

BODY AS SCULPTURE

DESIGN BY NOA NETZER

Leather course

Mentors – Yossi Katzav , Gilad Yona





My name is Noa Netzer, and I'm a third-year fashion design student at Shenkar college of Engineering and Art in Israel.

My work explores the relationship between the body, materiality and form, translating artistic and sculptural research into wearable design.

Through material experimentation and craftsmanship, I create garments that investigate structure, movement, and the dialogue between the body and its surrounding environment.

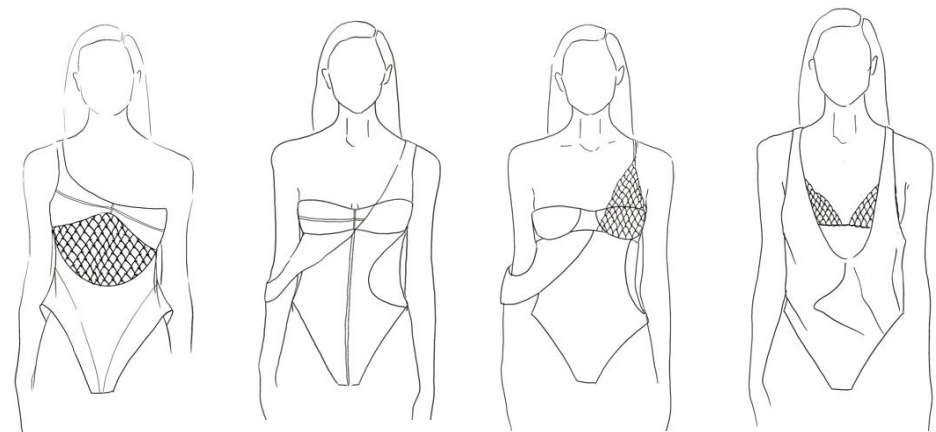
Inspired by art, art sculptur, and personal narratives, I create thoughtful designs that balance conceptual depths, functionality, and minimalistic aesthetic.



The starting point of my project is the work of Elsa Peretti, an Italian jewelry designer
an on of the most influential designer at Tiffany & Co

