

EDEN COHEN
'LA FENAISSON'
2026

CONCEPT DESCRIPTION

I chose to take inspiration from the home I grew up in, a horse farm surrounded by nature, animals, and open air, where my most cherished memories were made. This project is about leaving home. About change, longing, and accepting that even at home, not everything falls into place.

The project explores three main axes. The first is a formal, material, and cultural study of saddles and riding equipment, the second is the relationship between humans and vegetation. The two meet in a single tension: a saddle holds control, attachment, and structure, yet also release - much like a garden, where every plant is carefully tended, but nature always finds its own way.

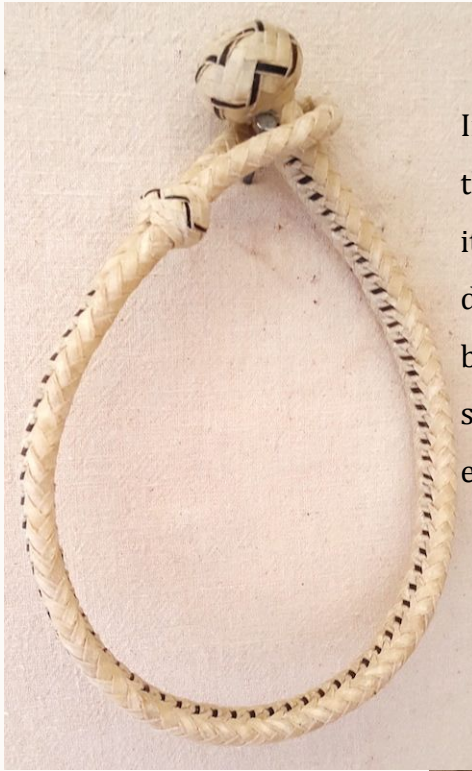
Through my research I came across Ikebana - the art of flower arrangement that teaches us to meet withering and endings not with sadness, but with gratitude for the privilege of seeing life in its fullness. This idea connects deeply to my home, and to the feeling that everything, even the most beautiful things - carries an ending within it.

This is an RTW collection for women, made from leather, wool, and knits. The garments follow a square silhouette that creates a strong, stable structure, like a home alongside moments where elements break free in different directions. The collection also features hand-braided and hand-knitted leather threads, drawn from the world of saddles and harnesses.

THE FIRST PHOTO OF MY HOME, 2001



INSPIRATION



- SADDLES & RIDING EQUIPMENT

In researching saddles, I was drawn to the handwork behind the riding gear itself. Leather - an exceptionally durable material, is combined with braiding to make the equipment strong, flexible, and lasting, so that it endures for years.



I connected to this repetitive work: a slow gesture that carried me toward tradition, memory, and a sense of belonging. It echoes the craft of older cultures, like the Pampean braiding (Soguería Pampeana) of the Argentine gauchos, who wove their own harnesses from fine rawhide strips, binding together function, beauty, and the bond between human, horse, and land. The saddle also holds a rich ornamental language, and from it I drew a whole world of embroidery, decoration, and drawing for my own pieces.

INSPIRATION

SADDLES & RIDING EQUIPMENT



SCAN OF MY SKETCHBOOK PAGES



**PART OF MY TEXTILE DEVELOPMENTS FOR THE COLLECTION:
LEATHER CORD KNITTING AND WEAVING, JACQUARD KNIT WITH
ORNAMENTAL DETAILS, PERFORATED LEATHER, AND WOOL**

ILLUSTRATED
COLLECTION



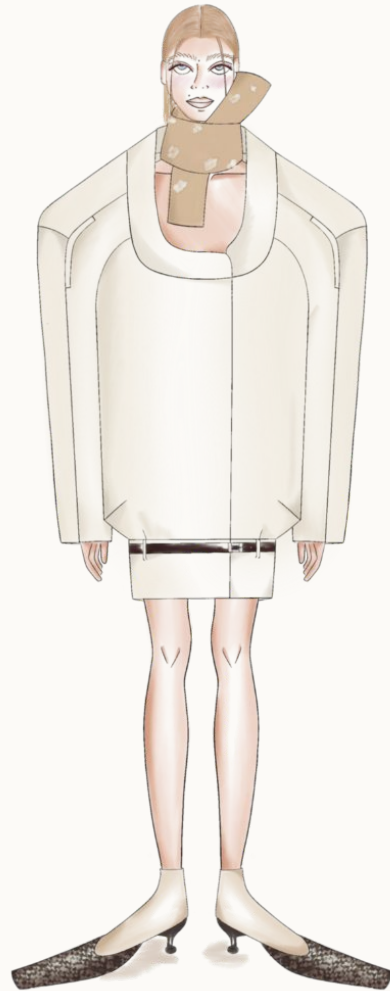
LOOK NO.1



LOOK NO.2



LOOK NO.3



LOOK NO.4



LOOK NO.5

A SHORT OVERVIEW OF THE COLLECTION'S LOOKS - LOOK NO.1

Throughout the design process, each sketch was developed in dialogue with my inspiration images. For the first look, I designed a wool jacket with a square silhouette, built through tailored seams - stable and strong, referencing the home. Yet within it, the garment loosens its grip, releasing slightly from its own order, much like in ikebana and in nature. This release takes form in a second collar that emerges from the jacket, carrying a leather flower. The trousers, made of cool wool, draw inspiration from the curve of the horse's pastern - the lower leg, just above the hoof - expressed through a cone-shaped cuff at the hem. The first look is, in essence, an invitation to step into my home, where I begin to tell my story.

