

ECO LIGHT NOTE BOOKS

ECO-LIGHT
PROJECT
volume 1



eco light project



Finanziato
dall'Unione europea
NextGenerationEU



Ministero
dell'Università
e della Ricerca



Italiadomani
PIANO NAZIONALE
DI RIPRESA E RESILIENZA



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DESIGN

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Designed by
Istituto Italiano Design

Curated by
Maria Bocelli
(Conservatory of Terni)

financed by



**Finanziato
dall'Unione europea**
NextGenerationEU



**Ministero
dell'Università
e della Ricerca**



Italiadomani
PIANO NAZIONALE
DI RIPRESA E RESILIENZA

designed by



**ISTITUTO
ITALIANO
DESIGN**

in partnership with

CONSERVATORIO STATALE DI MUSICA

G. Briccialdi di Terni
ISTITUTO SUPERIORE DI STUDI MUSICALI



UNIVERSITÀ
POLITECNICA
DELLE MARCHE

POLIARTE
GRUPPO RAINBOW

and with the collaboration of



Città di
PERUGIA



Comune di Terni



Città di
Fabriano

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ECO-Light, an acronym for ECO-system Lighting the Innovative and Green Heritage through Technologies, is far more than a project: it is a vision. Its mission is encapsulated in the objective of adopting the 'Culture of Light' as a strategic vector for the sustainable valorisation of the cultural and natural heritage of Central Italy. ECO-Light's approach is intersectoral and transdisciplinary, representing the true added value of the initiative. Light is investigated not only for its physical properties for technological applications (such as urban lighting), but also for its artistic and performative potential, through Light Art installations, immersive videos, and multisensory pathways.

Future Art

**Contribution by the Ministry of Universities and Research,
Directorate-General for Internationalization
and Communication**

Director: Michele Mazzola

**Business Analyst, Valorisation of Research Projects,
Public Advisory: Silvia Traversi, Serena Pelonara**

“The function of art has always been to break through the crust of conventionalized and routine consciousness.” With these words, John Dewey invokes the transformative role of art as an experience capable of challenging habits, established patterns, and entrenched visions. In an era marked by profound environmental, technological, economic, and cultural transitions, this function appears more urgent and necessary than ever, placing art and artistic education at the heart of the processes for interpreting and transforming the present. No longer merely expressive domains, they have become true critical and design instruments, capable of contributing to the construction of new visions of development and new balances between individuals, communities, and living environments.

In the current context, characterised by environmental, technological, economic, and cultural shifts that increasingly impact forms of coexistence and models of development, art and artistic education are called upon



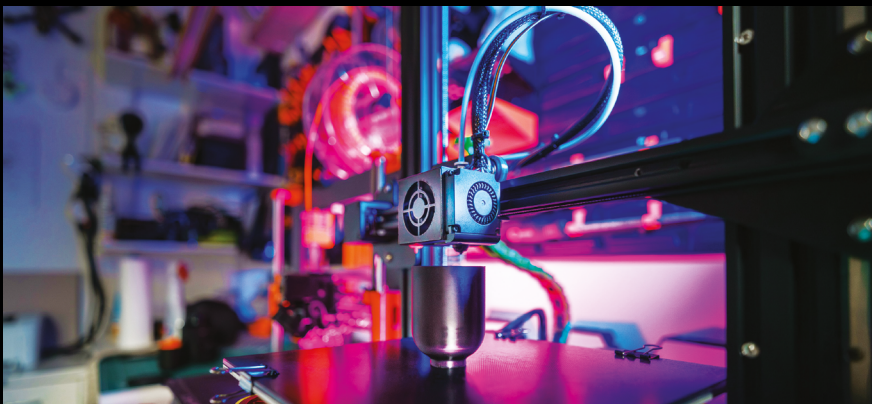
to question their role and renew their interpretive tools. Today, they constitute privileged spheres for critical reflection, advanced research, and the production of meaning, capable of

deciphering the complexities of the present and contributing to the elaboration of new visions for the future. Art thus becomes a transformative device, able to challenge established paradigms and open spaces of possibility in which to rethink the relationship between individuals, communities, and living environments.

From this perspective, artistic education assumes a strategic function, not only as a place for the transmission of technical skills and expressive languages, but as a space for cultural elaboration, experimentation, and the cross-pollination of different forms of knowledge. Educational institutions are called to act as open platforms, capable of fostering dialogue between local and global dimensions, tradition and innovation, and theoretical research and artistic practice, encouraging critical and participatory learning processes. These are contexts in which the ways of living, producing, and inhabiting the contemporary world are questioned transversally, giving voice to the complexity and the needs of communities.

