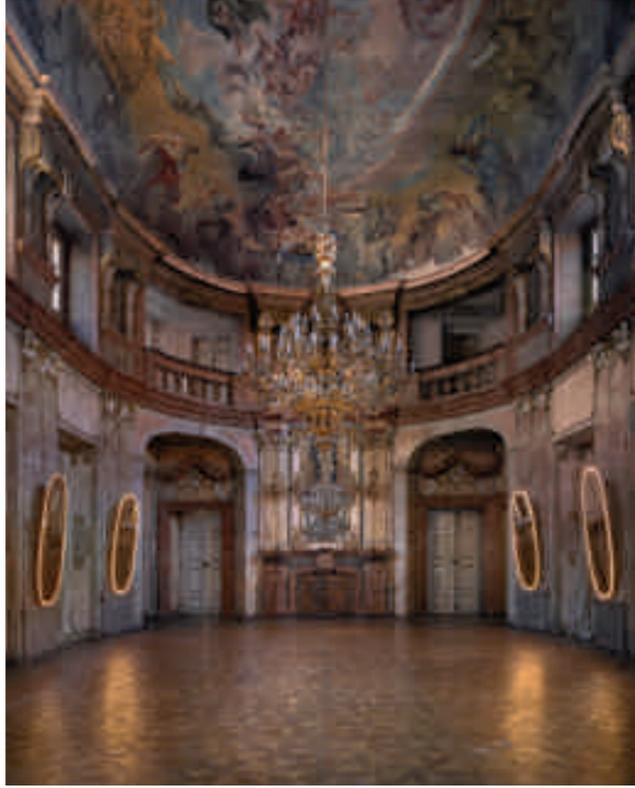
“Today, the task of design, with great naivety, is to try to improve our daily obligations, making them more bearable,” Starck

Philippe Starck

says. “Nobody is saying that a lamp could improve your life, but we know that light can.”

Starck has created more than 10,000 works to date and will not stop there: “There are still unexplored territories. As long as I see new proposals that can be done to improve my tribe life, I will continue to create.” —A.K.

La Plus Belle, 2019



Projects: La Réserve Eden au Lac Zurich, (Switzerland); AMO Restaurant, Venice (Italy)



Bon Jour Unplugged, 2015





Project: La Réserve Eden au Lac Zurich, (Switzerland)





Guns - Lounge Gun, 2005



Guns - Bedside Gun, 2005



Guns - Table Gun, 2005



Bon Jour Unplugged, 2015



Bon Jour Versailles, 2017



Bon Jour, 2015



Miss Sissi, 1991





Patricia Urquiola



“As a collaborator, Flos has been, for me, a very strong, honest, and versatile partner to share and create conversations and dialogues about light.”

“For me, there’s color, matter, and light: three elements that are always interacting with each other strongly,” says leading architect and designer Patricia Urquiola, who in her three-decade career has risen to become a creative force and master of all three, deftly working across a range of mediums that include products and furniture, and hospitality and interiors, in addition to her lighting designs for Flos.

Born in Oviedo, Spain, Urquiola arrived in Italy as a student at Milan Polytechnic, studying under giants like Achille Castiglioni, whose local and global legacy fueled her budding aspirations.

She graduated in 1989 and started working with Vico Magistretti and several leading design companies, also becoming head of design at Lissoni Associati. In 2001, Urquiola established her own studio in Milan, now her homebase of more than 30 years. A longtime collaborator with Flos, she has designed the Serena table lamp and the Chasen pendant, among others, and frequently specifies Flos Contract products for her interior projects. “As a collaborator,” Urquiola says, “Flos has been, for me, a very strong, honest, and versatile partner to share and create conversations and dialogues about light.”

Patricia Urquiola

“I’m really interested in the meeting points: the relationship between matter and light is one that determines the magic of color,” says Urquiola, whose signature vivacious use of color, pattern, and texture are part of a larger, holistic spectrum of considerations that are intrinsically intertwined. “Materials can reflect light to amplify its brightness; absorb it, to modulate and soften it; or refract it into a spectrum of hues.”

In Urquiola’s mind, one cannot exist without the other two, but it is the fleeting quality and constantly shifting quality of light—whether natural or artificial—that most fascinates

her. “Light interacts with architecture. The context is always a physical space or form, but you also have another one, which is a moment in time that is ever-changing, and never the same.” —A.K.







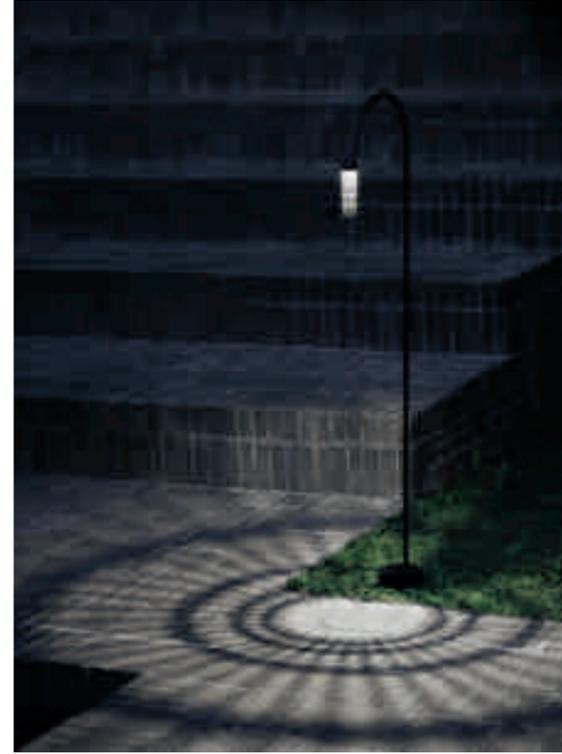
Serena, 2015



Flauta, 2019



Chasen, 2007



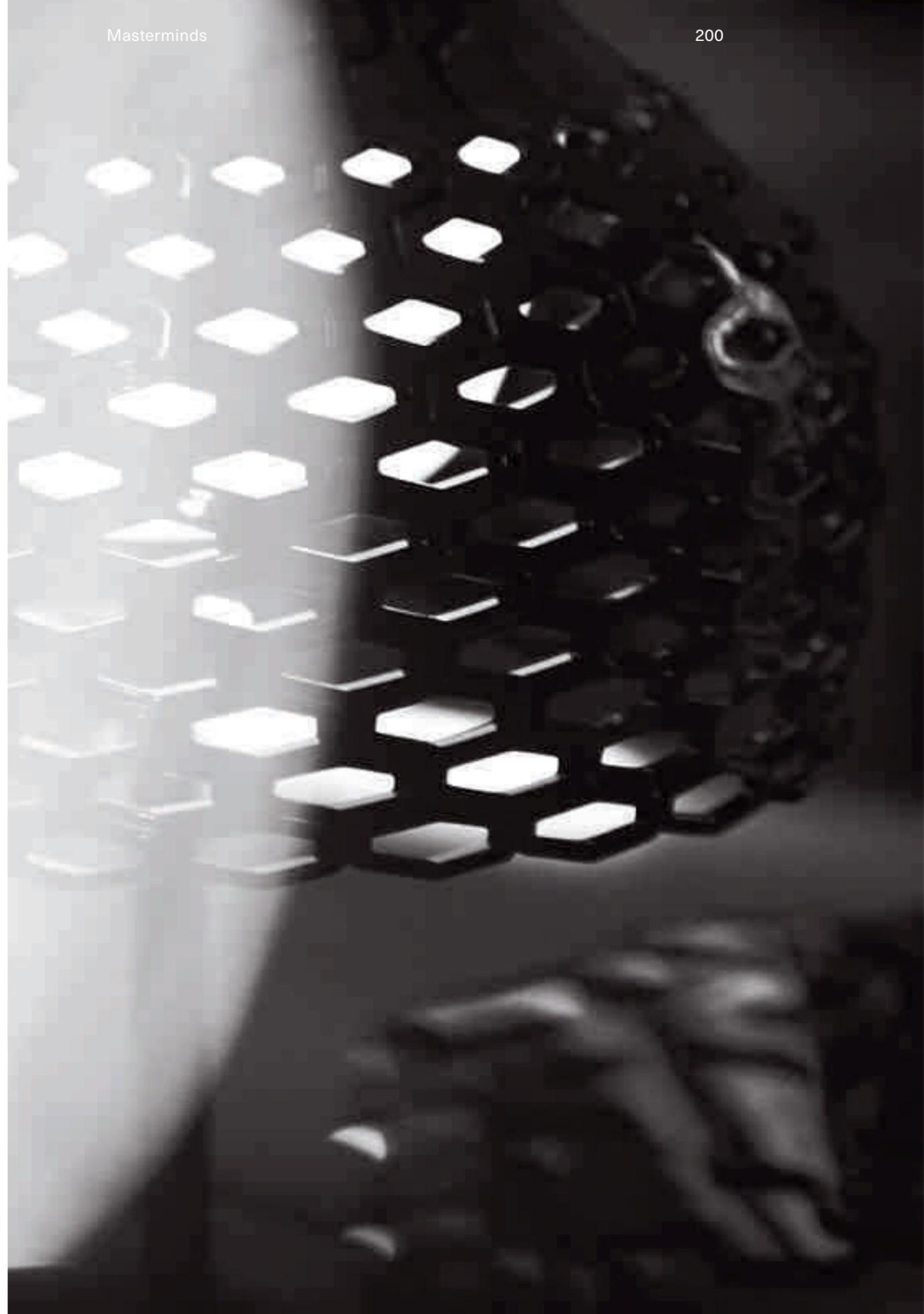
Caule, 2019



Tatou, 2012



Tatou floor, 2012



Tatou table, 2012

Caule, 2019



Serena, 2015



Vincent Van Duysen



“The quality of light, for me, is the most important element and building block. Light is also life and like oxygen—we all need it to live.”

As a sculptor of space whose work prominently plays with light and shadow, the renowned Antwerp-based architect and designer Vincent Van Duysen begins, poetically, with the immaterial: “The quality of light, for me, is the most important element and building block,” he says. “Light is also life and like oxygen—we all need it to live.”

The designer of numerous products, interiors, large-scale architectural projects, and private residences around the world, Van Duysen takes an artful and expansive approach to spatial design, as evidenced in his debut lighting collection, *Infra-Structure*, designed for Flos Architectural in 2016. A modular

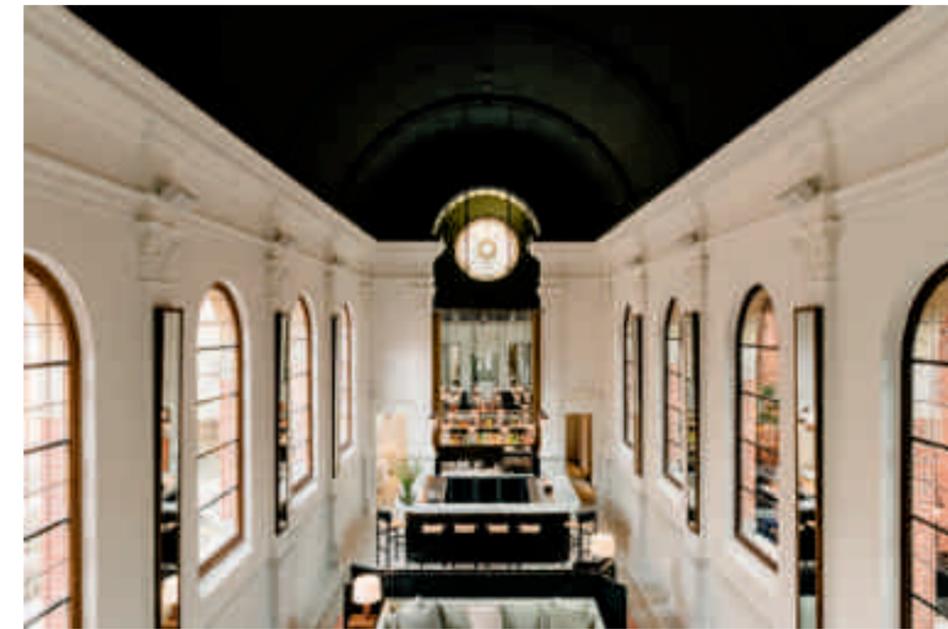
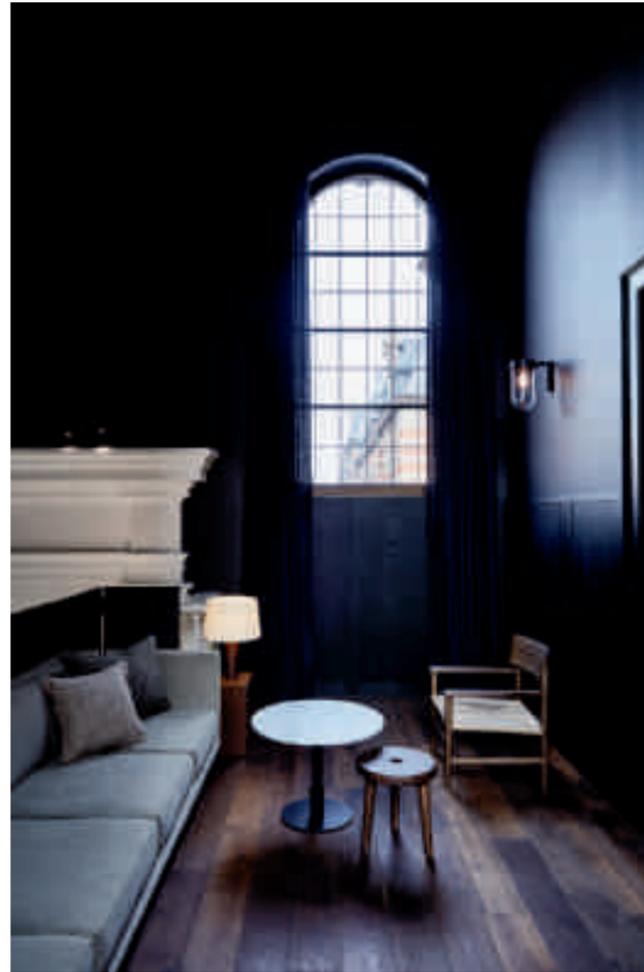
and flexible kit of parts that can be mixed, matched, and composed to customize a given space, the versatile and scalable lighting system presents a universal toolkit that can be tailored for a variety of contexts and settings. “I wanted to create this kind of second layer that’s visible and tactile, showing the structural source and transmission of light,” says Van Duysen, who took inspiration from the legendary Bauhaus school and its modernist ethos of efficiency and clarity. “It’s a system that can be endlessly configured; there are so many options.”

It is this sort of rigorous, systems-based thinking, coupled with an understated

Vincent Van Duysen

sophistication for tactility and warmth, that has come to define the multidisciplinary work of Van Duysen, who received his architecture degree at the Higher Institute of Architecture Sint Lucas in Ghent and went on to establish his eponymous practice in 1990. While Van Duysen has collaborated with several top design houses internationally, “Flos is part of a world that goes beyond the lighting industry,” he says. “It’s a cultural brand that has an incredible and far-ranging set of interests, and in many more facets: art, architecture, design, and the art of living.” —*A.K.*