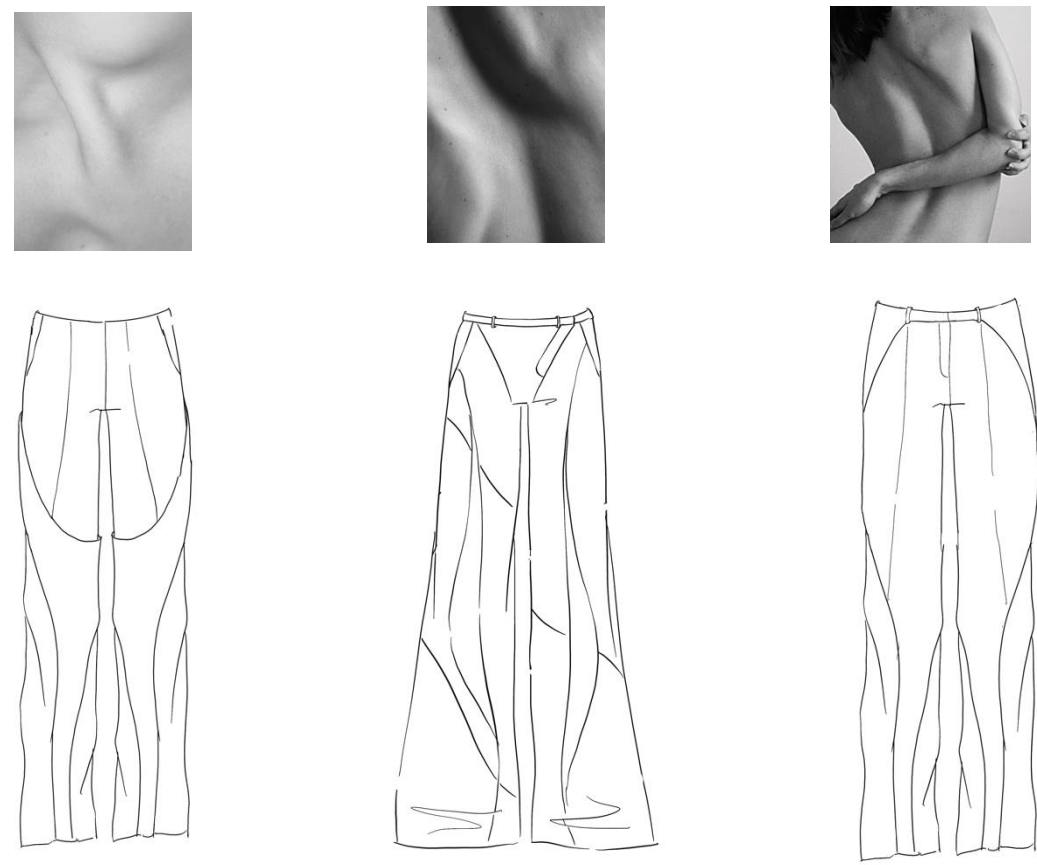


Peretti viewed jewelry as wearable sculpture, designing pieces that followed and extended the
natural curves and anatomy of the human body rather than functioning as external accessories.
She also transformed sterling silver into a highly desirable material and frequently incorporated satin
tassels and fringes into her jewelry, emphasizing movement and softness.

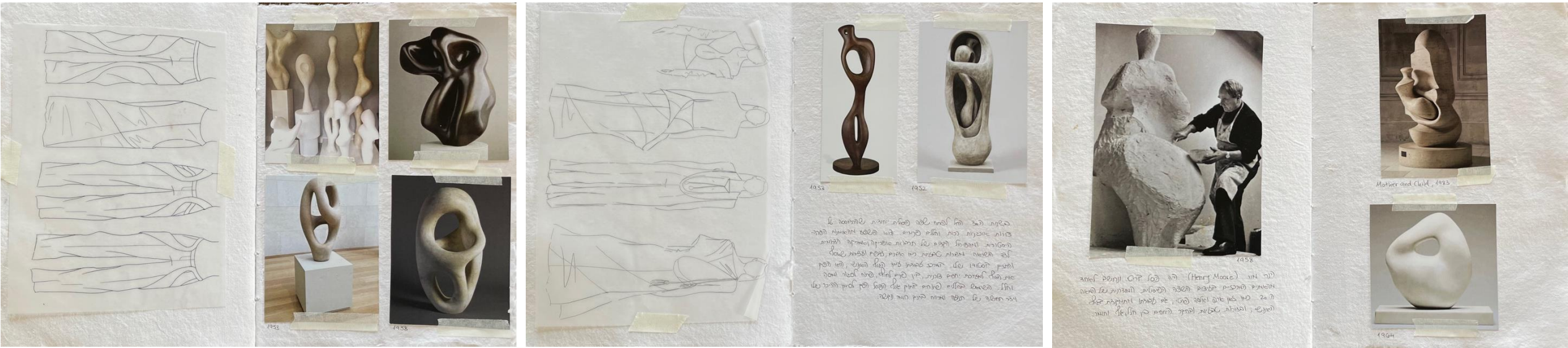




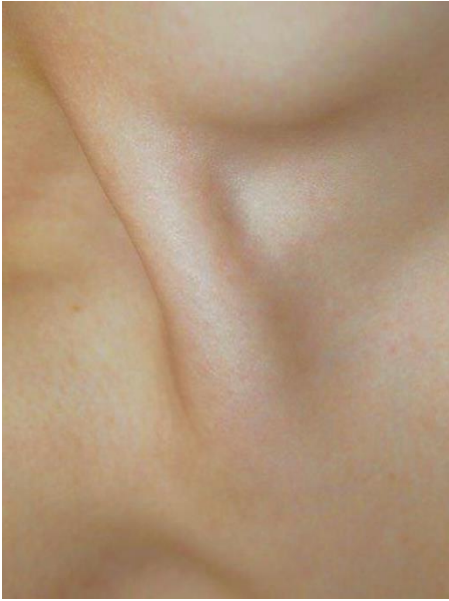
Elsa Peretti's exploration of the body and organic forms led me to study the body itself - its curves, the lines of the bones beneath the skin, and the way movement continuously reshapes its form, creating a new landscape with every gesture