Within this scenario, public policies play a decisive role in creating the con-

ditions for such processes to develop and consolidate over time. Promoting and supporting cultural innovation and research means investing in a vision of sustainable development founded on knowledge, the quality of relationships, and a shared responsibility between institutions, the educational system, the world of research, and civil society. Public intervention in the cultural sphere thus assumes a structural significance, oriented not only towards economic growth but also towards the strengthening of social capital, the protection of common goods, and the promotion of ac-



tive and informed citizenship. The actions promoted under the National Recovery and Resilience Plan (PNRR) fit within this framework, particularly Investment 3.4 of Mission 4 – Education and Research. This introduced, for the first time, a comprehensive intervention aimed at the Internationalization of the AFAM (Higher Education in Art, Music, and Dance) system, supporting projects of research, artistic production, and cultural dissemination within a global perspective. This intervention represented a strategic

step in strengthening the international reach of AFAM institutions, increasing their visibility and fostering integration with extra-European contexts, thereby contributing to the spread of Italian culture worldwide. It is within this frame of reference that the ECO-Light project is situated, promoted as part of the Ministry of University and Research's strategies aimed at strengthening and qualifying the Higher Education in Art, Music, and Dance (AFAM) system. ECO-Light constitutes a concrete



expression of this systemic policy, helping to translate the objectives of Internationalization, innovation, and integration into project practices and replicable operational models. Taken as a whole, ECO-Light serves as a multifaceted space for reflection and action, capable of coherently integrating research, artistic produc-

tion, education, and the valorisation of local contexts. The project distinguishes itself through its ability to activate collaborative processes and networks of relationships between diverse actors, valuing interdisciplinarity as a structural rather than an incidental element. Bringing together artistic, scientific, and technological

expertise allows for the development of hybrid and innovative research practices, simultaneously strengthening the quality of results and their capacity to tangibly impact the territories involved.

The added value of ECO-Light also lies in its international dimension, which encourages the comparison of different experiences, methodologies, and approaches, broadening the horizons of artistic research and strengthening the AFAM system's reach within the European and global spheres. In line with the objectives of the PNRR, this international openness is configured as a structured process of cooperation, based on institutional partnerships, the mobility of students and faculty, and the joint development of educational and research activities, contributing to the

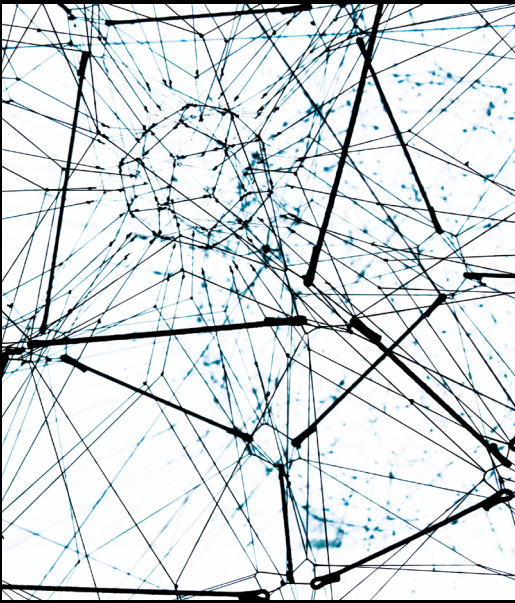


consolidation of the AFAM system's competitive positioning at an international level.

In this sense, the project testifies to a vision of art as a place of possibility and responsibility, where artistic research is increasingly and consciously intertwined with environmental, social, and ethical themes. Art becomes a tool for the critical investigation of the present and, at the same time, a laboratory for imagining the future, capable of contributing to the construction of sustainable, inclusive, and shared scenarios. This vision is fully consistent with the strategic objectives of the Ministry of University and Research, which are oriented towards promoting balanced and responsible growth within the knowledge system.

Indeed, the Ministry of University and Research recognises the AFAM sector as a privileged field for interdisciplinary experimentation, the development of advanced artistic research, and the production of public value. In this perspective, supporting innovative project models represents a





fundamental tool for encouraging the integration of teaching, research, and social impact, surmounting the fragmentation of knowledge. Art and artistic education are thus recognised as strategic resources for addressing ongoing transformations and contributing to the definition of far-sighted cultural policies.

Furthermore, a central role is attributed to the dimension of integration and dialogue between AFAM institutions, universities, research bodies, local stakeholders, and international partners, as promoted and incentivised by ministerial guidelines. This dialogue results in the construction of shared experimental environments, in which interdisciplinary cooperation, openness to the world of research, and engagement with the productive and cultural systems become structural elements of a single growth process. In this context, Internationalization represents not just an objective, but a transversal lever for system transformation, capable of generating new opportunities for development, innovation, and cultural exchange.



The educational dimension, along with the valorisation of new generations, represents a cornerstone of the AFAM system's development path, which increasingly asserts itself as a dynamic space for experimentation, learning, and research. Artistic education is conceived as a privileged laboratory for the elaboration of critical and design visions, capable of combining creativity, innovation, and social responsibility. In this context, the central role of students translates into educational pathways attentive to the development of transferable skills, the ability to work in complex environments, and an awareness of the social role of art.

Strengthening these pathways means investing in a culture of conscious innovation, capable of generating solid expertise, qualified employability, and lasting social value. The AFAM system thus functions not only as a sphere of higher education and research, but as an actor in cultural and social transformation processes,

capable of contributing significantly to the construction of a responsible future for the benefit of present and future generations.

In conclusion, it is appropriate to extend heartfelt thanks to the entire AFAM system: to the institutions, the academic, artistic, and administrative communities, and to the students who have shared the challenge of the PNR and Internationalization with the Ministry of University and Research. The path undertaken has required vision, responsibility, project

capability, and a willingness to engage in dialogue, confirming the role of Higher Education in Art, Music, and Dance as an essential component of the national knowledge system and as a strategic lever for the promotion of Italian culture throughout the world. Recognition goes to each and every individual for having contributed, with commitment and expertise, to transforming this opportunity into a collective experience of growth, cooperation, and openness to the future.



