

S+T+ARTS INSIDER

science
+ technology
+ the arts

An E-Magazine series
powered by S+T+ARTS Ec(h)o

CULTURAL & CREATIVE INDUSTRIES

N°2/6 | November 2026

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S+T+ARTS
INSIDER
N°2/6

EDITORIAL NOTE

CULTURAL & CREATIVE INDUSTRIES

Europe's Cultural and Creative Industries are undergoing profound transformation. Long recognised as generators of cultural value, identity, and economic growth, they are increasingly expected to contribute to broader societal ambitions: supporting the green transition, driving digital innovation, strengthening social cohesion, preserving cultural heritage, and fostering resilience in the face of rapid technological and environmental change. Responding to these challenges requires more than technological adoption alone. It calls for new forms of collaboration that connect cultural actors with researchers, technologists, businesses, policymakers, and citizens. Innovation within the Cultural and Creative Industries increasingly depends on the ability to bridge disciplines, combine different forms of expertise, and create spaces where experimentation can generate new perspectives as well as new solutions.

It is within this context that the S+T+ARTS approach demonstrates particular relevance. Artistic practices contribute more than creativity in the narrow sense of the word. They offer ways of questioning assumptions, revealing hidden relationships, and imagining alternative futures. The projects featured in this edition explore how artistic engagement can help address key challenges and opportunities across the Cultural and Creative Industries: from sustainable materials, circular production, and new approaches to design and architecture, to the preservation and activation of cultural heritage, responsible uses of artificial intelligence in cultural production, transparency and ethics in digital systems, and new forms of participation, interaction, and learning through games and immersive technologies. Together, they demonstrate how artists can act as catalysts for innovation, helping institutions, businesses, and communities rethink existing models, develop meaningful applications of emerging technologies, and create new pathways towards sustainable, inclusive, and resilient futures.

ABOUT S+T+ARTS

S+T+ARTS INSIDER

STARTS Insider is a **series of six e-magazines**, each dedicated to a specific field, showcasing how artistic thinking can actively shape innovation processes across sectors—from manufacturing and health to AI and the creative industries. Drawing on insights from nearly a decade of the STARTS Initiative, this series highlights lessons learned from collaborations that align artistic practice with European research, industry, and policy goals. Together, these editions demonstrate how alliances between art, science, and technology not only advance innovation, but also ensure it remains human-centred, culturally grounded, and publicly accountable.

ABOUT S+T+ARTS

Launched in 2016, STARTS (Science + Technology + Arts) is an initiative of the European Commission demonstrating that artistic practice is not an add-on to innovation, but a powerful driver of it. At a time of accelerating digital transformation, climate urgency, and social fragmentation, STARTS challenges the idea that technological progress alone can deliver meaningful solutions. Instead, it positions artistic inquiry as a catalyst that disrupts assumptions, reframes problems, and opens up new trajectories for systemic innovation.

STARTS is built on a clear philosophy. Interdisciplinarity lies at its core: artists work side by side with scientists, engineers, technologists, policymakers, and industry partners, introducing experimental thinking, critical reflection, and alternative ways of knowing into research and development processes. Societal relevance ensures that innovation is purpose-driven, addressing real-world challenges such as AI ethics, sustainability, biodiversity, health, and social inclusion. Systemic change guides the long-term vision: STARTS aims not just to produce projects, but to embed artistic methods into research cultures, innovation ecosystems, and governance frameworks.

Since its inception, STARTS has supported 21 large-scale collaborative projects, involving over 165 partners across 26 countries, spanning universities, research centres, SMEs, industry leaders, cultural institutions, and public bodies. At the heart of this ecosystem are 381 artistic residencies , embedding artists directly within laboratories, companies, factories, and policy environments. These residencies have generated new tools, methods, business models, and policy insights—often continuing well beyond their original timeframe.

Funded by more than €65 million in EU investment (2016–2025), STARTS represents a strategic commitment to culture-driven innovation. Its lasting impact lies not only in numbers, but in reshaping how innovation is imagined—showing that Europe's digital and green transitions are strongest when creativity, ethics, and technology evolve together.

