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FLOS

RONAN

& ERWAN

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## Introduction

by Marco Romanelli



M a c a o

ENGLISH The latest project by brothers Ronan & Erwan Bouroullec for Flos challenges at least two maxims of lighting design. The first of these maxims, in terms of ceiling fittings, undoubtedly regards the geometric centrality of the light source: chandeliers must be hung up high, at the intersection of the diagonals in those geometric spaces we call rooms. However, Aim declares its independence from such reverence to tradition, proposing a system that, while suspended from the ceiling, is freed from any concept of centrality. The light can be positioned wherever desired, by hooking it up to the electricity supply on the floor via long cables. The second aesthetic and hence behavioural “break-away” regards precisely those long cables. Anyone who designs lights has always been taught that the cable is a purely functional element, and as such it should be hidden and used sparingly. An abundance of cable, especially on the ceiling, was seen as a kind of “temporary solution”. Ronan and Erwan overturn this assumption too. Not only does Aim potentially reject centrality, but it can also proliferate into a forest of cables. Cables that go up and cables that come down; cables with a clear aesthetic function. The actual reflector is, after all, less important, simply a fruit hanging from any one of the cables, at a height to be gauged, with an angle of inclination that can be altered. Aim is therefore not just a lamp, but an installation in a nutshell. Despite being a faultless industrial product, it references a philosophy of art more than the philosophy of design.

In any case, this is not the first time that the French brothers have surprised us with their “lateral vision”. In the last ten years, they have been among the very few designers who have managed to reach that celestial dimension of design where the same names appear again and again. Ronan and Erwan assume nothing to be obvious. On the contrary, for them, so-called “fixed precepts” seem to be turned into “points of departure” for their design inquiry. Hence fabric is not used to cover sofas and armchairs, but to trace out diamond-shaped volumes on the walls; beds are not placed on the floor, but hoisted up on legs and closed in cages; bookshelves reject long horizontal surfaces to become clouds of circular modules; sofas usually intended for conversation can be turned into islands of individual meditation; a sink is no longer a washbasin, but rather a landscape.

Essentially this lamp is a landscape too. Conceived in 2010 as a limited-edition object for Galerie Kreo in Paris, it was evocatively named “Lianes” and handcrafted in fibre-glass, Corian and leather. Yet Aim has lost nothing in its progression to industrial production. Indeed, the increased slenderness of the material and the chromatic simplification have served to make the lamp’s spatial effect even more pronounced.

Aim can be used individually but it reaches its apex when multiplied, therefore proposing a shift of judgement: from now on, will lighting objects be assessed singularly or instead as “viral” systems capable of propagating themselves in space?



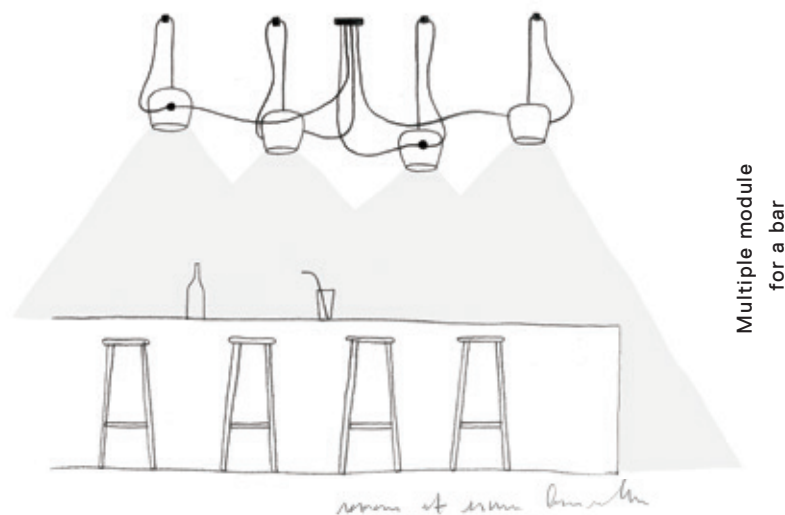
Double module  
for a dining room



## Introduzione di Marco Romanelli

ITALIANO Almeno due assiomi del lighting design vengono messi in discussione nell'ultimo progetto di Ronan & Erwan Bouroullec con Flos. Il primo di questi assiomi, parlando di apparecchi a soffitto, è senz'altro la centralità geometrica del punto luce: in alto, all'intersezione delle diagonali di quei volumi geometrici che sono le stanze, si devono sospendere i lampadari. Ebbene Aim si rende indipendente da tale omaggio alla tradizione proponendo sì un sistema di sospensione, ma liberato da ogni concetto di centralità: la lampada si potrà posizionare ove si vorrà, andando a recuperare la connessione elettrica a terra, mediante lunghi cavi. La seconda "rottura estetica", e quindi comportamentale, riguarda proprio i cavi. Da sempre viene insegnato a chi progetta luce che il cavo è un elemento unicamente funzionale e, come tale, da nascondere, da utilizzare con parsimonia: qualsiasi abbondanza di cavo, in specie a soffitto, veniva letta come una "sistemazione provvisoria". Ebbene Ronan & Erwan rovesciano anche questo presupposto: non solo Aim potenzialmente rifiuta la centralità, ma può moltiplicarsi in una foresta di cavi. Cavi che salgono e cavi che scendono, cavi con una chiara funzione estetica. Il vero e proprio riflettore è in fondo meno importante, semplicemente un frutto sospeso su uno qualsiasi di essi, ad un'altezza da valutare, con un'inclinazione modificabile. Aim non è quindi solo una lampada, ma piuttosto un'installazione in nuce. Fa riferimento, pur essendo un impeccabile prodotto industriale, non tanto alla filosofia del design quanto a quella dell'arte.