REFERENCE IMAGES FOR MY DESIGN



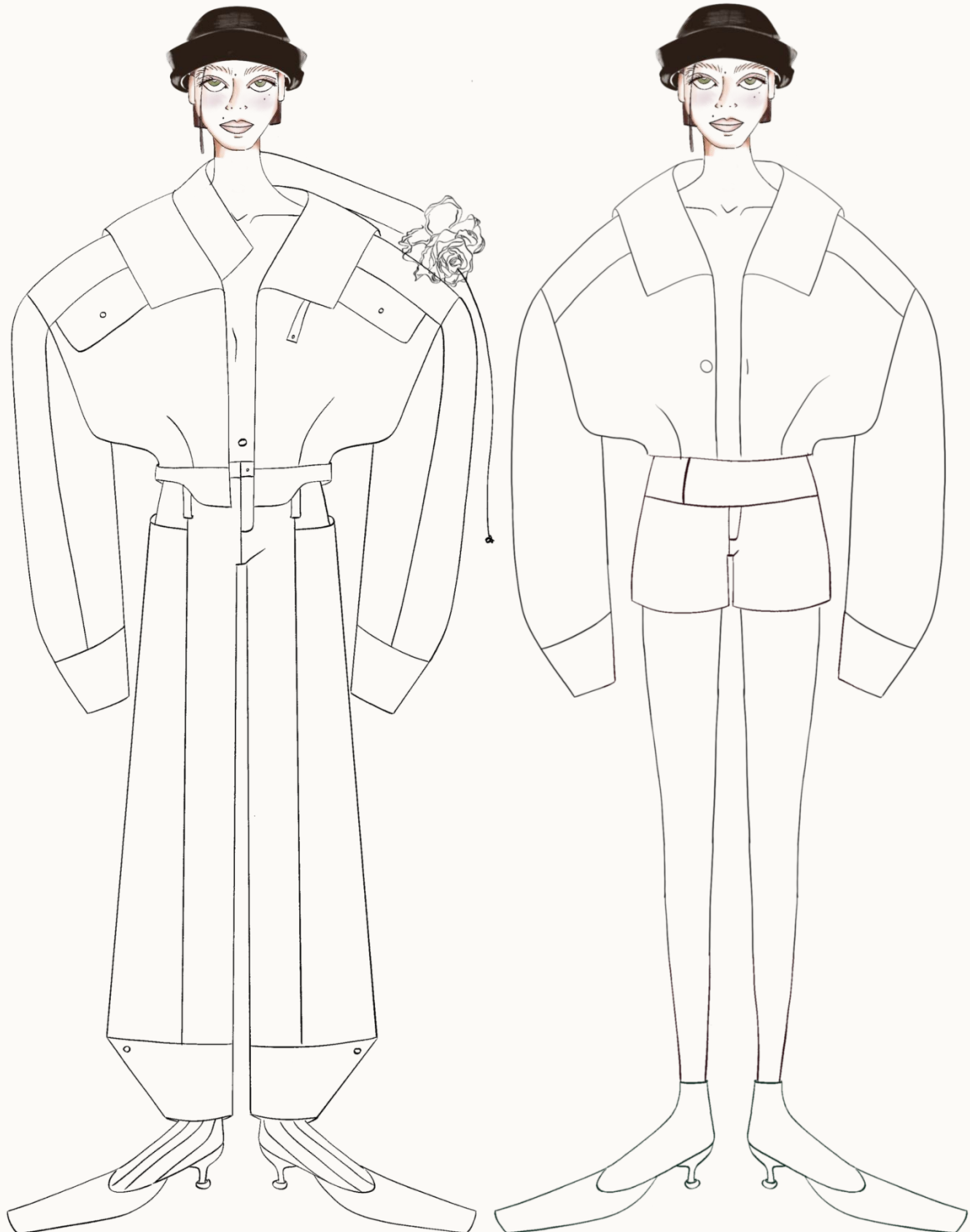
COLOR PALETTE



EARLY SKETCH



SKETCH PROGRESS



THE DESIGN I AM SUBMITTING TO THE COMPETITION - LOOK NO.2

The second look draws inspiration from the tassel: an ancient ornament that connects to the world of horses both as decoration and as a practical tool: a tuft of horsehair hung from the tack to keep flies away. The look is made from cowhide leather that I braided by hand, inspired by the handcraft of traditional horse tack. The braiding itself took me to a place of memory and preservation - a slow craft that holds time within it. The entire look is made of cowhide leather (Apart from the glove, which is made of lambskin leather). The tassel also carries a symbolic meaning: since ancient times it has been worn as a protective talisman, believed to ward off evil spirits. Behind this look lies a meaning of protection - for me, it is a talisman that protects and guards my home.

REFERENCE IMAGES FOR MY DESIGN



COLOR PALETTE



EARLY SKETCH



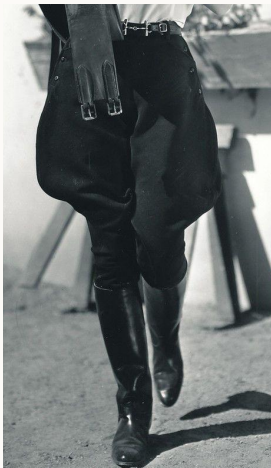
SKETCH PROGRESS



LOOK NO.3

The third look continues the wide, stable silhouette that runs through the collection. Here I looked mainly at the saddle, which can be seen among the sketches. I wanted to create a large, structured jacket with broad shoulders that narrows toward the waist, where it wraps and embraces the body. Through this movement, I build the tension between the held areas and the released ones. While designing the jacket, I also looked at riding breeches -wide at the top, yet tapering and close to the rider's body lower down. In a way, the jacket rides on the body. During my research, I photographed details from within my home. One of them - the second image on the right- shows the letter R alongside iron circles. This is the round pen, where my mother (Renana) spent most of her days. I took the letter R and sketched it into axes and repetitions, and from there arrived at the embroidery and ornamental details in the project.

