

RAE DURGERIAN

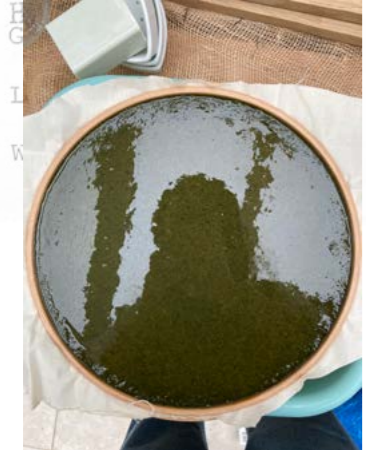
SUPPORTING STATEMENT

My inspiration came from exploring the local landscape of my hometown Brighton, during the 2020 Lockdown. Walks around the local area alerted me to the wealth of natural materials available to me, chalk underfoot, remnants of wool left behind on trees by the urban grazing sheep, the seaweed washed up on the beach. This prompted a process based exploration focussing on the natural resources of the Biosphere of the Southdowns National Park. Creating a materials library of natural, renewable, and biodegradable products. The process involved primary investigation into traditional processes & natural material exploration. I worked within strict parameters of zero miles, and compostable produce, and began to explore the fantastic and under-used resource that is raw wool. The outcomes were crafted by hand, using local materials and traditional techniques - hand sewing, wet and dry felting, grinding my own pigments. The zero miles creations were designed, foraged, made, photographed and worn in the landscape of the Brighton biosphere.

V R C X Q F I X D J E E N L U C C S X H
 ADAPTABLE LEGACY LEATHER
 I Y R N O L G I A D E O S N F X T Y M T
 CREATION MARKINGS DECAY
 DECAY
 ENZYMES
 CUT
 GRAZING
 U-E I
 INCEPTION
 LEATHER
 J MALLE
 MODERN I
 RESTRU
 U O I
 SUPPORTA



EXPLORING SEAWEED LEATHERS & BIOPLASTICS



TEXTURES OF CHALK



Primary investigation of processes

TO BURN
 TO BURY
 TO COAT
 TO DYE
 TO PRINT
 TO BIND
 TO SATURATE



REMNANTS



WASTE

THE

UNWANTED

TRACES

WAY

CURATED
FUNCTIONAL

ALL



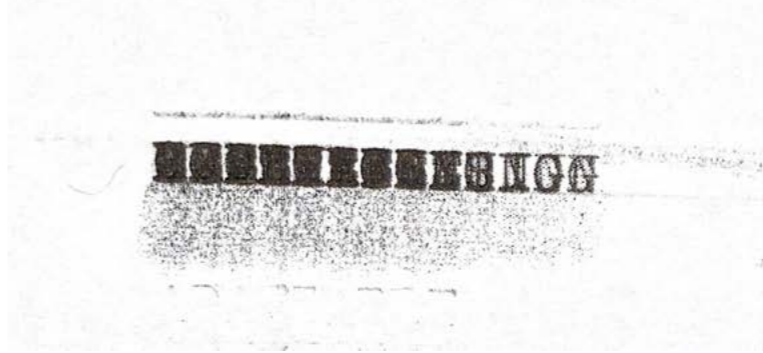
DELIBERATE

DOUBLE

WOOL
 CHEMISTRY AND THE NEW
 INQUIRY
 LEGACY
 EXPLORATION
 HERITAGE
 ALT MATERIAL
 TRADITION
 SUPPORTABLE LIVING
 MALLEABLE
 TRIALS
 CREATION
 CONTINUOUS
 ADAPTABLE
 TRICKERY
 ENZYMES
 CULTURE
 MODERNISATION
 URBAN GRAZING
 REVOLUTION
 DECEPTION
 WASTE
 ILLUSION
 RESTRUCTURING
 INCEPTION
 INVENTION
 DECAY
 FORMATION
 CURATION
 SCRUTINISING
 QUESTION
 LEATHER
 RAW
 DIRTY
 MARKINGS