Multiple module  
for a bar

Non è d'altronde la prima volta che i Fratelli Francesi, tra i pochissimi progettisti che siano riusciti, negli ultimi dieci anni, a raggiungere quell'empireo del design ove i nomi si ripetono sempre uguali, ci sorprendono con la loro "visione laterale". Nulla viene assunto da Ronan e Erwan come scontato, anzi i cosiddetti "punti fermi" paiono ribaltarsi per loro in "punti di partenza" dell'indagine progettuale. Il tessuto non servirà allora a foderare divani e poltrone, ma a tracciare volumi diamantati sulle pareti; i letti non si posizioneranno a terra, ma saranno issati su gambe e chiusi in gabbie; le librerie rinunceranno a lunghi piani orizzontali per trasformarsi in nuvole a moduli circolari; i divani, usualmente destinati alla conversazione, potranno diventare isole di meditazione individuale; un lavabo non sarà più una bacinella, ma piuttosto un paesaggio.

E un paesaggio è in sostanza anche questa lampada. Nata nel 2010, con il suggestivo nome di "Lianes" come oggetto in serie limitata per la parigina Galerie Kreo, e pertanto realizzata artigianalmente in fibra di vetro, corian e pelle, nulla perde oggi nel suo passaggio alla produzione industriale, anzi: la maggiore asciuttezza della materia, la semplificazione cromatica fa sì che il gioco spaziale sia ancor più evidente.

Utilizzabile singolarmente, Aim trova infatti nella moltiplicazione la sua apoteosi e ci propone quindi una modificazione di giudizio: gli oggetti lampada andranno d'ora in avanti valutati ancora individualmente o piuttosto come sistemi "virali" capaci di diffondersi nello spazio?



## Einleitung von Marco Romanelli

DEUTSCH Im jüngsten Projekt von Ronan & Erwan Bouroullec mit Flos werden zumindest zwei fundamentale Grundsätze des Lichtdesigns in Frage gestellt. Der erste dieser Grundsätze, im Bereich der Pendelleuchten, ist sicherlich die geometrische Mitte des Lichtpunkts: Die Leuchten müssen hoch, am Schnittpunkt der Diagonalen dieser geometrischen Räume, die wir Zimmer nennen, aufgehängt werden. Nun, Aim macht sich von dieser Huldigung der Tradition unabhängig, denn es wird zwar ein Hängesystem angeboten, aber Zentralität spielt dabei keinerlei Rolle: Die Lampe lässt sich ganz nach Belieben positionieren, die Erdung erfolgt über lange Kabel. Der zweite „ästhetische“ und somit Verhaltensbruch betrifft die Kabel selbst. Seit jeher wird Lichtplanern beigebracht, dass das Kabel reines Mittel zum Zweck ist und daher versteckt und sparsam verwendet werden muss: jeglicher Kabelüberschuss, besonders an der Decke wurde als „provisorische Unterbringung“ interpretiert. Nun, Ronan & Erwan drehen auch diesen Grundsatz um: Aim lehnt nicht nur Zentralität potentiell ab, sondern kann sich in einen Kabelwald vervielfachen. Kabel, die von unten nach oben und von oben nach unten führen, Kabel mit einer eindeutig ästhetischen Funktion. Der eigentliche Reflektor ist im Grunde weniger wichtig, einfach ein Abschluss an einem Kabel, auf einer Höhe, die der Benutzer auswählt, mit veränderbarer Schrägstellung. Aim ist daher nicht nur eine Lampe, sondern eher eine aus sich selbst wachsende Installation. Obwohl es ein

perfektes industrielles Produkt ist, besteht der Bezug nicht so sehr zur Philosophie des Designs, sondern zu jener der Kunst.

Es ist übrigens nicht das erste Mal, dass uns die französischen Brüder mit ihrer „schrägen Vision“ überraschen. In den letzten 10 Jahren ist es Ihnen gelungen ist, jenen Gipfel des Design-Olymp zu erreichen, wo sich stets die gleichen Namen wiederfinden, Für Ronan und Erwan steht nichts von vornherein fest, im Gegenteil, die sogenannten „Fixpunkte“ scheinen sich für sie in „Ausgangspunkte“ der Projektstudie zu verwandeln. Der Stoff dient nicht mehr dazu Sofas und Sessel zu überziehen, sondern Volumen in Diamantenform an die Wände zu zeichnen; Betten stellt man nicht mehr auf den Boden, sondern sie werden auf Stützen gehoben und in Käfige eingeschlossen; Bücherregale verzichten auf lange waagrechte Ablageflächen, um sich in Wolken mit kreisförmigen Modulen zu verwandeln; Sofas, die üblicherweise zum gemütlichen Plaudern verwendet werden, können zu persönlichen Meditationsinseln werden, ein Waschbecken ist kein Becken mehr, sondern eher eine Landschaft.

Im Grunde ist diese Lampe auch eine Landschaft. Sie entstand 2010 unter dem eindrucksvollen Namen „Lianes“ als Objekt in limitierter Auflage für die Pariser Galerie Kreo, handgefertigt aus Glasfaser, Korian und Leder. Beim Wechsel in die industrielle Produktion hat Aim nichts eingebüßt. Im Gegenteil: die filigranere Anmutung des Materials und die farbliche Vereinfachung bewirkt, dass die Wirkung im Raum noch besser zum Ausdruck kommt.



Aim kann zwar als Einzelleuchte verwendet werden, findet aber seine Apotheose in der Vervielfachung und schlägt dadurch eine Veränderung unserer Beurteilung vor: Werden Leuchten in Zukunft einzeln oder als „Virussysteme“ bewertet, die in der Lage sind, sich im Raum auszubreiten?