1. ECO-Light Project

ECO-LIGHT'S PRIMARY OBJECTIVE IS TO PROMOTE THE 'CULTURE OF LIGHT' IN CENTRAL ITALY. FURTHERMORE, IT AIMS TO BRIDGE THE GAP BETWEEN THE CREATIVE INDUSTRIES AND THE WORLD OF SCIENTIFIC RESEARCH, WHICH ARE STILL WIDELY PERCEIVED AS BEING VERY FAR APART.



Three Pillars

Our strength is based on three core principles:

1. Innovative interdisciplinary approach: The most significant aspect is the cross-disciplinary approach, aimed at creating operational synergy between scientific research and artistic production (ranging from the visual arts to the performing arts). This is ensured by a strategic partnership involving institutions with four deliberately distinct yet complementary specialisms: from design (IID) to multimedia art (Poliarte), from musical performance (“G. Briccialdi” Conservatory) to technological science (Marche Polytechnic University)

2. Central Role of Light

‘Light’ serves as a unifying and strategic element, explored in terms of its scientific, technical and artistic dimensions. This enables the creation of Light Art installations and multimedia experiences that are incorporated into high-profile international festivals (e.g. Umbria Jazz);

3. Integrated Sustainability

Sustainability has four-fold implications at illy: economic, social, cultural and environmental. All initiatives and projects are designed to be accessible, respectful of the local area (Elios - solar land art) and to foster widespread scientific outreach.



CIRCULAR, BY CHRISTOPHER BAUDER, AT “DARK MATTER” MUSEUM, BERLIN.

2. Objectives



LANDSCAPE CONSERVATION, ARTISTIC CREATION THROUGH SCIENTIFIC RESEARCH, AND AN OPENNESS TO NEW GENERATION. THESE ARE THE ELEMENTS THAT ECO-LIGHT AIMS TO LEAVE FOR THE FUTURE.



■ 2.1 Enhancement of Cultural Heritage



THE CULTURAL HERITAGE OF CENTRAL ITALY IS A MOSAIC OF NATURAL LANDSCAPES, ANCIENT KNOWLEDGE AND CUTTING-EDGE VISIONS. ECO-LIGHT WAS CREATED TO TRANSFORM BEAUTY INTO AN EXPERIENCE, PLACING ITALY'S HISTORICAL AND NATURAL TREASURES AT THE HEART OF A CONTEMPORARY NARRATIVE THAT LOOKS – ABOVE ALL! – TO THE FUTURE.

Revitalising places for sustainable beauty.

To valorise a site does not merely mean to conserve and protect it, but also to allow it to engage in dialogue with its contemporary audience. At the Marmore Waterfalls site, *Elios* – *solar land art* (WP3) combined the majesty of the water with the ef-

ficiency of solar technology: through timed heliostats, Alessandro Lupi's installation generates choreographies of light within the mist, transforming the natural park into a dynamic artistic experience. Thanks to *Elios*, ECO-Light has demonstrated that the protection of the ecosystem and the valorisation of the landscape can

OBJECTIVES



AN ELIOS HELIOSTAT I INSTALLED AT MARMORE FALLS.

coexist and satisfy the new demands of the 'tourist 2.0', who is increasingly mindful of environmental impact while seeking unique experiences. In this way, sustainability has become an integral part of the cultural legacy we leave to future generations.

However, the heritage of a territory is found not only in its landscape, but also in the hands of its masters. During the international mission to Canada (November 2024), ECO-Light had the opportunity to take the prestige of the national textile sector overseas, understood as a true economic and cultural "monument" of Italian style.

We celebrated "Made in Umbria" knitwear, narrating it as an epic of brilliance and vision: from the initial aesthetic intuitions of Giorgio Armani to the revolutionary creativity of Luisa Spagnoli, through to the industrial humanism of Brunello Cucinelli.

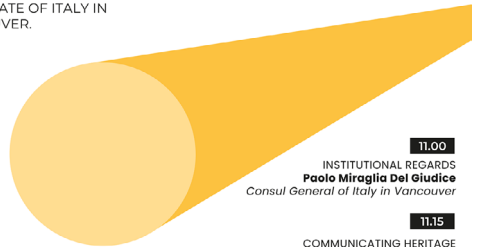
ECO-Light, therefore, is the construction of a cultural ecosystem where historical excellence becomes a competitive asset: today, valorising our heritage means projecting the distinctive traits of Central Italy into an attractive global dimension, with roots firmly established in its own traditions.

THE POSTER FOR THE EVENT AT ICC CANADA - WEST



PRESENTATION OF ECO-LIGHT,
A PROJECT AIMED TO
PROMOTE ITALIAN HERITAGE
ABROAD, IMPLEMENTED IN
COLLABORATION WITH
ICC-CANADA WEST AND THE
CONSULATE OF ITALY IN
VANCOUVER.

