Trasformatorio

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based on previous documents
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Site: www.trasformatorio.net

The Project

What we propose is to establish, in cooperation with the partnership, five permanents center of production and education for Digital Performers, that will be able to create a network of excellence in education, audience development and production of new type of site specific performance: technology aware, light and sustainable. These labs and their training activity are to be created for sites of particular interest in the five regions involved and in connection with the universities, the communities, the local innovation enterprises.

The stakeholders must include the land with her flora and fauna, the landscape, the people living on the land and all environmental and historical beauties that can benefit from a slow-paced and sustainable attraction of visitors.

The project has a duration of 2 years

Theme: digital performer site specific
first phase: trasformatorio bootcamp in a location in LIGURIA with participants from the core teams of partners plus selected artists, This bootstraps the passage of methodology and bootstraps the consortium.

- bootstraps the lab

Second phase a trasformatorio lab for each of the partnering regions with annexed a specific production for site specific theater, This Trasformatorio is organised together with each of the T partners and is intended to form the leading artistic team for each one of the Labs.

- bootstrap the master course

Third Phase: each of the labs re iterates trasformatorio in a self hosted way to create a site specific production

- bootstraps the local production team

Conclusion: a Festival is organised and guested by one of the partners to show off the 5 production team as end of the year activity

- bootstraps the network

OFFER: ARTISTIC DIRECTION Federico Bonelli, production team and network

TIME:

- Trasformatorio Lab is 2 weeks intensive work and one week at least of pre production and post production
    - from experience I know that each of the T iteractions is around 1.5 MM of work for me, in hours, not evaluating the knowledge transfer and organisation work included
    - Because of time constraints moreover I need to involve at least another person (that I have already formed to lead T labs). So I think it is reasonable to take in account in the 2MM this figure and eventually other that are necessary for the knowledge transfer
    - As well the artistic direction for the festival is 2MM worth of value, including promotion, artistic fee and hours of work necessary to follow up on 5 different productions in 5 different places, even if lead by other people that I have to tutor.

this makes it 14 MM in two years, excluded travel and accommodation expenses.

- Dyne.org rate for my work is 7000 for each MM

Objectives

- Establish five regional labs of education for digital performers
- Train teachers and concentrate competences to run the labs as living labs with trasformatorio methodology
- pass on knowledge about site specific methodologies for social innovation
- select, follow and train 5 or more TLab directors, able to expand the lab activity in connection with the Digital Performer Master offered by the University
- establish a practice of cultural digital performance for site specific theater in connection with the touristic offer of the region
- allow regional productions to self sustain with their activities through a network of similar initiatives
- establish (at the least) an yearly event of sustainable digital performance in the form of a festival, that can (eventually) swap between the regions, and allow many productions to show in a single event, for a higher number of people. The festival has to be timed in a way that stretches the touristic season out of the peek months. Such activity links the Lab not only to the community and the master educational program offered by the university but as well with the regional offer for sustainable tourism.

Digital performer

- A digital performer is a professional figure that has competences in the technical, artistic and in the physical abilities necessary for invention, production and performance of digital forms of art.
- The TLab is apt to form DPerf for site specific, community endorsed forms of participatory arts.

