

# Art, Technology and Marginal Communities. *Il giorno in cui tornammo ai campi* as a case study

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## Abstract

This paper presents *Il giorno in cui tornammo ai campi* (*The day we returned to the fields*), a research-creation project carried out, self-produced and self-financed between September and December 2022 in the rural community of *Latronico* in the *Basilicata* region, Italy. The aim of the project is to raise awareness of the phenomenon of industrial abandonment that affects the landscape of this geographic area, using the analytical and narrative grammar of new media. In the context of a spontaneous project, this research explores the following questions: how can we examine the issues associated with these territories and re-code them through the creative use of new technologies to envision possible futures? What operational methods are available for the independent and decentralized production of technological art in a marginalized territory? What impact does this bring to the communities residing in these territories?

Positioned within the framework of new media practices as one of the rare examples of planning in a rural Italian area, *Il giorno in cui tornammo ai campi* endeavors to chart a potential path for grassroots inclusivity of artistic practices related to new media in the ongoing processes of transformation in marginal Italy.

## Keywords

New Media Art, Interactive Storytelling, Resilience, Place-based storytelling, Collaborative Approaches, Participatory Art, Rurality, Inland Areas, DIWO, Emerging Environments, Self-funding, Self-determination

## Introduction: the research mainframe

The panorama defined by recent global events appears as a devastated landscape on multiple fronts, including spatial, social, and cultural dimensions. The collapse of the healthcare system in metropolises during the COVID-19 pandemic, mountain depopulation and the resulting natural disasters in the valleys of central-northern Italy serve as unmistakable warnings that call for a fresh approach in reimagining the territory. [9] This transformation should encompass all aspects of territorial planning, ranging from design to communication to governance, with the aim of rethinking the relationship between urban centers and peripheral regions. Amplified by the voices of urbanists, anthropologists, architects, and sociologists, as we approach the first quarter of the twenty-first century, the manifesto

of a renewed interest in Italy's inland areas is unequivocal: it's time to change our perspective. We should begin by considering that Italy's margins are not residual; instead, they hold the potential to become a pivotal arena for addressing the challenges of the forthcoming decades. [6] In light of the above, it is not coincidental that, over the past fifteen years, the Italian art system, along with a multitude of public and private stakeholders, has progressively developed its practices in residual, decentralized, or marginal locations. These places are distant from Italian metropolitan areas and from the geographies where economic and infrastructural development policies have been primarily concentrated in and marked by phenomena such as depopulation, abandonment, isolation, and resources dissipation. [18] They belong to rural and mountainous habitats, the *Apennine ridge*, small towns, extensions of the South, and all those geographic areas defined as *inner areas* by the Italian ministerial dossier of the *National Strategy for Inner Areas (2013)*. [1] The emergence and proliferation of these creative experiences are evidence that the call for a *shift in perspective* between the Italy of the centers and the one of the margins has been heeded by intuition of artists. Their sensitivity has outpaced the sluggish machinery of public intervention, which remains anchored to the provision of welfare resources. However, even when traces of such resources are present, they have proven to be of minimal significance in terms of cultural impact, capacity to influence processes of territorialization and identity, as well as the formulation of effective development prospects. The strategies adopted by local artistic initiatives currently present in Italian territory encompass a multitude of highly heterogeneous expressive forms, often rooted in performance, theater, music, poetry, literature, and photography. These approaches often culminate in genres such as *Land Art*, *Art in Nature*, and *New Genre Public Art* within the "site-context specific" modalities experimented with since the 1970s when artistic practice transitioned from the *white cube* to public art contexts. [12] Decidedly rare, if not entirely absent, are the case studies related to disciplinary areas more closely aligned with the world of New Media Art. This realm has primarily revolved around laboratories, international festivals, startup incubators, and the extensive networks of cultural activism established in metropolitan areas. [14] The extraordinary impact of New Media Art, refined over time in an attempt to enhance the synergy

between art, science, and technology, showcases an outstanding reservoir of expressiveness. Utilizing these expressive potentialities to address issues such as marginalization, depopulation, abandonment, ecological unawareness, and the digital divide ensures a well-deserved place in the ongoing discussions surrounding these territorial challenges today. Except for isolated instances like “*Interferenze - New Arts Festival*” and “*Liminaria*”, which shine within the realm of technocultural practices in marginalized rural areas, the absence of projects dedicated to reinterpreting rural territories through the artistic utilization of new media is a stark signal. This absence underscores that the collaborative interplay among art, science, and technology should transcend mere exploitation of these fields. Instead, it should play a pivotal role in fostering fresh insights for the development of novel vocabularies, cultures, and imaginaries, with the potential to yield benefits on both a global and local level. [13]

In this milieu of experiences, we find *Il giorno in cui tornammo ai campi*, an attempt to introduce New Media Art into a rural area in Southern Italy. The project is a fragile attempt, just like the territories upon which it originates and persists are fragile.