1 NOV
TWO THOUSAND AND TWENTY-FOUR



11.00

INSTITUTIONAL REGARDS
Paolo Miraglia Del Giudice
Consul General of Italy in Vancouver

11.15

COMMUNICATING HERITAGE
ITALIAN ABROAD
Ilaria Baldan
Director of ICC Canada West

11.30

LIGHT FOR UNESCO
Benedetta Risolo
Head of Cultural Project at IID

11.00AM - 12.00PM

INTERNATIONAL CHAMBER OF COMMERCE
(ICC) CANADA WEST - 1209 - 409 GRANVILLE
ST. VANCOUVER, BRITISH COLUMBIA V6C 1T2

■ 2.2 Promoting the ‘Culture of Light’

The Renaissance of the ‘Culture of Light’

Light is not merely a means of seeing, but a language for communication and emotion, and a tool for the valorisation of our heritage. Through ECO-Light, we have demonstrated how Lighting Design can become an artistic and civil discipline capable of promoting a new awareness regarding the power light holds in redesigning both public and private spaces.

During the Lighting Design masterclasses (January - December 2025), we created a bridge between academic vision and design pragmatism. Our lessons were not simply moments of training, but a true laboratory where theory and practice merged, providing participants with a tool that, through the study of the history of Light Art, is capable of designing its future.

Thanks to the technical-functional approach, students have learned to use light as a construction material, literally to shed “new light” upon our cities and their cultural assets.

Our commitment to the dissemination of best practices has crossed national and international borders, bringing Italian excellence in lighting design to prestigious stages: Terni (August 2024), Perugia (October 2024), and Bastia (November 2024) ignited a direct dialogue with the local territory; Milan and Venice (October 2025) carried it further afield; Vancouver (Canada, November 2024) and Chongqing in the Dazu District (China, May 2025) allowed us to export our vision, proving that Italian creativity can lead the way in the fusion of art and technology.

**A SCENE FROM
THE LESSONS
HELD IN THE
NEW HUB OF THE
ISTITUTO ITALIANO
DESIGN.**



■ 2.3 Internationalization and Partnerships

IN NOVEMBER 2024, AS PART OF ITALIAN DESIGN WEEKS IN CANADA, WE BROUGHT ITALIAN CREATIVITY TO THE STAGE IN VANCOUVER. THANKS TO OUR COLLABORATION WITH THE CONSULATE GENERAL OF ITALY AND THE ITALIAN CHAMBER OF COMMERCE IN CANADA, WE TURNED THE EVENT INTO A UNIQUE NETWORKING OPPORTUNITY.



But we did not stop there! In May 2025, we took part in a promotional tour of Italian excellence in the East, bringing our creative and scientific expertise to Chongqing, in the Dazu District (WP6). This provided a golden opportunity to strengthen our institutional visibility in one of the most dynamic markets in the world and to create new structured pathways for mobility between Italy and China.

We are designers and we build bridges. Internationalization is a *conditio sine qua non* for training talent, creating opportunities, gathering inspiration, and giving rise to new realities that can only come to life through the synergy of culturally diverse and, indeed, distant actors.

■ 2.4 Environmental Sustainability

The art of regeneration: when beauty leaves no trace.

We have chosen to make respect for the planet the leitmotif of our every action, demonstrating that culture and art can be the most powerful allies of the ecological transition. Environmental sustainability has become the innermost soul of ECO-Light, which sought to prove that technological and artistic excellence can shine through - and, above all, because of - energy saving and environmental consciousness. We believe, in fact, that one of the objectives of artistic research is precisely to respect the constraints of safeguarding and protection imposed by our heritage, transforming them into creative pillars for new valorisation projects.

At the heart of our Research and Development phases, we aimed to dispel the myth that 'new' equates to 'waste'. The artistic installations designed (WP3) are based on the principle of 'zero impact': each work underwent a rigorous ecological impact assessment, in full compliance with the dictates and constraints imposed by the Landscape Superintendency. We create wonder, but with the lightness of those who do not wish to burden future generations. Furthermore, the ancient art of reuse served as the guiding spirit for our designers' imaginations; starting from reclaimed materials, they transformed what was once waste into a new vision of fashion.



A DIDACTIC MOMENT BY THE ARTIST JAMES DIMECH IN OEL, AND A DRESS FROM THE COLLECTION AT THE FASHION SHOW IN FABRIANO ON THE 12TH OF SEPTEMBER, 2025.



■ 2.5 Involving the New Generation

We begin from the principle that to develop, one must first understand and master the subject matter, in order to bring vital new creative energy to the sector of artistic technology development.

The project engaged the younger generations through educational pathways, informative meetings, and practical workshops. For secondary school students, numerous work-

shops, courses, participatory lessons, and teaching activities were conducted (WP6). During these sessions, the aim of ECO-Light was to provide theoretical and practical skills in the field of the ‘culture of light’, as well as in design, applied sciences, and the functioning of the creative industry, serving also as a vocational mission to facilitate contact with the professional world.



■ 2.6 Accessibility and Inclusivity

Our mission has been to eliminate the obstacles that separate individuals from aesthetic emotion, as we believe that artistic research should open horizons rather than define boundaries.

Through our platform (<https://eco-light.it>), we intend to overcome geographical limits and physical constraints, ensuring inclusive access

and the availability of our research findings via open access. We aim to design for those unable to travel, for those living far away, and for the ‘at-a-click’ younger generations, rendering artistic creation a universal and truly participatory language.

