Enrico Dorigatti, PhD

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Studies

- PhD in Creative Technologies – School of Film, Media, and Creative Technologies, University of Portsmouth, Portsmouth (UK)
  - 01/10/2021 – 09/07/2025 (defence); 16/03/2026 (award)
  - Thesis: *The Agency of Others. Towards Expanded Authorship and the Fading Artist: A Practice-Based Enquiry into Agents, Agency, and Open Creative Processes in Sound and Digital Art*
- Master of Arts (MA) in Electronic Music – 'F. A. Bonporti' music conservatory, Trento (ITA)
  - 01/10/2018 – 10/12/2020
  - Thesis: *Quantum - Il sound design nella musica elettronica*
- Bachelor of Arts (BA) in Electronic Music – 'F. A. Bonporti' music conservatory, Trento (ITA)
  - 01/10/2015 – 04/05/2019
  - Thesis: *URALi - Unity Real-Time Audio Library*
- IT Specialised Technician Diploma (programming and software development) – Technical High School 'M. Buonarroti', Trento (ITA)
  - 2010 – 2015
- Additional training
  - GPROF training (2021, University of Portsmouth) – Graduate Students Professional Development Programme for Higher Education Teaching
  - 'Percorso 24 Crediti' (2018 – 2020, Conservatorio 'F.A. Bonporti') – 24 university credits (ECTS) in music-focused pedagogy-related subjects
  - Attended masterclasses, seminars, and conferences (2015 – current) – Held by leading experts in the fields of sound art, composition, and creative technologies

Teaching, research and work experience

- Fine Arts academic professor: MA courses, sector ABTEC44 – Sound production; sound design
  - 07/11/2025 – current
  - 'G. Carrara' fine arts academy – Bergamo (ITA)
- Music conservatory professor: BA courses, sector COME02 – Electroacoustic music composition; programming languages for sound and music
  - 01/12/2025 – 31/10/2026
  - 'G. Rossini' music conservatory – Pesaro (ITA)
- Music conservatory professor: BA and MA courses, sector COME06 – Audiovisual composition and multimedia; programming languages for sound, music, and multimedia
  - 21/05/2025 – 31/10/2025
  - 'N. Piccinni' music conservatory – Bari (ITA)
- Research associate, PI Dr Emine Gurbuz
  - 06/05/2025 – 31/07/2025
  - University of Portsmouth (UK), School of Psychology, Sport and Health Sciences
  - Website design and development for a research project on neurodivergence
- Music conservatory professor: BA and MA courses, sector COME06 – Audiovisual composition and multimedia; programming languages for sound, music, and multimedia
  - 03/12/2024 – 22/02/2025
  - 'G. Nicolini' music conservatory – Piacenza (ITA)
- Research assistant, PI Dr Argenis R. Gomez
  - 17/06/2024 – 31/07/2024
  - University of Portsmouth (UK), School of Film, Media, and Creative Technologies
  - Qualitative and quantitative data analysis, processing, and interpretation for a study on interactive museum installations
- IT Laboratory teacher (programming languages)
  - 13/09/2023 – 22/02/2024
  - 'M. Buonarroti' technical high school – Trento (ITA)
- Academic demonstrator supporting the delivery of classes, laboratories, and 1-to-1 tutoring for the Composition and Music Technology Portfolio (BA, L5).
  - 05/05/2023 – 31/07/2023
  - University of Portsmouth (UK), School of Film, Media, and Creative Technologies
- Co-organiser and coordinator of the Spatial Audio Gathering International conference on Spatial Audio
  - 2023 – current
- Sound designer, composer, IT specialist, and interaction designer in a creative agency
  - 01/10/2019 – 01/10/2021
  - Movimento Creative Label – Perugia (ITA)
  - Tasks: sound design; composition; design and implementation of interactive multimedia systems
- Audiovisual recording and post-production lead technician
  - 01/10/2018 – 31/03/2020
  - 'F. A. Bonporti' music conservatory – Trento (ITA)
  - Tasks: organise recording sessions and manage equipment and collaborators; communicate with performers and production managers; deliver final products

Publications

- Journal contributions
  - Dorigatti, E. (2024). Indeterminacy, Intention, and Exploratory Creative Practices. *Sonic Scope*. MIT Press. DOI: 10.21428/66f840a4.6d9fbdbf.
  - Dorigatti, E. (2023). Xeno. *Sonic Scope*. MIT Press. DOI: 10.21428/66f840a4.12e4e63b.
- Chapters in research book
  - Dorigatti, E. (2023). Ukulele and Electronics: Pushing the Boundaries of the Repertoire for Ukulele. *Research Paths in the Ukulele*, Milano: Milano University Press. (In press, accepted for publication in upcoming volume of the series).