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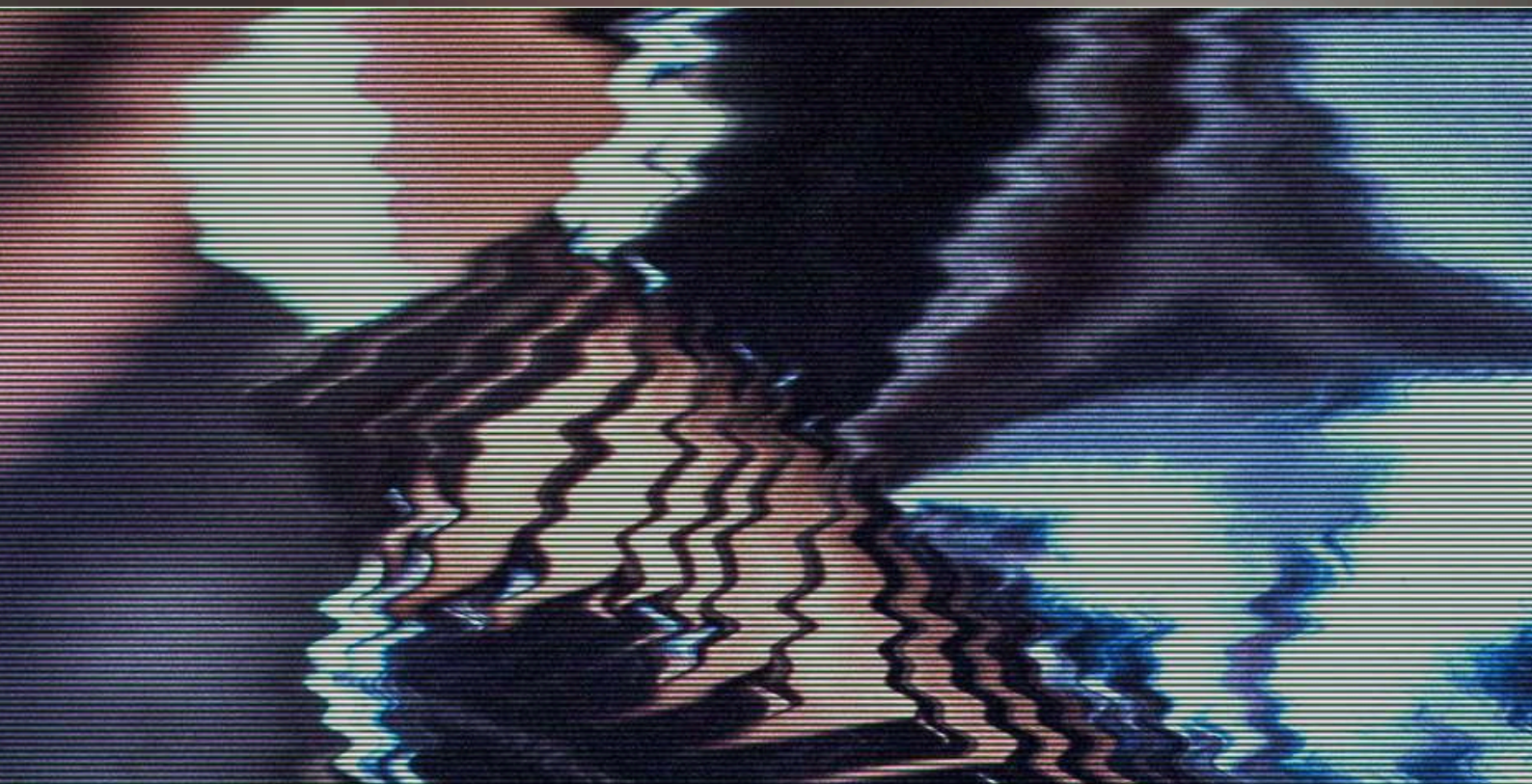
CASE STUDIES



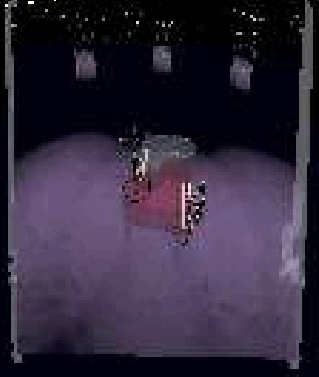


METAPHASE
GIUSY CARUSO (BE) AND LWT3 (IT)

+ STARTS PILLAR
+ STARTS PRIZE (HONORARY MENTION, 2023)

MetaPhase is an experimental XR performance system merging biometric sensing, motion tracking, and virtual embodiment to explore human-machine interaction in hybrid spaces. Developed by pianist-researcher Giusy Caruso and Italian start-up LWT3, it uses a wearable sensor prototype to acquire muscular (sEMG) signals and optical motion data. These streams feed a Unity environment in which the pianist encounters her virtual double. To build this counterpart, Caruso recorded the first part of Steve Reich's *Piano Phase*, capturing the related muscular and motion data used to animate an avatar that mirrors her performance. Live, she performs the second part wearing the sensors and VR headset, creating a phygital duet in which phase shifts, posture, and head-nod cues are amplified in virtual space.

Audiences see both the physical pianist and XR scene and can later explore the recorded performance and its biometric metadata through VR. By integrating wearable sensing, motion-data workflows, and an adaptive XR environment, *MetaPhase* develops a functional prototype connecting physical gesture to digital behaviour. Its cross-disciplinary, iterative process shows how artistic experimentation can generate new tools and methods for digital performance, while expanding how performers and audiences inhabit technologically mediated spaces.



TECHNOLOGY APPLIED:

surface electromyography (sEMG), motion tracking, XR/VR, Unity, wearable sensor technologies

INDUSTRY AREAS ADDRESSED:

performing arts, human-computer interaction, phygital interfaces, creative data processing, digital fabrication for performance

Concept and pianist (Royal Conservatoire Antwerp, IPEM – University Ghent): Dr. Giusy Caruso
LWT3 Team:
Hardware and data engineer: Dr. Paolo Belluco
Designer and VR director: Samuele Polistina
VR developer: Andrea Randone
Fashion and product designer: Luigi Sossi
With support from: Royal Conservatory of Antwerp, IPEM – University Ghent, Yamaha Music Europe



IN EVENT OF MOON DISASTER

HALSEY BURGUND (US), FRANCESCA PANETTA (GB)

In Event of Moon Disaster is an immersive media project by Francesca Panetta and Halsey Burgund that uses deepfake technology to reconstruct an alternative version of the 1969 Apollo 11 mission. The project brings to life the contingency speech prepared for President Richard Nixon in case the astronauts were unable to return from the Moon, using synthetic media to create a convincing historical event that never occurred.

To produce the film, a voice actor performed the speech and deep-learning techniques were used to synthesize Nixon's voice.

Video dialogue replacement technology replicated his facial and mouth movements, combining the generated material with archival footage. The resulting film was presented within an immersive 1960s-style living room installation and later as an interactive online experience.

Rather than using deepfake technology simply as an effect, the project turns it into a method for investigating how synthetic media can reshape perceptions of historical truth. By combining filmmaking, journalism, AI and interactive storytelling, it created both a new narrative format and an educational framework for understanding how manipulated media are produced and interpreted. The project demonstrates how artistic experimentation with emerging technologies can contribute to new approaches in documentary, digital storytelling and media literacy.