REFERENCE IMAGES FOR MY DESIGN



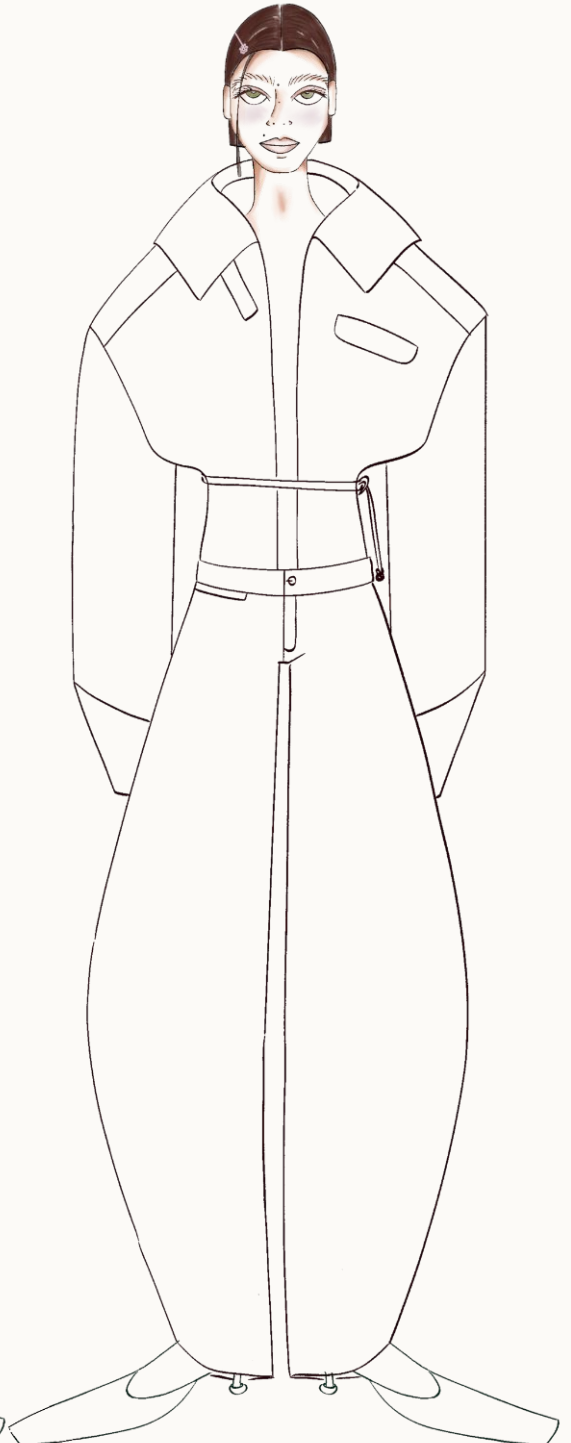
COLOR PALETTE



EARLY SKETCH



SKETCH PROGRESS



LOOK NO.4

The fifth look is a large wool dress, which also holds the tension between large and small, between free and fitted. The shoulders are very broad, and as the dress moves toward the hem, the silhouette of the jacket-dress gradually narrows downward, ending in a cuff with a belt at its base. The silhouette is shaped by the round, sculptural lines of the saddle, together with the flowing, enveloping form of ikebana. At the lower part of the dress, four seams create a strong square shape, meant to hint at the home, at an anchor, and at a stable silhouette.

