

“THP”

CURATED BY

COLLECTION

ALESSIO DOLFI, CARLOTTA MORA



AN ASTRAL JOURNEY, A 'SELF' SUSPENDED IN ANOTHER REALITY, WHERE THE FUTURE IS UNCERTAIN AND CRUMBLING IN FRONT OF OUR EYES, WHERE UNCERTAINTY IS SOVEREIGN, WHERE THE ABSENCE OF REFERENCE POINTS IS THE ONLY TRUTH. UNCERTAINTY DOMINATES OUR LIVES, IT MAKES ITS WAY IN SOCIETY, IS PRESENT IN EVERYDAY CONTEXTS AND HAS THE POWER TO CONTROL OUR FEELINGS, OUR EMOTIONS, OUR WAYS OF DOING, OF RELATING. THE REALITY, AS WE KNOW IT TODAY, IS NO LONGER PURSUABLE.

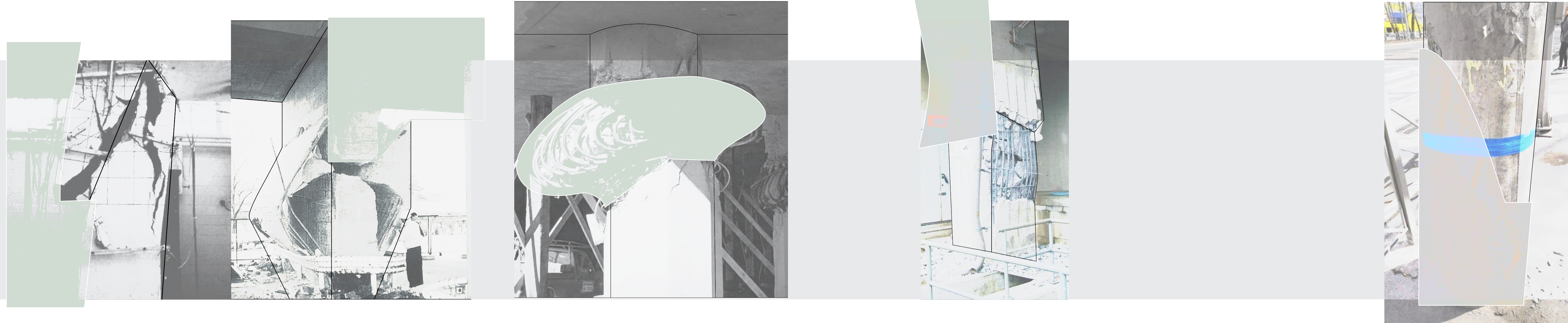
THE FEAR OF THE NEW, OF CHANGE, OF THE DIFFERENT HAS AS ITS CONSEQUENCE AN AVOIDABLE CLOSURE, GIVEN BY WANTING TO REESTABLISH THE ORDER NECESSARY TO SURVIVE IN TIMES OF DIFFICULTY. WE STRUGGLE TO LIVE THE PRESENT SERENELY, WE ARE NOT ABLE TO FULLY ENJOY THE CONTEMPORARY, WE WANDER IN SEARCH OF FUTURE ANSWERS, WE ARE STATIC AND FEARFUL IN THE FACE OF A FLUCTUATING WE ARE BEWILDERED IN FRONT OF THE IDEA OF WHAT WILL BE.

THE JOURNEY UNDERTAKEN TAKES US TO ANOTHER WORLD THAT DEVIATES COMPLETELY FROM TANGIBLE REALITY, IN WHICH THE PRE-ESTABLISHED ORDERS ARE SUBVERTED, IN WHICH EVEN GRAVITY IS ABSENT, ENGAGED IN A GAME WITH ITSELF THAT LEADS TO THE DESTRUCTION AND THE SUBSIDENCE OF WHAT IS CONTAINED IN THE SPACE. VOLUMES SUBMIT TO IT, THEY SURRENDER TO RANDOMNESS, BODIES CRUMBLE AND DEMATERIALIZE, EVERYTHING IS RAW, AND NOTHING IS STABLE. EVERYTHING CRACKS; CRACKS AS A VISUAL REPRESENTATION OF THE RUPTURE OF SYSTEMS THAT HAVE EXISTED FOR A LONG TIME, THAT DOMINATE OUR LIVES, THAT MARK DIFFICULTIES, WHICH GENERATE DISPERSION, BUT HIGHLIGHT THE NEED FOR CHANGE, THE DESIRE TO BRING NEWNESS TO LIGHT, TO ALLOW FREEDOM TO THOUGHT, TO MAKE ROOM FOR NEW WORLDS. THE STRUCTURAL BREAKDOWN IS HIGHLIGHTED BY THE BRUTALIST CURRENT, WITH WORKS THAT EMPHASIZE THE NATURALNESS OF MATTER AND STRUCTURE, TREATED BY THE OUTSIDE WORLD SUPERFICIALLY, CONSEQUENTLY THWARTING THE PROCESS DESIGN IN FAVOR OF MERE AESTHETICS. THE INTERNAL COMPONENTS EMERGE, WHICH INTERPENETRATE THE ENVIRONMENT SURROUNDINGS, CREATING NEW FORMS, CAPABLE OF INTERACT EVEN WITH THE MEAGER STRUCTURES THAT ENVELOP THE BUILDINGS, IN WHICH MATTER SHAPES ITSELF, CHANGES ITS LINES, AND REDEFINES ITS PLACE WITHIN THIS NEW SPACE.

NEW GEOMETRIES ARE BORN, GRAVITY ITSELF BECOMES A DESIGNER, BECOMES THE BEARER OF NEW AESTHETIC VALUES, ANNIHILATES THE SENSE OF PERFECTION IN FAVOR OF UNCONVENTIONAL FORMS, THE RESULT OF A POWERFUL AND CONSENTING GENERATION, OF THE DREAM OF REALITY WITHOUT BOUNDARIES.

CONCEPT

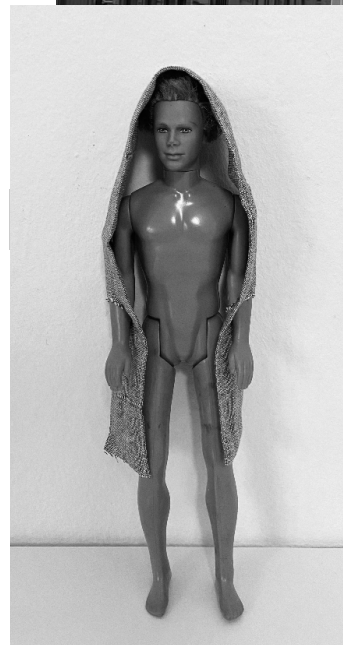




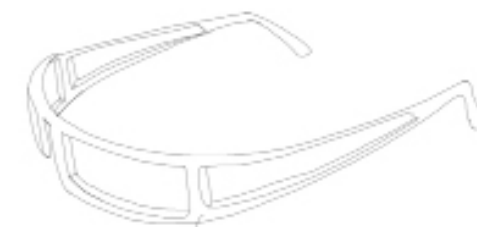
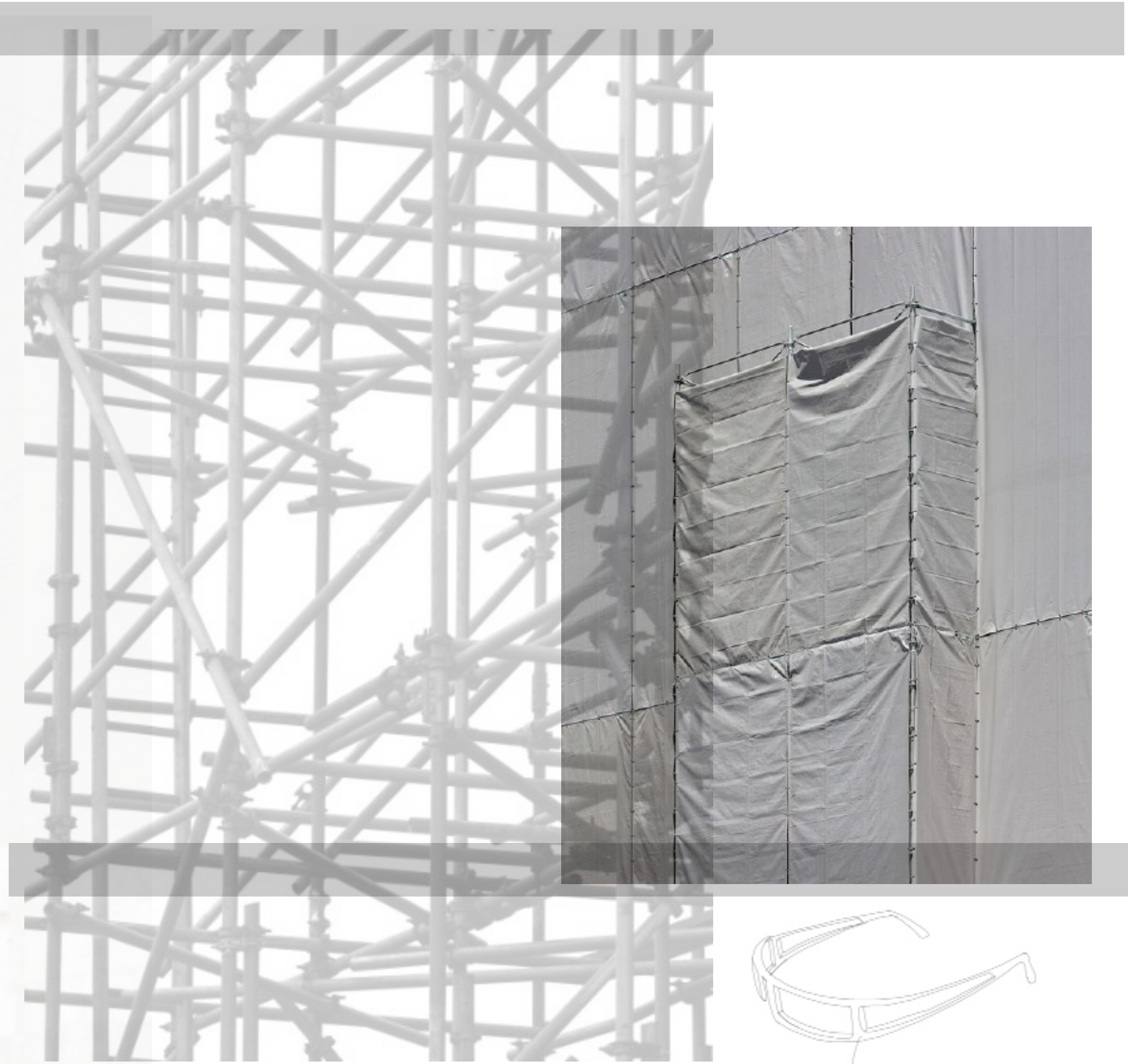
THE COLLECTION WAS CREATED FROM THE CONCEPT OF THE TANGRAM, A CHINESE PUZZLE THAT CONSISTS OF RECREATING NEW FIGURES FROM SEVEN TRIANGLES CUT OUT ON THE SURFACE OF A SQUARE. IN OUR PROJECT, THE TANGRAM WAS REWORKED AND, THROUGH VISUAL IMAGERY OF REFERENCE, WAS CUSTOMISED, USING NOT ONLY GEOMETRIC SHAPES BUT ALSO CURVED LINES AND INTERLOCKING FIGURES, IN AN ATTEMPT TO MODERNISE THIS METHOD AND INTRODUCE IT INTO THE WORLD OF FASHION. THE DESIGN PHASE REQUIRES A GREAT DEAL OF CREATIVITY AND IMAGINATION, TO CONCEIVE THE GARMENT AND ACCESSORIES IN A DIFFERENT WAY FROM HOW IT HAS BEEN CONCEIVED UP TO NOW. THE TANGRAM HELPS TO QUESTION SHAPE AND VOLUME, DECONSTRUCTING AND RECOMPOSING THEM, CONCRETISING THE PRODUCT INTO GARMENTS AND ACCESSORIES CREATED ENTIRELY FROM THE SHAPES EXTRAPOLATED FROM THE TANGRAM, REVERSING THE DESIGN PROCESS AND COMPLETELY CHANGING THE APPROACH; IN THIS WAY THE CLOTHING DOES NOT FOLLOW THE CANONS IMPOSED BY CLASSIC TAILORING BUT ADAPTS TO THE FIGURES THAT ARE PROPOSED.



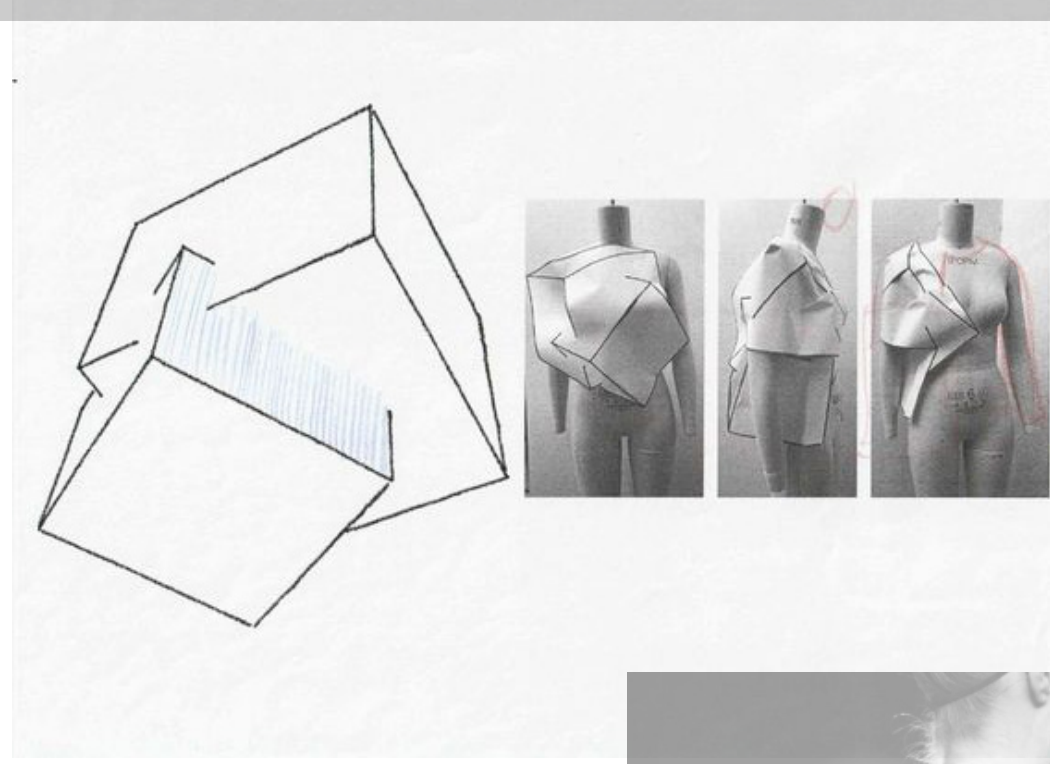
Carlo Scarpa



Alessio Dolfi



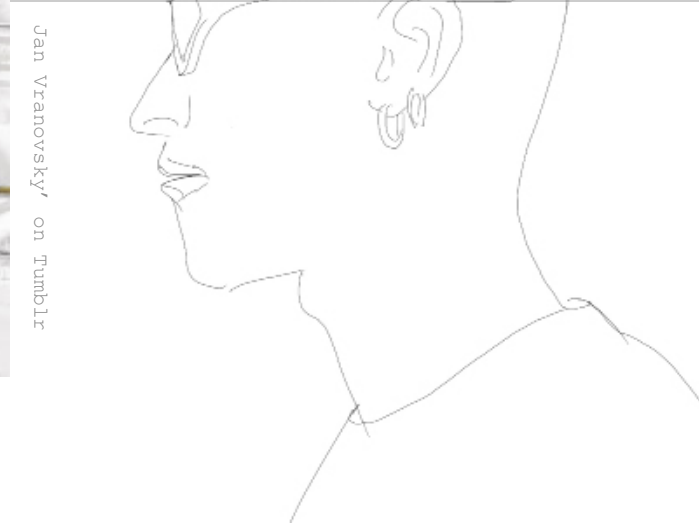
Arma in acciaio anodizzato  
Cappuccio pelle  
- ricami pelle  
- ricami acciaio