### **Il giorno in cui tornammo ai campi**

The experimental iteration of the project, presented as an interactive multimedia installation, is driven by the aspiration to chronicle the industrial abandonment phenomenon that has impacted the Basilicata region since the 1970s, with a particular focus on the communities residing in the area known as the *Fondovalle del Sinni*, situated in the southern part of the region. The project explores the historical causes of this phenomenon, collects testimonies, and creates a new mapping of these places, portraying them in their intrinsic nature as emerging and vibrant environments. The excerpt from the exhibition concept that follows aims to summarize the project’s intentions.

“The *Questione Meridionale (Southern Question)* has been at the center of cultural and political attention as a major national issue in Italy. It was believed that market forces alone were insufficient to promote the industrial development of an agrarian society like that of the South. Consequently, substantial resources were mobilized and transferred to the Southern regions for infrastructure development. From 1950 to 1985, when the Italian Parliament, after heated debates, decided to liquidate the *Cassa del Mezzogiorno*, approximately 150 trillion lire were allocated for interventions in the South. However, the industrialization of a territory is a very slow evolutionary process and requires the spread of an industrial culture. In the illusion of aligning with a national progress model, rural areas witnessed farmers leaving their family lands to work in factories or to establish small productive settlements. These endeavors often fizzled out after a few years, leaving behind remnants of an illusion and the steel bones of a failed development that time has shown to be

unsuccessful, not only for the South. [19] Today, these locations, visual friction within the landscape, stand on both sides of the *Strada statale 653 della Valle del Sinni (State Highway 653 of the Sinni Valley)* in Basilicata region, shaping the horizon, diverting the gaze of the passerby. From the villages of *Lauria* to *Policoloro*, passing through *Latronico*, *Episcopia*, *Fardella*, *Chiaromonte*, and *Francavilla*, continuing on to *Senise*, *Colobraro*, *Noepoli*, *Valsinni*, and *Tursi*, these abandoned industrial areas embody the identity of these communities, a shared fragment of a collective consciousness that unites them under a common past. Sterile and infertile in the eyes of the authorities, even more marginal than the municipalities to which they belong, these dynamic places serve as the stage for a dynamic biological evolution, an internal and external exchange with the surrounding environment that occurs undisturbed by human presence. Suspended in time, these places await the day when someone notices them and pays them a visit with the solemnity of entering a sacred place, without disturbing, on tiptoe, and without asking for permission, because, in the moment of their abandonment, they have been relinquished by anyone. They now belong to something else: to rust, nature, sound, and silence.

*Il giorno in cui tornammo ai campi* is an installation that takes the form of a multimedia landscape, where the tools for the technical analysis of the territory step out of their usual scope of application to become a sensitive monograph of the place. Cartography, photogrammetry, and technical paper photography dictate the slow approach to microscopic data. The video installation *Zone Morte (Dead Zones)* is a virtual journey inside the database of the *Basilicata Geoportal*, which, by subtraction, reveals the map of industrial voids. Wind speed, temperature, humidity, barometric pressure, rain, air quality, sound, and movement are some of the real-time data collected by *Residua*, a self-constructed site-responsive device for environmental monitoring. The resulting data sculpting is a living organism responsive to the visitor’s interaction”.

