Rome Open Museum Exhibition

ARTLOG_00_/2015

Integrated edition 2026

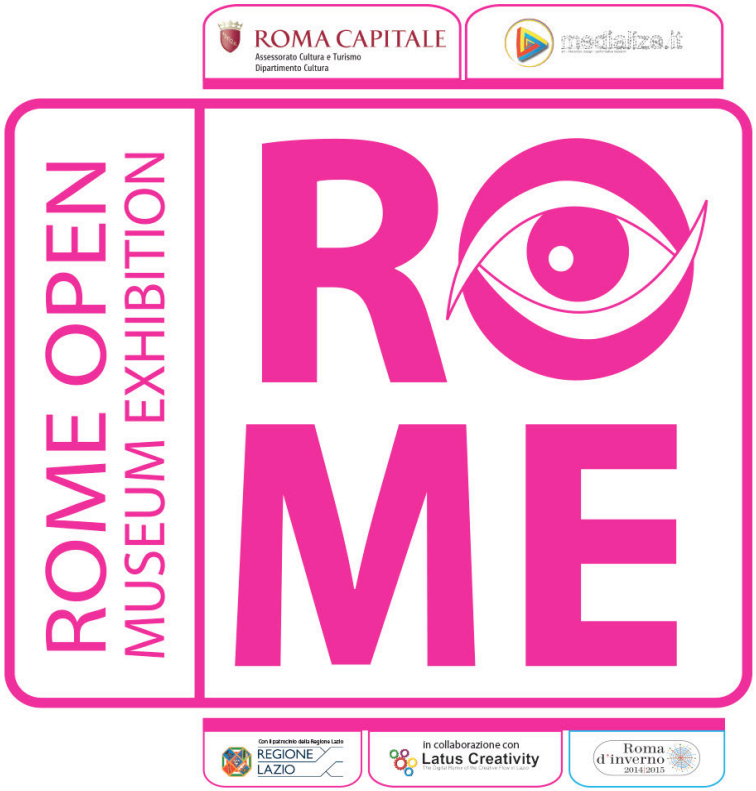
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Pasquale Direse

Author and curator

Rome Open Museum Exhibition

ARTLOG 00/2015

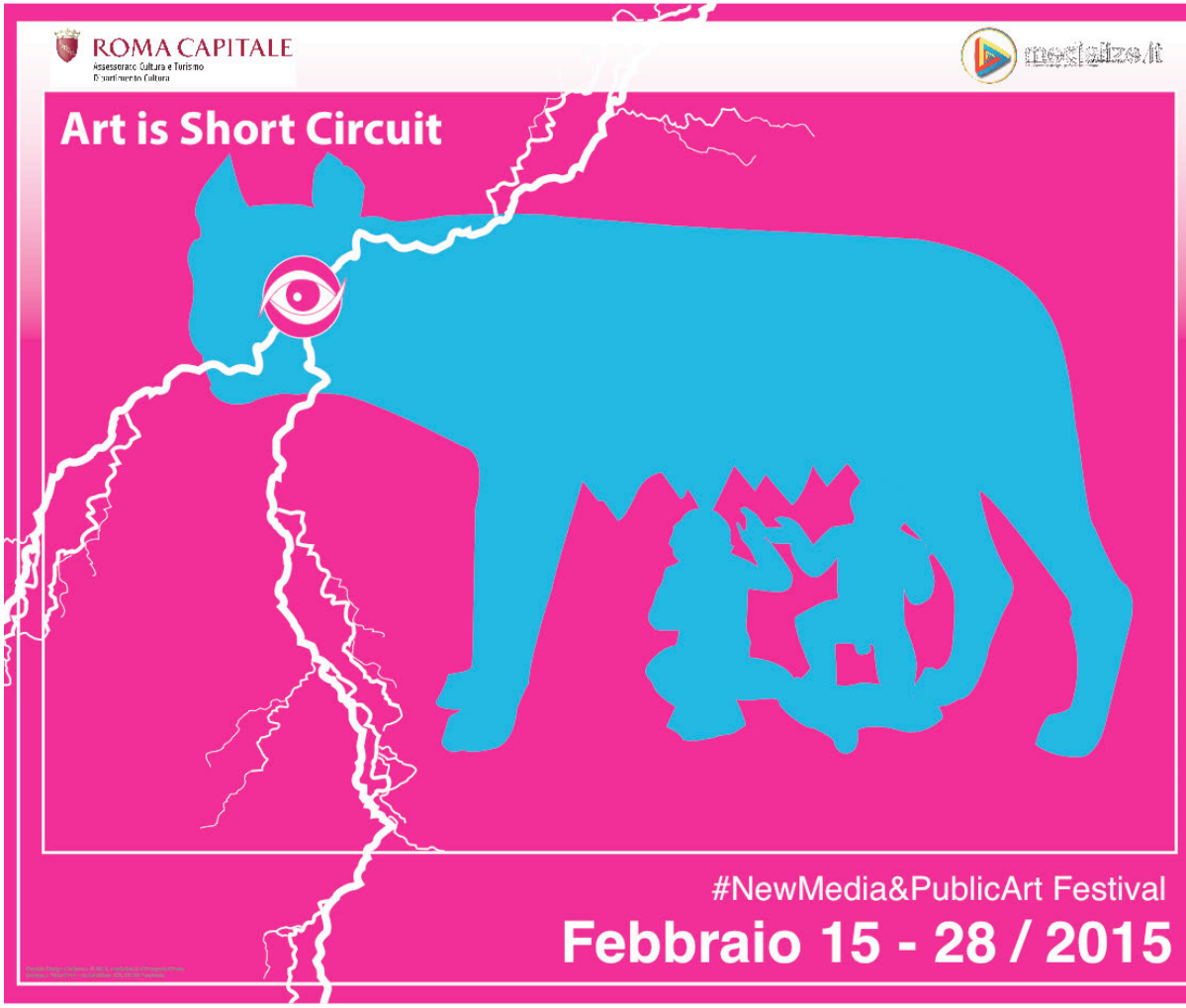

ROMA CAPITALE
Assessorato Cultura e Turismo
Dipartimento Cultura
mediatize.it
ROME OPEN
MUSEUM EXHIBITION
ROME
Con il patrocinio della Regione Lazio
REGIONE LAZIO
in collaborazione con
Latus Creativity
Roma d'inverno
2014|2015


ROME
ROME OPEN
MUSEUM EXHIBITION
Art is Short Circuit

ROMA CAPITALE
Assessorato Cultura e Turismo
Dipartimento Cultura

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Art is Short Circuit



#NewMedia&PublicArt Festival

Febbraio 15 - 28 / 2015

Roma

15 Febbraio
Edificio Nuovo Corviale
ore 17:00 - Opening @ via Mazzacurati 61
ore 19:00 - Facciata laterale del Serpentone

18 Febbraio
Teatro Ambra Jovinelli
dalle ore 19:30 - Piazza Guglielmo Pepe

23 Febbraio
Quartiere Coppede'
dalle ore 19:30 - Porta di Via Dora

25 Febbraio
Villa De Sanctis
dalle ore 18:00 - Casa della Cultura Via Casilina

28 Febbraio
Villa Gordiani
dalle ore 18:00 - Sala Ottagonale/
Parco archeologico _Via Prenestina

RomeOpenMuseumExhibition
RomeOpenMuseum

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REGIONE LAZIO

in collaborazione con Labs Creativity

Roma d'inverno

ROME
ROME OPEN
MUSEUM EXHIBITION



INITIATIVE PRODUCED BY
MEDIALIZE.IT

WITH THE SUPPORT OF
ROMA CAPITALE
DIPARTIMENTO CULTURA - ASSESSORATO CULTURA E TURISMO

DESIGN - ART DIRECTION
PASQUALE DIRESE

ORGANIZATION
MEDIALIZE.IT

in collaboration with AGGELIKI TSEKENI e MICHAEL DOTOLO

ROME OPEN MUSEUM EXHIBITION is the International Exhibition of New Media & Public Art of Rome. Projects new interactions between art, culture, technology and public space. It watched and imagined, experimented and promoted Rome as an open, sensible, diffused museum, expanded place of the knowledge and the memory. It practiced the new techonologies in the interconnection among art, culture and urban environment.
A special art event of the new media through multiple projects of territorial innovation has enhanced the cultural heritage of the Capital City actively involving residents, urban travelers and visitors in new ways to experience the public space:

as interactive urban environment,
as architecture reinvented by the light,
as sound landscape generated by the presence of the bodies,
as creative, ludic, connective experience.

The R.O.M.E. international new media art exhibition involved a large urban trail that has highlighted and valorised unusual and lesser known spaces of the City, to relaunch their beauty and poetry, to exhibit them as a work of public art.

R.O.M.E. experimented the city as an autopietic ecosystem, pulsating and propulsing, in which the art of the new media becomes totemic element for the social aggregation for the territorial development through culture and creativity.

Crossmedia spectacles, interactive installations, big architectural projections, transmedia concerts, augmented squares followed one another in a schedule rich of art and culture. Spacing, in new media key, from performing to theatre, from dance to jazz and electronic music, from biofeedback to videoprojection mapping. Passing through augmented spaces which connected artists and cultural operators thousand kilometers far from each other (from Rome, New York City, Athens, Curitiba, Amsterdam, Taipei Mexico City, Lisbon).

Such an experiment of great artistic and cultural value **Rome Open Museum Exhibition** joined the generation of an international laboratory for the production of New Media & Public Art which triggered meetings, open discussings, cultural aperitifs and collateral from which was born a

new forward looking debate and a project table on the connection betwen urban space, art and emergent technologies in the era of information at the speed of the light.
A laboratory of new media, public art and urban ecosystem at the time of complex networks which watched the collaboration and the co-working of local, national and international cultural operators and research centers: the Cultural Department and the Culture and Tourism Assessorate of Rome Capital City, the IInd and Vth Municipio of Rome Capital, the Lazio Region, the Scuola di Architettura of Syracuse, University of Catania, The Java Project in Brooklyn - New York, Mapas Das Ideas from the Maritime Museum of Lisbon - Portugual, the cultural association Corviale Domani, the Ambra Jovinelli Theatre, the ICult Incubator, the BIC Lazio, the dutch new media software company Resolume.

The experimentation of Rome Open Museum Exhibition has highlighted the possibility of generating a cultural tourism, glocal and intelligent, the formation of new local and international publics that experience contemporary art through the places of the city reinvented by the Open Museum of the Capital City.

An exhibition of public art, site-specific, mediated by the new performative fluxes for the digital arts and the architecture of the interaction between ouvre and spectator, which is engaged in the memetic heritage of Rome City with a recognizable trace: a new way to conceive the emergent technologies, the public space and cultural heritage as places generating active and creative participation.

R.O.M.E. transformed the space into an immersive place for social, emotional and affective sharing, for new collective memory actually and phisically experienced through the presence. It stimulated new leaps of critical reflection showing the possibility to interpret the new technologies as the emergencency of tools and techniques for the collective intelligence and the shared creativity. It proposed a short circuit in the uniformed and homologated flux of the logic of the personal computer which punctuates times and dynamics of the contemporary. The Open Museum of the Capital City, through the peculiar performative and artistic research by medialize.it, has experimented a collective computer, a shore to the selfish, solipsistic and entropic derives of the personal computing.

Rome Open Museum Exhibition projects the city as **urban immaterial scenography in the theatre of the emergent media** where the actors are citizens and urban travellers. It presented generative artworks that renders the spectator medium and protagonist while she appends her creative sign.

The event involved artists from all over the world called to interpret the Door of the Coppedé Quarter through the international **R.O.M.E. #NewMediaPublicArt Prize 2015** and **a special Call for digital artworks *unplagged,*** conceived digitally but that don't use electrical power or computers., the **Call per #NonElectricalDigitalArtworks.**

The first international exhibition of new media and public art of Rome gave birts to a local, national and internation collaborative innovation network and realized several site-specific ouvres producing events defined "memorial" by the citizens of city districts as Corviale and Esquilino, Coppedé and Villa Gordiani. The **"Serpentone" at Corviale, the archeological park of Villa Gordiani, the Coppedè Quarter, the Theatre Ambra Jovinelli, the House of Culture of Villa De Sanctis are the locations that R.O.M.E.** selected for a inhedited premiére, pilot project for the generation of a co-design lab always active through which to imagine the **Open Museum of Rome**.

A sensible museum able to exchange information with its visitors which stimulates the discover of the city through the re-enchant and the surprise.
The architecture and the urban landscape become this way alive matter which through artistic expression is able to generate new memory and sensibility, new emotional and affective traces.

Rome Open Museum Exhibition it's an idea and design by Pasquale Direse – medialize.it with the support of Roma Capitale – Assessorato alla Cultura e Turismo – Dipartimento Cultura.
In collaboration with Aggeliki Tsekeni and Michael Dotolo.

"Imagine a city where projecting on buildings was everywhere, a city where everybody could have their images and videos however they liked. Where every street was awash with million colours and sounds. Where standing at a bus stop was never boring. A city that felt like a party where everybody was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall: it's interactive!"

Zel from Banksy

Rome Open Museum Exhibition discovers and explores, through a surprising artistic cultural offer, a new artistic and creative flux, which transforms the City into an art studio and a workshop for the new digital artisanship.

R.O.M.E. imagines a "society of the artists" which unveils the urban texture in new forms and conceives the public space as relational and emotional place.

Five places of the Capital took form of open museum, accessible, game of all, free and participated.

R.O.M.E. has transmediated the technology bringing to the city a new concept of "collective computer", a new memory of the places which generates critic, thinking, action.

New forms of communication tangible and that can be experienced through a real social network in which to focus on relations and emotions rather then the blind calculus of the consumption, of the image and of the profit.

The Open Museum of the Capital City proposed new interpretative codes of the City felt as poietic, ludic and interactive place where the technologies that run at the chaotic light's speed become pcreative and generative possibility by the collectivity.

The Rome Open Museum Exhibition's artistic flux is newborn and already runs towards new adventures.

Pasquale Direse


ROMA CAPITALE
ROME OPEN
MUSEUM EXHIBITION
ROME

ROMA CAPITALE
Assessorato Cultura e Turismo
Dipartimento Cultura

medialize.it
art - interaction design - performative research

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Brands4Culture >>>

Latus Creativity
The Digital Remix of the Creative Flow in Lazio

TEATRO AMBRA JOVINELLI

THE JAVA PROJECT

resolume

MAPA DAS IDEIAS

Roma d'inverno 2014|2015

INTRODUCTION

Between 15 and 28 of February 2015 took place the artistic and cultural manifestation **Rome Open Museum Exhibition**, the International Exposition of New Media & Public Art of Rome Capital City, a unique in its genre and inedited project with the objective of promoting the Territory, the urban ecosystem, the City as Open Museum, accessible, ***locus ludens,*** socially interactive, inclusive and participated.

medialize.it generated new expressive and communicative languages to answer to the Rome Capital Call **"Creative Rome: the cultural offer for the new publics"** and to share and interconnect, through the conscious and responsible use of the emergent technologies, cultural, artistic and performative realities at local, national and international level.

R.O.M.E. it's a urban and territorial cultural flow that explores and experiments the emerging affinities among art, science and technology directly in contact with the public space, with the citizens and the urban travellers becoming interactive protagonists of the public artwork.

New ***medial dresses*** allow to imagine "***an elastic and flexible city, able to exchange information with the external world***".

Rome Open Museum Exhibition involved five particularly identifying Quarters of the Capital: the "Serpentone" (the Big Snake) at Corviale, the Esquilino, the archeological park of Villa Gordiani, the Quartiere Coppedè, the Casilino. Locations that medialize.it reinvented with inedited experimentations in the contemporary art panorama.

In these places the project gave birth to original artistic and cultural dialogues with the participants of the street performative conferences opening the events and who took part to the presentation of the new media artworks.

#Art #Creativity #Territory #PublicArt #NewMediaArt #SiteSpecific #Interactivity #PublicSpace #LocusLudens #RealSocialMedia #MedialDressing #ArchitecturalDressing #SoundEnvironment #Jazz #Experience #Emotion #Dialogue #Dance #ImmaterialPainting #CrossmediaPerformance #Internationalization #LiquidCinema #InteractiveParticipation #AugmentedArcheology #TheatreOfNewMedia

#R.O.M.E.

THE R.O.M.E.'s ARTISTIC FLOW

The International Festival of New Media & Public Art Rome Open Museum Exhibition is dedicated to the experimentation and to the development of new ways to involve the public space in the Era of the information society. The project aims to render this information sensible and attemptable through art and creativity, to make tangible, through its realization, the vision of a "society of artists" that generates the Open Museum of the City.

The *International committee for museology* of the *International council of museums* called the **museum** as ***"a permanent institution, non-profit, in the service of society and of its development. It is open to the public and conducts research concerning material evidence of people and their environment: acquires, conserves, communicates and, above all, exhibits them, for purposes of study, education and enjoyment".***

On the artistic point of view **R.O.M.E.** introduces interesting cultural news both in the national and international landscape thanks to the combination of innovative expressive forms and of emerging and still unexplored languages and codes of the contemporary art. The big interactive installations by medialize.it have rendered possible a context of information sharing between who lives and passes through the city and the public space. Painteractive4Architecture for instance allowed to color and draw the massive facade of the longest building block in Europe, the Serpentone at Corviale and other urban locations; Urban Puzzle combined together the possibility of an interactive VJing, the Pop-Art, generative sound environments and the valorisation of the archeological heritage. In such an ecosystem of creative recombination art becomes form and source of communication and information.

