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**PERSONAL INFORMATION**

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<b>NATIONALITY</b>	Italian
<b>DATE AND PLACE OF BIRTH</b>	Bolzano, Alto Adige, Italy
<b>EDUCATION</b>	Academy of Fine Arts, Stuttgart,(D), Master’s Degree in Fine Art and Design (MFA) Istituto d’Arte delle Località Ladine, Province Bolzano, Italy, Master for Applied Arts Istituto d’Arte di Ortisei, South Tyrol, Italy; Plastic Arts and Painting, Maestro d’Arte, Bachelor of Arts
<b>CURRENT ACADEMIC POSITION</b>	<b>2013 → ongoing</b> - Professor, Albertina Academy of Fine Arts, Turin, Italy Accademia Albertina di Belle Arti di Torino Via Accademia Albertina, 6, 10123 Torino, Italy Phone: 0039 011 889020 - Fax: 0039 011 8125688 Email: franz.fischnaller@accademialbertina.torino.it Website: www.accademialbertina.torino.it
<b>PREVIOUS ACADEMIC POSITION</b>	<b>2017-2019 Guest Professor, Department of Graphical Systems, Vilnius Gediminas Technical University, Lithuania</b> <b>2017</b> GUEST Lecturer at the Mediterranean University of Reggio Calabria (UNIRC DARTE), Department, Architecture and Territory (d’ArTe), Italy. <b>2011 - 2015</b> - Professor, IED: European Institute of Design, Milan, Italy <b>2009 - 2015</b> - Professor, IED: European Institute of Design, Turin, Italy <b>2009 - 2015</b> - Lecturer, Faculty Architecture I, Polytechnic of Turin, Italy <b>2012</b> - Guest Lecturer, Department of Media, Media Lab, School of Art and Design, Aalto University, Helsinki, Finland. <b>2007</b> - Visiting Scholar, School of Design, The Victoria University of Wellington, New Zealand. <b>2001-2005</b> - Full Professor, School of Art & Design, University of Illinois at Chicago, UIC Chicago, USA. <b>1999-2002</b> - Visiting Scholar, Master in Multimedia, RAI Radiotelevisione Italiana e Mediateca Regionale Università degli Studi di Firenze, Florence, Italy

WORK /SERVICE EXPERIENCE  
(SELECTED)

1974-1975 - School of Rio Pusteria, Bressanone, Bolzano, Italy

January 2022 → January 2022 → ongoing

**Project/ Production Title.** Design and Production for two immersive digital experience, design and architectural concept solution for the Mobile Book Box (MIBB), a mobile immersive multimedia installation and a VR 360 immersive experience for VR glasses to present the 2 immersive digital productions.

**Institution (s)** .Horizon 2020 EU third-party funded project Möbius: Ref. Horizon 2020 Call: H2020-ICT-2018-20 - Topic: ICT-44-2020 | Proposal number: 957185.

**The consortium is composed by 11 EU partners.** FUNDACIO EURECAT, ES; INTERUNIVERSITAIR MICRO-ELECTRONICA CENTRUM, Belgium; DEN INSTITUTE, BE; IN2 DIGITAL INNOVATIONS GMBH; MVB MARKETING UND VERLAGSSERVICE DES BUCHHANDELS GMBH, DE; bookabook srl, IT; EUROPEAN NETWORK OF LIVING LABS IVZW, BE; FUNDACIO BARCELONA MOBILE WORLD CAPITAL, ES; FOUNDATION FEDERATION DES EDITEURS EUROPEENS, BE; Kunstkraftwerk Leipzig GmbH, DE; KATHOLIEKE UNIVERSITEIT LEUVEN, BE.

**FF Role/Tasks.** Designer/Author & Art Director for two immersive storytelling based in “L’influenza del Blu”, a book by Giulio Ravizza, and the other beds in the short story “Fantasy”, by Filippo Rubolotta.

**General Description and responsibilities.** The works combine digital media, two-dimensional and three-dimensional graphics with 2D and 3D character animation, visual effects (VFX), volumetric data visualization, visual compositing of the 3D model, 3D simulation, motion graphics, immersive point cloud animation, combined with with music and special sound effects. The music will be created ad hoc to the works by a musician selected by the author.

Each production has a duration of 15 minutes.

FF's responsibilities consist in the creation of the script, storyboard, composition and project production. FF acts as artistic and technical Director of the works he has produced, including the editing and adaptation to the original music to be created ad hoc for the works.

FF is responsible for creating the immersive computer-animation to be adapted the system of 25 projectors driven by the Watchout software that covers the four walls and the floor of the exhibit space of the KUNSTKRAFTWERK's Maschinenhalle in Leipzig, Germany, where the immersive work will be exhibited.

In addition FF is responsible for the design and architectural concept solution for the Mobile Book Box (MIBB), a mobile immersive multimedia installation and a VR 360 immersive experience for VR glasses to present the 2 immersive digital productions.

In summary: FF is responsible for the adaptation of the 2 productions to be displayed in:

**(a) the Mobile MÖBIUS Book Box (MIBB).** A portable visualization tool designed by FF. Equipped with a specialized visualization system and a 3D spatial sound solution. MIBB Tool will be use as an itinerant exhibit system for the works;

**(b) The HMDs 360 VR video experience**

**(c) The KUNSTKRAFTWERK's Maschinenhalle in Leipzig, Germany,** an old Power Station transformed into a cross-disciplinary multi-functional Digital Art Center. The

space itself is 32 by 16 meters large and 12 meters high; the projected area is about 1200 square meters. The input for this projection system consists of 5 videos, 4 for the walls and 1 for the floor, reaching an 'extreme' resolution of 21.840x2.000 pixels.

**Team & Collaborations.** The Project is being created by FRANZ FISCHNALLER with the collaboration of DIAC, Italy for the Editing & Post-production, and the Music, with Original Composition and musical arrangement by the Austrian musician and composer Rupert Huber ( Austria)..

**Prototype Premiere.** In 2023, by the end of the first trimester will be the premier of the first part of "BLUE" (Temporal name) and immersive storytelling to be presented in the Digital Media Center: Kunstkraftwerk, Leipzig, Germany within the framework of the Leipzig **Book-fair 2023**.

**Opening:** the works are schedule to be presented in the Summer of 2023

## 2011- 2022

**Project/ Production Title:** FRUIT ART|REAL VS VIRTUAL LIFE (FA-RVSVL)...  
*Exploring How Nature Makes Fiction Come Alive*

**Institution (s)** Ars Electronica Center, Linz, Austria.

**FF Role/Tasks.** Author of storytelling and content development&production

**General Description responsibilities.** 8K-3D Stereo Gigapixel immersive immersive storytelling ( journey) gravitating around the invisible multilayered universe of the fruit's inner body. In a botanical sense, a fruit "Mature Ovaries of Nature" is the fleshy or dry ripened ovary of a flowering plant, enclosing the seed or seeds". (Britannica).

**FA-RVsVL** visualize the unimaginable and uncover the poetry of the unseen in nature. Visitors are virtually transferred "inside". A CT scanned apple of 7 cm in diameter is projected in the Deep Space. FA-RVsVL EP1. Apple combines emerging forms of 3D stereoscopic data with an experimental approach to immersive narratives, sound and visual art with mixed media tools and techniques, to virtually transfer visitors "inside" the intriguing kinetic world of the fruits, gaining unthinkable insights of the fruit's secret wonders and trigger emotional connections and affinity to the natural world.

**Avatar AIAG (reverse: GAIA),** was created ad hoc for this project. She is a 3D hybrid anthropomorphic – winged creature with intriguing power and performances. "born" from the seed of an apple. She is a versatile creature with powerful performances with rare crossbreed beauty. She is in part a woman (human), a cyborg, a seahorse, a dragonfly and a tree. Her dragonfly wings are covered by a smart skin. Her Cyber tail has the power of a root of a tree. AIAG has the power to create, recreate, adapt, scale and morph. Her scientific and humanistic knowledge combined with the intelligence of the natural world, living and not-living Things; she's fond of ecology, sustainability and the interaction between nature, animals and humans for Gaia defense. She coexist within the virtual world of FA-RVsVL EP1. Apple's METAVERSE.

**FA-RVsVL EP1.** Apple uses of Computed Tomography Scan (CT SCAN) technology,

digital animation, 3D modeling, time-lapse photography, 4K 3D stereoscopic 180 degree of natural world footage, immersive point clouds and Photogrammetry, mixed and arranged with music and special sound effects. The CT SCAN is a medical imaging technique used in radiology to get detailed images of the body non invasive for diagnostic purposes. The he CT scanned apples of 7 cm in diameter are projected up to 500 times bigger in the Deep Space in 8K stereo in full scale (wall and floor 16×18 meters), while the seeds (2 cm/real size) are projected in full scale 800 times bigger.

**Team & Collaborations.** Franz Fischnaller & DIAC Team. Collaboration: *Daniele De Luca, MD in Computer Science.* Dr. Satre Stuelke (USA), Jéssica Roude (AR).Original CT and MRI fruits scanners have been provided by Dr. Satre Stuelke

**Premiere:** Sep 2022, Ars Electronica Festival, Linz,“Welcome to Planet B”. Presented at the Deep Space 8K, A 8K stereo immersive exhibit space of 16×9 Mt wall and 16×9 Mt floor projection.

**Upcoming exhibition:**Launch of the complete work in 2023 at Ars Electronica Center, Deep Space 8k:- Austria, Switzerland, Shanghai, Mexico, etc.

**2019-2022**

**Media Art Director Digital Art Center Kunstkraftwerk in Leipzig, Germany**

**2019 – 2021**

**Project/ Production Title. THE GREAT CIRCLE (TGC) – TUEBKE PROJECTA(TK)T**

**Institution.** KUNSTKRAFTWERK's Maschinenhalle in Leipzig, Germany. Cross-disciplinary multi-functional Digital Art Center.

**Role/Tasks** .Author and Project Manager for technology and Art Director for the content development/production.

**General Description and responsibilities.**..Creation and Project development for TGC. A Gigapixel Immersive Art Experience created and produced for KUNSTKRAFTWERK's Maschinenhalle in Leipzig, Germany. An old Power Station transformed into a cross-disciplinary multi-functional Digital Art Center.

THE GREAT CIRCLE is an immersive Gigapixel artistic experience. A 25 minute computer-generated film with a resolution of 41,472,000 pixels (CG Gigapixel film). Combining computer graphics, two-dimensional and three-dimensional graphics with 2D and 3D characters, animation, visual effects (VFX), volumetric data visualization, visual composting of the 3D model, 3D simulation, motion graphics, immersive point cloud animation, laser scanning combined with 3D Photogrammetry visualization, CT SCAN [computed tomography] scientific data visualization, computer vision algorithms blend with music and special sound effects.

Visitors can experience the Great Circle, a 25 minute compelling Gigapixel Immersive storytelling articulated by 12 key scenes in the large scale multi viewer

immersive venue spaces, of is 32 Mt long and 16 Mt wide with a height of 8 to 12, equipped with a 1.170 m<sup>2</sup> (4 walls and floor projection) and sound system reaching an 'extreme' resolution of 21. 840x2. 000 pixels by 25 Projectors of the Maschinenhalle (MH) of the KUNSTKRAFTWERK (KKW), in Leipzig, Germany.

