

ECO LIGHT NOTE BOOKS

SPOTLIGHT
MUSEUMS
volume 4



Finanziato
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Ministero
dell'Università
e della Ricerca



Italiadomani
PIANO NAZIONALE
DI RIPRESA E RESILIENZA



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volume 4**



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ISTITUTO SUPERIORE DI STUDI MUSICALI



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**1 Work Package 7:
Outlying Museums
Spotlights _8**

2 Lectures

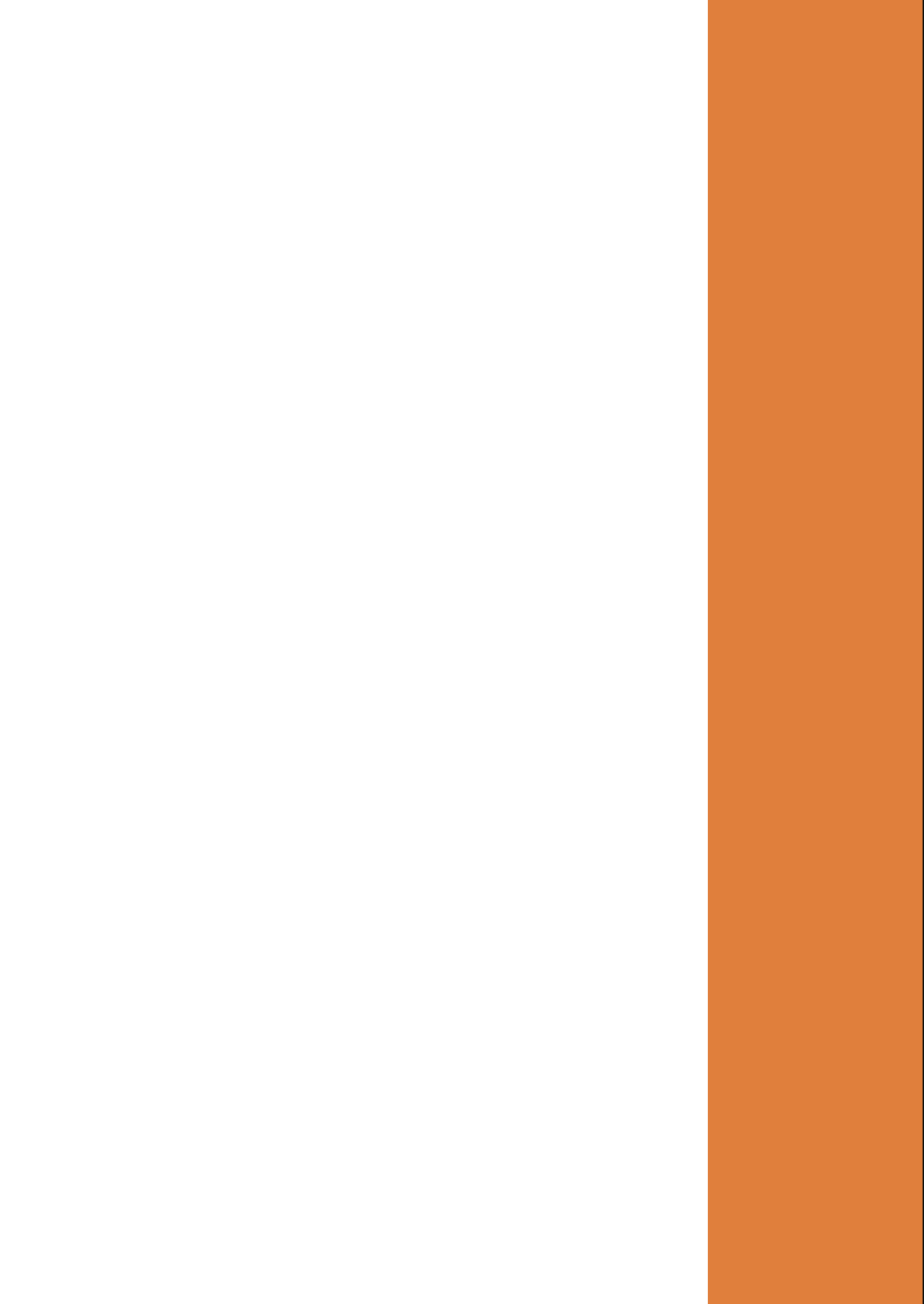
- 2.1 Light Up the Future _11
- 2.2 Light and Territory _19
- 2.3 Suddenly... the Light! _23
- 2.4 Sculpting the Light _29
- 2.5 Archives, What a Passion! _35
- 2.6 Light and Art _43

3 The Venues

- 3.1 Fuseum - Brajo Fuso's Museum _51
- 3.2 MUAM - Museum of Arts and Crafts _52
- 3.3 CAOS - Centro Arti Opificio Siri _53
- 3.4 Laboratorio di Cultura Fotografica _54
- 3.5 Museo della Carta e della Filigrana _55
- 3.6 Palazzo Baldeschi al Corso _56

**4 The Study:
Scientific
Dissemination as a
Form of Territorial
Enhancement**

- 4.1 Objectives and Research Design _57
- 4.2 Research Methodology _59
- 4.3 Structure of the Questionnaire _60
- 4.4 Analysis of the Results _63
- 4.5 Discussion of Results _70





Illuminating cultural heritage through interdisciplinary research and sustainable art in Central Italy. The 'Culture of Light' represents a critical frontier in contemporary research: it connects the rigorous methodologies of science with the expressive potential of art, and links aesthetics with civic education.

This publication explores 'Spotlight Museums', a series of lectures dedicated to the myriad facets that light can generate in the vast sea of cultural heritage valorisation, combined with the awareness demanded by the 2030 Agenda regarding energy saving.

The Culture of Light will, at long last, illuminate Central Italy as well.

Special thanks go to Fondazione CariPerugia Arte, an instrumental body of Fondazione Perugia, in the persons of Maria Cristina de Angelis and Valeria Pettinari.

1. Work Package 7: Outlying Museums Spotlights

WORK PACKAGE 7 (WP7) AIMS TO ENHANCE THE ACCESSIBILITY OF ARTISTIC AND CULTURAL HERITAGE IN PERIPHERAL MUSEUM AREAS BETWEEN UMBRIA AND MARCHE. THROUGH THE “SPOTLIGHT MUSEUMS” INITIATIVE, LIGHT IS USED AS A TOOL FOR CONNECTION AND MULTISENSORY INTERPRETATION, TRANSFORMING PLACES OF MEMORY INTO DYNAMIC HUBS OF RESEARCH AND CULTURAL REGENERATION FOR MINDFUL TOURISM.



Museum network and itinerant pathway

Developed in synergy with Fondazione CariPerugia Arte and the project partners, the action structured a six-stage itinerary launched in January 2025. The route involved cultural institutions such as the Fuseum in Perugia, CAOS in Terni, MUAM in Gubbio, the Photographic Archive of Città della Pieve, and the Museum of Paper and Watermarks in Fabriano, as well as the Museum of Palazzo Baldeschi al Corso in Perugia. Each venue was selected for its specific link to the themes of light, historical memory, and technological innovation.

Interdisciplinary dialogue and expressive languages

The lectures integrated specialist talks, workshops, and performances that involved artists, researchers, and students. The themes addressed ranged from energy saving to photography, enriched by musical contributions from the “G. Briccialdi” Conservatoire and exhibitions such as *Identità Nascoste*.

Documentation and digital continuity

Culminating the initiative, the publication “Spotlight Museums” collects the testimonies and scientific results of the journey, offering a replicable educational tool for cultural operators and schools. The long-term preservation and dissemination of the materials are guaranteed by their integration into the ECO-Light digital platform (WP11), ensuring that the network of “museums in light” remains an accessible resource and a model of sustainable museum innovation.

MOSTRA
IDENTITÀ NASCOSTE

Siamo lieti di invitarvi a scoprire *Identità Nascoste*, l'esposizione fotografica a cura degli studenti dell'Istituto Italiano Design.

La mostra sarà aperta al pubblico fino al 20 aprile presso il Laboratorio di Cultura Fotografica di Città della Pieve.

11.04 - 20.04.2025
Laboratorio di Cultura Fotografica di Città della Pieve
Via F. Melosio, 20/26 - Città della Pieve

Federazione dell'Unione europea
Ministero dell'Università e della Ricerca
Italdomani
ECO

2. Lectures



**SOME MOMENTS FROM THE CYCLE
OF SIX LECTURES THAT FORMED
'SPOTLIGHT MUSEUMS', HELD
BETWEEN JANUARY AND JUNE 2025
AS PART OF THE ECO-LIGHT PROJECT.**

■ 2.1 Light Up the Future

Light as a tool for new cultural sustainability and broad social inclusion

Speaker: Prof. Marco Frascaro –
Department of Architecture, Roma
Tre University

Where: Fuseum, Brajo Fuso Muse-
um (PG)

When: 27.01.2025

This first intervention aims to focus on the state of the art regarding the perception of the culture of light through the presentation of case studies, proposing itself as a ground zero from which to develop the future perspective of the discipline.

In the era of global communication¹ and information *tout-court*, it is particularly important to give words their proper weight, because otherwise they can take on the appearance of fine clothes worn in contexts lacking in content. One such word is undoubtedly ‘sustainability’: the term carries with it the complex concept of “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”², but, as our speaker warns, it is essential to consider it in its threefold environmental, economic and social dimensions. A partial approach (e.g. focused solely on energy saving) applied in public administration risks becoming a boomerang that leads to lower spending in the short term, but may inhibit community social life due to a sense of insecurity in the public environment, thus forcing a rethink of the choices made.



**THE IMPLEMENTATION OF THE LIGHTING
PROJECT FOR RAISIO SQUARE
FINLAND, 2000–2003**

PHOTO: JUSSI TIAINEN

A virtuous example of how light design can be an effective tool for building an inclusive social environment is the Finnish city of Raisio³, where a project was carried out to enhance the city’s central square by modelling the facades of buildings and street furniture with warm, indirect diffused lighting, and replacing traditional street lamps with a system of LEDs suspended from a network of cables above the roadways. The effect is a night-time rendering similar to a starry sky, which on the one hand creates an atmosphere that encourages the sharing of social spaces and, on the other, thanks to the perception of a warm and welcoming, almost “domestic” environment, inhibits acts of vandalism.

The Finnish example prompts another interesting reflection: how light, in its cross-cutting nature, can influence the definition of a city’s genius loci,



ABOVE: PICCADILLY CIRCUS AND PALAZZO CARMINATI IN PIAZZA DUOMO IN MILAN. RIGHT: THE NEW YORK SKYLINE, WITH THE CITY LIGHTS GLINTING OFF THE CLOUDS.



and how delicate – yet necessary – it is to find a balance between sustainability and identity. The issue of light pollution is a sore point for metropolitan areas around the world, which have made large illuminated advertising hoardings a defining feature; think of Milan’s Piazza del Duomo in the 1990s, but also today’s LED walls in Piccadilly Circus in London, or the Nasdaq Tower in Times Square, New York, and how the presence of

invasive lighting has helped to fix the image of a place in the collective memory. In this case too, however, it would be wise to avoid excesses, but at the same time find a balance that takes into account the image that a place has built for itself over time. This time, the professor cites a case in which he was personally involved: **Rome’s LED Plan.**

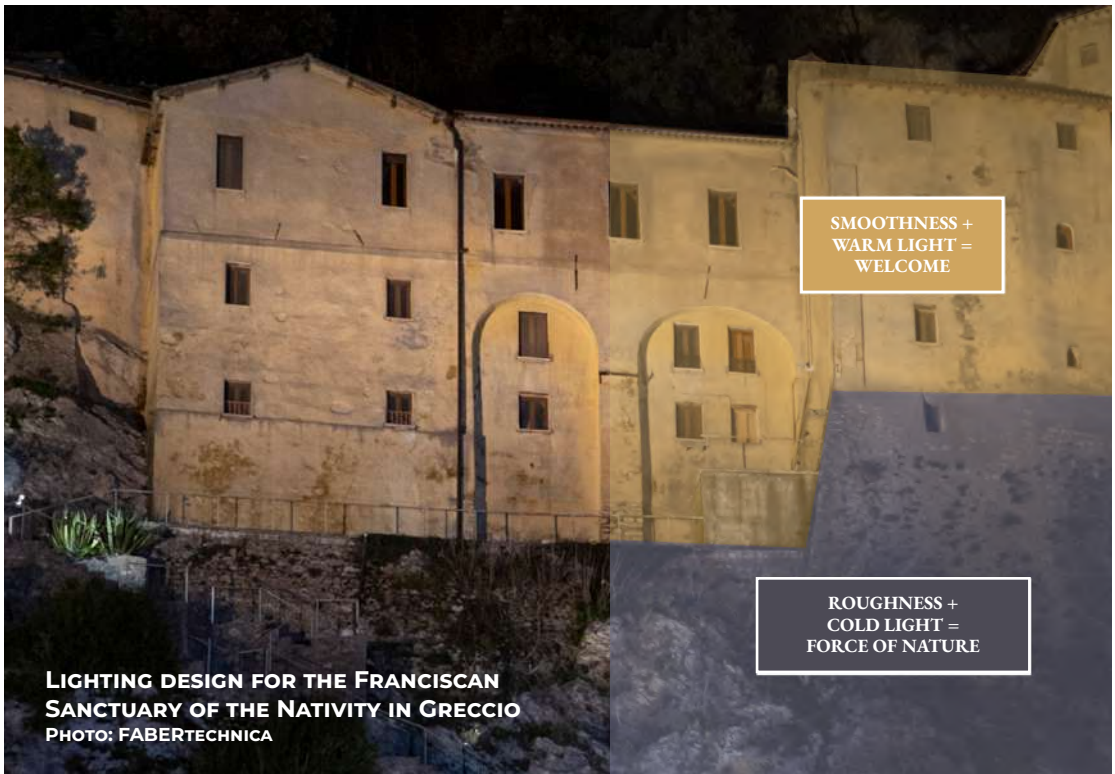
Started in July 2016, the LED Plan involved the transformation of public lighting systems and the replacement of old gas lamps with LEDs, for a total of 186,000 lighting fixtures throughout the capital and estimated energy savings of up to 70%⁴. However, once the work was completed, there was a general perception of darkness among the citizens, despite adequate lighting levels⁵. In 2019, Areti SpA and Roma Tre University, in collaboration with the Master's Degree in *Lighting Design* at "La Sapienza" University, proposed a new strategy that would meet citizens' demands in terms of road safety, security, environmental protection and perception of darkness, obviously taking into account the technical/authorisation and economic feasibility applied to both so-called "artistic" lighting and "public" lighting. The working method defined still forms the basis for a comprehensive intervention in the city that goes beyond the concept of generalised and widespread intervention in a manner that is not precisely

contextualised, facilitating the process of planning the works at both an organisational and financial level. The result was the establishment of three working groups within the 'Interinstitutional Working Group on Public Lighting', renewing the agreement between Areti and the Department of Architecture of Roma Tre University together with the Master's Degree in Lighting Design at "La Sapienza" University of Rome, to continue the project for the two-year period 2020/2021.

The case study analysed highlighted how the application of the principle of energy efficiency alone, without taking into account the urban context in which it is being implemented, risks damaging the social and community fabric of the area. In the above case, it was decided to accept the compromise of slightly higher

COMPARISON OF THE EFFECT OF THE OLD LIGHTING AND THE NEW LED LIGHTING ON MATERIALS: IN THE FIRST CASE, TRAVERTINE AND BRICKS TAKE ON THE SAME COLOUR
PHOTO: DEPARTMENT OF ARCHITECTURE, ROMA TRE





SMOOTHNESS +
WARM LIGHT =
WELCOME

ROUGHNESS +
COLD LIGHT =
FORCE OF NATURE

**LIGHTING DESIGN FOR THE FRANCISCAN
SANCTUARY OF THE NATIVITY IN GRECCIO**
PHOTO: FABERTECNICA

light pollution in exchange for the restoration of a sense of community and an “urban living room”, while proposing a stricter approach in industrial areas, where it is possible to be more uncompromising given the different use of urban spaces, or where it would be possible to intervene with ‘timed’ lighting, another key term to keep in mind, which refers to a specific time reference for the operation of a system⁶, thus balancing higher energy consumption with automatic shutdown when the system is not in use.

