



o f d r e a m s a n d l i g h t

Studio Festi in Japan
1995 - 2004

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Italy, Japan, Italy.

Studio Festi briefly exposes two Japan projects of Light Art realised since 1995 in Kobe and Tokyo.

«Kobe Luminarie», «Tokyo Millenario»: two great open-air exhibitions by Valerio Festi, founder and leader of the Studio, who brought in Japan the culture and art of Italian celebration, developed during Renaissance and Baroque, renewing its languages and bringing it straight back in the centre of the cities, the public spaces and the collective life.

Two new celebrations, in very distant places, but with a strong resonance in our Country: the brightest creations of a group, unique in Italy, which has created the *art of celebration*

K o b e , t h e r e b i r t h

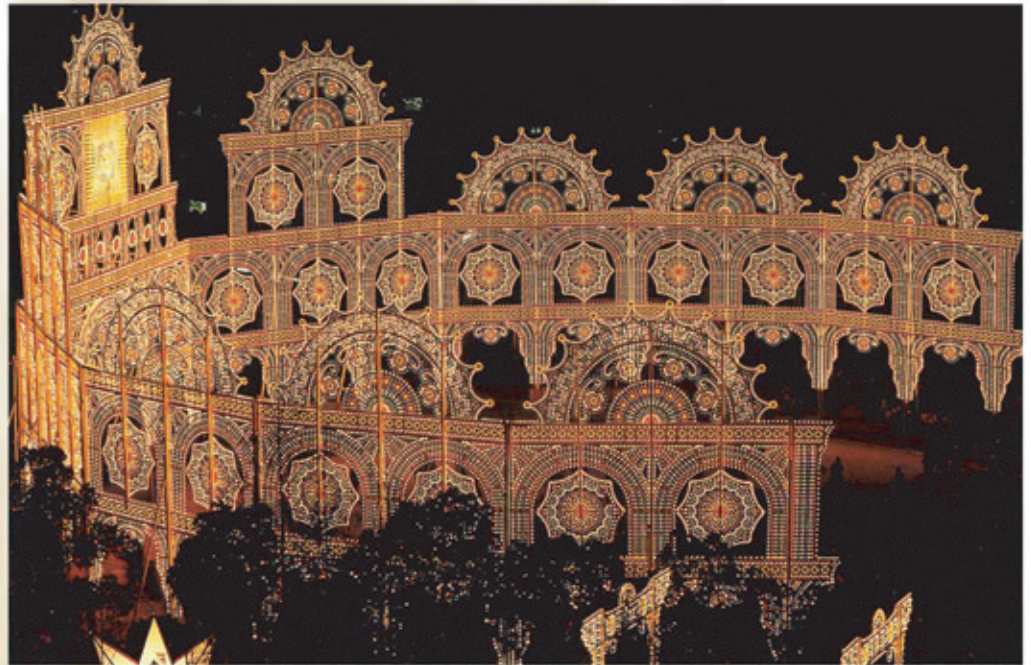
KOBE Luminarie started in 1995.

The city was devastated by the earthquake of January 17, a real tragedy for contemporary Japan: the dark, the absence of life, hope and energy. Studio Festi, from Italy, proposes a project of Light Art inspired to the great tradition of Italian Baroque Luminarie, which already had great success in Europe and in the world (in Houston it was awarded by the Architects Association of the United States).

The light of hope and life, a look capable of illuminating and uniting in true emotion thousands, millions of people, all in walk towards light.

A celebration is born, one among the greatest of Japan, and new word is born in the Japanese language, luminarie (ルミナリエ), so tightly linked to Kobe, that now people call it the 'city of light'.

Every year, in December, the memory of that day becomes light and celebration in the streets of downtown, completely reborn after the earthquake.



KOBE Luminarie is a project recognised by the National Government as an important contribution to the reconstruction of the city.

T o k y o M i l l e n a r i o , t h e c h a n g e o f t i m e

1999, Tokyo, Marounuchi: center of the center, a metropolis symbol of our times, between the modern times of Ginza and the ancient and sacred area of the Imperial Palace and Gardens.

