

31.01.2025

# ENoLL Artists Roster

Art and artists are increasingly recognized as vital contributors to the success of Living Labs. Through their unique perspectives, artists can spark creativity, facilitate deeper citizen engagement, and create meaningful connections between technology, innovation, and culture. By involving artists in Living Lab projects, we aim to harness the power of artistic expression to inspire, challenge, and transform our collaborative endeavors.

This roster will serve as a go-to resource for ENoLL members seeking to engage artists in a variety of projects, enhancing collaboration and citizen participation.

The artist roster will remain open for submissions year-round and will be updated annually to reflect new participants. This allows Living Labs to continually discover new talent and form meaningful collaborations throughout the year.

## Artists

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## Anne Pässilä

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**Website:**

### Primary Fields of Work:

- applied drama and theater;
- research-based theater.

### Describe your artistic practice

I am specialized in creating arts-based polyphonic learning space constructed by combining theater techniques and applying them to that space, and exploring what kind of knowledge co-creation process arises from that endeavor. My research focus has been in designing and applying arts-based research approaches (ABR) and arts-based methodology (ABM) in industrial engineering and management contexts. I am interested in the creation and formulation of participatory sense-making and meaning-making activities to allow for learning in perplexed situations; this centers around the arts-based method I have conceptualized as 'collective voicing' and it is also core of research-based theater. Research-based theater approach makes learning a collective and interpretive action process in which the members of an organization construct meanings together and change itself is a pattern of endless modifications in day-to-day work and social practices.

### Approach and Way of Working - Describe here your methods, approach, and specific techniques.

My practice is based in participatory theatre using a post-Boalian approach. Research-based theater performances include performances that are informed by the research process (data collection, analysis and key concepts), strictly follow data and give primacy to the artistic form.

Here are some of my publications:

Pässilä, A. and Vince, R. (2024) Perplexity: The emotional complexities of generating user participation in public sector organizations. The international journal for the transformation of institutions/ revue internationale pour la transformation des institutions- online journal.

Pässilä, A., Oikarinen, T. and Harmaakorpi, V. (2015) Collective voicing as a reflexive practice, *Management Learning*, February 2015, vol. 46 no. 1 67-86

Pässilä, A., Oikarinen, T. and Kallio, A. (2013), "Creating dialogue by storytelling", *Journal of Workplace Learning*, Vol. 25 No. 3, pp. 159-177.  
<https://doi.org/10.1108/13665621311306547>

Pässilä, A. (2012) Reflexive model of research-based theatre – processing innovation at the crossroads of theatre, reflection and practice-based innovation activities

<https://lutpub.lut.fi/handle/10024/86216>

**Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

I have been actively working in the Lahti Living Lab, Finland context since the early 2000s, applying art to regional innovation. I have an extensive network of Finnish practitioners of art-based methods in Finland, Sweden, France, England, USA and Japan. I bring this network of expertise and knowledge to the Living Lab.

**Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects?** Yes

**Please specify you experience**

I have been actively working in the Lahti Living Lab, Finland context since the early 2000s, applying art to regional innovation. I have an extensive network of Finnish practitioners of art-based methods in Finland, Sweden, France, England, USA and Japan. I bring this network of expertise and knowledge to the Living Lab.

**Link to Website or Online Portfolio:**

[https://research.lut.fi/converis/portal/detail/Person/158633?auxfun=&lang=en\\_GB](https://research.lut.fi/converis/portal/detail/Person/158633?auxfun=&lang=en_GB)

**Preferred Types of Projects:**

- Research;
- Urban innovation;
- Social innovation and inclusion.

**Languages Spoken:** Finnish and English and poor Swedish

**Addition Comments of Information**

I am concerned about the development of Europe and, for my part, I want to strengthen social justice and a good life for all in Europe.

## Claire Germain

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**Website:** <https://www.univers-sensibles.com/>

**Primary Fields of Work:**

- Visual arts;
- Sculpture;
- Digital Media;
- Creative technology;
- Collaborative Fashion;

**Describe your artistic practice**

Accompany transformations with personal works or by inviting creative approaches to projects with artists interested in open innovation and exchanges.

**Approach and Way of Working - Describe here your methods, approach, and specific techniques.**

Passionate about the relationships between materials and colors, about the links between crafts and industry, between contemporary art and children, between local economy and the future of sustainable cities.

**Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

I already collaborate with the ULL Open Urbanism Foundation in Geneva. I bring an artistic approach for the enhancement of the contributions of the different actors. I am also in charge of integrating artists in the collaborative transformation of territories conducted with this Living Lab. I am also open to other collaborations in Europe and internationally such as my interventions in China.

**Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects?** Yes

**Please specify you experience**

I already collaborate with the ULL Open Urbanism Foundation in Geneva. I bring an artistic approach for the enhancement of the contributions of the different actors. I am also in charge of integrating artists in the collaborative transformation of territories conducted with this Living Lab. I am also open to other collaborations in Europe and internationally such as my interventions in China.

