

FLOS

stories



Issue four: Balance – people, places and things in equilibrium. Parentesi's past and future, Jasper Morrison's Oplight, a day at Villa La Saracena, a guide to String Light, Coordinates in residence, Philippe Starck's peaceful Guns, a fashion designer's colourful home, and lighting up the outdoors.



FLOS

for Planet

Flos opens a new communication channel – FLOS FOR PLANET – to talk about the actions that are turning it into an authentic and all-round sustainable design company. This new digital platform, addressed to all its stakeholders and clients, has been freshly activated from the Flos website and is constantly evolving. Enriched by stories, facts and figures, Flos for Planet will tell with clarity and transparency what sustainability means for Flos, the commitment, the objectives and the goals as they are reached.

Text by Antonella Galli.

THE LIGHTING INDUSTRY
IS CALLED TO REDUCE
PROGRESSIVELY ITS DIRECT
AND INDIRECT GREENHOUSE GAS
(GHG) EMISSIONS. IN 2020
FLOS GROUP HAS ACHIEVED
THE CARBON NEUTRALITY
PURCHASING CARBON CREDITS
FROM POSITIVE IMPACT
PROJECTS: the Great Bear
Forest Carbon (Canada)
and the Guatemalan
Conservation Coast.

START EXPLORING IT NOW: flos.com/flos-for-planet

1. FACTS BEYOND WORDS

For Flos sustainability doesn't represent 'a' key point. The actions the company is carrying out are demonstrated by facts and figures detailed in the annual Sustainability Report and shared with stakeholders and clients through the new platform Flos for Planet.

2. FLOS IS READY

Flos has actively promoted the new European Ecodesign Directive, in force from the end of 2021. Many of the criteria have been already implemented in the four manufacturing facilities run by Flos: Bovezzo (Flos, decorative collections), Bernareggio (Ares, outdoor collections) and Collebeato (Flos Bespoke, custom collections) in Italy, and Valencia (Antares, architectural collections) in Spain.

3. CIRCULAR ECONOMY

Shifting from linear to circular economy is a demanding commitment. To this purpose Flos has been monitoring the amount of materials and components purchased, increasing the recycled waste (which in 2020 has risen to 80% over the total), reducing non-recyclable or toxic materials.

4. PACKAGING

One of the higher-value Flos targets is making packaging entirely sustainable, thanks to the progressive replacement of non-recyclable polyurethane foams with cardboard boxes, developed to deliver the same protection. In 2020, 80% of the Company's packaging materials were recyclable.

5. DURABILITY

How could the product lifecycle be enhanced? Optimizing reuse, refurbishment and recycling techniques.

Flos is developing new solutions to both reinvent iconic products and innovate with brand-new ones, especially in relation to the replacement of electric components.

6. DISASSEMBLY

The end-of-life product disposal, a crucial aspect of the circular economy, mainly depends on the ease of disassembly. Since 2020 a new process has been adopted by

Flos to allow the complete disassembly of new products, designed to be manufactured without using glues.

7. MATERIALS AND PROCESSES

Improving material selection and manufacturing processes can make design and production more sustainable. Flos has already opted for aluminium, a highly-recyclable material, to produce 90% of its lighting fixtures.

8. HUMAN-CENTERED DESIGN

Sustainability also means enhancing people's physical and emotional wellbeing. The company was born and has grown on the basis of a holistic human-centered philosophy. Flos keeps working on these aspects, for example developing the most advanced optical elements to avoid glare and assuring total light control.

9. A KEY CERTIFICATION

In July 2020 Flos Outdoor (Ares' Bernareggio plant) achieved the EMS - Environmental Management System Certification - ISO 14001. An outcome reached also thanks to the outdoor lighting systems conceived by Flos R&D to avoid light pollution, harmful to plant and animal life.



A pencil sketch. Two great designers who worked together but never met. A 50 years old best seller, now presented in a new edition using the colors they loved. The story of Parentesi is special, and it draws from ingenuity, a pinch of magic and a lot of respect.

Photography by Alecio Ferrari

Parentesi at 50

Good design creates relationships – between people, objects, technologies. But when it allows for impossible connections to occur, it evokes the idea of magic.

It is indeed the word magic that springs to mind when thinking about the story of Parentesi, the lamp by Pio Manzù and Achille Castiglioni, produced by Flos since 1971 and presented for its 50th anniversary in the new editions Turquoise and Orange Signal. The story of Parentesi is the story of a dialogue that never happened, a story of ingenuity fueled by a passion for everyday objects, and an example of the respect that those who create should have for the creativity of others.

The story of Parentesi begins with the premature death, in 1969, of young designer Pio Manzù. A unique talent, he was the inventor of the first multi purpose vehicle and author of immortal transport icons such as the FIAT 127. Castiglioni knew his work, but the two never met. Thanks to Manzù's widow, Castiglioni was presented with his drawings, and one caught his attention. It was a slotted, light emitting cylindrical tin resting on a rod connecting ceiling and floor: thanks to a screw, it could make a half turn, and move up, down and stop. It was the original idea behind Parentesi.

There was a lot of Manzù in that drawing, recalls Giacomo Manzoni, son of the maestro and curator of his Foundation: "his obsession with simplicity, cost reduction, everyday objects". "The sketch had all the elements to make Castiglioni fall in love: flexibility, ready-made, lightness", adds his daughter Giovanna Castiglioni, curator of the Achille Castiglioni Foundation.

Above all, the drawing shows potential for movement: Castiglioni wants to set it free, working closely with the Flos technicians. He replaces the rod with a metal wire that, deflected by a tube, causes friction: so the lamp stays in position without the need for a screw. The line remains in tension between a boat tensioner and a 5 kg weight.

Parentesi is light, affordable, and dynamic. Flexible and contemporary, but also timeless because it draws on the collective imagination: the light source is a simple bulb that turns 360 degrees. Above all, Parentesi is a co-design tool. "The idea was: you buy it, you mount it", explains Giovanna. Parentesi comes in a 'naked' packaging, two plastic shells made in a single mold. 'In 1965 my father used the same molding technique to make a promotional case for FIAT,' says Giacomo. 'The transparency of the packaging, which gives dignity

to the individual elements, references the way Manzù exhibited the mechanical parts of cars at trade fairs: on the wall, like works of art.'

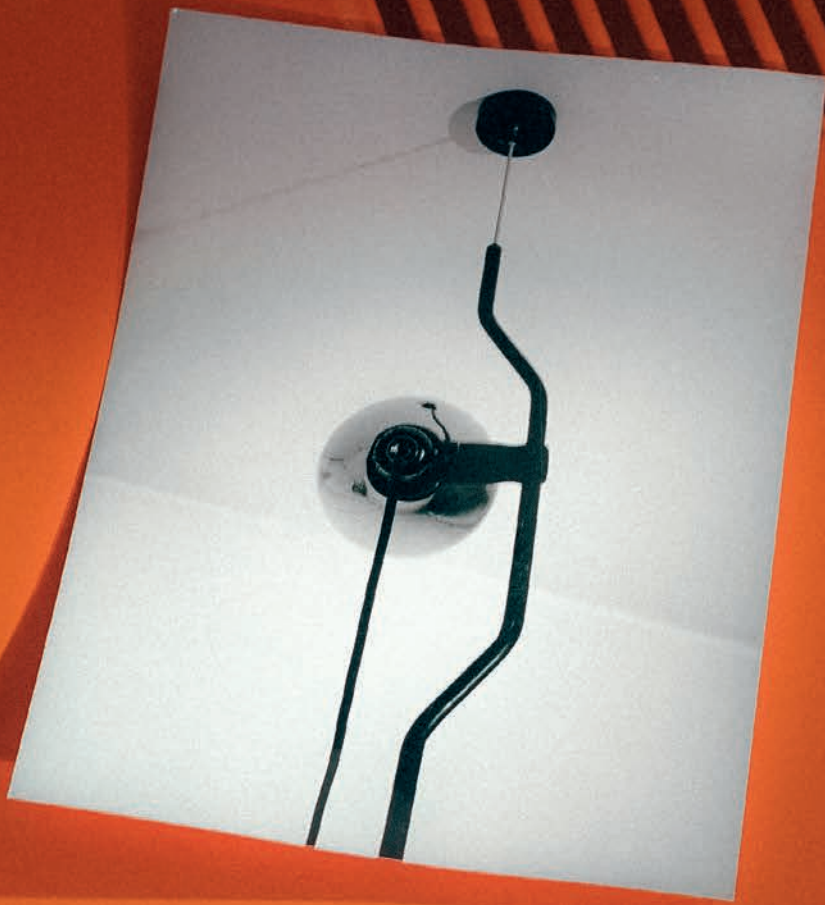
Did Castiglioni know how much of Manzù's sensitivity was in his interpretation of his project? 'It's impossible to say,' says Giovanna. But Castiglioni chose to share Parentesi's authorship with his deceased colleague, honoring the value of his intuition as much as the design and technical skill that turned it into a finished product. 'A noble gesture that teaches respect for ideas in a world where it is often lacking,' says Giacomo Manzù.

Respect is also reflected in the choice, made by Flos' design curators, architects Calvi Brambilla, to draw from the imagination of both creators of Parentesi for the special edition that celebrates its 50th anniversary. The pair chose Turquoise and Signal Orange following a philological approach. 'The first was dear to Castiglioni, who had used it for home interiors. The second was the color that Manzù used for his prototypes,' explain the architects. 'We applied them on the tube but also on the base, as it was colored in the original design. Even the 1970s packaging has been re-engineered and reintroduced, together with the round booklet, positioned under the base of the lamp.'

More than a nostalgic operation, this re-interpretation of the Parentesi sounds like another piece of the dialogue between design maestros: a conversation that has lasted 50 years.

Text by
Laura Traldi



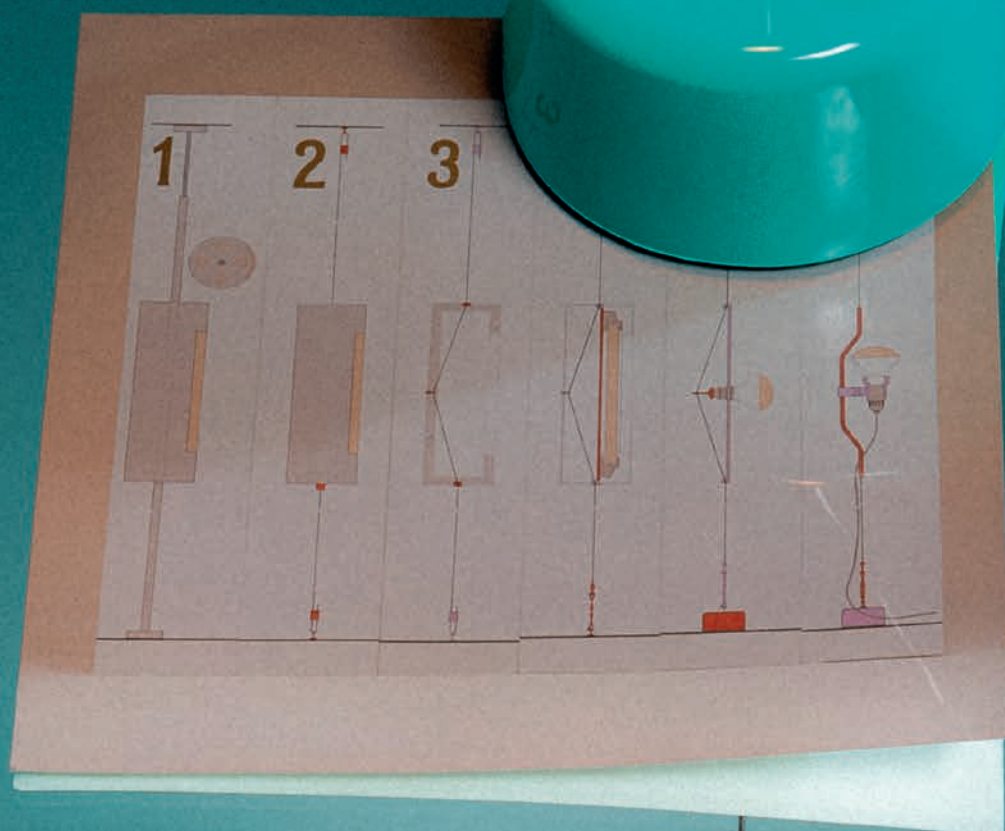


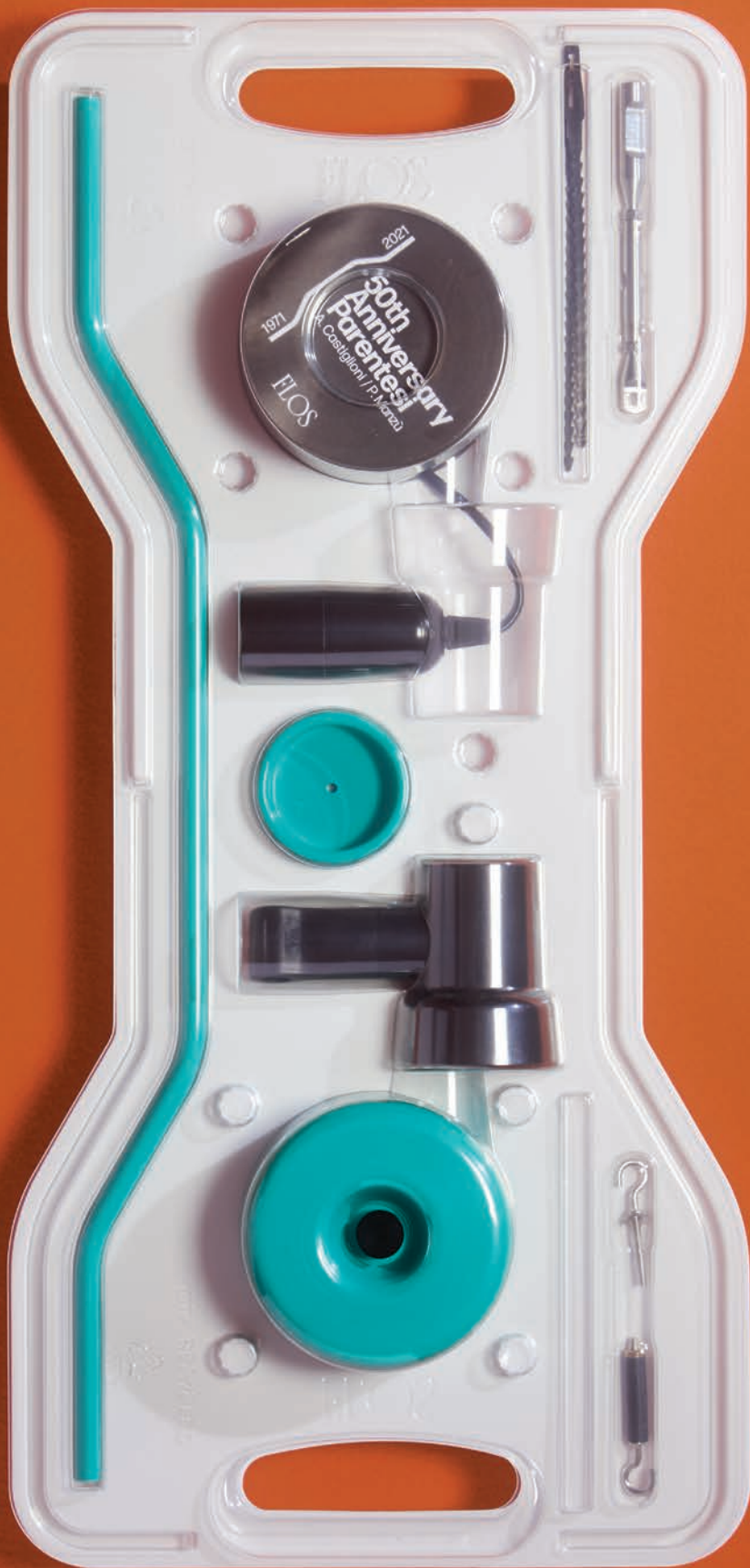


P. 6: Parentesi in the new Orange Signal edition, photographed with an original door from Pio Manzù Fiat 127 in the same colour. Previous: Parentesi in the new Turquoise edition, photographed with an original door in the same colour from Achille Castiglioni's home. Left: archive photograph showing the original Parentesi. Above: Parentesi in Turquoise and Orange Signal.



