

The Arab Democratic Center based in Berlin, Germany, is pleased to announce a call for contributions for an international **Hybrid** conference focusing on



The encounter between identity and innovation

An explosive brake of creativity

Date: 22-23 June 2024

Organization of the Hybrid conference via :

Zoom and

Presential at The higher school of sciences and Technologies of Design, university of Manouba, Tunisia.

NB: Participation is free of charge

With the Partnership of:

The Higher School of Design Sciences and Technologies - University Manouba, Tunisia.



Higher Institute of Arts and Crafts in Gabes, University of Gabes-Tunisia.



Conference President

Dr. Mejda Achour - University of Manouba - Tunisia

Honorary Presidency:

- **M.A. HDR Salma Ktata Katari**, Dean of the Higher School of Design Sciences and Technologies, University of Manouba, Tunisia.
- **M.C.F. Sadek Touil**, Dean of the Higher Institute of Arts and Crafts in Gabes, University of Gabes, Tunisia.
- **Prof. Ammar Charaan**, President of the Arab Democratic Center, Berlin, Germany.

Conference Committee:

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- Conference Director: **Dr. Asma Manai**, University of Manouba, Tunisia.
- General Coordinator: **Rym Tounsi**, University of Manouba, Tunisia.
- Coordination and Publication: **Dr. Henda Boukari**, University of Manouba, Tunisia.
- Conference painter: **A. Ines Zili**, University of Manouba, Tunisia.
- Publication Director: **Badli Melki**, University of Manouba, Tunisia.
- Moderator of the Preparation Committee: **Dr. Ahmed Bouhkou**, Arab Democratic Center, Berlin, Germany.
- Moderator of the Organizing Committee: **Dr. Karim Aiche**, Administrative Director, Arab Democratic Center, Berlin, Germany.

Preamble

This international, multidisciplinary conference opens up a new perspective on the intersection between identity and innovation, by inviting researchers to reflect on the different issues that can arise from any project that aims to be creative.

This theme focuses on two aspects. The first stems from the paradox contained in the antithetical expression "An explosive brake", which brings to mind states

of bubbling, contemplation and cogitation, held back by various constraints, but aiming to achieve a reconciliation between identity and innovation.

The second part will look at the different angles that can be taken in relation to specialities rooted in creativity and which simultaneously call upon the notions of identity and innovation. In fact, it will aim to provide information on the polysemy that emerges from the different meanings of the terms Identity and Innovation, as well as on the pluridisciplinarity of identity to which the conference relates. Certainly, the merging projections of the two conceptual spheres "Identity and Innovation", through the various angles of vision, will affect a semantic adaptation, of the two concepts, relative to the speciality.

However, anchoring "Innovation" in a creative project could converge towards an ideal goal that is novative, renewing, innovative or inventing new content. The transition or evolution from one level to another could depend on the impact of dominant or dominated identity in the idea representation through various media. The balancing between the dominance and domination of the two spheres will shape the metaphorical image of the creator's reflexive bubbling and the various correlations that result in the face of the different backwardness factors of perceptible creativity.

The pluridisciplinary identity in the elaboration of a creative project could be both a brake and a stimulating source of innovation. Furthermore, identity could exist as a pioneering value, intrinsic and integral, and/or extrinsic, perceptible in the various components of the creative process. On the other hand, could this identity become a factor that can be modelled by innovation, keeping its original detectable signs as a stimulating source of innovation?

Moreover, identity could exist as a pioneering value, intrinsic and integral, and/or extrinsic, perceptible in the various components of the creative process but could this identity become a factor that can be modelled by innovation, while retaining its original detectable signs?

On the other hand, identity could be manifested through the mechanisms and artefacts of representation, just as it will be embodied in the same associations and articulations of these mechanisms. Let us take the example of Andy Warhol's identity through his screen-printing of Marilyn Monroe, even though screen-printing already existed, the identity of the creator could be seen in the

work through the technicality and know-how in design, art, cinema, theatre, architecture, etc., that are always bouncing off innovation.

Research objectives

1. To identify the visible signs of contingent concepts resulting from the encounter between identity and innovation through creative work from various specialities in the fields of design, the arts, cinema, etc.
2. To present analyses and solutions to problems arising from the encounter between identity and innovation.
3. To discover the processes involved in modelling the identity imprint during the development and innovation of a creative project in various fields.
4. To facilitate and update pedagogical teaching while maintaining the identity philosophy of the higher education institution.

Research areas

1. Technological innovation and the shaping of identity.

Technological innovation dominates and/or dissipates identity, highlighting the impact of new technologies on individual and collective identity.

2. Identity sacralisation: innovation or mimesis

This line of research highlights the redundancies that could result from the sacralisation of identity, through each step of the creation process of a new project. In this case, excessive representation of identity could encourage imitation.

3. The fusion of identities: a hybrid innovation

This line of research aims to examine how the integration and interaction of identities can be the source of innovation.

4. Social innovation and resistance: the identity crisis

This theme aims to highlight the importance of identity innovation in overcoming social obstacles and resisting identity crisis.

5. Heritage identity: an innovative material and/or immaterial representation

of values, experience and/or emotion.

This section seeks to enhance heritage identity by representing various tangible and intangible innovations, and expressing values, experiences and emotions.

6. Teaching methods between identity philosophy and innovation.

This line of research analyzes the various pedagogical methods used in teaching, following the philosophical specificities of an academic institution's identity, showing the different phases of innovation.

References

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Procedures for submitting the articles

1. The research must be original, unpublished and not published or submitted to another party.
2. The researcher's contribution must demonstrate the novelty, depth and intention of the research and, above all, adhere to the scientific and methodological conditions set out in the standards (APA7).
3. Each contribution must be between 10 pages' min and 30 pages max (including references and appendices), and saved in Word 365 format.
4. The contribution, regardless of the language in which it is written, must include a summary in English and a summary in Arabic.
5. Accepted research languages: Arabic / English / French.
6. The article must be written in Traditional Arabic font, size 14 for Arabic and 'Times New Roman' font, size 12 for Latin languages.
7. Individual and paired contributions will be accepted.
8. Targeted participants: Professors, researchers (doctoral candidates), academics and experts in the fields of design, art, visual arts, cinema, theater, etc.

Contribution Rights

- The contribution is free
- Each contributor would be entitled to a digital copy of the conference proceedings book with an ISBN, a certificate of contribution to the international conference, as well as a certificate of publication of a book chapter. The best contributions will then be published in the International Journal of Scientific Conferences-ISSN 2701-3995 edited by the Arab-Berlin-German Democratic Centre.
- The studies accepted and published would express only the opinions of their owners, who alone would assume full responsibility for the argumentation of the data and the problems arising from it, in relation to the violation of the rules of scientific ethics and honesty.

Scientific Committee Members:

- Prof. Khaldoun Zreik, University of Paris 8, France
- Prof. Michela Deni, University of Nimes, France.
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- Dr. Henda Boukari, University of Manouba, Tunisia.
- Dr. Asma Manai, University of Manouba, Tunisia.
- Dr. Mejda Achour, University of Manouba, Tunisia.

The contributions must adhere to the aforementioned conditions and be submitted in the form of a WORD file to the email address:

dr.faten-ridene@democraticac.de

Important Dates:

Deadline for abstract submission: 25/02/2024.

Notification of results to applicants starting 18/03/2024.

Deadline for submission of the final paper 15/05/2024.



The research document must be sent via email to the following email address

dr.faten-ridene@democraticac.de

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