**Link to Website or Online Portfolio:**

<https://www.univers-sensibles.com>

**Preferred Types of Projects:**

- Urban innovation;
- Social innovation and inclusion;
- Smart Cities and Regions;
- Environment/climate change;
- AI and Emerging Technologies;
- Education and/or vocational training;
- Culture & Creativity;

**Languages Spoken:** English, French.

## Dimitrios Trompoukis

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**Website:**

**Primary Fields of Work:**

- Visual arts;
- Digital Media;
- Creative technology.

### Describe your artistic practice

My artistic practice explores the intersections of liminal and contested spaces within the built environment, using filmmaking and documentary art to highlight human and non-human perspectives. It focuses on addressing socio-economic fragility, energy challenges, and ecological issues by developing prototypes for change, particularly in shared infrastructure. Through this work, I aim to showcase spaces that act as both experimental platforms and Participation Action Research hubs for community-driven urban transformation.

Rooted in theoretical frameworks such as Lefebvre's concept of heterotopia (1974) and Clément's notion of the "Third Landscape" (2017), my practice investigates spaces of possibility—sites where alternative futures can emerge. Specifically, I concentrate on reactivating vacant building stock and designing inclusive spaces, such as co-housing or social infrastructure for vulnerable groups, like undocumented individuals

affected by the current reception crisis. These explorations are informed by participatory artistic processes and projects, such as Klavdij Sluban's "Adolescent Prisons," which reflects Foucault's concept of heterotopia.

Another key focus is transforming active buildings into circular prototypes of change through participatory art-led processes. These interventions address ecological and spatial challenges at the neighborhood scale while fostering community bonds and promoting sustainable alternatives. By integrating local aspirations with governmental transition goals, the practice envisions co-ownership models and socio-environmental infrastructures that enable collective action and systemic change.

Creative storytelling and image-making are central to my work, revealing the overlooked or undervalued aspects of physical space and social relations. These methods help uncover hidden knowledge about alternative ways of living, particularly for marginalized communities. In doing so, the practice identifies the political stakes of community-driven infrastructure transformation and examines the multifaceted role of art in shaping collective identities and shared memories.

Ultimately, my practice seeks to answer a core question: How can collective documentary processes drive place-based systemic change in socioeconomically fragile and ecologically vulnerable spaces within the built environment?

**Approach and Way of Working - Describe here your methods, approach, and specific techniques.**

This project employs Participatory Action Research (PAR) and art-led civil action to explore the synergies between filmmaking and participatory design (PD) in transforming the built environment. The methodology is structured into three interconnected phases:

The initial phase establishes a theoretical foundation on concepts such as sensory ethnography, visual anthropology, PAR, heterotopia, the openness of space and art-led civil action, with a focus on visual methods. Concurrently, fieldwork preparation involves building trust and relationships with communities via ethnographic and anthropological tools.

The second phase focuses on applying participatory techniques in pilot locations, empowering marginalized human and non-human actors. Drawing inspiration from filmmakers like David and Judith MacDougall, the project employs sensory ethnography and collaborative filmmaking to document and amplify community voices. This approach explores everyday life and lived spaces, highlighting ambiguities and paradoxes to foster collective awareness. Critical questions about authorship, audience, and the reflective role of the camera are integrated into the artistic process to deepen understanding and enhance community-driven spatial transformation. Additionally, the project experiments with non-human perspectives, offering a fresh lens to reimagine physical spaces and their design.

Building on the outputs generated during phase 2, these documentary and artistic products are shared with stakeholders in a participatory and reflective framework. They serve to identify the emerging themes and patterns, addressing, in turn, methodological and ethical challenges in analyzing urban commons from below. This phase critically evaluates the processes, focusing on their impact, longevity, and

scalability within neoliberal contexts, while emphasizing their potential to inspire systemic change.

Beyond its methodological contribution, the project aims to communicate its findings through accessible platforms like a website and podcast series. These outputs not only document the process but also engage a wider audience, promoting community-driven transformations.

**Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

With a background in Filmmaking, Urbanism, and Participatory Action Research, along with extensive experience in community-driven projects that incorporate creative and interdisciplinary approaches, I believe I can significantly contribute to ENoLL's mission of collaborative and innovative system change through art.

Throughout my academic and professional journey, I have utilized art as a catalyst for social transformation. During my Master's studies at TU Delft's Faculty of Architecture and the Built Environment, I explored community-driven spatial transformations, focusing on participatory design, socio-spatial justice, and community economies. Throughout my thesis project, collaborating with interdisciplinary research initiatives like Boulouki and the P2P Lab, I highlighted the power of creative practices to foster solidarity and revitalize communities, particularly in non-urbanized areas that could benefit from Living Lab-inspired methodologies.

My artistic work, including documentaries showcased at prestigious events like the Thessaloniki International Film Festival, has demonstrated how visual storytelling can spark critical dialogue and serve as a tool for inclusive design. Another notable example of my work occurred during my time as a filmmaker and designer for a local municipality in North Evia, Greece. There, I employed participatory filmmaking workshops and developed the concept of "Design Documentaries" to engage communities in post-wildfire revitalization efforts. This approach enabled participants to share their stories, articulate their needs, and reflect on their environments, uncovering hidden narratives and providing valuable insights for designing resilient and inclusive spaces. These methodologies mirror Living Labs' commitment to fostering participation and co-creation.