Above: Parentesi in Orange Signal, detail of Parentesi in Turquoise. Right: original sketch by Achille Castiglioni showing the evolution of Parentesi, from Pio Manzù's original drawing to the final model. Shown under the 5 kg weight in Turquoise, keeping the lamp's wire in tension. Next: Parentesi's new 'naked' packaging, referencing to the original 1971 drawings by Pio Manzù.





FLOS *for Planet*

Sometimes it happens that a project that is already half a century old, and about which we thought we knew everything, unexpectedly reveals qualities that we did not suspect it could have: we thought we knew Parentesi well, and instead something had escaped us.

We all know that Parentesi is a unique lamp: it is suspended, but not used as a pendant. It can be mounted in a corner of a room, instead of a floor lamp, or next to the bed, instead of a table lamp; we can unhook it from the ceiling, roll up the cable, put it in a suitcase and reassemble it in a new house with little effort.

Looking at it through today's eyes, we realise that in a certain sense its hybrid and nomadic character interprets the fluidity of our time much better than many objects around us.

What we didn't realise is that Parentesi, by its very nature, is also sustainable: although it is the child of an age usually associated with the waste of resources and pollution, its environmental impact is low.

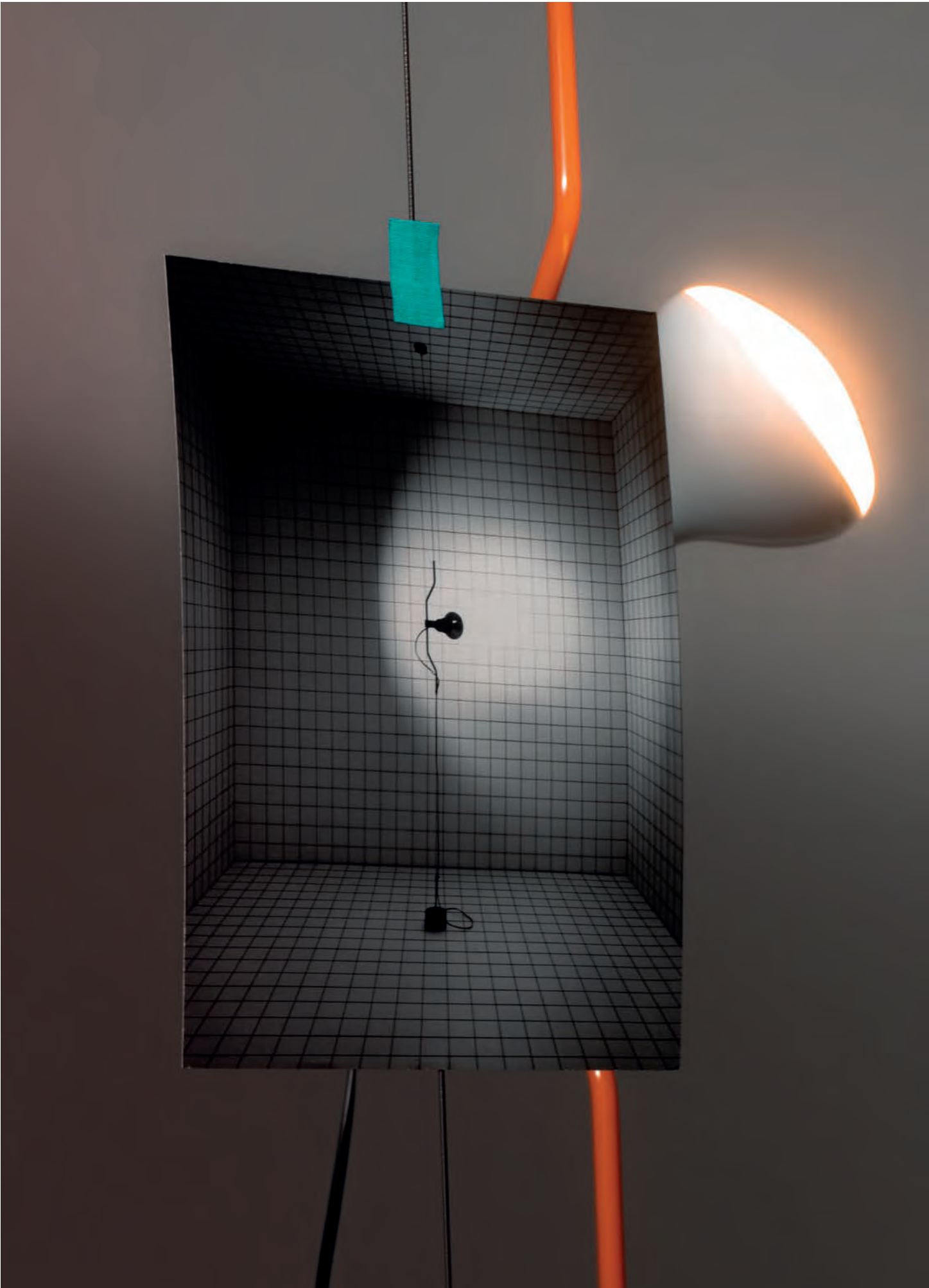
First of all, its light source is one of the easiest to replace, even if today we use LED lamps with the same screw connection as in the past. Of course, the modern light bulb consumes much less and has a much longer lifetime than the old incandescent bulbs, but even if it runs out, it is always possible to change it – which is not always possible

with first generation LED luminaires. Since Parentesi is made up of only a few parts to be assembled, if you ever want to throw it away it will be easy to break it down and correctly sort the different materials for recycling. On the occasion of the 50th anniversary, only one intervention had to be made on the counterweight: instead of applying a protective rubber overmould to the metal, it is now used a block of cast iron clad in a silicone sheath, which can be separated from the core. These two materials derive from widely available resources (iron for the cast iron and silica for the silicone, respectively), and both are recyclable.

Finally, the different components of Parentesi are compacted into a small, lightweight package, so transport costs are very low. The two authors, Manzù and Castiglioni, had not foreseen that this would also reduce the environmental impact: a light package reduces the fuel consumption necessary for transport.

When we decided to reintroduce the original packaging, transparent and with a handle, we asked to use completely recycled PET derived from the recovery cycle of waste materials such as plastic bottles. By its nature, PET is perfectly recyclable, so if you don't want to keep the Achille Castiglioni-designed packaging, just throw the two shells in the recycling bin. But, we are sure, many will jealously preserve such a beautiful box.

– Paolo Brambilla



FLOS STORIES

ISSUE FOUR: *BALANCE*

'Balance is similar to naturalness,' designer Jasper Morrison told us. 'Objects need balance in all sorts of ways.' For Jasper, balance is conveyed expressively, it is found in discretion, noticeability, the atmospheric effect on an object's surroundings. His latest design for Flos, Oplight, is an exercise in balance and restraint. And as we kept looking at the products to present across the pages of this issue of Flos Stories, the word balance kept coming back to us.

We noticed a certain sense of equilibrium in every piece, from the geometric symmetries of Michael Anastassiades' String lights and their hypnotic hanging arrangements, to the off-centre design of the 265 by Paolo Rizzato. We found absolute balance in the hanging tension of the Parentesi, as well as the Coordinates' grid pattern, an ever-evolving design by Michael Anastassiades that creates a sense of balance with every composition. Each of these lamps is defined by a pure geometry, a harmony of forms.

Philippe Starck's subversive approach to design is exemplified by his Guns collection. Shown throughout the issue, the lamp's new

edition balances black and white colourways and forms a poignant and poetic commentary on the role of war, money and loss in our lives. Since its launch in 2005, part of this symbolic collection's profits have been donated to French not-for-profit aid organization "Frères des Hommes" (now part of Amref).

We explore balance in architecture, visiting the intersecting and connecting structures perched in equilibrium at Luigi Moretti's Villa Saracena. And we create balance through light and nature, with the help of photographer Carlotta Manaigo who took the outdoors lamps to a meadow in the Hamptons.

This issue also marks the opportunity to introduce Flos' '9 Facts for the Planet', a manifesto outlining the sustainability themes that are guiding the company's design, product development and manufacturing. Flos' corporate commitment and the concrete steps to radically change its operations to more sustainable design and manufacturing models are exemplified through Oplight and Parentesi. Designed 50 years apart, both lamps' honest and sustainable design are fitting examples of keeping what's important in balance.

FLOS
for Planet

2
Flos for planet



6
Parentesi at 50 ↑

Supplement
New Perspectives ↓



64
Molly Molloy ↓



106
Games by Sany

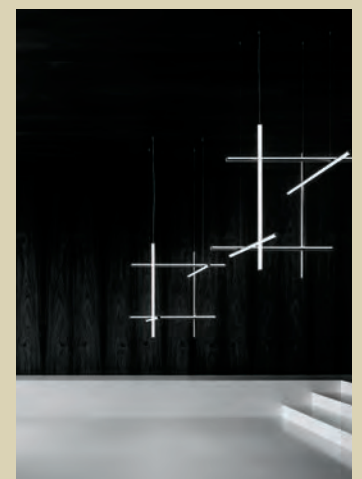
108
Questionnaire
Antonio Citterio

20
Jasper Morrison and Oplight ↓

40
Villa La Saracena ↓



78
American Garden ↓

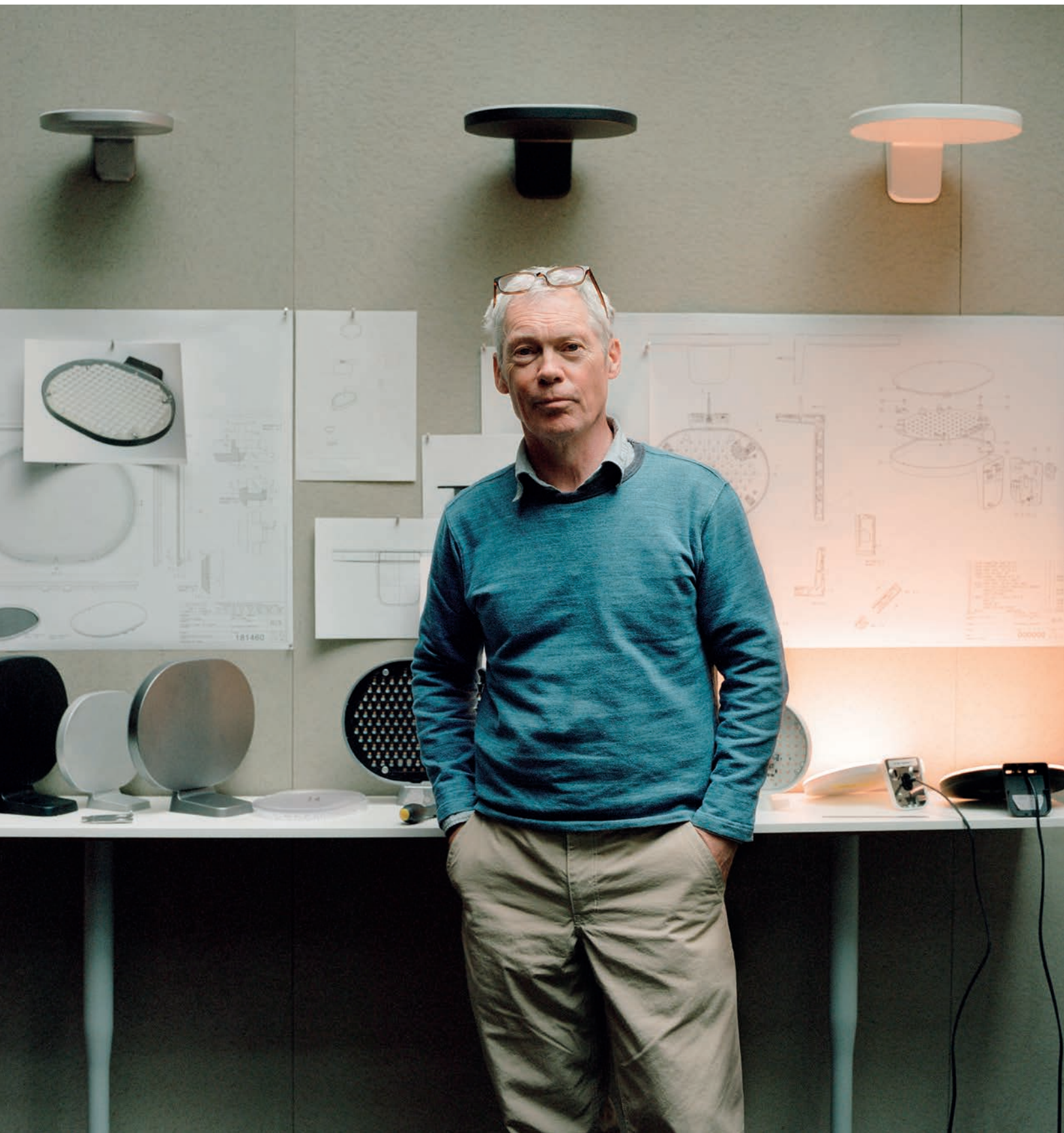


92
Silver Belles ↑

111
New Products
Fall 2021

110
Contributors

74
The evolution of 265



Jasper Morrison and Oplight

Jasper Morrison's latest lamp for Flos is an exercise in simplicity; a wall lamp at the service of architecture and space. The embodiment of Super Normal (a recurring theme in Morrison's work since early on in his career), Oplight looks like a musical note on a pentagram, or, as the designer describes it, 'the most obvious, definitive shape a wall light could be.' As Oplight makes its debut, we take this opportunity to ask the designer a few questions about light, designing objects of all scales and how he conceives his supernormal objects.

