

*Sol se stesso et
nule altro somiglia
ogni pensiero un*







New intentional tucks

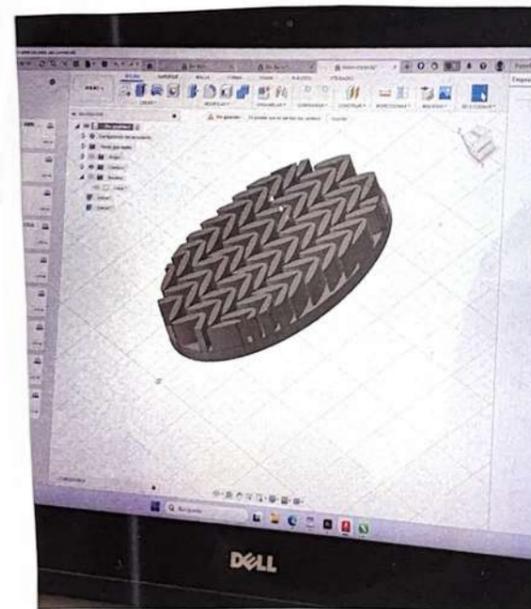
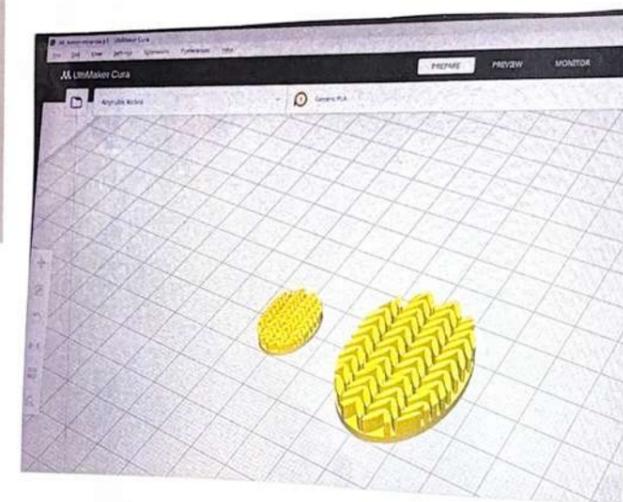
make more intentional tucks