## Introduction de Marco Romanelli

FRANÇAIS Il y a au moins deux axiomes de l'éclairage design qui sont remis en question dans la dernière réalisation de Ronan & Erwan Bouroullec avec Flos. Le premier, concernant les plafonniers, est certainement l'aspect central géométrique du point lumineux : c'est à l'intersection des diagonales de ces volumes géométriques que sont les pièces, que l'on doit installer l'éclairage. Mais Aim reste à l'écart de cet hommage à la tradition en proposant un système de suspension exempt de tout concept de centralité : la lampe peut être installée où l'on veut grâce à de longs câbles qui permettent d'aller récupérer la connexion électrique à la terre. La deuxième "rupture esthétique", et donc comportementale, est liée à ces mêmes câbles. Depuis toujours on apprend au concepteur d'éclairage que le câble n'est qu'un élément purement fonctionnel et qu'en tant que tel, il doit être caché et utilisé avec parcimonie: toute abondance de câble, en particulier au plafond étant interprétée comme une "installation provisoire". Or, Ronan & Erwan





Single modules  
for a studio

renversent également cette hypothèse : non seulement Aim s’oppose à la centralité, mais elle peut se multiplier en une forêt de câbles. Des câbles qui montent et qui descendent, des câbles à l’évidente fonction esthétique. Le réflecteur, en soit, a moins d’importance, et apparait simplement comme un fruit suspendu à l’un de ces câbles, à la hauteur voulue et avec une inclinaison modifiable. Ainsi, Aim n’est pas seulement une lampe, mais bien une véritable installation. Et bien qu’elle soit un parfait produit industriel, elle se réfère plus à la philosophie de l’art qu’à celle du design.

Ce n’est d’ailleurs pas la première fois que les deux frères Français, parmi les rares designers qui ont réussi durant ces dix dernières années à rejoindre cet empyrée du design où les mêmes noms se répètent, nous surprennent par leur “vision latérale”. Rien ne va de soit pour Ronan et Erwan, et même le soi-disant “point final” semble se transformer pour eux en “point de départ” du projet. Le tissu ne sert alors plus à recouvrir des canapés et des fauteuils, mais à créer des volumes en diamants sur les murs ; les lits ne sont pas placés au sol, mais sont hissés sur des pieds et enfermés dans des cabines; les bibliothèques renoncent aux longs plans horizontaux pour se transformer en nuages aux formes circulaires; les canapés, habituellement destinés à la conversation, peuvent devenir des îlots de méditation individuelle; un lavabo n’est plus une vasque mais un paysage.

Et cette lampe aussi est justement un paysage. Née en 2010 en série limitée pour la galerie parisienne Kreo, sous le

nom évocateur de “Lianes”, et réalisée artisanalement en fibre de verre, corian et cuir, elle ne perd rien aujourd’hui dans son passage à la production industrielle, bien au contraire : une matière plus sèche, et la simplification chromatique renforcent un peu plus le jeu spatial.

Elle peut être utilisée en version simple, mais c’est dans la multiplication qu’Aim trouve son apothéose et nous propose alors de changer notre jugement : va-t-on continuer à considérer les lampes objets de manière individuelle ou plutôt comme des systèmes “viraux” capables de se diffuser dans l’espace?

## Introducción por Marco Romanelli

ESPAÑOL Al menos dos principios fundamentales del diseño de la iluminación se ponen en tela de juicio en el último proyecto de Ronan & Erwan Bouroullec para Flos. El primero de estos principios fundamentales, en cuanto a lámparas de techo se refiere, es la centralidad geométrica del punto de luz: las lámparas se deben suspender en alto, justo en la intersección de las diagonales de los volúmenes geométricos que son las habitaciones. Pues bien, AIM se independiza de tal tributo a la tradición proponiendo un sistema de suspensión libre de cualquier concepto de centralidad: la lámpara se podrá posicionar







donde se desee, recuperando la conexión eléctrica desde suelo mediante largos cables. La segunda “ruptura estética”, es por tanto de tipo conductual y concierne a los cables en sí. Desde siempre se le enseña a los diseñadores en el campo de la iluminación que el cable es simplemente un elemento funcional y que, como tal, debe esconderse y utilizarse con moderación: cualquier opulencia de cableado, sobre todo en el techo, se entiende como una “instalación provisional”. Pues bien, Ronan & Ewan dan un giro también a este supuesto: Aim no solo rechaza virtualmente la centralidad, sino que es capaz de multiplicarse entre una selva de cables. Cables que suben y bajan, cables que tienen una evidente función estética. El auténtico reflector no es en realidad importante, es simplemente un fruto suspendido sobre cualquiera de esos cables a la altura deseada y con una inclinación modificable. Aim no es, en consecuencia, solo una lámpara, sino más bien un preludio de instalación. A pesar de ser un producto industrial impecable, hace referencia no tanto a la filosofía del diseño como a la del arte.

No es la primera vez que estos hermanos franceses, de entre los pocos diseñadores que han conseguido llegar en los últimos diez años a ese paraíso del diseño donde los nombres se repiten siempre igual, nos sorprenden con su “visión lateral”. Ronan y Erwan no dan nada por sentado, de hecho parece que los llamados “puntos fijos” se conviertan para ellos en “puntos de salida” durante la investigación en sus proyectos. El tejido, por lo tanto, ya no servirá para tapizar sofás y sillones, sino para dibujar volúmenes con forma de diamante en las paredes; las camas ya no se pondrán en el suelo, sino que serán izadas

sobre patas y se encerrarán en jaulas: las librerías renunciarán a los altos planos horizontales para transformarse en módulos circulares cuales nubes; los sofás, utilizados generalmente para conversar, podrán convertirse en islas para la meditación individual; un lavabo ya no será una pila, sino más bien un paisaje.

Y un paisaje es básicamente esta lámpara. Nació en el 2010 con el sugerente nombre de “Lianes” como objeto de serie limitada para la Galerie Kreo parisina y, por tanto, realizada artesanalmente en fibra de vidrio, corian y cuero. Nada pierde actualmente en su paso a la producción industrial, todo lo contrario: la mayor sobriedad de la materia y la simplificación cromática permiten que el juego espacial sea todavía más evidente.

