

● **able**

**a new vision
of research-creation**

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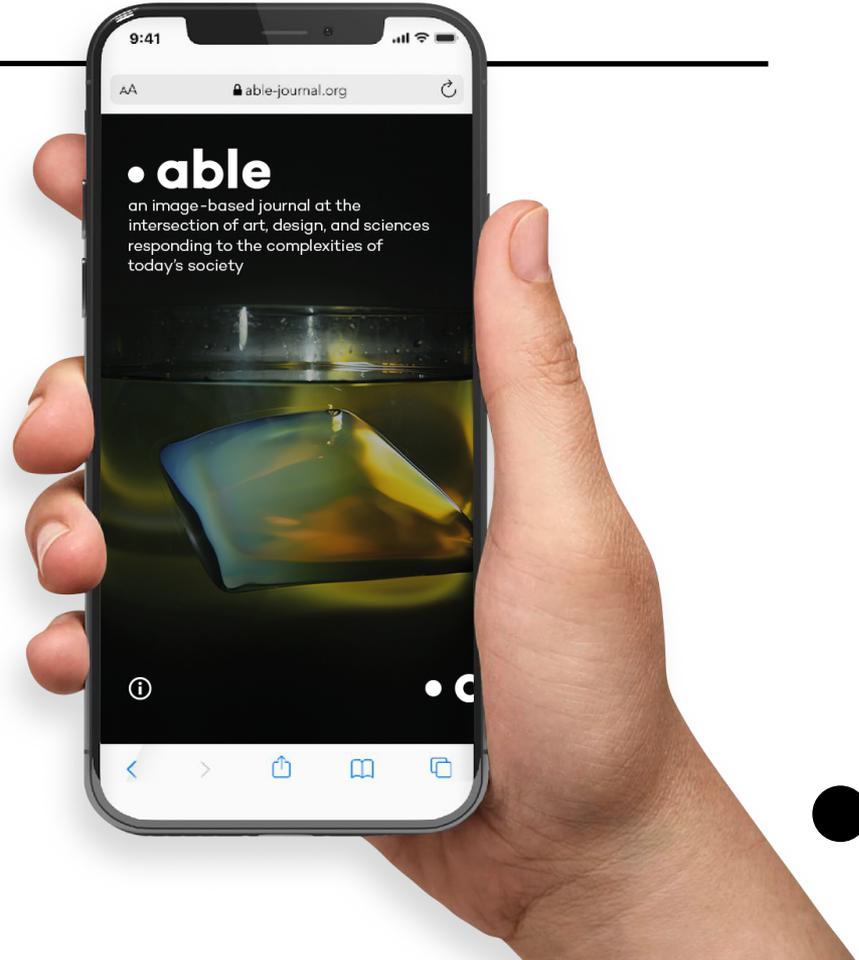
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the journal at a glance

able-journal.org

a free image-based
multiplatform journal for
publishing research
at the intersection of art,
design, and sciences





an innovative international academic initiative for publishing research

.able publishes image-based interdisciplinary collaborations between artists, designers, and scientists.

It is aimed at everyone who is curious and eager to discover a new space for creation and research.

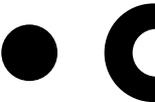
Its content is free of charge, designed to be shared via all digital platforms, including formats specifically adapted for social networks.

Liberated from the periodical, from thematic paper publications, the journal is simultaneously

a single and infinite issue, constantly expanding. You can adapt and personalize *.able* according to your interests. And for those who love physical objects, you can create your own paper version of the journal using print on demand.*

Initiated by La Chaire Arts & Sciences of the École Polytechnique, the École des Arts Décoratifs – PSL, and the Fondation Daniel et Nina Carasso, the journal is published by Actar Publishers and supported by some thirty international academic partners.

* Paid printing and delivery.

