

UNFINISHED

DESIGNED BY MICHAL PAUKER



MENTORED BY YOSHI KATZAV & GILAD YONA



My name is **Michal Pauker**, and I am a third-year Fashion Design student at Shenkar College.

My work begins with making. I am drawn to craftsmanship and the dialogue between material and process, believing that the way something is made is just as important as the final outcome. Through handwork and material exploration, I create contemporary pieces that are rooted in tradition, with every detail carrying intention.

Alongside my studies, I work in sales at Mia Luz, a boutique in Tel Aviv. The experience allows me to understand fashion from both the designer's and the customer's perspective, giving me insight into how garments are created, chosen, and lived in. My inspiration comes from Israeli history, particularly the history and culture of the kibbutz, as well as from everyday experiences and emotions. Growing up in Kibbutz Be'eri shaped my appreciation for resourcefulness, dedication, and thoughtful making. I am interested in translating these influences into contemporary design through materials, construction, and handcrafted details.

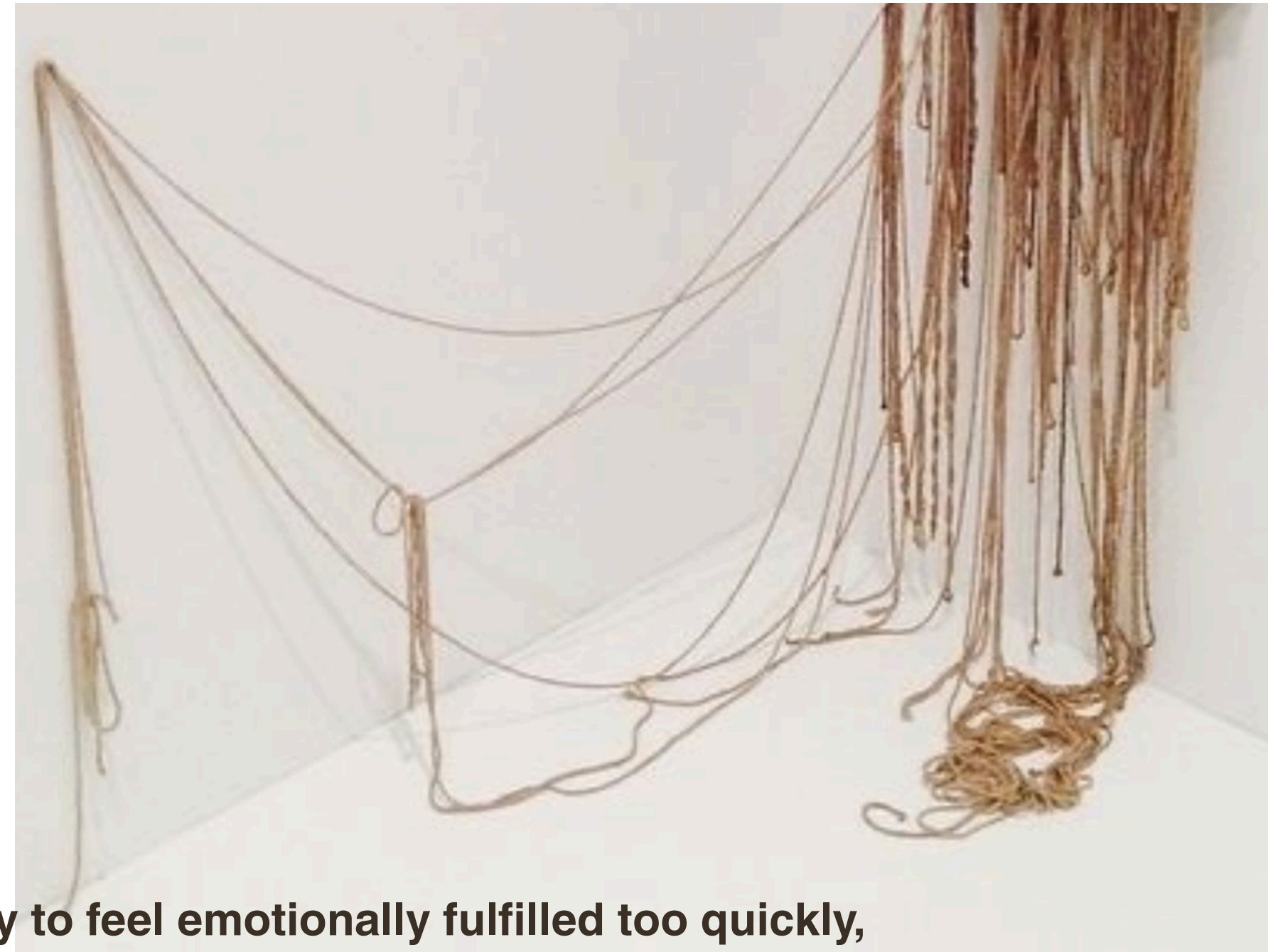
Leather naturally became part of my practice because it asks for a different way of designing. Every hide is unique, with its own character, texture, and imperfections. It cannot be treated as a uniform material or approached without care. Instead, it requires patience, precision, and respect, allowing the material itself to influence the design process. For me, leather represents craftsmanship at its purest a material that rewards attention to detail and results in pieces that gain character, tell a story, and are made to last.

