

TEXTILE INTERSECTIONS CONFERENCE CALL FOR PAPERS 3rd edition

Website of the conference: <https://www.textile-intersections.com>.

The call for papers can be downloaded in .pdf format from [here](#).

/// DATES: 20-23 of September 2023

/// LOCATION: Loughborough University London, Queen Elizabeth Olympic Park.

/// KEY DATES:

- * Deadline for submission of full papers - ~~21st of May 2023~~ 19th of June 2023;
- * Notification of acceptance - ~~9th of July 2023~~, 5th of August 2023;
- * Camera-ready deadline - ~~20th of August 2023~~, 31st of August 2023;
- * Deadline for exhibition proposals - ~~5th of June 2023~~, 19th of June 2023;
- * Notification of acceptance - ~~23rd of July 2023~~, 5th of August 2023;
- * Deadline for the reception of art works - 1st of September 2023;
- * Deadline for submission for the doctoral consortium - ~~21st of May 2023~~ 19th of June 2023;
- * Notification of acceptance - ~~9th of July 2023~~, 15th of July 2023.

The 3rd edition of the **TEXTILE INTERSECTIONS** conference explores and celebrates the nature of collaborations in textile design research through six themes: Textiles and Architecture, Textiles and Sport, Biotextiles and Sustainable textiles, Interactive and Performative textiles, Advanced Textiles Materials and Processes, Critical Textiles.

TEXTILE INTERSECTIONS is a four-day conference, doctoral consortium and an exhibition organized by Loughborough University, in collaboration with the Royal College of Art, London, University of Borås, Sweden and Elisava, Barcelona, Spain.

The conference will take place at Loughborough University London Campus between 20th-23rd of September 2023.

TEXTILE INTERSECTIONS conference is interested in topics related to connections and cross- or interdisciplinary collaborations furthering research in the field of textiles and textile design. The focus will be on the nature of collaborations textiles design is susceptible to establish with other disciplines. The conference invites contributions related to the consequent opportunities each discipline might offer in terms of practices and reflective approaches. The conference encourages the advancement of new textiles related methodologies and the development of cross-disciplinary ones. What are the reasons for interdisciplinary research and who gets involved? How are these collaborations initiated? What makes a successful collaboration leading to innovative research? What are the issues? Why collaborate? What kinds of questions can different disciplines answer and in which cases is an interdisciplinary perspective essential? These are the questions the conference aims to answer.

/// SUBMIT:

For a conference contribution please submit full-papers (3000-4000 words) no later than 21st of May 2023 **19th of June 2023**. The authors should also mention the track they are opting for. Please submit an anonymised version of your full paper using the attached [TEMPLATE](#).

/// SUBMISSION LINK: <https://www.conftool.net/textile-intersections2023/>.

The full papers will be double-blind peer reviewed, and accepted authors will be invited to submit camera ready full papers by 21st of August 2023. The accepted papers will be published online and available via Open Access through Design Research Society's Digital Library. A select number of accepted papers will be invited to contribute to a special issue of the Journal for Textiles Design Research and Practice.

There will be a further call for exhibition and doctoral consortium contributions in Spring 2023. The exhibition will show work which demonstrates textile design research through artistic experimentations, collaborations and cross/interdisciplinary practice. For example, submissions could include, practice resulting from collaboration/s, a collection of research samples which illuminate specific themes or cut across themes within the conference, collaboration as the focus of the research practice and/or practice that emerges through collaboration.

/// KEYNOTE SPEAKERS: [Mette Ramsgaard Thomsen](#) (Head of CITA, Centre for Information Technology and Architecture, Royal Academy of Fine Arts, Copenhagen, Denmark), [Ljiljana Fruk](#) (Cambridge University, UK) and [Anne Toomey](#) (Royal College of Art, London, UK).

/// GENERAL PRESENTATION:

Anni Albers defined textiles as all work composed of threads and/or fibers (Albers, 1965). This definition may have changed, but textiles are still often defined by their form and/or structure, rather than by the nature of materials that compose them. Textiles offer qualities for different domains: from architecture to interiors and fashion, from agriculture to sport and medicine, from music to performance.

The ubiquity of textiles means we often don't think about their complexity because they can appear simple and humble. This complexity is hidden in their familiarity, it is seen and felt in their textures, it is observed in their ability to bring people together, it can be invisible in scale. Igoe's (2021) interlacing of textile design theories gives these nuances of textiles a louder voice and transmits the intangible within textiles in a palpable way. The "one and the many" (Albers, 1965) dilemma textiles present calls for their relationship in the history of philosophy, textiles' processes and materials, production economies, their use, contexts and cultural values, and their politics, to be further investigated. In this context an interdisciplinary perspective could reveal new knowledge and open up debate around how textiles are to be seen as specific for certain epistemologies, linking mathematics and mechanics, computation, and philosophy of technology (Heinzel, 2012).