A place of synthesis, permeated with deep cosmopolitan spirits, waiting for the end of the second Millennium and the passage to the new age: the change of the time.

And more: Tokyo's New Year's eve anticipates the world passage to the new, representing the first great footstep into the future. Tokyo is the first metropolis to change its time.

For the night of December 31, the heart of Tokyo is lightened by Italian lights, created by Studio Festi and inspired to the Baroque's architectures and sculptures. A new imprint to the long and intense Japanese nights of New Year's eve, the most effervescent nights of the year.

TOKYO MILLENARIO, another unique mark for a new and important event in the town's open spaces. Since 1999, every year, in the nights preceding New Year's eve, a wonder lights up, bringing Tokyo and the whole Japan to look up (the opening ceremony involving the highest authorities of the Country)



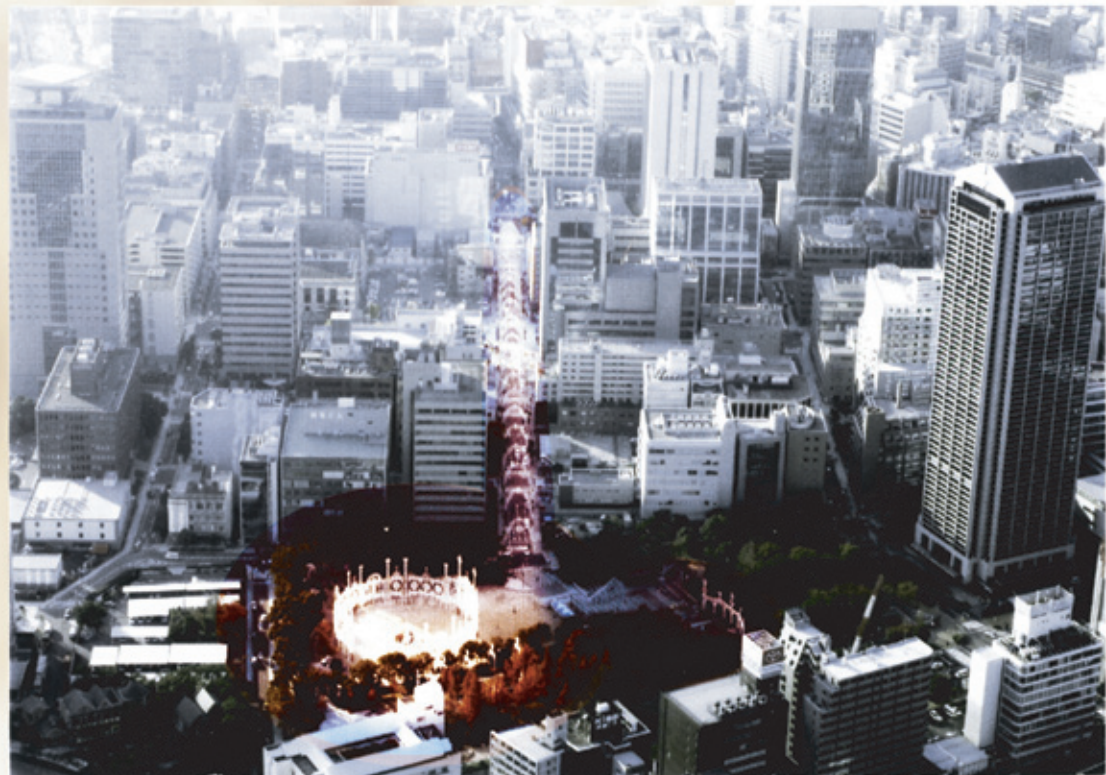
T h e P r o j e c t

An Équipe of artists and technicians ñ directors, architects, stage designers and choreographers ñ sets all the parts of the event. Designs, sketches, prototypes become real according to the Baroque aesthetic, that with amazement, illusion, wonder intends to reach its goal:

