

Entrepreneurship as a studio practice

Reframing Innovation

‘...Negative Capability, that is when man is capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact & reason.’

John Keats

Restless with the status quo

Gently determined to change things

From film to art schools, and beyond – my portfolio of works spans the interface of creative industries, higher-education, government and civil society from establishing advanced practices in arts-based research and teaching, contributing to shaping policy and co-creating pioneering initiatives with public and private partners – shaping strategic platforms and ecosystems.

I am deeply engaged with the critical role arts, creativity and culture play in questioning the status quo, while inspiring and fostering – critical, creative and collective confidence to embark on new ways of doing things.

Fellow of the Royal Society of Arts
— innovation for societal impact.



ACT 1: WORKS

Entrepreneurship as a studio practice

My work is inspired by where we find ourselves – on the edge of as great a change as our world has ever seen previously; we need new ways to respond to massive climate, political, technical and economic change simultaneously. It is clear to many of us that the old means of approaching these issues – will not suffice. That we are facing fundamental questions about the way we organise, produce, live and value – I am passionate about framing these questions to affect collective creative action.

What if these challenges and complexities are framed through the lens of everyday lives, situated in rural areas in which a microcosm of complexity is “graspable” – as it is messy- and to step into this complexity I work across creative practices to combine, reframe, recombine and renew into seamless ways of thinking through making – situated in place and forming networks of social relations ... assemblages.

I have been fortunate enough to be part of co-founding such “spaces/ventures” – with the aim of radically reimagining innovation and catalysing social transformation. They are LAB Genalguacil, in the sierras of Andalusia and The Glasgow School of Art, Creative Campus in the Highlands of Scotland –and the Institute of Design Innovation.

LOS NIÑOS CUENTAN QUE, TRAS EL PINSAPAR,
EXISTEN CASTILLOS CON VERDADERAS EXQUISITECES.



• FLORES de MIEL y PIÑONATE •

Genalguacil—Natural environment of art & innovation

From Bank to LAB ...

In the heart of Genalguacil, just down from the pharmacy and the town hall is the site of the former local bank; once the space of loans and savings and like many local banks it closed with the centralising of services online. What if, the closing of a bank is an opportunity rather than a setback –and we transform space – for people to come together to experiment, discover, exchange new ways of doing things. To instigate how can we change our economies?

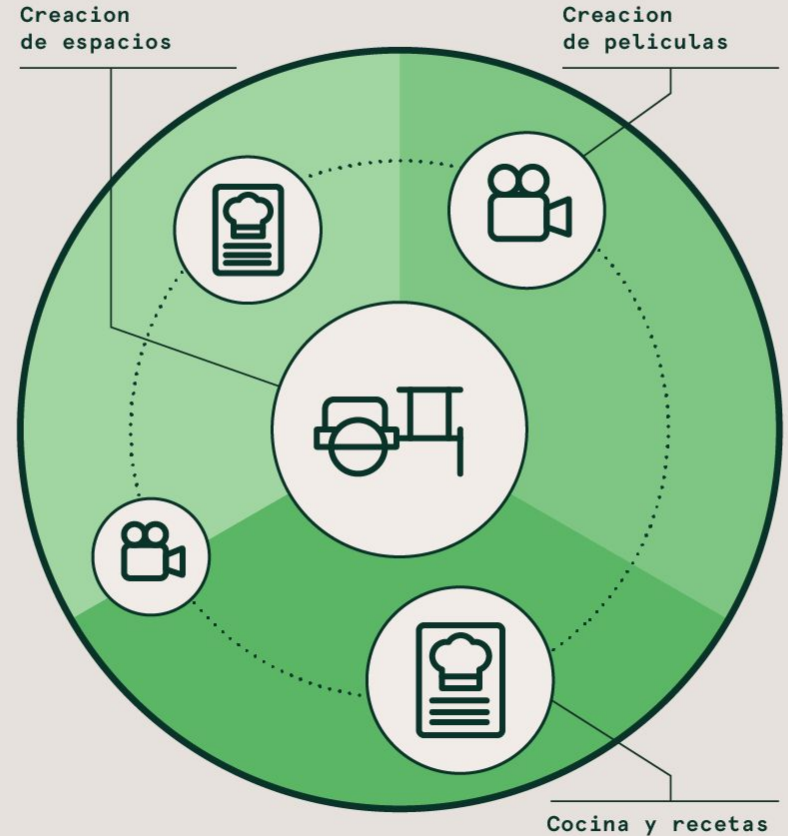
As we transform the physical space, I initiate a parallel and ongoing process to seed artistic research, entrepreneurship and innovation by building networks, alliances and activities – the resources and social relations. Our purpose is to reframe innovation from rural regions and drive new forms of value creation and new forms of production and shape policy which can shift the focus towards equity, cooperation and well-being.