THE GREAT CIRCLE is freely inspired by one of the largest monumental panorama oil on canvas painting in the world: The Early Bourgeois Revolution in Germany, (German: Frühbürgerliche Revolution in Deutschland), also known as the Peasants' War Panorama (Bauernkriegspanorama), by Werner Tübke (1929-2004), recognized as one of the most important East German artists. Tübke was an official painter of the German Democratic Republic (GDR), Rector of the Academy of Visual Arts in Leipzig and one of the founders of the Leipzig School of Art.

The Peasants' War Panorama painting, spans 123 x14 M. on a 1722 m<sup>2</sup> in circumference, has more than 3000 figures in 75 key scenes, depicts a circular panorama of the Battle of Frankenhausen, fought on 15 May 1525 during the German Peasants' War, as a result of the protestant reformation.

The original painting is located at the Panorama Museum - built specifically to house it, situated Bad Frankenhausen, Thuringia, Germany, near the foot of the hills of Kyffhäuser in the town of Bad Frankenhausen Thuringia where the battlefield took place.

TGC uses the world's highest-resolution photo (24 Gigapixels, i.e. 24,000 Megapixel) of the original painting carried out for the first time for the realization of this Project by CENTRICA, Florence, Italy. In comparison to the original Tübke's masterpiece painted on 1722 m<sup>2</sup> canvas, in KKW the 25 projector beams the 10 GigaPixel image: 295924x32850 pixels" with all its details on a 1280 m<sup>2</sup> surface.

**Team & Collaborations** .TGC was created by FRANZ FISCHNALLER with the collaboration of Visit Lab CINECA, Bologna, Italy; Editing & Postproduction: DIAC, Italy; Music, Original Composition and musical arrangement: Steve Bryson, USA. Special thanks to Satre Stuelke, USA and Jéssica Roude, Argentina, for the HighRes 3D CT scanned model..

**Opening and exhibition** KUNSTKRAFTWERK's Maschinenhalle in Leipzig, Germany: March 11 to December 31, 2022.

**February 2016 → ongoing**

**Project/ Production Title:** *PROJECT: LAST SUPPER INTERACTIVE* (LSI Project)  
Art and Mathematics in the Renaissance

**Institution**

**FF Role/Tasks.** Author and Project Manager for technology and content development/production.

**General Description, responsibilities.** LSI is an immersive experimental digital narrative and virtual storytelling in 8K, based on "The Last Supper" (Italian: L'Ultima Cena), a late 15th century mural painting by Leonardo da Vinci located in the refectory of the Convent of Santa Maria delle Grazie in Milan.

Articulated in eight scenes, LSI enables the audience to visit the painting from multiple viewpoints and perspectives and explore its details in high-resolution. Alberti's Theorem Virtual Tool (ATVT), an augmented virtual immersive interactive

learning device, was designed ad hoc for LSI to gain a better understanding of how the linear perspective was used and applied by Leonardo in the painting.

Likewise, visitors can penetrate the dimensional layer of the fresco and be virtually transferred “inside.” LSI not only draws the visitors “into” the “Last Supper” scene, but also into the historical context where Leonardo created his masterpiece. Visitors can “travel” through immersive point cloud visualizations combined with the 3D simulation of the architectural complex of the Dominican monastery of Santa Maria delle Grazie where Leonardo painted “The Last Supper” between 1494 and 1498. Laser scanning (in-/exterior) of the architectural complex of the Dominican monastery of Santa Maria delle Grazie – never done before – was carried out by the Department of Mechanics of the Polytechnic of Milan for the **LSI project**.

The development of LSI is based on the 16 billion pixel image created by HALTADEFINIZIONE thanks to which the visitor "enters" the picture at 360 ° and enlarges the details up to a square millimeter: a true virtual immersion in Leonardo's masterpiece. Part of the LSI application was implemented in IMMERSIA, one of the largest full immersive virtual reality rooms in the world: a 10x3 meter front screen and two 3x3 meter side projection surface at the Univ Rennes 1, CNRS, INSA, IRISA, Rennes, France. Laser scanning (in/out) of the architectural complex of the Dominican monastery of Santa Maria delle Grazie, ever done before, was carried out by the Politecnico di Milano for the LSI Project.

The 8K stereo animation was rendered by CINECA - SuperComputing in Bologna. The ultra-high definition image of the Last Supper supplied by Haltadefinizione, leading company in photographic acquisition of works of art in Gigapixel and 3D. LSI project research and part of the development is based on the highest-ever definition photograph of Leonardo's Last Supper (16 billion pixels), that's 1,600 times larger than images taken with a 10-megapixel camera. A high-resolution scan by HALTADEFINIZIONE in collaboration with the Italian ministry of culture.

**Project Parters and Teams.** Author: Franz Fischnaller. & Collaborations: DIAC Team.NSA Rennes, Institut National des sciences appliquées de Rennes, France, Université de Rennes 1, 35000 Rennes, France, INRIA, institut national de recherche en sciences du numérique, France, IRISA, Institut de Recherche en Informatique et Systèmes Aléatoire, UMR CNRS 6074, CINECA – Cineca InterUniversity Consortium, 40033 Bologna, Italy, High Performance Computing Department- SuperComputing Applications and Innovation, (Polytechnic University of Milan) Department of Mechanics Computer Vision and Reverse Engineering Lab. HALTADEFINIZIONE® , a brand of Franco Cosimo Panini Editore S.p.A. 41124 Modena, Modena, Italy.

**Previous exhibition** LSI last version: September 2019, Ars Electronica Center, Deep Space 8k,.2019 Ars Electronica festival ARS ELECTRONICA OUT OF THE BOX, Linz Austria.

**Upcoming exhibition:** Launch of the complete LSI work. April 2023, Ars Electronica Center, Deep Space 8k. Linz-Austria, Switzerland, Shanghai, Mexico, etc.

**2019**

**Project/ Production Title: LEONARDO SHAPING THE FUTURE**  
*500 Years of vision ( LSF-500 Project)*

**FF Role/Tasks** : Author and Project Manager for technology and content development/production.

### ***Institution***

Ministero dei beni e delle attività culturali, Istituto Centrale per il Restauro e la Conservazione del Patrimonio Archivistico e Librario (ICRCPAL), Rome, Italy.  
Ars Electronica Festival 2019 (AEC), Musei Reali – Biblioteca Reale, Torino, Italia.

**General Description and responsibilities.** **Immersive** digital exhibit, showcasing Gigapixel images in 8K, up to 28350×40160 pixels, made of over fourteen of Leonardo da Vinci's works comprising among others: the universally renowned "Portrait of an Old Man" (also known as the Self Portrait of Leonardo), the "Head of a Young Woman" (Study for the Angel in the "Virgin of the Rocks"), often described as the "Mona Lisa of drawings," the notable manuscript, "Codex on the Flight of Birds" (18 pages with studies and 167 drawings), donated by Theodor Sabachnikov to King Humbert I in 1893, containing Leonardo's drawings of flying machines, including the ornithopter, a flying machine with flapping wings, and the Hidden Portrait, Leonardo da Vinci's alleged self-portrait discovered under one of the pages of the "Codex on the Flight of Birds".

LEONARDO: SHAPING THE FUTURE went on display in ARS Electronica Center's Deep Space 8K, an exhibit space of 16×9 meter wall and 16×9 meters of floor projection, with laser tracking and 3D 8K resolution images, on the occasion of this year (2019) that marks the quincentenary of Leonardo da Vinci's death and the celebration of the 40th anniversary of the Festival of Ars Electronica Center, (AEC), Linz, Austria, September 2019. A major aim of LSF-500-YV Project is to take the visitor into a holistic immersive journey of Leonardo's prodigious polymath's research, his style and techniques in the Art, his passion and curiosity for nature, his scientific studies and his driven engineering vision that has shaped our future, allowing us to enter in "one of the greatest minds in history".. bringing life to his visions after 500 hundred of his death. Both, visualization and musical composition are central elements in this exhibit content, in addition to those of visual narrative structure and storytelling.

Through LSF-500-YV, the Viewers will have the opportunity to see the high resolution reproductions in the scale of 8K, up to 28350×40160 pixel, pixels, combined with scientific macro imaging and multi-spectral high definition, ever seen of this works, with zoom-in capabilities, enabling to enlarge and observe any portion/detail of the works (zoomed in levels) for close-up examination with high brilliance and brightness, of each detail of the works to be displayed on the 16×9 meters large projection surfaces of the Deep Space in the edition of Ars Electronica Festival 2019. The experience was enriched by the multi spectral acquisitions of Leonardo's works, RGB and ultraviolet acquired images in addition to a play of overlays if multiple layers in high resolution, from the macro photography to the X-radiography as a result of the research conducted by ICRCPAL's labs and interdisciplinary team of experts took place within the framework of a Digital Heritage project (studies, analysis and restoration) with the Royal Museum and Library of Turin, in synergy with diverse European institutions, research centers, scientific laboratories, universities, museums, companies, scholars, researchers and practitioners working across the field of Arts, Humanities, cultural heritage. In addition to experts in the field of science operating with leading edge technologies,

innovative tools, methodologies and emerging techniques for the inquiry and diagnostic of ancient heritage work data documentation, analysis, methodologies and solutions to the problems of art history conservation. LSF-500-YV Project is an experimental digital heritage and educational media work derivative from one of Franz Fischnaller inter-disciplinary research "Technology and science in the Arts, Cultural Heritage and Digital Humanities"; that presents a method of cross-disciplinary knowledge creation which combining different forms of knowledge and shared practices.

**Project Partners and collaboration:** Ministero dei beni e delle attività culturali, Istituto Centrale per il Restauro e la Conservazione del Patrimonio Archivistico e Librario (ICRCPAL), Rome, Italy. Director: Dr. Maria Letizia Sebastiani. The high-resolution photographs (Gigapixel) of Leonardo's works presented through LSF-500 Project in Deep Space 8K during the Ars Electronica Festival 2019 (AEC), are courtesy of ICRCPAL. Photo credits: © Alfredo Corrao – ICRPAL/MiBAC, <https://www.fotobeniculturali.com> and T.E.A, Italy.; "PROGETTO OPERE DI LEONARDO" of the Istituto Centrale Per Il Restauro e la Conservazione del Patrimonio Archivistico e Librario, Musei Reali Torino, Torino, Italy. Director: Dr. Enrica Pagella; the Photographs (3000x2000 and 300 dpi) of Leonardo's works + Renderings and image simulations delivered for press release and website of Ars Electronica Festival 2019, are courtesy of MiBAC – Musei Reali – Biblioteca Reale, Torino. Photo credits: ©copyright of MiBAC – Musei Reali – Biblioteca Reale, Torino, Italia. Photo by Ernani Orcorte. The 14 Leonardo's original works showcased in the LSF-500 Project are ©copyright of MiBAC – Musei Reali – Biblioteca Reale, Torino. The collection, preserved in the Royal Library, rarely shown to the public, consist of thirteen works purchased by King Charles Albert in 1840, dating from the period between 1488 to 1515 and the manuscript, Codex on the Flight of Birds, donated by Theodor Sabachnikov to King Humbert I in 1893.