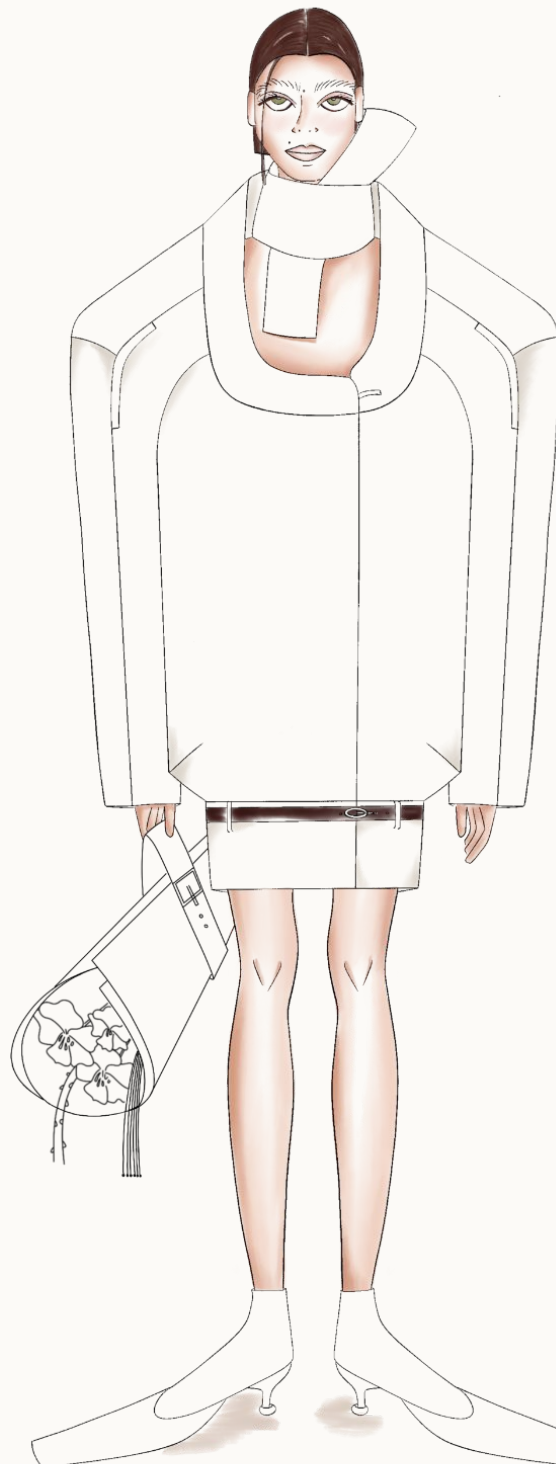
REFERENCE IMAGES FOR MY DESIGN



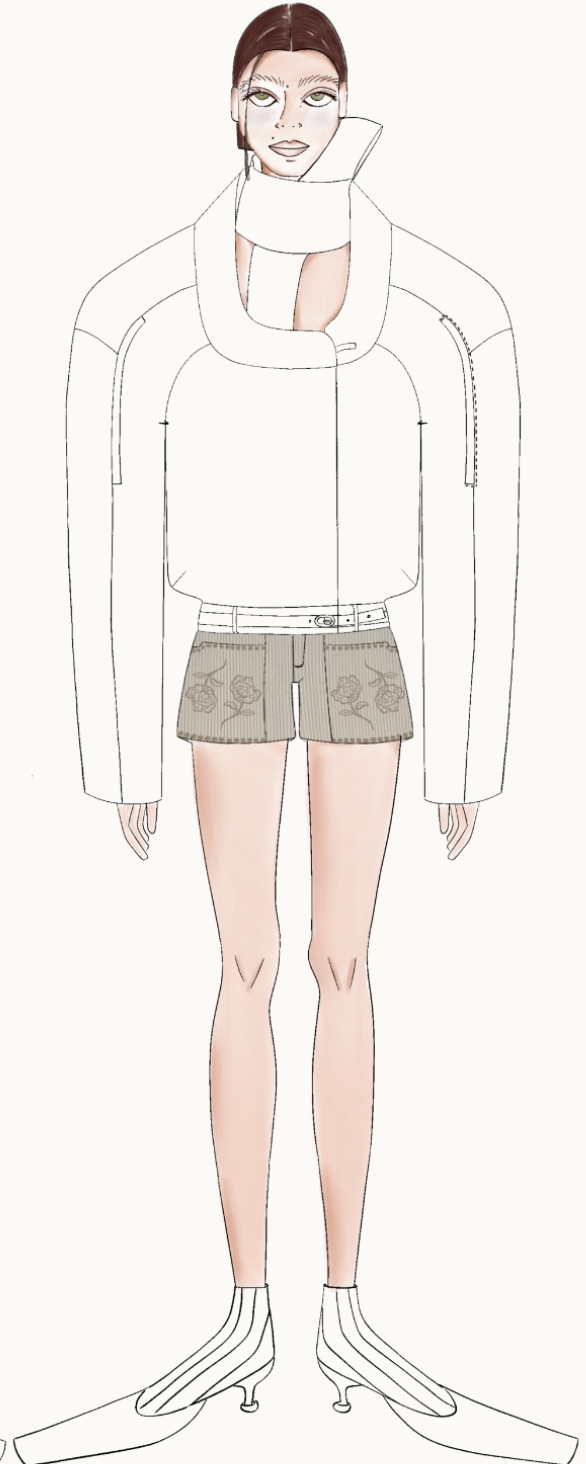
COLOR PALETTE



EARLY SKETCH



SKETCH PROGRESS



LOOK NO.5

The idea for the fourth look came to me as I passed the small tree standing beside the horse stables. Its round, orderly structure caught my eye and became the inspiration for the Bush Dress. I began with hand-knitting leather cords, and decided this would be a bush-shaped dress — with a round, groomed, and meticulous structure, just like the most carefully tended tree in the garden. The entire dress is hand-knitted from brown leather cords, and the inspiration for the wrapping of the collar came from the flowing form of ikebana. Along the way, I decided to also incorporate some of the ornamental details drawn from the letter R into the straight skirt.

