

How does a spider know how to spin its web?

My first experience with textiles was when my grandmother taught me how to knit at the age of fourteen. I couldn't fathom how she made it look so effortless.

Ten years later I taught myself to crochet. The start was difficult, and I felt awkward trying to move my hands in a way they never have before.

However, I got used to it soon enough, and everything else felt like second nature. I started to understand what I was doing, not as if I was learning it but as if I already knew how it worked, and I'm just getting my body to remember it.

I uncovered a new language within myself.





shaping space from the body outwards.

textiles as a medium through which to transform thoughts into matter.

knowledge stored in our hands.



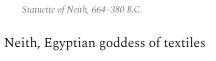


Amasis painter - terracotta lekythos, 550-530 a.c.

"During the time when weaving and storytelling were analogous, [...] women's endeavours were equal to culture and were not considered beneath culture or marginal to it"

Sullivan, K. (2001). Weaving the Word.







Mama Ocllo - Unknown artist, c. 1840-50

Mama Ocllo, Inca goddess and teacher of weaving

Rise of dichotomies

male female art craft public private



The girlhood of Mary Virgin - Dante Gabriel Rossetti, 1849

Art and design

Haus proud: The women of Bauhaus

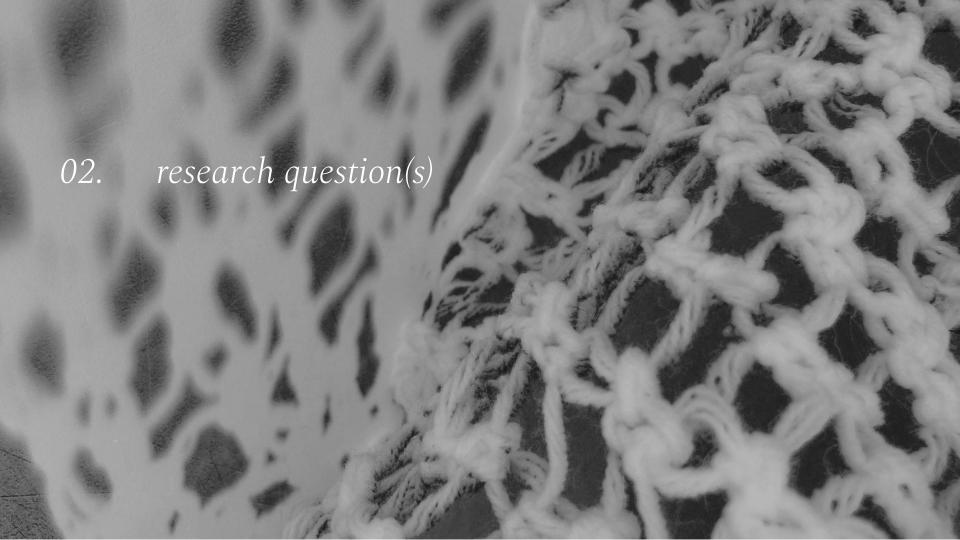
When the Bauhaus art school opened in 1919, more women applied than men - so why have we never heard of them?

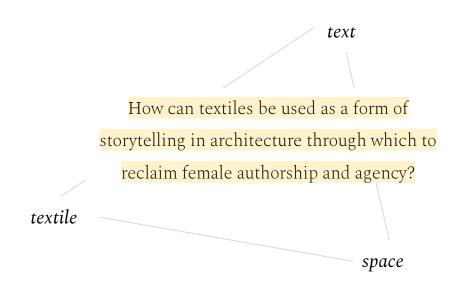
Jonathan Glancey

Sat 7 Nov 2009 01.05 CET



T. Lux Feininger: The weaving workshop at Bauhaus Dessau, behind a weaving loom, 1927





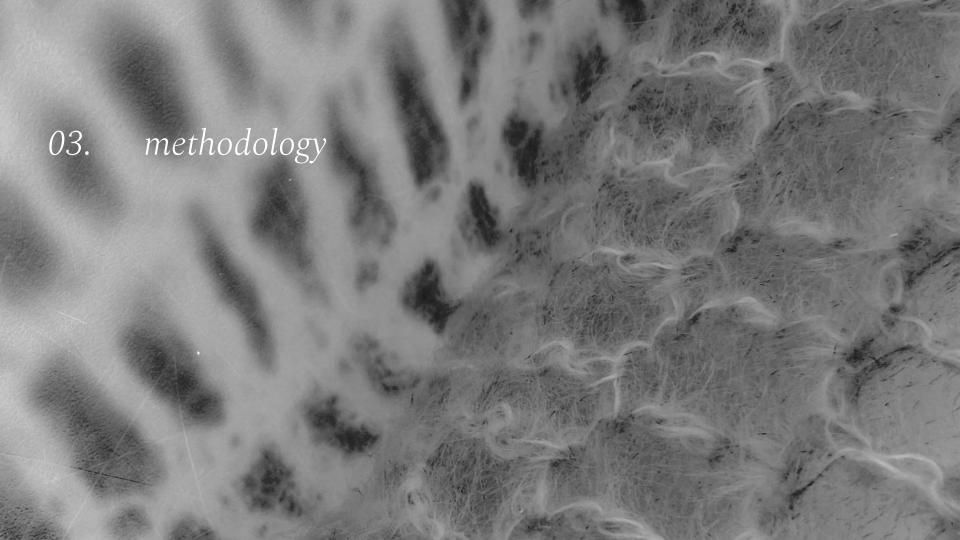
How do present-day women act as storytellers through the making of textiles?

