



abarcas,
calzados hecho
en una sola pieza
de cuero blando. se compone
por una forma trapezoidal
con una costura a
la mitad para
la cavidad
del pie.



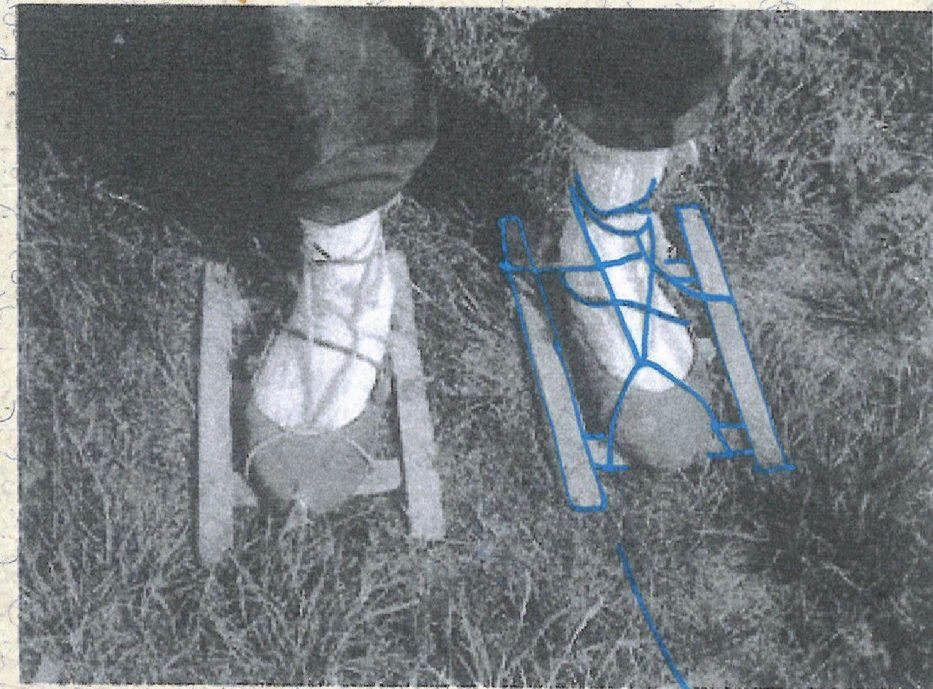
Fig. 243. Pastor de Abaltzisketa (G) con abarcas de goma, 1941.

Los calcetines
parte de las pie
cubren la totalid
de las rodillas. I
nombres: media:
(Agurain, Valde
tia-B); *galtzamot*
(N); *galtzerdiak* (I
taña de Zubero
tia, Garai, Zeai
handiak (media:
tzak (Gerena-B)
lak (Larraun-N)
pinas (Urkabust
Garai, Orozko,
nak o *galtzerdi-ik*.

En el Valle de
abarcas usaban
calcetín de lana.
Los pastores
Badaia (A) por
dentro de las ab
ba y papel de pe

Piales, mantak

utilizadas

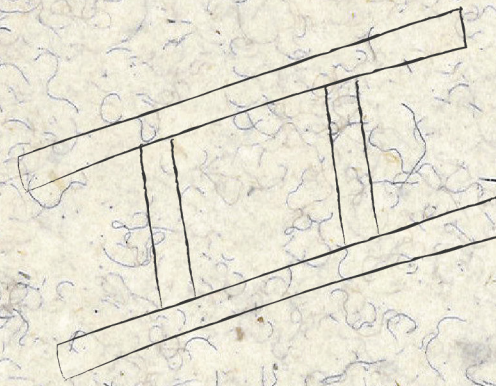


> abarca + raqueta

raqueta, *gularreta* o *gobarreta*, barre
de Álava y *barapones* en la zona
En Urdiaín (N) llamaban *uba*
para andar por la nieve.
Carranza (R) se hacen con

INDUMENTARIA ACTUAL DEL PASTOR

Tras describir las prendas que componían
año la indumentaria del pastor, cabe anotar
los datos aportados por nuestros encuestados.