Jan Vranovsky' on Tumblr



Occhiali in acciaio anodizzato  
o titanio serbo  
ceramica



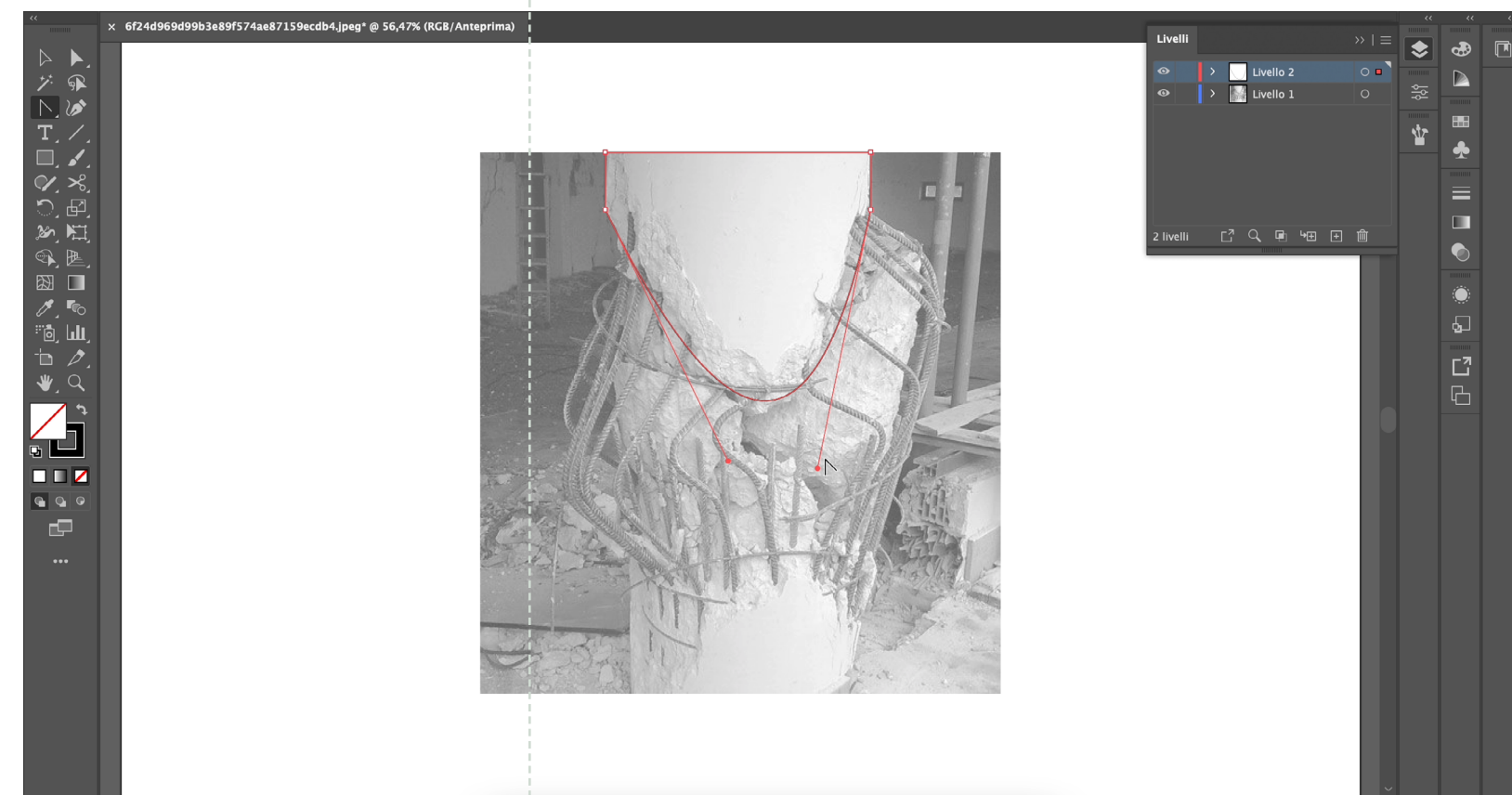
Jan Vranovsky' on Tumblr

VOLUMES

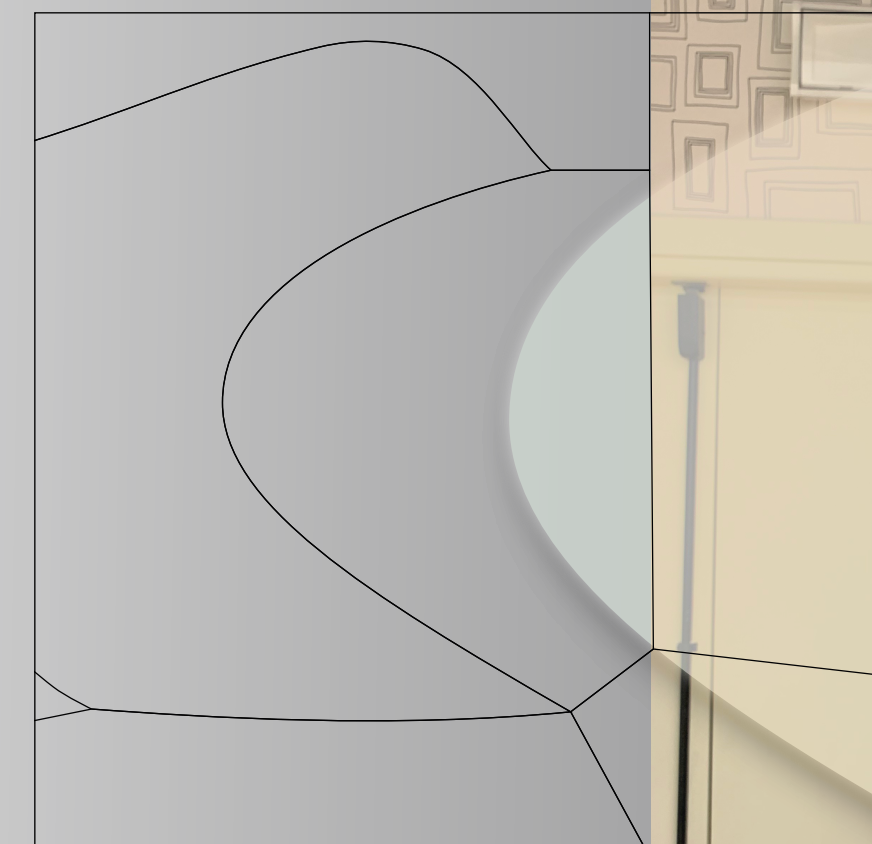
RESEARCH

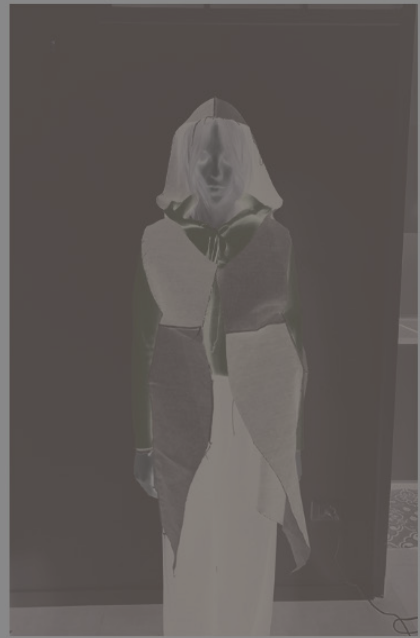
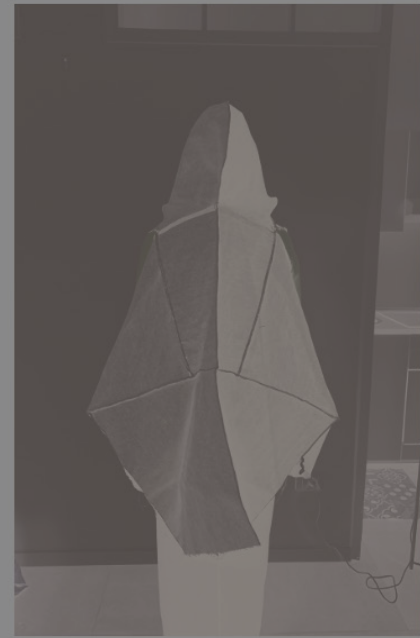
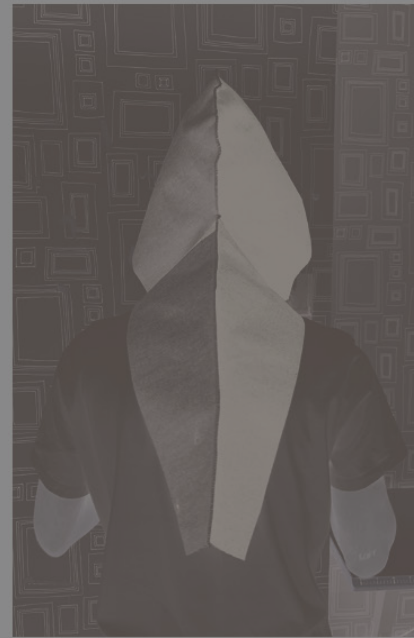


PHASES OF PATTERN MAKING PROCESSES



THE STARTING SHAPE, EXTRAPOLATED FROM THE TANGRAM, FOR THIS PROTOTYPE WAS NUMBER 11, WHICH SIMPLY BY ROTATING IT WE SAW HOW IT RESEMBLED THE CLASSIC HOOD SHAPE. THE WORK THAT WAS DONE AFTERWARDS WAS TO GO AND TRY OUT WHICH SHAPE BEST SUITED THE TYPE OF GARMENT WE WANTED TO OBTAIN, GOING ON TO RECREATE THE SLEEVES AND ALL THE REST OF THE BODY.





PRODUCT

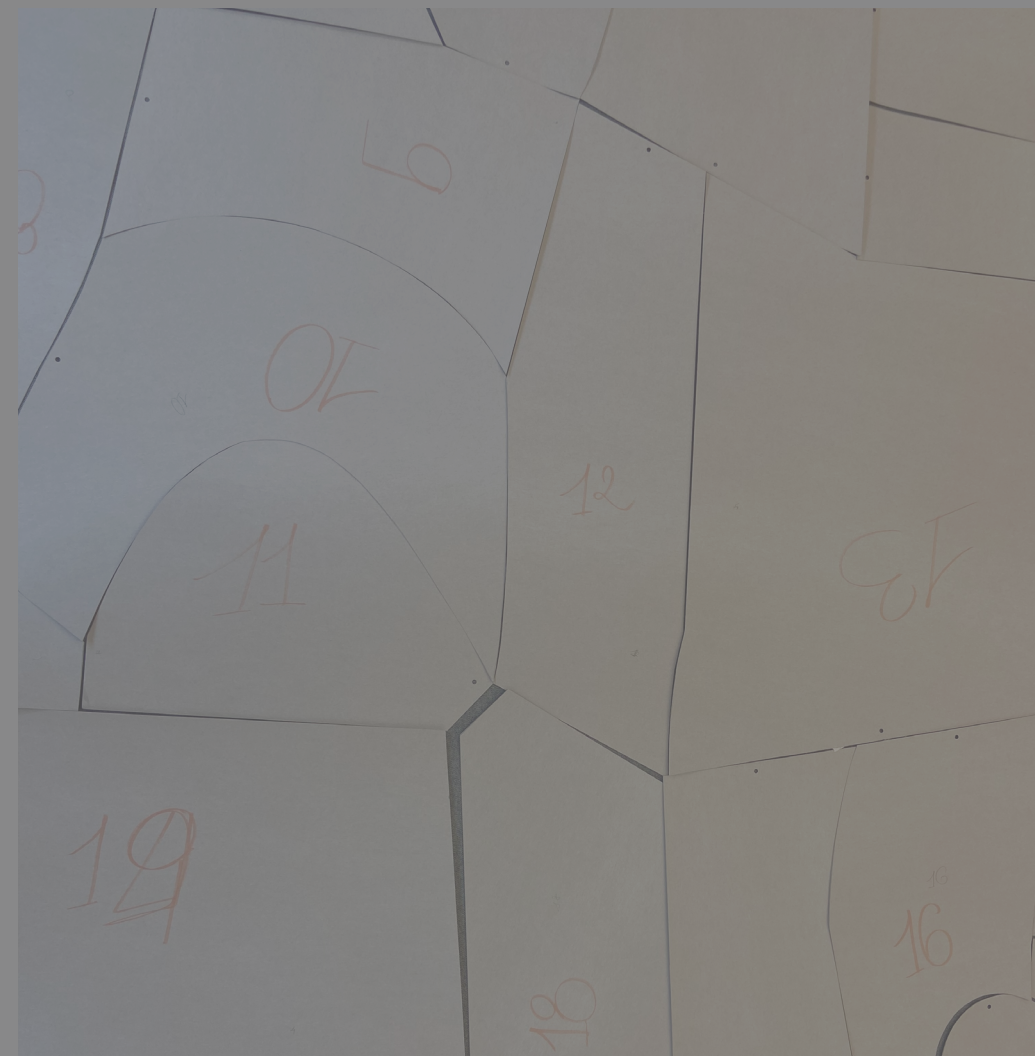
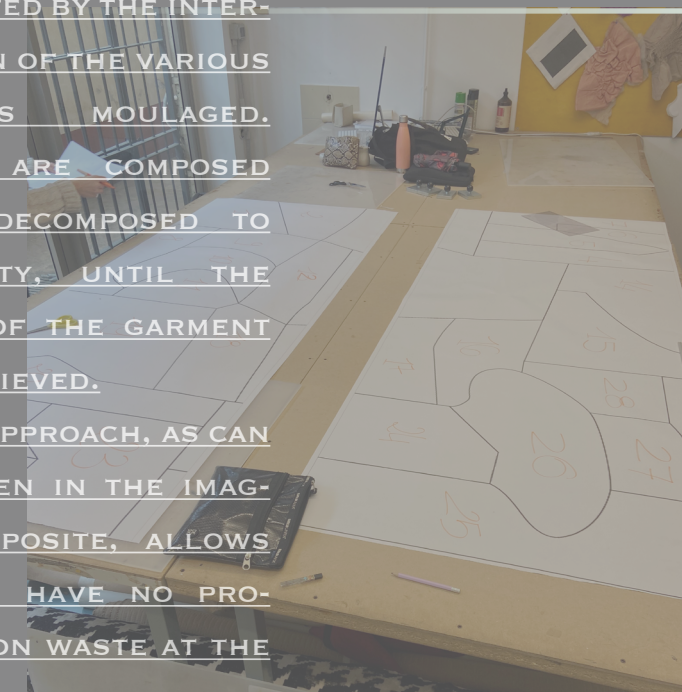
DEVELOPMENT

PRODUCT

DEVELOPMENT



THE SHAPES EXTRAPO-  
LATED FROM THE TAN-  
GRAM HAVE BECOME  
OUR PAPER PATTERNS,  
REVERSING THE DESIGN  
PROCESS AND COM-  
PLETLY CHANGING THE  
APPROACH TO CREAT-  
ING A GARMENT AND AN  
ACCESSORY, PLAYING  
WITH EXPERIMENTAL  
SHAPES AND VOLUMES,  
■ DICTATED BY THE INTER-  
ACTION OF THE VARIOUS  
SHAPES MOULAGED.  
THEY ARE COMPOSED  
AND DECOMPOSED TO  
INFINITY, UNTIL THE  
IDEA OF THE GARMENT  
IS ACHIEVED.  
THIS APPROACH, AS CAN  
BE SEEN IN THE IMAG-  
ES OPPOSITE, ALLOWS  
US TO HAVE NO PRO-  
DUCTION WASTE AT THE  
TEXTILE LEVEL, MAKING  
FULL USE OF THE SUR-  
FACE OF A FABRIC OR  
LEATHER, AND ADAPT-  
ING THE MATERIAL TO  
OUR NEEDS, WITHOUT  
WASTE PRODUCTION.