**2019**

**Project/Production Title: Leonardo's Codex on the Flight of Birds**  
multimedia installation.

**Institution. Mondo Mostra**

**Role/Tasks.** Designer Art Director for Creation and Production of a video animation and simulation based in the **Codex on the Flight of Birds** by Leonardo da Vinci.

**General Description and responsibilities.** High res video animation and simulation the Codex on the Flight of Birds. Preserved in the Royal Library of Turin, Italy (Musei Reali di Torino) and rarely shown to the public, consist of thirteen works purchased by King Charles Albert in 1840, dating from the period between 1488 to 1515 and the manuscript, Codex on the Flight of Birds, donated by Theodore Sabachnikov to King Humbert I in 1893.

FF responsibilities contemplate the script, musique selection and Art Director for the creation and development of the video animation and simulation including editing. In addition to the solution and integration of the multimedia installation for the content projection of the work itself.

The video was part of the Multimedia Session of the show, entitled "Universal Man.



The drawings of Turin". The itinerary of the exhibition is enriched by the inclusion of two Leonardo-designed machines, the flying machine with flying wings (1952-1953) and the wing structure (1953) from the National Museum of Science and Technology in Milan, from a multimedia section created by the new media artist Franz Fischnaller and reproductions of the master's drawings from the collections of the Royal Museums of Turin.

**Project Partners and collaboration** The exhibit was organized and produced by Mondo Mostra. A leading international producer of art-related exhibitions and events. It offers services to major museums and cultural institutions ranging from consultancy to the production of exhibitions, up to long-term strategic planning.

## 2018 – 2019

**Project/Production Title. Project Title: AIVES – Art & Innovation Visions Emotions Sensations** ( multidimensional system for blind to see art)

**Institution:** TEA SAS, Italy

**FF Role/Tasks.** qualified consultant for Interactive and creative design for the interface

**General Description and responsibilities. Technological** solutions for the innovative multi-sensory setup system for blind users; Sensor-Based Assistive Devices for visually-impaired people; to create a system that gives to everybody the possibility to see works of art / archaeological artefacts / documents and miniatures to all the potential visitors to museums, art galleries, and libraries, through the transmission of stimuli that induce in the user sensations and emotions able to “communicate” the art, translating the artistic artifacts into multi sensory for all.

**Project Partners and collaboration** Project AIVES Art & Innovation Visions Emotions Sensations Institutions, Partners and Research Organizations: TEA SAS DI ELENA CONSOLE & C. (Project Leader); OMNIARCH SAS DI MANCUSO G. & C.; STUDIO RUBINO SRL; ISTITUTO PER LA RICERCA, LA FORMAZIONE E LA RIABILITAZIONE (IRIFOR); UNIVERSITÀ DELLA CALABRIA, Dipartimento di Ingegneria Meccanica, Energetica e Gestionale (DIMEG)

## February 2016 – 2017

**Project/ Production Title.** innovative 4K display system combined with hologram, VR and AR; new mixed media content design for visualization on- and offline.

**Institution:** INP G-SCOP Laboratory, Industrial Engineering School, Institute Poly technique de Grenoble, France.

**FF Role/Tasks.** Design of an Immersive display system, mixed media and virtual technologies for hosting digital and augmented content based on cross disciplinary research activity (technology, science and humanities).

**General Description and Responsibility.** Design of and innovative display systems for presentation of research activities, to be used for on- and offline advanced

visualization, using hologram, Virtual Reality and Augmented Reality technology to host and visualize local and remote interaction of research activity; to allow visitors to learn about the research carried out in the lab before entering in the lab; to communicate, introduce and guide the lab visitors for the demo presentation in the laboratory; to reduce the workload of the human resources involved in the guide through the Lab's research projects; to increase the efficiency to learn about the Research carried out in the G-SCOPE laboratory.

#### **2016 – 2027**

**Project/ Production Title.** *Notre-Dame-de-Béthléem Project*

**FF Role/Tasks.** *Digital humanities, Simulation, 3D Film, Digital Animation, VFX effects. Architectural and cultural patrimony Heritage visualization, Simulation and Visualization of Digital storytelling and virtual narrative*

**Institution:** **Municipality** of Remoulins, department of Gard, Languedoc-Roussillon, France.

**General Description and responsibilities.** **Research** and analysis (historical contents to interpret the past, present and future) concept design, narrative, script & storyboard. 3D Visualization and simulation of the church Notre-Dame-de-Béthléem, located in the city of Remoulins (before, during and after restoration). Art Director and supervision for the: Development of the 3D model in collaboration with the architect, simulation and film production. Remoulins is located in the department of Gard, Languedoc-Roussillon, Southern France, close to the Pont du Gard World Heritage of Humanity. The Pont du Gard is an ancient Roman aqueduct that crosses the Gardon River in southern France. Located near the town of Vers-Pont-du-Gard, the bridge is part of the Nîmes aqueduct, a 50-kilometer system built in the first century AD to carry water from a spring at Uzès to the Roman colony of Nemausus (Nîmes). The Pont du Gard is the highest of all elevated Roman aqueducts, and, along with the Aqueduct of Segovia, one of the best preserved. <http://www.pontdugard.fr/en>

**Team & Collaborations.** DRAC, Direction régionale des affaires culturelles (Regional Directorate of Cultural Affairs) ERDF, European Regional Development Fund Languedoc-Roussillon Region Department of Gard, France

#### **2015 -2016**

**Project/ Production Title.** TIME & SPACE: A virtual journey through the MuCEM, Fort San Jean, "T&S Media Exhibit Design & Scenography"

**Institution:** MuCEM, Musée des Civilisations de L'Europe et de la Méditerranée, Marseille, France.

**FF Role/Tasks.** New génération Cultural Heritage design for média exhibit

Design of a digital heritage exhibit, namely, Virtual Journey through the history of Fort Saint Jean , based in Fort Saint-Jean (FSJ), a prominent historical and architectural site in Marseille, France. VJ-FSJ project is a multi-disciplinary technology-based exhibit, which combines mixed media display systems, holographic imaging, video mapping on 3D printed models, augmented audiovisual

environments, digital heritage narrative and storytelling embedded within physical and virtual architecture. The design is one of the outcome of an ongoing interdisciplinary research project entitled: New generation interaction in cultural heritage :immersive interactive exhibitions within the field of art and architecture in museums (NGICH research).

Immersive exhibit, mixed media using virtual technologies for Museums, holograms, high end projection display systems; Cross disciplinary research, new media exhibit design (i.e scenography, technology and media design), as well as the solution for each exhibition room (total 7 rooms) and the design for the arrangement of the projection- and visualization system of the entire exhibit based on the interpretation of the history of the Fort San Jean, Marseille, France.

**Team & Collaborations.** IMÉRA, Institut d'Études Avancées, laboratoire MAP Marseille, MuCEM, Musée des Civilisations de L'Europe et de la Méditerranée, Marseille, France.

### 2015 -2016

**Project/ Production Title.** Digital Heritage visualization, Simulation and Visualization in Cultural Heritage storytelling and narrative

**Institution:** MuCEM, Musée des Civilisations de L'Europe et de la Méditerranée, Marseille France.

**FF Role/Tasks.** Script Writer, Storyboard, Art Director for a Digital Animation of 20 min based in Fort San Jean and Marseilles history (Historical periods: 49 BC, 1423, 1660, 1943)

**General Description and responsibilities.** Research and analysis, concept design for of the narrative and storytelling, script writing & storyboard, Art Director and supervision for the film production.

**Team & Collaborations.** IMÉRA, Institut d'Études Avancées, laboratoire MAP Marseille, MuCEM, Musée des Civilisations de L'Europe et de la Méditerranée, Marseille, France.

## WORK /SERVICE EXPERIENCE PROFESSIONAL (SELECTED)

### 2014 →

**Expert for the European Commission Research Executive Agency, Brussels, (B)**  
**Responsibilities:** Evaluating proposals.

### 2013-2015

**Project/ Production Title:** the Sarcophagus of the Spouses Project (SSP)

**Institution.** CINECA (Supercomputing Inter-university Consortium), Italy.

**FF Role/Tasks.** Research + tech adviser + designer and author for Immersive audio-visual interface system and tech Immersive solution, visualization display system and digital content.

**General Description and responsibilities.** New Media Design Adviser & Project management (Creative&Tech); design and development of interactive exhibit

installations, virtual storytelling in the ambit of the Italian cultural heritage and artistic patrimony, with focus on Innovative audio-visual interfaces, 3D Mapping, content visualization and design of immersive audio-visual environments, with the use of innovative visualization techniques.

A Cross-disciplinary creative media design project which combines digital technologies, virtual story-telling and visual metaphors embedded in sensory audiovisual environments based on the 520 BC Etruscan Sarcophagus of the Spouses. (Italian: Sarcofago degli Sposi), a late 6th century BC Etruscan anthropoid terracotta sarcophagus found in 19th century excavations at the necropolis of Cerveteri (ancient Caere) now located in the National Etruscan Museum of Villa Giulia, Rome.

#### **Team & Collaborations.**

The project was commissioned and managed by CINECA, and involves a multidisciplinary creative team of researchers, archaeologists, art historians, computer scientists, surveyors, computer graphics pertaining to CNR-ISTI, CNR-ITABC, Bruno Kessler Foundation, Bologna University and F.A.B.R.I.CATORS, Milan, led by Franz Fischnaller, with the collaboration of museums Villa Giulia National Etruscan Museum, the History of Bologna Museum Genus Bononiae and the Civic Archaeological Museum of Bologna.

#### **2012 -2014**

#### **Project/ Production Title.**

**Virtual Museum of the Tiber Valley ( VM\_TV)**

#### **Institution.**

**HLab-CNR, Virtual Heritage Lab (VHlab), National Research Council of Italy (CNR);**

#### **FF Role/Tasks.**

adviser for new media design, consultant (Technical &Creative) for the Cross-disciplinary team in charge of the development the project.

**General Description and responsibilities.**The Virtual Museum of the Tiber Valley is a project based on the creation of an integrated digital system for the knowledge, salvation and communication of the cultural landscape, archaeological and naturalistic sites along the Tiber Valley archaeological excavations, natural heritage sites, ancient city of Lucus Feroniae (Capena),in the Sabina area between Monte Soratte and the ancient city of Lucus Feroniae (Capena). It is an integrated Interactive installation and learning environments for the active fruition of content and cultural heritage experience conceived to be installed in the Villa Poniatowsk and the National Etruscan Museum of Villa Giulia, Rome, Italy

**Focus:** design of the interactive installation and user interface, digital narrative, virtual storytelling, 3Dimensional Virtual Reality environments, aesthetic visualization and interactive techniques.Interactive Exhibition Designer and New Media Adviser (Tech&Creative); Interactive exhibit installations and digital content design and virtual storytelling in the ambit of the Italian cultural heritage and

artistic patrimony, with focus on 3Dimensional Virtual Reality environments, high end aesthetic visualization and interactive techniques, knowledge interactive learning environments for the active fruition of content and cultural heritage experience, museum network (Project: Tevere Virtual Museum at the Villa Poniatowsky (Polo Museale di Villa Giulia, Roma).