... and how do their stories echo those of the women before them?

What is the relation between texts (storytelling), textiles (material) and space (architecture) in current times?



Aurèlia Muñoz - Xarxes vegetals, 1973



Participatory Narrative Inquiry

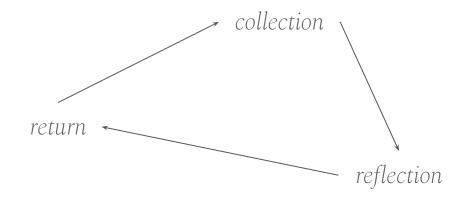
raw **stories** of personal experience;

a **diversity** of perspectives and experiences;

the **interpretation** of stories by those who told them;

catalytic pattern **exploration**;

and narrative group **sensemaking**.





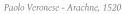
Knitting in the park - unknown, 1945

Texts - "literature review"

(literature, art, poetry, history)

Understand the (hi)stories of the women in the past to understand the (hi)stories of the women in the present.





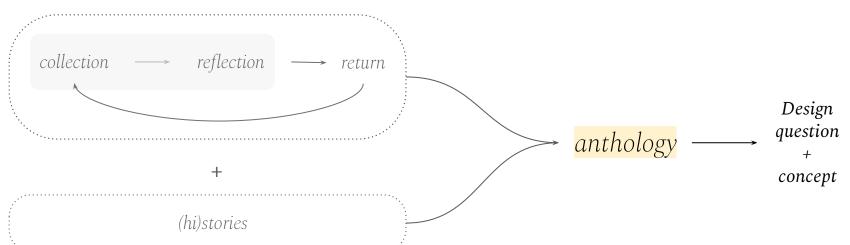


Unknown, 1983

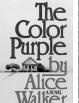
The myth of Arachne

The Greenham Common women's peace camp 1983

Participatory Narrative Inquiry





























Fernanda and I work together at the warehouse of a big Swedish hurilutes store. Like me, she also comes from Such America, and we initially bonded over our familiar upbringings, our culture shocks, and our overall journey of making a new like in a place far away from home. I et al naura of comfort and familiarity from her in a place that was in so many ways protegin to the both of us.



The first and peritags most important thing she taught me is how calm and frustration are but two faces of the same coin. During a creat right at a bar one night, I told ber how crocheting is the closes! I have ever gotten to meditating. She agreed with me and told me about the time she work on an interse one-week meditation retreat in Brazil, and that one thing she took with her trom this experience was learning how to leed pain. Being forced to sit still in a position or a long time is uncomitorfalse, but you must become



Textiles as a material and as a craft hold a deep phenomenological connection to the except of time. We can often writness this connection in the use of metaphorical language expressions such as the habric of time, or by using words like filter, thread, entrowine, unravel, etc., to describe physical and metaphysical relations bound in temporality. However, whatever traces of this connection are kept allow by linguistics today is only a faint remain or what ancient cultures once described in their mythology.

For my high school art graduation <u>movined</u> I took on the task to create a series of art pieces narrating the soils assent to the divine, based on the writings of ancient Greek philosopher and disciple of Plato, Plotinus. In his Enneads, philosopher and disciple of Plato, Plotinus, but his Enneads, the philosopher specias about the souls connection which the One, the ultimate source of all existence, and his journey works it is assension. Building upon Plato's theory of the Nous (the Ideal Realm), Plotinus introduces the concept of late as the piecessary unlotding of events in the physical world, determined by the metaphysical principles and order of the Nous. Our embodied human existence is subject to the Alous. Our embodied human existence is subject to that ead not excessive. Our true self, on the other hand, which pertains our soul, can exercise free will by virtuous living and contemplation, which allows it to transport its being and contemplation, which allows it to transport its bridge that the other hand rounte with the higher realms of the Intellect and







interest towards the textile crafts came from, or what really compelled me to pursue my first project. I also don't know why, but this fact is quite Instrating to me, as if there had to have been a meaningful source for my initial curiosity that makes my journey into this craft complete. I also must admit that I tend to be unreasonably dramatic about certain things. So, leaving my furstation aside, I will share what I do call about my first steps into this spiral that has been my fascination with rectiles.