In a country like Italy, it is right to pay attention to monumental lighting and how important it is to integrate it with public lighting, considering the image boost that this can bring. In this regard, the example of the *Giubileo della Luce* (Jubilee of Light) promoted and coordinated by

ANCI (National Association of Italian Municipalities) was cited. This project was developed between 2018 and 2020 and funded by the Ministry of the Environment and Protection of Land and Sea, with the patronage of the Pontifical Council for New Evangelisation on the occasion of the Jubilee of Mercy⁷. The project literally “highlighted” smaller towns and inland areas crossed by paths or ancient roads, or characterised by the presence of important natural areas, or even witnesses to historical, religious, craft, and food and wine traditions, for a total of 44 interventions completed in 11 Italian regions and 16 routes involved, with the aim of attracting tourist resources to a network connecting towns affected by earthquakes and inland areas. On this occasion, light was the starting point for broadening the discussion to sustainable development, the recovery of local communities, and the enhance-

ment of little-visited sites of interest.

Moving towards the end of his speech, Professor Frascarolo gave two final examples that give an idea of the direction in which lighting design applied to social inclusion and cultural sustainability is heading. The first is the guidelines for the new lighting system for the Colosseum, which was designed by the Master's in Lighting Design team at "La Sapienza" University in Rome and commissioned by the Ministry of Cultural Heritage – Special Superintendence for the Colosseum. The work was divided into a first phase of meticulous and extremely thorough analysis of the property and its historical context as it has evolved over time, and a second phase of synthesis aimed at defining a working method, outlining a set of possibilities within which those actively involved in the executive project can move consciously.⁸

The second example is *Configuring Light/Staging the Social*, a research programme launched in 2012 at the London School of Economics that focuses on sociological research and lighting, particularly in suburban areas. In April 2017, together with Elettra Bordonaro's study *Light follows behaviour*, they organised four days of study in collaboration with Roma Tre University and the Morandi Municipal Cultural Centre, focusing on sociological research and lighting design dedicated to the Morandi residential area in Tor Sapienza. The results, ideas and projects that emerged from the workshop, along with all the research material, were presented publicly and donated to the Centre in the

STUDY OF THE LIGHT-MATTER CONNECTION EXCERPT FROM THE GUIDELINES FOR THE NEW LIGHTING SYSTEM AT THE COLOSSEUM

PHOTO: MLD LA SAPIENZA



LIGHTING SYSTEM:
RADENZA, LINEAR LUMINAIRE
COLOUR RENDERING >90,
OPTICS 20°



2700 K



3000 K



3500 K



4000 K



**LIGHTING SYSTEM: SEMI
RADENZA, LINEAR LUMINAIRE
COLOUR RENDERING >90
ASYMMETRIC OPTICS**



distance of 5 cm



distance of 30 cm



distance of 100 cm



LIGHTING SYSTEM:
PROJECTION, SPOT DEVICE. COLOUR
RENDERING >90
ELLIPTICAL OPTICS (20°x60°)



vertical



horizontal

hope that this experience will give rise to a virtuous process of redevelopment of the area⁹.

Notes

- ¹ LAURA BOVONE, *Frammenti di comunicazione globale*, «Studi di sociologia» XXXV, fasc. 3/4, 1997, pp. 387-397.
- ² Source: *Report of the World Commission on Environment and Development "Our Common Future"*, p. 24: <https://digitallibrary.un.org/record/139811?v=pdf#files> (latest visit: 17.07.2025).
- ³ For the detailed project, please refer to the link: https://www.safa.fi/wp-content/uploads/2010/02/2010_Raisio_kilpailuohjelma.pdf (latest visit: 29.05.2025).
- ⁴ Source: <https://www.acea.it/it/illuminazione-pubblica/piano-led-roma/roma-cambia-luce> (latest visit: 29.05.2025).
- ⁵ For further information: GIOVANNA VITALE, *Roma, stop della soprintendenza alle nuove luci a led: "Non decide il Comune"*, su *La Repubblica* dell'11.04.2027 (https://roma.repubblica.it/cronaca/2017/04/11/news/roma_stop_della_soprintendenza_alle_nuove_luci_a_led_non_decide_il_comune_-162705621/); MARIA ELISABETTA GRAMOLINI, *Piano Led: Luci e ombre*, su *Il Cielo sopra Esquilino*, XIII/3, 2017, pp. 4-5 (<https://www.cielosopraesquilino.it/piano-led-luci-e-ombre/>).
- ⁶ Source: Enciclopedia Treccani online, link: <https://www.trecani.it/vocabolario/temporizzare/?search=temporizzare%2F> (latest visit: 29.05.2025).
- ⁷ Press Conference: <https://www.anci.it/presentato-il-progetto-anci-interventi-in-42-comuni-per-valorizzare-luoghi-opere-e-territori/> (latest visit: 10.05.2025).
- ⁸ For further information, please refer to the project website: <https://www.fabertechnica.it/projects/linee-guida-per-lilluminazione-del-colosseo/> (latest visit: 29.05.2025).
- ⁹ For further information, please visit the studio's website: https://www.configuringlight.org/klin_portfolio/social-lightscapes-workshop-tor-sapienza-rome-italy/ (latest visit: 29.05.2025).

For more information

GIOVANNI ANDREUSSI, *Una metodologia di analisi sulla qualità della luce a livello urbano finalizzata a una strategia per la programmazione degli interventi*, in *Atti del XIX Congresso Nazionale AIDI*, Milano, Editoriale Delfino 2021, pp. 44-56.

GIOVANNI BRAMBILLA et alii, *The Perceived Quality of Soundscape in three Urban Parks in Rome*, «The Journal of the Acoustic Society of America» CXXXIV/I pt.2, 2013, pp. 832-839.

MARCO FRASCAROLO - CRISTINA SCUDETTI, *La nuova illuminazione per le Mura Aureliane*, «Luce» LX/CCCXL, 2022, pp. 68-73.

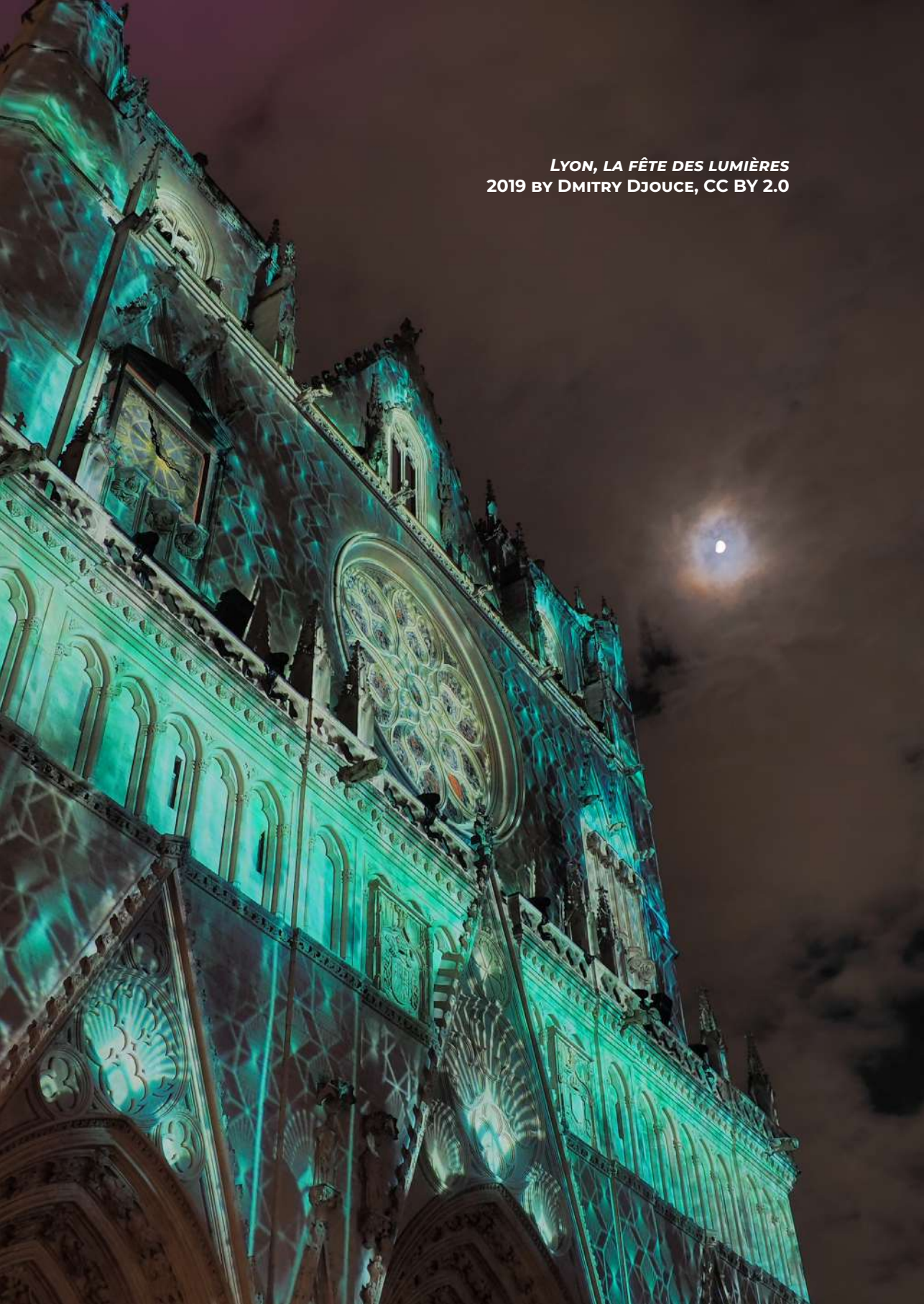
ANNA MARIA CERIONI et alii, *Verifiche, studi e indeicazioni metodologiche per l'attuazione del Piano LED nel territorio di Roma Capitale*, in *Atti del Convegno nazionale AIDI 2018*, link: <https://www.aidiluce.it/wp-content/uploads/2018/11/AIDI2018-AttiCongressoNazionale.pdf> (latest visit: 17.07.2025).

Curriculum



Marco Frascarolo, civil engineer and lighting designer, obtained his PhD in Technical Physics. In 2001, he founded the company *Fabertechnica*. Researcher, head of the LFT&T Technical Physics and Technology Laboratory, professor of Technical Physics at Roma Tre University. Coordinator of the Master's Degree in Lighting Design at La Sapienza University. Curator and author of the 'Manuale di Progettazione Illuminotecnica' (Lighting Design Manual) for Mancosu Editore. Since 2016, he has been coordinator of the ANCI task force for the Jubilee of Light. Since 2019, he has been coordinator of the 'Qualità della Luce di Roma Capitale' (Light Quality in Rome) project, a collaboration between Roma Tre University and Areti. His main lighting projects include: the Sistine Chapel, the Basilica of St. Francis of Assisi, the guidelines for the Colosseum, the Aurelian Walls, Casa Italia at the 2024 Paris Olympics.

LYON, LA FÊTE DES LUMIÈRES
2019 BY DMITRY DJOUCE, CC BY 2.0



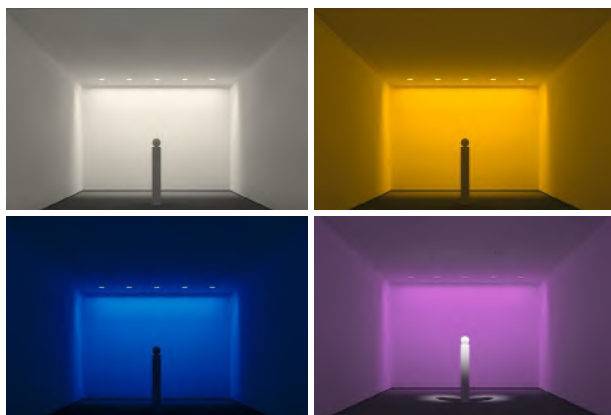
■ 2.2 Light and Territory: Discover, Illuminate, Protect

Speaker: Prof. Francesco Asdrubali
 – Università per stranieri of Perugia
Where: Muam, Museo Arti e Mes-
 tieri Palazzo Beni, Gubbio (PG)
When: 27.02.2025

Humans and the environment are therefore the main players in creating the delicate balance necessary for the well-being of both. From a physical point of view, the entire sensory sphere is involved (in fact, we talk about **multi-domain comfort**), but it is certainly sight that plays the leading role: scientific literature¹ has widely demonstrated how the perception of the soundscape is strongly influenced by visual stimuli, and that these can even interfere with the perception of indoor temperature.

In general, good lighting must ensure that a visual task can be performed. To this end, various parameters can be adjusted, such as illuminance, glare, shadow and luminance distribution, light tone and colour rendering, always considering the need for energy-saving designs that combine quantity with quality of light and take into account the environmental impact of electricity consumption and light pollution². In fact, the urban glow in the night sky caused by the heavy anthropisation of large geographical areas prevents us from enjoying the view of the sky, which is part of humanity's heritage and a subject of study for astronomers and amateur astronomers. 'Light pollution' refers to the dispersed portion of light emitted by

EXAMPLES OF HOW DIFFERENT LIGHTING CAN CHANGE THE WAY A SPACE IS PERCEIVED



all artificial lighting fixtures that does not reach and/or exceeds the visual task for which the system is intended, resulting in, among other things, alteration of the biorhythms of flora and fauna in an area, disruption of the circadian rhythms of exposed individuals, unsafe driving, and impediment to the optimal enjoyment of artistic and architectural heritage.

From a legislative point of view, there is currently no national framework law on light pollution, although there are decrees such as the one on Minimum Environmental Criteria (CAM), as well as various forms of regional regulation, which require, among other things, the drafting of a municipal master plan for public lighting³. However, it is always worth remembering that significant results can only be achieved through scientific dissemination and public awareness: a prime example of this is the *M'illumino di meno* initiative,

1
Excellent
Dark Sky
Site

2
Dark Sky
Site

3
Rural
Sky

4
Suburban/Rural
Transition

5
Suburban
Sky

6
Bright
Suburban
Site

7
City/Suburbia
Transition

8/9
City/Inner
City Sky



ABOVE: HOW THE VIEW OF THE NIGHT SKY CHANGES DEPENDING ON THE LEVEL OF LIGHT POLLUTION
PHOTO: NOIRLAB/NSF/AURA. MARENFELD

ON THE LEFT: THE CITY LIGHTS OF PLANET EARTH.
PHOTO: CRAIG MAYHEW AND ROBERT SIMMON NASA/GSFC

BELOW: THE POSTER FOR NATIONAL ENERGY SAVING DAY 2025.

which started with the *Caterpillar* radio programme in 2005 and has since been promoted as *National Energy Saving Day*, contributing greatly to the spread of a culture of environmental sustainability. The European Union deserves credit for allocating considerable resources to this issue: among the most significant is *Interreg Europe's Night Light* initiative for the protection and enhancement of areas of natural beauty.



A final point to note is how light has contributed to suggesting alternative interpretations of the urban landscape. There are numerous initiatives both nationally and internationally, including *Luci d'artista* in Turin, an annual event in which light installations suggest different points of view compared to the canonical ways of enjoying spaces, or the *Fête des lumières* in Lyon (France), in which the city is dressed in bright colours, creating a visual world that is “other” than the ordinary.⁴ It is always worth remembering that none of this would be sustainable if research did not develop low-energy technologies, from the simplest LED bulbs to large-scale solar energy “reuse” projects. There is an increasingly urgent need for a paradigm shift: the motto “take, use, waste”, which has accompanied the development of the linear economy, is now unsustainable for our planet, which is clamouring for a transition to a circular system in which nothing is destroyed, but rather transformed into new raw materials.⁵

Notes

- ¹ GIOVANNI BRAMBILLA *et alii*, *The Perceived Quality of Soundscape in three Urban Parks in Rome*, «The Journal of the Acoustic Society of America» CXXXIV/I pt.2, 2013, pp. 832-839.
- ² DANILO TOMASSINI, *Fondamenti di illuminotecnica. Elementi di fotometria, sorgenti luminose e impianti illuminotecnici*, Albino, Libri Sandit 2020.
- ³ *Illuminazione urbana. Rapporto*



con la città e il suo territorio nell'area delle Smart City / contribute di Walter De Silva, Alan Dilani, Roger Narboni (Vol.1), Milano, Editoriale Delfino 2021.

