



INTERNATIONAL OPEN CALL

for the selection of a site-specific contemporary artwork

«180 Years of the Teatro Goldoni – The Theatre of Light»

In 2027 the Teatro Goldoni in Livorno celebrates the 180th anniversary of its inauguration, which took place on 24 July 1847. To mark the anniversary, the Fondazione Teatro della Città di Livorno “Carlo Goldoni” promotes the creation of a site-specific contemporary artwork dedicated to the theatre’s vault/skylight (velario) – a defining feature of the building, historically linked to the use of natural light in the hall. This call sets out its subject, requirements, constraints and selection procedures.

Art. 1 – Contracting body

Fondazione Teatro della Città di Livorno “Carlo Goldoni” – Via C. Goldoni 83, 57125 Livorno – VAT no. 01474170493 – Tax code 92082880490. The Theatre is owned by the Municipality of Livorno; the Foundation is its managing body.

Art. 2 – Subject and purpose

Selection, through a public procedure of international scope, of a site-specific contemporary artwork intended to engage with the natural light of the vault/skylight of the Teatro Goldoni. The work will be acquired by the Foundation and will permanently enter the cultural heritage of the Theatre, with the aim of enhancing the asset, activating daytime use and strengthening the Foundation’s cultural positioning.

Art. 3 – The Teatro Goldoni and the vault/skylight

The Teatro Goldoni was built between 1843 and 1847 to a design by the Livorno architect Giuseppe Cappellini (Livorno 1812 – Florence 1876) and inaugurated on 24 July 1847 under the name “Imperiale e Regio Teatro Leopoldo”, in honour of Grand Duke Peter Leopold II of Lorraine; it took the name Carlo Goldoni after the Unification of Italy.

The building’s distinctive feature is the large glazed roof over the hall. Aware of the difficulty of opening a skylight at the centre of the roof, Cappellini designed a fully transparent crystal covering supported by an iron truss structure: a significant episode in the history of iron-and-glass architecture in Italy. The covering, which retains iron elements from the period, has a surface of about 600 m². A property protected under Legislative Decree 42/2004 (Italian Code of Cultural Heritage), the Theatre recovers in this project its original vocation for natural light, which becomes the theme of the work.

The behaviour of natural light in the hall – its intensity, its daily and seasonal dynamics, its fragmentation – is documented in detail in the Technical-Scientific Study of Natural Light annexed to this call (Art. 7), which is an essential reference for the artistic design.



Art. 4 – Limits on artistic action and conservation requirements

The structure and contents of the asset (decorative apparatus and architectural elements) may in no way be modified. The work must comply with the principles of full reversibility, material compatibility, minimal invasiveness and full technical controllability. In particular:

- **Use of the skylight structure.** Permitted only in predetermined positions and provided it induces no stress or load on the skylight structure. This condition must be demonstrated by the structural report to be provided by the awarded artist (Art. 11). Any use of the glass as a support surface is permitted within the same limits.
- **Presence of the public.** When the public is present in the hall, no movement of the skylight structure is permitted – in particular the opening or closing of the skylight/velario: the work may operate only in static mode. Operations involving movement of the skylight are permitted only in the absence of the public, for safety reasons.
- **Prohibitions.** It is forbidden to modify the existing fabric with materials or techniques that alter its consistency; any intervention that blocks or limits normal theatrical activity and backstage activities is forbidden.
- **Requirements.** Removal without trace at the end of the exhibition; materials compatible with prolonged exposure to intense, direct natural light (UV and heat stability); reaction-to-fire of materials compliant with the regulations for places of public entertainment; full accessibility for the maintenance of the skylight.

Light field. The design must take into account the characteristics of the light field documented in the Technical-Scientific Study of Natural Light (Art. 7): natural light of strong intensity, with peaks of tens of thousands of lux where direct light falls; light transmission of the skylight estimated at around 55%; marked daily and seasonal dynamics of the light patches; asymmetry between the north and south sides; areas at greater risk of over-illumination – in particular the north side of the stalls and upper galleries in summer – which may require forms of solar control or scheduling.