The contemporary technologies radiate light beams - through any kind of screen - which continuously provide indications on how to produce our actions (from the cash machines to the social networking).

R.O.M.E. uses the open codes of the creativity to exhibit urban interactive installations which valorise the cultural heritage of the Territory giving to the audience the possibility to become co-author of the public artwork, to append her own sign onto a tangible and sensorial memory. A emotional and memorial form of writing through the immateriality of electronic and digital media.

R.O.M.E. experiments the city as autopoietic and pulsating ecosystem in which the new media art becomes totemic element for the social aggregation for the territorial development through culture and creativity.

The project related to important local , national and international realities: Mapas Das Ideas from the Maritime Museum of Lisbon, The Java Project in Brooklyn - New York, the School of Architecture of Syracuse of the University of Catania, the Ambra Jovinelli Theatre, the cultural associations and the City Halls of the involved districts among the others. It has invited to participate artists and collaborators from the Territory and from several world countries: Greece, United States, Mexico, Brazil, Taiwan, The Netherlands, Portugual.
It has moreover involved the participation of italian masters of art as Fabrizio Crisafulli and Carmine Fornari well known in Italy and around the world in the field of the experimental theatre and film. R.O.M Has collaborated with important american musicians in the experimental scene as Nick Lesley, David Moss, David Aaron.

It generated a collaborative artistic network which produces research through the realization in which the competences and the leaps of everyone match to create a common project.

LOCUS LUDENS
Verso un nuovo spazio pubblico

Rome Open Museum Exhibition designed the arduous challenge to generate public art, free and accessible, in contact with the Territory, the cultural and historical heritage of the City, with who daily lives it.

It activated a short circuit...
The contemporary communicative forms show a chaotic remix between the public sphere and the private one. The keys we touch to obtain and transmit informations have transformed the communication in a sort of interior dialogue mediated by the computer[1]: we explore the public space and the relations, the world and the reality through through the increasingly sophisticated digital devices, more and more comfortable, more and more defined pixels. A commodity of virtual access which immerses us in a dimension where the dynamics of mutal recognition proper of the dialogue and of the discourse, of the "theatre of the reality", fall down. The interhuman relations, the world and the reality develop more and more often through hetero-programmed dynamics at the rythm of the code computed by the virtual memories. The relations of the *social networks*, for instance, are programmed by algorythms made by authors and intentions we can't know. This peculiar inaccessibility opens a delicate question about freedom intended as a dimension able to oppose to the random game, to the case, to the combination of information without choice.
The freedom measures itself with the competence, the capacity to realize a differentiation, to choose, to generate combination.
It's in the dialogue that the reduntant, random information, the one that we are not able to select, is eliminated. And in the capacity to dialogue it's in play the difference between the entropy of the nature and the creativity of culture. The challange of the new technologies, their potentiality, should gamble this dialogica plane, this creative game with the others, in the exterior dialogue in which all take part consciously and with competence in the production of information.
A territory of research which medialize.it explores through artistic intentions and productions that experiment new practices of reciprocal recognition and of the generation of information: the **Theatre of the Emerging Media**.

[1] See Vilem Flusser, *Ins Universum der technischen Bilder*, Cap. 12.

With this in mind **Rome Open Museum Exhibition** has opened new looks and visions which animated five city districts considered particularly significant and representing of the Rome City with the following rythm:

15 February >>> Quartiere Corviale - XI Municipio Arvalia

18 February >>> Quartiere Esquilino - I Municipio

25 February >>> Villa De Sanctis - Casa della Cultura - V Municipio

27 February >>> Quartiere Coppedè - II Municipio

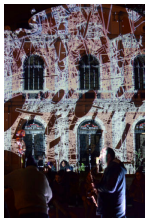
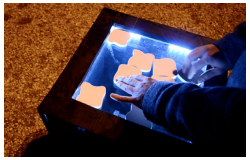
28 February >>> Villa Gordiani - Archeological park - V Municipio

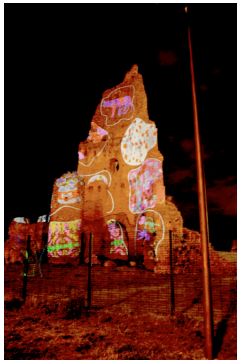
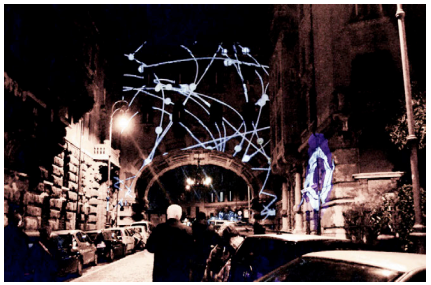
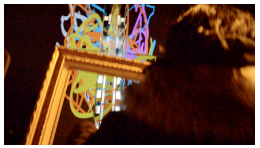
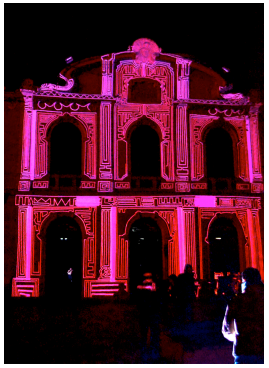
The rich program of performances and urban interactive installations absolutely original, inedited and site-specific has viewed and involved the collaboration and the participation of the citizens and the institutions that welcomed and supported the project both in Italy and abroad.

In every location of the Festival medialize.it realized peculiar ***Street Performative Conferences*** opening and stimulating glocal debates on the concept and the active experimentation of the **open museum** **and on the relation among urban environment, art and emerging technologies in the Era of the information at the speed of light.**
Urbanists and architects, institutional representatives and citizens, artists, researchers and university docents, the associative and business realities in the field of culture of the territory and from other countries took part to such a developing debate.

R.O.M.E. has promoted a **glocal and connective cultural tourism,** the formation of **new publics who experience the contemporary art passing through the new generative places of the City.**
It generated social sharing, emotional exchange, collective memory, critical reflection and active participation.

Rome Open Museum Exhibition projected the city as **urban immaterial scenography in the theatre of the eemerging media** whose actors are the citizens and the urban travellers.

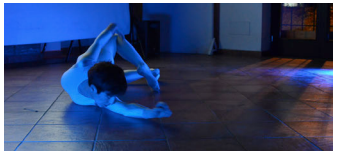










#RomeOpenMuseumExhibition

The Festival events were held as indicated in the program announced by *Roma d'inverno* the cultural initiative by Roma Capitale, except for the date of the 23 February, which, according with the Cultural Department, the Municipality and the Superintendence of the State at Architectural and Landscape Heritage, was postponed to the 27th of February, date in which was realized the event Architectural Dressing and the international award of #NewMedia&PublicArt, at the Door of Via Dora, in the Quartiere Coppedè.

Following will be presented the crossmedia and interactive ouvres for all he locations of the Festival. In the preceding and following pages there are some ***QRcodes*** that, properly scanned with dedicated apps via smartphone, allow to access the multimedia content in Internet.

On the next page and the following one the pictures of the brochure, the flyer and the poster of the event.







Art is Short Circuit

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MUSEUM EXHIBITION

Roma

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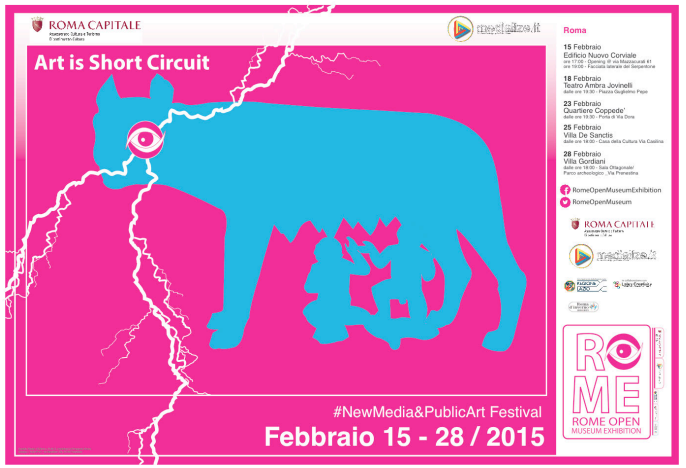
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28 Febbraio
Villa Gordiani
dalle ore 18:00 - Sala Ottagonale/
Parco archeologico _Via Prenestina

Non buttarmi! Sono il tuo nuovo segnalibro!
Don't throw me away! I'm your new bookmark!

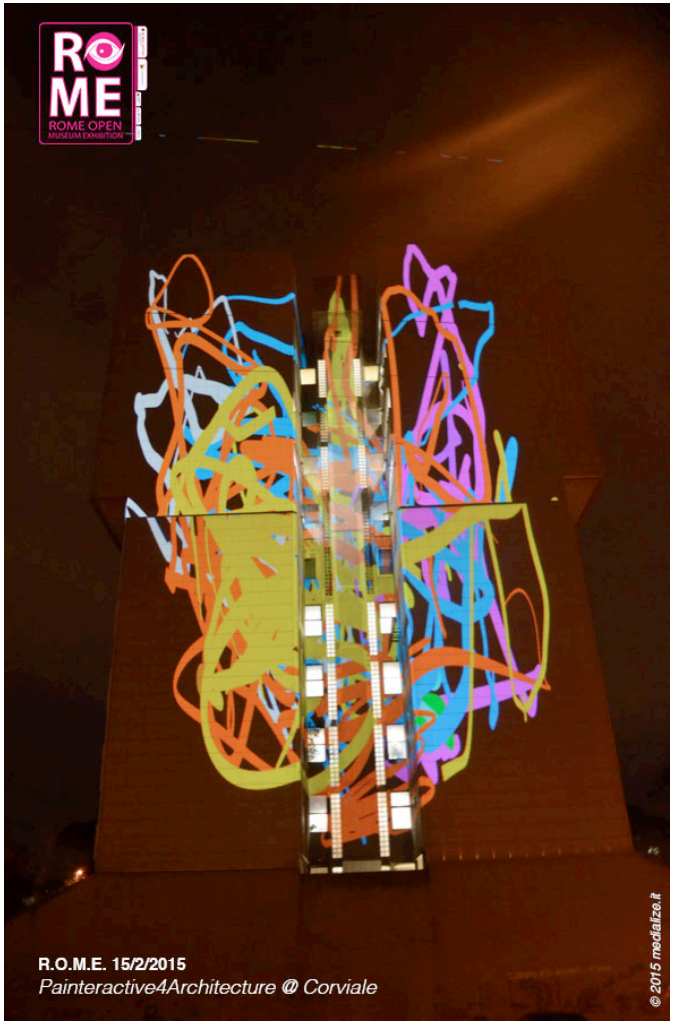
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Stampa > VisionPrint - via Marittima 133, 03100 Frosinone



15 February 2015 >>>

QUARTIERE CORVIALE

ROME OPEN MUSEUM EXHIBITION @ CORVIALE



The **Rome Open Museum Exhibition** adventure started at **Corviale**, a complex and particular periphery, rich of contradictions and social problems. In the common sense the Serpentone is experienced as an imponent concrete block which erases the view on the the wonderful roman countryside and on the City, important sign of a colossal aberration of the urban design, of the architecture and of the conception of the public space.

Here **R.O.M.E.** intervened with a big urban interactive installation, **Painteractive4Architecture** by Pasquale Direse, an artwork through which the public has painted the large lateral facade of the **Serpentone (*The Big Snake*)** with and without any other support then her own hands, through light and with the vibration of sound landscapes.

Several citizens, surprised by the novelty of the building awash in color and sounds, stopped and fell out of their cars to color the space that they daily live in the concrete's grey.

The representants of the associative realities in the neighborhood as Corviale Domani, Corviale Urban Lab, the Mitreo Arte Contemporanea and the citizens told of a "historical event for the quarter. Something that you can't see everyday in Corviale...".

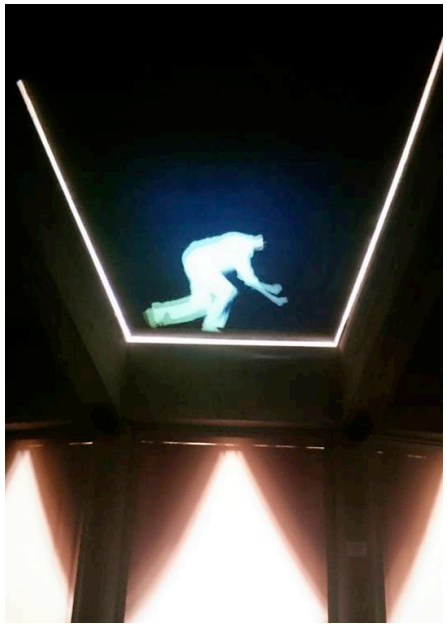
Rome Open Museum Exhibition transformed the last block of Corviale into a creative lab for the art mediated by the new technologies and the active intervention of the public who colored and let "vibrate" through sound environments, a vertical wall of more then 2.000 mq. Signs of light and urban echos generated by the quarter's inhabitants who could experience an inedited creative action.
A pilot project that showed non-conventional profiles and potentialities for a creative happiness of a problematic public space as Corviale.

The public art has generated surprise and attention among citizens and cultural associations of the quarter. The Mitero Arte Contemporanea, for instance, hosted the Performative Conference opening Rome Open Museum Exhibition and an extemporary exhibition of new media art presenting the following works:

- Il danzatore non pensava di essere visto (*The dancer thought to be not viewed*) by Fabrizio Crisafulli. Site-specific videoinstallation

A poem ofinteractive light with the dancer - the same author in a videodance performance of a few years before - who dances at the rythm of the music proposed by the spectators through their smartphones. Light, body and architecture transform the linearity of the time into the creative chaos that gives birth, in the nietzschean point of view, a dancing star.







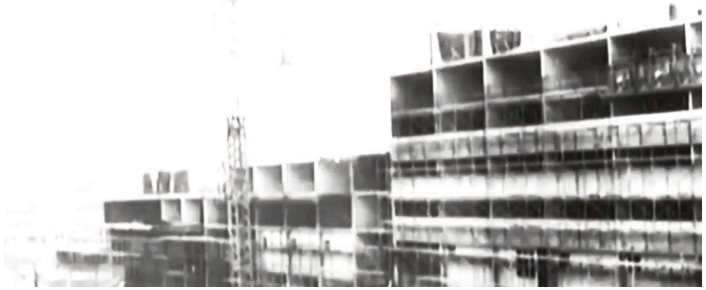
Fabrizio Crisafulli, ***Il danzatore non pensava di essere visto,*** **2015.**
Photography: Carlotta Gioia





- ***Pillole di Memoria @ Corviale* di Carmine Fornari. Videoclip on the memory of the Serpentone's quarter.**

The director and screenwriter from Bari well know around the world for his *Video Tapes* on the first newyorker videoart and for his "cinema of reality" has participated to the Rome Open Museum Exhibition caravan presenting inedited works on the memory of three places explored by the Festival: Corviale, the Ambra Jovinelli Theatre and the Coppedé Quarter. Videographic narrations, fragments of onyric remembrances that make alive again the history and the stories of the places with "pills" of Memory.



Carmine Fornari *"Pillole di Memoria @ Corviale",* 2015. Frames.



Carmine Fornari *"Pillole di Memoria @ Corviale",* 2015. Frames.



- ***Eric's Pool*** **di Lorenzo Balducci. Videoinstallation**





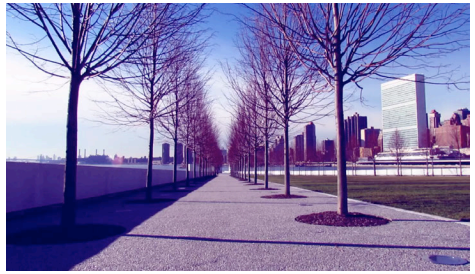












ROME OPEN
MUSEUM EXHIBITION
2015

LORENZO BALDUCCI

ERIC'S POOL

Eric non parla. Non ne sente il bisogno. Probabilmente non ha amici. Passa gran

parte del suo tempo in solitu-dine , in una piscina vuota. Forse vive in quella

piscina. Forse non è un essere umano. A volte il suo sguardo si perde nel vuoto.

Una leggera forma di autismo che colora il suo volto. Ama ballare, per un

pubblico che non esiste, per una ragazza conosciuta per caso a New York, per il

ragazzo di cui si è innamorato a Barcellona. Da cui è fuggito. Troppa paura

dell'amore. Le persone vogliono creare legami. Eric non può fermarsi. Non

adesso. Vuol ballare in giro per il mondo, restando in silenzio. E quando sentirà il

bisogno di parlare lo farà attra-verso la voce di qualcun altro.

Ogni volta che qualcosa lo spaventa inizia a correre. Ama gli spazi aperti, gli

alberi, l'architettura moderna, i luoghi abbandonati, il latte con i cereali, la

musica pop, guardare il tramonto insieme a sua nonna. Prima di partire per il suo

viaggio si sono abbracciati a lungo. Ha visitato gli Stati Uniti, il Messico,la Spagna

e la Germania. Osserva il mondo e capisce che non è facile sentirsi parte di

qualcosa. Per ora continuerà a vivere mantenendo la giusta distanza. Da tutti gli

altri. Da tutto il resto. Da se stesso.
di Lorenzo Balducci

During the debate-conference were presented moreover the "***Carte d'identità energetiche***" - the energetic identity cards - of the Quadrante Corviale realized by the **Monica Melani** in collaboration with the inhabitants of the Serpentone.