References

- https://liveperformersmeeting.net
- https://fotonicafestival.com

Phases

Phase one Trasformatorio

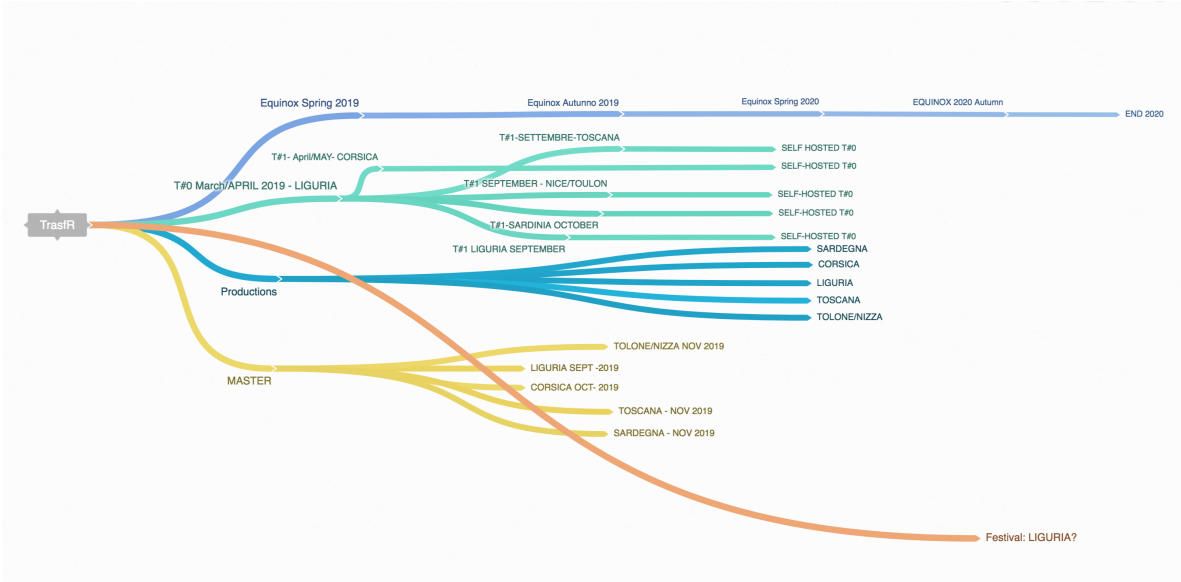
A trasformatorio sprint lab (duration 2 weeks) is necessary to form the core group of responsible for education that will create the permanent labs.

Phase two

Rotating through the 5 regions a site will be found and a lab will be established with a regional trasformatorio for a total of five events. The labs will initiate the formation and work to a production of site specific work.

Phase tree

In one of the sites a festival will be organized to show off the 5 different productions made in the trasformatorio labs



Methodology

Our project realizes an innovation ecosystem by means of a strong public-private-civic partnership. Partnership is grown in a broad social context; the efforts of private – technology - companies, public organizations, and creative entrepreneurs as well, are pooled via art, and used to innovate at both the local andthe cross-regional level.

In line with recent innovation insights about the Quadruple Helix model (Carayannis & Campbell, 2012, 2015), public-private-civic partnerships that combine efforts do not merely aim to cross-pollinate ideas, but moreover, seek to realize a sustainable circulation of knowledge. Artistic and technological knowledge is recognized, shared and harnessed to develop sustainable innovation.

As Carayannis and Campbell note:

> “The concepts of the Quadruple Helix and Quintuple Helix innovation systems are explicitly sensitive for the roles of arts and of artistic research for innovation. Within the context of that line of thinking, arts, artistic research and arts-based innovation are essential for the further evolution and progress of innovation systems.” (Carayannis & Campbell, 2015)

and somewere else:

> "The Triple Helix innovation model focuses on university-industry-government relations. The Quadruple Helix embeds the Triple Helix by adding as a fourth helix the ‘media-based and culture-based public’ and ‘civil society’. The Quintuple Helix innovation model is even broader and more comprehensive by contextualizing the Quadruple Helix and by additionally adding

> the helix (and perspective) of the 'natural environments of society'."
> (Carayannis 2012)

The trasformatorio methodology impacts the planning and evaluation the circulation of creative knowledge into a sustainable innovation ecosystem through which artists and technologists engage with community. The engagement is not limited to the knowledge circulation. The whole circuit can nevertheless be described in terms of sharing.