PATTERN

MAKING



19-1317 TPX

BITTER CHOCOLATE

13-0404 TPX

ANCIENT SCROLL

19-1106 TPX

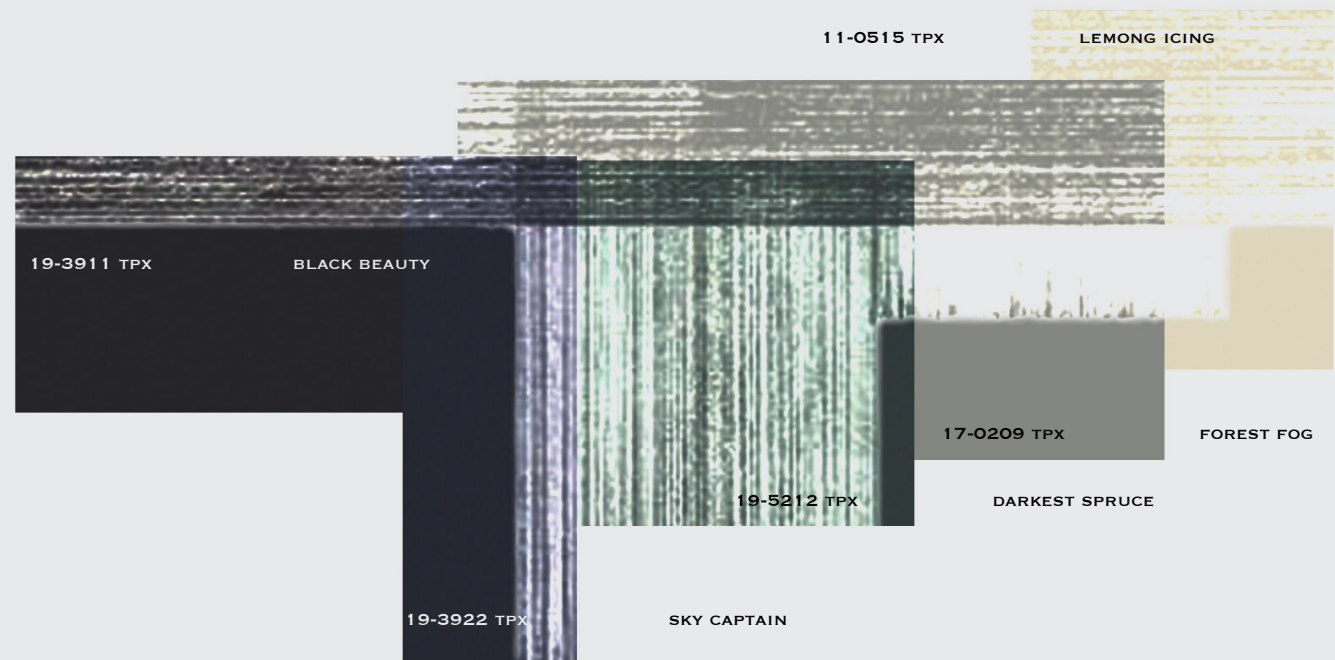
MOLÉ

16-3817 TPX

RHAPSODY

17-0840 TPX

AMBER GREEN



11-0515 TPX

LEMONG ICING

19-3911 TPX

BLACK BEAUTY

17-0209 TPX

FOREST FOG

19-5212 TPX

DARKEST SPRUCE

19-3922 TPX

SKY CAPTAIN

COLOR

CHART



LOOK 4



LOOK 1



LOOK 5



LOOK 3



LOOK 2

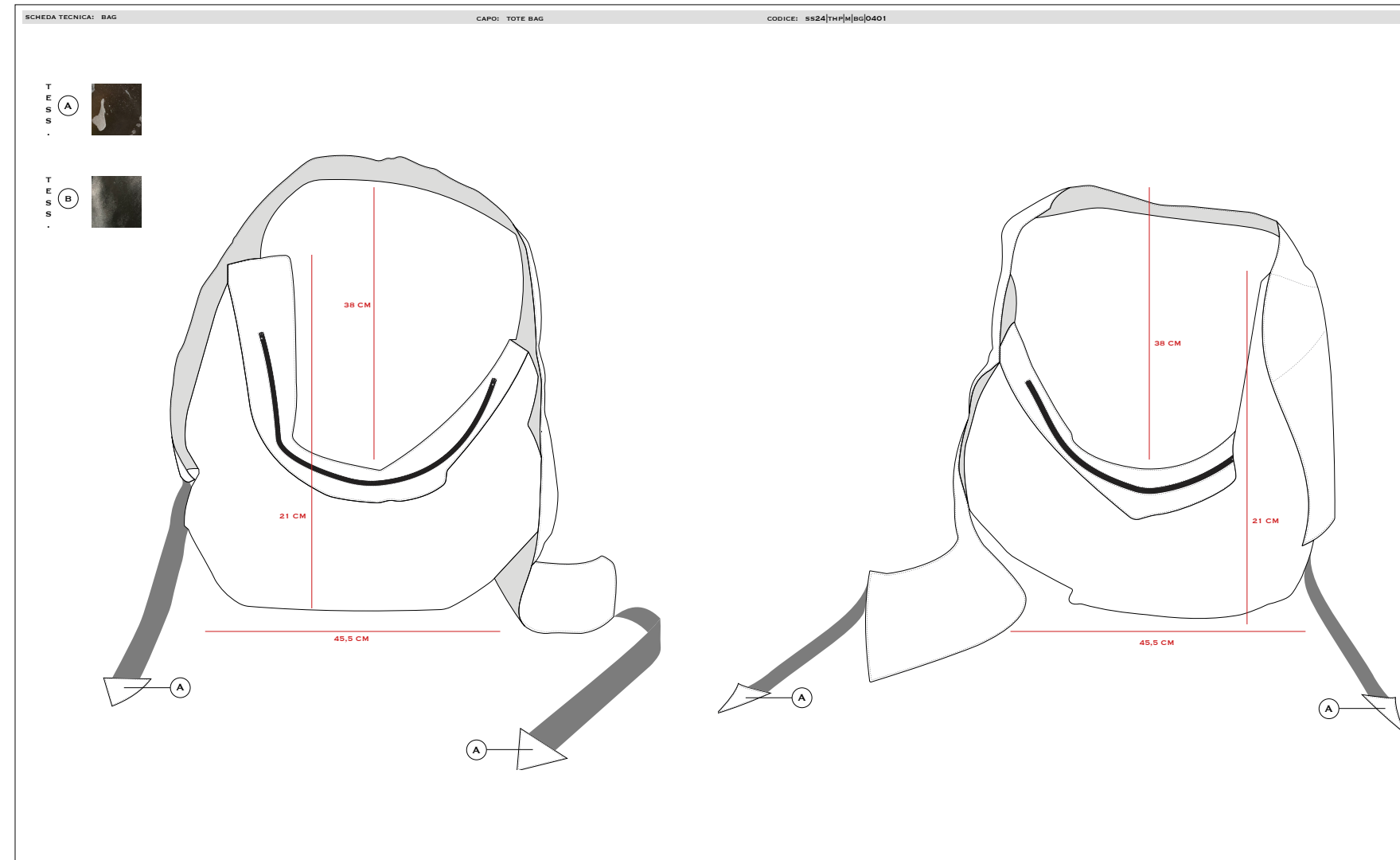
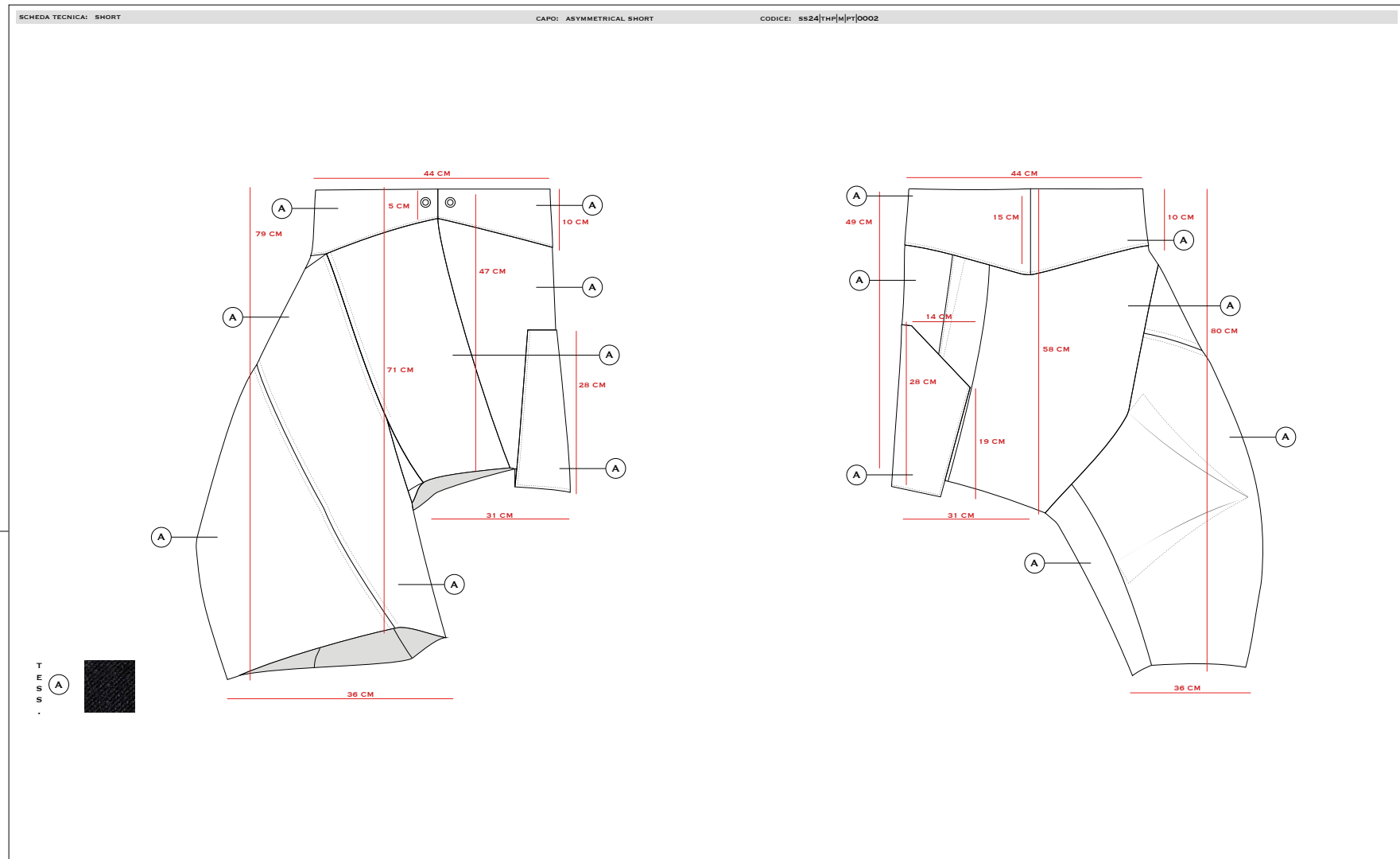
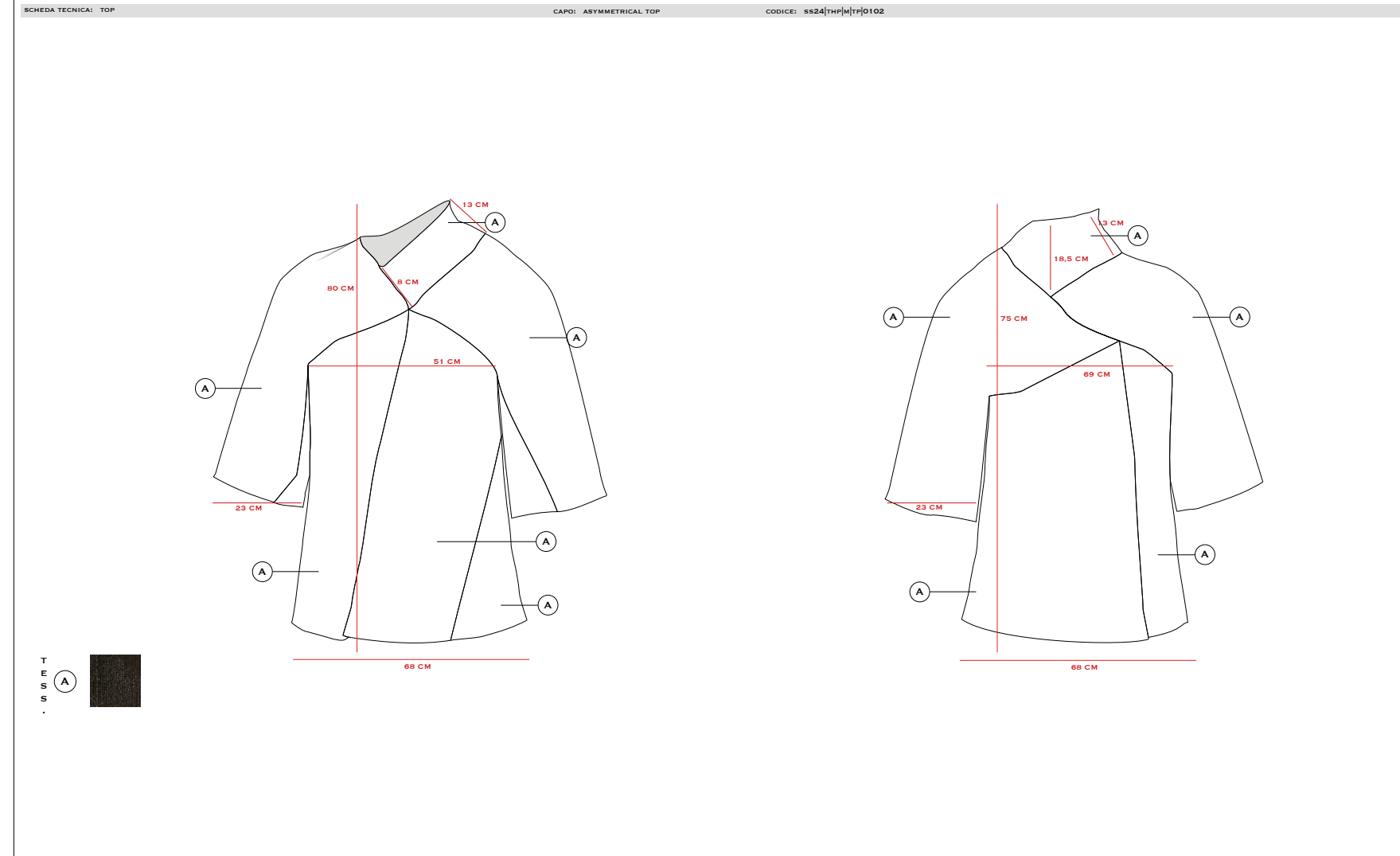
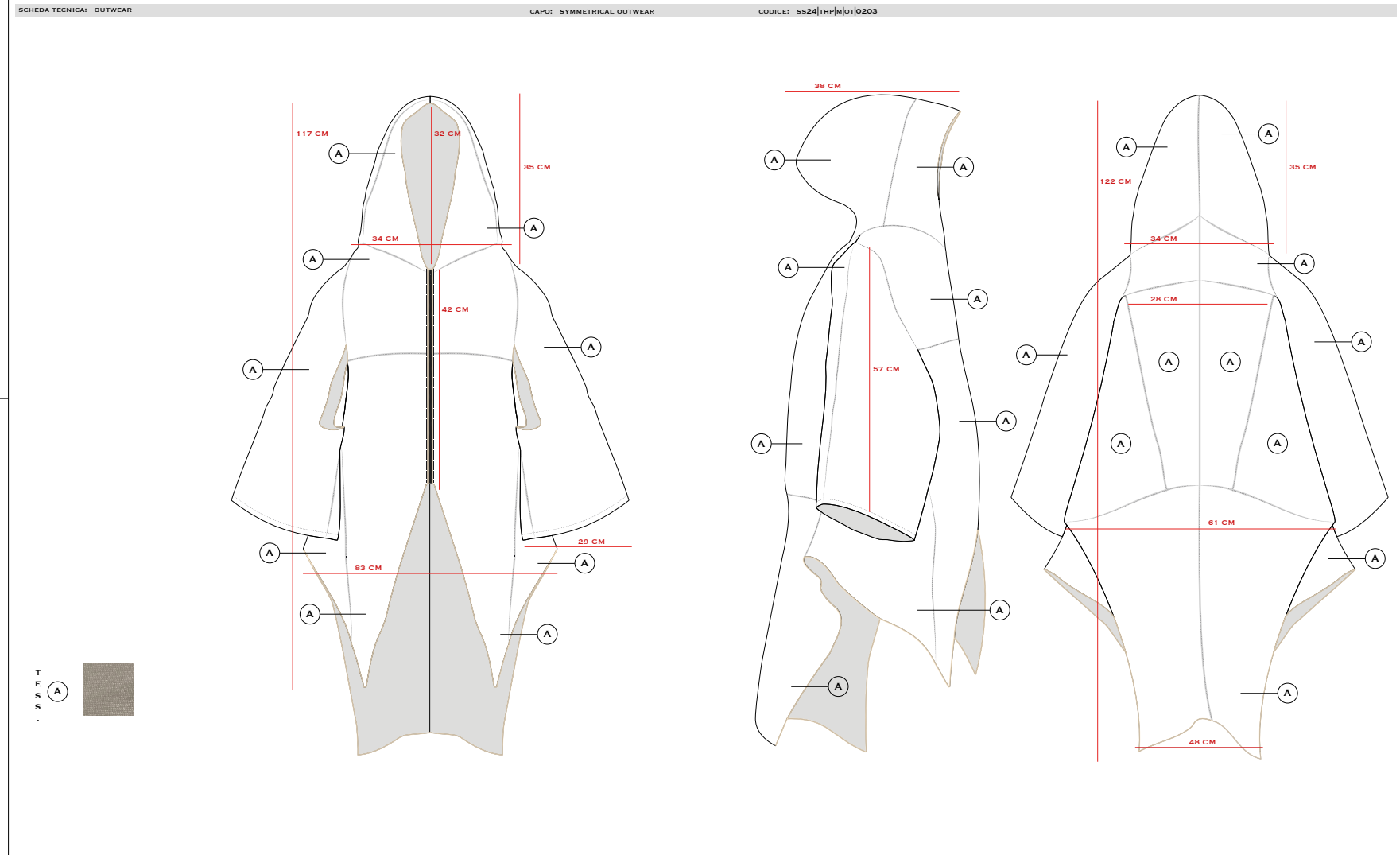