Custom lighting by Flos Bespoke







Infra-Structure, 2016



Infra-Structure Episode 2, 2020



Infra-Structure Episode 2, 2020

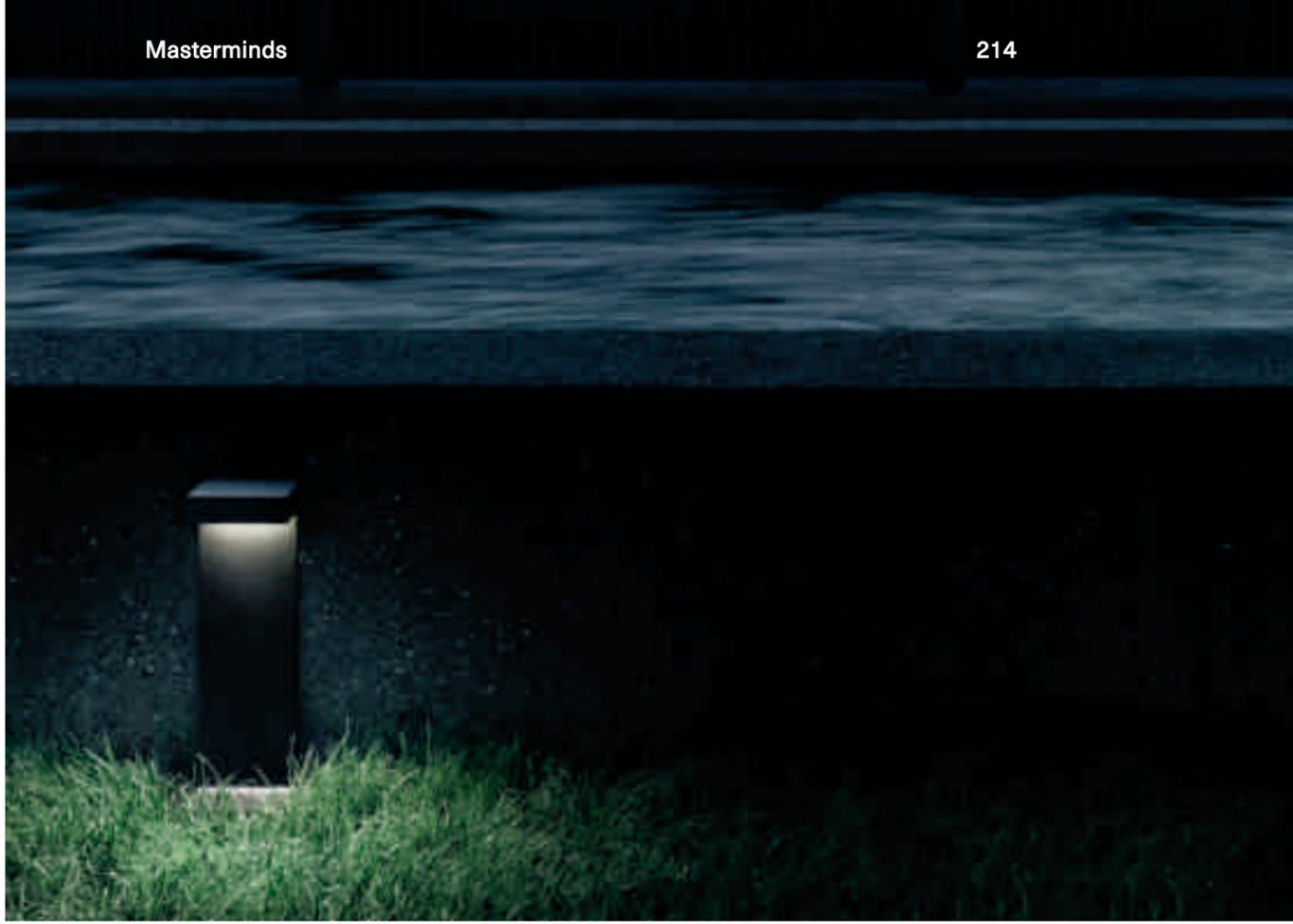


Oblique, 2020



Casting C, 2016

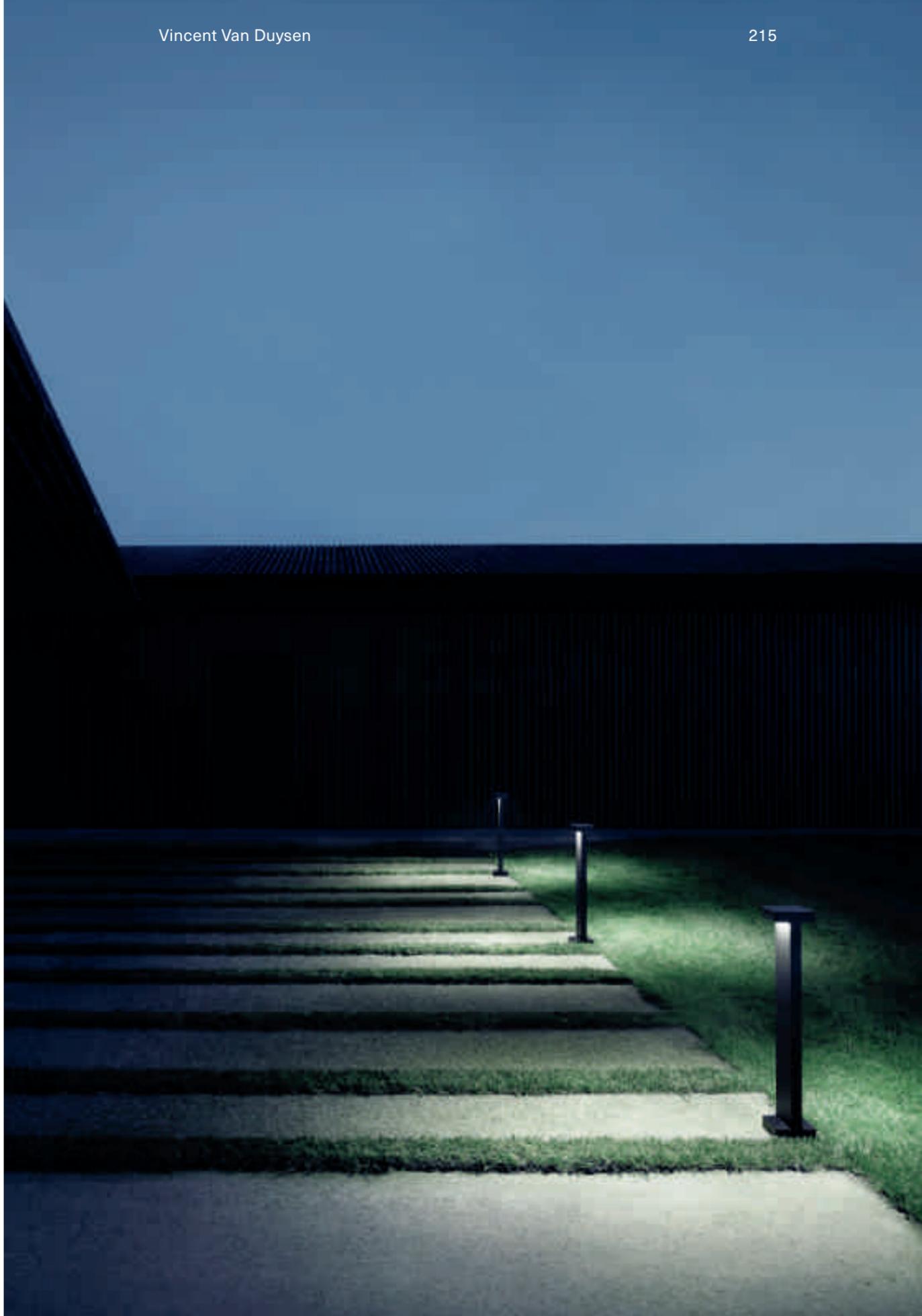
Casting C



Casting Concrete

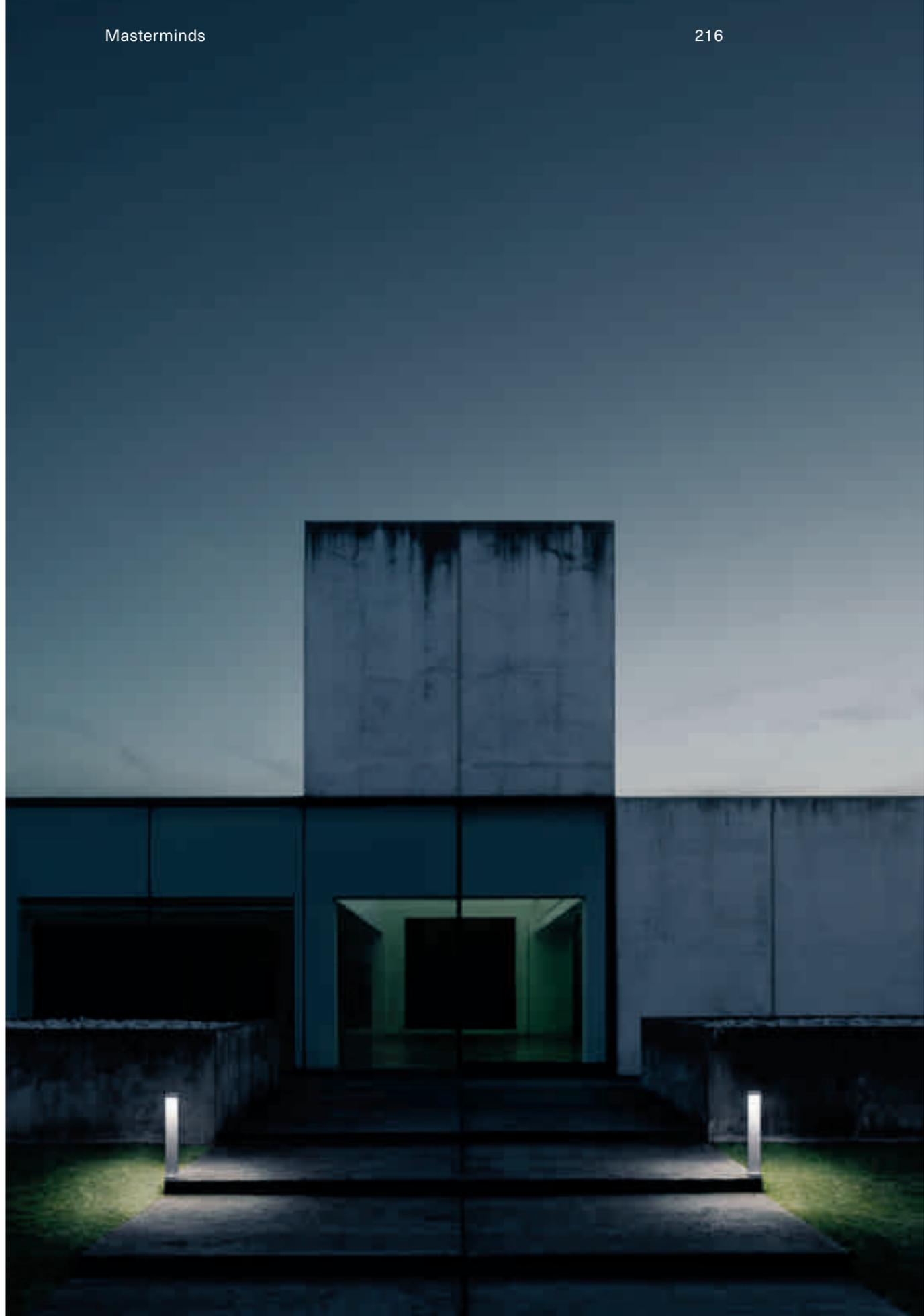


Casting T



Casting T

Casting, 2016



The four divisions of Flos—Architectural (Valencia, Spain), Decorative (Bovezzo, Italy), Outdoor (Bernareggio, Italy), and Bespoke (including Flos Bespoke in Collebeato, Italy, and Flos Custom by Lukas Lighting in Long Island City, NY, USA)—organize the company’s human-centered designs into purposeful collections that work toward any use. Each division boasts a specialized, highly skilled research-and-development department that works hand-in-hand with best-in-class designers to create innovative, functional, and exquisitely designed lighting systems that exceed the sum of their parts. On the following pages, you’ll find five very different designs by four very different designers, each as idiosyncratic, beautiful, and poetically charged as the previous. From Philippe Starck’s ethereal, embryonic In Vitro to Michael Anastassiades’s grid-like Coordinates, each of these products represents a pinnacle design moment within Flos’s storied portfolio.





Coordinates

by Michael Anastassiades

A scalable decorative lighting system, Coordinates takes its formal inspiration from the mathematical precision of the linear Cartesian grid—illuminated and expanded to three brilliant dimensions for a rich array of set configurations, including four suspended and three ceiling-mounted versions, and a vertical floor lamp model featuring a simple round base. Also available in the Coordinates collection is a repeatable ceiling module with a parallel or twisted grid-like effect, perfect for impressive, large-scale applications. Designed by Michael Anastassiades and made from a lustrous extruded aluminum, platinum silicone, and opal with an anodized gold finish, Coordinates evolved from a commission, alongside interiors by Sao Paulo-based architect Isay Weinfeld, for the 2018 relocation and reopening of New York City's historic Four Seasons restaurant.

Exacting, elegant, and easily adaptable, Coordinates offers a flexible yet formally strict solution for a diverse range of indoor environments, allowing for a maximal effect with a minimal touch.







Valextra Bespoke Lamp
by Michael Anastassiades

Contemporary minimalism meets classical form in this Flos Bespoke lamp, a commission to Michael Anastassiades for the luxury Italian leather-goods house Valextra. The lamp is repeated in seven identical examples within the rigorous John Pawson-designed interiors of Valextra's Milan flagship on Via Manzoni. Harkening to the ingenuity and elegance of ancient Greek architecture, Valextra merges modern design with advanced technical mastery. Vertical LED rods join around a central base to form a freestanding lamp that recalls the geometric parity of platonic forms and the stately fluted columns of the Parthenon.

A symbol of timeless beauty, the lamp's illuminated columns bring abstraction and clarity to an age-old motif. The freestanding pillars come with either ceiling hard-wired or plug-in options. A harmonic use of negative space belies the Valextra lamp's image of structural solidity, making it compelling to use in multiples, so as to form an ethereal setting or to punctuate and structure space. The Valextra lamp presents an architectural lighting solution with enduring and monumental style.







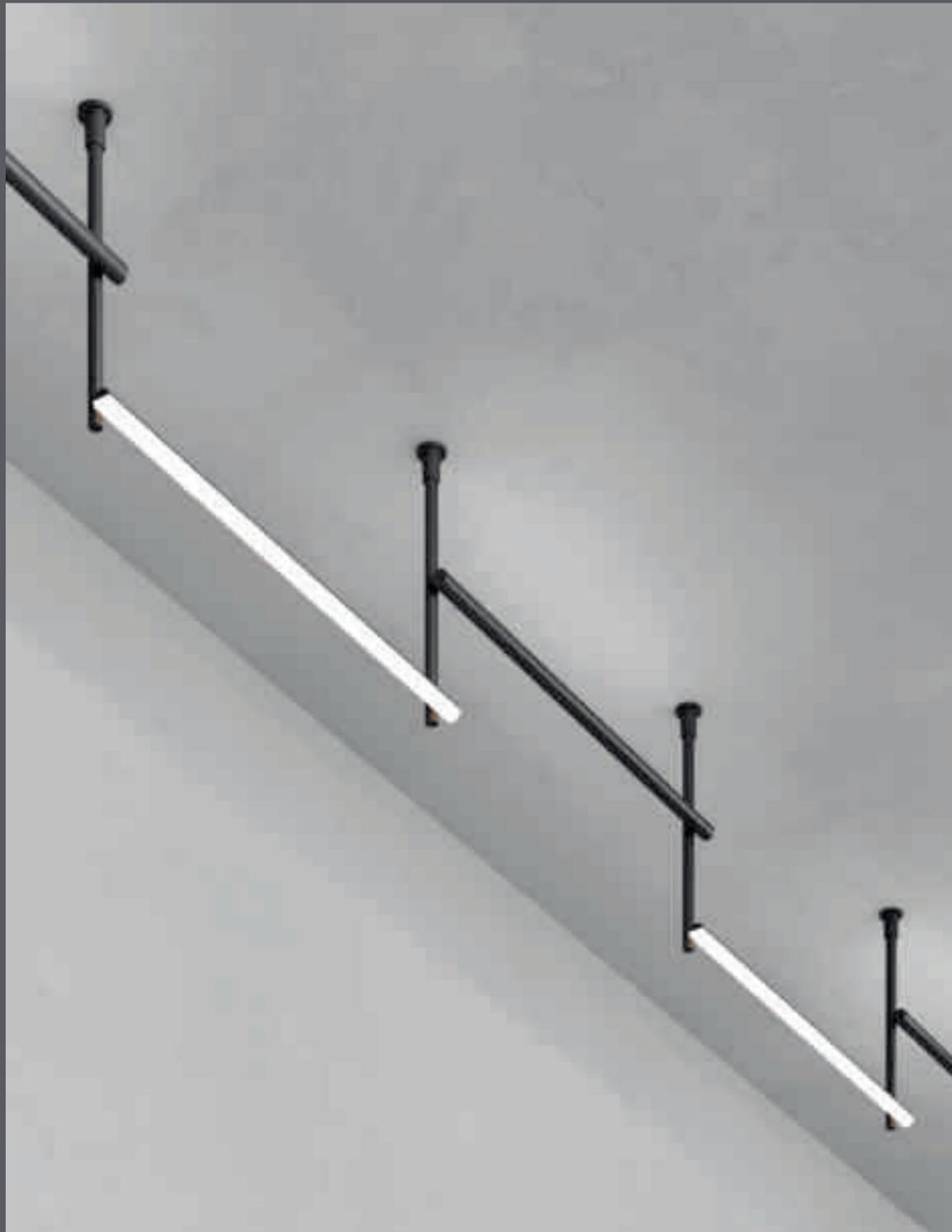
In Vitro
by Philippe Starck

An outdoor lighting collection designed by Philippe Starck, In Vitro presents a series of glowing glass lanterns that magically appear to illuminate on their own, like pure architectural volumes of light. “The collection of outdoor lamps imagined for Flos is a little miracle,” Starck says. “Since forever, the lightbulb has been protected by a glass globe. Today, this disappears in favor of the light.” Each fixture is constructed from an elongated, extruded aluminum casing and a domed borosilicate glass pendant that houses a flat, circular LED panel at one end. This discrete, compact light source lends clarity to In Vitro’s form, as if each volume contains an invisible, living source for light. “It is both the poetic and surreal idea of dematerialized architectural lighting,” says Starck, “and the memory of the space occupied by the light.”

In Vitro comes in a range of sizes and styles, including a bollard version available in three heights, a hanging pendant or a ceiling-mounted fixture, and a wall-mounted sconce. Emanating a warm, atmospheric glow, In Vitro presents a singular design vision with a range of durable, high-performance styles suitable for versatile—and diaphanous—outdoor use.



