

ECO LIGHT NOTE BOOKS

LIGHT ART
FOR UNESCO
volume 2



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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FOR UNESCO**
volume 2



eco light project

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Designed by
Istituto Italiano Design

Curated by
Maria Bocelli
(Conservatory of Terni)

financed by



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NextGenerationEU



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Italiadomani
PIANO NAZIONALE
DI RIPRESA E RESILIENZA

designed by



**ISTITUTO
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in partnership with

CONSERVATORIO STATALE DI MUSICA

G. Briccialdi di Terni
ISTITUTO SUPERIORE DI STUDI MUSICALI



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with the collaboration of



FONDAZIONE
PERUGIA



Umbria Jazz



Cascata
delle
Marmore

and under the patronage of



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PERUGIA



Comune di Terni



Città di
Fabriano



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**ECO-Light: Ecosystem Lighting
the Innovative and Green Heritage
through Technologies.**

**And Applied Art, one should add!
This volume is dedicated to the artistic
production promoted by the
ECO-Light Project, featuring the
installation of three site-specific
Light Art works for the first time
in Central Italy, and the events connected
to them.**

**Light Design is chosen as a tool for
territorial enhancement through
an unprecedented cross-fertilisation
involving UNESCO sites,
renowned artists, music festivals,
and international cultural events.
Everything revolves around the
Central Apennines region, of
which Umbria is the beating heart,
to finally shed light - it must be said
- on this splendid and incredibly
rich land.**

1. Work Package 3: Light Art for UNESCO

WORK PACKAGE 3 (WP3) IS THE CREATIVE HEART OF THE PROJECT. ITS PRIMARY OBJECTIVE IS TO DESIGN IMMERSIVE EVENTS AND ARTISTIC INSTALLATIONS THAT ENGAGE A BROAD AUDIENCE IN APPRECIATING SCIENTIFIC RESEARCH APPLIED TO ARTISTIC CREATION. THIS MISSION IS LED BY ARTISTS, EVENT ORGANISERS, AND EDUCATORS COMMITTED TO THE RESEARCH AND DISSEMINATION OF THE 'CULTURE OF LIGHT'.



PHOTO BY G. CORICA

Art as an engine for sustainability

From the very outset, the project has been committed to creating works that engage with their surroundings, in order to highlight and, at the same time, fully respect the landscape of Central Italy. In collaboration with the workshops, the entire artistic production has been guided by a single principle: minimal environmental impact. Each project was presented as an example of sustainability, thanks to the support and scientific supervision of the Polytechnic University of the Marche (UNIVPM), a partner in the ECO-Light project.

Light as sustainable artistic expression

The Marmore Waterfalls area, mentioned as a World Heritage site and a candidate for UNESCO status, was chosen for *Elios*, an artistic installation that employs natural light while excluding any artificial lighting devices. The aim is to enhance the luminous and chromatic phenomena already present within the site while simultaneously respecting the precious and delicate balance of the local flora and fauna.

The energy consumption of the work, in line with the proposed theme, is zero, as it is self-powered through very small solar panels, ensuring a negligible impact from a technical and infrastructural standpoint. This faithfully adheres to one of the objectives of WP3: low ecological impact as a central aspect in the design of artistic installations.

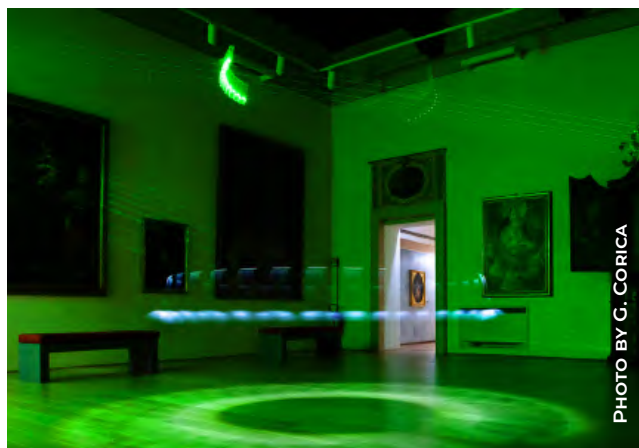
Light as musical instrument

The *Arpa di luce* (Harp of Light) by Pietro Pirelli and Gianpietro Grossi is the work selected to offer the public a suggestive and immersive performance. The proposal has a dual significance: it is a Light Art project that offers a new, dreamlike perceptive key to the location (Palazzo Baldeschi al Corso in Perugia), and it is also an immaterial musical instrument activated by the audience within the magnificent setting of the Umbria Jazz Festival. The core of the proposal is a performance that condenses the masterful improvisation of signature Jazz with the ephemeral wonder of artist's light into a completely new artistic experience.