- ⁴ *La luce nell'arte*, a cura di Julien Ries, Milano, Jaka Book 2021.
- ⁵ FEDERICO BUTERA, *Affrontare la complessità. Per governare la transizione ecologica*,w Milano, Ambiente 2021.

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FRANCESCO ASDRUBALI *et alii*, *TA review of sustainable materials for acoustic applications*, «Building Acoustics» XIX/IV, 2012, pp. 283-312.

FRANCESCO ASDRUBALI *et alii*, *Experimental thermo-acoustic characterization of innovative common reed bio-based panels for building envelope*, «Building and Environment» CII, 2013, pp. 217-229.

SERGIO MARIA PATELLA *et alii*, *The Effect of a LED Lighting Crosswalk on Pedestrian Safety: Some Experimental Results*, «Safety» VI/XX, 2020, pp. 44-56.

Curriculum



Francesco Asdrubali, civil engineer, was a researcher and then associate professor of Environmental Technical Physics at the University of Perugia from 1997 to 2015. From 2016 to September 2023 he was full professor of Environmental Technical Physics at the Department of Engineering of Roma Tre University and since 1 October 2023 he has been working at the Department of International Human and Social Sciences of the University for Foreigners of Perugia.

He is Vice-Rector for Construction and Relations with Local Authorities and Businesses, Coordinator of the PhD programme “Frontier Sciences in Sustainability, Diplomacy and International Cooperation” and Director of the Master’s programme “Urban and Territorial Regeneration and Resilience”.

Author of over 400 scientific publications, he is an internationally recognised expert in sustainability, with particular reference to the energy efficiency of buildings, renewable energy sources, life cycle analysis, building and environmental acoustics, and

lighting technology. From 2004 to 2013, he was Director of CIRIAF (Interuniversity Centre for Research on Pollution and the Environment “Mauro Felli”) at the University of Perugia. Scientific manager of numerous national and EU research projects (LIFE, Intelligent Energy Europe, Seventh Framework Programme, Horizon 2020), he is a Technical Scientific Expert for the Ministry of University and Research. He was President of the Italian Acoustics Association (2021-2024) and Editor of several international journals on acoustics and green buildings.

He has been responsible for numerous projects and agreements with important institutions and companies, such as the Ministry of the Environment, the Ministry of Agriculture and Forestry, ISPRA, the Municipality of Rome, the Umbria Region, ARPA Umbria, Autostrade, the Bank of Italy, Aeroporti di Roma and Ikea Italia. He is included in the list of Top Italian Scientists in the field of Engineering and, since 2019, in Stanford University’s annual report on the scientific impact of researchers worldwide (top 2% of most cited scientists).

■ 2.3 Suddenly... The Light

The Art of Improvisation: Music, Videos, Installations and Light Shows

Speaker: Dott.ssa Benedetta Risolo
– Istituto Italiano Design di Perugia

Author: Dott.ssa Maria Bocelli -
Conservatory of Terni

Where: Caos, Centro Arti Opificio
Siri of Terni (TR)

When: 27.03.2025

The third event featured improvisations by Maestro Emiliano Rodriguez, accompanied by the 'Briccialdi Sax Quartet' - composed of Maestros Marco Mari, Jacopo Cento, Samuele Giulibello, and Giacomo Pieri - with the participation of Maestro Alessandro Bravi on piano. The musicians performed by interpreting the visual projections proposed by the Istituto Italiano Design, creating an evocative show of synaesthetic interactions between light and music.

Synesthesia (from the Greek συν- "with, together" and -αισθάνομαι "I perceive, I understand") is a perceptual process that consists of the spontaneous interaction and overlapping of multiple senses. In people who experience synesthetic phenomena, a sensory stimulus automatically generates the perception of two distinct and concurrent events, one of which is not connected to the sensory area of the original stimulus. By analogy, the rhetorical figure that exploits the same associative mechanism has also come to be named in the same way.¹. The sensory combination that is generated is extremely personal and, although innate to humans, it is still



A MOMENT FROM THE BRICCIALDI SAX QUARTET'S IMPROVISATIONAL CONCERT, THE HIGHLIGHT OF THE EVENING.

a poorly understood phenomenon: to date, no constant in the combinations has been identified, nor any particular genetic familiarity. The most common cases are, in any case, combinations of letter-colour, word-flavour, sound-colour.

Synesthetic phenomena, precisely because of their intrinsic creative interdisciplinary essence, have been protagonists of the musical and visual art scene in more than one episode. An emblematic case is *Prometheus. The Poem of Fire*² by Aleksandr Scriabin, the culmination of research aimed at creating a musical instrument that combines music and colour in a single expressive unit. We need to take a step back in time to 1725, when the Jesuit Louis Bertrand Castel announced in a letter to *Mercurio de France*³ the birth of a new instrument of his own invention that exploits Newton's

A. SCRIBINE

PROMÉTHÉE LE POÈME DU FEU

POUR GRAND ORCHESTRE ET PIANO
AVEC ORGUE, CHOEURS
ET CLAVIER À LUMIÈRES

OP. 60

PARTITION PRIX 50⁰⁰ NET
PARTIES D'ORCHESTRE 50⁰⁰ NET
PARTIES SUPPLEMENTAIRES 50⁰⁰ NET
PIANO SEUL 50⁰⁰ NET
PARTIES DE CHOEUR 50⁰⁰ NET
RÉDUCTION POUR PIANO A QUATRE MAINS PAR L'AUTEUR PRIX 50⁰⁰ NET

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MAX ESCHIG - PARIS

ON THE LEFT: TITLE PAGE OF THE FIRST EDITION OF SCRIBINE'S *PROMETHEUS* EDITION RUSSE DE MUSIQUE, 1911

BELOW: THE OPENING OF SCRIBINE'S *PROMETHEUS*. NOTE THE 'INSTRUMENT' LIGHT IN THE TREBLE CLEF.

Lento. Brumeux. m. m.

Luce.

Flauto Piccolo.

Flauti I. II.

Flauto III.

Oboi I. II.

recent discoveries on the light spectrum, applying them in parallel to the wave motion of sound waves⁴. It is the clavecin oculaire, an instrument that Georg Philipp Telemann also examines⁵, but which for a long time was ridiculed and criticised because of its designer's inability to formulate a scientifically valid theory demonstrating the identity of sound and light waves. However, despite the attacks, Castel's work is impressive, and as Goethe reports⁶, "the possibility and feasibility of such a keyboard are constantly reiterated, and one failed attempt is always followed by another".

Skrjabin was part of this experimental movement: biographers describe him as a synesthete, and he designed a keyboard based on the light spectrum applied to the circle of fifths, calling it the *clavier à lumière*. Deeply convinced of the effectiveness of this

invention, he included it in the score of his colossal *Prométhée. Le poème du feu* op. 60 with the simple name of "Light", with notation in treble clef, but without describing its construction in concrete terms. The problem lies in the misalignment between what Scriabin had in mind and what the technologies of the 1910s allowed him to achieve in terms of realising his "synaesthetic vision".

It was only in 1962, thanks to equipment provided by the Kazan Aviation Institute (Russia) and studies carried out by the "Prometei"⁷ working group, that Skrjabin's project was finally brought to light. Local reports describe the event as follows: 'Darkness. The audience fell silent. Hundreds of people waited, and then, like a cry, a thin, dazzling beam struck the edge of the projection screen. It moved along the surface. The slow,

timid beam suddenly rose and spread [...]. The first deep, subdued notes were heard. And suddenly the projection screen joined in, began to sing. A light shone and grew brighter and brighter, while the notes sounded louder and louder. And the screens responded with a dazzling red to those notes, which seemed to no longer have enough space in the hall, to the notes of a passionate struggle.”⁸.

Continuing with the theme of synaesthesia, in 1911 the Russian painter Vasily Vasilyevich Kandinsky published *The Spiritual in Art*⁹, a work in which he called for the reawakening of the spiritual dimension of man through the synergistic action of all the arts. In particular, the author focuses on painting, for which he hopes for a liberation from the mimesis of reality by virtue of a new dimension – spiritual, in fact – in which form is no longer bound to the representation of what the eye sees, but rather to the expression of the artist’s inner life. Music, the abstract art par excellence, evocative and non-representational, should be the guide for painting, which will have the task of learning to create compositions using only colour applied to geometric forms to directly influence the soul.

A professor at the Bauhaus since 1922, Kandinsky was an artist, teacher and theorist when, in 1928, Georg Hartmann asked him to stage Modest Mussorgsky’s *Pictures at an Exhibition* at the Friedrich Theatre. The offer greatly intrigued Kandinsky: in his notes, he expressed keen interest in “the development of painting over

time, that is, the progressive construction and deconstruction of coloured forms in correspondence with the development of music”, and Mussorgsky’s work, although dating back to 1874, lent itself well to this intention, having been inspired by an exhibition by the painter Viktor Hartmann.

Kandinsky painted ten watercolours for the occasion, eight of which illustrate the paintings set to music by Mussorgsky and two of which are studies of costumes and figures inspired by the ballet. These are purely abstract (or at least scarcely figurative) compositions, which have been preserved at the Centre Pompidou since



**WASSILY KANDINSKY,
THE GREAT GATE OF KIEV, STAGE DESIGNS CREATED FOR THE FRIEDRICH THEATRE IN DESSAU ON 4 APRIL 1928, COLOGNE, SCHLOSS WAHN THEATRE STUDIES COLLECTION.**

1981 together with all the material relating to the performance, including a typescript by Kandinsky himself and a piano part annotated by Felix Klee, Paul’s son, who was recruited as his assistant.

A transcription for large orchestra of Mussorgsky’s *Pictures* (the author of which remains uncertain) was made,

entrusted to the direction of Arthur Rother, permanent conductor of the theatre since 1927, while the logistics of the stage were designed with complex lighting effects and the participation of dancers. The performance took place on 4 April 1928 and was a huge success with the press and critics, so much so that Kandinsky continued to work on new drawings for a long time, thinking of repeating the work with Leopold Stokowski conducting the Philadelphia Orchestra. Unfortunately, this project never came to fruition, making the 1928 performance a unique experience.¹⁰

Notes

¹ DARIO CORNO, “Synesthesia” in the Treccani online encyclopaedia, link: [https://www.treccani.it/enciclopedia/sinestesia_\(Enciclopedia-dell’Italiano\)/](https://www.treccani.it/enciclopedia/sinestesia_(Enciclopedia-dell’Italiano)/) (latest visit: 07.07.2025).

² Original title: *Prométhée. Le poème du feu pour grand orchestre et piano avec orgue, chœurs et clavier à lumières* op. 60.

³ LOUIS BERTRAND CASTEL, *Clavecin pour les yeux*, «Mercure de France» tomo VI-CXLI, Paris, G. Cavelier 1725 (anastatic edition Geneva, Slatkine 1968-74, pp. 2552-2577).

⁴ BENEDETTA SAGLIETTI, *Dal clavecin oculaire di Louis Bertrand Castel al clavier à lumière di Alexandr Skrjabin*, «Metamorfosi dei Lumi & Le belle lettere e le scienze», Accademia University Press, Turin 2012, pp. 187-204.

⁵ GEORG PHILIPP TELEMANN, *Description de l’orgue ou clavecin oculaire*

⁶ *La storia dei colori*, curated by R. Troncon, Milan-Trento, Luni 1998, p. 338.

⁷ A riguardo, si veda BULAT MAXMUDOVICH GALEYEV, *Music-Kinetic art medium: on the work of the Group ‘Prometei’ (S.K.B.)*, Kaza, U.S.S.R., «Leonardo» Vol.9 no. 3, 1976, pp. 177-182.

⁸ BULAT MAXMUDOVICH GALEYEV, *Light. Music of the Designers’ Office Prometheus*, «Interface», III, 1974, p. 160; trans. it. in LUIGI VERDI, *Kandinskij e Skrjabin: realtà a utopia nella Russia pre-rivoluzionaria*, Lucca, LIM 2019, p. 63.

⁹ Original title: *Über das Geistige in der Kunst, insbesondere in der Malerei*.

¹⁰ CHRISTIAN BRIEND, *The 1928 Performances*, booklet inside *Tableaux d’une exposition*, Paris Centre Pompidou 2010, pp. 6-7.

For more information

BULAT MAXMUDOVICH GALEYEV, *Music-Kinetic art medium: on the work of the Group ‘Prometei’ (S.K.B.)*, Kaza, U.S.S.R., «Leonardo» Vol.9 no. 3, 1976, pp. 177-182.

ALEXANDRE KOJEVE, *Kandinsky*, Macerata, Quodlibet 2005.

Bringing Kandinsky on Stage. Pictures at an Exhibition: an Interview with Mikhail Rudy

link: <https://artsandculture.google.com/story/bringing-kandinsky-on-stage-the-centre-pompidou/KQXxfHuCINxdA?hl=en> (latest visit: 19.07.2025).

Abstraction et musique. Naissance de l’art abstrait

link: <https://www.centrepompidou.>

fr/fr/offre-aux-professionnels/enseignants/dossiers-ressources-sur-lart/naissance-de-lart-abstrait/abstraction-et-musique
(latest visit: 19.07.2025).

Curriculum



Benedetta Risolo obtained a Master's Degree in Law in 2013 from the University of Perugia with a grade of 108/110 and an experimental thesis awarded as 'Excellent' by the Dean of the Faculty, Mauro Bove. After completing a Master's degree in International Law (Universidad Francisco de Vitoria de Madrid, Spain) and several training and internship experiences abroad (NMUN - New York; Consules Rome; Erasmus - Universidad de Alicante; Erasmus+ "Women Empowerment" Mus, Turkey; Erasmus+ "Human Rights" Uljin, Montenegro; Erasmus+ 'Human Rights' Budapest, Hungary), she obtained her law licence (Spoleto Bar Association, Italy; Santa Cruz de Tenerife Bar Association, Spain) and moved to Albania to work in consulting for Deloitte&T. (Due Diligence sector). In 2018, he returned to Italy and

joined the International Contracts and Corporate Affairs Department of General Contractor Astaldi, working on contracts in South America, Turkey, Romania and Canada (foreign contracts, corporate law and international arbitration ICC Paris). In 2019, he spent a period studying the Indian market in Mumbai before joining IID Srl on a permanent basis, where he has collaborated with India, Canada, Kuwait and China and finalised the following accreditations: THE/London ranking, AFAM/ISIA ministerial accreditation (Ministerial Decree 272/2022), inclusion of the IID Library in SBN/OPAC, inclusion in Universitaly, CILS accreditation (Unistrasi), issuance of ECHE/Erasmus+ Card.

Once these projects are completed in June 2024, she will devote almost all of her working time to the management and general coordination of numerous cultural projects financed both by PNRR funds and private foundations: two projects for the Internationalization of AFAM (ECO-Light and Musae), the LUX project funded by Fondazione Cassa di Risparmio, the EVO4.0 project for inclusive education in schools funded by Fondazione Con i Bambini, and the project for the revitalisation of female entrepreneurship funded by Invitalia.



■ 2.4 Sculpting the Light

Photography between creativity and testimony. The role of light in the interpretation and representation of the world

Speaker: Prof.ssa Claudia Ioan – Istituto Italiano Design di Perugia
Where: Laboratorio di Cultura Fotografica, Città della Pieve (PG)
When: 11.04.2025

The lecture begins by talking about ‘iconosphere’¹, that is, our ecosystem made up of images in which we are immersed and to which we are therefore constantly exposed: from information to purchases, every level of communication today passes through images, often photographs. The road that led to this, however, was far from straightforward: only technological advances in the fields of chemistry and physics made possible the birth of one of the most recent arts: photographic art. The talk, which is intended to be interactive rather than purely academic, engages the students with seemingly simple questions that open up the discussion by confronting them with the complexity of the topic. It begins with:

CI²: What is photography?