Existing openings. The Study documents how the use of existing openings – the vertical windows of the upper galleries and the openings of the boxes, currently mostly closed – can significantly alter the light field; their possible use as an element of the project is permitted in compliance with the limits of this article.

Authorisation condition. The realisation of the work is in any case subject to the issue of the authorisation under Article 21(4) of Legislative Decree 42/2004.

Art. 5 – Installation, exhibition and compatibility with theatrical activity

- **Installation and production.** All installation and production activities must take place, and be completed, in the period from 1 to 22 July 2027.
- **Exhibition.** The work will be exhibited to the public from 24 July 2027, the date of the Theatre's 180th anniversary, for a duration of between a minimum of 4 and a maximum of 6 months, open 10:00–18:00.
- **Compatibility.** The work and related activities must in no way interfere with rehearsals, performances and the ordinary activities of the Theatre.



Art. 6 – Eligible participants

Participation is open, with no limits of nationality or age, to: individual artists; artist collectives; curators participating jointly with one or more artists.

Preferential qualification. Particular value is given to the experience of internationally established artists who have already worked on archaeological sites or on assets protected by the Italian Soprintendenza (heritage authority), or who possess specific know-how in working on cultural heritage.

Art. 7 – Available documentation and mandatory self-declaration

The Foundation makes the following documentation available to all candidates, on equal terms:

- in-browser simulation of the skylight and the hall;
- technical report of the skylight with dimensions;
- DWG drawings of the skylight and the theatre area;
- downloadable high-resolution image pack;
- Technical-Scientific Study of Natural Light (by Giulio Camiz – daylight research design);
- full reports of the Study: daylight factor (DF), daylight autonomy (DA) and useful daylight illuminance (UDI);
- renderings of the space under different lighting conditions, depending on the day, time and degree of opening of the skylight;
- “standalone” executable files of the three-dimensional model of the theatre, navigable and with dynamic adjustment of the time of day (solstices and equinoxes).

The documentation can be downloaded in the “Call for Artists” section of the website <https://www.ilteatrodellaluce.com>.

The Study of Natural Light constitutes a characterisation of the light field and a guidance document for the artistic design; it does not replace the structural and material verifications specific to the work, which are the responsibility of the awarded artist (Art. 11).

Participation is subject, on pain of inadmissibility, to the signing of a self-declaration by which the candidate states that they have examined the site and all the documentation made available – including the Study of Natural Light – and that they fully accept its contents and the constraints.

Art. 8 – Content of the proposal

Each candidate must submit:

- artistic concept and descriptive report of the work;
- graphic materials, sketches and/or renderings simulating the installation;
- a preliminary technical-conservation compatibility report, with reference to Art. 4 and the Study of Natural Light (Art. 7);
- proposed materials, execution techniques and installation and removal methods;



- a timeline consistent with the schedule in Art. 5;
- a production budget, drawn up on the annexed template and consistent with the ceiling in Art. 9;
- the self-declaration referred to in Art. 7, curriculum and portfolio.

Art. 9 – Fee and production costs

- **Artist's fee: €15,000** (inclusive of all charges borne by the artist and exclusive of VAT, if and to the extent due under the law). The amount is paid on completion of the work and includes the artist's fee, any curatorship and the other figures involved in the conception, as well as the assignment of the exploitation rights of the work. On payment of the fee, the work becomes the property of the Foundation, as provided in Art. 12.
- **Production costs (production fee): a ceiling of €20,000 borne by the Foundation** (inclusive of all charges borne by the artist and exclusive of VAT, if and to the extent due under the Italian law). The amount is paid by the Foundation directly to the suppliers of the necessary services, subject to assessment of the expenses, and includes the reports and certifications specific to the work referred to in Art. 11. The ceiling does not constitute a sum available to the artist. Proposals entailing costs exceeding the ceiling are admissible provided that the excess is covered by sponsors, by other separately identified funds or by the artist.