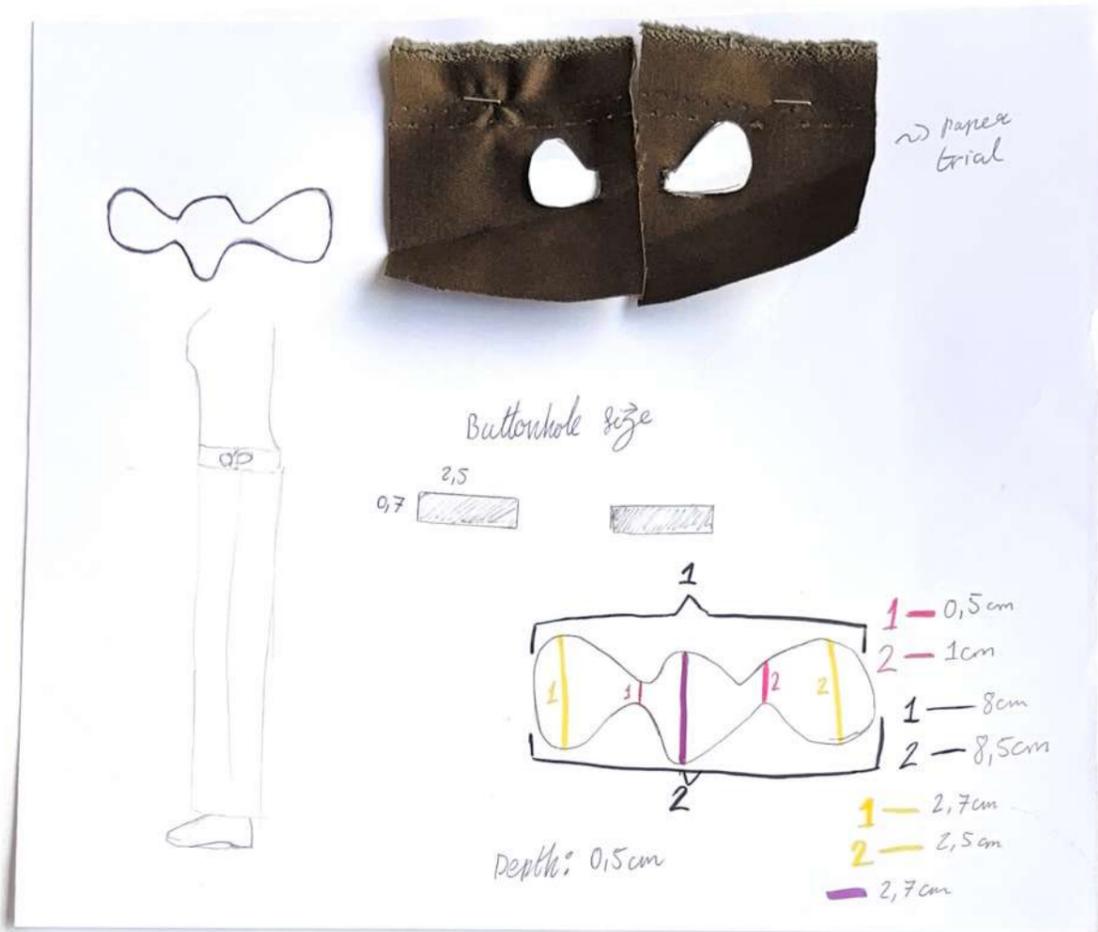
we like this one better



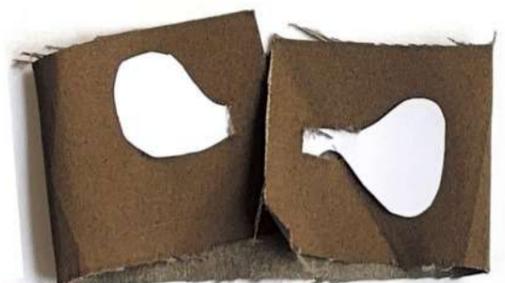
This one is the best



3d printed button trials for cardigan

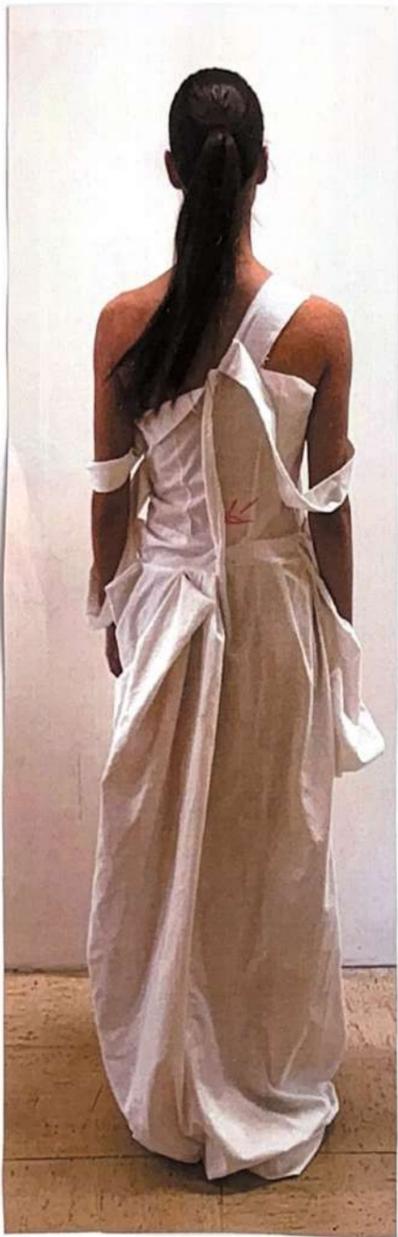


1
This one



↑
Larger cut piece

Tried putting zipper in the middle
Didn't work can't put it on
Change to open side