**Team & Collaborations.** the National Research Council of Italy (CNR);VHLab-CNR, Virtual Heritage Lab (VHLab), (CNR Rome);CNR, Department of Human and Social Science and Cultural Heritage (DSU), Institute of Sciences for Cultural Heritage (CNR ISPC), 00015 Rome, Italy

## 2009-20012

**Project/ Production Title.** Digital Multimedia Creativity Pole

**Institution.**Digital & Multimedia Creativity Pole Committee/Virtual Reality & Multimedia Park S.p.A. Turin, Italy.

**FF Role/Tasks.** Project Reviewer, analysis and evaluation

**General Description and responsibilities.**The Digital Multimedia Creativity Pole (Innovation and applied research on Digital Creativity Program is an instrument of industrial politics devised from the Piedmont Region in order to benefit the aggregation among Small and Big enterprises, Centers of Research, Associations, Foundations for the sharing of the acquaintance and the convergence of the investments on planning paths and relative common lines of development to products and innovative services. Digital & Multimedia Creativity Pole is hosted and coordinated by Virtual Reality &Multimedia Park S.p.A.

FF work as expert for the evaluation of the projects for Digital & Multimedia Creativity Pole Committee/Virtual Reality & Multimedia Park S.p.A. Turin, Italy. Project Reviewer, analysis and evaluation.

## 2008

**Project/ Production Title.** New Media Design Consultant for advanced technology and Virtual Reality (technical & creative) , and content production

**Institution.**World Design Capital Torino 2008, Turin, Italy.

**FF Role/Tasks.** New Media Design Consultant for advanced content production for advanced technology and Virtual Reality (technical & creative) and content development for *PROJECT: DREAM \_ TORINO CULTURE CAPITAL*  
*3d Immersive Animation: Dream Il Concetto Di Futuro Nel Car Design Torinese*

**General Description and responsibilities.** Production of *A 3d Immersive Animation: Dream Il Concetto Di Futuro Nel Car Design Torinese* entitled *PROJECT: DREAM \_ TORINO CULTURE CAPITAL*. A historical and educative 3D Immersive Video animation produced for the exhibit Dream: Cars of the future since 1950- 19.09.-28.12.2008, Pavilion Giovanni Agnelli, and Turin, Italy. Curated by a Scientific Committee pool of experts coordinated by Giuliano Molineri, former

president of Giugiaro Design. Dream was organized by the WORLD DESIGN CAPITAL TORINO 2008 (awarded by Icsid, the International Council of Societies of Industrial Design), in collaboration with the National Auto mobile Museum of Torino, supported by the Chamber of Commerce of Turin. Dream (14,000 sq) hosted over 55 car models/prototype, hundreds of objects (scale models, sketches, drawings, projects), dedicated to Italian avant-garde ideas, concept cars evolutions, trends, style aesthetic parameters and technology from the early years of the 20's until 2008, when the dream of macro cars counterbalanced by a desire to the miniaturization and renewable energy for the city cars to solve the problem of traffic and mobility, and pollution. The animation features works and designers such us: Sintesi and Bird Cage: Pinin Farina; Quaranta and Brera: Giugaro/Italdesign and Mephistopheles by Fiat, the car Ernest Arthur Douglas Eldridge broke the World Land Speed Record with in 1924.

The World Design Capital has been a city promotion project that has celebrated the merits of design, It seeks to highlight the accomplishments of cities that are truly leveraging design as a tool to improve the social, cultural and economic life of cities, throughout a yearlong programme of design-related events. Project: DREAM - Cars of the future since 1950 – exhibit.

#### **2006 - 2016**

**Project/ Production Title.** New Media Chief Designer, Project Manager.

**Institution.**F.A.B.R.I.CATORS - Architects of Culture - Fabricators of Ideas, Italy.

**FF Role/Tasks.** Chief Designer, Project Manager. F.A.B.R.I.CATORS is an interdisciplinary group concerned with the integration of Art + Design + Technology + Humanities and Social Sciences

**General Description and responsibilities.**F.A.B.R.I.CATORS specialized in digital media, computer graphics, virtual reality, interactive techniques, creative interface, networking, system visualization and immersive technologies, operating in the fields of Art, Design, Architecture, cultural heritage and edu-entertainment.

#### **2003-2005**

**Project/ Production Title.** Designer - (R&D) project coordinator

**Institution.** SPACE CITY DUBAI L.L.C., Dubai, United Arab Emirates

**General Description and responsibilities.**

Convergences between architecture, design, immersive simulation, technology, science immersive simulation and entertainment technology, with focus on Space Science and Space Exploration (SOE PROJECT)

Leader and coordinator of an interdisciplinary research and design team with focuses on the integration and intersection of disciplines such as design, architecture, virtual storytelling, game, learning environments and entertainment technology as well as immersive design in physical architecture and augmented environments embedding and disembodiment technology in architecture.

Researcher and designer for new architectural concepts, buildings, components designs, innovative technological solutions, interactive designs, entertainment technologies and digital entertainment proposals related to creating the experience of living and interacting in outer space.

Art Director, Production Manager, Project Supervisor for 3D architectural animation, real time, navigable and interactive life-size rendered city environment simulations, virtual breakthroughs and immersive architectural fly-over interactions for structures, buildings, interior designs and environments.

Concept, script and coordination of the production of the Video animation and simulation of the SCD project.

#### **1998-1999**

**Project/ Production Title.** CICOV: Interactive cultural Centre of Cordoba-Spain

**Institution.** Strategic Planning of Cordoba, Municipality of Cordoba, Spain

**FF Role/Tasks.** Designer for CICOV

**Team & Collaborations.** Work and collaboration with an interdisciplinary team across the fields of spanish artistic patrimony and cultural heritage, design, technology, science, humanities and social sciences (Disciplines: History archaeology, culture, sociology, linguistic, religion, design, science and technology).

#### **1997-2020**

**Project/ Production Title.** Curator and Coordinator

**Institution.** Tuscany Hi Tech Network, municipality of the region of Tuscany, Italy.

**FF Role/Tasks.** Curator, Exhibit Designer & Management for new digital humanities project, media Interactive exhibit (Focus: Cultural heritage, artistic patrimony, digital media Art, science, technology, applied research-based International Exhibits, seminars, workshops and conferences). Digital Humanities; Storytelling and design of heritage; Virtual Technologies in Museums; Digital Technology for Heritage Interpretation; Virtual Exhibitions.

#### **1996-2015**

**Project/ Production Title.** Curator and Coordinator

**Institution.** F.A.B.R.I.CATORS, Milan, Italy;

**FF Role/Tasks.** Curator, Management for exhibits, special venues, conferences, panel (Field Focus: advanced technology and digital media with broader perspectives and bidirectional relationship across the fields of cultural heritage, artistic patrimony, design, technology, humanities and social sciences.

#### **1998-2000**

**Project/ Production Title:** The seven Hills

**Institution.** The Berliner Festspiele GmbH, Berlin, Germany.

**FF Role/Tasks:** Designer, Team production Manager for “*Kali the Goddess of the Millennium*”

**General Description and responsibilities.** Designer, Team production Manager for Project: “*Kali the Goddess of the Millennium*” [Produced ad hoc for the City of Berlin’s Millennium exhibit, Seven Hills Images and Signs of the 21st Century, showcasing seven departments looking at topics from the humanities, art, science and technology, at the exhibit center and museum, Martin-Gropius-Bau-Berlin center and museum, Martin-Gropius Baus, Berlin.

KALI is a user-driven multi-leveled virtual reality interactive installation that incorporates classical media and advanced technology. It is a comprehensive experience in the new language of interactive design, aesthetic interpretation of digital information and use of visual design in the virtual environment. This piece offered the advances of the merging of Virtuality and physicality integrated in one specific installation. The installation is a compendium of content and forms of mythical elements and ancestral memories that extends into the digital era with relevance to the 21st century. Through KALI, the author explores a fusion of digital media, culture, the arts, literature, myth, and cinema. One of the author's main goal were to implement an interactive installation combining the real and the imaginary, Orient and Occident, the cosmos and the earth, nature and the city, negative and positive, and to represent the metaphor of cause and effect.

The Exhibition was organized by the Berliner Festspiele GmbH and made possible by the Stiftung Deutsche Klassenlotterie Berlin under the patronage of the President of the Federal Republic of Germany, Johannes Rau. The Berliner Festspiele is one of the most important institutions in Germany for cinema, theater, music, literature and new media. Dr. Bodo-Michael Baumunk was the Chief Curator of the exhibit. Berliner Festspiele GmbH. Association for the Exhibit: Millennium of the City of Berlin: Seven Hills, Images and Signs of the 21st Century

Thematic-Focus: Orient and Occident Cultural Heritage (India), art, science religion, literature, myth, nature, ecology, augmented Virtual Reality, interactive installation, Interactive Design, touch-less sensors, natural and intuitive interface, interactive storytelling, interactive animation, multimedia and music.

**Team & Collaborations.** Work and collaboration with an interdisciplinary international team across the fields of artistic patrimony and cultural heritage, design, technology, science, humanities and social sciences (Disciplines: History, biology, archaeology, culture, sociology, linguistic, religion, design, science and technology).

RESEARCH AND DEVELOPMENT IN  
RESIDENCE

DESIGN

1995

**Project/ Production Title.** Multi Mega Book installation

Medienmuseum ZKM|Zentrum für Kunst and Design, Karlsruhe, Germany  
**Art, Technology, Science, Robotics, Digital Media, Advanced Visualization,**



**Project Research Title:** Multi Mega Book installation (Physical, Robotic and Multimedia Version)

**Partners:** Robotics srl, Italy; L'EMMECI srl, Italy; F.A.B.R.I.CATORS, Milan, Italy.

**1996**

Medienmuseum ZKM|Zentrum für Kunst and Design, Karlsruhe, Germany

**Art, Technology, Science, Digital Media, Advanced Visualization, Interactive Installation**

**Partners:** F.A.B.R.I.CATORS, Milan, Italy; Robotics srl, Italy; L'EMMECI srl, Italy;

**Project Research Title:** Multi Mega Book installation (Physical, Robotic and Multimedia Version)

**1997**

Electronic Visualization Laboratory [EVL], School of Art & Design University of Illinois at Chicago, USA

**Art, Technology, Science, advanced visualization, Augmented Virtual Environment, high-resolution stereoscopic Virtual Reality full-immersive interactive installation**

**Project Research Title:** The Multi Mega Book in the CAVE™ (MMB) "The shift from the printed book to the electronic text & digital skin"

The MMB is a 3x4 meter full immersive, real-time rendered interactive 3D virtual book focusing on the shift from the printed book to the electronic text/digital skin. The user creatively interacts with two revolutionary moments of human history and experiences in media, technology, science, architecture, and art from the Renaissance (15th-century printed communication) to the Electronic Age (21st century electronic communication). The MMB allows the interactive visitor free exploration of various dimensions of both centuries. Visitors can virtually enter into the book, explore and navigate within alternate immersive environments and narrative storytelling within masterpieces by Michelangelo, Alberti, Botticelli, Leonardo Da Vinci and Brunneleschi, in Buildings such as: Santa Maria delle Grazie, Santa Maria del Fiore, Uffizzi, Piazza Innocenti, Palazzo Pitti, the Laurenziana, the .. Gutenberg's printing press... travel through a cyber city from the Renaissance to the a 21st century electronic urban vision...