### **Design assumptions and operational strategy: Fabbing, DIY/DIWO**

Amidst a period of economic downturn and widespread cultural funding cuts, sustaining artistic production through traditional welfare mechanisms becomes increasingly challenging. It’s imperative to shift towards grassroots project development, advocating for economically and ecologically sustainable models that foster open-source production and the creation of cultural assets for the collective good. Furthermore, a generation of cultural professionals working in the 21st century, often without state or private funding, has had to innovate and adapt creatively to sustain their work, facing uncertainties about sustainability. This adaptive mindset is particularly crucial in the digital capitalist era, where concepts like Do It Yourself (DIY) and Do It With Others (DIWO) have evolved from acts of resistance to recommended prac-



Figure 1: Three Pictures from *Il Giorno in cui Tornammo ai campi*, Photographic Exhibition ©Carlo Gioia

tices, emphasizing collaborative and community-driven approaches. [7] Marco Mancuso highlights the trend of artists moving towards new realms of experimentation, integrating DIY techniques, material recycling, and digital technologies. They explore the intersection of the digital and the tangible, seeking low-cost strategies for representation and exhibition in physical space. With an open and collaborative mindset, they embrace software and hardware technologies and engage with open-source development codes to push creative boundaries. [8] The development of *Il giorno in cui tornammo ai campi* aligns with this operational strategy, successfully positioning itself as an autonomous, economically self-sustaining project. This choice was made not only to operate with complete creative freedom and independence from external and politicized entities, but also to challenge the prevailing notion that technological art is a prohibitively expensive, especially in regions with limited funding opportunities. The project's development involved utilizing and repurposing domestic PCs, sensors, microcontrollers, and materials sourced from industrial areas. This resourceful approach was crucial for operating within a tight budget and minimizing waste generated from purchasing equipment with short lifecycles. Yet, the most compelling aspect of this approach was its ability to foster meaningful connections within the local community. Engaging a diverse range of local actors, from businesses for material procurement to cultural associations providing equipment, demonstrated a cohesive community effort. These connections were built on non-utilitarian actions and sentiments rather than formal exchanges, highlighting the power of genuine collaboration and shared purpose.



Figure 2: DIWO: Involvement of Local Community Actors ©Carlo Gioia

### Design, planning and development

*Il giorno in cui tornammo ai campi* was introduced to the community of Latronico, a small rural town in the southern Basilicata region. The chosen exhibition space is located right in the heart of the small village, within a building that formerly housed an old hardware store and household goods emporium, which is no longer in operation today. The intent to reactivate the space had been lingering among a group of young people in the village until the opportunity arose to host the project and transform it into what is now *Spazio Putega*. Today, *Spazio Putega* has evolved into a local cultural hub open to the community, dedicated to experimenting with artistic reinterpretations of the territory through the use of new media, and promoting a collaborative and multidisciplinary approach.

The building's layout, consisting of three floors of approx-

imately 20 square meters each, significantly influenced the number and type of installations. These were rearranged to construct an experiential path that gently leads the visitors towards a more abstract, poetic, and sensitive exploration of the industrial abandonment phenomenon.

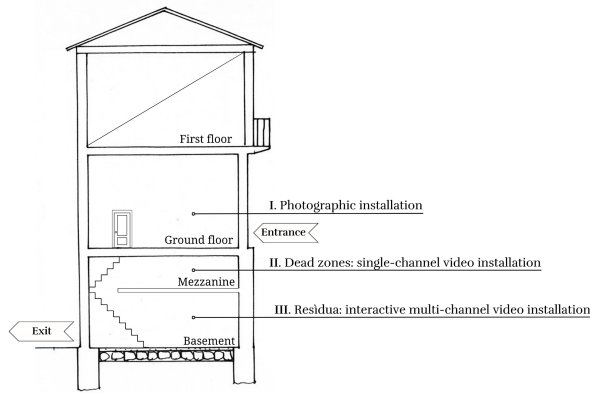


Figure 3: *Spazio Putega*: Installation Path Scheme ©Carlo Gioia

The path is composed of the three installations shown in Figure 2:

- Photographic installation
- *Zone morte (Dead Zones)*: single-channel video installation
- *Residua*: interactive multi-channel video installation

The description of the three installations will now follow, with a focus on the key aspects of their creation and engagement.