Interview by Rosa Bertoli

Photography by Antonia Adomako



ROSA BERTOLI Your early works featured mundane objects and everyday materials assembled into furniture. Describing this experimental design process, you said it mirrored the world of production. What have you learned from this way of designing, and how did you apply these findings to your career later on?

JASPER MORRISON Yes, at the time as a young designer I didn't have any connections to industrial ways of producing things but I was enthusiastic to find a parallel system that would simulate production, so I looked for components I could buy to assemble into finished products. It taught me quite a bit about the economics of production and the need to reduce complexity in objects.

ROSA BERTOLI How did you come to define the concept of Super Normal? How would you describe it?

JASPER MORRISON I had been wondering why anonymously designed objects were often superior to named designers' products, and I came to the conclusion it had something to do with loading a design with too much creative ego. I noticed a stool designed by

Naoto Fukasawa for Magis at the Milan Fair and it caught my eye. I was designing some cutlery for Muji around that time and looking for a similarly discrete design presence. I was explaining all this to Okutani san, a Muji employee and who commented 'Ah, Super Normal!' So when I got back to Tokyo I met Naoto and discussed the idea of an exhibition to explore and try to define Super Normal. The first show of it was in 2006 at the Axis Gallery in Tokyo.

ROSA BERTOLI Where do you find ideas for your work?

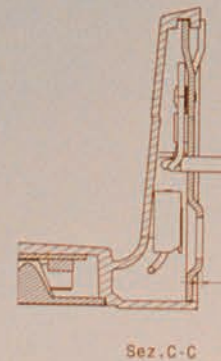
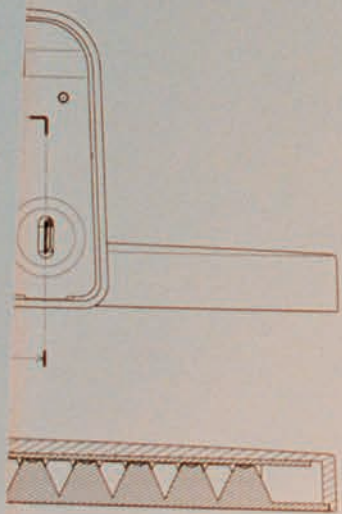
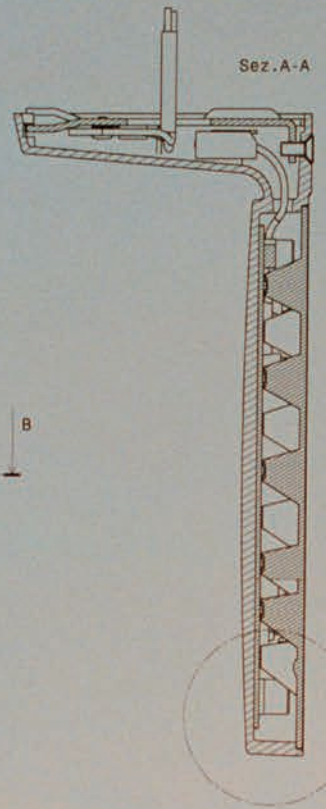
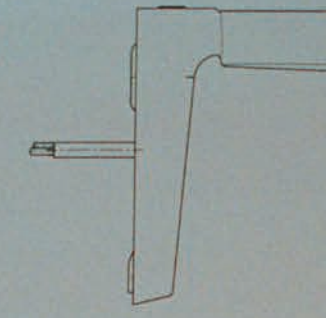
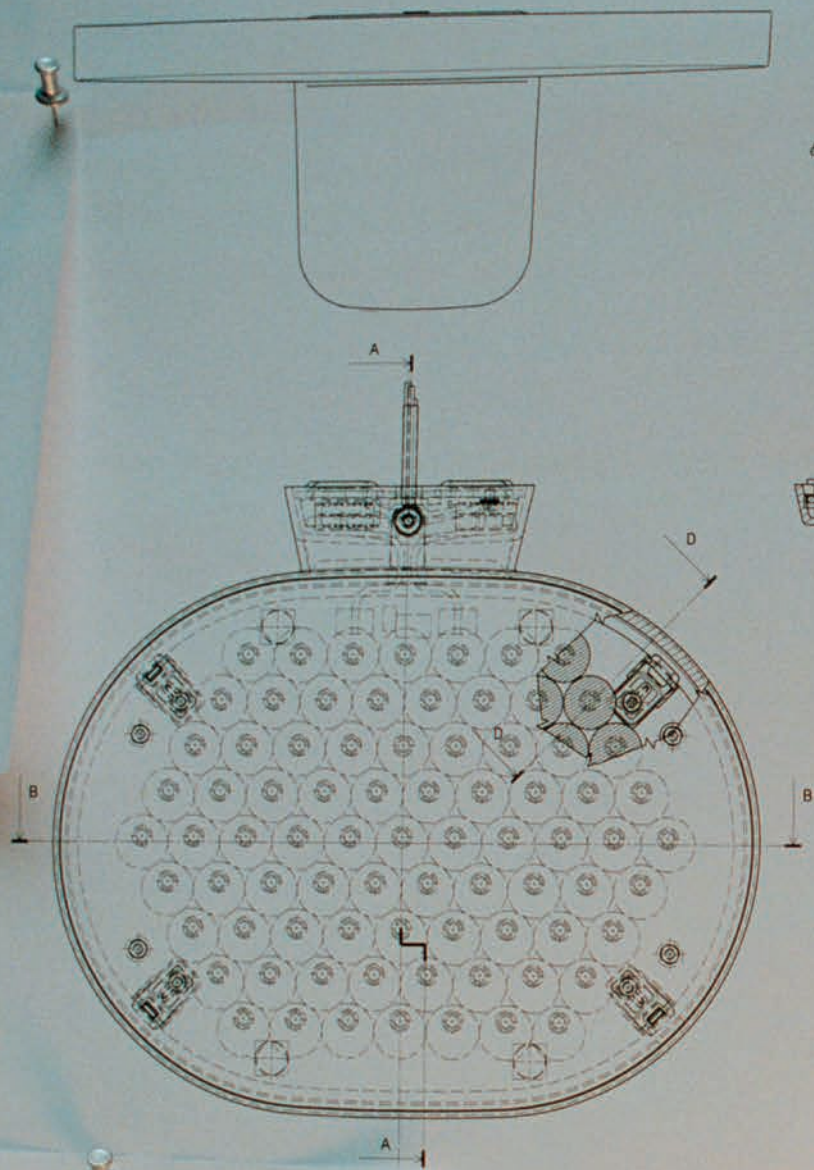
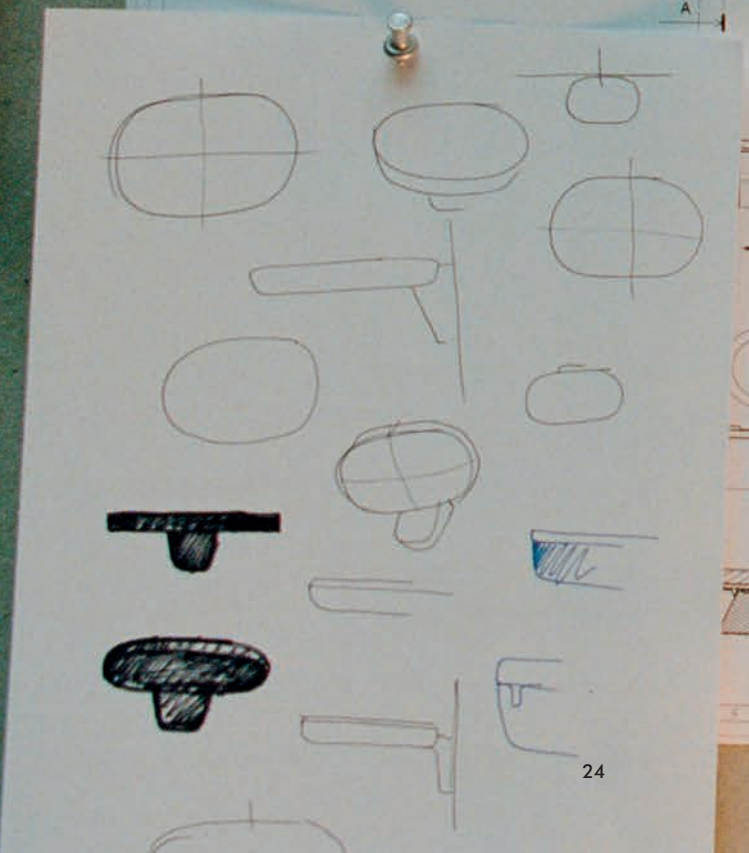
JASPER MORRISON Ideally they just emerge, sometimes it's more difficult and the design is usually less good. You might say the less I have to do with the project the better it is.

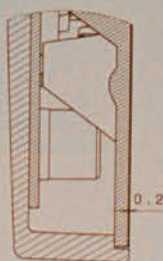
ROSA BERTOLI When you design an object, a piece of furniture or a lamp, how do you know when your design is complete?

JASPER MORRISON It kind of just tells me it's complete when I can't think of anything that looks unnatural or awkward about it, when all the proportions are as good as they can be and the object has an aura of being complete.

Previous: Jasper Morrison in his London Studio, April 2021. Oplight is visible on the wall in textured metallic grey, satin black and textured white. Left: Jasper Morrison's designs on display at his studio, including two models of the Glo-Ball for Flos (centre). Below: Oplight, in textured white.







Sez. D-D

Sez. E-E

[illegible]

Previous: Oplight technical drawings. Below: Oplight, in satin black. Right: Jasper Morrison testing the light in his studio





Below: Oplight, in textured white, installed at Jasper Morrison's London studio (ph. Jasper Morrison Studio).



ROSA BERTOLI The theme of balance is an important aspect in industrial and domestic design. What elements do you find important to balance in your design work?

JASPER MORRISON Balance is similar to naturalness, objects need balance in all sorts of ways: expressively of course, but the balance of noticeability and discretion, and the balance of elements within an object, the balance a certain finish(es) has with an object, the balance of the atmospheric effect an object has on its surroundings and not least the balance of cost with perceived value in an object. There are probably more things that need to be balanced...

ROSA BERTOLI What is your approach to designing lighting?

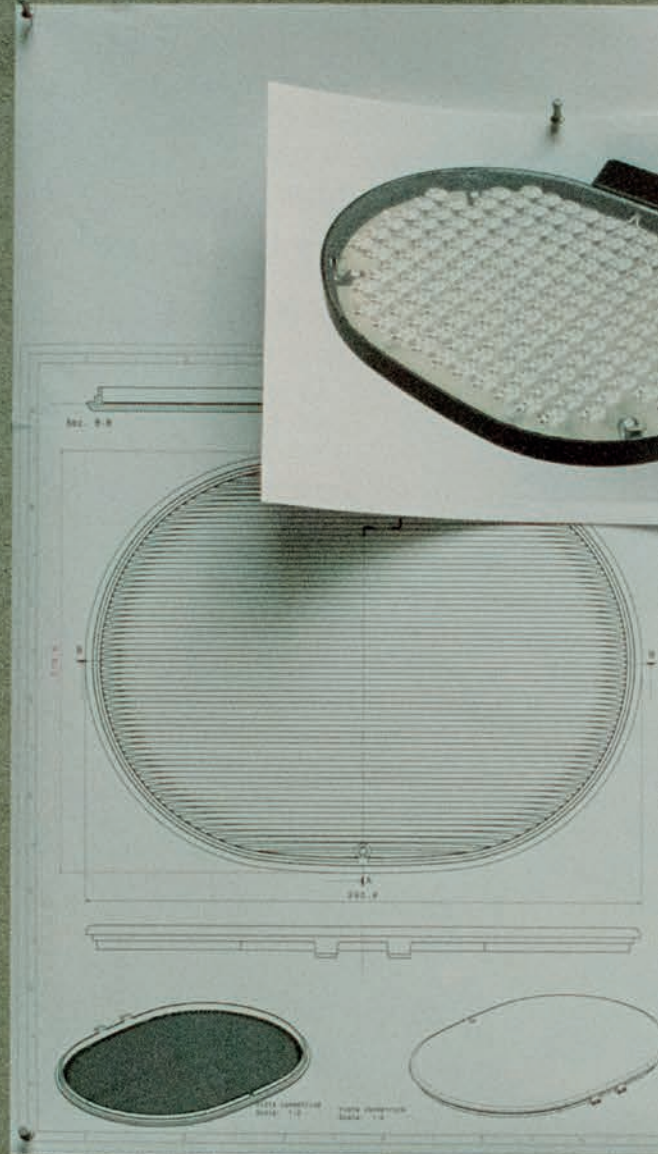
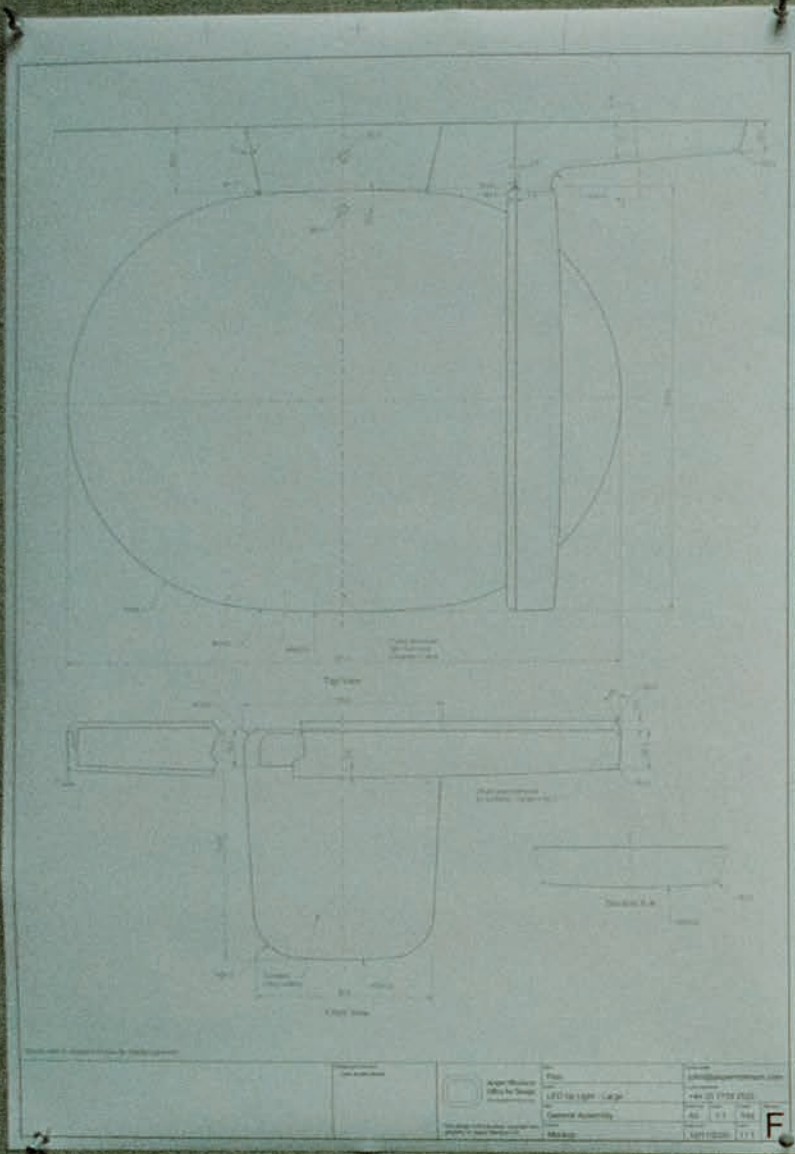
JASPER MORRISON I wouldn't say I have a particular approach, at least nothing different to the way I design anything else. I am open to opportunities, so when asked to design a wall light I start thinking about all the wall lights I've seen and which ones worked the best and what the new technology can bring to the design and what shapes would be most suitable and it starts to take form in my mind as a general concept. Then there's a lot of work after that to draw it up in 3d and find out what shape the lighting unit can be and how to send the light out away from the wall.