**Partners:** F.A.B.R.I.CATORS, Milan, Italy; University degli studi of Milan

**1997**

Ars Electronica, AEC Electronic, The Museum of the Future, Linz, Austria

**Art, Technology, Science, advanced visualization, Augmented Virtual Environment, high-resolution stereoscopic Virtual Reality full-immersive interactive installation**

Electronica Future Lab within the Research & Residence, Program of the Museum of the Future, AEC, Linz, Austria;

**Project Research Title:** The Multi Mega Book in the CAVE™ (MMB) "The shift from the printed book to the electronic text & digital skin";

**Partners:** F.A.B.R.I.CATORS, Milan, Italy; Electronic Visualization Lab (EVL), the University of Illinois at Chicago, USA;

**2013**

Guest Researcher-Stereoscopic and ultra-high resolution 4K/3D HD for immersive VR (Art- Cultural Heritage-Technology- Science);

**Project /Research Title:** Last Supper Interactive (LSI) Project (experiment n.1, LSI Phase 6, Project Stage II); Improvement, enrichment and upgrading to: High resolution content-immersive virtual reality/Stereo& Mono (up to 4K resolution);

High Performance Networks Laboratory, Bristol, Network Interaction Laboratory,

University of Essex, UK, University of Bristol, Faculty of Engineering, UK. with the support of the EU-FP7 VISIONAIR -VISION Advanced Infrastructure for Research: <http://www.infra-visionair.eu/>

#### **2015-2016**

Guest Researcher for haptic Devices for immersive Virtual Reality (Art, cultural heritage, Technology, Science)

**Project /Research Title:** Conveying kinesthetic sense of Presence in an immersive real-time virtual stereo application based in Leonardo da Vinci's Last Supper painting

G-SCOP Laboratory Grenoble, Industrial Engineering School: <http://genesi-fp7.eu/grenoble-inp/> and the High Performance Networks Laboratory, Department of Electrical and Electronic Engineering, University of Bristol, UK: <http://www.bristol.ac.uk/engineering/departments/eeng/> with the support of the EU-FP7 VISIONAIR -VISION Advanced Infrastructure for Research <http://www.infra-visionair.eu/>

#### **2014-2015**

**Guest Researcher** - IMéRA (Mediterranean Institute for Advanced Research), Aix-Marseille University, France;

**Research Title:** *New generation interaction in cultural heritage immersive interactive exhibits within the field of art, digital humanities and architecture inside the museum.*

**Partner Institution:** Museum of European and Mediterranean Civilisations (MuCEUM), Map Lab-Centre, Équipe MAP-Gamsau, Campus CNRS, Marseille.

#### **2015-2021**

More Info to be updated soon

#### **KNOW HOW & EXPERTISE**

#### **Expertise and Areas of Interest**

Author, Designer, Producer, Project Manager and curator, working across the field of arts, design, technology, science, humanities and digital cultural heritage

#### **Extended Reality (XR)**

XR Extended Reality (XR): Augmented Reality (AR), Mixed Reality (MR), and Virtual Reality (VR). mixed/augmented reality (VR/AR), computer graphics, simulation, creative Interfaces, interactive installations, stereoscopic content, immersive and interactive tools and networking technologies, and holography.

#### **Immersive gigapixel storytelling and development**

Storytelling and content development for the METAVERSE, 8K Immersive VR interactive applications and a 3D Digital Stereo Animations, 3D-VR 360-degree Video conceived for large scale multi viewer immersive spaces and immersive visualization display environments.

#### **Art, advanced visualization, technology, science**

Visual Art, Advanced Visualization, Art and Technology, Art and Science, Media Art, Aesthetics in Digital Media, Digital narrative /interactivity storytelling, Real-time virtual narrative, Interactive Installations, Virtual reality, Real+virtual worlds (mixed/augmented reality);

#### **Computer Graphics Animation, Virtual Reality, Simulation, Stereoscopy**

Visual Art, Advanced computer graphics, animation, Visual effects (VFX) immersive (stereo) visualization techniques, Digital media 3D Digital Animation, System Visualization and Technologies virtual reality, real-time interactive, Man

machine interaction, creative /artistic Interfaces;

### **Interactions and Interactive Techniques**

Digital and Interactive Technological Tools And Systems, Interaction and interactive techniques, Immersive stereoscopic technology, techniques, tools and systems;

### **Interaction Design**

Interaction design, interactive techniques, real-time interactive systems (RIS); Creative interface and technologies (man/machine); Interaction design: principles, process, methods and technology (touch-based, haptic, vision-based, multi-modality);

### **Virtual/ Digital content development**

Visual information, content, design, aesthetic visualization for Virtual environments; Immersive real-time stereoscopic content; Virtual narrative, Interactive storytelling, content design; Ultra-high resolution 4K 3D HD to 8K visualization for real time Immersive stereoscopic VR/simulation;

### **Visual Art - Classical media**

Drawing, Painting, Sculpture, Printmaking, Multimedia/Performing Arts Visual Art

## **AREAS OF RESEARCH INTEREST**

- Italian Cultural Heritage
  - Italian Renaissance Art
  - Cross-disciplinary design practice for heritage exhibitions
  - The art of advanced visualization in cultural heritage
  - New Media exhibit design for digital heritage interpretation in museums
  - Virtual Technologies in Museums
  - 3D Printing for exhibits
  - Video mapping
  - Immersive audiovisual scenography and digital heritage storytelling
  - Ultra-high resolution stereo visualization content for real time Immersive stereoscopic VR
  - Haptic interaction, intuitive navigation in stereoscopic immersive virtual environments
  - Art, Humanities and Social Science
- 
- High definition immersive stereo/mono visual development
  - Digital Media 3D Animation
  - Virtual Reality
  - Simulation
  - Digital media
  - Augmented reality
  - Holograms
  - Mixed media installations
- 
- **Creative thinking, cross disciplinary collaboration, bridging the disciplines**
  - Creative thinking, problem solving, strategy, practices; Cross-fertilization, creative experimentation, design practice;
  - Intersecting arts, sciences, technology in innovative& creative ways; Intersection across arts, science and technology;
  - Interdisciplinary collaborations across arts, Digital media, Art, humanities and social Sciences;

## **KNOWLEDGE**

	<ul style="list-style-type: none"> <li>• <b>Cross-disciplinary methodologies &amp; model of collaboration</b></li> <li>• Collaborative research models and approaches; Cross- disciplinary research and project team collaboration;</li> <li>• Building up creative, efficient and innovative interdisciplinary collaborations; Interdisciplinary -creative-based design methodologies; Strategy, Models, and approaches for cross-disciplinary projects conception and development;</li> <li>• High-quality project design for digital heritage content and digital media experiences;</li> <li>• Project and/or content design, Core skills, knowledge, storytelling, narrative principles, techniques, technologies, methods and approach;</li> <li>• Content &amp; applications' creation: digital Narrative and storytelling (digital, virtual, interactive, immersive and non)</li> <li>• Project development &amp; Production management</li> <li>•</li> </ul>
LANGUAGES	<p>Mother Tongue: German - Second Mother Tongue: Italian - Other Languages: English: Reading skills [excellent], writing skills [good], verbal skills [excellent], Spanish: Reading skills [good], writing skills [excellent], verbal skills [good], French: Reading skills [good], writing skills [good], verbal skills [good].</p>
COMPUTER AND TECHNICAL SKILLS	<p><u>Operative Systems</u>: Windows, Linux, Unix, Android; <u>Hardware</u>: HP, SGI ONYX; Ascension Technology, InterSense, Motion tracking; IOS, Tegra, Nokia Mobile Devices; Analogue and DLP Stereographic Projectors; ATI, NVidia graphics accelerators; Networking;</p> <p><b>Programing Languages and Software</b>: C++, OpenGL, Visual Basic, JavaScript, OpenGL, HTML, VRML, Ygdrasil; Unity 3D, Microsoft Visual Studio, Vuforia, SGI Open GL Performer, +Inventor, CAVELib, YG YGdrsil, Realflow, 3D Studio Max, Google SketchUp, PTgui, Gimp, Corel Draw, Blender, Autodesk Maya, Adobe Suite, MS Office, Flash, Dreamweaver, Sound Forge, Acid Pro, Sound edit, Resolume Arena; Adobe Illustrator, Adobe Creative Suite, Adobe Premier Pro, Adobe After effects, Adobe Audition, PowerPoint, Keynote, Autodesk, MAYA, Resolume Arena, Unity 3D, Meshlab, etc;</p> <p>Basic experience in Electronics and Robotics</p>
<p><b>CURATORIAL WORK</b>  <b>EXHIBIT DIRECTION AND</b>  <b>CURATORSHIP (SELECTED)</b></p>	<p><b>1998</b>  Virtuality &amp; Interactivity I (First Edition), Fortezza da Basso, March 26- 29 1998, Florence, Italy.  Direction and curator to the first edition of the international Art Exhibit: "<i>Virtuality and Interactivity, Digital Renaissance (V&amp;I)</i>" by appointment of the Regional Government of the Tuscany Region. <i>V&amp;I</i> is an annual multimedia show and conference dedicated to creative technological research, cultural heritage visual and digital performing arts and cinema, financed by the Tuscany High Technology Regional Network and promoted by the Region of Tuscany, Italy.</p> <p><b>1999</b>  <i>Virtuality &amp; Interactivity II, (V&amp;II)</i> (Second Edition)  Ex Stazione Leopolda, Viale Fratelli Rosselli 5, Piazzale di Porta al Prato, 26-30 May 1999, Florence, Italy. Direction and curator to the first edition of the international Art Exhibit: "<i>Virtuality and Interactivity, Digital Renaissance</i>" (<i>V&amp;II</i>) by appointment of the Regional Government of the Tuscany Region. <i>V&amp;II</i> is an annual multimedia show and conference dedicated to creative technological research, cultural heritage visual and digital performing arts and cinema, financed by the Tuscany High Technology Regional Network and promoted by the Region of Tuscany, Italy.</p>

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**2002***Version 03 – Technotopia-Digital Arts Convergence*

Art exhibit for EVL/UIC at The Museum of Contemporary Art of Chicago, MCA Theatre Program Organization, March 27-30, 2002, Chicago, USA (Presentation of the work by artists students and faculty, employing virtual reality technology developed at EVL of the University of Illinois at Chicago, of the art exhibits for EVL/UIC in Version 03 - *Technotopia, Digital Arts convergence*. Exhibit and event took place at The Museum of Contemporary Art of Chicago (MCA) and in the Cave of (EVL) Electronic Visualization Laboratory, UIC, Chicago, USA.)