Stakeholders create and share knowledge to:

1. realize sustainable designs;
2. initiate and promote local bottom-up initiatives;
3. operate effectively in remote areas or between marginal groups;
4. involve local communities.
5. involve and allow new business and investments in such areas;

In order to do so, trasformatorio follows the living lab approach and enhances it with themes that emerge from the site it operates. The Living Lab consists of a number of building blocks, namely a technological infrastructure [TOOLKIT see D-CENT PROJECT and DECODE PROJECT], and a set of skills in development and an ecosystem approach, were open innovation and the inclusion of local communities are central (Veeckman, Schuurman, Leminen, & Westerlund, 2013) –

see Figure 1 for an overview of the living lab approach.

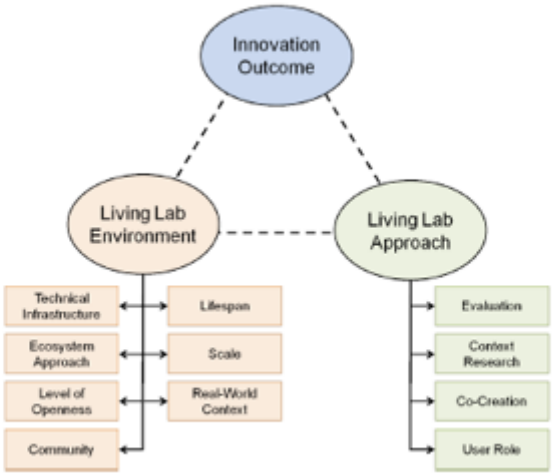


Figure 1. The Living Lab-triangle: the triangulation between environment, approach, and outcome in living labs (Veeckman et al., 2013)

It is very important to distinguish what Trasformatorio is adding to the Living Lab layer. Trasformatorio uses arts and their methodology to enhance the processes and accelerate them. Arts focus fuels innovation in both an enzimatic way and as a tool for inception of elemnets of design.

We show in the following overview some of the practices and the teoretical ideas behind this methodology and its development.

Trasformatorio as a laboratory for arts

Trasformatorio (www.trasformatorio.net)
Started as an international laboratory focusing on practices related to site-specific performance.

Is an initiative born in 2012 by **Federico Bonelli** after a long period of incubation and research. Had the first iteration (T#0) in 2013 and has become part of the landscape of dyne.org think-tank since 2017 edition (T#2).

The objective of the lab is to integrate the practice of the Hacklab with the research over performative arts, establish and test a toolkit of strategies and actions for art fueled innovation, and the reflection on sustainability in a broader context of social innovation.

To do so trasformatorio relies on a integrated approach. The group is taken in a complex and remote situation, for example a small sicilian village, and is left experimenting with arts, in a collaborative setting.
The idea is to craft activities according to a ever changing situation, to enforce a multidisciplinary approach in an ever changing human landscape and to give back to the community the product of the transformation of what has been found by the group arts.

From the perspective of an artist, Trasformatorio constitute an occasion to develop his research in an unlikely context. This research has various components:

- the production and distribution of media rich performances in difficult sites;
- the invention application and test of technical innovation;
- dramaturgical and artistic contents that come directly from the nature, the landscape and the human and non-human presence on site;
- envisioning new solutions to integrate sustainable technology in all facets of design.

From a social research and innovation perspective Trasformatorio laboratory effect is multiple:

- to create contexts for translation between practices;
- to experiment with the most transversal methods of co-design;
- to build and experiment strategies of empower and co design in disadvantaged communities;
- to find out the way to involve as constituents of a process of communal growth as many partners as possible;
- to find out who cares and why;

The pool of stories and the design framework is co-created together with the analysis and the team building in one, intensive action.

The final showcase is an excuse to start a process of self representation that constitute a first narrative for the project itself. In this we found a important confirmation by Augusto Boal practice of the "Teather of the Oppressed" as he describes in his work

. After the intensive period follows a longer period of reflection and incubation were more processes emerge.

Trasformatorio can be prepared and delivered in many contexts, preferably off the theater stage as a building and off the electricity grid, to bring, even only for a time every participant off its comfort zone.