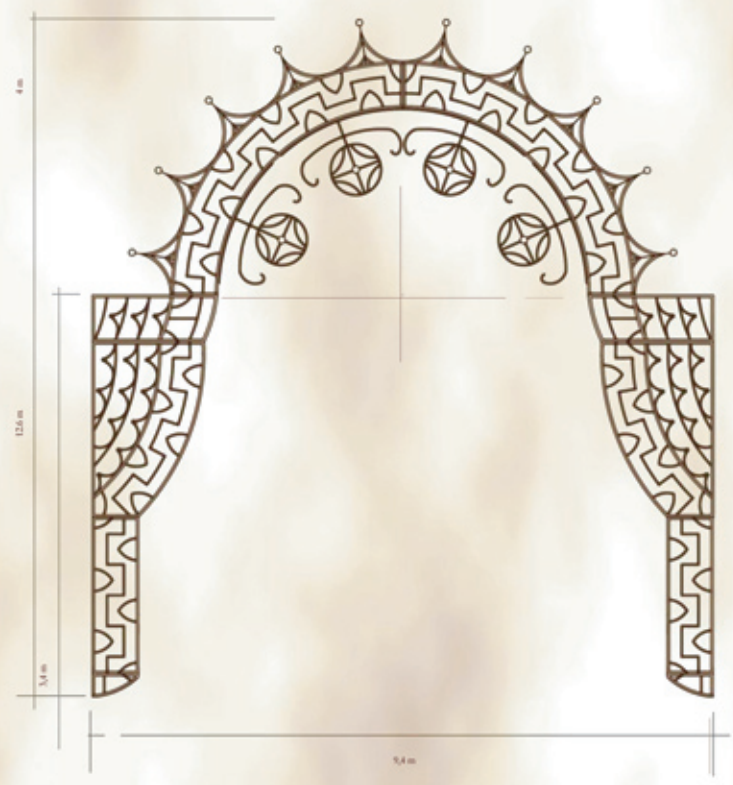
see the world as we would like it to be.

The light sculptures are based on original drawings, renewing the Italian Baroque tradition; arcades, friezes and rose windows have a clear architectural origin (cathedrals and basilicas); the pediment tells the start of an itinerary, the gallery leads to movement, the circle suggests to standstill. The open space is dilated and cosy at the same time.

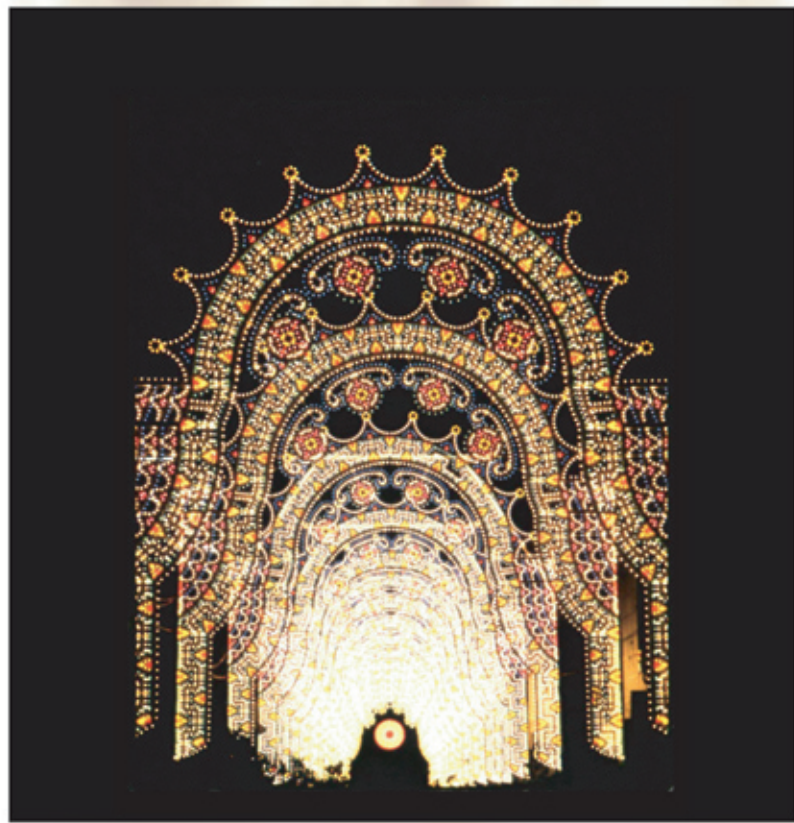
The esthetical sketch is developed with technical projects, which allow a sure installation of such wide and delicate installations, that take place inside the alive and pulsating heart of city: safety becomes radical choice when the will is to create a project able to increase the liveability of collective spaces (in Japan, for instance, liveability is a strong appointment of a good government and a healthy administration).