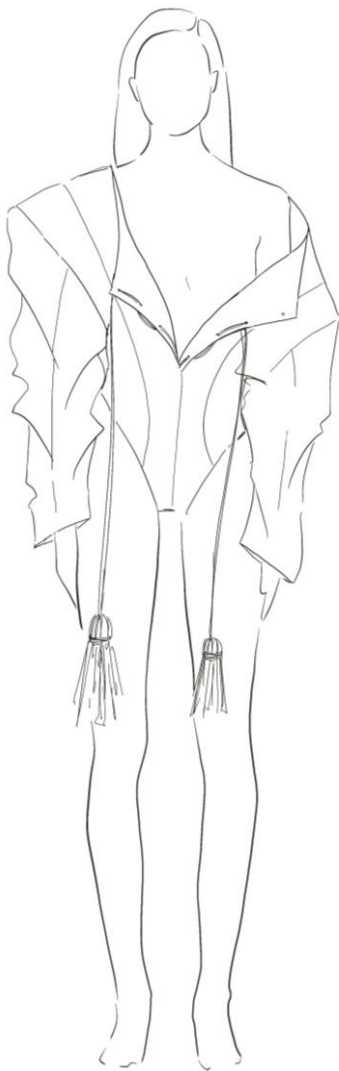
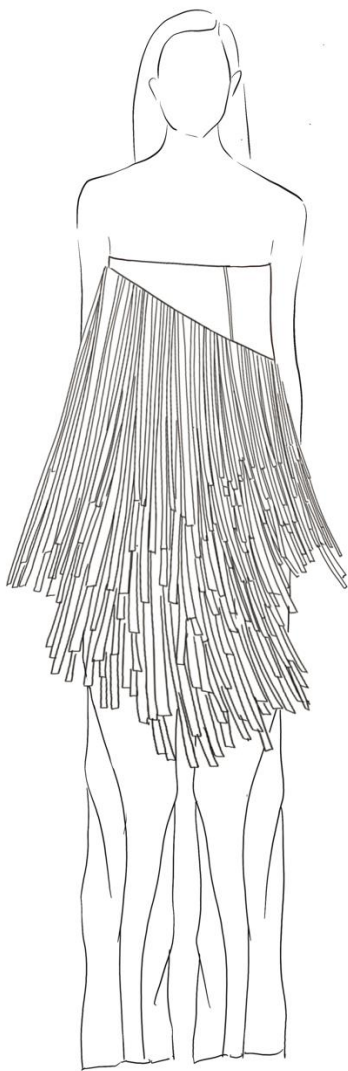
From this starting point, I expanded my research to the work of Henry Moore, Jean Arp, and Barbara Hepworth, whose sculptures explore the human body through organic forms, voids, and the relationship between mass, space, and the body.