- Articles in conference proceedings
  - Dorigatti, E., & Catena, S. (2026). On Controlling Spatial Audio: Empirical Reflections Towards an Interface for Immersive Spatialisation. *Proceedings of the Colloquio di Informatica Musicale/Colloquium on Music Informatics 2026 (CIM2026)*. (In press, accepted for publication and presented).
  - Spontoni, A., & Dorigatti, E. (2026). Visual Auditory Displays: Towards a Taxonomy for the Visual Representation of Auditory Cues Informed by Rhythm-Based Video Game GUIs. *Proceedings of the 31st International Conference on Auditory Display (ICAD 2026), Barcelona, Spain*. (In press, accepted for publication and presented).
  - Travasso, R., & Dorigatti, E. (2026). From Passive Agent to Musical Partner: Insights from the MAD Clarinet Project as a Case Study. *International Conference on New Interfaces for Musical Expression 2026 (NIME 2026), London, UK*. DOI: 10.5281/zenodo.20784264.
  - Dorigatti, E. (2024). [in.tangibile]. *New Interfaces for Musical Expression (NIME 2024), Utrecht, The Netherlands*. DOI: 10.5281/zenodo.17846330.
  - Dorigatti, E. (2024). Expanded Authorship in Digital Art. *Dictionary for Multidisciplinary Music Integration 2024 (DiMMI 2024), Trento, Italy*. Università degli Studi di Trento. ISBN: 978-88-5541-141-7.
  - Dorigatti, E. (2024). [in.tangibile]. Insights on a touchless interactive installation. *Dictionary for Multidisciplinary Music Integration 2024 (DiMMI 2024), Trento, Italy*. Università degli Studi di Trento. ISBN: 978-88-5541-141-7.
  - Spontoni, A., & Dorigatti, E. (2024). Retro Sounds, Modern Aggression: Unpacking Nintendocore. *Dictionary for Multidisciplinary Music Integration 2024 (DiMMI 2024), Trento, Italy*. Università degli Studi di Trento. ISBN: 978-88-5541-141-7.
  - Dorigatti, E. (2024). Exploring Sound (in)Tangibility Through Interactive Interfaces. *Advanced Visual Interfaces 2024 (AVI '24), Arenzano, Italy*. Association for Computing Machinery, New York, NY, USA, Article 54, 1–3. DOI: 10.1145/3656650.3656701.
  - Catena, S., & Dorigatti, E. (2024). Missing Memories: Why We Need to Analyse Spatialisation. *Proceedings of the Colloquio di Informatica Musicale/Colloquium on Music Informatics 2024 (CIM2024), Torino, Italy*. DADI - Dip. Arti e Design Industriale. Università IUAV di Venezia. ISBN: 9788890341373.
  - Dorigatti, E., & Pearse, S. (2023). Designing a Library for Generative Audio in Unity. *Proc. of the 26th Int. Conf. on Digital Audio Effects (DAFx23), Copenhagen, Denmark*. ISSN: 2413-6689.
  - Dorigatti, E. (2022). Automating Art: A Case-Study of Cellular Automata in Generative Multimedia Art. *Proceedings of the International Computer Music Conference 2022 (ICMC 2022), Limerick, Ireland*. International Computer Music Association, Inc., San Francisco, CA, USA. ISBN: 978-0-9713192-6-4.
  - Dorigatti, E., & Pearse, S. (2022). Interacting with E-waste in the Name of Ecology and Sound Art. *Dictionary for Multidisciplinary Music Integration 2022 (DiMMI 2022), Trento, Italy.* Università degli Studi di Trento. ISBN: 978-88-5541-044-1.
  - Dorigatti, E. (2022). Interacting with Audio in Unity. *Dictionary for Multidisciplinary Music Integration 2022 (DiMMI 2022), Trento, Italy.* Università degli Studi di Trento. ISBN: 978-88-5541-044-1.
  - Corrias, F., & Dorigatti, E. (2022). Acoustic Views of Dorgali. *Dictionary for Multidisciplinary Music Integration 2022 (DiMMI 2022), Trento, Italy.* Università degli Studi di Trento. ISBN: 978-88-5541-044-1.
  - Dorigatti, E., & Masu, R. (2022). Circuit Bending and Environmental Sustainability: Current Situation and Steps Forward. *International Conference on New Interfaces for Musical Expression 2022 (NIME22)*. DOI: 10.21428/92fbeb44.18502d1d.
  - Dorigatti, E. (2022). A Multimedia Representation of the Increase of Global Warming from 1940 to 2016. *Proceedings of the Conference on Data Art for Climate Action 2022 (DACA 2022), Hong Kong*. School of Creative Media, City University of Hong Kong. ISBN: 978-962-442-451-5.
  - Dorigatti, E. (2021). A New Perspective Over Audio-Video Relationship in Multimedia Art: A Case-Study. *Proceedings of the 26th International Conference on Auditory Display (ICAD 2021)*. ISBN: 0-9670904-7-4.
  - Dorigatti, E. (2019). URALi: A Proposal of Approach to Real-Time Audio Synthesis in Unity. *Proceedings of the 16th Sound & Music Computing Conference (SMC 2019)*. ISBN: 978-84-09-08518-7.
- Edited conference proceedings
  - Dorigatti, E., Catena, S., Naylor, C., & Stavropoulos, N. (Eds.). (2026). *Proceedings of the Spatial Audio Gathering 2026 (SAG26), Leeds, UK*. DOI: 10.5281/zenodo.21381974.
  - Dorigatti, E., Catena, S., Corkill, I., & Hunter, T. (Eds.). (2024). *Proceedings of the Spatial Audio Gathering 2024 (SAG24), Leicester, UK*. DOI: 10.5281/zenodo.14626771.
- Doctoral thesis
  - Dorigatti, E. (2026). *The Agency of Others. Towards Expanded Authorship and the Fading Artist: A Practice-Based Enquiry into Agents, Agency, and Open Creative Processes in Sound and Digital Art* [Doctoral thesis, University of Portsmouth]. University of Portsmouth Research Portal. https://researchportal.port.ac.uk/en/studentTheses/the-agency-of-others-towards-expanded-authorship-and-the-fading-a/.