Light as urban regeneration

The proposed work (*Densità fluorescenti*) will remain on display for the entire duration of the ECO-Light project at the new Istituto Italiano Design Hub. This initiative aims to regenerate the partially degraded urban area of the Parco della Pescaia (WP6) and represent an ideal new connection between the school and the city of Perugia. A fundamental step of this concept is the involvement of students. Indeed, a collaborative process will be established with the Institute's classes and teachers, who will participate in creating the exhibition design as well as the visual and multimedia communication.

2. Artworks



TOP: ARPA DI LUCE, PERFORMANCE AT THE UMBRIA JAZZ FESTIVAL. LEFT: DENSITÀ FLUORESCENTI AT THE NEW HUB OF ISTITUTO ITALIANO DESIGN. RIGHT: ELIOS - SOLAR LAND ART, AT THE MARMORE WATERFALLS PARK.



■ 2.1 Densità Fluorescenti by Alessandro Lupi



AT THE HEART OF THE NEW ISTITUTO ITALIANO DESIGN HUB, WHICH FORMS PART OF THE URBAN REGENERATION PROGRAMME FOR PERUGIA'S PARCO DELLA PESCAIA, ALESSANDRO LUPI'S *DENSITÀ FLUORESCENTI* HAS BEEN INSTALLED; THIS LIGHT ART INSTALLATION WILL BE OPEN TO THE PUBLIC FROM 13/05/2025 AND WITH THE POSSIBILITY OF CONTINUING THE EXHIBITION BEYOND THE DURATION OF THE PROJECT

The artist behind the works, Genoese by origin and Berlin-based by adoption, transforms the visible into an emotional experience, causing dreamlike presences to emerge from the semi-darkness. The atmosphere created by the Wood's lamp forces the observer to renegotiate the boundaries between dream and reality, offering an "other" dimension where the invisible presents itself in all its concreteness.

Densità fluorescenti (Fluorescent Densities) is a series of Light Art works created since 1997 by Alessandro Lupi. They are crafted using a framework of polyester threads, hand-painted with fluorescent and/or photoluminescent pigments, stretched within structures such as trunks, beds, or generally enclosed environments.

Invisible in daylight, when illuminated by ultraviolet lamps they reveal three-dimensional human bodies - ethereal yet compact, and essentially made of colour. In fact, the work is based on the perceptual illusion that prompts the human visual system to "fill in the gaps" that may occur when viewing an object, providing the nervous system with a complete or intelligible image starting from the vision of an incomplete form. This phenomenon, studied and utilised by Gestaltpsychologie (Gestalt psychology), exploits the perceptual illusions of proximity and closure: the eye does not see stretched, painted threads, but literally composes figures that materialise before the spectator.

The work fully belongs to Black Light Art, an artistic movement that aims to sculpt the darkness with colours revealed by UV lamps, and which finds its first artistic outpost in Lucio Fontana's *Ambiente spaziale a luce nera* (Spatial Environment in Black Light, 1948-49).

The exhibition, hosted in the former vault of the new Istituto Italiano Design hub - now the 'Exhibition Room' (Immersive Multimedia Exhibition Room) - was designed and realised in collaboration with students from the Design and Multimedia courses during the Light Art and Culture of Light module, held by curators Gaetano Corica and Gisella Gellini with the participation of Professors Monica Pioggia and Nicola Alessandrini.

THE EVENT MARKED A FRUITFUL COLLABORATION BETWEEN STUDENTS AND PROFESSIONALS FROM THE ARTS SECTOR, AS WELL AS AN OPPORTUNITY TO REPURPOSE THE SPACES IN A CONCEPTUAL SENSE: FROM A VAULT DESIGNED TO SAFEGUARD MATERIAL ASSETS TO AN EXHIBITION ROOM DESIGNED TO LITERALLY SHOWCASE THE INTANGIBLE VALUE OF ART AND CREATIVITY.



■ 2.2 Arpa di Luce by Pietro Pirelli

The *Arpa di luce* (Harp of Light) is an instrument featuring 11 immaterial strings composed of laser beams, created in 2010 by Pietro Pirelli, a multifaceted musician, and Gianpietro Grossi, an electronic engineer.

In this unique musical instrument, sound is generated by the interaction of a solid body (a pendulum, or the “musician’s” hands) with the light beam, which then interfaces with a synthesiser that transforms the input into audio output. The space hosting the Arpa di luce becomes a large resonance chamber, in which the audience is also involved as an integral part.

Given the importance of the spatial component, a careful initial environmental assessment was conducted to ensure that the performances allowed for a proper public experience without damaging the exhibition space. The final choice fell upon the ‘Sala delle Pale’ in Palazzo Baldeschi al Corso in Perugia, a venue managed by the Fondazione CariPerugia Arte, one of the primary supporters of the ECO-Light Project. Consequently, the idea

emerged to open the performances to public participation by including the Laser Harp sessions in the ‘Umbria Jazz Festival’ programme, which also featured a series of dates where the public could ‘play’ the laser instrument themselves.