ADAPTABLE
 CHEMISTRY
 CONTINUOUS
 CREATION
 CULTURE
 CURATION
 DECAY
 DECEPTION
 DIRTY
 ENZYMES
 EXPLORATION
 FORMATION
 GRAZING
 HERITAGE
 ILLUSION
 INCEPTION
 INQUIRY
 INVENTION
 LEATHER
 LEGACY

V R I X O I H X J E H N U C C S X H
 I A D A P T A B L E L E G A C Y L E A T H E R
 C R E A T I O N U R B A N I N Q U I R Y L E A T H E R
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 D E C A Y F O R M A T I O N I L L U S I O N I N Q U I R Y
 E N Z Y M E S E X P L O R A T I O N I N Q U I R Y
 G R A Z I N G U R B A N I N Q U I R Y I N V E N T I O N
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 W O O L I N Q U I R Y L I V I N G P A T H O L O G Y
 L E G A C Y M A R K I N G S I N Q U I R Y
 E B K L M P M A



LAYERS

**LAYERS
LAYERS
LAYERS
LAYERS**

LAYERING WORDS
 KEY WORDS INFORMING
 PRACTICE

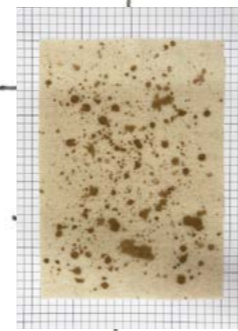


to roll
 to crease
 to fold
 to store
 to bend
 to shorten
 to twist
 to dapple
 to crumple
 to shave
 to tear
 to chip
 to split
 to cut
 to sever
 to drop
 to remove
 to simplify
 to differ
 to disarrange
 to open
 to mix
 to splash
 to knot
 to spill
 to droop
 to flow

to curve
 to lift
 to inlay
 to impress
 to force
 to flood
 to smear
 to rotate
 to swirl
 to support
 to hook
 to suspend
 to spread
 to hang
 to collect
 of tension
 off gravity
 of entropy
 of nature
 of grouping
 of layering
 of felting
 to grasp
 to tighten
 to bundle
 to heap
 to gather

to scatter
 to arrange
 to repair
 to discard
 to pair
 to distribute
 to surfeit
 to complement
 to enclose
 to surround
 to encircle
 to hide
 to cover
 to wrap
 to dig
 to tilt
 to bind
 to weave
 to join
 to match
 to laminate
 to bond
 to hinge
 to mark
 to expand
 to dilute
 to light

to modulate
 to distill
 of waves
 of electromagnetic
 of inertia
 of ionization
 of polarization
 of refraction
 of simultaneity
 of tides
 of reflection
 of equilibrium
 of symmetry
 of friction
 to stretch
 to bounce
 to erase
 to spray
 to systematize
 to refer
 to force
 of mapping
 of location
 of context
 of time
 of carbonization
 to continue



TO DAPPLE
21.4 x 30.0



TO STRETCH
21.7 x 30.0



TO KNOT
7.2 x 13.6



TO INLAY
21.0 x 29.1



TO CREASE
21.5 x 27.2



TO EXPAND
23.4 x 30.2



TO ROLL
4.3 x 21.6



TO TWIST
7.1 x 29.1



TO CRUMPLE
20.3 x 27.1



TO TEAR
16.2 x 24



TO MARK
21.4 x 29.7



TO BEND
11.0 x 11.2



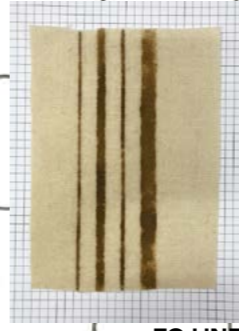
TO REPAIR
21.5 x 29.7



TO BUNDLE
6.5 x 13.4



TO SMEAR
21.3 x 30.3



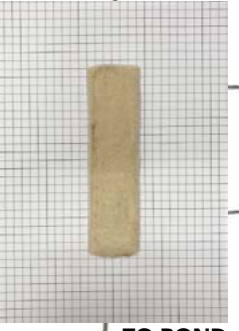
TO LINE
21.5 x 30.0



TO BIND
5.6 x 9.9



TO HOOK
21.6 x 29.9



TO BOND
6.0 x 22.1



Beeswax



Blackberries



Bladderwrack



Chalk



Charcoal



Clay



Flint



Foodwaste (Avocado)