Art. 10 – Evaluation: technical admissibility and artistic jury

Phase 1 – Admissibility Commission (pass/fail). It verifies the conservation and safety compatibility of the proposals against Art. 4. It is composed of Massimiliano Mautone, Managing Director (Chair), the Theatre's technical manager, the Theatre's safety manager, the consultant and expert appointed by the Foundation specialising in natural light, and a recording secretary. Only proposals declared admissible proceed to the artistic evaluation.

Phase 2 – Artistic jury. It awards scores to admissible proposals only. It is composed of:

- Luca Salvetti, Mayor of Livorno and President of the Foundation, who may participate in person or through a delegate;
- Vincenzo Farinella, Scientific Director of the Civic Museums of Livorno, full professor of History of Modern Art at the University of Pisa (Chair of the jury);
- Andrea Lissoni, Artistic Director of Haus der Kunst, Munich;
- Cristiana Perrella, Artistic Director of MACRO – Museum of Contemporary Art, Rome.

In the event of a tie, the Chair of the jury has the casting vote. Massimiliano Mautone, Managing Director, and the author of the Study of Natural Light, arch. Giulio Camiz, attend the sessions without voting rights, the latter as technical support. Minutes are taken by a recording secretary.

The artistic jury evaluates admissible proposals by awarding an overall score of up to 100 points, according to the following criteria:

- Artistic quality and originality of the project – up to 30 points;



- Dialogue with natural light and with the identity of the Theatre – up to 25 points;
- Quality of the site-specific relationship with the asset and the space – up to 15 points;
- Technical and economic feasibility within the constraints and the budget – up to 15 points;
- Durability, maintainability and sustainability of the materials – up to 10 points;
- Experience on protected heritage and specific know-how – up to 5 points.

Proposals achieving an overall score of not less than 60/100 are eligible for the award. The jury briefly gives reasons for the scores awarded.

All members sign a declaration of absence of conflicts of interest. Remote deliberation is permitted for external members.

Award. At the end of the evaluation the jury draws up a ranking; the first-ranked work is the awarded work. The award is conditional on the positive outcome of the technical verifications (Art. 11) and on the issue of the authorisation under Article 21 (Art. 13); in the event of impediment, the ranking is scrolled to the next candidate.

Art. 11 – Technical reports, certifications and support to candidates

Responsibility of the awarded artist. The selected artist produces, at their own care and within the production ceiling, all the certifications and reports necessary for the installation of their work (structural validation of loads and anchorages, reaction-to-fire, any building services), signed by qualified professionals (designer pursuant to Art. 52 of Royal Decree 2537/1925, structural engineer). The artist's self-declaration is valid only for the examination referred to in Art. 7, never for the technical certifications.

List of professionals. On request by candidates, the Foundation makes available a list – purely indicative and in no way binding – of professionals in various fields to whom reports and certifications may be requested. Candidates remain free to use other professionals; the consultants included in the list are not part of the evaluation bodies.

Feasibility clause. The award is conditional on the positive outcome of the technical verifications: should the work prove not to be installable within the constraints, it will be revised within the permitted envelopes or the ranking will be scrolled.

Art. 12 – Ownership of the work, rights and obligations

- **Acquisition and ownership.** On payment of the artist's fee, the work is acquired by the Foundation and becomes part of the Theatre's heritage, fully and definitively.
- **Exploitation rights.** The artist's fee includes the assignment to the Foundation of the exploitation rights of the work. The Foundation is entitled, with no limits of time or number and without further consideration, to re-exhibit and reuse the work also after the close of the exhibition, and to transfer or dispose of it, as well as to use its images and documentation for institutional, editorial, promotional, tourism and fundraising purposes. The author's moral right is reserved.



- **Warranty and maintenance.** Warranty obligations on the work and the artist's availability to provide guidance for maintenance, in permanent compliance with the conservation constraints.

Art. 13 – Authorisation condition (Article 21, Legislative Decree 42/2004)

The realisation of the work is subject to the issue of the authorisation under Article 21(4) of Legislative Decree 42/2004. The application is submitted by the Foundation, as managing body of the asset, accompanied by the declaration of the owner, the Municipality of Livorno. The condition is referred to in the contract with the artist as a condition precedent to the realisation phase.