Furthermore, the artistic component was further integrated by the educational programme “Suonare l’Arpa di Luce” (Playing the Harp of Light), developed in collaboration with the “F. Morlacchi” Conservatory of Perugia, alongside the project’s musical partner, the “G. Briccialdi” Conservatory of Terni. From 10 to 21 July 2025, a delegation consisting of musicians, teachers, and visual communication technicians conducted an experiential educational workshop in which participants were introduced to the light harp, exploring in depth the significance of the interaction between light and sound. The programme featured talks, guided reflections, and practical exercises, all recorded in a documentary film produced by the partner Poliarte.

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 88

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 **GRUPPO PIEMONTE** **Umbria Jazz**

Logo of the Italian Republic, Comune di Perugia, Istituzione Italiana Design, and Umbria Jazz.

■ 2.3 Elios by Alessandro Lupi

ELIOS IS A SOLAR LAND ART INSTALLATION DESIGNED BY ALESSANDRO LUPI FOR THE UNESCO SITE OF THE MARMORE WATERFALLS PARK.

It stems from the idea of putting art at the service of nature: the installation, in fact, enhances natural light phenomena already present at the site and is designed to operate without resorting to artificial lighting or electrical connections. The inspiring principle is ‘wonder’: everything it presents is already part of the site, but it enhances it at premeditated moments.

The author’s objective was to create a temporary artistic installation that would engage in dialogue with the Marmore Waterfalls without interfering with or altering the existing ecosystem in any way. To this end, every detail was designed to have a negligible impact on the floral and faunal balance, adhering to the principle of absolute removability: the heliostats (adjustable and movable circular mirrors, thanks to the panels mounted on their back) were fixed to existing structures along the visitor path and removed at the end of the agreed exhibition period. Furthermore, the installation is programmed to activate at specific times of the day, identified based on solar radiation in the valley, so as not to be invasive for visitors wishing to enjoy the site in its standard conditions. Last, but not least,



botanical experts and chiropterologists (bat specialists) were consulted to ensure that the work had no negative impacts on the area’s ecosystem.

Elios is conceived as a site-specific work: every detail was assessed to ensure no impact on nature, which serves as its primary energy source - both regarding the solar energy used by the heliostats to orient themselves, and the atomised water flow, which, by refracting sunlight, creates the iridescent effects that *Elios* intercepts and amplifies. No trace of the artistic gesture remains except in the memory of those who witnessed the event, making this particular work of Light Art even more ephemeral.

3. Events

■ 3.1 Brass Concert



TWO HIGHLIGHTS FROM THE BRASS CONCERT HELD ON 30/08/2025.

On the 30th of August 2025, a concert was held by the brass department of the G. Briccialdi Conservatory of Music in Terni, the musical partner of the ECO-Light Project.

The evening's programme, performed in the amphitheatre of Piazzale Byron, ranged from the English Renaissance to contemporary music, including works by William Byrd, Giovanni Gabrieli, Georg Friedrich Händel, Gustav Holst, Benjamin

Britten, Dmitri Shostakovich, Raymond Premru, and Jean Sibelius. Leading the performance were Maestro Marco Venturi on horns, Maestro Andrea Di Mario on trumpets, and Maestro Massimiliano Costanzi on trombones. They guided their respective instrumental groups alongside the students, creating an ensemble that embodies the excellence of musical education in Terni

■ 3.2 Paper Runway (Paper Crazy)

Paper Runway is the fashion show resulting from a year of dialogue and design between the Municipality of Fabriano - represented by the Councillor for Beauty, Dr Maura Nataloni - the Istituto Italiano Design, specifically the Fashion Design Department coordinated by Prof. Eleonora Granieri, and James Dimech, a Maltese architect and paper designer. The city of Fabriano, a member of the UNESCO Creative Cities Network since 2013, hosted the final event: a runway show featuring garments made entirely of paper. This took place at the "Gentile" Theatre in Fabriano on 12 September 2025, during the third edition of the Fabriano: Carta è Cultura (Paper is Culture) Festival. This invaluable synergy between cul-

tural institutes, local businesses, and the region added value both to the event - which opened its doors to international artists and young fashion talents - and to the educational activities of the Istituto Italiano Design. Third-year Fashion Design students entirely designed the collection seen on the catwalk, Paper Crazy, alongside a delegation from the John Casablancas Institute in Vancouver (Canada) and James Dimech himself. The event was also covered by RaiPlay, which produced a segment for the programme 'Paparazzi' (episode of 16/09/2025 - RaiPlay), and will be included in the documentary film produced by the partner 'Poliarte' of Ancona.



