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limit/no limit

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Project & scientific argument

Art Design research conference 2024

Paris, France, 24/25/26 january 2024

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**ART DESIGN RECHERCHE CONFERENCE**, with its first **limit/no limit** edition, is a research in art and design event in France, a large-scale international conference that will bring together more than 300 participants from different backgrounds.

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Art Design research conference 2024

**ART DESIGN** research conference incarnates the ambition to promote academic and artistic excellence in the field of research in art and design, while creating an inclusive and friendly environment for researchers, artists and designers from around the world, thus promoting the creation of new knowledge, grammars and languages through art and design practise, and thought about its societal impact in the short, medium and long term.

## IDEAS AND CREATIVITY

**ART DESIGN research conference** offers its participants a prestigious framework to meet and exchange ideas, present their research and artistic works to an international audience. The quality organization, high-level presentations and excellent social and networking opportunities for the community of researchers, artists and designers testify to this conference's commitment to advancing the field of research in art and design. An online platform enriches the participants' experience during and after the event, becoming an autonomous tool for the community of researchers, artists and designers.

## RESEARCH

**ART DESIGN research conference** offers a conference that mobilizes multiple formats, from publication to exhibition, while meeting academic and scientific requirements with peer-reviewed communications and publications. The conference offers a unique experience to participants. Through multiple formats and temporalities: communications, workshops, exhibitions, and meetings are an integral part of this event. It also encourages informal exchanges and new forms of collaboration, thus strengthening the impact of the research presented.

## COMMUNITY

**ART DESIGN research conference** aims to be a unifying event for research in art and design, offering participants the opportunity to connect, collaborate, and consider their approach with others, for situated research.

The focus of **limit/no limit**, within the context of art and design research in France, consists in approaching the notion of limit across different historical and geographical scales. This interrogative process takes on its full meaning in a context marked by the modernization of societies and the rise of the globalized capitalist model of production. The research project aims to explore the limits and potentials of art and design in the face of these contemporary challenges, by proposing critical and creative approaches for a deeper understanding of current societal issues.

The modernization of societies and the development of globalized capitalist models of production have been accompanied by an extension of institutional limits - in order to allow more individual freedom - and an expansion of production - to meet growing demands of comfort, such as the electrification of cities, land and air mobility, as well as intensive agriculture. Twentieth-century artists and designers were involved in these changes and in the experience of a world without limits in inventing new paradigms to consistently explore new formats and transgressions, while design, by exploring and developing the articulations between form and function, accompanied the development of the consumer society in the hope of a better world. However, faced with the finitude of our planet and the deterioration of nature caused by our own excesses, the notion of limit has taken on a new meaning, particularly in the world of art and design, where we now question the limits of creation, environments, and of technological progress.

While the Club of Rome warned as early as 1972 of “The Limits to Growth” in a finite world, becoming aware of the finitude of our planet and the deterioration of nature caused by our own excesses is now more urgent than ever. The notion of limit, already present in the avant-gardes of the 20<sup>th</sup> century, continues to assert itself today in the worlds of art and design, no longer from the angle of its transgression, surpassing, performance, or indeed of no-limit, but rather from the angle of exhaustion, not only of the planet, but also of political models based on technical progress and economic growth. We are therefore witnessing an exhaustion of institutions, resources, individuals, and culture.

**limit/no limit** defends the idea that research should focus on the development of new knowledge, on the establish-

ment of disciplinary and resilient transversalities, and on the creation of common tools, while being aware of the exhaustion of systems, individuals (whether bodily, or psychic), and of the resources of the planet. This requires a critical and reflective approach, as well as a willingness to question conventional models of research and creation. In this context, research in art and design contributes to contemporary debates by questioning the multiple temporalities that are specific to it and its forms of documentation, by creating new practice-based paradigms that guide the interdisciplinary reflections associated with it. The challenge is to change our representations of the world on ethical, aesthetic, and political levels, by creating new communities and contributing to thinking about the future. To do this, research must focus on the development of new knowledge, the establishment of disciplinary transversalities over time, and the creation of common tools. If one of the responsibilities of research is to contribute to contemporary debates, by sharing its methods and creating communities, this implies questioning the multiple temporalities that are specific to it and its forms of documentation (publications, exhibitions, workshops, podcasts). *limit/no limit* thus proposes, from an interrogative and critical position, to build conceptual and practical material that can be reappropriated by communities of designers, artists, researchers, and any interested person or discipline, in order to contribute to sustainable paradigm shifts rooted in our epoch.

The **limit/no limit** conference offers various activities such as presentations, publications, exhibitions, workshops, and podcasts, providing a workspace to explore methodological limits and ways to overcome them, within the framework of this primary question of knowledge production in the context of research in art and design in a world where the notion of limit is omnipresent.

