

From landscapes split by geopolitical lines to the individual experiences of blocked mobility and surveillance, the impact of borders traverses every scale of the built environment. Border conditions encompass many types of spatial divisions: walls, geopolitical borders, and digital borders. As symbolic objects, they present false binaries between danger and safety, interior and exterior, inclusion and exclusion. Borders are highly politicized and hyper-surveilled sites, typically represented as opaque lines on a map or floor plan. Though border conditions appear binary, solid, and permanent, there are always possibilities of change or destruction. Using the US-Mexico border as a prototypical site, Stitch it Together explores how new, softened border conditions might be constructed by a network of distributed textile collectives at the scale of human, infrastructural, and celestial bodies, fostering agency for change in the built environment.

Craft is a critical strategy for fostering agency and building collective power. Processes like weaving, sewing, and knitting that fundamentally transform materials are an accessible counterpoint to the overwhelming nature of the border condition. These processes depend upon communication and demonstration for learning, fundamentally building relationships alongside objects. Craft is situated in a particular ethics that values learned skills, technical mastery, thoughtfulness, rigour, and even pleasure'.

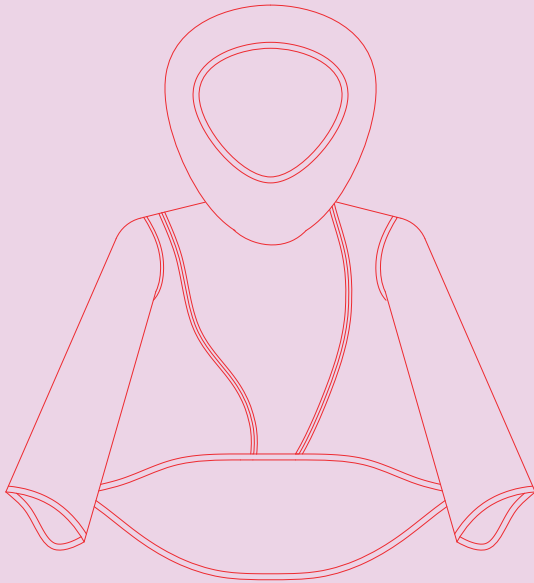
Stitch it Together proposes designs for three objects that soften and subvert the wall condition: Loose Threads, Fiber Optics, and Warp Speed. In equal embrace of craft and technology, these objects lean into opportunities for disruption as opened by the glitch: "a mode of nonperformance: the "failure to perform", an outright refusal, a "nope" in its own right, expertly executed by machine...technology pushing back against the weighty onus of function." What becomes available at the moment of technology's breakdown?

introduction

STITCH IT TOGETHER

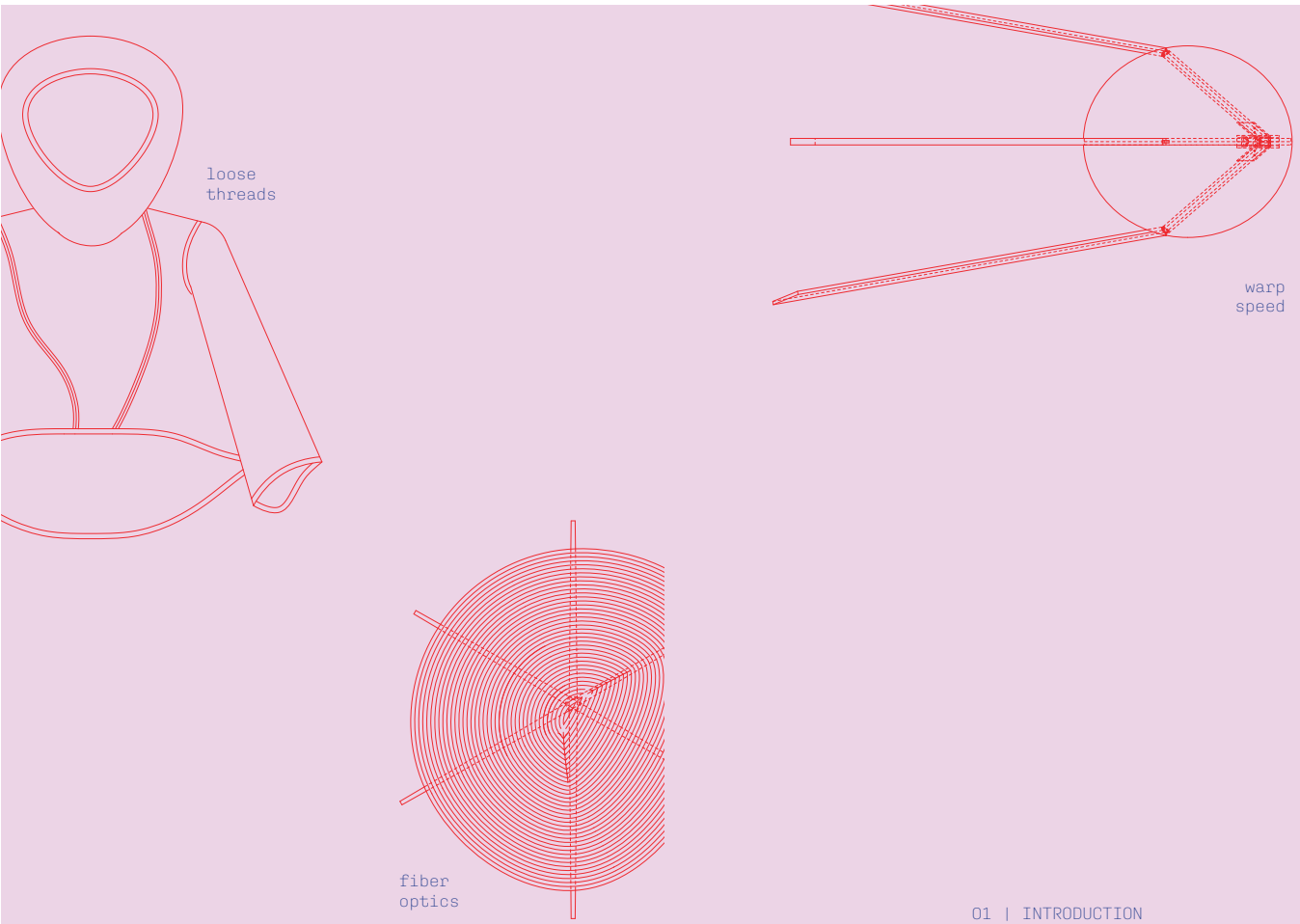
a maker's guide to soft objects
and glitching border conditions

