

ABSTRACT DEPLETED TERRAIN

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I'm 25 years old and a graduate of the Fashion Design Department at Shenkar. I grew up around a zoo, where my mother worked as the Head of the Education Department. This experience shaped my perspective on nature and the relationship between humans and the environment. I aspire to create timeless garments through refined silhouettes, rich textures, craftsmanship, and material exploration, believing that longevity is one of the most meaningful forms of sustainability. Through my work, I seek to deepen the connection between people, the materials they wear, and the natural world from which they originate.



Abstract Depleted Terrain began with the work of Edward Burtynsky, whose aerial photographs document landscapes transformed by mining, pollution, industrial waste, and resource extraction.

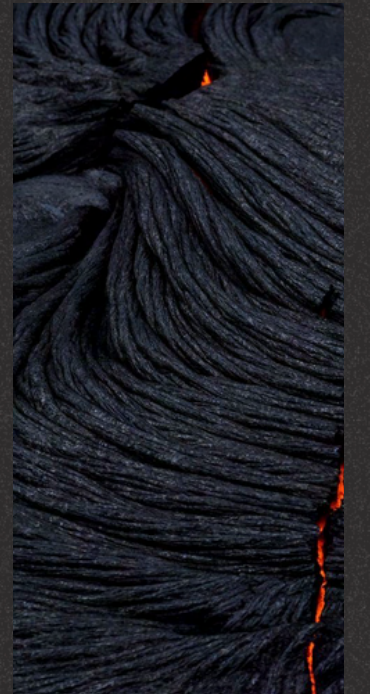
His images reveal an unsettling contrast between abstract beauty and environmental degradation, exposing the lasting traces of human intervention on the natural world. They became the starting point for an exploration of the relationship between landscape, natural resources, and industry.



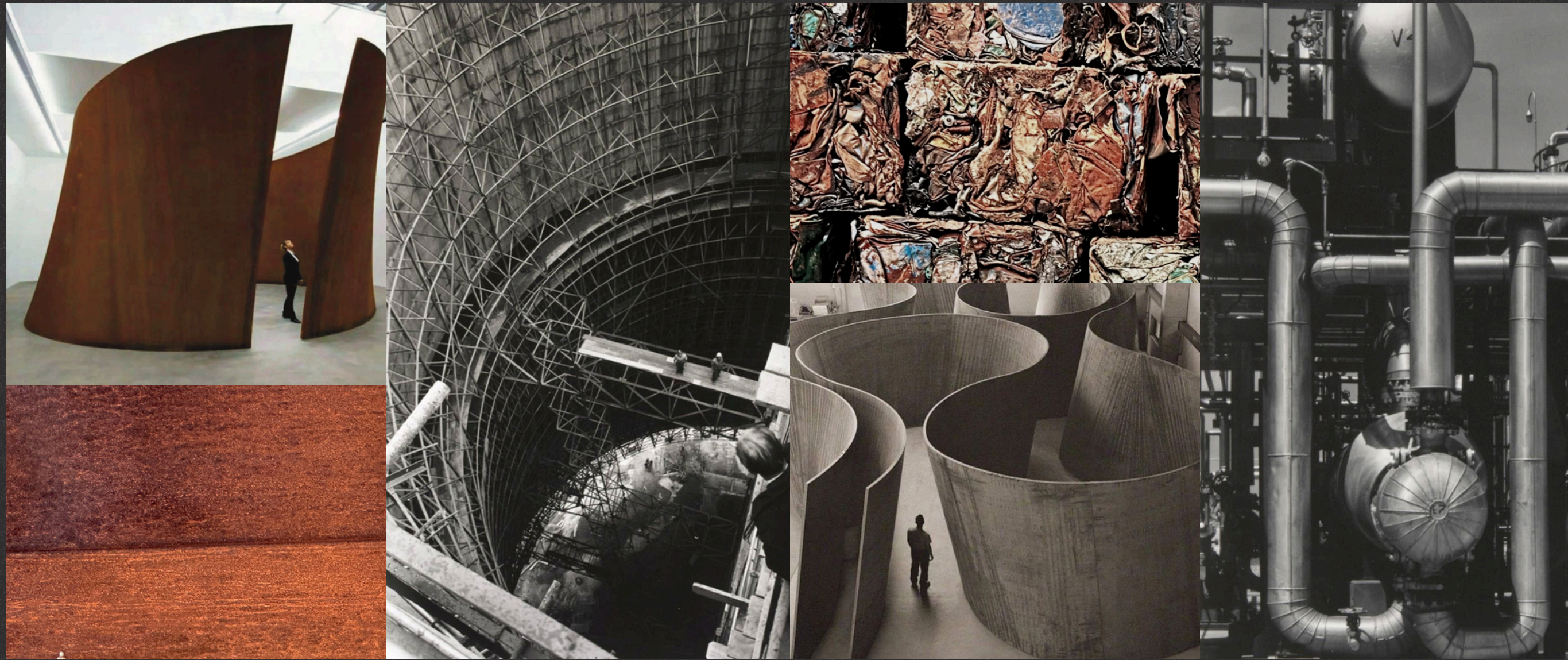
EDWARD BURTYNSKY, TAILINGS POND #2, 2018



EDWARD BURTYNSKY, SALT PAN #24, 2016.



