



PET Lamp

3rd Edition - 2015

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2014 PROJECT: PET Lamp arrives to Africa / NEW ARTICLE: How much plastic enters the ocean? / GLOBALISATION: PET bottles + basket weaving /
COLOMBIA 2012: Workshop in Bogota / CHILE 2013: Workshop in Chimbarongo / ETHIOPIA 2014: Workshop in Addis Abeba / PRODUCT: New catalogue

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AWARDS

2013:
· CODESPA first prize 2013 in the category of SME (small and medium enterprise) for the social involvement of the PET Lamp project.

2014:
· Selected as **DESIGNS OF THE YEAR 2014** by the London Design Museum.
· **Architectural Digest Spain Prize** as Upcoming Talent to Studio Alvaro Catalán de Ocón.
· Silver **Delta Award 2014** by ADI FAD Barcelona.
· Design for Development Award in the 4th Ibero American Biennial of Design (**BID14**) by DIMAD Madrid.

2015:
· Nomination for the **German Design Award 2015**.



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PET LAMP

It was four years ago that we found ourselves in Colombia taking the first steps in the PET Lamp project, which, thanks to teamwork, managed to create a very popular product. After that success we decided to expand the project to other countries beginning with Chile, where we could test its reach and capacity for adaptation to new forms and artisan cultures. The result was a positive surprise.

In 2014 PET Lamp jumped to the continent of Africa, touching down in Ethiopia, the cradle of mankind and a meeting point of cultures and religions between continents. Addis Ababa is a city which plays a crucial geopolitical role within Africa. The seat of the African Union, the city has the greatest concentration of diplomatic delegations in Africa as well as having the busiest airport in the whole of the continent.

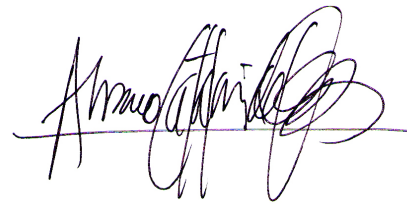
In May of last year Emily Cosentino, a North American temporarily residing in Addis Ababa, contacted us with the will to develop the project with local artisans. Working in close collaboration with Salem Kassahun, the owner of a workshop and a

shop for local crafts, she organised a team of artisans who welcomed us in October of that year in order to begin work on the new collection which we present to you now. It is called Abyssinia.

Meanwhile, the collections proceeding from Colombia and Chile continue bringing their energy to all corners of the world. This year PET Lamp has received the *Diseño para el Desarrollo* (Design for Development) prize at the Biannual Ibero-American Design Fair (DIMAD, Madrid) and the *DELTA de Plata* (FAD Barcelona). It has also been a part of other fantastic design exhibitions such as *The Fab Mind* at 21-21 Design Sight (Tokyo), *New Territories* at MAD Museum of Arts and Design (New York), and *Waterweavers* at the Bard Graduate Center of New York and Conde Duque Cultural Center in Madrid amongst others. It has also become part of the permanent collections of the Denver Art Museum, the Museu del Disseny (Barcelona) and the Centre National des Arts Plastiques (Paris).

For 2016 there are already new adventures open to us in other countries on top of the follow up and improvement

of the collections from the preceding years. PET Lamp already has a life of its own and our team is doing all it can to respond to the expectations that this project is generating and to help it reach as far as possible.



Alvaro Catalán de Ocón
Product designer
Madrid, April 2015

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HOW MUCH PLASTIC ENTERS THE OCEAN?

How much mismanaged plastic waste is making its way from land to ocean has been a decades-long guessing game. Now, the University of Georgia's Jenna Jambeck and her colleagues in the National Center for Ecological Analysis and Synthesis working group have put a number on the global problem.

Their study, reported in the Feb. 13 edition of the journal *Science*, found between 4.8 and 127 million metric tons of plastic entered the ocean in 2010 from people living within 50 kilometers of the coastline. That year, a total of 275 million metric tons of plastic waste was generated in those 192 coastal countries.

To determine the amount of plastic going into the ocean, they began by looking at all debris entering the ocean from land, sea and other pathways. Their goal was to develop models for each of these sources. After gathering rough estimates, "it fairly quickly emerged that the mismanaged

waste and solid waste dispersed was the biggest contributor of all of them," he said. From there, they focused on plastic.

Part of the issue is that plastic is a relatively new problem coupled with a relatively new waste solution. Plastic first appeared on the consumer market in the 1930s and '40s. Waste management didn't start developing its current infrastructure in the U.S., Europe and parts of Asia until the mid-1970s. Prior to that time, trash was dumped in unstructured landfills

"It is incredible how far we have come in environmental engineering, advancing recycling and waste management systems to protect human health and the environment, in a relatively short amount of time," she said. "However, these protections are unfortunately not available equally throughout the world."

Solid waste management is typically one of the last urban environmental

engineering infrastructure components to be addressed during a country's development. Clean water and sewage treatment often come first.

"Those first two needs are addressed before solid waste, because waste doesn't seem to have any immediate threat to humans. And then solid waste piles up in streets and yards and it's the thing that gets forgotten for a while."

As the gross national income increases in these countries, so does the use of plastic. In 2013, global plastic resin production reached 299 million tons, a 647 percent increase over numbers recorded in 1975. Plastic resin is used to make many one-use items like wrappers, beverage bottles and plastic bags.

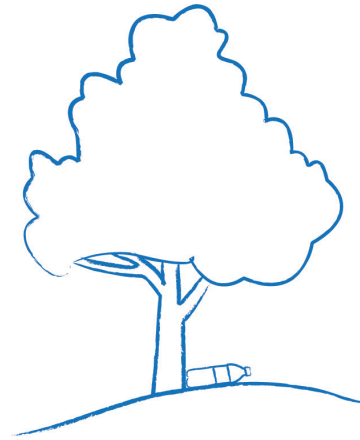
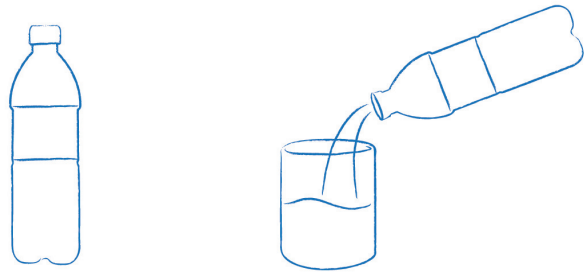
With the mass increase in plastic production, the idea that waste can be contained in a few-acre landfill or dealt with later is no longer viable.

But knowing how much plastic is going into the ocean is just one part of the puzzle, Jambeck said. With between 4.8 and 127 million metric tons going in, researchers are only finding between 6,350 and 245,000 metric tons floating on the ocean's surface.

"This paper gives us a sense of just how much we're missing. Right now, we're mainly collecting numbers on plastic that floats. There is a lot of plastic sitting on the bottom of the ocean and on beaches worldwide."

