

NOI DENTRO



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ICE

IND

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CONCEPT

NOI DENTRO

Noi Dentro is born from a reflection on identity as a moment in which the individual recognizes their own existence in time and space, understanding that they are not an isolated entity, but a presence that defines itself through what surrounds it. Identity is not a fixed condition, but a space in continuous becoming, which is built in the encounter with the other, understood as individual, world, and reality, and at the same time in the relationship with an internal, intimate dimension, not completely visible.

The project is born from the meeting between two visions that observe each other, recognize each other, and generate a shared field. An unstable territory, in which the self is constantly redefined in relation to what crosses it. The collection explores this dual tension: on one hand the we, as openness and relation; on the other the inside, as a guarded, never fully accessible.

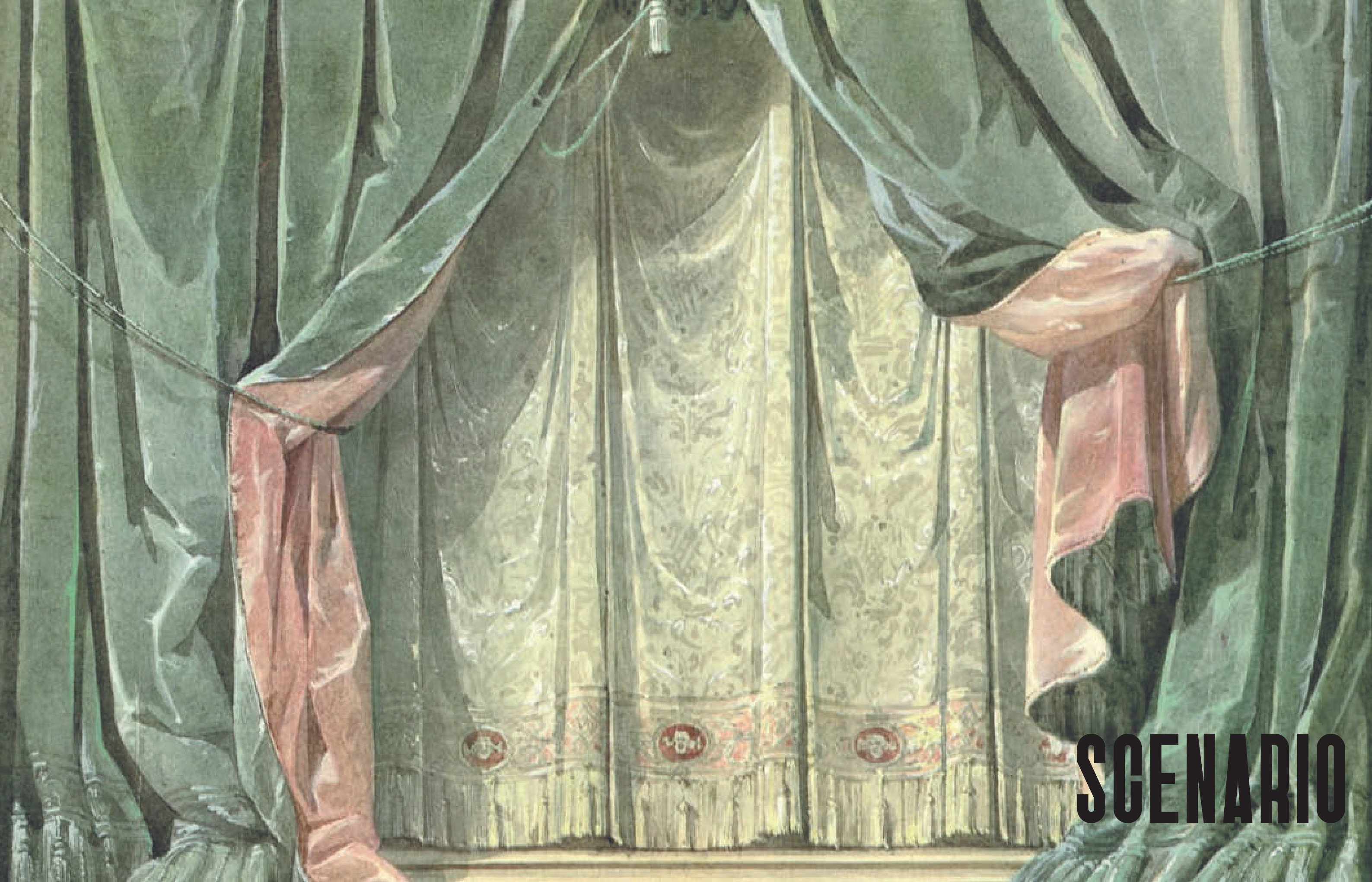
Noi Dentro is the point where these two dimensions meet that is, an intermediate space in which what we are takes shape between what we show and what we withhold, in a continuous process of transformation.



MOODBOARD

Noi Dentro

06



SCENARIO

Capitolo I:

“Noi”

Identity as a shared space between the self and the other

The human being does not exist as an isolated entity. Every attempt to define them as an autonomous, self-sufficient individual, separate from the world around them, is inevitably incomplete. Man takes shape in relationship. He is not what he is in himself, but what happens in the relationship with what is external to him. This “other” does not coincide exclusively with another individual. It is, more radically, everything that exceeds the self—that is, space, time, matter, environment, context, the world in its totality. Identity, therefore, does not arise from a predefined internal core, but from a continuous process of exposure and traversal. The individual defines themselves

sum of multiple individuals, but a shared space, generated by interaction. A field of forces where different identities meet, influence, and redefine one another. The “us” does not cancel out differences, but puts them in relation, creating new possibilities of existence. Relationship, in this sense, is always productive. It is never neutral. Every encounter generates a shift, a transformation, however minimal, that modifies both parties involved. The individual never remains identical to themselves after coming into contact with the other. Even when this change is not immediately visible, it operates at a deep level, redefining perceptions, behaviors, possibilities. The world itself can be read

is also a space of meaning, a place where experiences are shared, interpreted, and transmitted. The relationship with space is fundamental. Space is not a neutral container, but an active element that conditions and orients experience. The individual moves in space, but at the same time is defined by it. Distances, proportions, surfaces, thresholds, everything contributes to constructing the way the body exists and perceives itself. To inhabit a space means to enter into a relationship with it, continuously negotiating one's presence. In the same way, time is not a simple linear flow, but a dimension that traverses and modifies identity. The individual is never identical to themselves,

