

→ Vera by **Davide Groppi** is a minimalist table lamp, a transparent volume that seems to withdraw itself from the material. When it switches on, a light bulb appears inside, a small heart of light suspended in the void. The form of Vera is a synthesis of pure geometries: a

borosilicate glass cone houses a cylindrical aluminum base. Inside, an optical system works by refraction, simultaneously generating direct, indirect and diffused light. The brightness can be adjusted by a dimmer built into the base. Available in matte black, brushed bronze and natural aluminum finishes, it is presented here in the amaranth lacquered finish: a limited edition created expressly for "Un'ora di luce", an anthological exhibition dedicated to Davide Groppi.



← With Gambosa, Mathias Hahn reinterprets the classic table lamp for **Marset**. Its steel structure invisibly connects the typical constituent elements of the model: stem, base and lampshade. The curved shade seems to float in space, while the stem rests on a flat base that

ensures stability. Its wide color palette also enriches the project: the lampshade is available in pale pink or black, in a matt version for direct light or in opal methacrylate for a softer light. The stem comes in orange and moss grey, while the base is in stone grey. Gambosa is available in two sizes: 26 cm in diameter and 30 cm high and 36 cm in diameter and 41 cm high.

An hour of light



This is the title of the first anthological exhibition which, in the magnificent spaces of Volumnia, in Piacenza, consecrates the forty-year career of Davide Groppi, the inventor of light and from light

Below, the huge Moon marking the start of the exhibition itinerary. At left, The Big Blue, one of the five rooms that articulate the installation.

“IT IS AN EXHIBITION CREATED to offer consolation, serenity, escape, lightness, suspension, nature, cosmos.” This is how Davide Groppi explains the profound significance of the first retrospective devoted to him – useful for taking stock of forty years of a glowing career – scheduled until May 26 in the spaces of Volumnia: a gallery set inside the church of Sant’Agostino, in Piacenza, and restored to life by the insight of Enrica De Micheli. “Davide Groppi had already entered the life of Volumnia by designing its lights,” recalls Marco Sammiceli, curator of the exhibition, adding that the designer “built a metaphysical city inside the 16th-century nave and aisles of the basilica. The hour of light to which the title refers is that hour of peace, of relief, of distance from what is happening outside, which performs the fundamental function of amazement and wonder.”





The exhibition opens with a site-specific reworking of a classic product by the designer (though Groppi does not see himself as a designer, preferring the term “inventor”): a giant Moon marking a threshold, a liminal area between interior, opening the way to a succession of devices, of interludes of poetry organized in five utopias of light, “negations of functionality and rationality”, to use the curator’s words. The Big Blue, The Leaves and the Wind, Less is Less, African Night and Almost Light are the names of the five rooms imagined specifically for the occasion, richly evocative, quotes from the artists who have shaped Groppi’s creative personality – from Calder to Fellini to goodness knows how many others – moments of escape from increasingly oppressive everyday life. At the end of the itinerary, an area has been set up to show how Groppi’s lamps interact with the history of design, with those products that De Micheli selects and collects to exhibit them to visitors. Between the five utopias and this last space, you come across a showcase dedicated to Groppi’s most famous creations, lamps that the most discerning among visitors have learned to recognize and love, and among which a new object stands out: Vera, in its unprecedented amaranth lacquered finish, specially made in a limited edition. The bulb is actually a hologram that appears when it is switched on: a sleight of hand for a table lamp that emits direct, indirect and diffused light and which, formally, is a synthesis of geometries. The cone is made of transparent glass, the base is an aluminum cylinder, the reflector ensures a very high quality of light. But it is that hologram that says so much about Davide Groppi’s attitude, because it is an illusion; yet another by an illusionist of light, a rigorous thinker who starts from mathematics to achieve poetry.

Andrea Pirruccio

Other utopias of light created by Davide Groppi for his first solo exhibition. At left, The Leaves and the Wind; below, images of the room called Almost Light.





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From left, Fabio Marullo, *Non sono lucciole ma uranio*, 2023, sculpture in blown glass, water, phosphorus powder. Claudine textile armchair designed by Andrea Parisio for **Meridiani**, with a monolithic image and frontal leg. Stop, a floor lamp with essential lines for indirect lighting, by **Daive Groppi**, with 90° adjustable disk to permit precise aiming of the beam; available in gold and shiny chrome finish. Facing page, on the Nolo table by Simone Bonanni for **S-CAB** with top in white coated steel,

the Signet round vases designed by Geckeler Michels for **Woak**, in solid wood coated in mint and yellow hues. Vivid, a set of scarab beetle in silver-plated brass, aventurine and rock crystal, by **Armani/Casa**. On the wall, Fabio Marullo, *Arriviamo dalle stelle primordiali*, 2026, oil on linen. On the table, Pietro Fachini, *Mantide (Predatrice di calma)*, 2024, oil and pigments on lined board. The model wears a crumpled-effect suit by **&Shu** for **Imarika**.

