

International Conference

A CONVERSATION BETWEEN TRADITION AND INNOVATION:

Yesterday's Know-How Facing
Tomorrow's Challenges

26,27
May 2025

Les Forges, Jean Monnet University
(Saint-Etienne, France)

28
May 2025

SEPR
(Lyon, France)



Call for Papers

International Conference on Arts & Crafts and Design (CIMAD) - Conversation between Tradition and Innovation : Yesterday's Know-how Facing Tomorrow's Challenges - May 26-27-28 2025 - Saint-Etienne & Lyon

All sessions accept research results in the form of traditional articles*. We also offer a poster session*.

The accepted papers will be published.

The definitive PROGRAM will be available on the [MOSAIC](https://mosaiceuproject.eu/) website: <https://mosaiceuproject.eu/> where you can already find a draft version.

Conditions of participation are:

- all communications are to be held in english (including ppt presentations)
- all participants have in charge the organisation of own travel (flights, train, taxi, etc...) and accommodation
- Jean Monnet University will offer breakfast, lunches and coffee breaks on 26 and 27 MAY, a dinner on 26th MAY, a program of local visits
- a participation fee will apply to take part in the event: 50 € for researchers / 30 € for phd students (free for [MOSAIC](https://mosaiceuproject.eu/)'s partners)

Steering Committee :

Name SURNAME	Role	Organisation	Contact
Pauline KUNTZ	Phd Student	ECLLA, Jean Monnet University	pauline.kuntz@univ-st-etienne.fr
Eva LIBRÁN PÉREZ	Project Engineer for the MOSAIC project	ECLLA, Jean Monnet University	libranperez.eva@gmail.com eva.libran.perez@univ-st-etienne.fr
Lida POGHOSYAN	Project Manager	SEPR	l.poghosyan@sepr.edu
Carolina CONTRERAS-LEON	Project Manager	SEPR	c.contreras-leon@sepr.edu
Claire CHALLANDE-OSUNA	Head of international relations	SEPR	c.challande@sepr.edu

*Articles Guidelines

Please submit proposals that include the presenter's name, affiliation, contact information, paper title, keywords, and an abstract (300–400 words).

All abstracts should be written in English.

All presentations should be held in English.

When the submission is accepted, the presenter will have to deliver a ppt document of its presentation.

All submissions will be reviewed by the Scientific Committee.

Scientific Committee :

Name SURNAME	Role	Organisation
Christophe BARDIN	University Professor	ECLLA, Jean Monnet University
Marie SCHILL	University Professor	IAE, Jean Monnet University
Anne-Céline CALLENS	Lecturer	IUT, Jean Monnet University
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Maxime FAVARD	Design Lecturer	ACCRA, Strasbourg University

***Poster Session Guidelines**

Presenters will exhibit the poster they prepared in a poster hall where all conference participants have the chance to walk by and engage in a fruitful conversation.

Participants who will present their poster will receive a regular attendance mention in the conference booklet and are considered “active participants”. Posters will also be posted on the website, making it available for download to all participants.

Registration to the conference is compulsory.

Posters should be displayed vertically (portrait format) and should be A0 paper size, that is, 118 x 84.4 cm or 120 x 80 cm (height-width).

If any texts in the poster, they should all be written in English.

Find the template to download [here](#).

All participants are in charge of the printing of their posters and are responsible for bringing them to France.

If you want to print your poster in France, the [Corep of Saint-Étienne has an order-online system](#) where you can upload your image and have it printed if the A0 size (starting at 37€).

Please, consider at least a one week delay for this kind of work. You will then be able to collect your poster at the [Corep agency](#).

The event will take place in :

26-27th of May

[Les Forges](#), Saint-Étienne, France (city centre)

Les Forges : [11 Rue Dr Rémy Annino, 42000 Saint-Étienne](#)

28th of May

[SEPR](#), Lyon, France (city centre)

SEPR : [46 Rue Professeur Rochaix, 69003 Lyon](#)

All participants have in charge the transportation between Saint-Étienne and Lyon on the last day. A travel guide will be provided and the organisation team will be also travelling with the group.

All participants need to book their accommodations by themselves.

Please, send your paper or poster by February 15th, 2025 at cimad.ujm@gmail.com.

If your paper or poster is accepted, you will receive a google form link to register as well as a link for the payment. Only then you will be officially registered and will receive an official invitation that can be useful for visas if needed.