■ 2.7 Research and Innovation

We believe that the road to the future is built upon research, particularly of an experimental nature, and our primary objective is to provide the younger generations with all the necessary tools to research and experiment to the highest standard.

Through the launch of the Open Eco-System Labs (OEL), we have finally broken down the walls between theory and practice, transforming experimental research into a collective and vibrant experience. Our flagship feature is the immersive room, created in collaboration with Samsung

Italy and located within the Istituto Italiano Design (IID) hub in Via XX Settembre, Perugia: thanks to the power of imagery and technological depth, Alessandro Lupi's *Densità Fluorescenti* (Fluorescent Densities), on display in the former IID vault (WP3), are not merely 'observed' by the visitor, but experienced in 360°.

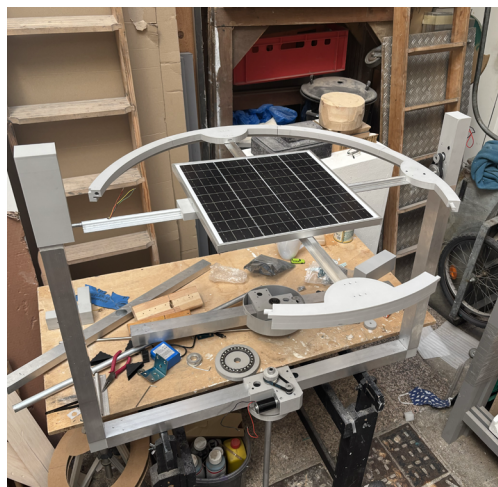
Another added value of our open laboratory ecosystem is the opportunity to open our doors to all researchers and developers who wish to collaborate with us to build a bridge between Italian *savoir-faire* and digital frontiers, thereby rendering innovation an accessible, participatory, and collective asset.



**LESSONS TAKING PLACE IN THE OPEN
ECO-SYSTEM LABS (OEL) AND THE
IMMERSIVE MULTIMEDIA ROOM CREAT-
ED IN COLLABORATION WITH SAMSUNG
ITALY.**



3. Work Packages



**PROTECT, CREATE, COMMUNICATE,
ENGAGE: OUR MISSION IN FOUR
WORDS.**

■ 3.1 WP 1: International Committee – IC

To examine how the synergy between scientific and artistic research at an international level can foster the adoption of shared methodologies for the valorisation of cultural and natural heritage.

The International Committee (IC), composed of 18 members, ensures interdisciplinary collaboration and the advancement of research, providing tangible support to Italian excellence across the involved sectors

■ 3.2 WP 2: Open Eco-System Labs – OEL

To improve access to cutting-edge artistic research and experimentation spaces in Central Italy through an ‘OEL’. The objective is to increase experimental research and facilitate

a digital transition led by professionals who would otherwise struggle to access expensive equipment and suitable facilities.

■ 3.3 WP 3: Light Art for UNESCO

To explore new artistic methods for promoting research and culture, considering their environmental, social, and territorial impacts. This approach moves beyond a strictly academic vision of research and artistic

enjoyment, adding value and meaning to existing heritage. The objective is to make these methods accessible beyond university and artistic domains.

■ 3.4 WP 4: Light Culture Research Grant

To formalise study and research pathways based on multidisciplinary and mutual learning, sharing international mobility and valuable research input through joint AFAM and university doctoral scholarships. Provision

is made for a research fellow focused on the impact of light on the arts, the interaction between sound and electromagnetic waves, and the application of digital technologies to promote Italian cultural heritage.



■ 3.5 WP 5: Master in Light and Multimedia Design

To expand interdisciplinary and professional training in Central Italy through the establishment of a master's degree (60 CFA/max 40 stu-

dents) closely related to the research themes. Scholarships and mobility grants will be available for both national and international candidates.

■ 3.6 WP 6: New Generations

To bridge the gap between artistic-scientific research and the younger generations. To this end, free Open Days have been organised for adolescents, families, and children, with the aim

of offering experiences that combine art, light, and jazz (Umbria Jazz Kids), all designed exclusively for the new generations.



**HIGHLIGHTS FROM
THE OPEN DAYS FOR
LOCAL SCHOOLS**



■ 3.7 WP 7: Outlying Museums Spotlights

To improve the accessibility of art in peripheral museum areas in order to strengthen the network and promote conscious tourism. This initiative is geared towards offering immersive and multisensory experiences for a

deeper appreciation of Italian cultural heritage, addressing the 5.5% decline in tourism that Umbria has witnessed over the last five years, as reported by Confcommercio.

A STUDY REVEALS THAT OVER 4% OF ITALIAN STUDENTS STUDY ABROAD, WHILST ITALIAN INSTITUTIONS HOST ONLY 3% OF FOREIGN STUDENTS, COMPARED WITH 9% AND 11% IN FRANCE AND GERMANY RESPECTIVELY.



■ 3.8 WP 8: Internationalization Strategies

To improve Internationalization processes and the attractiveness of project partners, alongside research and education programmes. The development of an institutional system

for international promotion defines the framework for the long-term replication and sharing of increasingly efficient Internationalization efforts.

■ 3.9 WP 9: Social and Environmental Sustainability

To enhance the measurement of the social and environmental impact of artistic and scientific research, based

on the premise that creative production can serve as a tool for addressing the planet's most crucial challenges.