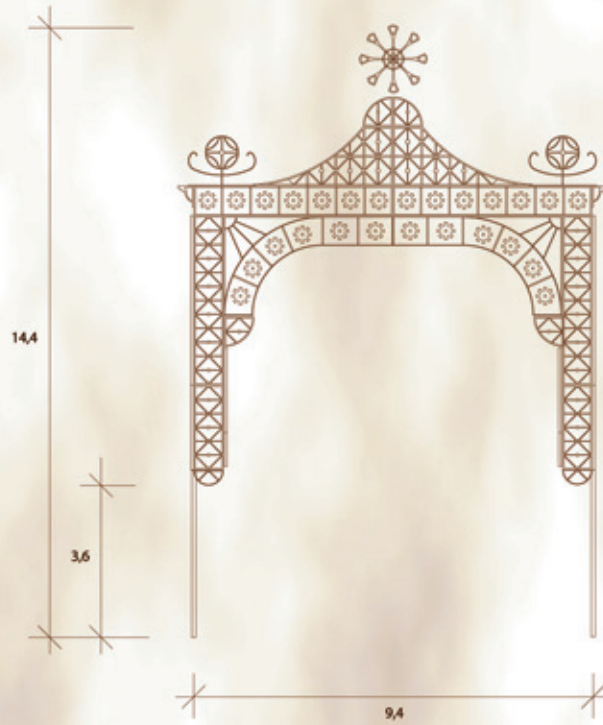
The Project



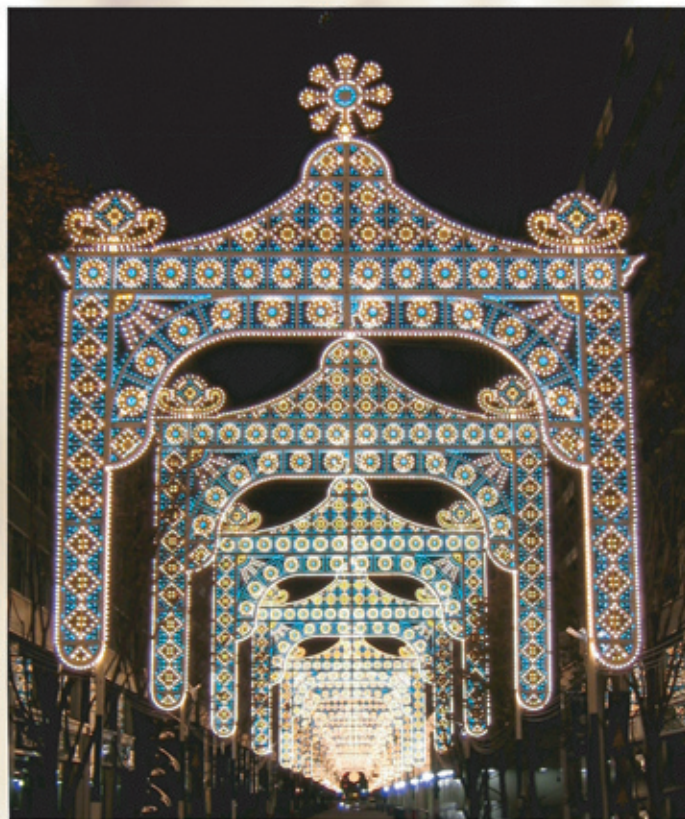
Kobe Luminaire 1997, Gallery



The Project



Tokyo Millenario 2003, Gallery



The audience

The audience of Kobe Luminarie has grown in the years, and has become now a true city on the way. Every evening, for about two weeks before Christmas, a crowd of hundreds of thousands of men, women and children coming from all over Japan, cross the gallery of Kobe Luminarie and standstill in the park of the calm (Higashi Koen), under the most stately architectures of the installation.