“There is no creation that is not, first of all, a response to a relationship”

the moment they come into contact with what they are not. From his very origins, the human being has constructed his own existence through this tension. Every form of evolution, every creative gesture, every discovery is the result of an active relationship with alterity. There is no action that is not, in some way, a response to something that stands before it. The world is not a passive background, but a presence that solicits, resists, stimulates, orients. Man does not limit himself to inhabiting the world but traverses it, modifies it and, at the same time, is transformed by it. It is precisely in this reciprocity that the concept of “us” is rooted. A “us” that is not simply the

as the result of these relationships. Everything the human being has built—from the simplest objects to the most complex structures—is born from a dialogue with what surrounds them. There is no creation that is not, first of all, a response to a relationship, with a material, with a space, with a need, with a limit. It is in the confrontation with alterity that man discovers his own capacity to transform. This dynamic concerns not only the material dimension, but also the symbolic one. Language, culture, systems of thought are all products of relationships. They are attempts to give shape to what happens between the individual and the world, between the self and the other. In this sense, the “us”

because they are continuously exposed to time. Every experience leaves a trace, every relationship produces a stratification. The “us” is also built over time; it is shared memory, accumulation of experiences, continuous transformation. In this context, identity appears as something intrinsically unstable. Not because it is fragile, but because it is alive. Absolute stability would imply immobility, and therefore the absence of relationship. On the contrary, identity exists precisely because it modifies itself, because it reacts, because it exposes itself. To be means to be in relationship. The body is the first place where this relationship manifests itself. It is through the body that the

individual enters into contact with the world, perceives, acts. The body is at once a limit and an opening; it delimits the self, but also allows contact. Every gesture, every movement, every position is a form of relationship with space and with other bodies. In this sense, the body is never completely private. It is always, to some extent, exposed. It exists in the gaze of the other, in the distance it maintains, in the proximity it accepts or rejects. Even when one attempts to withdraw it from the relationship, the body continues to be defined by it. Isolation itself is a form of relationship, a response to what is external. The concept of "us" therefore implies a continuous negotia-

tion between presence and distance, between openness and closure. It is not a matter of dissolving the individual into the collective, but of recognizing that every identity is traversed by what it is not. The self is never pure, never isolated; it is always already in relationship. This awareness is reflected in the way the individual constructs their own image in the world. Every choice, every gesture, every form of expression is also a way to position oneself with respect to others. There is no act that is not, to some extent, communicative. Even silence, even absence, produces meaning within a relationship. Clothing fits exactly into this system. It is one of the first tools through which the body enters into relationship with space and with others. It is not a simple functional element, but a device that mediates between inside and outside, between identity and perception. Through clothing, the body presents itself, protects itself, exposes itself, transforms itself. To dress means to take a stand. It means choosing how to appear, how to be perceived, how to enter into relationship. Clothing does not completely define identity, but contributes to constructing it in relation to the gaze of the other. It is a surface that translates into visible form a part of what we are, without ever exhausting it. At the same time, clothing is also a relationship with time. It carries

asphalt, the skin to the fiber that covers it, the eye to the changing light. We are made of everything we touch and by which we let ourselves be touched. Clothing ceases to be an insulating shell and becomes the interface of this extended coexistence, the exact point where matter meets memory and the object becomes subject. To inhabit the world means to accept this fertile vulnerability, this continuous exchange of breaths and forms with the inanimate which is never inanimate, since it vibrates with our very presence. There is no detachment, but a constant and silent correspondence between the density of bodies and the surface of things. In this silent dialogue, every

"To dress means to take a stand. It means choosing how to enter into relationship"

fold, every nuance, every texture becomes a profession of openness, a way to say that existing is never a solitary act, but a dance of resonances. In the end, there remains the awareness that we are never alone before the world, but constantly together with it. A geography of imperceptible bonds, where identity finally discovers itself whole precisely because it is happily incomplete. It is in the invisible embrace between the self and the whole that dressing finds its purest meaning—not a way to separate oneself, but the sweetest gesture to declare oneself part of the same immense design.

with it traces, memories, references. It is traversed by stories, by gestures, by traditions. It never exists as a neutral object; it is always embedded in a system of meanings that connects it to something else. In this sense too, the "us" manifests as stratification, as an accumulation of relationships. The collection thus becomes a manifesto of this porosity. There is no inside that is not already an outside, nor a texture that is not a weaving of trajectories. The "us" that springs from this investigation goes beyond the boundaries of the anthropocentric to become an ecology of existence—an invisible yet tangible web that unites the body to the chair that welcomes it, the step to the

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Capitolo II: “Dentro”

The intimate, pure side that escapes immediate observation.

If the “us” defines the individual in relationship, the “inside” opens up a more complex dimension, less accessible, and by its very nature elusive. The inside is what does not immediately offer itself to the gaze, what does not coincide with what appears, what resists full exposure. It is the space of interiority, but also of opacity—a place where identity never shows itself definitively, and where every attempt at definition remains partial.

The inside is not simply the opposite of the outside. It is not a closed, separate, or isolated dimension, but a condition constructed in relation to what remains invisible, unsaid, not completely translatable into form. If the outside is the place of relationship and visibility, the inside is the place of retention, of stratification, of everything that cannot be fully shared. Every individual guards a part of themselves that escapes relationship. Not because they do not want it to be exposed, but because it cannot be completely. There is always a gap between what one is and what one manages to communicate, between what is lived internally and what one manages to make visible. This gap is not a limit, but a necessary condition; it is what makes identity complex, irreducible, never fully accessible.