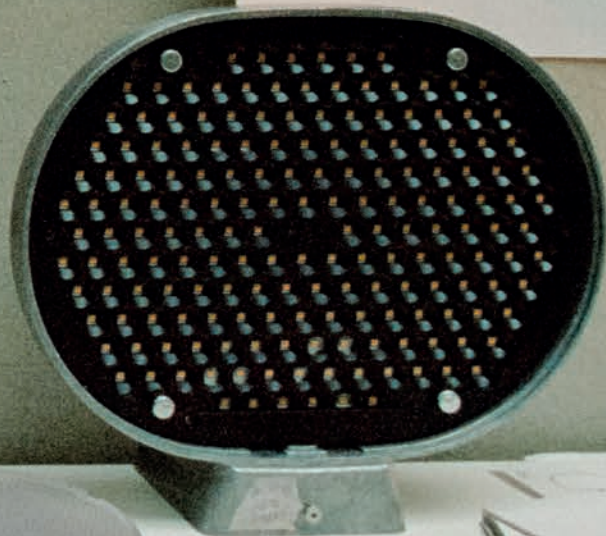
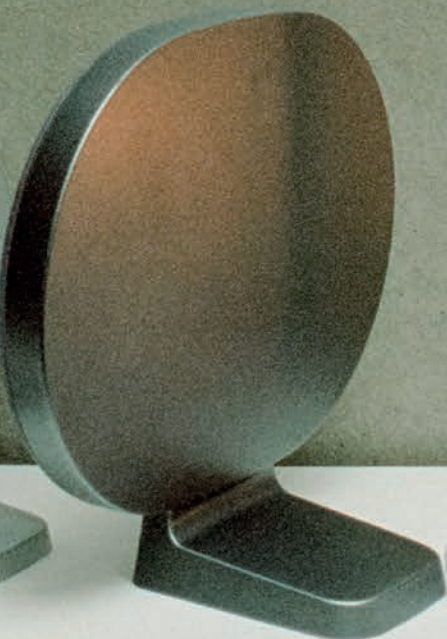
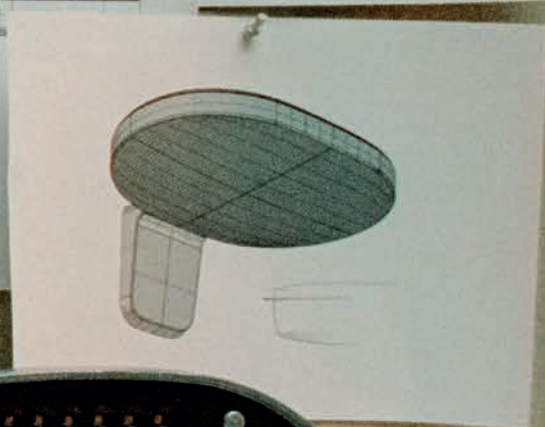
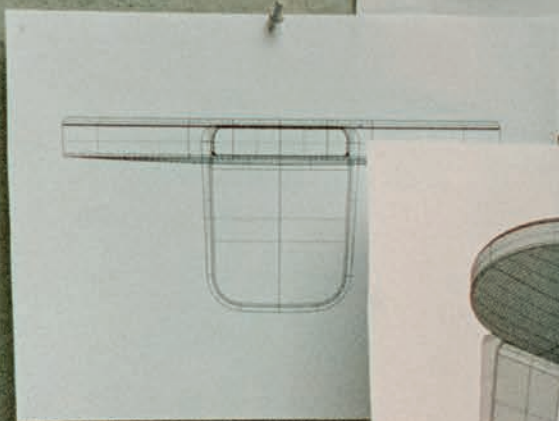
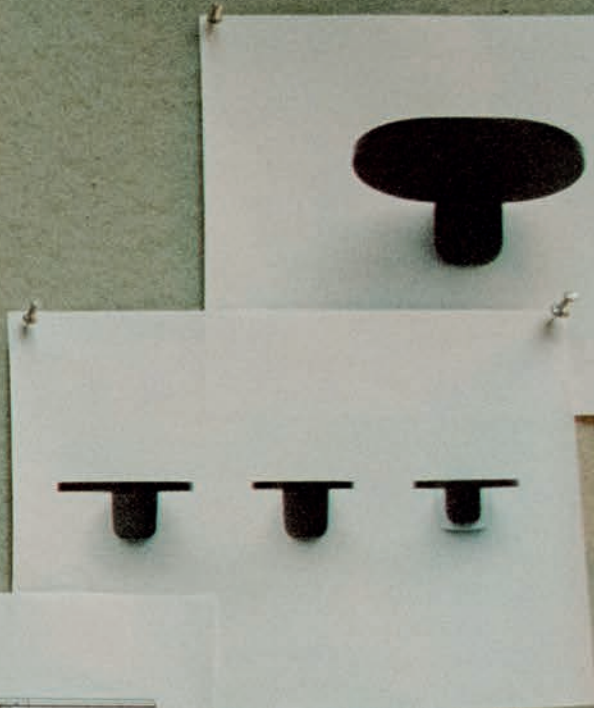
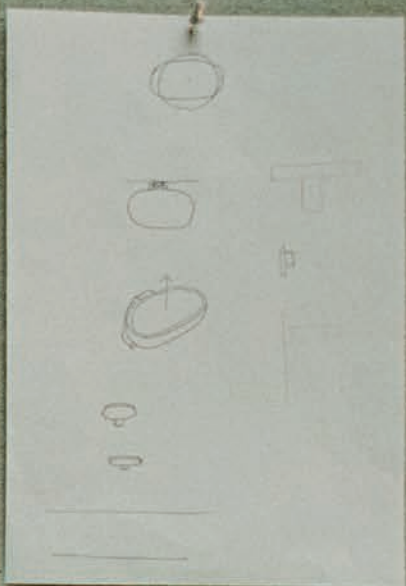
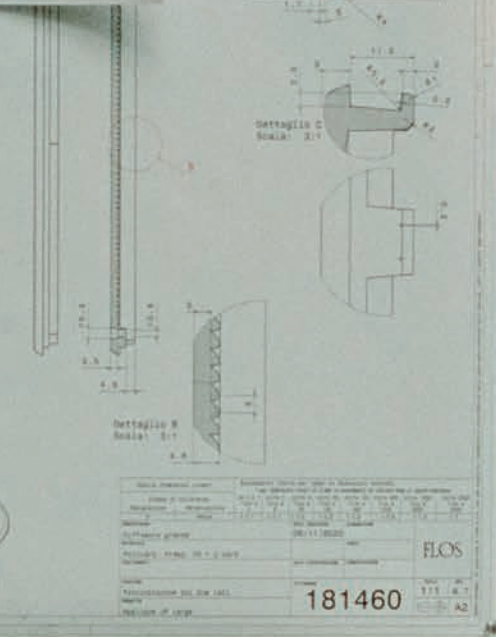
ROSA BERTOLI What were your first experiences with lighting design?

JASPER MORRISON The first light I tried to design was a complete failure. I designed a truncated cone which aimed light down towards a wider base, and had one side of it cut away to reveal a coloured disc in the base which the light landed on. When I went to see the prototype it lit up the disc very nicely but it didn't provide hardly any light in the room! After that came Glo-ball, the flattened globe of white glass. I remember being rather ashamed of its basic nature compared with the perfect engineered concepts I had seen at the Fiera. Fortunately when we came out with the hanging version of Glo-ball it started to sell very well, otherwise I might have given up.

ROSA BERTOLI Your latest piece for Flos is Oplight, a wall-mounted uplighter. What are its most distinctive design features? And what did you want to achieve with the design of Oplight?

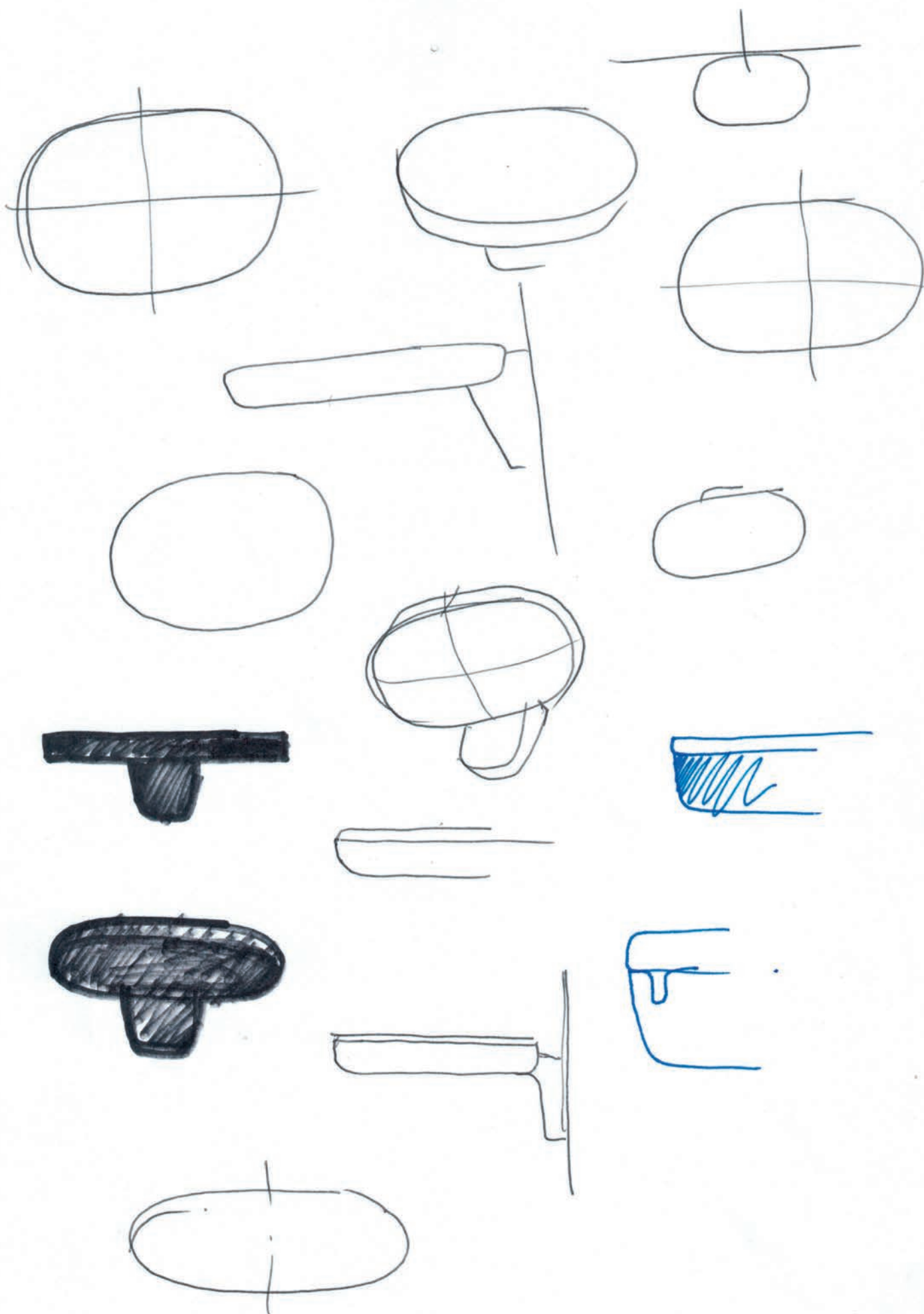
JASPER MORRISON The shape of the head is probably the most noticeable feature. It's like an even more flattened outline of Glo-ball. Hopefully it looks like the most obvious, definitive shape a wall light could be. The light source is a board of LED's which are covered with a clear but ridged panel which deflects the light out at an angle away from the wall. We've chosen four finishes which fit as many types of different architectural atmospheres as possible.







Previous: Oplight prototypes, sketches and technical drawings. The lamp is shown in three colour versions, from left: black satin, textured metallic grey and textured anthracite. Above: Oplight, in satin black, installed at Jasper Morrison's London studio (ph. Jasper Morrison Studio). Right: project sketches by Jasper Morrison.



ROSA BERTOLI The concept of creating an atmosphere where your designs can exist has been important throughout your work in design. What is the role of light in creating the atmosphere for a space?

JASPER MORRISON It's essential that all designs contribute positively to the atmosphere of the space they're in. It sounds obvious but you'd be surprised how many products have a negative effect. Whether the light is on or off it needs to seem natural in the context of the space it's in. The quality of the light is also very important. Fortunately uplighting is one the best applications for the type of light LED provide.

ROSA BERTOLI In particular, how do you imagine Oplight contributing to the atmosphere of a space?