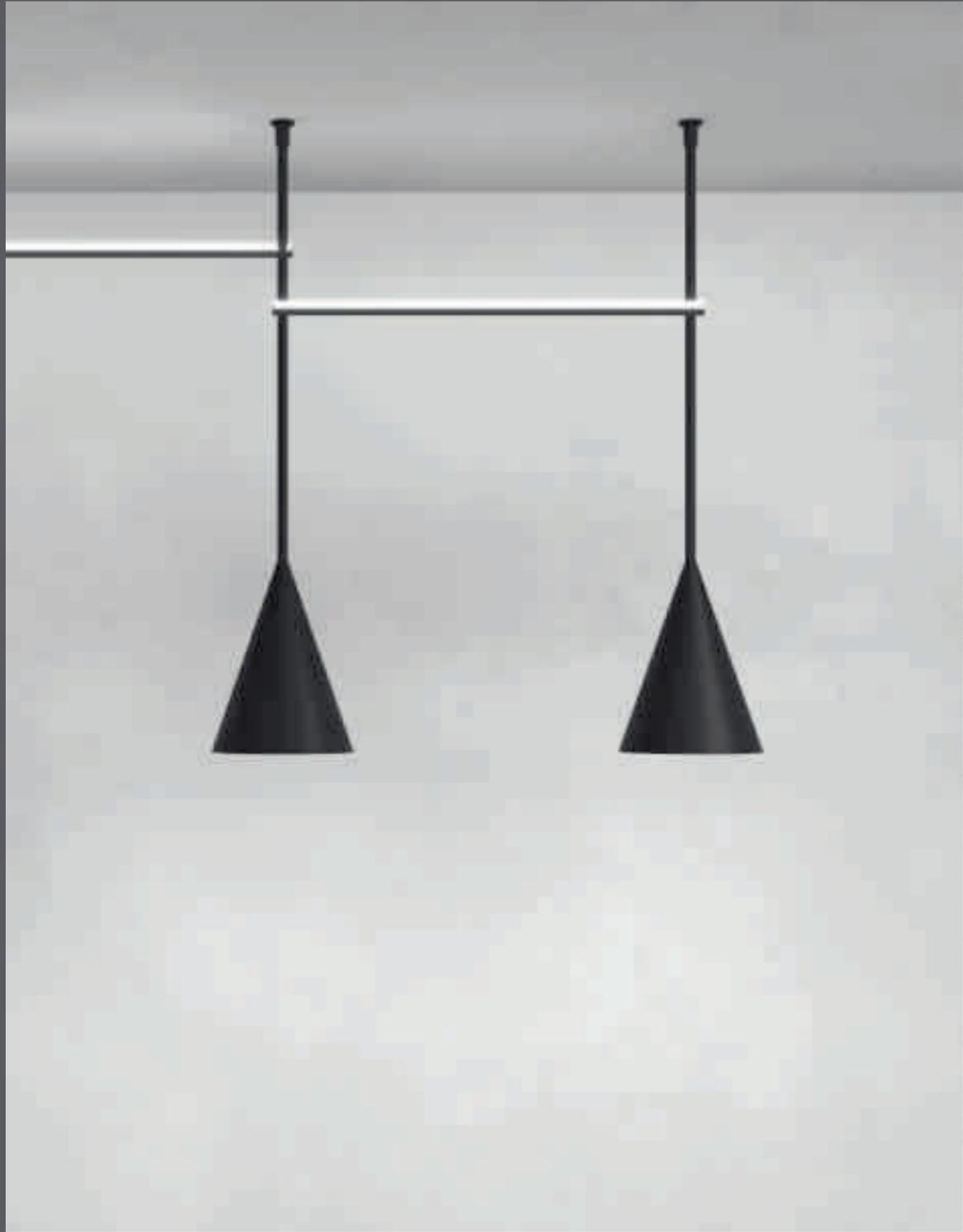




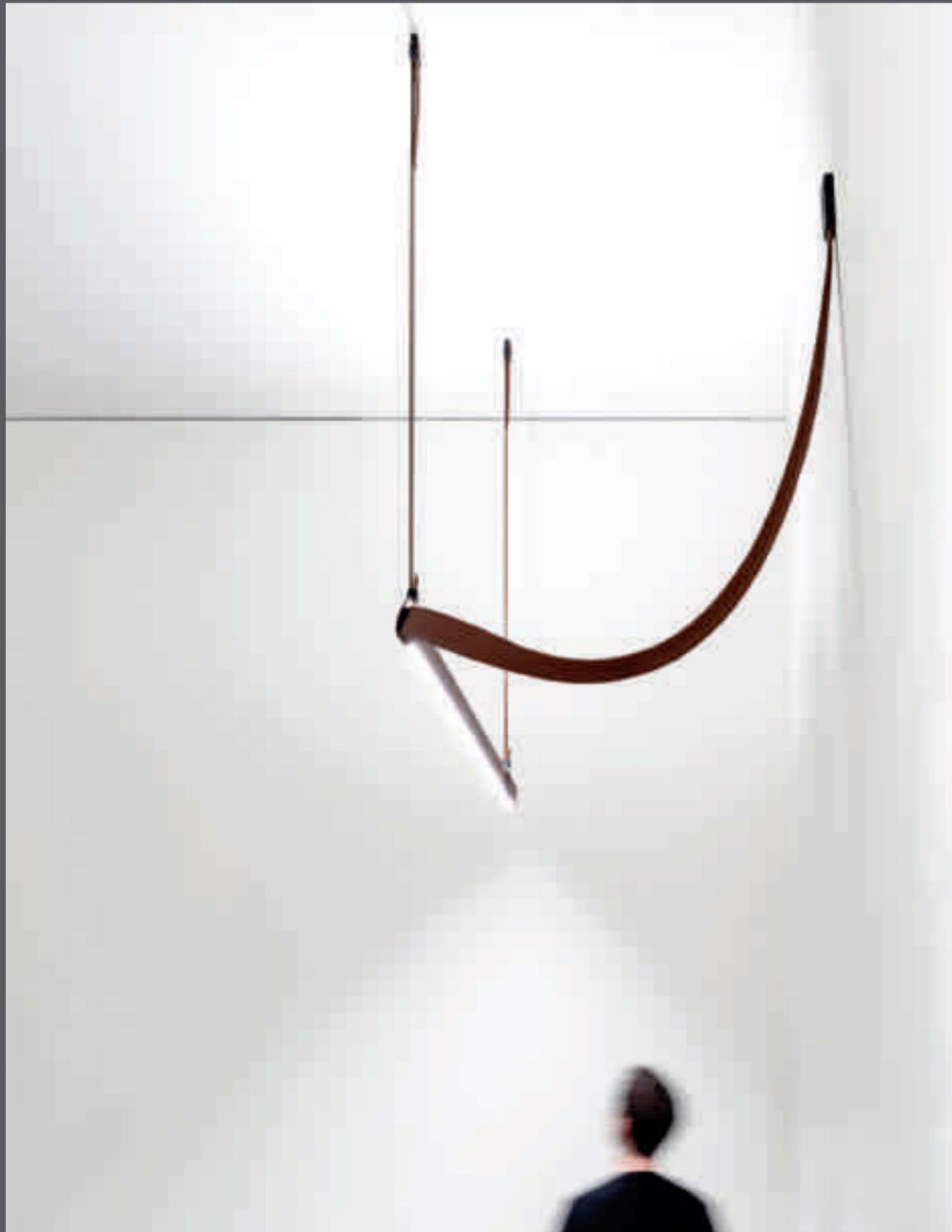
Infra-Structure Episode 2
by Vincent Van Duysen

Combining geometric rigor with technical ingenuity and efficient beauty, Infra-Structure Episode 2, designed by the Antwerp-based architect and designer Vincent Van Duysen, presents an update to his 2016 debut lighting collection with Flos, the highly successful Infra-Structure. In creating this sculptural modular architectural lighting system—which now allows for playful, twisted compositions at varying heights, resulting in a 3-D grid—Van Duysen took inspiration from the visual clarity of the Bauhaus.

Shaped by an industrial aesthetic, the highly personalizable and adaptable Infra-Structure Episode 2 is designed around an endlessly configurable, ceiling-mounted framework of rigid, tubular steel rods that are then combined with a range of light fixture options. Elongated luminaires are built with an efficient opal diffuser to produce atmospheric, ambient light; pendant options provide more focused or decorative accents. Each fixture is securely integrated into the flexible framework with mechanical fastening and safety locking. Expressing utility through form, Infra-Structure Episode 2 is a striking display of industrial performance and modular design, and an exercise in elegant restraint.







Belt

by Ronan and Erwan Bouroullec

Designed by Ronan and Erwan Bouroullec, Belt is an architectural lighting system housed in leather that evokes fluidity and lightness, bridging a utilitarian aesthetic with a minimalist, tailored precision. Contained within a uniform casing, Belt appears to follow the natural draping of supple leather. The clean-lined appearance of its simple form belies a technical rigor, housing a range of components within a combination of soft and rigid parts. The rigid components cleverly conceal elongated LED beams. These are then interspersed with “belts” that are linked together and secured by a series of hardware buckles, allowing for modular configurations. Hard-wired and ceiling-mounted, the suspended lighting system facilitates seamless installation with harmonious lines that can extend and progress endlessly.

Belt is available in either a brown, black or green finish, and specifiable to varying lengths and sizes, making it a diverse complement to a range of interior spaces and color palettes. Through technical ingenuity and material mastery, Belt ties together an understated sophistication with visual consistency and subtle sartorial flair.



Portfolio

Retail

Versace Boutiques
Florence, Miami, Munich
(Italy, USA, Germany)

Suit Supply
Amsterdam (Netherlands)

The Conran Shop Seoul
(South Korea)

John Richmond Store
Milan (Italy)

Montrose Store
London (UK)

Lululemon SoHo
New York (USA)

I Viali Mall
Turin (Italy)

Sugar Store
Arezzo (Italy)

Arclinea Showroom
Caldogno, Vicenza (Italy)

Lardini Store
Milan (Italy)

The Conran Shop at Selfridges
London (UK)

Cultural and Public Spaces

Chapman University,
Musco Center for the Arts
Orange, California (USA)

Virgin Active
Lisbon, Milan (Portugal, Italy)

Renoir exhibition. GAM Galleria Civica
D'Arte Moderna e Contemporanea,
Torino (Italy)

Pinacoteca Tosio Martinengo
Brescia (Italy)

S. Maria della Carità
Brescia (Italy)

Edward Hopper exhibition
Palazzo Reale, Milan (Italy)

Tower 45
New York (USA)

San Clemente Cathedral
Rome (Italy)

The François Pinault Collection
Palazzo Grassi, Venice (Italy)

Conference Room XIX, United Nations
Geneva (Switzerland)

Vivienne Westwood exhibition
Palazzo Reale, Milan (Italy)

The Cosmonautics and Aviation Centre
Exhibition of Achievements of National
Economy. Moscow (Russia)

Residential

Private Residence
Geneva (Switzerland)

Private Residence
(Italy)

Parc 51 Apartment
(Belgium)

Private Residence
(Netherlands)

Private Residence
(Italy)

Private Residence
(India)

Private Residence
(Belgium)

Sensory Apartment
Palazzo Poste, Verona (Italy)

Private Residence
(Italy)

Working Spaces

1410 Broadway
New York (USA)

Monet. Il tempo delle ninfee.
Exhibition. Palazzo Reale, Milan (Italy)

O2 Arena
London (UK)

Casa Alitalia
Milan - Rome (Italy)

Gli Americani. Robert Frank exhibition
Milan (Italy)

Museum of Cycladic Art
Athens (Greece)

BassamFellows Inc.
Ridgefield, Connecticut (USA)

Capital One
New York (USA)

Fora Clerkenwell
London (UK)

Vincent Van Duysen Studio
Antwerp (Belgium)

Sanofi
Bridgewater, New Jersey (USA)

Knoll
Chicago, Illinois (USA)

Four Seasons DIFC Hotel
Dubai (UAE)

Célon Bar & Lounge
New York (USA)

Cycladic Cafè, Museum of Cycladic Art
Athens (Greece)

CMS Cameron McKenna
London (UK)

412 W 15th Street
New York (USA)

Umpqua Plaza Lobby
Portland, Oregon (USA)

Val de Lasne Hotel
Rixensart (Belgium)

Petersham Nurseries
London (UK)

D'O Restaurant
Cornaredo, Milan (Italy)

Dunhill Global
London (UK)

Havas
London (UK)

Forum St Paul's
London (UK)

Cantina 51 - Parc 51
Hasselt (Belgium)

TWA Hotel
New York (USA)

Brooklyn Bridge Hotel
Brooklyn, New York (USA)

Estee Lauder Headquarters
London (UK)

Condé Nast
New York (USA)

Kvadrat Showroom
Copenhagen (Denmark)

Casa Fantini
Pella, Lake D'Orta (Italy)

Intercontinental Hotel
Geneva (Switzerland)

Borgo dei Conti Hotel Resort
Montepetriolo, Perugia (Italy)

Klaarchitectuur Offices
Sint-Truiden (Belgium)

NBC Universal
New York (USA)

Natixis Office
Madrid (Spain)

Golden Mile Wellness
Moscow (Russia)

Daniela Hotel
Otranto (Italy)

Borghof Castle
Tongeren (Belgium)

Archiproducts Headquarters
Milan (Italy)

Fantini Showroom
Pella, Lake D'Orta (Italy)

Converse Headquarters
Boston, Massachusetts (USA)

Private SPA
Moscow (Russia)

Four Seasons Restaurant
New York (USA)

Carbonado Energy
Cape Town (South Africa)

Callison RTKL
New York (USA)

Hotel Roccoforte Resort
Sciaccia, Agrigento (Italy)

Hotel Viu
Milan (Italy)

Retail



Versace Boutiques
Florence, Miami, Munich
(Italy, USA, Germany)

Architect: Curiosity
Lighting Design: MLD







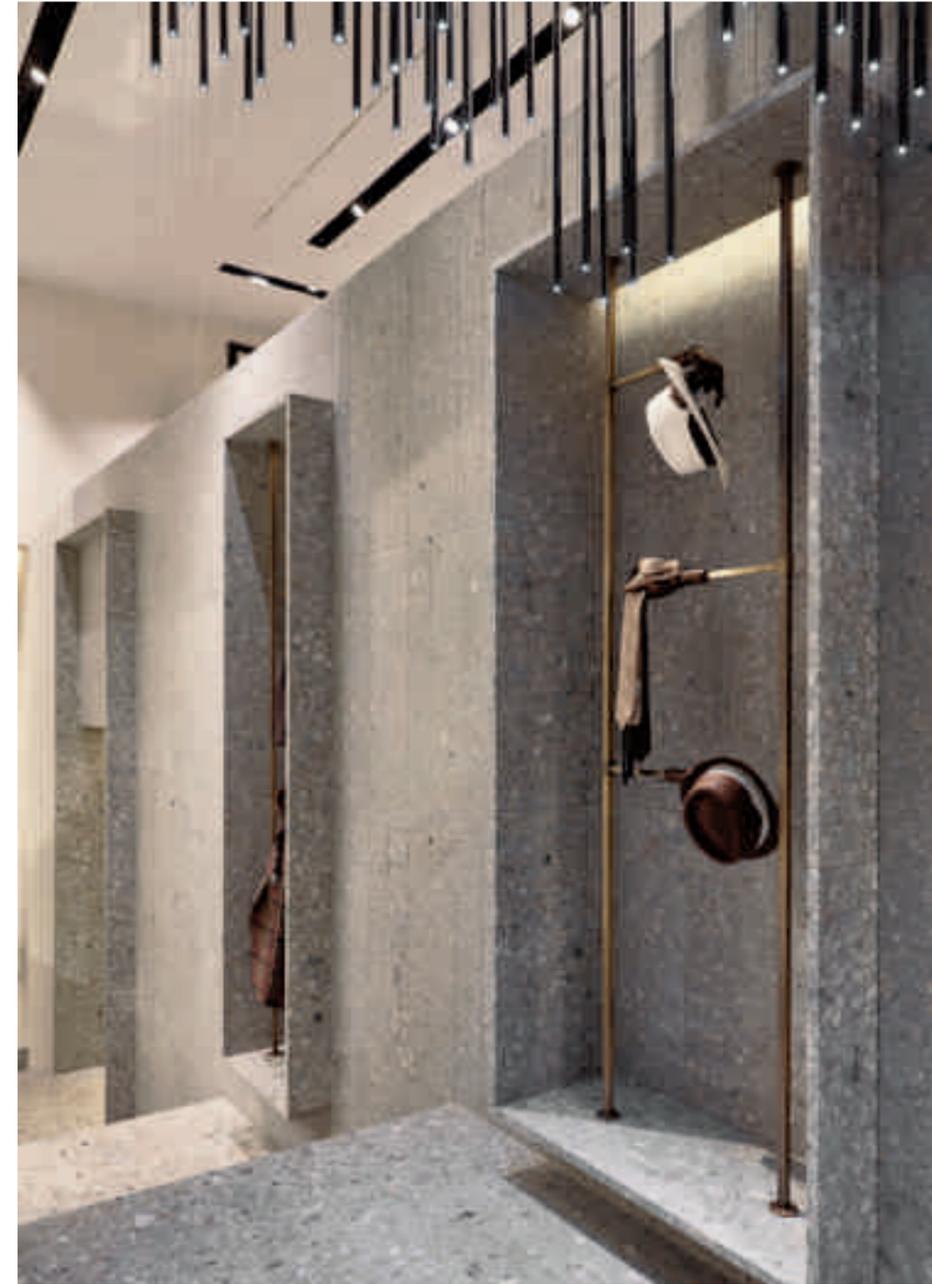
John Richmond Store
Milan (Italy)

Architect: Stefano Belingardi Clusoni



I Viali Mall
Turin (Italy)

Architect: Gerardo Sannella - MYGG



Lardini Store
Milan (Italy)

Architect: Gaia Guarino, Miguel Casal Ribeiro





Suit Supply
Amsterdam (Netherlands)

Architect: Suit Supply



Montrose Store
London (UK)



Architect: Four Marketing - Sacha Perez





Sugar Store
Arezzo (Italy)