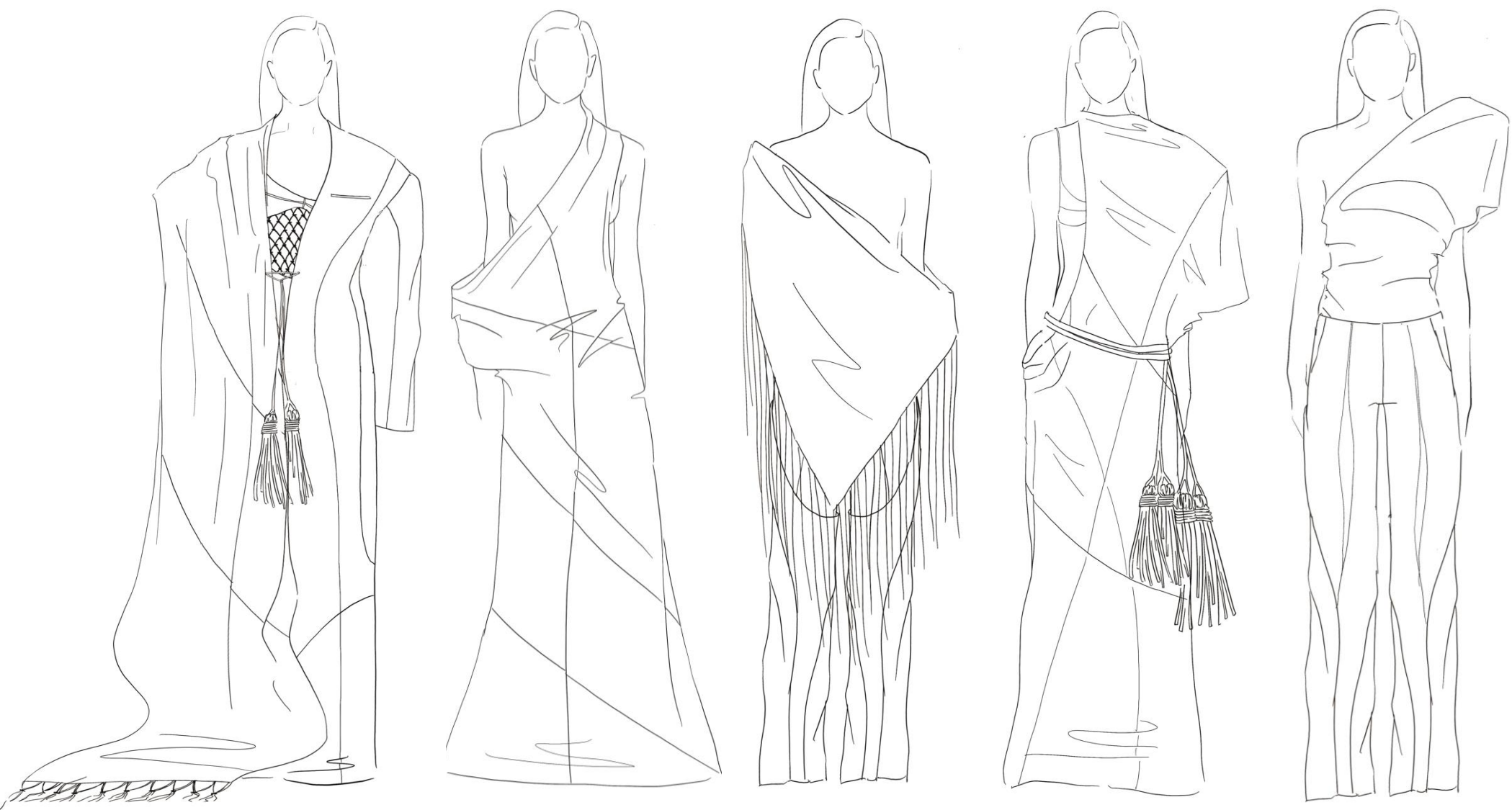