Grass



Herdwick Fleece



Kelp



Mud



Pebbles



Seawater



Soil

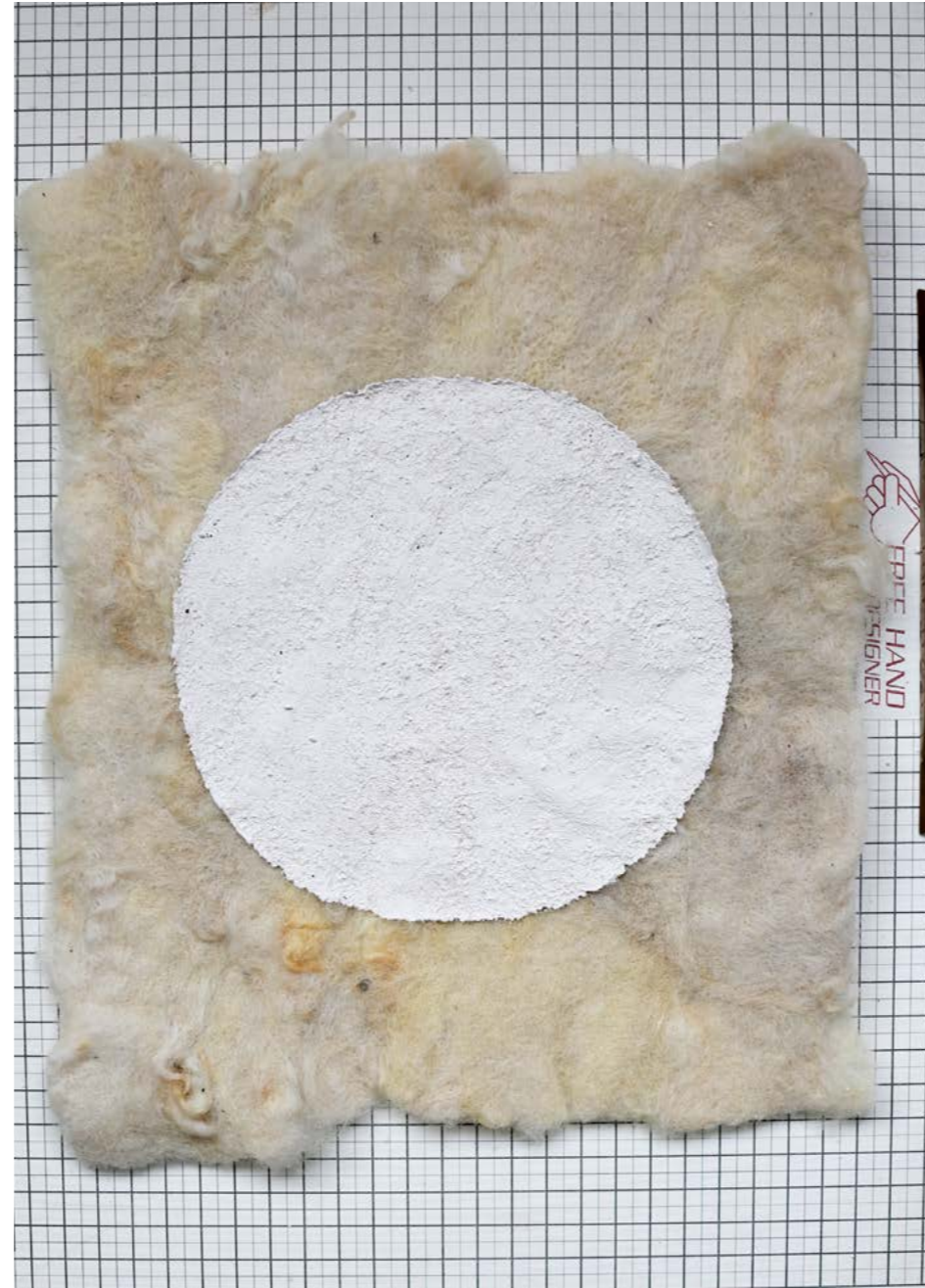


Southdown Fleece

Zero miles 'ingredients' used throughout my project, exploring new materials and textures.