Monica Melani, *Carta d'identita energetica* degli abitanti del Serpentone

Several local, national and international guests were taking part to the conference: the artists **Aggeliki Tsekeni** live from Athens and **Michael Dotolo** live from New York, collaborators of the project **R.O.M.E.**; **Pino Galeota** and the urbanist **Mauro Martini** engaged with the local citizens association **Corviale Domani**; **Sofia Borges** and **Ines Bettencourt da Camara**, **Mapas Das Ideas**, live from the **Museum of the sea of Lisbon**; the Professor **Francesca Castagneto** from **Università di Catania** for the **Hub Sicily-Malta**; the Professor **Vittorio Fiore** of the **Scuola di Architettura di Architettura di Siracusa**, University of Catania; **Marina Bellini** and **William Nessuno** presenting a *machinima* in **Second Life** on the development of the cultural heritage of the Rome Capital; **Carmine Fornari** (director, videoartist) and **Raffaele Golino** (scenographer) , docents at the **Academy of Fine Arts of Frosinone**; the architect **Fabrizio Crisafulli**, docent at the **Academy of Fine Arts of Rome**.

The *open discussing,* has linked cross-territorial relations giving birth to a project-table that follows in the course of the year thanks to the hospitality offered by the **Business Innovation Center of the Lazio Region** and to the incubator ICult which sustained the initiative.





The intervention of Marina Bellini & Monica Melani in the R.O.M.E. Performative Conference



Marina Bellini & William Nessuno, *Domus Romana, Im@ginarium*, 2015

The Performative Conference ended with a collective walking through the Quadrante Corviale from via Mazzacurati to via Poggio Verde bringing the public on via Ettore Ferrari in front of the lateral prospect of the longest building block of Europe, a block of concrete 60 meters high and large 40 transformed into a creative "canvas" on which to play and paint emotions:

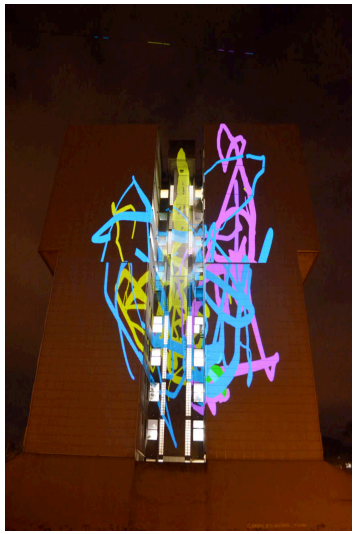
• ***Painteractive4Architecture @ Corviale*** **by Pasquale Direse**
is an interactive urban installation of light and sound that allows the audience to paint and draw with their own fingers into an empty frame from which is visible the facade of the Serpentone. Every gesture of the hands generates at the same time an armonic echo, a sound environment gestured by the fingers of the spectator who draws and paints on the architecture through videographic signs and light colors.





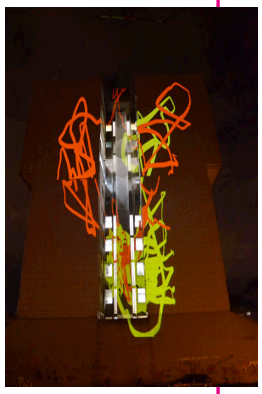




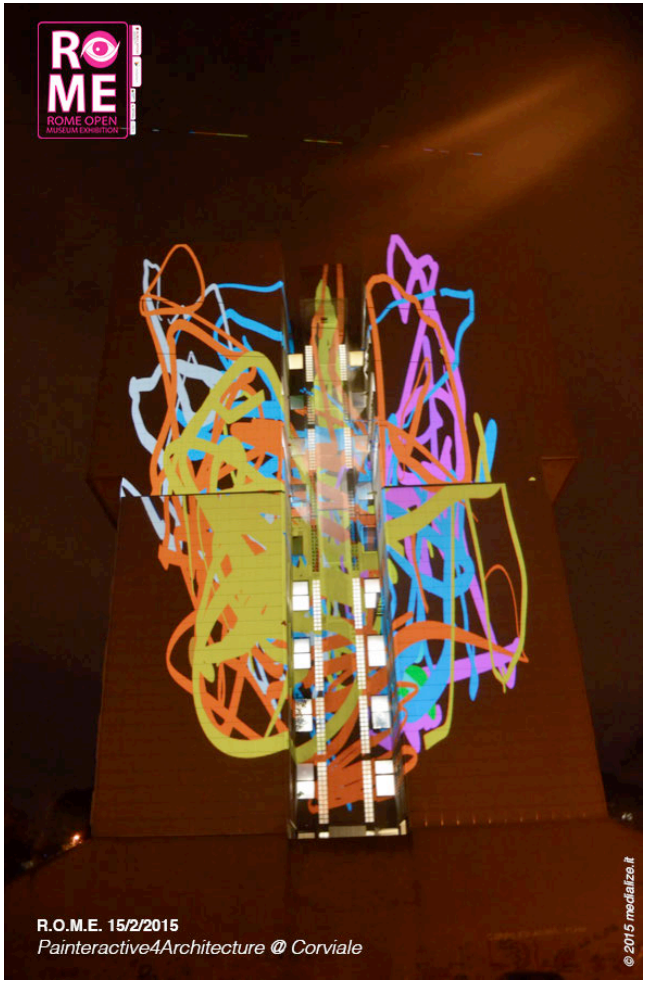




Pasquale Direse, *Painteractive4Architecture @ Corviale*, 2015








ROME
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R.O.M.E. 15/2/2015
Painteractive4Architecture @ Corviale



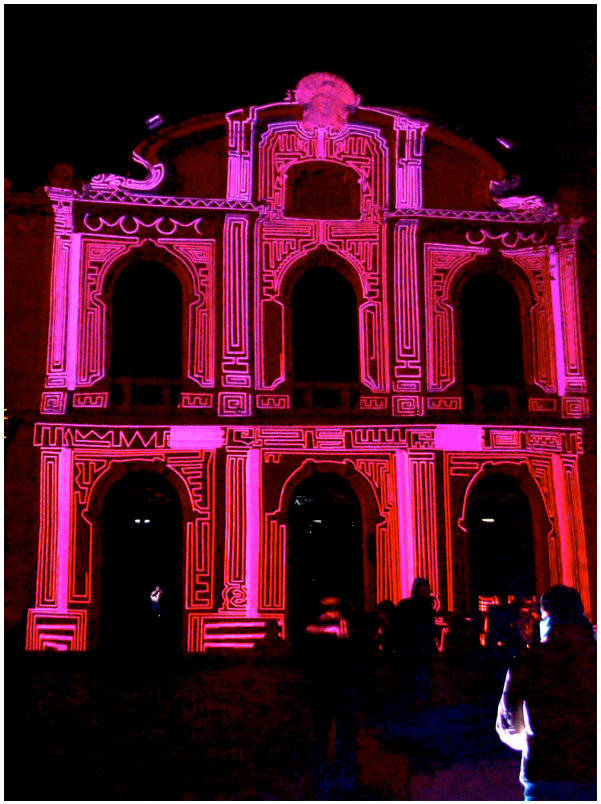
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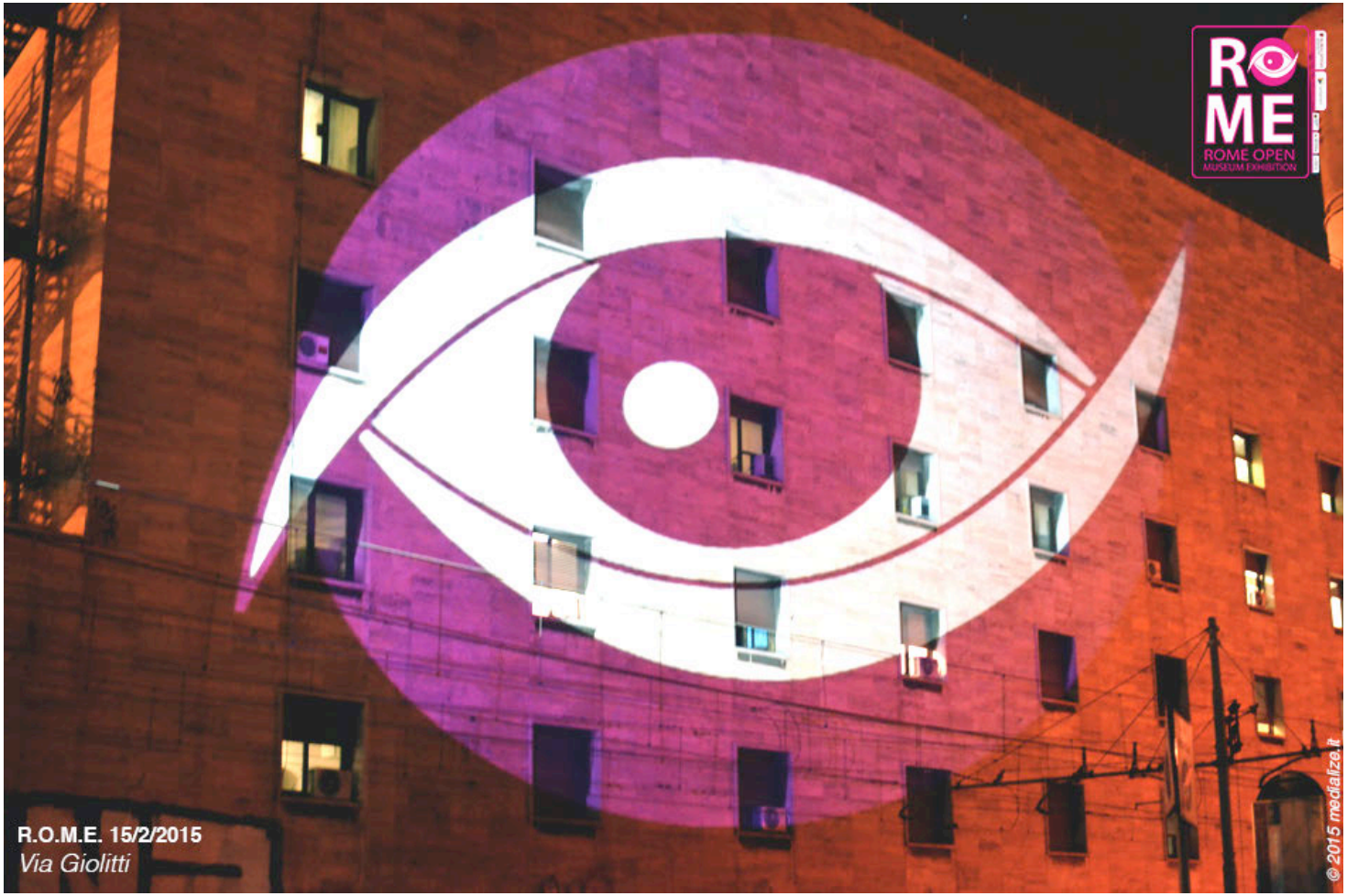
18 February 2015 >>>

QUARTIERE ESQUILINO

ROME OPEN MUSEUM EXHIBITION @ AMBRA JOVINELLI

The second stage of the urban path of **New Media & Public Art** traced by **Rome Open Museum Exhibition** took place in the lively and complex **Quartiere Esquilino**, in Piazza Pepe, **in front of the Ambra Jovinelli Theatre.**




R.O.M.E. 15/2/2015
Via Giolitti
ROME
ROME OPEN
MUSEUM EXHIBITION
© 2015 medialize.it

The Ambra Jovinelli is one of the historical theatres of the Capital, a place of culture which lived the interpretations and the experimentations of great masters like Alberto Sordi, Federico Fellini, Anna Campori, Totò. Here medialize.it designed a special crossmedia spectacle, an experimentation of public art generated in real time and shared by artists distant thousands of kilometers from each other.

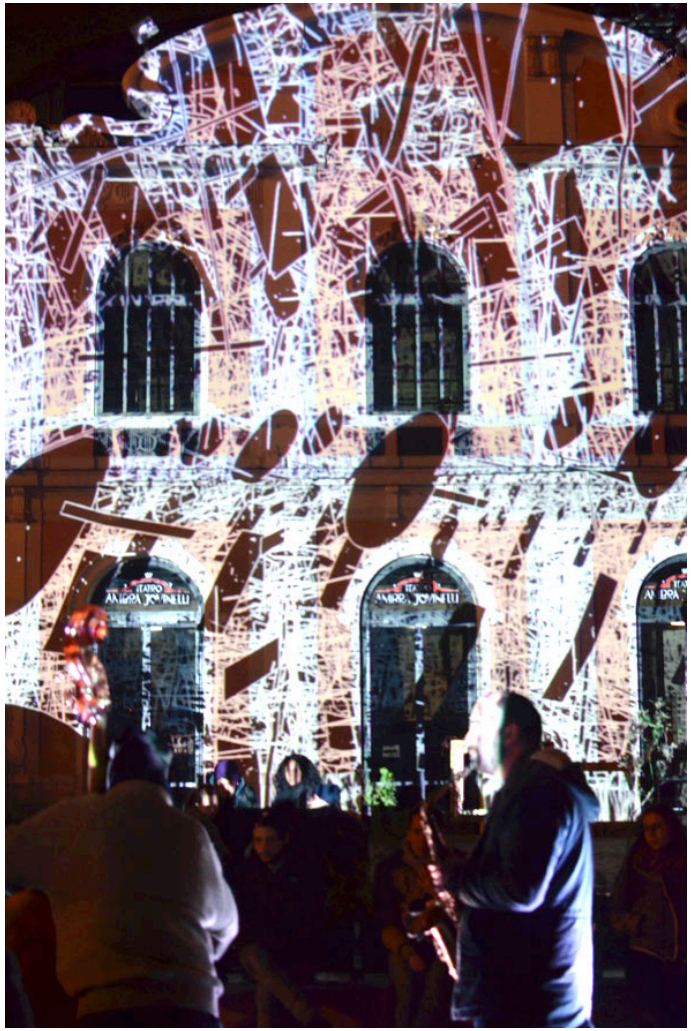
Rome Open Museum Exhibition @ Ambra Jovinelli offered a world *premiére* with a jazz concert where the musicians (in Piazza Pepe - Rome, live from the culture hub The Java Project based in Brooklyn - New York and from a recording studio in Amsterdam periphery) improvised melodies ed harmonies on the soundscape of the City.

Some microphones hided in the neiborhood captured the noise and sounds of the Esquilino that became this way the pentagram for the jazz improvisation in Rome and connected from abroad.

Every instrumental note illuminated the architectural elements that characterize the facade of the Ambra Jovinelli through a **performance of 3D interactive videoprojection mapping,** unique in its genre, which honored the history of the theater and the authors who have distinguished it.

The artistic happening was preceded by an experimental communication format that medialize.it ushered right in Piazza Pepe: the ***Street Performative Conference***, an unconventional conference, informal and participatory, which took place directly in the public space and in contact with urban residents and travelers.

Guests of the *open discussing* the director of **Teatro Ambra Jovinelli Fabrizia Pompilio** and **Dakota Sica,** director of the culture hub The Java Project in Brooklyn, New York. This resulted in an interesting discussion on the condition of the culture in the information age, the need to rebuild new sentimental value for the public space in Italy as in the United States and around the world. It was discussed the possibility of using new technologies to produce culture that does not isolate itself in mere consumerism and comfort that would instead practice more creativity through new forms of artistic and social sharing and collaboration.

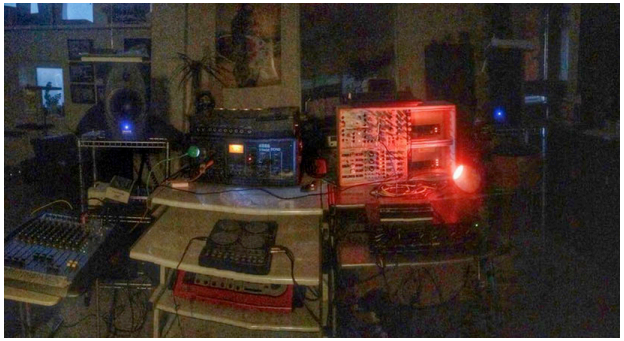


- ***Concerto per Jazz Ensemble e Città* di Pasquale Direse**

A crossmedia spectacle unique and unprecedented that connected three world's cultural melting pot into one public square.
The Centre of Rome, the District of Brooklyn in New York, the suburbs of Amsterdam meet in a urban artistic improvisation which blends together new media art, music, videoart, visual and sound interaction.

The public art to multiply the space, to generate new relations, to activate fluxes of co-creation, new generative environments.