Jambeck forecasts that the cumulative impact to the oceans will equal 155 million metric tons by 2025. The planet is not predicted to reach global "peak waste" before 2100, according to World Bank calculations.

Original title New Science paper calculates magnitude of plastic waste going into the ocean.
<http://news.uga.edu>, 12 February 2015



THE ISSUE

A growing quantity of plastic waste is invading every corner of the planet. In many places there aren't adequate resources for the collection and recycling of this waste and in tropical zones this problem is accentuated in a very particular way. The tropical rains wash the PET plastic bottles into the rivers which in turn wash them out to sea. Once there, the bottles float on the ocean currents. Despite the size of this problem no country has taken responsibility yet.

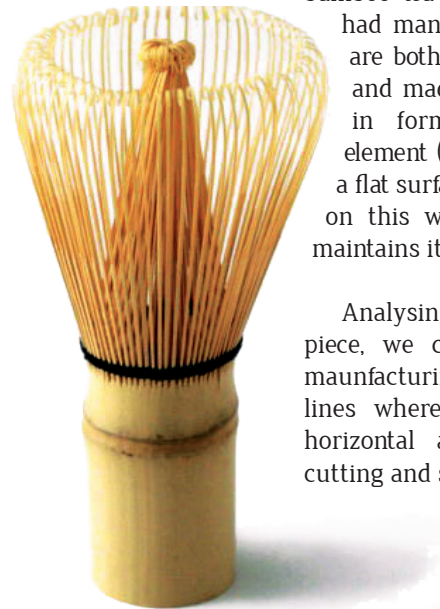
PROPOSAL

We believe in reuse as the counterpoint to recycling.

Our starting point is the profound contradiction hidden in every PET bottle: a very short useful life compared to the time it takes for the materials from which it is made to decompose. This is without considering the energy used in its production and, when applicable, in its recycling.

Nevertheless, they are a widely used product justified by their unquestionable effectiveness, price and practicality.

Our objective is to think about the validity of the object over the long term, and to avoid it becoming obsolete after only a few minutes. The right manipulation of the bottle would allow its transformation into a coherent, functional and desirable product for the market.



INSPIRATION

The starting point regarding how to manipulate the bottles came from analysis of the bamboo stirrer from the Japanese bamboo tea ceremony since both objects had many elements in common: they are both made from a single material and made in one piece. Furthermore, in form they have a structural element (the knot of the bamboo) and a flat surface that can be spun. Weaving on this warp, the piece acquires and maintains its desired form.

Analysing the bottle as an industrial piece, we can see in it traces of its manufacturing process. Therefore, the lines where the molds meet serve as horizontal and vertical references for cutting and spinning.

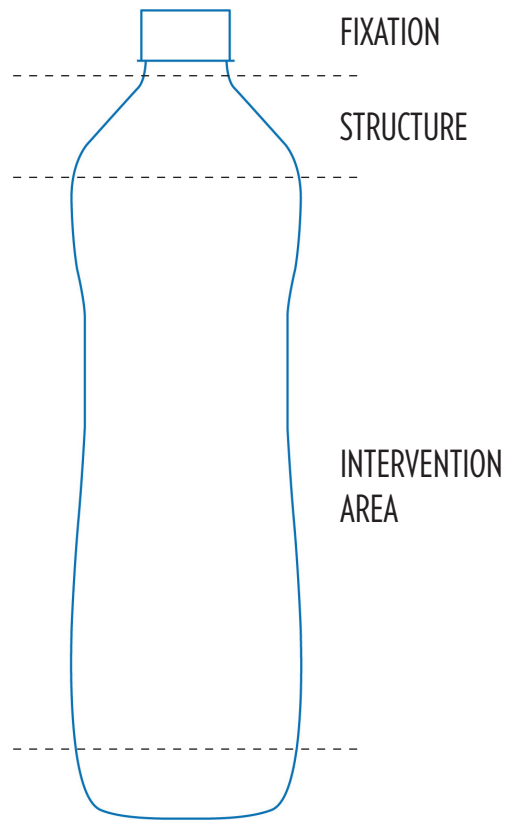
DESIGN

PET bottles can have a second life. There are other ways to accomplish this, but we looked to fuse one of the most produced industrial objects with one of the traditional crafts most rooted to the earth.

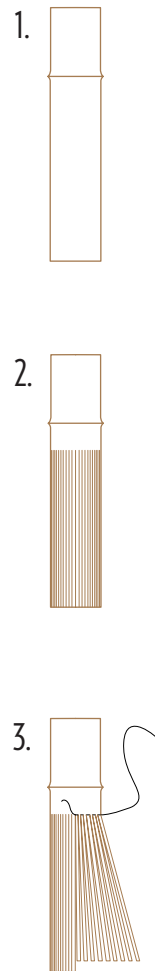
The bottles changed from being containers for liquids into being ceiling lamps. We took advantage of the bottle top to join the electrical components to the lamp shade, the neck as the structure and the body of the bottle as a surface on which to weave. The principle of weaving is reinterpreted and the surface of the bottle is converted into the warp through which the artisan weaves the weft.

In the same way that the tracking number printed on the bottles neck tells us of its production, where it was bottled and its destined market, the weaving created by the artisan tells us of their tradition by way of its fibres, colours and motifs.

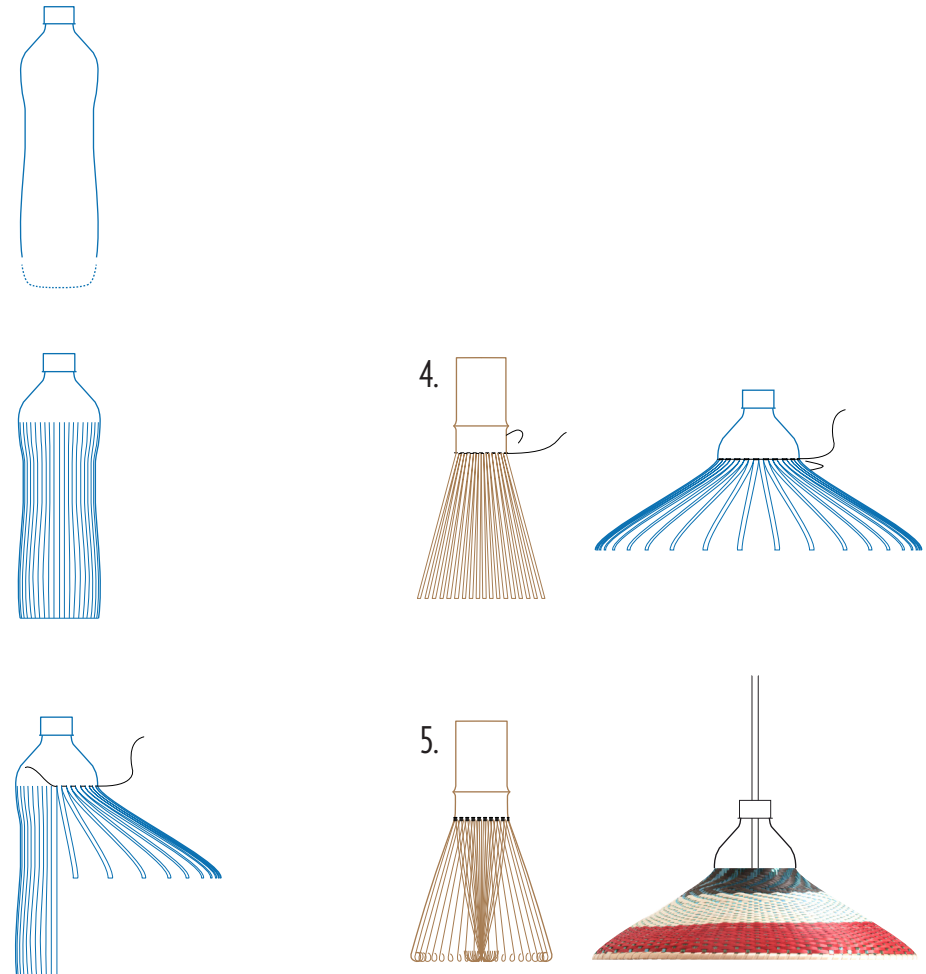
HOW?