■ 3.10 WP 10: Sector Professionalisation and Spin-off

To promote the dissemination of acquired skills, making them available to the market, which in Italy shows significant deficiencies in the field of artistic production consultancy. The

Project aims to create a spin-off to improve the long-term economic sustainability of educational, professional, and practical pathways.

■ 3.11 WP 11: ECO-Light Virtual Platform

To devise new ways of accessing cultural and artistic heritage, particularly for individuals who are remote, disabled, or economically disadvantaged.

The objective is to create an innovative digital platform featuring QR codes to make these cultural treasures accessible to a global virtual audience.

■ 3.12 WP 12: Promotion, Communication and Marketing Strategies

To elevate the project through the global dissemination of the topics discussed, focusing on integrated, engaging, and awareness-raising communication strategies, supported by

agencies dedicated to understanding and reaching the target audience.

ITALY, RENOWNED FOR ITS CULTURAL HERITAGE, IS ALSO ONE OF THE MOST EXPENSIVE DESTINATIONS FOR TOURISTS, WITH A GDP OF \$2.1 TRILLION, RANKING EIGHTH IN THE WORLD.





4. Implementing Bodies

- 4.1 Istituto Italiano Design - Perugia
President: Anna Maria Russo
Private AFAM



As the project lead, the Istituto Italiano Design is responsible for the overall direction and management of ECO-Light.

The Institute was founded on the idea of ‘disseminating Design Culture’ and applying it to the design sector to promote the core values that inspire all its academic and research activities: the

United Nations’ 17 Sustainable Development Goals. By promoting sustainability through its academic and research efforts, the Institute meets the primary objectives of the 2030 Agenda: training ethical professionals who can positively impact their environment and provide a significant social and cultural contribution to the community.

■ 4.2 Conservatory “G. Briccialdi” - Terni President: Dario Guardalben State-funded AFAM



An integral part of the consortium, the ‘Giulio Briccialdi’ Conservatory of Terni brings its expertise in the field of music and performing arts to ECO-Light.

While maintaining an approach that is first preparatory and then professional regarding musical practices, the Institute’s primary goal remains to offer and foster professional musical training. Alongside the allocation of AFAM doctoral scholarships, the Conservatory has further contributed to the ECO-Light project by facilitating the collaboration of doctoral students on cultural valorisation and artistic research projects.



4.3 Marche Polytechnic University - Ancona Vice Rector for European Research: Gian Marco Revel State-funded University



Involved in research and innovation, the Marche Polytechnic University brings scientific and technological expertise to ECO-Light. Founded in 1969 for research and second- and

third-level education, the University offers Bachelor's, Master's, and PhD programmes in engineering, economics, architecture, medicine, and agriculture.

4.4 Poliarte - Ancona Director: Michele Capuani Private AFAM



Private academy of fine arts specializing in art and design, Poliarte collaborates on the design and implementation of artistic installations and

ecosystem laboratories. It is part of the Rainbow Group, which specializes in film projects for international television broadcasting.

5. Public Institutions

- **5.1 Ministry of University and Research**
Directorate-General for Internationalization and Communication
Director: Michele Mazzola
Business Analyst, Valorisation of Research Projects,
Public Advisory: Silvia Traversi, Serena Pelonara

“The project distinguishes itself through its ability to activate collaborative processes and networks of relationships between diverse actors, valuing interdisciplinarity as a structural rather than an incidental element. Bringing together artistic, scientific, and technological expertise allows for the development of hybrid and innovative research practices, simultaneously strengthening the quality of results and their capacity to tangibly impact the territories involved”



- **5.2 Municipality of Perugia**
Mayor: Vittoria Ferdinandi



ECO-Light is a project that looks toward the future of culture, intertwining higher education, research, technological innovation, sustainability, and heritage enhancement. With ‘Arpa di Luce’, featured in the Umbria Jazz programme and set within the frame of Palazzo Baldeschi, Perugia has become a living laboratory for experimentation, where art, music, light, and new technologies engage in a dialogue with physical spaces and speak to the new generations.

■ 5.3 Municipality of Terni

Statement by the Councillor for Tourism, Alessandra Salinetti, regarding the unveiling of the Elios sculpture at the Marmore Falls

“It is with great emotion that we present this major initiative. There is no need for me to repeat myself regarding the Falls; I will simply emphasize that they are a core part of our shared identity. With this initiative, we are taking a significant step forward in their enhancement, transforming this site into something even more meaningful. Through artistic and ecological lighting, we will highlight the Falls while offering an emotional and immersive experience to all visitors, always taking care not to compromise



the balance of the ecosystem. I would like to thank the ECO-Light group, with whom I have been in dialogue over the past few days, and my thanks also go to the Briccialdi Conservatory for supporting us in this initiative.”

■ 5.4 Municipality of Fabriano

Statement by the Councillor for Aesthetics Maura Nataloni

“We are truly delighted to have taken part in a project like ECO-Light, which seeks to enhance light in union with art, technology, and sustainability. Italy has made significant strides in Light Art, and with this project - which benefits from a broad and qualified partnership - we are adding an important piece to artistic, conceptual, and public innovation in this field. We are grateful to the IID of Perugia and the project coordinator Benedetta Risolo for involving the Municipality of Fabriano. ‘Fabriano Paper is Culture’ provides an ideal opportunity to develop the various projects that we are building alongside



the cities of Perugia and Terni, the Foundations, Institutes, Museums, and Universities that have joined ECO-Light, thanks to high-quality artists and professionals.”