TECHNOLOGY APPLIED:

deep learning, synthetic voice, deepfake video, video dialogue replacement, interactive media

INDUSTRY AREAS ADDRESSED:

film and documentary, digital media, journalism, interactive storytelling, media education



Courtesy of Sony Interactive Entertainment Inc.

GRAN TURISMO SOPHY

PETE WURMAN AND THE TEAMS AT SONY AI, POLYPHONY DIGITAL AND SONY INTERACTIVE ENTERTAINMENT INC.

Gran Turismo Sophy (GT Sophy) is an autonomous racing AI developed by Sony AI, Polyphony Digital and Sony Interactive Entertainment to compete with world-leading players of the highly realistic *Gran Turismo Sport* racing simulation. Unlike earlier game AI focused primarily on predefined behaviour or strategy, GT Sophy had to learn real-time vehicle control, racing tactics and racing etiquette while responding to other drivers at high speeds.

The system was trained through deep reinforcement learning, using a new algorithm called Quantile-Regression Soft Actor-Critic (QR-SAC), dedicated training scenarios and encodings that enabled the agent to interpret racing rules. Training took place at scale through Sony Interactive Entertainment's cloud infrastructure, using more than 1,000 PlayStation 4 consoles to generate and evaluate driving data.

GT Sophy learned precise car control as well as complex behaviours such as overtaking, slipstreaming, defending positions and avoiding collisions, eventually outperforming leading *Gran Turismo* drivers. The project demonstrates how AI agents can move beyond scripted game behaviour to become responsive competitors and collaborators, opening new approaches to player interaction and AI-driven experiences in games and interactive entertainment.



INDUSTRY AREAS ADDRESSED:

video games, interactive entertainment, game AI, e-sports, simulation and autonomous systems

TECHNOLOGY APPLIED:

deep reinforcement learning, QR-SAC, AI agents, simulation, cloud computing, distributed AI training



SYNTHETIC MEMORIES
DOMESTIC DATA STREAMERS (ES)

STARTS PRIZE
HONORARY MENTION, 2025

Synthetic Memories uses generative AI to reconstruct and preserve personal memories that were never visually documented or whose traces are at risk of disappearing. Through guided interviews, participants describe significant moments from their lives, which are translated into AI-generated images and collaboratively refined. The process creates tangible visual records of individual experiences while preserving memories connected to families, communities, migration, displacement, and changing cultural contexts.

By treating personal memory as a form of living heritage, the project explores how emerging technologies can contribute to documenting experiences that often remain outside institutional archives.

It encourages intergenerational and cross-cultural transmission while also addressing the tension between subjective recollection and AI-generated representation. Collaborations with universities in Canada, Europe, and the United States further investigate its application for people experiencing early-stage dementia.
Synthetic Memories proposes a new approach to heritage preservation in which communities actively participate in creating and interpreting their own records. Its methodology offers museums, archives, cultural institutions, and other public organisations a model for collecting and mediating intangible and personal heritage, demonstrating how generative AI can expand whose memories are preserved and how they can be transmitted to future generations.

TECHNOLOGY APPLIED:

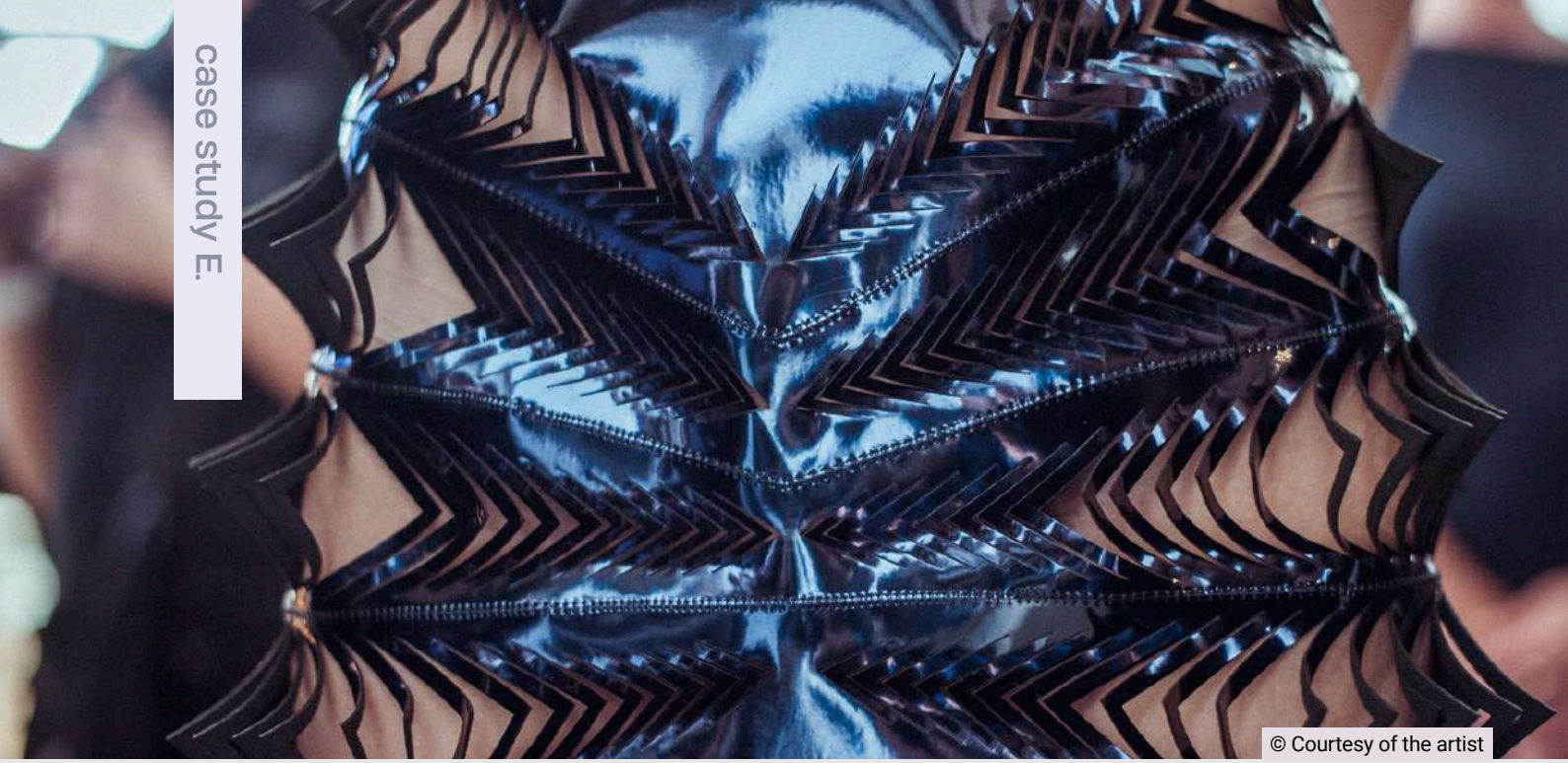
generative AI, image generation, participatory digital archiving