LAB Genalguacil is a work in progress, it is creative and collective entrepreneurship that proudly goes beyond the urban hotspots, and the technology focus we automatically associate with innovation, it is open to all, not just a certain creative class. We are making it as a place where everyone is an expert, as an open model that enables rural areas to develop and implement their own tools for innovation.

Mixology

Work in progress :

The joy of forming small networked collectives and collective ways of working on new concepts and understandings of research and innovation as non-linear, sometimes contradicting and certainly interdependent processes requiring imagination, hybrid creations and creative experimentation. I like to call it - Mixology - to inspire a variety of artistic research approaches, frameworks, methods, and practices within complex challenges.



Film-making / Space-Making / Food-Making

For example, imagine a multi-place film festival not only as an event, but as a site of production, research and learning. In which filmmaking is a methodology for the production and sharing of situated knowledge – as collaborative relationships between people, place, arts, reframing narratives of innovation. A festival, dedicated to address the various challenges of rural areas within their respective historical backgrounds through the collective and inviting methodologies of filmmaking and film viewing. To spark innovative ideas in exchange with other peripheral, rural places – challenging people's ideas or stereotypes about what being rural really means.

Bringing together students, filmmakers, artists, designers, researchers, farmers, policy makers, neighbours – actively engaging with the relationships of place through film-making. Developing questions, insights, skills, potential solutions – a way to understand the value of on-site production and to propel and change perspectives with an audience as makers.

With food as our entry-point for experimentation: food as carrier of past-present global knowledge about trade, biodiversity and ecosystems, feminist kitchen stories, recipes and household economies, food as easy access to pleasure that everyone has the right to, as a communal centre piece to bring people together; food production as a site of creative resistance and struggle, with a focus on how to organise agricultural labour otherwise, to make it desirable for a next generation and to find creative responses against depopulation in rural areas; to counter monocultural food industries through decentralised models of production; exposing the interdependence between rural and urban areas and the need to question those relations ... to explore, discover and exchange – inspire new combinations and new co-operations.

Co-productions: Short-Films – What is Innovation, [El Huerto Field Notes #1/](#) Road-Trip Field Notes #2 / Events – New European Bauhaus Satélite, Open Policy Forum at the Círculo de Bellas Artes, Madrid.

Collaboration: NTNU/KiT, Academy of Fine Arts Vienna, Circulo des Bellas Artes, Austrian Cultural Forum, Town Halls of Genalguacil, Almocita, Villaluenga del Rosario, Zuheros, Fornes, San Bartolome de la Torre, Carboneros, Navas de la Concepción.

Publication: SHORT_CUTS : Collective image making - as regenerative practices

Project Data: Supported by the Ministry of Ecological Transition & Demographic Challenge - Encuentros de Innovación & Creative Policy Forum Budget 150,000 euros 2–year.

These experiments and networks inspired and are informing the development of the PACESETTERS Genalguacil Real World Laboratory co-research approach and methods.





PACESETTERS: Artistic Entrepreneurship

For example, the frame of the pilot project in Genalguacil is to explore, recreate and renew the many relationships between art, nature and heritage in the face of climate change. Our approach in the Genalguacil Real-World Laboratory is to create 'puntos de encuentros' - driven by art and design practices to co-create collective spaces for learning by doing - the spaces focus on learning as a process of unlocking and combining knowledge for innovation - they are temporary and distributed.

They bring together civil servants, neighbours and creative practitioners, accompanied by interdisciplinary researchers. "Mixing" activities and artefacts to interrelate and disrupt heritage and territorial knowledge with new technologies and art and design practices. We explore the why and how of making avant-garde business ideas through the needs of the practices of everyday life. Our work is to connect at community and territory level to foster ambitions for new approaches to entrepreneurship while supporting policy makers in renewing regulation frameworks for innovation.