International Conference on Arts & Crafts and Design (CIMAD)

Conversation Between Tradition and Innovation: Yesterday's Know-how Facing Tomorrow's Challenges

Tomorrow, a distant horizon, is a mixture of uncertainties and promises of change; today is a time for experimentation, transition, improvement and creation; yesterday is an infinite memory of experience and achievements. To speak of Arts & Crafts in the present is to evoke this intermediary stage where a range of skills come together, shared between preservation and innovation. It is a time of identity construction in the face of modernisation (Berger and Luckmann, 1966), of redefinition with digital manufacturing (Anderson, 2012), of integration of new social and economic structures (Luckmann, 2015), of creation of singular and distinctive value (Karpik, 2007), of mobilisation of the community (Rawsthorn and Antonelli, 2020). The papers in this symposium put modern and diverse craft practices into perspective as they evolve (Braunstein-Kriegel and Petiot, 2019), drawing their wisdom from past experiences handed down over generations.

We propose to use design to investigate today's Arts & Crafts, to unravel the tension between perpetuating tradition and creating a break with it, to twist the fabric between maintaining a memory and the emergence of ideas. Design explores contemporary issues related to making and creating (Smith et al, 2018), processes that are central to Métiers d'Art practices. We propose a dialogue between the disciplines of Métiers d'Art and Design along these two directions:

- **on the principle of integrating traditional know-how into contemporary issues** (Berger and Luckmann, 1966 ; Morris Hargreaves McIntyre, 2010 ; Woodcock et al., 2011 ; Braunstein-Kriegel and Petiot, 2019)
- **on the principle of a laboratory for social change and transformations in professional practices** (Branzi, 1985 ; Adamson, 2007 ; Berrebi et al., 2018 ; Rawsthorn and Antonelli, 2020)

The convergence of these two principles gives rise to a set of issues that we propose to examine in three research areas: **(1) The encounter between heritage and modernity; (2) frugality and ecological innovation; (3) the ethical responsibility of craftsmanship.** These themes form the basis of a conversation between tradition and innovation, with themes such as digital technology, ornamentation, third places, professional retraining, bio-inspired design, upcycling, the circular economy, the female gender, community activation and soft skills. This symposium will address a range of contemporary issues facing the Arts & Crafts, combining the skills of yesterday with the challenges of tomorrow. Tomorrow is illuminated by a clarity that reconciles with change.

Theme 1: Encounters between heritage and Modernity

This theme highlights the ability of Arts and Crafts to preserve traditions while adapting them to today's challenges. It proposes reflections on Arts and Crafts as a practice that, while preserving the past, adapts to contemporary changes and innovations; its manual ingenuity in transforming matter extends to societal transformation (Morris, 1889; Berger and Luckmann, 1966; Branzi, 1985; Adamson, 2007, 2013; Luckman, 2015, 2020; Braunstein-Kriegel and Petiot, 2018). Design, as a tool for promoting change in society (Woodcock et al., 2011; Smith et al., 2018; Rawsthorn and Antonelli, 2020), transposes this perspective to Arts and Crafts. The encounters between heritage and modernity are approached through three prisms:

(1) **Traditional techniques and tools with digital technology ;**

(2) **Innovation in traditional ornaments ;**

(3) **New schemes to encourage the transfer of know-how.**

This theme highlights the tensions and synergies of traditional craft practices in development; it illustrates how craft practices are transforming and redefining themselves while preserving their heritage. Possible themes include the impact of new technologies (Dormer, 1997; Anderson, 2012), traditional motifs in dialogue with modern elements, the role of third places (Berrebi-Hoffmann et al., 2018; England, 2020; Remy-Boutang and de Roquefeuil, 2020; Fohr and Ravalet, 2021), professional retraining and transmission (Kokko and Räisänen, 2019; Vigano et al., 2023).

From the integration of new technologies and aesthetic vocabulary to springboards for new practices, the dialogue between know-how and innovation invites us to explore the following questions:

- What role do traditional Arts and Crafts skills play in technological innovation?
- What tensions exist between digital technology and traditional tools?
- How does the contemporary vocabulary of Arts and Crafts work with traditional Motifs?
- How does the transmission of know-how continue today?
- How is traditional craft manufacturing adopting new practices?

- How is retraining helping to transform the Arts and Crafts sector?
- etc.

The papers in this section explore how Arts and Crafts is adapting to contemporary challenges while preserving its heritage and becoming a vehicle for transformation.