I believe good design is defined not only by its final form, but by the care, intention, and craftsmanship invested in every step of its making.

MOOD BOARD

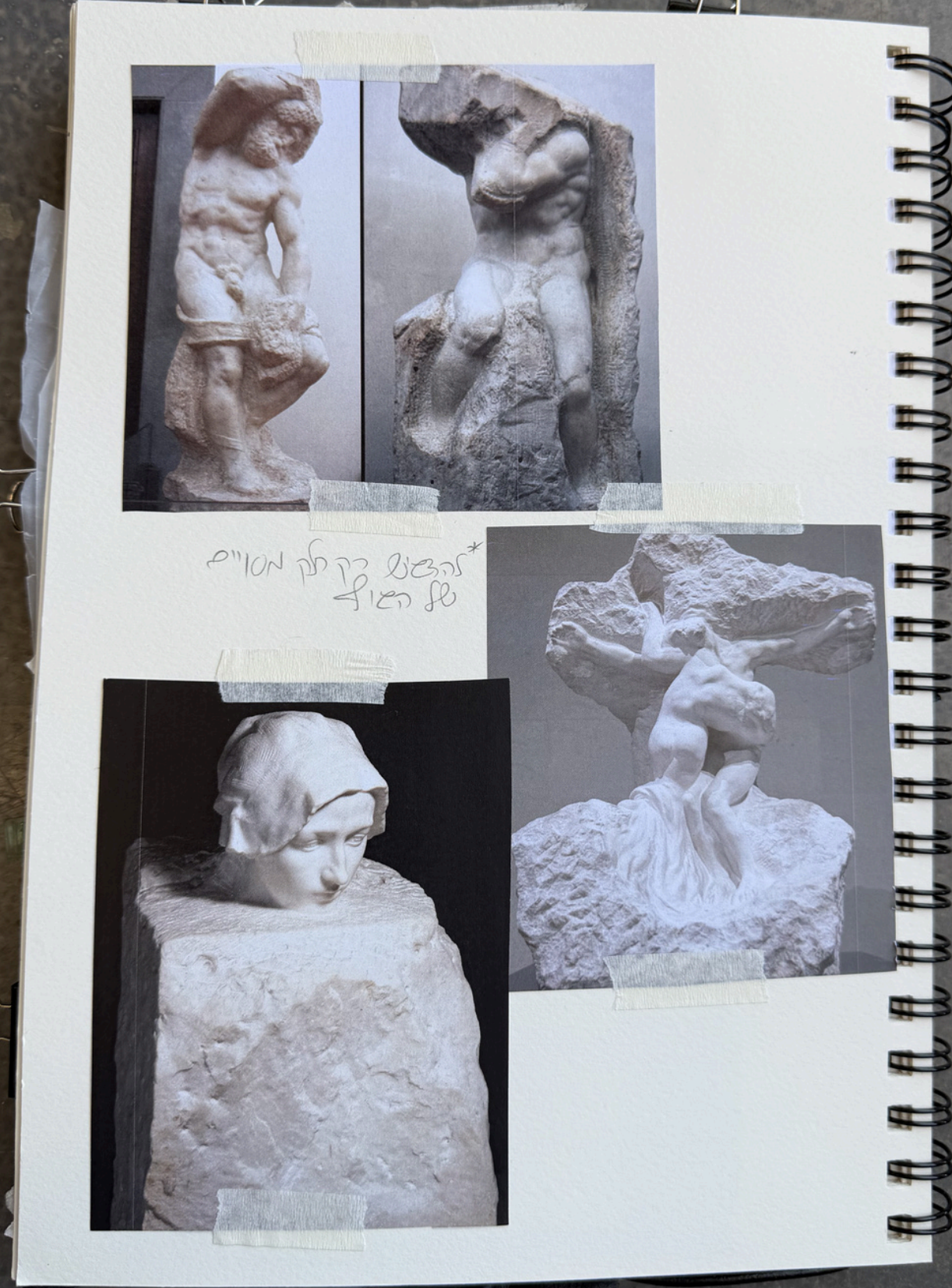


THIS PROJECT BEGAN WITH A PERSONAL REFLECTION ON THE FEELING OF EMOTIONAL SATURATION