THE COLLECTION WAS SO SUCCESSFUL THAT IT WAS ALSO FEATURED AT MILAN FASHION WEEK, WHERE IT WAS SHOWN AGAIN ON THE 26TH OF SEPTEMBER, 2025.



ON THIS PAGE AND THE FOLLOWING PAGES::
AN EXCERPT FROM THE PAPER RUNWAY (PAPER CRAZY)
COLLECTION FEATURING THE ARTIST JAMES DIMECH.





PAPER RUNWAY (PAPER CRAZY)
FABRIANO, 12/09/2025
PARTICIPANTS:
JAMES DIMECH, ARTIST
ELEONORA GRANIERI, ARTISTIC DIRECTOR
YEAR 3, FASHION DESIGN
CANADIAN DELEGATION FROM JCI VANCOUVER





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design



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ECONOMY DESIGN OFFICE



Città di Fabriano



istituto italiano design
presenta

PAPER RUNWAY







PAPER CRAZY
MILAN, CLOISTERS OF SAN BARNABA
26/09/2025



4. Artists

■ 4.1 Pietro Pirelli

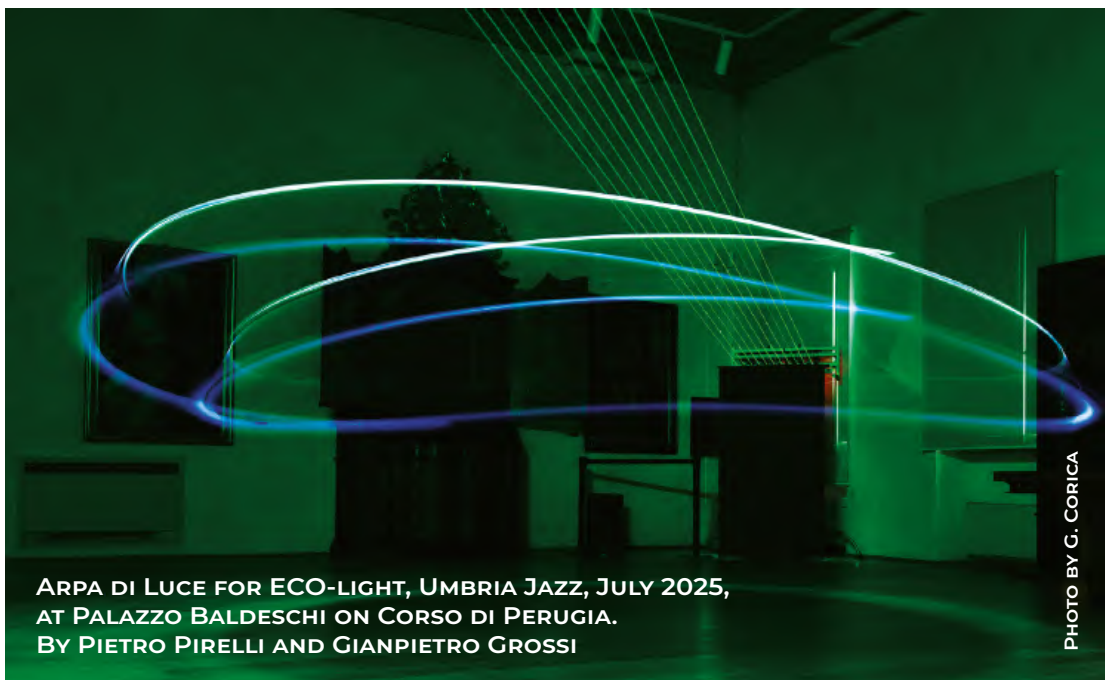
Pietro Pirelli is a visual artist and performer whose work blends music, light, and the physicality of materials. Deeply rooted in gesture and sensory experience, his art explores the oscillatory beauty of phenomena such as pendulums, water waves, and sound vibrations. A founding member of the AGON electroacoustic centre in Milan, he has extensively investigated the expressive potential of digital technologies in dialogue with natural elements.

Pirelli creates immersive installations and musical performances that transform sound into visual form, often inhabiting architectural or natural spaces. His works have been exhibited in India, South Korea, Japan, Germany, France, and throughout Italy, including the Venice Music Biennale, the Fabbrica del Vapore in Milan, and the Mantua Light Art Biennale.

“LIGHT AND SOUND ARE INTANGIBLE, IMMATERIAL, AND VIBRANT. THE ART OF LIGHT THRIVES ON TWILIGHT; THE ART OF SOUND DEMANDS SILENCE.”