JASPER MORRISON I like the idea that you could use the smaller Oplight in an old country cottage and the larger one in a high ceilinged apartment or house as well as in the corridor of an office. I think it will contribute well to the atmosphere of a wide range of spaces and situations. Hopefully it will prove to be Super Normal in the sense that it makes good atmosphere without being obtrusive or even noticeable.

ROSA BERTOLI You have now created a full range of lighting pieces for Flos, covering different types of illuminations. What have you learned through this process so far?

JASPER MORRISON I've learned how difficult lighting design is. As the physical presence of the design is only part of the quality of a lighting product and the other part is something intangible and quite unpredictable, it makes it very hard to focus on the end result, whereas while designing a chair the shape relates automatically to the performance of the product.

ROSA BERTOLI What is the next light you'd like to experiment with?

JASPER MORRISON I think a good table light would be next on my list, or a reading light.

Below: detail of an Oplight prototype





Left: Oplight technical drawings. Above: Oplight, in textured white. Page 38: the clear ridged panel covering the LED light source, which deflects the light at an angle away from the wall.



FLOS *for Planet*

How do you distinguish a sustainable object from a non-sustainable one? It is not always easy to tell at first glance, especially when we have a lamp with a reduced size and impeccable lines.

Oplight shows that technologically advanced products can be made with respect for the environment. Although the thicknesses are minimal, no glue was used to assemble the different parts. They can therefore be separated, replaced individually, and recycled separately depending on the material.

First, the shell is made of die-cast aluminium, a lightweight, long-lasting material that is easy to recycle. The colour consists of powder coating, which does not require solvents in the painting process, because even the production methods are considered in the overall environmental impact.

The LED source within Oplight is highly efficient, that is, it emits a large amount of light compared to the power consumed, with a lifetime of more than 50,000 hours. Should a malfunction

occur, or later when more efficient light sources are available, the card can be replaced without having to discard the rest of the lamp, with significant savings in terms of resources.

This is possible because the LED card is not glued to the heat sink as usual, and its replacement does not require sophisticated equipment. Rather, it can be done by a regular electrician without bringing the lamp to the shop for upgrading.

The diffuser, that is, the transparent cover that also acts as a lens, is made of injection-moulded polycarbonate. Due to its flexibility, it snaps on, so it can be removed to access the LED source and installed again without compromising the elasticity. If it should break, it can obviously be recycled and replaced.

For all these reasons, Oplight is a future-proof lamp destined to last a long time, and at the end, nothing is wasted.

— Paolo Brambilla

VILLA LA SARACENA

Photography by Omar Sartor

Text by Olimpia Zagnoli

While a contemporary multifunctional structure split Milan's Corso Italia in half, the mushroom-like Villa Saracena pops up in Santa Marinella, on the Roman coast. Conceived as a sister building to nearby villas La Califfa and La Moresca and completed in 1957, Luigi Moretti's rationalist house represents a long-forgotten episode in the history of architecture. Somewhere between a ship waiting to set sail and a Flintstone-esque service station, Saracena looks like a place to cultivate boredom, surrounded by a whirling of sea and moon.



137

Lafayette



The air is crisp. Behind the hedge, one can hear the sound of raking leaves and the waves crashing onto the sand. Saracena lies immersed in calm stillness, its forms looking like a placid wheel of ricotta that has just emerged from its whey. The sun shines onto the window, a winking reflection that is an invitation to come in. Within the bright corridor, the tiles evoke the colour of scrambled eggs, it's time to make a coffee. All around, it smells like ten in the morning. Like a mirrored conveyor belt, the floor pushes you to discover the other rooms. A fly taps on the window of the sea-facing hall; it stops, it starts again.

Its buzzing sound brings to mind the neon signs on the promenade, where in 1957 Ingrid Bergman and Roberto Rossellini sipped *acqua e menta* while, at home, the sun-dried sheets were preparing to host Gregory Peck, Marlon Brando and Federico Fellini. Nearby, in 1962, a Lancia Aurelia shot past, ruffling bougainvilleas in the movie 'Il Sorpasso'. Meanwhile on the first floor terrace, the Villa's owner, Luciana Pignatelli D'Aragona, was resting under a large straw hat.

Something's moving. It's the light. It must have been an hour, maybe two. A dancing ray of dust ploughs through an eye-shaped opening on the ceiling. Shadows cut the space into cake slices. On the green and blue majolica tiles, in the sunken parlor, a girl with a peach and strawberry striped dress is lying down, eating a popsicle. It's hot, the breeze passing by the round garden flicks through the pages of a magazine. The outside walls suddenly turn canary yellow, and from the fluorescent lawn two white butterflies fly against the light. Below the terrace, the underground grotto offers refuge from the heat and it's an ideal spot for private conversations, singing practice, or sharing recipes. With a little sprint, it's possible to jump in the sea in less than twelve seconds – with or without a bathing suit on. And if you hold your breath underwater, you can lose the sense of time. Once back on the surface, it's sundown. Looking back to the horizon, Saracena rises all pink, like a tamed coral reef punctuated by agave and palm trees, under a Roman sunset that tastes like summer and opportunities.





Page 41: Pointbreak Wall 2 Double, by Piero Lissoni. Page 42: In Vitro ceiling, in anthracite, by Philippe Starck. Left: Captain Flint Outdoor wall, in black, by Michael Anastassiades. Above: In Vitro Unplugged, in anthracite and terracotta, by Philippe Starck.







Previous: In Vitro suspension, by Philippe Starck. Right: Caule floor nest, by Patricia Urquiola.







Left: Oplight, in satin black, by Jasper Morrison. Above: C1 Double Spot Wall, in brushed copper, by Vincent Van Duysen.



Above and right: 265 Chromatica, by Paolo Rizzatto.









Previous: In Vitro suspension, by Philippe Starck. Left: In Vitro Bollard 3, by Philippe Starck.





Left: Guns, collection by Philippe Starck in new matt white and black finishes; from left: Bedside Gun, in white, Lounge Gun, in white, Table Gun, in black, Bedside Gun, in black. Above: C1 Mono Spot Wall, in brushed bronze, by Vincent Van Duysen.



Above and right: Compositions of String Light, in white and blue, by Michael Anastassiades. Next page: Pointbreak Bollard, by Piero Lissoni.









Molly Molloy

A quick glance at Molly Molloy's work and home tells you almost everything you need to know about her long-standing relationship with colour.

In 2018, together with former Vogue fashion director Lucinda Chambers, the Milan-based designer (and occasional painter) founded forward-thinking brand Colville. Named after the London street where David Hockney once lived, they describe Colville as being the 'antithesis of fast fashion', and champion longevity and integrity through its collections. With collaboration at its core, the artisans whom Colville works with are spread across the globe, and include women's social projects in the likes of Bangladesh, Morocco and Colombia to create accessories and pieces for the home.

From Colville's Milan HQ, Molloy takes us on her career journey to date, shares secrets of her collaborative success, talks about her life in objects, and reflects on the childhood moments in which creativity and colour have had a profound impact.

Interview by Alice Morby
Photography by Ambra Crociani



*Previous: Molly Molloy in her Milanese apartment with Paolo Rizzatto's 265 Chromatica.
Top: Molly Molloy drawing, with the Bellhop by Barber Osgerby in Yellow.*



ALICE MORBY From your work and your home, it's obvious that you're interested in all aspects of design. When did you decide to make it your professional career?

MOLLY MOLLOY I studied the three-year fashion course at Central Saint Martin's back in 1993, and after I graduated, I started to work with fashion designer Bella Freud, then went onto Betty Jackson, and then finally went on to work at Marni in 2005, which is when I moved to Italy.

I've always been interested in all aspects of art and design. I couldn't decide between studying sculpture or fashion design. But with sculpture, I was worried about how I'd be able to use colour. But it was actually my old art teacher from school that helped me decide to choose fashion.

ALICE MORBY You founded Colville in 2017, alongside Lucinda Chambers. Each of you had had incredible careers to date, but what made you decide to launch your own brand?

MOLLY MOLLOY I knew I wanted to stay in Milan, but I didn't really know where I could fit in. I'm also not the kind of designer who literally wants to sit around and design all day – for me, it's more about everything that goes with it. So I guess we began by thinking about what we wanted to buy, and what we wanted to wear, and with that, our hope is that we're addressing a lot of different women too.

Natalie Kingham, the buying director at Matches, took a huge leap of faith and bought collections from the initial designs we had. They launched us and sponsored us for the first two seasons, so we were exclusive to them. When we founded the business, we knew two things: that we wanted Colville to grow slowly and sustainably, and we wanted it to be more of a collective. Four years later, it's kind of amazing to see how it's grown, although we're still a tiny team of four people here in Milan.

ALICE MORBY Collaboration almost seems to form the backbone of Colville. How do you form those relationships and why is it important for you to work with other designers?

MOLLY MOLLOY We want to shine a light on the people that we are working with. At the end of the day, every single design company is a sum of parts, and it's everybody there that makes the company what it is – not just one person.

In terms of how the collaborations have come about, they really have all sort of just happened. For example, with the Colombian bags that we sell, I'd met a woman in Mexico on the beach, who was Colombian and was selling bags with her girlfriend. I bought six from her for Christmas presents for my friends, and we ended up staying in touch until she started helping us to source the bags from the artisans for Colville's collection.

ALICE MORBY You pull so many styles and references together, from traditional crafts to graphic silk prints. How do you make it all work and fit to the Colville identity?

MOLLY MOLLOY I think because the clothes are so refined, and the fabrics we use are researched and sophisticated, and then the pieces by the artists have this rawness to them, they just work in the end. I think if the whole collection was artisanal, it wouldn't work. But the fact that there are those contrasts brings it all together.

There is also a lot of integrity in what we do. The crafts seen in our collections tell a story of the people we work with, and in a lot of cases, these crafts are dying because the younger generation don't want to take them on. So to play a part in keeping them alive is really important. This has of course been amplified over the course of the pandemic, and when tourism has been non-existent, the pieces we commissioned from the weavers that we work with has financially kept them going.







ALICE MORBY What is it like being a female entrepreneur based in Milan, and how does it enhance Colville by having half of its founders in Milan?

MOLLY MOLLOY I love Milan. When I came from London in 2005, it kind of felt like a village to me. I love that it takes a long time to discover the city, because lots of things are hidden. With Colville, having the level of skill and craft that is here is incredible, from the pattern cutters to the machinists and the fabric mills – it's all on your doorstep. What's really beautiful, is that Lucinda then comes from London, bringing with her all that London freshness and all the different things she's seen there. It's a great combination.

ALICE MORBY You have spoken about being fascinated by design of all sorts, so I'm interested to know how that translates to the space in which you live and the things that you live around?

MOLLY MOLLOY I think your surrounding environment is really important, and I find it hard for things not to be beautiful, or to have meaning or stories. I think your objects make you feel secure in a way, and I have a total collection of stuff to surround me – to the point where my flat is getting close to exploding!

I buy a lot of vintage pieces, as I love the fact that they're not 100 percent perfect. For years, I wanted to get hold of the Foglio lamp by Tobia Scarpa, and actually ended up finding it in a vintage shop near my home here in Milan. It's like a mini sculpture, and there's something really quite feminine about it, which I love.

ALICE MORBY Is there a thread that can be drawn through the objects you live with at home?

MOLLY MOLLOY I think the fact that there's stories behind everything, but I also buy design pieces simply because I really admire the designer – so the story can come from the history of that particular object itself, or the way in which it was created.

In a way, the 265 lamp fulfills both of those criteria. When Paolo Rizzato originally designed the lamp in the 70s, he saw it as being bold and colourful, but it was never released in anything other than black and white. So now, for it to be reissued in these bolder hues really is extraordinary, and fulfils what he originally wanted.

ALICE MORBY Colour is obviously incredibly important to you. Why do you think that is?

MOLLY MOLLOY I think I realised how important colour was to me when I was really young. My grandparents brought a lot of colour into my life, as my grandmother was very creative. I also had an aunt who was really into textiles, and I vividly remember she had this massive tapestry which was orange and pink and really tufty and had green cushions against a pink sofa, so there was lots of colour going on.

But I think our interest in colour is bigger than us in a way, as in your eye just knows the combinations that please you or that suit you. For example, most of the things in my home are green, and I don't know why I'm drawn to that colour, but it's obvious I am. I think we absorb what stimulates us.

At work, I absolutely love doing colour palettes. But at the same time, it makes me quite nervous, because you develop them from random pieces of fabric, and maybe the inspiration also comes from an artwork or a photo, then you have to put them all together and see if they work. It's exciting when you see them all come together.

ALICE MORBY Speaking of your use of colour, can you tell me a bit about your painting?

MOLLY MOLLOY One thing that I also do for myself is paint, and I have this other really early memory of being at school and seeing the colours of paint on paper. I was probably only four or five years old and how I made that I just thought it was incredible.

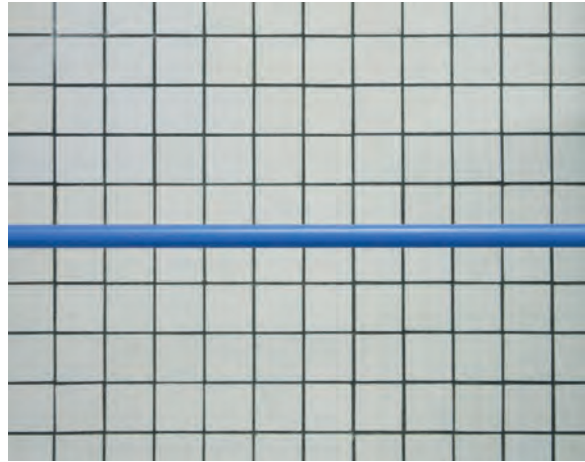
It's the one way that I switch off and relax. I like to paint the faces of people, and most of the time, if I paint somebody, I'll give it to them.

The evolution of 265

In conversation with PAOLO RIZZATTO

265 was designed by Paolo Rizzatto in 1973; it marked the Italian architect's first foray into product design and lighting, and one that set the basis for a wider thinking into objects and illumination.