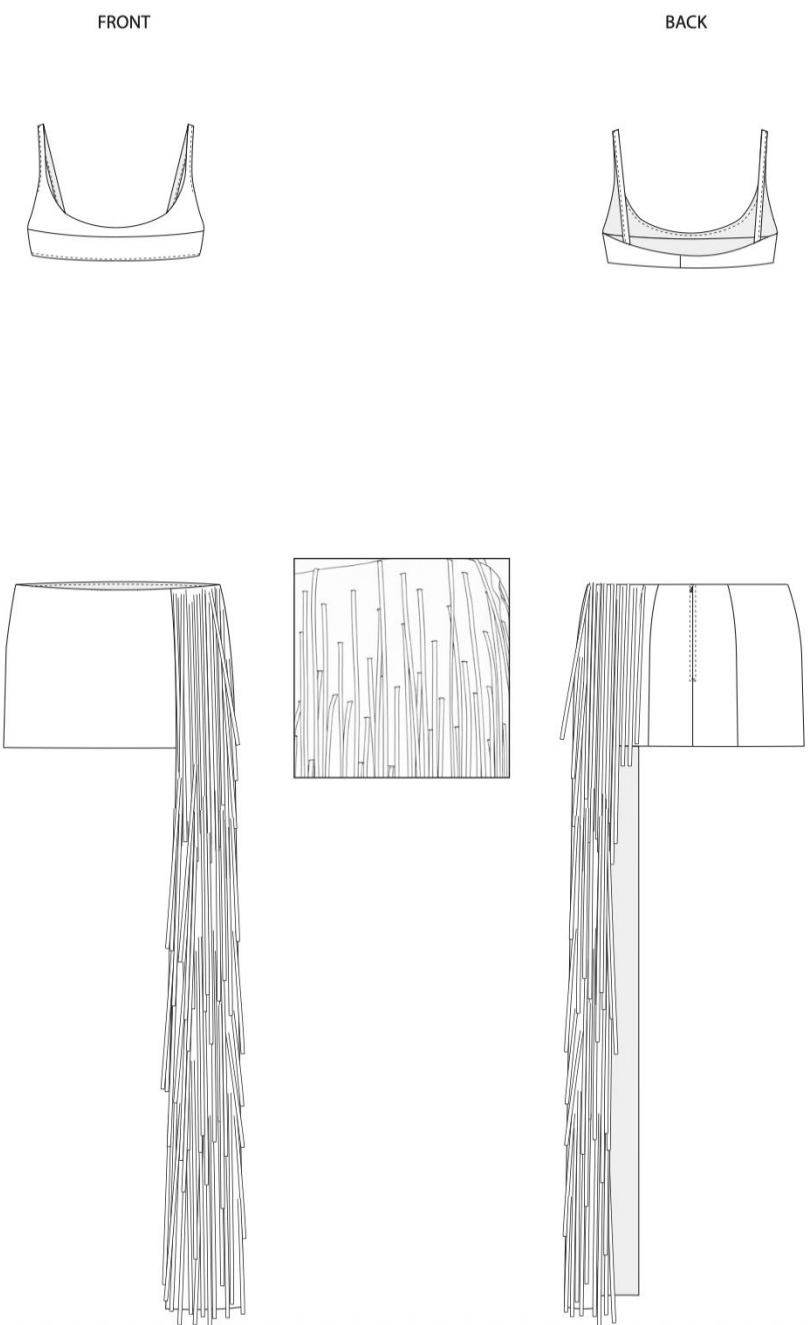