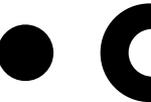


research-creation to meet contemporary challenges

The complexity of the world today—emergencies related to climate, health, migration, and more—demands that we bring together all the available tools and disciplines for reflection and action. How can knowledge be interwoven to expand our understanding of the world and broaden our imaginations, to look to the future on an international scale?

Research-creation is a relatively recent field, between theoretical and applied research, which associates experimental, exploratory, and critical approaches and practices, while privileging sensorial experience.

Through installations, *dispositifs*, and performances, new methodological tools are being created, sources of shared knowledge, able to explore contemporary transformations aesthetically.



visual essays to make interdisciplinary work accessible

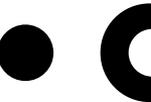
How can we go beyond text in communicating practice-based research—“research-creation”—at the intersections of art, design, and science?

The traditional methodologies and formats of journal articles are not always adapted to research that explores sensorial and singular forms. *.able* is the result of observing this limitation; its goal is the innovative publication of interdisciplinary, practice-based research through images.

As a peer-reviewed journal, *.able* experiments with the potentials of academic publishing,

going beyond the conventions of traditional text-centric publishing to explore the many alternatives and opportunities that multimedia and multiple platforms offer.

Through the immediate access it gives to visual essays, *.able* journal multiplies entry points to research in arts, design, and sciences, for all.



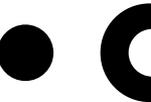
a free, accessible, multiplatform journal

Publishing is about making information public: this is why *.able* is a digital publication, distributed free of charge, and accessible via a wide variety of platforms, media, and devices.

.able's publication modalities leverage and circumvent contemporary fragmented reading patterns, allowing transitions between different devices, beginning with smartphones. The use of a distributed system allows contributions to be visible, beyond the website, directly on social networks and academic platforms.

Centered on the visual, this system makes the text ancillary, overturning the traditional balance between text and image.

.able is conceived as a single, never-ending issue, updated with each new contribution. The content is indexed by keywords, allowing readers to find correlations between contributions, but also to compose their own issue to download or print-on-demand.

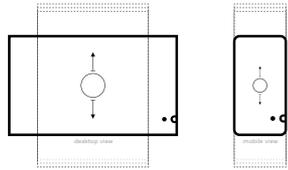


Research site, Sainte-Émélie-de-l'Énergie, Québec, 2020. Photo: Gisèle Trudel



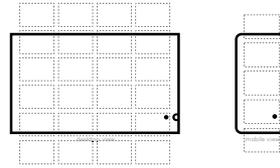
five original formats

The text slides to the edge, making the image central.



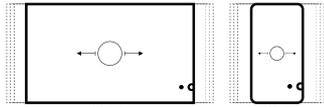
scroll.able

the content moves vertically on the screen as the image is scrolled



story.able

a storyboard where images appear in a grid and can display text-based captions



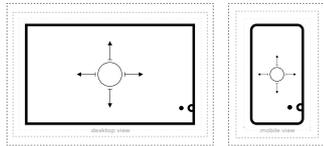
pan.able

the content moves horizontally on the screen as the image is scrolled



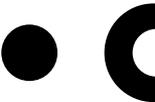
video.able

3 video formats—teaser, short report and documentary—depending on the degree of information desired



zoom.able

a non-linear format in which one can move and zoom in on image content to reveal other content



contemporary, ecological and social issues



petrification

Emile de Visscher & Ophélie Maurus

#matter #transformation #ecology
#petrification #ceramics #design #cycle



yōkobo

Dominique Deuff, Gentiane
Venture, Isabelle Milleville-Pennel
& Ioana Ocnarescu

#robot #design #slow technology #presence
#human-robot-human #data #relationship



seeing beyond the frame(s)

Francesco Sebregondi & Emile Costard

#citizeninvestigation #stateviolence #data
#analysis techniques #forensicarchitecture



imprimer la lumière

Mette Ramsgaard Thomsen, Guro Tyse,
Martin Tamke & Aurélie Mossé

#3Dprinting #bioluminescence
#microorganisms



clinique vestimentaire

Jeanne Vicerial with the mechatronics
department of MINES ParisTech - PSL

#readytowear #tailoring
#bioinspired #hautecouture



rêve quantique

(coming soon)