RAQUETA
para poder caminar
en la nieve



CHIRIPA

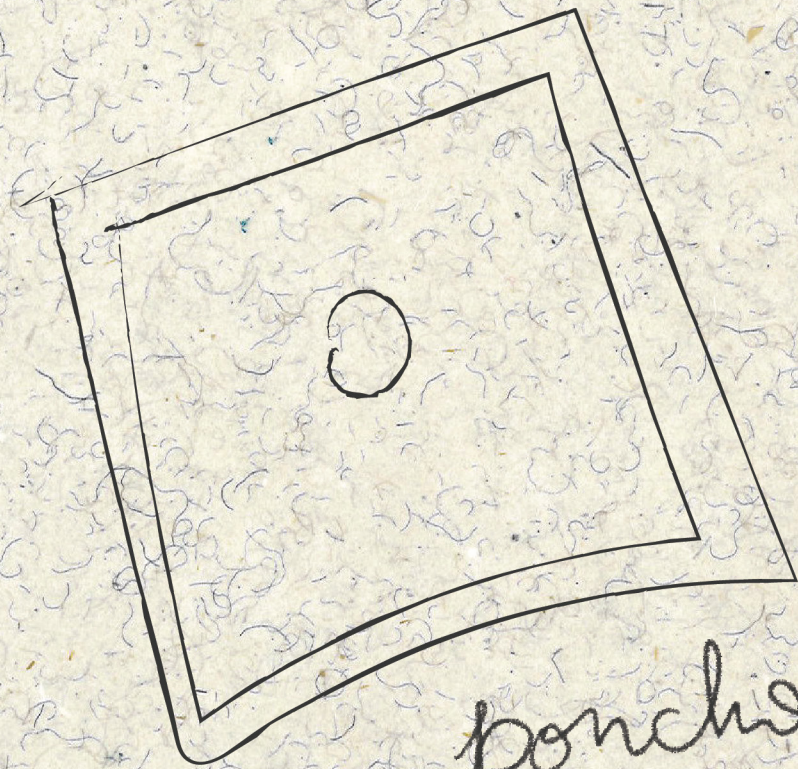
un manto cuadrado de lana drapado sobre el pantalón para proteger del frío.



In both cultures the garments to guarantee protection from the elements ended up being composed of SQUARES

Draped
Subtracted
+ tied

Maybe the most popular of the garments in gaucho culture
EL PONCHO



poncho

chiripá

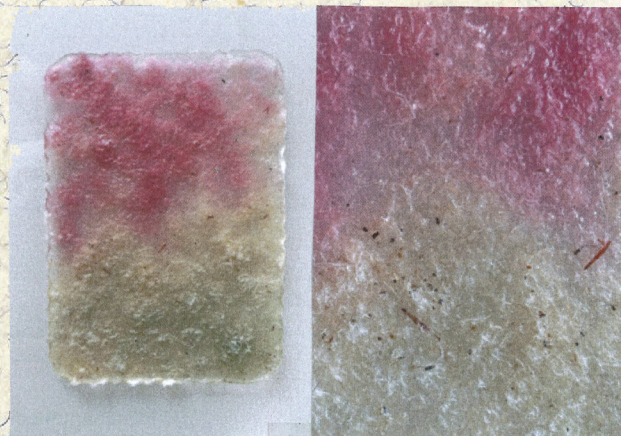


I started
exploring silhouettes
and shapes that
could be obtained
with a square

Kapusai



Bioleather with dyed wool
Repeat the previous recipe but dye your wool before hand and apply it wet to obtain the best results.



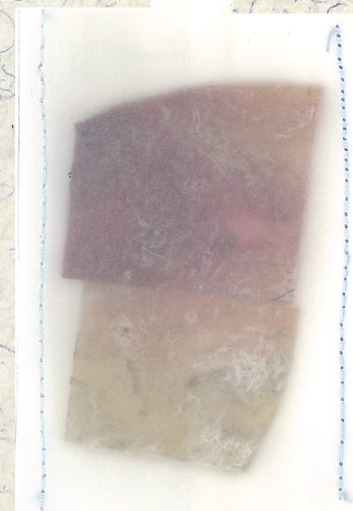
Bio Paper

INGREDIENTS

- water 120 ml
- gelatin 6.5 ml
- glycerin 10 ml
- cmc 1 gr
- cellulose powder 3 gr



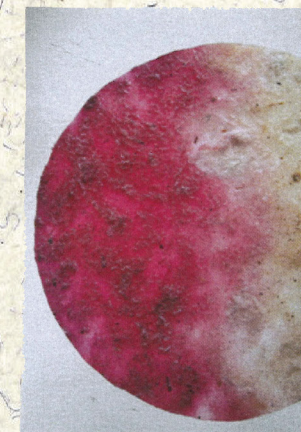
Next time add vinegar!