S: It is the art of capturing a true image. Here, the first point emerges: the point of view. It would be necessary to understand what can be considered “true” and what cannot, what art is, and whether photography can always be considered as such. In any case, photography is a way of expressing oneself, so much so that it often speaks more about its author than



**A SCENE FROM THE LECTURE
GIVEN BY PROFESSOR IOAN AT THE
PHOTOGRAPHY WORKSHOP
IN CITTÀ DELLA PIEVE**

what is represented. Another peculiarity is the unique mix of technology, scientific knowledge, artistic sensitivity and expressive necessity that gives rise to it, so much so that it can be said to be the only art form based on scientific progress, since its birth and affirmation were only possible when physical and chemical knowledge about the reaction of materials to light made it feasible to fix an image on a durable medium. Hence the second question:

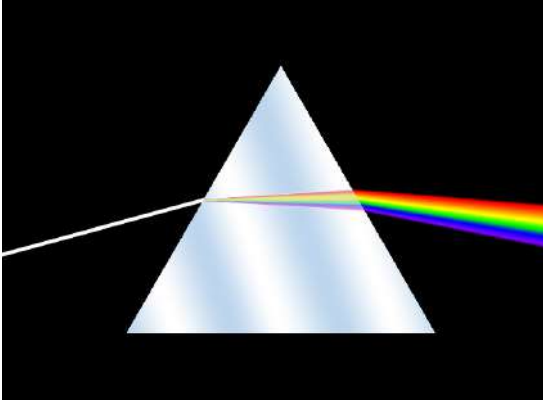
CI: What is photography made of?

S: Photography is made up of memories.

CI: Magnificent. You’ve said something beautiful. Photography captures a moment as it unfolds, and the moment it is captured, it is already past, it is already a memory.

This Faustian reflection leads us to an indispensable component of the photographic process: light. Without light, photography is impossible.

CI: **What does this image represent?** (*picture below*)



S: Pink Floyd! [*laughter*]

CI: Another example of the power of images and perspective: with our knowledge, shaped by our culture, we associate this image with the historic album *The Dark Side of the Moon*. In reality, it is the representation of a beam of white light which, striking the face of an optical prism, is broken down into its spectral components, revealing the colours of the rainbow³.

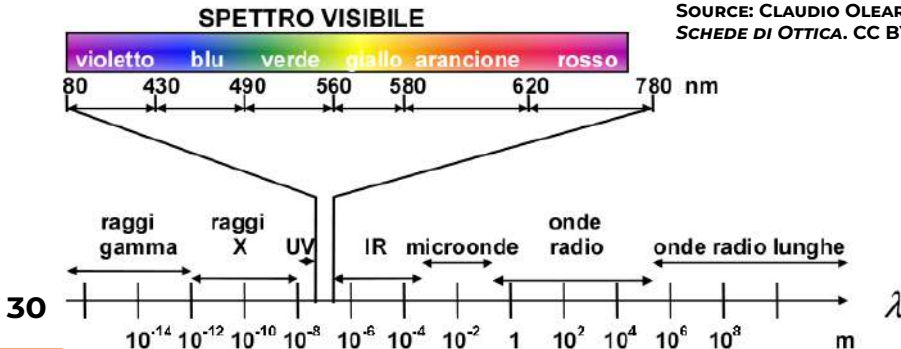
This leads to the next question:

CI: **What is light?**

It is electromagnetic radiation that can be perceived by the eye. Usually, when we talk about light, we refer to the visible spectrum, i.e. rays with a wavelength ranging from 700 to 400 nanometres, at the extremes of which we have ultraviolet rays (>700 nm) on one side and infrared rays (<400 nm) on the other, within which we can see objects and colours. The latter are just as difficult to define, because rather than saying what they are, it would be better to reason by exclusion: what they are NOT. The colour of an object is determined by the wavelength of the electromagnetic radiation that is reflected when it strikes the object. For example: a T-shirt is blue because blue is the only radiation that is not absorbed by the object. Colour is therefore not an intrinsic property of the object, but rather the result of our perception, from which we can deduce a strongly individual component in its perception. Photography is exactly that: light and colours. The series of questions continues apace:

DIAGRAM OF THE ELECTROMAGNETIC SPECTRUM SHOWING THE VISIBLE WAVELENGTHS

SOURCE: CLAUDIO OLEARI - ANDREA PERI, SCHEDE DI OTTICA. CC BY-SA 3.0



CI: Who among you takes photographs with your mobile phone?

Everyone. Especially for the younger generations, digital natives, it has become a spontaneous gesture. We live in an era in which human beings equipped with smartphones have gone from being *users*, in the Latin sense of the term, that is to say individuals who use something, to being *prosumers*⁵, meaning consumers who are also producers of content.

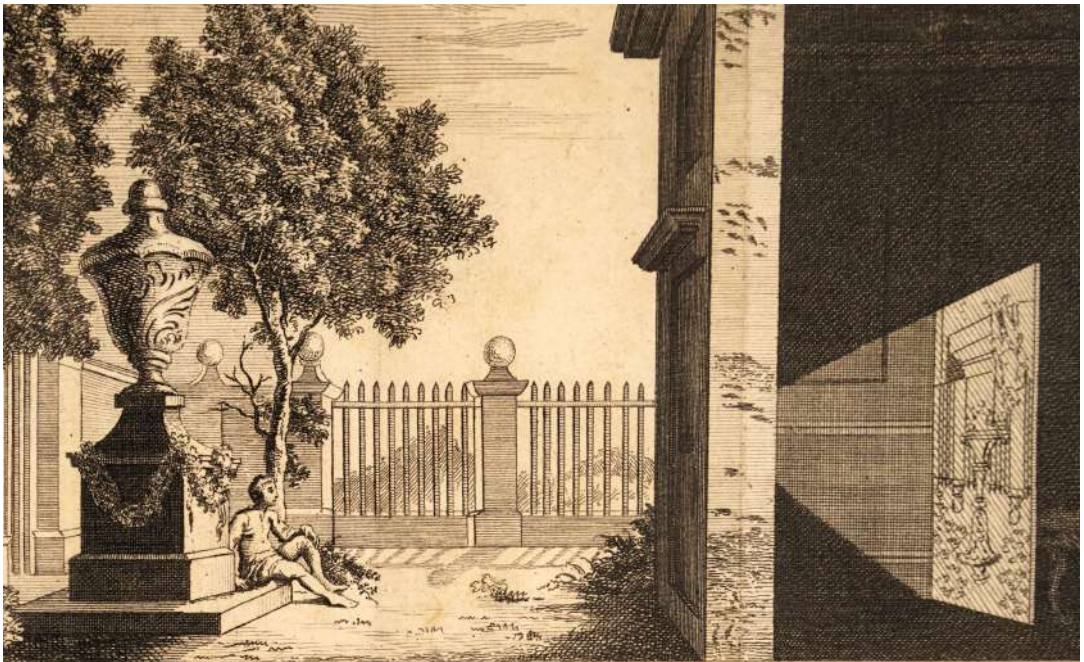
We photograph everything, from the name of the street where we parked our car to the dish we are eating, to the painting that struck us in a museum.

For digital natives, one obstacle could be understanding the difference between so-called “artistic” photography, which sometimes has a staggering market value, and everyday photography. Yet, as Prof. Ioan points out, it is not so much the tool that makes the difference: *mobile photography* is no less valuable. In fact, Micheal



A DAGUERREOTYPE CAMERA IN THE COLLECTION OF THE WESTLICHT PHOTOGRAPHY MUSEUM IN VIENNA, AUSTRIA

THE PRINCIPLE OF THE CAMERA OBSCURA, AS EXPLAINED BY JAMES AYS COUGH, A SHORT ACCOUNT OF THE EYE AND NATURE OF VISION, LONDON, 1755



Christopher Brown (to name one example) is a Magnum photographer and has published entire features in National Geographic taken solely with a smartphone. The “medium” obviously affects the result, but the difference is made by the composition, the message, the content, and how they are organised and conveyed. The last question is perhaps the most provocative:

CI: In your opinion, do they work in the same way or are they different? (see photo below)



It is obvious that they are two different objects, but the image production process is identical. In both analogue and digital photography, light passes through an optical system and is collected and translated into an image; in digital photography, the light-sensitive electronic sensor transforms the image into digital format (file) and stores it on a memory medium, while in analogue photography, the light strikes a photosensitive medium (*film*), on which it is imprinted. The greatest difficulty, which was only resolved in the early 19th century, was to capture light on a material medium

that would make it visible, obtaining a stable image.

The principle of projecting an image through a lens (*camera obscura*⁶) is not a recent discovery: the earliest evidence dates back to the 4th-5th century BC, when the Chinese philosopher and mathematician Mozi realised that beams of light that meet and pass through a hole in the wall of a dark room project an inverted image of the outside world onto the inside. It was not until 1826 that chemistry and optics provided an effective solution to the problem of fixing the image: Joseph Nicéphore Niépce took the first photograph in history, *Point de vue du Gras*, that is to say the view from his window in Saint-Loup-de-Varenes, with an exposure time of 8 hours, but the result did not convince the public.

The official invention of photography is attributed to Louis-Jacques-Mandé Daguerre, who perfected the technique in 1839, cleverly calling it *daguerreotype*: the image obtained was the result of the action of light on a layer of silver applied to a copper plate and made sensitive by iodine vapours. Daguerreotypes were unique works, not reproducible in series, and were a resounding success. It was not until William Henry Fox Talbot invented the *calotype*, or what we now know as the “negative”, that it became possible to print countless copies from a single specimen, causing yet another conceptual earthquake: a technically reproducible work of art.

The last milestone, so to say, was patented on 17 December 1903: the *Autochrome Lumière* created by the Lumière brothers, the fathers of cin-



TWO ICONIC PHOTOGRAPHS BY ROBERT CAPA: ON THE LEFT, FROM THE NORMANDY LANDINGS; ABOVE, FROM THE SPANISH CIVIL WAR.

ema, allowed colour photographs to be taken using a process that exploited potato starch.

After a start that was anything but simple and intuitive, photography eventually established itself definitively on the world art scene, and countless names have made it a privileged means of expression and narrative. Among the best known are Robert Capa, with his shots of the Normandy landings in 1944, and Sebastião Salgado, with his reportages that push the boundaries of what can be said. But lesser-known projects also deserve a mention, such as *Goddesses* by Madame Yevonde, or *The Bombs They Carried* by Adam Ferguson. In short, the list is long, and will only get

longer as time goes by, because the era of photography has, after all, only just begun.

Notes

- ¹ GILLO DORFLES, *Nuovi riti nuovi miti*, Turin, Einaudi 1965.
- ² In the text, CI will be used to refer to Claudia Ioan, and S to refer to students' contributions. The questions and answers were noted down by the author and reported faithfully as heard.
- ³ *Isaac Newton Paper & Letters on Natural Philosophy*, ed. I Bernard Cohen (Cambridge, Mass., 1958), p. 47.
- ⁴ Source: Encyclopaedia Britannica online, link: <https://www.britannica.com/science/light>

(latest visit: 02.06.2025).

- ⁵ In this regard: [https://www.trecani.it/enciclopedia/prosumer_\(Enciclopedia-della-Scienza-e-della-Tecnica\)/](https://www.trecani.it/enciclopedia/prosumer_(Enciclopedia-della-Scienza-e-della-Tecnica)/)

(latest visit: 02.06.2025).

- ⁶ HENRI CHARLES STANDAGE, *The Camera Obscura: Its Uses, Action, and Construction* (Amateur Work, illustrated), IV, 1773, pp.67-71.

Link: https://books.google.it/books?id=myMGAAAQAAJ&pg=PA67&redir_esc=y#v=onepage&q&f=false

(latest visit: 02.06.2025).

- ⁷ Source: <https://mostre.museogalileo.it/cms/it/fotografia-scientifica-ita/esordi-e-affermazione/l-invenzione-della-fotografia.html#:~:text=L'invenzione%20ufficiale%20della%20fotografia,Beaux%2DArts%20di%20Parigi%20riunite.> (latest visit: 02.06.2025).

For more information

DAVID BATE, *Il primo libro di fotografia*, Turin, Einaudi 2017.

DIEGO MORMORIO, *Storia essenziale della fotografia*, Rome, Postcart 2017.

ITALO ZANNIER, *Storia e tecnica della fotografia*, Milan, Hoepli 2009.

Curriculum



Claudia Ioan Claudia Ioan was born in Rome, where she graduated with honours in Political Science from 'La Sapienza' University. She has twenty years of university teaching and translation experience behind her and lives in Perugia.

She is a professional music and stage photographer *Certified by Leica*, as well as a contributor to national and international newspapers and magazines. She is a lecturer at *Leica Akademie Italy* and teaches Photography, History of Photography and Photographic Technique. She is a national councillor, director of the Education (DiD) and Youth (DiG) departments, and photography lecturer at FIAF.

She is co-founder and president of "Officine Creative Italiane". She writes for photography publications. In 2025, she was a nominator for the *Leica Oskar Barnack Award*.

As an author, she has had numerous solo and group exhibitions in prestigious venues, including Palazzo Reale in Milan, La Nuvola di Fuksass in Rome, and the *ICP - International Centre of Photography* in New York.

■ 2.5 Archives, What a Passion!

Lighting up the future: paper as a means of communication

Speakers: Dott. Giovanna Giubbini – Regional Secretary of the Ministry of Culture for Umbria; Dott. Cinzia Rutili – Director of the State Archives of Perugia

Where: Museo della Carta e della Filigrana, Fabriano (AN)

When: 07.05.2025

Archives are the focus of today's discussion, which immediately raises the question: what do we mean by the words "archive" and "archiving"? Let's start with the Treccani dictionary.¹:

1. To file a document after registering it: *a. a document, correspondence.*
2. In judicial usage, to file away the preliminary investigation documents of a crime whose report has proved unfounded: *the case has now been a.;* therefore, in common parlance, *to a. a file* or similar after finding that any attempt to complete it is futile or impossible.
3. fig. To set aside, to put aside permanently: *a. the past; a. an issue.*

The spoken language refers to an action of putting the archived act or object to rest, as it is no longer useful in everyday life. A more "vital" nuance is suggested by information technology, which understands archives as a collection of data and/or files ready for use (and research). For professionals, however, archiving is an extremely dynamic action that involves a series of complex technical/scientific activities that affect the legal, economic and cultural spheres of a country. We



**THE WATERMARK OF THE
FABRIANO PAPER MILL**

can speak of a polysemy of the word archive, which indicates:

a. a physical place for storing documents: it must comply with a series of requirements in terms of location, capacity, temperature, humidity, furnishings, hygiene conditions and pathogen control in order to ensure the safety and preservation of the documents it contains. Archive management is the discipline that deals with the maintenance and administration of archives, in particular the rules and precautions for the construction of buildings intended to house archives, the arrangement of



A VIEW OF THE FAÇADE OF THE CENTRAL STATE ARCHIVES BUILDING IN ROME.

SOURCE: [HTTPS://ACS.CULTURA.GOV.IT/CHI-SIAMO/CONTATTI/](https://acs.cultura.gov.it/chi-siamo/contatti/)

shelves and the preservation of archival material from the dangers of fire, woodworm, mould, etc.²;

b. a conservation institution: in this case, reference is made to a cultural institution (such as museums or libraries) intended to produce, preserve, protect, promote and disseminate culture in every sector.³;

c. an organic collection of documents: that is, the set of records and documentation produced or acquired by an institution in the course of its activities.

In each of the facets of the term, archives are the repositories of collective memory, entities and places dedicated to the preservation, protection and enhancement of documentary

heritage. It should be noted that public entities are required to preserve the documentation they produce in order to make it accessible and available for consultation in the cases provided for by law. Presidential Decree No. 1409 of 30 September 1963 was a turning point in defining the Italian conservation model and the role of the State in managing collective memory, establishing that, through the various institutions subordinate to the General Directorate of Archives (part of the Ministry of Culture), the State must **preserve:**

- the archives of the pre-unification Italian states;
- documents from the judicial and administrative bodies of the state that are no longer required for ordinary

service needs;

- all other archives and individual documents that the state owns or holds in storage by law or other means;

and to **exercise supervision** over:

- archives of public bodies;
- archives of considerable historical interest owned, possessed or held, for any reason, by private individuals.