The inside is therefore a space of tension. It is not a stable place, but a field traversed by different forces: desires, fears, memories, images, impulses. It is a dimension in continuous motion, which cannot be fixed in a definitive form. The individual does not fully possess their own inside but traverses it, perceives it, constructs it over time, without ever exhausting it. In this sense, interiority is never completely transparent, not even to itself. Not everything that inhabits the inside is conscious, nameable, or recognizable. There is a part that remains inaccessible, that escapes rationalization, manifesting only through fragments, intuitions, images. It is precisely this dimension that makes the inside an open

space, unconcluded, always transforming. From this emerges a fundamental tension—namely, the desire to see and to be seen. If on one hand the inside withdraws from the gaze, on the other it generates an opposite drive, that of being traversed, explored, understood. It is in this space that voyeurism is situated, understood not as mere transgression, but as a form of research.

Voyeurism arises from the desire to access what is hidden. It does not limit itself to the surface, but seeks to go beyond it. It is a gaze that moves between distance and proximity, between respect and curiosity, between limit and traversal. It is not necessarily invasive; it can also be attentive, silent, suspended. It is the attempt to come into contact with a dimension that, by its nature, does not allow itself to be completely grasped. At the same time, this desire is directed not only toward the other, but also toward oneself.

The individual is, to a certain extent, a voyeur of their own interiority. They observe, investigate, try to recognize what inhabits them, without ever succeeding in grasping it entirely. The inside thus becomes a space of continuous exploration, in which identity is never definitively revealed, but continuously questioned.

This process generates a dimension that can also be defined as erotic, in the broadest sense of the term. It is not a reduction to the sexual sphere, but a tension toward the other, toward what is hidden, toward what withdraws. The erotic is what attracts and resists at the same time, what invites the gaze without ever fully conceding itself. It is a dynamic of approach and distance, of exposure and retention.

The inside, in this sense, is always partial. It cannot be completely shown, nor completely hidden. It exists only in this continuous oscillation between visible and invisible. Every attempt to render it into form entails a loss, a translation, a simplification. Yet, it is precisely in this passage that it becomes possible to work on it. The collection

fits exactly into this space. It does not seek to represent the inside directly, but to build conditions in which it can emerge, even if only partially. The clothes do not show interiority, but evoke it, suggest it, make it perceptible through signs, openings, stratifications.

The body becomes the place where this process manifests itself.

Not as a neutral surface, but as a space traversed by what is internal. The clothing is positioned between the body and the gaze, becoming a device that mediates, filters, modulates the relationship between what is inside and what is shown. In this sense, the project takes the curiosity to discover the other as a guiding

ce between what is visible and what remains guarded, between what is offered to the world and what is kept intimate. The inside does not allow itself to be fully represented. It is not content to be shown, nor a place to be possessed. It is a territory that activates itself in the relationship with the other and with oneself, in the relationship between the observer and the observed. Curiosity then becomes a practice that allows one to come into contact with this dimension without violating it: it is about drawing near, perceiving fragments, catching nuances, noticing the details that tell something of the inside without exhausting it. It is a slow, respectful gesture, yet at the same time intense: a desi-

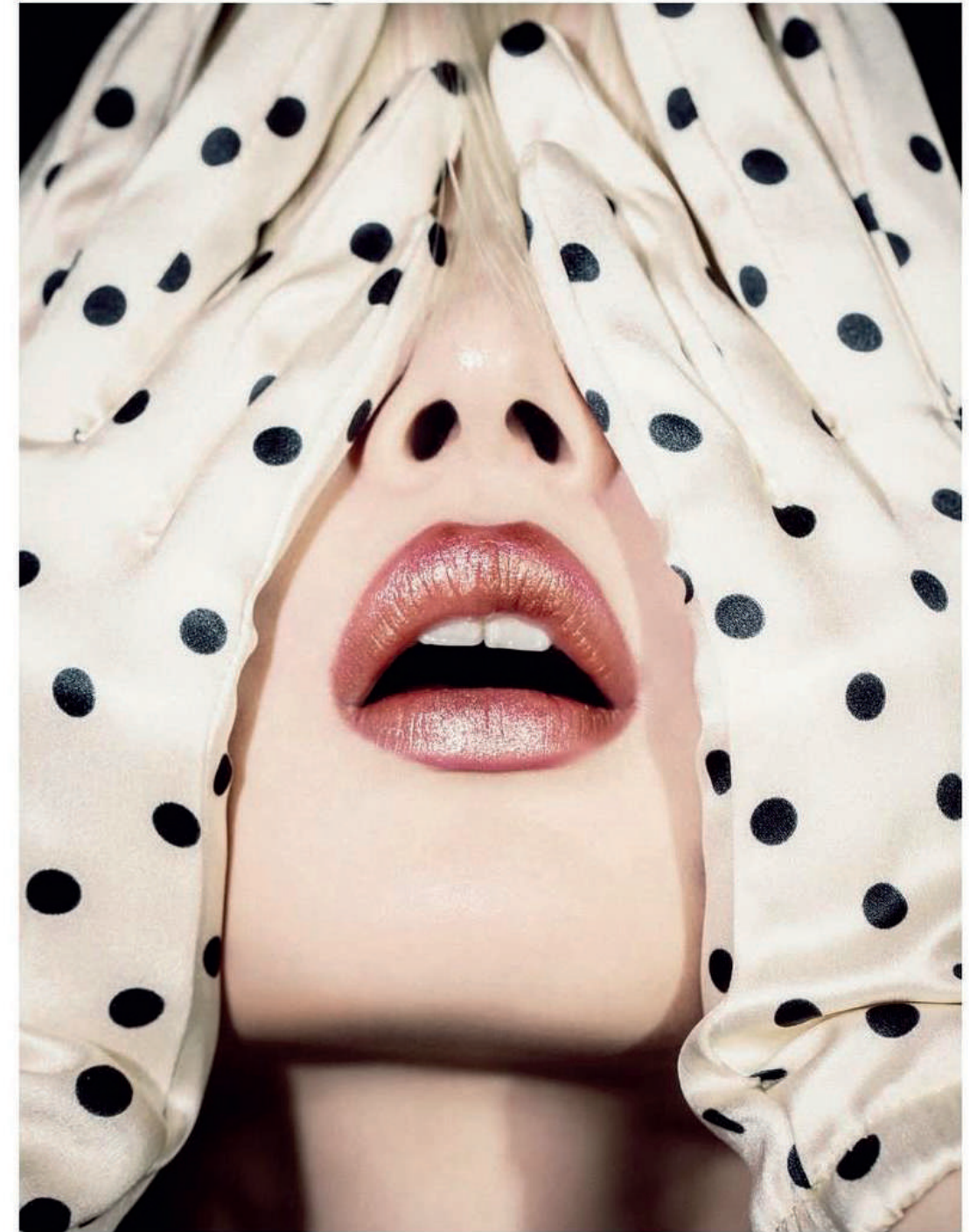
modesty.” It becomes a discreet caress on the skin, a form of protection that does not intend to isolate the individual, but rather to offer a safe home to what is most precious and unstable. Dressing thus reveals itself as a ritual of pacification with one’s own privacy, a way to inhabit the world bringing along one’s own mystery without the fear of seeing it profaned. It is not about erecting insurmountable barriers, but about recognizing the value inherent in the unrevealed, the intrinsic elegance of a shadow that suggests a presence without exhibiting it. In this intermediate space, identity learns to breathe at a slower pace, realizing that fullness does not derive from total transparency,

