

# *Faire, encore*

AD-Rec 2025 Conference

Art and Design Research

## **Call for proposals**

”Thought is always about experimenting, not interpreting, but experimenting, and experimentation is always about the current, the nascent, the new, what is happening now” Gilles Deleuze, *Pourparlers*, p.144

**FAIRE, ENCORE**, the Art Design Research (**AD•REC**) 2025 Conference will be taking place on 27 and 28 May 2025 at ESADSE (Saint-Etienne Higher School of Art and Design) during the Biennale Internationale Design Saint-Étienne, **RESSOURCE(S), présager demain**.

The AD-Rec 2025 conference is principally aimed at artist and designer researchers teaching in art and design schools. It is an invitation to pool research work that is probing the "ways of doing and making" prevalent in contemporary creation, by looking at both practices (creative research) and theoretical studies. How can creative practices actively enhance living environments? Do art and design currently describe those environments? Do they contribute to preserving and perpetuating them? The research discussion we are preparing starts from the hypothesis that creatives have a role to play in designing the transformations in societies, in particular those working out of art and design schools and thanks to the expression of their students' creativity.

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At the beginning of this decade, we were given a taste of "doing nothing" when the movement of people and goods was suspended and the combustion of fossil fuels curbed by the pandemic. This fleeting interlude rekindled the idea that unappealing futures - which are already invading our present - might be replaced by imaginative alternatives. Multiple, fragmentary, collective, cautious or adventurous, propositional and forward-looking ways of doing and making are being embraced in art and design schools, creating a genuine research community, which this conference will seek to represent, interpret and promote. At a time when the weight of human constructions has now exceeded the weight of the

biomass on the earth's surface, how can we decide what we have the right to "still do", in spite of everything? It is vital to limit the artefacts that weigh on the planet. But the human appetite for significant and beautiful objects is not going to go away. Creativity has a place apart from industry and can be conceived as a non-harmful mode of action. So where do things stand? The research being done in art and design schools offers a rich panorama of attempts to invent modes of action through the creative process. In this it is wholly in line with the students' hopes and expectations. They inhabit living environments marked by geopolitical iniquity and climate injustice. They are experimenting with the first stages of uninhabitability: temperatures of 50° in our cities, water shortages, devastating floods, the sixth mass extinction. They feel the urgent need to imagine as yet unknown ways of doing and making, living and being, and they are using every medium - plastic, pictorial, graphic, digital, visual - to do so. This is leading to discoveries of other ways of doing and making things, elsewhere and with unexpected creative partners. Notions like care and frugality, a restored relationship with the living world, gender studies, ecofeminism and decolonial studies have converged. A part of creative efforts now seems to be directed towards attempts to regenerate living environments.

The conference itself will be accompanied by an exhibition. This will be a research exhibition. That is to say that it will aim to show and share the "doing" part of research. How do we do research through a creative process? How do we act through that research? How do we share that research? Four cross-cutting themes relevant to different areas of creativity and research will be addressed.

## Theme 1 - The ethics of doing and making

Are artists and designers creating the conditions for themselves that they need to create new forms in a world saturated with objects? Can we express those conditions in a formal way and give examples?

Even an overloaded world still needs new objects, which give meaning and its own aesthetics to an era. What ethical or technical rules do creatives set for themselves? What trade-offs are involved? Of course, here we are thinking of compliance with environmental standards and practices like recycling, upcycling, material recovery, reduction of materials used, accountability and transparency in the use of materials, energy and infrastructure, ideas like low tech, open source, permacomputing and so on.

We are also seeing inspiration coming from a sense of the common good: the philosophy of the commons, respect for all life forms, a sensitivity to the notion of "territory" and the local, work on archives and a document-based creative process, recognition of vulnerabilities, condemnation of discrimination. Are these attitudes and practices the source of a particular type of aesthetics? Do they lead to renouncing certain things? What is the critical thinking about dependency on the industrial and economic environments, and the persistence of *de facto* dominations, the involuntary enlistment of invisible hands by the infrastructure of creative research creative at the very time when creativity is maturing criticism?

recycling, upcycling, recovery, reduction of materials, accountability, transparency, energy, infrastructure, code, algorithm, data, low tech, open source, commons, cooperation, common good, local, heritage, archives, documentation, vernacular knowledge, vulnerabilities, discrimination, domination, alterity, care.

