

Dialogues & Prospects

Arts & Crafts - Design

International conference



April
03-04-05
2024

University Jean Monnet, saint-Etienne, France - SEPR, Lyon, France

Call for Papers

International Conference Arts & Crafts and Design - Dialogues and Prospects | April 03-04-05 2024 | Saint-Etienne & Lyon

Please submit your research proposal by e-mail to: cimad.ujm@gmail.com by **January 15th 2024, 11:59 PM**.

We mainly accept papers from researchers but our philosophy is to also create dialogues with the overall Arts & Crafts community. The round table format allows us to accept submissions from non-researchers also.

Submission Format

All submissions can be written in English or french. For each submission, please propose an abstract (max 500 words + 5 keywords).

The submission should be 3000 words long (arial 11pt, line spacing 1,15, margins 2,5cm).

Bibliography should respect APA norms.

Annexes, tables and figures are allowed.

We also offer a poster session.

The papers will be published in the PUSE, University presses of Saint-Étienne.

Facilities

The first two days of the conference will be held in Saint-Étienne - City UNESCO of Design - Territory of research and experiment, network Creative City UNESCO - at the University Jean Monnet of Saint-Étienne

The last day of the conference will be held in Lyon - Cultural heart of the Auvergne Rhône Alpes region, network Creative City UNESCO, near to the French Cultural Capital in 2022, Villeurbanne, for the gourmets, Lyon is the International City of Gastronomy- at the Société d'Enseignement Professionnel du Rhône de Lyon

The nearest airport is located in Lyon, (Lyon Saint-Exupéry).

Trains departs from the Lyon Saint-Exupéry airport to Saint-Étienne in 45min.

Meals and hotels are provided to speakers.

Conference presentation

The [European project MOSAIC](#), led in France by the *Société d'Enseignement Professionnelle du Rhône* (SEPR) and the *Université Jean Monnet de Saint-Etienne* (UJM) and involving 7 countries and 15 partners, is the initiative behind the Dialogues & Prospects conference, with the support of the ECLLA laboratory and the 3LA doctoral school. Within these institutions, discussions are taking place on art and design, with a particular focus on the issues of sustainable transition, economic and social development, the funding of research and development, and the transmission of know-how. While the first phase of the MOSAIC project mapped out the needs and difficulties encountered by the arts and crafts sector, we now feel it would be worthwhile to explore these unique issues in greater depth.

Associating craft and design might seem obvious. However, in the common imagination, they often appear as two different, even alien, fields. One is linked to an almost 'outdated' tradition (Dumas, 2009 ; Jourdain, 2014;), to a nostalgia for a job well done, while the other is rooted in the contemporary world - the vocabulary being one of its hallmarks - and which, from space to service, from cuisine to sound, knows almost no boundaries.

Yet their histories seem to be linked. While the beginnings of design are linked to the industrialisation of Western countries - the date of 1851 being commonly accepted as the trigger for a process of reflection that was to develop, articulate and structure itself over time - a large proportion of the creations of the time share this close relationship with singular know-how, the idea of the hand, a rejection of the machine, production usually in very small quantities and a great deal of attention to the quality of materials and therefore of production. However, the aims and intentions of design and craft are very different. The question of means and ends has been widely debated (de Held et al, 2022). If, in the current context of accelerated change in art and design craft practices (Pörtner et al., 2022; Morewedge et al., 2021), it is becoming increasingly difficult to separate the two fields, questioning the place and role of each within the creative economy (Comunian et al., 2020; Horvath et al., 2020; Mignosa et al., 2019) is now essential to understanding its future.

The Conference "Dialogues & Prospects, arts and crafts & design" aims to examine these two disciplines from two angles:

- On the principle of convergence around the notion of creation (Lécho-Hirt et al., 2010; Petts et al., 2008; Markowitz, 1994);
- Based on the principle of cross-fertilisation of unique methods and our own thinking tools (Bappel, 2021; Design Council, 2019; Hummels et al., 2019).
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Art and crafts in discussion with design provide food for thought on the challenges facing these sectors today (Brunet et al., 2023; Robra et al., 2023; Braunstein-Kriegel et al., 2019; Crawford, 2009). Design can be a lever for thinking about the adaptation of arts and crafts in a changing ecosystem. It is then confronted with the problems faced by the crafts in terms of sustainability, durability, digitalisation and education, among others. We propose to develop this discussion through three lines of research: the first explores the diversity that makes up the arts and crafts sector, the second questions the various dimensions linked to the sustainability of craft businesses, and the third looks at educational projects for the future of the sector.