“The inside is what prevents identity from reducing itself to surface”

principle—not as a simple sensationalist or invasive impulse, but as a method of inquiry and relationship. Observing, drawing closer, slowly tracing the boundaries between what is shown and what remains hidden becomes a way to come into contact with the complexity of identity, without ever claiming to reduce it to a single face or a definitive form. The clothes, in this perspective, are constructed as thresholds, permeable limits between inside and outside—that is, devices that do not close off, do not entirely expose, but suggest, inviting one to perceive, question, and imagine. Every opening, every fold, every stratification becomes an invitation to move in the intermediate spa-

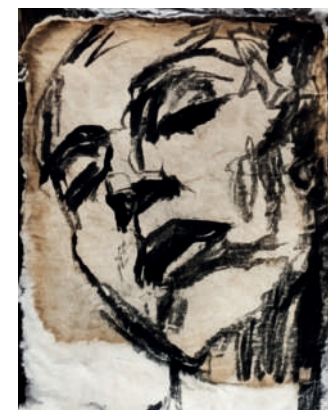
re to understand, to inhabit the intermediate space between what manifests itself and what remains invisible. Accepting the existence of this submerged core means abandoning the claim of absolute control over our image. The inside, in its purest sense, coincides with that perimeter of absolute delicacy where reside our unsaid fragilities, barely hinted dreams, and those silent truths that do not seek the stage of the world, but a quiet welcome. It is the most authentic and defenseless part of us, a secret garden that we carry everywhere and that simply asks to be preserved from external noise. Clothing, in this dynamic of gazes and omissions, transforms into the guardian of a “gentle

but from the devoted care with which we know how to watch over our most secret rooms. What remains, then, is the perception of a subtle warmth, the certainty that our hidden side is not a fault to be masked, but a fragile gift to be protected with infinite tenderness.



Capitolo III: “Noi Dentro”.

The meeting point between what we are and what we guard.



If the “us” defines the individual in relationship and the “inside” reveals their invisible depth, Noi Dentro is born as the point where these two dimensions cease to be oppositions and begin to coexist. But more deeply, Noi Dentro is not the simple sum of two conditions, nor a balance between internal and external. It is a new form, an autonomous territory that comes to life precisely from the weaving together of these two dimensions. There is no “us” first and then an “inside”: there exists a single space in which relationship and interiority reciprocally generate and transform each other, giving rise to something that cannot be reduced to either of the two parts.

Noi Dentro is the space where what we are in relationship and what we guard internally meet without ever fully coinciding. An unstable place, traversed by continuous tensions and interferences, where visible and invisible identity touch, influence, and reciprocally transform one another. It is a space where the boundary is never sharp, but continuously redefined, traversed, negotiated.

The individual, in this perspective, is neither completely exposed nor completely hidden. They are always situated on a threshold, between what they offer to the gaze and what they retain, between what they construct in the relationship with the other and what remains irreducibly their own. But it is precisely this intermediate position that makes them exist: not as a closed entity, but as a field traversed by coexisting relationships and internal depths.

Noi Dentro is therefore an investigation into this threshold. Not as a limit to be overcome, but as a space to be inhabited. On one hand, there exists the need for relationship, recognition, belonging. On the other, the necessity to guard an intimate dimension that cannot be completely shared. These two forces do not cancel each other out, but coexist, generating a constant tension. It is precisely this tension that makes identity alive, never definitive, always under construction.

The name itself contains this ambivalence, but also a more radical take. Noi Dentro is not only the relationship between an inside and an outside, but a single existential condition, in which the collective and the intimate imply one another. It is an “us” that does not exist without an “inside,” and an “inside” that cannot be thought of outside of relationship. It does not simply indicate a space, but a way of existing, a form of presence in the world. It is an us that does not limit itself to sharing a surface, but recognizes the complexity of interiority.

An us that does not uniform, but welcomes differences, opacities, stratifications. An us that exists precisely because every individual carries within themselves an inside that cannot be completely resolved in relationship, but which for this very reason enriches and transforms the common space. In this sense, the project is born not only from the meeting of two visions, but from the awareness that every encounter generates a new space of identity. A space that no longer belongs to the individual, but is not exhausted in the collective either. A shared space, yet not completely accessible. A common field traversed by individualities that remain, in part, irreducible, and which for this very reason keep the dialogue alive.