Architect: Vincenzo de Cotiis Architects
Lighting Design: Luminae Lighting Design



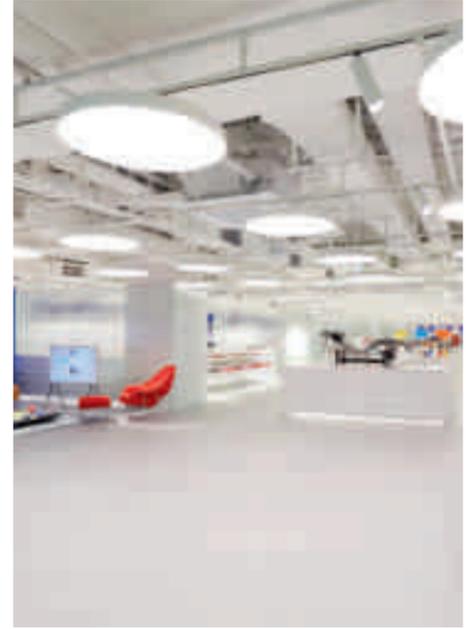
CONVERSATION IS CREATION

SUGAR



The Conran Shop at Selfridges
London (UK)

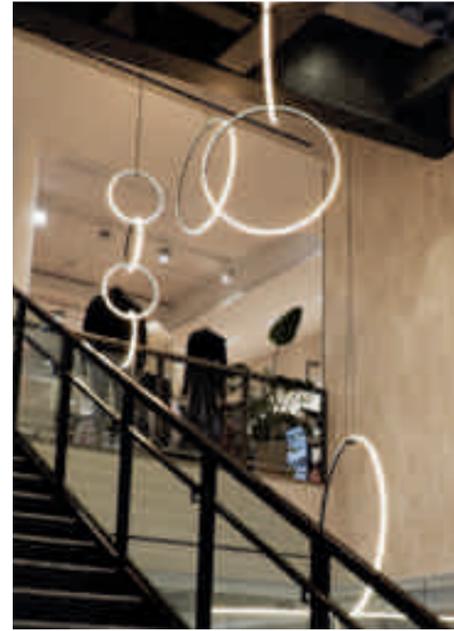
Architect: The Conran Shop & APT Design



The Conran Shop
Seoul (South Korea)

Architect: Conran and Partners





Lululemon SoHo
New York (USA)

Architect: Studio KPA

Arclinea Showroom
Caldogno, Vicenza (Italy)

Architect: Studio Tronconi Architetti
Lighting Design: Antonio Citterio



Multi-function Flexibility

Big Cook

2018
2019
2020
2021
2022

Flexibility



Residential



Private Residence
Geneva (Switzerland)

Architect: Roberto Falconi - Falconi Architettura

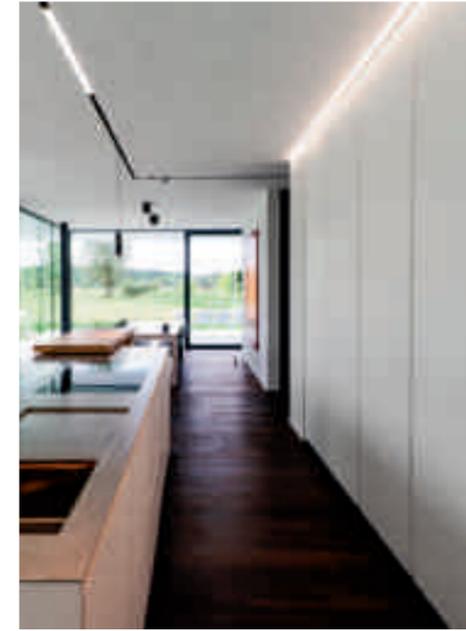




Private Residence
(Netherlands)

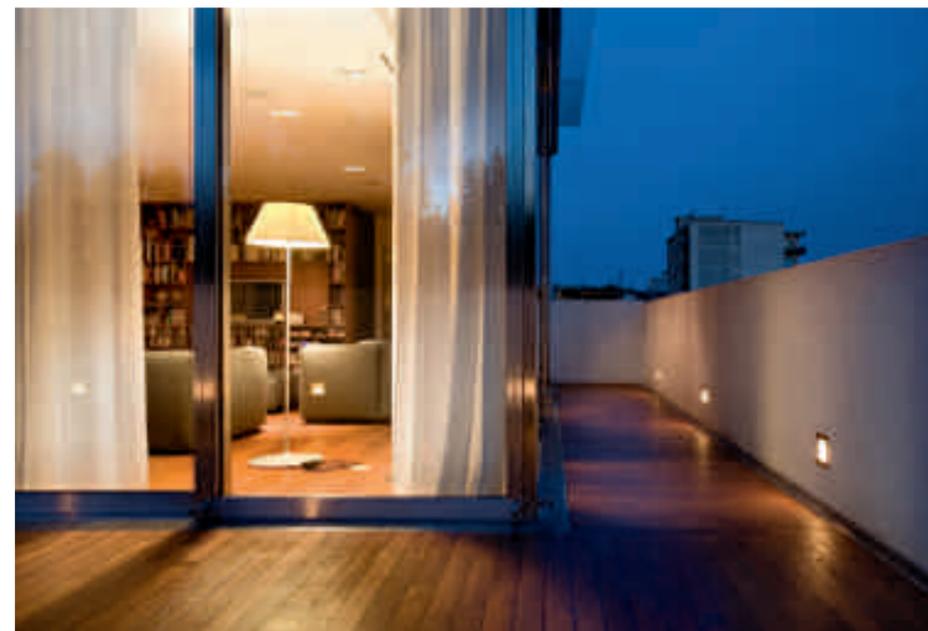






Private Residence
(Belgium)

Architect: LOFT4C



Private Residence
(Italy)

Architect: Alice Piubello

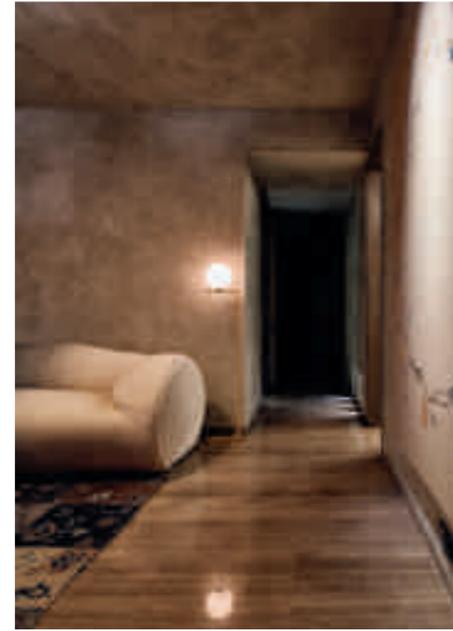
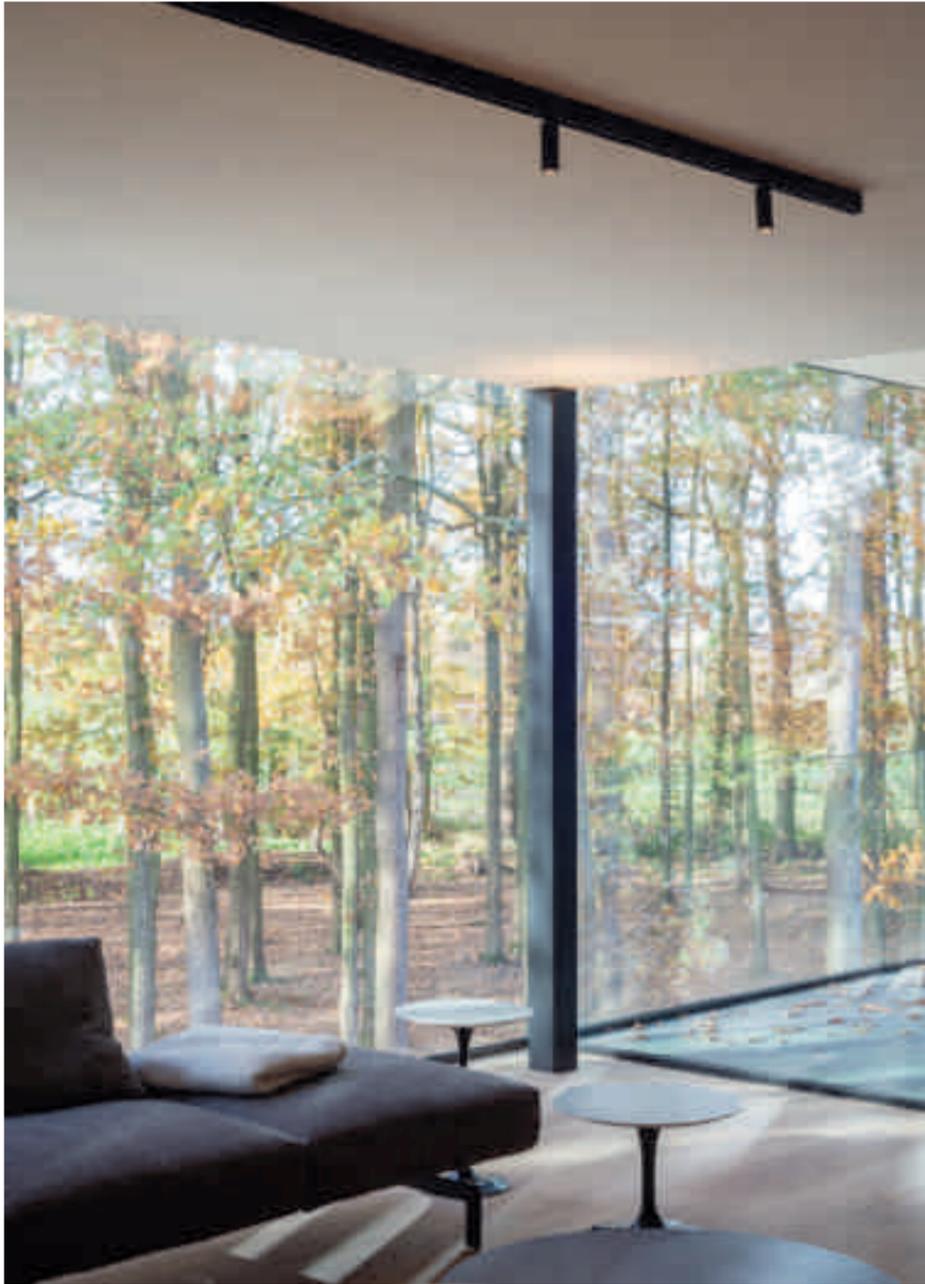
Private Residence
(Italy)

Architect: Roberto Rosmarini



Sensory Apartment
Palazzo Poste, Verona (Italy)

Art Direction: Milano Contract District



Parc 51 Apartment (Belgium)

Architect: BURO B

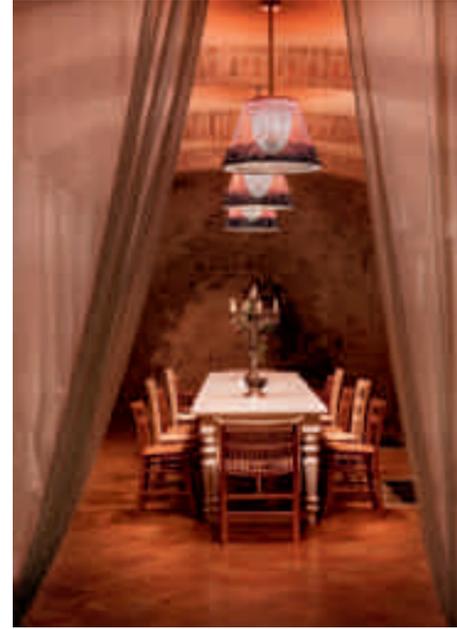
Private Residence (India)

Lighting Design: FADD Studio - Farah Ahmad and Dhaval Shellugar



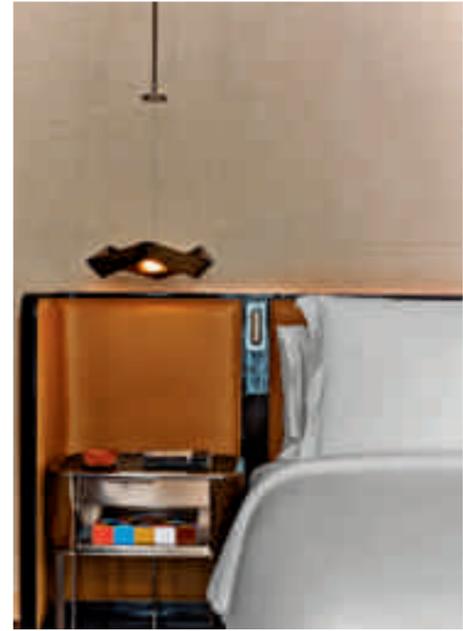
Private Residence
(Italy)

Architect: Roberto Falconi - Falconi Architettura





Hospitality

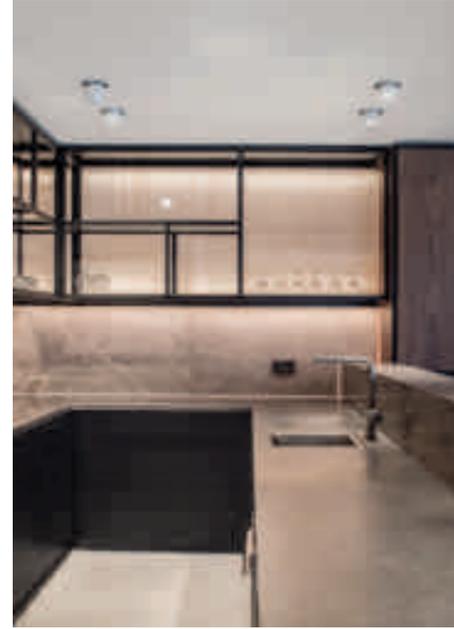


Four Seasons DIFC Hotel
Dubai (UAE)

Architect: Adam Tihany





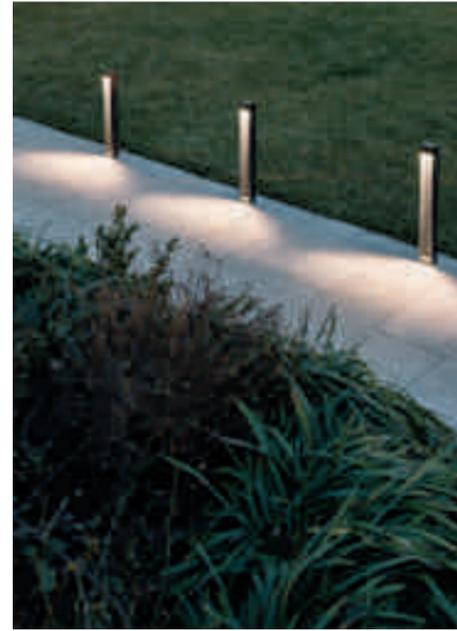


Val de Lasne Hotel
Rixensart (Belgium)

Architect: Maxime De Campenaer

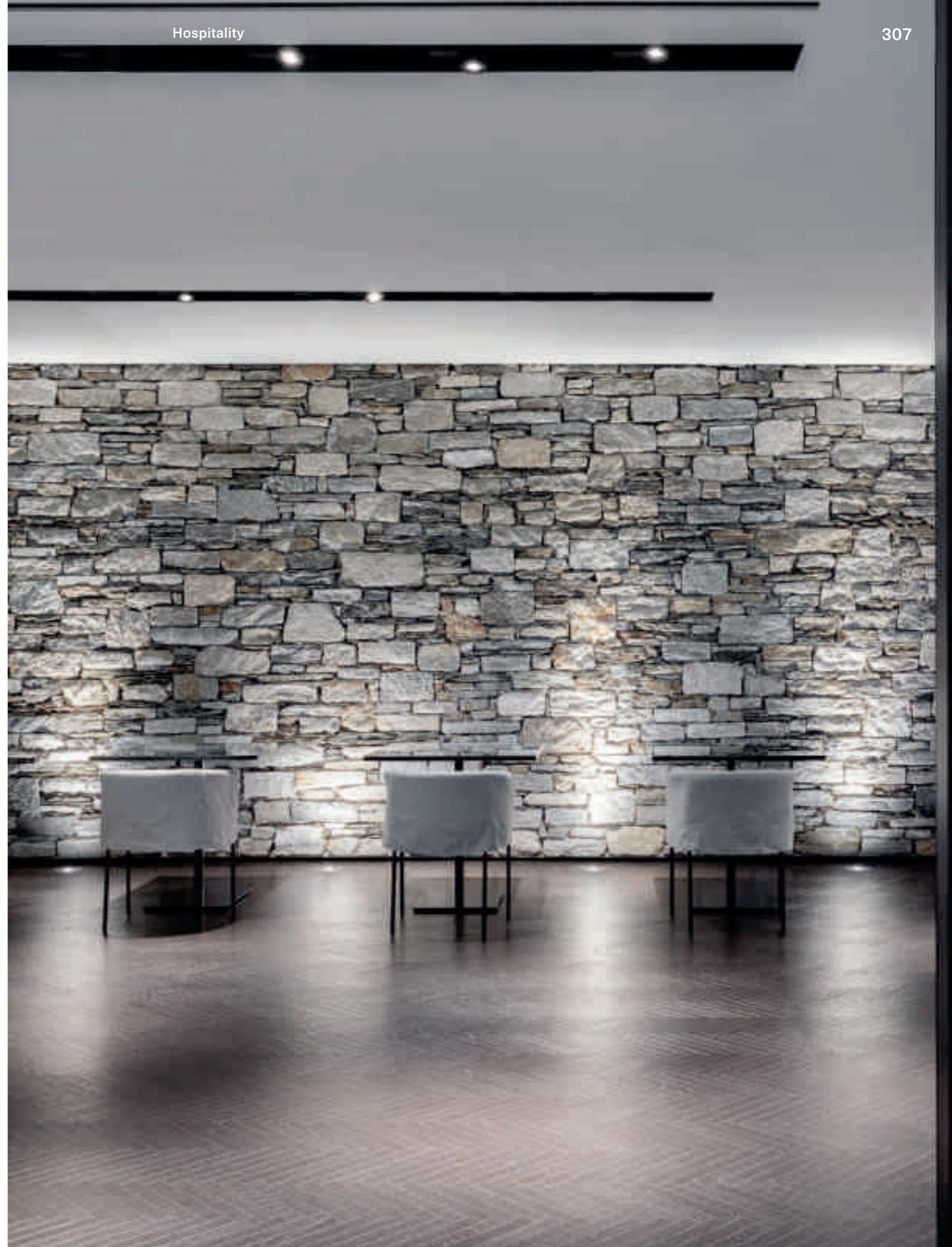
Cantina 51 - Parc 51
Hasselt (Belgium)