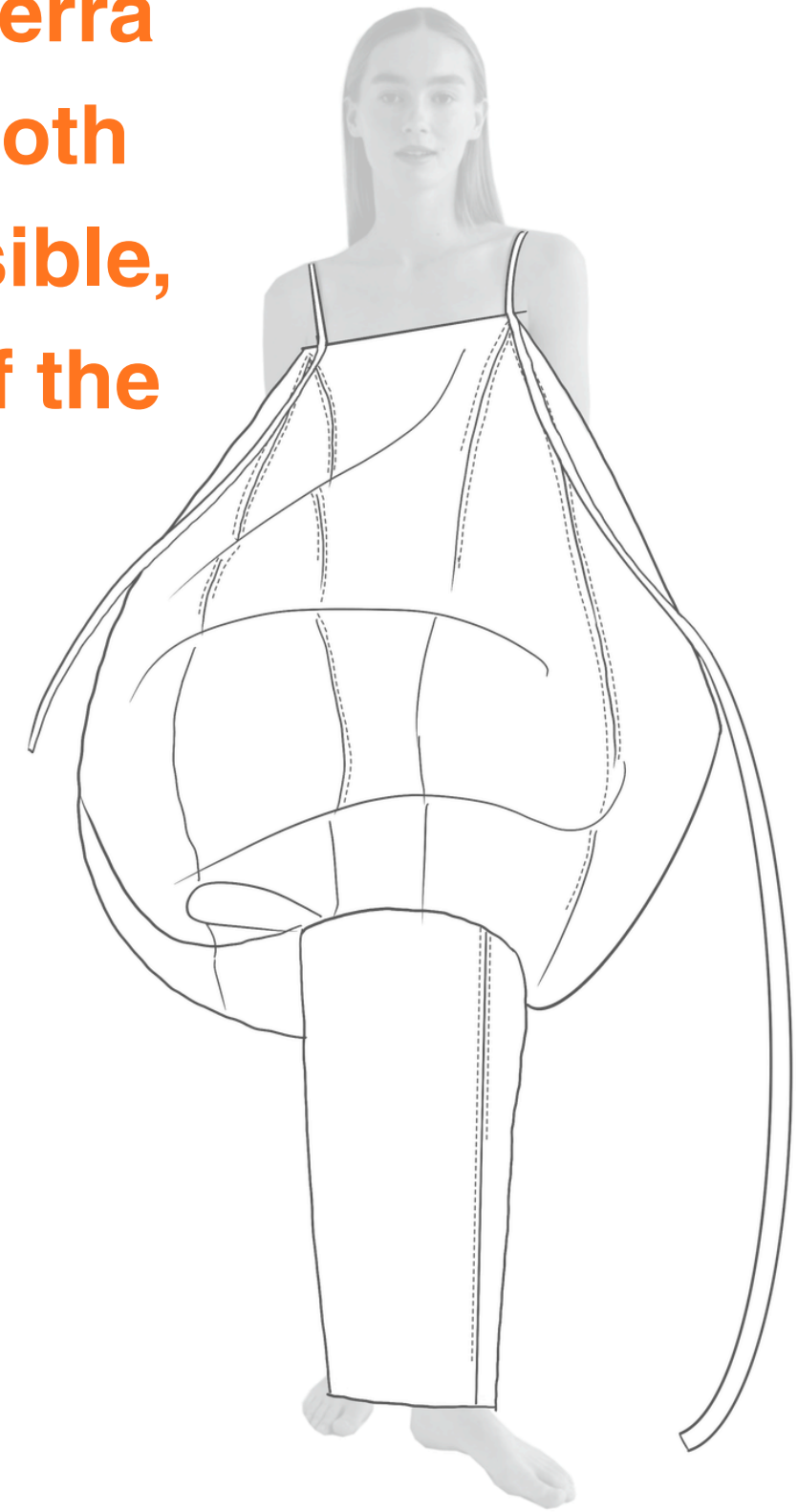
The tendency to feel emotionally fulfilled too quickly, leading me to move on before fully exploring an experience. Through material, I sought to transform this internal state into a tangible visual language.