This is where clothing steps in. Clothing becomes the device through which this tension takes visible form. Not as a direct representation of identity, but as a tool capable of putting it into relationship. A surface that does not limit itself to covering or decorating, but mediates between inside and outside, between body and gaze, between presence and perception. To wear a garment means to inhabit this condition. It means to move continuously between what one is and what one chooses to show, between exposure and retention, between belonging and individuality. Every choice becomes an act of positioning: not a definitive declaration, but a continuous negotiation between the us and the inside that traverse us.

In this context, the language of the collection is built through strategies that do not reveal completely, but leave room for interpretation. Openings, stratifications, overlaps, discontinuities: elements that do not expose directly, but activate a gaze. Clothing thus becomes a place of crossing, where the inside allows itself to be glimpsed without ever exhausting itself, and the us takes shape without ever fixing itself definitively.

In this way, clothing does not render a closed identity, but opens up a space of possibilities. The onlooker does not receive a definitive answer, but is involved in a process of reading. The wearer does not limit themselves to showing themselves, but actively constructs their own presence in the world, moving within this tension.

Noi Dentro thus becomes a shared and, at the same time, deeply individual condition: a place where the self and the other, the internal and the external, the visible and the invisible coexist without ever completely resolving. There is no arrival point, nor a definitive form. There exists only a continuous movement between these dimensions.

We are relationship and interiority at the same time. We are what offers itself to the gaze and what remains, inevitably, not entirely accessible. Noi Dentro is exactly this space.

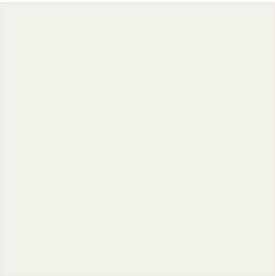


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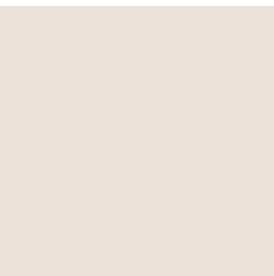
The

THE
The

PALETTE



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CMYK: 5, 3, 7, 0



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CMYK: 7, 9, 13, 0



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RGB: 223, 195, 174
CMYK: 13, 25,



#6f3319
RGB: 111, 51, 25
CMYK: 35, 78, 90, 49



#6b3c2c
RGB: 107, 60, 44
CMYK: 37, 70, 73, 51



#888888
RGB: 136, 136, 136
CMYK: 47, 37, 37, 17



#222021
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CMYK: 74, 67, 59, 79



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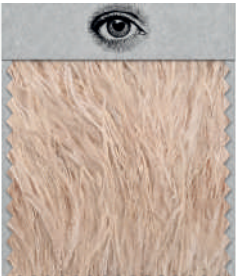
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Silk