Wool Bioleather with tinted water

INGREDIENTS

- Cochineal + alum
- water 100 ml
- Gelatin 20 gr
- glycerin 12 ml
- Vinegar
- Wool



I did two mixtures, one with cochineal water and another without any dye. I then mixed them together in the mold.



AGAR - AGAR

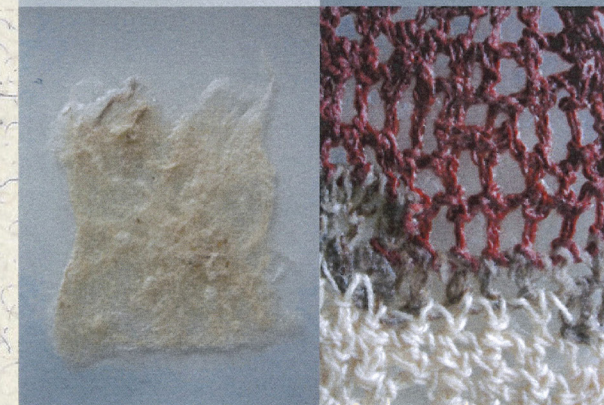
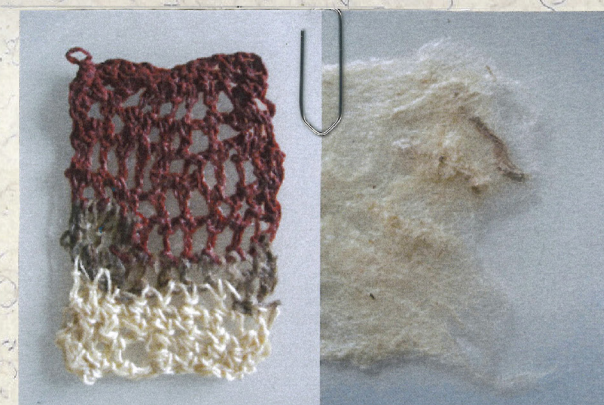
Trial 1:

- water 102 ml
- agar - agar 3.6 gr
- glycerin 2.4 gr
- vinegar 10.8 ml
- wool 2 gr

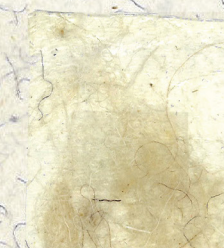
the idea was that the extra water would help distribute the wool evenly.

Trial 2:

- water (cochinilla) 204 ml
- agar - agar 3.6 ml
- glycerin 3 gr
- vinegar 10.8 ml
- wool 3 gr



I don't think it makes much sense adding a layer of an extra material to things like felt and knit, since they already are forms of fabric.



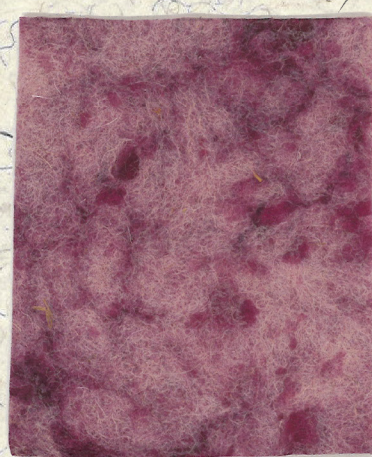
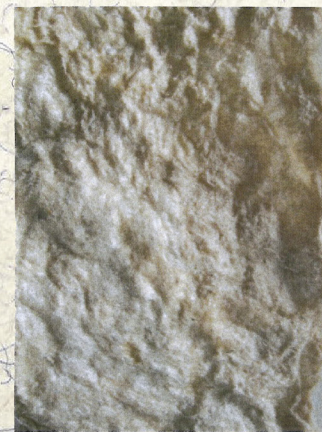
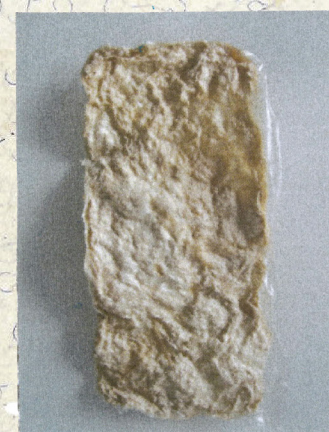
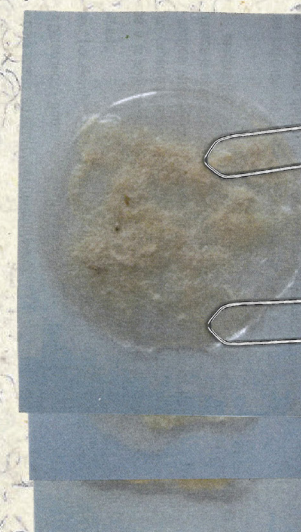
Encasing Biomaterial