The Central State Archives are located in Rome, in Piazzale degli Archivi in the EUR district. If we were to take an imaginary stroll through the 160 linear kilometres that make up the Institute's archives, we would find, among other things, the archives of the central organs of the State, one of the three originals of the Italian Constitution, the archives of the Heraldic Council and the papers of the House of Savoy (which constitute the original documentary core), the archives of the Court of Cassation, the archives of the institutions and bodies of the fascist regime, but also, in the section called Special Collections, the documentation produced by the central organs of the State relating to Aldo Moro (1978), the Piazza Fontana massacre (1969), about fifty archives of public and private bodies of national importance (CNR, EUR, ONC, IRI, ...) and about three hundred and sixty personal archives of

political and cultural figures (from Giovanni Giolitti to Aldo Moro, from Palma Bucarelli to Peppino De Filippo, as well as a rich photographic and audiovisual heritage⁵).

The State Archives, on the other hand, are peripheral institutions of the Ministry of Culture established in provincial capitals and/or in locations that preserve particularly important documentation. They are responsible for preserving the documents of the peripheral offices of the unified state and the archives of the pre-unification states since the early Middle Ages, notarial archives dating back more than a hundred years, and the archives of ecclesiastical bodies and suppressed



**LIGHTING IN ARCHIVES,
PARTICULARLY IN THE SECTION
HOUSING RARE BOOKS, REQUIRES
SPECIAL ATTENTION.**

religious corporations whose assets were confiscated by the State. They may receive archives from public bodies such as municipalities and regions for safekeeping, and acquire private archives from families, individuals, businesses, or institutions for various reasons.⁶

With regard to conservation sites, Dr Giubbini and Dr Rutili highlighted how State Archives are usually housed in historic monumental buildings, whose physical structure must be considered in relation to the function they perform, within a complex framework of cultural heritage protection and enhancement with regard to both the architectural asset and the archival collection. To do this, lighting and air conditioning systems must be installed to ensure constant environmental conditions so as not to damage the preserved heritage, but with careful attention also to the physical structure of the host monument, which must not be altered. In this sense, lighting requires very careful design in relation to the function of the premises: it is absolutely necessary to allow the public and staff to use the spaces safely, but it also constitutes a risk factor for the materials preserved, particularly paper and parchment, which would deteriorate if constantly exposed to light radiation.

The cases of the **State Archives of Venice**, established in 1815 under the name of the General Archives of Veneto in the headquarters of the Friars, a former Franciscan convent of the Conventual Minors, which became state property following Na-

oleon's suppressions in 1810, were cited as examples. The archives had to face the many dangers posed by the lagoon water and humidity, one of which was the "Acqua grande" of 1966⁷. The **State Archives of Siena** also have a long and complex history, from the residence of the Piccolomini family to the Collegio Tolomei, to a state-owned building, to the State Archives, and the work on the building, as reported on their website, "has never ceased"⁸.

The case of the **State Archives of Florence** is different. Its current location, officially inaugurated on 4 February 1989 in Piazza Beccaria in response to the damage caused by the 1966 flood, was designed by a group of architects led by Italo Gamberini⁹. The structure, created and designed with the specific intention of housing the State Archives, had to cope with the dual functionality required by its role, which demanded a closed and protected place for conservation, but at the same time open and bright for use and enhancement.

Light was, on this occasion, a way to illuminate the future.

Notes

¹ Source: <https://www.treccani.it/vocabolario/archiviare/> (latest visit: 14.06.2025).

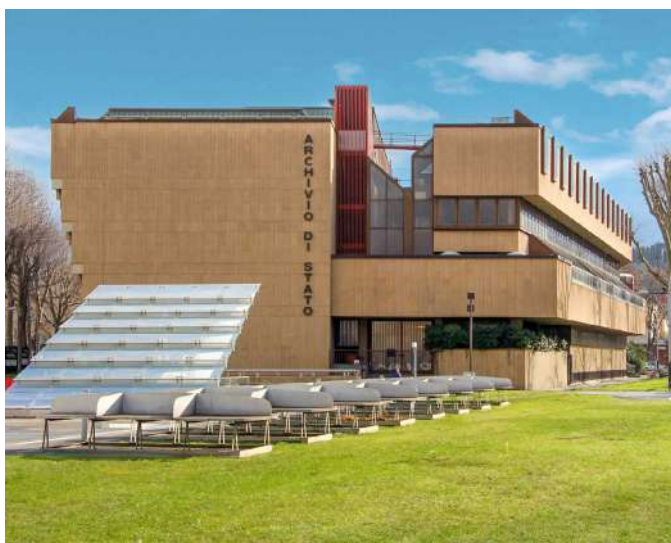
² Source: <https://www.treccani.it/vocabolario/archiveconomia/> (latest visit: 14.06.2025).

³ FEDERICO VALACCHI, *Diventare archivisti*, Milan, Bibliografica 2015, p. 61.

⁴ DPR 1409/1963. Link: <https://www.normattiva.it/uri-res/N2Ls?urn:nir:presidente>.



**VENICE STATE ARCHIVES:
EXTERIOR FAÇADE AND STUDY
ROOM INSIDE.**
PHOTO: VENICE STATE ARCHIVES



**FLORENCE STATE ARCHIVES:
EXTERIOR AND STUDY ROOM INSIDE**
PHOTO: FLORENCE ASSOCIATION
AND FOUNDATION OF ARCHITECTS



**NAPLES STATE ARCHIVES:
MARBLE CLOISTER AND FILANGERI ROOM**
PHOTO: FAI - FONDO AMBIENTE ITALIANO

repubblica:decreto:1963-09-30;1409!vig= (latest visit: 14.06.2025).

⁵ From the website of the Central State Archives: <https://acs.cultura.gov.it> (latest visit: 14.06.2025).

⁶ From the website of the State Archives of Biella: http://asbi.it/?-fase=cosa_archivio (latest visit: 14.06.2025).

⁷ From the website of the State Archives of Venice: <https://www.archivodistatovenezia.it/it/> (latest visit: 14.06.2025).

⁸ From the website of the State Archives of Siena: <https://archiviodistatosiena.cultura.gov.it/home> (latest visit: 14.06.2025).

⁹ From the website of the State Archives of Florence: <https://archiviodistatofirenze.cultura.gov.it/asfi/home> (latest visit: 14.06.2025).

For more information

MARIA GUERCIO - LINDA GIUVA, *Archivistica: teorie, metodi, pratiche*, Rome, Carocci 2014.

MAURIZIO LANA, *Introduzione all'Information Literacy*, Milan, Editrice Bibliografica 2020.

FEDERICO VALACCHI, *Diventare archivisti*, Milan, Editrice Bibliografica 2015.



MOBILE SHELVING IS AN EXCELLENT WAY TO MAXIMISE AVAILABLE SPACE AND MINIMISE EXPOSURE TO LIGHT SOURCES.

Curricula



Giovanna Giubbini is the Super-intendent of the Archival and Bibliographical Superintendency for Umbria and Marche and the interim Director of the Archival and Bibliographical Superintendency for Umbria. He has previously held the positions of Director of the State Archives in Venice, interim Director of the Archival and Bibliographical Superintendency for Veneto and Trentino Alto Adige, and interim Director of the State Archives in Vicenza.

Within the scope of his institutional role, he participates in study commissions promoted by the Mibact (the Ministry of Cultural Heritage and Activities) and other public and private institutions; he is also involved in research activities.

He has taught as an adjunct professor at the University of Perugia and the University of Macerata.

He teaches General Archival Science at the School of Archival Science, Palaeography, and Diplomacy affiliated with the State Archives in Perugia.

He has held the position of President of the Fondazione Marini Clarelli

Santi in Perugia, which aims to promote and make accessible the house museum, with its collections of artworks, historical library, and the archives of the Oddi and Marini Clarelli families, preserved at the Palazzo degli Oddi, in Perugia.



Cinzia Rutili holds a degree (Laurea) in Modern Literature, and subsequently obtained the Diploma of Specialisation in Medieval and Modern Art History from 'La Sapienza' University in Rome, and the Diploma from the School of Archival Science, Palaeography, and Diplomacy at the State Archives in Perugia. She is the Director of the State Archives in Perugia.



■ 2.6 Light and Art

More than just enhancement

Speakers:

Prof.ssa Giovanna Giubbini –
ICOM Umbria Regional Coordinator

Prof. Ruggero Ranieri e Dott.ssa Eleonora Cecconi – Ranieri di Sorbello Foundation

Prof.ssa Gisella Gellini e Dott. Gaetano Corica – Artistic Curators of the *Ecolight* Project

Where: Palazzo Baldeschi al Corso – Perugia

When: 25.06.2025

The theme of light was once again addressed in an innovative way, considering alternative facets of cultural enhancement and artistic creation, with positive examples of the use of cutting-edge technologies, and a projection into what will happen this summer with the light installations of the *ECO-Light* project.

The first presentation of the day, given by Professor Ruggero Ranieri di Sorbello, President and Director of the Ranieri di Sorbello Foundation, and Dr. Eleonora Cecconi, the Foundation's Sustainability Officer, illustrates the renewed lighting system (works started in 2024 and completed in May 2025) of the Etruscan Well located in the basement of Palazzo Sorbello, in Piazza Piccinino No. 9, Perugia.

The well, one of the most significant examples of Etruscan hydraulic engineering and architecture, was built



**THE LASER LIGHT HARP IN ACTION
AT AN EXHIBITION IN CASERTAVECCHIA
IN THE CHURCH OF THE ANNUNCIATION,
IN 2017.**

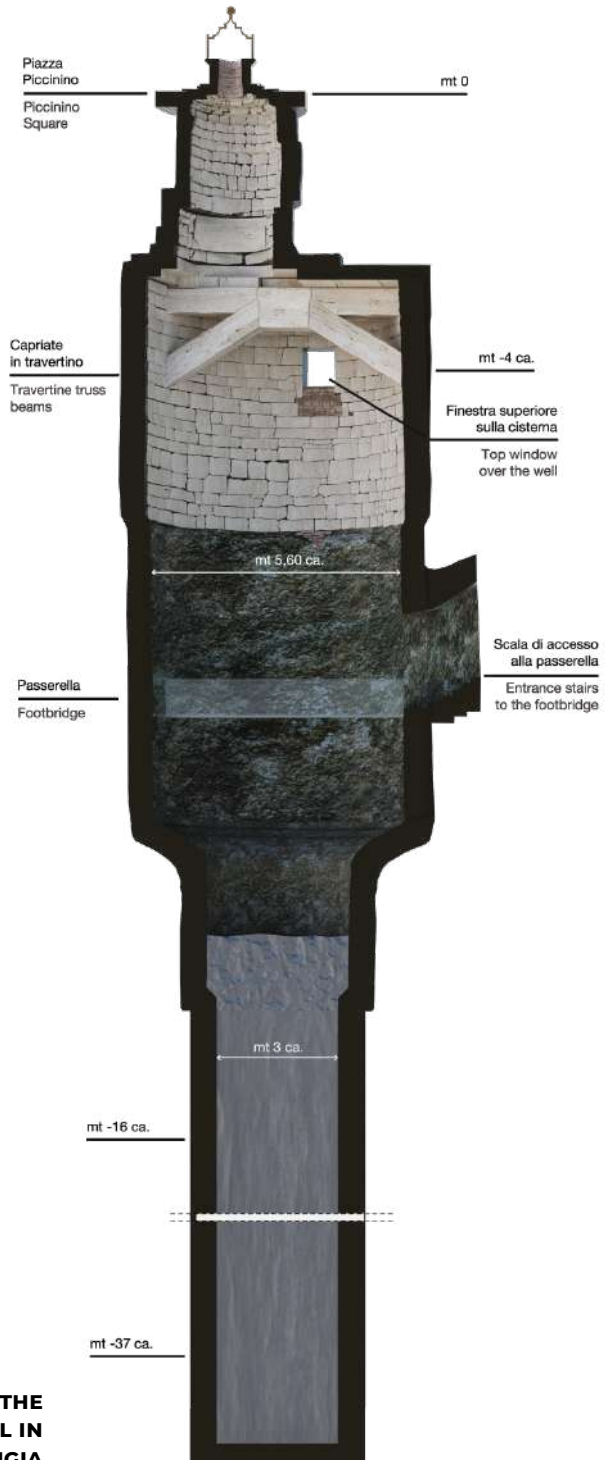
in the second half of the 3rd century B.C. and features a cylindrical cavity 12 metres high with a diameter of approximately 5.6 metres, followed by a narrow section after which the diameter reduces to 3 metres, descending to a depth of 37 metres, and fed by three perennial water springs¹.

The modernisation work consisted of replacing the pre-existing lighting system with smaller LED spotlights that have a narrower beam of light (approx. 10°), illuminating a maximum length of 3 metres. The use of this solution allows for more focused and less diffused lighting, with bet-

ter-defined shadow areas. This is intended to achieve two goals: creating a more evocative path for the visitor, who discovers the underground cavity more gradually, and establishing areas where, in the absence of light, the proliferation of vegetation is slowed down. In fact, the lights used feature three filters (see photo) which, by eliminating the peaks of red and blue light, both in the visible and invisible spectrum to the human eye (ultraviolet and infrared), inhibit the process of chlorophyll photosynthesis. Furthermore, thanks to a timing system that allows the lights to be activated only when visitors are actually passing through, they pursue the dual objective of energy saving and asset conservation by controlling the spread of moss and mould that could affect the structure's integrity.

Additionally, thanks to the design by Arch. Francesco Giugliarelli of the Archs&Co studio, steel rods with a "compass-style" opening were designed to support the new LED lights and allow for easier replacement of the bulb that has reached the end of its life cycle.

Today, thanks to the renewal of the technological solutions implemented, the environment is perceived as more evocative, better enhanced, and simultaneously better protected.



**STRUCTURE OF THE
ETRUSCAN WELL IN
PERUGIA**

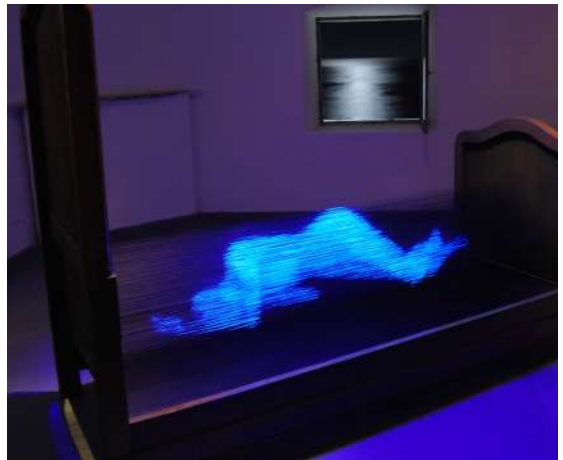
The second presentation is dedicated to light design and an illustration of the light installations that will be the focal points of ECO-Light in the summer of 2025.

Dr. Gaetano Corica, a research fellow at the Polytechnic University of Marche, along with Professor Gisella Gellini, Scientific Director of the ECO-Light project and a Lecturer in Light Art at the Polytechnic University of Milan (both co-curators of the light installations presented below), emphasise the peculiar nature of Light Art works: while they are works of art, they are also light sources. Therefore, the design component within them carries even greater weight as it must necessarily be expressed in a site-specific dimension. The curators invited a number of Light Artists active on the international scene, offering them spaces for large-scale environmental installations. The selected sites - the Marmore Waterfalls Park, the historic centre of Perugia during Umbria Jazz, and the location of the Istituto Italiano Design in Perugia - demanded a profound respect for the existing historical, architectural, natural, and artistic elements. The challenge, in this regard, was to alter the perception of these sites without modifying their essence or structure.

Alessandro Lupi is the artist behind the works on display at the Istituto Italiano Design, titled *Densità fluorescenti* (Fluorescent Density), and the installation that will take place at the Marmore Waterfalls Park from 25 July to 30 September 2025. A Genoese native by birth and Berlin resi-

dent by adoption, he investigates the theme of perception in relation to artistic experiments with material and light, while maintaining an intact, playful element of childlike curiosity: since childhood, he loved to dismantle and reassemble objects not with the aim of putting them back together identically, but to explore their expressive possibilities. Today, this trait is still visible in many of his works, from the very small scale to the large-scale environmental installations that work with natural light.

In May 2025, an exhibition was inau-



THE WORK SOGNO BY ALESSANDRO LUPI IS PART OF THE *DENSITÀ FLUORESCENTI* SERIES.

gurated at the Istituto Italiano Design in Perugia, running until December, featuring the works *Densità fluorescenti*. These are now-historic installations by the artist, dating back to 1997–98², housed inside trunks and created with a frame that recreates figures which seemingly materialise in the dark. In reality, they are made with threads painted with fluores-

cent paint and strategically placed in the spaces. In the darkness, the image comes together for our perception, recalling the childhood game of hide-and-seek, but combined with an alienating effect of escaping reality.