When I was bourteen years old, I emolled for a somester exchange program oftered by my school in partnership with a boarding school in the UK. The program took place in autumn, which made little me incredibly excited as I had never hind the chance to experience the change of seasons before I grew up in the tropics in a place called Calit the third largest city in Colombia, which is nestled in the valley between two mountain ranges and has a steady temperature of around 30°C year-round. Besides a couple of hoodies, I didn't really own any climate appropriate clothes for my trip, and so I asked my grandmother to teach me how to knit a

My grandmother was an avid knitter. I am sad to admit that I recall very little about her knitting projects, and it wasn't something a lot of us in the tamily seemed to get involved





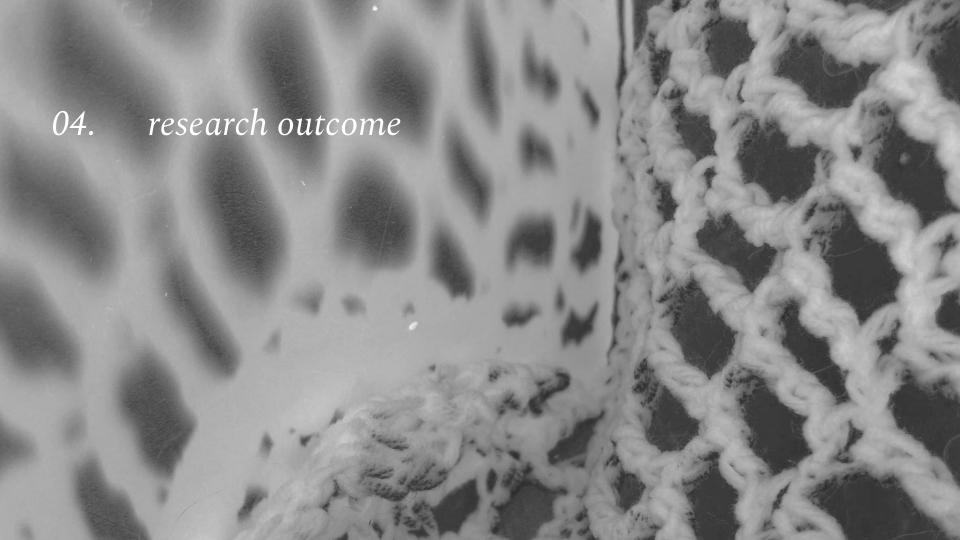


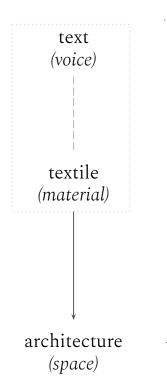






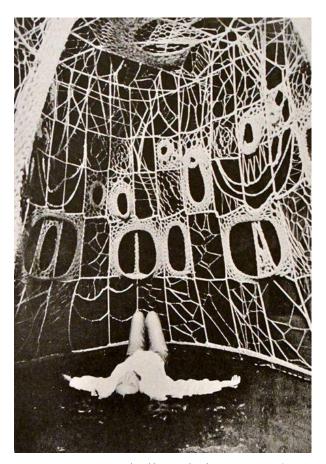




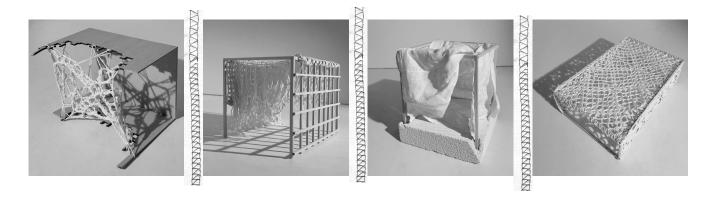


Design problem

How can a space tell a story of female empowerment using similar syntax as textiles?



Faith Wilding, Crocheted Environment, 1972/1995



An (anti)memorial for untold narratives

Disruptive - an act of resistance

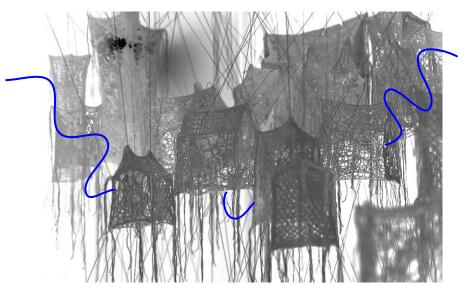
Atemporal - honoring past/present/future

Communal - making as a community through workshops

Adaptable - spaces for gathering, spaces for learning,

spaces for contemplation.

A series of spaces stitched together, in line with quilting, bringing together multiple functions and atmospheres influencing and influenced by the users.