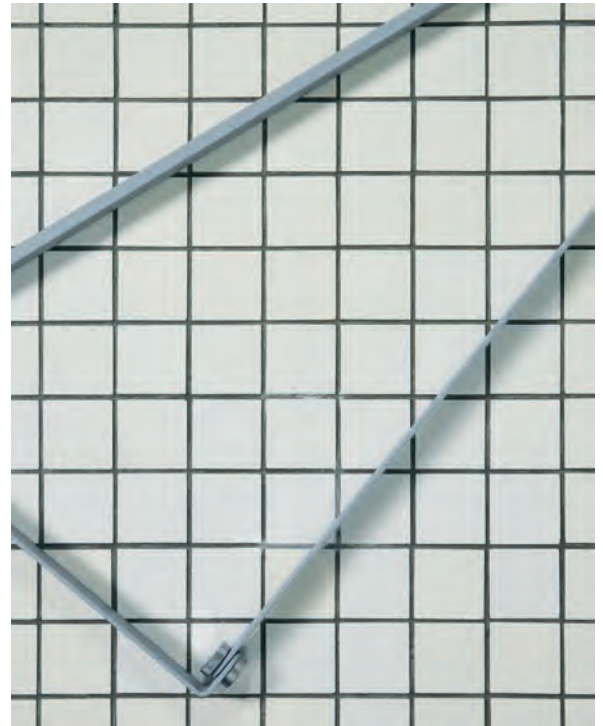




‘Light is what allows our eyes to distinguish colour, so using colour to define the design of a light seemed like a natural progression of this concept.’

In its original iteration, the lamp formed a homage to colour in painting: featuring primary shades of blue, yellow and red, each colour defined a key element of the design. Rizzatto’s was, however, a rational approach, rather than aesthetic, a way for him to convey his idea of these parts composing the design. ‘As an architect, I work with the concept of composition: everything I design is made of various parts, my job is to identify each element of a project and then combine them in a harmonic and logical way,’ says Rizzatto ‘In the case of the lamp, to highlight each element of the light like this was my way of designing: assigning a colour to each part helped me communicating the project,’ he said.

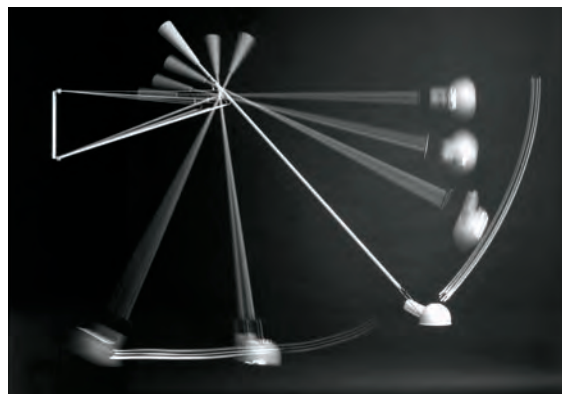
The design of Rizzatto’s 265 is as simple and intuitive as it is technical and precise: a suspended wall lamp comprising a head and weight, each balanced at the extremities of an adjustable arm, and attached to the wall in an asymmetric position. In Rizzatto’s design, each part featured a specifically chosen primary colour: the head, the most important element, was drawn in red, the weight was yellow and the connecting arm, blue. The lamp was eventually produced in more muted shades, and while it is normally available in black and white, Rizzatto’s original colour proposal is now making its way onto the Flos catalogue to celebrate the architect’s original thinking.



'The reason why I wanted to design a lamp was not to produce an object, but to produce light. A lamp that would help enhance the human experience of an architectural space.'

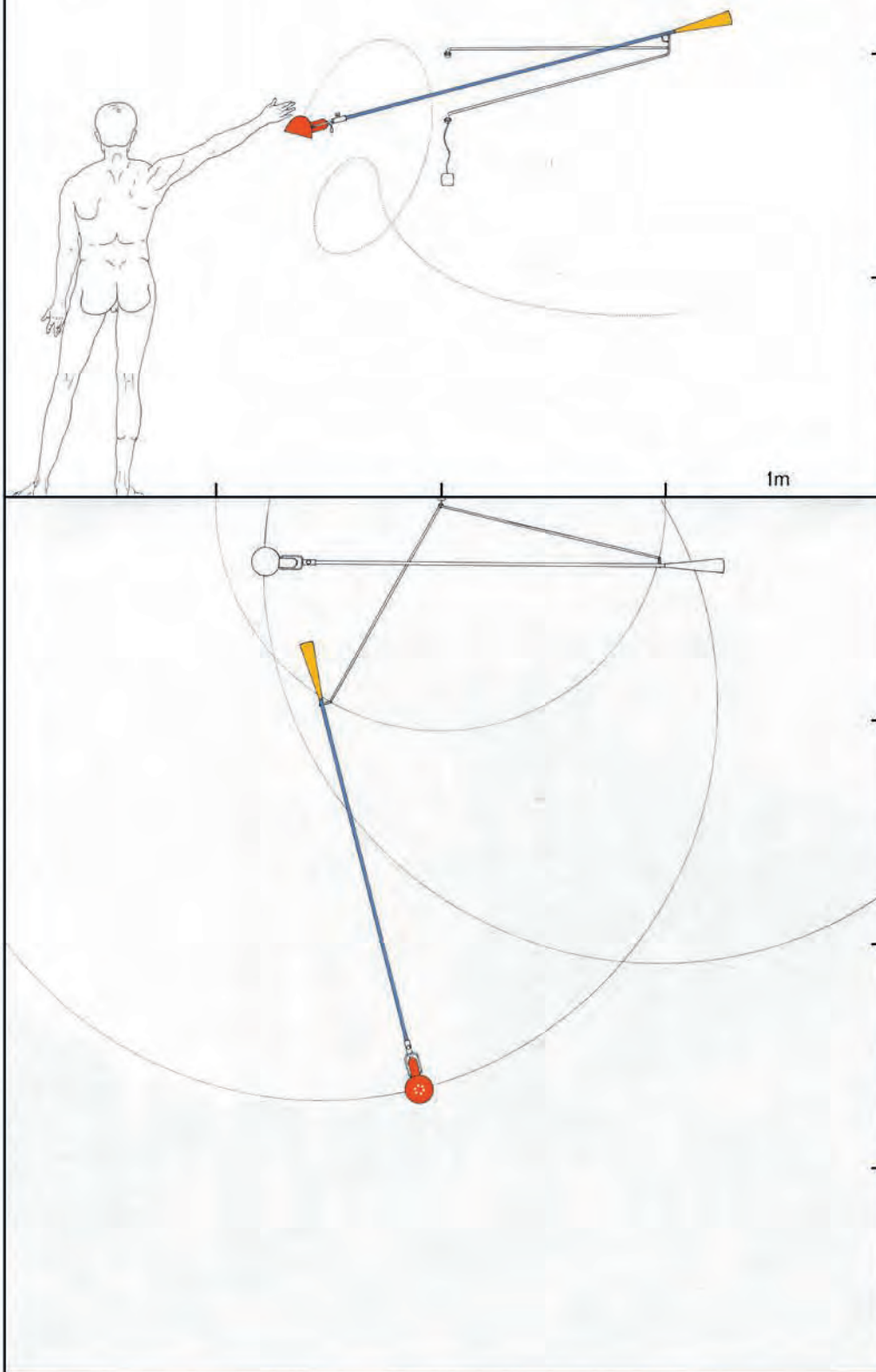
'I work as an architect, my first approach to light was based on its function within architecture,' explains Rizzatto. Nearly five decades on, the modernity of the 265 is not given by its shape but by its well-considered functionality. It was originally conceived for a traditional domestic room of a standard size, and the lamp can be oriented in any direction to illuminate the space. It was the practical translation of a useful, democratic design idea that had long been in Rizzatto's mind. As his first lighting design, it also allowed him to explore a design language that would later define his product design career.

'When you think of light, you think of a candle: a small object that for centuries illuminated the world. Every technical development of mankind was done by the light of a candle: I always wondered: how could a candle have illuminated the development of mankind? One of the fundamental answers was that it was a small, practical element to move in a space. I always connected the idea of light to the idea of movement. The 265 was the first lamp I ever designed, and a design that set this thinking in motion.'



ARCH. PAOLO RIZZATTO

LAMPADA 1973



A 1973 drawing by Paolo Rizzatto, showing the original colours used by the architect to identify each element of the 265. The same primary hues of yellow, red and blue inspired Flos to create the new version of the lamp.

AMERICAN



GARDEN



Photographer Carlotta Manaigo visited a small pocket of wilderness in the Hamptons, to explore the versatility of Flos' outdoors collections. Nestled within a garden designed like a classic American meadow, the lamps are dotted among the grass, flowers and shrubs, interacting with the discreetly wild nature outside the 18th century farmhouse. Colours and shadows mix with nature and architecture, with light bringing a bit of magic to this charming spot.







Photographed throughout, pieces from the new Flos Outdoor Collection.
Above: In Vitro Unplugged, in terracotta, by Philippe Starck.



In Vitro Unplugged, in anthracite, by Philippe Starck.







Left: In Vitro Unplugged in terracotta finish, by Philippe Starck.



Captain Flint Outdoor floor lamp, in brass finish, by Michael Anastassiades.







Detail of Captain Flint Outdoor, in brass finish with grey lava base.



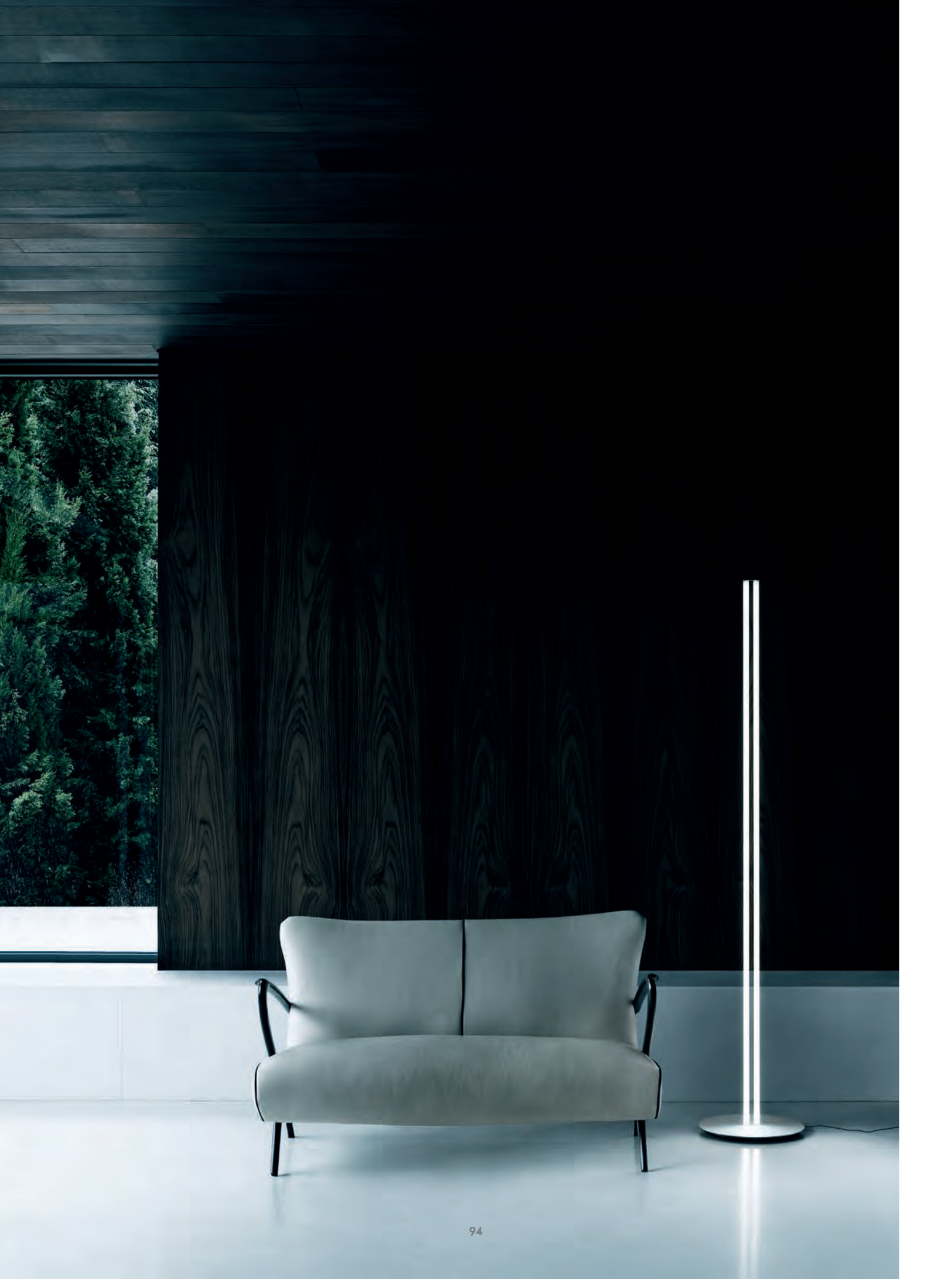
Captain Flint Wall Outdoor wall in brass finish, by Michael Anastassiades.