Virgile Novarina, Walid Breidi
& LABOFACTORY
(Jean-Marc Chomaz, Laurent Karst)

#deepsleep #ocean #dream #brain

a new kind of essay

Combining academic rigor and accessibility, *.able* journal puts contemporary, sociopolitical, and environmental issues into perspective:

tricotissage (knitting-weaving) clothing for sustainable fashion:

Clinique vestimentaire — Jeanne Vicerial and the mechatronics department at MINES Paris Tech-PSL

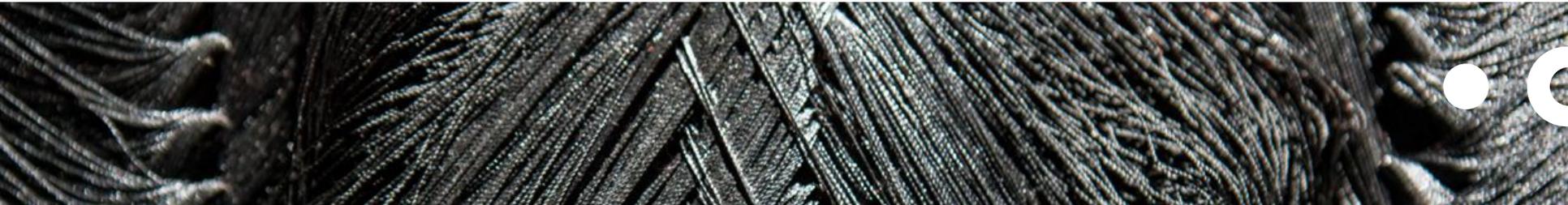
citizen counter-investigation based on 3D modeling:

Seeing Beyond the Frame(s) — Francesco Sebregondi and Emile Costard

dynamics of bacterial contamination:

1,001 Handshakes — François-Joseph Lapointe

Jeanne Vicerial, *Clinique vestimentaire*, 2015. Photo: Mathieu Faluomi



**object recycling through the transformation
of cellulose into ceramics:**

Pétrification — Emile de Visscher and Ophélie Maurus

**poetic materialization of brain activity
during sleep:**

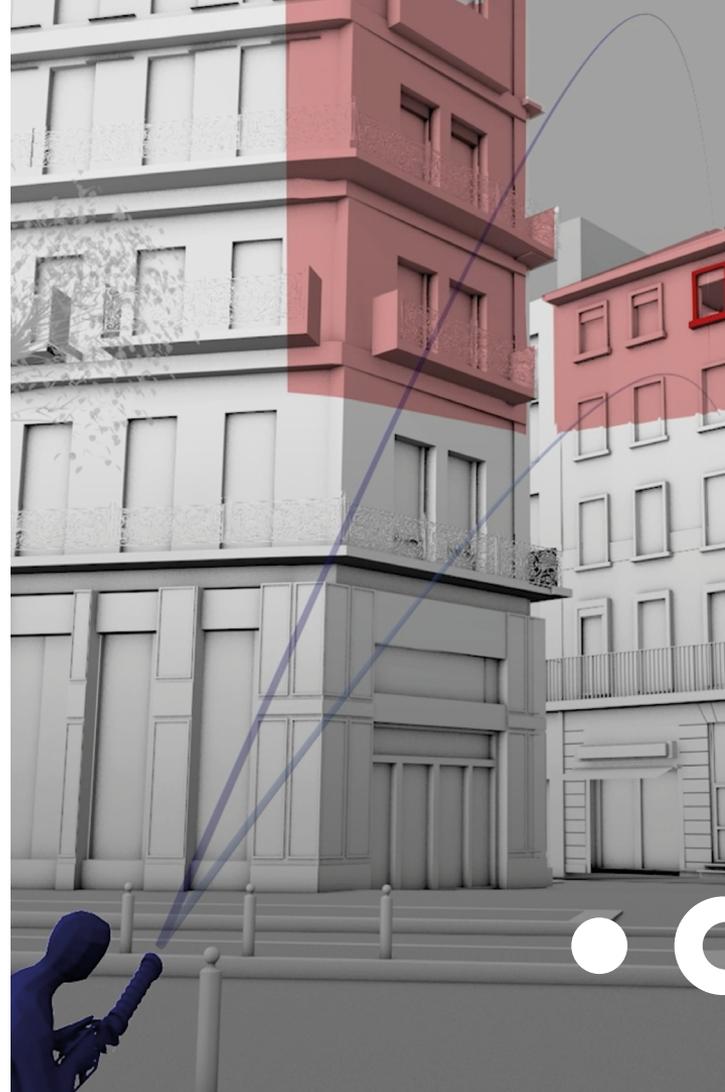
Rêve quantique — Virgile Novarina, Walid Breidi and
LABOFACTORY (Jean-Marc Chomaz, Laurent Karst)