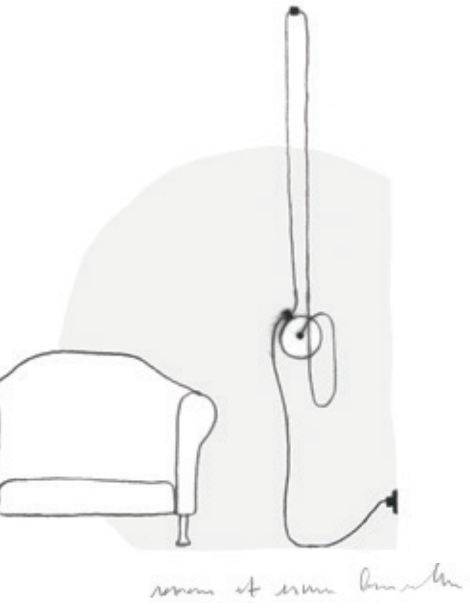
A pesar de poder utilizarse individualmente, Aim encuentra su estado apoteósico cuando se multiplica y se nos plantea, de este modo, un cambio de juicio: ¿se valorarán todavía las lámparas de forma individual o más bien como sistemas “virales” capaces de difundirse en el espacio?







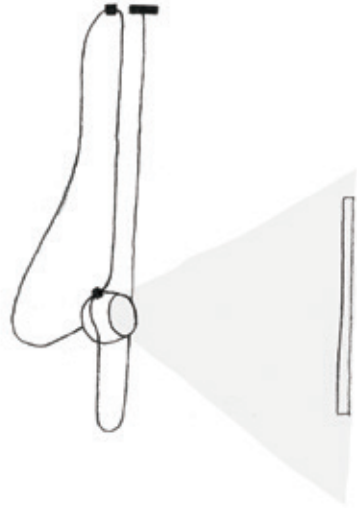
AIM



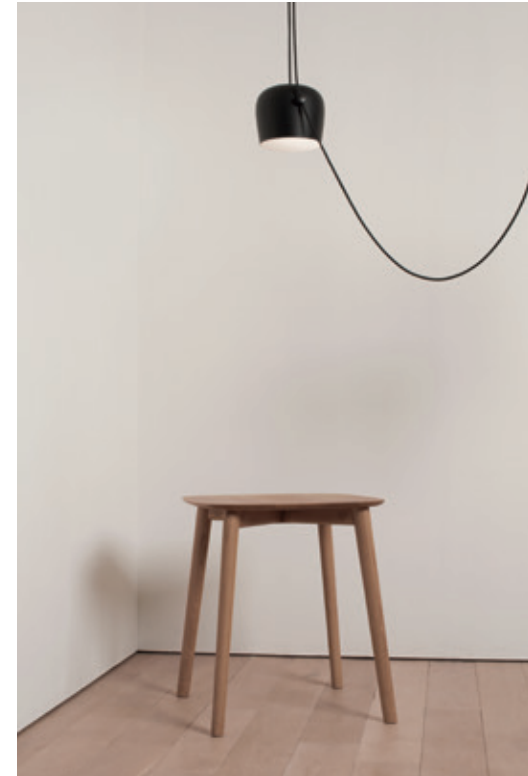
Single module plugged into wall outlet.