S · M · E · N

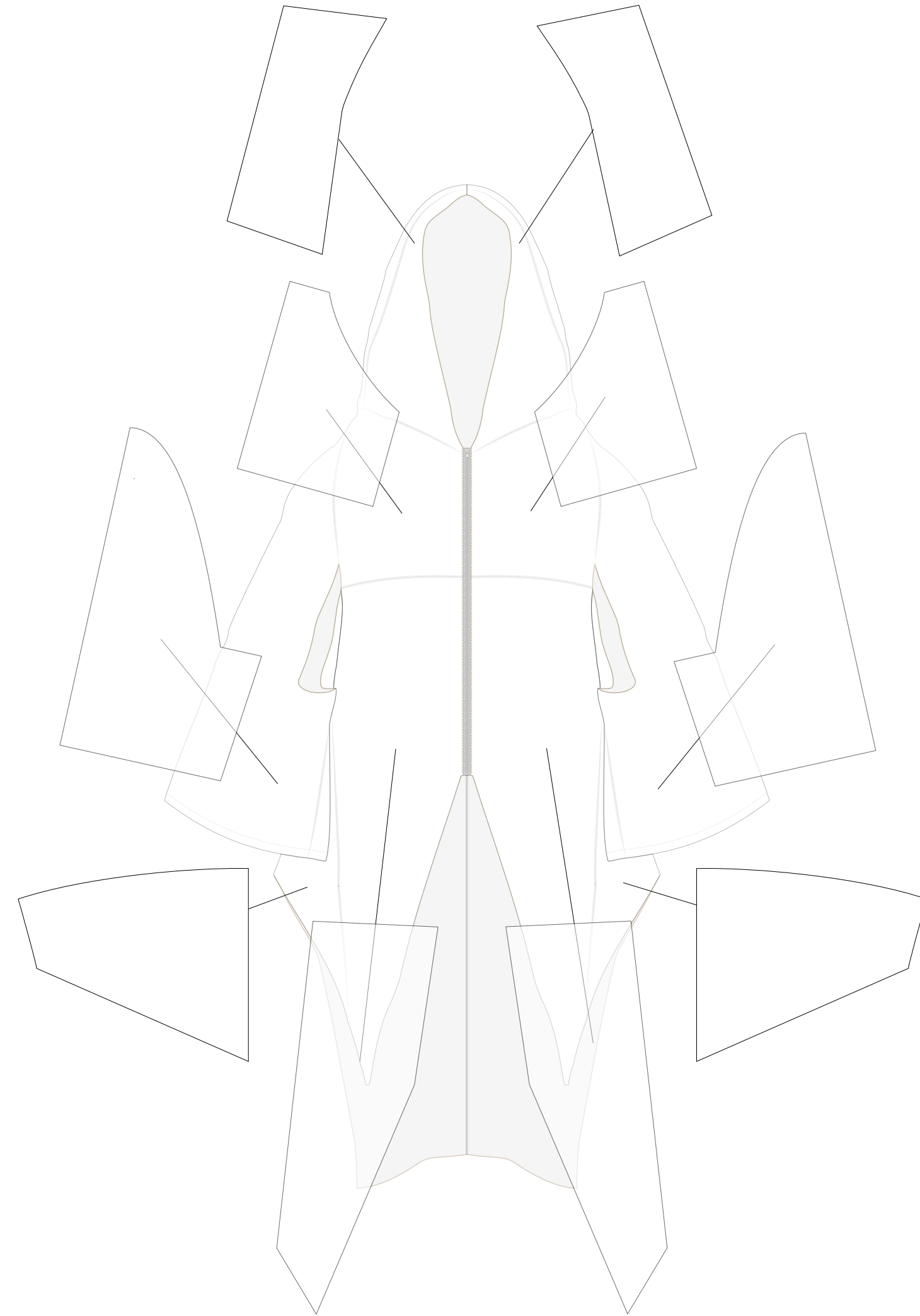
C · O · L · L · E · C · T · I · O · N  
2 · 0 · 2 · 4



N.B. ONLY THE SMALLER GARMENTS, LIKE THE ACCESSORIES, WERE MADE FROM LEATHER, WHICH CAME FROM A WASTE PRODUCTION OF THE COMPANY CONCERIA LA VENETA, WHILE THE GARMENTS WERE MADE FROM TEST FABRICS. LIKE THE LEATHER, THEY TOO ARE WASTE FABRICS THAT WERE SUPPLIED TO US BY THE COMPANY GIPITEX