bioluminescent living micro-architecture:

Imprimer la lumière — Aurélie Mosse, Guro Tyse, Martin
Tamke, and Mette Ramsgaard Thomsen

**more than ten contributions online
as of March 23, 2023**

Francesco Sebregondi and Emile Costard,
Seeing Beyond the Frame(s), 2021.
Photo: Forensic Architecture



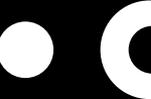
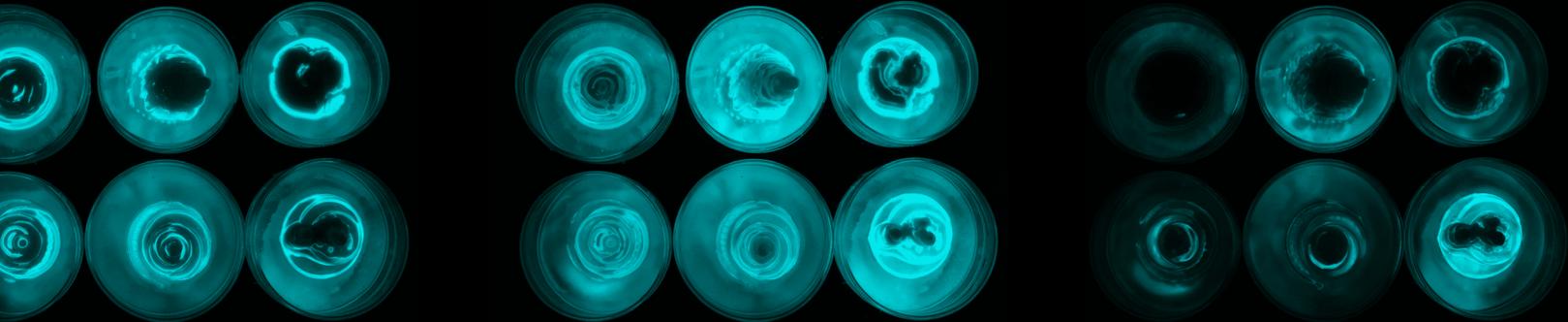
a selection of projects

Imprimer la lumière: bacterial luminescence as a 3D-printed spiral micro-architecture,
by Mette Ramsgaard Thomsen, Martin Tamke, Guro Tyse, and Aurélie Mossé

contribution supported by the Royal Danish Academy of Fine Arts, École des Arts Décoratifs de Paris and the Chaire Beautés - PSL

"Sitting at the intersection of architecture and textile design practices and underpinned by a design probes approach, the project examines—from a practice-based perspective—the digital crafting of bioluminescent micro-architectures. In terms of fabrication, the project investigates new means by which to design with the light-emitting *Vibrio fischeri* bacteria through advanced robot-controlled 3D-printing technologies based on the extrusion of an agar-based bespoke nutritive medium."