PHOTO BY G. CORICA



**ARPA DI LUCE FOR ECO-LIGHT, UMBRIA JAZZ, JULY 2025,
AT PALAZZO BALDESCHI ON CORSO DI PERUGIA.
BY PIETRO PIRELLI AND GIANPIETRO GROSSI**

PHOTO BY G. CORICA

The powerful magnet has found its iron at the centre of the hall in the Museo Baldeschi. Thus, the pendulum of the Harp of Light can cling to the Palace, alongside the austere paintings that emerge in the half-light, brushed by the luminous sphere. Whirling between the strings of the Harp of Light, the pendulum evokes the notes of *So What*.

The audience in the room is heterogeneous: some recognise the piece - they must certainly be passing through for *Umbria Jazz* - others do not, though they have almost certainly heard it before. When I play it with my fingers, in dialogue with the pendulum, the theme becomes a little more recognisable. It is one of the most famous pieces of modal jazz and, in my own way, I am stealing it from Bill Evans, just as Miles did in the album *Kind of Blue*.

Climbing a step ladder, I reach the

eleven green rays, whose origin is hidden near the substantial Altarpiece: they run parallel along the diagonal of the room until they enter the receiver, an object that reveals part of the complex technological device invented by Engineer Grossi.

Not even the two Apples resting on the ancient table fear comparison with the paintings of the past. The electronic icons of Max appear on the monitor, connected to the light rays by the AGON software. My fingers abandon the American 20th century and, with the transparent wand, I slow down the 17th-century notes of *Possente Spirto*, enchanting Charon. I then push even further back than Monteverdi, fingering through the tetrachords of the *Epitaph of Seikilos*, a strange melody handed down from Ancient Greece. Now, the paintings no longer seem as austere as they did before.

■ 4.2 James Dimech

James Dimech is a Maltese artist and designer known for transforming simple sheets of paper into sculptural couture creations. With a background in architecture, he approaches each work as both structure and emotion, using folds, curls, and layering to redefine the relationship between the body and the material. His creations have been presented at major international events - from Milan Fashion Week to the Lucca Biennale of Paper Art & Architecture - establishing him as a pioneer of contemporary paper craftsmanship. His garments, made from paper, metal, and fabrics derived from recycled plastic, are a statement of ethical elegance and aesthetic innovation.

Alongside his artistic practice, Dimech shares his knowledge by teaching the art of paper manipulation both in Malta and at the Istituto Italiano Design in Perugia, contributing to the education of a new generation of designers and creatives.

“I ENJOY EXPLORING CREATIVITY IN DIFFERENT WAYS, BUT I APPRECIATE ALL KINDS OF FASHION AND NEVER LOOK DOWN ON IT, ESPECIALLY WHEN I KNOW ALL THE HARD WORK THAT GOES INTO IT.”



Q: What first drew you to paper as a medium for wearable art?

Paper has always fascinated me. It's humble, accessible, and full of possibilities. As a child I was always folding, cutting, and building small architectural models, never realising those same instincts would later define my artistic path. What drew me to paper was its duality: it can be both delicate and structural. That contrast between vulnerability and strength felt deeply human, and that's what I wanted to express through fashion.

Q: Which themes or emotions are you most interested in conveying through your wearable pieces?

Transformation is at the core of my work, turning the ordinary into the extraordinary. Each piece is a metaphor for resilience and rebirth: paper that once carried words or ideas becomes a living form again. There's also a quiet sense of grace and introspection in my designs; they invite viewers to slow down, to feel texture, light, and shadow. Ultimately, my work is about celebrating fragility as a source of strength.

Q: What challenges come with working with paper and recycled materials, and how do those challenges shape the final design?

Paper demands respect. It has limits such as humidity, weight, and tension, but those same limits push me to innovate. I reinforce delicate areas, layer different grades, or combine



them with sustainable alternatives like Kraft-Tex, cork paper, or milk tissue paper. The process is full of trial and error, but each challenge refines the final piece. I often say that paper doesn't forgive mistakes, yet it rewards precision.

Q: Folding is a recurring language in your work. Beyond technique, does folding carry symbolic or conceptual meaning for you?

Absolutely. Folding is both a technique and a philosophy. Each fold marks a decision, a moment of transformation. When you fold a sheet, you change its memory forever: it can never return to being flat. I see that as a metaphor for life. Every experience, like every crease, leaves a trace that shapes who we become. Folding is how I translate emotion into structure.