Furthermore, living and working in Thessaloniki during a major refugee influx deeply shaped my professional vision. Witnessing socio-spatial marginalization firsthand, I became committed to using art and design to advocate for social equity. My artistic involvement with Mikropolis, a shared social space, profoundly shaped my outlook, instilling in me a commitment to advocate for those navigating socio-spatial marginalization.

Art, I believe, is a powerful enabler of Living Labs' objectives. It can bring abstract issues to life, foster empathy, and unite diverse stakeholders in collaborative processes. By blending creative engagement with interdisciplinary research, art can uncover nuanced perspectives, address urban inequalities, and advance socio-spatial justice—key pillars of ENoLL's mission.

Overall, joining the ENoLL Living Labs Artists Roster excites me as an opportunity to further explore the intersection of art, collaboration, and systemic change. Through

my work in participatory filmmaking, community mapping, and spatial design, I have honed skills in interdisciplinary collaboration and creative engagement that align with Living Labs' innovative methodologies. I am eager to contribute to place-based transformations, connect with like-minded teams and individuals, and help co-create sustainable, inclusive solutions that respond to today's pressing social and ecological challenges.

Thank you for considering my application. I look forward to the opportunity to bring my experience, skills, and passion for participatory and community-driven art practices to ENOLL's Living Labs Artists Roster.

**Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects?** Yes

**Please specify you experience**

During and after my MSc studies in Culture & Documentary Production at the University of the Aegean, I closely collaborated with the open innovation research collective Urbana Lab. Based in Athens, Urbana is a group of architects, social scientists, political scientists, and educators whose work emphasizes the gendered dimensions of urban design, grounded in values of inclusiveness, participation, and feminism.

In this collaboration, a notable example of my contribution was the European project "DiverCity: Inclusive Cities for Youth," which focused on integrating young women and girls from diverse backgrounds into urban planning processes. The project sought to incorporate a gender perspective into urban planning while employing participatory tools and methodologies to rethink and redesign cities around the diverse daily lives of their inhabitants.

My role in the project drew on my dual expertise as a filmmaker and urbanist. I played an integral part in all phases of the project, particularly in documenting the participants' experiences and contributions throughout their activities. By creatively utilizing the medium of filmmaking, we captured these perspectives in ways that made the process and its outcomes accessible to a broader audience.

This documentation highlighted both the challenges and opportunities present in urban spaces. Participants identified areas of the city that felt unsafe or unwelcoming in their daily lives, as well as locations that could serve as potential "urban lighthouses" of inclusiveness—spaces designed to be safer, more accessible, and more comfortable for all people. The active involvement of participants throughout the film production process provided rich, nuanced insights into how women and girls perceive public spaces, and these insights became central to the project's vision of reimagining cities as inclusive environments for everyone.

**Link to Website or Online Portfolio:**

- video portfolio:  
[https://issuu.com/dtimpouk/docs/video\\_portfolio\\_dimitris\\_timpoukis\\_22540f2fa7b2a8](https://issuu.com/dtimpouk/docs/video_portfolio_dimitris_timpoukis_22540f2fa7b2a8)



- urban design

portfolio:

[https://issuu.com/dtompouk/docs/design\\_portfolio\\_2023](https://issuu.com/dtompouk/docs/design_portfolio_2023)

### **Preferred Types of Projects:**

- Urban innovation;
- Social innovation and inclusion;
- Rural;
- Research;
- Gender;
- Media;
- Culture & Creativity;
- Circular Economy;
- Education and/or vocational training;
- Policies;
- Agriculture & (Agri-)Food.

**Languages Spoken:** Greek, English, French

## **Duncan Geere**

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### **Primary Fields of Work:**

- Digital Media;
- Creative technology;
- Music;
- Performance;
- Visual arts.

## **Describe your artistic practice**

Duncan Geere, a British data journalist and sonification artist living in Malmö, has carved out a unique niche at the intersection of data, sound, and storytelling. His work transforms large and small datasets into immersive auditory experiences, helping people to feel the emotional contours of a dataset, rather than just its mathematical properties.

As a co-founder of the Loud Numbers data sonification studio, Duncan has worked on projects connected to environmental, financial, legal, biomedical, commercial and even culinary data. In 2021 he transformed a year's worth of Covid-19 data into a soundtrack for the Museum of London, while in 2022 he collaborated with jazz trombonist Simon Petermann for a performance of climate data at the COP27 summit in Egypt. In 2023, he turned Canada's extreme wildfire season into a haunting elegy for lost landscapes, and in 2024 he performed a live sonification of The Carrington Event, an extreme solar storm in 1859.

Duncan continues to push the boundaries of data sonification, advocating for its use in scientific communication and artistic expression. His work challenges us to listen to the data that surrounds us in new and meaningful ways.