Co-productions to date: The merienda has an important role in everyday life of Andalusia as a space to meet, share pastries and conversations. It brings people together and stimulates open and shared conversations - in which everyone is an expert. Through merienda we start to explore needs and opportunities as a small and diverse collective on - Living with nature, Everyday life with a museum, What does it mean to create something new?

Collaboration: NTNU is the academic partner in PACESETTERS, and collaboration with the wider consortium as well as local, regional and national partners in Spain.

LAB Genalguacil : task lead for PACESETTERS Real World Laboratory
Genalguacil, I am the principal investigator.

Project Data: Funded by Horizon Europe, Coordinated by NTNU Budget FGPM 150,000 euros 3-year.

Publication Pending: Working title PACESETTERS: Artistic Entrepreneurship as organising otherwise. *Periférica Internacional*. Journal for the analysis of culture and territory. With Mari Sanden, Emil Royrvik, Prerna Bishnoi, Joe Lockwood, Marta Materska-Samek, Sylwia Wrona, Joanna Kotlarz.

Networks: Tabakalera, Círculo de Bellas Artes, Reina Sofia, La Termica, Society of Artistic Research, New European Bauhaus, EU Rural PACT, artists and creative professionals from the Spanish Contemporary Art Scene, high-level policy makers at provincial, regional, national and european level.

Art as transformation

Why LAB Genalguacil, building on over 30 years of Art for social transformation.

Genalguacil is one of the "white villages", known for its whitewashed walls and classified as one of the most beautiful villages in Spain, but in the last 60 years it has lost two thirds of its population.

Since 1994, Genalguacil has been fighting this trend by commissioning contemporary art works that populate the entire village. Over a quarter of a century later, this small village in the Genal Valley stands out on the Spanish art scene for its firm commitment to contemporary creation as a driving force to generate ways to make life better in Europe's rural regions and to break people's ideas or stereotypes about what being rural really means. As well as recognizing its value, identity and opportunity. Genalguacil Pueblo Museo's activities are collaborative relationships between people, place, arts, fostering sustainable innovation with and from the municipality.



Art as collective agency

Collaborative Programs :

Encuentros de Arte: artists and community, co-created outcomes live in the village streets.

Arte Vivo : trans-locally and transversally, addressing global challenges.

LUMEN : dialogue of people with the village, light as a central element.

Collaborative Spaces:

Pueblo Museo : Open air Museum

Fernando Centeno Museum of Contemporary Art

Collaborations: La Termica, Museo Picasso, Pompidou, Centre for Contemporary Art Malaga, ARCO ...

All works are co-produced and in collective ownership. Special recognition by Observatorio de la Cultura en España, for impact; first non university artistic research partner – Society of Artistic Research.

A community of artists: Linarejos Moreno, Juan Zamora, Fernando Renes, Jose Media Galeote, Arturo Comas, Pablo Capitán del Río, Paloma de la Cruz, Eugenio Merino, Juan Francisco Casas, Jesús Madriñán , Tamara Arroyo, Miguel Angel Moreno Carretero, Isidro Lopez-Aparicio, Charo Carrera, Leticia Trotta, Francoise Vanneruad, Noelia Garcia Bandera, Jose Ganfornia, Arancha Goyeneche, Paloma Navares, Lola Guerrero, Julio Anaya Cabanding, Maria Bueno, Jose Maldonado & many more ...





Design Innovation – The Glasgow School of Art

From the sierra of Andalusia to the Highlands & Islands of Scotland, perhaps they seem unrelated, and perhaps not – they share a common thread to reframe innovation from the rural through creative practice and to do this through diverse forms of collaborations. And so emerged a new design discipline – Design Innovation. To find ways of to rethink, reimagine, reframe innovation to be radical, value-based, driven by creative practices, crossing-boundaries, place-based, multi-purpose, aspirational, feasible, radical assemblies, ask big questions, see the granularity of everyday life.

An initiative that catalysed the creation of interdisciplinary and practice-based collaborations – leading to the creation of the Institute of Design and Innovation (InDI). Exploring the new qualities of design needed to co-create contexts in which people can flourish: at work, in organisations and businesses, in public services and government; with a broad research portfolio across the themes of work, wealth and well-being. InDI was co-created by a dynamic assembly of researchers, policy-makers, students, designers, artists, entrepreneurs and civil servants, who were inspired to cross traditional disciplinary boundaries within the arts and sciences to explore how we can co-create desirable futures – by making things happen together.