Trasformatorio is reserved to professionals, artists, actors, musicians, designers, architects, set designers, video/film makers, photographers, students of applied arts, theater studies and fine arts. Is prepared carefully by a period of preproduction and investigation. Artists are selected via a double process of open call and informal selection. We aim to be gender balanced and inclusive. A 40% minimum is reserved to artists from Sicily.

Trasformatorio is as such constructed to be a temporary activity, between peers, in a remote location, with a artistic direction, a research theme but also many freedoms. Being a research the artist has no obligation to show his work at the end if he does not want to.

The laboratory is held within the territory that explores, in harmony with the human population, the natural ones and the architectonics that hosts him.

Some data:

- trasformatorio has been attended by over 100 volunteering artists by more than 20 different countries
- Facebook group has 111 invited people
- email list has 32 people
- collaboration projects
- partnerships

Trasformatorio as a living lab

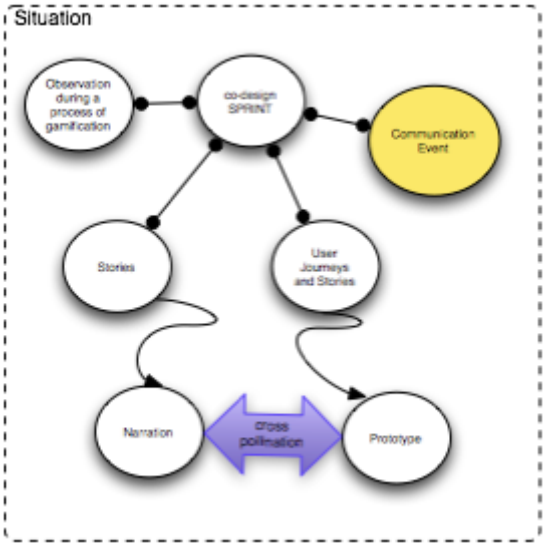
The idea that "users" can be sources of innovation has led to organised efforts by technology developers and policymakers to include end users and user communities in innovation practices (Hyysalo, Juntunen, & Freeman, 2013; Oudshoorn & Pinch, 2003, 2008; Van Oost, Verhaegh, & Oudshoorn, 2008; Verhaegh, 2010; Von Hippel, 2005). Even if we don't subscribe to the limit concept of "user" the rise of complex digital ecosystems characterized by constant innovation inside the free software movement as an example demonstrate that complex eco-systemical dynamics of exchange give rise to vital innovative pushes.

One of the ways in which end user inclusion in design is stimulated is through so-called Living Laboratories or Living Labs. As we have seen there are many names for this set of practices but Living Lab has a wide adoption (see below). These 'labs' are organizations that facilitate social learning processes in partnerships between public, private and civic actors. Living Labs aim to develop new ICTs by engaging in an open innovation, the user-driven research approach that "starts by involving people in the streets and the users and user communities as contributors and co-creators of new innovations" (The European Network of Living Labs, 2010). These innovation practices are furthermore situated in daily life settings in order to be able to embrace the uncontrollable dynamics of daily life (Boronowsky, Herzog, Knackfuß, & Lawo, 2006). Currently, the Living Lab-movement is still growing; the European Network of Living Labs, founded in 2006, has grown to include 170 active Living Labs members worldwide (http://www.openlivinglabs.eu/aboutus).

Definitions of what constitutes a Living Lab underline the broad applicability of the term. Følstad (2008) traces the Living Lab to Lasher, who relates it to co-operative partnerships and field trials in the area of information management systems (Lasher, Ives, & Jarvenpaa, 1991). One of the key terms used to describe the Living Lab approach is Chesbrough's notion of open innovation (Almirall, 2008; Bergvall-Kåreborn, Holst, & Ståhlbröst, 2009; Katzy & Klein, 2008; Kviselius, Edenius, & Andersson, 2008; Nielsen & Nielsen, 2011; Pallot, Trousse, Senach, & Scapin, 2010). Through open innovation, companies, research institutes, and public organizations join efforts to pool knowledge and maintain an innovative edge (Sloane, 2011). Living Labs operationalise and govern open innovation practices that include end users, with the goal of realizing both product and social innovation.