La Ville by Cecile Dachary







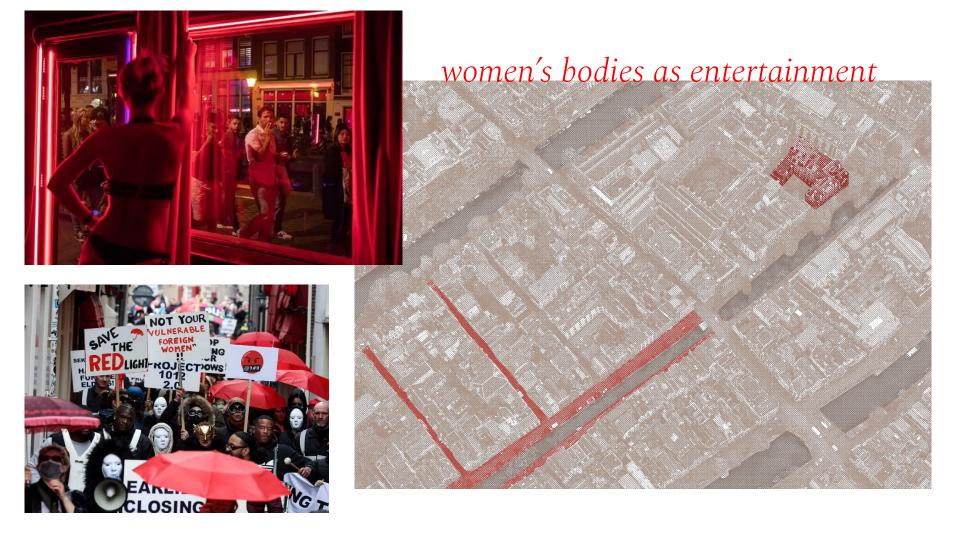
The Spinhuis

A former monastery turned into a reformation home for criminal women in 1597. The women were forced to spin and sew as a form of punishment.

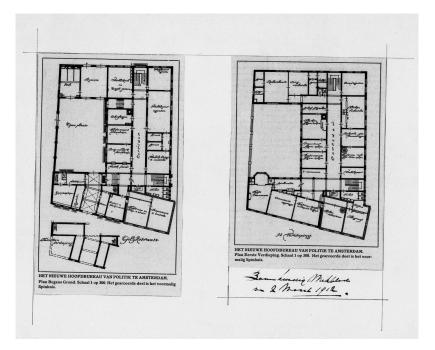
The house was also an attractive tourist attraction. Visitors would pay to see the women being exploited.







Police department from 1779 until 1941 - erasure of history?





The building was renovated so extensively that little was left of the original 17th-century women's correctional facility.



Na het vertrek van de politie komt het gebouw in handen van de Universiteit van Amsterdam. Inmiddels bevindt zich hier het Meertens Instituut. Op de plek waar ooit schurftige vrouwen vloekend hun straf uitzaten achter een spinnewiel, brengt tegenwoordig de 21e-eeuwse kantoormens zijn werkzame leven door.

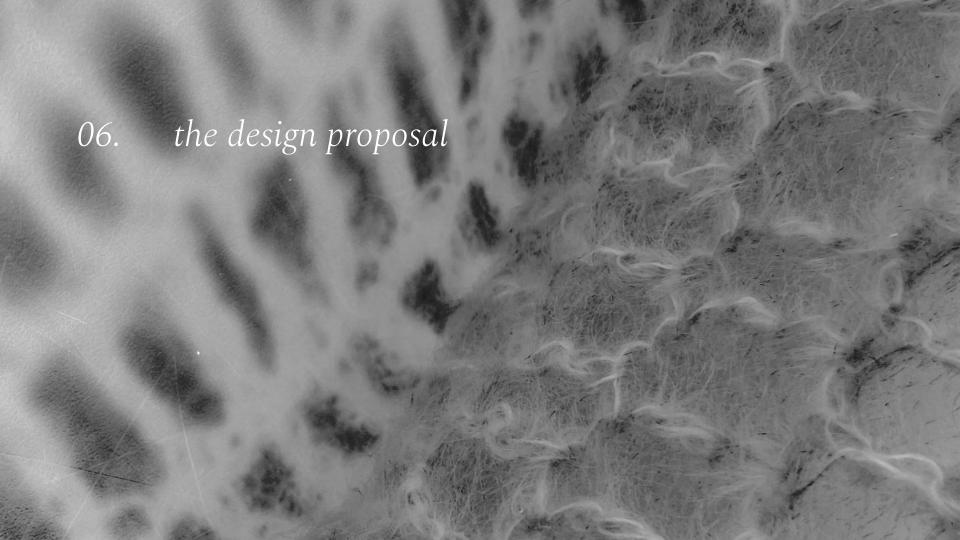
After the departure of the police, the building is owned by the University of Amsterdam. The Meertens Institute is now located here. Today, the 21st century office worker spends his working life in the place where scabby women once served their sentences swearing behind a spinning wheel.















memorial /mɪˈmɔːrɪəl 🌖 /



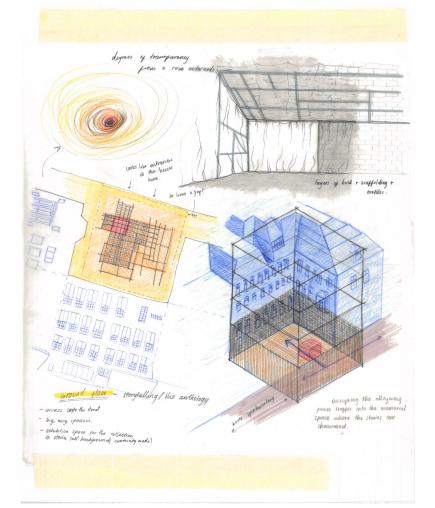
NOUN

1 a statue or structure established to remind people of a person or event: a memorial to General Robert E. Lee.

■ [as modifier] intended to commemorate someone or something: a memorial service in the dead man's honour.