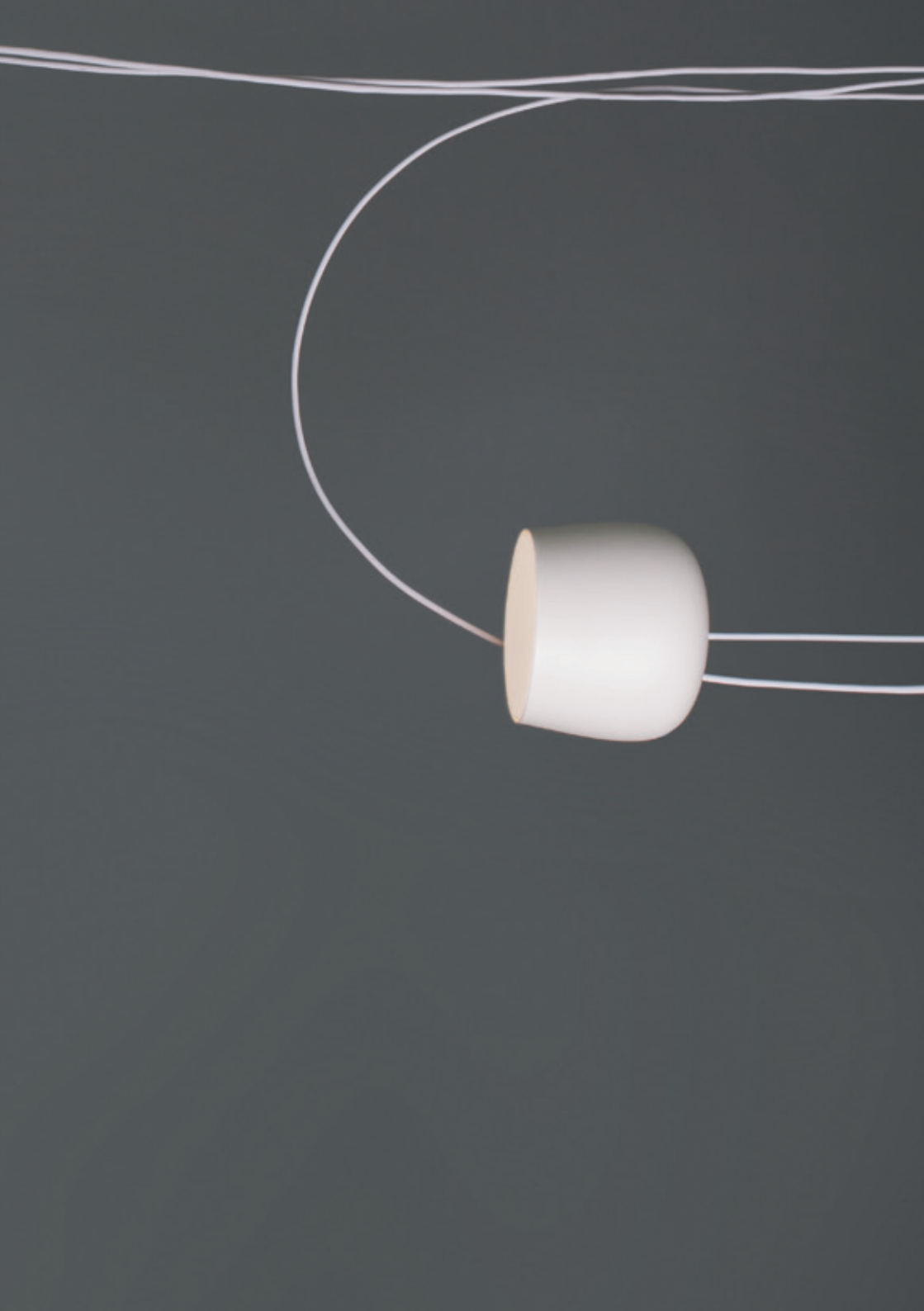


Single module to light a painting



AIM





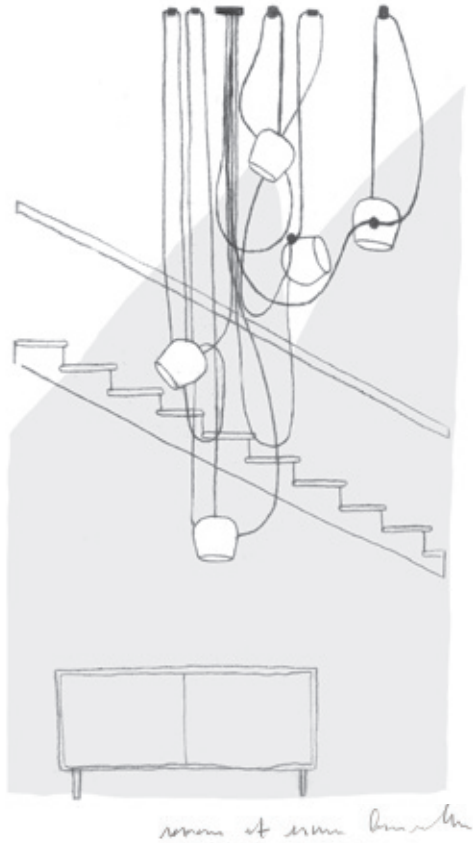


ERWAN



RONAN



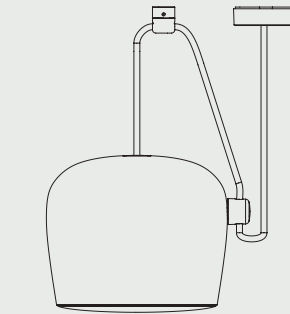


Multiple module  
for an entrance hall

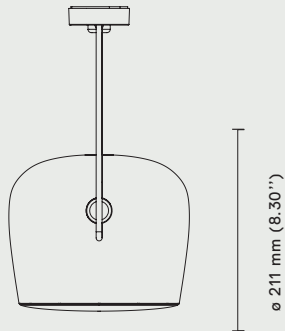
Technical Sheets  
Aim

## Technical Sheets

### Aim



ø 243 mm (9.56")



ø 211 mm (8.30")

PENDING:



ENGLISH

**SOURCE:** n. 1 LED 2700K 1250 lm CRI 82 20W  
**FINISH:** Black, White, Polished aluminium.  
 Suspended light fitting. Body in varnished aluminium sheet, shade in photo-etched optical polycarbonate. Internal reflector in photo-etched ABS. Directionable body. Powered directly from mains. The led can be dimmed with a «Triac for led» dimmer. The cable has a useful length of 9 metres (354,33") and thus the lamp can be suspended 3 metres (118,11") from the ceiling. A wall plug version also exists. Multiple rose with capacity to connect up to 5 Aims also available.

ITALIANO

**FONTE:** n. 1 LED 2700K 1250 lm CRI 82 20W  
**FINITURE:** Bianco, Nero, Alluminio lucidato.  
 Apparecchio di illuminazione a sospensione. Corpo in alluminio tornito in lastra verniciato a liquido, diffusore in polycarbonato ottico fotoinciso. Riflettore interno in ABS fotoinciso. Corpo orientabile. Alimentazione da rete. Il led è dimmerizzabile con dimmer di tipo «Triac per led». La lunghezza del cavo utile è di 9 metri (354,33"), la lampada può quindi essere sospesa a 3 metri (118,11") dal soffitto. Disponibile anche versione con spina a parete. Disponibile rosone multiplo con possibilità di connettere fino a 5 Aim.

DEUTSCH

**QUELLE:** n. 1 LED 2700K 1250 lm CRI 82 20W  
**BESCHREIBUNG:** Weiß, Scharz, Aluminium poliert.  
 Pendelleuchte. Leuchtenkörper aus gedrehtem, mit Flüssiglack beschichtetem Aluminium, Diffusor aus optischem Polycarbonat mit Fotogravur. Innenreflektor aus fotografiertem ABS. Schwenkbarer Leuchtenkörper. Direkte Netzspeisung. Dimmbare LED mit Dimmertyp «Triac für led». Die Nutzlänge des Kabels beträgt 9 Meter (354,33"), die Lampe

kann daher in einem Abstand von bis zu 3 Metern (118,11") von der Decke aufgehängt werden. Auch in der Ausführung mit Wandsteckdose erhältlich. Mehrfachrosette mit Anschlussmöglichkeit von bis zu 5 Aim Leuchten erhältlich.