Silk



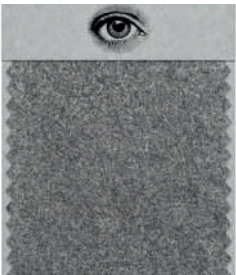
Ostrich feathers



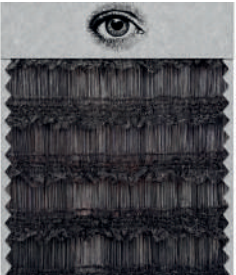
Full-grain cowhide
0.5mm



Suede
1.0 -1.2mm



Tweed
50% Wool
20% Viscose
20% Polyester
10% Acrylic



Chiffon
100% Poliestere



Sheepskin
0.6 - 0.8mm



Goatskin
0.7 -0.8mm



Worsted wool
50% Lana
50% Poliestere



SKETCHES





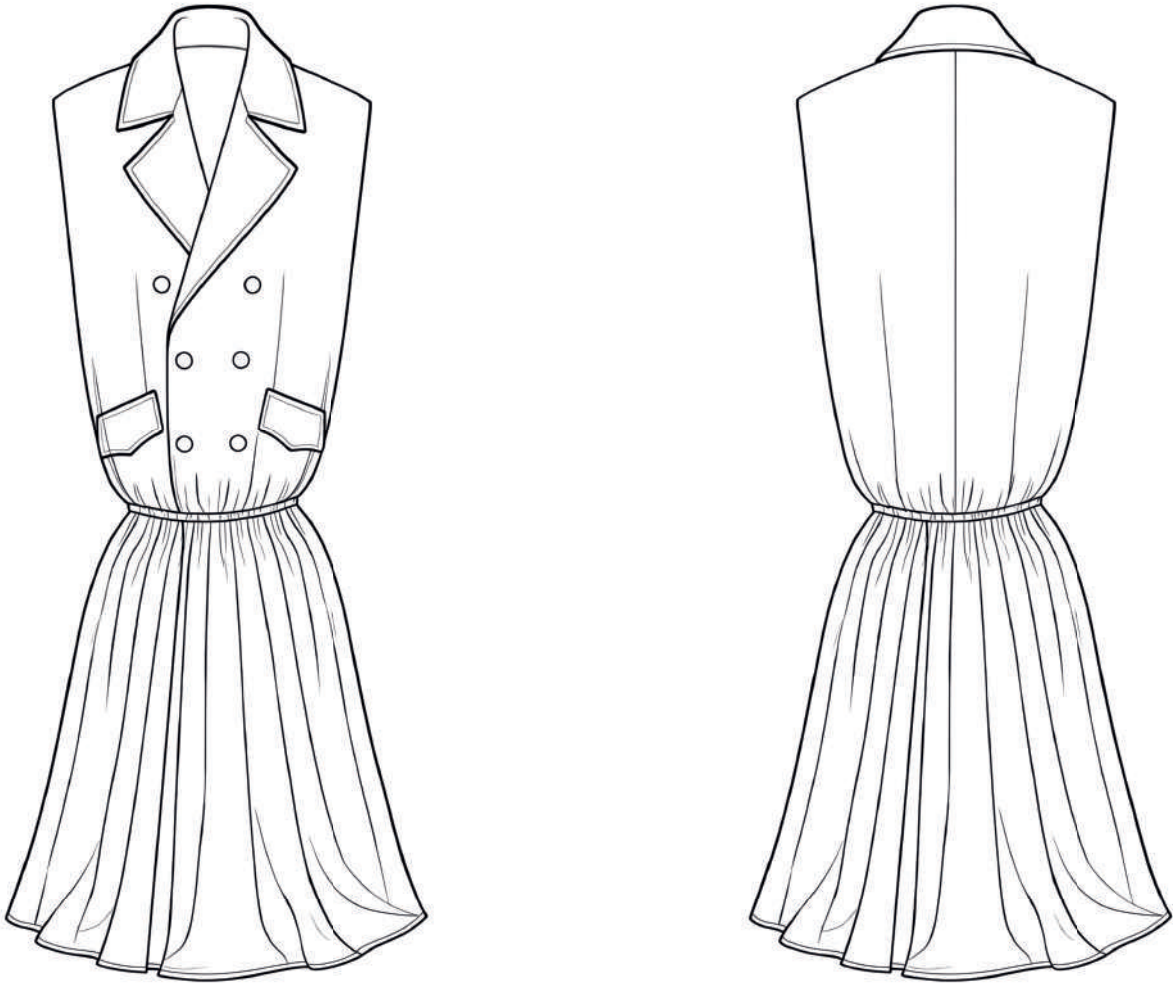


TECHNICAL DETAILS



LOOK #1

Conceived as a second architecture of the body, the coat redefines the relationship between the individual and the outside world. The cocoon shape welcomes and hides, transforming dressing into a gesture of protection where the construction of identity happens as much through what is revealed as through what remains guarded.



TECHNICAL DESCRIPTION:

Coat Size 48 IT: made of genuine black goatskin (0.7–0.8 mm), with a 100% polyester internal lining. The garment is characterized by oversized volumes with wide, dropped shoulders and a distinct cocoon silhouette. It features wide peak lapels and a double-breasted closure regulated by metal alloy buttons, completed by an internal safety button. Two large patch pockets with geometric flaps are positioned on the front. At the hip line, the volume is structured by an internal elastic that creates a gathered effect; externally, the closure and adjustment are finished by a genuine black cowhide drawstring that ties at the back.



LOOK #2

Through constructed volumes, geometric lines, and details, the look reflects the process through which the individual constructs their own image in relationship with the other. The elements that compose the look become tools for the affirmation of the self, transforming the body into an expressive surface.

TECHNICAL DESCRIPTION:

Ruff Size 40 IT: made of genuine black sheepskin (0.6 - 0.8 mm). It features a ruffled tiers structure with a center back closure regulated by 5 vertically arranged metal snap buttons.

Bodice Size 40 IT: made of genuine black sheepskin (0.6 - 0.8 mm) on the front and side panels. The center back panel is replaced by a color-matched Punto Roma jersey fabric insert, added to optimize the garment's fit and comfort. It features vertical shaping construction seams on the front and back. The closure is functional, positioned at the center back via an invisible zipper inserted directly into the elastic jersey panel.

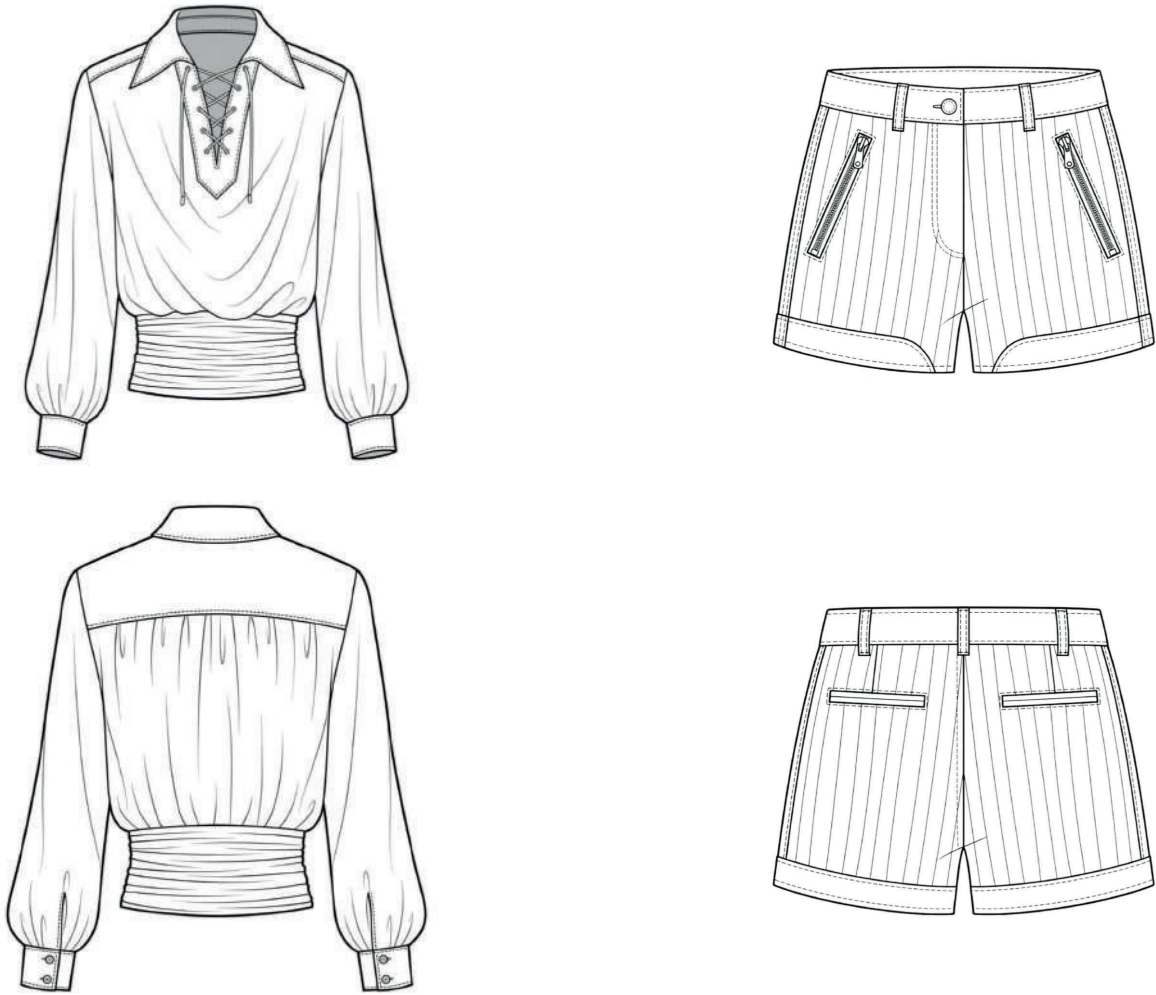
Cropped Jacket Size 40 IT: made of grey tweed fabric (50% wool, 20% viscose, 20% polyester, 10% acrylic). The garment is characterized by structured shoulders, a faux welt pocket on the left chest, and an asymmetric geometric cut on the front. Black 100% viscose lining and closure via 3 metal snap buttons.