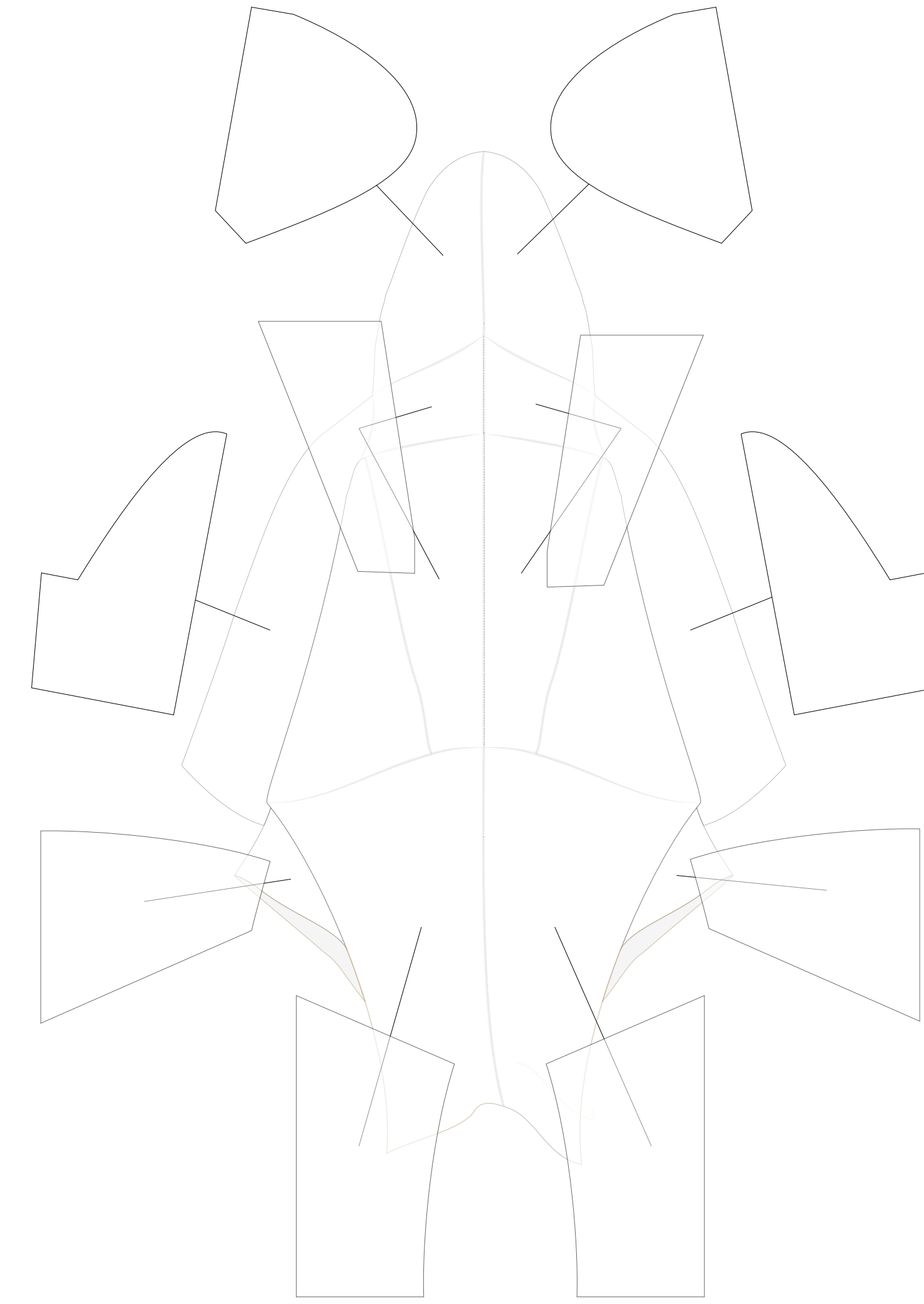
TECHNICAL DRAWING\_



FRONT\_

SYMMETRICAL OUTWEAR\_

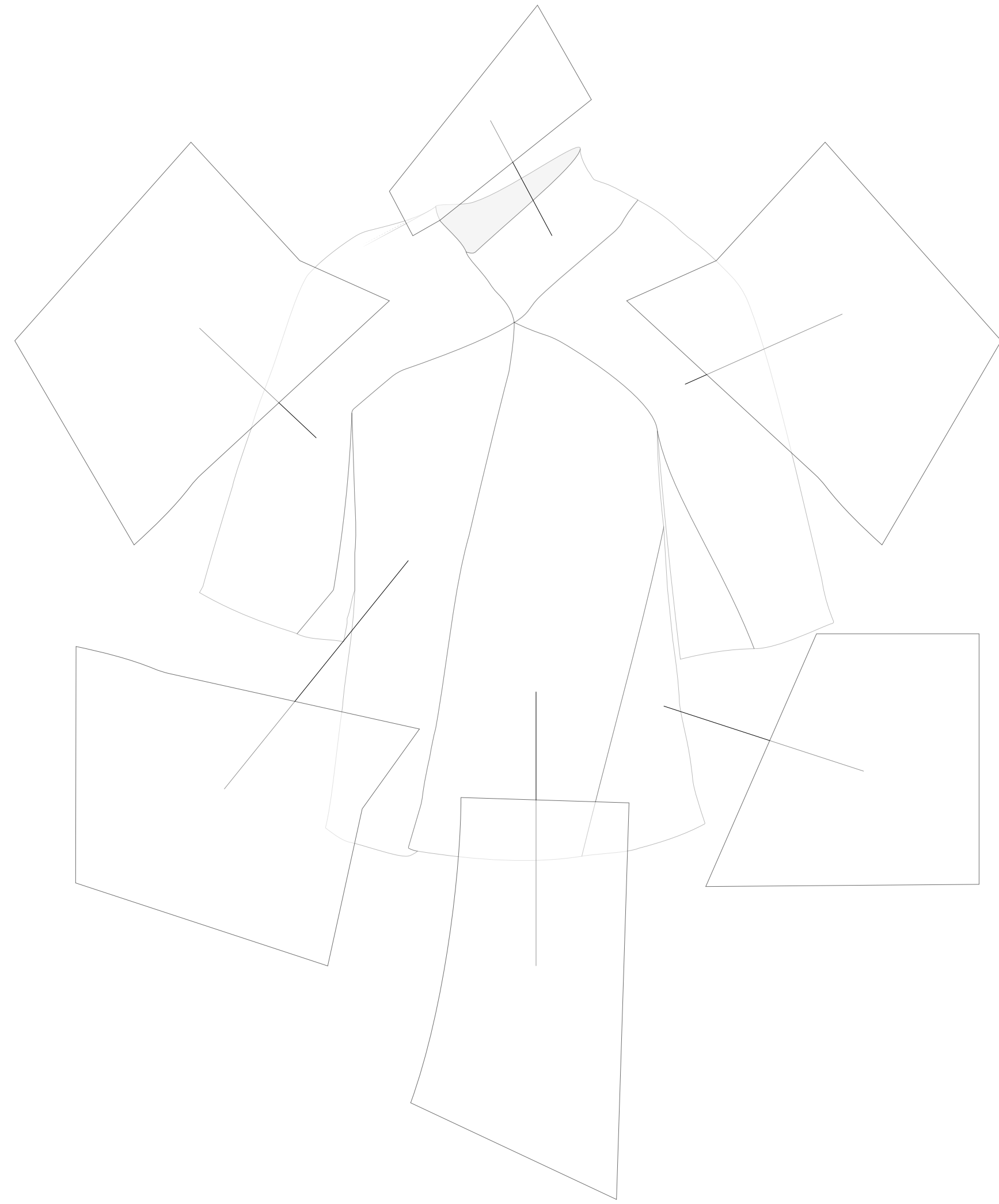
\_TECHNICAL DRAWING



\_BACK

\_SYMMETRICAL OUTWEAR

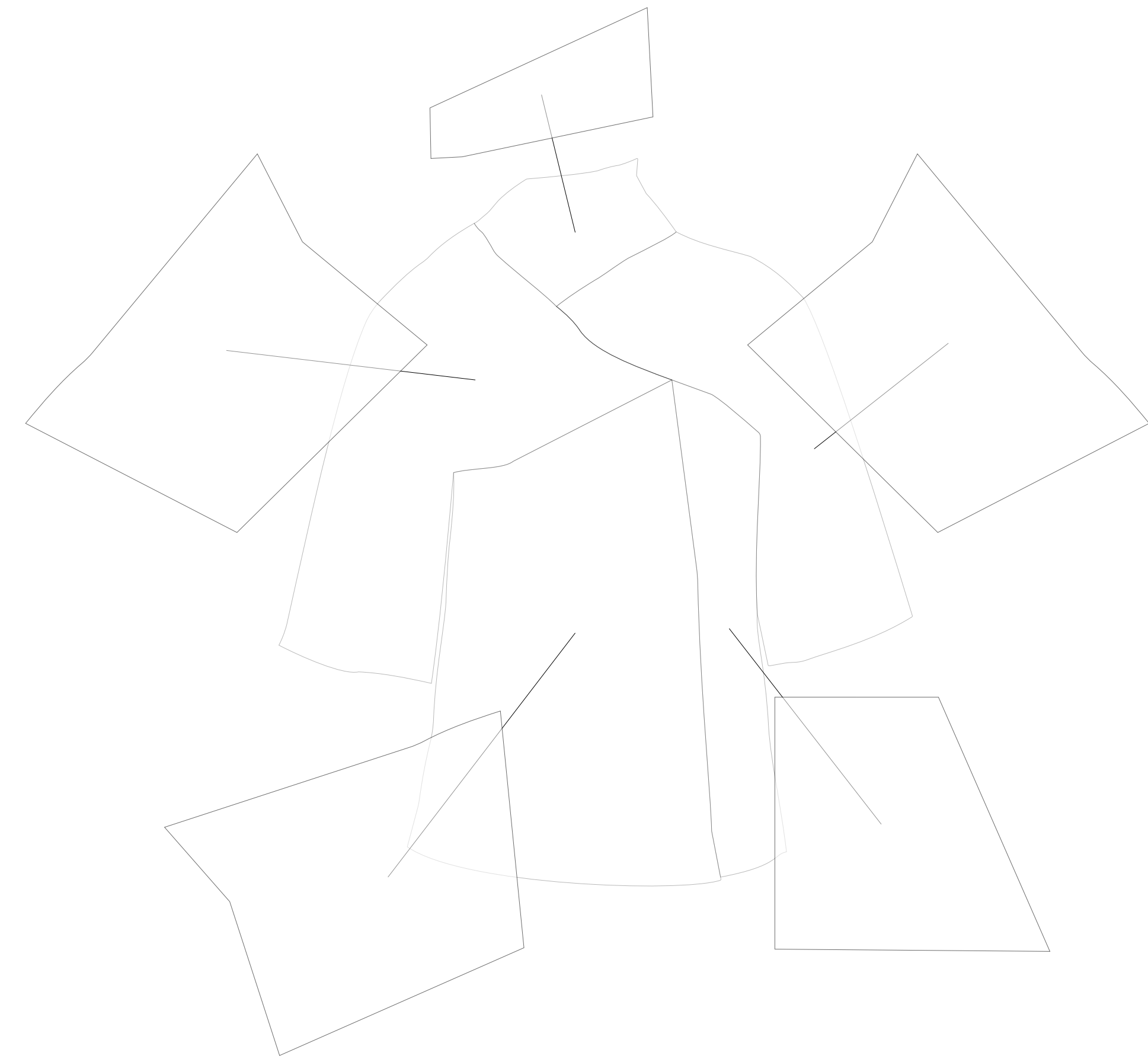
TECHNICAL DRAWING\_



FRONT\_

ASYMMETRICAL TOP\_

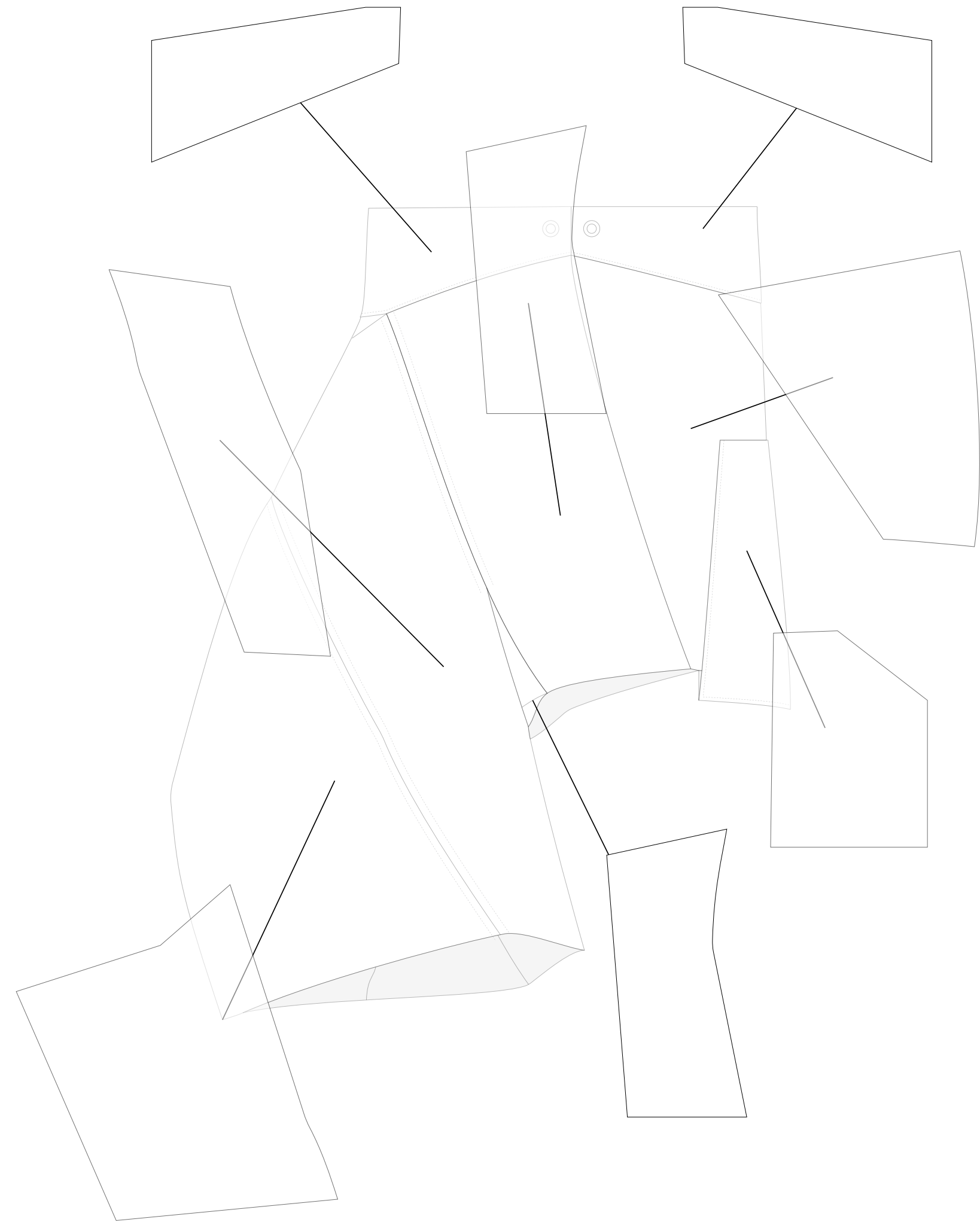
\_TECHNICAL DRAWING



\_BACK

\_ASYMMETRICAL TOP

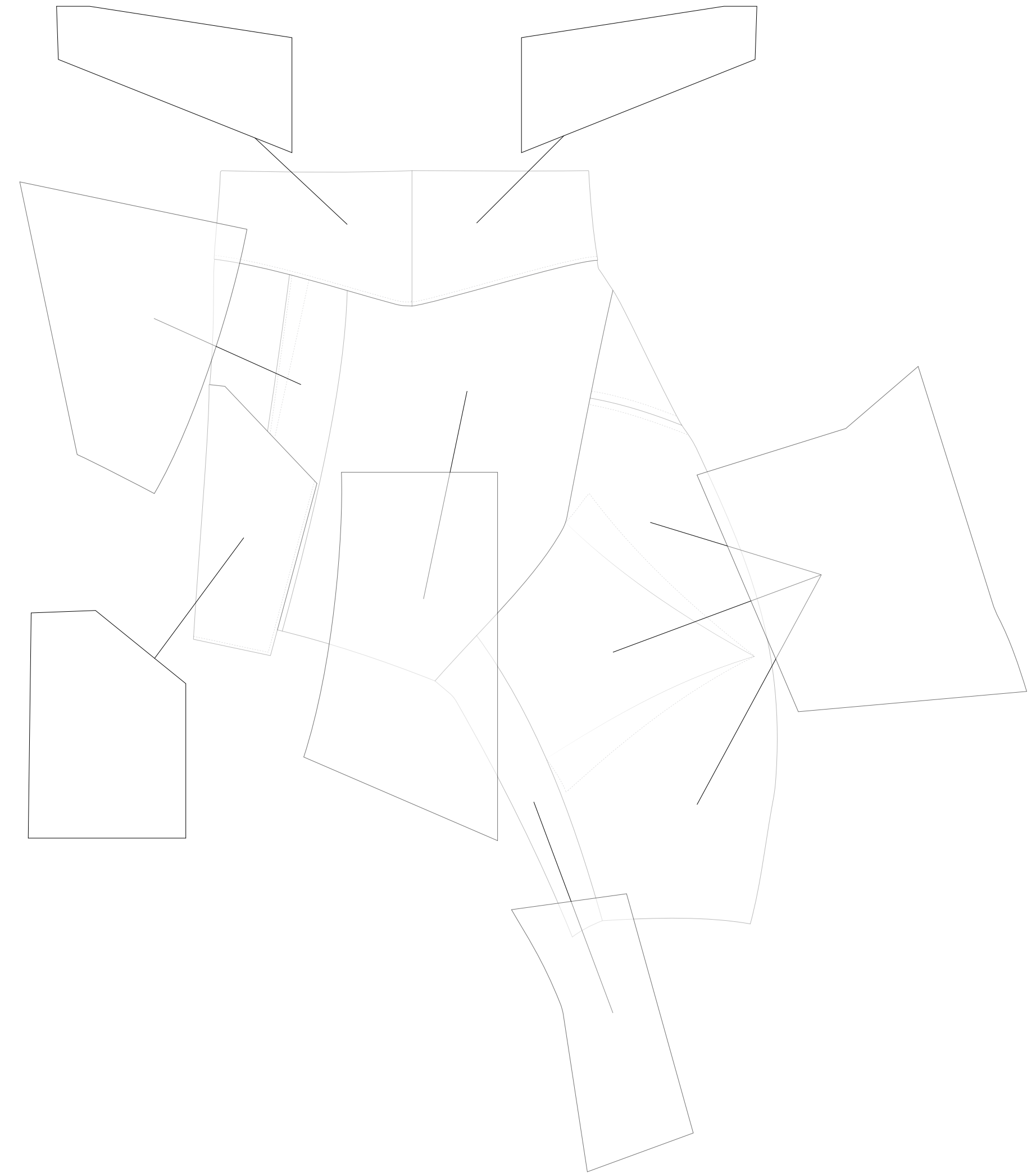
TECHNICAL DRAWING\_



FRONT\_

ASYMMETRICAL SHORT\_

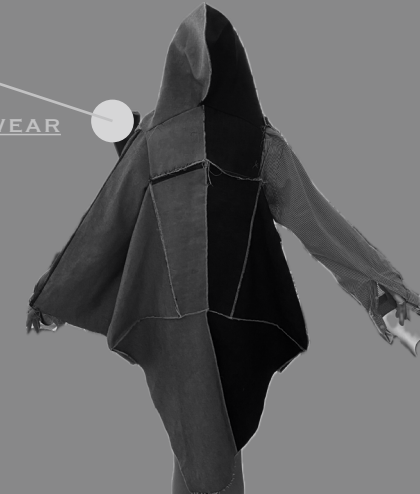
\_TECHNICAL DRAWING



\_BACK

\_ASYMMETRICAL SHORT

PROTOTYPES



OUTERWEAR



TOP



SHORTS







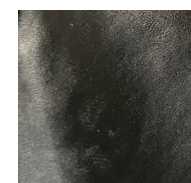
BAG

01

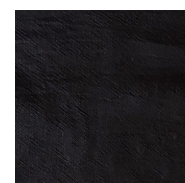
## TESSUTI



**COD.** MVI0406  
CONCERIA LA VENETA  
VITELLO SMERIGLIATO  
1,6 MM

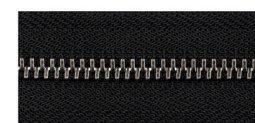


**COD.** MVI0402  
GALLI  
VITELLO NAPPATO  
1,2 MM



**COD.** MPLO003  
GIPITEX  
TELA  
POLIESTERE  
H. 150 CM

## ACCESSORI



**COD.** ZP0001  
ZIP DI METALLO UN CUR-  
SORE NO DIVISIBILE  
8 MM  
CANNA DI FUCILE  
100% NERO PL



**COD.** OT0201  
TIRANTE IN METALLO  
CANNA DI FUCILE  
MODELLO NN



**COD.** OT0206  
NASTRO GORS GRAIN  
100% NERO PL

## FILATI



POLYART  
100% PL  
COL. 902  
PER CUCITURE | IMPUNTURE

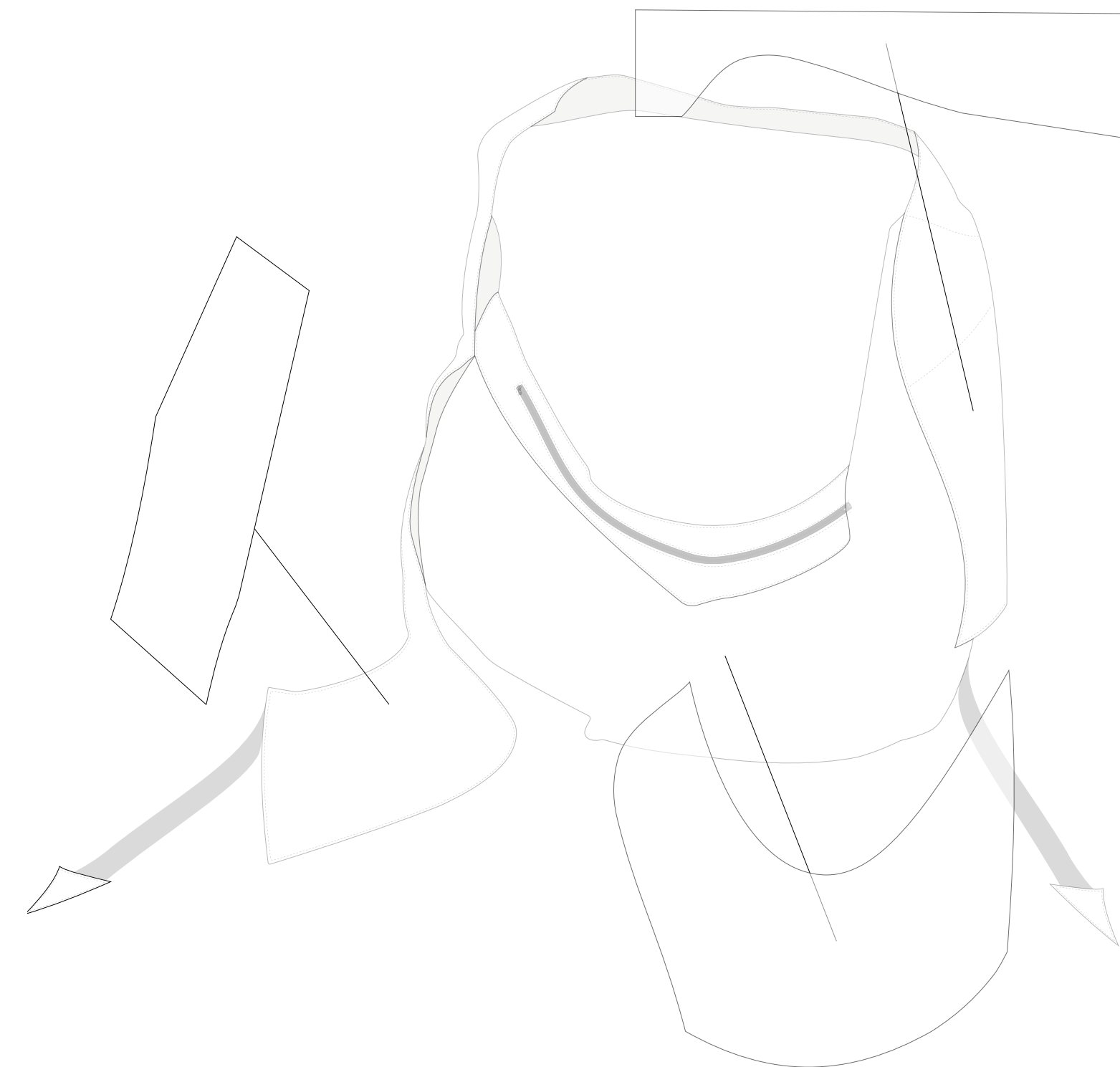
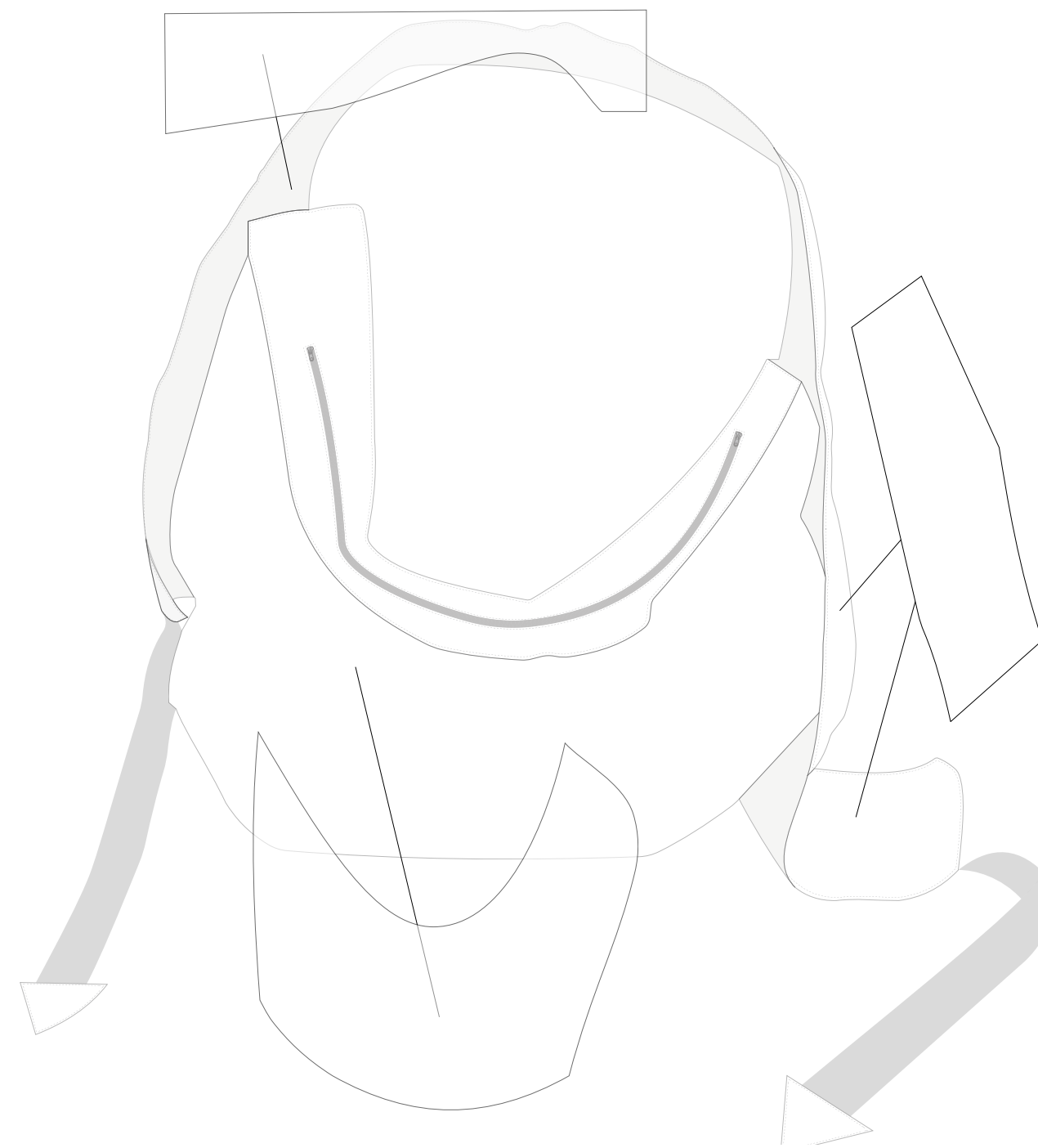