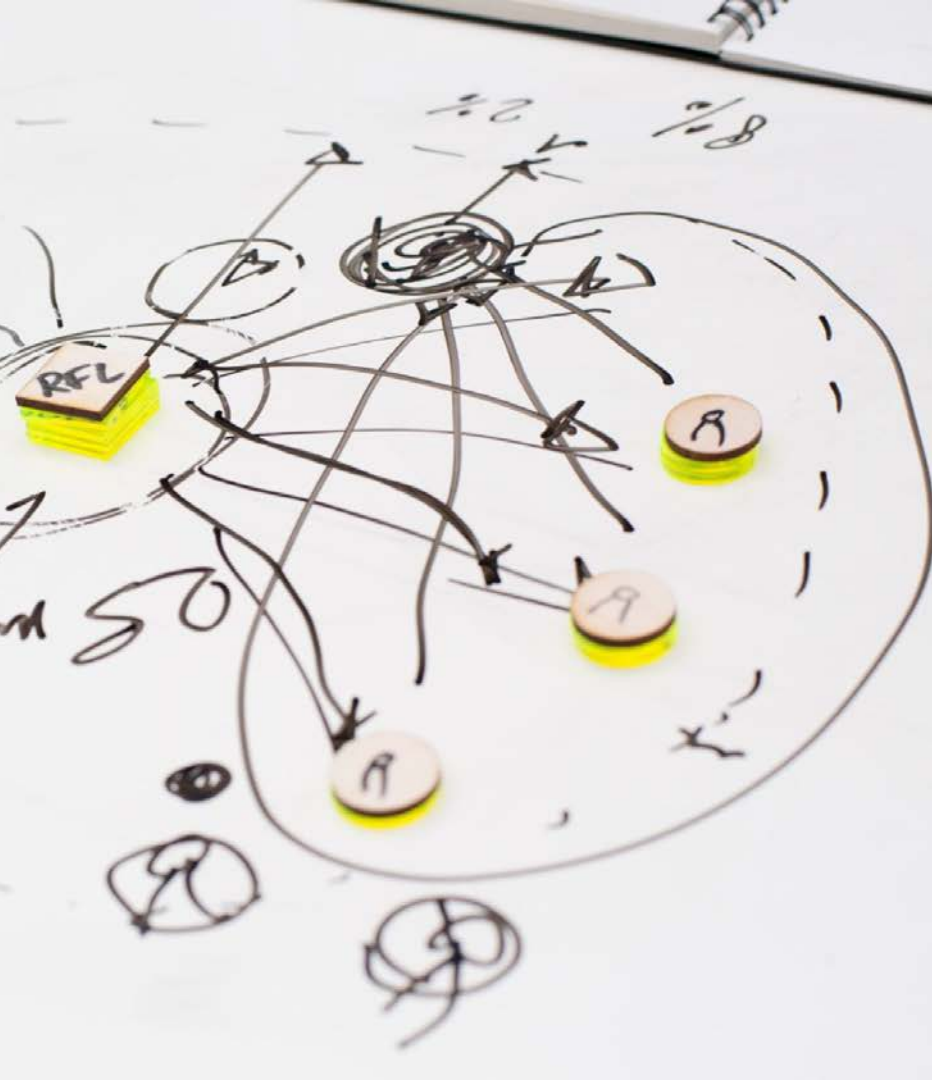
For Instance: ‘everyone’s an expert’ ...

Creating Cultures of Innovation

The usual research on creativity is geared to understanding the individual and how they generate novel ideas. However, what if we focus on the dynamics of collaborative creativity – and of co-agency? How groups of people can create shared insights and then collectively resource their further development. As a team of students, researchers, designers, artists, and organisational specialists we collaborated with SMEs across Scotland to understand together, how we can foster creative capability by unlocking existing knowledge and embed sustainable practices of innovation – qualities of open, networks, relational, exploring potential, action and feedback.