FRANÇAIS

**LAMPE:** n. 1 LED 2700K 1250 lm CRI 82 20W  
**FINITION:** Blanc, Noir, Aluminium poli.  
 Suspension. Corps en plaque d'aluminium tourné recouvert d'une peinture liquide, diffuseur en polycarbonate optique photogravé. Réflecteur interne en ABS photogravé. Corps orientable. Alimentation directe sur réseau. La led varie à l'aide d'un variateur de type «Triac pour led». La longueur du câble utile est de 9 mètres (354,33"), la lampe peut donc être suspendue à 3 mètres (118,11") du plafond. Egalement disponible en version avec prise murale. Possibilité d'installation sur une rosace multiple permettant de connecter jusqu'à 5 Aim.

ESPAÑOL

**FUENTE:** n. 1 LED 2700K 1250 lm CRI 82 20W  
**ACABADO:** Blanco, Negro, Aluminio pulido.  
 Aparato de iluminación suspendido. Cuerpo de aluminio conformado por rotación y pintado con pintura líquida, difusor en polycarbonato óptico fotograbado. Reflector interno de ABS fotograbado. Cuerpo orientable. Alimentación directa desde la red. El LED es ajustable con un dimmer tipo «Triodo para LED». La longitud útil del cable es de 9 metros (354,33"). En consecuencia, la lámpara puede suspenderse a 3 metros (118,11") del techo. Disponible también en versión con enchufe para pared. Disponible en rosetón múltiple con posibilidad de conectar hasta 5 aparatos.



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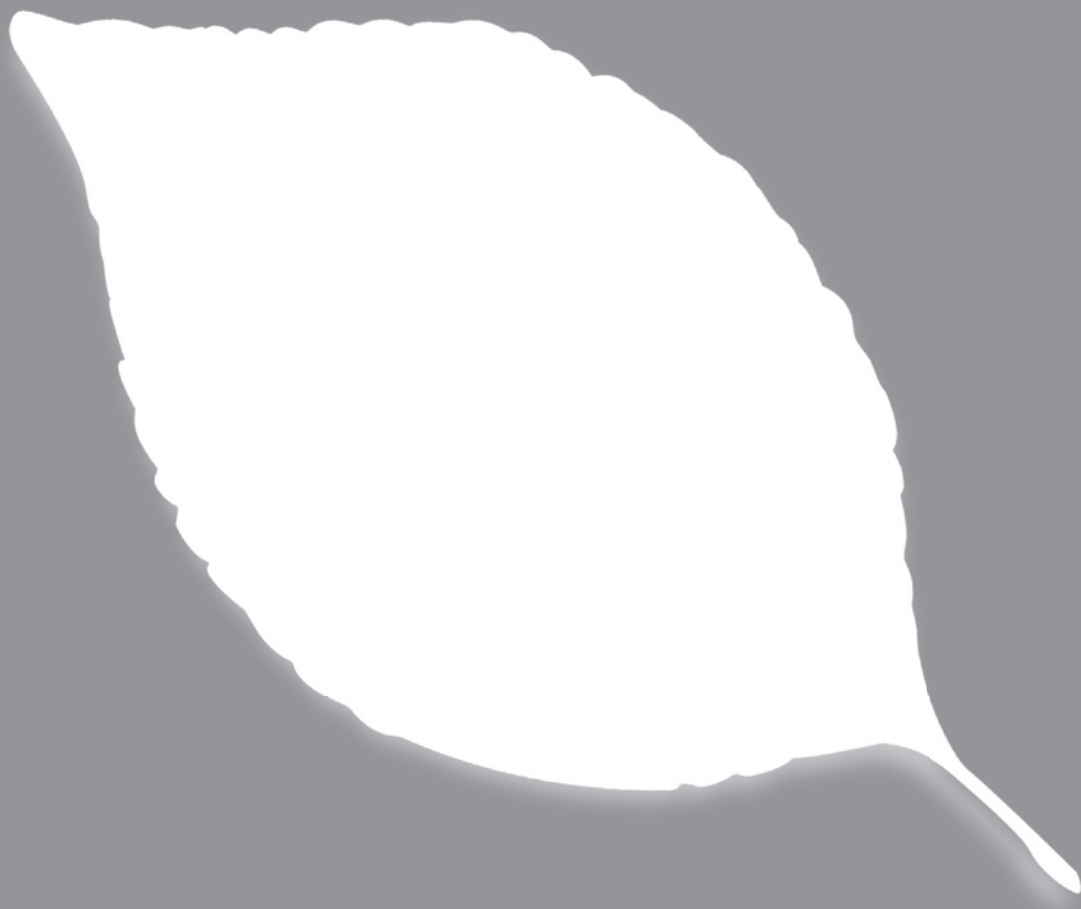
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# FLOS



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Kelvin LED **Green**



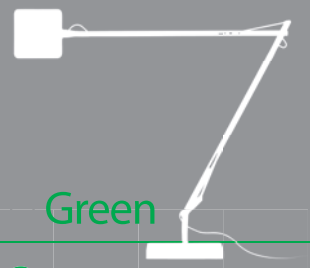


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Dimm the light intensity you like



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Let Kelvin LED Green  
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Green

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Re-lighting Gino Sarfatti  
Edition N°1

FLOS

“Re-lighting” Gino Sarfatti, or rather bringing his work back to light, appeared to Flos as a fitting and captivating challenge. It is fitting because Sarfatti was probably the greatest Italian lighting designer. Active between 1939 and 1973, Sarfatti renovated and updated traditional typologies and invented new functions for light, designing over 600 lamps and light fittings that were all produced by Arteluce, the company he founded in 1939 and sold to Flos in 1973. This legacy posed a responsibility that could no longer be left on the shelf.