Imprimer la lumière, 2021, CITA/Soft Matters. Photo: Guro Tyse. Graphic Design: Arp is Arp Studio (Dimitri Charrel)

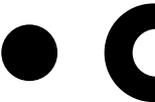




Petrification: Material Transmutations and Speculative Archaeology, by Émile de Visscher & Ophélie Maurus

contribution supported by Humboldt-Universität zu Berlin, and École des Arts Décoratifs, Université PSL

"At a time when the ecological crisis and capitalism are generating major declines in biological forms (disappearance of species and seed varieties), but also in practices (disappearance of traditional techniques), the question arises of how to keep track of our knowledge and fragile material forms. Beyond its formal technical principle, the process of petrification is symbolic in that it invokes a series of cultural contents rooted in many civilizations and regions of the world.... The project thus unfolds as a speculative archaeological proposal, which stabilizes endangered elements for a distant future."





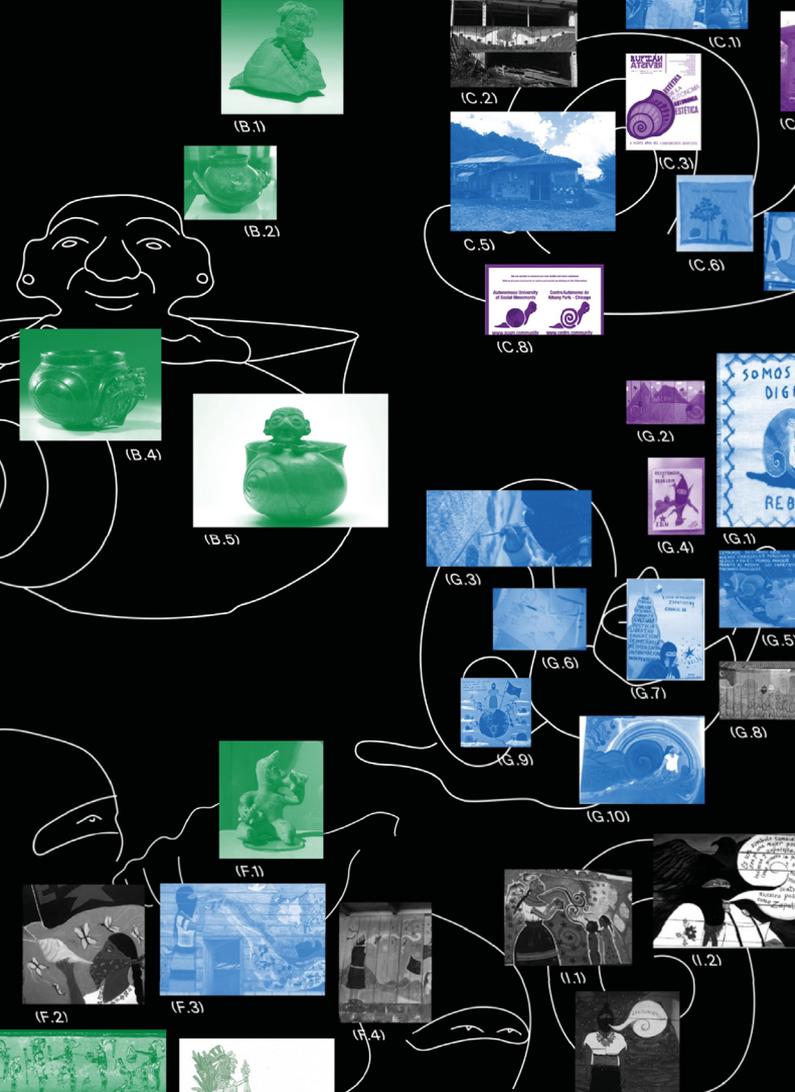
**Holding on: Photography and Reflexive Ethnography,
by Jean-Robert Dantou, Florence Weber and Ninon Bonzom**

