



Art-design-color and society: prospective for innovation

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The English word “designer” -creator/designer-, and the French verb “designer” -to design/to create-, are terms derived from the Latin *designare*. Both remind us that the practice of designing (or creating) is (1) an aesthetic consideration and (2) a project. Drawing and projecting¹ are two perspectives that the fields of art and design have been questioning since their origins, through craft practices and know-how; and since the 19th century, through industry and the evolution of technology. Internationally used today in everyday language, design is **a profession and a field of research** that is responsible for bringing a critical and thing’s aesthetic dimension (Han, 2022) that surround us, through drawing, tracing, work, image, sketch, canvas, the plan, prototype, model, palette, volume... in the context of a project, a volition, a concept, a proposal, a program or an enterprise. In this frame of mind, and in the words of Herbert Simon, Arts and Design are ultimately concerned with “maintaining or improving the habitability of the world” (Simon, 1969, 1996, 2004).

The ART-DESIGN-COLOR AND SOCIETY -PROSPECTIVE FOR INNOVATION theme emphasizes the role of art and design as vectors of innovation and collective imagination. It is also a knowledge economy *by* and *for* society.

“If we cut him off from nature, if we deprive him of creative work, if we mutilate his curiosity, man is uprooted, tied down, he withers away” (Illitch, 1973, 2003). And yet, in a constantly accelerating world (Rosa, 2010), more and more desires are prompting our hyper-modern societies (Lipovetsky, 2005) to create artificial paradises made up of objects that surround us and give us pleasure, through their shapes, colors, touches, sounds or smells. It’s these little worlds that we want to (re)produce around us, to reassure ourselves but also to entertain ourselves, or simply to possess out of fear of the everyday. But why do we consume an object, a thing or a place? Individualistic man, in search of meaningful products or experiences that reflect his aspirations, “manifests an appetite for renewal that reflects a growing thirst for pleasure, but also a dull anxiety about fossilization”, says Gilles Lipovetsky, and many other thinkers on postmodernity. New human concerns - balance, beauty, experience, pleasure and well-being/welfare² - are illustrated as much by the arts of daily living as by the mass-market offer of fashion effects (Barthes, 1970) or the interest shown in organic, fair-trade or recycled products (Brungart, 2009). This complex and paradoxical climate is a source of inspiration and creation at all levels and in all sectors.

¹ Designare in modern French refers to design and drawing, which are also found in Italian under *disegno*.

² This is a non-exhaustive list of the concepts and areas of research that this axis aims to explore.



The definition of design includes aesthetics, ergonomics, use and function, and is therefore of interest to fields as varied and different as the artist, researcher, engineer, industrialist or brand.

Art, which encompasses artisanal, digital, spatial, sensory and material approaches, is naturally of interest to fields as varied as those of the designer, researcher, engineer, industrialist or brand.

Art & Design, two territories that are both subjects and objects of research, weave links and sensitivities between man and his society; the individual and the world; university and industry; museums and markets; codes, standards and human rights; the past and the future; nature, cultures and techniques...

ART-DESIGN-COLOR AND SOCIETY - PROSPECTIVE FOR INNOVATION, an orientation formulating the (coor-) data that participate in innovating through reflective practice and project-based research.

“Works of art are not pure symbols, but real objects necessary to the life of social groups” (Francastel, 1951). If art is difficult to date, despite its long history and multiple practices, design was born with modernity. Both, in their different forms (from DIY to arts and crafts, *via* the fine arts or arts applied to industry), have contributed to structuring our habits and customs.