With Fabrizio Galasso - Sax Alto, Daniele Labbate (Amsterdam) - Synths, Michael Dotolo (New York) - Electronic Instruments, Luigi Zitano - Sax Tenor, Luca Pacetti - DoubleBass, David Moss (New York) - Double Bass, David Aaron (New York) - Sax Tenor
Mapping & A/V interaction > Damiano Spina, Angelo Ruta, √isualpaco
Technique > medialize.it, Angelo Romano, The Java Project, De Fenestrated
Concept, design, direction> Pasquale Direse



Daniele Labbate, Live Synths from Amsterdam. Setup



David Moss e David Aaron live from The Java Project, New York City projected on a wall of the Termini Station in Via Giolitti, Roma

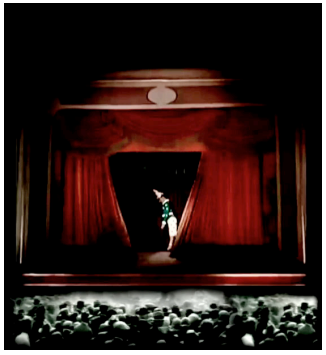




Pasquale Direse, Damiano Spina, Angelo Ruta, Omaggio a Federico Fellini



Carmine Fornari, *Pillole di Memoria @ Ambra Jovinelli*.
Omaggio a Totò







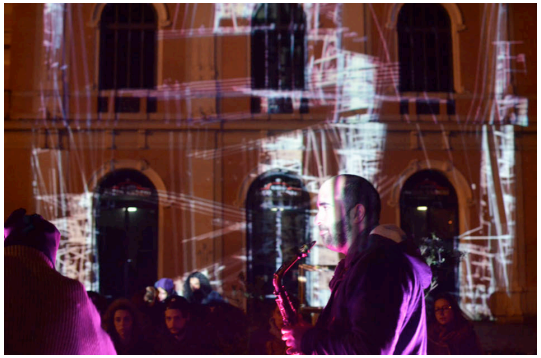

Concerto for Jazz Ensemble & City @ Piazza Pepe - Teatro Ambra Jovinelli
ROME
ROME OPEN
MUSEUM EXHIBITION
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Michael Dotolo, David Aaron, Davide Moss live from
The Java Project - Brooklyn - New York City





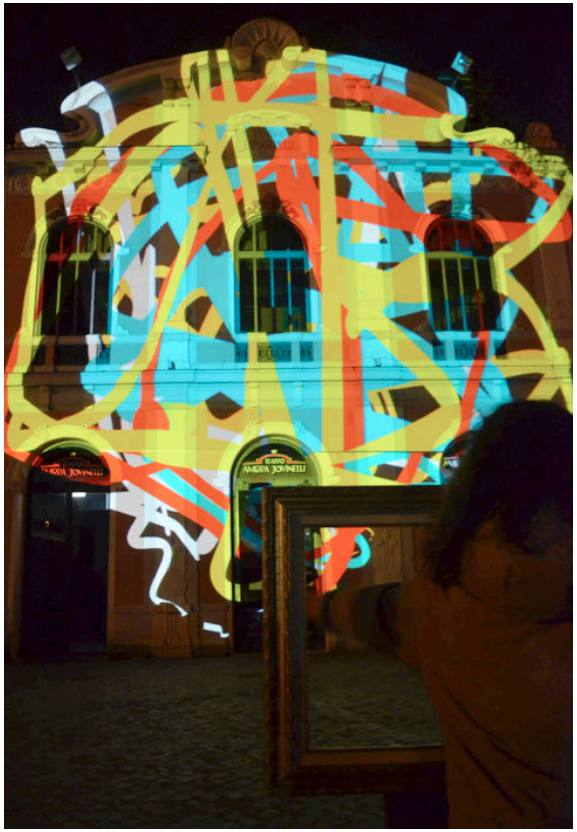


Fabrizio Galasso, Luca Pacetti, Luigi Zitano, Piazza Pepe, Roma.





After the concert the audience painted the facade of the Ambra Jovinelli with the interactive installation **Painteractive4Architecture by Pasquale Direse.**





Pasquale Direse, *Painteractive4Architecture*, 2015. Interactive urban installation



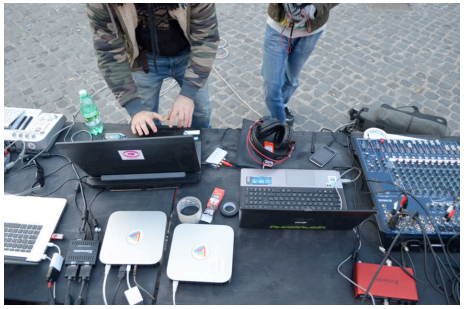
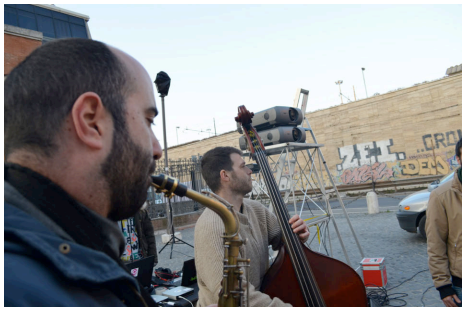


R.O.M.E. 18/2/2015

Painteractive4Architecture @ Piazza Pepe - Teatro Ambra Jovinelli





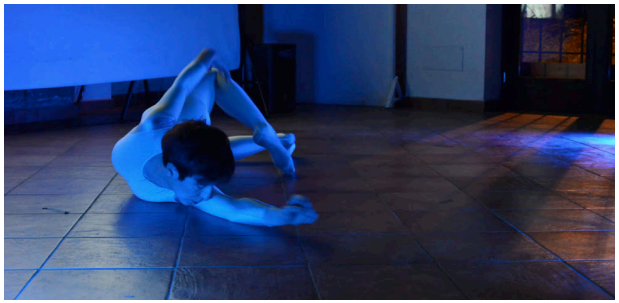





Art is #research
Art is #experimentation
Art is #feeling
Art is #improvisation
Art is #jazzing
Art is #multiplying #space & #relations
ART IS SHORT CIRCUIT

25 February 2015 >>>

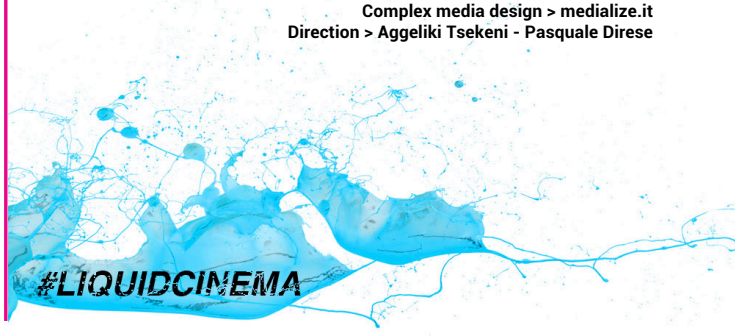
VILLA DE SANCTIS - VIA CASILINA

ROME OPEN MUSEUM EXHIBITION @ CASA DELLA CULTURA



Presso la **Casa della Cultura di Roma Capitale in Villa De Sanctis,** sulla Via Casilina, **medialize.it** ha presentato uno speciale evento crossmediale. Un esperimento multidisciplinare in sintonia con il *melting pot* cross-culturale del Quartiere di Tor Pignattara che ha combinato assieme cinema, teatro, danza ed arte dei nuovi media. Un flusso performativo definito **#LiquidCinema** che ha inaugurato questa peculiare sperimentazione con la performance ***Underwater* di Aggeliki Tsekeni e Pasquale Direse.**

Coreography & dance > Olivia Giovannini
Realtime soundrack > Michal Dotolo - Nick Lesley (New York)
Realtime camera/Photography > Angelo Ruta - Giovanni Fornari
Complex media design > medialize.it
Direction > Aggeliki Tsekeni - Pasquale Direse



© 2013 Pasquale Direse



The House of Culture is underwater. The spectator is invited to dive in and dance with the creatures from the abyss worlds presented in the *here and now* of the theatre of the emergent media by **Rome Open Museum Exhibition**.

The show experience the weightlessness in the underwater environment through the poetry of dance, videoprojection mapping and music research. A parallel and fantastic world where architecture resonates as alive and vibrant matter. Place known this way as other then by its common use.Luogo altro dall'uso quotidiano. Creative and performative of the public space.



#LIQUID CINEMA is the new art project by √isualpaco

a new performative concept based on moving images, bodies and architectures

site-specific, emotional, participative, hi-mediated, here & now

cinema, architectural & body projection mapping, audio/visual interaction, performing arts,social participation and inclusion are combined into a unique kinaesthetic performative flow

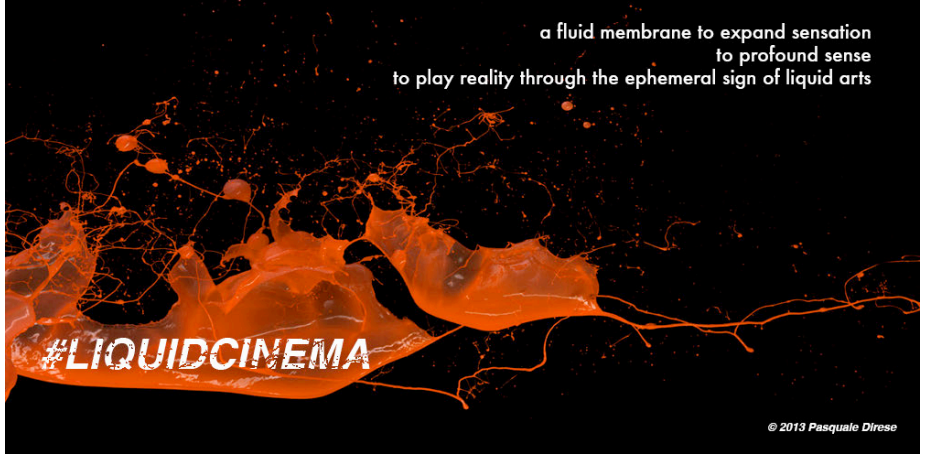
theatre becomes technology of the network

generating flux of memory, stream of pathos

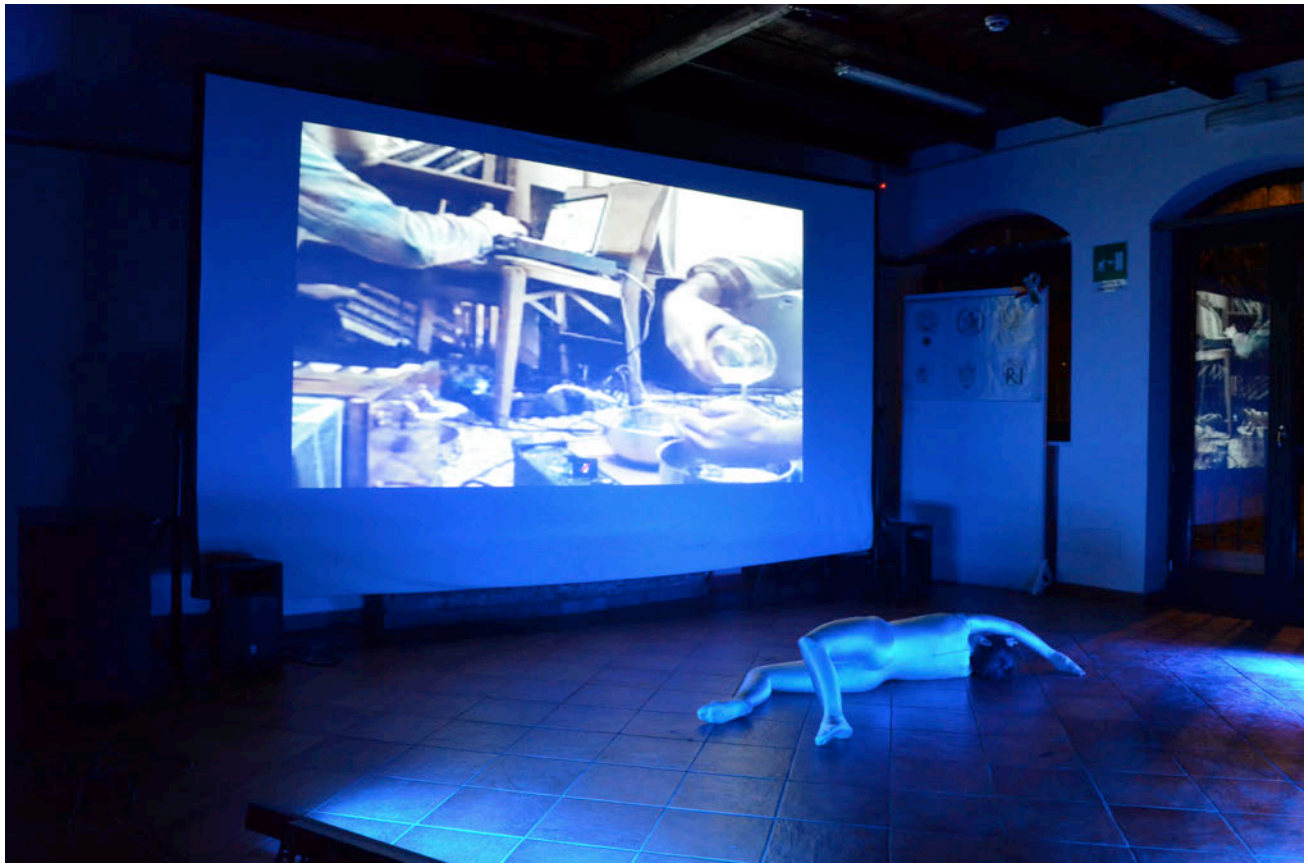
body and space as place of narration

a complex piano-sequence where cinema, digital art, dance, music, theatre emerge into a liquid film

a fluid membrane to expand sensation
to profound sense
to play reality through the ephemeral sign of liquid arts



© 2013 Pasquale Direse



Aggeliki Tsekeni - Pasquale Direse, *Underwater,* 2015.
Dance: Olivia Giovannini. Experimental music: Michael Dotolo - Nick Lesley (New York)



Aggeliki Tsekeni - Pasquale Direse, *Underwater,* 2015. Detail of the videoprojection mapping on the Casa della Cultura of Via Casilina





Aggeliki Tsekeni - Pasquale Direse, *Underwater*, 2015.
Dance: Olivia Giovannini. Experimental music: Michael Dotolo - Nick Lesley (New York City)



ROMA CAPITALE
Assessorato Cultura e Turismo
Dipartimento Cultura

medialize.it

Con il Patrocinio di:
REGIONE LAZIO
SCA

UNDERWATER

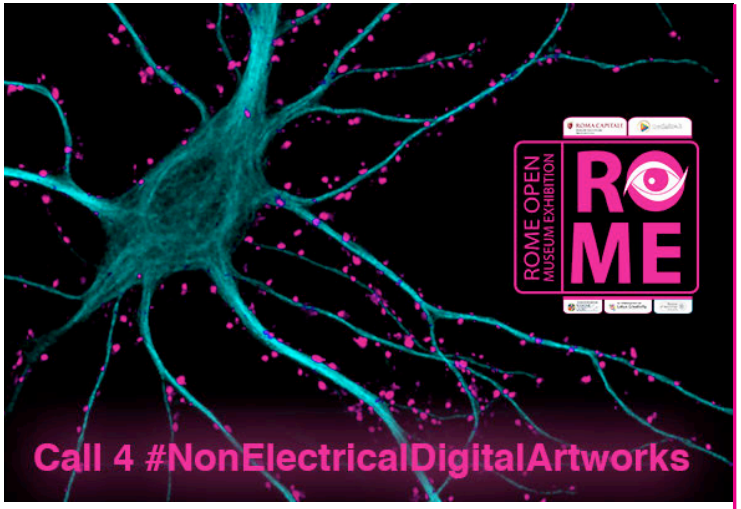




Concept e Regia > Aggeliki Tsekeni - Pasquale Direse
Coreografia e danza > Olivia Giovannini
Realtime soundrack > Michal Dotolo - Nick Lesley (strumenti acquatici in diretta da New York City)
Realtime camera > Giovanni Fornari - Angelo Ruta
Complex media design > medialize.it

Prodotto da medialize.it con il sostegno di Roma Capitale, Dipartimento Cultura e Assessorato Cultura e Turismo e V Muniicipio

ROME OPEN
MUSEUM EXHIBITION



In the location of **Casa della Cultura of Villa de Sanctis** **Rome Open Museum Exhibition** presented moreover an exhibition unique in its genre because showed **artworks conceivede digitally and realized without any use of electric power or of the computer:**
the Call for #NonElectricalDigitalArtworks.

This international art competition has presented a challenge and a provocation to activate new criticism on the concept of "digital" and its related emerging technologies. An invitation to generate "re-mediations" that show close attention to the theme of ecology,of the code, of the memory.

medialize.it proposed to the artists to generate art as sensible elaboration of creative combinations of "0" and "1", the elementary "on/off" conditions that rule the lives of billion of people through the use of code in the informationa era.

The Call for Art wanted to propose this way alternatives to the hetero-directed programming of the technologies which we commonly use. An invitation to produce technology to activate a surprising elaborator ahead any other computer: our mind.

R.O.M.E. selected and exhibited the ceramic works specifically created for the Call by the artist **Chiara Pochettino**.