Womanhouse

An (anti)memorial for untold narratives located at the Spinhuis monument in De Wallen,
Amsterdam

<u>Disruptive</u> - an act of resistance

<u>Atemporal</u> - honoring past/present/future

<u>Communal</u> - making as a community through workshops

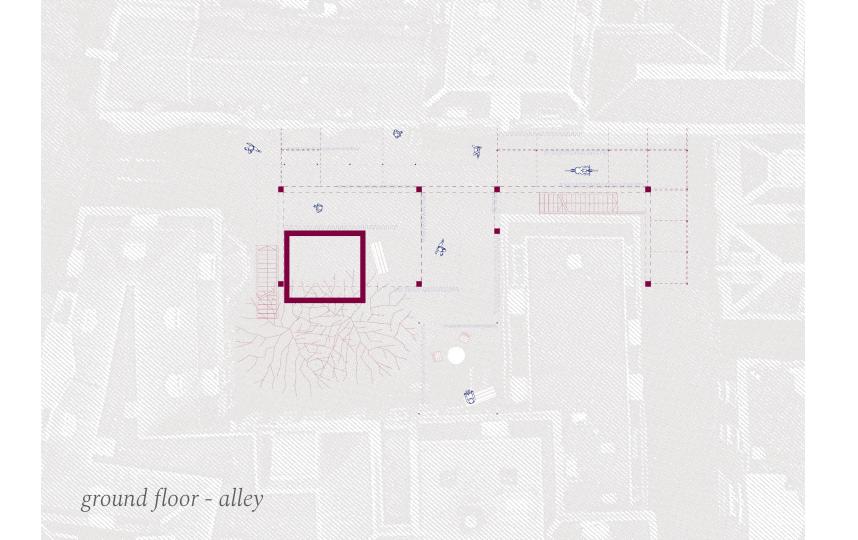
<u>Adaptable</u> - spaces for gathering, spaces for learning, spaces for contemplation.