BAMBOO



PET BOTTLE



GLOBALISATION

One of the principal hypotheses out of which the PET Lamp project emerged is the possibility to approach a global problem (the waste from plastic PET bottles) with a local activity (the basket weaving tradition).

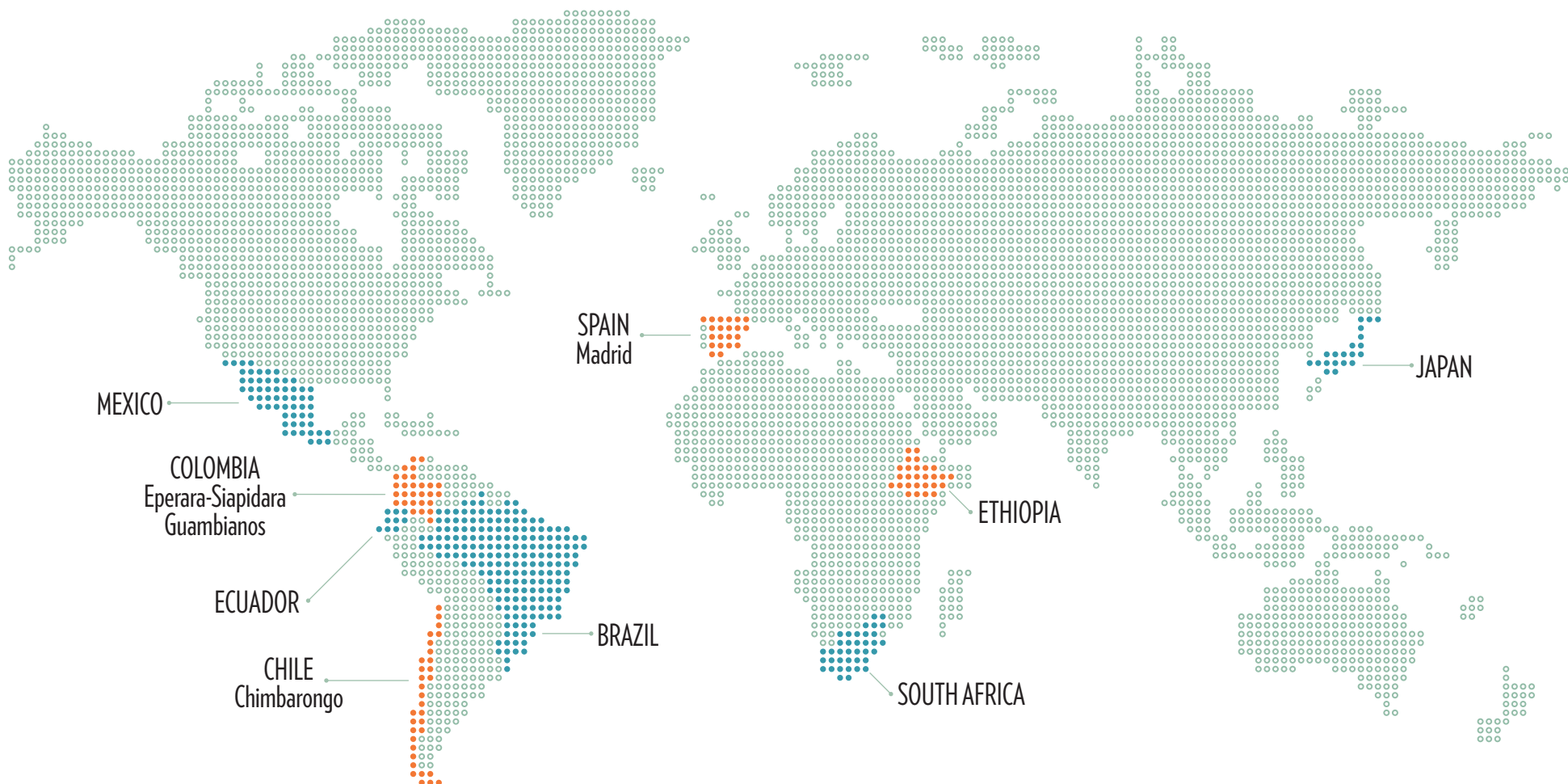
Basket making is a traditional craft worldwide that can be found in the popular folklore of every culture. This craft works as a vehicle for the transmission of knowledge which facilitates the passing on of the symbols, beliefs and rituals of the culture that developed it.

Used since the Palaeolithic, a precursor of pottery and earlier than the textile techniques of spinning and weaving, basketmaking was a response to the need for receptacles for storing and transporting food.

Wanting to materialise this hypothesis, and driven by the great welcome we received during the year that followed, we decided to take another big step and replicate the experience year after year in another country with different cultures and traditions.

The objective of this project is not solely the obtainment of an attractive, and desirable contemporary object, but also to be able to establish a method of working laden with anthropological tones. The identity of each culture that has participated in the PET Lamp project is evident in each lamp. The freshness of the "Paja de Tetera" palm tree fiber and the coloured dyes used by the Eperara people belong to the festivals of the Pacific coast of the North of South America, while the sobriety of the wicker can be related to the

austere and quiet personality of the people from that land of Chimbarongo. In the case of Ethiopia the heavy and dense fibres used in the weaving of their baskets can be related to the harsh and rough countryside of Ethiopia.



- HERE WE ARE
- HERE WE WANT TO GO

COLOMBIA 2012

Why Colombia? Colombia is the fourth most extensive country in South America and the only country to possess both a Pacific and a Caribbean coast.