Theme 1 - Taxonomies, dialogues, disparities

The main added value of arts and crafts companies is based on the principle of uniqueness. More and more of them are reinventing their models, forms and methods through design. Through its reflexive approach, design is able to adapt to each specific situation and develop the uniqueness of the Métiers d'Art. In this way, a wide range of actions, dialogues and interactions are proposed by Design to support the development or renewal of the arts & crafts. We are offered new conversations with materials, transmission, settings, uses and so on.

These transformations through design explore the various definitions, categorisations and perceptions between Arts & Crafts, Design, Industry and Art, as well as questioning notions of transmission, excellence, consumption and the landscape of tomorrow's luxury field. Artisanat d'Art, Design and Art are qualified forms of creative expression whose history is inextricably linked, but whose objectives and intentions are different. Although driven by distinct objectives (e.g. craft - sensory - and design - rational -) (Dassié et al., 2020), their histories are inextricably linked, resulting in many areas of overlap and superimposition (Eisner et al., 2002; Archambault, 2020). In the context of accelerating change in art, craft and design practices, it is becoming increasingly difficult to separate these domains from one another. Consequently, examining the place occupied by these forms of creative expression within the creative economy becomes not only interesting, but imperative to understanding the future of Métiers d'Art, Design and Art.

This session will provide an overview of the many ways in which Arts & Crafts and Design interact, examining the diversity of the needs of Arts & Crafts and Design's ability to respond to them in terms of transmission, development, renewal and other issues. Analysing the impact of design's contribution to the arts and crafts sector today and in the future. The dialogues can take place in a multitude of contexts, professions, activities, production logics, types of company and markets. Proposals may address the following questions:

- How does design relate to the Arts & Crafts?
- What answers does Design bring to the Arts & Crafts?
- What role does Arts & Crafts play in today's world?
- How can use be reinvested in the field of Arts & Crafts?
- How do innovation and research and development in the Arts & Crafts sector contribute to societal development?
- What is the dialogue between arts and crafts, design and the world of luxury?
- What are the convergences and divergences between Arts & Crafts, Design and Art?
- How does design open up the Arts & Crafts sector through interdisciplinarity?
- What new meanings and values make up the Arts & Crafts landscape?
- How can design help bring the Arts & Crafts sector into line with legal and regulatory frameworks?
- etc.

Theme 2 - Sustainability, economy, market

The arts and crafts sector is facing increasingly rapid changes in its environment: the climate crisis, access to resources, digital developments, cultural and social change, etc. The closure rate of small and medium-sized businesses in Europe is rising daily, their performance is being impacted and they need to adapt their routines rapidly, even to the extreme. It would be interesting to see how design is helping to shape the manual, organisational and economic practices of the arts and crafts sector. Product positioning and market values are affected, as are marketing strategies, consumption and consumer commitment. The internal and external workings of companies are undergoing disparate structural changes, and new collective and collaborative strategies are being put in place.

The sector is tending towards diversification and inclusiveness, which it would be interesting to observe, map and discuss.

In this session, we would like to present the creative and innovative solutions put in place by the arts and crafts sector to meet the functional, economic, durability and sustainability challenges facing its businesses. Possible questions include, but are not limited to:

- What solutions can design bring to the multiplicity of activities undertaken by small Arts & Crafts businesses?
- How can we improve / rethink the day-to-day running of craft activities?
- What are the different levers that design can use to open up new avenues for Arts & Crafts production in the marketplace?
- How can design help craft businesses adapt to the sustainable transition?
- What digital future for Arts & Crafts according to design sciences?
- How can design explore new ways of consuming Arts & Crafts?
- etc.

Theme 3 - Outlook, transmission, training

Craft companies are expressing new skill requirements. In order to respond to economic and sustainable realities, it is essential to adapt apprenticeships and the transmission of skills in the arts and crafts. New ways of instilling an entrepreneurial attitude and increasing savoir-vivre in training courses are proving to be challenges that design can address. Design can be used to explore how immersive, digital, flipped classrooms, personal development and change management methods can be adapted to the arts and crafts.

Design can be used to propose solutions that take account of the specific features of this sector. This session invites you to explore educational projects for the future, new training models and liberal elements of professional learning.

Putting the mobilisation of new learning resources or methods into perspective from a design point of view raises the following questions:

- What new learning methods can design bring to the craft?
- What teaching methods are best suited to the professionalisation of apprenticeships in Arts & Crafts?
- How can design combine innovation and tradition in craft training courses?
- What opportunities does design bring to the teaching and learning of craftsmanship in the face of changes in the sector?
- What cross-disciplinary teaching methods are conducive to the development of the craft?
- How do new technologies, through design, shape the master-apprentice relationship?
- etc.

Craft pedagogic innovation, craft skills, young craft entrepreneurship, craft educational models, craft immersive-learning and long-life learning, craft curricula, craft digital education

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