“Significantly, the intervention has left a legacy of on going development activity, with the innovation team at Scott & Fyfe becoming permanently embedded within its everyday practice.” Jonathan Payne, University of Oxford

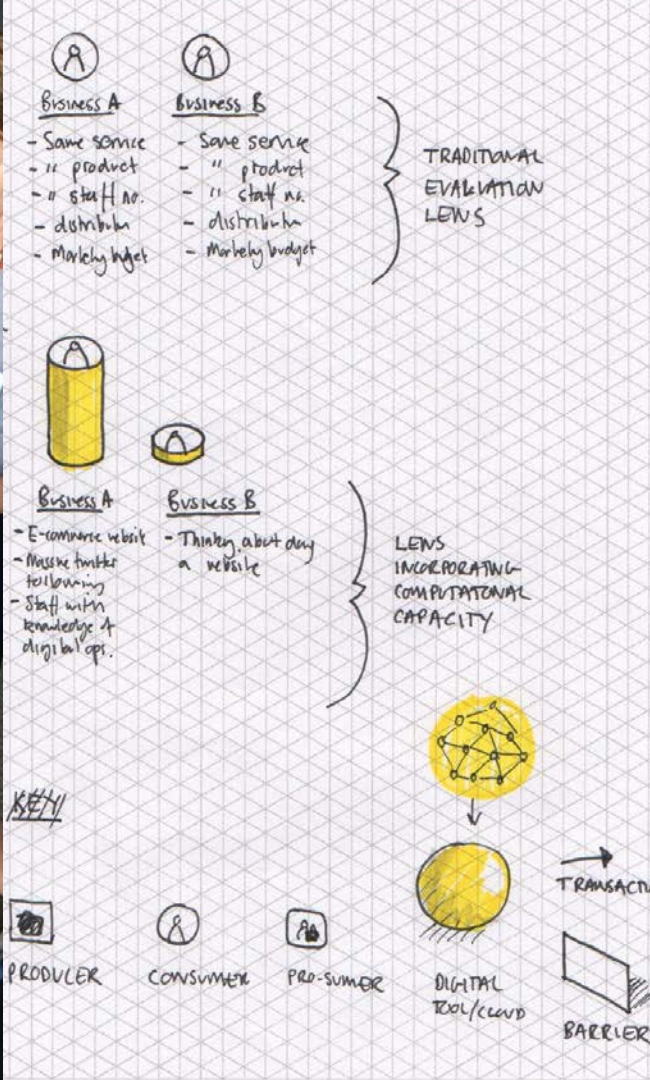




Designing Future Economies

How do you visualise a new economic structure? With a cross discipline short intervention working across boundaries & small experiment to test theory object and visual language object. We combined and recombined in a sequence of iterations community knowledge, economics and digital knowledge, art and design and visual knowledge. To generate a visual language to make tangible the complexity of the network structure of the digital economy as an object we can question, prompt dialogue and spark action.

Lockwood, J., Smith, M.,McAra-McWilliam, I. (2011). Work-Well: Creating a culture of innovation through design. Design Management Institute.





The Glasgow School of Art, Highlands & Islands

From Cowshed to Campus

The potential of the remote and rural as a catalyst for systemic reimagining and recombining ...

Reflecting on from cowshed to campus – it was a bold, radical and engaged response by a small group of people within Government, the Altyre estate and an Art School – together we felt the urgent need to reframe values and that it is time to redirect our collective energies more effectively into projects that are genuinely beneficial to more people and for a longer period of time – and not just ‘the next’ or ‘the new’.

Picture it, the Forres campus is a generator of new ideas, businesses and services for the Highlands and Islands. It draws in talent and knowledge locally and develops, unlocks, crystallises opportunities for people and organisations to grow ambitions and plans. It connects local knowledge and international know-how to create a fusion of new potential.

The outcomes from this ‘hive’ of activity and connection are expressed in the evolution of new approaches, melding developing technology with older rhythms for living a good life in connected communities. The new approaches are around crafting quality care for young and old people, ensuring the physical connection of people with good publicly accessible transport and virtual connectivity, and excellent produce for sustaining people, connecting them to the land and providing a draw for visitors.

Projects that Forres campus are involved with and undertake have set off ripples of effects across the Highlands and Islands. People, whether locals or visitors, connect with new services, products and experiences that have knitted together global and local, old and new in a unique way. That is, 'impersonal' infrastructure like the internet enables expression of an evolving community and personal identity that is attractive for people, both anchoring in place and simultaneously allowing great freedom to create.