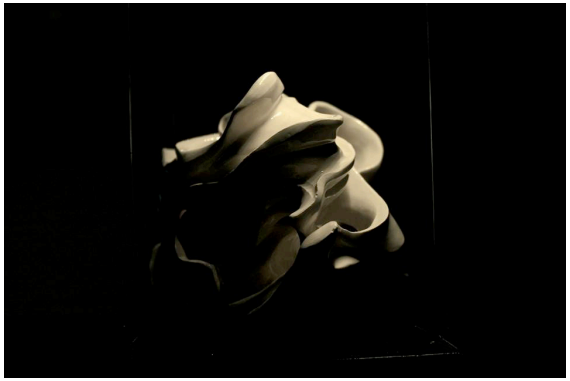


Chiara Pochettino, *Impermanences*, 2015. Installazione di sculture in ceramica



- **Chiara Pochettino, *Impermanences*, 2015.**

**The exhibition develops the concept of pareidolia, the illusion of the unconsciousness to recognize forms into randomly shaped objects.
Here the element of inspiration is the water vapor in its swirling movement, which stimulates the imagination and creates anthropomorphic games, marine, vegetable elements and much more. Even the installation wants to recreate the size of the aereal water games through the suspension of the work, 12 ceramic pieces, with transparent wires occupying the exhibition space, leading the user to move between the works themselves, and thus allowing a 'exploration at 360°.
Movement and stasis.
The time when nothing becomes matter.
It is this apparent dichotomy in the rhythm of the vital nature.
Matter is a vortex, is compact, thickens itslef, leaves an internal nothing.
Nothing at that time is made of everything, like a black hole in space encompasses everything around him. 0 and 1.**



Chiara Pochettino, *Impermanences*, 2015. Ceramic sculptures installation





27 February 2015 >>>

QUARTIERE COPPEDÉ

ROME OPEN MUSEUM EXHIBITION @ PORTA DI VIA DORA



Rome Open Museum Exhibition has literally put under light - for the first time through new media - one of the most representative and symbolic districts of the City: **the Quartiere Coppedé.**

Here **R.O.M.E.** has presented an inedited spectacle of **Architectural Dressing, the performative flux which transforms the public space into a Urban Immaterial Scenography.**

The project was preceded by a ***Street Performative Conference*** that saw the participation by: **the Culture Assessor Agnese Micozzi the Assessor to the Productive Activities Emilia La Nave by the IInd Municipality of Roma Capitale; live from the School of Architecture of Syracuse the Professors Francesca Castagneto and Vittorio Fiore; the Professors Raffaele Golino and Carmine Fornari, docents at the Academy of Fine Arts of Frosinone; Professor Fabrizio Crisafulli, docent at the Academy of Fine Arts of Rome.**

During the evening **Rome Open Museum Exhibition** awarded the participants to the **Call for #NewMedia&PublicArt** with the presentation of the works selected by the international jury.

- **Pasquale Direse, *Architectural Dressing*, 2015. In collaboration with Angelo Ruta and Damiano Spina**

To dress the architecture means to design a media suit, immaterial and concrete, which transforms the public space into a narrative place that generates emotional participation, public attention, memory.

Architectural Dressing is a performative flux and a concept of new media art which practices the crossmediality between the most ancient technology of the network, the theatre, and the emerging electronic and digital tecnocultures. It gathers the transdisciplinary nuances of the spectacle, in the combinatory of the emerging media, offering a new vision, a new look, a new way of feeling the urban texture.

Artistic *poiesis*, digital artisanship, theatre and new media meet to give life to a spectacle of public art studied and designed specifically fot the City and its architectures.

Architectural Dressing looks at the territory as to a relational place where to practice the valorisation, the promotion, the social inclusion and participation of the public space.

Paths of light, soundscapes, synaesthetic and interactive environments drive a dramaturgical sign which explores the urban trace enriching it with new languages and significations.

The spectacularity and the perceptive shock offered by the techniques of big architectural projections, by the interaction design, by the virtual scenography, become the totemic connective through which new communities creatively collaborating take form.

New creative tribes reinvent the architecture projecting urban immaterial scenogrphies.



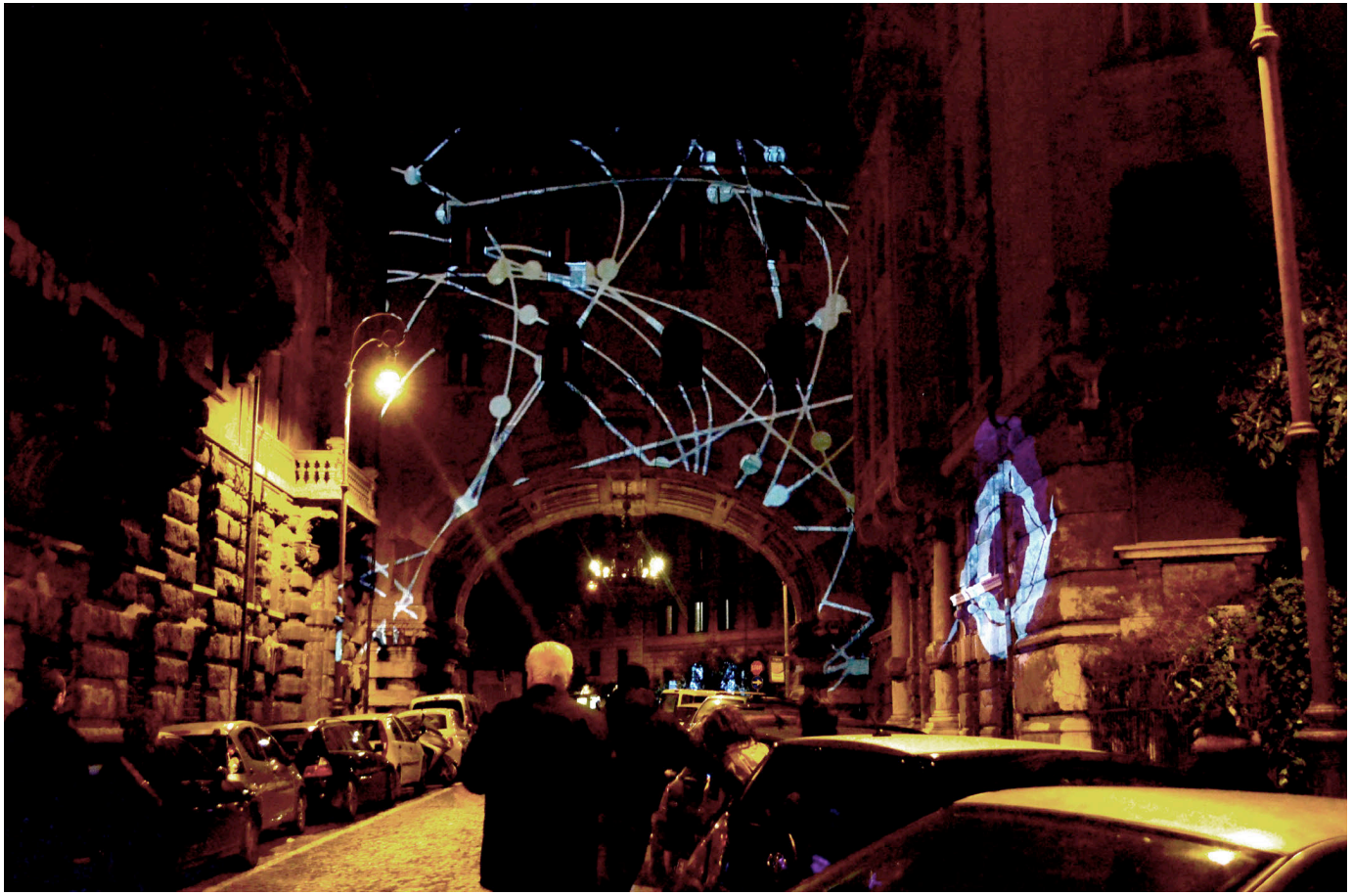






Pasquale Direse with Angelo Ruta and Damiano Spina, *Architectural Dressing*, 2015.
Architectural videoprojection mapping





Pasquale Direse, with Angelo Ruta and Damiano Spina, *Architectural Dressing*, 2015. Architectural videoprojection mapping


ROME
ROME OPEN
MUSEUM EXHIBITION
R.O.M.E. 27/2/2015
Architectural Dressing @ Quartiere Coppedé - Via Dora / Pliazza Mincio
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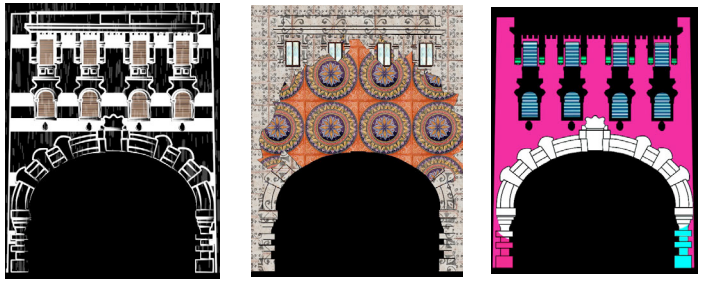


medialize.it has launched a special **Call for #NewMedia&PublicArt** dedicated to dress the architectures of Quartiere Coppedé with light and sound environments. An international award that involved several artists from all over the world with the selection of three works coming from Italy, Mexico and Brazil.

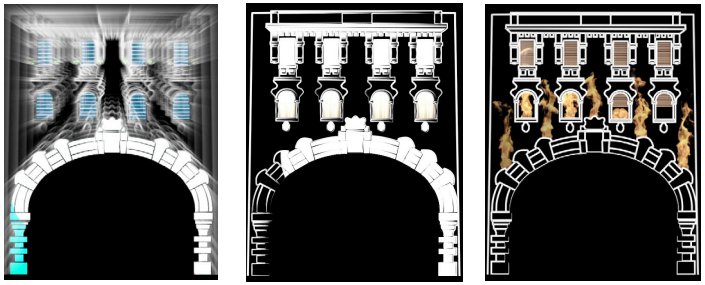
From **Brazil, Curitiba,** arrives the project winner of the Call. **Manolo Fraga and his collective Ilouminus with the project ATEMPORAL received the #NewMedia&PublicArt Prize** with the following mention by the international jury composed by **Francesca Castagneto Vittorio Fiore, Raffaele Golino, Sofia Borges - Lisbon, Michael Dotolo e Dakota Sica - New York:**

> **"The Project results very articulate in the script and in the choice of iconography that stresses, enhances and interprets the architectural language of the building, while maintaining adherence to the architectural elements and interpreting the decorative apparatus in volumetric sense. Even the choice of music that accompanies the various phases of graphic design is consistent."**


R.O.M.E. #NewMedia&PublicArt Prize 2015 - QUARTIERE COPPEDE'
Winner Project > ATEMPORAL by Manolo Fraga, Iluminous, Cutiriba - Brazil
ROME
ROME OPEN
MUSEUM EXHIBITION



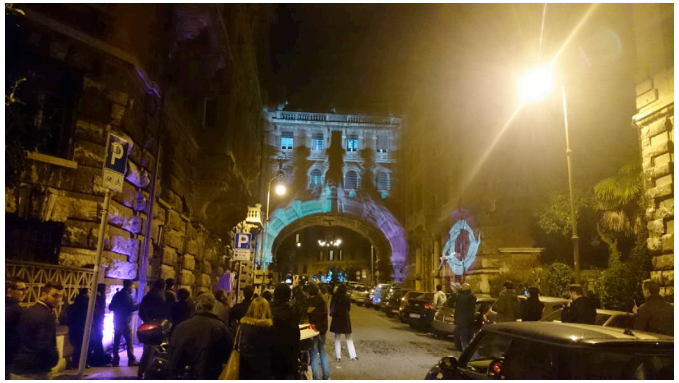
Manolo Fraga - Ilouminus, *ATEMPORAL*, 2015. Renderings

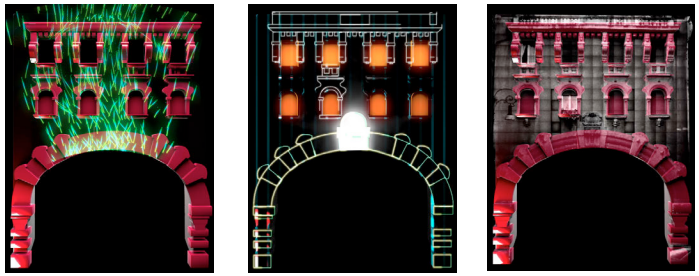


During the event at Quartiere Coppedé were moreover presented the works **Crossing Bridges by Roberto Gutiérrez Palma - Mexico City, Mexico** and **Ambasciatori by Michele Cirulli**, Rome.



Roberto Gutiérrez Palma, *Crossin Bridges*, 2015. Videoprojection mapping





Roberto Gutiérrez Palma, *Crossin Bridges*, 2015. Renderings



Michele Cirulli - Vj Miko, *Ambasciatori*, 2015. Videoprojection mapping



28 February 2015 >>>

VILLA GORDIANI
Archeologic park of Via Prenestina
ROME OPEN MUSEUM EXHIBITION @ SALA OTTAGONALE



Rome Open Museum Exhibition has concluded the first International Exposition of New Media & Public Art of the Capital City in the Archeological park of Villa Gordiani in via Prenestina, at the Octagonal Room, architecture from the IIIrd century b.C.

Also in this historical location medialize.it presented an absolute news designing for the occasion a urban interactive installation of new media art with the objective to valorise the archeological heritage of the Capital City. An urban interactive game which renders the public main character of the process of urban regeneration through the art mediated by the emerging technologies introuduced by R.O.M.E.

A short circuit in whichto discover the architecture of the past through the interactive and generative play.

- ***Urban Puzzle* by Pasquale Direse and Aggeliki Tsekeni. Urban Interactive Game**

Urban Puzzle is a urban interactive game. The architecture handed down by the past becomes a cultural mosaic that the spectator reassembles playing with the dowels on the interactive table.

Urban Puzzle explores the PopArt and its great authors from Yayoi Kusama to Andy Warhol, from Keith Haring to Wayne Thiebaud, from Robert Rauschenberg to Franco Angeli and renders the public protagonist: the spectator who moves the dowels of the puzzle generates real time electronic music environments and performs with the Vjing through the videoprojection mapping on the Sala Ottagonale.

The result is a generative artwork that takes form by the interaction and the active participation of the citizens and of the urban travellers who played to reconstruct the ruins of the Sala Ottagonale through the game of light and the suggestion of the sound environments in the Park of Villa Gordiani.

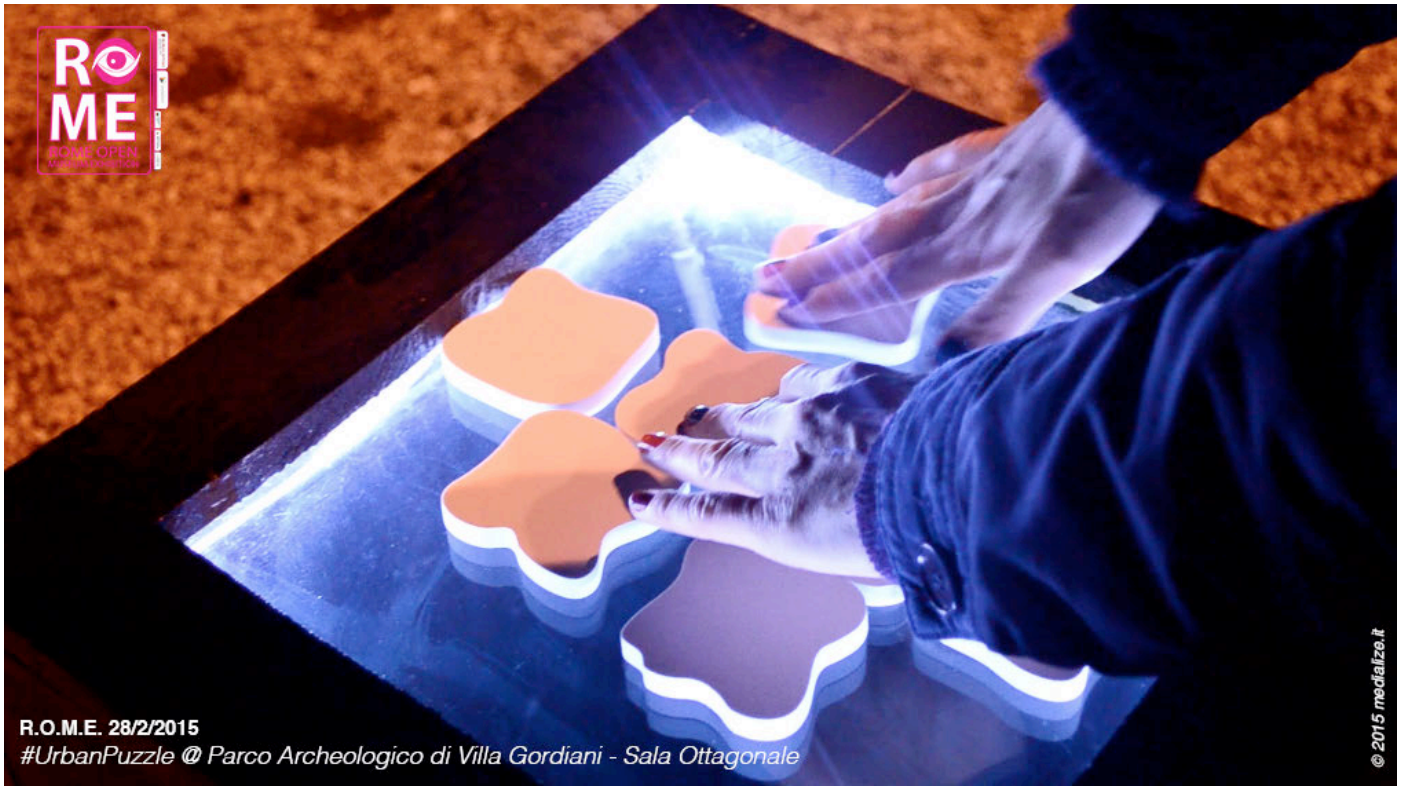




Aggeliki Tsekeni - Pasquale Direse, *Urban Puzzle*, 2015. Architectural videoprojection mapping




ROME
ROME OPEN
MUSEUM EXHIBITION
R.O.M.E. 28/2/2015
#UrbanPuzzle @ Parco Archeologico di Villa Gordiani - Sala Ottagonale
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Aggeliki Tsekeni - Pasquale Direse, *Urban Puzzle*, 2015. Interactive table






ROME
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R.O.M.E. 28/2/2015
#UrbanPuzzle @ Villa Gordiani - Sala Ottagonale



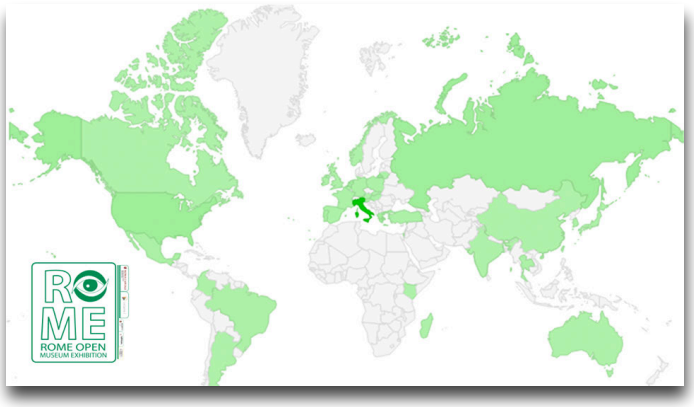


Rome Open Museum Exhibition engages in the world landscape of the *new media art* with urban inedited and innovative interactive installations which generated a world based network of interest.