Chalk emulsion circle on Linen 12gg
Dubier industrial knit sample. A4



Chalk emulsion circle on hand felted
Southdown Wool sample. A4



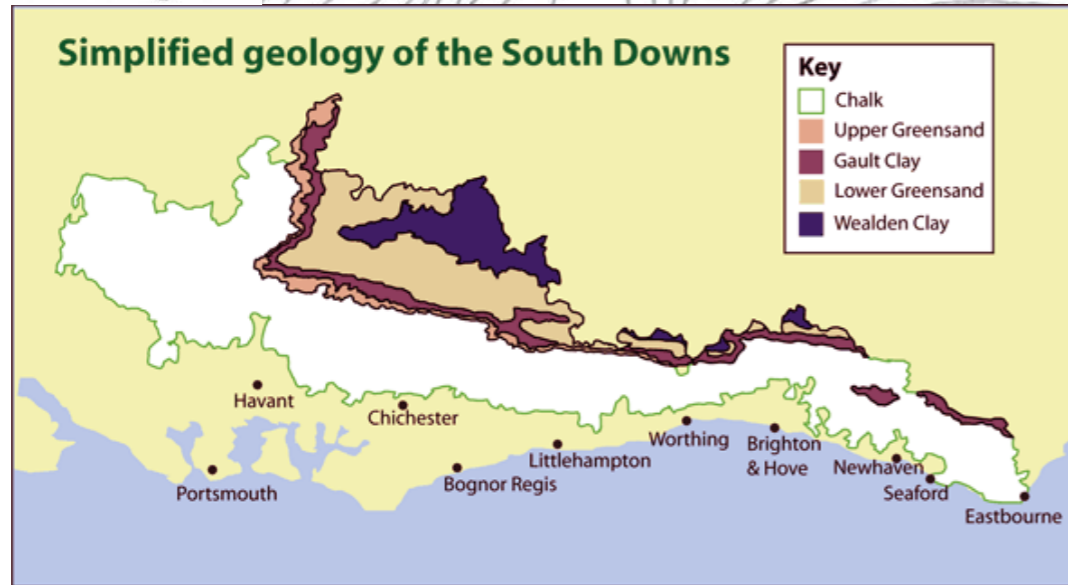
Chalk emulsion circle on Wool
domestic knit machine sample. A4



Above: 3D mound, locally sourced beeswax and foraged chalk (powdered), on navy waxed wool.
Left: Waxed wool and hand painted chalk emulsion circle coated in 'waste' beeswax from a local hive.



