Continuous light: suffused "crossed" stories

These are "lamps" that "tell" and are told: so let us call them "conversation lamps", these "objects" – we certainly cannot name them "devices" – Stefano Galuzzi is proposing. Designed to create sophisticated moods, they allow us to lose ourselves in rarefied atmospheres and more importantly they hint at those stories that by now we claim from the things surrounding us, provided that first we have identified/clarified the service/role that we expect from them. "Sculpture Lamps", this small but fine collection of six pieces that the designer/photographer offers us, which at a first glance reveal, with their strong personality, right the "story" of their designer.

Photographer yes, Stefano, and famous too, but with a series of choices and circumstances behind him that properly trace his profile and characterize his path, of both life and design methodology. Behind him, classical studies and a degree in modern literature, with history of art and cinema among the most intriguing subjects, but then the meeting with a former classmate and the beginning as a photographer of people (portraits) and fashion. And then light, as an expressive tool to better understand, explore, discover. And light sources: designed as a way to break the rules "of photography" and challenge the limits. And to be able to use the unusual, the "multiform" especially for still-life objects "that he liked". A "non-traditional" use of light at that time, which he would apply again in portraits too.

Objects have always kept him interested: and he even found himself forced to design them. Furniture at first, for his house, a historic building from the 20s, ascribable (perhaps) to Gio Ponti, and lamps for bathrooms, so that they could speak harmoniously with the spaces where they should fit. From here, then, also the "lighting objects" to create moods, arouse emotions, suggesting/maybe revealing details in the shadows, and then reflections. "Lighting objects" that are, however, also characters. Who make us talk about them even when the light goes off, thanks to the "light held" due to their particular "shaping": characters assembled in strict geometric shapes that interact with spheres-hemispheres/lids that block the light output but that can be moved or even removed, and that facilitate access to the light source. Well-studied and the result of a specific search: a halogen lamp, without transformer, and a ceramic lamp holder. A small innovation in tradition then, to follow the creed of Steve Jobs: "everything can be made more beautiful, both inside and outside." But a lot is told by the material Stefano Galuzzi favoured for this series: marble. A non-random selection, which, in turn, suggests other stories, even in the range of those selected. The Belgian Black, to start with, smooth, with light bright dots, mysteriously elegant, which does not reveal its nature of metamorphic rock at the outset, allowing the exaltation of the shape in which it is "forged". Porphyry Valcamonica then: a unique stone in the world, with its uniform brownish purple colour. Preferred not to violate the sanctity of the lapis porphyrites, taken as a symbol of great prestige and royal dignity and intended only to emperors: a choice linked to the unforgettable pages of "Memoirs of Hadrian" by Marguerite Yourcenar. Finally, Basalt, also known and employed since the times of the Romans, a lava stone, compact, and grey as concrete that again brings us back to the past. Lighting objects in marble, "hand-made". In charge of achieving them, all of them unique, a skilful artisan turner-Ricci - who for the first time was confronted with a designer: recommended by Marco Pavani, stone connoisseur.

Lighting objects in the name of geometry but also "small architectures", their name can be explained in many ways, which will all make us "talk". LC1 (in Porphyry Valcamonica), LC2 (in Belgium Black), LC3 (again in Porphyry), LC4 (in Belgium Black), LC5 and LC6 (in Basalt). What do these "figures" mean? Of course a tribute, in the first place, to Le Corbusier... But also a quotation, a cultured, loving and mindful one of how the great designers of the Made in Italy used to "mark" their "lights", from Gino Sarfatti (who identified them with a progressive number within their category) to Albini/ Helg for Sirrah. And obviously, last but not least, a borrowing from the language of photography: Continuous Light.