Contributions presented at the following venues (selected): artistic contribution; scientific contribution; mixed contribution

Mecánicas Inmersivas (Mexico City, Mexico, 2026); **Sonic Nomads** (Seoul, South Korea, 2026); **San Francisco Tape Music Festival** (San Francisco, USA, 2025); **Composing (with) Systems** (Sheffield, UK, 2025); **International Film Festival della Montagna** (Trento, Italy, 2025); **Autunno Fiorentino** (Florence, Italy, 2025); **SPACEOUT International Ambisonics Festival** (University of Michigan, 2025); **Festival Imersivo Lisboa Incomum** (Lisbon, Portugal, 2025); **Magnetica/Maggio Elettrico** (Florence, Italy, 2025); **PDMax Conference** (Illinois, USA, 2025); **Ars Electronica** (Linz, Austria, 2025); **Sound + Environment Symposium** (Newcastle upon Tyne, UK, 2025); **General Assembly of CIME/ICEM, Musicacoustica Festival** (Hangzhou, China, 2025); **LAC – Linux Audio Conference** (Lyon, France, 2025); **Espacios Sonoros** (Salta, Argentina, 2024, 2025); **NoiseFloor** (Lisbon, Portugal, 2024); **Sonorities Festival** (Belfast, UK, 2024); **RIXC Art Science Festival** (Riga, Latvia, 2024); **ArtSearch International Symposium** (Hamburg, Germany, 2024); **Festival de Música Electroacústica** (Providencia, Chile, 2024); **IS2 – International IEEE Conference on the Interned of Sound** (Erlangen, Germany, 2024); **AVI – International Conference on Advanced Visual Interfaces** (Genoa, Italy, 2024); **Technarte Conference** (Bilbao, Spain, 2024); **DAFx – International Conference on Digital Audio Effects** (Copenhagen, Denmark, 2023); **FILE Festival** (São Paulo, Brazil, 2023); **DACA – Data Art for Climate Action** (Hong Kong, China, 2022); **NIME – International Conference on New Interfaces for Musical Expression** (online, 2022; Utrecht, The Netherlands, 2024; London, UK, 2026); **SOUND/IMAGE** (Greenwich, UK, 2022); **ICMC – International Computer Music Conference** (Limerick, Ireland, 2022; Seoul, South Korea, 2024; Boston, USA, 2025); **ICAD – International Conference on Auditory Display** (online, 2021; Barcelona, Spain, 2026); **ISMIR – International Conference of the Society for Music Information Retrieval** (online, 2021); **CMMR – International Symposium on Computer Music Multidisciplinary Research** (online, 2021); **SMC – International Sound and Music Computing Conference** (Malaga, Spain, 2019; Saint-Étienne, France, 2022; Stockholm, Sweden, 2023; Porto, Portugal, 2024; Graz, Austria, 2025); **CIM – Colloqui d'Informatica Musicale** (Udine, Italy, 2018; Turin, Italy, 2024; L'Aquila, Italy, 2026)