**2015-2016**

Curator of Media Exhibit Design InsideOut, Albertina Academy in Turin, Italy, part of the International Festival of Schools of Art and Design (FISAD 2015), videomapping in 3D in the courtyard of the Academy, made by students of the course of Digital Animation;

The exhibit was one of the venues of the 1° Festival Internazionale delle Scuole d'Arte e di Design – FISAD 2015 which has offered a unique view on the state of young art and its future in Italy and in the world, organized by the Accademia Albertina di Belle Arti di Torino, in partnership with the Fondazione Sandretto Re Rebaudengo, center for contemporary art of Turin.

The theme of the festival, on which have participated sixty-five Academies and Schools of Art and Design from all over the world: Brazil, China, Cyprus, Egypt, Finland, France, Germany, Jordan, Greece, India, Italy, Lithuania, Peru, Poland, Romania, Russia, Spain and Turkey, has been “Il senso del corpo”.

Stefania Giannini, Minister of Education, Universities and Research from Italy has opened the venue.

**2018-2019**

Curator for 3D 8K resolution exhibits and venues based on selected Leonardo da Vinci's masterpieces to be presented in diverse museums and new generation cultural centers, including the Ars Electronic Center (AEC), the museum of the future in Linz, Austria with the collaboration of Musei Reali Torino and ICRCPAL; Istituto centrale per il restauro e la conservazione del patrimonio archivistico e librari, Rome.

The exhibit will contemplate the following works:

Codice sul volo degli uccelli, Autoritratto, Studio per l'angelo per la Vergine delle rocce di Leonardo da Vinci, Testa barbata, presunto ritratto di Cesare Borgia, I nudi per La battaglia di Anghiari, studio per il monumento di Francesco Sforza, Carri d'assalto muniti di falci, Ercole col Leone Nemeo, Monumenti di Trivulzio.

The exhibit presents as well the multi-spectral acquisition in RGB of the works listed above which were effectuated as a result of a research, scientific analysis and high resolution image acquisition through non-invasive methodologies, approaches, technologies and techniques utilize with the aid advance generation tools. A multidisciplinary research carry by the Biblioteca Reale di Torino and ICRCPAL the Central Institute for the Restoration and Conservation of the Archival and Book of Rome in collaboration with interdisciplinary expert from diverse institutions.

**1998**

“**Virtuality & Interactivity-Edition I**”, Fortezza da Basso, March 1998, Florence, Italy (Conference)The conference of the international exhibition of digital arts and applied research of MEDIARTECH [Digital Renaissance]. MEDIARTECH is an annual multimedia show dedicated to technological research, cultural heritage visual and performing arts, Financed by Tuscany Hi Tech Network and promoted by the region of Tuscany/Italy.

**DIRECTION, ORGANIZATIONS:**  
PANELS, CONFERENCES,  
SYMPOSIUMS, WORKSHOPS  
(SELECTED)

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**1999**

Virtuality&Interactivity/Digital Renaissance II, international conference, Stazione Leopolda, Florence, Italy, financed by the Region of Tuscany and the Tuscany Hi Tech Network, Italy. (Conference)

**2002**

Cycle of Lectures-AD508 Advanced Electronic Visualization and Critique I, University of Illinois at Chicago (UIC), USA; AD508 Advanced Electronic Visualization in Art and Design I, Seminar and Conferences [AD508 I], UIC, USA; Cycle of Lectures -AD502 - Seminar in Contemporary Theory AD502 Seminar and Conference in Contemporary Theory - The Arts and Electronic Media; AD508 Advanced Electronic Visualization in Art and Design I, Seminar and Conferences. [AD508 I]

**2003**

The Museum of Contemporary Art of Chicago. Version 03 – Technotopia-Digital Arts Convergence, MCA Theater Program Organization: "The Post-Realistic Age: The Generation of Super Broadband Communication and Gigabit Networking", 27-30 March 2002, Chicago, USA | Chicago, USA, 2003 (Panel). Panel co-presented by University of Illinois at Chicago (UIC) and Northwestern University (NWU).

AD508 Advanced Electronic Visualization in Art and Design II, Seminar and Conferences. [AD508 II], University of Illinois at Chicago (UIC), USA

**2004**

AD508 Advanced Electronic Visualization and Critique II, University of Illinois at Chicago (UIC), USA. AD508 Advanced Electronic Visualization in Art and Design III Seminar and Conferences [AD508 III], University of Illinois at Chicago (UIC), USA.

**2006**

e-Art | Art, society and democracy in the networking age, Museum of Contemporary Art: MACRO, November 15, 2006, Rome, Italy (e-Art Book presentation, Panel), Moderator: Dr. Ricca, Director of Editori Riuniti;

e-Art | Art, society and democracy in the networking age, Museo internazionale e biblioteca della musica de Bologna, Palazzo Sanguinetti, December 12, 2006 (e-Art Book presentation, Panel); Moderator: Pier Luigi Capucci, Prof. University of Bologna, Director of NOEMA lab; organized by Municipality of Bologna, Project New Museum Institutions, CINECA and University of Bologna, Master in Cinema, Television and Multimedia Production. The event has been streamed on line.

**2007**

"VISIONS: Art - Architecture - Design - Technology - Telecommunication - Electronic Media", Bookstore di Via Roma, November 7, 2007, Turin, Italy. (e-Art book presentation and Panel) Moderator: Monica Nucera Mantelli, Journalist, Curator;

e-Art | Art, society and democracy in the networking age: Panel and book presentation, Feltrinelli Bookstore, "e-Art: art, technology, society, democracy in the networking age", January 23, 2007, Milan Italy. (Book presentation and Panel), Moderator: Daniela Voto, project manager F.A.B.R.I.CATORS;

"Virtual & Interactive Arts - State of the Arts", PerArteContemporanea, September 22, 2007, Lugano, Switzerland. (e-Art book presentation and Panel), Moderator: Paola Formenti Tavazzani, Director: PerArteContemporanea;

**2009**

Polytechnic University of Turin, Faculty of Architecture II, "Interactive Spaces: The power of intersection within architecture, design, communication, technology,

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natural interfaces, interactive media and mobile digital intelligence”, course of excellence for PHD students, March 2009, Turin, Italy, (Workshop) organized by the Faculty of Architecture 2 and MIMOS (Italian Association for modeling and Simulation);

**2009**

Polytechnic University of Turin, Faculty of Architecture II, “INNOVATIVE PUBLIC ART: SUSTAINABLE SQUARES, HUMAN INTERACTION, EMOTIONAL CITIES: Exploring the convergence within urbanism, architecture, design, sustainable technology, mobile and locative media, creative-social environments and public art practice; Case Study: Piazzale Valdo Fusi”, The Castle of San Valentine, Turin, Italy, (Course, Round table and Workshop), 1-6 November 2009;

**2009**

SIGGRAPH 2009 Computer Animation Festival | VIEWFest - Cinema Massimo, Turin, Italy: SIGGRAPH 2009 Computer Animation Festival | Italian Premier. [www.viewfest.it](http://www.viewfest.it) | [www.viewconference.it](http://www.viewconference.it)

SIGGRAPH 2009 Computer Animation Festival Premiere | Screening & Talk: The benchmark for digital artists and scientists alike & how to get nominated for an Academy Award - Sunday 1 November, 2009 16:00 | View Fest - Cinema Massimo, via Verdi 18, Turin, Italy

Opening: Prof. Arch. Rocco Curto: Dean, II Faculty of Architecture Polytechnic of Turin; Maria Grazia Mattei: CEO Milan for ACM SIGGRAPH Chapter | MGM Digital Communication | Meet the Media Guru

ArtFutura 2009: 20 Years from Virtual Reality to Social Webs, Barcelona, Madrid. Alicante, Spain, October 29th through November 1st. Space: IMAGINA and Arts Santa Mónica Center. Siggraph2009 – The benchmark for digital artists and scientists alike & How to get nominated for an Academy Award: Carlye Archibeque; SOE, the Space on Earth Project: Franz Fischnaller. <http://www.artfutura.org/v2/>

Ars Electronica, Human Nature, Festival for Art, Technology and Society, Linz, Austria, September 3rd - 8th Siggraph2009 – Siggraph Computer Animation Festival, Screening + talk, The benchmark for digital artists and scientists alike & How to get nominated for an Academy Award by Carlye Archibeque; Is the Point part o the Line by Franz Fischnaller. Brucknerhaus, History Stage. [www.aec.at/humannature/en/](http://www.aec.at/humannature/en/)

**2010**

MAN+MIND=MINDED SUSTAINABILITY [M+M=MS]. Is your brain...green? Art - Energy - Technology - Environment - Urbanism - Communities - Architecture - Design - Food- Clothing – Tourism at the PAV - Parco Arte Vivente, Turin, Italy (Lecture&Pannel), May 15, 2010;

**2011**

Seminar& Panel Discussion: “SMART TEXTILES - INNOVATIVE FABRICS ... Morphing the fabric of our lives”, European Institute of Design, IED, 16 February 2011, Milan, Italy;

Seminar & Panel Discussion, NANOTECH THE "BIG THING" OF A NANO SCALE WORLD - Thinking with Mind Minded Sustainably”, European Institute of Design, IED, Milan, Italy, 09 February 2011;

Summary: Intro to Nanotechnology, Science Fiction or Fiction morphing into reality? Top view nanotechnology, innovation, use, application and future implications; How Nanotechnology is shaping the future of society;

Seminar& Panel Discussion: “VIRTUAL REALITY - STEREOSCOPIC 3D - Augmented

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Reality and Mobil technology - When conception of matter vanishes to give space to new genres of imagination”, European Institute of Design, IED, 02 February 2011, Milan, Italy;

Seminar& Panel Discussion: “Digital Media Art & TECHNOLOGY EXPLORING the ever evolving influence of technology on Man, Media and the Society; European Institute of Design, IED, Milan, Italy, 26 January 2011;

**2016**

Seminar: MUSEUMS AS CULTURAL, URBAN, CREATIVE AND LEARNING INTERFACE  
*Technology in the Arts, Humanities and Cultural Heritage*

MuCEM – Fort Saint-Jean-I2MP, 201 quai du Port 13002 Marseille

Organizers : Franz Fischnaller (IMÉRA-MuCEM-Lab MAP Fellow Researcher)