Silver Belles

Photography by Tommaso Sartori



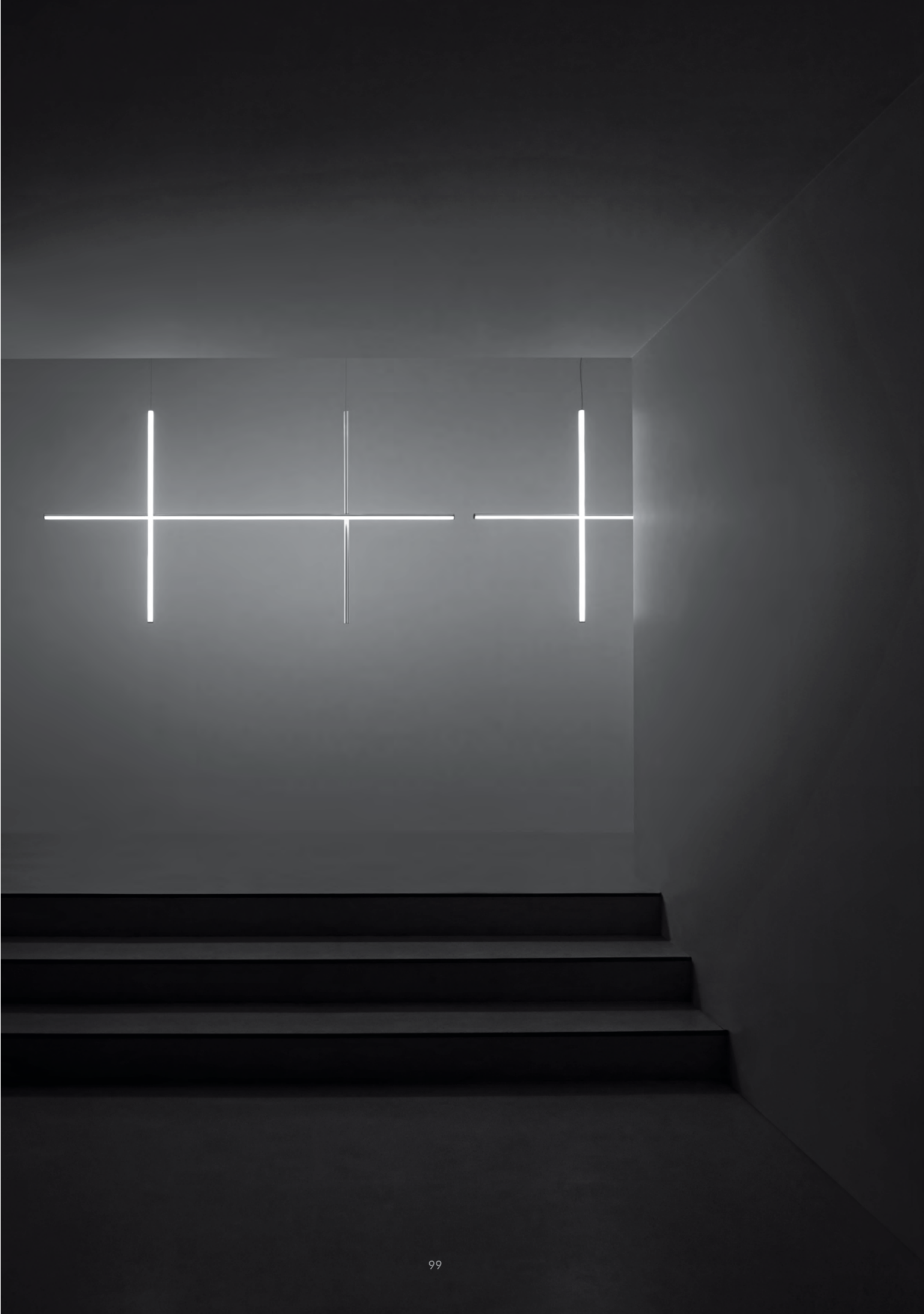




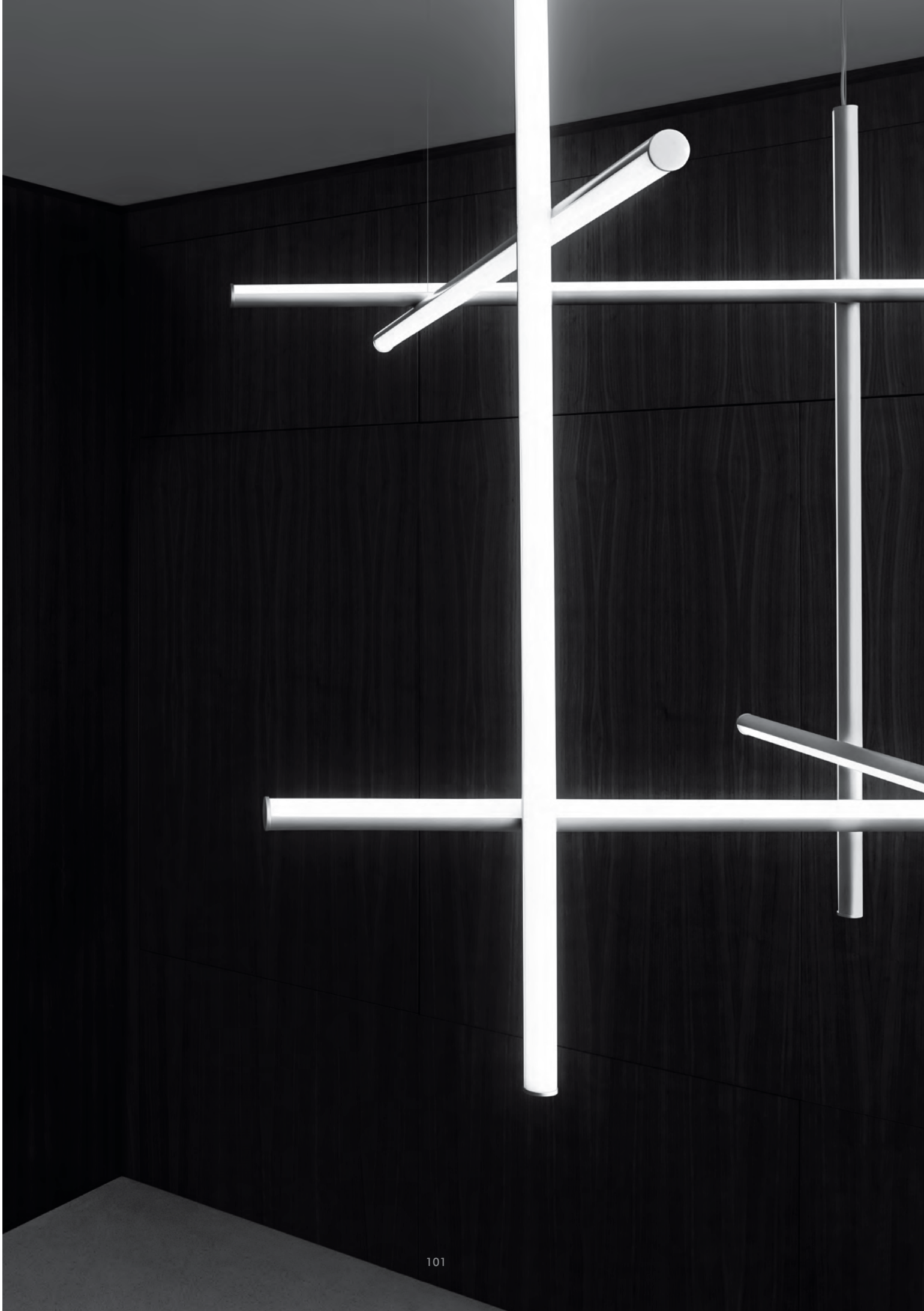
















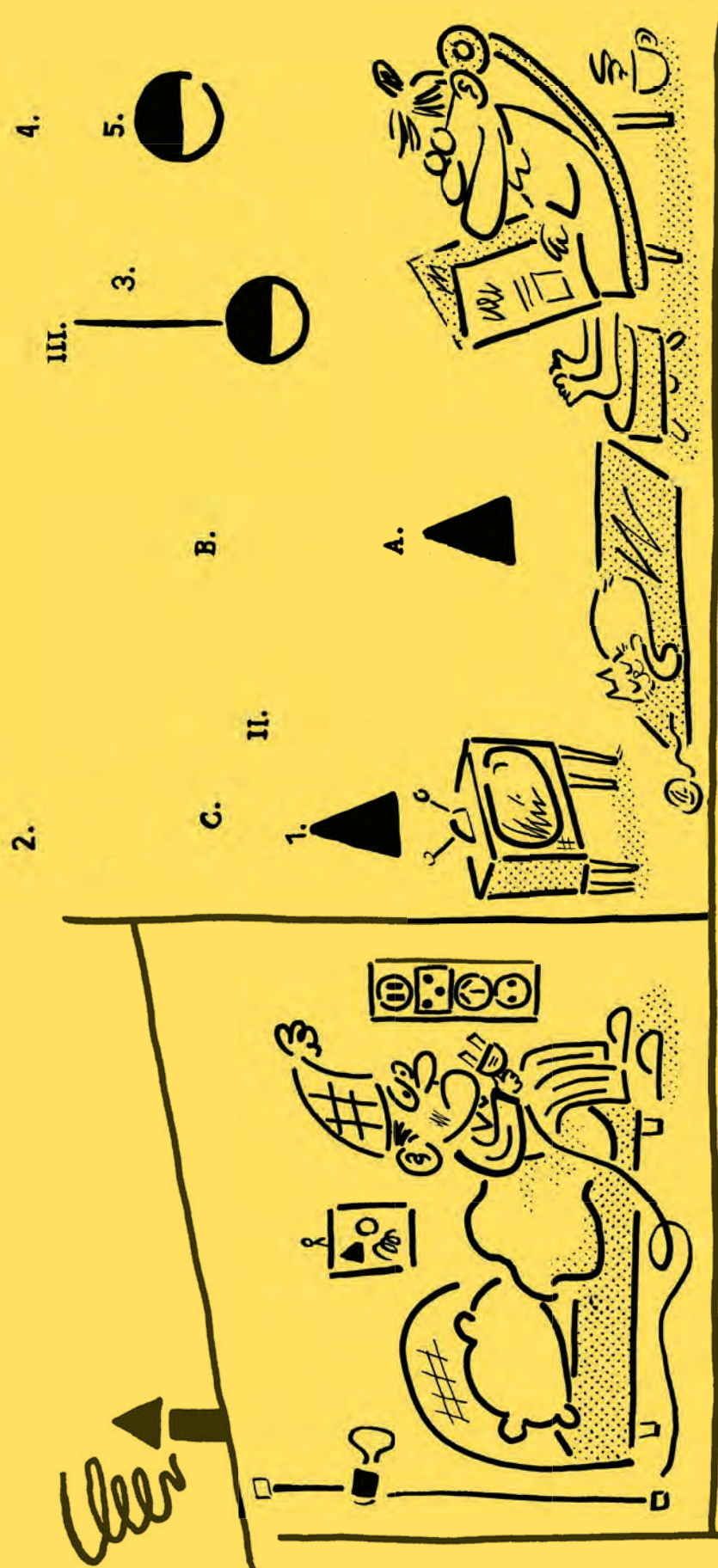


Michael Anastassiades' Coordinates Argent Edition shines bright in this modernist home. The series' essential, interlocking geometries are inspired by the Cartesian grid, and their design exists in harmonious balance with the minimal interiors. In their latest interpretation, the lamps' extruded anodized aluminium is defined by a silver finish, shown throughout the house in their wall, ceiling and floor versions.

Illustrations by Sany

Connect the dots

String Light by Michael Anastassiades



Find the right socket

Parentesi by Achille Castiglioni & Pio Manzù

Guns by Philippe Starck



Antonio Citterio



Antonio Citterio's products are exquisitely technical, beautifully practical and designed for everyday life. His creative sensibility particularly shines in his lighting pieces, combining an intelligent design approach with a utilitarian drive. We took this opportunity to take a glimpse into Citterio's universe, discovering a rich, layered world of places, objects and culture that surrounds and inspires the Italian designer. Photography by Nico Ktucci.

What is the best time of the day for you?



Name your favourite tool.

CHINNE BRUGOLA



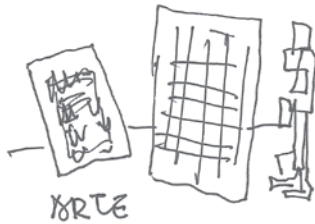
Draw the design object you use the most.



What place inspires you?



What do you collect?



What is light for you?



The last book you read.

UN CAPPELLO PIENO
DI CILIEGE



What do you miss right now?



Your favourite drink.

MARGHERITA



The object you wish you had designed.



Contributors

Photographer Antonia Adomako created an intimate photographic series at Jasper Morrison's London studio, including a sneak preview of Oplight, his latest design for Flos (p. 20)

Paolo Brambilla is Design Curator at Flos, and one half of Milanese architecture firm, Calvi Brambilla, which he runs alongside Fabio Calvi. In this issue, he explains the sustainability principles behind the creation of Parentesi and Oplight (p. 15 and p. 31)

For Flos Stories #4, photographer Ambra Crociani visited Molly Molloy in her Milanese apartment to document her colourful creative universe, including the latest 265 chromatica, by Paolo Rizzatto (p. 64)

Alecio Ferrari is a photographer and visual researcher based in Milan. We tasked him with exploring Flos' Parentesi in its new colourways, including the objects that inspired them (p. 6)

Journalist Antonella Galli penned a manifesto outlining Flos' commitment to sustainability. Titled Flos for Planet, it explores its goals and practical steps towards a better future (p. 2)

Artist and furniture designer Pablo Limón interpreted the minimalist forms of Flos' latest uplighter, Oplight by Jasper Morrison (p. 21,26,37)

Alice Morby is a London-based design writer and consultant. She chatted with fashion designer Molly Molloy about design, fashion and colour (p. 64)

Illustrator and artist Sany, aka Samuel Nyholm is based in Stockholm. For this issue, we asked him to come up with some fun and games featuring the latest Flos lamps including Philippe Starck's Guns and Paolo Rizzatto's 265 (p. 106)

A creative team based in Philadelphia, Andy Rementer and Margherita Urbani experimented with the concept of Michael Anastassiades' String Light, which they illustrated through a playful narrative that shows their multiple possibilities (supplement)

Omar Sartor is an Italian photographer and director based in Milan and working across interior design, architecture and fashion. We took him to Villa Saracena to discover its architecture from sunrise to dusk (p. 40)

Paris-based photographer Tommaso Sartori played with the arrangements of Michael Anastassiades' Coordinates in silver (p. 92)

Design journalist Laura Traldi delved into the history of Parentesi, on the occasion of the lamp's 50th anniversary edition (p. 6)

Illustrator and architecture enthusiast Olimpia Zagnoli explored the history of Villa Saracena to write an immersive testimonial of this holiday marvel on the mediterranean coast (p. 40)

Concept and
Creative Direction
Apartamento Studios

Managing Editor
Rosa Bertoli

Graphic Design
Apartamento Studios

Flos team
Barbara Corti
Rosaria Bernardi
Elisa Bodei
Silvia Delaini
Donatella Matteoni
Francesco Funari

Translations
Team Agiliz@ tu gestion

Printing
Graficart, Treviso
July 2021

Acknowledgements
Michael Anastassiades
Ángel Cánovas
Giovanna Castiglioni
Greta Cevenini
Miranda Clow
Melek Küçükaksu
Bel Lepikson
Celia Lescouet
Molly Molloy
Jasper Morrison
Giacomo Manzoni
Paolo Rizzatto
Alessandra Salaris
Omar Sosa
John Tree

FLOS

NEW PRODUCTS

Fall 2021

Decorative Collection

Coordinates	Michael Anastassiades	2020	page	112
String Light	Michael Anastassiades	2014	page	113
Parentesi 50	A.Castiglioni & P.Manzù	1971	page	114
265 Chromatica	Paolo Rizzatto	1973	page	115
Oplight	Jasper Morrison	2021	page	116
Guns	Philippe Starck	2005	page	116

Outdoor Collection

Pointbreak	Piero Lissoni	2020	page	117
Captain Flint Wall	Michael Anastassiades	2021	page	118

Architectural Collection

C1	Vincent Van Duysen	2020	page	118
----------	--------------------------	------------	------------	-----

Coordinates

Michael Anastassiades, 2020

Materials: extruded aluminum, platinum silicone extruded opal

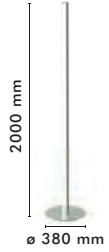
Power: Coordinates C from 38W to 185W, Coordinates S from 32W to 180W, Coordinates F 61W, Coordinates Wall1 15W, Coordinates Wall2 24W