## **Approach and Way of Working - Describe here your methods, approach, and specific techniques.**

My approach to data sonification begins with a deep dive into the data itself—its structure, nuances, and underlying story. I treat datasets as collaborators, seeking to understand their "voice" before crafting an auditory representation. I balance scientific rigor with artistic intuition, ensuring the resulting work is both accurate and evocative.

The process starts with identifying key patterns or trends within the data, which I map to auditory properties like pitch, rhythm, timbre, and spatialization. I carefully choose these mappings to evoke emotional resonance while retaining clarity. For example, rising frequencies might convey growth, while dissonance can suggest tension or imbalance.

Collaboration is central to my work. I almost always operate in partnership with other artists, musicians, data scientists, or communities, I see each project as a co-creation. I also create my own tools to translate data into sound, and my work is often augmented with human voices, field recordings, and/or live instrumentation to add texture and humanity.

Iteration is key—I prototype, refine, and test to ensure the sonifications are engaging and accessible. I also consider the context in which the audience will experience the work, tailoring the sonic narrative to fit. Ultimately, my methods aim to create a bridge between the empirical and the emotional, inviting listeners to connect with data on a profoundly human level.

## **Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

I'm interested in collaborating with Living Labs because of its commitment to innovative, participatory approaches to complex societal challenges and their emphasis on cross-border collaboration. As a sonification artist, my work transforms

abstract information into accessible, emotional experiences that resonate across cultures, languages, and disciplines. This aligns with Living Labs' mission to bring diverse perspectives together in co-creating imaginative and actionable solutions.

Sound transcends boundaries, offering a universal language to bridge divides and foster shared understanding. My practice thrives in collaborative, multidisciplinary contexts, and I'm particularly inspired by the potential to work across borders—integrating varied cultural approaches, local knowledge, and global concerns into work that resonates with all kinds of audiences.

Through sonification, I aim to connect communities to shared challenges like urban resilience or climate adaptation in ways that encourage empathy and inspire action. Cross-border collaboration offers the chance to co-create projects that highlight both local distinctiveness and universal commonalities, fostering stronger connections between individuals, regions, and nations.

**Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects?** Yes

**Please specify you experience**

I've not worked previously with Living Labs, but I have worked with similar initiatives. For example, I recently completed a project called On Standby (<https://www.loudnumbers.net/onstandby>) funded by the CCI4Change project (<https://interreg-baltic.eu/project/cci4change/>) where public authorities cooperate with entrepreneurs from the cultural and creative industries to better engage with citizens and encourage them to reduce energy consumption. I've also participated in projects organised by Cross Innovation Southern Sweden (<https://crossinnovation.nu/en/>) which has the goal of exploring how innovation can be fostered by crossing boundaries and bringing together ideas, knowledge, and expertise from different sectors and disciplines.

**Link to Website or Online Portfolio:**

<https://www.loudnumbers.net/>

**Preferred Types of Projects:**

- Zero pollution and decarbonization;
- Water (blue economy);
- Urban innovation;
- Social innovation and inclusion;
- Rural;
- Smart Cities and Regions;
- Mobility;
- Industries and Manufacturing;
- Policies;

- Media;
- Health & Wellbeing;
- Environment/climate change;
- Energy;
- AI and Emerging Technologies;
- Culture & Creativity;
- Circular Economy;
- Agriculture & (Agri-)Food;
- Gender;
- Social.

**Languages Spoken:** English, Swedish

## Kateryna Lesyk

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### Primary Fields of Work:

- Visual arts;
- Digital Media;
- Infographic. Infographics are a central part of my practice, as they serve as a bridge between complex information and accessible, visually engaging communication. I specialise in designing clear, concise, and compelling visual narratives.

### Describe your artistic practice

My artistic practice revolves around creating visual narratives that facilitate communication and understanding. I work across mediums such as digital media, infographics, and visual storytelling to distill complex concepts into accessible and

engaging visuals. My work often involves collaboration with scientists, educators, and innovators, translating ideas into impactful visual formats that inspire and inform.

**Approach and Way of Working – Describe here your methods, approach, and specific techniques.**

My approach is rooted in user-centered design and interdisciplinary collaboration. I begin by deeply understanding the subject matter, audience, and project objectives. I then use tools like data visualization, infographics, and digital storytelling to craft solutions that are visually compelling and functionally effective. I emphasize iterative feedback and co-creation, ensuring that my designs resonate with all stakeholders and drive meaningful engagement.

**Statement of Interest – Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

I am passionate about the intersection of science, innovation, and communication, making Living Labs a perfect environment for my work. I believe art can play a transformative role in Living Labs by fostering creativity, enhancing public engagement, and bridging gaps between technology, society, and culture. Through visual storytelling, I aim to make Living Lab initiatives more accessible, relatable, and impactful, empowering citizens and stakeholders to actively participate in shaping solutions to societal challenges.

**Previous Collaboration Experience – Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects? Yes**

**Please specify your experience**

I have collaborated with Lucerne Living Labs to design visual identities and communication materials that support citizen engagement and project visibility. My work included creating accessible narratives for complex projects and fostering connections between researchers, stakeholders, and communities. Additionally, my broader experience in usability engineering and science communication complements Living Lab objectives by enhancing the clarity and usability of tools and materials.