IMÉRA (Institut d’études avancées d’Aix-Marseille) - IMÉRA.univ-amu.fr

**MuCEM (Musée des Civilisations de l’Europe et de la Méditerranée) –  
mucem.org**

NOTE: PUBLICATIONS FROM 2019 TO 2022 WILL BE UPDATED NEXT

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## Franz Fischnaller

### Publications (Selected)

<b>Publication</b>	Bibliography (Books, Chapters, Article, Essays, Papers, Reviews, editorial Responsibilities, others) <i>This section is a work on progress and not edited to its end. We apologize for the inconvenience</i>
<b>2018</b>	Fischnaller, Franz, "Virtual Journey Through The History Of The Fort Saint Jean, Marseille" - New mixed media exhibit for cultural heritage and education at the Musée des Civilisations de L'Europe Et De La Méditerranée. International Conference #Earth 2018 Digital Environments for Education Arts And Heritage Brixen, Italy 5-6/7 /2018.Springer-Verlag GmbH, Proceedings of the 1st International and Interdisciplinary Conference on Digital Environments for Education, Arts and Heritage (EARTH2018) (Paper in Proceeding).
<b>2018</b>	Fatta Francesca, Fischnaller Franz, "3DPrinting and Video Mapping for nan Interpretation Center of the History of Fort Saint-Jean at the MuCEM,Marseille. International Conference #Earth 2018 Digital Environments for Education Arts And Heritage Brixen, Italy 5-6/7 /2018.Springer-Verlag GmbH, Proceedings of the 1st International and Interdisciplinary Conference on Digital Environments for Education, Arts and Heritage (EARTH2018)(Paper in Proceeding).
<b>2018</b>	Fischnaller, Franz, "Virtual journey through the history of the Fort Saint Jean, Marseille (VJ -FSJ Project) New Media exhibit at the Musée des civilisations de L'Europe et de la Méditerranée (MuCEM)" , Digital HERITAGE 2018. New Realities: Authenticity & Automation in the Digital Age3rd International Congress and Expo 26-30 October 2018 (Paper in Proceeding).
<b>2018</b>	Fatta Francesca, Fischnaller Franz,Enhancing cultural heritage exhibits in Museum Education: 3D Printing Technology Video mapping and 3D printed models merged into immersive audiovisual scenography " Digital HERITAGE 2018. New Realities: Authenticity & Automation in the Digital Age3rd International Congress and Expo 26-30 October 2018 (Paper in Proceeding).
<b>2018</b>	Rytė Žiūrienė, Franz Fischnaller, Žilvinas Lilas,Vilnius City in Virtual Reality as a Playground for Creativity, Mongeometija 2018,Nexus Network Journal: Architecture and Mathematics (Birkhäuser & Springer-Nature, Switzerland)
<b>2017</b>	Fischnaller, Franz, The Last Supper interactive project. The illusion of reality: perspective and perception, Immersive interactive storytelling and virtual narrative in Italian Renaissance Art, 5th INTBAU International Annual Event Heritage, Place, Design: Putting Tradition into Practice, Design School, Department of Design - Politecnico di Milano, Italy, 5-6 July 2017 (Paper)
<b>2017</b>	VIRTUAL MUSEUMS OF ARCHITECTURE AND CITIES volume 9 / n.17 - december 2016. ISSN 1828-5961. DISEGNARECON. FATTA, BASSETTA, MANTI,FISCHNALLER,Reggio Calabria, museum of itself. Project for an interactive museum of the City Bologna, Italy
<b>2017</b>	Fischnaller, Franz > entitled: <b>Immersive Museums ... THE ARCHITECTURE OF THE SENSES</b> <i>Technology in the Arts, Humanities and Cultural Heritage. Scénographies de l'éclat : des lieux sacrés en Grèce ancienne à l'immersion muséale de demain ... Séminaire L'éclat, le geste et la société... Approches interdisciplinaires</i> , organisé par M. Philippe Jockey (Sorbonne Universités - LAMS - VALE – POLYRE), giornale Kermes, Nardini Editore, 2016
<b>2015</b>	Fischnaller, Franz, The Last Supper interactive Project -Kinesthetic sense of presence and haptic interaction in stereoscopic immersive virtual environments based in Renaissance art. Digital Heritage 2015, International Congress 2015, 28 September - 02 October, Granada, Spain (Paper in Proceeding).
<b>2015</b>	Fischnaller, Franz, Sarcophagus of the Spouses Installation. Intersection Across Archaeology, 3D Video Mapping, Holographic Techniques Combined with Immersive Narrative Environments and Scenography. Digital Heritage 2015, International Congress 2015, 28 September - 02 October, Granada, Spain (Paper in Proceeding).
<b>2015</b>	Fischnaller, Franz, "InsideOut ", Book: IL SENSO DEL CORPO THE SENSE OF THE BODY, First International Festival of Schools of Art and Design, July 1st-26th 2015, Editor Press Albertina, Accademia Albertina editions and Pinacoteca Albertina, 2015 (work review in catalogue)

<b>2014</b>	Fischnaller, Franz, "L'installazione del Sarcofago Degli Sposi. Una combinazione tra archeologia, tecnologia, computer grafica, olografia, 3D mapping, narrazione e ambienti immersivi audiovisivi." pp. 148-154 Volume: Il viaggio oltre la vita. Gli etruschi e l'aldilà tra capolavori e realtà virtuale, Editor Bononia University Press, Pages 256, 2014, Italy (Essay in catalogue).
<b>2013</b>	Fischnaller, Franz, Yesi Maharaj Singh, Martin Reed, "The Last Supper Interactive Stereoscopic and ultra-high resolution 4K 3D HD for immersive real-time virtual narrative in Italian Renaissance Art"; Digital Heritage 2013, International Congress 2013, 28 October-01 November, Marseille, France (Paper in Proceeding).
<b>2013</b>	Alfonsina Russo, Rita Cosentino, Maria Anna De Lucia, Soprintendenza per i Beni archeologici dell'Etruria meridionale Rome, Italy, Antonella Guidazzoli, Giosué Boetto Cohen, Maria Chiara Liguori, CINECA, Franz Fischnaller, "Etruscan Cultural Heritage: <i>The Sarcophagus of the Spouses project</i> ; virtual storytelling embedded in sensory audio-visual environments", Digital Heritage 2013, International Congress 2013, 28 October-01 November, Marseille, France (Paper in Proceeding).
<b>2010</b>	Fischnaller, Franz, "Chromatic Perspectives... Scaling My Art", conference proceedings (ACM MM'10) Proceedings of the international conference on Multimedia, ACM New York, NY, USA ©2010 (Paper in Proceeding)
<b>2010</b>	Fischnaller, Franz, "Chromatic Perspectives... Scaling My Art", "Colorito-an Interactive Renaissance of Color"; the Interactive Art Exhibit of ACM Multimedia 2010; The Palazzo Medici Riccardi, 25 October - 2 November 2010, Florence, Italy (essay in catalogue)
<b>2009</b>	<b>Expanding the Frontiers of Utopia...</b> From the Digital Renaissance to Space on Earth Project Fischnaller, Franz, format 24.5x28 cm, Pages 176, Illustrations 148, Bilingual: Italian/English, Editor: Electa-Mondadori, 2009 Italy (Book)
<b>2009</b>	Fischnaller, Franz, "VISIONS... VISIONARIES = ART   MIND   SPACE   CONNECTIVE INTELLIGENCE", Volume: Expanding the Frontiers of Utopia, Editor: Electa - Mondadori, 2009. Pages 20-60, November 2009, Italy [chapter in catalogue – curator] The chapter VISIONS... VISIONARIES = ART   MIND   SPACE   CONNECTIVE INTELLIGENCE presents interviews essays and statements of fourteen eclectic authors of diverse provenance and specialties: theoreticians, writers, artists, journalists, producers, and visionaries who operate in the scientific, electronic, technological, cultural, ecological, archaeological, philosophical and social ambit.  BODO-MICHAEL BAUMUNK: Art historian, curator of exhibitions related to history and science, including "Darwin and the Darwinism"; FRANZ CERAMI: Digital artist, curator, producer, and theoretician who created and organized the contest "Miss Digital"; DEBORAH CHIARELLA: Author, producer, artist and researcher on the increased evolution of the spatial language between theatre, cinema and reality; MATTIA CRESPI: Entrepreneur, expert in online virtual worlds marketing, CEO of ISN Virtual Worlds S.r.l, the first Global Provider for Linden Lab in Italy; CINZIA DAL MASO: Journalist, specializes in History and Cultural Patrimony, works for the newspaper: La Repubblica and Il Sole 24 Ore; DERRICK DE KERCKHOVE: Theoretician of connective intelligence and psico-technology, chair of the theoretical heritage of Marshall McLuhan, Director of the McLuhan Program of Culture and Technology, Professor in the French Department at the University of Toronto (Canada); VALERIO ELETTI: Professor of e-Publishing and e-Learning on the Faculty of Communication Sciences, scientific director of IeLM (International Master of eLearning Management) and of the LABeL Cattid, the e-Learning Laboratory of the University of Rome-La Sapienza; MAURO FELICORI: Director of the Cultural Division of the Municipality of Bologna (Italy) and Director of the New Project Founding Museum engaged with ICT & Heritage; MAURIZIO FORTE: Professor at the School of Social Sciences, Humanities and Arts, University of California, Merced and Professor of "Virtual Environments for Cultural Heritage", for the Master of Science in Technology-Enhanced Communication for Cultural Heritage (TEC-CH), University of Lugano; STEFANIA GARASSINI: Professor at the Università Cattolica del Sacro Cuore of Brescia, author of the Dictionary of the New Media; JEAN-FRANÇOIS NOUBEL: researcher, entrepreneur, expert in Collective Intelligence and Conscience (ICS), founder of the organization: TheTransitioner.org and co-founder of AOL France; HANS-PETER SCHWARZ: Head of the School of Art, Media and Design in Zürich, Switzerland, former Director of the Media Museum at the ZKM   Center for the Arts and Media, Karlsruhe, Germany; LORENZO TAIUTI: Professor at the