Textiles proliferate many aspects of our daily life, they act as fluid objects, surface for decoration or more functional modulations, acting as "soft computers" (Berzowska, 2005) which may now incorporate sensors and actuators. They not only have high capacities, but they also offer a source for rich fictional explorations and narratives (Loeve, 2013). In most cases, textiles are "more than just textiles", at the crossroad of different disciplines and scales (Heinzel & Hinestroza, 2020). Physical and digital are negotiating their primacy (Lovink & Hui, 2016; Galloway & Hui, 2022), and material data dialogue with our biological homeostasis (Havenith, 2002). This dialogue between digital and physical is ever present. In the context of digital fabrication, we see the transformation and democratization of practices, as well as aspects of consumers' personalization of products. Through research at the intersection of organic and inorganic: we spin, weave and knit textiles, we grow and regenerate our fabrics, we put spiders at work to produce synthetic nerves the size of nanowires. Textiles intersect and touch every aspect of our

world and into the metaverse, textile intersections give space to explore and discuss our entangled relationship with textiles, through our work, research and study.

At the same time, the volume of textile production poses a series of complex ethical and environmental challenges. The climate emergency calls us to action, we have exhausted resources and are filling our environment with waste and microplastic residue. We must pay attention to the ecologies of textiles! It is well known that the textile industry is one of the most polluting industries in the world, and we consume textiles at a speed and volume as never before (Fletcher & Tham, 2014). The multiple crises that are shaking our world are adding another layer to the already existing challenges we are facing. Not only do we have to reduce consumption, but we need to ensure that those who consume less can afford textiles, and that those textiles are of a better quality.

We also have to be aware of the relationship(s) between practices and discourses. If we accept that certain practices find it hard to translate experiences into concepts (Polanyi, 1967), then we also need to acknowledge that the articulation of theoretical positions, as well as the contexts of discourses are not neutral. We need proper translations between different modes of existence (Simondon, 2016), between different mediums (Jucan, Parrika, Schneider, 2018) and the ways we are framing the issues we encounter. If we are about to adopt Bruno Latour's perspective (Latour, 2017), we also need to ensure not only that we put in place "positive" policies, but also to ensure we do not simply replace old discriminatory patterns with new ones. Personal, local, and global politics are coming together, while we still need to address situations case by case.

The aim of the *Textile Intersections* conference is to offer a platform where the cross and interdisciplinary perspectives related to textiles are possible, to discuss the nature of collaborations textiles tend to establish with other disciplines, as well as to address the outgrowth for each discipline. Which are the reasons for interdisciplinary research and who gets involved? How are these collaborations initiated? What makes a successful collaboration leading to innovative research? What are the issues? Why collaborate? What kinds of questions can different disciplines answer and in which cases is an interdisciplinary perspective essential? The conference invites actors in the field of textiles to analyze the way we are negotiating between different interests, different knowledge domains, resources, contexts, group interests and beneficiaries. The aim of our conference is to listen to different experiences, to confront our problems and fears and advance new perspectives.

We are looking to receive papers that look both into the processes of fabrication and manufacturing, as well as in the contexts of consumption and the critical evaluation of these case studies, where both STEM and humanities approaches are encouraged. Collaborative, interdisciplinary and cross-disciplinary perspectives will aim to address the breadth of textiles: from materials and techniques to processes, from applications to social and industrial configurations, from historical to contemporary aspects related to textiles. Textile techniques are some of the oldest technologies, avant-garde of the industrial revolution and in many cases they continue to be a barometer of the changes and reconfigurations that are taking place in industry and society. We encourage an approach which allows concurrent epistemologies to come together to support multidimensional perspectives related to the complex phenomena of textiles.

References

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/// TRACKS

The 3rd edition of Textiles intersections conference will focus on six areas:

TEXTILES AND ARCHITECTURE. This track will investigate the place of textiles in architecture and the built environment. It encourages submissions related to the use of textiles for architectural, structural or functional purposes, recycling and recycled textile materials in building construction, as well as textiles driven form-finding/form-giving processes that apply to both physical and speculative/computational design.

(**Keywords:** textiles for architecture, textiles in architecture, textiles for interiors, textile driven form-finding, textiles principles in the domain of speculative/computational design, etc.)

Convenors: **Bastian Beyer** (Humboldt University Berlin, Germany), **Mariana Popescu** (TU Delft, Netherlands), **Jane Scott** (Jane Scott, Living Textiles Research Group, HBBE, Newcastle University, UK), **Christiane Sauer** (Weissensee School of Art and Design Berlin, Germany).