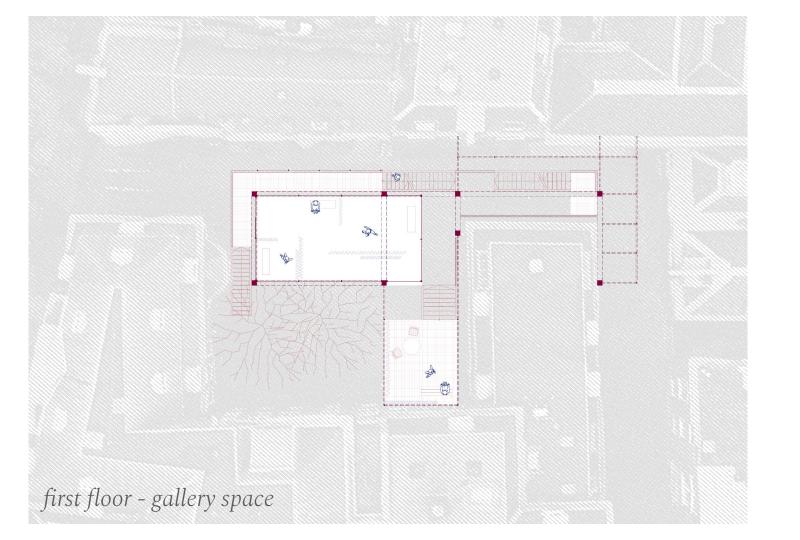


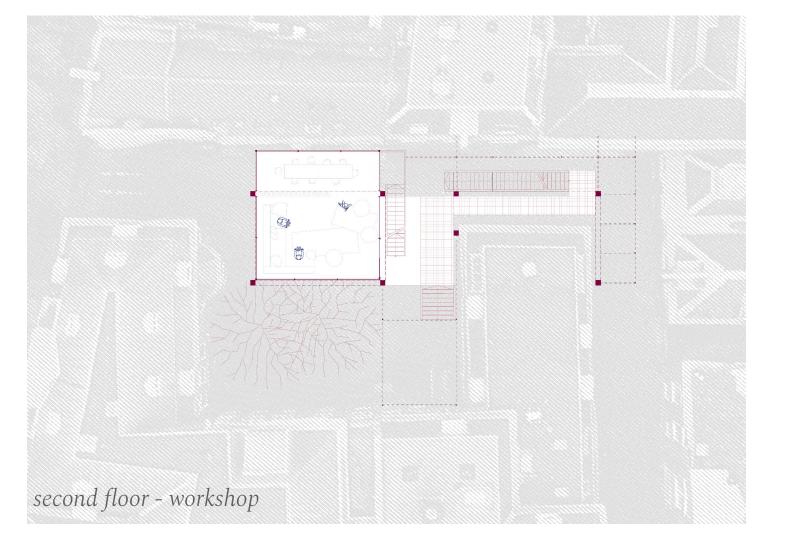
program



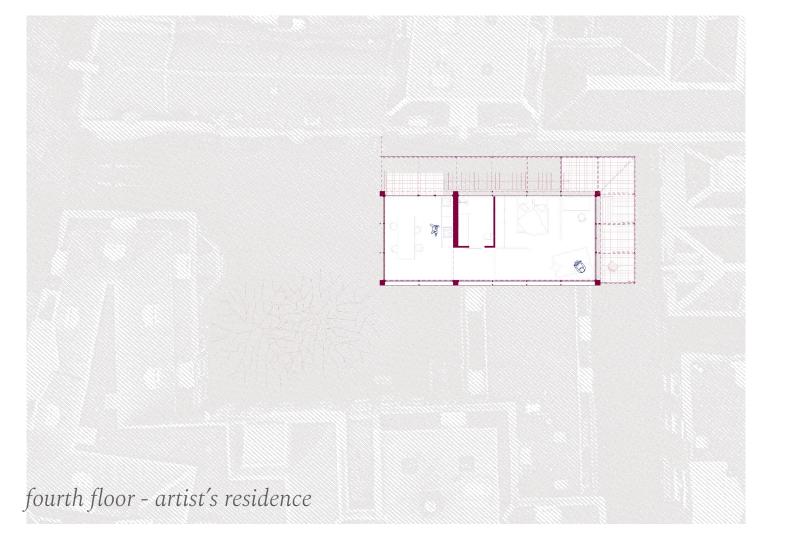












infiltration of the public sphere



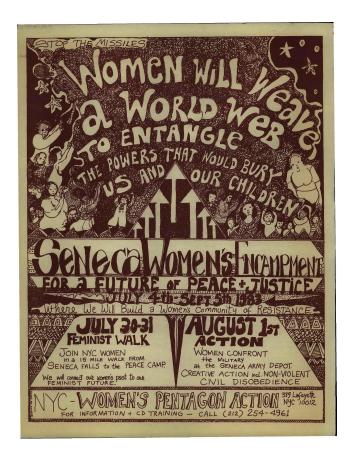






Judy Chicago's Womanhouse (1972)

Flyer for the Seneca Women's Encampment for the Future of Peace and Justice 1983



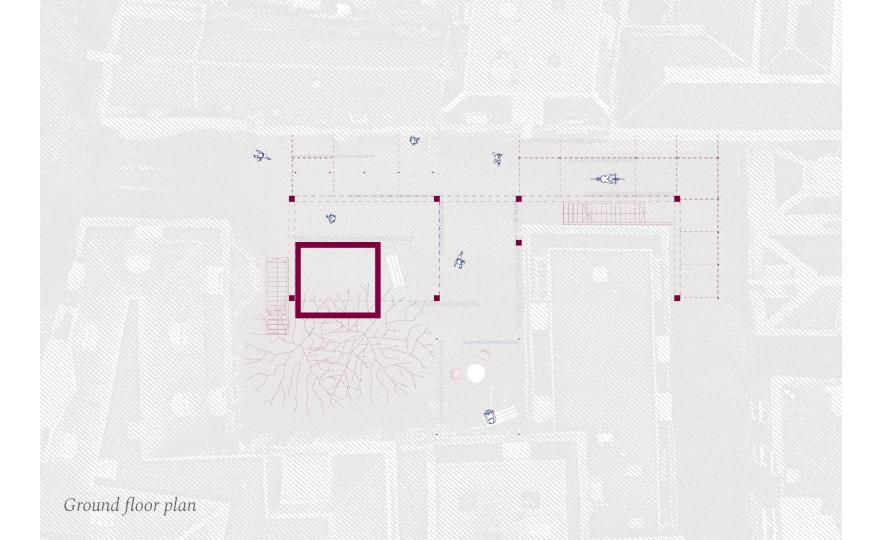
Madres de la Plaza de Mayo during protest for missing people, 1977.