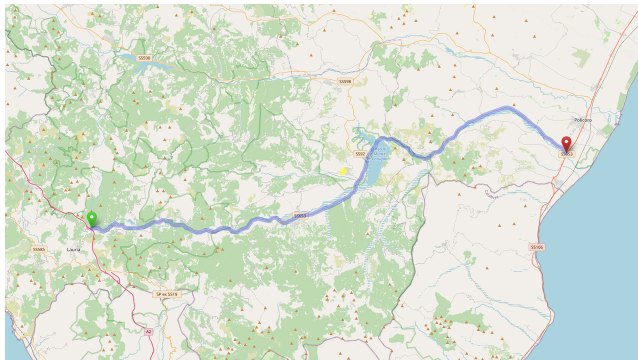


Figure 4: *The State Road 653 of the Sinni Valley (SS 653)* ©OpenStreetMap

**I. Photographic installation: Psychogeographical Drifts and Phonographs** The SS 653, also known as the *Sinnica State Road*, is a national road built by the *Cassa del Mezzogiorno*, and it runs alongside the *Sinni River* for its entire length. It horizontally traverses the Basilicata region, starting from *Lauria Nord* and ending near the *Policoro Sud-Zona*

*Artiglianale*. The road covers a distance of 80 kilometers and can be driven in about an hour by car. Along this route, the *first*, *second*, and *third landscapes* blend together, creating a captivating scenery that leaves a lasting impression on travelers on both sides.

The initial investigations of the abandoned sites along the road adopted a psychogeographic approach. These excursions focused on capturing the narrative aesthetics of the rusty silos, worker residences, and time-worn conveyor belts visible from the roadside. The aim was to photographically document defining elements of these places: unused construction materials, decaying machinery, forsaken yet intact buildings, scattered construction debris, and thriving flora reclaiming unlikely spaces. Within the framework of these initial explorations, moments of “listening walks” were organized to accompany the discovery process. [17] These walks involved attuning perception to encountered soundscapes, moving beyond habituation to critically engage with sonic sources from aesthetic, anthropological, historical, and symbolic perspectives. Keynotes included wind, animal sounds, and signals like sirens or alarms from neighboring areas, revealing the biophonies, geophonies, and anthroponies of these seemingly empty yet dynamically alive places. [16] [11] Subsequent explorations focused on phonographic approaches, recording both spontaneous and reconstructed sound events to interact with and reinterpret the surrounding environment, creating new atmospheres and narratives. The sounds, captured using a handheld portable recorder, ranged from the crunch of gravel underfoot to the shattering of glass panes and the screeching of steel plates sliding against each other. Particularly captivating was the sound of sand falling on the ground or onto rusty sheets, evoking the industrial history of former sand washing and cement production plants. This auditory experience amplified the sense of desolation and transformation inherent in these abandoned industrial landscapes, informing the essence of the *Residua* installation.



Figure 5: Sound Recording with *Zoom H1n* ©Carlo Gioia

Thirteen selected pictures from the photographic material captured in the locations of *Latronico*, *Tursi*, *Senise*, and *Valsinni*, using a *Sony Alpha 7 III* and a *DJI Mini 2* drone, composed the first stage of the exhibition. They were printed on backlit technical paper to adorn the exhibition space, visually narrating the monographic reality of the key research areas. Each image has the geographic coordinates of the place in which it was taken, an implicit invitation to explore those places in order to recognize the scenes portrayed. In the cen-

ter of the room, a map of the *Strada Statale della Valle del Sinni* indicates the locations of the municipalities affected by industrial abandonment and the respective abandoned industrial areas that develop downstream. A lamp focuses attention on a meticulously crafted piece of tin wire affixed to the map to outline the route of the *Strada Statale della Valle del Sinni*, while in the background, the ambient sounds of the highway, recorded in real-time, play through a looping speaker. The prints were produced at the village’s print shop, and the exhibition was co-curated with a local photographer who edited the photographic materials.



Figure 6: Ground floor photographic exhibition ©Spazio Putega

## II. *Zone morte (Dead Zones): The Map of Industrial Presence and Absence*

The progressive development and utilization of certain instrumental survey methodologies have contributed to enrich, not only quantitatively but also qualitatively, the kind of graphic analyses obtainable from a territory, providing various levels of interpretation and investigation. [10]. DSM, DTM, point clouds, BIM, aerial photography, height maps, thematic maps, etc., are all elements with significant aesthetic and expressive power, each possessing its own figurative language. These *digital traces* are materials that the New Media Artist, in the role of a cultural mediator, must cleverly identify and recognize as valuable resources to be subjected to reinterpretation and represented in a new format. *Zone morte*, the second installation of the multimedia pathway, exemplifies the practice of manipulating this informational material, originally generated in a context distinct from the artistic realm. It provides the user with a three-dimensional and spatial representation of the altimetric data from the terrain, acquired through aerial photogrammetry during the creation of the 2013 regional DSM. [15] The development of the installation follows a workflow that employs a variety of software typically utilized in geomatics for geospatial information analysis. The process commenced with the retrieval of the 26 geographic blocks of the Sinni Valley from the *Basilicata GeoPortal’s* DSM. Subsequently, these blocks are converted using *QGIS*, manipulated within *CloudCompare* to eliminate the abandoned industrial areas, and ultimately imported into the *Unity3D* game engine to fa-

cilitate spatial navigation.