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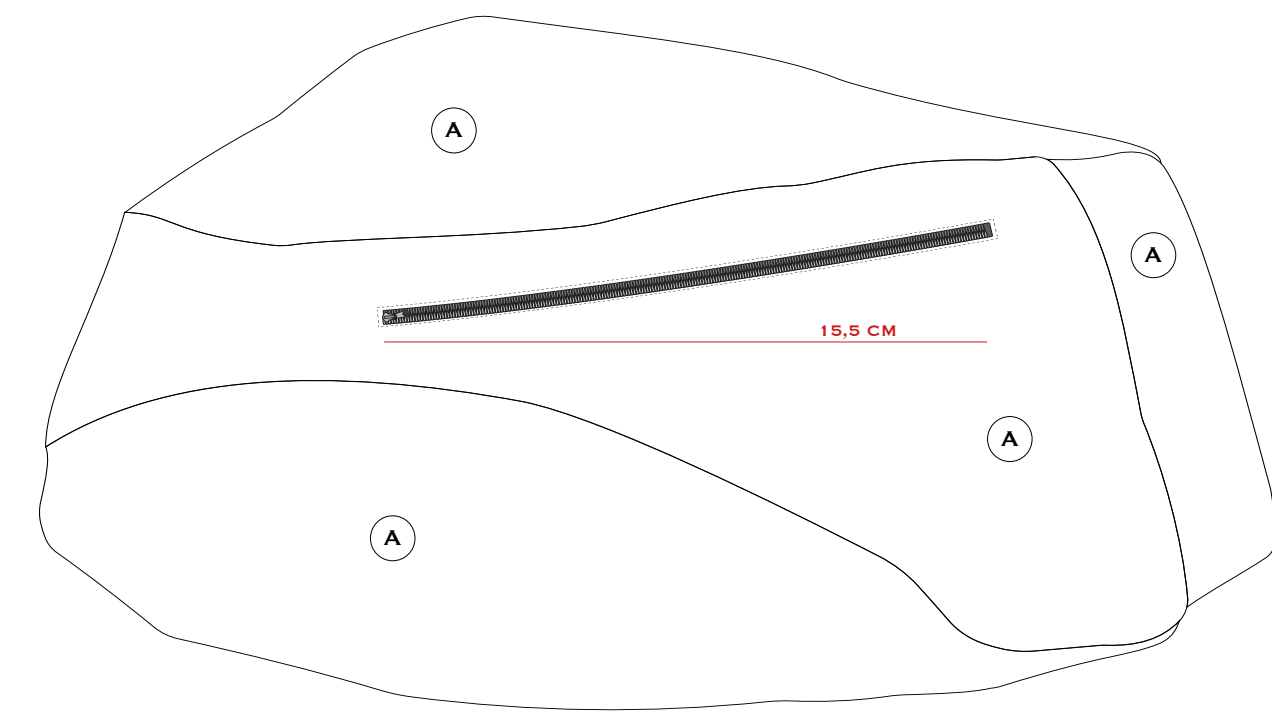
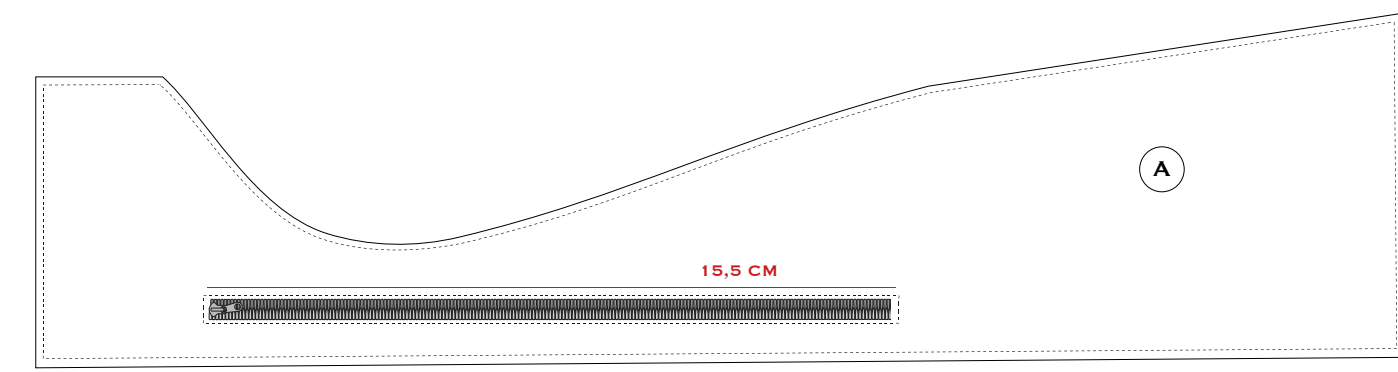
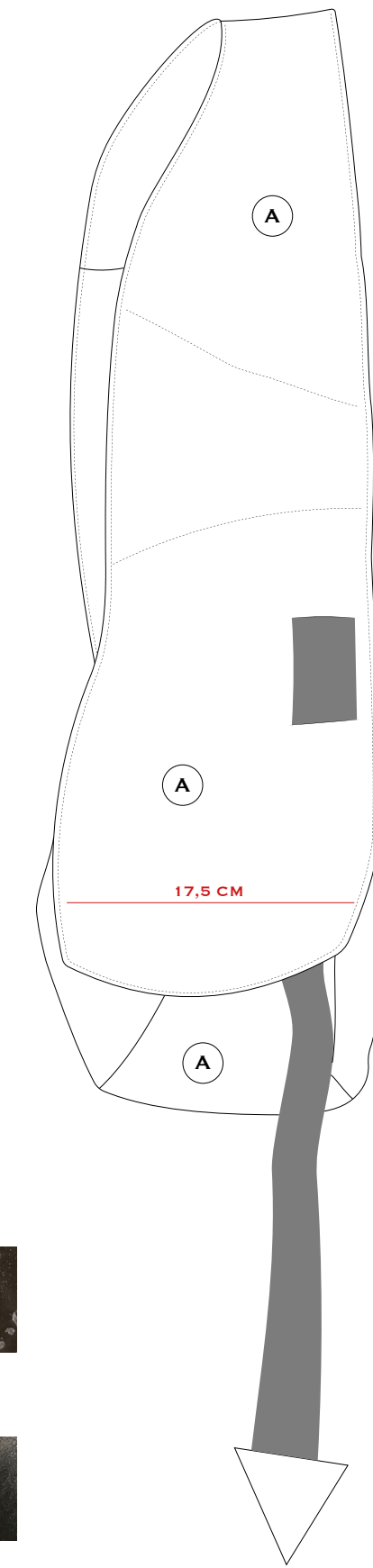
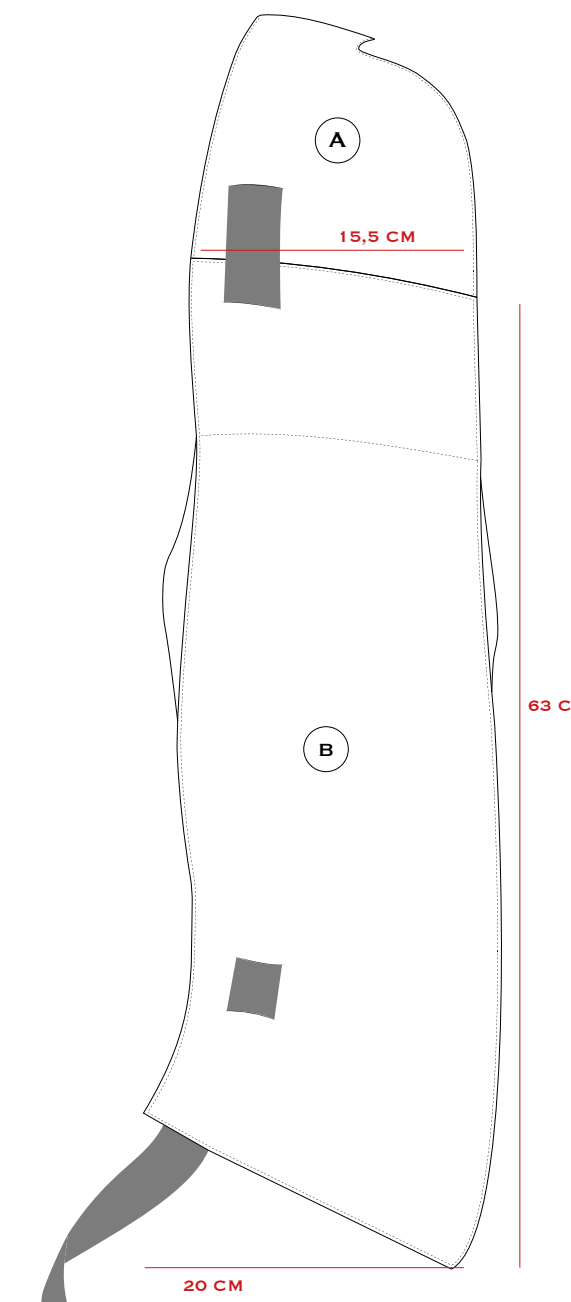
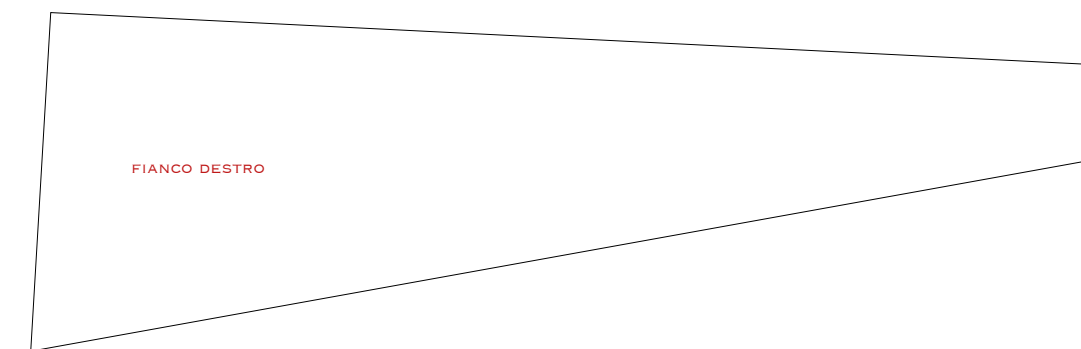
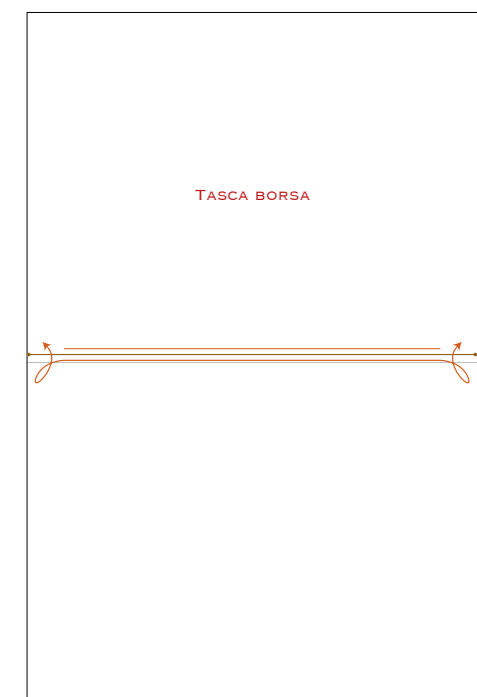
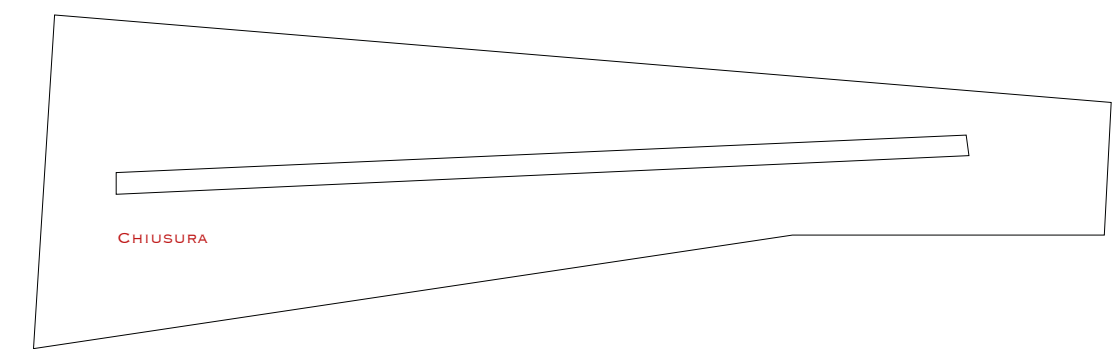
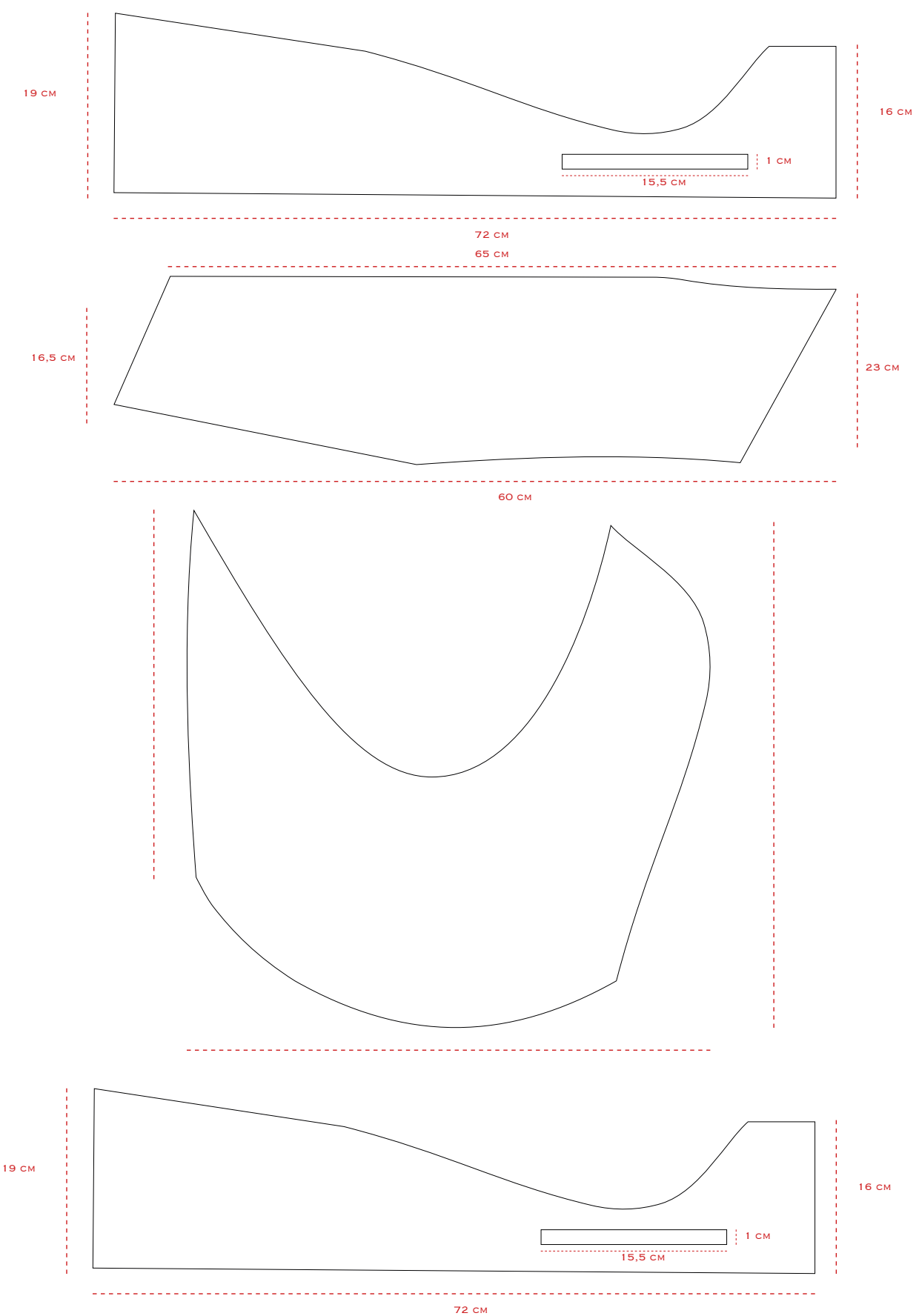
**TOTE BAG IN PELLE DI VITELLO SMERIGLIATA.**  
**TOTE BAG IN BUFFED CALFSKIN LEATHER.**  
 THE LEATHER USED IS A WASTE PRODUCT FROM THE ENETA TANNERY, WHICH HAS BEEN GIVEN NEW LIFE BY USING IT AS THE MAIN MATERIAL OF THE BAG.  
 EACH SHAPE OF THE TANGRAM WAS USED TO ASSEMBLE THE BAG IN A FUNCTIONAL WAY, GIVING EACH ELEMENT A MEANING.  
 MEANING TO EACH ELEMENT.  
 THE TONE-ON-TONE INNER LINING WAS MADE OF POLYESTER CANVAS, A WASTE PRODUCT OF THE COMPANY GIPOITE COMPANY.  
 THE ZIPS USED ARE GUNMETAL GALVANISED METAL, AS ARE THE TIE-RODS.  
 THE BODY OF THE BAG AND THE HANDLE HAVE SMALL ZIPPED POUCH POCKETS, WHICH ARE USED TO PLACE THE MOST IMPORTANT OBJECTS INSIDE THE BAG.  
 SMALL OBJECTS INSIDE THE BAG.  
 A GROSGRAIN RIBBON HAS BEEN PLACED INSIDE THE HANDLE OF THE BAG FOR STABILITY AND STRENGTH.  
 RESISTANCE.  
 AT THE END OF THE GROSGRAIN, AESTHETIC ELEMENTS HAVE BEEN PLACED TO RECALL THE COLLECTION'S RESEARCH.