**IN NON FINITO, I DISCOVERED A VISUAL
LANGUAGE THAT MIRRORED MY
EXPERIENCE OF EMOTIONAL
SATURATION.**



**Rather than concealing the
material, Non Finito allows it
to remain present, where the
unfinished becomes an
essential part of the final
work.**

The works of Michelangelo and Richard Serra became key references in my research. Both artists allow the raw material to remain visible, making the unfinished an essential part of the final work.

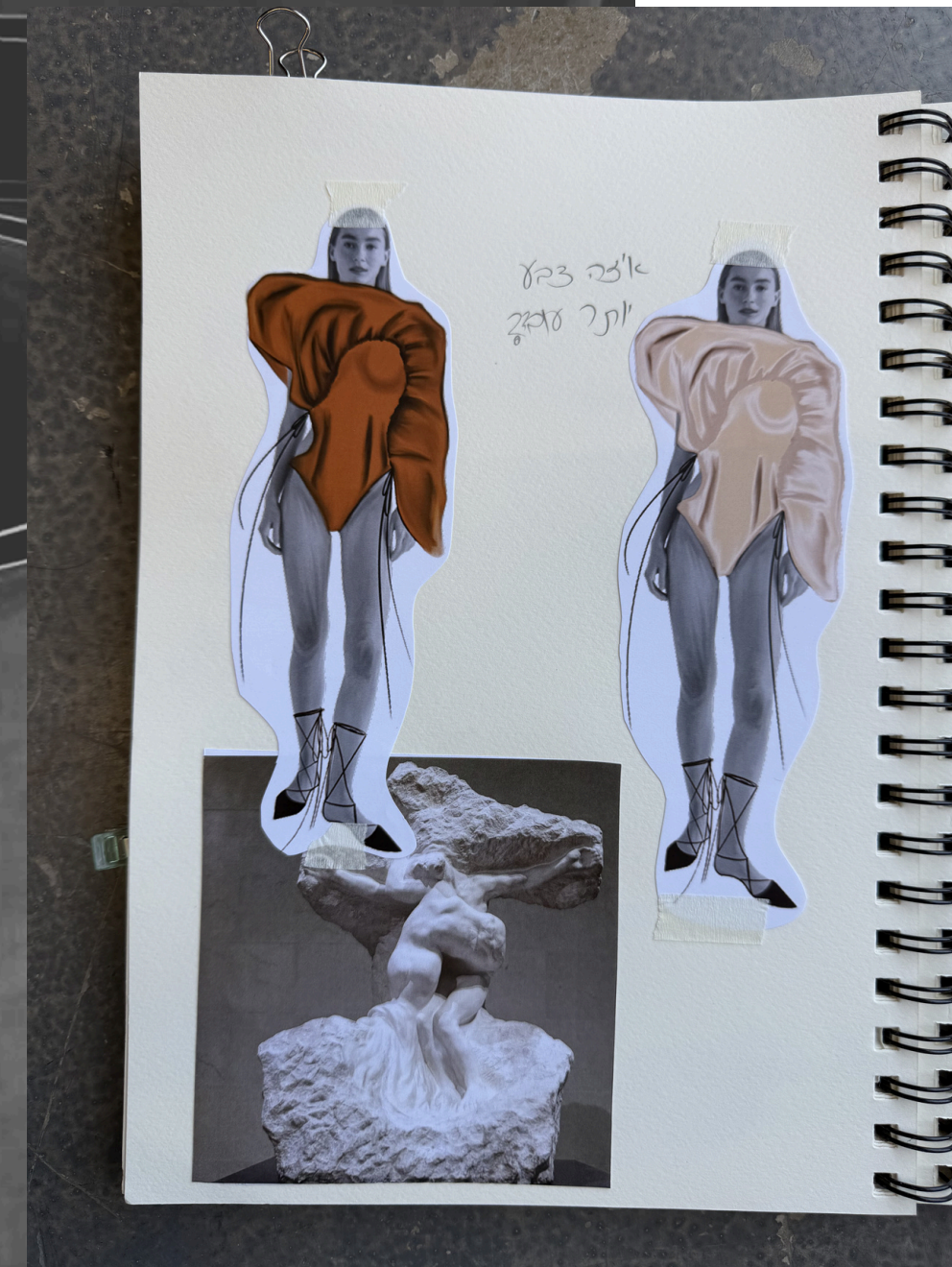
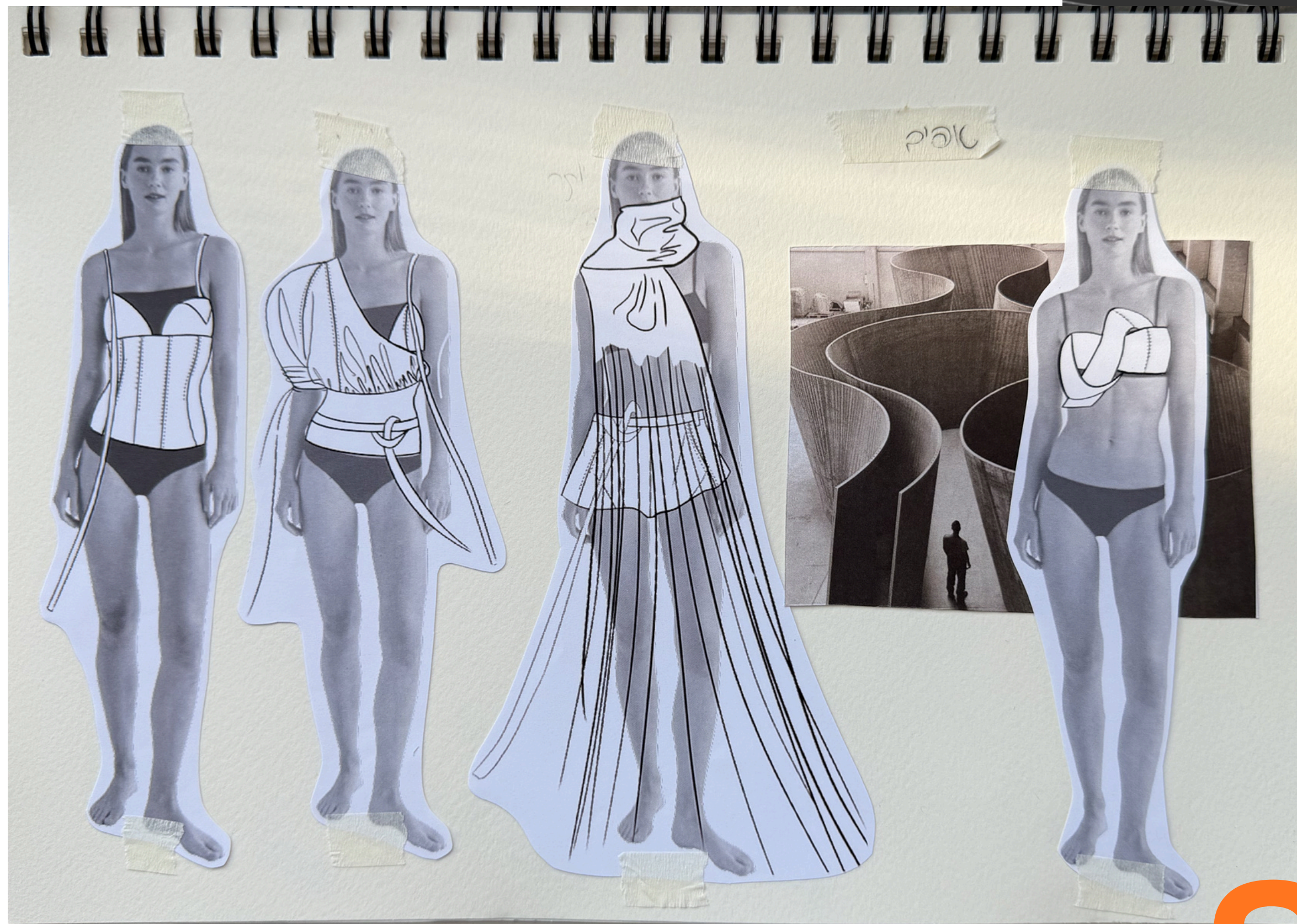