Architect: BURO B



Casa Fantini
Pella, Lake D'Orta (Italy)

Architect: Lissoni & Partners

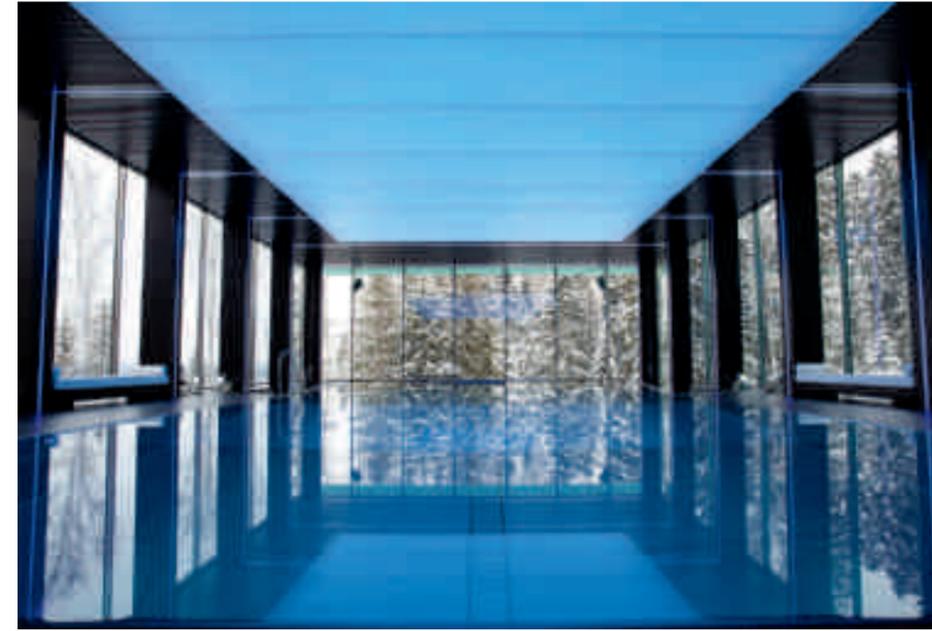






Golden Mile Wellness
Moscow (Russia)

Architect: Studio D73 - Marco Vismara and Andrea Viganò
Architects



Private SPA
Moscow (Russia)

Architect: Studio D73 - Marco Vismara and Andrea Viganò
Architects

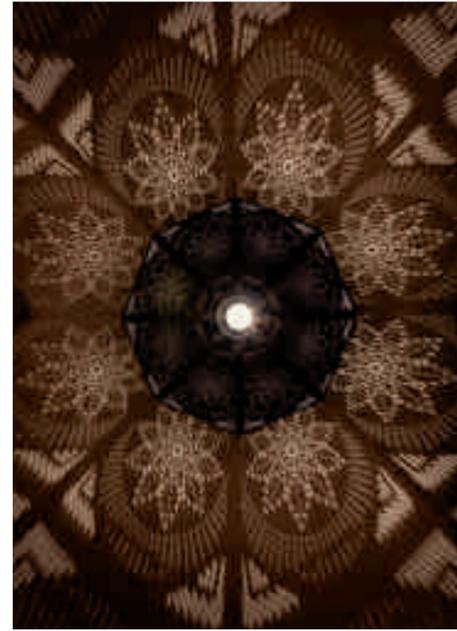


Hotel Roccoforte Resort
Sciaccia, Agrigento (Italy)

Architect: Asastudio







Célon Bar & Lounge
New York (USA)

Architect and Lighting Design: iCrave

Petersham Nurseries
London (UK)

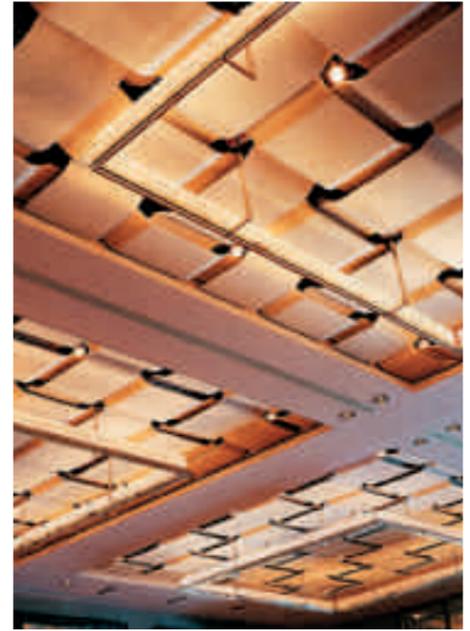
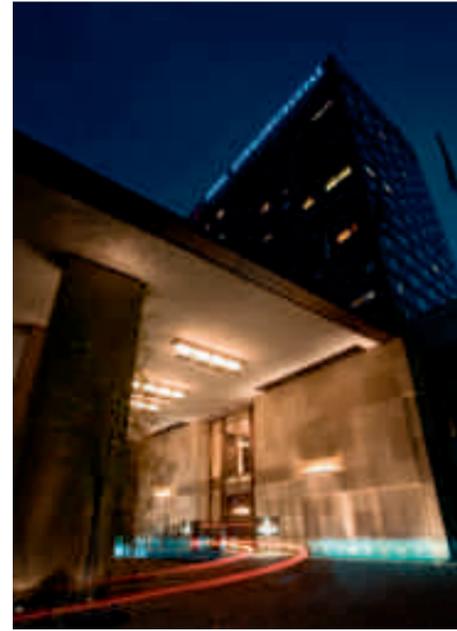
Architect: Michaelis Boyd



TWA Hotel
New York (USA)

Lighting Design: Cooley Monato





Intercontinental Hotel
Geneva (Switzerland)

Architects: Tonychi and associates-Interiors





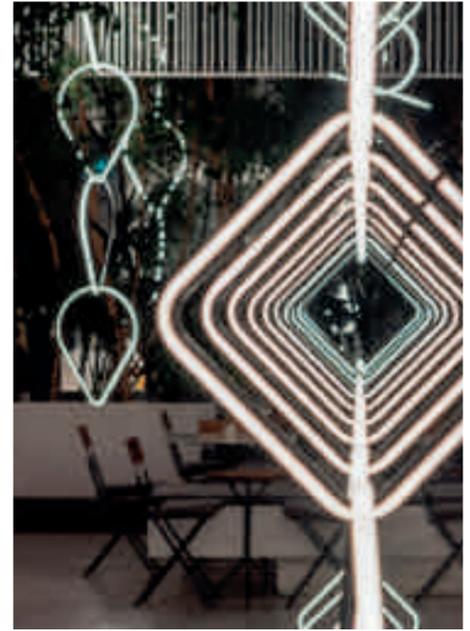
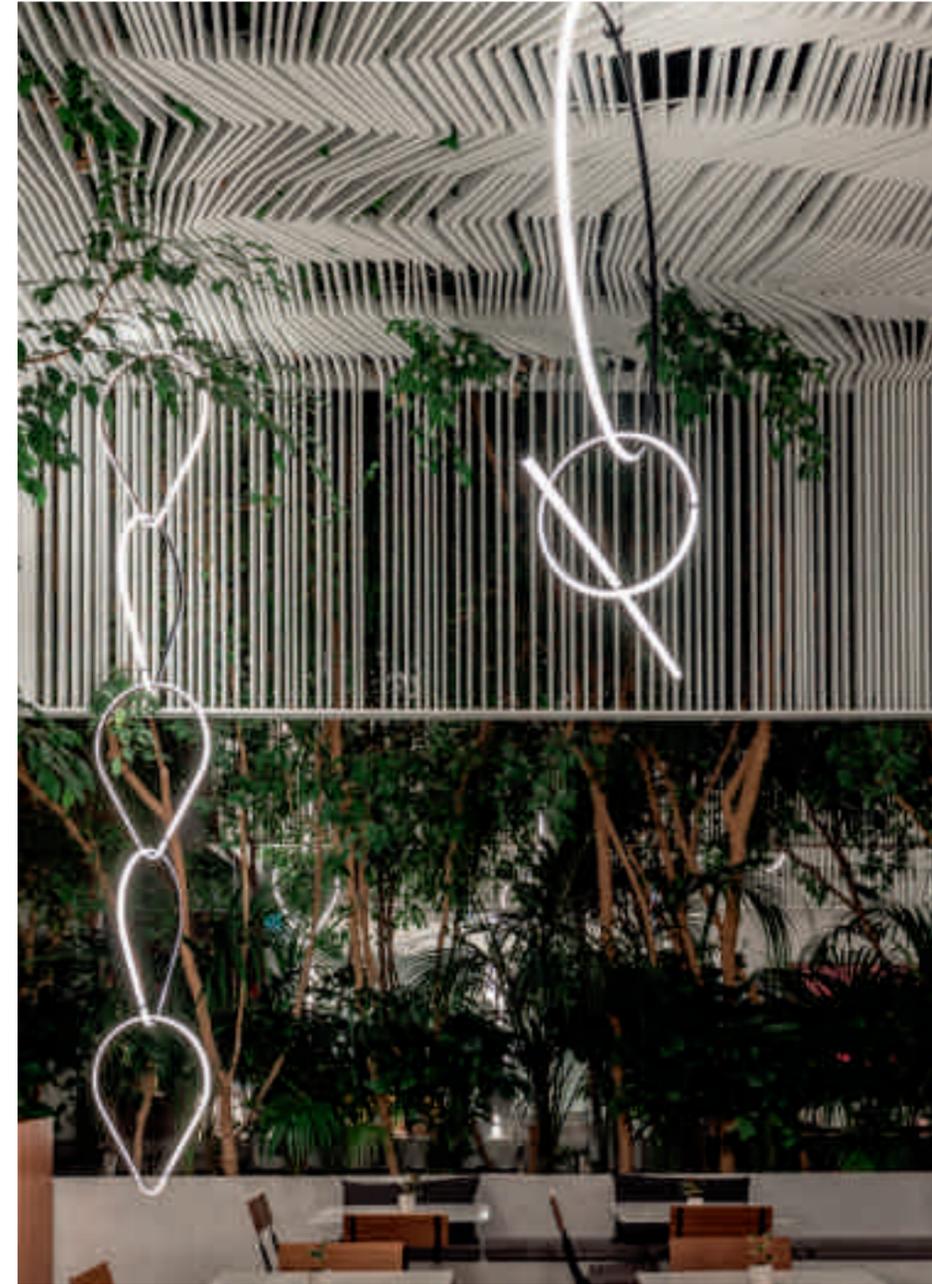
Daniela Hotel
Otranto (Italy)

Architect: Studio Civico 46

Four Seasons Restaurant
New York (USA)

Architect: Isay Weinfeld
Lighting Design: Michael Anastassiades





Hotel Viu
Milan (Italy)

Architect: Arassociati
Lighting Design: Voltaire

Cycladic Café, Museum of Cycladic Art
Athens (Greece)

Lighting Design: Michael Anastassiades
Curators: Afroditi Gonou & Atalanti Martinou





D'O Restaurant
Cornaredo, Milan (Italy)

Architect: Lissoni & Partners





Brooklyn Bridge Hotel
Brooklyn, New York (USA)

Architect: INC Architecture & Design PLLC
Lighting Design: Lighting Workshop

Borgo dei Conti Hotel Resort
Montepetriolo, Perugia (Italy)

Architect: Claudio Castellini





Borghof Castle
Tongeren (Belgium)

Architect: De Gregorio & Partners





Cultural and Public Spaces



Chapman University
Musco Center for the Arts
Orange, California (USA)

Architect: Pfeiffer Partners
Lighting Design: Horton Lees Brogden Lighting Design (HLB)

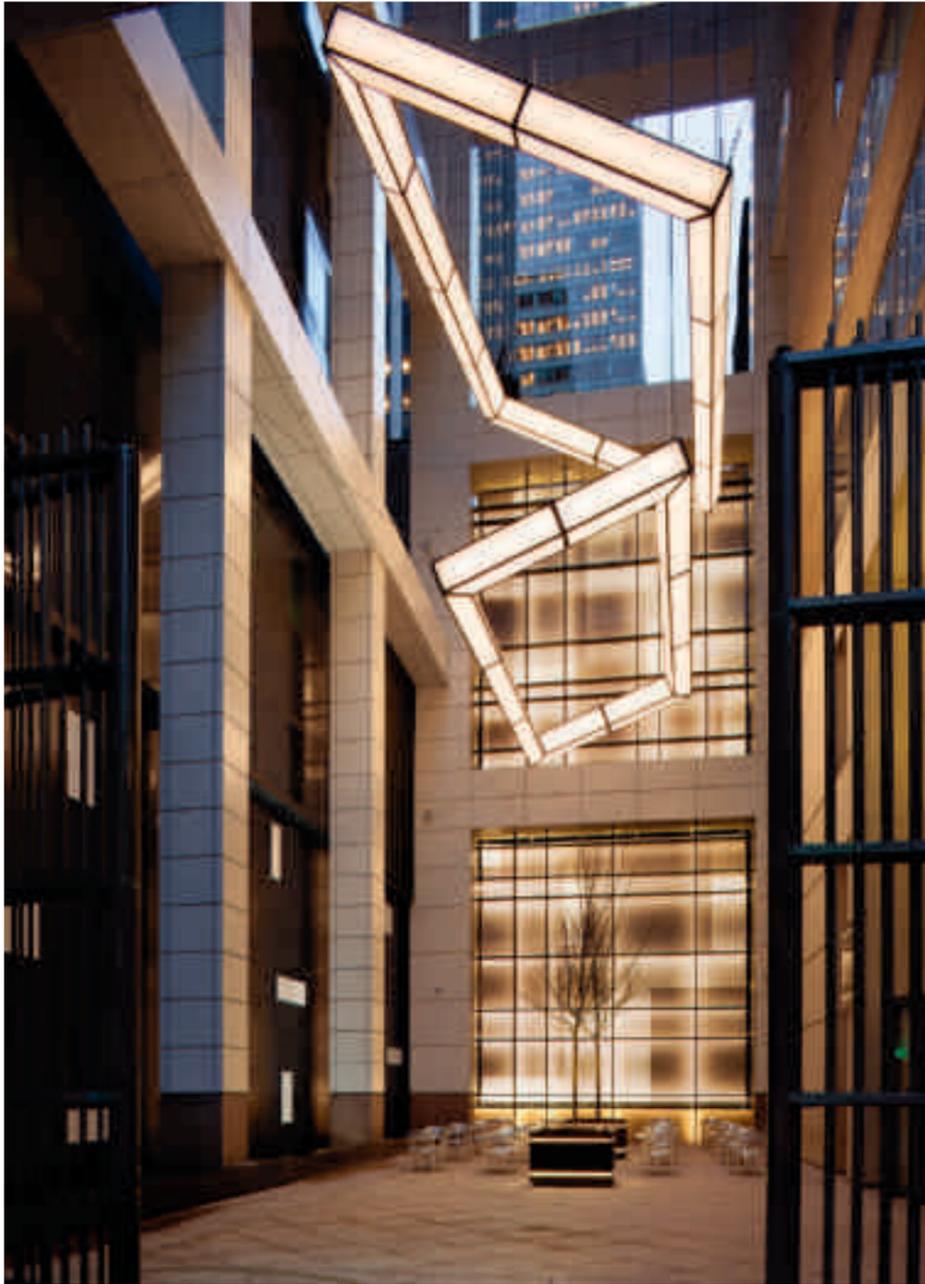




Pinacoteca Tosio Martinengo
Brescia (Italy)

Lighting Design: METIS Lighting





Tower 45
New York (USA)

Architect: Loffredo Brooks Architects



Conference Room XIX, United Nations
Geneva (Switzerland)

Architect: Peia Associati





1410 Broadway
New York (USA)

Architect: TPG Architecture



Casa Alitalia
Milan - Rome (Italy)

Architect and Lighting Design: Studio Marco Piva



Virgin Active
Lisbon, Milan (Portugal, Italy)

Architect and Lighting Design: Franco Scaglia



Virgin Active
Lisbon, Milan (Portugal, Italy)