- **STORYTELLING THE FUTURE:**

Art-Design-Color and the making of societal imaginaries (projecting for)

The aim of this theme is to conduct research into the relationship between, on the one hand, dogmas or deeply-rooted socio-cultural values and, on the other, the fabrication of codes and upcoming imaginaries. More specifically, the aim is to question the devices and spaces used to produce our beliefs in society, with a view to transforming it. The general question goes beyond the arts and design to engage in a discussion of the systems for producing norms and stereotyped rules that are deployed in the fields of industry and consumption through discourses, images and productions. Drawing inspiration from what surrounds us to invent desirable solutions (resilience, humanism, discernment, singular anticipation, etc.); painting original representations and as yet unthought-of subjects; devising new devices and research subjects that liberate or strengthen creative imaginations (Wunenburger, 2011); how can the future, the present and the past help create a sustainable, habitable world? What are the scenarios of use aimed at cultural and organizational transformation and sustainable performance? What is the purpose and direction of our imaginations in these times of uncertainty and acceleration? What kind of doxa do we encounter in our contemporary productions? What kind of “artist critique” (Boltanski, 2001) does, or could, operate through art and design? How do innovations help create new uses and new beliefs?



Telling the story of tomorrow's imaginations is a bit like asking what a historian of the future, an engineer of sustainable ingenuity, a designer of desirable worlds or an economist of well-being would be...

- **EXPLORE THE LINKS:**

Art-Design-Color and ecologies of re-cognition (contextualize with)

This theme values project situations or research focusing on collective creation and disciplinary complementarity, and which place art and design in the innovation process, at the heart of design methodology. The question of environments (natural, urban, workshops, laboratories, etc.) is here the context of the research mode. "Ecologies" is to be understood as the study of the habitat (Haeckel, 1866) of beings and things. How do the arts and design help to advance interdisciplinary and ultimately disciplinary research? What role do fieldwork play in participatory science? What new methodologies, methods and issues are at stake in cross-disciplinary research (arts & sciences, design & health, societal interactions, design thinking, management of future imaginaries, etc.)? The focus is on all fields of research (from science and technology to the humanities and management sciences) that call on the arts and forms of design to answer complex initial questions in problem-solving situations (Boutinet, 2010). *Exploring links means questioning the place of players in a joint project, the place of researchers in their interdisciplinarity, the place of innovation in complex, citizen-based design, new perspectives and unifying subjects...*

- **CREATING DESIRES:**

CLMF (Color - Light - Material - Finish), creating and acting our environments (inventing with)

This theme focuses on research into development and innovation, as well as experimentation to design the colors, materials and finishes of tomorrow. Two poetic approaches in particular are explored. (1) Realizing that the materials we wear out, throw away, discard, consider mediocre, damaged, ephemeral, rejects or other negatives could, tomorrow, become the raw materials of our environments (Braungart, 2011). Here, the life cycle is the anchor of innovation. By experimenting with plants, waste and, ultimately, "re-" in all its forms, what innovations could be born to regenerate our habits and customs? What will be the colors and effects of our future environments? What processes can we envisage to review practices and techniques? (2) But because CLMF is also about sensoriality, the second approach to this theme questions interaction (user experience) with environments (Beccera, 2016). How can we define a psychosociology of materials and CMFs? What senses should we value in the face of innovations that are transforming society? What tools for describing and constructing the world could emerge and change our experience of the sensory? More simply, what are the challenges facing artistic professions and design?



To create desires is to question our current production methods and models, to adapt our languages and discourse to future environments, to link yesterday's techniques to today's technologies, to envisage a sensitive, ethical future and a return to useful needs...

- **Cross-cutting theme // COORDINATE PRACTICES**

Art & Design as vectors for the alchemy of societal projects (design for)

This theme explores scenarios for the use of art and design around unifying themes focused on typologies of practice. The challenge here is to reference and understand, in encyclopedic fashion, what would be today's practices combining sciences, arts and crafts (Diderot & d'Alembert, 1765). From this perspective, the aim is to restore the arts and design to their place as coordinators of societal projects, coordinates that aim to establish spaces of representation in our ways of seeing the world (Goodman, 2006), and data that enable us to list the types and forms of contemporary practices and their issues. What does it resist today, and what forms does it take? What philosophy of gesture could be promoted? What forms of art and design would be other than art and design (Château, 2022)? What place should be given to the poetics and praxis of the future?

Coordinate with practices is a bit like researching the forms that art and design take in their way of doing things, listing and analyzing the types of practices (from the oldest to the most contemporary - artificial intelligence), understanding the subjects of a future history of art and therefore of a future history of society.

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