**BY EXPOSING THE BODY AND PRESERVING THE RAW
MATERIAL, THE GARMENTS CELEBRATE THE BEAUTY
OF THE UNFINISHED.**



SKETCH





SKETCH



MATERIAL EXPLORATION

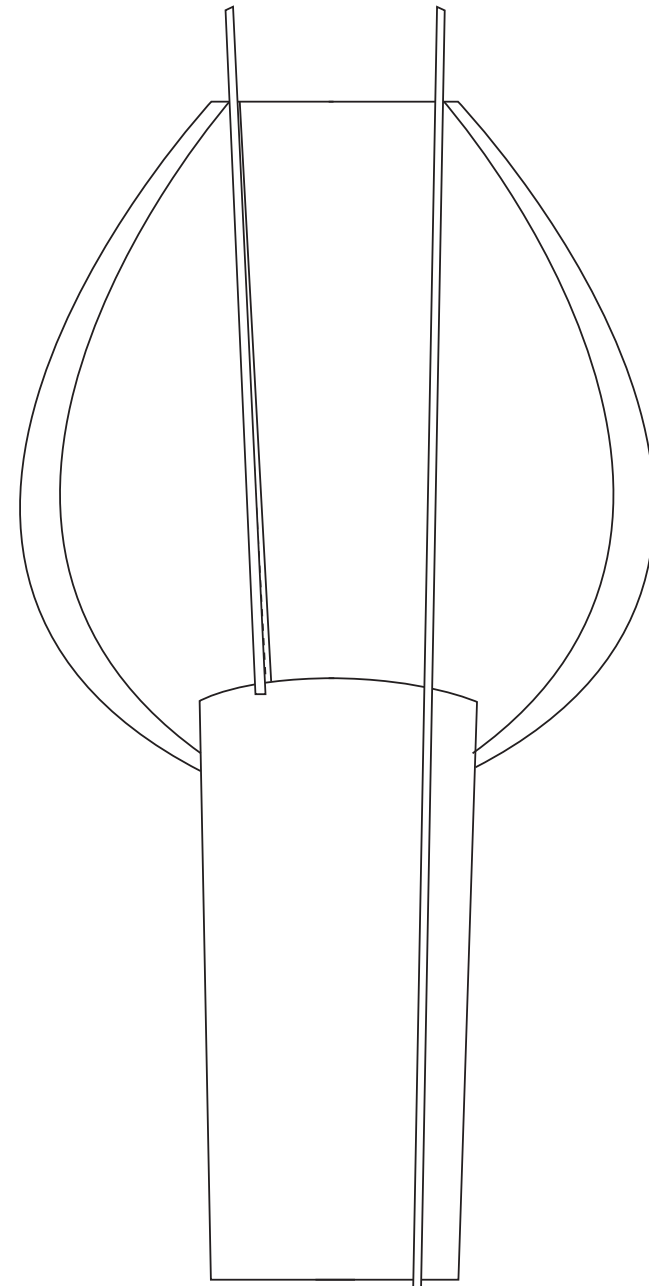
FINEL DESIGN//COLLECTION



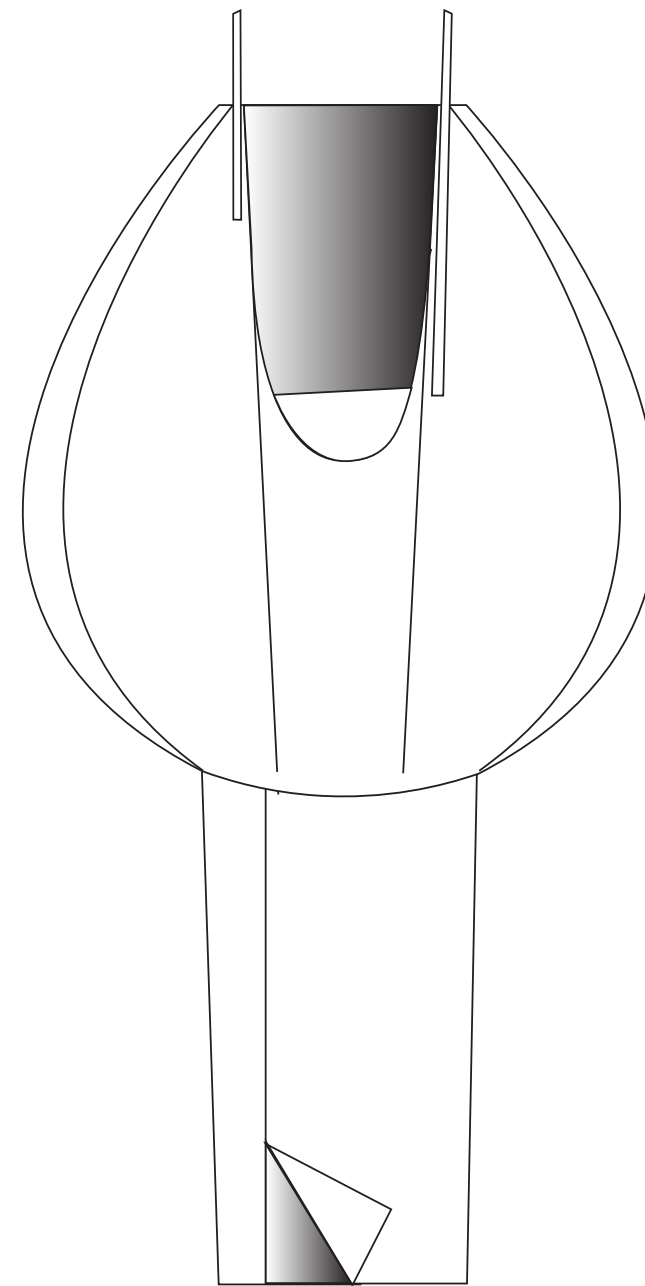
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Front