Architect and Lighting Design: Franco Scaglia

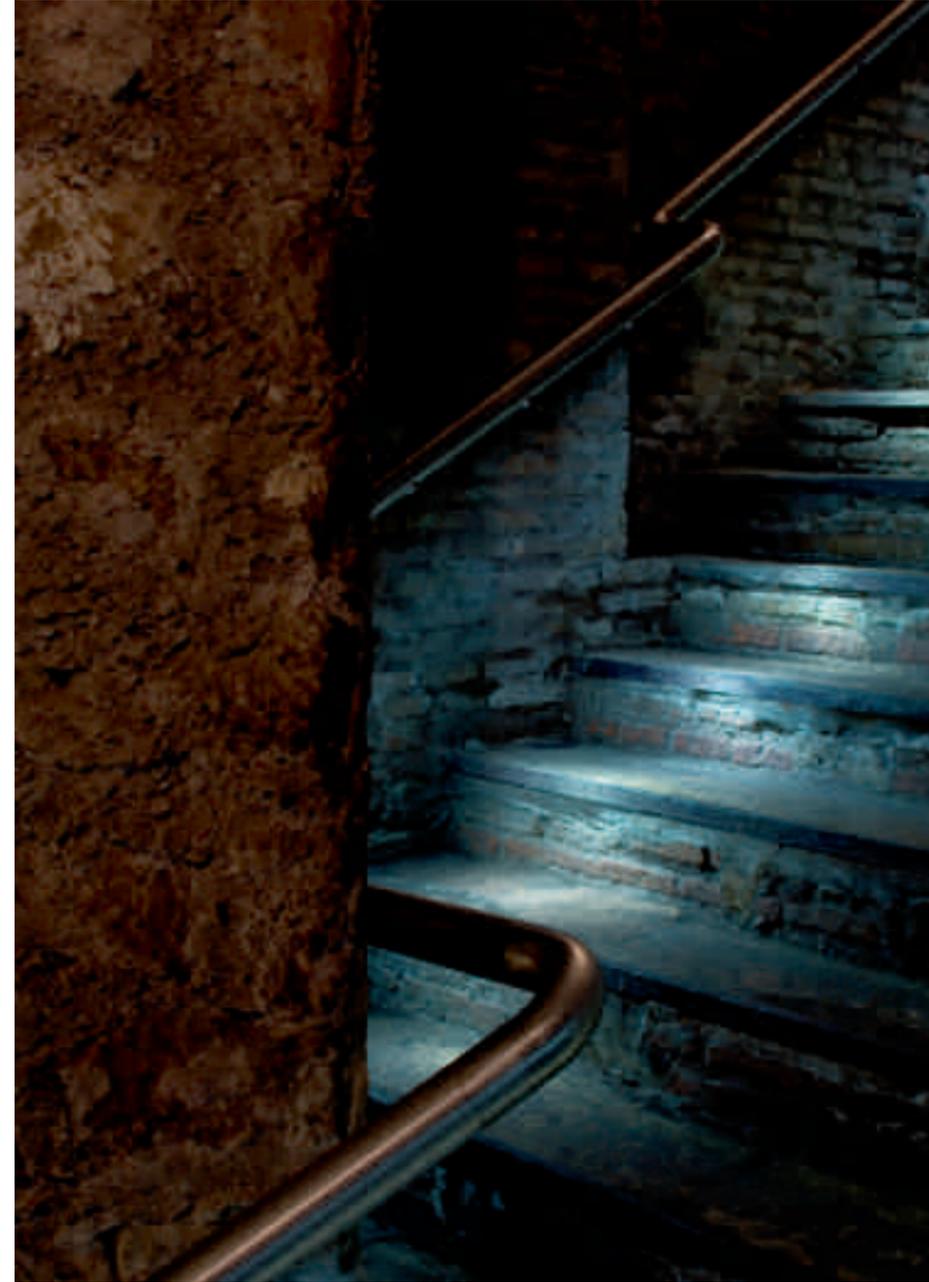
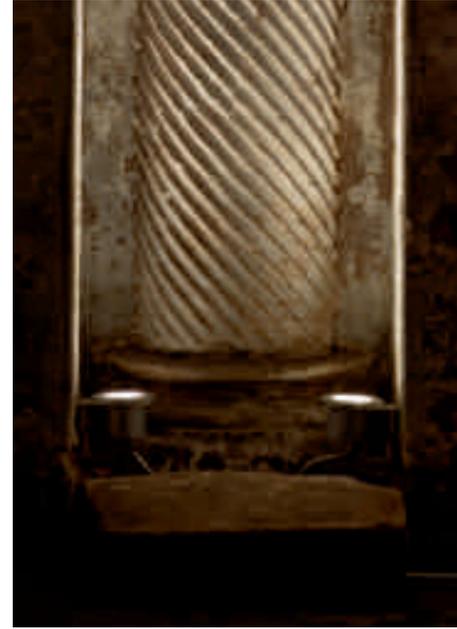


S. Maria della Carità
Brescia (Italy)

Bespoke Taraxacum 88 lamp







San Clemente Cathedral
Rome (Italy)

Architect: Eugenio Bettinelli



ECOBE NODER APLEZACVM MANTEV

DREDAE



Vivienne Westwood exhibition
Palazzo Reale, Milan (Italy)

Curator: Claire Wilcox, V&A Museum



**“YOU HAVE A MUCH BETTER LIFE
IF YOU WEAR IMPRESSIVE CLOTHES.”**

“Hai una vita migliore se indossi abiti unici.”





Monet. Il tempo delle ninfee. Exhibition
Palazzo Reale, Milan (Italy)



Gli Americani. Robert Frank exhibition
Milan (Italy)

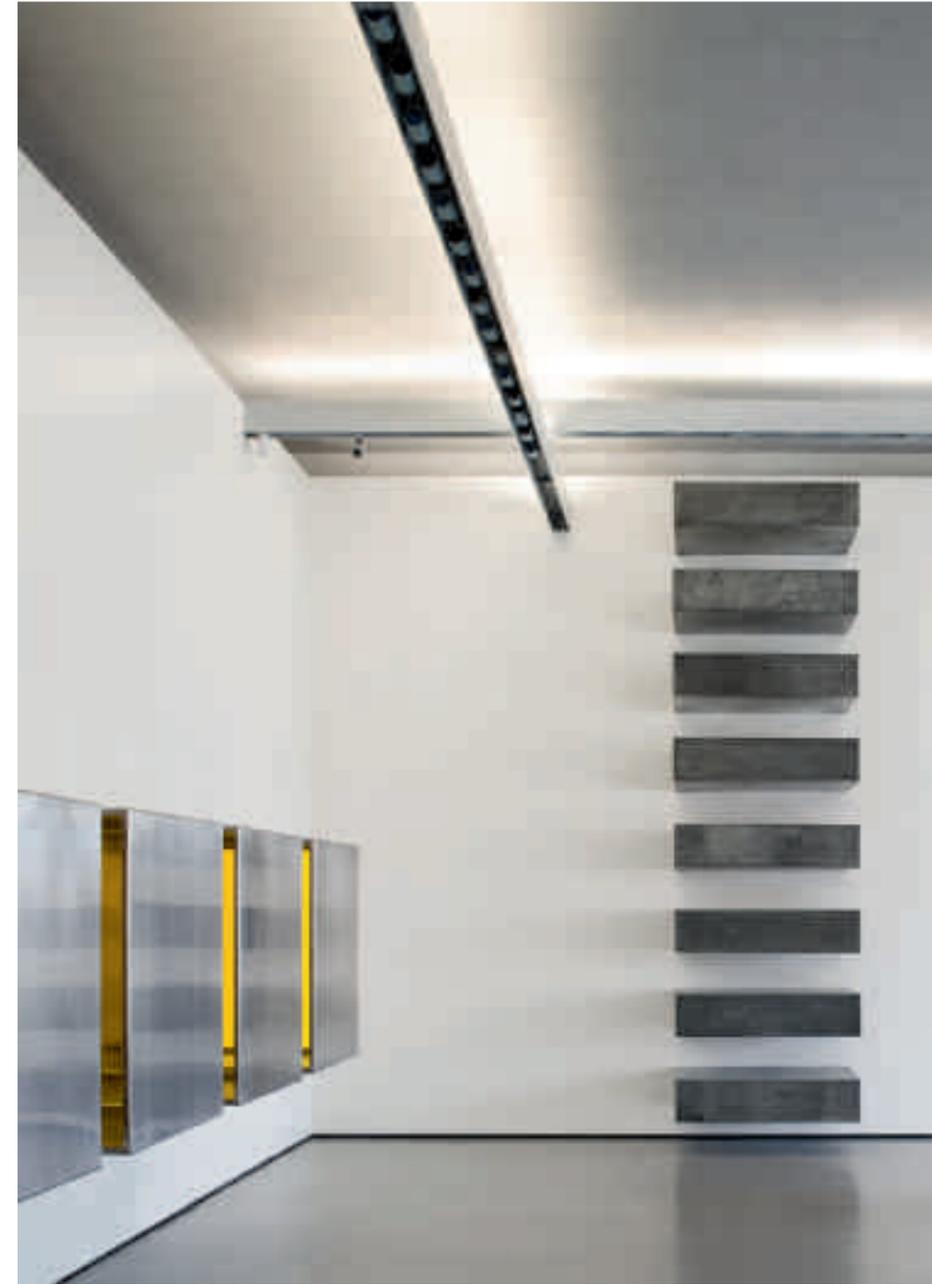




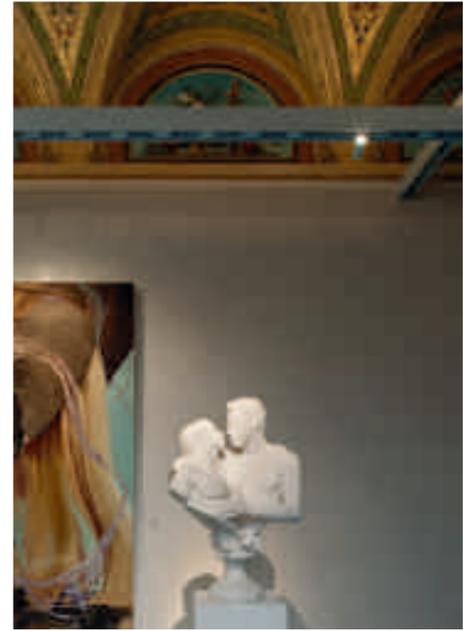
Renoir exhibition
GAM Galleria Civica D'Arte Moderna
e Contemporanea, Torino (Italy)



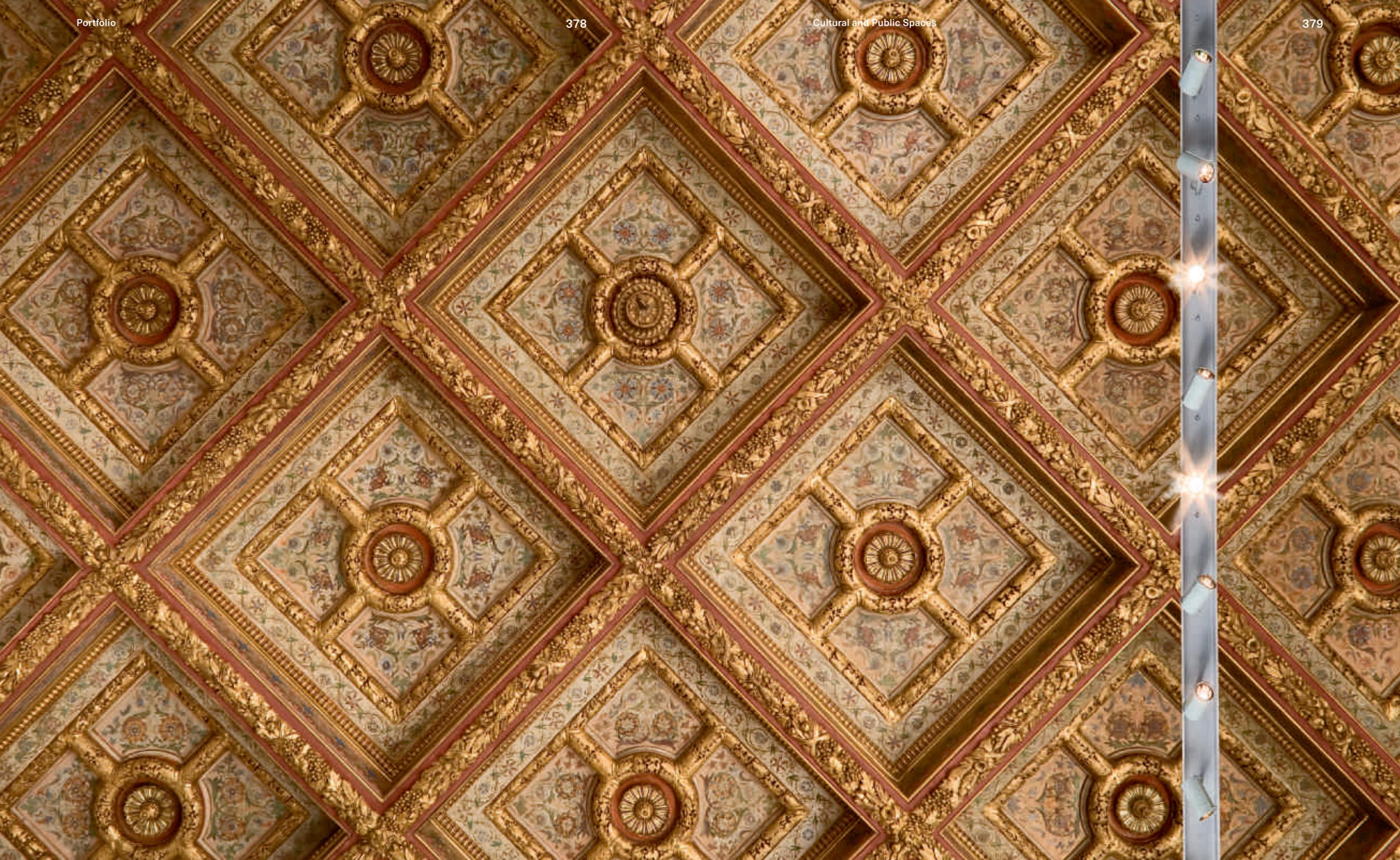
Edward Hopper exhibition
Palazzo Reale, Milan (Italy)

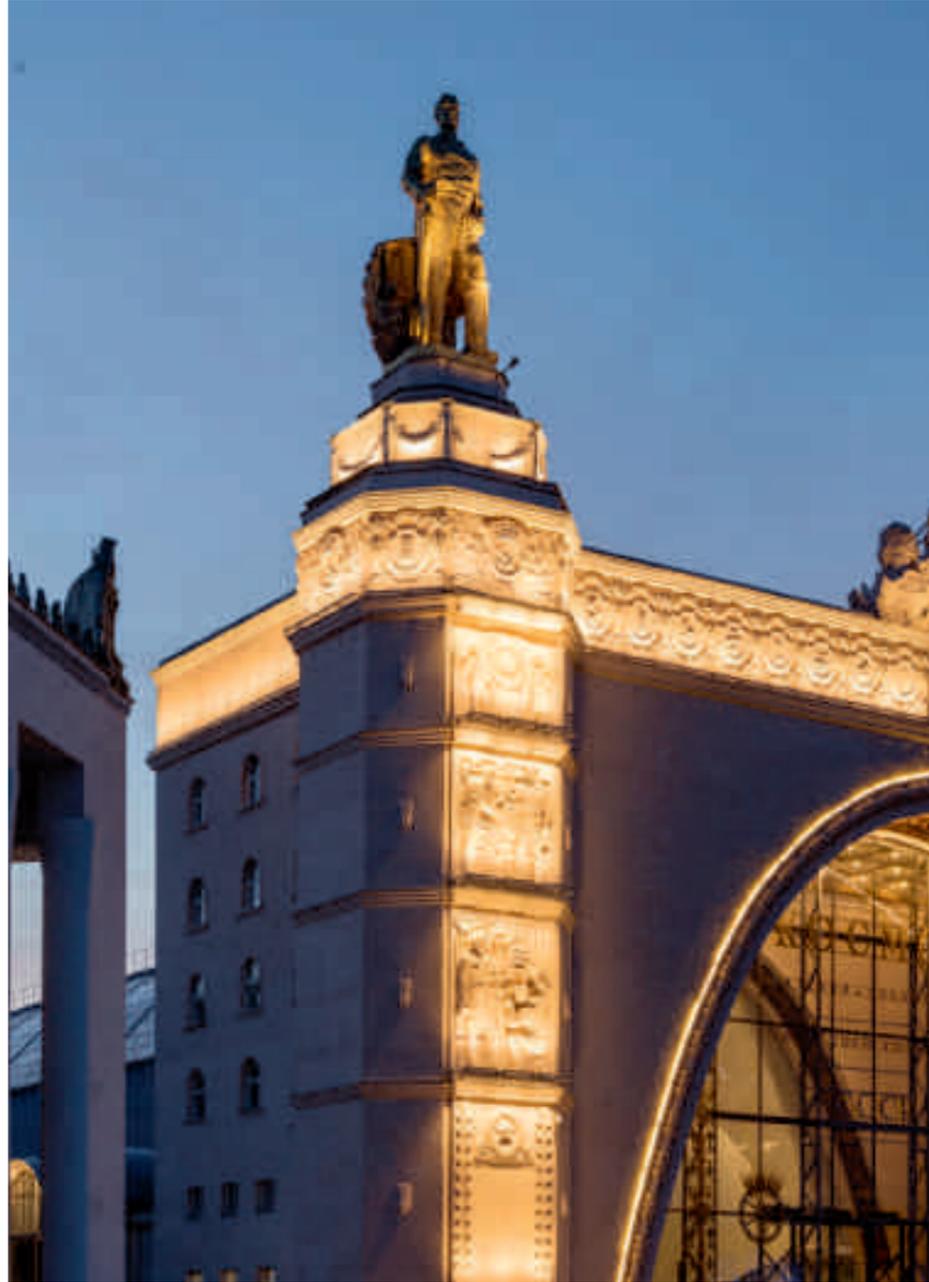


The François Pinault Collection
Palazzo Grassi, Venice (Italy)