Art. 14 – Publication, deadlines and submission procedures

- **Publication.** The call is published online on 16 September 2026. The call is drawn up in Italian and English; in the event of any discrepancy, the Italian version shall prevail.
- **Submission deadline.** Proposals must be received by 1 November 2026.
- **Language of the proposal.** The technical proposal may be drawn up in Italian or English.
- **Submission method.** Proposals are sent exclusively to the dedicated e-mail address ilteatrodellaluce@goldoniteatro.it, for all candidates, Italian and foreign. Candidates must ensure that they have received confirmation of receipt of the documentation, which constitutes proof of submission.
- **Clarifications.** Requests for clarification may be sent within the first 15 days of publication of the call; answers will be published online within the following 10 days.

Art. 15 – Data processing and final clauses

Officer responsible for the procedure. The officer responsible for the procedure is Massimiliano Mautone, Managing Director of the Foundation.

Reimbursement of finalists. Candidates ranked from 2nd to 6th are granted a flat-rate expense reimbursement of €500 each.

Data processing. Personal data are processed pursuant to Regulation (EU) 2016/679, solely for the purposes of this procedure.

Withdrawal. The Foundation reserves the right to revoke, suspend or amend this call for supervening reasons of public interest.



Annexes: in-browser simulation of the skylight/theatre; technical report of the skylight with dimensions; DWG of the skylight and theatre area; high-resolution photographs; Technical-Scientific Study of Natural Light by arch. Giulio Camiz, with the DF, DA and UDI reports; limits specification (Art. 4, contractual annex); application form.

For the Fondazione Teatro della Città di Livorno C. Goldoni

The Administrative Management

Massimiliano Mautone



APPLICATION FORM

1. Candidate details

Participating as (tick): ☐ individual artist ☐ artist collective ☐ curator with artist(s)

Name and surname / Entity name: _____

Born in _____ **on** _____

Nationality: _____

Residence / registered office: _____

Tax code / VAT number: _____

E-mail: _____ **Telephone:** _____

In the case of a collective or curator, members / artists involved:

2. Declarations

The undersigned declares:

- to have examined the call and to fully accept its content, constraints and the limits set out in Art. 4;
- to have examined the site and all the documentation made available by the Foundation – including the Technical-Scientific Study of Natural Light and its reports – and to fully accept its content (self-declaration pursuant to Art. 7);
- that the data declared and the documentation submitted are truthful;
- to authorise the processing of personal data pursuant to Regulation (EU) 2016/679, solely for the purposes of this procedure.

3. Mandatory annexes

Documents submitted (tick):

- ☐ artistic concept and descriptive report of the work;
- ☐ graphic materials, sketches and/or renderings simulating the installation;
- ☐ preliminary technical-conservation compatibility report (ref. Art. 4 and the Study of Natural Light);
- ☐ proposed materials, execution techniques and installation and removal methods;
- ☐ timeline consistent with the schedule in Art. 5;
- ☐ production budget, drawn up on the template;



- ☐ curriculum and portfolio;
- ☐ copy of a valid identity document;
- ☐ this application, completed and signed.

Place and date _____

Signature _____



Template – Production budget

To be completed and attached to the application (Art. 8). Production costs are borne by the Foundation up to a ceiling of €20,000; any excess must be covered by sponsors, other funds or the artist (Art. 9).

Cost item	Amount (€)	Borne by / notes
Materials		
Fabrication and works		
Structure, supports and anchorages		
Building services and lighting (if any)		
Technical reports and certifications (Art. 11)		
Transport and logistics		
Installation and assembly		
Dismantling and reinstatement (removal without trace)		
Insurance (if borne by production)		
Other (specify)		
TOTAL production costs		
of which borne by the Foundation		maximum €20,000
Any excess		coverage: sponsor / other / artist

The amounts indicated are project estimates and will be validated by the Foundation before payment to the service suppliers.

Place and date _____ **Signature** _____