TOPOGRAPHIC LINES



Richard Long



USING WALKING AS A TOOL



RESEARCHING THE HISTORY OF THE LANDSCAPE

MAPPING THE LAND ON WALKS

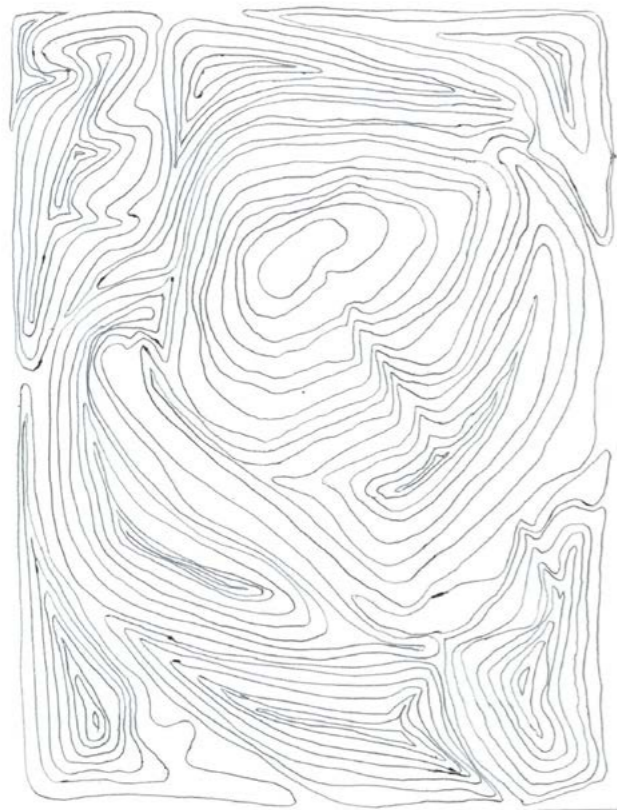
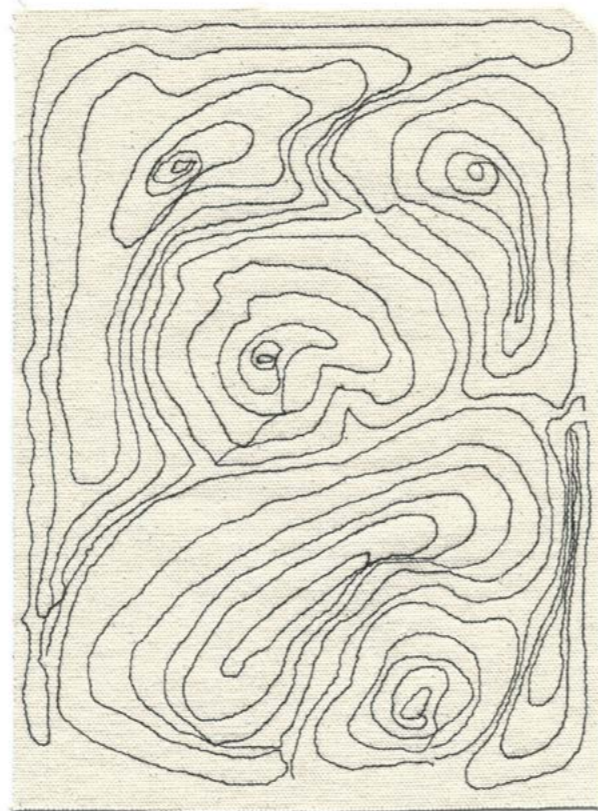


SOUTH DOWNS FARMERS.

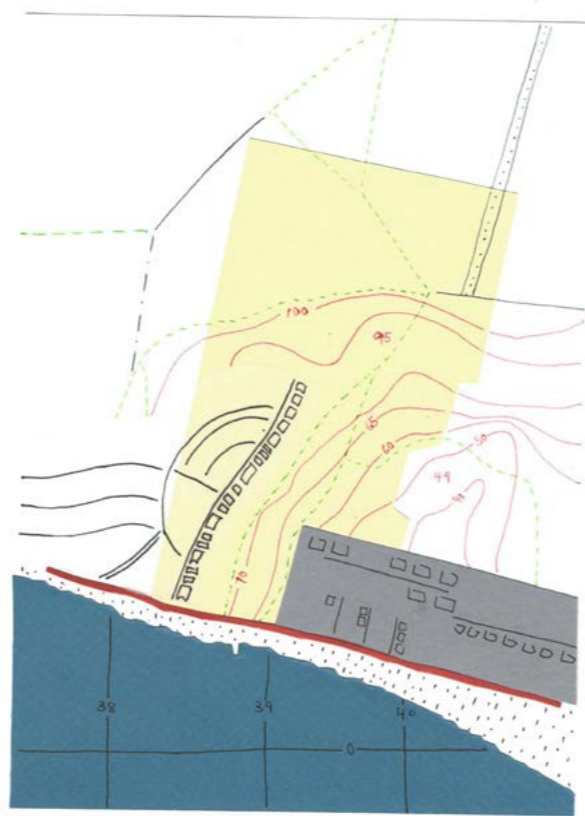
Lines inspired by a modern farmer who walks the contours of the land, shears the sheep & could wear a garment that reflects the environment.