The work designed for the Marmore Waterfalls Park is, however, on a completely different scale. While the col-

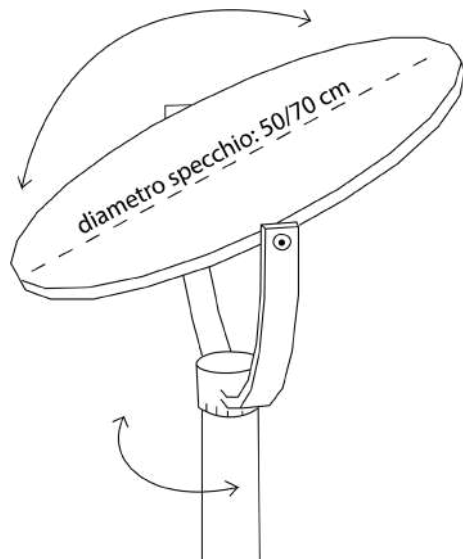
THE MARMORE WATERFALLS PARK WAS THE VENUE FOR ALESSANDRO LUPI'S *ELIOS* - SOLAR LAND ART.



lective imagination often leads us to think of Light Art as an energy-intensive discipline, it must also be considered that the Light Artist is an experimenter: they renew technologies, test equipment, propose alternative solutions, and investigate light from unconventional perspectives. The Light Artist could even be proposed as the standard-bearer for the sustainability paradigm, which is environmental, social, economic, and cultural.

For this occasion, Alessandro Lupi has developed a site-specific installation composed of five medium-to-small heliostats, which are motorised and equipped with a system that allows them to rotate on three axes and capture the sun's light. This light, projected onto the waterfall and the generated volume of nebulised water, creates displays of light and colour thanks to the heliostats, amplifying

ADJUSTABLE AND PROGRAMMABLE HELIOSTAT DESIGNED FOR *ELIOS* - SOLAR LAND ART.



the spectacle naturally offered by the site. In keeping with the objective of environmental respect, the show is dynamic and activates for a pre-established interval every hour. For the rest of the time, the work is dormant, recharging itself using the solar panels placed on the heliostats.

The sun, therefore, will be both the expressive and the energetic source of the work, which is rendered completely autonomous thanks to the mechanical bodies of the heliostats. The work will be open to visitors from 25 July to 30 September at the Marmore Waterfalls Park, and will be presented at a press conference on 17 July in the Municipality of Terni.

Pietro Pirelli is the creator of the *Laser Light Harp* that will be installed in the halls of Palazzo Baldeschi al Corso in Perugia. The artwork is officially included in the programme approved by the Umbria Jazz Foundation for the 2025 edition of the Festival³. Pirelli, the son of Marinella Pirelli, a Light Art pioneer, and the publisher Giovanni Pirelli, has a background as a musician. It was precisely from his mother's exhibitions, which he accompanied with the sound of percussion, that he got the idea to merge light and music, creating light installations that could be "played". Fascinated by the relationship between science and art, his works employ oscillatory phenomena such as the pendulum or wave motion to generate multi-sensory and synaesthetic experiences, eliciting alternative and extremely poetic perceptions of space.

The Laser Light Harp, one of the first

works created by the artist thanks to close collaboration with Engineer Gianpietro Grossi who designed the technical component, is described by the author as follows: «My fingers cross 11 laser light strings. Encountering no solid matter, they pass freely through the air. The light, when touched, materialises into the sound of a harp. Every contact is a snap of light, and with my arms outstretched towards the sky, I learn to move through the air until I become a virtuoso of the void. I release a pendulum suspended from an invisible point that aims for the laser strings, playing an infinite melody that reverberates in the form of light, projecting undulating circles. I turn off the sound of the harp, and, in the silence, the music seems to continue only in vision. The light strings stretch across the architectural space, transforming it into a grand musical instrument⁴.»

MÁESTRO PIRELLI IN A PERFORMANCE IN WHICH HE PLAYS THE LIGHT HARP.



Notes

- ¹ Source: <https://www.pozzoetrusco.it/it/home-3/>
(latest visit: 05.07.2025).
- ² Source: <https://www.alessandro-lupi.com/portfolio/densita-fluorescente/> (latest visit: 05.07.2025).
Link: <https://cdnuj.umbriajazz.it/wp-content/uploads/2025/06/program-UJ-2025.pdf> p.14
(latest visit: 05.07.2025).
- ³ Source: <https://pietropirelli.it/arpa-di-luce/>
(latest visit: 05.07.2025).
- ⁴ For more information: <https://perugiacomunica.comune.perugia.it/arpa-di-luce-nei-fine-settimana-di-luglio-levento>

For more information

MARÍA JOSEFA AGUDO-MARTÍN-EZ, *Light Art y arquitectura lumínica*, in *Humanismo poliédrico: nuevas apuestas de estética, arte, género y ciencias sociales*, Madrid, Dykinson 2022, pp. 205-224.

NICOLA BRUNO et alii, *La percezione multisensoriale*, Bologna, Il Mulino 2010.

JAMES J. GIBSON, *Un approccio ecologico alla percezione visiva*, Milan, Fabbri Centauria 2014.

Curricula



Ruggero Ranieri is the President of the Ranieri di Sorbello Foundation ETS (Third Sector Entity), a lecturer and expert in Contemporary Economic History, a member of ICOM Italia, and an Honorary Member of the Italian Historic Houses Association (Associazione Dimore Storiche Italiane). Following an academic career in Great Britain, he has taught at various universities and collaborates on national and international research projects. He has published extensively in English and Italian on subjects in contemporary history. He presides over and directs the “Fondazione Ranieri di Sorbello ETS” in Perugia, which promotes cultural initiatives (conferences, publications, exhibitions) and activities related to historical and artistic conservation. The Foundation holds an important archive on the Second World War, particularly concerning the presence of the Allies in Umbria and Central Italy.

Among his latest works are: (with E. Calandri e M.E. Guasconi), *Storia politica e economica dell'integrazione*

europa. Dal 1945 a oggi, Edizioni EdiSES, 2015 and (with Antonella Valoroso e Roberto Dolci) “Italian Politics and Culture from Fascism to Postwar Democracy in the Life and Work of Uguccione Ranieri di Sorbello (1906–1969)” in *Italian American Review*, Vol.12, No. 2, 2022, pp. 215-255.



Eleonora Cecconi graduated from the Faculty of Arts and Philosophy at the University of Perugia in 2011, and has been part of the *Ranieri di Sorbello Foundation* since 2016.

She has been responsible for the coordination and installation of the Foundation’s most recent exhibitions, such as: “Baldassarre Orsini between art and science (1732–1810),” curated by Cettina Lenza and Vincenzo Trombetta, held at the National Gallery of Umbria; “Telling the story of Perugino. Impressions and accounts of foreign travellers in Umbria discovering Pietro Vannucci,” held at Palazzo Sorbello for the fifth centenary of Pietro Vannucci’s death; and “A tavola nel Settecento. Dai Palazzi alle osterie - Eating and dining in the 18th Cen-

ture” at Palazzo Sorbello. In 2023, she was responsible for the drafting and submission of two PNRR (National Recovery and Resilience Plan) applications, both successfully won by the Ranieri Foundation: one for Support for Cultural and Creative Sectors for Innovation and Digital Transition, and the other for promoting Innovation and Inclusive Eco-design, also in terms of the circular economy and guiding the public towards more responsible behaviour towards the environment and climate.

Today, she is the Sustainability Officer for the Foundation, and the officer responsible for the multimedia elements of the Palazzo Sorbello House Museum and the Etruscan Well.



Gisella Gellini, graduated in Architecture from the University of Florence, she is a researcher in light culture and, specifically, Light Art, and has collaborated with the collector Giuseppe Panza di Biumo. She currently lectures in the Art and Design of Light course at the School of Design, Politecnico di Milano (Milan Polytechnic University).

Her curatorial work includes: in 2009, Dan Flavin in the Panza Collection at the Berardo Museum, Lisbon, and the Light Blade installation by Nicola Evangelisti, Villa Reale, Milan; in 2010, the group exhibition *Luces – Light Art from Italy* and, in 2012, *JETZT Archäologische Schatten* by Fabrizio Corneli, both at the Archaeological Museum in Frankfurt. In 2014, with Domenico Nicolamarino, she curated *Light Art Ensemble* at the former church of San Carpofo in Milan, and was the Artistic Director of *Arezzo in Luce*, featuring light installations by Sebastiano Romano. Since 2015, she has been curating the travelling exhibition *Black Light Art: la luce che colora il buio (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. www.luces.it

and the Politecnico di Milano (Milan Polytechnic University). He has curated numerous contemporary art exhibitions at museums and important institutions and collaborates with international organisations on the conception and execution of artistic events abroad.

Together with Gisella Gellini, he is committed to raising awareness of the Culture of Light through multiple projects of an exhibition, publishing, educational, and outreach nature. He collaborates with well-known design studios and important industry magazines. He has carried out research activities for the University of Milano-Bicocca.

He is the creator of photographic and video projects that are artistic, documentary, and fictional in nature.



A scholar and enthusiast of the relationship between Light and Space, **Gaetano Corica** trained as a Designer at “La Sapienza” University in Rome

3. The Venues

■ 3.1 Fuseum - Brajo Fuso's Museum



The **Fuseum** is the museum of Brajo Fuso, a doctor, sculptor, painter, and writer from Perugia (1899–1980). It is a park of approximately 13,000 square metres located on the hill of Montemalbe, a few kilometres from Perugia, and today features several exhibition pavilions and the small cottage (Braja) where Fuso and his wife stayed during the summer.

Having purchased the land in 1959, by 1974 it was already the hub of his creative production.

In 1980, the year of his passing, he chose to donate the Fuseum to the Sodalizio di San Martino, and the agreement between the latter and the non-profit Ecomuseo Colli del Tezio Foundation, aimed at the management and valorisation of the site, dates back to 2007.

Where to find it

Address: strada dei Cappuccini 1R, Pg

Email: info@fuseum.eu

Website: <https://www.fuseum.eu>

■ 3.2 MUAM - Museum of Arts and Crafts



The **MUAM - Museo Arti e Mestieri of Palazzo Beni** is the custodian of the roots of the Gubbio territory, a living bridge between past and present.

The MUAM aims to be a vibrant, open space that goes beyond a mere display: thanks to collaborations with the artisans and artists who carry forward traditional techniques today, the museum is a dynamic venue for encounters, dissemination, and learning, featuring an interactive and educational approach that aims to valorise local unique features and ensure their continuity over time.

To allow visitors to immerse themselves in the creation stages of each artifact, the MUAM is developing

new multimedia tools to transform the museum experience into an interactive journey, where one does not only observe the collection, but fully understands the manufacturing process through holographic projections and augmented reality.

This approach not only makes the collection more appealing, but also immediately and easily understandable, enhancing its accessibility and usability.

Where to find it

Address: via Cavour 7, Gubbio (PG)

Email: info@muam.it

Website: <https://www.muam.it>

■ 3.3 CAOS - Centro Arti Opificio Siri



The **CAOS - Centro Arti Opificio Siri** represents a virtuous example of urban regeneration. Born from the recovery of the former SIRI chemical factory, this complex is a paradigm of converting redundant industrial areas into vibrant, beating spaces in the heart of the city.

Today, CAOS is the hub of the city's Museum System. This cultural centre, overlooking the River Nera, is entirely dedicated to art and the community. It houses the Aurelio De Felice Museum of Modern and Contemporary Art, the Claudia Giontella Archaeological Museum, the Sergio Secci Theatre, and numerous other

exhibition and multifunctional spaces.

The Terni Museum System also extends to the city centre, including the Paleolab – Museum of the Palaeontological Collections of Southern Umbria, and the Roman Amphitheatre, further enriching the cultural offering of the territory.

Where to find it

Address: via Franco Molé 25, Terni

Email: info@caos.museum

Website: <https://www.caos.museum>

■ 3.4 Laboratorio di cultura fotografica



Born from the philological restoration of the Vecchio Forno Bassini, a venue dear to the memory of Città della Pieve, **Laboratorio di Cultura Fotografica** (Photographic Culture Laboratory) is today a lively hub for encounters and inspiration.

Its spaces house an exhibition hall for photographic displays, a specialised library, a bookshop, a modern workshop room, a professional studio, and a welcoming environment dedicated to socialising and tastings, all surrounded by the reclaimed spaces of the town bakery.

Through the initiatives of the “Il Forno” Cultural Association, the Laboratory is committed to preserving, valorising, and promoting the cultural identity of the territory, positioning itself as a point of reference for the exchange of ideas, the consultation of archived volumes, and the meeting of artists, encouraging new perspectives and original visions in the world of photography.

Where to find it

Address: via F. Melosio 20/26,
Città della Pieve (PG)

Email: fotografiacittadellapieve@gmail.com

Website: <https://www.fotografiacittadellapieve.it>

■ 3.5 MCF - Museo della carta e della filigrana



The **Museo della Carta e della Filigrana** (Paper and Watermark Museum) of Fabriano preserves and valorises the ancient art of hand-made paper production, a tradition that has made Fabriano world-famous.

The Museum documents historical paper-making techniques, from the use of water-powered fulling mills to the creation of the complex watermarks that distinguish Fabriano paper. Through the display of original machinery and tools alongside practical demonstrations, the museum tour illustrates the craftsmanship and ingenuity at the heart of this production.

Its role is to preserve the historical and technical memory of paper manufacture, whilst simultaneously serving as a centre for study and dissemination for this art, which continues to be a symbol of excellence, further enriching the cultural offering of the territory.

Where to find it

Address: largo Fratelli Spacca, 2,
Fabriano (AN)

Email: mcf@comune.fabriano.an.it

Website: <https://www.museodellacarta.com>

■ 3.6 Palazzo Baldeschi al Corso



Palazzo Baldeschi, known as “al Corso” to distinguish it from Palazzo Baldeschi in Piazza degli Aratri (currently Piazza Cavallotti), is a noble palace resulting from the merger of various buildings that anciently occupied the area between Corso Vannucci, Via Danzetta, Via Baldo, Via dello Struzzo, and Via Baglioni.

Today, the Museum of Palazzo Baldeschi al Corso stands as a significant cultural hub located in the historic centre of Perugia. Its primary mission is the preservation, valorisation, and dissemination of the artistic and historical heritage housed within the prestigious rooms of Palazzo Baldeschi.

The Museum is dedicated to organizing temporary exhibitions, cultural events, and educational activities, positioning itself as a point of reference for both local citizens and visitors.

Inside, various artistic expressions are explored, with a focus on painting and sculpture, offering its public an immersion into the cultural riches of the Perugian and Umbrian territory.

Where to find it

Address: Corso Vannucci 66, Perugia

Email: info@fondazioneperugia.it

Website: <https://www.fondazioneperugia.it>

4. The Study

Scientific Dissemination as a Form of Territorial Enhancement

BY MARIA BOCELLI

FOR PROJECTS RECEIVING FUNDING, THE EUROPEAN UNION REQUIRES SCIENTIFIC STUDIES THAT ANALYZE SPECIFIC TRAITS IN ORDER TO ADVANCE KNOWLEDGE ON THE CHOSEN TOPICS OF THE PROJECTS THEMSELVES.



■ 4.1 Objectives and Research Design

For ‘Spotlight Museums’, a study was planned aimed at achieving the following objectives:

a. To understand whether activities organised in/by a cultural institution contribute to building a sense of

community and belonging to a place among users;

b. To understand if and how the sharing of experiences (participating in/organising a cultural event) can lead to the emergence of new ideas;

c. To measure the impact (if found) that a shared experience has in a social context, both on the individual and the community, from both the organisational and user perspectives.