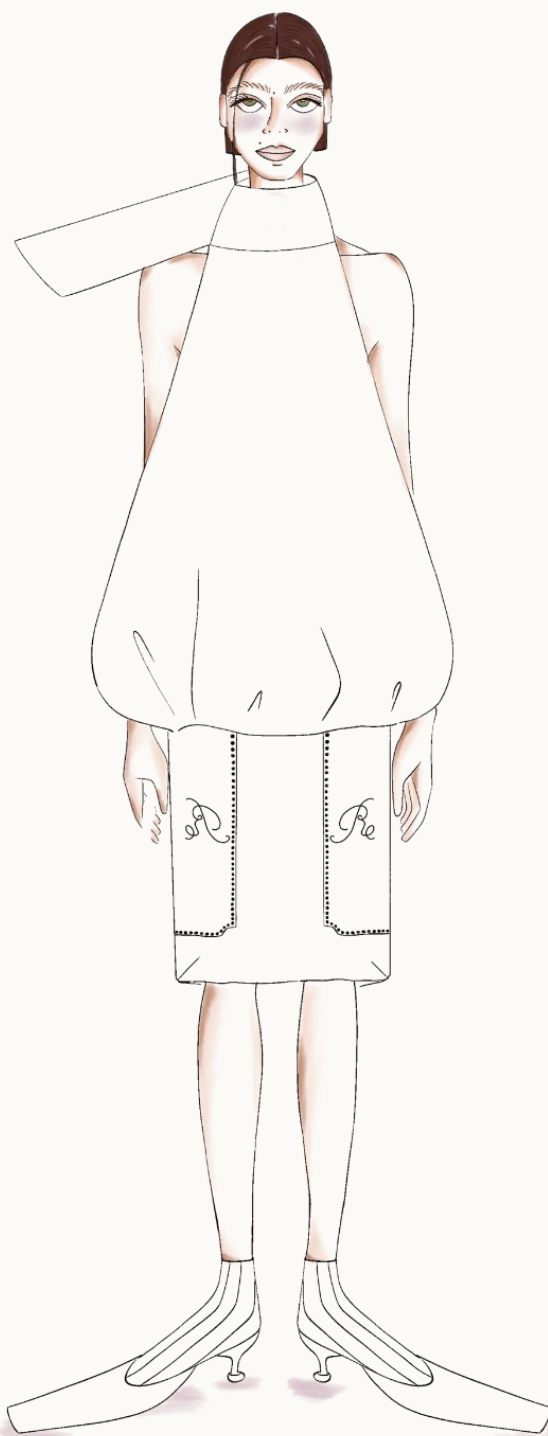
REFERENCE IMAGES FOR MY DESIGN



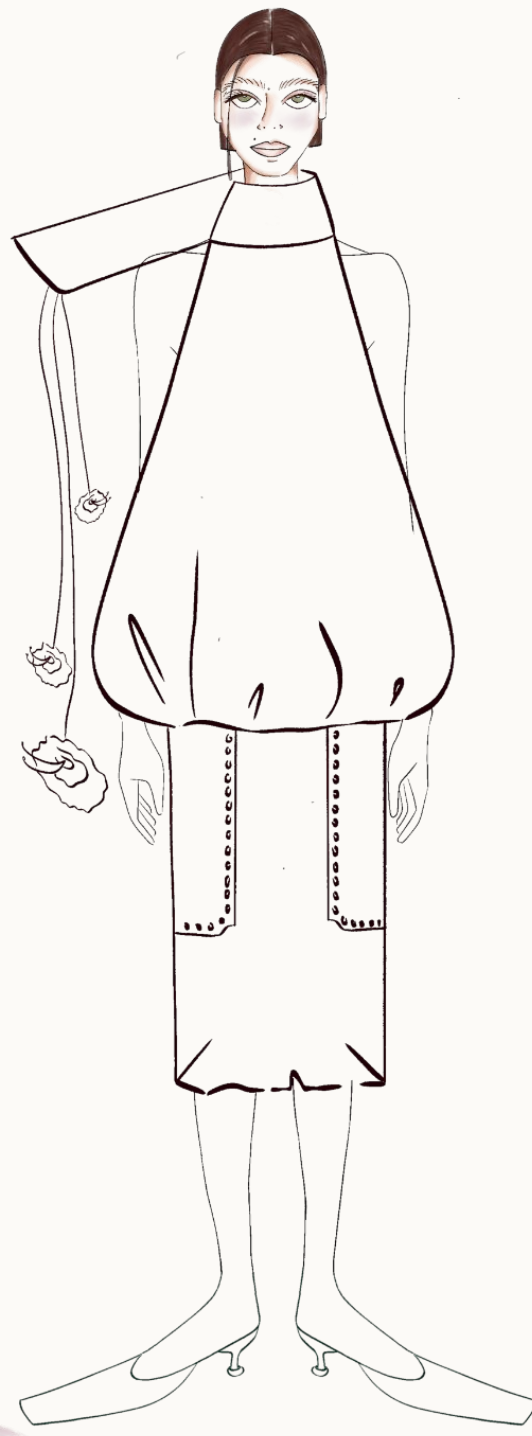
COLOR PALETTE



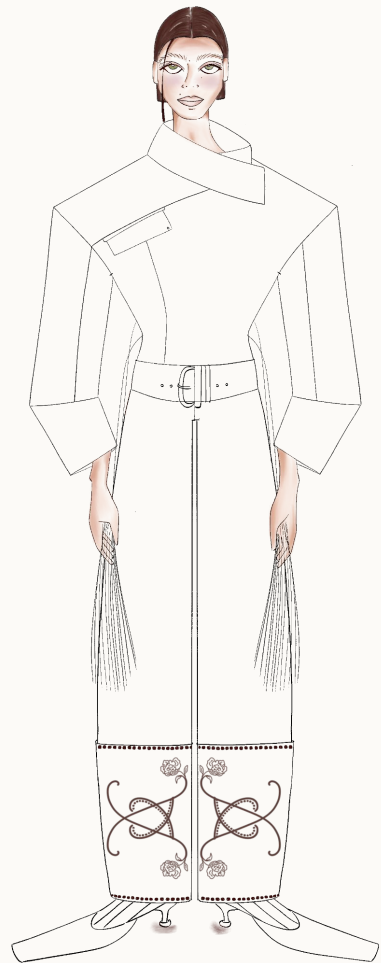
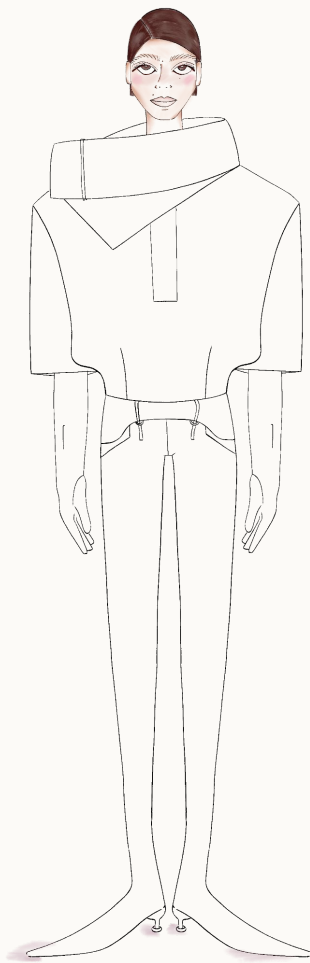
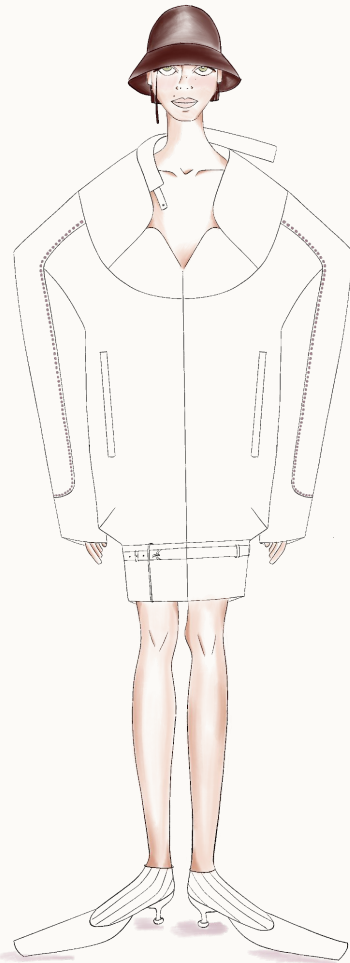
EARLY SKETCH