Architect: Tadao Ando
Lighting Design: Studio Ferrara - Palladino

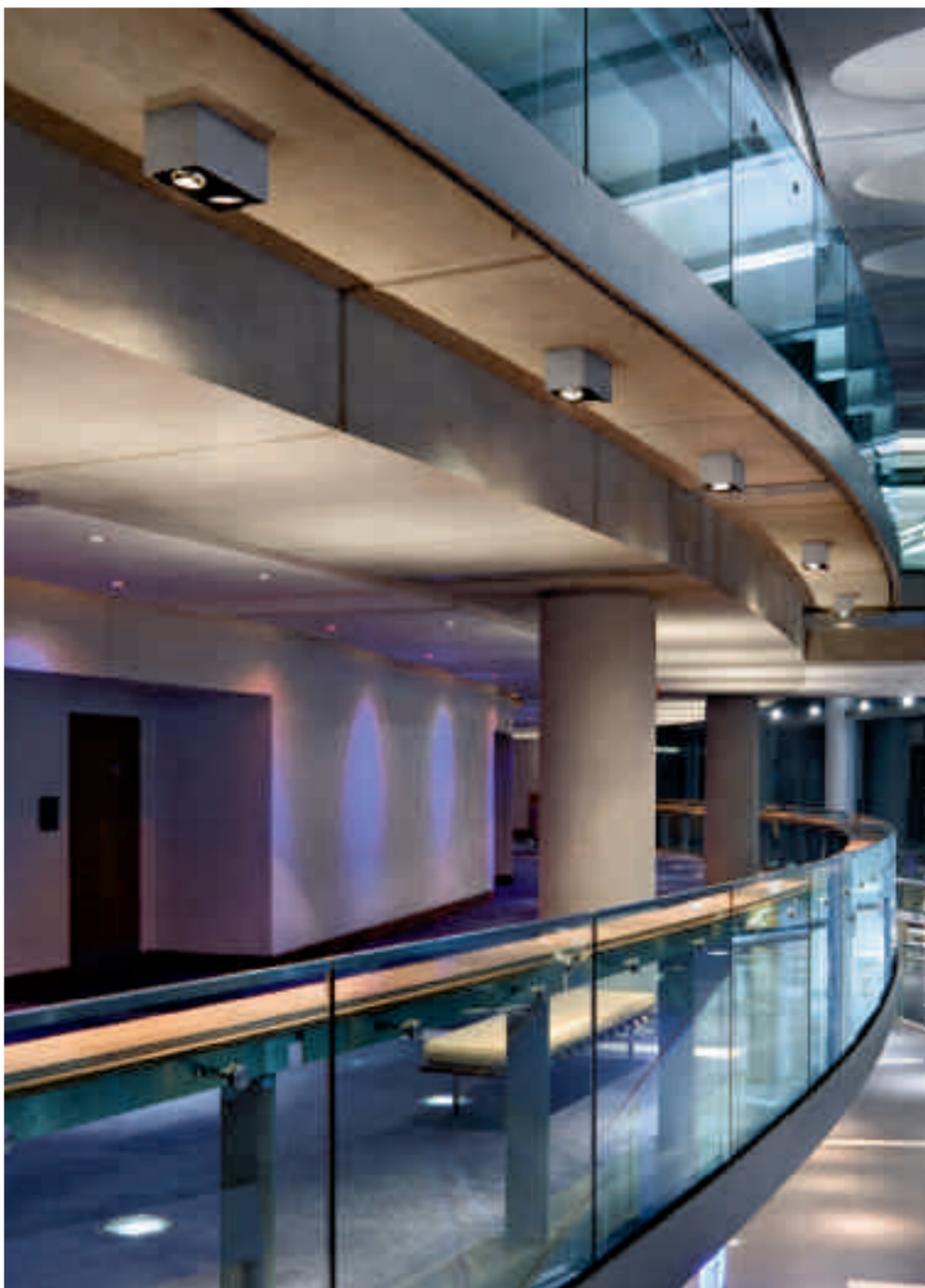




The Cosmonautics and Aviation Centre
Exhibition of Achievements of National
Economy. Moscow (Russia)

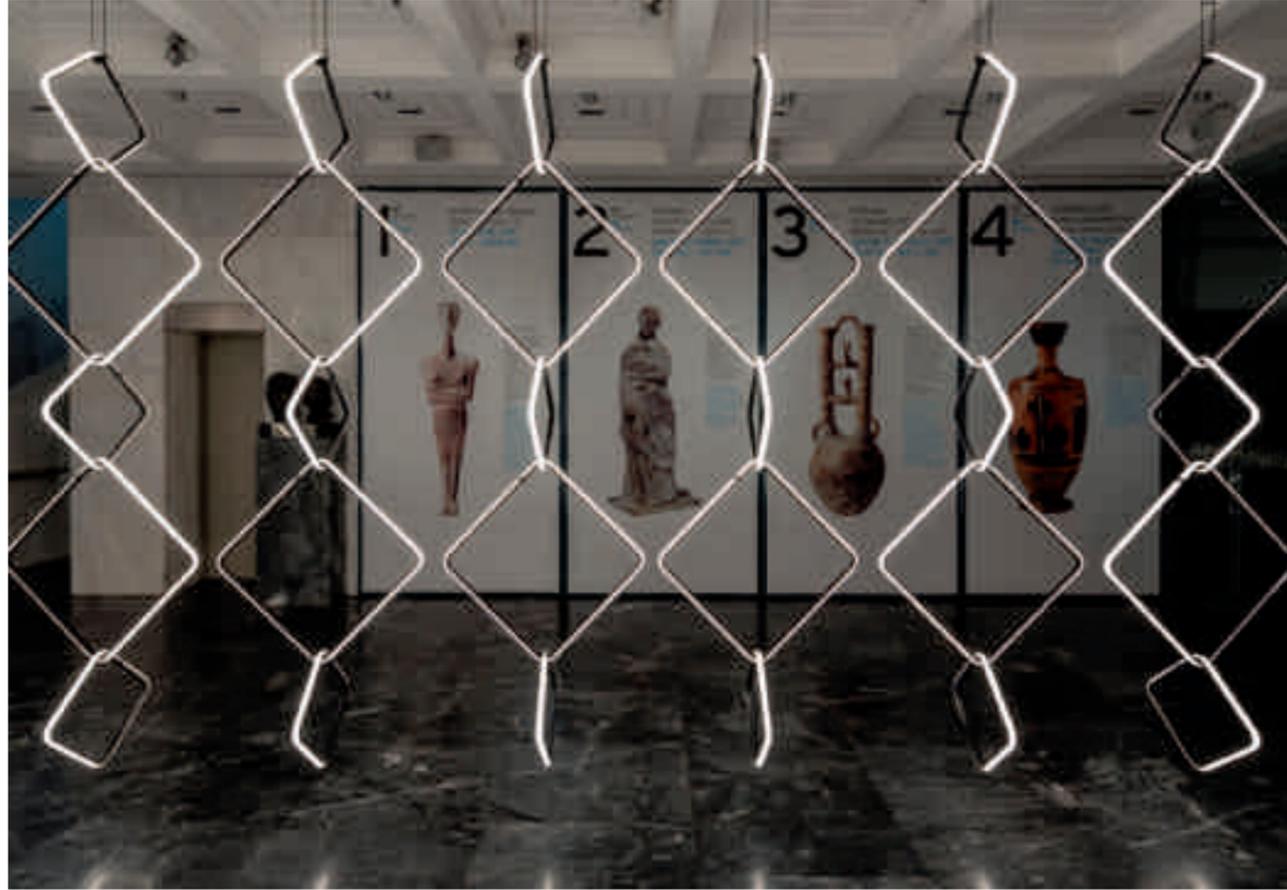
Architect: TheLight





O2 Arena
London (UK)

Lighting Designer: Lightworks



Museum of Cycladic Art
Athens (Greece)

Lighting Design: Michael Anastassiades
Curators: Afroditi Gonou & Atalanti Martinou





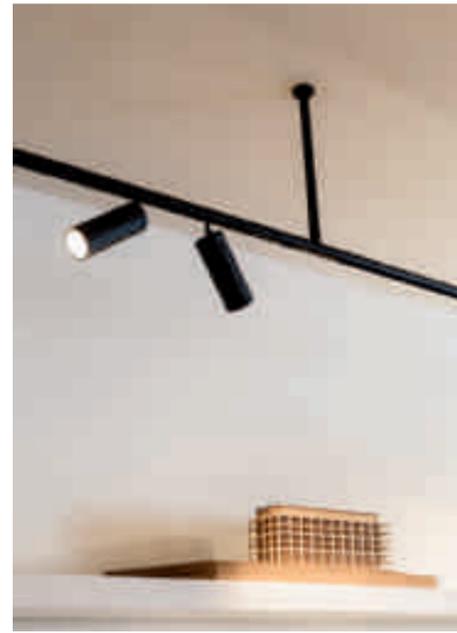
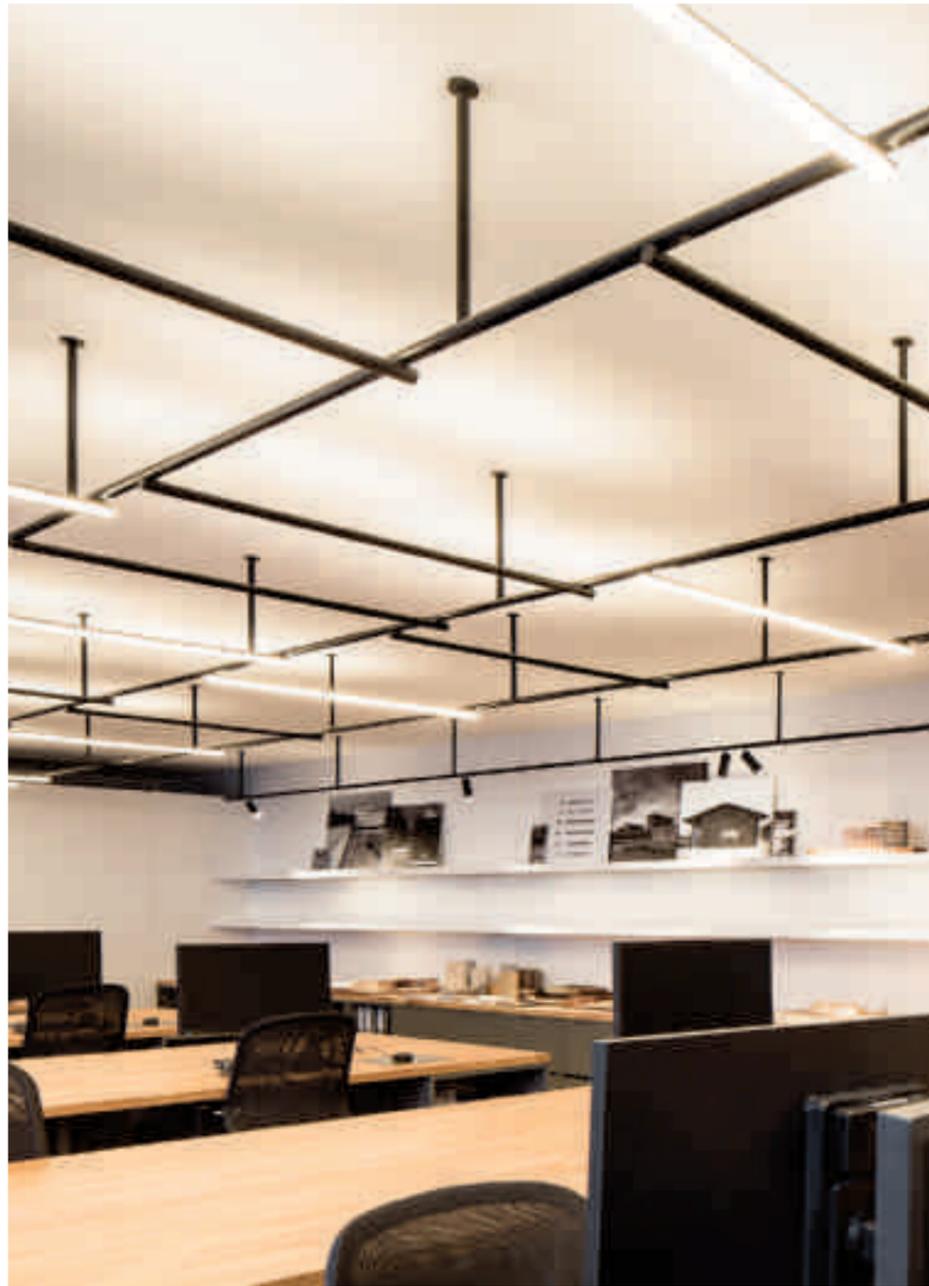
Working Spaces



BassamFellows Inc.
Ridgefield, Connecticut (USA)

Architect: BassamFellows Inc.





Vincent Van Duysen Studio
Antwerp (Belgium)



CMS Cameron McKenna
London (UK)

Architect: MCM
Lighting Design: Light Bureau



Dunhill Global
London (UK)

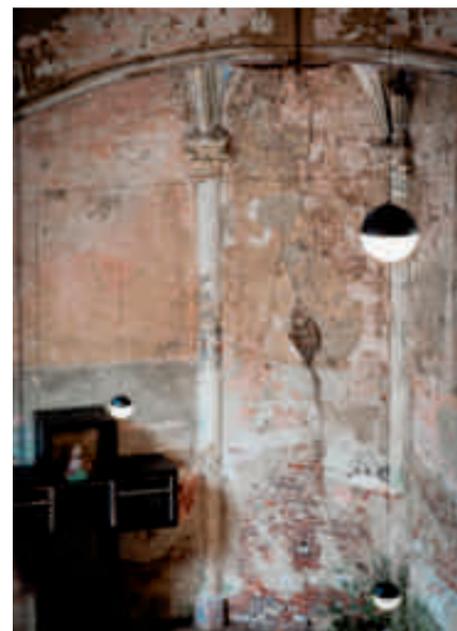
Architect: Morey Smith



Estee Lauder Headquarters
London (UK)

Architect: MCM





Klaarchitectuur Offices
Sint-Truiden (Belgium)





Archiproducts Headquarters
Milan (Italy)

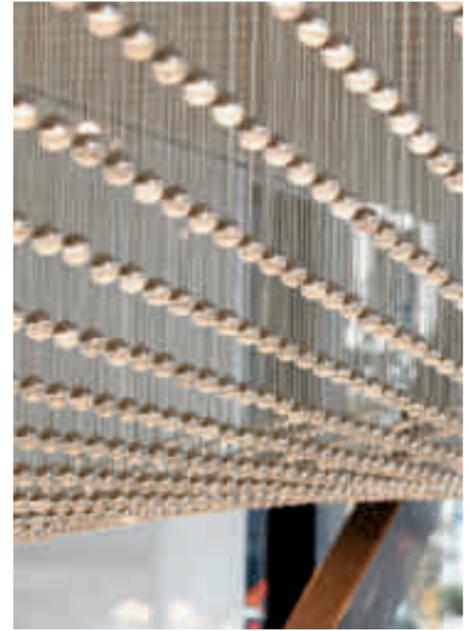






Carbonado Energy
Cape Town (South Africa)

Architect: Forte Architetti



Capital One
New York (USA)