	Academy of Fine Arts in Milan and at the Università La Sapienza in Rome, author of the books: "Art and Media - Avant-Garde and the Mass Communication", Editorial Costa & Nolan 1996, "Dreamy Bodies - The Art in the Epoch of the Digital Technologies", Editorial Feltrinelli, 2000; FRANCO TORRIANI: Critic of Art, Digital Art & New Media, Representative Ars Technica.
<b>2009</b>	Fischnaller, Franz, <i>"SOE: The Space on Earth Project"</i> , Volume: From Virtual Reality to Social Networks, Art Futura'2009 Catalogue, Editor XYX, Pages 16, Images 6, October, 2009, Barcelona, Spain, (essay in catalogue)
<b>2009</b>	Fischnaller, Franz, <i>"SOE: The Space on Earth Project"</i> , Catalogue: SIGGRAPH 2009 Computer Animation Festival, Benchmark for digital artists and scientists alike, Editor ACM, 2009, USA (work review in catalogue)
<b>2009</b>	Fischnaller, Franz, <i>"Lautriv Chromagnon Medusa"</i> , Catalogue: SIGGRAPH 2009 Computer Animation Festival, Benchmark for digital artists and scientists alike, Editor ACM, 2009, USA (work review in catalogue)
<b>2008</b>	Fischnaller, Franz, <i>"CITYCLUSTER: virtual reality &amp; high speed networking project"</i> , Proceeding: The PEACH Industry Event   Presence: Present and Future Markets, Editor View, 2009, USA, 2008, Turin, Italy (paper in Proceeding)
<b>2007</b>	Fischnaller, Franz, <i>"e-Art: Arte, società e democrazia nell'era della rete ... e- Art ... Net ... Technology ... Society ... Democracy ... in the Networking Age"</i> , Pages 386, Italian, Accompanying CD-ROM, English, Editor, Editori Riuniti, 2007, Rome, Italy (Book)  e- Art book is an integral part of a macro project entitled e-What Project, Net-Society-Democracy, designed by Prof. Giuliano Bianchi, sponsored by the Company Engineering - Ingegneria Informatica, Rome, Italy.  e-Art discusses a type of art based on the integration of the following disciplines and technologies: networking, telecommunications, tele-presence, biogenetics, robotics, virtual reality, electronics, digital media, and human-networking interfaces. It also investigates the primacy of intangibility in many new art forms and the different paths toward creativity, interactivity, e-democracy, ecology, information, and post-realistic experiences.  e-Art brings together thirty-five eclectic authors of diverse provenance and specialties theoreticians, writers, artists, journalists, producers, poets, gurus, visionaries and revolutionaries, as well as professionals who operate in the scientific, electronic, artistic, cultural, ecological, industrial and social ambits. Among these authors are Mauro Annunziato, Kapil Arora, Annette Barbier, Mary Ann Breeze, Maxine Brown, Drew Browning, Pier Luigi Capucci, Tomas DeFanti, Sara Diamond, Steve Dietz, Manuel Gallardo, Petra Gemeinboeck, Eduardo Kac, Jaron Lanier, Jason Leigh, Golan Levin, Brenda Lopez, Bernhard Loesch, Ya Lu Lin, Roger Malina, Paul Marino, Rigoberta Menchú (1992 Nobel Peace Prize), Blanca Helena Pantin, Howard Rheingold, Alejandro Sacristan, Daniel Sandin, Paul Sermon, Stelarc, Robert Stone, Nadia Thalman, Rosa Trujillo, Yesi Maharaj Singh, Unesco, Manuel Viñas Limonchi, and Stephen Wilson.
<b>2007</b>	Fischnaller, Franz, <i>SOE-The Space on Earth Project</i> , Proceeding: VIEW8 Conference, premiere international event on Computer Graphics, Interactive Techniques, Digital Cinema, 3D Animation, Gaming and VFX, Pages 24,25, Images 4, Editor, View, November 2007, Turin, Italy, (paper in proceedings).
<b>2007</b>	Fischnaller, Franz, <i>"Our Age, the revolution of Virtual Reality and the 3D"</i> : Proceedings of: Science and technology: responsible development, cycle of seminar inherent to sciences and technology, Faculty of Science of the Information, University Complutense of Madrid, October 2007, Ana Cremades, Editorial, Madrid, Spain. pp. 255-279 (paper in proceedings)
<b>2006</b>	Fischnaller, Franz, <i>"Our Age: the revolution of the Virtual Reality and the 3D"</i> , Proceeding: Sciences and technology seminar, Faculty of Science of the Information, University Complutense of Madrid, Pages 34-38, Images 6, Editor, University Complutense, May 2006, Madrid, Spain (paper in proceedings)
<b>2006</b>	Fischnaller, Franz, <i>"CityCluster "From the Renaissance to the Gigabits Networking Age"</i> , Proceeding: Malaga Biennial: International Exhibit on Art and Technology, Pages 17-20, Images 5, February, 2006 Malaga, Spain, (essay in catalogue)
<b>2005</b>	Fischnaller, Franz, Hill, Alex: <i>"CityCluster: From the Renaissance to the Megabyte Networking Age: A Virtual Reality &amp; High Speed Networking Project"</i> , Presence: Tele-operators and Virtual Environments, Volume 14, Issue 1 (February 2005), Pages: 1-19, Year of Publication: 2005, MIT Press Cambridge, MA: MIT (The

	Massachusetts Institute of Technology), USA (Article in Magazine + Magazine Cover page).
<b>2005</b>	Fischnaller, Franz, <i>"Exploring, juxtaposing and integrating new media tools, technology, art and design"</i> , Proceeding VIRTUALITY 2005, 6TH International conference on digital cinema, virtual reality, computer graphics, [3D] animation and visual effects, Editor, View, November 2005, Turin, Italy, (paper in proceedings)
<b>2005</b>	Fischnaller, Franz, <i>"CityCluster Project"</i> , Proceeding VIEW5 Conference, Computer Graphics, Interactive Techniques, Digital Cinema, 3D Animation, Gaming and VFX, pages 24,25, Images 4, View 8 Conference proceeding, Editor, View, November 2005, Turin, Italy, (paper in proceedings).
<b>2003</b>	Fischnaller, Franz, <i>"City Cluster: Ars Electronic Center 2003"</i> , CODE: The Language of our Time, Vienna/New York, Springer Verlag, 2003, pp. 86, 87 (section of chapter in book)
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<b>2003</b>	Fischnaller, Franz, <i>"CityCluster"</i> , Hybrid Reality: Art, Technology and the Human Factor: Proceedings of the IPT: Immersion Projection Technology Symposium, VSMM2003 (IEEE), October 2003, pp. 482-489, Quebec, Canada, (paper in proceedings).
<b>2003</b>	Fischnaller, Franz, <i>"CityCluster"</i> , Proceedings of the Second International Conference of Virtual Reality Storytelling (IEEE), Toulouse, France, November 2003, pp. 14-15 (paper in proceedings)
<b>2002</b>	Fischnaller, Franz, <i>"Beyond virtuality"</i> , Actuaciones de Diseño Digital by Viñas Limonchi Manuel, McGraw-Hill Interamericana de España, S.A.U. Madrid (book prologue)
<b>2002</b>	Fischnaller, Franz, <i>"From the Renaissance to the Gigabits Networking Age"</i> , IX CanariasMediaFest (cat.), Dept. de ediciones, Cabildo de Gran Canarias, 2002, page 94, 95, 96, 97, 98, 99 (essay chapter in catalogue)
<b>2002</b>	Fischnaller, Franz, <i>"Creative uses of projection systems: Track-Net, Kali, Pinocchio Interactive, Robots Avatars"</i> , Proceedings of the IPT: Immersion Projection Technology Symposium, VSMM2002 (IEEE), 2002, pp. 17-18 Orlando, Florida, USA, (paper in conference proceedings).
<b>2002</b>	Fischnaller, Franz, <i>"Multi Mega Book: World Heritage in the Digital Age"</i> , Virtual Congress: World Heritage in the Digital Age, Technology and New Media for Documentation, Preservation, Management, Sustainable Tourism and Education; Special Event to Commemorate the 30th Anniversary of the World Heritage Convention, [Paris]: UNESCO World Heritage Center, 2002 (paper in proceedings)
<b>2001</b>	Fischnaller, Franz, <i>"Robots: Avatars Dealing with Virtual Illusions"</i> , Net Art Guide, Germany: Fraunhofer Electronic Business Innovationszentrum, 2001, pp. 34-36 (chapter in book)
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<b>2001</b>	Fischnaller, Franz, <i>"Actual State of Electronic Art in Europe: Financial Support by the European Institutions"</i> , MEDIARAMA, Seville, Spain, Centro Andaluz de Arte Contemporánea, Seville, 2001, pp. 34-33 (paper in conference proceedings/interactive CD-ROM as conference proceedings)
<b>2001</b>	Fischnaller, Franz, <i>"Tracking the Net"</i> , Proceedings of Virtual Systems and Multimedia, VSMM2001 Conference, (IEEE), October 2001, pp. 397-406 (paper in conference proceedings)
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<b>2001</b>	Fischnaller, Franz, <i>"The Invisible Takes Shape"</i> , AssoComunicazione, I Sensi nella Comunicazione, AIC editor, Milan, Italy, October 2001, pp. 21-23 (paper in the conference proceedings)
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<b>2000</b>	Fischnaller, Franz, " <i>Virtual Realism</i> ", Imagina '2000 INA, Istitut National de l'Audiovisuel proceedings, January 200, Montecarlo- France (paper in conference proceedings)
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<b>2000</b>	Fischnaller, Franz, " <i>Is there a possibility to construct a new language related to the new technology</i> ", Monumedia, European Festival, Naples, Italy – Monumedia "2000 - Cinema and Virtual Reality", Proceeding, Monumedia'2000, December 2000, Naples, Italy (paper in conference proceedings)
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<b>1999</b>	Virtuality&Interactivity II, MediARTech'99, International Exhibition of Virtual Installations and Applied Research, format 24.5x28 cm, Pages 70, Illustrations 80, Bilingual: Italian / English, editor: The Tuscany Hi Tech, Region of Tuscany, Florence, Italy (commissioned catalogue)
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<b>1999</b>	Fischnaller, Franz, " <i>Multi Mega Book in the Cave</i> ", XXXIV Incontri di Sorrento del cinema e dell'audiovisivo", Italia allo Specchio, ed. by Bideri Gennarelli. Naples, 1999, pp 35-36 (interactive work and essay in catalog)
<b>1999</b>	Fischnaller, Franz, " <i>MMB in the Cave</i> ", Mediterranean and Balkan Art & Technology, Athens, Greece: Fournos Center for Art and New Technologies, 1999, pp 46-47 (interactive work and essay in catalog)
<b>1999</b>	Fischnaller, Franz, " <i>Robots Avatars Dealing with Virtual Illusions</i> ", CYBERARTS 99: International Compendium Prix Ars Electronica, ed. by Hannes Leopoldseeder & Christine Schoepf, Vienna/New York: Springer, 1999, pp 49-50 (interactive installation and essay in book)
<b>1999</b>	Fischnaller, Franz, " <i>Tracking the Net</i> ", ARS ELECTRONICA 99: Life Science, Springer Verlag Vienna/New York: 1999, pp 348-349 (interactive installation and essay in book)
<b>1999</b>	Fischnaller, Franz, " <i>Cultural Heritage and New Medias</i> ", Pendulum Symposium: Mediterranean and Balkan Art&Technology, Athens: Fournos Center for Art and New Technologies, 1999, pp 47-48, October 1999, Athens, Greece (interactive installation and essay in book)
<b>1999</b>	Fischnaller, Franz, " <i>Tracking the Net</i> " CYBERARTS 99, ARS Electronic Festival 99, AEC Museum of the Future, September 2-9, 1999 Linz, Austria (interactive installation and essay in book)
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<b>1998</b>	Fischnaller, Franz. " <i>Multi Mega Book in the Cave</i> ", Monumedia: Multimedia and Cultural Heritage, Editor Fridericiana/University Press, p 212; Electa, Napoli, Italy, 1998, pp 29-30 (interactive installation & essay in catalog)
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	Sevilla, Spain (interactive installation & essay in catalog)
1998	"Imagina'98", "Multi Mega Book in the Cave", Montecarlo, France, March 4-6, 1998 (interactive work in catalog)
1997	Fischnaller, Franz, "Tracking the Net", Ars Electronica Festival, Fleshfactor, Österreichischer Rundfunk (ORF), Linz, Austria, 1997, pp 137-138 (interactive work & essay in book)
1997	Fischnaller, Franz, "Multi Mega Book in the Cave", ARS Electronic Festival 97, "Flesh Factor", AEC Museum of the Future, 1997, Linz, Austria (interactive installation & essay in catalog)
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1997	Fischnaller, Franz, "Multi Mega Book in the Cave", SIGGRAPH'97, Electric Garden, August, 1997, Los Angeles, USA (interactive installation & essay in catalog)
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