■ 4.3 Alessandro Lupi

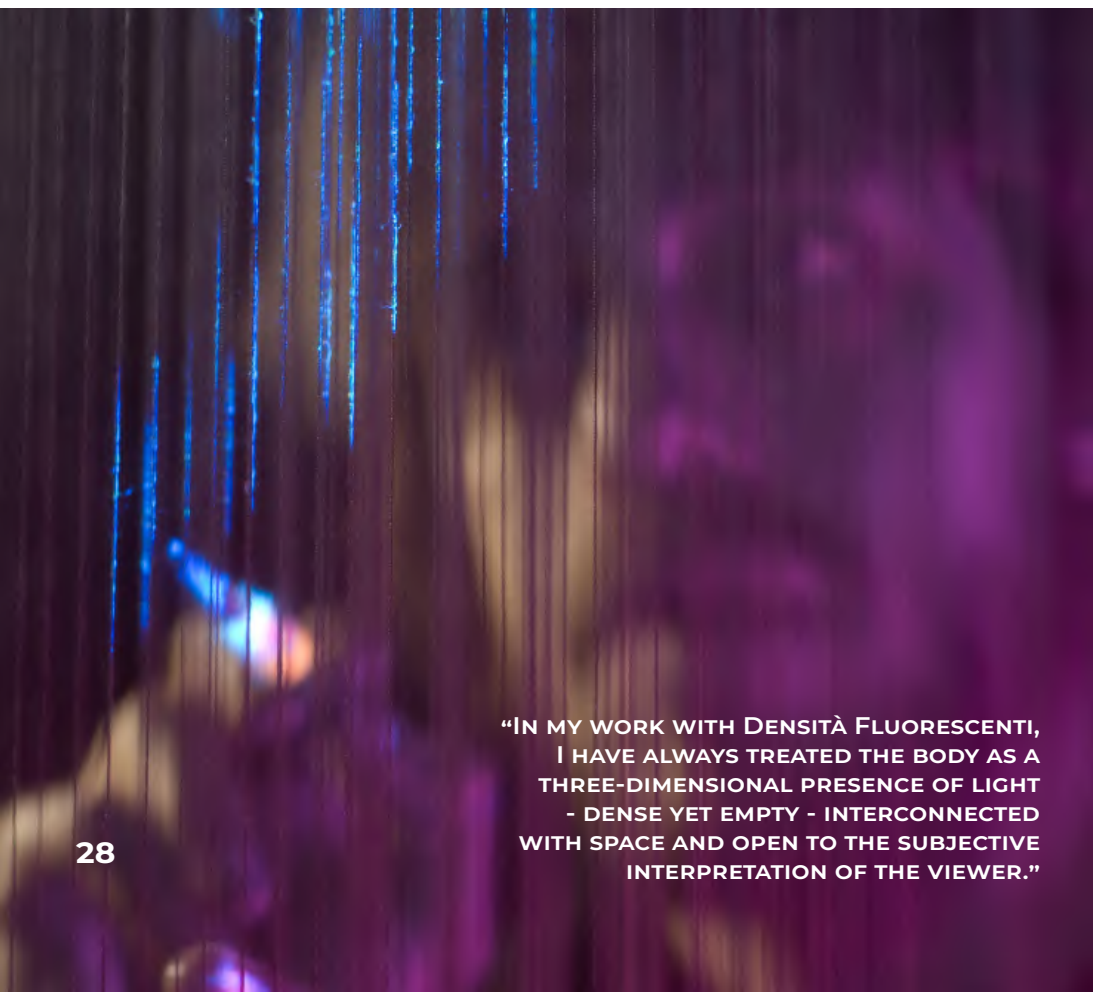
Born in Genoa in 1975, visual artist Alessandro Lupi has lived in Berlin for several years.

He studied at the Accademia Ligustica di Belle Arti in Genoa. He has exhibited, among other venues, at the Venice Architecture Biennale, the Uffizi Gallery, the Verket Museum in Avesta, Sweden, and the Kunsthaus Tacheles in Berlin.

His research explores the relationship between light and cognitive processes, while maintaining a strong aesthetic sensibility. Each of his works carries

a spirit of invention and investigates the perception of reality and the space surrounding us, focusing on the dialogue between matter and light.

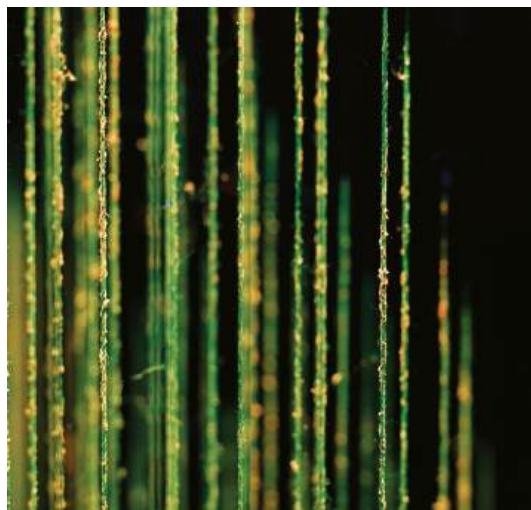
His works have been exhibited in highly prestigious international contexts through numerous site-specific installations. Notable among these are Light Curve at the Venice Architecture Biennale, a dedicated space in the Laboratorio Novecento at the Uffizi Gallery, and Mindset for the Vanabbemuseum & Glow in Eindhoven.