Forres provides a place and permission to explore and generate ideas and approaches that enhance the lives of those touched by the Highlands and Islands, locally or around the world. [The text is an assembly of imaginings of InDI students and researchers]

Partners: Altyre Estate, Highland & Islands Enterprise, Scottish Government.

Collaborations: National Health Service, MIT Media Lab, Hitachi, Stanford University D-School, the Institute of Directors, Imagination-The University of Lancaster, Design Informatics-The University of Edinburgh, Politecnico di Milano, Cologne International School of Design, Imperial College London, Pier Arts, Orkney, An Lanntair, Lewis, Centre for Contemporary Art, Glasgow.

Project Data: Supported by Highlands & Islands Enterprise, Scottish Funding Council, UK Research Councils and business partners. 12-million pounds in research income, a team of 50 staff, sponsored PhD programs, MA & BA portfolio including inter-discipline, a new faculty and a new campus.



Artistic Entrepreneurship as economic development ...

“I am curious and passionate about how we can shape hopeful change in the world – through shaping 'new ways of organising' for the common good.”

My works are ongoing “undertakings” – from the Highlands & Islands to the Sierra of Andalusia are a set of strategic and collective actions across government, community, academia and industry to catalyse into action alternative solutions that shape policy and drive sustainable economic development – I like to see this as a work in progress of revealing Parallel Worlds!

Pragmatically and poetically – questioning the status quo as a call to action.

ACT 2: TEACHING

Creative Ecosystem

Perhaps the thread running through this narrative of examples; that of giving form to networks, partnerships, ventures, a discipline – at the heart of this narrative is learning, and a sensibility for the undeniable value of being part of spaces of learning. To be a translator between theory, practice, disciplines, contexts, cultures – to reveal patterns in asking questions. To be part of nurturing spaces that support self-awareness, critical reflection, creative imagination and nurture the creative confidence of the individual, as well as the confidence to relate with care to the diverse world of which we are a part – perhaps it is about the sense and sensibility of our ways of being, seeing, thinking and making.

We are in a time of unprecedented change, of climate, political, technological and social crisis – graduates are entering a world where the only things known are the unknowns – perhaps confusing and yet opening up endless opportunities to rethink, to renew our ways of doing things. To be part of education is to be part of a community that has the freedom to question, and that through the relationships between research, teaching and learning, we are reinventing ourselves every day as a community, a community that through its shared endeavours can support the shaping of society – by shaping the future every day.



The peculiar capability of arts and culture to question, to re-think and transform enables us to relate in other ways to this crossroad. It emerges from the concept of studio - in which we navigate complexity - as thinking through making. The studio is a place for learning to deal positively with complexity, paradox and ambiguity in processes that have uncertain contexts and outcomes. The studio provides a context where visible thinking becomes visible learning for and with others. The studio is socially and aesthetically immersive - a changing environment where insights, ideas, concepts, artifacts are created and shared. It fosters an environment that is messy, rich and stimulating. It is like the actual studio of the real world.

From the studio - whether fixed, temporal, distributed or metaphorical - I have co-produced learning spaces to collaborate with students on a journey we both share of experimentation, discovery and dialogue - as wayfarers. An art school and with creative and artistic and entrepreneurship - is the potential to seed and develop across research, education and innovation - a creative ecosystem that learns to work together and find ways to create new forms of value in a world at a crossroad. A journey I have been on for some years now, balancing the polyphonic dissonance of the poetic and the pragmatic with students - connecting the rich diversity of their practices, learning styles, cultures, ambitions, reflections and concerns - making space for them as individuals and to coexist in real world context. It is a rewarding journey and builds networks that support each other, last a lifetime - and make change happen.

Co-producing learning-spaces

From industry I began to co-design collaborations with faculty, students and graduates, in art schools and business schools - my motivation was simply to change things - to open up a space for people who would not normally meet to experiment and connect with what is happening. From industry to academia and developing collaborations with researchers, students and graduates from art and design. Together we co-created challenges that are not only aspirational, but also recognisable, beneficial and achievable in terms of outcomes. Challenges that should speak to our intrinsic motivations fostering webs of social relations.