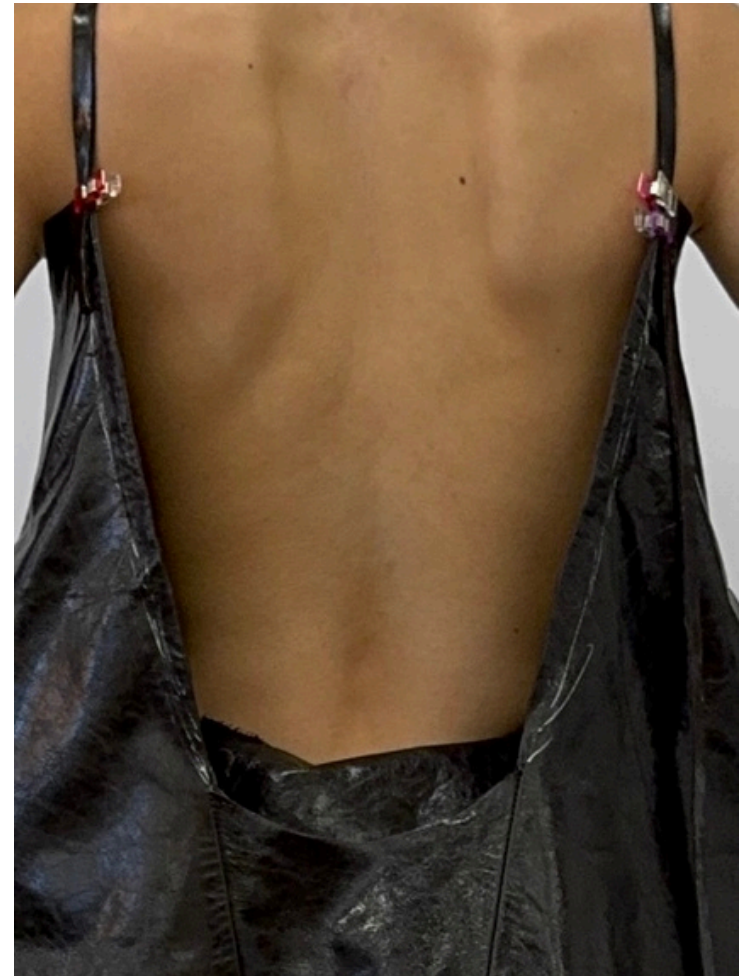
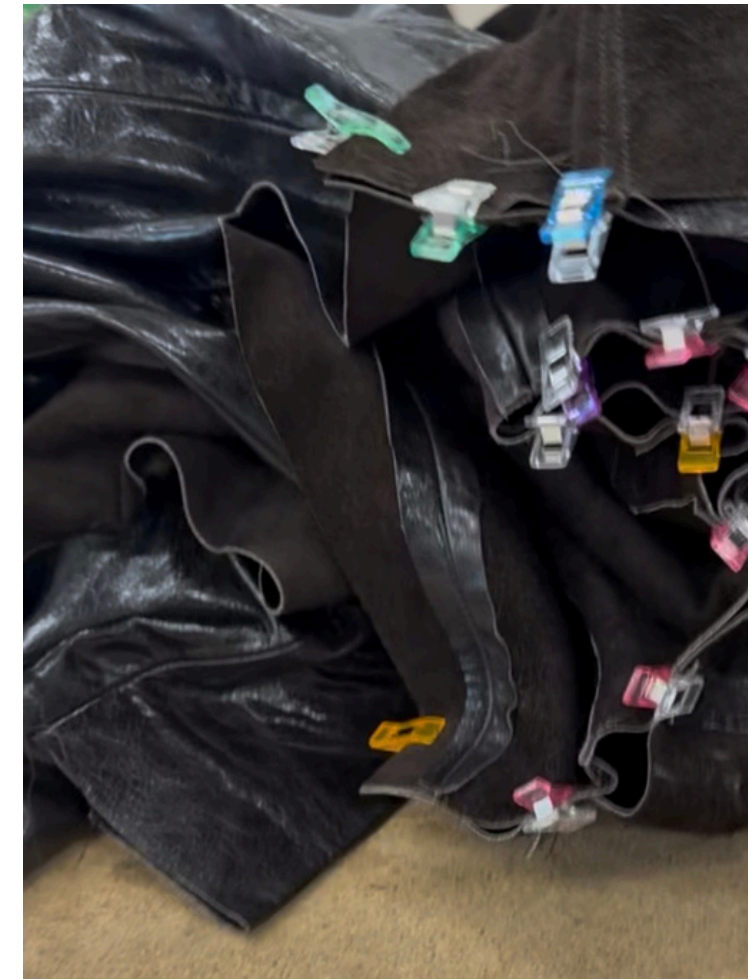
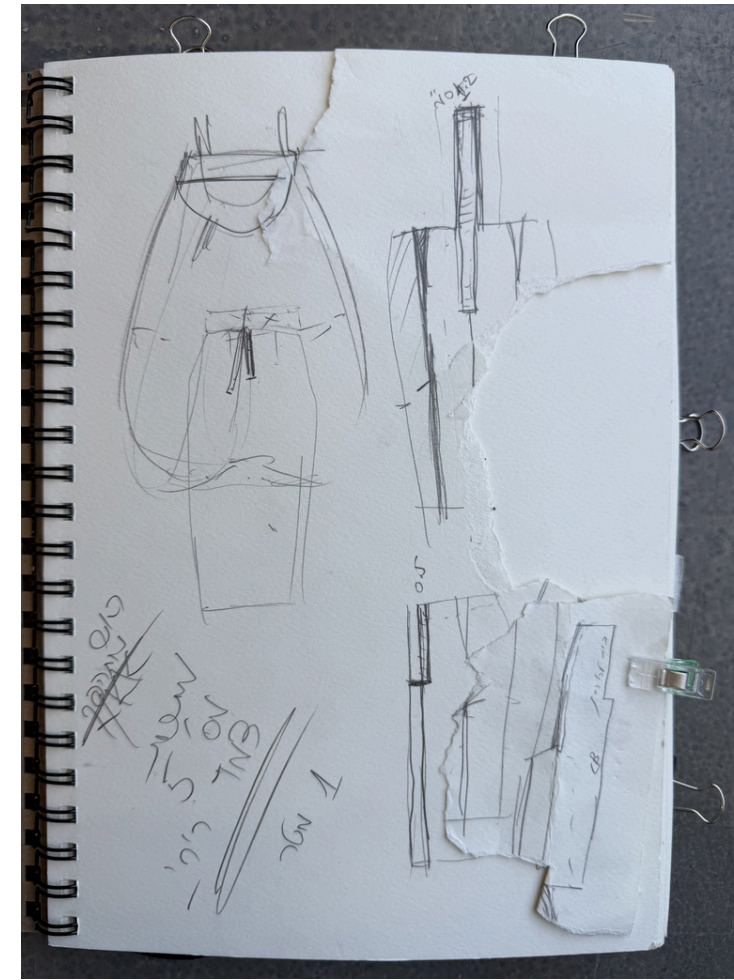
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FINEL DESIGN// TOILE



WORK PROCESS



FINEL DESIGN//



THANK YOU