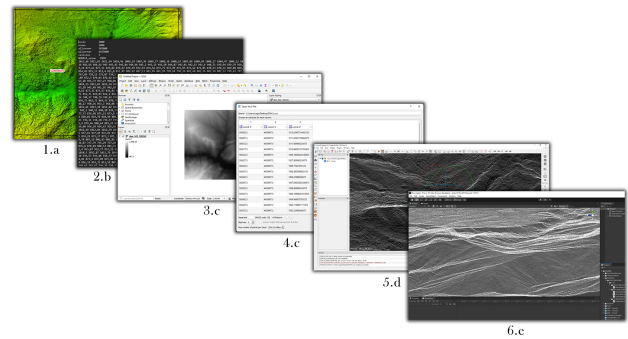


Figure 7: *Zone Morte*: DSM pipeline overview

The final result is a 10-minute looping animation, a full-fledged three-dimensional navigable map inside the *Geo-Topographic Database* of Basilicata region. Within this map, it’s the absence of points, a clear representation of the desolation of abandonment, that captures the attention of those who explore it, revealing, through subtraction, a geography of emptiness. This goes beyond just geographic emptiness and touches upon a landscape of consciousness as well.

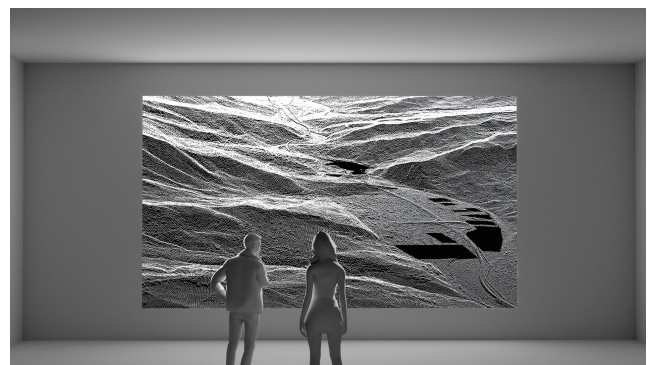


Figure 8: *Zone Morte*: Installation View ©Carlo Gioia

## III. *Residua: Evolving Environments in Constant Transformation*

The installation journey concludes in the basement of *Spazio Putega* with the final installation, *Residua*, the heart of the multimedia landscape. The installation’s name is derived from Gilles Clément’s definition of “residue” which refers to a place that has been abandoned after prior use, resulting from the abandonment of an activity. These “residues” naturally evolve into a secondary landscape, subsequently undergoing transformations with unpredictable timing, which also influence the surrounding environment. [5] The installation aims to narrate the transformations that give these “indecisive” places vitality and the need to preserve them in their essence as natural monuments of biodiversity. To achieve this, *Residua: A Long-Term Brownfield Monitoring System Oriented to Real-Time Data Sculpting* was positioned in an abandoned sand washing plant located in the *Artisanal Area*

of *Contrada Torre*, in Latronico. This device is based on *Arduino*, powered by solar energy, and self-built by recycling materials and sensors found during explorations. The device is capable of monitoring a dataset of environmental parameters for extended periods, including wind speed, air humidity, temperature, barometric pressure, sound sources, air quality, rainfall, brightness, and any nearby movements. The device is equipped with a *SIM 800L GSM* module that sends data in “near real-time” to a *ThingSpeak* server. The dataset is ac-