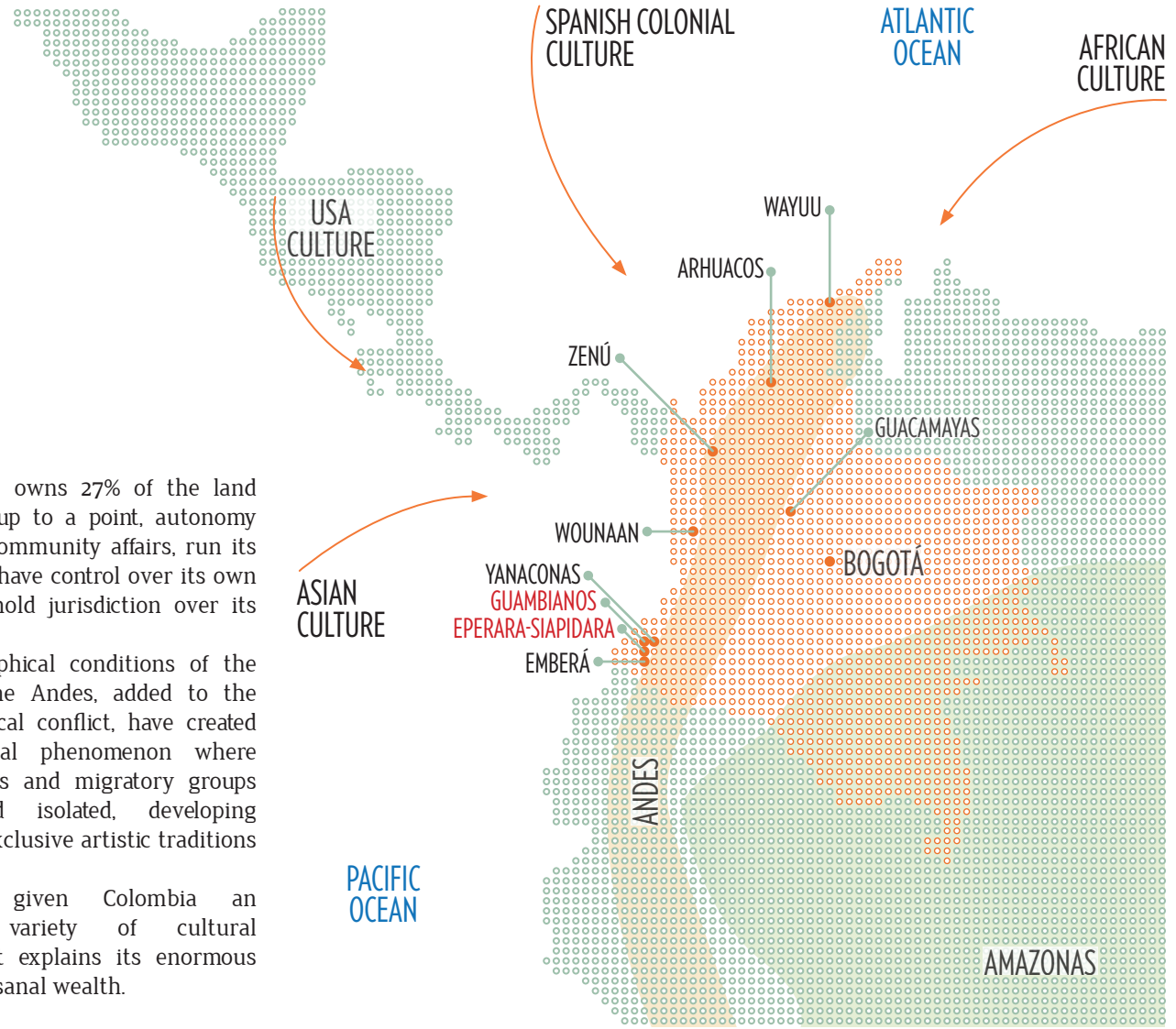
Colombia boasts an abundance of nature and is the second most biodiversified country in the world. This natural wealth is found throughout its numerous humid and fluvial areas, Amazon jungle, Caribbean savanahs, Andean forrests etc.

With a population of over 46 million, Colombia defines itself as a multiracial nation, with an ethnic mix of races the majority of which coming from Europe, mainly Spain and Italy. There is also a large population of African origin as well as smaller groups descended from Asia and North America. The indigenous population, which makes up 3.4% of the

total population, owns 27% of the land and maintains, up to a point, autonomy to manage its community affairs, run its health systems, have control over its own education and hold jurisdiction over its own territory.

The topographical conditions of the Amazon and the Andes, added to the prolonged political conflict, have created a specific social phenomenon where different cultures and migratory groups have remained isolated, developing particular and exclusive artistic traditions and customs.

This has given Colombia an extraordinary variety of cultural expressions that explains its enormous musical and artisanal wealth.





Marta Cesilia Cuchillo with her son at Artesanías de Colombia's patio, Bogotá.

COMMUNITY

Through the association Artesanías de Colombia, an organism dedicated to the diffusion and preservation of the traditional crafts of Colombia, we had the opportunity to collaborate with groups of artisans from the Cauca region who had been displaced by guerrilla war to Bogotá.

From this, the workshop which we developed together with artisans from two distinct ethnic groups throughout the month of August 2012 was born.

The Eperara-Siapidara are found in the littoral region of Cauca, a hot zone where the "Paja Tetera" palm tree is abundantly found. This is the source of the fibres for their traditional crafts which they die with locally found natural pigments.

The Guambianos, despite their geographical proximity to the Eperara-Siapidara, are an ethnic group from a cold zone situated in the central mountain range of the Andes and with a tradition which they have preserved from before the Incas. In their wool and cotton weaving they reflect the character of their country and symbolism of their culture.

In this first phase of the project we have tried to give these artisans, who are found living in Bogotá in very poor conditions, uprooted from their land and their culture, a livelihood thanks to their traditional knowledge.

MAKING OF





EPERARA-SIAPIDARA

Right: Liliana Grueso and Mélida Valencia.
Bottom left: Tomás.
Bottom right: Emerita Chirimio.



GUAMBIANOS

Left: Marta Cesilia Cuchillo.
Center: Domingo Ullurie.
Right: Maria Stella Cuchillo.