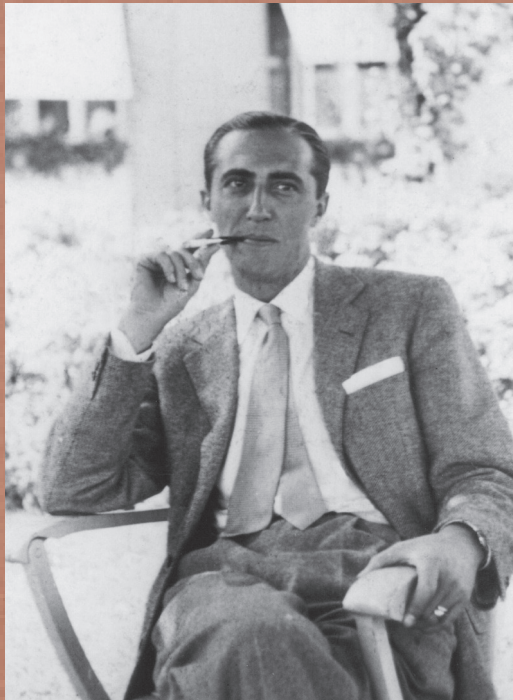
“Re-lighting” Sarfatti, however, also represents a fascinating challenge. Starting from the premise that his designs were conceived with the components and resources at his disposal – each time adopting the latest light sources, from fluorescent tubes to the Cornalux bulb and the first halogens – re-proposing his models in updated versions necessarily involved a consideration of the resources available today. Indeed, we must not forget that in lighting design, unlike furniture, technological innovation advances at a dizzying pace, driven by specific laws and the public’s acquired sense of refinement. A second argument emerges here outlining the need to “re-light” Gino Sarfatti. While many of the pieces he designed still appear incredibly contemporary in terms of their forms and the physical-psychological relationship with the user, the same evaluation could no longer hold true from the perspective of lighting technology. Detracting nothing from the integrity of the lamps’ original forms, it was essential



to bring these objects into the present day, “re-lighting” them by adopting cutting-edge LED technology, which had to be introduced with the utmost sophistication yet without being invasive. Through a long and complex endeavour, today a first set of lamps designed by Gino Sarfatti finally make their return to light up our homes and, in doing so, tell us something about him.

Re-lighting Gino Sarfatti

Edition N°1



FLOS

Gino Sarfatti (1912, 1985) was born in Venice on 16th September 1912. His father Riccardo, or “Dick”, ran a prosperous business network, while his mother Lucia, known as Micaela, belonged to the Zuccoli family from Trieste. Gino and his brother and sister enjoyed a childhood of economic wellbeing, immersed in the cosmopolitan atmosphere of the lagoon city. In 1930 he moved to Genoa to enrol in the Faculty of Aeronaval Engineering. Meanwhile, however, the political situation worsened dramatically. In 1935 his father was ruined by the sea embargo resulting from sanctions imposed on Italy through the League of Nations. At 23, Sarfatti was forced to interrupt his studies. He moved to Milan and founded Arteluce in February 1939. On 6th May of the same year he married Jolanda Marazza. Arteluce opened a sales outlet in Milan’s Corso Littorio, a street now called Corso Matteotti. In 1943, due to the racial laws and bombardments of Milan, he fled with his family to Switzerland. Immediately after the Liberation he returned to Milan and reorganized the company’s production. In 1950 he embarked on an important journey to the United States, and during his absence he entrusted the art direction of Arteluce to Vittoriano Viganò. In 1953 the shop was completely refurbished by Marco Zanuso and it became the centre of international attention. In 1954, the 1063 and 1065 models were awarded the “Grand Prix” at the X Triennale, and the 559 model won the ADI Compasso d’Oro. The following year, he won the prize again with the 1055 model. In 1962 Viganò designed a new Arteluce store in Milan’s Via dell Spiga. The great volume of business involved intense commitment. From 1949, retail production was joined by export operations and large-scale projects, the last of which included the Michelangelo and Raffaello cruise ships and the “cloudlike” Nuvola installation for the Teatro Regio in Turin. In late 1973, Sarfatti decided to sell Arteluce to Flos, and he retired to live in his house in Griante on Lake Como. He passed away on 6th March 1985.



# Re-lighting Gino Sarfatti

## Edition N°1

### Model 1063

Gino Sarfatti, 1954 - production: Arteluce

H 2150 mm, L 350 mm, D 460 mm

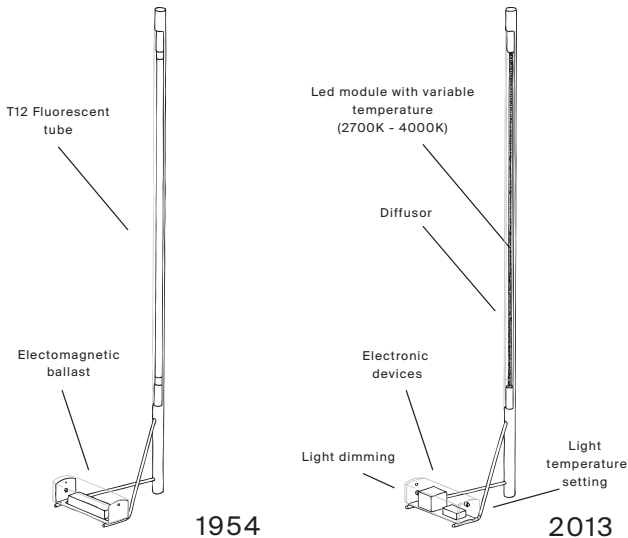
Floor lamp emitting direct or reflected light, composed of a thin aluminium tube painted white, black or grey, which houses the light source. The power supply is integrated into the base, an aluminium box with a rounded rectangular section, connected to the tube via steel rods arranged in an unusual off-centre position, which gives the lamp equilibrium.