Figure 9: *Residua: A Long Term Brownfield Monitoring System Oriented to Real-Time Data Sculpting* in Latronico ©Carlo Gioia

quired from the server by the central computer located in the immersive room, affecting its environmental characteristics. The sound intensity parameter controls the stereophonic spatial audio component of the environment, while the other 8 parameters act as sources that manipulate the real-time generative visual component of the installation. This is a particle system based data sculpting which provides a sensitive representation of that place and its ongoing transformations. It serves as a living and responsive organism with a calcined aesthetic, reacting to the presence of the visitors. Inside the immersive space, various scenic elements were arranged to recreate the natural habitat of the location where *Residua* was installed. These elements include sand, plants, and a fragment of reinforced concrete found during site visits. They have been made interactive through a capacitive sensor created with *Arduino*. Users can interact with these scenic elements, disrupting the data visualization and connecting

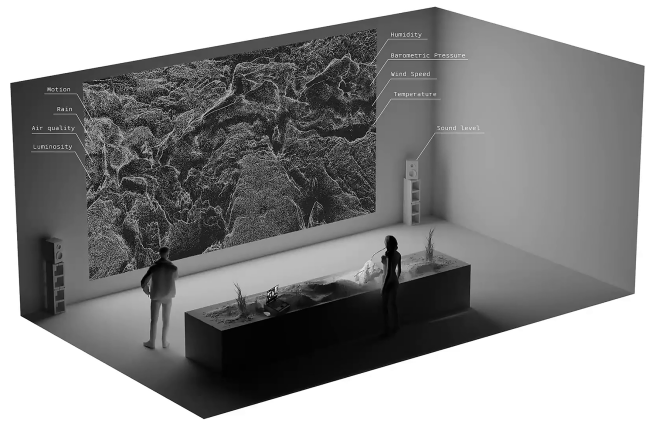


Figure 10: *Residua: installation view* ©Spazio Putega

with a more intimate and irrational representation of the place depending solely on the visitor’s “sensitivity”. The sound is



Figure 11: *Residua: User Interaction* ©Spazio Putega

controlled in a video-responsive manner using a *Red Panda Particle 2*, a granular delay/pitch-shifting pedal that ensure a synesthetic connection with the visual component during interaction. The pedal segments the signal into small grains and then reorganizes, shifts, and modifies them using real-time granular synthesis techniques, producing sound effects reminiscent of a “sandy” perception. The logical management of the installation, from data acquisition to the manipulation of the audiovisual component of the datasculpting, as well as

user interaction detection, was entirely implemented in *VVVV Gamma*, a tool that, in recent years, has earned itself a privileged position within the realm of interactive arts due to its potential and its open-source, community-driven mindset.

### Space Opening and Preliminary Considerations

The exhibition space debuted on December 27 and 28, 2022, strategically chosen to accommodate the return of students and commuters during the holiday season. Over the two days, approximately two hundred visitors from Latronico and neighboring villages, including *Agromonte*, *Episcopia*, *Castelluccio*, and *Lauria*, attended. These towns have been directly or indirectly affected by industrial abandonment, giving the exhibition a personal resonance for many attendees. Observing the visitors exploring the space revealed diverse interests. Some were drawn to the photographic exhibition and cartography, locating their own towns and engaging in a participatory and relational process with the other participants. Others were intrigued by the visual representations in the first room, particularly the expansive depiction of abandoned industrial areas in *Zone Morte* installation underscoring the severity of the phenomenon and its creative representation. The interactive installation attracted visitors of all ages, eager to touch the sculpture and interact with the *Residua* organism. Viewed as a vibrant entity amidst industrial abandonment, it resonates with the essence of an awakened soul, pulsating with life harmoniously with the surrounding elements. Through its data and sensors, the installation translates the evolving landscape into a captivating visual and auditory experience, with visitors becoming collaborators in shaping new forms within the installation. In its anthropomorphic portrayal, the installation mirrors the emotions and struggles of its observers, celebrating beauty in decay and resilience in debris and inviting introspection and contemplation. Users quickly embraced tactile interaction, spending significant time immersed in the unpredictable variability of the audio and video components, openly sharing emotions with fellow visitors, enhancing their engagement with the installation.

Around the three steps of the journey and in front of the exhibition space, discussion tables were created, offering moments of conviviality and collectivity from which anecdotes, considerations and perspectives emerged. Here are some of the thoughts expressed while talking with the visitors.

*“I worked at the tile factory in the artisanal area in Contrada Torre for many years. Then, when it was closed, I moved to Milan. This story hits close to home for me”.* (B., 76 y.o.)

*“I was truly shocked. When I touched the sculpture, it felt like I could hear the screams of a dark being. It stirred something inside me”.* (D., 23 y.o.)