## Theme 2 - Agency in the creative process

In what ways does agency characterise creative work in the arts and design?

Acting through creation is not simply dependent on an artefact. We should look at the performative, symbolic, relational and political dimensions. The performativity of graphics, incorporated into routine behaviours, semiotically defines the uses of space and its intelligibility. That plays out in the expression of authority, for example the power of urban signage, or in resistance, with the manifest object, the activist performance, the critical scope and the counter-balancing force that an ephemeral architectural structure, a digital work or an image can constitute. Mere, non-functional inscription creates a symbolic territory and gives shape to the experience of others by rendering an inter-subjective presence that does not involve verbal language. Some artists are working on "*non-doing*" and "*non-making*". This is not "a nothing". It is an act. It posits non-doing as a refusal to fit into a world order that we disapprove of. It rearranges the "already done" and the "already there", be they archives or things. In addition, performative practices are directed. They act on the audience. How is their transformative power diffused? How are they re-appropriated, translated, circulated and turned into actions?

Are performative forms a form of expression adapted to the state of the world as it is today? How does studying them enrich our understanding of the agency of creative work today, both generally and specifically?

Performativity, symbolic, agency, working, relations, political, artefact, manifesto, non-doing, non-making, arrangement, ephemeral, activism, signage, wander lines, sign, drawing, new utterables, invisible, unknown

## Axe 3 - Arts and Industries

What the arts and design are doing to industry. What the new factories are doing to the arts and design.

What do the arts and design produce? What actual transformations do they bring about? Even as creative approaches are taking an interest in the social changes imposed by the depth of the transformation of life, industry is preparing to go in a different direction. By industry here we mean industrious human activity focused on the improvement of life. Within this meaning, we are thinking not only of factories, but also of micro-factories, farms, craft collectives, etc. What intermediation or instigation roles are those working in the arts, design and architecture playing in the re-invention of people's social lives, daily lives, working lives, and that of industrial, scientific and craft activities? We may think of objects, processes and infrastructure that meet new needs, markets and standards, of the speculative and imaginative contributions of artists and designers working in laboratories, residencies and incubators, including those working in the rural world and with significant otherness. In what directions are alternative production systems evolving? What impact do these areas of activity have on the trajectories of designers and artists? Is there research in progress on new professions and skills? Does the experience of given environments steer artists and designers towards technological, biotechnological, ecological, historical and anthropological research, or just as much towards activism?

living environments, industries, redirection, changes, transformations, intermediation, effectiveness, crafts, micro-factories, farms, rural world, significant otherness, residencies, incubators, objects, processes, infrastructure,

laboratories, imagination, trajectories, professions.

## Axe 4 - Theoretical infrastructures

By theoretical infrastructures we mean the contribution of historical knowledge and philosophical thinking to our reflection on fabrication (technical) and on agency (transformative). How is aesthetic, architectural or technical theory interpreted in art and design schools? In our teaching do we manage to go beyond a quest for references and models that may be exposed to the pitfalls of analogy? Probably. How then, drawing on this, can we characterise contemporary ways of doing and making? Are they more pluralistic, decentralised because of it? Can we therefore help to measure whether the current historic environment makes them singular? Symmetrically, we may ask ourselves whether these contemporary ways of doing and making provide avenues for renewing aesthetics and the field of Arts and Industries.

The conference would also be enriched by contributions that look at interdisciplinary combinations, for example with materials science, the life sciences, ecological science, earth sciences, anthropology, political science and critical studies of colonialism and gender studies in this first quarter of the 21st century.

In a historical approach, studies concerning the contributions of art and design interventions in the criticism of industry, aesthetics and formal research are also expected. How to interpret - and reuse to our best advantage - what we have drawn from different movements, groups and schools to make something for the present, even as our specific environmental circumstances preclude simple analogies or the seeking out of models?

Finally, to what extent is there a dialogue between the schools, or, in the context of research events and exhibitions, between research teams and students?

critical theory, future, utopias, speculation, societies, theoretical learning, perspectives

The AD-Rec 2025 conference is supported by the French Ministry of Culture.