INGREDIENTS

- Water 100 ml
- Gelatin 20 gr
- Glycerin 12 ml
- Vinegar

Since shredding the wool fibers was getting tricky I made two different test, one incasing felt and another one with crochet knit.

[it is a good option to give structure and rigidity to knits.]

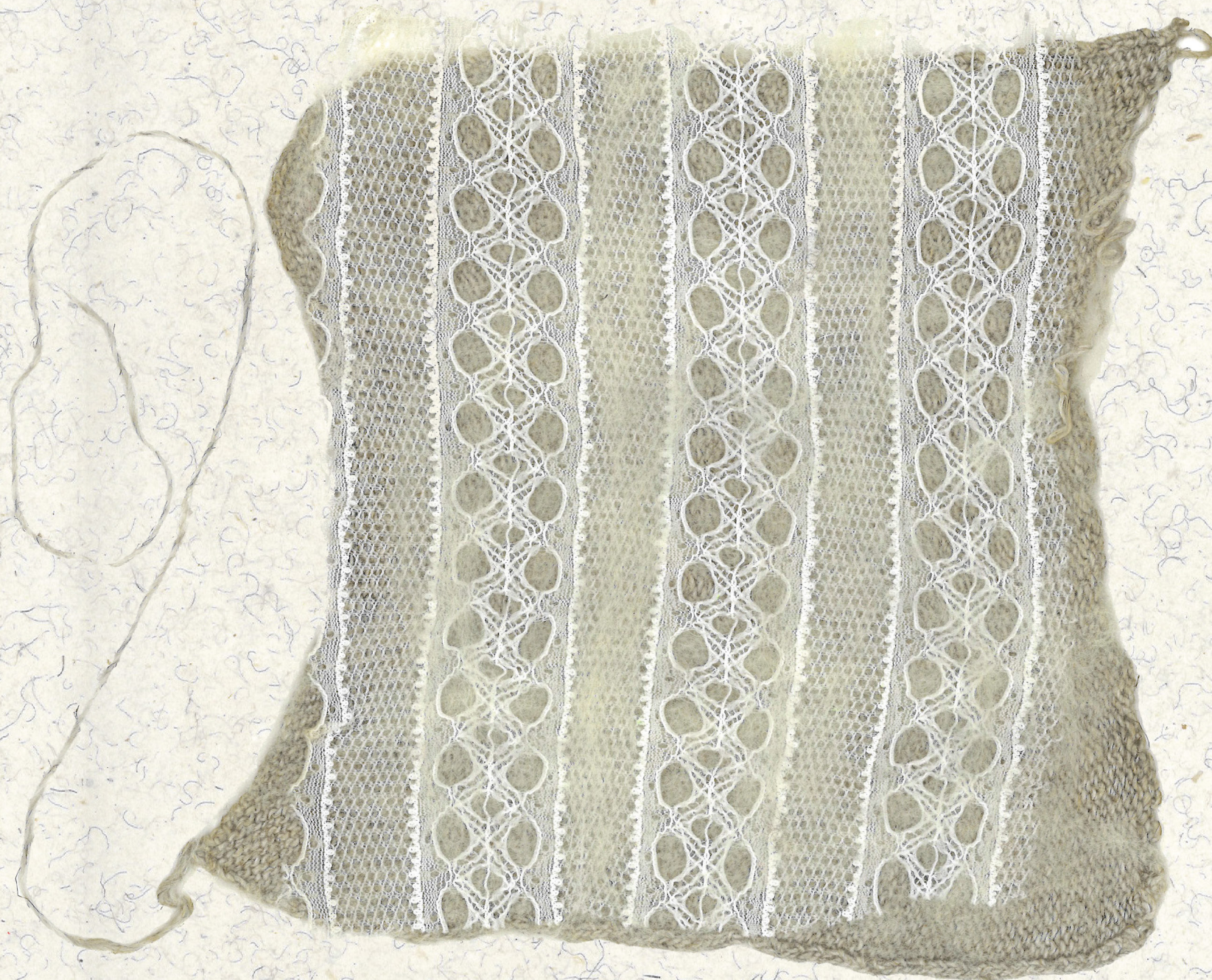


I also explored joining felt with other fabrics. The first trial was with gauze to which I made some holes to create points of contact between the two layers of wool that sandwiched the fabric. One of my favorite samples layered a knit sample, felt, and lace. However, that particular sample included synthetic fibers, which created a conceptual conflict for me, so I left it as experimentation.