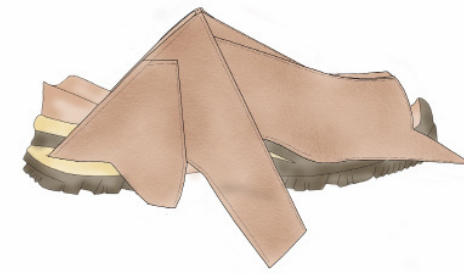
SCHEDA TECNICA: BAG

CAPO: TOTE BAG

CODICE: ss24|TRP|BAG|0401







FULL-GRAIN SUEDE CALFSKIN.  
KID LEATHER LINING.



FULL-GRAIN SUEDE CALFSKIN.  
KID LEATHER LINING.



FULL-GRAIN SUEDE CALFSKIN WITH SNOW  
PASTE WORKMANSHIP.  
KIDSKIN LINING.

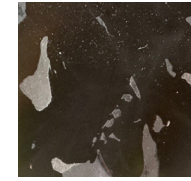


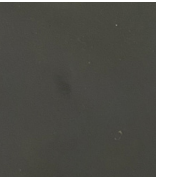



PATENT FULL-GRAIN CALFSKIN.  
KID LEATHER LINING.

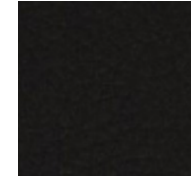






SHOES


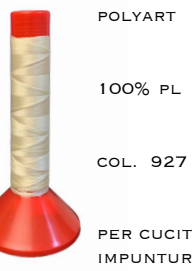



**TESSUTI**

					
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CONCERIA LA VENETA VITELLO SMERIGLIATO 1,6	CONCERIA LA VENETA VITELLO 1,6	CONCERIA LA VENETA VITELLO 1,6	GALLI SCAMOSCIATO PELLE DI VITELLO VERNICIATA 1,6	GALLI SCAMOSCIATO PELLE DI VITELLO VERNICIATA 1,2	CONCERIA LA VENETA VITELLO SCAMOSCIATO 1,6

**ACCESSORI**

				
<b>COD.</b> MCA0501	<b>COD.</b> MCA0502	<b>COD.</b> MCA0504	<b>COD.</b> MCA0503	<b>COD.</b> MCA0505
GALLI CAPRETTO 0,9	SRL GALLI CAPRETTO MM 0,9	SRL GALLI C A P R E T T O MM 0,9	SRL GALLI CAPRETTO MM 0,9	SRL GALLI CAPRETTO MM

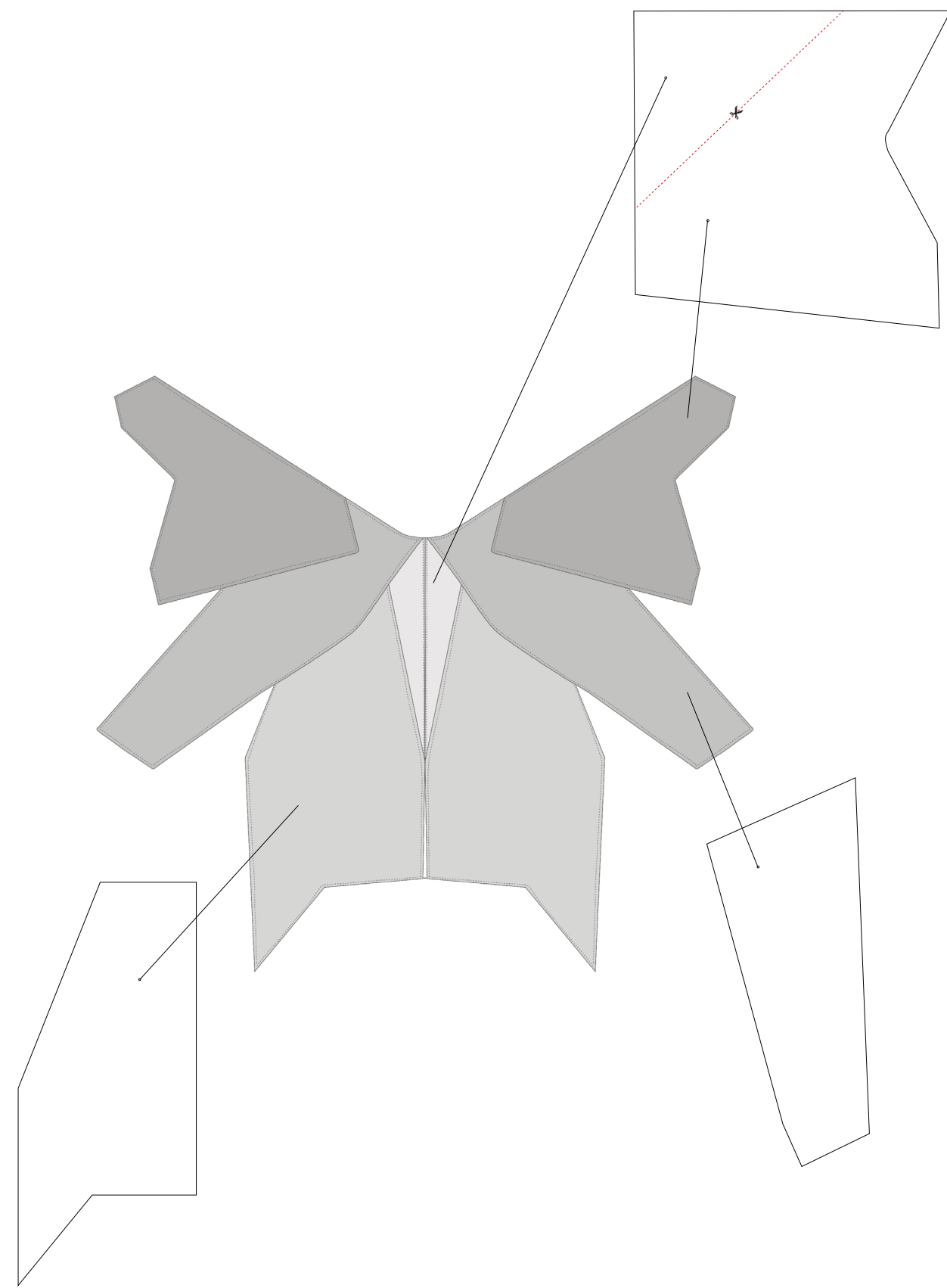
**FILATI**

				
<b>POLYART</b> 100% PL COL. 902 PER CUCITURE   IMPUNTURE	<b>POLYART</b> 100% PL COL. 927 PER CUCITURE   IMPUNTURE	<b>POLYART</b> 100% PL COL. 956 PER CUCITURE   IMPUNTURE	<b>POLYART</b> 100% PL COL. 917 PER CUCITURE   IMPUNTURE	<b>POLYART</b> 100% PL COL. 902 PER CUCITURE   IMPUNTURE