Educational contributions in an Art School Context:

- Launching and establishing a new discipline Design Innovation, research institute, rural campus and a faculty for design-led innovation.
- Instigating, and framing questions to open up fields for discovery, exploration and exchange - through research and teaching.
- Embedded project structures for effective research teaching links, e.g. creating the appropriate mechanisms to place BA, MA, PhD projects inside larger research projects. Establishing frameworks to interrelate research, education and innovation.
- New programmes both MA, and PhD, along with course structures, and research linkage strategy.
- All programmes collaborating with local and international partners across civil society, academia and industry to examine complex questions in fields such as healthcare, education, technology and pressing within the context of the climactic and ecological crisis.

Examples of co-productions:

Reimagining art schools

If the future presents us with new challenges, then they are the potential to rethink, renew how we foster and strengthen practices in arts, creativity – to widen opportunities for students and graduates to be agents of change. What if we foster a trans-local creative ecosystem across places, cultures, practices. At the same time situated, while temporal, distributed – affording a holistic concept of mobility. We have been slowly and carefully developing such an ecosystem – through artistic and creative residencies in Genalguacil focused through artistic research and entrepreneurship. Collaborative projects focused on sense-making, sensibility for relationships with time, place, community. Experimenting with ways of engaging new combinations and new forms of cooperation among neighbours, researchers, concepts and ideas, technology, ecology, heritage, materiality and immateriality.

A creative ecosystem for undertaking new beginnings of acting together across sectors, across actors and across disciplines, to inspire people to tackle the challenges society faces. Collaboration: [Trondheim Academy of Fine Art](#), The Glasgow School of Art, The Academy of Fine Arts Vienna, Tabakalera, Circulo des Bellas Artes, local communities, policy makers and creative collectives.

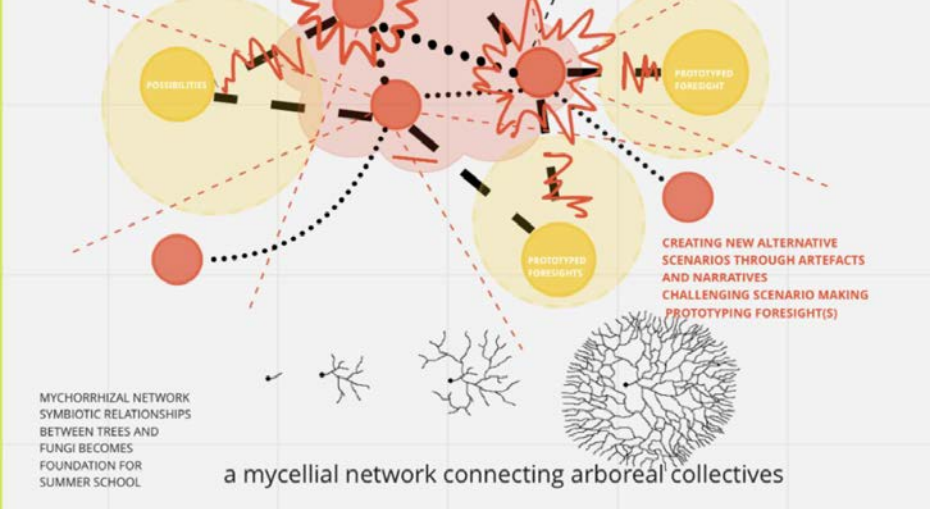




Start-up Studio

What if, in the start-up capital Berlin we begin to reclaim entrepreneurship from a profit-over people, techno-optimist solution oriented model? The start-up studio - starts with creative practice - a studio for entrepreneurial collectives to learn by doing - by working on how to orient business models towards justice, care, and collective ownership. Practically exploring how to change production from extraction to regenerative and challenging value beyond the monetary.

Collaboration: Students and graduates of art & design, [Weißensee Academy of Art Berlin](#), Research Excellence Cluster - Matters of Activity - Humboldt University, Max Planck Institute, University of the Arts Berlin, Pratt Institute New York, Kulturfabrik, Haus der Statistik, Impact Hub Berlin, arts, culture and innovation hubs across Berlin.



Sustainable Entrepreneurship Seasonal Schools

What if we employ a concept of entrepreneurship that is appreciably different from conventional understandings of entrepreneurship in the fields of engineering or marketing, as response to multiple, overlapping crisis situations? In the first instance, how do we go from learning about entrepreneurship to learning through entrepreneurship. The Seasonal Schools are a series of experiments as “studio-projects” in a hybrid setting. Both Interdisciplinary and international space, that blended arts, design, economics, science to enable students and faculty explore critically and creatively new perspectives and understanding of the multiple roles, overlaps and potential relationships between the social, cultural, natural and technical aspects of the world – through inspirational talks, practical workshops, self-directed tasks, reflective online blogs.