Use of trasformatorio methodology in PROJECT

In PROJECT the end user group is determined by the labs in the first iteration, by the group of selected groups to the boot camp initiative and by the selected repeatability group in the third.



As described above in fig. 2, the basic conceptual element of a transformation is a **situation**.

After assessing the situation a co-design sprint is shaped within the community with all the players involved and the participation of artists. Such sprint, that has an open outcome that is called Trasformatorio (T#n, where n=0 to n are the iterations).

The sprint ends up in a general showcase event that marks the end of the sprint and consists of a presentation of the results to a generic local audience (the performance). Such allows to insert the communication effort as a part of the sprint and enlarge the local community own awareness of the work done.

In the first sprint (T#0) the outcome has also the character of first situation assessment and includes:

- the creation of the first group of agents
- the delimitation of the community and its territory
- the refinement of the objectives
- the analysis and implementation of technologies and practices to fulfill the objectives of the project

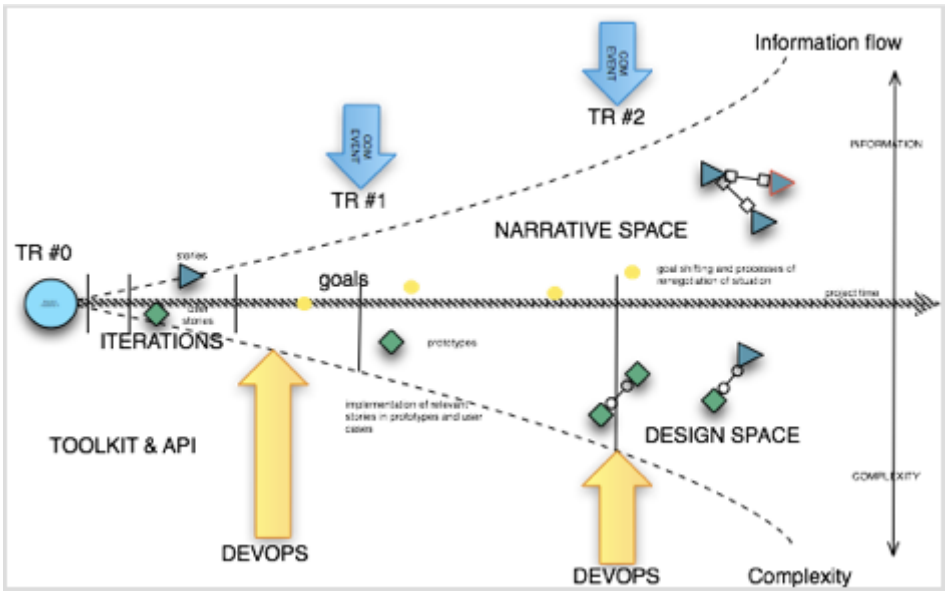
This outcome of a T sprint is measurable:

- as number of stories;
- their perceived relevance;
- the number of co-designers involved;
- the qualitative value of the analysis of the problem in an inception;
- quality of the user cases;
- prototype acceptance and use;
- analysis documents;
- overall participation data;

- The deepness that the artistic intervention is able to reach determines other possibly measurable outcomes, as perdurance of the effects of the action, levels of dedication in the community, the speed of the processes and general rates of adoption, number of people that commit to local initiatives etc.

Two macro environments are therefore declined through our approach: the Narrative Space, where events and observations are organized as stories, and the Design Space, where stories are re-shaped, as “use cases”, and organized in user journeys. From this pool of analysis data prototypes are devised, implemented and tested.