The industrial landscape is shaped by constant extraction, production, and disposal. Compressed waste, rusted metal, and vast infrastructures reveal the scars made by a system built on endless accumulation.

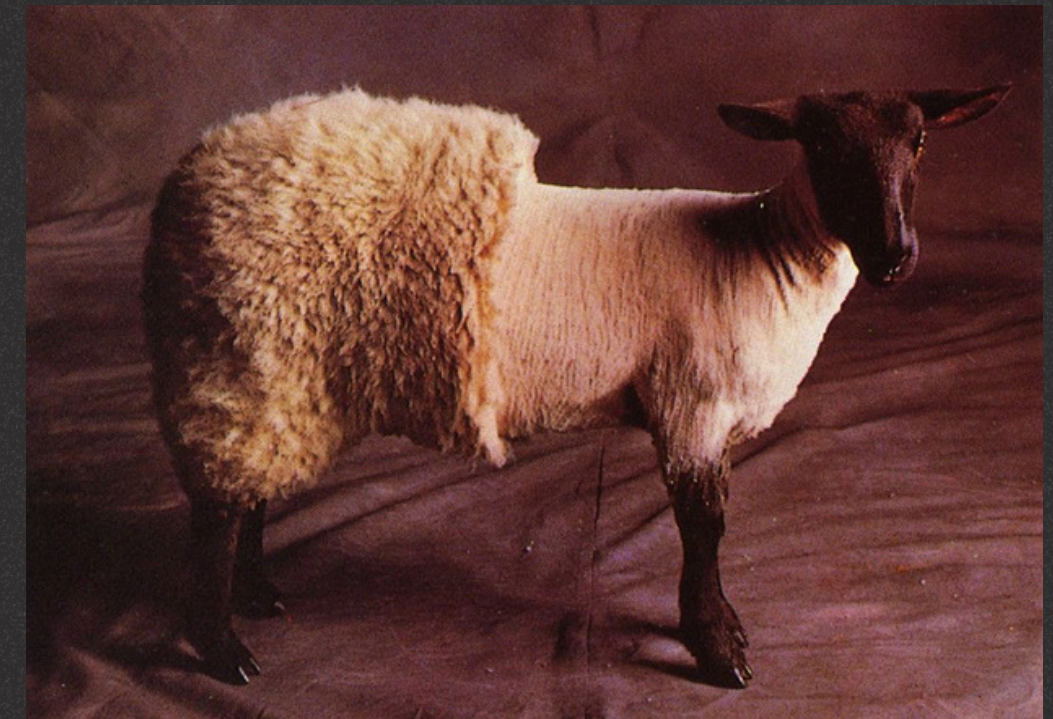


RICHARD SERRA (SCULPTURE); EDWARD BURTYNSKY// URBAN MINES, DENSIFIED OIL DRUMS #4, 1997.

Their monumental scale diminishes the human figure, emphasizing the overwhelming power of industry.



Every material begins as part of a landscape. Only through human intervention does it become a resource, a raw material, and eventually a product. This project reflects on the transformation of nature into industry and the traces this process leaves on the environment.



S.D. WARREN, LUSTRO DULL CREAM ADVERTISEMENT, USA, 1985.

- GARMENT OVERVIEW
- DESIGN PROCESS
- PHOTOSHOOT
- ACCESSORIES



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Through knitting, felting, and tufting, I experimented with natural wool yarns to rediscover their textile qualities and reconnect them with the visual memory of their original source. Each technique explored a different expression of the fibre, gradually leading to the final tufted textile.



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Testing Jarns and techniques

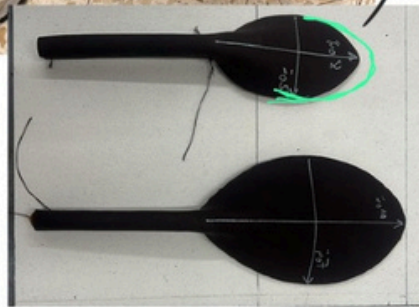
Tufting
Process



Final Jarn
selection



Pipeline structure



Final
garment



Toeil



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SPECIAL THANKS

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