INDUSTRY AREAS ADDRESSED:

cultural heritage, museums and archives, digital culture, memory preservation, cultural mediation



Artist collective: Domestic Data Streamers
Curation: Domestic Data Streamers and José Luis de Vicente
Design and mediation of participatory workshops: Anais Esmerado
Associate researcher: Prof. Alex Mihailidis
Guest artist: Anna Roura
With support from: BIT Habitat – Innovation agency from Barcelona City Council; Disseny Hub Barcelona (DHub); Institut Ramon Llull



© Courtesy of the artist

MAGNETIC MOTION
IRIS VAN HERPEN (NL)

+ STARTS PILLAR
+ STARTS PRIZE (GRAND PRIZE, ARTISTIC EXPLORATION, 2016)

Magnetic Motion by Iris van Herpen challenged established approaches to haute couture by treating fashion as a field for technological and material research. At a time when advanced digital fabrication was still emerging within fashion, the project brought designers, architects, artists, and technologists into a shared development process. Created in collaboration with architect Philip Beesley and artists Niccolo Casas and Jolan van der Wiel, the collection explored how knowledge and methods from different disciplines could lead to forms and construction processes beyond conventional garment making. Inspired by van Herpen's visit to CERN and the magnetic field of the Large Hadron Collider, the collection translates attraction, repulsion and movement into material structures.

Maze-like forms, layered surfaces and three-dimensional elements give dresses, jackets, trousers, skirts and blouses volume and movement, while lace micro-webs, crystal forms and triacetate feathers create contrasts of light, transparency and texture.

The accessories followed a different experimental process: shoes, belts, necklaces and clutches were "grown" using magnetic fields, producing irregular structures in which no two objects are identical. Through these processes, *Magnetic Motion* explored new treatments of materials and fabrication methods, showing how collaboration between artistic practice, craft and emerging technologies could extend the possibilities of fashion design.



TECHNOLOGY APPLIED:

3D printing, laser cutting, injection moulding, magnetic-field forming, digital fabrication

INDUSTRY AREAS ADDRESSED:

fashion and haute couture, material innovation, accessories design, creative manufacturing



© Courtesy of the artist

FRAGMENTS GARMENTS ELISABETH JAYOT (FR)

RE-FREAM RESIDENCY

Fragments Garments by designer Elisabeth Jayot explores an alternative to the linear production model of fast fashion through modular clothing, digital fabrication, and local manufacturing. Developed through the S+T+ARTS Re-FREAM programme, the project conceives garments as “open” objects made from interchangeable parts that can be assembled, dismantled, repaired, or recombined as the wearer’s size, needs, or preferences change.

The system uses seamless, laser-cut components and interlocking fasteners that allow garments to be assembled without sewing or specialized skills.

During the Re-FREAM residency, Jayot developed modular collections using textile production waste and overstock fabrics, alongside 3D-printed customizable fasteners and low-impact micro-nebulization processes for on-demand dyeing and finishing. Digital pattern-making and body scanning were also explored to support customized, made-to-measure production.

Rather than focusing only on the garment, Fragments Garments proposes a circular production model based on locally sourced materials, digital patterns, on-demand fabrication, repair, reuse, and second-hand components. Production could take place in small, FabLab-inspired urban manufacturing units, allowing designs to circulate digitally while garments are produced and continually adapted locally. The project shows how fashion design can be used to rethink not only products, but their production, distribution, use, and lifespan.

TECHNOLOGY APPLIED:

laser cutting, 3D printing, digital pattern-making, body scanning, micro-nebulization dyeing



INDUSTRY AREAS ADDRESSED:

fashion, circular production, local manufacturing, customization, textile reuse

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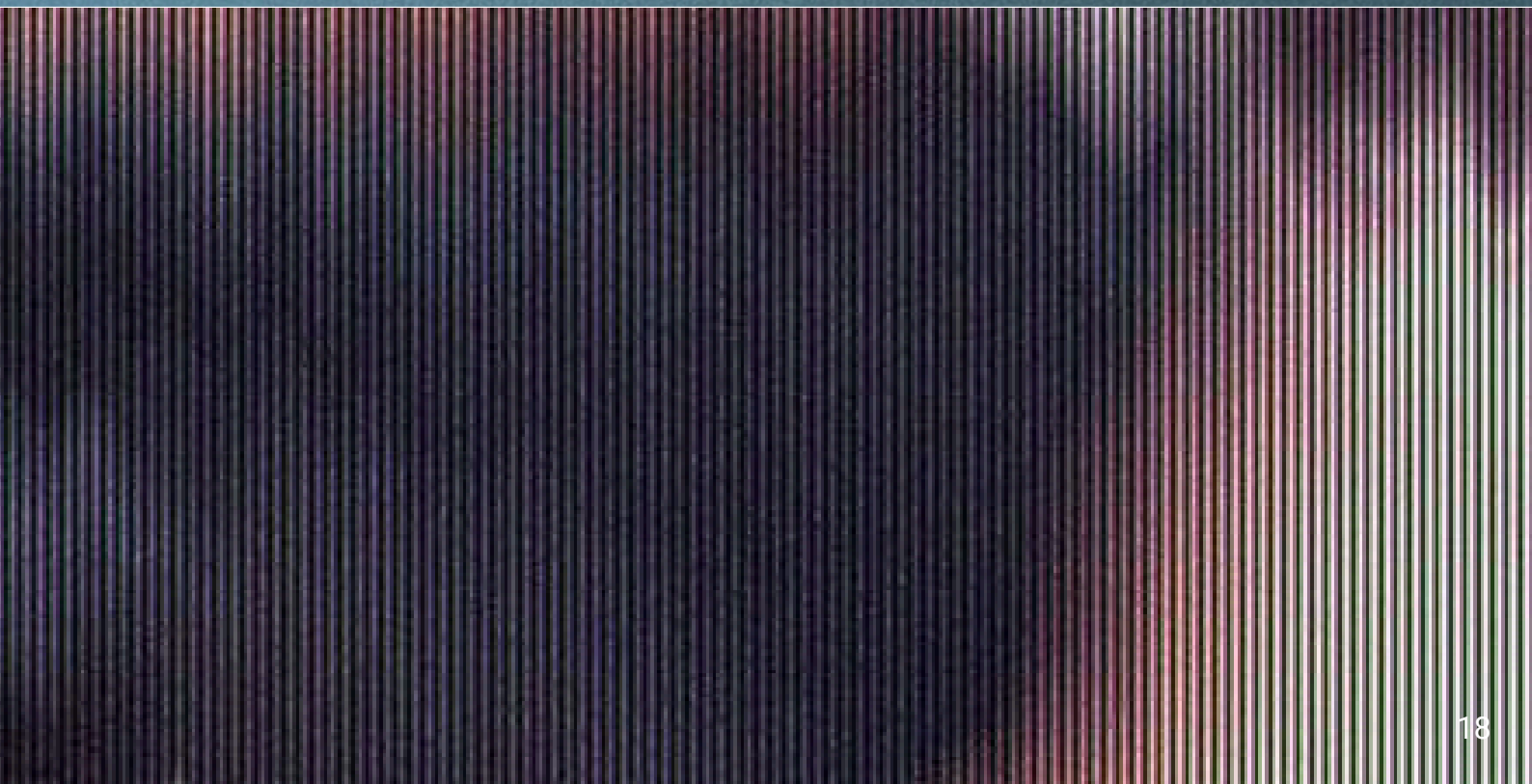
INTERVIEW WITH



INTERVIEW WITH AMBRA TROTTO



AMBRA TROTTO (IT/SE)

DIRECTOR OF NEB & TRANSFORMATION @ EIT CULTURE AND CREATIVITY

Ambra Trotto is a designer and researcher working at the intersection of design, ethics and systemic transformation. She is Director of NEB & Transformation at EIT Culture & Creativity and Associate Professor at the Umeå Institute of Design. Her work explores how design, making and technology can foster ethical practices and sustainable societal change through transdisciplinary collaboration. Her work has been exhibited at the Venice Biennale, the Design Museum in London and Salone del Mobile in Milan.

EIT Culture & Creativity is the institutional partnership dedicated to helping European cultural and creative sectors and industries (CCSI) to become more sustainable, resilient and competitive. Established in 2023 by the European Institute of Innovation and Technology (EIT), an EU body, we activate a vast network across the continent and provide vital resources, including funding, critical knowledge and tailored support.

INTERVIEW WITH AMBRA TROTTO

S+T+ARTS: EIT Culture & Creativity positions culture and creativity as drivers of transformation. What does that mean in practice, and where do you see the greatest opportunities for the sector today?

Ambra Trotto: We are working in systems built according to linear industrial logics, based on efficiency, standardisation and optimisation. I believe we need to explore other ways of doing things that respect complexity. Cultural practices, design and artistic approaches can hack those industrial logics because they do not need to break complex challenges down into small problems and lose the relationships between them. The relationships are actually where the meaning lies.

Arts, design and creativity also teach us to live with uncertainty and ambiguity. We do not need a black-and-white answer that is the same for everyone; we can coexist constructively with different questions and answers.

This is what transformation through the cultural and creative sector means to me. It is a purpose-driven sector that looks beyond financial value towards human, environmental and intellectual value. It allows us to question different forms of value rather than being stuck with KPIs that simply count things. There is so much that is beyond counting.

S+T+ARTS: Many of the challenges Europe faces today—whether environmental, social, or technological—are highly interconnected. What role can Cultural and Creative Industries play in addressing this complexity?

Ambra Trotto: We have often tried to solve problems while forgetting the context and not paying attention to what other problems we might create in the process. Think about waste in the fashion industry: something outside the original scope can eventually become a huge issue.

Creative approaches can help us deal with problems that intersect with different socio-technical systems. Arts and design bring something transversal: a lens that allows complexity to remain present and to be understood differently by different people.

Then everybody becomes able to respond—not in the same way, but together. This ability to respond together is essential for tackling complex societal challenges. Collaboration becomes a way of designing choreographies of working together, with agency and care.

INTERVIEW WITH AMBRA TROTTO

S+T+ARTS: A recurring theme in your work is collaboration across disciplines and sectors. Why is this kind of collaboration becoming increasingly important, and what makes it successful?