CHILE 2013

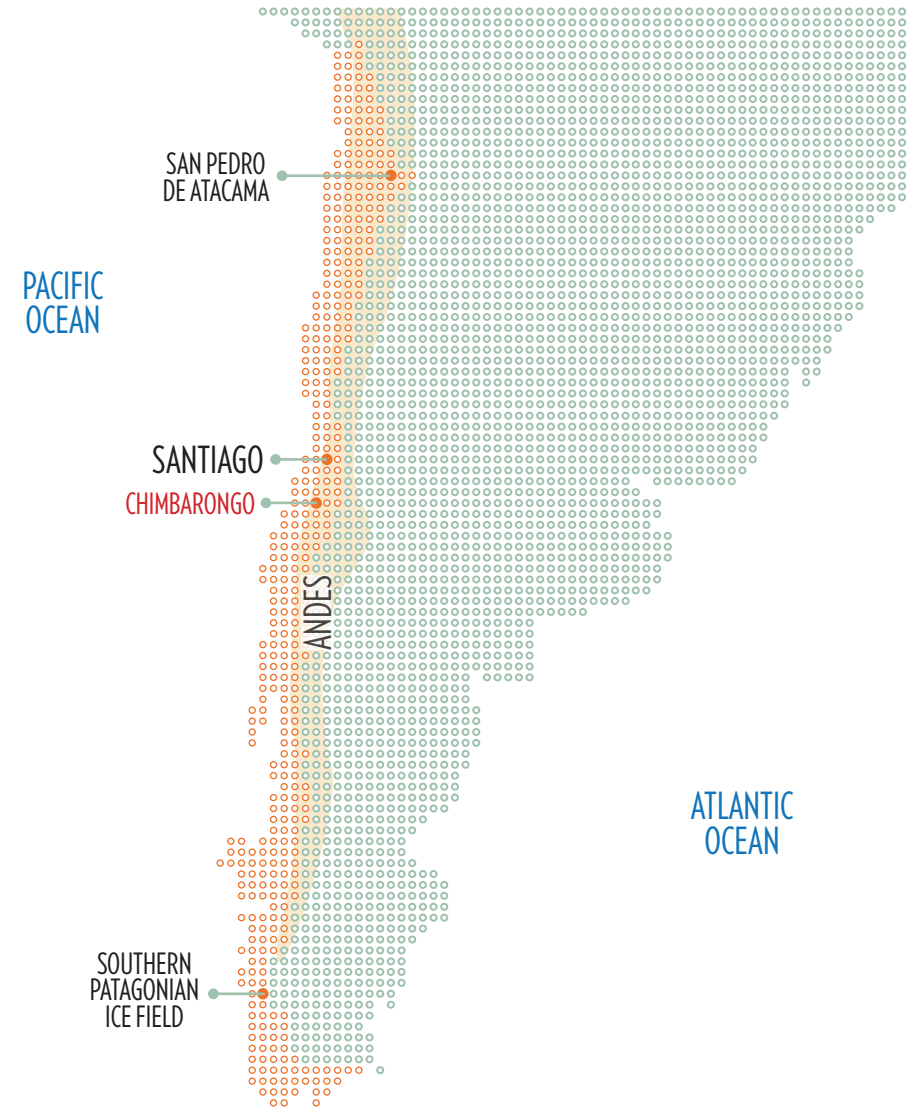
The antagonism of the driest desert in the world and the majestic ice fields of Chilean Patagonia find their balance in the central valley of this 4.329 km long country.

The pleasant climate and the fertility of its soil make the central zone of the country an ideal place for the planting and harvesting of willow. Its flexibility and later its stiffness after drying have made this fibrous plant very highly regarded in the construction of furniture, baskets and other objects in many diverse cultures throughout the ages.

Although willow does not suffer from seasonality, the harvest is usually collected

from the start of Autumn until the Winter when the bush has lost its leaves and its rod-like branches can reach 6 metres in height and a width of 3 cm. Once harvested, the willows are deposited in pools of water until Spring to make them easier to bark.

The craftsman and the willow then come together in the workshop where every willow is divided in three or four sections and later submitted to another cut to reduce their thickness even further. After being soaked, the wicker sticks acquire the necessary flexibility to allow the artisan to create the different angles, wefts and forms, that once dry give the pieces structure and strength.





Left top: Harvest of the wicker and lent to dry at the sun.
Left bottom: Preparing the wicker in the workshop before working with it.

COMMUNITY

In the last few years Chimbarongo has seen the recognition of one of its most diffused and traditional industries, and it is now known as "The Wicker Capital".

This area of 35,000 inhabitants, situated 150 km to the south of Santiago, divides its economic activity between the cultivation of fruit, viniculture, and the production of wickerwork crafts. This last activity has become widespread amongst the local population due to its heritage and the increasing professionalisation of the activity. This has culminated in the creation of an important annual fair where regional craftsmen exhibit and sell their most advanced and complex wickerwork creations.

This recognition, and growing acceptance of wickerwork products, has encouraged many artisans to integrate their families in their activities, thus

creating an adhesive element in the society which in turn has been one of the most important factors in the conservation of this ancient craft so representative of the centre of the country.

Within this context, we wanted to bring our project to this community of craftsmen, not from the perspective of a link in the chain of production but rather a harmonious integration that allows us to enter into the families and to get to know the origin and possibilities of the material. It also permits the development, in conjunction with the artisan, of a unique product with its own personality and high design values. Without doubt the challenge of achieving the development of a contemporary design product that adhered to the principles and structure of traditional wicker work was greater than everyone's expectations and fears.



MAKING OF





THE WORKSHOP

Left: PET Lamp team and SiStudio team in
Segundo's workshop.
Right: Work in progress in Raul's workshop.