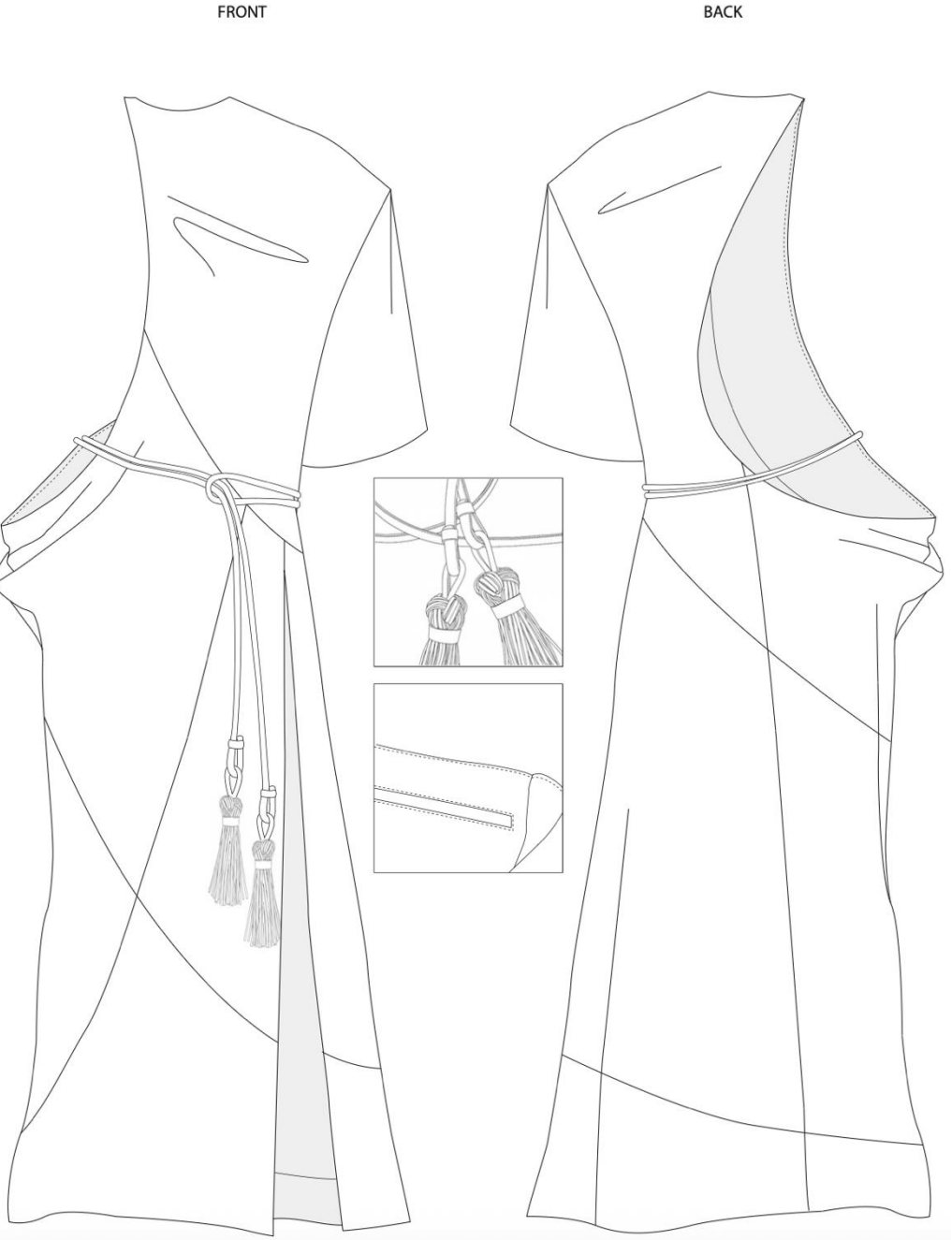