# 1. RESEARCH IN ART AND DESIGN FOR NEW ARTICULATIONS BETWEEN HUMAN COMMUNITIES AND NATURAL RESOURCES.

*Keywords: ecology,  
Anthropocene, Gaia,  
Capitalocene, production  
systems, circular economy,  
sustainable development,  
natural resource  
management, eco-design,  
ecological resilience,  
environmental justice,  
indigenous knowledge,  
decolonization, social  
transformation, citizen  
participation, biodiversity,  
environmental ethics,  
sustainable development,  
permaculture, renewable  
energy, environmental  
impact, common natural  
resources.*

This first area of research focuses on how artists and designers contribute to imagining, analyzing, and proposing sustainable and equitable management alternatives for the earth's resources by exploiting approaches specific to art and design, and by combining them with other relevant disciplines.

Researchers explore how research methods and practices can be designed to maximize a positive impact on societies and the environment. Research outcomes can be used to influence public policy and commercial practices to promote more sustainable and equitable practices. This research material focuses on how artists and designers can contribute to the management of the earth's resources by creating circular models of production and exploring more sustainable materials. We also examine the consequences of cultural exhaustion and the weakening of vernacular practices, as well as the emerging indigenous alternative practices in the face of extractivist, capitalist, and colonial models.



*Keywords: Public innovation, gender studies, ecofeminism, plurivers, new models of society, reformulation of values, crisis of political representations, redefinition of the subject in society, limits of interactions between individuals, critique of existing paradigms, imaginaries and axiologies, alternative practices, multidisciplinary, public innovation, gender studies, ecofeminism, plurivers, societal transformation, new forms of governance, participatory democracy, social inclusion, cultural diversity, social critique, creative power, interdisciplinary dialogue, aesthetics of politics, reinvention of institutions, ecological transition, social justice, activism, cultural critique, sociology of art, cultural anthropology, decoloniality, participatory democracy, social and solidarity economy.*

## 2. IN WHAT WAYS DO ART AND DESIGN CONTRIBUTE TO BUILDING NEW MODELS OF SOCIETY?

This second sub-theme of **limit/no limit** focuses on the role of art and design in reformulating contemporary values in the face of the exhausted systems of our society and the crisis of political representation. We examine the social, institutional, and organizational consequences of this situation, which question the definition of the subject in society and the limits of interactions between individuals. This research track is particularly interested in the ways in which art and design challenge the existing paradigms, values, imaginaries, and axiologies that shape our society. We seek to understand how actors in the artistic field contribute to the preservation and valorization of these alternative practices, while working from a multidisciplinary perspective in the humanities and social sciences.

# 3. EPISTEMOLOGY: HOW DO ART AND DESIGN CONTRIBUTE TO THE CREATION OF NEW FORMS OF KNOWLEDGE?

*Keywords: teaching,  
pedagogy, epistemology,  
interdisciplinarity,  
research-creation,  
situated knowledge,  
research methodology,  
art education, practice  
as research, critical  
epistemology, art  
and design theory,  
transdisciplinarity,  
innovative teaching  
methods, critical thinking,  
situated knowledge,  
emerging practices, art  
epistemology, reflexivity,  
interdisciplinary dialogue*

This third research track participates in a redefinition of the boundaries between disciplines generated by practice-based research. The ability of art and design to transgress disciplinary boundaries makes it possible to reshape the methods and established knowledge in the humanities and social sciences, engineering, and fundamental sciences. Current academic standards for the production and communication of knowledge impose an epistemological framework that needs to be explored and completed. How can we create a typology of works whose very form - plastic, artistic, and creative - produces knowledge? We will seek to identify common denominators to analyze research work from a perspective of plural and situated epistemologies. We also explore how research in creation can offer innovative methods for other disciplines, the ways in which the production and transmission of knowledge in art and design can be analyzed and communicated, and how this contributes to new teaching modalities.



# #01 THROUGH THE FIRST PRISM: OF TWO METHODOLOGICAL ARTICULATIONS (CONSTITUTING A COMMUNITY INVOLVES IDEAS, BUT ALSO WAYS OF DOING THINGS TOGETHER).

## ***1. Collaborative and participatory methodologies.***

In the context of research in art and design, collaborative and participatory methodologies can be adopted to address the challenges raised by the research itself. The appropriate use of common goods, the taking into account the communities concerned and of stakeholders, are key elements of this approach. Participatory methods can be implemented for data collection, co-creation of perspectives, and project implementation. By allowing local appropriation of research results, these methods can promote long-term sustainability and resilience. This inclusive

research perspective is all the more important in a context where social, environmental, and economic issues are increasingly interconnected and complex. The potential benefits of such an approach deserve rigorous and systematic exploration, in order to better understand how it can contribute to a more equitable and responsible production of knowledge in art and design.

## ***2. Documentation and communication of research results.***

As researchers in art and design, we recognize the diversity of documentation and communication formats that characterize this research. The results of our research can take different forms, such as artistic works, performances, exhibitions, publications, and digital media. However, it is important to reflect on the advantages and limitations of these formats to ensure effective communication of research outcomes. Therefore, we seek to explore different modes of communication, including non-written formats, so that these outcomes are accessible and understandable to artists, designers, researchers, and the communities concerned.

We also examine ways to share creative processes and develop methods and forms to strengthen the scientific recognition and internationalization of research in art and design.

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