Ambra Trotto: Collaboration provides a different lens on competitiveness. If we understand competitiveness only through linear logics of profit and extraction, we remain within the same system. But we can think about it differently: as enabling more people to express their entrepreneuriality, proactiveness, abilities and powers while working together in tackling complex challenges, transforming their practices into regenerative ones, that cannot be solved by single actors.

For that to work, we need people operating in the in-between spaces. There are already many transformation agents, developing competences and doing this without really having the mandate and supporting infrastructures. Among them, I believe those working through design, artistic and cultural approaches hold the most potential and are the most needed, due to the transformative power of envisioning and embodied practices. There is therefore an opportunity and a responsibility for those actors that can provide learning and experimental spaces for acquiring those design and art driven competences for transforming practices.

And the EIT Culture & Creativity is one of such actors. It is timely and relevant to create the conditions to empower people who can translate between creatives, artists, industry and the public sector, imagine desirable futures and enable their implementation. Those translations will be the connective tissue of a sustainable transformation.

S+T+ARTS: Artists are often seen as contributors to culture, but less often as contributors to innovation in other sectors than CCSIs. Where do you see the unique value of artistic practice within innovation processes?

Ambra Trotto: EIT Culture & Creativity itself is a strong act of recognition that arts, creativity and culture can be drivers of innovation. Not everybody in culture and creativity is interested in producing innovation, but those who are often have a strong interest in impact, as in societal impact. For many, in the cultural and creative sector and industries, innovation for the sake of setting up a new, profitable business is not the main driver; it is about innovating ways of doing things so that we can have an impact on society, which is meaningful for people and the communities involved. A business model, service or product can be a vehicle for that, but it is not necessarily the end goal. It is rather an enabler for a mission that is bigger and important.

It is also not about “using” artists or creatives. It is about empowering creative pathfinders of change to anchor the impact of what they do in broader ecosystems. At the same time, people outside the cultural and creative sector need greater literacy to understand when and how to invite them into innovation processes, integrate them into such processes and how to make and hold space for these creative pathfinders of change to design and sustain transformation.

It is also necessary to learn to read and appreciate situated, contextual examples. No matter the size of a successful local process, its transformative potential can inspire many others. We can build portfolios of examples and create the spaces to exchange practices and challenges: what mechanisms worked, what frictions emerged, and what needs to be adapted? This can take us beyond the traditional idea of scalability towards learning across contexts: instead of simply trying to replicate succesful examples, we can build transregional networks of experts exchanging practices, testing and experimenting in parallel and building resilience through collaboration.

S+T+ARTS: The S+T+ARTS initiative has spent almost a decade building collaborations between artists, researchers, technologists, and industry. Which aspects of this approach do you find most relevant for the future of the Cultural and Creative Industries?

Ambra Trotto: I believe S+T+ARTS has been a tremendous programme. We are ready now in a way that we were not ten years ago, with more capacity to embed this approach into multi-actor processes. The next step is to ask how these collaborations can hack and prototype a transformation and how we can give words to how that transformation happens.

There is also a risk. Coming from interaction design, I have seen how design has increasingly moved towards facilitating collaborations. So how do we keep doing these processes as designers, as artists? What is the form we actually give shape to? What aesthetic engagement or experience do we provide that changes understanding, prompts imagination, boosts collaboration, rather than becoming simply facilitation or project management?

INTERVIEW WITH AMBRA TROTTO

We need to keep the integrity of a designing culture: the ability to synthesise an idea into a form and use that form as a pretext for conversations, for hacking and for producing possible futures that are different from what exists. That expand possibilities, that make people hope and care.

S+T+ARTS: Looking at areas such as heritage, fashion, architecture, media, and gaming, where do you see the greatest potential for integrating artistic experimentation into innovation and business development?

Ambra Trotto: None of them in particular, all of them transversally. Those priority areas are useful for scoping activities, but what is relevant when designing for systemic transformation is the approach the cultural and creative sector brings: its skills, methodologies and tools, and especially its ability to synthesise an idea into a form. A form that can be experienced, a form that sparks imagination and sows the seed for change.

WE LIVE IN A WORLD WHERE WE OVERANALYSE EVERYTHING AND TRY TO FIND REASSURANCE IN DATA.

From an art and design perspective, we can make decisions with too little information, knowing that they are not final, and use that process to increase our understanding and get closer and closer to solutions that are relevant and just for all actors involved.
I would bring this synthetic force into all kinds of processes. I really believe in permeating all sectors with more creatives and increasing the critical mass of people who think, act and make in a different way.

INTERVIEW WITH AMBRA TROTTO

S+T+ARTS: If you could scale one lesson from the S+T+ARTS experience across Europe's cultural and creative ecosystem, what would it be and why?

Ambra Trotto:
From an outside vantage point, what I see is the wealth of the S+T+ARTS community. There is something important in making people recognise each other in a world where other ways of doing things are considered the norm.

Creating spaces for constructive confrontation and for merging practices is a strong legacy. The network of people who have worked in the programme is a powerful legacy in itself, which I think is important to tend to.