SKETCH PROGRESS



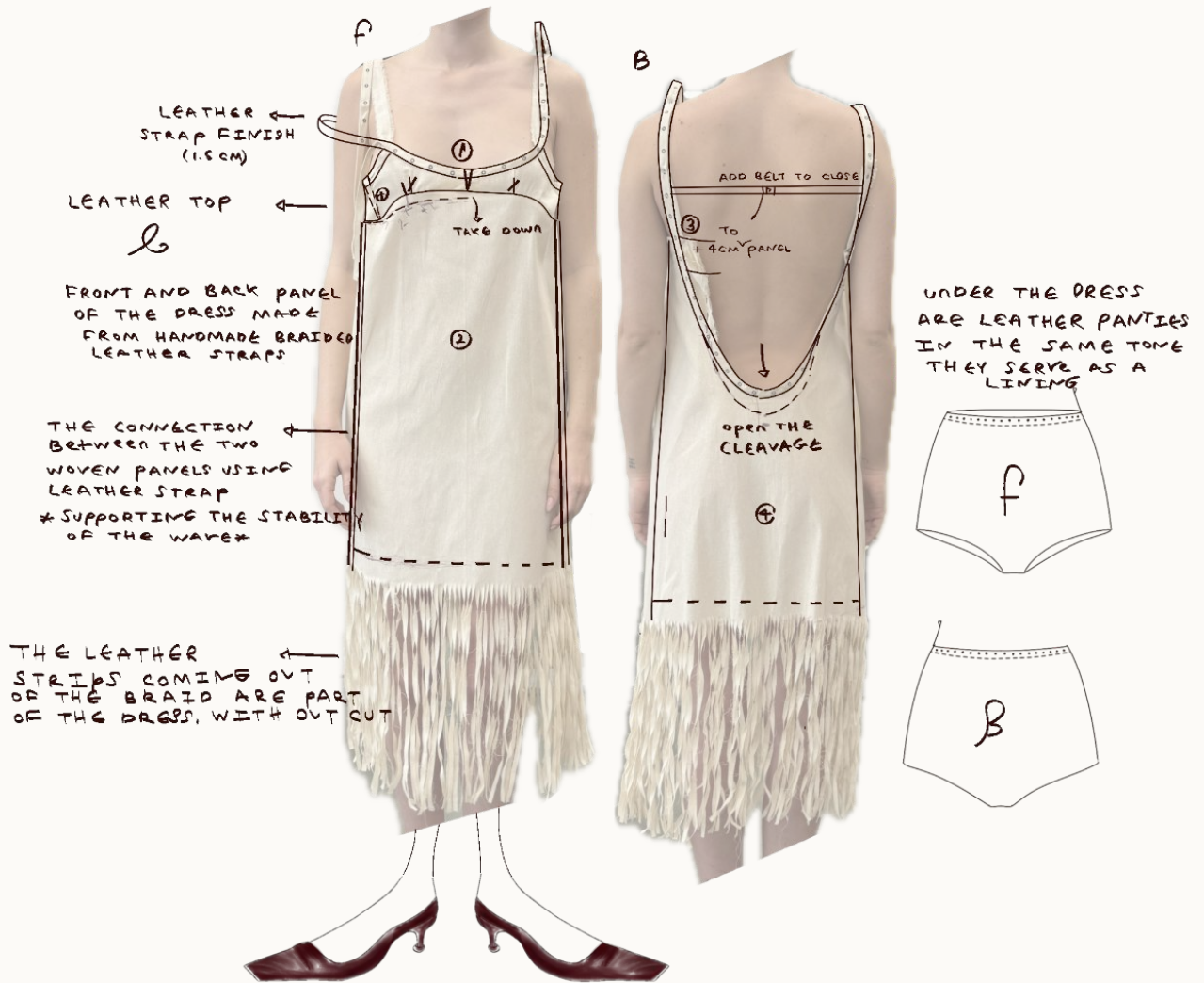
ADDITIONAL SKETCHES FROM THE DESIGN PROCESS



TOILE FITTINGS

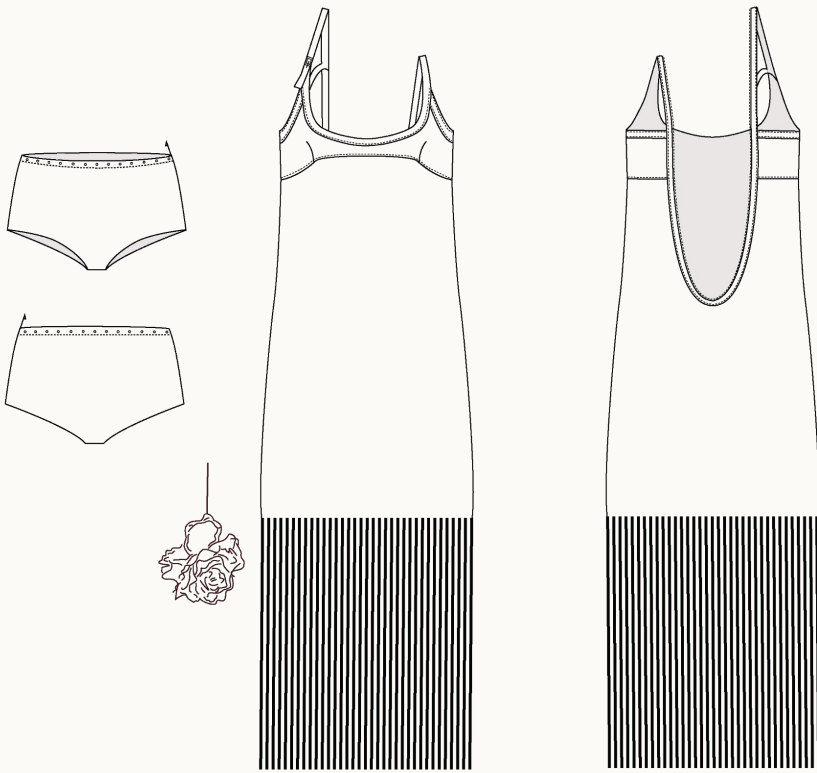
LOOK NO.2

BRAIDED LEATHER DRESS



TECHNICAL ILLUSTRATION LOOK NO.2

FRONT / BACK



MATERIALS

Braided cowhide leather

bra & underwear made of cowhide leather

Flower made of cowhide leather

Glove made of lambskin leather



LOOK NO.2

LOOK NO.2

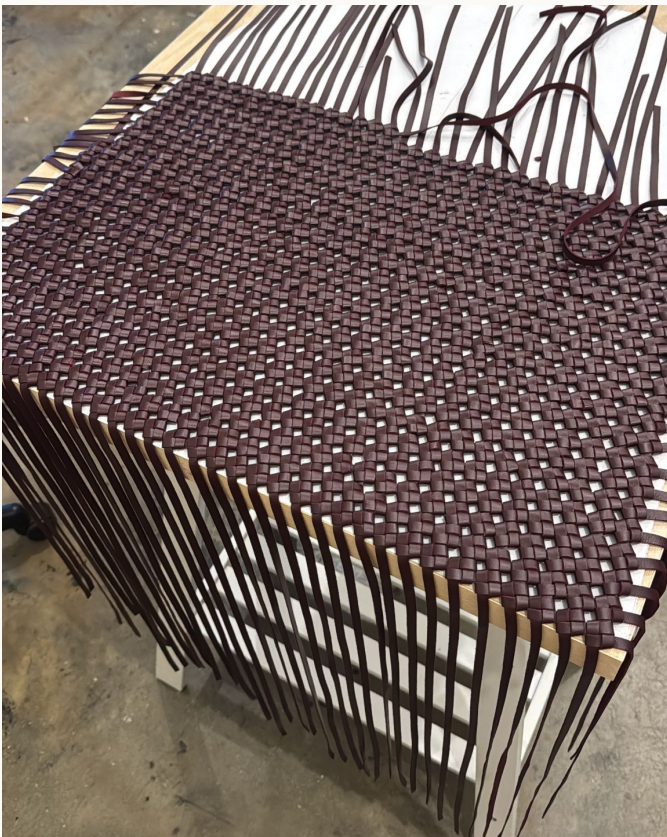
