

Chapter 14

Social Interweaving and Networking “Bindungslehre 2.0” for a New Social Design and Thinking Process: Textile, Patterns, Systems, and Relationships

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ABSTRACT

The chapter explains a new design methodology. On the basis of prehistoric textile products and their cultural design, the smallest units, fabric patterns, the most diverse types of fabric, enmeshment and cross-linking, new arrangements of yarn systems into new one-, two-, or multi-dimensional structures, relationships, systems and networks, how things interrelate with each other is depicted. The method relies on the recognition of patterns and relationships from all possible disciplines, whether textile, architecture, interior design, urban planning, mobility, social media, or social society, which can then be used holistically and sustainably for all complex questions of life and space. On the basis of abstract concepts, attention is trained for units and made available for New ones. This enables completely new perspectives in an ever more complex, social, and societally changing world. The examples and design approaches presented in the chapter concentrate primarily on process development and the associated holistic approaches.

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INDRODUCTION

From Textile Design To Holistic Thinking - “Bindungslehre 2.0”: Weaving Theory In Social Space - From Textile To Social - From Thread To System

This chapter outlines a new design methodology, based on intrinsic archetypes of human textile products and their configuration, from the smallest units, the fabric patterns, fabrics and yarn systems to new relationships, systems and networks. This also includes the recognition of patterns and relationships in other disciplines, as well as a new way of bringing together areas outside the field. This method helps us recognise patterns in a mindful way and make them usable for textiles, architecture, interior design, urban planning, urban design, mobility, social networks and social society, as well as for other complex questions of life and space.

The architect Gottfried Semper (1803-1879) already saw the origin of architecture in textiles, weaving and weaving by hand, in the light architecture of the nomads. The garment envelops the space of human culture, which expresses gestures and affection. The archi-textum borders the place, the stove. The solemnity, the feast give the garment pattern and ornate.

BACKGROUND

From The Single Thread To The System

Patterns are created both in the usual “systems” of our social world, such as families, communities, urban planning, teams and organisations, and in all other areas, in particular, the textile, with its thread system or its concatenation of individual patterns into a larger order and aesthetics.

Remnants of textile production and simple weaving devices have been preserved for us from the Neolithic period. The oldest preserved fabrics come from the Egyptian royal tombs of the 4th Century BC and were used to wrap the mummies. Hunter-gatherers had no concrete weaving equipment, but developed and limited themselves to simply plaiting and tying threads – that is, just the simple interlacing of threads. It was only once humans settled that textile production and a weaving culture were able to develop, which is verifiable in many cultures. The skill of the collective textile craft displays its intangible and social cultural heritage.

How It All Began: Zeus, Athena and Arachne

Zeus the father of the gods, loved none of his children more than Athena, these mightier and wiser than most other gods. The inventions attributed to her in the myth are inspiring: She taught women spinning, weaving and sewing, walking, dyeing and embroidery. Athene was jealous of being recognised as a master of these textile arts. When Arachne, a mortal, claimed that she could weave even better than the goddess herself, she challenged her to a competition. The young Arachne was considered the best weaver and embroiderer of her time. People believed that she had learned her art from Athena, the goddess and patron saint of clothmakers and stickers, but Arachne claimed to have taught herself everything. Athena got involved in the competition and weaved in her cloth stories that reported how mortals who had challenged the gods had been punished. But Arachne weaved into her weaving piece, stories of the

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