contribution supported by École Normale Supérieure and Laboratoire SACRe - PSL

"The documentary photography project *Tonnerre 2017-2022* by photographer Jean-Robert Dantou, presents a series of portraits of people who have recently arrived or have been living for a long time in the city of Tonnerre in the French department of Yonne. Behind the portraits appear two types of photographs: one is a mise en abyme of the relational dimension of the photographic act, the other highlights the techniques developed by some as means to 'hold on' in a particularly fragile economic, social, and moral situation."

Jean-Robert Dantou, *Giuseppe Trotti on His 31, Holding On*, portrait series, 2019.
Photo: Jean-Robert Dantou / SACRe ENS PSL / Agence VU'





A World that Contains Many Worlds: From Ethnography to Interactive Visual Narration: An Image-Based Investigation of Zapatista Iconography, by Francesca Cozzolino and Kristina Solomoukha

*contribution supported by EUR ArTec - Université Paris 8 and École
des Arts Décoratifs*

"This article presents an image-based research project on the iconographic production of the Zapatistas (Chiapas, southeastern Mexico) and the visual universes that are invoked there. The result of a collaboration between an anthropologist and an artist, this research project is composed of an interactive visual atlas made up of images from different sources, temporalities, and systems of historicity. We question how these images reflect transnational and transhistorical political cultures, and how the Zapatistas repurpose different iconographic traditions. A contribution focusing on the constellation of images titled *Caracol*—a motif that embodies both the Mayan past and the Zapatista ideals of the present."

.able on social media

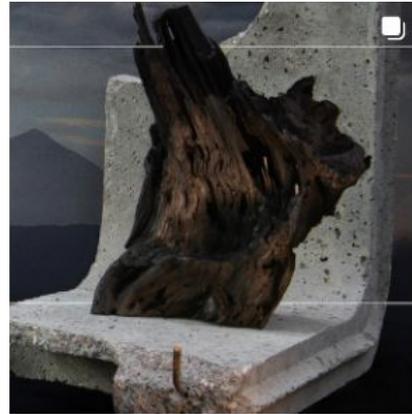
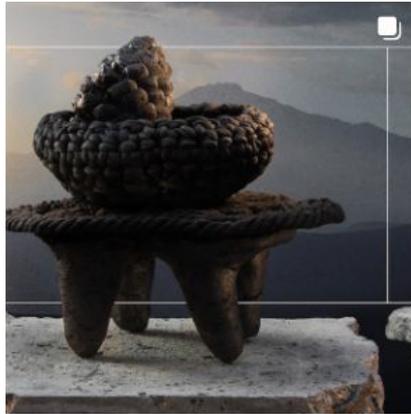
Equally as important as the online articles, the versions published on social media bring the contributions to life for a wider audience beyond the research community.

In order to generate new forms of publication, *.able* harnesses the wealth of possibilities by posting its articles, in their entirety, on social media in whatever is the most appropriate format, reaching audiences where they are.