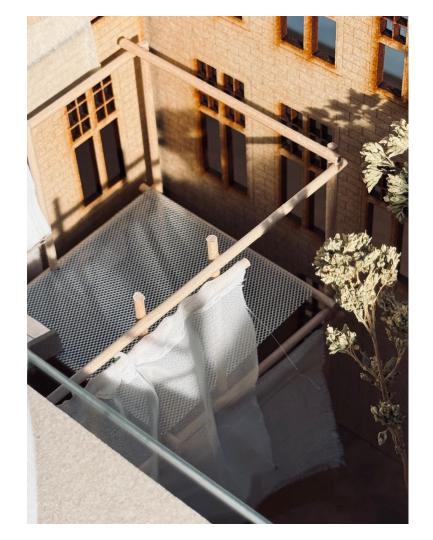


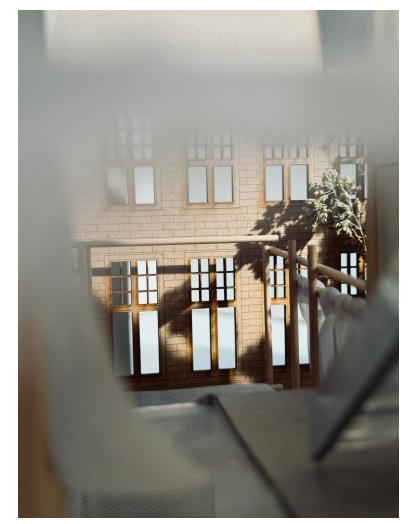












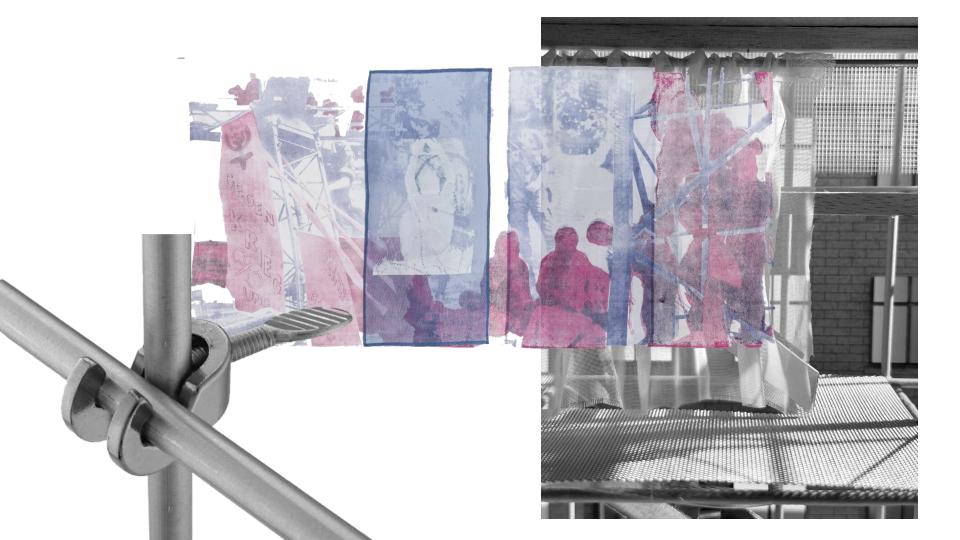
ii. memorializing silenced narratives

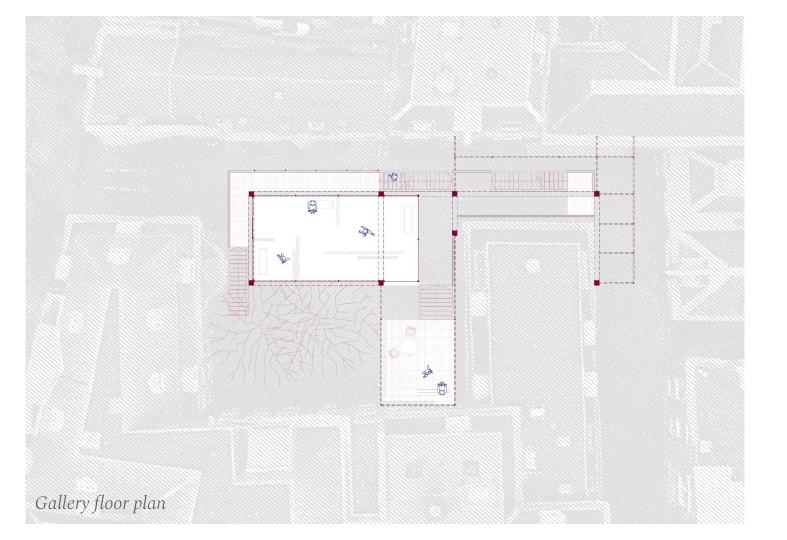




AIDS Quilt memorial in Washington D.C., 1996

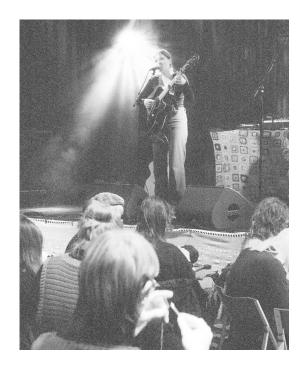








iii. emphasis on community

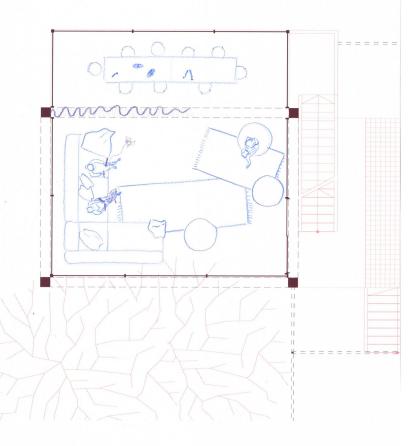




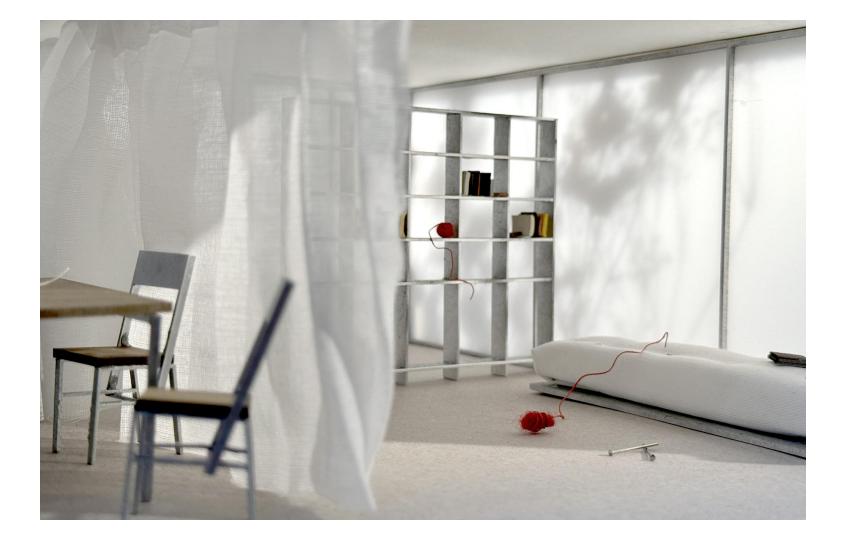
There is a strong social aspect to crafting. It is an activity deeply rooted in community and togetherness, and doesn't always conform to the image of a domestic activity.