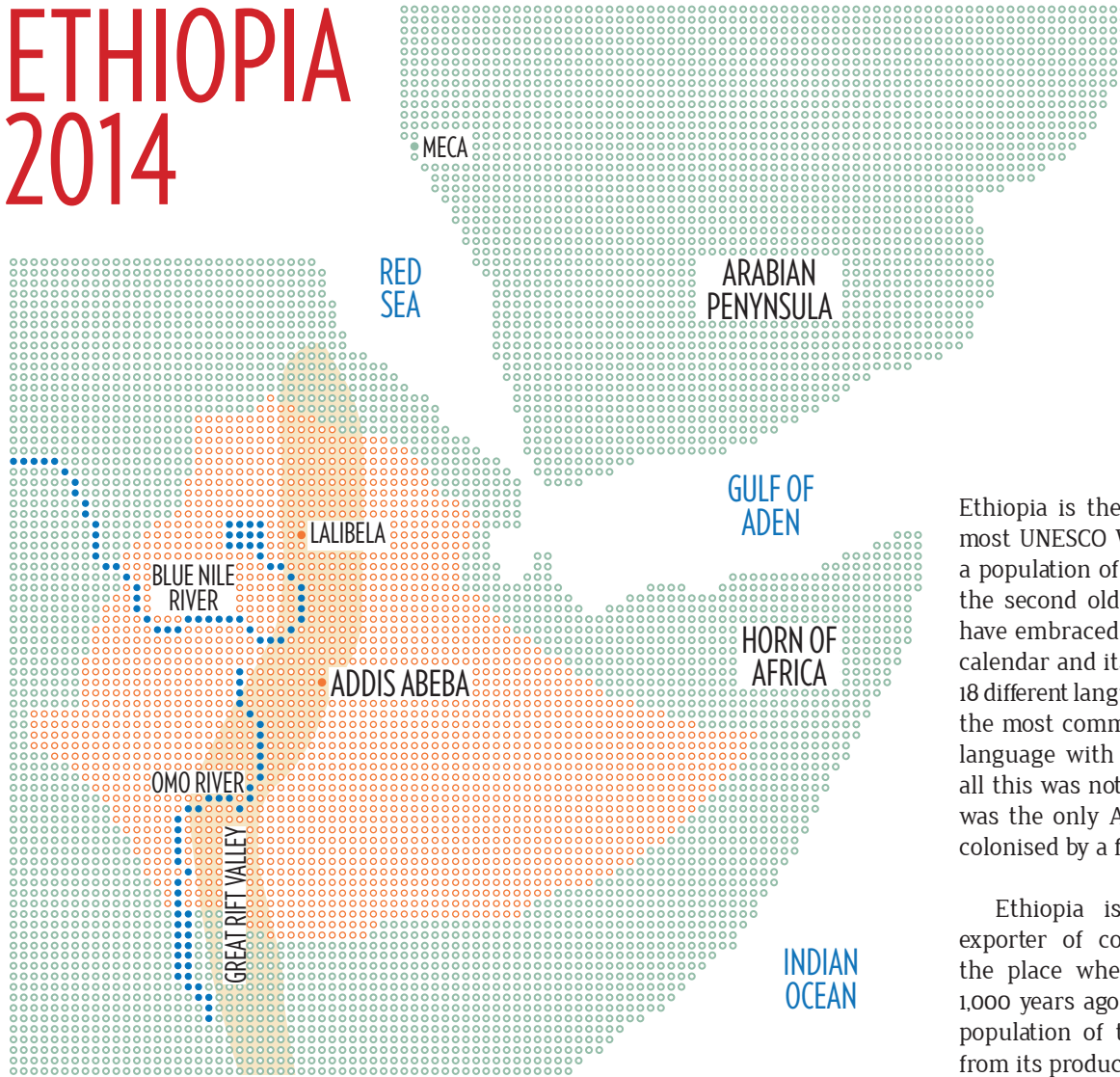


THE ARTISANS

Left: Raúl Briones.
Top right: Segundo Rodriguez.
Bottom right: Rodolfo Castro.



ETHIOPIA 2014



We find ourselves face to face with a unique country within a complex African jigsaw puzzle. It is a richly varied country, full of contrasts as much in its geography as in its cultures, its traditions and its personality.

The ethnic groups of the south of Ethiopia, which developed along the axis of the river Omo, are considered among the most ancient in the world, maintaining much of their original identity. Their ancestral ways of life and rituals are an echo of the most distant past of human history; the aesthetic tastes for the care and adornment of the body of each ethnic group are some of the most striking in the world. Each population has maintained its social cohesion through its own communal rites, which still persist today.

Ethiopia is the African country with the most UNESCO World Heritage sites. It has a population of more than 80 million. It is the second oldest nation in the world to have embraced Christianity. It has its own calendar and its own time zone. There are 18 different languages spoken in the country, the most common of which, Amharic, is a language with a unique alphabet. And if all this was not enough, ancient Abyssinia was the only African nation that was not colonised by a foreign power.

The north of the country is distinguished for being the cradle of Orthodox Christianity and for some extraordinary artistic/religious combinations. From the Coptic heritage and the Ottoman tradition, these complexes are situated in Bahardar, Gondar, Axum and Lalibela. In this last site can be found eleven churches carved out of solid rock.

Ethiopia is also the third biggest exporter of coffee in the world and is the place where it was first discovered 1,000 years ago. Eighty-five percent of the population of the country make a living from its production.



Alvaro Catalán de Ocón with Banchyayhu during the workshop in Addis Abeba.

COMMUNITY

The colourful basket weaving of Ethiopia has a long tradition and is common in rural parts of the country with the Muslim city of Harar being one of the most famous for this craft. The traditional baskets of Ethiopia are categorised as “coiled” baskets.

The baskets play an important role in the culture and society of Ethiopia and are seen as functional, decorative and sacred elements throughout the country. Generally made by women, the design comes from their own imagination. There are no guidelines or instructions to help in the design of these intricate and colourful pieces, the women simply decide on a pattern and apply it from memory. The skills of basketmaking are passed down through the generations from mother to daughter.

The materials used are usually grasses and palm leaves which are dyed with other natural materials.

In this context, Salem Kasshun has positioned his shop to specialise in basketwork and having created his own group of workers has achieved a greater flexibility and capacity for experimentation. For PET Lamp the characteristics of production and work practices of Salem Kasshun’s shop are the ideal conditions in which to conduct the project, at the same time offering the possibility of realising a personal challenge: to modernise and to make known internationally this traditional Ethiopian craft.

MAKING OF







Almaz G.Egzabher, Project
Manager at Salem's Ethiopia.



INTERVIEW TO ALMAZ

Almaz is a surprising woman. She worked for years in the association "Mothers of Twins" helping women with twins who, according to popular beliefs, were not "blessed by God", and were profoundly stigmatised socially. As well as this she has studied artisan techniques in different countries. Her years of extensive experience in social work, based around craftwork, make her a fundamental reference amongst the women working with Salem.

What made you travel and live in different countries?

In my youth I studied Community Development in Addis Ababa and this gave me the opportunity to travel, as a student, to many countries such as Israel and Cuba at a time when Ethiopia maintained international relations with them.

After specialising in the study of craftwork, which I did afterwards, I had the opportunity to get to know many other countries, like India – in order to investigate its basketmaking techniques, and Ghana – to learn about its local jewellery.

What is the reality for Ethiopian woman workers today?

Currently there are few gender difference thanks to the current government. However a few years ago a woman did have a disadvantageous position in society, circumstances deteriorated even more for women in groups such as "Mothers of Twins". It is this group in particular with whom I have been working for nearly ten years, in a project to reverse the negative image of this condition, and to help in their integration into society.

What is the problem that exists for mothers with twins?

Fortunately the social stigma against twins and their mothers has practically disappeared, but the economic difficulty of raising two children still remains. In the association "Mothers of Twins" we try to give economic aid to these women and/or work opportunities that are compatible with the rearing of two children simultaneously.

How did you start working with Salem?

Seven years ago Salem Kassahun asked

me to take charge of the craftworkers and the production for his shop which in those days was in its infancy. A part of my interest was that I could give the opportunity to work to some of the women in the association "Mothers of Twins".

What kind of relationship do the artisans establish with Salem?

We maintain a formal and respectful work relationship. Besides the pay conditions we give some benefits like taking charge of the daily transport of the women, offering them coffee every day, providing soap, and allowing them to bring their children.

What do you think the PET Lamp Project can do for the Ethiopian culture?

In the first place they have given us, through Salem, the opportunity to expand our techniques further beyond the normal uses we have in weaving palm fibres and it allows us to continue offering work to the artisans. Besides this PET Lamp helps bring awareness of the use and recycling of plastic bottles, a problem that has just begun to come to light in Ethiopia.

Left: Banchyayhu Mulualem with her daughter Mahilet.
Right: Kenenye Lemma.