CLOSED LOOP CONTOUR LINES

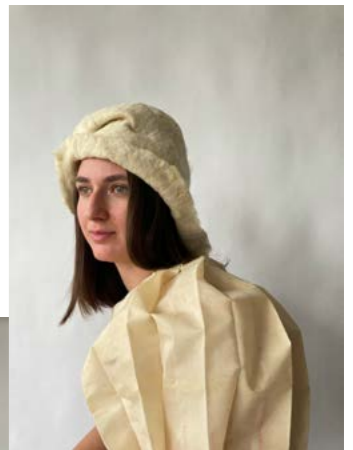
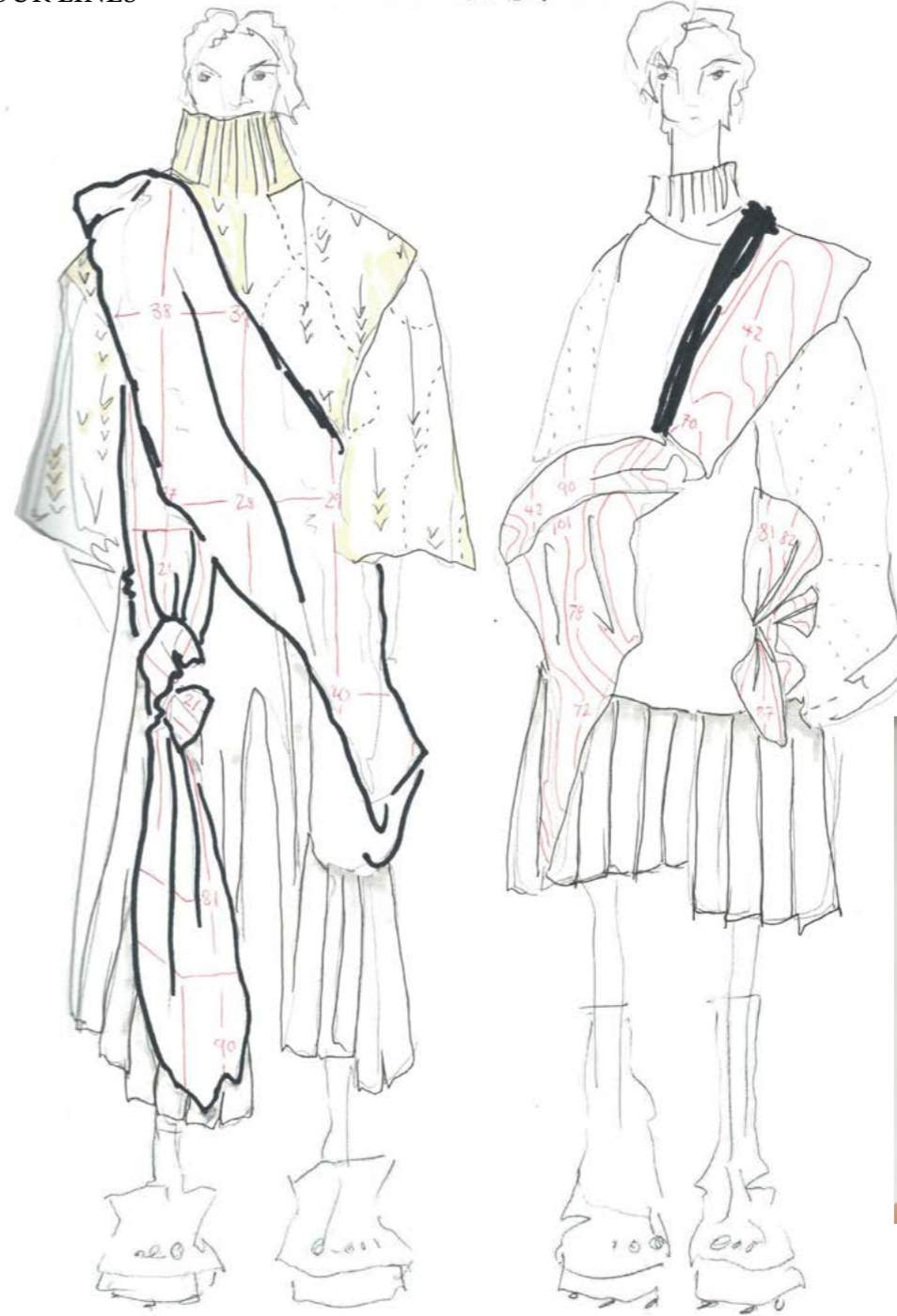
RAW NATURAL & UNDYED.