At the scale of human bodies, the border divides and surveils. In addition to the physical US-Mexico wall, the border becomes operationalized through a pervasive international network of detention centers, police presence, and surveillance cameras. Loose Threads designs an anti-surveillance jacket to contest these sites of surveillance. Adopting avant-garde volume and asymmetrical color-block elements, the jacket appears to be a regular piece of fashion. However, ease and length are strategically added at key points to conceal the shape and gender of the body beneath. The hood cinches up to conceal the lower half of the face, while infrared LEDs built into the hood of the jacket render the wearer invisible to surveillance cameras. Though it operates as a political object, the jacket remains a joyful piece of fashion that celebrates the role of artisan craft in garment production. In Mexico City, home to the largest video surveillance network in the world, there are endless potential uses for the jacket. One might wear this jacket to avoid detection during everyday activities, to anonymously attend a protest, or for a performance art piece. Under the jacket's hood, each of these actors becomes a loose thread in the increasingly taut fabric of the surveillance state.



an anti-surveillance jacket

loose threads



loose threads

warp speed

fiber optics

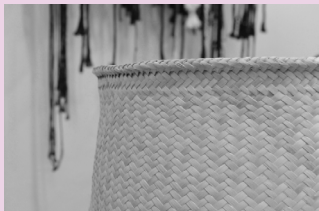
- 01 | INTRODUCTION
- 02 | TALLER TEXTIL DOS COYOTES
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- 04 | FIBER OPTICS
- 05 | WARP SPEED



wool
lana



cotton
algodón



weave
tejer

Karla Belinda Amezcua is a Mexico City based textile artist and teacher. She is the owner and founder of Taller Textil Dos Coyotes, a weaving studio dedicated to teaching traditional weaving techniques while encouraging creative experimentation and design. She teaches courses on weaving, knitting, embroidery, and working with natural dyes. Karla generously gave us a tour of her studio, taught us about the different natural dyes and fibers she works with, and showed us some of her personal work. We talked about the politics of craft in Mexico, the importance of individual expression in creative work, and the overlaps between textile practice and architecture.

weaving studio, mexico city

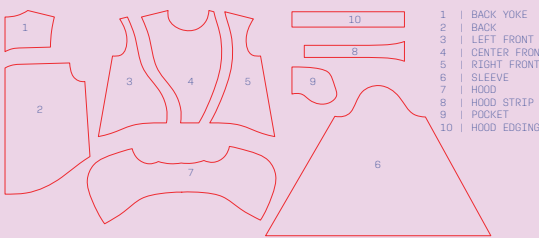
taller textil dos coyotes

MATERIALS



- 1 | 1 1/2 YDS WATER RESISTANT POLY COTTON RAINSHELL, COLOR A
- 2 | 1/2 YD WATER RESISTANT POLY COTTON RAINSHELL, COLOR B
- 3 | 3/4 YD WATER RESISTANT POLY COTTON RAINSHELL, COLOR C
- 4 | 3/4 YD WATER RESISTANT POLY COTTON RAINSHELL, COLOR D
- 5 | 2MM ELASTIC CORD
- 6 | 4 CORD STOPS
- 7 | GROMMETS
- 8 | SEWING THREAD
- 9 | 840 NM INFRARED LED LIGHT STRIP
- 10 | 12V BATTERY PACK

PIECES



- 1 | BACK YOKE
- 2 | BACK
- 3 | LEFT FRONT
- 4 | CENTER FRONT
- 5 | RIGHT FRONT
- 6 | SLEEVE
- 7 | HOOD
- 8 | HOOD STRIP
- 9 | POCKET
- 10 | HOOD EDGING

CUT SHEET