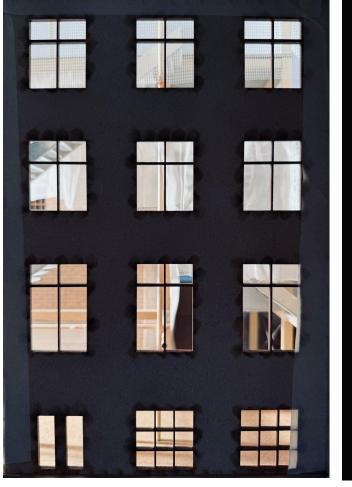
Spaces for making







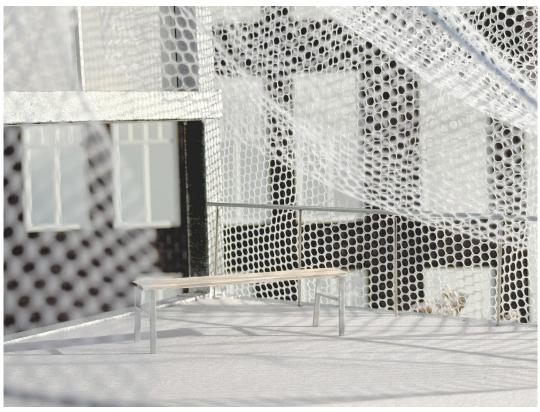






Forced upon interactions or opportunities to share?



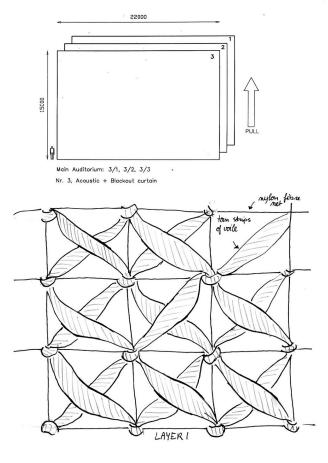




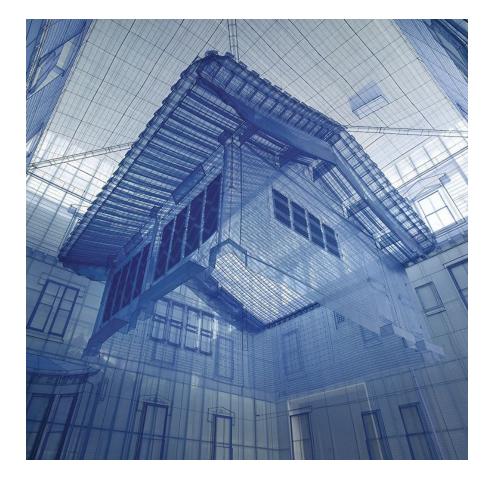


Reference // Office KGDVS - center for music in Bahrain









Fabric sculpture by Do Ho Suh



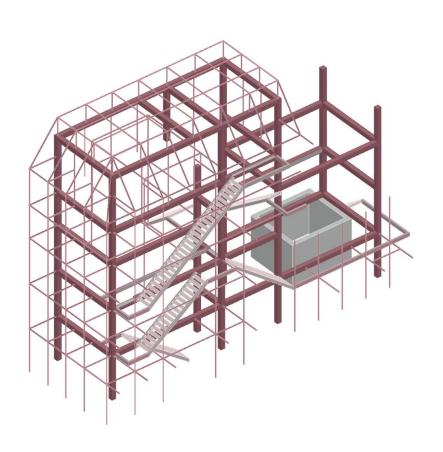
Scaffolding structure over building



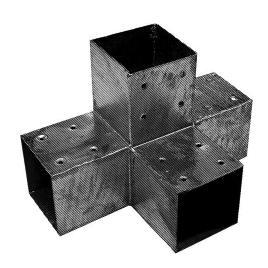








Structural diagram



Square coupling connection for 300x300 steel beams and columns



round coupling connection for 70x70 steel beams and columns