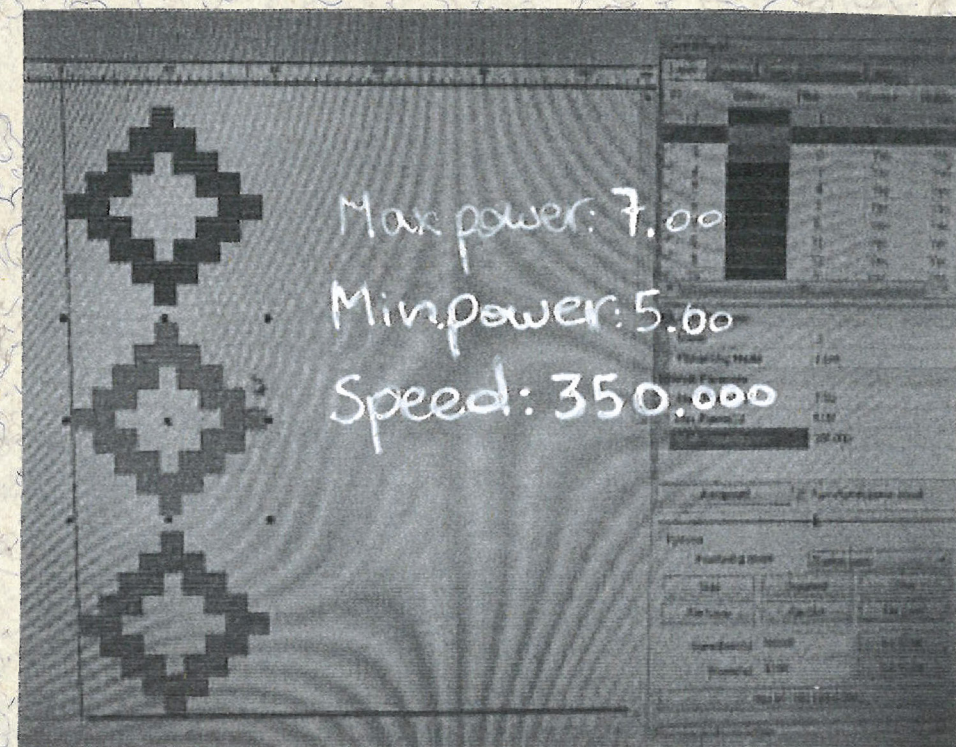
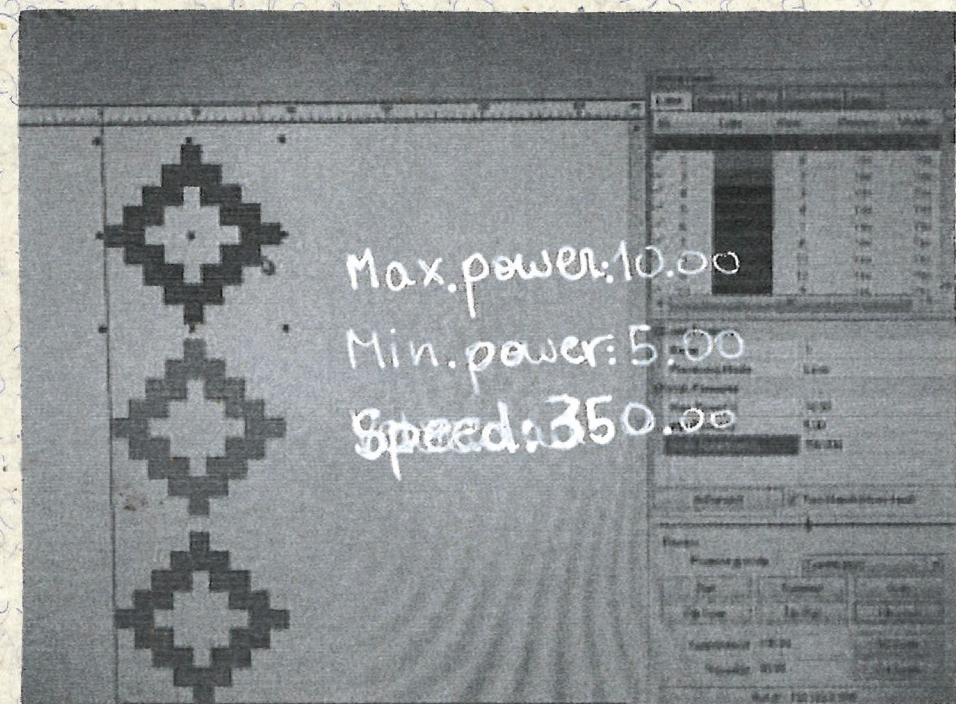
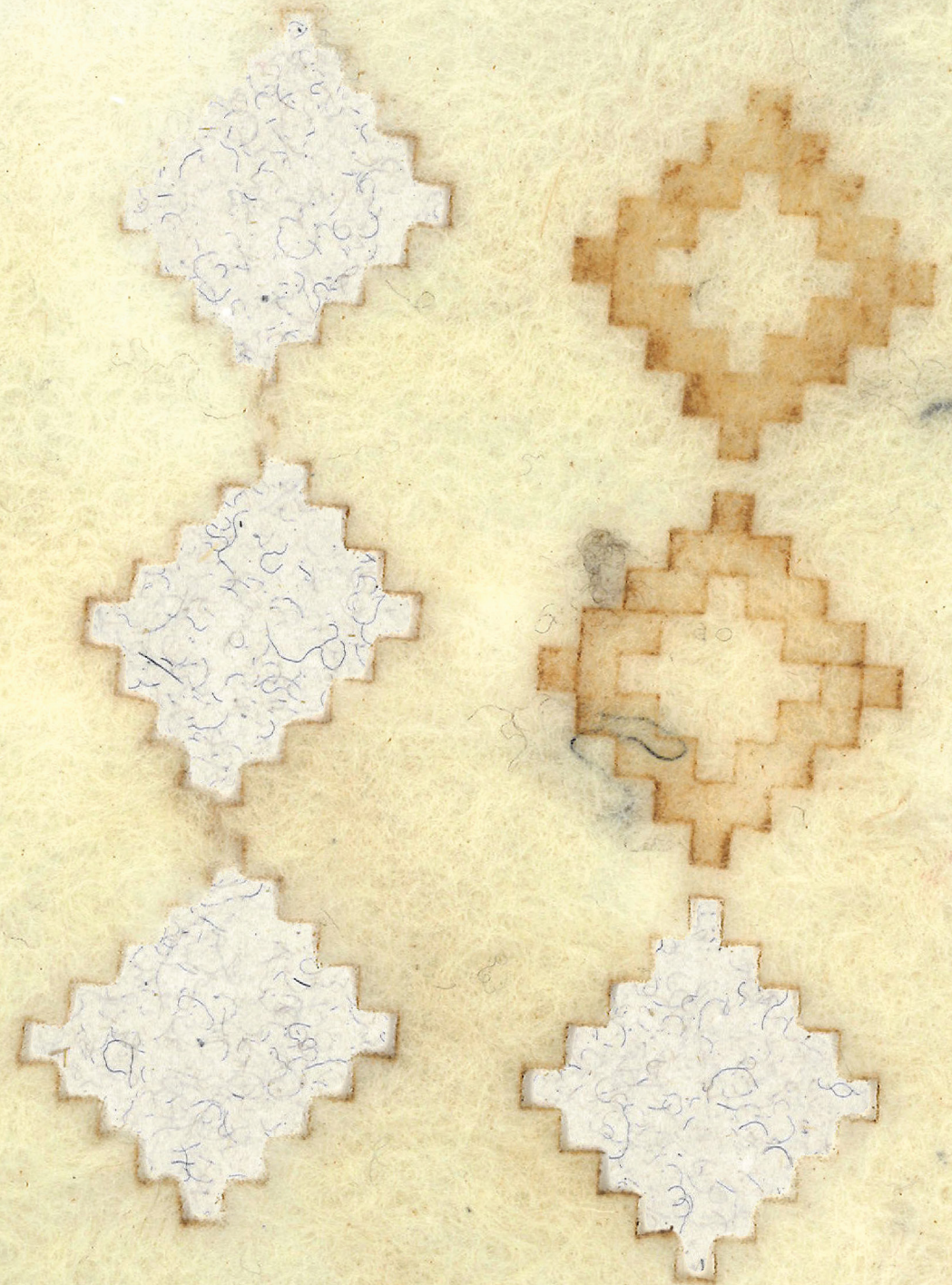
These experiments marked a turning point in my process. They gradually evolved into a deeper understanding of the behavior of this ancestral material, revealing lessons about resistance, fragility, and repair. The tension between structure and collapse, between control and accident, became one of the most meaningful discoveries. Failed stitches, broken yarn, unexpected textures, these were not just problems to solve, but material conversations that actively guided my decisions. When scaling up samples that had worked perfectly in miniature, I would always encounter new issues, each requiring its own solution.