*“You’ve provided a significant point for reflection. In our region, it’s not common for our young people to encounter experiences like these. It felt like being at one of those events you find in big cities”.* (M., 43 y.o.)

*“I wasn’t aware of the topic, and I didn’t expect it could be narrated with such a captivating multimedia storytelling. I was astonished”.* (G., 29 y.o.)

These narratives delve into tales of Southern emigration and the sense of being on the outskirts compared to bustling urban centers where cultural events are deeply ingrained. They also explore individuals’ recognition of art’s social role and the discovery of the forces shaping their surroundings through innovative narratives. The primary goal of the exhibition was to foster inclusive dialogue within the community. It highlighted that when artistic events prioritize participation and interaction, they can reshape social landscapes, serving as platforms for connection and development strategies to overcome marginalization.



Figure 12: The community gathered at Spazio Putega ©Spazio Putega

### Conclusion and Perspectives

Connecting art to places today implies a deep immersion in the actual territory to extract, like precious stones, its symbolic resources in order to enliven sensibility and revitalize local memories. This process aims to bring others closer and encourage them to embrace new creative visions of their future. Mountains, valleys, plateaus, and marginalized spaces thus become fertile grounds in which to contemplate and experiment with new forms of development, involving avant-gardes that redefine the relationship between environment, society, economy, and territory. Throughout this process, technology and art not only shape new recoded interpretations and critical visions of a territory but also serve as operational elements capable of creating attractive stimuli for returns, stays, reoccupations, in a process of reimagining the future of peripheries within modernity. In such a context, it becomes even more important for artists to activate their senses and immerse themselves in a multitude of experiences, from actions to gazes, from stories to landscapes, becoming, in other words, “plural”, directing their work more towards collaborative “operations” than towards “works”, drawing from the fecundity of the habitat in which they originate, opening themselves to the territory and mutually transforming with it. [2] In this sense, *Il giorno in cui tornammo ai campi* aims to be an “operation” aimed at stimulating a profound dialogue among different elements. The project aims to address the complexities of contemporary languages by transcending disciplinary

boundaries, resonating with the needs and collective sensitivities of the community. To do so, it intercepts the shared imaginary associated with industrial abandonment. It is an imaginary that is inherently conflicting in Southern Italy because, on the one hand, it represents a significant part of the historical and cultural heritage of the places, laden with emotional and symbolic meaning for communities, embodying both past illusions and current challenges. At the same time, it is an imaginary neglected by sanitized narratives aimed at tourism promotion. [3] *Il giorno in cui tornammo ai campi* embraces this representational tension, making it a tool for strengthening the sense of belonging and local identity and promoting greater awareness of the challenges and opportunities related to territorial transformations. Through this case study, the research has explored how contemporary artistic practices related to new media can integrate inclusively and reparatively into the processes of resignifying peripheral contexts and the self-determination of their communities. The adopted methodological approach sought to avoid formalistic rigidity, preferring one based instead on economic sustainability and active territoriality, allowing subjects, landscapes, and cultures to speak for themselves.

The research has emphasized the perspective that sees small villages in inland areas as places of innovative potential, arenas for social development capable of advancing valid proposals for innovation and resilience. This perspective is also confirmed in my personal experience and that of many other young people who have grown up in these transitional places, who have left their communities to study and work in cities but who wish to return to experience modernity in a context that integrates local traditions with new influences and forms of expression. This desire for modernity is not only in terms of access to services and opportunities, but also in the promotion of a dynamic and inclusive culture that reflects the identity and aspirations of the people who reside there. It is interesting how this need has sparked contagious grassroots collaboration for the realization of the project, fueled by unexpected energies, creating the basis for open, participatory, community-driven, and collaborative action that has led to the activation of a techno-social collective subject. [4]

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## Author Biography

Carlo Gioia is an engineer, new media artist and independent researcher with a special affinity for the phygital dimension. His areas of interest encompass interaction design, physical computing, and computer graphics, all intertwined by an open and participatory approach oriented towards do-it-yourself-and-with-others practices. He conducts a multidisciplinary academic and artistic exploration that spans technologies and territories — particularly those rural and mountainous — delving into the art of new media as a pro-social tool to theorize and implement new sustainable ways of contemplating places, cultures, communities, and memories.