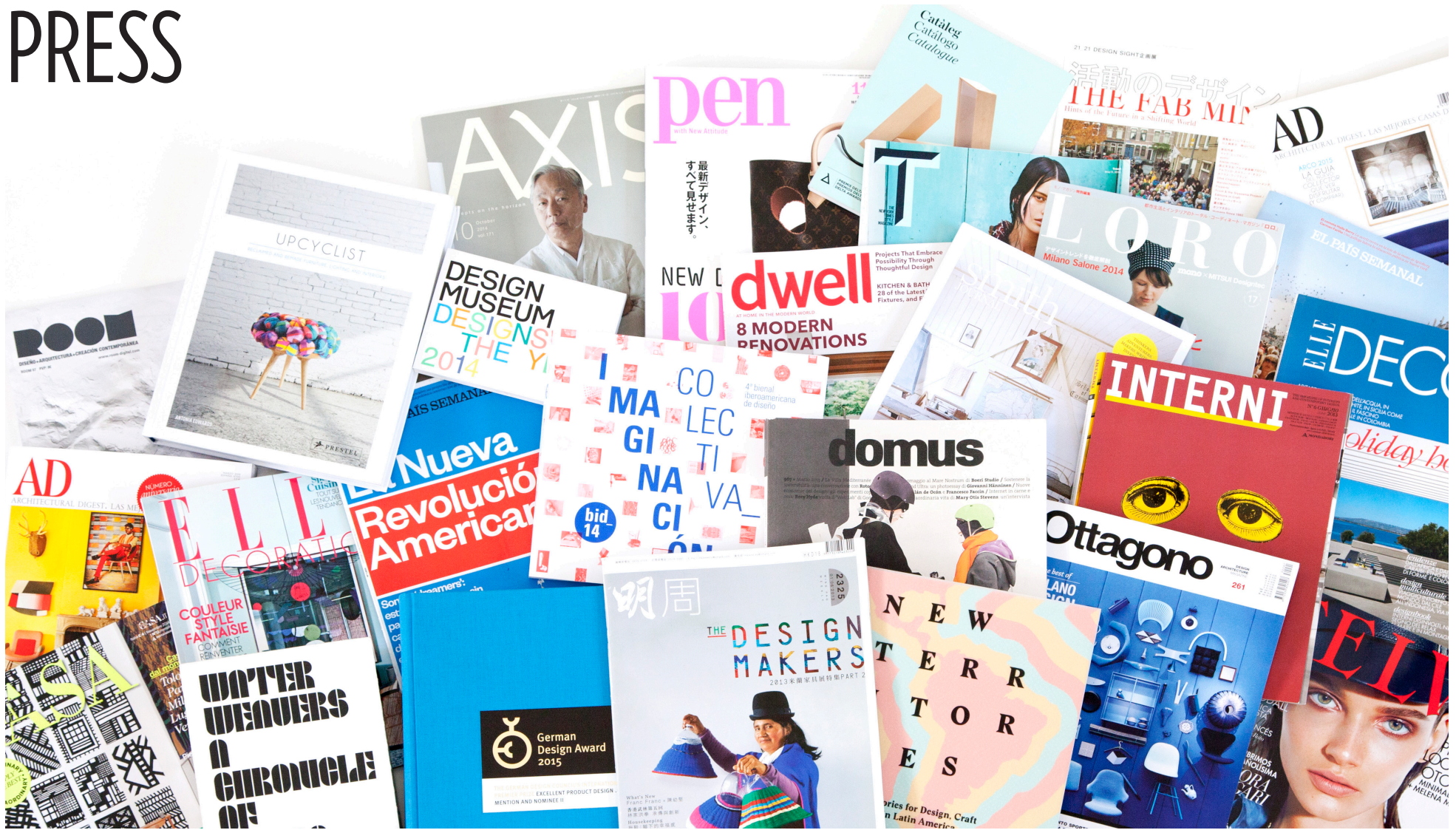
Opposite page, from left to right:
Worknesh Arega.
Tsega Dereb.
Kasech Demeke.

THE ARTISANS





PRESS



SETTINGS 2013-2015



Rossana
Orlandi

VitraHaus

21_21

CiBONE



Bard
Graduate
Center



MAISON
&OBJET
PARIS

THE
CONRAN
SHOP

merci

interdesign

SPENCE & LYDA

Show me

PRODUCTO
FRESCO

CASA
DECOR

FUERA
DE
SERIE



Right: 21_21 Design Sight, Tokio.
Bottom left: Spence & Lyda, Sydney.
Bottom center: Helsinki Design Week.
Bottom right: *Maire Claise Maison Café*, Maison & Objet Paris.
[Opposite page:](#)
Top left: Interdesign, Chile.
Top center: Pane e Aqua, Rossana Orlandi, Milan.
Bottom left: Dutch Design Week at Piet Hein Eek, Eindhoven.
Right: Exhibition at VitraHaus, Weil am Reim, Germany.
[Previous page:](#)
PET Lamp Chimbarongo presentation during the Milano Salone 2014 at Spazio Rossana Orlandi.



PRODUCT

From Madrid, the challenge as industrial designers is to transform this half-finished product, the lamp shade created by the artisans, into a product ready to be sold on the market: the lamp.

Given that each lamp shade is unique we chose to offer individual lamps as well as big installations. For this we designed a rosette which is cylindrical and made out of mechanised iron and later phosphated or rusted, like a hole from which all the different cables fall.

The choice of cable was fundamental to connect in a natural way the language of the lamp shade to the cylinder and to the different electrical components. For the colombian and ethiopian lamps we decided on a textile cable, in vivid colours, while for the chilean lamps we chose a cardboard wrapped cable which matches the subtle language of the wicker.

Avoiding becoming stylised, we wanted to keep the protagonism of something as characteristic of the bottles as the bottle top and its neck. The transparency of this last part allows one to make visible a ring of engraved iron, giving weight, authenticating the lamp and allowing the client to know the origin and history of each lamp.

ABYSSINIA
2015





ABYSSINIA

SINGLE LAMPS
Aprox. Ø 70



SET OF 6 LAMPS



ABYSSINIA TECHNICAL SPECIFICATIONS

As every lampshade is unique, the combination of them with the colored cables make the PET Lamp an even more exciting and personalized light installation.

The standard model of lamps are:

- **Single lamp**
- **Set of 3 lamps:** Available for a circular installation or in a row as shown in the in-situ picture on the opposite page.
- **Set of 6 lamps:** Ready for a circular installation.

All the sets are ready for a ceiling height of 3 meters. You can personalize the set to fit your space by contacting us at info@petlamp.org.

All lamps fit an E27 lamp holder; Max. 25W.
Includes a 15W Fluorescent Ø80 mm globe.

220V, CE certification.
110V, UL certification.

All the dimensions in cm and approximate.
All the lamps include: the lampshade(s), it's electrical installation, colored cable, a ceiling rosette in phosphated finishing and ceiling clips for the cables in the sets.
All lamps hang from an independent steel cable.