**Link to Website or Online Portfolio:** <https://kateryna-lesyk.webflow.io>

**Preferred Types of Projects:**

- Zero pollution and decarbonization;
- Social Innovation and inclusion;
- Urban innovation;
- Media;Energy;
- Environment/climate change;
- Culture & Creativity;
- Gender;
- Education and/or vocational training;
- Smart Cities and Regions.

**Languages Spoken:** English, German, Ukrainian.

### **Addition Comments of Information**

With a strong foundation in visual communication and usability engineering, I bring a unique perspective to collaborative environments like Living Labs. My work has consistently focused on creating accessible and impactful visual narratives for scientific and innovative projects. I am excited to contribute my expertise to enhance communication, foster engagement, and support the mission of Living Labs to address real-world challenges.

## **Marco Conti**

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**Website:** <https://www.ipercollettivo.com/>

### **Primary Fields of Work:**

- Visual arts;
- Architecture.

### **Describe your artistic practice**

IPER-collettivo is a multi-disciplinary design collective from Prato (Italy), focused on architectural experimentation, sustainability and interactive forms of expression.

The research of the group investigates the relationship between the territory and its communities, with the aim to express their visions through socially engaging projects: a material representation of evolving traditions and ways of living. IPER-collettivo designs and realises works that are linked to the local storytelling and aim not only at an aesthetic value but also at a strong impact on the communities and local identities for which they are conceived.

Our artistic practice is deeply rooted in a commitment to creative reuse, participatory design, and a dialogue between industrial heritage and contemporary art. As part of IPER-collettivo, we approach each project as an opportunity to bridge the past and present, transforming spaces and materials to tell stories that resonate with contemporary audiences.

**Approach and Way of Working - Describe here your methods, approach, and specific techniques.**

Creative reuse is a cornerstone of our work, where discarded materials, objects, and architectural elements are reimaged into new forms. This approach not only champions sustainability but also celebrates the inherent histories embedded in the materials, creating a tangible connection between the industrial past and its evolving cultural significance.

Participation lies at the heart of our design process. Through community engagement and collaborative workshops, we invite stakeholders to co-create with us, ensuring that each project reflects the lived experiences and collective aspirations of those it serves. This participatory methodology fosters a sense of ownership and deeper connection to the artworks and spaces we create.

Our work thrives in the interplay between industrial heritage and contemporary art, drawing from the raw, utilitarian aesthetics of industrial products and architecture while introducing experimental, forward-thinking interventions. By weaving together these elements, we create works that activate public spaces, fostering dialogue about history, identity, and the role of art in shaping shared environments.

Through this multidisciplinary and inclusive approach, IPER-collettivo seeks to redefine the boundaries of art and design, creating works that are not only visually compelling but also socially meaningful and culturally transformative.

### **Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

We are deeply interested in collaborating with Living Labs because our values and artistic practice align with their mission of fostering innovation, inclusivity, and co-creation in real-world contexts. Living Labs offer a unique platform where experimentation and collaboration intersect, creating opportunities for meaningful societal impact—an ambition that is central to our work as artists and designers.

We see Living Labs as a space where art can play a transformative role in engaging diverse stakeholders—citizens, researchers, companies, and public authorities—in new and creative ways. Art has the unique ability to transcend language and technical barriers, sparking curiosity, empathy, and deeper connections. Through creative reuse, participatory design, and site-specific interventions, IPER-collettivo can help Living Labs generate fresh perspectives on pressing societal challenges, making solutions more accessible and engaging for communities.

Art can contribute to Living Labs' objectives by creating inclusive processes and tangible outputs that bridge the gap between technology, innovation, and culture. For example, participatory workshops, community-led installations, and interactive public art projects can foster trust, amplify unheard voices, and inspire collaboration among stakeholders. Furthermore, our work in bridging industrial heritage and contemporary art aligns with the Living Labs ethos of addressing real-world challenges while respecting local identities and histories.

Collaborating with Living Labs presents an opportunity for us to expand the impact of our practice, leveraging art as a tool for innovation and empowerment in communities. By embedding artistic perspectives into Living Lab projects, we aim to foster dynamic environments where creativity, experimentation, and collective action thrive, creating meaningful and sustainable outcomes for all stakeholders.

**Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects?** Yes

**Please specify you experience**

IPER-collettivo has extensive experience working on socially engaged art initiatives and projects that align with the principles of Living Labs and open innovation. Two recent examples highlight our participatory approach and innovative use of materials: [Art Factory at Dynamo Camp](#)

As part of the Art Factory program at Dynamo Camp, we utilised recycled textile spools as elementary modules or “pixels” to co-create a series of art installations with children and young adults facing chronic illnesses. These installations took the form of vibrant totems, symbolising resilience and community. The project emphasised creative reuse and participatory design, transforming everyday discarded materials into collective works of art that fostered connection and empowered participants to express their creativity.