Cultural centers like the Fundação Cultural de Curitiba in Brazil, Mapas Das Ideas in Portugal, The Java Project in the United States, and collaborators like Cheng Hsien Yu in Taiwan, Resolume in the Netherlands among the others, allow to raise awareness of the Open Museum of the Capital and on the City of Rome through an new look.

R.O.M.E. has launched on the Territory a collaborative and generative innovation network, open and international with the objective to promot the City of Rome through the non conventional and creative use of the new technologies.

A New Media & Public Art International Festival which launched the idea and the real possibility to generate an Open Museum of the Rome City through an experimental project that gathered consens and appreciation both among the citizens of the neighborhoods and by the local administrations, by academic and research environments about new media. The network R.O.M.E. has immediately reached thousands of people in several countries of the world in four continents.



The map of the users in Internet active on romeopenmuseum.org in the first week of the Festival

«The social structure that is emerging is the one of a synchronization of the images that are irradiated with men which, dispersed, alone and massified, sit at the terminals of these irradiations. The revolutionary ability of uni-formation seeks to replace this structure with another. With one where images serve to new forms of interpersonal relationships and, thus, would lead to new, and at the moment nameless, social groups.
Such a social form would still be distinguished by technical images, and could be defined, with even greater accuracy than the present, as a "culture of the image".
Is therefore placed in the core of such a society, no longer the relationship between the image and the man, but the relationship between man and man through the images. And only then the media would earn its name, which is nowadays they unfairly arrogate. Because only then it would tie the men to the men, such as the nerve tracts bind to each other the nerve cells.
And thanks to these bonds the society would produce always new informations. This would be a social structure that, to define it in the best way, it should be called "cosmic brain". It would be a society worthy of the human being, as the specific dignity of man lies in produce, diffuse and preserve information.
Is this, I believe, the engagement of the new revolutionary»

Vilem Flusser, 1985

With the sustain of
Roma Capitale - Assessorato Cultura e Turismo – Dipartimento Cultura

A production
medialize.it

CONCEPT / DESIGN / ARTISTIC DIRECTION
Pasquale Direse

R.O.M.E. ARTISTS
Pasquale Direse
Aggeliki Tsekeni (Athens)
Michael Dotolo (New York)

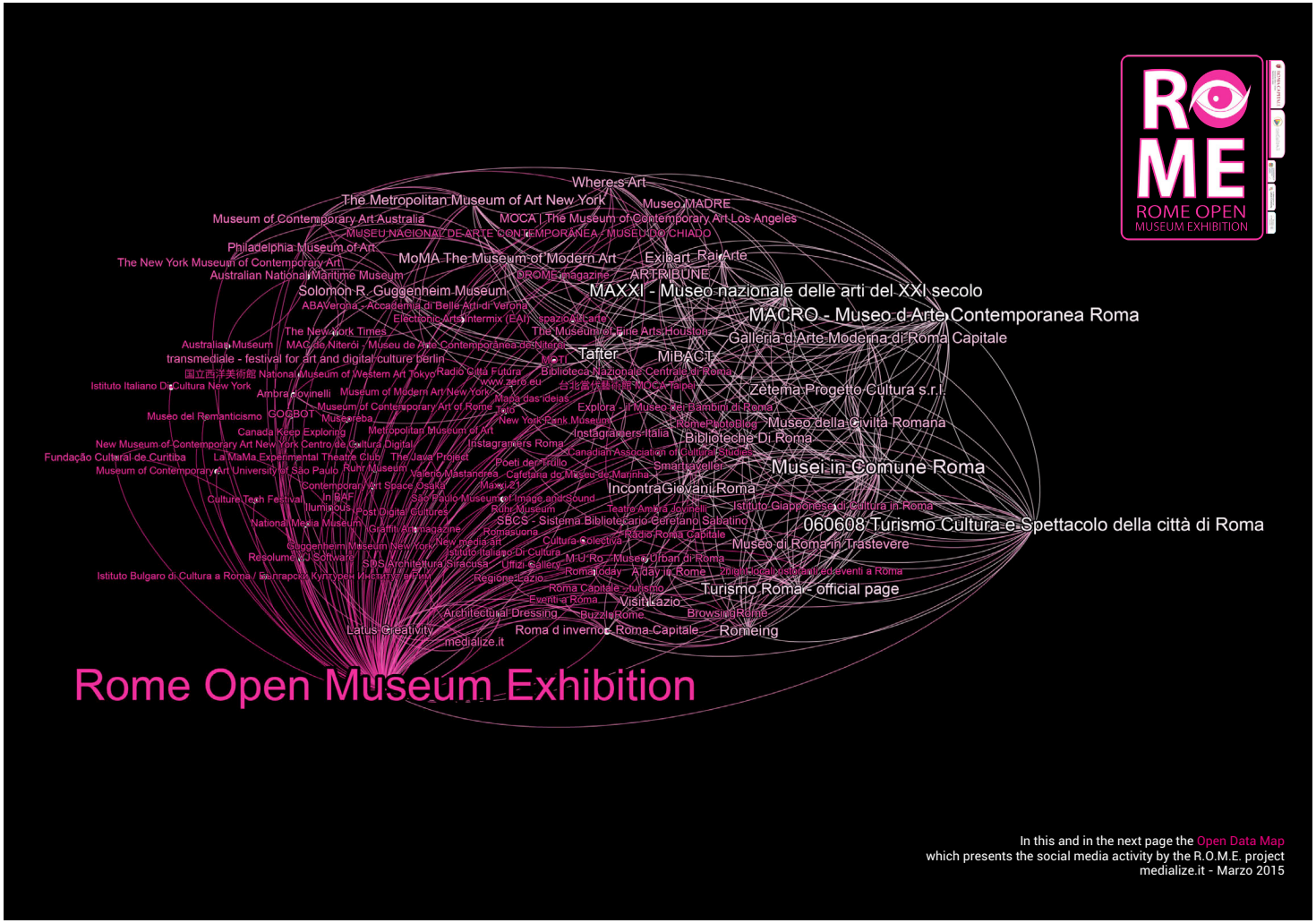
PRESS ROOM
Latus Creativity
Rome Open Museum Lab

INTERACTIVE DESIGN
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GRAPHIC & CROSSMEDIA DESIGN
Aggeliki Tsekeni
Pasquale Direse

CROSSMEDIA PRODUCTION / R.O.M.E. ARTS LAB & GUESTS

Pasquale Direse
Aggeliki Tsekeni
Michael Dotolo
Fabrizio Crisafulli
Olivia Giovannini
Carmine Fornari
Raffaele Golino
Francesca Castagneto
Vittorio Fiore
Lorenzo Balducci
Hsien Yu Cheng (Taipei)
Samantha Gabriele
Angelo Ruta
Damiano Spina
Daniele Labbate (Amsterdam)
Fabrizio Galasso
Marina Bellini
William Nessuno
Monica Melani
Angelo Romano
Luigi Zitano
Luca Pacetti
David Moss (New York)
David Aaron (New York)



In this and in the next page the Open Data Map
which presents the social media activity by the R.O.M.E. project
medialize.it - Marzo 2015


ROME
ROME OPEN
MUSEUM EXHIBITION

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16-25 **QUARTIERE CORVIALE**
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37-46 **VILLA DE SANCTIS**
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66 **R.O.M.E. CREDITS**
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*contents to navigate via smartphone and QRcode apps

ROME OPEN MUSEUM EXHIBITION
ARTLOG 00/2015
e-Book Version - April 2015
© 2015 medialize.it by Pasquale Direse

Rome Open Museum Exhibition in Rete:

Website >>>
http://romeopenmuseum.org

Video Channel >>>
youtube.com/RomeOpenMuseumExhibition

Facebook Page >>>
facebook.com/RomeOpenMuseumExhibition

Facebook >>>
facebook.com/RomeOpenMuseumLab

Account Twitter >>>
twitter.com/RomeOpenMuseum

info >>>
rome@romeopenmuseum.org





APPENDIX 2026

museOn
The Second Edition of Rome Open Museum Exhibition

CITY OPEN MUSEUM 2016
The City Open Museum

CITY OPEN MUSEUM BETWEEN CO-CREATION, URBAN SPACE AND AFAM RESEARCH
The Academy as an Infrastructure for Research and the Production of Public Art

In 2016, the research initiated with Rome Open Museum Exhibition was developed through museOn, explicitly presented in the project and institutional documents as the second edition of Rome Open Museum Exhibition. The continuity is not merely nominal: museOn takes up and further develops the paradigm of the city as an open museum, shifting the focus even more strongly toward the relationship between historical heritage, emerging technologies, public space and active participation.

The project interprets Rome's historic centre as an open-air, interactive and augmented museum, freely accessible, in which some of the city's most representative architectures and places are reactivated through monumental works of New Media Public Art. The Theatre of Marcellus, the Trevi Fountain and Piazza del Popolo thus become three distinct and unprecedented fields of artistic and relational experimentation. The aim is not simply to transfer artistic content into urban space, but to conceive the place itself as an active part of the dispositif: architecture, memory, the presence of the public, light, sound, movement and the public's co-creative interaction all contribute to defining the work.

The site-specific nature of the interventions is particularly evident in the three projects presented in September 2016. ZEN-DO, created at the Theatre of Marcellus, transforms the Archaeological Area into an arena for the arts and a performative environment in which different expressive and bodily languages enter into relation. BLOW, conceived for the Trevi Fountain, actively involves the public through an interactive urban videomapping installation that brings architecture, imagination and participation into play. DOORS, at Porta del Popolo, instead transforms the monumental architecture into a symbolic and perceptual passage activated by the interaction of spectators.

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ROMA, UNA CULTURA CAPITALE.

museon
ROME OPEN MUSEUM EXHIBITION

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NEW MEDIA PUBLIC ART

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SIAE DALLA PARTE DI CHI CREA

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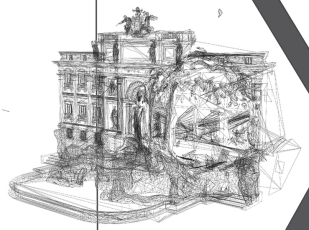
romeopenmuseum.org

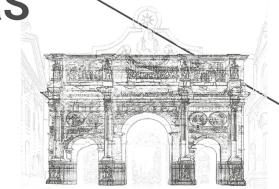
ROMA, UNA CULTURA CAPITALE.

museon
ROME OPEN MUSEUM EXHIBITION

21:30 - 00:00
30 Settembre 2016
Piazza del Popolo

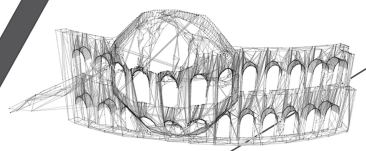
"DOORS"





"BLOW"

Piazza di Trevi
24 Settembre 2016
21:30 - 00:00



"Zen - dō"