It was at this moment that I realized each of my samples, fabrics, and garments needed to be cared for almost like a living being. There was a quiet sense of nurturing involved in every interaction, reminiscent of the relationship between a shepherd and their flock.

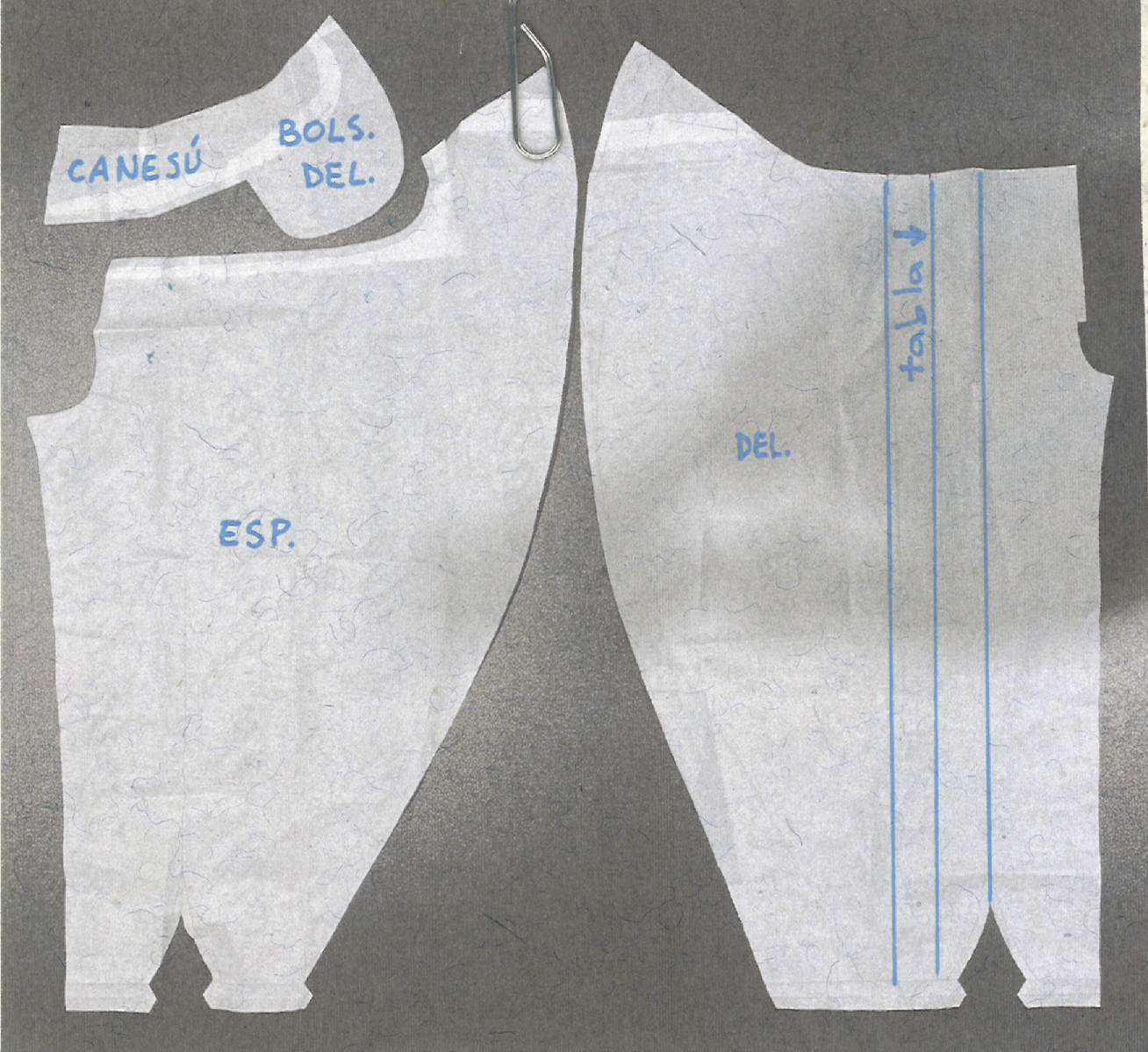
Working with wool in its many forms — raw, felted, knitted, blended — allowed me to explore its full expressive range. I became increasingly interested in not just “using” the material, but responding to it, letting its limitations and imperfections shape the aesthetic and logic of what I was creating.