Kobe , December 2000

Kobe 1995 : 3.000.000 people in 9 days
Kobe 1996 : 3.855.000 people in 14 days
Kobe 1997 : 4.732.000 people in 14 days
Kobe 1998 : 5.165.000 people in 15 days
Kobe 1999 : 5.100.000 people in 14 days
Kobe 2000 : 5.157.000 people in 14 days
Kobe 2001 : 5.190.000 people in 14 days
Kobe 2002 : 5.230.000 people in 14 days
Kobe 2003 : 5.280.000 people in 14 days

T h e a u d i e n c e



Tokyo , December 2000

The growth of Tokyo Millenarioís audience, rapid and intense if one considers that of the lighting lasts only one week (starting before the new yearís eve), gives the measure of an extraordinary success. Starting on the impetus of the change of millennium, Tokyo Millenario continues as a timeís celebration, in which a city gathers to lift the look toward the light and the future, in the most important night of the year.

The media

extract of Kobe Luminarie press book



The colour pictures were published by all the national newspapers, mostly on the front page.

The opening day they were published, for a total of 35 million copies, on:

THE JAPAN TIMES

THE SANKEI SHIMBUN

THE YOMIURI SHIMBUN

MAINICHI

THE DAILY YOMIURI



c o m m u n i c a t i o n

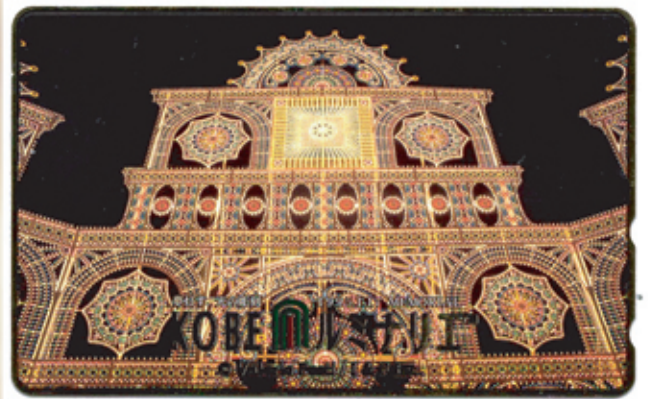
All these projects are characterised for their esthetical profile, which makes them unique (signed by the artist Valerio Festi), as for their strong social meaning, as for a sense that makes them correct, useful, and even necessary for the context in which they take place. Kobe Luminarie is the symbol and the support of the city's reconstruction. This strength is determined by a coherent strategy of social communication: of the events, for the events and with the events. Year after year the projects are characterised with a title of strong social sense, with clear key-words of and messages that set the communication. "Communication with events", for which the event becomes a communication mean, with precise rules and subjects, has been growing in the last years, therefore sharpening techniques and tools.

Kobe Luminarie 1995: Of Dreams and Light
Kobe Luminarie 1996: Ode for a time of Light
Kobe Luminarie 1997: Stars of the Earth
Kobe Luminarie 1998: Firmament of Light
Kobe Luminarie 1999: In the Sky of Pure Light
Kobe Luminarie 2000: Infinity
Kobe Luminarie 2001: Desire of light
Kobe Luminarie 2002: Light is Life
Kobe Luminarie 2003: Horizon's Light
Tokyo Millenario 1999: The Sun to Midnight
Tokyo Millenario 2000: The Light after Light
Tokyo Millenario 2001: Where light becomes a dream
Tokyo Millenario 2002: Light Passage
Tokyo Millenario 2003: The Light of Time

communication



stamp 30 million copies



phonecards for Kobe Luminarie
and Tokyo Millenario

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