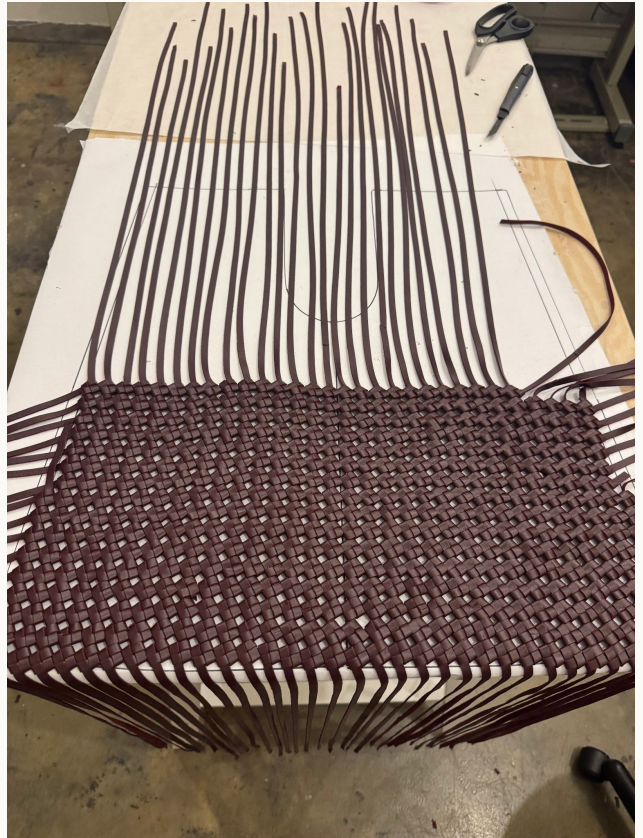
WORKING PROGRESS PHOTOS - THE TASSEL DRESS



The Tassel Dress begins at Kibbutz Afek, where I traveled to meet Eldad, a leather saddle maker. Using the machines in his studio, we cut twelve sheets of heavy leather into strips 0.6 cm wide. My working method was to work with a relatively short strip of leather and, using a Japanese knife, to create the joins myself with glue.