EXPLORING LAYLINES FROM MAPS OF BRIGHTON.



COLLAGE OF THE COAST OF BRIGHTON.



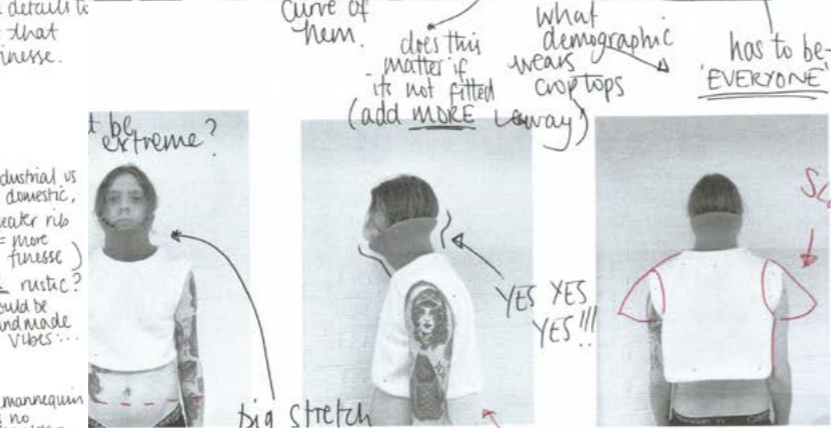
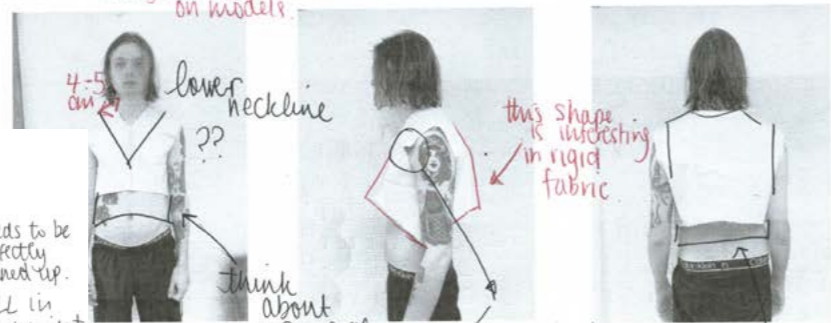
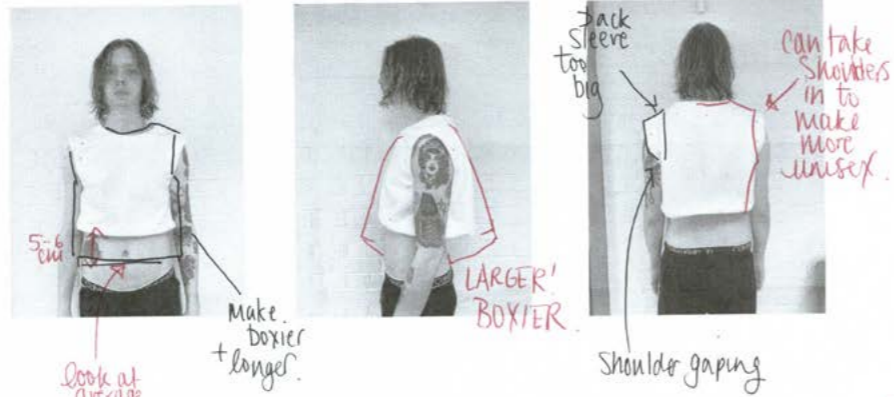
3D exploration of silhouette using hand felted sheeps wool from a local flock.



3D Development

FOR ANY BODY - AGELESS
GENDERLESS LASTING
AND ADAPTABLE.