Trousers Size 40 IT: made of black worsted wool (50% wool, 50% polyester) featuring a high waist and a wide leg with a pressed center crease. It features side pockets on the front and back welt pockets. The leg hem is characterized by a maxi cuff made of contrasting brown full-grain cowhide (0.5 mm thickness).



LOOK #3

The look works on the visual contrast between the exposure of the body and its protection. The pure silk blouse, with its fluid volumes and deep neckline, puts the upper torso on display, while the abdominal area is tightly wrapped by the pleated panel. This fluidity is countered by the compact structure of the black leather shorts, an element with a sharp and geometric cut that reveals the legs while shielding the pelvis.



TECHNICAL DESCRIPTION:

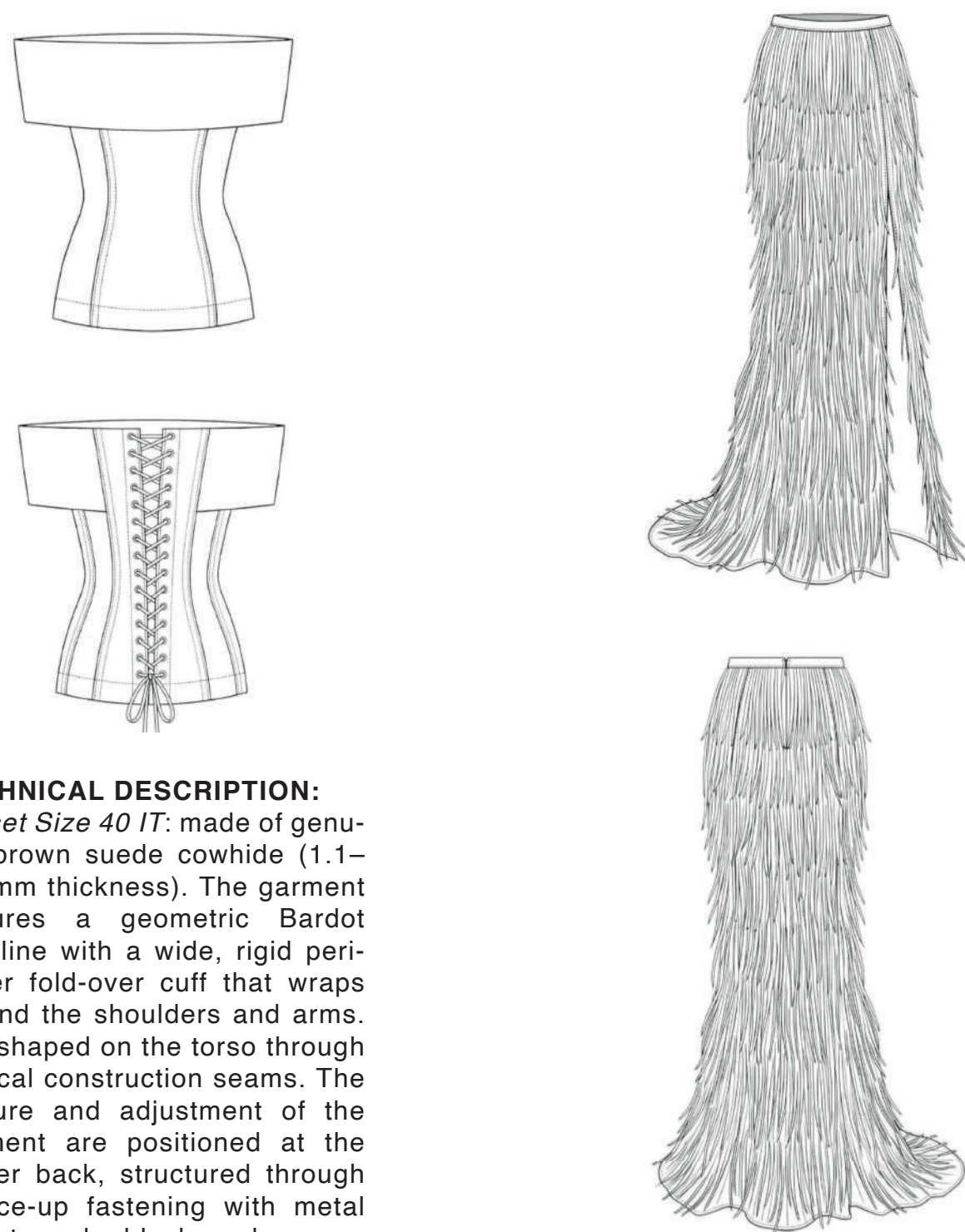
Blouse Size 48 IT: made of 100% cream-colored silk. The garment is characterized by wide puff sleeves that end in high cuffs. It features a deep V-neckline on the front, finished with a system of eyelets and crisscrossed laces in matching fabric. The lower portion of the torso is structured by a banded panel with horizontal pleats that wrap the body, while the back panel opens into a series of wide vertical pleats. Opening via an invisible zipper positioned on the side.