# *Faire, encore*

AD-Rec 2025 Conference

Art and Design Research

## **How to submit a proposal**

Complete proposals (summary of research and elements to be presented) must be submitted to <https://ad-rec2025.sciencesconf.org> by 20 December 2024 at the latest.

### Conference objectives

- To bring together the research communities of art and design schools to discuss their programmes, practices, results and shared perspectives.
- To make art and design school research visible, to show its value in the evolution of schools and environmental changes.
- To bring to light the knowledge produced in relation to the topics of the conference.
- To express through research a current point of view on 'making' in art and design, its aims and meanings, its own effects (on authors and on environments), its tangible powers in relation to the social and political, historical framework within which it unfolds.

### Expected entries

- The call for participation is primarily aimed at research and teaching teams from art and design schools who are carrying out projects, including and not exclusively with their students. The optimal situation would be to have a recently concluded project, and to return to it on the conference, to analyse it on the basis of a research question.
- It is also aimed at university teacher-researchers, especially as they are in contact with schools through university clusters or cooperations. The conference will have a strong interest in interdisciplinary research.
- Proposals may be submitted by two institutions, e.g. one higher school of art and design and one university department, two higher schools of art and design.
- The call is also open to work by industrial R&D and agencies.
- Open by nature, the call concerns any creative research practice in art and design, linked to the call. It is therefore not closed to individual research insofar as it can be linked to the themes of the call.
- Research without a proposal for the exhibition, and therefore concerning the Colloquium strand only, is not excluded, although preference is given to research based on a plastic practice.
- On the other hand, it is not desired that proposals include only an 'Exhibition' component.
- This conference of art and design schools has a predominantly French-speaking audience. However, it is international, and fully open to French-speaking artist-researchers and designers working in European and international universities and schools. The call for proposals is also

available in English, one of the languages of the conference. English-speaking proposals are of course welcome.

- The conference consists of two parts: a Colloquium (two days, 27-28 May 2025) and an Exhibition (22 May-6 July 2025), which are in synergy, since the aim is to materialise the research in the dual form of viewing and analysing: the research exhibited, and the research discussed. The call for participation concerns these two events.
- The final sessions of the meeting will be provided once the programme has been published. They depend on the number and types of entries. The information here is intended to help participants configure their replies.
- Several sessions are already planned:
  - Project presentations within the *Faire, encore* exhibition, explorations-discussions in small groups.
  - Thematic sessions (round tables).
  - Discussion workshops, led according to set objectives to address common issues raised by the research presented.
  - Plenary lectures (introduction, conclusion).

## Colloquium

The event is prepared by a text called a research summary. This can be any type of research related to the call for proposals:

- research-creation, research through art and design
- ethnography and autoethnography
- critical study of projects and programmes
- analysis of a medium
- analysis of teaching practice from a research perspective
- review of a creative research project
- case studies and field studies
- overviews
- philosophical, aesthetic and historical approaches
- presentation of works, visual and aesthetic analyses, critical work
- etc.

There is no prior declaration of intent in the form of an abstract.

By 8 January 2025 at the latest, authors are invited to submit their proposals for papers on the conference website (<https://ad-rec2025.sciencesconf.org>), following the instructions below:

- Mention of the theme of the call in which the paper falls;
- Title and subtitle of the paper;
- Synthesis of 1000 characters including spaces, in French and English;
- Five keywords in French and English;
- Text of 6000 to 9000 signs maximum spaces included, clearly setting out the research question, its theoretical framework, developing as far as possible the successive stages of the research (preparatory research, documentary and formal studies, its contributions). Ideally, the text should provide the keys to understanding the material and the research results to be presented.

- Bibliography (APA standard) limited to the works and articles referred to;
- Document in odt, .doc, or word format;
- Text in Calibri font (preferably without serifs);
- Level 1 headings without bold numbering and size 14;
- Headings level 2 without bold numbering and size 12;
- The document is anonymous. The title of the document and information about the authors is entered on the platform.

After receiving notification of their acceptance (12 February 2025) and before 5 March 2025, the final submission date on the conference website (<https://ad-rec2025.sciencesconf.org> ), the respondents will finalise their text:

- Possibly rewritten according to the recommendations of the evaluations;
- Including author and affiliation mentions, 10000 signs maximum, spaces included, bibliography (APA standard) not included, 5 keywords, and summaries in French and English.