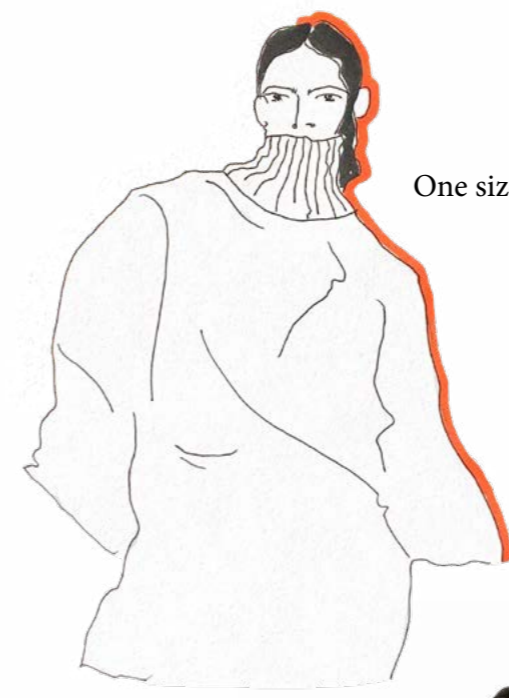
MODEL FITTING 25/02/21.



think abt size of DORTACKS at opening, STRENGTHENS & is beaut. colour? - needs to be a biodegradable/natural thread "COTTON".
Bar tacks
needs to be perfectly lined up. ALL in the details to get that finess.

all seams finished/ bias binding. knit sitting nice & flat sandwiched between gamb facing - hides raw edge of knit. - KEEPS IT MEAT.
mannequin has no shoulders, facing will sit flatter when shoulders are pulled out.

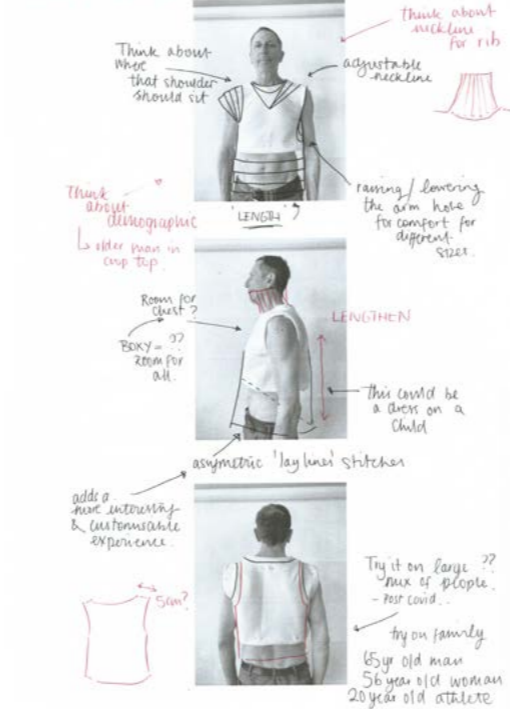
Needs to be tacked down, to hide raw edge of knit. Find another way of finishing sleeve joint, it looks too bulky in dropped sleeve those. invisible tack hem so it doesn't flop down, top stitch?? ends need to be tucked under, no fraying pls.



One size fits many



MODEL FITTING



"EVERYTHING YOU MAKE RETURNS TO THE EARTH AS EITHER FOOD OR POISON."

Details

- Urban workwear inspired pieces, made to last, hardy and wears well. Worn with pride + handed down.



UTILITARIAN
DETAILING

THE THREAD USED MUST
BIODEGRADE AT THE SAME
RATE AS THE FABRIC.



SOUTHDOWN
WOOL

ORGANIC BLACK
LINEN

BRITISH NAVY
WOOL

ORGANIC COTTON
THREAD





Black linen coated in locally sourced beeswax, and distressed by hand.



Black linen coated in locally sourced beeswax, distressed by hand and tipped with hand ground chalk emulsion.

CIRCULAR PIECES

- COMPOSTABLE
- DURABLE
- LONG LASTING
- ZERO MILES