**“IN MY WORK WITH DENSITÀ FLUORESCENTI,
I HAVE ALWAYS TREATED THE BODY AS A
THREE-DIMENSIONAL PRESENCE OF LIGHT
- DENSE YET EMPTY - INTERCONNECTED
WITH SPACE AND OPEN TO THE SUBJECTIVE
INTERPRETATION OF THE VIEWER.”**



**ALESSANDRO LUPI AT WORK
AND A DETAIL OF THE THREADS PAINTED
WITH LUMINESCENT PIGMENTS.**



Densità Fluorescenti (Fluorescent Densities) are works created through a technique that involves painting threads in space using fluorescent pigments, which are subsequently activated by Wood's lamps.

In this technique, practised since 1997, the interaction between matter, ultraviolet light, and an empty space generates three-dimensional luminous forms - suspended and immaterial - perceivable only under specific lighting conditions.

Specifically, the series *Densità Fluorescenti - Bauli* (Trunks) consists of bodies hidden within old trunks used at the beginning of the 20th century for Atlantic crossings, particularly along the route connecting the port of Genoa to the Americas. Inside these historical containers, the fluorescent forms take on the presence of latent entities, like transparent and luminous memories confined within a restricted space.

The bodies become silent presences: traces of lives, dreams, and displace-

ments, enclosed in an object that once traversed the world and which today, often forgotten in an attic, becomes a container for memories in its own right. The trunk is thus transformed into a symbolic device, in which physical travel is converted into an inner and mnemonic journey.

The experience of the work is profoundly subjective: each observer constructs their own perceptual and emotional relationship with the forms, which engage in dialogue with the exhibition space. In the case of the Istituto Italiano Design, the artwork is located inside a former bank vault, generating a double spatial stratification: the visitor enters a container that holds other containers, which have also been transformed over time and deprived of their original function.

This creates a reflection on the change of use, the memory of objects, and the capacity of space to preserve, protect, and simultaneously transform what it contains.



The idea for *Elios* was born from a fundamental question: how to create an energy-autonomous kinetic sculpture capable of engaging in dialogue with the sun and space, while integrating into a natural context of extraordinary power such as the Marmore Waterfalls.

The work utilises solar reflections to generate kinetic light rays that project onto and retract from the water's surface, establishing a dynamic relationship between light, movement, and the landscape. The installation is composed of five kinetic mirrors, each independently programmed and capable of rotating on multiple axes thanks to electromechanical systems powered exclusively by solar energy. These mirrors intercept sunlight and reflect it toward specific points of the waterfall, giving life to constantly changing luminous interactions on the body of water and within the cloud of mist that forms in the spray

zone.

From a perceptual standpoint, the work constructs a poetic balance between the visible and the invisible, which varies based on the observer's position. The combination of solar refraction and water vapour allows for the formation of three-dimensional, ephemeral, and unstable light structures that continually emerge and dissolve in space.

Elios is configured as a site-specific and sustainable artistic installation, conceived to enhance the natural heritage of the Marmore Waterfalls (Terni), which are recognised as a site of UNESCO interest. The project is part of the activities of WP3 "Light Art for UNESCO" within the ECO-Light project, developed in collaboration between the Istituto Italiano Design and the Marche Polytechnic University.

5. Direction & Curation

■ 5.1 Gisella Gellini

Gisella Gellini, a graduate in architecture from Florence, is a researcher of the culture of light and particularly of Light Art; she has collaborated with the collector Giuseppe Panza di Biunmo. She is currently a lecturer for the Art and Design of Light course at the School of Design of the Politecnico di Milano.

Her curatorial work includes: in 2009, Dan Flavin in the Panza Collection at the Museo Berardo, Lisbon, and the installation Light Blade by Nicola Evangelisti at Villa Reale, Milan; in 2010, the collective exhibition Luces – Light Art from Italy

and, in 2012, JETZT Archäologische Schatten by Fabrizio Corneli, both at the Archaeological Museum of Frankfurt. In 2014, with Domenico Nicolamarino, she curated Light Art Ensemble at the former church of San Carpofo in Milan and served as the artistic director of Arezzo in Luce, featuring light installations by Sebastiano Romano. Since 2015, she has curated the traveling exhibition Black Light Art: the light that colours the dark, in collaboration with Gaetano Corica and Fabio Agrifoglio. Gisella Gellini writes for magazines and is a speaker at seminars and workshops.