[Wood Circles: European Project in Collaboration with Città di Torino and Paratissima](#)

In the Wood Circles project, we worked with university design students to repurpose recycled wood pallets into an ephemeral art installation showcased at the Paratissima art fair. Following the event, the same pallets were creatively reused to construct a multifunctional space within a local kindergarten, designed to facilitate parent socialisation and community building. This project demonstrated a circular approach to materials, combining sustainability, participatory design, and adaptability to create meaningful, context-sensitive outcomes.

Both experiences showcase our ability to foster collaboration across diverse communities, creatively repurpose materials, and address societal challenges through innovative, participatory art practices.

**Link to Website or Online Portfolio:**

<https://drive.google.com/file/d/1HJSjEA8A1LLxDDHCmpIbJOFUvhsztrut/view?usp=sharing>

**Preferred Types of Projects:**

- Urban innovation;
- Social innovation and inclusion;
- Industries and Manufacturing;
- Environment/climate change;
- Culture & Creativity;
- Circular Economy;
- Zero pollution and decarbonization;
- Water (blue economy).

**Languages Spoken:** Italian, English, German.



## Paolo Malocco

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**Website:**

[https://drive.google.com/file/d/1rY4NeLIbeulH1kdePwZKaLwvZud8\\_7l3/view?usp=sharing](https://drive.google.com/file/d/1rY4NeLIbeulH1kdePwZKaLwvZud8_7l3/view?usp=sharing)

**Primary Fields of Work:**

- Music;
- Performance.

### Describe your artistic practice

My artistic practice is a constant dialogue with the perfection of machines. I deeply believe in the value of a musician's unique touch, which makes every piece of music recognizable and human. Fascinated by sound, vibration, and recording techniques, I strive to craft my own sound and compositional methods.

Primarily a guitarist, I see the guitar as a portable orchestra. I experiment with various objects and techniques—resonances, cello bows, slides, and even coins—to push the boundaries of traditional sounds. My goal is to free music from the obsession with control that dominates daily life and let it reclaim its spontaneity and freedom from the demons of forced productivity.

I am also a singer. For years, I worked as part of a rock band, The Blind Monkeys, performing from underground venues to monumental stages such as Firenze Rocks 2022, with an audience of 60,000 people. At the same time, I am an acoustic and instrumental guitarist currently focusing on alternative and experimental productions. These new works blend psychedelia, distorted guitars, authentic atmospheres, and human connection.

I strongly believe in music's power within communities and society. Music fosters innovation (new sounds = new ways of thinking, new patterns) and has a profound impact on the human brain. Above all, music is connection. I don't enjoy working in isolation; I see music as an exchange, a mutual contamination of ideas and emotions.

My artistic practice intersects with my career as an engineer and researcher. This unique combination allows me to approach music not just as an art form but also as a way to explore new technological and societal possibilities.

## **Approach and Way of Working - Describe here your methods, approach, and specific techniques.**

I approach the guitar with a vintage mindset, deeply rooted in live performance and improvisation. For me, music is born in real-time, whether through spontaneous interplay with other musicians or solitary improvisation. Ideas emerge from free associations, states of inspiration, and deep focus. Depending on my current artistic approach, I may refine these ideas further or leave them in their raw, authentic form.

I often work in structured recording studios, drawn to their quality and the warmth of analog equipment. This is where my "old-school" 70s-inspired approach shines—everything begins in a live context. However, I am gradually integrating the flexibility and accessibility of home production into my workflow, embracing more digital and electronic elements. I enjoy producing the seeds of my compositions or experimenting with initial elements at home, later refining them in the studio. Additionally, I find creative value in incorporating "lo-fi" sources, such as voice notes or mobile phone recordings, into my process.

### Techniques

- Open tunings: I explore alternative tunings to unlock unique harmonic and melodic possibilities. Not knowing exactly what I am playing gives me the freedom to truly listen to what I am creating without preconceived notions.
- Cello bow and slide: These tools allow me to craft ethereal, unconventional textures that push the boundaries of traditional guitar sounds.
- Sound processors: I experiment with effects to expand and manipulate the sonic palette.
- Acoustic fingerpicking: A core technique that connects me to the roots of acoustic vibration and evokes a poetic texture.
- Riffs and rhythmic patterns: I feel a profound connection to the primal, tribal pull of repetitive grooves and rhythmic cycles.
- Vocals: My approach to singing is raw and expressive, prioritizing emotional resonance over technical perfection.

### Philosophy

I believe music should be accessible to everyone—passion is far more important than talent. The spark of desire and the magnetic pull of music can lead anyone to remarkable levels of creativity and skill, particularly in freer, less formalized styles.

This belief underpins not only my music but also my approach to collaboration and teaching. For me, music is an inclusive art form that fosters connection, creativity, and community without barriers.

Above all, music cannot and should not be controlled—it does not conform to the rules of the market. Its essence lies in spontaneity, freedom, and the capacity to evoke human emotion and imagination.

**Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

I strongly believe in the role of art for society, communities, and individuals. In a world dominated by engineering, which often overshadows and labels other forms of human creation as inferior, it is essential to reaffirm that the ultimate goal of society is to foster well-being for communities and individuals. Every branch of knowledge and human creativity plays a crucial role in this process.

Art has an extraordinary ability to create new perspectives and expressive dimensions, reshaping the mental patterns of those who experience it. Simultaneously, art is deeply influenced by its context, becoming richer through this interaction. New sounds, new thoughts.

Music, more than any other art form, has the unique power to transcend rational barriers and reach the deeper layers of our consciousness, overcoming the guardians of rationality. Its intangible nature and co-evolution with the human brain enable it to directly access memory, emotion, and primal instincts. When combined with dance, it becomes a transformative tool for exploring emotional states and psychological nuances. For instance, one can sing a happy song while feeling sad, dance to a melancholic tune, or feel lighter after performing a sorrowful melody. These emotional and psychological dynamics are profoundly human and endlessly fascinating.

Through Living Labs, I see an opportunity to contribute to these explorations and potentially to a better world, even on a small scale. By challenging conventional boundaries, art can create meaningful connections and open new paths for thought and action. In a world increasingly seeking genuine connections yet permeated by individualism, art serves as a cure. Deep connections are one of the keys for creating a better world, community is - in fact - extremely important.

I am inspired by the chance to work within a framework that embraces innovation and collaboration to unlock the transformative potential of art. I strongly support the vision and mission of Living Labs and am eager to be part of this journey.

**Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects?** Yes

**Please specify you experience**

For a period, I collaborated and performed in initiatives at a day center for the elderly and individuals with psychological challenges, supporting efforts aimed at their rebirth and survival as individuals and as part of a community.

**Link to Website or Online Portfolio:**  
[https://drive.google.com/file/d/1rY4NeLIbeulH1kdePwZKaLwvZud8\\_7I3/view?usp=sharing](https://drive.google.com/file/d/1rY4NeLIbeulH1kdePwZKaLwvZud8_7I3/view?usp=sharing)

**Preferred Types of Projects:**

- SMEs and start-ups;

- Research;
- Industries and Manufacturing;
- Media;
- Health & Wellbeing;
- Environment/climate change;
- Energy;
- AI and Emerging Technologies;
- Culture & Creativity;
- Agriculture & (Agri-)Food;
- Zero pollution and decarbonization;
- Water (blue economy);
- Social innovation and inclusion;
- Rural.

**Languages Spoken:** Italian, English, Spanish, French (basic).

## **Uninvited Guests (Paul Clarke, Jessica Hoffmann, Duncan Speakman)**

**Name:** Uninvited Guests (Paul Clarke, Jessica Hoffmann, Duncan Speakman)

**Email address:** [info@uninvited-guests.net](mailto:info@uninvited-guests.net)

**Telephone number:** 07872169972

**Zip code and City:** BS1 5TX Bristol

**Country:** UK

**LinkedIn Profile:**

Paul Clarke: <https://www.linkedin.com/in/paul-clarke-3a970125a/>

Duncan Speakman: <https://www.linkedin.com/in/duncan-speakman-a5a917260/>

**Instagram Profile:** [https://www.instagram.com/claire\\_germain\\_paris/?hl=fr](https://www.instagram.com/claire_germain_paris/?hl=fr)

**Website:**

- <http://www.uninvited-guests.net>
- <https://duncanspeakman.net>

**Primary Fields of Work:**

- Visual arts;
- Sculpture;

- Digital Media;
- Creative technology;
- Collaborative Fashion;
- 

### **Describe your artistic practice**

Uninvited Guests was formed in Bristol, England in 1998 by Paul Clarke, Jessica Hoffmann and Richard Dufty. Over 25 years as collaborators, we have created entertaining and provocative theatrical experiences that explore urgent social, cultural and political ideas.

Our work is often characterised by the way it asks audiences to get involved. It puts their stories, dreams, memories, loves or frustrations at its heart. It asks them to be co-authors with us of the experience in really direct ways, like providing us with text that forms part of the script for that night's performance or having conversations with each other as part our shows. Other features of our work are our use of new technologies to tell stories and re-imagine the world, and the way we reflect on our past to think about the future.

We create work in various contexts. We have made work in theatres, on city streets, in libraries, supermarkets, in royal palaces, in galleries, bars and in parks. We focus mainly on performance, but also make theatrical guided tours and installations.

Duncan Speakman is a composer and sound artist based at the Pervasive Media Studio in Bristol. He creates narrative sound led experiences that engage audiences in uncontrolled public and private space. He regularly creates bespoke work internationally including installations on trains in Guangzhou, loudspeaker symphonies in New Zealand, audio walks in Saitama, and sound installations in Porto; he has also recently developed a number of hybrid print/digital experiments. His recent audio augmented reality project 'Only Expansion' won Best Immersive/XR experience at London Film Festival and the Special Jury award for Immersive Non-fiction at International Documentary Festival Amsterdam.