Teatro di Marcello
17 Settembre 2016
21:30 - 00:00

Con il contributo di
ROMA ESTATE ROMANA

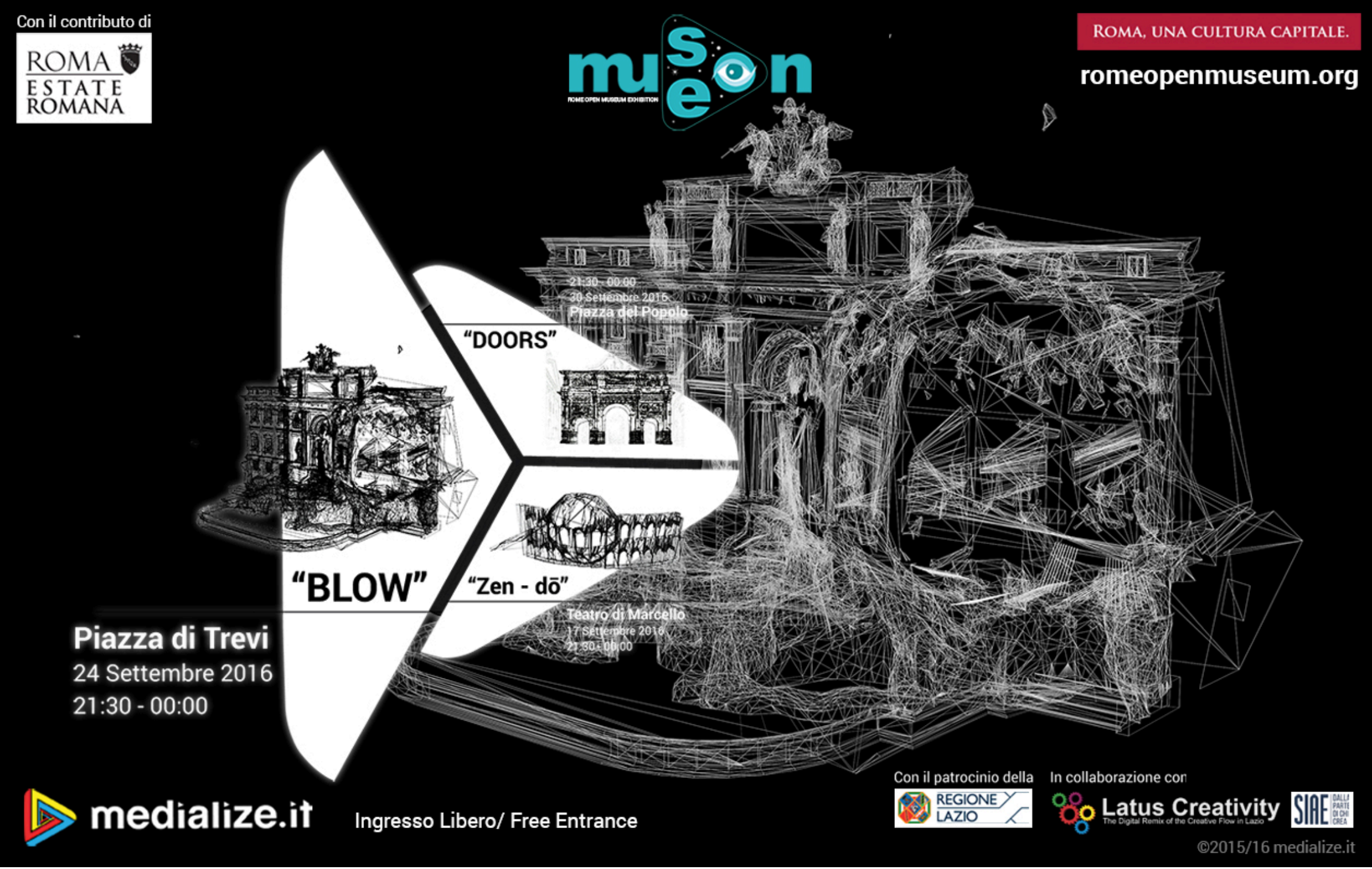
Ingresso Libero/ Free Entrance

Con il patrocinio della
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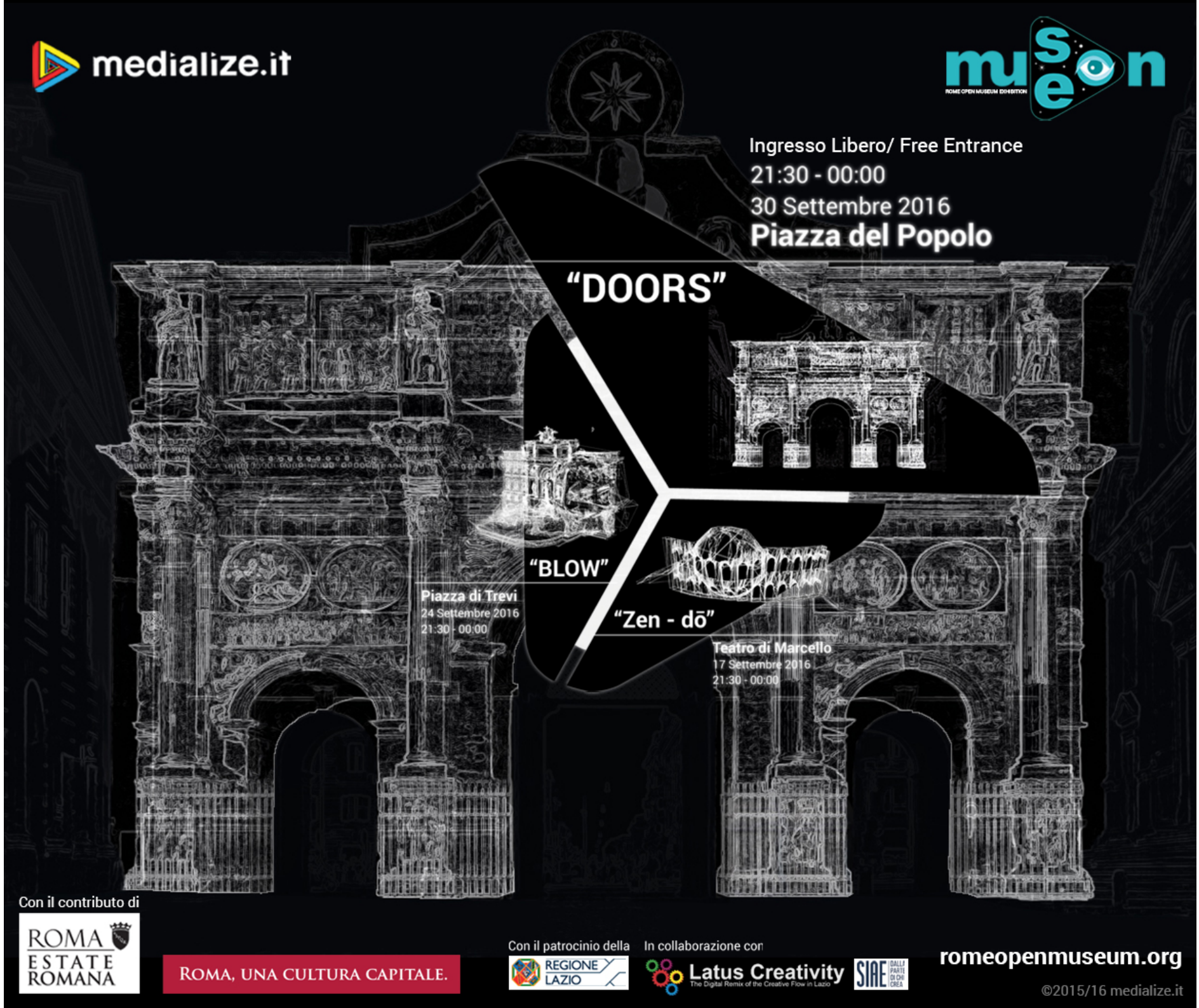
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museon
ROME OPEN MUSEUM EXHIBITION
ROMA, UNA CULTURA CAPITALE.
romeopenmuseum.org
"DOORS"
21:30 - 00:00
30 Settembre 2016
Piazza del Popolo
"BLOW"
"Zen - dō"
Teatro di Marcello
17 Settembre 2016
21:30 - 00:00
Piazza di Trevi
24 Settembre 2016
21:30 - 00:00
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ROME OPEN MUSEUM EXHIBITION
Ingresso Libero/ Free Entrance
21:30 - 00:00
30 Settembre 2016
Piazza del Popolo
"DOORS"
"BLOW"
Piazza di Trevi
24 Settembre 2016
21:30 - 00:00
"Zen - dō"
Teatro di Marcello
17 Settembre 2016
21:30 - 00:00
Con il contributo di
ROMA ESTATE ROMANA
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ROMA ESTATE ROMANA
museon
ROME OPEN MUSEUM EXHIBITION
ROMA, UNA CULTURA CAPITALE.
romeopenmuseum.org
21:30 - 00:00
30 Settembre 2016
Piazza del Popolo
"DOORS"
"BLOW"
Piazza di Trevi
24 Settembre 2016
21:30 - 00:00
"Zen - dō"
Teatro di Marcello
17 Settembre 2016
21:30 - 00:00
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SIAE DALLA PARTE DI CHI CREA
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These works are framed within a conception of public art mediated by emerging technologies, transdisciplinary and multisensory, capable of engaging audiences of every age and culture.

In museOn, heritage is therefore not treated as a passive surface or as a mere monumental backdrop. The works intervene in the memory and experience of places, seeking to produce new modes of perception, sensitivity and relationship with urban space. The open museum is here a temporary yet intense dispositif of cultural re-mediation: historical and architectural heritage becomes the material of a shared experience in which the public is not merely an observer, but an active component of the artistic process.

Compared with the first edition of 2015, museOn makes the transition from an exhibition-based logic to a process-based logic even more evident. The city is not merely the place in which the work is presented, but a relational system to be activated, stimulated, engaged and disseminated.

Emerging technologies acquire meaning precisely because they make it possible to articulate new relationships among bodies, architectures, memory and participation. From this perspective, the second edition of Rome Open Museum Exhibition consolidates the open museum as a model of artistic research in public space and prepares the ground for an even more expanded and laboratory-based formulation.

City Open Museum 2016 - The City Open Museum

Within museOn, City Open Museum - The Open City Museum took shape in 2016, conceived as an international laboratory and open debate devoted to the city as a space for research, artistic design and co-creation. It was a distributed and open international workshop, developed simultaneously across Rome, Beijing, Delhi and Ravenna, involving universities and academies, teachers, scholars and students. The project took place within museOn at Sapienza University of Rome, which hosted the laboratory on 7, 8 and 9 September 2016.

From this very first formulation, City Open Museum thus emerged as a dispositif that moved beyond the dimension of the artistic event to assume a structure of research and shared design. The aim was to actively involve students from the participating universities and academies in the collaborative and co-creative design of a New Media public artwork to be presented in the city of Rome. The laboratory was therefore not conceived as a theoretical moment separated from production, but as part of a generative process capable of connecting reflection, experimentation, education and future artistic realization.

The themes addressed clearly reveal the breadth of the research paradigm activated in 2016. The workshop examines the relationship between contemporary artistic production and the enhancement of cultural heritage through emerging technologies, involving universities and research centres, academies in Italy and abroad; it considers the body and urban space as an immaterial and operative stage; it addresses image overload and the transformation of expressive languages; and it places at its core the possibility of generating co-creative processes to imagine the city as an open-air museum and as a public place of collective and shared creativity - a co-creation that takes place and comes to life through collaboration among places and contexts dedicated to artistic research and production, and through active practice in the public spaces of the cities involved in the project. In this sense, City Open Museum already presents itself as a transdisciplinary laboratory in which art, research, education, historical-artistic and cultural heritage, social

participation, research centres and places of knowledge production are conceived as interdependent, connective and generative dimensions.

The international structure of the laboratory is particularly significant. The simultaneous involvement of Sapienza University of Rome, Pearl Academy in Delhi, Hongyu International School in Beijing and the Academy of Fine Arts of Ravenna introduces a multicultural dimension that is not merely representative, but embedded in the methodology of the project itself. Videoconferences, workshops, discussion sessions, debates and open dialogues are conceived as tools for producing cultural exchange and shared design among geographically distant subjects. The network thus becomes part of the creative dispositif: not merely a communication infrastructure, but a condition through which cultural, disciplinary and educational differences can contribute to defining new scenarios for public art.

This first experience also reveals an element destined to become central in later formulations of City Open Museum: the idea of the city as an open laboratory, a co-creative workshop. Urban space is not merely the final place of artistic production and presentation, but the field in which research, design, experience, memory and social relations intertwine. The open museum is therefore conceived as an environment for cultural production capable of generating forms of participation that cannot be reduced to the simple enjoyment of the work.

The 2016 event therefore makes it possible to identify in City Open Museum an already clearly structured conceptual and methodological matrix: collaborative design, international networks, co-creation, heritage enhancement, emerging technologies, public space, multiculturalism and the production of new shared experiences. It is therefore not merely a name or title used within museOn, but an initial formalization of a research model destined to develop and spread further in the years that followed.

The genealogy connecting Rome Open Museum Exhibition, museOn and City Open Museum thus appears as a continuous trajectory in which the open museum progressively evolves from a distributed exhibition project into a relational, laboratory-based and transdisciplinary dispositif.

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Dipartimento di Storia dell'Arte e Spettacolo

SAPIENZA Università di Roma

Pearl Academy DESIGN · FASHION · BUSINESS

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La Città Museo Aperto

Open workshop

Open workshop finalizzato al confronto internazionale fra docenti, studenti, artisti per discutere e immaginare la città come museo espanso, luogo creativo per l'espressione artistica contemporanea mirata alla valorizzazione del patrimonio culturale, architettonico e paesaggistico, per la riscoperta del bene comune. Il workshop, suddiviso in tre incontri, si svolge presso il Dipartimento di Storia dell'arte e Spettacolo della Sapienza Università di Roma e coinvolge altri importanti istituti: la Hongyu International School di Pechino, la Pearl Academy di Delhi e Mumbai in India, l'Accademia di Belle Arti di Ravenna. E' previsto il coinvolgimento attivo degli studenti per la progettazione di un'opera d'arte pubblica dei nuovi media, collaborativa e condivisa, dedicata a uno spazio urbano della Città di Roma e da realizzarsi nell'edizione 2017 di Rome Open Museum Exhibition.

Partecipano:

Prof. Vito Di Bernardi Presidente del Corso di Laurea Magistrale Teatro, Cinema, Danza e Arti Digitali
Prof.ssa Valentina Valentini - Dip. di Storia dell'arte e Spettacolo
Desirée Sabatini - Dip. di Storia dell'arte e Spettacolo, moderatrice e responsabile scientifica
Fabrizio Crisafulli - Pudore Bene in Vista
Giulia Mafai - Storica del costume
Raffaele Golino - Accademia di Belle Arti di Roma
Maurizio Nicosia - Accademia di Belle Arti di Ravenna
Carmine Fornari - Accademia di Belle Arti di Torino
Laura Tassinari - Direttore Generale Bic Lazio
Antonia Pavesi - Consigliere incaricato alla Cultura del Comune Verona
Aggeliki Tsekeni - Artista - medialize.it
Pasquale Direse - Accademia di Belle Arti di Ravenna - medialize.it
Michael Dotolo - Pearl Academy di Dehli/Mumbai
Andrea Polcaro / Marta D'Andrea - MRAMP - Università Sapienza - Università di Perugia
Jin Fang / Chiara Muscarello / Alessio Gozzi / Giuseppe Rizzo - Hongyu International

Gli incontri si svolgeranno presso il dipartimento di Storia dell'Arte e Spettacolo
Università Sapienza di Roma
CALENDARIO INCONTRI:
7 settembre – 10/13 Aula Levi
8 settembre – 15/18 Aula A
9 settembre – 15/18 Aula Levi

ROME OPEN MUSEUM EXHIBITION

CITY OPEN MUSEUM BETWEEN CO-CREATION, URBAN SPACE AND AFAM RESEARCH

The Academy as an Infrastructure for Research and the Production of Public Art

#CityOpenMuseum #RomeOpenMuseumExhibition #MuseOn #NewMediaPublicArt #PublicArt #DigitalArt #Interactivity #CoCreation #UrbanSpace #OpenMuseum #ArtisticResearch #AFAMResearch #CulturalHeritage #MemoryOfPlaces #ArchitectureOfInteractivity #PublicSpace #Participation #ArtisticInnovation #AFAM #EmergingTechnologies #SiteSpecific

#C.O.M.

ABSTRACT

This contribution reflects on the role of AFAM institutions as artistic and cultural infrastructures capable of activating processes of artistic research, educational experimentation and public art production through the mediation of emerging technologies. Starting from a project trajectory connecting Rome Open Museum Exhibition, museOn and City Open Museum, the essay highlights a coherent line of research in which the city is interpreted as an open-air museum, historical, artistic and cultural heritage as an active relational dispositif, and the architecture of interactivity as a methodology of co-creation.

From this perspective, the Academy no longer coincides only with the place where artistic knowledge is transmitted, but is configured as a territorial hub of transdisciplinary, international and participatory networks, capable of bringing into relation the arts, sciences, technologies, cultures, public space and communities.

The contribution aims to show how this model can constitute a significant paradigm for artistic research within AFAM: a site-specific, laboratory-based, open and co-creative model capable of producing new sensitivity, new memory and new forms of shared experience of heritage and cities.[1]

INTRODUCTION

In recent years, the AFAM system has been called upon to redefine its role within a cultural framework increasingly characterized by interdisciplinarity, technological innovation, complex design and openness toward the territory. In this context, artistic research can no longer be conceived exclusively as production internal to the canonical spaces of education, nor as a merely individual elaboration separated from places, communities and the living processes of contemporaneity. It is increasingly called upon to engage with public space, heritage, the city, emerging languages and the need to construct multicultural and shared forms of experience.

It is within this perspective that the concept of City Open Museum is situated. The idea of the city as an open museum does not coincide with relocating works or events outside the museum, nor with a merely spectacular extension of digital languages into urban space. Rather, it introduces a different conception of the museum, the artistic institution and cultural production. The museum is no longer simply a container or a site of preservation, but an open, relational, distributed, site-specific ecosystem capable of producing and sharing thought, experiences, forms of co-creation, research practices and new sensitivity and experience. In this vision, public space, the city and the territory are interpreted as a laboratory and creative workshop, as a generative place for new relations, new memory and new aesthetic and relational experience.

City Open Museum places particular emphasis on this dialogical and participatory dimension. The project is defined as the concept and experience of the city as an open museum through the cultural re-mediation of emerging technologies; as an expanded place of research, experimentation and artistic production; and as the first open-air co-museum of contemporary and emerging arts and cultures. This dispositif is conceived as a site-specific format for research, experimentation and artistic production, promoted and disseminated by the Academy of Fine Arts as the hub of a multicultural, meta-disciplinary and international network. This formulation already contains a precise proposal regarding the possible role of the Academy today: not only a place of education, but a cultural infrastructure capable of generating networks of networks, processes, exchanges, works and memory, as well as public sharing of the culture produced and disseminated within it.[2]

This idea, however, matures within a broader project and theoretical trajectory. In 2015, Rome Open Museum Exhibition presented itself as Rome's international exhibition of New Media Public Art, imagining and experimenting with the Capital as an open, sensitive, distributed museum and an expanded place of knowledge and memory.[3] In 2016, museOn relaunched this perspective by transforming Rome's historic centre into an open, interactive and augmented museum, while placing alongside the artistic interventions an international laboratory significantly entitled City Open Museum - "The Open City Museum".[4] The project thus stands both as the outcome and the relaunch of a coherent research path in which the open museum is not simply a curatorial slogan, but a methodological structure, a conceptual dispositif and an institutional vision.

This essay seeks to read this path and trajectory as a proposal for a possible redefinition of artistic research within AFAM. Its underlying thesis is that the open museum, understood not as an exhibition format but as a process-based and relational paradigm, can provide a fruitful interpretive key for rethinking the relationship among the Academy, Conservatory, University, city, heritage, collective and social creativity, and emerging technologies. The interest of the discussion lies not only in describing specific project experiences, but in the possibility of identifying within them a model of artistic and cultural research and production capable of integrating education, experimentation, internationalization, territorial engagement and the construction of new imaginaries of public space.

THE CITY AS AN OPEN MUSEUM

The decisive point of this line of research lies in the transformation of the city from a backdrop for artistic practices into an active field of cultural production. From the perspective of the open museum, the city is not a neutral container in which events take place, but becomes living, vibrant matter, relational infrastructure, sensitive stage, and an environment of social interaction and public participation. Urban space is understood as a place and laboratory in which art, memory, technology, bodies and practices of movement through space can generate shared experience and new public imagination.
Rome Open Museum Exhibition had already proposed this direction with particular force. The project presented Rome as an open-air, accessible, locus ludens museum, socially interactive, inclusive and participatory. The city was treated as an urban and cultural ecosystem to be reinvented through new interactions among art, culture, technology and public space. The dossier speaks of the city as an artist's studio, a laboratory, a workshop for a new digital craftsmanship, and emphasizes the idea of public space conceived as a relational and emotional place. This is not a mere aestheticization of the urban realm. It is an attempt and an experiment to make the city the place of an active, sensitive, playful, interactive and participatory experience in which New Media public art can generate new memory of places and new ways of being together through creativity.[5]

This transformation can also be read as a transition from a representational model of public art to an interactive and relational model. In genealogical terms, Krauss describes the shift from sculpture as object to dynamic, site-specific installations that engage the spectator; this

transition is particularly useful for framing digital public art as environment, situation and process.[6] In parallel, the culture of technical images described by Flusser shifts authorship from the production of objects to the programming of systems of possibility: the artist does not "close" the form, but designs a field of interaction that evolves over time.[7] museOn also moves along this same line, but develops it with an even stronger focus on monumental and archaeological heritage. Rome's historic centre is reinvented as an open and augmented museum devoted to the enhancement and reinvention of the city's architectural, archaeological and landscape heritage in a distinctive way. Indeed, a multicultural public of all ages participates in defining the very form of the works presented, becoming an active participant and co-creator. Its presence is decisive: without it, the work does not generate its instantaneous and changing form. The three principal locations - the Theatre of Marcellus, the Trevi Fountain and Porta del Popolo - are not treated as mere scenographic supports, as the "urban pedestals" referred to by Adachiara Zevi in the XXI Secolo volume of the Treccani Encyclopedia, but as places to be reactivated through site-specific forms of New Media Public Art capable of generating new memory and experience of the city's heritage and cultural identity.[8] In this sense, enhancement does not coincide with illustrating the monument, but with producing an experience that reactivates an affective, perceptual and co-creative relationship with the place.