The project stories will become the general narrative space of auto-representation developed by the project in the target community. Moreover, they become tightly integrated into the dissemination and the documentation of the project, raising its quality and range.



Trasformatorio methodology can be then resumed starting from its components:

- establish as soon as possible a core activity within all the partners and stakeholders;
- lead the core activity to create stories that helps transforming a situation with active action,
- evolve stories into a positive local narrative;
- catalyse processes of co-design and self-representation integrating art practices of various kind;
- allow (and curate) positive feedback cycles in both narrative space and design.
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- Last but not least, as in agile UX mantra allow the delivery team to design, implement and disseminate at the same time in short feedback cycles during the sprints.

As the design process develops the complexity of the solution shall be absorbed by the implementation of the toolkit, reshaped by shifting the project goals in a process of self-adaptation to the evolution of the scenario and so regulated maintain a level of usability and general acceptance.

Local living labs

Living Labs are defined as user-centred, open innovation ecosystems based on a systematic user co-creation approach integrating research and innovation processes in real life communities and settings. In practice, Living Labs place the citizen at the center of innovation. Trasformatorio aims to decline the seeding of such communities in a sustainable and open way, with a bottom-up approach. The integration of artistic methodologies and professional artists allows closing the circle of development allowing self-representation, deepness, and understanding.

The tools developed out by dyne.org have been developed with this bottom-up idea in mind.

An example of trasformatorio-style situation assessment and description is the one that follows

ITERATION ZERO

- TR #0; First co-design lab; composed of personae that include members of the community, the site, artist educated mediators, engineers, and designers. The context of iteration zero is artistic, the tools employed aim to build a narrative space and a definition of the operational context. At the process end, there will be a form of show, open to the local audience that facilitates the process.
- TR #0; Team creation: the core team has to share a period of intensive work on site, in close proximity with the interested focus/group and community, to be able of listening well and therefore act upon seminal stories.
    - Community building and co-work toolkit setup activities were the tools are presented and used in view of extracting from the situation possible stories to be assessed and represented by the team tools: the general narrative is being formed and dramatized.
    - Co-creation tactical events: micro sprints within the general contest with technical or thematic content for subset of the group to address specific issues
    - Public presentation

Lean UX development ITERATION 1 to N

- The process is more important than a single “solution”: for example if the objective of the action is the growth of a community that interacts positively with another the result might be different from the expected and still this difference positive. As an example, there is an immense literature on the use of dramatization in peace processes.
- Empowering the community with tools, a common language that is perceived with ownership and a set of recognizable faces of reference is of pivotal importance.
- Integrated design test and deployment cycle
- Scalability is at core of design

Goals shifting and processes of negotiation: what we have learned from the Open Source movement:

- Open source/open knowledge projects don't have to fear “forks”. Actually, the emergence of new tracks, with shifting goals, from a project, is a positive sign of vitality of the project itself. The basic ownership of the project is not diminished by the adaptation of its code base to new scenarios done by third parties.
- IP of a process that has as an object the commons and has to benefit the commons, and is funded by public money, has to stay in the commons. This is guaranteed by the adoption of GPL/LGPL type licenses for content and code as well. As it is largely usable, and packaged for exploitation if necessary, through the appropriate and ethical ways, IP does not stand in the way of adoption.
- Negotiation is established not only by the early adoption of liquid feedback toolkits but moreover by the development of sustainable positive feedback communities of peers. Such groups adopt practices and tools for common development.
- A presentation event is held, where the outcome is presented to general public, at the end of every iteration; can take any form the process suggessted, a play, a book, a documentary, a fiction film, an happening. Is produced to be lived by the community itself. Ends in a celebration. Is made by all to be understood by all. Inclusive.

Tools:

Some tools of exploration and analysis have been already described here. MAny more can be integrated by the partners from their specific knowledge

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- Game simulation (www.legrandjeu.net)

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