Collaboration: a flexible network of researchers from diverse disciplines , activists, designers, artists, with students and faculty from University of Sustainable Development - Faculties of Forestry and Economics, University of Yangon and Meiktila University - Myanmar, Universidad Central de Las Villas, Universidad de Sancti Spíritus, Cuba, Universidad Regional Amazónica Ikiam, Ecuador.

Publication: Jaramilio, G., Lockwood, J. (2022) Futuring the Entrepreneur: Design as a pedagogic catalyst within sustainable entrepreneurship learning in Designing Interventions to address complex societal issues (Routledge, London)





The Glasgow School of Art, Highlands & Islands Campus, and home to the Institute of Design Innovation – now the School of Innovation & Technology.

Transdisciplinary research team bringing together arts and science.



The Glasgow School of Art, H&I – Winter School

Integral to the creation of the Highland Campus was the development of a seasonal school as an international and cross-cultural experience - combining environmental, technological and social dimensions with site-specific project experience. The workshops engage students in understanding their disciplinary contribution to exploring an interdisciplinary challenge and ask them to work with others to critically reflect on their own situations and produce innovative outcomes.

Partners: Köln International School of Design (KISD) and Copenhagen's (The Royal Danish Academy of Fine Arts (KADK) with input from academics as well as business and community leaders.

Hope " is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -
And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -
I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Emily Dickinson

ACT 3: Roles ...

Re-combing and opening up new perspectives :
The collaborative development and delivery of inter-discipline practice-focused research and teaching programmes to directly address complex challenges – and strengthen opportunities for students and graduates in creative practices in the creative sector and beyond. Working closely with colleagues and partners across academia, business and civic contexts to jointly identify topics, define our questions and process, while aligning with an effective economic model.

Entrepreneurship as a practice

• LAB Genalguacil – co-founder	• Advisor Impact Hub Berlin
• Institute of Design Innovation, The Creative Campus	• Advisor Fundación Genalguacil Pueblo Museo
• Peccadillo Pictures	& other things along the way ...
• Salzgeber Medien GmbH	

Roles in higher education

Director Innovation – Weisensee Academy of Art Berlin • Strategic role in the rectorate • Development of Transversal Creative Entrepreneurship programme • Frameworks for combining research, education and innovation	Deputy Director – InDI (GSA) • Development of Masters Portfolio in Design Innovation with Service Design, Citizenship, Environmental Design • Supervision and embedding research and teaching projects • Development of Winter School • Principal Investigator
Advisor: University of Sustainable Development, Eberswalde. • Design of Masters program Sustainable Entrepreneurship & Social Innovation • Development of International Seasonal Schools • Supervision Masters in Sustainable Entrepreneurship & Social Innovation	Programme Director – Centre for Design Innovation • Design of Masters programme for Digital Health & Care Innovation Centre • Supervision Research / Teaching projects • Principal Investigator
Visiting Faculty Audencia • Development of Masters in Creative Entrepreneurship • Masters Supervision • Masters teaching Seminar Series “Parallel Worlds”	Programme Lead – Creating Cultures of Innovation • Development of Masters with the University of Glasgow, International Management & Design Innovation • Principal Investigator
Director – InDI (The Glasgow School of Art, GSA) • PhD collaborative project frameworks & supervision • Interrelating research, education, innovation • Director of Research, principal investigator	External Examiner, Goldsmiths, University of London • External Examiner, Institute for Creative and Cultural Entrepreneurship

Publications

Pending: Working title – PACESETTERS: Artistic Entrepreneurship as organising otherwise. <i>Periférica Internacional</i>. Journal for the analysis of culture and territory. Mari Sanden, Emil Royrvik, Perna Bishnoi, Joe Lockwood, Marta Materska-Samek, Sylwia Wrona, Joanna Kotlarz.	Aranguren, M.J., Lockwood, J., Smith, M., Wilson, J. (2015). Towards an Entrepreneurial State: Finding the Courage to Fail. Paper presented at 10th Regional Innovation Policies Conference 2015, 15–16 October 2015, Karlsruhe, Germany.
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