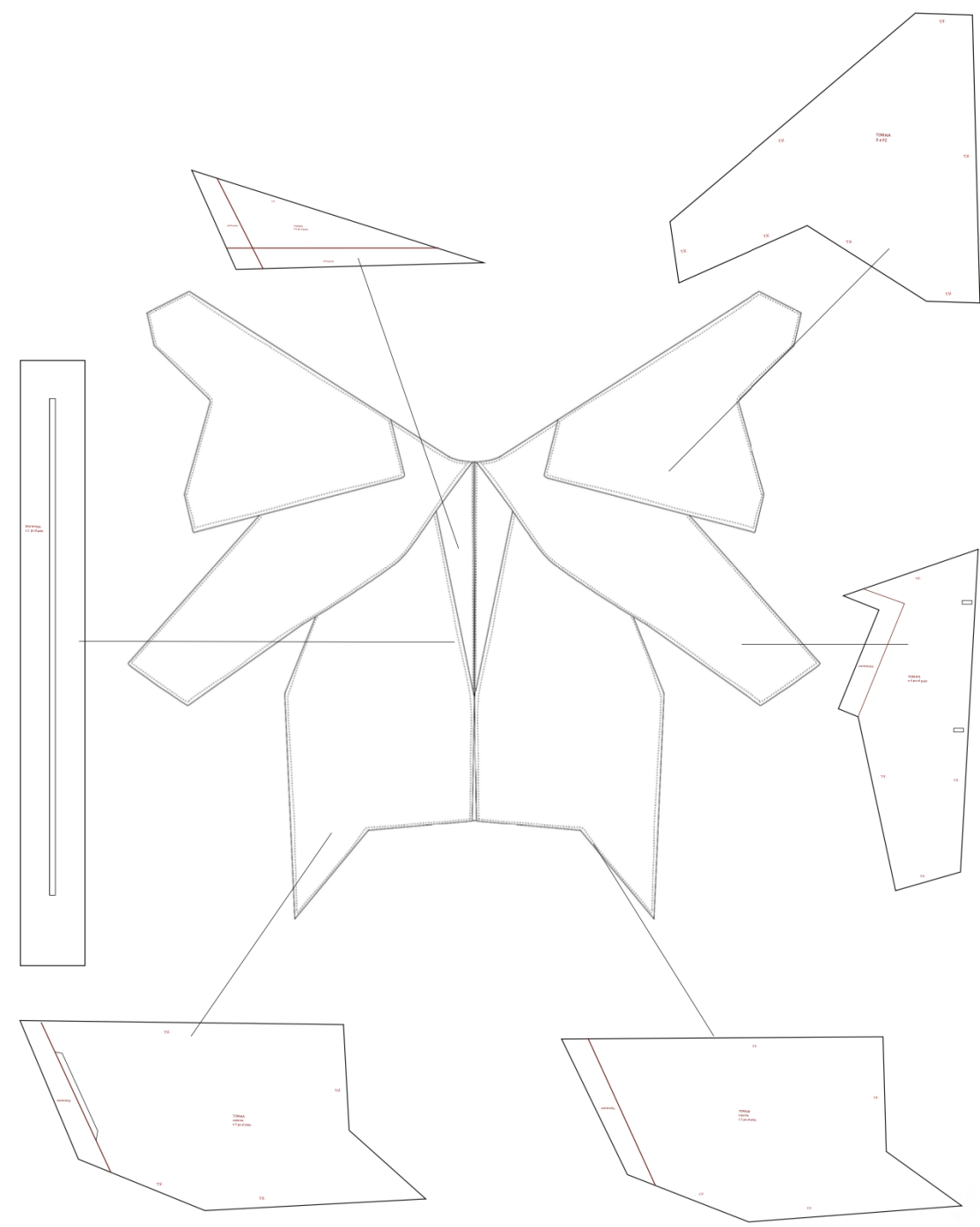
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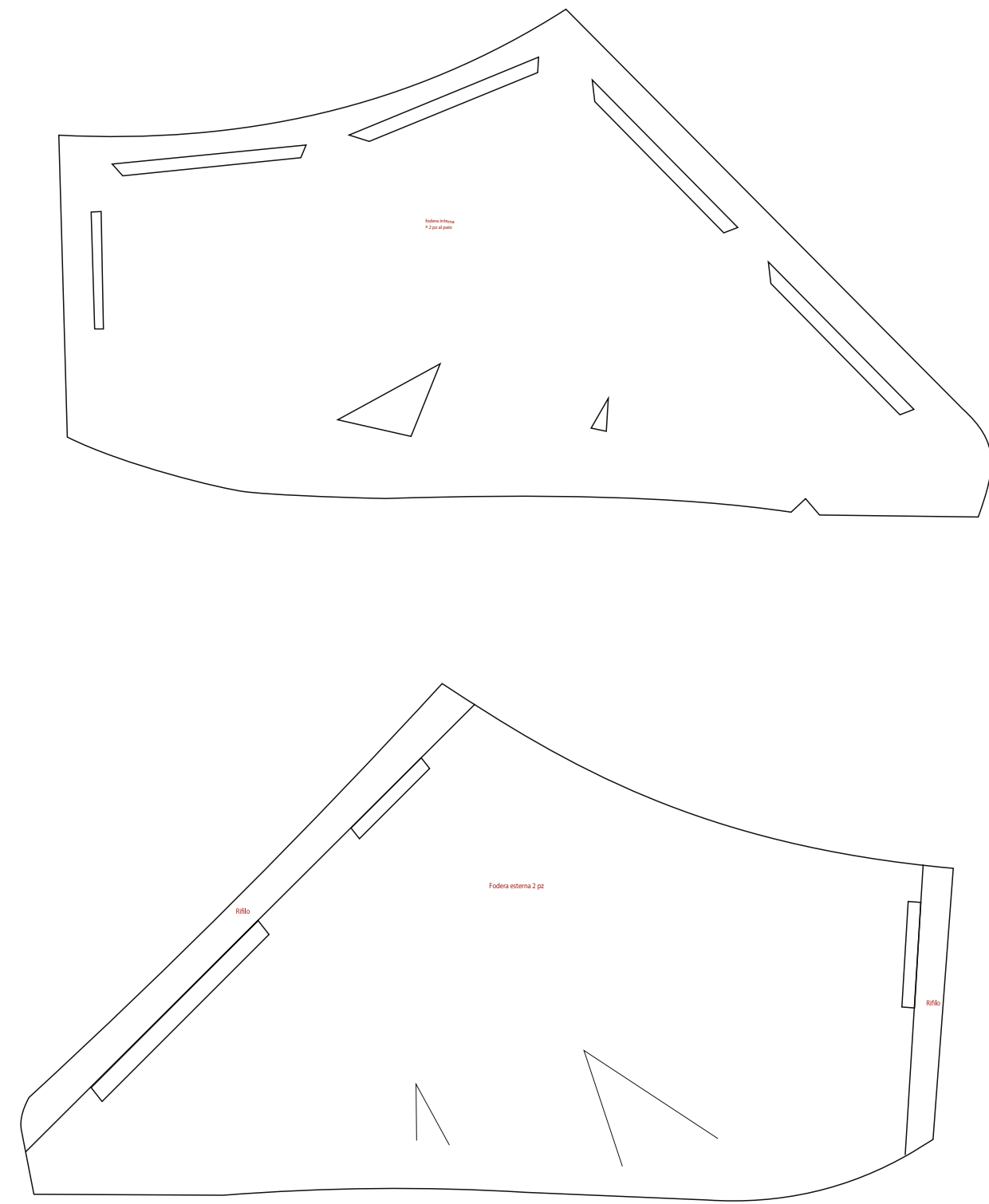
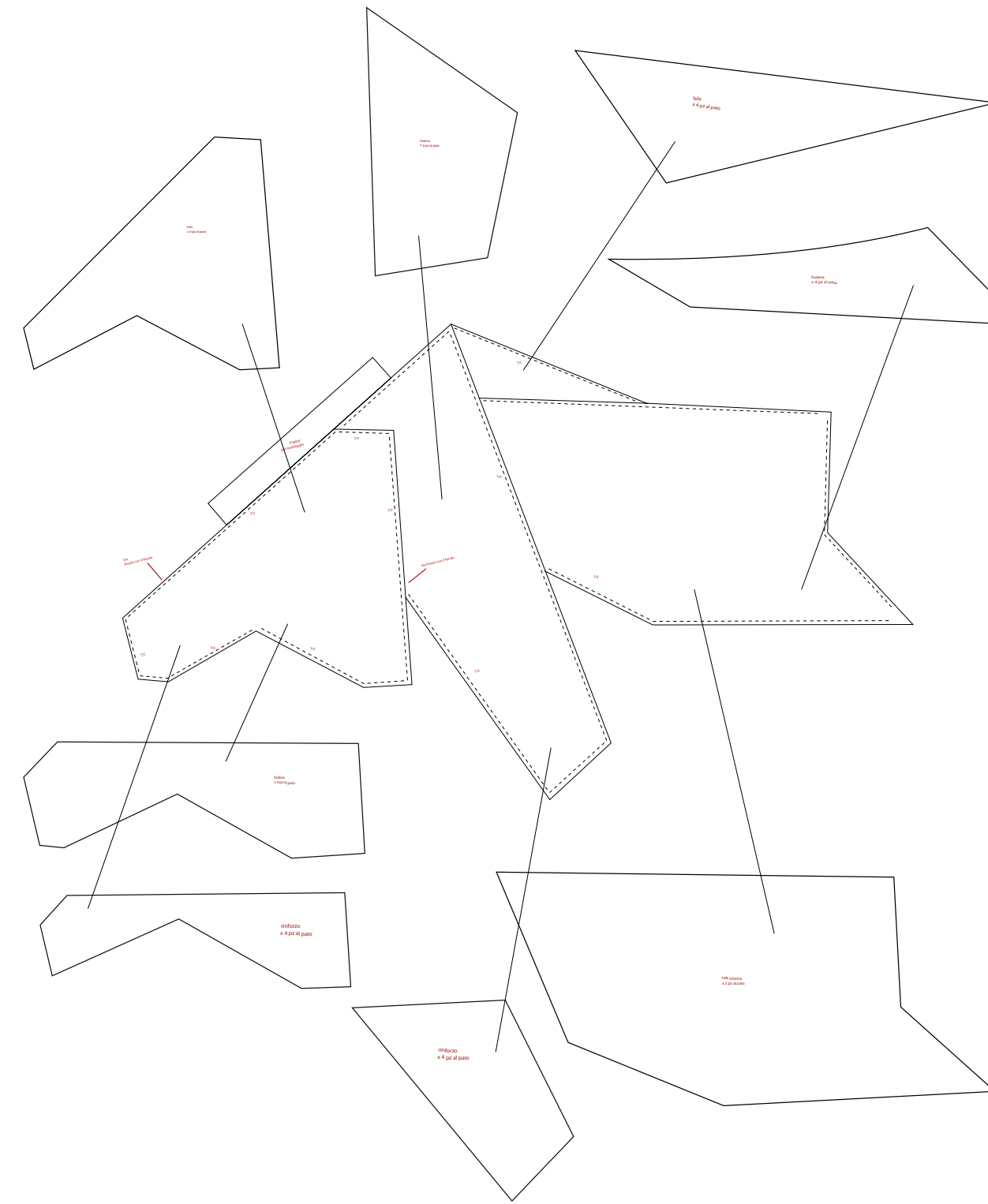
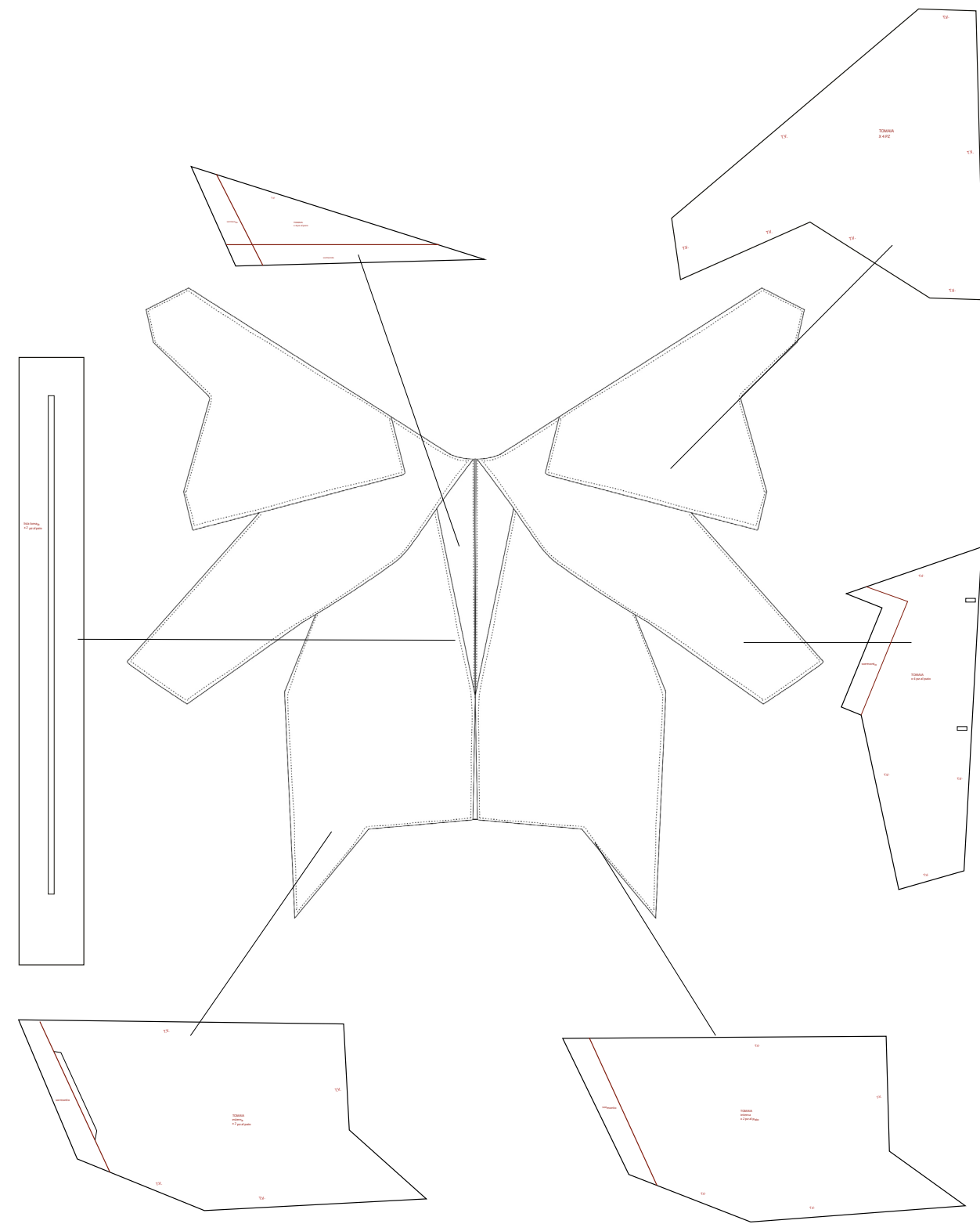
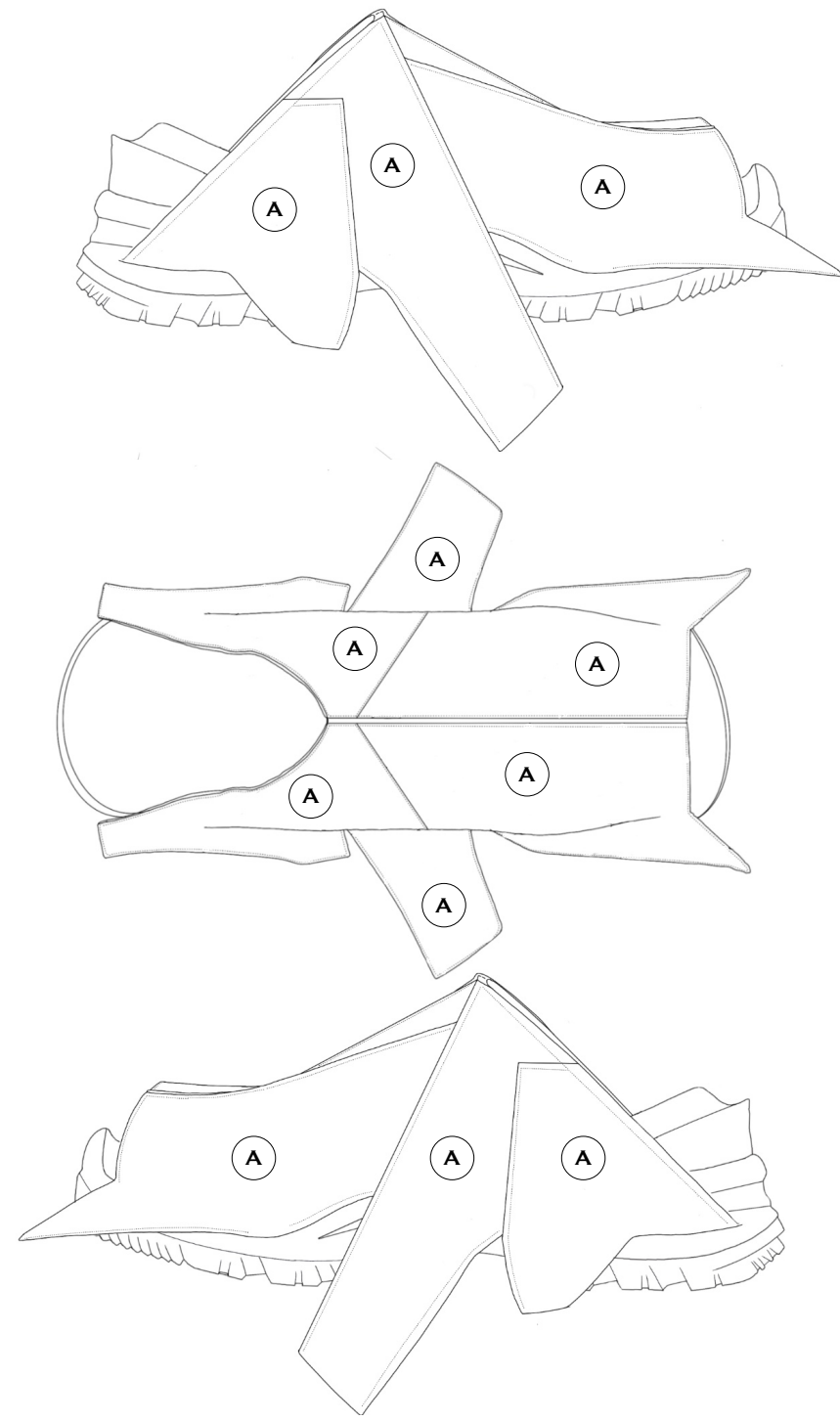
FROSTED CALFSKIN SABOT, BLAKE WORKMANSHIP.  
THE SHOE HAS A SYMMETRICAL LEFT AND RIGHT SIDE, CONSTRUCTED USING REWORKED TANGRAM SHAPES.  
THE LEATHER USED IS WASTE FROM THE ENETA TANNERY AND HAS BEEN GIVEN NEW LIFE BY USING IT AS THE MAIN MATERIAL OF THE SHOE.  
IT AS THE MAIN MATERIAL OF THE SHOE.  
THE SABOT IS LINED WITH TONE-ON-TONE KID LEATHER AND EACH PIECE INTERNALLY REINFORCED BY MEANS OF MORELAST AND REINFORCING CANVAS.  
FABRIC INSOLE.  
RUBBER SOLE.

ss24|TRP|MSH|0501



ss24|TRP|MSH|0501







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