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Theme 2: Frugality and ecological innovation

The Arts & Crafts today find themselves in a context of mass production and consumption, industrial acceleration, ecological limits and digital culture (Papanek, 1974; Luckman, 2015; Bayard, 2022; Bosqué 2024). These sustainable approaches that respond to real needs are fully explored in the discipline of design, as a means of anticipating, transforming and imagining alternative futures (Papanek, 1974; Yelavich and Adams, 2014; Bosqué, 2024) that can fuel the dynamics underway in the Métiers d'Art. This area looks in greater depth at existing responsible and sustainable production approaches: regeneration (Foissac et al., 2022), local empowerment (Land, 2018), self-sufficiency of creative ecosystems (Dent et al, 2023), community resilience (Krassentein, 2021), new materials (Oxman, 2020), biomimicry (Benyus, 2009), slow-made (Bayard, 2022), upcycling (Braungart and McDonough, 2016), circular economy (Aggeri et al., 2023), frugal innovation (Radjou and Prabhu, 2015). The papers converse around frugality and ecological innovation through these three prisms:

- (1) Bio-inspired design ;
- (2) Recycling and upcycling ;
- (3) Circular economy ;

Ecologically sustainable materials and processes (Oxman, 2020; Bosqué, 2024), current craft practices through the prism of resource management and waste reduction (Dagognet, 1997), the role of craft in the creation of cultural value and its integration into modern economic structures (Klamer et al., 2013; Luckman, 2015; Krassentein, 2021). It is also possible to look more closely at the role of spaces that transform traditional trades, such as higher education institutions in developing the ecological practices of future practitioners (Dent et al., 2023), digital factories and collaborative spaces (Remy-Boutang and de Roquefeuil, 2020). Ecological innovations also abound in examples of artisans contributing to more sustainable ecosystems through the emergence of diverse skills, a sense of collective, and the preservation of local identity in the face of globalisation (Väänänen, 2017; Land, 2018; Mignosa and Kotipalli, 2019; Krassenstein, 2021). Possible questions include, but are not limited to:

- How do craftsmen integrate eco-responsible practices?
- How do craftsmen use new materials while preserving traditions?
- What are the emerging ecological practices adopted by art craftspeople?

- What sustainable development of the Métiers d'Art is envisaged by its stakeholders?

- How do craftspeople deal with ecological limits?
- What are the challenges faced by the Métiers d'Art when using new Materials?
- etc.

The aim of this area is to complement scientific research with the capacity for ecological innovation of skills that preserve their tradition while opening up to innovation.

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Theme 3 : Ethical responsibility of the craft industry

Arts and crafts are not limited to manual work and a relationship with materials; they convey community values, with a humanist approach at the heart of their development. A number of studies have shown that crafts can be integrated into a variety of contexts, are a lever for social and cultural transformation, preserve social values and authenticity in their practices, and contribute to cultural, economic and territorial development (Morris, 1889; Adamson, 2013; Klamer et al., 2013; Yelavich, 2014; Vigano et al., 2023). Its mechanisms for evaluating and recognising the economy of singularities influence their preservation and the way know-how is transmitted in digital culture by telling the story of its practices, such as 'transmedia storytelling' (Karpik, 2007; Farrugia and Gunkel, 2015). These adaptations are changing the way ethical responsibility is conveyed, leading this axis to give visibility to the contribution of Métiers d'Art to social inclusion topics via three sub-themes:

- (1) Women in the arts and crafts ;
- (2) Community activation ;
- (3) Soft skills and leadership ;

The first theme highlights the place, role and impact of women in the sector, and is supported by several examples: coworking space for women, economic viability and empowerment of women craftspeople in a digital and competitive environment, societal transformations and the role of the transmission of know-how by women craftspeople reevaluation of women's crafts in the modern context (Parker, 2010; England, 2021; Jourdain, 2017, 2022). The second theme addresses the mobilisation of local communities for social, environmental and territorial causes, along the lines of Fablabs, and invites us to explore the use of peer networks and knowledge networks to strengthen their skills, and the importance of mutual support and cultural values in tackling challenges (Kuhn and Galloway, 2013; Klamer et al., 2013; Land, 2018; Vigano et al., 2023). We also propose to explore how arts and crafts connect within a local network to foster knowledge creation and transfer (Vigano et al., 2023). The second theme encompasses the understanding of craft in modern work, quality of life in current modes of production, and models of craft work that inspire alternative and sustainable perspectives (Land, 2018). Manual and intellectual gestures interact to define cultural value, self-entrepreneurship being an essential vehicle for developing soft skills and leadership (Laurent, 2019). The various questions that can be developed are:

- How does gender influence arts and crafts?
- What changes are women bringing to craft practices?
- How do arts and crafts connect within a local network?
- What kind of dialogue exists between Fablabs and the Métiers d'Art?
- What values are accentuated by the entrepreneurship of art craftspeople?
- What are the social benefits of sustainable alternatives to traditional models?
- etc.

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