This project embraces leather as a material that is designed to age beautifully rather than lose its value over time.

Every leather panel was carefully planned to maximize material efficiency and minimize waste.

The garment is meticulously handcrafted, combining traditional craftsmanship with contemporary design to create a timeless piece intended to last.



Lower layer

Upper layer

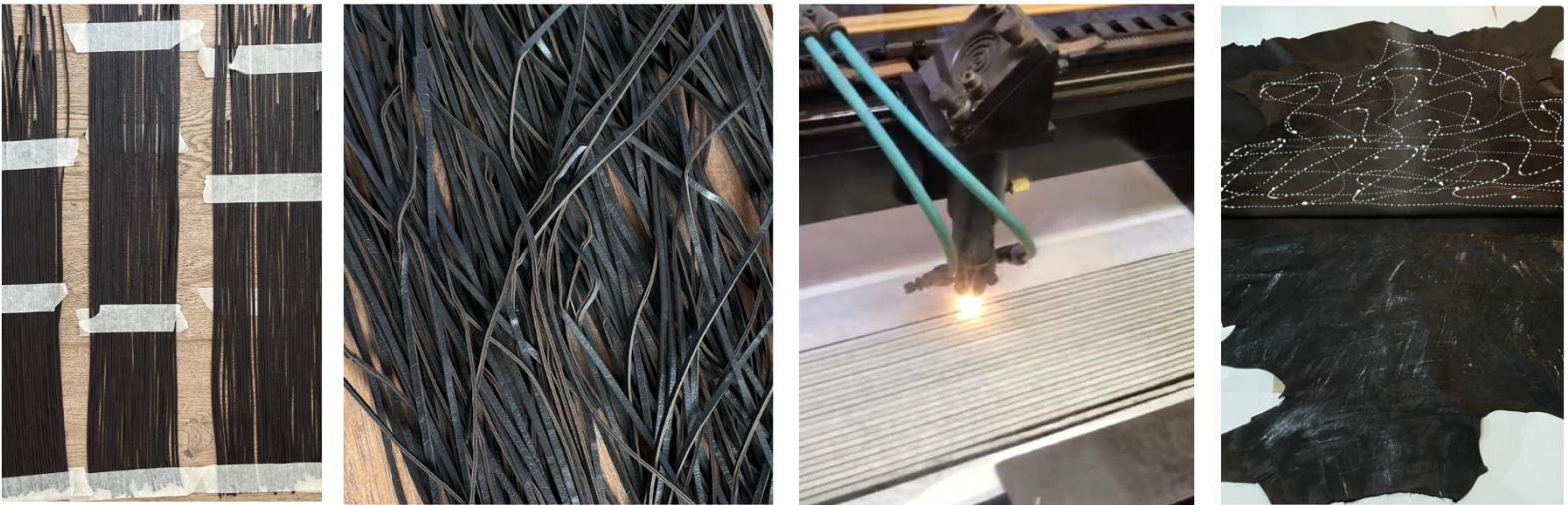
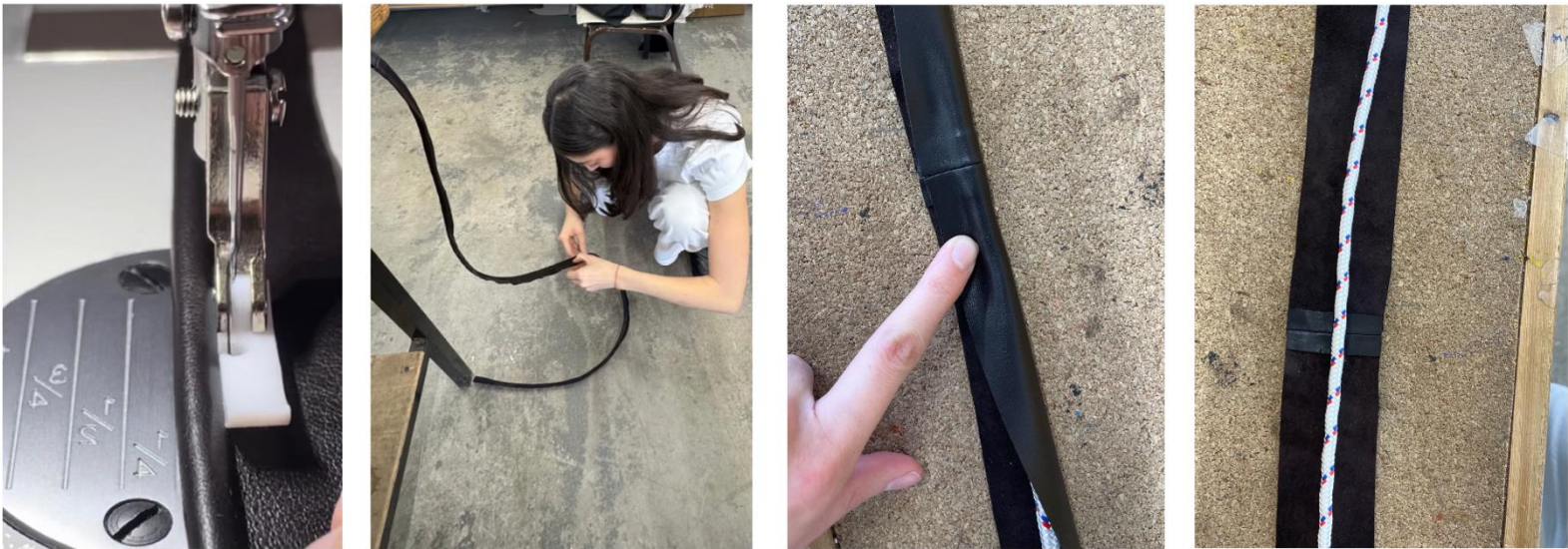


Pattern division according to leather hide sizes & alignment of style line continuity