TEXTILES AND SPORTS. This track cuts across other themes as when we think about advanced textiles, interactive and performative textiles and biotextiles there are many examples of their development for sport and health applications. Textiles and Sports offers a metaphorical connection between the nature of advanced textiles materials, the competitive nature of sports and the demands of textiles for health applications. In this track we are looking to address topics related to the use of textiles for health and body monitoring, activewear (sports/outdoor), as well as the use of textiles for extreme environments. We are looking for presentations that focus on the application of advanced techniques of fabrication and testing of textiles materials for sport related activities.

(**Keywords:** textiles for health and body monitoring, textiles for sports and activewear, textiles for extreme environments, etc.)

Convenors: **Martha Glazzard** (University of Dundee, UK), **George Havenith** (Loughborough University, UK), **Clemens Thornquist** (University of Borås, Sweden), **Anne Toomey** (RCA London, UK).

BIOTEXTILES AND SUSTAINABLE TEXTILES. In this emerging and vital area of research we see many developments which explore the associations between textiles, nature and agriculture, as well as bioprocesses in connection to textiles (such as growing textiles) or bioelectronics for medical applications. This track invites papers that address the relationship between organic and inorganic, biomimetics in textiles and biocompatible structures for medical, agricultural applications and beyond, sustainable aspects related to textiles.

(**Keywords:** growing textiles, textiles for/in agriculture, bioprocesses related to textiles, bioelectronics and use of textiles for medical applications, biomimetics, biocompatible textiles, sustainable textiles, etc.)

Convenors: **Faith Kane** (Massey University, New Zealand), **Elisa Mele** (Loughborough University, UK), **Aurélié Mossé** (ENSAD Paris), **Laura Morgan** (UWE Bristol).

INTERACTIVE AND PERFORMATIVE TEXTILES. The fields of reactive textiles have seen important developments over the last 20 years. Applications are often related to the field of media performance (or performance art), including the use of output modes such as visuals, sound, light, and shape-change, and body actuation. At the same time, there is increasing interest in the more everyday performative nature of identity, gender-fluidity, and the ways in which textiles play a role at the intersections of social life. How does the digital, electrically or computationally enabled/making, perception or using of textiles amplify notions of individuality or community? How are these new textiles being used to explore constructs of the person, and what do they bring to our attention regarding culture, or nature? This track invites papers that discuss collaborations in the development, deployment and critical assessment of the use of textiles in interactive environments for both performance and performativity.

(**Keywords:** digital textiles, computational textiles, interactive textiles, textiles and AI, textiles for/ and performance, etc.)

Convenors: **Berit Greinke** (UdK Berlin, Germany), **Sarah Kettley** (University of Edinburgh, UK), **Irene Posch** (University of the Arts Linz, Austria), **Afroditi Psarra** (University of Washington at Seattle, USA).

ADVANCED TEXTILES MATERIALS AND PROCESSES. Similar to the development of materials sciences, a series of (re)discoveries took place in the field of textiles. Electronic textiles couldn't expand without the development of conductive threads, for example. Material design enabled by nanotechnologies offered new ways to impact the development of sensing and functional textiles. In recent years biomaterials have been subject to considerable interest, which in some cases were related to Metal Organic frameworks, or nanotechnologies. For this track, we are looking for papers focusing on experimental aspects of textiles and surfaces that challenge the making and processes through materials innovation, sustainable design, and new ideas on aesthetic value and scaling up strategies.

(**Keywords:** electronics textiles, nanotextiles, experimental textiles, textiles applications, materials innovation, etc.)

Convenors: **Anne Louise Bang** (Via University, Denmark), **Pirjo Kääriäinen** (Aalto University, Finland), **Marjan Kooroshnia** (University of Borås, Sweden), **Elif Ozden Yenigun** (RCA, London, UK).

CRITICAL TEXTILES

Interdisciplinary research in textiles requires a focus on the theory and to mediate between different frameworks of thinking that underpin diverse practices in the field. This track invites papers that offer insight into systemic approaches related to textiles, textile design epistemologies and ethical aspects related to textile production and consumption. Submissions exploring 'textiles pedagogies', 'textiles and emancipation', 'critical perspectives on the digitalisation of textiles', ethical practices and/or the speculative/future oriented nature of textile design are particularly encouraged.

(**Keywords:** social, economic and political aspects related to textiles, emancipatory textiles, critical perspectives related to textiles industry, textiles epistemologies, textiles and systemic thinking, ethical practices related to textiles, etc.).

Convenors: **Rachael Grew** (Loughborough University), **Delfina Fantini van Ditmar** (RCA London, UK), **Zuzana Šebeková** (VSVU Bratislava, Slovakia), **Amy Twigger Holroyd** (Nottingham Trent University, UK).