Masterclasses, lectures, and other appointments

- Spatial audio Masterclass, 'G. Rossini' music conservatory, Pesaro (ITA), October 27, 2026. Organiser and coordinator (guest: Cameron Naylor)
- Reviewer for the Organised Sound Journal (2026), verifiable through OrcID
- Invited member of the international evaluation committee for the Espacios Sonoros 2026 spatial electroacoustic music festival (Salta, ARG)
- Spatial audio Masterclass, 'G. Rossini' music conservatory, Pesaro (ITA), June 08, 2026. Organiser and coordinator (guest: Otto Iivari)
- Introductory lecture on sound art, Metropolitan College Athens (GR), March 16, 2026. Invited guest
- Spatial audio Masterclass, 'G. Carrara' fine arts academy, Bergamo (ITA), January 30, 2026. Organiser and coordinator (guest: Stefano Catena)

Languages

Italian (native); English (professional working proficiency); German and Spanish (basic proficiency, A2)

Digital and technical skills

- Productivity: proficient in Office and Google suites, LaTex, and digital media production; good knowledge of Wordpress, HTML, and CSS; advanced PC user
- General-purpose programming languages: C[++/#]; Java; Python
- Working proficiency with sound and music-specific software (Ableton Live, REAPER, iZotope RX, VSTs/VSTIs suites); prototyping and physical computing platforms (Arduino, Bela); programming languages, environment, frameworks, and protocols for sound and multimedia (SuperCollider, Max/MSP, Touchdesigner, GLSL, MIDI, OSC)
- Professional theoretical and operational knowledge of audio and visuals equipment and setups, including multichannel/immersive audio systems (software, hardware, and workflows)

Skills and competencies

Sound design and music composition	Creative technologies	Full-stack audio production

Spatial audio	Multimedia	Prototyping/DIY
Interaction design and implementation	Practice-based research	Coding/Scripting and physical computing

Soft skills

Working in multidisciplinary teams	Long-term planning and anticipation of challenges	Communication and interaction
Detail and goal-oriented	Problem solving	Autonomy and self-organisation
Creative thinking	Deadline compliance	Remote working

Grants, Scholarships, Prizes, and Affiliations

- 2026 Raum+Klang conference grant (invited speaker)
- 2025/26 Secured a Society for Electroacoustic Music in the United States (SEAMUS) Micro Create Grant for the organisation of the Spatial Audio Gathering (SAG26)
- 2025 Selected by the BEAN (British Electroacoustic Network) to represent the UK at the General Assembly of the International Confederation of Electroacoustic Music (Hangzhou, China)
- 2024-current ICMA (International Computer Music Association) Member
- 2024 Prix Russolo International Acousmatic Music Competition finalist (*Quantum*)
- 202 CLONE Videomapping Competition 1st prize *ex-aequo* (*hyperobject::03*)
- 2024 Secured funding from the UK Arts and Humanities Research Council (AHRC) for the organisation of the Spatial Audio Gathering (SAG24)
- 2024 Sonorities Festival Belfast grant (artist)
- 2024 Technarte conference grant (speaker)
- 2023 MAPSION International Videomapping Competition finalist (*hyperobject::02*)
- 2022 ACM ICFP FARM grant (artist)
- 2021/25 Recipient of a fully-funded PhD scholarship awarded by the Faculty of Creative and Cultural Industries, University of Portsmouth (competitive process)
- 2021 Art Stays Festival (residency, artist)