Voltage: 100-240V

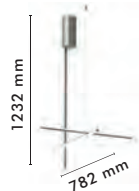
Light Source: STRIP LED 2700K CRI95

New Finish: argent moon

Also available in: anodized champagne



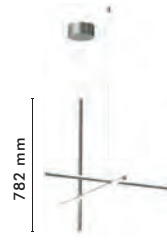
Coordinates
F
● F1801033



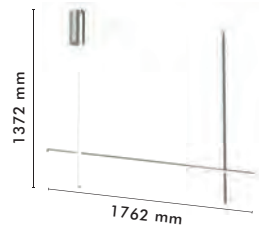
Coordinates
C1
● F1852033



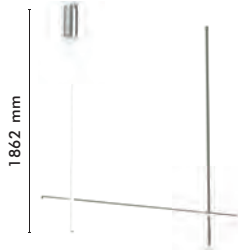
Coordinates
C1 Long
● F1864033



Coordinates
S1
● F1860033



Coordinates
C2
● F1858033



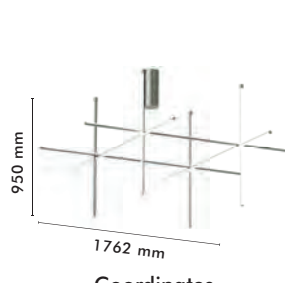
Coordinates
C2 Long
● F1866033



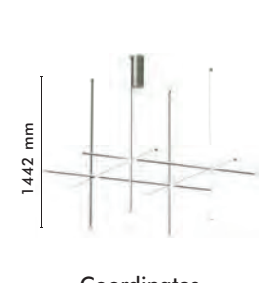
Coordinates
S2
● F1862033



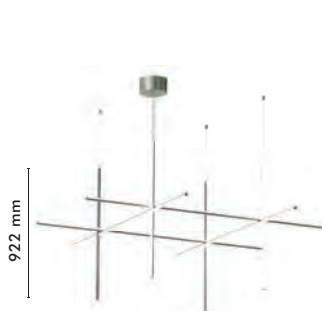
Coordinates
S3
● F1850033



Coordinates
C4
● F1856033



Coordinates
C4 Long
● F1868033



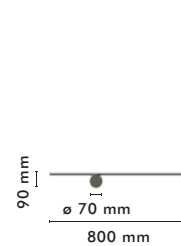
Coordinates
S4
● F1854033



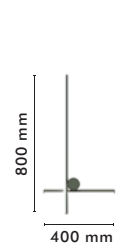
Coordinates
Module C
● F1883033



Coordinates
Module S
● F1880033



Coordinates
Wall 1
● F1810033



Coordinates
Wall 2
● F1811033

Finishes example



● argent moon



● anodized champagne

String Light

Michael Anastassiades, 2014

Materials: aluminum, polycarbonate

Power: 21W

Voltage: 100-240V/48V

Light Source: LED array 21W 1375lm 2700K CRI90 DIMMABLE TOUCH OR DIMMABLE CASAMBI

New Finishes: white, blue

Also available in: black



String Light Cone DIMMABLE TOUCH 12MT CABLE

● F6487014 ○ F6487009 ● F6487030

String Light Cone DIMMABLE TOUCH 22MT CABLE

● F6497014 ○ F6497009 ● F6497030



String Light Cone DIMMABLE CASAMBI 12MT CABLE

● F6489014 ○ F6489009 ● F6489030

String Light Cone DIMMABLE CASAMBI 22MT CABLE

● F6499014 ○ F6499009 ● F6499030



String Light Sphere DIMMABLE TOUCH 12 MT CABLE

● F6486014 ○ F6486009 ● F6486030

String Light Sphere DIMMABLE TOUCH 22 MT CABLE

● F6496014 ○ F6496009 ● F6496030



String Light Sphere DIMMABLE CASAMBI 12MT CABLE

● F6488014 ○ F6488009 ● F6488030

String Light Sphere DIMMABLE CASAMBI 22MT CABLE

● F6498014 ○ F6498009 ● F6498030

Finishes example



● blue

○ white

● black

Parentesi 50

Achille Castiglioni & Pio Manzù, 1971-2021

Materials: elastomer, steel

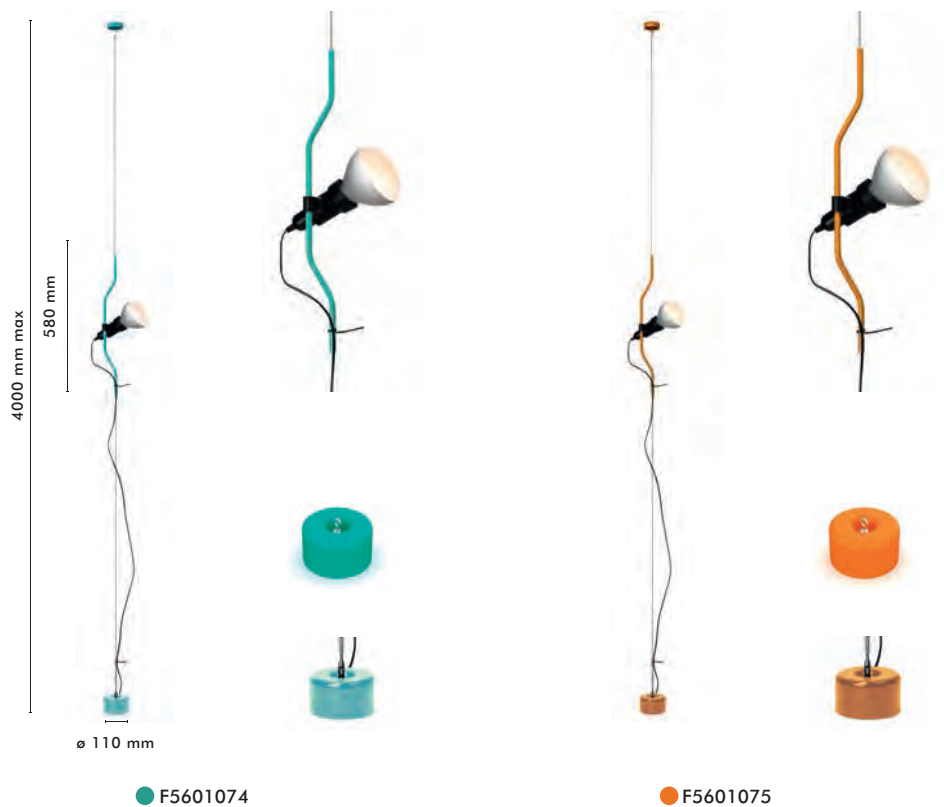
Power: MAX 150W

Voltage: 220-240V

Light Source excluded: LED 8W 660lm 2700K o/or LED 12W 1000lm 2700K DIMMABLE

New Finishes: turquoise, orange signal

Also available in: black, nickel, red, white



Finishes example



265 Chromatica

Paolo Rizzatto, 1973-2021

Material: steel

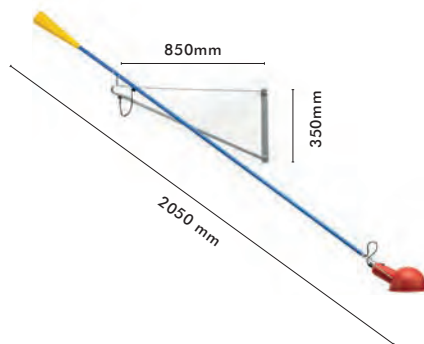
Power: 10W

Voltage: 220-250V

Light Source excluded: LED 10W 965lm 2700K/3000K DIMMABLE

New Finish: Chromatica

Also available in: black, white



265 Chromatica

A0300099

Finishes example



● black



○ white



● chromatica

Oplight

Jasper Morrison, 2021

Materials: aluminium, polycarbonate

Power: W1 version 16W, W2 version 25W

Voltage: 100V / 200-240V

Light Source W1: LED Module 16W 1290lm 2700K CRI90 DIMMABLE TRIAC

Light Source W2: LED Module 25W 1919lm 2700K CRI90 DIMMABLE TRIAC

Finishes: textured anthracite, satin black, textured metallic grey, textured white



Guns

Philippe Starck, 2005

Materials: aluminum, plasticized paper

Power: Bed & Table 10W, Lounge 21W

Voltage: 220-240V

Light Source excluded Bed & Table: LED 10W 965lm 2700K CRI80

Light Source excluded Lounge: LED 21W 2200lm 2700K CRI80

New Finishes: matt white, matt black

Also available in: gold 18K



Finishes example



Pointbreak Bollard & Wall

Piero Lissoni, 2020

Materials Bollard: extruded aluminum, polycarbonate

Materials Wall: aluminum, glass

Power: Bollard 1- 5,6W, Bollard 2 12,5W, Wall 1 Mono 6,5W, Wall 1 Double 12W, Wall 2 Mono 14,5W, Wall 2 Double 27W

Voltage: 220-240V

Light Source Bollard 1: LED 5,6W 274lm 2700K/ 5,6W 285lm 3000K/ 5,6W 307lm 4000K CRI>80

Light Source Bollard 2: LED 12,5W 600lm 2700K/ 12,5W 624lm 3000K/ 12,5W 372lm 4000K CRI>80

Light Source Wall 1 Mono: LED 6,5W 439lm 2700K/ 6,5W 472lm 3000K/ 6,5W 488lm 4000K CRI>80

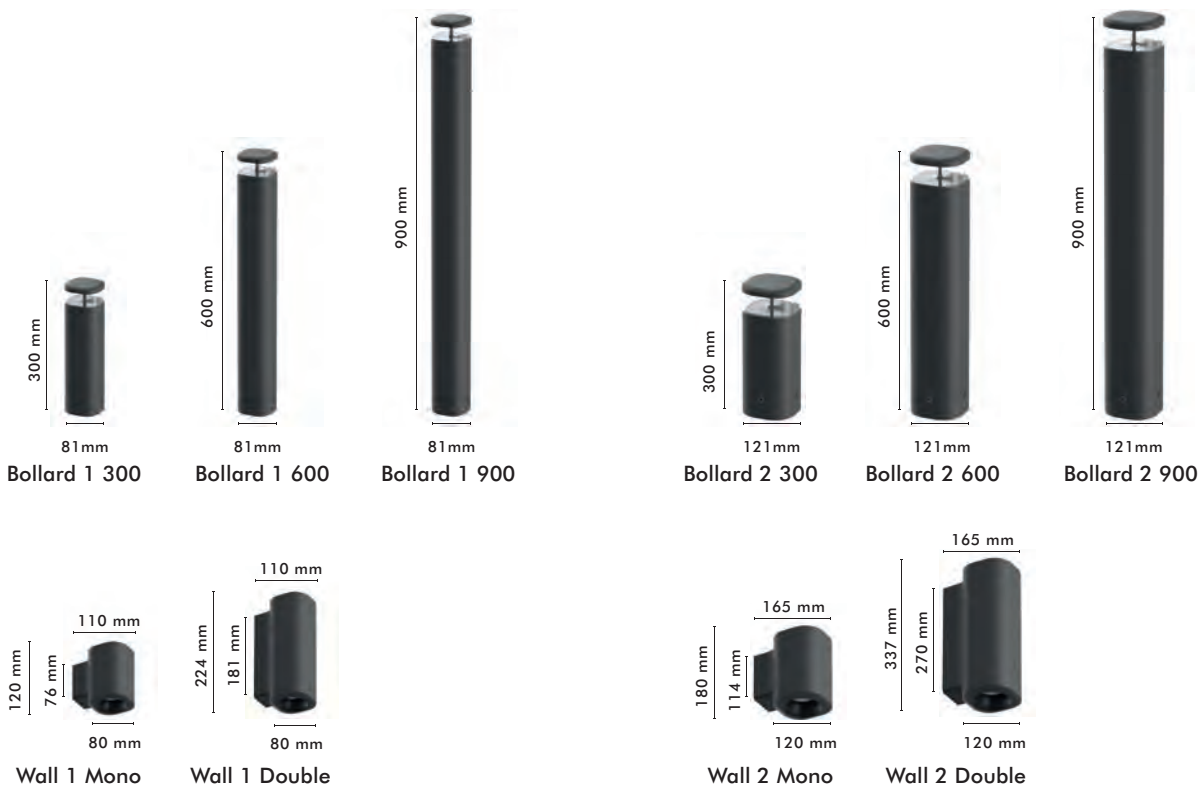
Light Source Wall 1 Double: LED 12W 2x439lm 2700K/ 12W 2x472lm 3000K/ 12W 2x488lm 4000K CRI>80

Light Source Wall 2 Mono: LED 14,5W 1569lm 2700K/ 14,5W 1687lm 3000K/ 14,5W 1757lm 4000K CRI>80

Light Source Wall 2 Double: LED 27W 2x1569lm 2700K/ 27W 2x1687lm 3000K/ 27W 2x1757lm 4000K CRI>80

NON DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI

Finishes: white, grey, forest green, deep brown, black, anthracite



Finishes example



Captain Flint Wall Outdoor

Michael Anastassiades, 2021

Materials: polished or painted stainless steel or polished brass finishes, polycarbonate

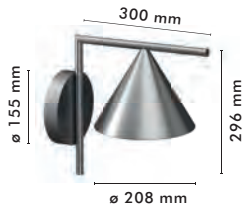
Power: 9,5W

Voltage: 220-240V

Light Source: 1 COB LED 9,5W 613lm 2700K / 1 COB LED 9,5W 658lm 3000K CRI80

NON DIMMABLE, DIMMABLE 1-10V, DIMMABLE DALI

Finishes: brushed stainless steel, deep brown, black, red burgundy, brass finish



● brushed stainless steel



● deep brown



● black



● red burgundy



● brass finish

C1

Vincent Van Duysen, 2021

Material: aluminum

Power: Mono spot ceiling and wall small 7W, Double spot wall small & Mono spot ceiling and wall large 14W, Double spot wall large 28W

Voltage: 220-240V

Light Source mono spot ceiling and wall small: POWER LED 7W 660lm 2700K / 7W 700lm 3000K CRI90

Light Source double spot wall small: POWER LED 14W 1320lm 2700K / 14W 1400lm 3000K CRI90

Light Source mono spot ceiling and wall large: POWER LED 14W 1225lm 2700K / 14W 1300lm 3000K CRI90

Light Source double spot wall large: POWER LED 28W 2450lm 2700K / 28W 2600lm 3000K CRI90

Finishes: anthracite, white, brushed copper, brushed steel, brushed bronze



Mono spot Ceiling Small



Mono spot Wall Small



Double spot Wall Small



Mono spot Ceiling Large



Mono spot Wall Large



Double spot Wall Large

Finishes example



● anthracite



○ white



● brushed copper



● brushed steel



● brushed bronze

For more information please visit flos.com