- ALL LAMPS ARE UNIQUE -
Please contact us to check available stock

SET OF 3 LAMPS





CHIMBARONGO
2014

TRIPLE
Ø77

SET OF 3 TRIPLE LAMPS



S-A
Ø 22



S-B
Ø 35



M-A
Ø 45



M-B
Ø 62



L-A
Ø 65



L-B
Ø 68



CHIMBARONGO

SET OF 3 LAMPS



SET OF 6 LAMPS



SET OF 12 LAMPS



SET OF 18 LAMPS



CHIMBARONGO TECHNICAL SPECIFICATIONS

As every lampshade is unique, the combination of them with the cardboard wrapped cables make the PET Lamp an even more exciting and personalized light installation.

The standard set of lamps are:

- **Set of 3 lamps:** 3 single or 3 TRIPLE lamps. Available for circular or in a row installation.
- **Set of 6 lamps:** Composed by 1 unit of each single model.
- **Set of 12 lamps:** Composed by 2 units of each single model.
- **Set of 18 lamps:** Composed by 3 units of each single model.

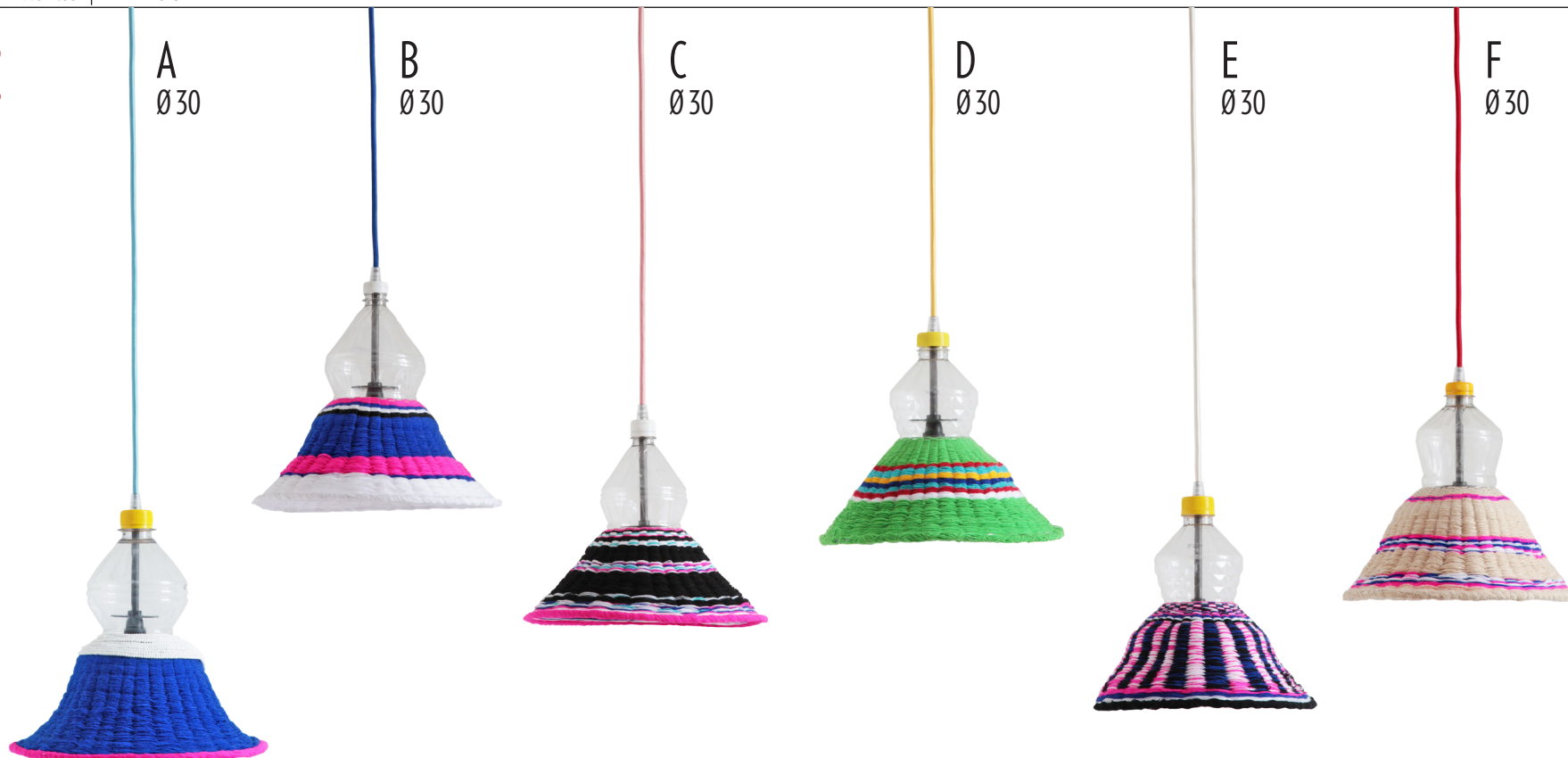
All the sets are ready for a ceiling height of 3 meters. You can personalize the set to fit your space by contacting us at info@petlamp.org.

Size S, M and L fit an E14 lamp holder, Max. 25W Includes a fluorescent 7W lightbulb.
TRIPLE fit an E27 lamp holder, Max. 60W Includes a PLUMEN 001 Original lightbulb.

220V, CE certification.
110V, UL certification.

All the dimensions in cm and approximate.
All the lamps include: the lampshade(s), it's electrical installation, cardboard wrapped cable, a ceiling rosette in rusted finishing and ceiling clips for the cables in the sets.

GUAMBIANOS
2013



EPERARA-SIAPIDARA
2013

S-A
Ø 20



S-B
Ø 24



M-A
Ø 22



M-B
Ø 25



L-A
Ø 33



L-B
Ø 40



L-C
Ø 36



XL-A
Ø 42



XL-B
Ø 53



EPERARA-SIAPIDARA

SET OF 3 LAMPS



SET OF 6 LAMPS



SET OF 12 LAMPS



SET OF 21 LAMPS



GUAMBIANOS & EPERARA-SIAPIDARA TECHNICAL SPECIFICATIONS

As every lampshade is unique, the combination of them with the coloured textile cables make the PET Lamp an even more exciting and personalized light installation.

The standard set of lamps are 3-6-12 and 21 lampshades ready for a ceiling height of 3 meters. You can personalize the set to fit your space by contacting us at info@petlamp.org and choose your own combination of colors and patterns for the cable and lampshade.

GUAMBIANOS:

- All models fit an E14 lamp holder, Max. 25W. Includes an incandescent 25W lightbulb.

EPERARA-SIAPIDARA:

- Size S, M, L and XL-B fit an E14 lamp holder, Max. 25W. Includes an incandescent 25W lightbulb.

- Size XL-A fit an E27 lamp holder, Max. 60W. Includes an incandescent 60W lightbulb.

220V, CE certification.

110V UL certification.

All the dimensions in cm and approximate. All the lamps include: the lampshade(s), it's electrical installation, coloured textile cable, a ceiling rosette in phosphated finishing and ceiling clips for the cables in the sets.



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