6. Cultural Foundations, Associations, Organisations



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

AIDP
ASSOCIAZIONE ITALIANA PER
LA DIREZIONE DEL PERSONALE



 FONDAZIONE
CARIPERUGIA | **Arte**

iGuzzini


UNC Umbria

■ 6.1 Fondazione CariPerugia Arte Director: Maria Cristina de Angelis

The Fondazione Cariperugia Arte was established in 2014 as an initiative of the Fondazione Cassa di Risparmio di Perugia, now Fondazione Perugia, with the intent of further strengthening and developing the organization's commitment to the historical and cultural fields. Through careful and strategic programming, the Foundation aims to broaden the cultural offering at both provincial and regional levels, driven by the belief that Umbria's heritage - if adequately enhanced, promoted, and integrated into a unified system - can assert itself on both a national and international stage.

While operating with management autonomy, the Foundation maintains a strong bond with Fondazione Perugia, sharing its objectives and vision. It acts as a true cultural engine, dedicated to the enhancement of the Foundation's significant historical-artistic heritage, which includes major



exhibition venues in Perugia, Assisi, and Gubbio.

These spaces, already of great intrinsic value, are returned to the community through temporary exhibitions and initiatives dedicated to permanent collections, with the goal of making them accessible to a diverse audience of residents, visitors, youth, and adults.



The ultimate aim is to transform these sites into vibrant and dynamic cultural hubs, promoting collaborations with public entities and private partners to realize innovative projects. Particular attention is paid to the world of education and more vulnerable groups through activities and partnerships with relevant institutions, designed to integrate cultural experiences into educational pathways and foster accessibility for people with disabilities.

In this journey, the theme of light has taken on a central value: not only as an essential technical element for the conservation and enjoyment of art-

works but also as an interpretive and narrative tool capable of enhancing artistic heritage and enriching the public experience. In each stage of the cycle, the theme was expressed differently in relation to the specificities of the host locations: from light as artistic material and expressive language to its function in protecting works, and its role in designing exhibitions and the perception of space. This multifaceted approach has provided an articulated and contemporary vision of the theme, creating a dialogue between different skills, experiences, and sensibilities within the museum system.

■ 6.2 Fondazione Umbria Jazz

Interview with the founder and patron of Umbria Jazz, Carlo Pagnotta

Link: <https://www.antognolla.com/it/magazine/umbria-jazz-carlo-pagnotta-on-50-years-of-music-culture-and-legacy>

“With its 50-year history, Umbria Jazz is among the oldest and most important festivals in the world, and we are very proud of this. This is thanks to everyone who, over the years, has con-

tributed to the success of the event. Umbria Jazz has an exceptional team, and I foresee a great future for the festival, with the Umbria region leading the way in supporting it.”

Istituto Italiano Design
presenta

ARPA DI LUCE

di **Pietro Pirelli**
con **Gianpietro Grossi**

a cura di Gaetano Corica e Gisella Gellini

Palazzo Baldeschi
Corso Vannucci 66

Performance live dell'artista
11-12-13 luglio | ore 18:30-19:30
18-19-20 luglio | ore 18:30-19:30

con il patrocinio di  **Perugia** |  **Umbria Jazz**

6.3 Fondazione Biennale di Venezia & iGuzzini

From a presentation by Ing. Catia Grossi, Academy Specialist at iGuzzini

“Michelangelo’s Pietà is an incredible work to which it is difficult to remain indifferent [...]. It is a work rich in detail, marble folds, and reflections, where light plays a fundamental role: it is precisely through light, through skillful lighting direction, the orientation of the beams, and the choice of light cones, that we are able to best convey its three-dimensionality and plasticity, allowing us to appreciate every single detail. Without a masterful mix of light, we could not fully capture the beauty of this work, nor could we guide and enhance the visitor’s gaze. [...]

Thanks to light, Michelangelo’s Pietà is not just a work that the visitor can appreciate more deeply, but one they can truly feel and experience.”



6.4 Camera di Commercio di Perugia

Interview with the President of the Perugia Chamber of Commerce Giorgio Mencaroni

Link: PerugiaToday del 24.05.2025

<https://www.perugiatoday.it/economia/stato-di-salute-aziende-umbre-perugia.html>

“The fact that exports are growing in both Perugia and Terni, and that there is a significant number of businesses ready to enter international markets, tells us that our production system is eager to challenge itself, to innovate, and to reach beyond borders. This is

a signal of confidence, but also a responsibility: our task as a Chamber of Commerce is to support this drive by creating an ecosystem favorable to internationalization [...]

Now, a further change of pace is needed: networking, uniting public and private expertise, and focusing decisively on those markets where we can play a leading role. We are here, and as always, we will do our part with determination.”



■ 6.5 AIDP

Statement by the former President and IID lecturer Adriana Velazquez

“AIDP firmly embraces the objective of the ECO-Light project to disseminate and make acquired skills available to the market, addressing a clear need in Italy today: the shortage of professionals capable of providing consultancy for artistic and creative production while combining cultural sensitivity, design methodology, and organizational skills. In this regard, AIDP intends to serve as a concrete bridge between education and employment [...].