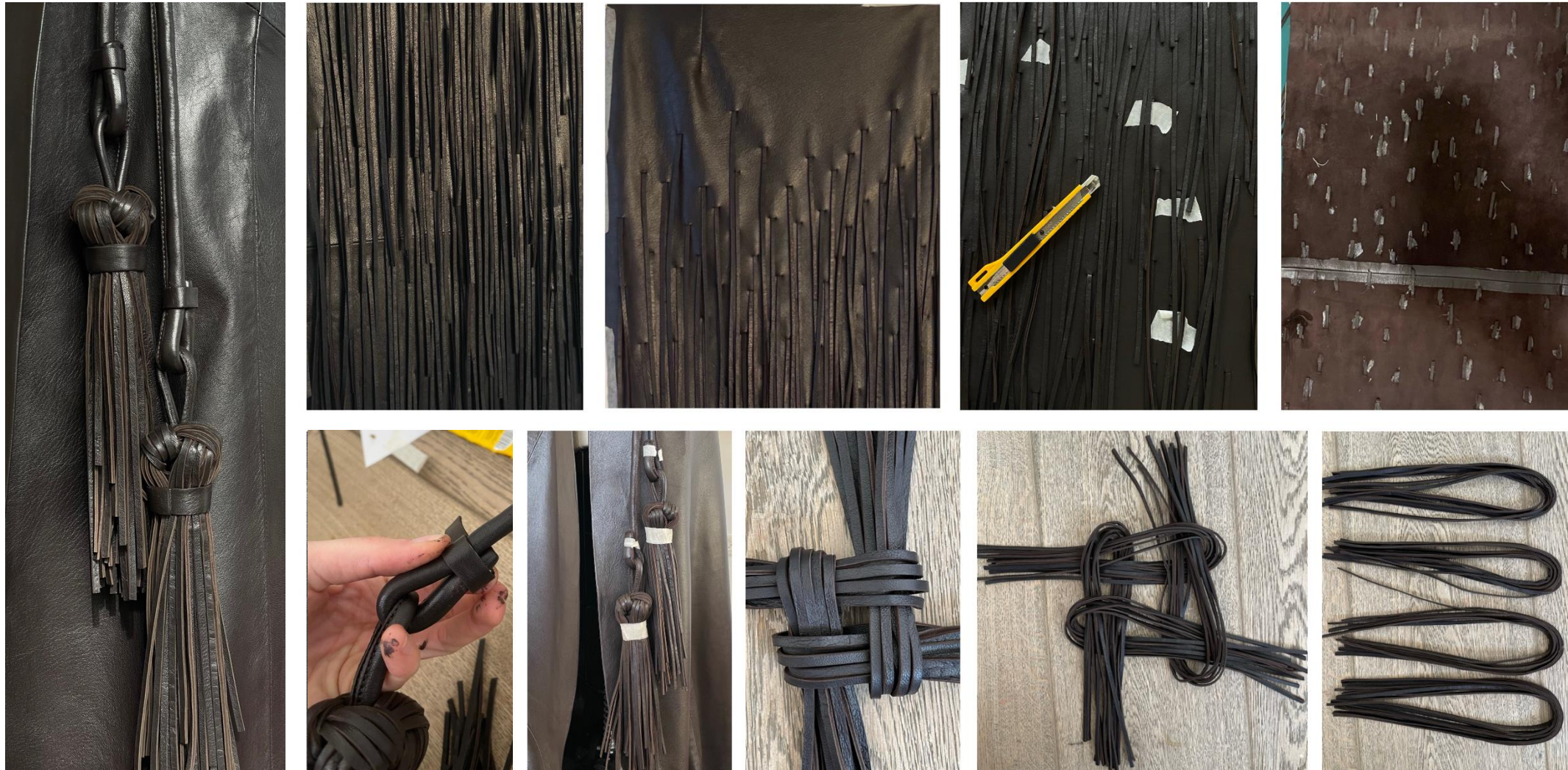
Internal welt pocket

Creating a tie belt - covering a 0.8 cm diameter cord



Creating leather fringe from the same leather - bonding two leather layers together to achieve a double-sided leather finish, laser cutting into 0.4 cm wide strips, cleaning and straightening

Weaving the fringe into the skirt – creating 0.4 cm wide slits, threading the fringe through, and securing it from the inside of the leather



Creating the tassels - cutting the fringe to a uniform length, tying a square knot, creating a loop using the same technique as the belt at half the thickness, marking the positions for the leather loops, and attaching leather loops to both the loop and the tassel itself

Upper layer



Lower layer





Final submission at Shenkar