This chapter of material exploration became the foundation for the garments I would later design. Rather than impose a shape or style from the outside, I chose to build directly from the materials, letting their structure, texture, and reactions define the silhouettes, construction systems, and joining methods.

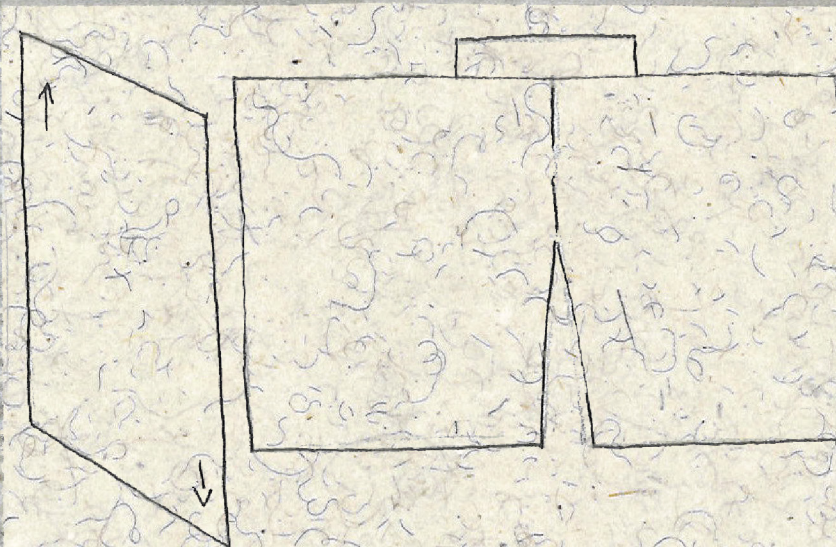
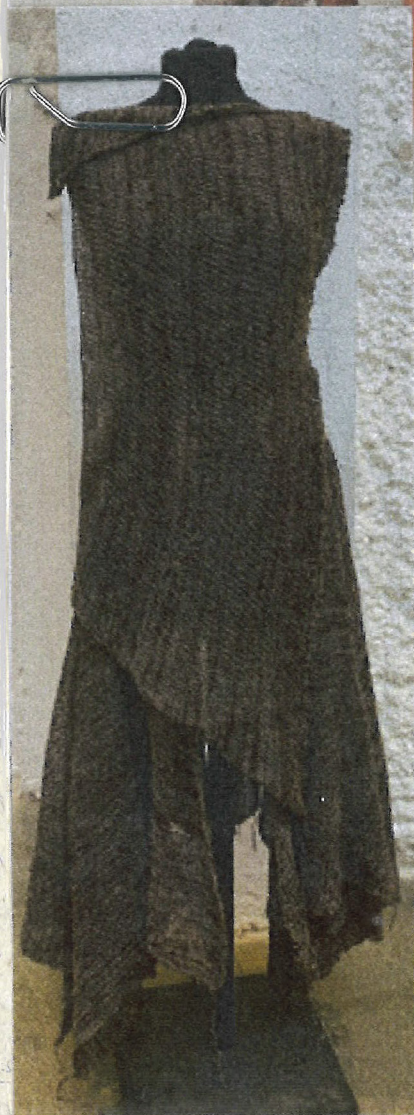








the thread generated the
torsion of the squares



This outfit started completely
inspired by my visit to Issey
Miyake, which respekted
my enthusiasm.



cardo

To see the whole project please go to the following link:

https://drive.google.com/drive/folders/1xlWfIS_Crsgta_zbinvEVduDhBmYbNcUX?usp=sharing