Investing in young people means investing in the country’s competitiveness: AIDP is ready to work with ECO-Light to ensure that creative talent turns into employability, skills

turn into services for the market, and cultural innovation transforms into solid, sustainable, and international professional opportunities.”



■ 6.6 UNC e ALI

Statement by Damiano Marinelli, president of Unione Nazionale Consumatori and Associazione Legali Italiani



“The National Consumers Union (UNC) views the objectives of the ECO-Light project with interest and

a sense of responsibility. In the creative sector - fashion, design, graphics, and multimedia - the quality of a product or experience depends not only on aesthetics but also on transparency, the accuracy of information, sustainability, and respect for rights. In this context, the National Consumers Union can contribute to the ECO-Light project by supporting the training of young professionals capable of designing and working consciously, integrating the culture of consumer protection and good market practices into their professional development pathways.”

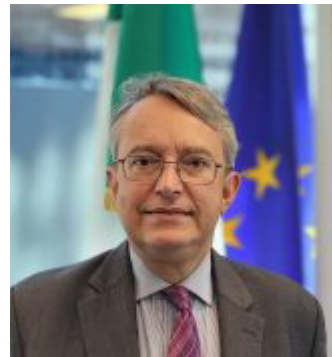
7. International Organisations

■ 7.1 Consulate General of Italy in Vancouver

Statement by Paolo Miraglia Del Giudice, Italian Consul General in Vancouver

Link: https://cons Vancouver.esteri.it/it/news/dal_consolato/2024/11/eco-light-la-luce-valorizza-il-patrimonio-culturale-italiano/

The ECO-Light presentation event at the Italian Chamber of Commerce in Vancouver marked a crucial moment for the promotion of Italian cultural heritage abroad. This ambitious project, funded by the European Union and coordinated by the Istituto Italiano Design, aims to revolutionize the way we perceive and enhance our heritage.



■ 7.2 ICC Canada West Chamber of Commerce Managing Director: Alex Martyniak

Statement by Ilaria Baldan, Director of the Italian Chamber of Commerce in Vancouver

Link: https://cons Vancouver.esteri.it/it/news/dal_consolato/2024/11/eco-light-la-luce-valorizza-il-patrimonio-culturale-italiano/



“This project could represent a unique opportunity to showcase the richness of Italy’s cultural heritage to the world, a goal that ICC Canada West has been working towards for some time now”

■ 7.3 IID Representative in the Dazu Administrative District

Statement issued by Prof. Carlo Pizzichini, artist and lecturer at the IID



“We brought the experience developed within ECO-Light, showcasing Umbria’s cultural heritage as a start-

ing point for international dialogue. It was an intense exchange involving meetings and new perspectives with local authorities, cultural organizations, schools, and creative circles interested in Light Art practices and multimedia languages applied to the enhancement of physical spaces.

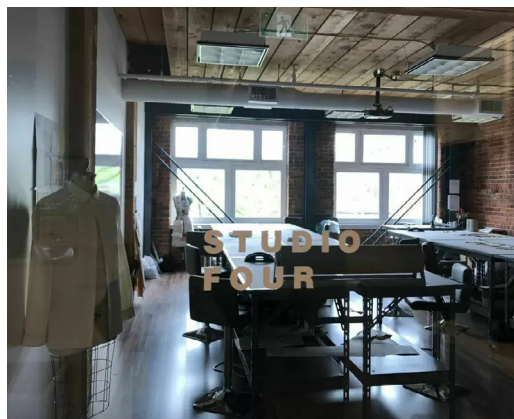
The most significant legacy of this mission is its continuity: on May 11, 2025, a Strategic Framework Agreement was signed between IID and the Chongqing Dazu High-Tech Industrial Development Zone Management Committee. This five-year agreement paves the way for collaborations on training, workshops, research, and shared cultural projects.”

■ 7.4 JCI - John Casablanca Institute of Vancouver

Statement issued by James Falconer, President of John Casablanca Institute (JCI) – Vancouver

“ECO-Light demonstrates that internationalization works when it is handled with care: through structured hospitality, clear objectives, attentive tutoring, and programming that leaves no one ‘on the sidelines,’ IID has been able to create an experience that values students as young professionals, offering them space, trust, and authentic opportunities. For the John Casablanca Institute, this collaboration is a virtuous model of mobility – a cultural and educational bridge between Canada and Italy that generates skills, relationships,

and motivation – and one that we are happy to consider the beginning of a journey destined to grow over time.”



■ 7.7 Somaiya College of Mumbai

Statement issued by Satyendra Kumar Upadhyey, Director of International Relations at Somaiya College – Mumbai

“Through ECO-Light, we see the opportunity to move from meaningful individual encounters to structured and ongoing pathways, where internationalization is not just an episode, but a method. We believe that a collaboration between Mumbai and Perugia can generate real value for students, offering them authentic educational experiences, professional contexts, and, above all, a cultural openness that endures over time.

We are ready to explore future exchange trajectories alongside IID, convinced that ECO-Light can become an effective model of educational cooperation between India and Italy, built on reciprocity, quality, and vision.”