LOOK NO.2

WORKING PROGRESS PHOTOS - THE TASSEL DRESS



IMAGES FROM THE BRAIDING PROCESS

I braided two separate panels, front and back, according to the pattern. I worked with the pattern placed beneath the braiding, so that each time I knew how to plan my next row.

LOOK NO.2

WORKING PROGRESS PHOTOS - THE TASSEL DRESS



THE LAST DAY OF BRAIDING !

LOOK NO.2

WORKING PROGRESS PHOTOS - THE TASSEL DRESS



Inspired by horse harnesses, certain points in the garments use a buckle-and-belt closure rather than the conventional fastenings of a garment.



Some of the accessories in the project are leather flowers. My choice to make the flowers from leather is, in essence, an attempt to freeze the flowers from my garden - to gather as many of them as I can before I have to leave the home. The collection also includes leather jewelry - both hand-braided and shaped into knots - drawn from the same language of saddles and harnesses.



LOOK NO.2

WORKING PROGRESS PHOTOS - THE TASSEL DRESS



BACK VIEW

Beneath the dress there are burgundy leather underwear, since the dress itself is unlined.

BACKSTAGE PHOTOS



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BACKSTAGE PHOTOS



EDEN COHEN - 'LA FENAISSON' - THE TASSEL DRESS



EDEN COHEN - 'LA FENAISSON' - THE TASSEL DRESS



EDEN COHEN - 'LA FENAISSON' - THE TASSEL DRESS

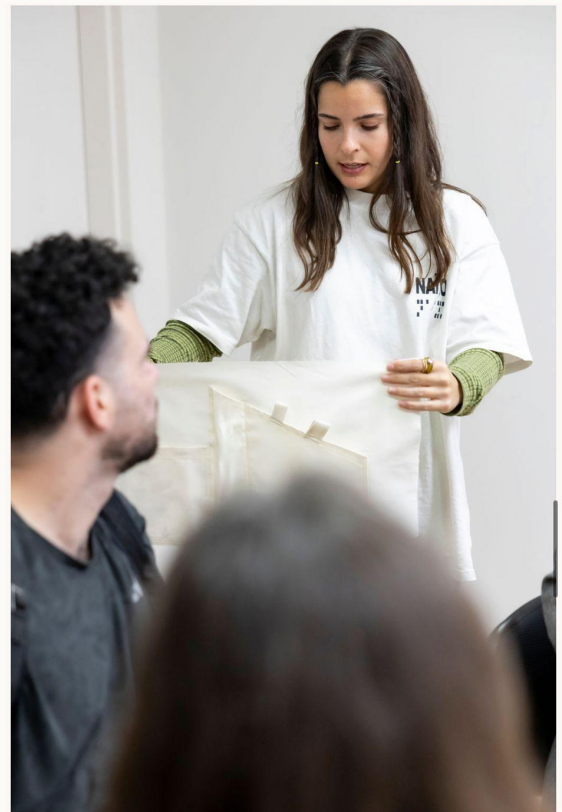
BIOGRAPHY

I'm Eden Cohen, a 28-year-old fashion design student in my final year at Shenkar. I work in womenswear and leather craft, hand-braiding and knitting leather within a wearable, minimalist design language.

My graduation collection, La Fenaïson, is a farewell to the horse farm where I grew up - its saddles, riding gear, and garden. Inspired by Ikebana, it approaches endings not with sadness but with gratitude, embracing the quiet sense that everything beautiful carries an ending within it.

THANK YOU SO MUCH

EDEN



EDEN COHEN
‘LA FENAISON’
MITTELMODA 2026

Eden Cohen

Fashion Designer · B.Des Candidate, Shenkar

EDUCATION

B.Des, Fashion Design

Shenkar College of Engineering, Design & Art · 2022—2026

Recipient of a Merit Scholarship for academic excellence (third year). Advanced work in garment construction, pattern drafting & draping, leather craftsmanship, knitting and millinery.

Certified Gym Instructor

Wingate Institute for Physical Education & Sport · 2015

Coursework in anatomy, physiology and applied training methods.

Honors Graduate

Hof Hasharon High School, Kibbutz Shefayim · 2010—2015

Extended studies in Geography · Final GPA 97.

EXPERIENCE

Fashion Design Intern

KIANNE · Summer 2025

Supported Fashion Week preparations and fitting days; developed mood boards; coordinated daily schedules and tracking sheets; liaised with clients and collaborating influencers.

Professional Fitness Instructor

Independent Practice · 2021—Present

Lead group studio classes and personal training sessions; strong public speaking and interpersonal skills.

Pre Program Instructor

Five Fingers Movement · 2019—2021

Mentored a cohort of 30–40 participants; helped build the program's early training framework and led group-development processes.

Combat Fitness Instructor

IDF Officer Training School, Bahad 1 · 2015—2017

Trained five cohorts of combat-officer cadets; designed and led unit-level physical-training programs.

SKILLS

Design & Craft

Sewing & garment construction

Pattern drafting & draping

Leather craftsmanship, braiding & knitting

Leather goods development

Illustration & Visual

Fashion illustration

Technical drawings

Mood board development

Styling

Digital & Tools

Adobe Illustrator

Photoshop

Procreate

Microsoft Excel

AI creative tools

LANGUAGES

Hebrew — Native

English — High Proficiency

DETAILS

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