„CREATING SPACES FOR CONSTRUCTIVE CONFRONTATION AND FOR MERGING PRACTICES IS A STRONG LEGACY.“

INTERVIEW CONDUCTED BY MASHA ZOLOTOVA (ARS ELECTRONICA) FOR S+T+ARTS INSIDER 2/6, 2026*

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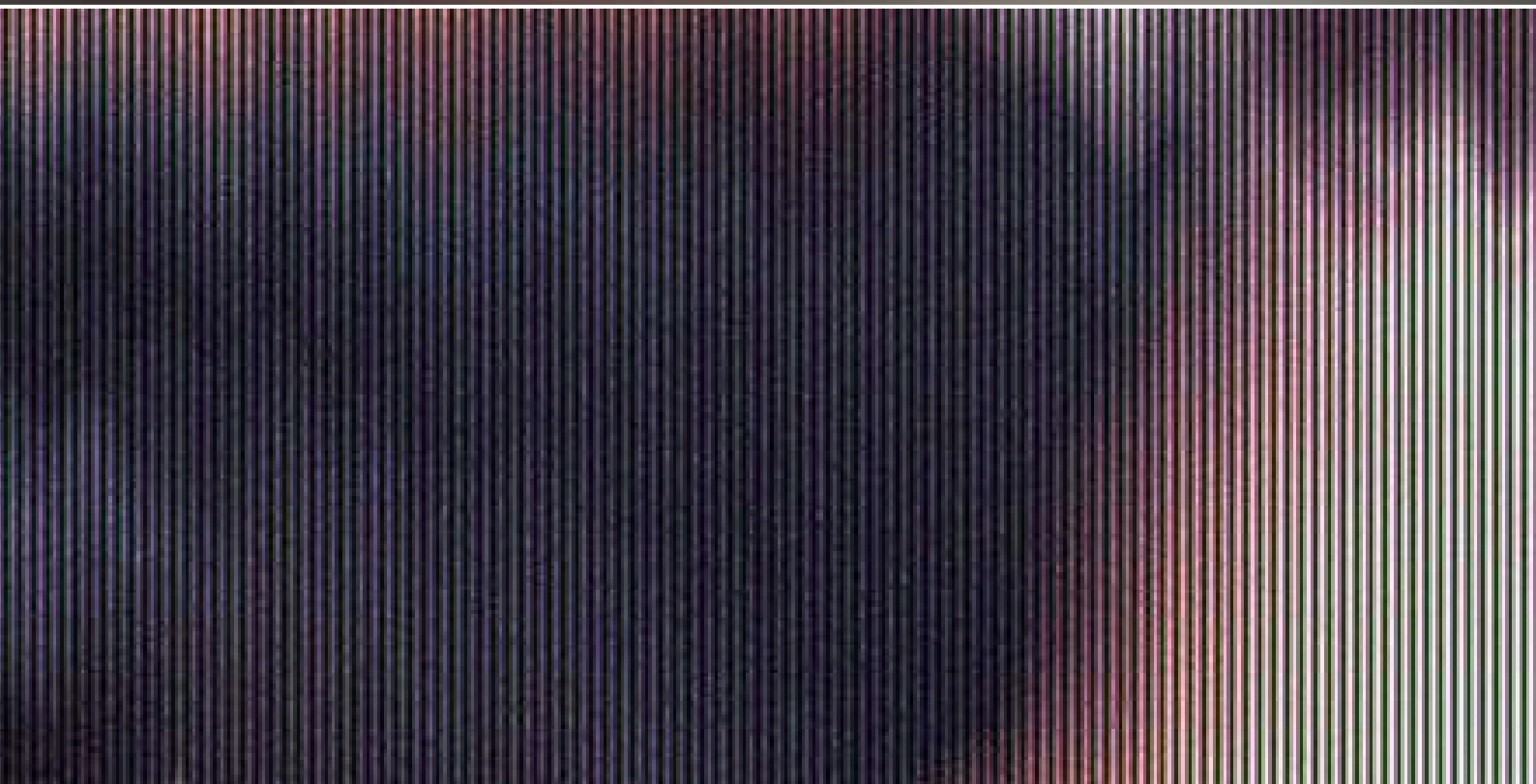
GO FURTHER



GO FURTHER

MediaFutures' Resources for Responsible Data Innovation

The MediaFutures project brings together a collection of resources for entrepreneurs, creatives, artists and media professionals interested in the responsible use of data. Drawing on its acceleration and residency programmes, pilots and research, the platform offers practical tools, tutorials, webinars, datasets and self-training materials, alongside academic outputs and documentation of project experiences. These resources are particularly relevant to journalism, publishing and digital media, addressing topics such as data storytelling, responsible innovation and misinformation.

Explore

Re-FREAM Manifesto Rethinking Fashion through Technology and Collaboration

The Re-FREAM Manifesto presents a vision for a more sustainable, collaborative and inclusive fashion industry, where designers, artists, scientists and industry partners work together to rethink materials, production methods and business models. Through creative experimentation with emerging technologies, it explores new forms of clothing, on-demand fabrication and local production, placing shared knowledge, collective values and responsible innovation at the heart of fashion's transformation.

Read

MUSAE – Designing Future Food Systems through Art-Driven Innovation

The EU-funded MUSAE project explores how artistic thinking and emerging technologies can help shape more sustainable, human-centred food systems. Through its Design Future Art-driven (DFA) methodology, artists work alongside technologists and businesses to anticipate future needs and develop innovative solutions combining AI, robotics, wearables and human-machine interaction. By integrating artistic collaboration into Digital Innovation Hubs, MUSAE proposes a new model for transdisciplinary innovation, connecting the Cultural and Creative Industries with the food sector to address challenges around health, wellbeing and environmental sustainability.

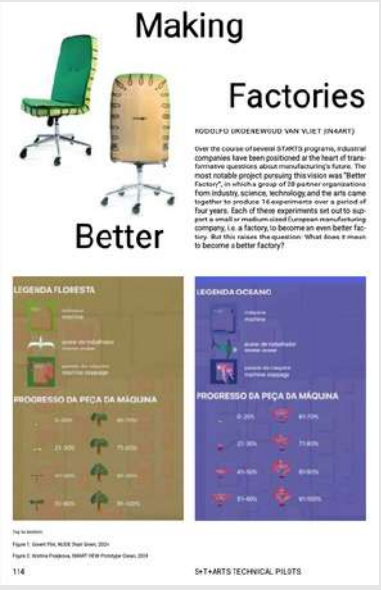
More

Articles from “SCIENCE TECHNOLOGY ARTS, Lessons Learned from a Decade of European Transdisciplinary Innovation„



Transdisciplinary Collaborative Innovation: Creating Pathways Beyond Traditional R&D (P.80–85)

This article, by Lija Groenewoud van Vliet (In4Art), explores how collaboration between artists, scientists and businesses can open new pathways for innovation beyond traditional research and development. Drawing on examples from S+T+ARTS projects in manufacturing, biodiversity, urban planning and food systems, it shows how artistic experimentation can challenge established approaches, generate unexpected solutions and create value across industries. It also highlights the importance of long-term partnerships, shared knowledge and networks to turn experimental projects into lasting impact.