A general analysis of the project was carried out, aimed at capturing its causal links and measuring its effects. A quantitative survey tool was employed to allow for a generalization of the findings and to observe the existence of relationships between the variables examined.²

Given that the communities involved in ‘Spotlight Museums’ were heterogeneous from a social background perspective, but homogeneous concerning the social actors involved, the decision was made to administer a structured questionnaire. This tool allows the same closed-ended ques-

tions to be posed to different categories of people, thus recording variations based on predefined groups (e.g., by age group, occupation, gender, etc.)³. Furthermore, considering the roles of the occupational categories targeted, and the generally limited amount of time they are willing to dedicate to such research activities, the choice was made to set up a web-based questionnaire, “a click away,” easily accessible via email, and quick to complete, thereby encouraging greater participation in the survey. The inherent risk, particularly in quantitative research and even more so for studies conducted long after the investigated events, is low participation from the selected sample, and consequently, a limited reflection of reality in the results.⁴



**A SCENE FROM THE LECTURE GIVEN BY PROF. ASDRUBALI (§ 2.2)
AT THE MUAM IN GUBBIO.**

■ 4.2 Research Methodology

The survey started as soon as the ‘Spotlight Museums’ experience ended. As the case study under examination had a reasonably long duration (approximately five months had passed since the date of the first event, 27 January 2025), it was decided not to allow too much time to elapse between the final scheduled lesson on 26 June 2025, and the start of the survey on 1 July. This was done to mitigate the risk of the experience fading from the memory of the participants.

Regarding the target audience, the guiding principle for selection was the need to reach a public that was as heterogeneous as possible in terms of the role played and cultural background, albeit drawn from the limited pool of people who had direct contact with ‘Spotlight Museums.’

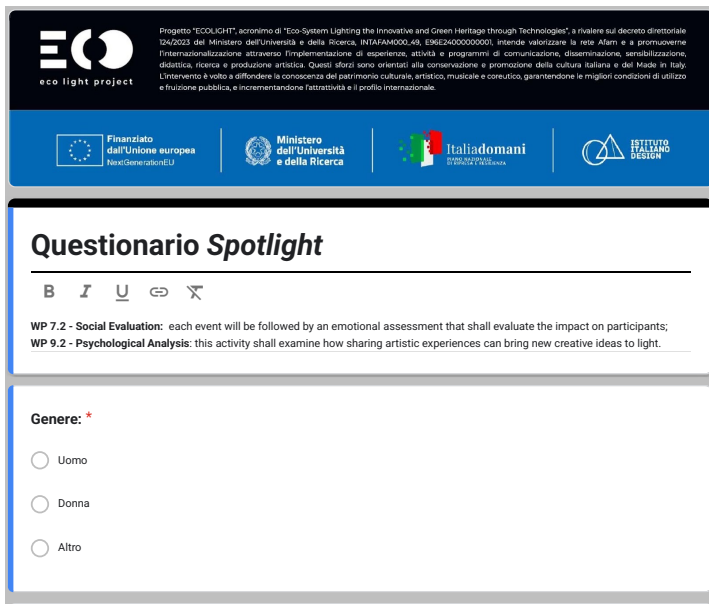
Since the goal was to measure the effects induced by the experience (cf. objectives a, b, c, § 4.1), the decision was made to gather feedback only from those who had actually attended the lessons. To this end, an attendance sheet was compiled for each of the six events, listing the names of those present, their affiliated institution, and contact details (email and telephone number). These attendance sheets made it possible to create a mailing list to which the questionnaire was sent.

Regarding the administration method, it was made fillable over a 10-day window and in an anonymous format, using a Google Form accessible via a link provided in the body of the email. The response collection phase



A SCENE FROM THE LECTURE GIVEN BY PROF. FRASCAROLO (§ 2.1) AT THE FUSEUM IN MONTEMALBE.

took place from 1 to 10 July 2025. A reminder was sent the day before the deadline to notify recipients of the imminent closure of the questionnaire. Given the heterogeneity of the audience, the questions were deliberately kept brief and concise, designed to be completed in approximately 2 minutes.



A SCREENSHOT OF THE QUESTIONNAIRE SCREEN SHOWN TO PARTICIPANTS IN ‘SPOTLIGHT MUSEUMS’, WHICH ASKS FOR THE GENDER.

4.3 Structure of the Questionnaire

It was decided to organise the body of questions into three main areas, proceeding from the general to the specific.

The first part was dedicated to the socio-demographic census, aimed at defining the general characteristics of the respondents. This was followed by a section investigating social habits and cultural consumption within their local context. Finally, the last part was dedicated in detail to the participation in the ‘Spotlight Museums’ lessons.

As for the type of responses, closed-ended questions with a single-option choice were preferred. The possibility of multiple choice was reserved only for questions that allowed for greater expressive scope, or that were not restrictive for defining the categories of respondents.

At the beginning, as mentioned, the choice was made to profile participants by asking them to define themselves demographically according to the categories of gender, age group,

and profession. For gender, categories respectful of possible non-binary identities were adopted, offering the choices of male, female, or other. Age groups, meanwhile, were set based on general schooling/career paths: <18 for high school students, 18–24 for university students, and then ascending in ten-year increments up to 65+, the age nearing or already in retirement.

The categories for “Profession” emerged from cross-referencing the data provided by email addresses and the affiliated institutions listed on the attendance sheets.

Overall, the lessons were attended by high school students, university students, accompanying teachers, lecture speakers, staff from the hosting institutions, staff from the Istituto Italiano Design in Perugia (the initiative’s organiser), public administrators from the locations involved, communication professionals (television, radio, photography, journal-

THE STUDY

ism), and musicians. Given the need to “categorise” as much as possible, all communication professionals or those who otherwise revolved in isolation around the initiative were grouped under the heading “freelancer/self-employed” (libero professionista), while the category “organiser” was offered for those involved through the participating cultural institutions. In any case, the option to select “Other” and specify their role was left open should respondents not feel represented by any of the possibilities offered.

In order to gather detailed data and define the most realistic profiles possible, participants were also asked which lectures they had attended, to ascertain whether their contact with

‘Spotlight Museums’ was an occasional experience or if their attendance was regular.

The second part of the structured questionnaire was dedicated to investigating the participants’ social and cultural habits to obtain further information useful for detailing their

HIGHLIGHTS FROM THE LECTURE GIVEN BY PROFESSOR IOAN AT THE PHOTOGRAPHY WORKSHOP IN CITTÀ DELLA PIEVE, AND THE OPENING REMARKS BY THE COUNCILLOR FOR CULTURE, LUCA MARCHEGIANI.



THE STUDY

profile. This was based on the belief that attending a cultural event occasionally might have a different impact compared to frequent attendance, and that a deliberately sought-out participation may stem from different needs than a purely casual one.

Specifically, participants were asked whether they participated in the cultural life of their place of residence, either actively (proposing events and topics) or passively (as simple users), how important community social and cultural participation was to them, and whether the events they had generally participated in were associated with positive or negative memories.

The final section was specifically dedicated to the effects generated by ‘Spotlight Museums’ (objectives b, c, § 4.1) and to gathering information about the institutions that hosted the lessons.

The first question in this section recorded the respondents’ prior knowledge of the hosting institutions, to understand how rooted these are in their reference territory, and whether or not they had already created a community through their activity. The second, along with the fourth question, investigated the construction of memory stimulated by the event based on the experience lived, asking whether participants intended to revisit the institutions that hosted ‘Spotlight Museums,’ and whether the lectures were linked to memories or not. The third question, a multi-



OPENING REMARKS BY THE PROJECT MANAGER DR BENEDETTA RISOLO AT THE START OF THE IMPROVISATION CONCERT BY THE BRICCIALDI SAX QUARTET AT CAOS IN TERNI.

THE STUDY

ple-choice one, inquired about the stimuli the event produced in the participants, offering various possible answers: from the opportunity to visit new areas and be inspired by new ideas, to the creation of new professional contacts and opportunities, while also contemplating indifference towards the initiative and always leaving the “Other” option open to detail their own thoughts.

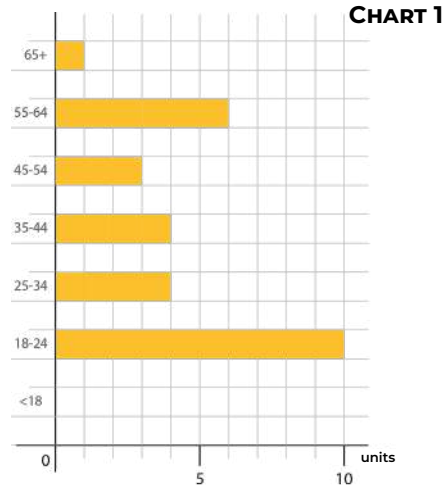
At the end of the questionnaire, the opportunity to step outside the grid of closed-ended answers was offered with an open-ended question, albeit on a voluntary basis (whereas the preceding questions were all man-

datory). Participants who wished to were asked what the ‘Spotlight Museum’ experience had left them with. The decision to place the open question at the end was dictated by the need not to overly impose on participants’ time and to respect the declared two-minute completion time, but at the same time to offer the opportunity, for those who wanted it, to express themselves more personally and less dictated by pre-set answers, thereby also demonstrating a greater connection to the initiative.

■ 4.4 Analysis of the Results

Of the 168 attendances recorded on the sign-in sheets, 133 people provided their email addresses, and of these, 16 were found to be invalid. Since neither a delivery report nor a read receipt was implemented, it is not possible to know how many emails were successfully delivered, nor how many were read by the recipients.

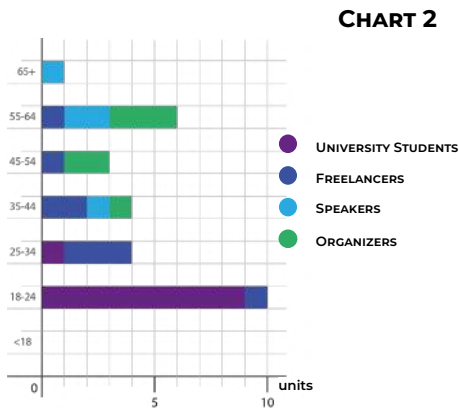
In total, the questionnaire was completed by 28 people, which is approximately 33% of the valid addresses, with a slight prevalence of female participation (57.1%) compared to male participation. Figure 1 presents the respondents’ age groups, collected from question 2.



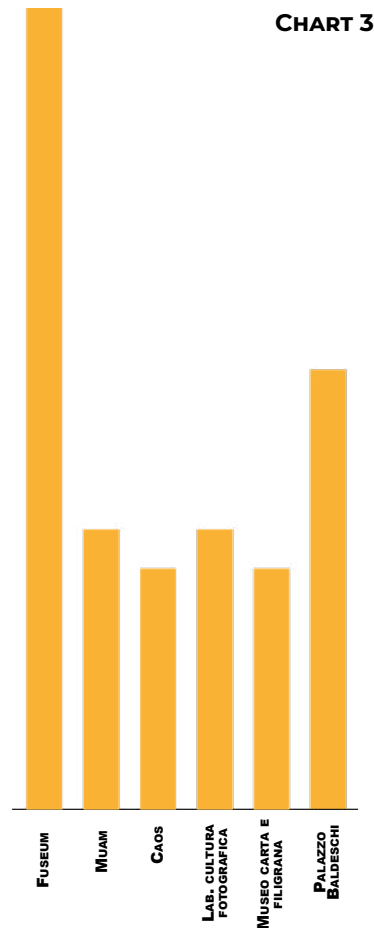
THE STUDY

Unfortunately, no responses were received representing the under-18 age group. Considering Question no. 3, related to profession, this confirms the absence of responses from high school students. It should be noted that this category provided institutional email addresses, and it is possible that these are not monitored, or are even completely deactivated, during the summer period (i.e., the period in which the questionnaire was administered). Other categories that were not represented are retirees and artists.

“Although the questionnaire was completed anonymously, based on the information provided by the respondents, it was possible to reclassify those who answered “Other” into broader categories, framing them as “organizers” or “guest lecturers”. Chart 2 summarizes the updated professional categories broken down by age group, while Chart 3 shows which lectures the questionnaire respondents attended.



For the other professions, 10 university students, 8 freelancers/self-employed, 1 accompanying teacher, 2 speaker lecturers, and 1 organiser responded. 6 people used the “Other” category, describing themselves as local television correspondents, employees, entrepreneurs, Public Administration envoys, Ranieri di Sorbello Foundation Project and Sustainability Managers, and Ministry of Culture Executives.



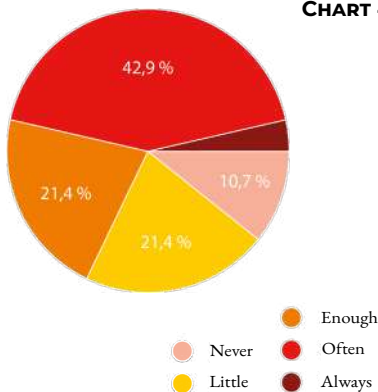
THE STUDY

As can be seen, the key takeaway is not so much that the first event appears to have been the most heavily attended - a figure clearly skewed by the absence of representation from local upper secondary schools, which are numerous by definition - but rather that a significant number of the registered participants (12 out of 28, equal to 42.86%) attended more than one event, and 3 of them attended all of them.

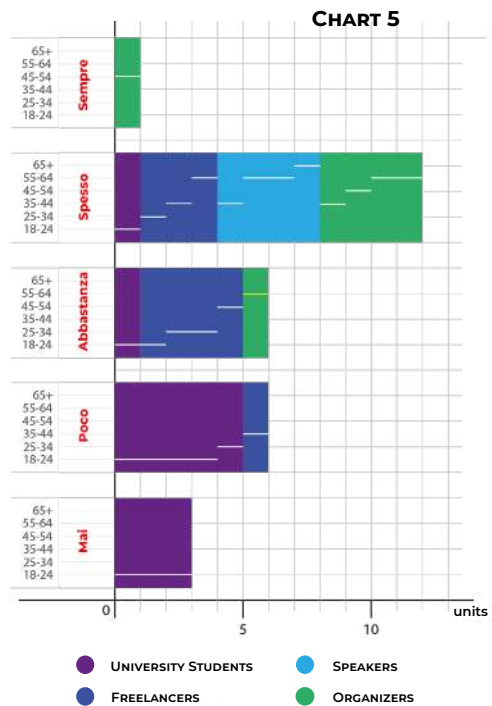
This question concludes the demographic profiling of the respondents, moving on to investigate their social and cultural habits.

Charts 4 and 5 offer two different visualizations of the responses collected for question no. 5, which investigates participation in cultural initiatives within one's place of residence, allowing for a detailed analysis of the results obtained.

CHARTS 4 AND 5 SHOW THE RESULTS OF QUESTION 5: "DO YOU TAKE PART IN CULTURAL ACTIVITIES IN THE PLACES WHERE YOU LIVE?"



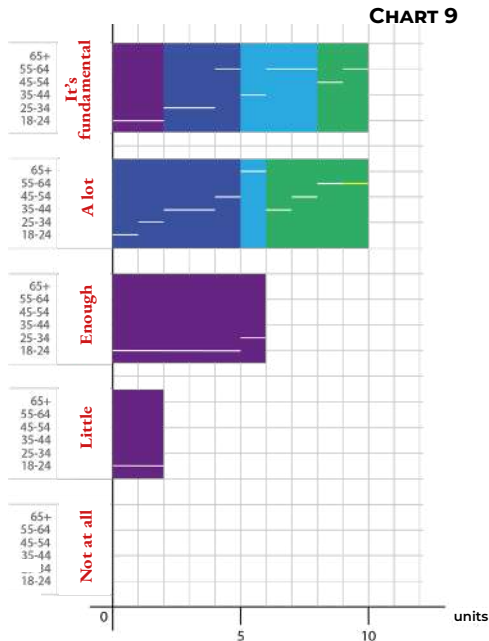
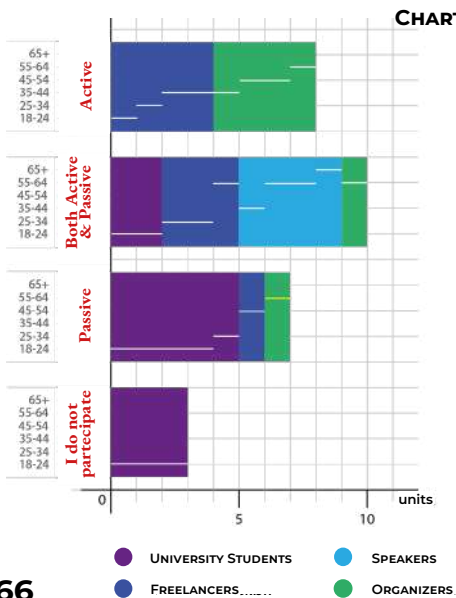
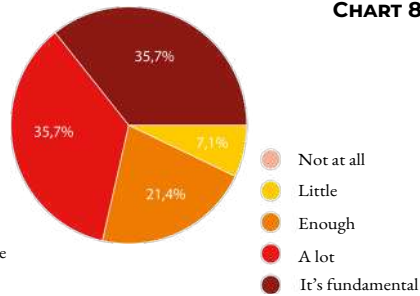
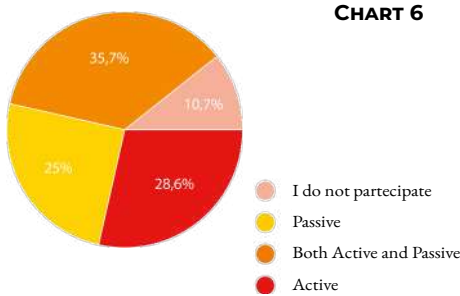
A generally good level of engagement with the cultural life of the place of residence emerges, although there is a notable shift across professional categories and different age groups as the frequency of participation increases: university students, representing the youngest demographic, report little to no participation, with only two exceptions; freelancers tend to be more active, while lecturers and organizers declare a decidedly more constant participation. Based on these data, it can be stated that, regarding participation in the cultural life of the place of residence, frequency is proportional to age.