has to be taken in

Shorten hem a bit
finish fully
correcting with
the shoes



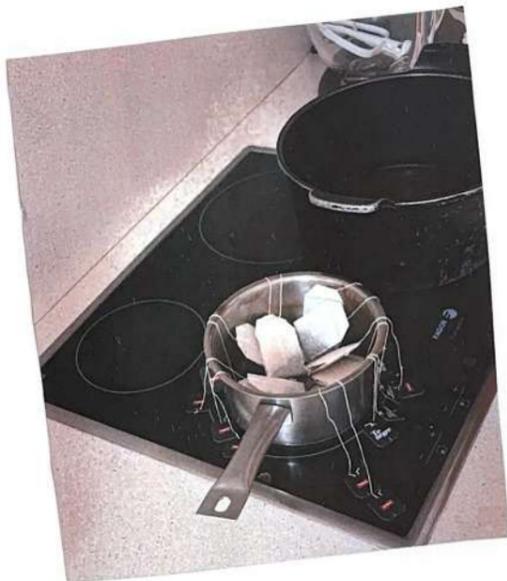
soften darts



Add a strap & make it embroidered in the orange fabric

interline belt with a second fabric on the inside for more structure

Add more embroidery on the skirt



Panic! After ghosting me for 3 weeks my silk velvet gets sent but one arrives in the wrong colour.

Black Tea Dye Treatment



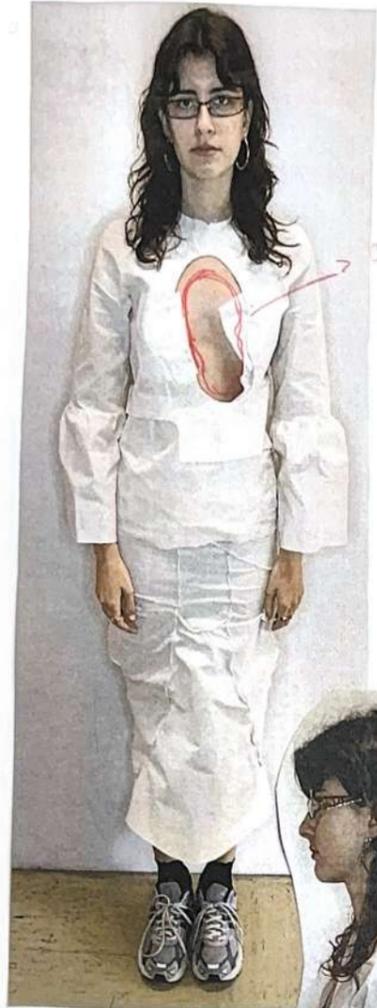
-> 2 boxes of this + 2 table spoons of salt per batch

Before



After





Close a bit
So it
doesn't
crum
somuch



→ wider

Green part make
as a lining
that comes
from the top



Sew wires one by one
then cut excess fabric
of skirt into final
shape



→ Add curve

Add curve ←



make sleeves
longer

(The skirt is shifted so it's
sitting wrong)



Macrothemes: Craft and Heritage

The macrotheme of craft is present throughout the collection in the emphasis on manual processes: extensive hand embroidery, hand-sewn finishes, and sculptural fabric manipulation. These techniques reflect a dedication to slowness, intention, and the tactile intelligence of the maker's hand. Heritage emerges in a more nuanced way. While not a guiding force in the initial concept, a subtle personal connection exists — both my family and Bomarzo's author, Manuel Mujica Lainez, share Argentinian roots. This coincidence lends an unexpected layer of cultural continuity to a project otherwise centered on European history and mythology, echoing how heritage can manifest indirectly, through instinct and resonance rather than overt narrative.