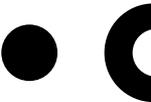


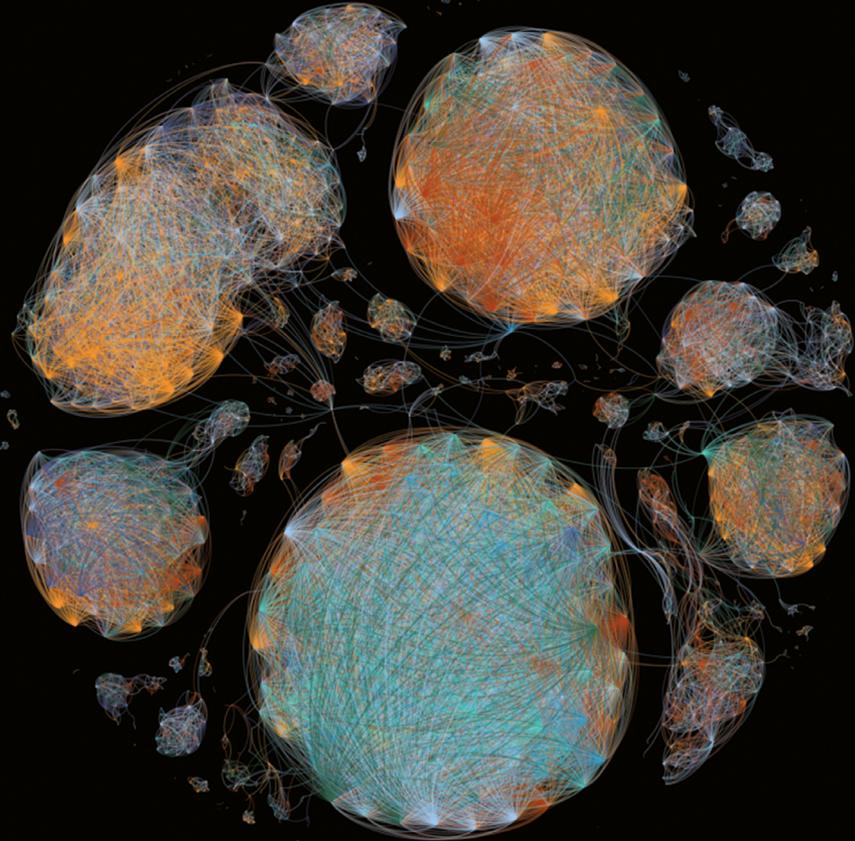


Dominique Deuff,
Gentiane Venture,
Isabelle Milleville,
Ioana Ocnarescu et al.,
*Yökobo, an object of
sensitive presence*, 2022.
Photo: Dominique Deuff



Emile de Visscher
and Ophélie Maurus,
Petrification, 2021.
Photo: Ophélie Maurus

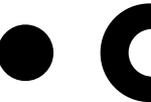




an international editorial board

Supported by a consortium of research, art and design institutions across the globe and published by Actar Publishers, *.able* has created an international editorial board to oversee a peer-review process system to ensure the scientific and artistic relevance of contributions.

As a visual medium, *.able* is also an original tool for co-publishing, enabling the publication of visual essays that complement texts published in other academic media, regardless of the discipline.



a global network of partners

EUROPE

- Austria** • University of Art and Design Linz (Interface Cultures)
- Belgium** • Fundamental Research
- Denmark** • Royal Danish Academy – Architecture, Design, Conservation
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• École Polytechnique – Institut Polytechnique de Paris
• École Normale Supérieure – Université PSL
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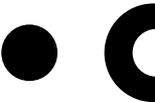
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- Brazil** • Universidade de Brasília
- Mexico** • National Autonomous University of Mexico, School of Philosophy and Letters (Arte+Ciencia)

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- Australia** • University of Western Australia (SymbioticA)
- Hong Kong** • City University of Hong Kong, School of Creative Media
- Japan** • Intermediatheque (the University Museum), University of Tokyo
- South Korea** • Kaywon School of Art and Design



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how to contribute?

How to publish your project on *.able*:

www.able-journal.org/contribute

1. Submit a project via the online form
2. Pre-review: response from the editorial board
3. If pre-selected, submission of a detailed proposal (content, format, budget)
4. Peer-review by a member of the *.able* board and an expert external evaluator, with the possibility of a double review if a decision is not reached
5. Production: contract agreement and support from an editorial mediator
6. Compliance: delivery of content that complies with *.able*'s specifications
7. Integration on the platform, in conjunction with the editorial mediator and the project contact
8. Final artistic and scientific validation before publication
9. Dissemination of the contribution and its various formats (PDF, social networks, etc.)



● **able**

**a new vision
of research-creation**

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