THE STUDY

Still regarding participation in cultural life, but this time emphasizing “activism” rather than the mere consumption of events organized by others, Charts 6 and 7 show a scene slightly more skewed toward active involvement. Consistently with the previous answers, the 10.7% who do not participate in cultural life can be identified as the 3 university students who stated that they never take part in the cultural life of their place of residence.

In this case as well, Chart 7 records a heterogeneous age group among those who declare themselves active, whereas the passive ones tend to be the youngest, albeit with a few exceptions. Fortunately, for all survey participants, social and cultural life holds value (Charts 8 and 9) and is linked to positive memories (Chart 10), even though statistically it is still the youngest who remain unresponsive to the activities of the cultural world.



THE STUDY

CHARTS 10 AND 11 SHOW THE RESULTS OF QUESTION 8: "WITH REGARD TO THE CULTURAL INITIATIVES YOU HAVE TAKEN PART IN, ARE THEY RELATED TO:"

CHART 10

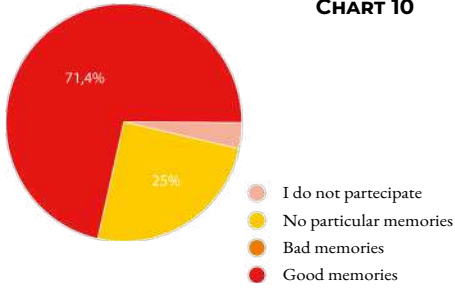
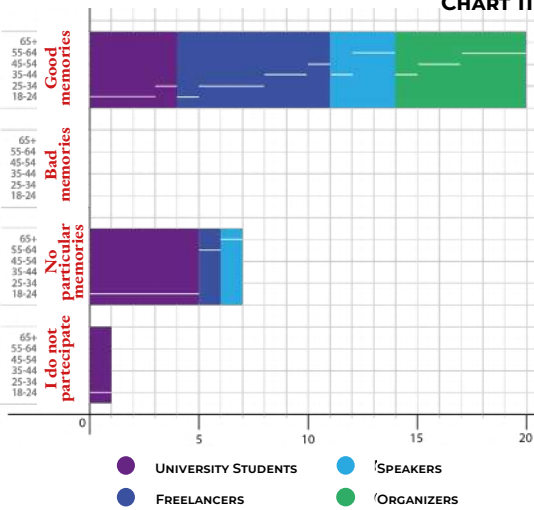


CHART 11



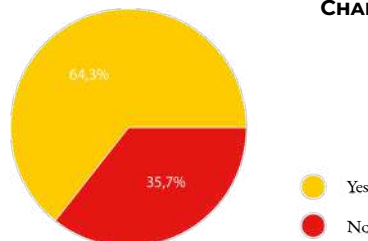
ON THE LEFT-HAND PAGE: FIGURES 8 AND 9 SHOW THE RESULTS OF QUESTION 7: "HOW IMPORTANT IS IT TO YOU TO PARTICIPATE IN THE SOCIAL LIFE OF THE PLACE WHERE YOU LIVE?"

Having finished the section designed to investigate general cultural life, the final part of the questionnaire opens, dedicated to looking specifically at the effects that ‘Spotlight Museums’ has had on the participating community.

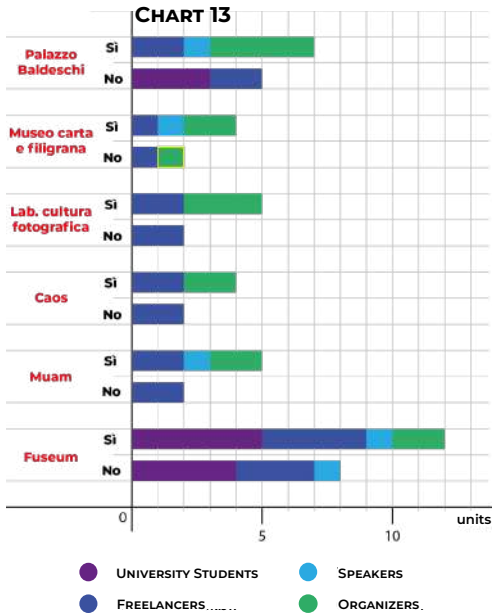
One of the goals of the initiative was to shine a spotlight on “minor” museum institutions, or at least those far from major tourist flows, in order to enhance their strengths and capture their critical issues. To this end, an important preliminary piece of data to acquire was the degree of awareness of their work within their local area - meaning whether or not the citizens who attended the lectures were familiar with these cultural venues.

Although Chart 12 reports that the majority of those who attended the ‘Spotlight Museums’ lectures already knew the cultural institutions that hosted them, the detailed Chart 13 shows that the scales are tipped by the category of Organizers, who change the outcome of the responses in 5 out of 6 cases. Except for one instance, the lecturers are also familiar with the museums where they hosted the initiative, whereas freelancers and students are more or less equally distributed between “No” and “Yes.”

CHART 12



THE STUDY

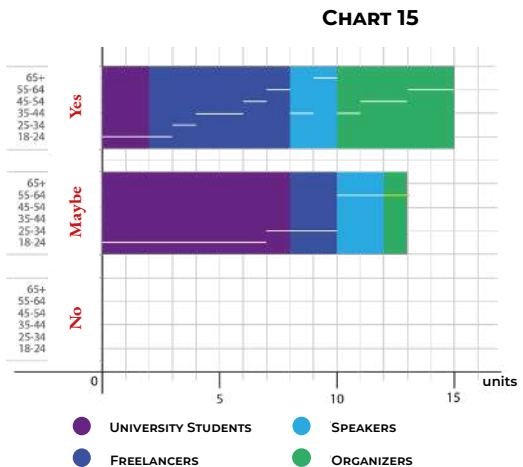
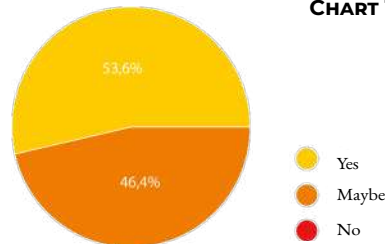


CHARTS 12 AND 13 SHOW THE RESULTS OF QUESTION NO. 9: “BASED ON THE ‘SPOTLIGHT MUSEUMS’ SESSIONS YOU ATTENDED, WERE YOU FAMILIAR WITH THE INSTITUTIONS THAT HOSTED THEM?”

CHARTS 14 AND 15 SHOW THE RESULTS OF QUESTION 10: “DO YOU PLAN TO VISIT THE INSTITUTION THAT HOSTED ‘SPOTLIGHT MUSEUMS’ AGAIN?”

These data reveal that the cultural institutions hosting the ‘Spotlight Museums’ events are better known among culture sector “insiders” than among the general population. In this context, the absence of the local upper secondary school student category is strongly felt, as it would have provided interesting data on the awareness of local realities among the “native” population, albeit a young one.

In line with the data collected in Chart 10, Chart 14 shows that none of the questionnaire respondents stated that they would not want to revisit the cultural institutions that hosted the lectures, yielding a positive response in 53.6% of cases, and leaving the door open for the remaining 46.4%. This is undoubtedly a positive outcome, even though once again, university students represent the most uncertain category.



THE STUDY

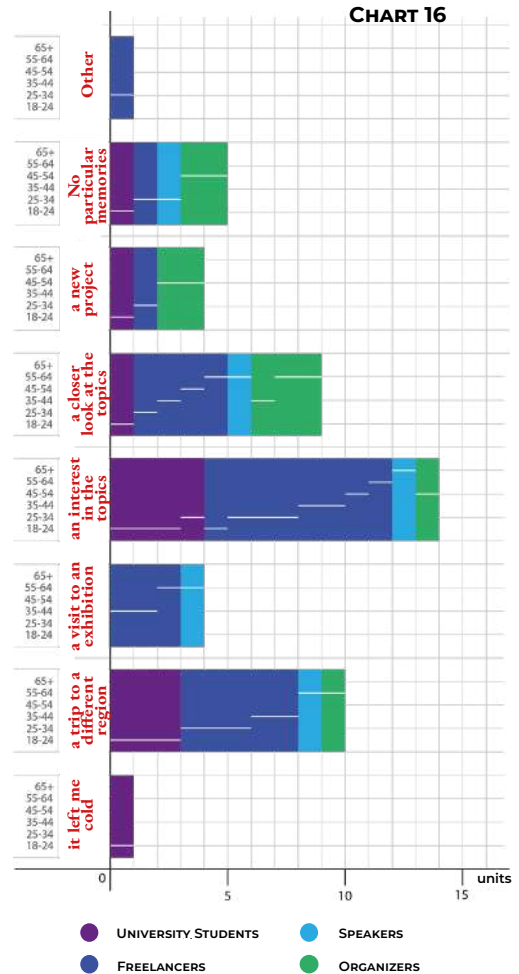
The penultimate question offers a varied overview of the potential effects generated by ‘Spotlight Museums’, while also inviting open expression through the “Other” option, to be specified if necessary.

Chart 16 shows that the initiative stimulated curiosity regarding the topics covered (14 responses) across all participant categories completing the questionnaire. This is followed by the opportunity for an excursion to a different area (10), a deeper exploration of the proposed themes (9), and new professional contacts (5). Concluding the list are “a visit to an exhibition/installation” and “a new project connected to the initiative,” both with 4 responses. One university student reported remaining indifferent to the opportunity offered, while a freelancer, choosing the “Other” option, specified “A new field of investigation”. From an age standpoint, the responses show fairly varied compositions; only for the option “a visit to an exhibition/installation” were there no responses from individuals under 35, suggesting this choice is preferred by an older demographic.

Regarding the variable representation of professional categories among the suggested response options, it is also notable that freelancers were the category that most actively embraced the stimuli offered by the initiative, appearing in all options and even proposing additional ones.

Consistently with Chart 10, Chart 17 (on the following page) reports that ‘Spotlight Museums’ is linked to a fond memory for 78.6% of people, while no one associated it with a bad memory. Those with no particular

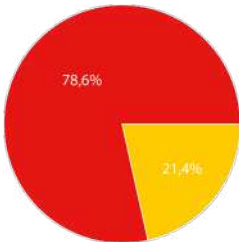
CHART 16 SHOWS THE RESULTS FOR QUESTION 11: “DID YOUR PARTICIPATION IN ‘SPOTLIGHT MUSEUMS’ INSPIRE YOU TO:”



memories regarding it are university students between 18 and 25 years old, with the exception of one over-65 guest lecturer.

THE STUDY

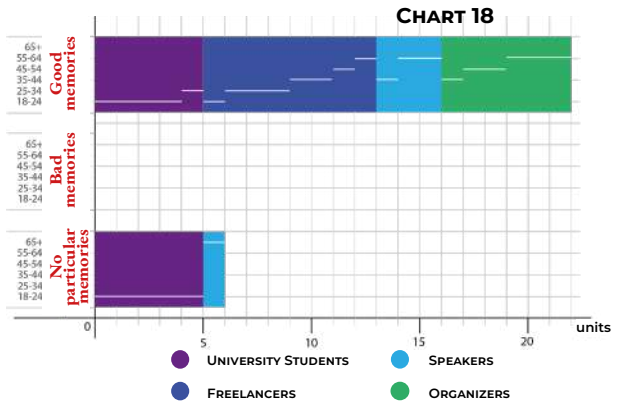
CHARTS 17 AND 18 SHOW THE RESULTS OF QUESTION 12: "IN YOUR OPINION, 'SPOTLIGHT MUSEUMS' IS ASSOCIATED WITH:"



- No particular memories
- Bad memories
- Good memories

At the end of the questionnaire, respondents were given the opportunity to share their personal experience of 'Spotlight Museums' through an optional open-ended question. A total of 3 responses were collected, which are reported below:

1. The experience of participating actively and professionally in the creation of an event that involved many



different actors and organizations (freelancer, 35-44 age group. Attended all events);

2. A collaboration between different institutions that created a connection between the arts. Images and music can offer new perspectives in the art world (organizer, 45-54 age group. Attended the lecture at CAOS in Terni);

3. Emotion and interest (organizer = entrepreneur, 55-64 age group. Attended 4 out of 6 lectures).

4.5 Discussion of Results

The audience reached by the questionnaire - who, as a reminder, attended at least one 'Spotlight Museums' lecture - embodies a segment of the working-age population that is interested and participates in the cultural and social life of their place of residence. Conversely, the category of university students reached by the questionnaire proves to be critical; although composed almost exclusively of young people between 18 and 25 enrolled in university, they declare themselves uninterested, non-partic-

ipatory, and generally passive regarding the offerings of their social context (Charts 5, 7, 9, 11).

From the perspective of the cultural institutions that hosted the lectures - chosen from the cultural landscape of Central Italy because they are considered "minor" or otherwise bypassed by major tourist flows - they are confirmed to be better known by sector insiders than by the local population (Chart 13). In this light, 'Spotlight Museums' helped bring them to the attention of their local area, physical-

ly bringing the population into their spaces and turning them into theatres for a cultural initiative. For this case study, it can be said that the opportunity for scientific dissemination served as an effective tool for territorial valorisation (Chart 14).

In terms of sharing experiences and generating a sense of belonging, ‘Spotlight Museums’ was a stimulating opportunity from many points of view (Chart 16), and it contributed to strengthening the bond between citizens and local cultural institutions by promoting their initiatives and opening up their spaces. Among the effects felt by individual participants, notable highlights include the creation of new professional contacts and the birth of new projects inspired by the lectures. In this sense, scientific dissemination proved to be a powerful tool, as it addressed the many facets that a lesser-known topic like the ‘culture of light’ can have, bringing them to the attention of an audience that is varied in terms of both age and occupation. Explaining the potential of a tool - when approached by specialists with the goal of disseminating it critically and knowledgeably to a broad audience - can easily generate interest and stimulate creativity. This triggers a virtuous circle that leads, in the “worst-case” scenario, to the enrichment of each participant’s knowledge base, if not to the interdisciplinary creation of entirely new proposals.

Notes

¹ Regarding the specific PNRR funding, please refer to the Government’s official webpage: <https://www.mimit.gov.it/it/pnrr/piano> (latest visit: 03.08.2025).

² GABRIELE TROILO, *Marketing nei settori creativi*, Pearson, Milan-Turin 2014, p. 204.

³ Ivi, p. 208.

⁴ Ivi, p. 210.

Curriculum



Maria Bocelli is a musician and graphic designer. Holding degrees in Viola, Baroque Viola, and Chamber Music, she has worked with the early music ensembles Il Giardino Armonico, Accademia Bizantina, Il Pomo d’Oro, and Cappella Marciana. In 2018, she founded Policromie - il collettivo d’arte, a group of artists that creates and stages interdisciplinary performances. Since 2022, she has paired her musical activity with work as a graphic designer specializing in communication design. She holds a degree in Management of the Cultural Heritage from the University of Macerata and is a PhD candidate in *Music, Design, Art, Territories* at the Conservatory of Terni.