Making Factories Better – How artistic collaboration is transforming manufacturing (P.114–118)

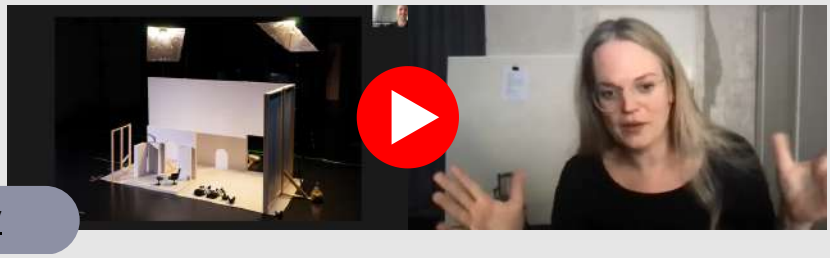
In this article, Rodolfo Groenewoud van Vliet (In4Art) explores how artists, designers, scientists and industrial companies can rethink the future of European manufacturing. Drawing on the S+T+ARTS Better Factory programme, which brought together 28 partner organisations to support 16 experiments with manufacturing SMEs, it showcases how artistic collaboration can drive innovation in circular production, sustainable materials and human-centred technologies. From 3D-printed furniture inspired by traditional crafts to mycelium-based manufacturing and new digital interfaces for factory workers, these projects demonstrate how creative approaches can help industries move beyond conventional production models.

Discover

Artistic research in action:
Rethinking cultural practices as part of S+T+ARTS Ec(h)o

The two following colloquia offer concrete examples of how artists explore new approaches to cultural and creative practices through interdisciplinary collaboration. From reimagining theatre and cultural heritage with immersive technologies to challenging accessibility standards in virtual environments, they show how artistic research can question existing practices, experiment with emerging tools and contribute to the transformation of Europe's Cultural and Creative Industries.

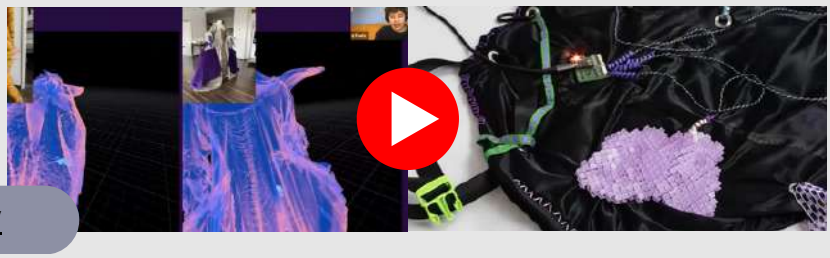
Online Colloquium – Echoes of Tomorrow #5 ***Modelling the Mind / Spricht Vogel, sprech ich*** with **Theda Nilsson-Eicke**



Replay

This colloquium explores how artist and director Theda Nilsson-Eicke combines theatre, architecture and immersive technologies to create new forms of storytelling. Developed in collaboration with TUD Dresden University of Technology's Immersive Experience Lab as part of the S+T+ARTS Ec(h)o residency program, *Spricht Vogel, sprech ich* integrates motion capture, virtual environments and digital characters into theatrical contexts, illustrating how artistic research can open new possibilities for performance and cultural heritage. The project will culminate in a premiere at Maxim Gorki Theater Berlin in 2027.

Online Colloquium – Echoes of Tomorrow #3 ***Feeling Virtual: An Archive of Touch*** with **Iz Paehr**



Replay

Developed as part of the S+T+ARTS Ec(h)o residency programme, this project explores how artist Iz Paehr challenges visually dominated virtual reality systems through tactile technologies and inclusive design. Bringing together artistic research and expertise in human-computer interaction, it questions whose bodies and senses are considered in technological development, and how interfaces can be reimagined to expand accessibility, participation and agency for disabled people.

Events



ARS ELECTRONICA
Art, Technology & Society

Where art, technology and society shape the future

Every year, the Ars Electronica Festival brings together artists, scientists, technologists, cultural institutions, universities and businesses to explore the impact of emerging technologies on society. Through exhibitions, performances, conferences, workshops and networking opportunities, it creates a space for interdisciplinary exchange and new collaborations. For the Cultural and Creative Industries, it offers a valuable opportunity to discover experimental practices, explore innovative tools and methodologies, connect with key stakeholders and consider how artistic research can contribute to broader technological, cultural and societal transformations.

Linz, Austria

kikk festival

Connecting art, technology and the Creative Industries

The KIKK Festival in Namur, Belgium, brings together artists, designers, researchers, entrepreneurs and creative professionals to explore the intersections of art, science and technology. Through talks, exhibitions, interactive installations and professional networking, it showcases how emerging technologies — from artificial intelligence and creative coding to immersive media and bioart — are opening up new possibilities for the Cultural and Creative Industries. Beyond presenting innovative practices, KIKK fosters collaborations between cultural, academic and business communities, helping build connections and new opportunities across the creative ecosystem.

Namur, Belgium



"Baumgarten" by Robin exhibited as part of KIKK 2026

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SCIENCE
+ TECHNOLOGY
+ THE ARTS

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