### Light source

Original: Fluorescent tube F71 - T12 100W

Re-edition: N. 72 Led, 2500 lm max, CRI 90, 35W

Dimming and temperature regulation





# Re-lighting Gino Sarfatti

## Edition N°1

### Model 1095

Gino Sarfatti, 1968 - production: Arteluce

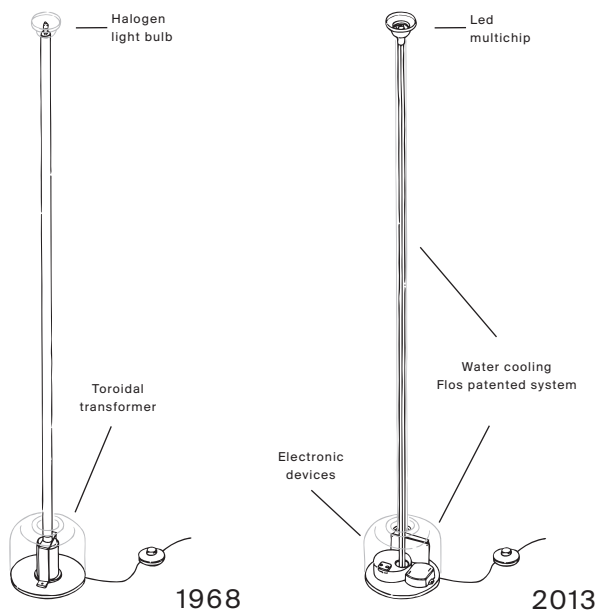
H 1700/1850/2000 mm, Base Ø 200 mm

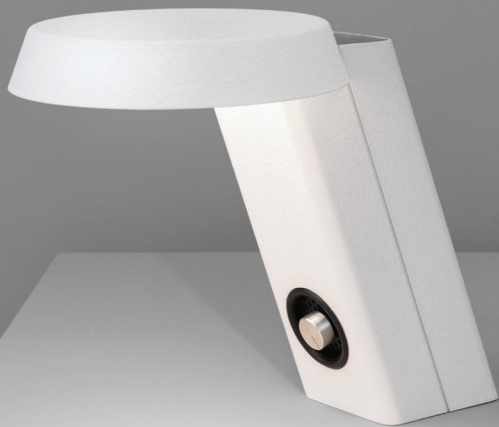
Floor lamp emitting indirect light made up of a tubular aluminium stem painted slate grey, and small reflective aluminium cups painted white or grey. Distinctive base cover in aluminium, again painted white or grey. Available in three different heights.

### Light source

Original: Halogen lamp - 12V 55W

Re-edition: N. 1 Led, 2700 K, 1850 lm total, CRI 93, 25W







# Re-lighting Gino Sarfatti

## Edition N°1

### Model 607

Gino Sarfatti, 1971 - production: Arteluce

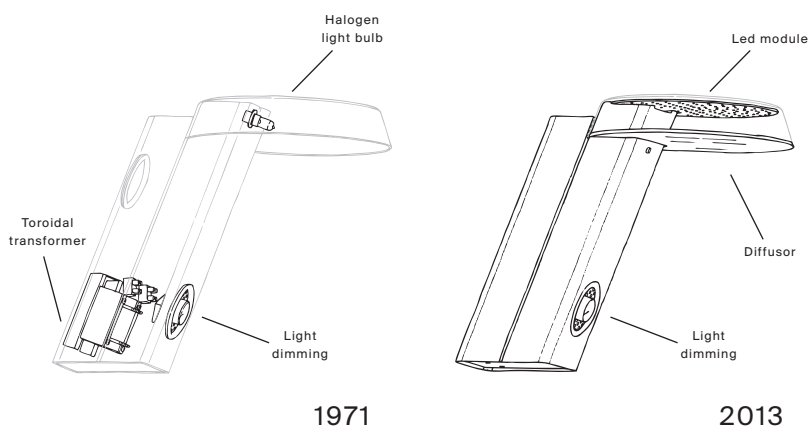
H 310 mm, L 390 mm, Ø Diff. 250 mm

Table lamp emitting direct light, made up of two elements that are mechanically snapped together: a disc-shaped diffuser with a truncated cone section in painted aluminium and craquelé finish, and a slanted parallelepiped base in painted aluminium, which gives the lamp stability. The switch with dimmer is positioned on the front at the foot of the base. Finished in white, caviar grey, mustard, yellow, blue and coral.

### Light source

Original: Halogen lamp - 12V 55W

Re-edition: N. 42 Led, 2700 K, 1200 lm, CRI 85, 15W





# Re-lighting Gino Sarfatti

## Edition N°1

### Model 548

Gino Sarfatti, 1951 - production: Arteluce

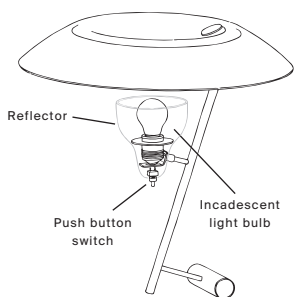
H 500 mm, Ø Diff. 500 mm

Table lamp emitting reflected and diffused light, with adjustable spotlight in white painted aluminium, mounted on a tubular stem in polished or burnished brass. Cup-shaped diffuser in white, blue or orange methacrylate. The brass bar at the base acts as a counterweight.

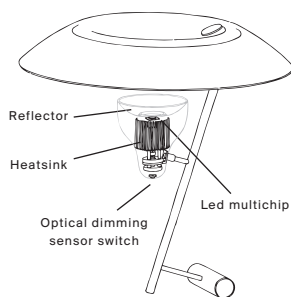
### Light source

Original: Incandescent bulb - E27 Opal 100W

Re-edition: N. 1 Led, 2700 K, 730 lm total, CRI 90, 15W



1951



2013



# Re-lighting Gino Sarfatti

## Edition N°1

### Model 2129

Gino Sarfatti, 1969 - production: Arteluce

Ø 1450 mm, Ø Diff. 400 mm, H Diff. 170 mm

Droplight consisting of a counterweight and an arc in transparent methacrylate that is attached to the ceiling and also rotates horizontally through 360°. Cup-shaped reflector made of two lathed aluminium pieces painted white and caviar grey. Dowel for ceiling fitting and counterweight in painted brass. Special packaging.

### Light source

Original: Incandescent bulb - E27 100W

Re-edition: N. 1 Led, 2700 K, 1150 lm total, CRI 93, 15W