Architect: Gensler
Lighting Design: Lighting Workshop



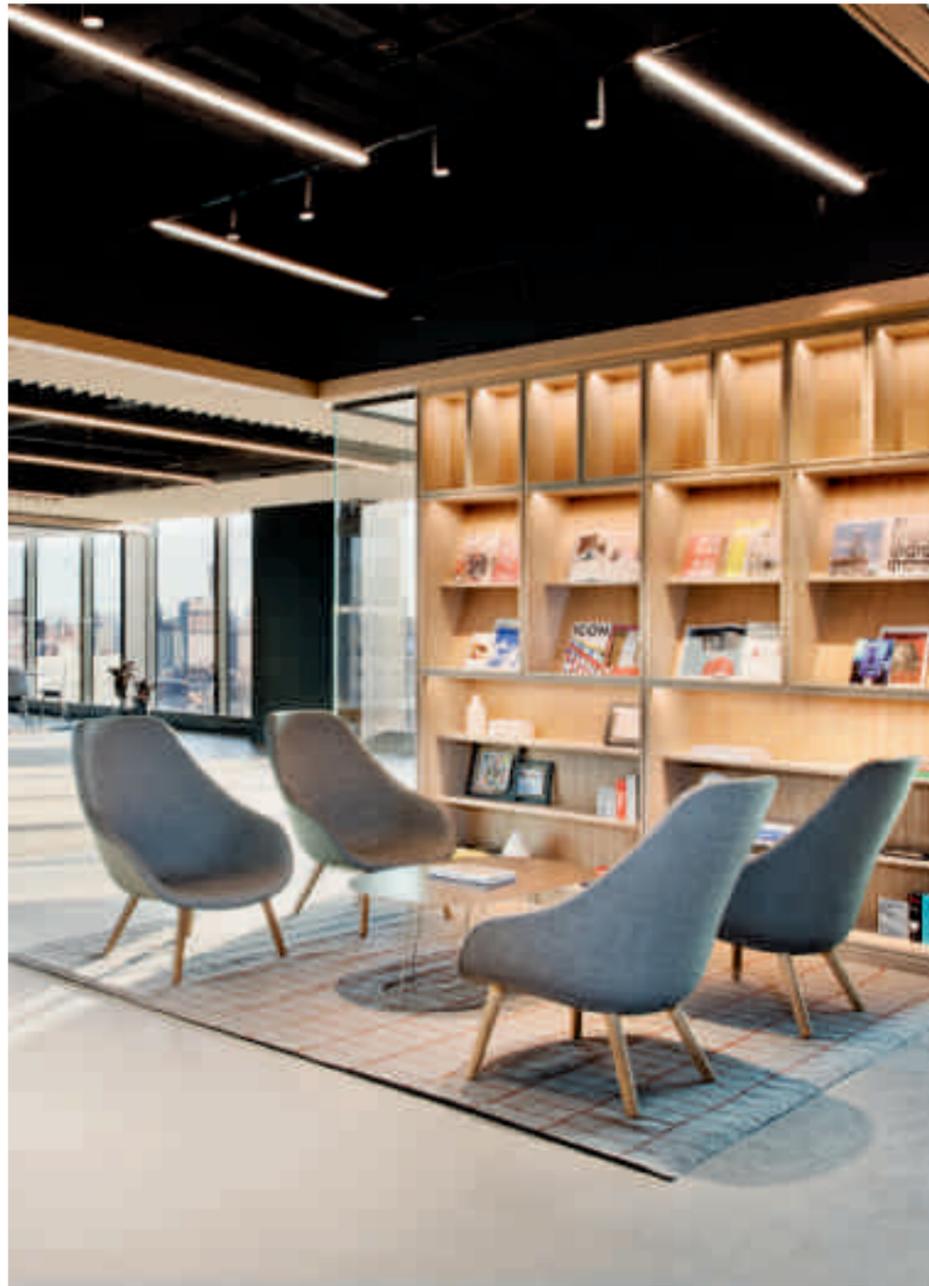


Sanofi
Bridgewater, New Jersey (USA)

Lighting Design: Horton Lees Brogden Lighting Design (HLB)

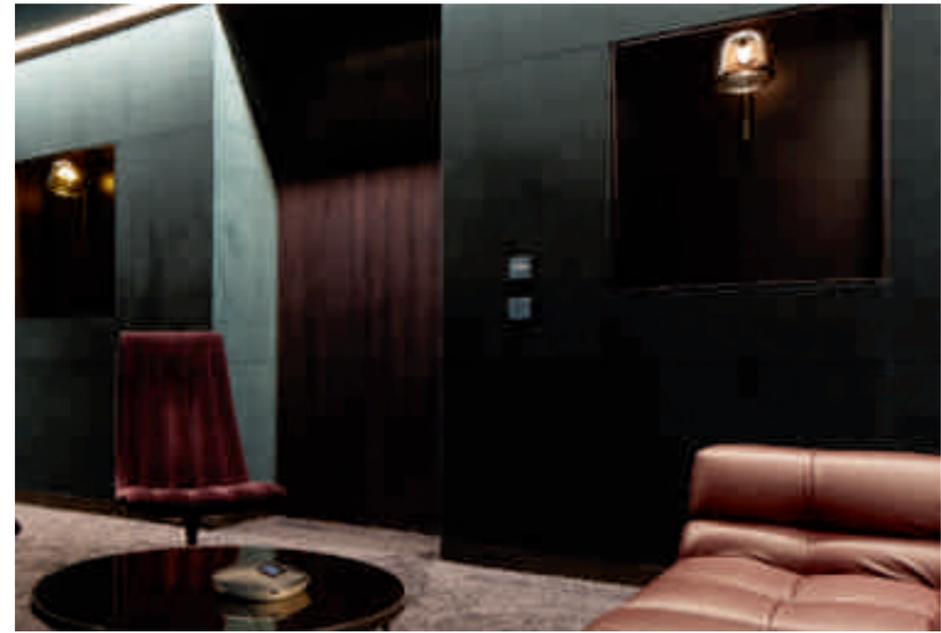






412 W 15th Street
New York (USA)

Architect: Fogarty Finger
Lighting Design: Lighting Workshop



Havas
London (UK)

Architect: MCM



Condé Nast
New York (USA)

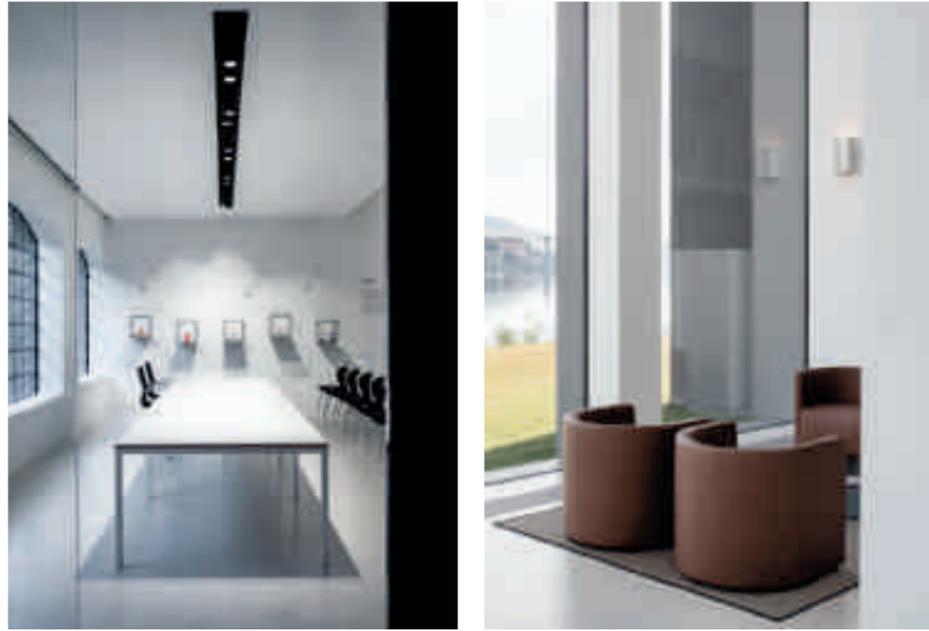
Architect: Gensler
Lighting Design: Quentin Thomas Associates



NBC Universal
New York (USA)

Architect: Gabellini Sheppard Associates
Lighting Design: Cooley Monato





Fantini Showroom
Pella, Lake D'Orta (Italy)

Architect: Lissoni & Partners



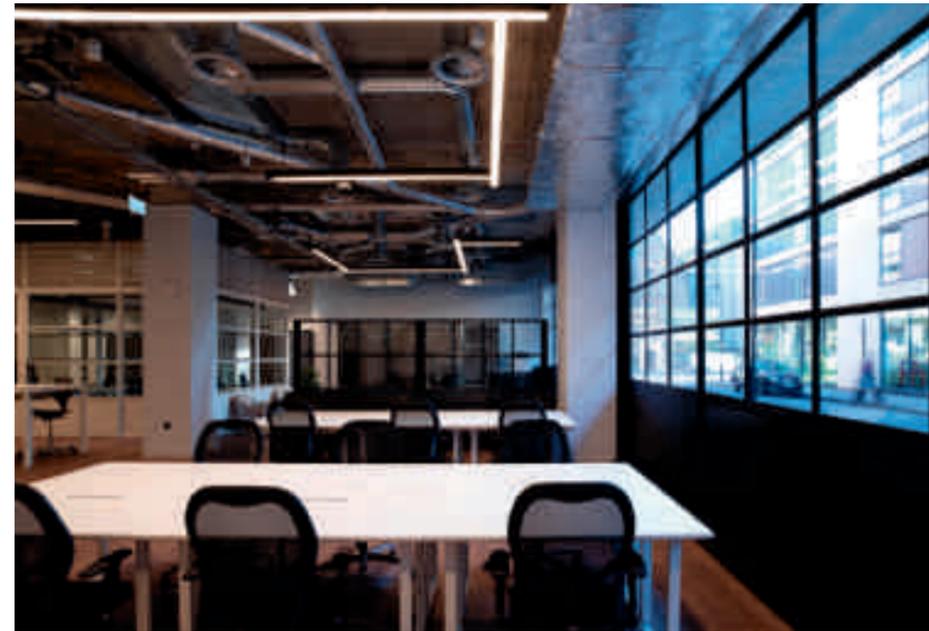
Working Spaces



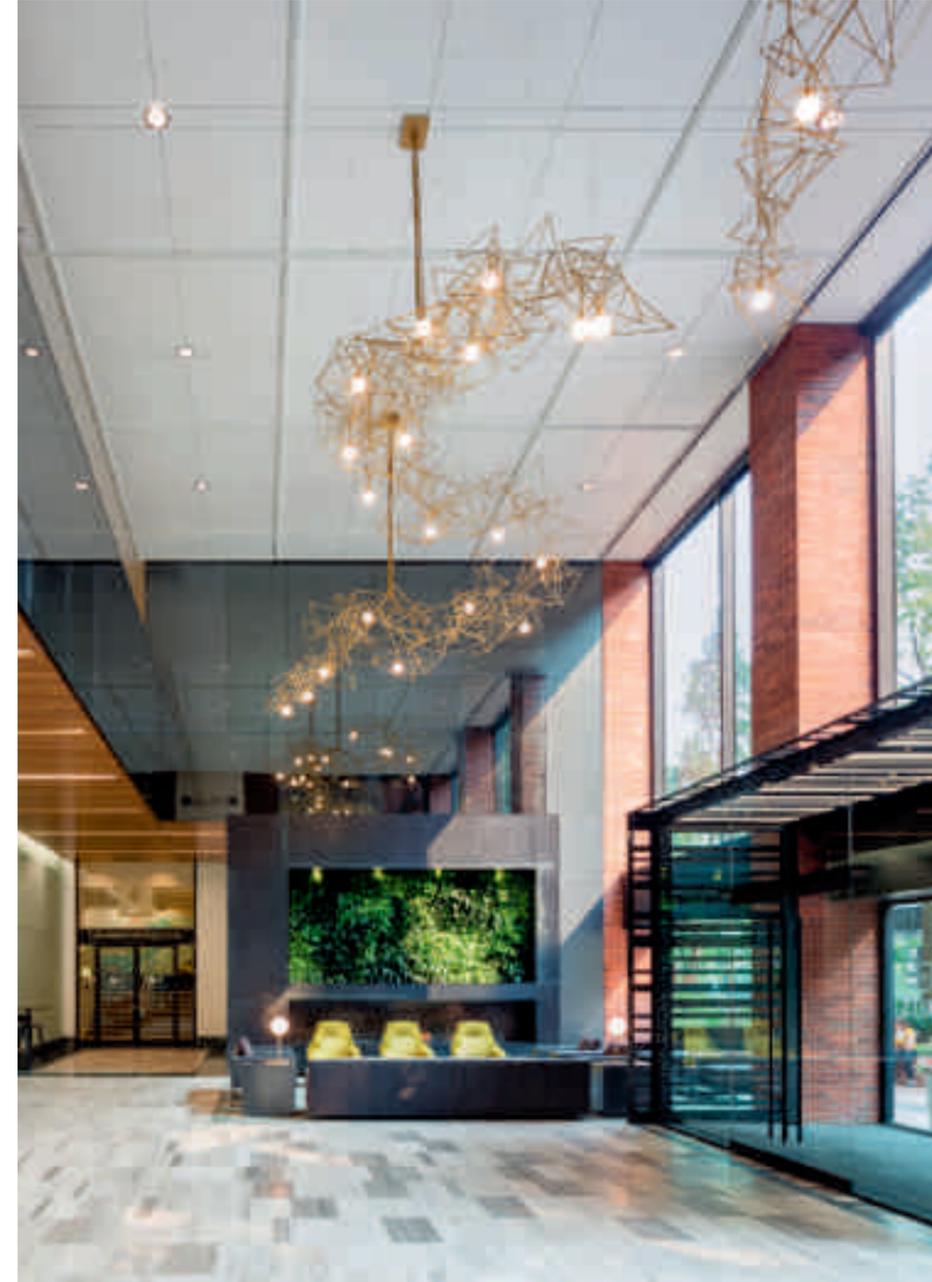


Callison RTKL
New York (USA)

Lighting Design: Callison RTKL



Fora Clerkenwell
London (UK)



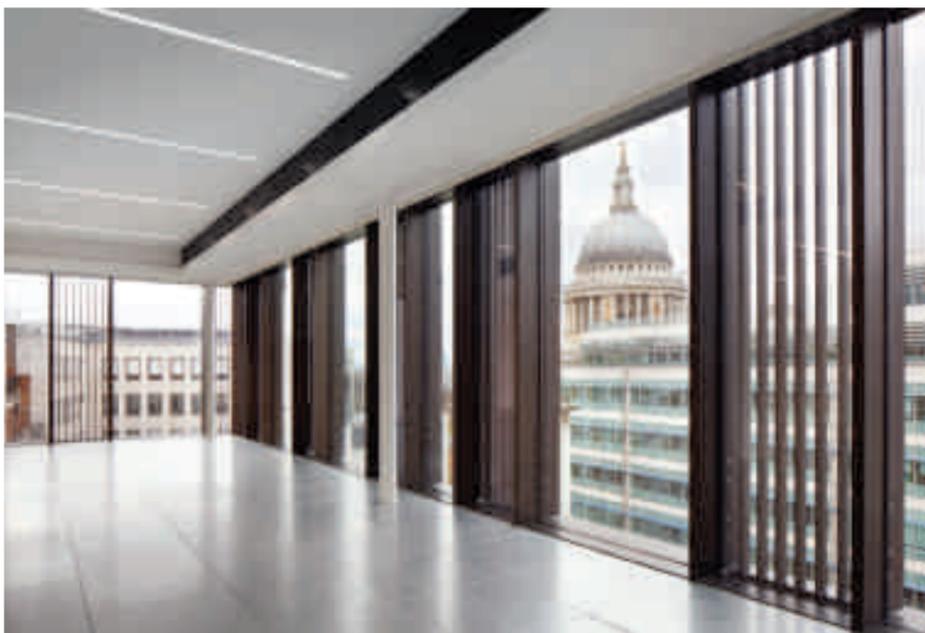
Knoll
Chicago, Illinois (USA)

Lighting Design: Focus Lighting

Umpqua Plaza Lobby
Portland, Oregon (USA)

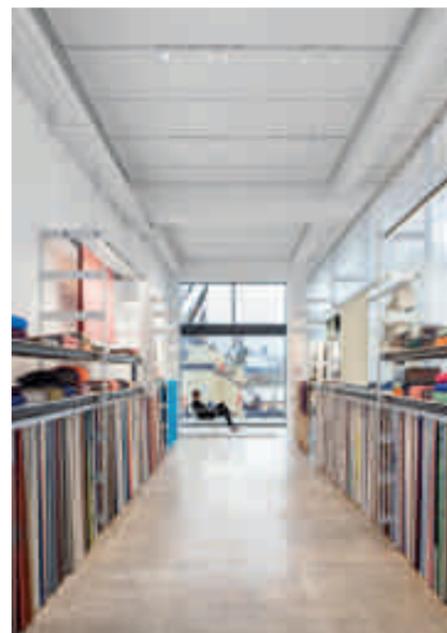
Lighting Design: ZGF Architects





Forum St Paul's
London (UK)

Architect: Orms



Kvadrat Showroom
Copenhagen (Denmark)



Architects: Ronan & Erwan Bouroullec





Natixis Office
Madrid (Spain)

Architect: Hans Abaton





Converse Headquarters
Boston, Massachusetts (USA)

Lighting Design: Converse Design Team

Credits

Editorial Direction	The Slowdown (www.slowdown.tv)	
Editor	Spencer Bailey	
Contributing Writers	Aileen Kwun, Mike Lala	
Concept, Art Director	Simone Piermaria	
Design, layout, picture editing	Studio Piermaria: Silvia Lavinia Carbonere, Qianhui Rao, Marco Jann	
Photographers	Beeldpunt Germano Borrelli James Bort Simone Bossi Santi Caleca Francesco Caredda Federica Carlet Valerie Clarysse Creation-1 LLC Mauro Crespi Roberto Farren Piero Fasanotto Ramak Fazel Alecio Ferrari /C41 Gianni Fiorito (Sky-HBO) Francesca Ferrari Daniele Galuzzi Stefano Galuzzi Frank Hulsboemer Nico Ktucci Eric Laignel Eric Laignel /Caprice Johnson	Eric Laignel /David Mitchell Gilbert McCarragher Jean Baptiste Mondino Scott Morris Victoria Muñoz Woo-Jin Park Josh Partee Ema Peter Ben Rahn/A-Frame Robert Rieger Garrett Rowland Tommaso Sartori Mark Seleen Giorgos Sfakianakis Giovanna Silva Rich Stapleton Irene Tommasi Leo Torri Frederik Vercruysse Yishi Wang Warchol Connie Zhou
Illustrator	Matteo Fumagalli	

Special thanks to
Fondazione Achille Castiglioni

Printed and bound in Italy/EU
Graficart (Resana TV)

© 2020 Flos