### **Approach and Way of Working - Describe here your methods, approach, and specific techniques.**

Uninvited Guests started as a theatre company and Duncan Speakman as a sound artist/composer, but together we have been using participatory performance, creative technologies and immersive sound to support people in imagining preferable futures for their local environments, and in decision-making about their neighbourhoods.

We value and take seriously cultural and creative methods that inspire social imagination, art thinking and doing critical co-design together with communities. We use methods of participatory futuring, speculative design/fiction, experiential and sonic futures practices. Here are two examples of techniques/activities:

#### Future Places Toolkit:

It is an Augmented Reality activity for planning engagement and consultation. Facilitators guide participants on a short walk and invite them to imagine they are also travelling through time, taking an imaginative journey into a preferred future for their

place. As people describe what they want to see there, in say 2054, the ideas appear on the screens of their mobile phones in Augmented Reality, the virtual sketches drawn live by an artist who's listening-in remotely, from our studio, and drawing in VR. The participants get to discuss and explore what the changes would be like in situ and in 3D, overlaid onto the place where redevelopment is planned. We also use immersive sound to scaffold participants' imaginations, location sounds and effects create a soundscape for the place in future that they can actually experience.

### Future Soundings:

This workshop and performance starts with participants taking a walk through their local place/environment. An app prompts them to imagine travelling through time and asks them to describe what they might see and hear in future in the places they pass. When they return, a science-fiction story, made collectively from the futures that participants have imagined, is performed live with an improvised immersive soundscape. Afterwards we backcast from to reflect on the actions we could take today to move towards these preferred scenarios.

We are also interested in working with local performers/facilitators so people can participate in their first language. Have experience of working this way in Portugal, Netherlands & Hungary.

### **Statement of Interest - Why do you want to collaborate with Living Labs? How do you think that art can contribute to LLs objectives and mission?**

Through arts methods that are accessible, engaging and entertaining, we can involve a more representative range of people and make social innovation more inclusive. Uninvited Guests' arts approaches build people's capacity to anticipate, offer them agency in co-creation and value their local knowledge/lived expertise. We practice futures with people, scaffold their imagination, building and recognizing their creative literacies. The arts methods we use aim to get people together, including policy or decision-makers, community members, and/or researchers in situations without the conventional hierarchies.

### **Previous Collaboration Experience - Do you have any experience in working with LLs, socially engaged art initiatives or similar open innovation projects? Yes**

#### **Please specify you experience**

We have collaborated with Knowle West Media Centre, Bristol's Living Lab, and ran Future Soundings for participants in KWMC's recent ENoLL Deep Dive.

Uninvited Guests have been making participatory and co-created performance since 1998.

Future Soundings and Future River Soundings: Online or in-person workshop and performance. Including partnering with Defra Futures, imagining river futures with communities along the Bristol Avon; for policy-makers at London's Chatham House; for P4NE's New Economies: Tipping Points in a Shifting Political Landscape in Brussels; for British Council as Climate Futures, online workshop/performance for Future Leaders lab, Lagos (Made Culture), Durban (Substance Point) and Bristol, August 2021. Also run as City Futures for Made Culture & Watershed's Creative Producers Lab, Lagos, Nigeria, funded by British Council, 2021. Defra's Head of Futures wrote,

“the most enriching participatory futures work we’ve been involved with” (Head of Futures, Defra).

Future Places Toolkit. A series of sessions for Bristol City Council (BCC) as part of their Temple Quarter engagement; part of the team, led by Architecture 00, collaborating on the Filwood Broadway High Street Delivery Plan, which is using FPT to engage community and stakeholders in this regeneration project, 2024-25. Also applied by Birmingham Settlement to engage local communities with plans for their new Nature and Wellbeing Centre. Video and testimonies available here. “A really valuable part of the community design process” (Bristol City Council).

‘Performing Futures’, supported by Perform Europe / Creative Europe Grant of €92,000, 2021-22. Billennium, performance. Augmented Reality (AR) guided tour of the future of a place performed in neighbourhoods, outside city centre venues in Bilbao, Spain, BBK OFF Festival, PLACCC Festival, Budapest, International Theatre Days, Belgrade, 2022. And To Those Born Later, interactive time capsule performance hosted by partners in London (Fuel Theatre), Bilbao, Budapest, and Belgrade, presented online 3 times, April-June 2022 connecting audiences across Europe and communities from the cities we toured in person to. Billennium was also shown at STRP Festival of Art & Technology and Dutch Design Week, Eindhoven,

Uninvited Guests and Duncan Speakman were also lead artists in the 16-month Hothouse programme, commissioned by The Albany and Lewisham Council for Deptford Lounge.

**Link to Website or Online Portfolio:**

- [www.uninvited-quests.net](http://www.uninvited-quests.net)
- <https://duncanspeakman.net>

**Preferred Types of Projects:**

- Water (blue economy);
- Urban innovation;
- Social innovation and inclusion;
- Smart Cities and Regions;
- Research;
- Policies;
- Environment/climate change;
- AI and Emerging Technologies;
- Culture & Creativity;
- Circular Economy.

**Languages Spoken:** English (native), French (basic) , German (basic), Welsh (basic).