## Languages

The languages of the meeting are French and English.

## Exhibition

By questioning “making” and its tangible effects, the exhibition shows how we produce things and how we carry out research, how each of us makes progress, by investigating, drawing, photographing, assembling, etc. The elements that will be proposed for the exhibition can be very diverse since they materialise the research, its dynamics, its branches, its development: state of the art, pages of texts chosen as references, archives, drawings, research notebook/laboratory notebook, data cards, timelines, photos, formal research, objects produced (digital, visual).

Details and list of elements requested in APPENDIX 1.

Outline of the scenography in APPENDIX 2.

## Key dates

### 20 December 2024

- Items you plan to exhibit to present your project, with captioned images collated in a PDF uploaded to the Scienceconf platform.
- Dimensions of the items (including printed editions).

### 5 March 2025

- Definitive list of exhibits (including those making up the ‘research folder’, if applicable).
- Completed image rights assignment contract.
- Cartels according to the above nomenclature.
- Audiovisual equipment required (according to BID stock and only if video/digital interface/sound, are inherent to the project).

## 28 March 2025

- Reception of the objects - including printed editions - sent by mail (the cost of sending the items is borne by the participants) to the address: ESADSE/Cité du Design, 3 rue Javelin Pagnon 42000 Saint-Étienne (precise address to be confirmed).
- Images/visuals in 300 dpi (tiff or jpg) sent to the following address: [adrec.bid2025@esadse.fr](mailto:adrec.bid2025@esadse.fr).

## Editions

- A printed exhibition leaflet presents the conference, the projects exhibited and the conference program;
- The pre-acts of the conference are edited in digital form and published on HAL.

## Participation timetable

- **between 8/11/2024 and 20/12/24**  
Opening and closing of the Sciencesconf platform, for submission of the anonymised paper proposal and the project description for the exhibition.
- **12/02/2025**  
Notifications (acceptance or rejection) and comments on double-blind expert reviews will be accessible on the platform.
- **5/03/2025**  
Deadline for reception of the final proposal (paper and description of the project according to the list provided, final list of items (including images and rights assignment contract) to be exhibited, dimensions, labels, audiovisual material required);
- **28/03/2025**  
Deadline for at least one of the authors to register for the colloquium;
- **28/03/2025**  
Deadline for reception at the Cité du design of exhibited works and images to be printed;
- **22/05/2025**  
Opening of the conference exhibition as part of the 13th Biennale Internationale Design St-Etienne (22 May to 6 July 2025) on the theme 'Ressource(s), présager demain' ('Resource(s), foreshadowing tomorrow');
- **27-28/05/2025**  
AD-Rec 2025 *Faire, encore* colloquium;
- **6/07/2025**  
Closing of the exhibition and closing of the biennial.

## Please note

- The conference does not cover participants' travel expenses, which are the responsibility of their institutions. The cost of sending the exhibits will also be borne by the institutions.
- A [Q&A webinar](#) will be held on December 16, 2024 from 1 p.m. to 2 p.m.: (Teams, ID : 319 150 396 401 / Code : ig8BGB).

Cléa Di Fabio, AD-Rec 2025 project manager, remains available to answer your questions by email: [adrec.bid2025@esadse.fr](mailto:adrec.bid2025@esadse.fr) and by telephone: +33(0)7 63 98 22 91.



## AD-Rec 2025 Team

### Scientific Council

#### List of members

- Armand Behard
- Gwenaëlle Bertrand
- Nicolas Bourriaud
- Claire Brunet
- Indiana Collet Barquero
- Dominique Cunin
- Rodolphe Dogniaux
- Davide Fornari
- Sylvia Fredriksson
- Sylvain Gouraud
- Claire Jacquet
- Émilie Perotto
- Océane Ragoucy
- Noémie Sauve
- Emmanuel Tibloux
- Antonella Tufano
- Pierre Lévy
- Géraldine Longueville

### Steering committee

GRAD (Arts and Design Research Group, ESAD Saint-Etienne)

#### List of members

- David-Olivier Lartigaud
- Jean-Claude Paillason
- Simone Fehlinger
- Karim Ghaddab
- Rodolphe Dogniaux

**Project manager:** Cléa Di Fabio

**Scientific content:** Sophie Pène

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