City Open Museum takes a further step. Here the city as an open museum is not merely the site of a number of works or a constellation of events. It is a format of research and artistic production that interprets public space, the city and the territory as a laboratory, a creative workshop and a generative place of new relations, new memory and new sensitivity through art and shared creativity. The project also insists that public spaces can become communicative, interactive artworks, playful and performative places born from the interrelation of the languages of art and science, from the enhancement of heritage, and from the recovery and creative reinvention of marginal and disused places.[9]

In this formulation, the open museum is configured as an expansion of the museum field beyond its traditional architecture. The aim is not to deny the function of the museum, but to rethink its radius of action. The City Open Museum synopsis itself recalls the ICOM definition of the museum as an institution at the service of society and its development, open to the public and oriented toward research, communication and exhibition. The interest of the project lies precisely in expanding this field of action into urban space and landscape through the ephemeral yet at the same time tangible passage of digital and immaterial culture.[10]

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INTERACTIVITY AS A FORM OF RELATION

A decisive aspect of this research concerns the conception of interactivity as an architecture of relations among artist, work, space and public. In the project materials analysed, interactivity does not appear as an accessory effect, nor as a simple technological component aimed at surprising or spectacularly engaging the public. Rather, it is understood as the relational structure of the work and as a method for producing shared experience. Rome Open Museum Exhibition speaks of new forms of tangible and experienceable communication through a real social network capable of placing relationships and emotion at the centre instead of the calculation of consumption, image and profit. The dossier emphasizes the figure of a spectator who becomes medium and protagonist, inscribing their own creative mark within generative works. From this perspective, interactivity coincides with a reversal of the traditional position of the user: the public is not a passive recipient but an agent, a transformative presence, a co-author of the artistic process.[5]

In museOn (the second edition of Rome Open Museum Exhibition), this approach is further clarified. The project declares its intention to activate processes of co-creation capable of contributing to the generation and creative remix of new languages and expressions, able to counterbalance today's chaotic rhythms of information transmission at the speed of light,

of relationships and emotions. New Media public art is interpreted here as a critical and poietic graft within the current streaming and overload of images, capable of producing new active reflections, forms of participation and changes that take shape from movement and from the impulse toward collective production.[11]

From this perspective, emerging technologies are not understood as a merely technical or spectacular apparatus, but as a condition for a collective computer: a paradigm in which the city becomes an interface and the "mainframe" does not coincide with a machine, but with a community made of people and collective and connective intelligence in action. Here technological mediation is designed to move beyond the limit of the screen and make the digital universe experienceable "outside" electronic interfaces, as open, shared and co-created social contact capable of generating new relationships and integrating new memory of places.

City Open Museum brings this logic to the threshold of an institutional vision. The open museum is described as an open and expanded laboratory of research and technological innovation based on recombination and free dialogue between the arts and sciences, disseminating practices of shared co-creation in which active protagonists include students, faculty, multidisciplinary authors, residents, tourists and urban travellers of every age and culture.[12] In other words, interactivity concerns not only the relationship between work and public, but the very structure of the open museum as a dispositif and model of cultural production.

The relevance of this point within AFAM is considerable. Such a conception of interactivity allows the discourse on emerging technologies to be removed both from technical reductionism and from the rhetoric of innovation as an end in itself. Technologies acquire value insofar as they become tools for activating presence, contact, participation, memory, relationships with places, processes of collective invention and social participation mediated by the free thought of art. Here Bourriaud's relational perspective is useful, but it must remain in tension with Bishop's critique: not every form of participation is emancipatory; it is necessary to ask who decides the boundaries of interaction, who controls the outcome, and whether the work genuinely produces agency or merely engagement.[13]

Methodologically, City Open Museum proposes reading works as architectures of interaction: not objects, but structures of engagement, input-output systems and feedback loops in which bodily interaction in space, digital interaction and social interaction are intertwined.[14] Through this lens, interactivity is an open-ended process: the work is all the more meaningful the more it is able to maintain coherence while transforming itself, without collapsing into either chaos or a rigid script.

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HERITAGE, MEMORY, NEW SENSITIVITY

Another central core of this research trajectory concerns the way heritage is conceived. Heritage is not treated as an immobile backdrop or as an asset to be passively preserved. Instead, it is interpreted as sensitive matter capable of generating new experience, new memory and new forms of affective and perceptual relationship with places.
Rome Open Museum Exhibition emphasizes the idea of historical-artistic and cultural heritage enhanced not illustratively, but through experimentation with interactive urban environments, sensitive architectures reinvented by light, soundscapes generated by the presence of bodies, and creative and connective experiences. One emblematic passage is the idea of a "new memory of places": a memory that is not archival but experiential, produced by traces, relationships, emotions and play.[5]

In museOn, this dimension is strongly linked to the enhancement of local cultural heritage. The project describes three monumental sites - the Theatre of Marcellus, the Trevi Fountain/Palazzo Poli and Porta del Popolo

- as immaterial and interactive urban scenographies involving the active and creative participation of citizens, urban travellers and tourists in order to discover “new ways of feeling the City” as active protagonists and co-creators of the public artwork.[8] From this perspective, technology does not “cover” the monument, but reactivates it as experience: heritage becomes a threshold of relation and co-creation.

City Open Museum takes up and expands this axis, explicitly speaking of the dissemination and cultivation of new sensitivity, memory and beauty. The open museum is described as an artistic-scientific dispositif and paradigm capable of connecting places and people through art, producing co-creative practices that transform the city into a sensitive and immersive experience.[2] This approach is crucial because it suggests that heritage enhancement is not exhausted by communication or education in the narrow sense, but entails the possibility of generating new shared imaginaries of places and new forms of cultural citizenship.

The collective computer therefore operates as a dispositif for the production of memory: in R.O.M.E. it is associated with a “new memory of places” that generates critique, thought and action; in C.O.M. it is made explicit as connective intelligence that, by reinventing and manipulating emerging technologies, produces art for public space and, with it, care and creative protection, improvement in quality of life and in the enjoyment of collective heritage.

The theoretical framework reinforces this reading with two cautions. On the one hand, Baudrillard’s critique of the regime of the simulacrum warns of the risk that digital representations may produce spectacle without cultural sedimentation.[15] On the other, Groys’s reflection on the “in-flow” nature of digital culture highlights ephemerality as a structural condition: the challenge is to transform the ephemeral into a trace, and the trace into shared memory.[16] This is where trace analysis comes in: analysing digital, sensory and urban traces becomes a way to measure impact beyond the event and to make memory an object of research.[17]

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THE LABORATORY DIMENSION AND AFAM RESEARCH

One of the reasons why this line of research appears particularly relevant to the AFAM system lies in its profoundly laboratory-based nature. The artistic research emerging from these projects is not conceived as an abstract activity or one separated from practice. It is research that develops within processes of design, experimentation, discussion, network building, site-specific production, and relationships with real contexts and real publics.
In Rome Open Museum Exhibition this vocation is already evident in the definition of the project as an international laboratory for the production of New Media & Public Art, capable of activating meetings and discussions around the relationship between the urban environment, art and emerging technologies. The dossier explicitly speaks of a pilot project for generating an always-active co-design laboratory through which to imagine an open museum of Rome.[5] This formulation makes it possible to read R.O.M.E. not as an isolated event, but as a research infrastructure.

museOn further articulates this character through the international C.O.M. - City Open Museum - “The Open City Museum” laboratory, described as a distributed and open workshop across Rome, Delhi and Beijing. Its aim is to actively involve students and scholars in the collaborative and shared design of a New Media public artwork to be presented in Rome. The text emphasizes the educational specificity of the project: the encounter between humanistic and performative disciplines, heritage enhancement through emerging technologies, the question of the body and urban space as stage, image overload and expressive languages, investigation of themes and possibilities of co-creation.[18]

With City Open Museum, this laboratory dimension acquires an even more structured form. The project speaks of laboratories of thought, shared performativity among European and international students, documentation and dissemination of research, and identifies the Academy of Fine Arts of Carrara as the pilot project of the experimental flow applied to the city and the territory.[2] In this formulation, the laboratory is not accessory: it coincides with the very form of institutional artistic research and with its capacity to produce shared knowledge.

In theoretical terms, this laboratory axis enters into dialogue with McCullough's perspective on the "digital ground" and pervasive computing as environmental knowledge: the city as interface is not a metaphor, but a design condition in which knowledge arises from movement through space, contact and situated design.[19] At the same time, Kwinter allows these systems to be read as dispositifs "far from equilibrium": not in equilibrium, and therefore continuously traversed by perturbations and adaptations.[20] These frameworks make it scientifically plausible to read the open museum as a research ecosystem rather than as a simple curatorial format.

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THE ACADEMY AS A TERRITORIAL HUB AND INTERNATIONAL NETWORK

Perhaps the most advanced aspect of the City Open Museum formulation concerns the role attributed to the Academy. The synopsis explicitly speaks of the Academy as the territorial hub of an expanded, self-generating, international and transdisciplinary network capable of taking the form of ever-new, open research processes that produce cultural exchange, knowledge transfer, shared creativity and relationships, from which material and immaterial, temporary or permanent works of public art are generated and conceived for the places of the city.[2]

The analysis of C.O.M. is conducted on the basis of the original authorial project proposal submitted to the MUR and admitted for funding within the PNRR Internationalization of AFAM programme. Subsequent implementation and organizational reconfigurations are not addressed here: the focus remains on the "open museum" paradigm and on the methodological architecture of the research.

This image of the Academy as a territorial hub is of particular interest within the current AFAM system. It moves beyond the figure of an institution confined to teaching alone and proposes the Academy as a dispositif of relationship between the territory and international networks.

The synopsis lists immediate or already established partnerships - Public Art Lab Berlin, Universidade do Porto, Connecting Cities EU, Seoul Institute of the Arts, National Academy of Art Sofia, Axis Syllabus International Research Network, La MaMa ETC New York, as well as Italian institutions.[10] This list is not ornamental: it defines an operative geography of exchange and co-design.

The English-language article strengthens this dimension with references to international infrastructures and contexts - ZKM Urban Media Art Projects, the Media Architecture Biennale, and a MUR report on emerging digital urban infrastructures - placing the open museum model within a broader discourse on transformations of digital public space and conditions of sustainability.[21] At this point, a political issue also emerges: pressure toward the privatization and branding of public space. Sassen provides a useful critical framework for preventing co-creation from being absorbed into commercial engagement; the open museum must remain a cultural infrastructure rather than a marketing dispositif.[22]

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TOWARD AN AFAM PARADIGM OF THE OPEN MUSEUM

In light of the discussion above, City Open Museum can be interpreted not only as an artistic project, but as the formulation of a possible AFAM paradigm of the open museum. This model is based on several recognizable elements: expansion of the artistic and scientific field into urban space and the territory through active collaboration between art and science; the centrality of interactivity and co-creation as a relational methodology; heritage enhancement through the production of new memory and new sensitivity; the laboratory-based and processual dimension of research; and the Academy as a hub of glocal artistic and scientific networks.

The value of the paradigm is twofold. On the one hand, it allows AFAM to recognize as research what often remains confined to the category of "project": the construction of complex dispositifs, the design of conditions of possibility, the activation of co-creative processes, and the production of traces and memories. On the other, it makes it possible to define tools for evaluation and sustainability. The temporality of installations - some permanent, others ephemeral - requires sustainable models that balance technological innovation, artistic depth and inclusivity, avoiding the "spectacle" effect without long-term impact.[23]

From this perspective, methodological categories also become "political": role mapping and the architecture of interactivity help distinguish authentic co-creation from guided participation; temporal framing and trace analysis help distinguish event from memory; an autopoietic reading - with theoretical extension into the field of biology articulated by Maturana/Varela - makes it possible to conceive the open museum as a system that self-organizes through feedback and relationships, maintaining coherence while transforming itself.[24]

CONCLUSIONI

The trajectory connecting Rome Open Museum Exhibition, museOn and City Open Museum makes visible a coherent, layered and projectually mature line of artistic research in which New Media public art becomes an instrument of cultural re-mediation of urban space, heritage and relationships. In all three cases, the city is conceived as an open museum; public space as a sensitive and generative place; heritage as an opportunity for new memory; interactivity as a methodology of relation; and the Academy as a laboratory, network and cultural infrastructure, a place of co-creativity.

The value of this line of research in relation to AFAM lies in its capacity to articulate together artistic, pedagogical, territorial and institutional dimensions. It shows that artistic research can take fully public forms without losing experimental intensity; that teaching can take the form of participation in real processes of cultural design; that heritage can be enhanced not only through preservation and communication, but also through poetic reinvention, presence, co-creation and the activation of new sensitivity; and that internationalization can be constructed as an effective practice of exchange rather than merely as symbolic signage.

At a time marked by image overload, the dematerialization of relationships and a growing distance from the real, the open museum appears as a critical and generative response. It restores the body, presence and contact with places to the centre, together with the possibility of producing shared memory and public imagination through art. From this point of view, City Open Museum represents not only a project, but a broader proposal for redefining the role of the artistic institution in the contemporary world: rather than limiting itself to transmitting skills, the Academy can become an expanded place of research, experimentation, production and relation; it can become a living infrastructure of shared creativity, capable of bringing heritage and future, territory and international networks, emerging technologies and new forms of common experience into dialogue.

Notes

1. English draft “ROME2015_2025”: general framework on digital public art, co-creation, public engagement and theoretical references (Bourriaud, Bishop, Manovich), as well as international contexts (Ars Electronica, ZKM).
2. C.O.M. - City Open Museum. Project synopsis: definitions of an open-air co-museum, site-specific format, Academy-hub, self-generating and glocal network.
3. ROME - ARTLOG 00/2015: presentation of ROME as an international exhibition of New Media & Public Art and of the city as an open/distributed museum.
4. museOn - Project: open and augmented museum + “The Open City Museum” laboratory.
5. ROME - ARTLOG 00/2015: city as locus ludens, “collective computer”, new memory of places; public space as a relational and emotional place.
6. Rosalind Krauss, Passages in Modern Sculpture (MIT Press, 1981), 205-210.
7. Vilém Flusser, Into the Universe of Technical Images (University of Minnesota Press, 2011), 56-58; 62.
8. museOn - Project: locations (Theatre of Marcellus, Trevi Fountain/Palazzo Poli, Porta del Popolo) and the objective of generating new memory/experience of heritage.
9. C.O.M. - City Open Museum. Synopsis: public spaces as communicative and interactive works; recovery/reinvention of marginal and disused places; relationship between arts/sciences.
10. ICOM (museum definition) cited in the C.O.M. synopsis and proposal to expand it to urban space and landscape.
11. museOn - Project: co-creation, creative remix as a counterweight to streaming/overload; “creative garden” and play.
12. C.O.M. - Synopsis: active protagonists (students, teachers, authors, residents, tourists, urban travellers); open and expanded laboratory.
13. Nicolas Bourriaud, Relational Aesthetics (Les Presses du réel, 1998); Claire Bishop, Artificial Hells (Verso, 2012), 67-72.
14. “Architecture of Interaction” (About), a framework cited in Lino Hellings’s English-language volume.
15. English draft: creative role mapping, temporal framing, trace analysis (digital/sensory/urban traces).
16. Boris Groys, In the Flow (Verso, 2016), 94-100.
17. English draft: trace analysis and the need for an “archival trace” for long-term impact.
18. museOn - Project: Lab/Open Debate “The Open City Museum” (Rome/Delhi/Beijing) and educational/research objectives.
19. Malcolm McCullough, Digital Ground (MIT Press, 2004).
20. Sanford Kwinter, Far from Equilibrium (Actar, 2001).
21. English draft: MUR “City Open Museum Project report” (2024); Media Architecture Biennale Reports (2018-2023); ZKM Urban Media Art Projects.
22. Saskia Sassen, Expulsions (Harvard University Press, 2014).
23. English draft: sustainability and temporality of installations; risk of spectacle vs long-term impact; obsolescence and digital literacy.
24. Humberto Maturana & Francisco Varela, The Tree of Knowledge (Shambhala, 1987), 73-75 (autopoiesis).

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Appendix 2026

City Open Museum between Co-Creation, Urban Space and AFAM Research
The Academy as an Infrastructure for Research and the Production of Public Art
Essay by Pasquale Direse

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ROME OPEN MUSEUM EXHIBITION

ROME

Con il patrocinio della Regione Lazio
REGIONE LAZIO

in collaborazione con
Latus Creativity
The Digital Remix of the Creative Flow in Lazio

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