Shorts Size 48 IT: made of genuine black sheepskin (0.6 - 0.8 mm). The design is defined by parallel vertical topstitching and seams in white cotton along the entire surface. Black 100% viscose lining. The front features two metal alloy zippers (right and left side). The center closure consists of a zipper fly and a metal alloy button positioned on the waistband equipped with belt loops. The leg hem is finished with a doubled leather border that gives thickness and three-dimensionality to the silhouette.



LOOK #4

The look explores the dualism between protective armor and elements of absolute lightness. The rigid structure of the corset, which shields the torso while leaving the shoulders bare, finds a direct counterpoint in the organic volume of the ostrich-feather skirt; an explicit nod to the archival materials found in grandmother’s trunk. This material contrast visually translates a deep part of the “Us,” where the protective solidity of suede blends with the lightness and fragility of silk and feathers.



TECHNICAL DESCRIPTION:

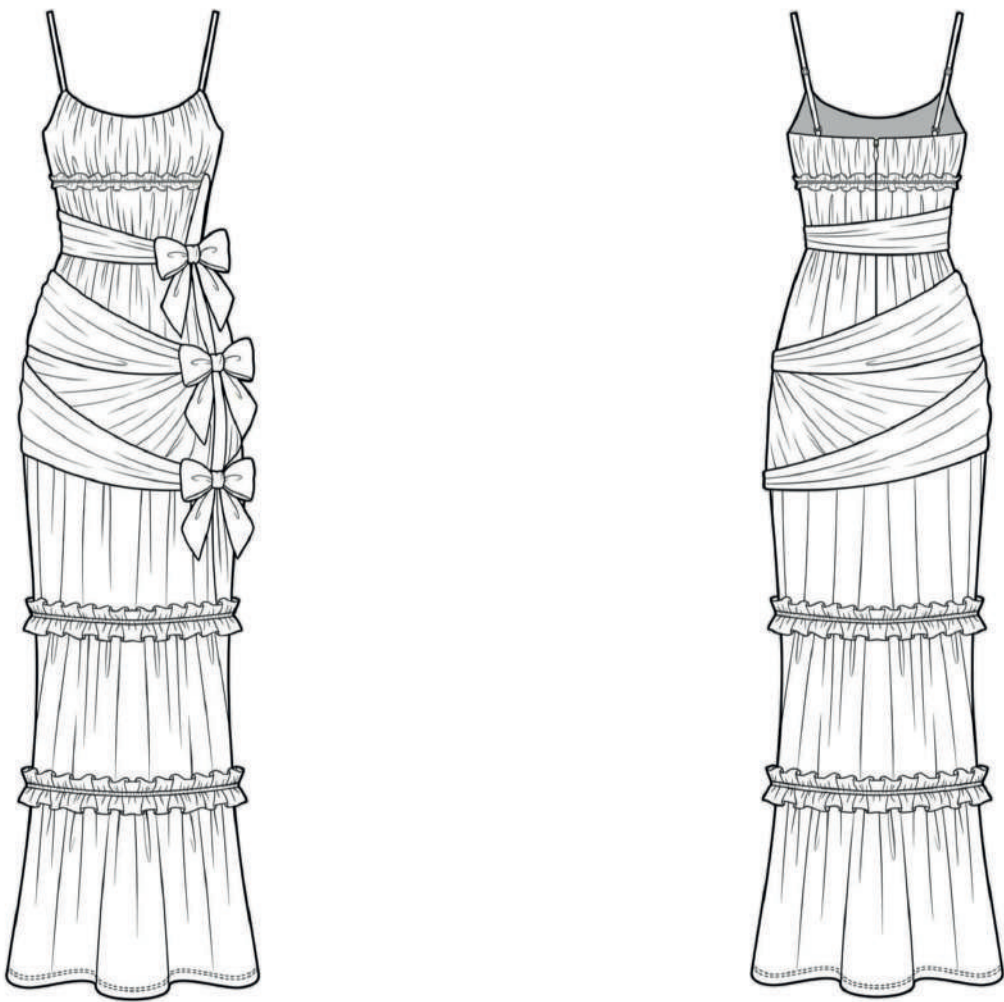
Corset Size 40 IT: made of genuine brown suede cowhide (1.1–1.2 mm thickness). The garment features a geometric Bardot neckline with a wide, rigid perimeter fold-over cuff that wraps around the shoulders and arms. It is shaped on the torso through vertical construction seams. The closure and adjustment of the garment are positioned at the center back, structured through a lace-up fastening with metal eyelets and a black cord.

Skirt Size 40 IT: made of genuine ivory ostrich feathers applied onto a matching silk base. The garment features a fluid, full-length A-line silhouette, characterized by a deep front side slit (left side) that reveals the leg during movement. Invisible zipper closure positioned at the back.



LOOK #5

The look explores the tension between secrecy and revelation. The transparency of the chiffon and the shadow of the lace hint at nudity, while the deep slit, pinned at the pelvis, sparks the intention of the gaze without revealing everything. This fluidity is interrupted by the graphic rigor of the leather bands—sculptural guardians that cinch the body, leaving only the freedom to catch a glimpse.



TECHNICAL DESCRIPTION:

Dress Size 40 IT: made on a black chiffon (100% polyester) base, characterized by alternating tiers of finely crafted lace with inserts of shiny Lurex threads. The garment features a fitted silhouette on the torso, thin shoulder straps, and a straight neckline. A deep slit runs down the left side, ending at the hip line, regulated by a system of thin laces to facilitate fit. Integrated directly into the dress structure, a system of three asymmetric bands in genuine black sheepskin (0.6 - 0.8 mm) wraps diagonally around the body between the waist and hips, ending on the left side with large structured leather bows that visually anchor the opening of the slit.



SHOOTING

