■ 5.2 Gaetano Corica

A scholar and enthusiast of the relationship between Light and Space, Gaetano Corica trained as a designer at the Sapienza University of Rome and the Politecnico di Milano. He has curated numerous contemporary art exhibitions at museums and major institutions and collaborates with international organisations to conceive and realise artistic events abroad. Together with Gisella Gellini, he is

committed to raising awareness of the Culture of Light through a wide range of exhibition, editorial, educational, and outreach projects. He collaborates with renowned design firms and leading industry magazines. Furthermore, he has conducted research for the University of Milano-Bicocca. He is the author of photographic and video projects of an artistic, documentary, and fictional nature.

6. Locations

■ 6.1 Perugia, New IID Hub



ISTITUTO ITALIANO DESIGN



*INAUGURATION OF DENSITÀ
FLUORESCENTI
PERUGIA,
NEW IID HUB, 13/05/25*



■ 6.2 Perugia, Palazzo Baldeschi al Corso

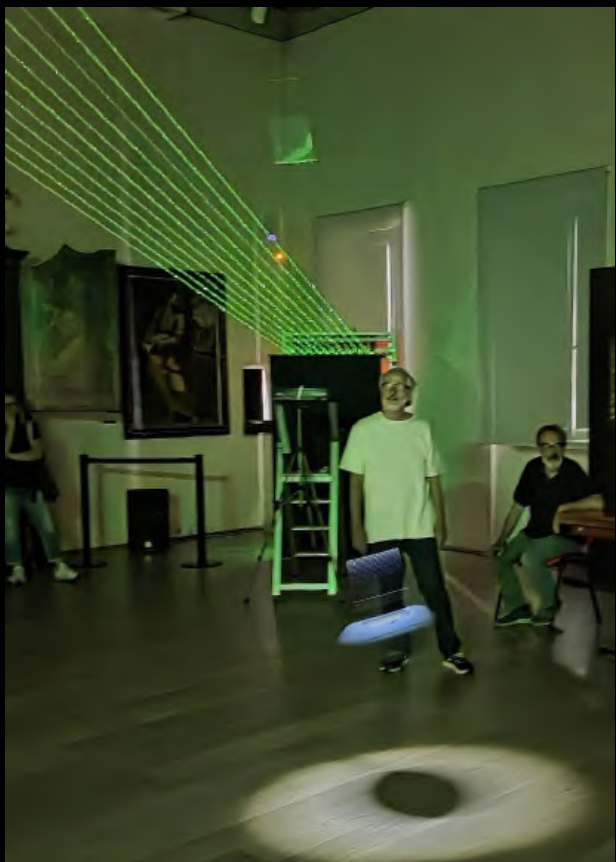


INSTALLATION OF THE ARTWORK
ARPA DI LUCE

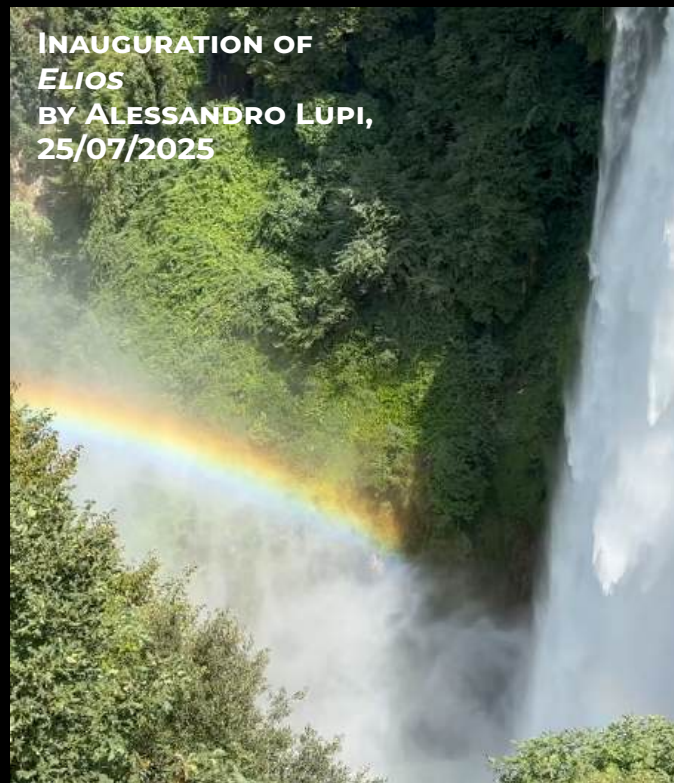
LECTURE *LIGHT & ART:*
NOT JUST ENHANCEMENT,
26/06/2025



PHOTO BY G. CORICA



■ 6.3 Terni, Marmore Waterfalls Park



**INAUGURATION OF
ELIOS
BY ALESSANDRO LUPI,
25/07/2025**



6.4 Milan, Cloisters of San Barnaba



FASHION SHOW
26/09/2025
PAPER CRAZY

