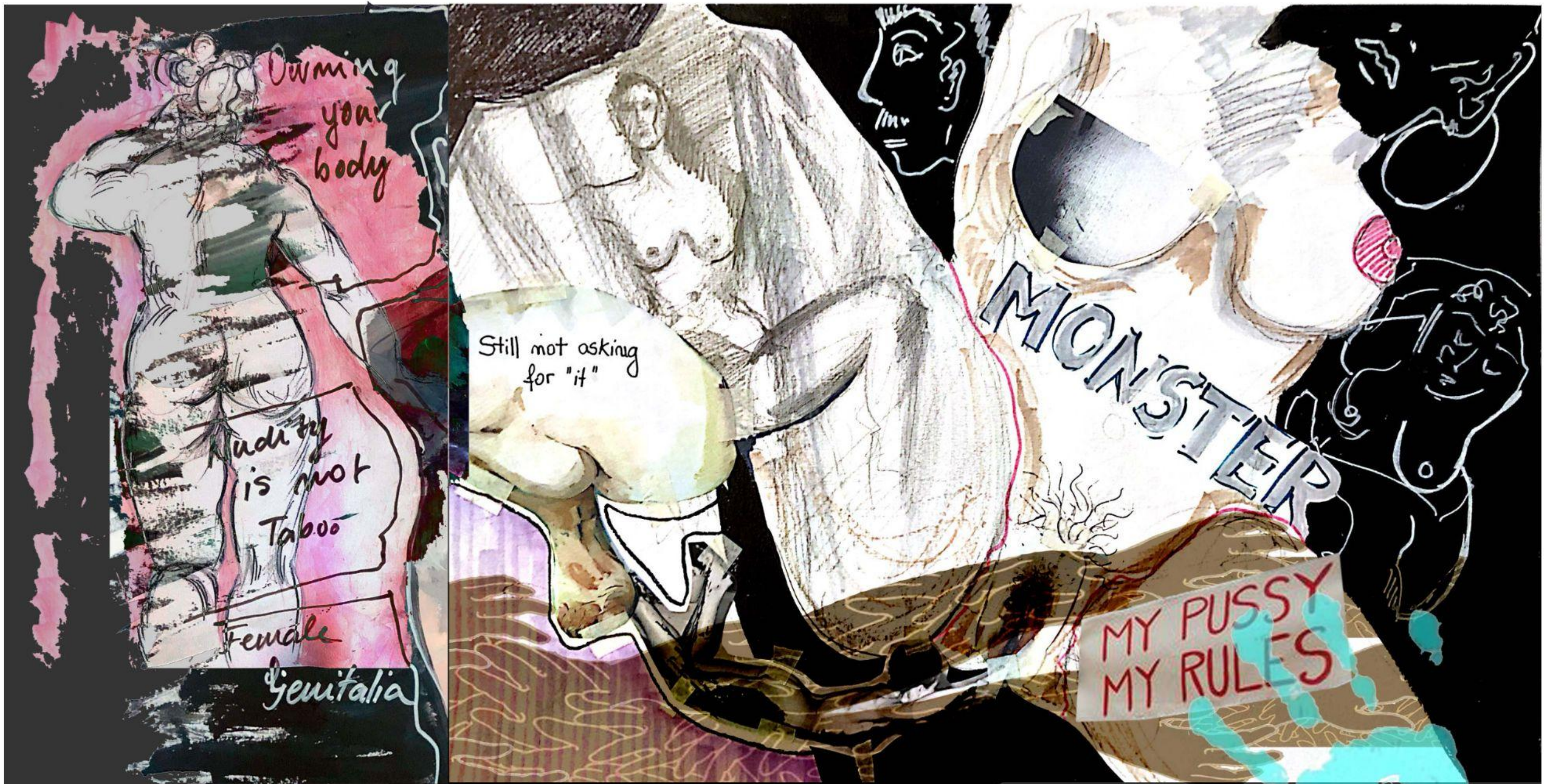




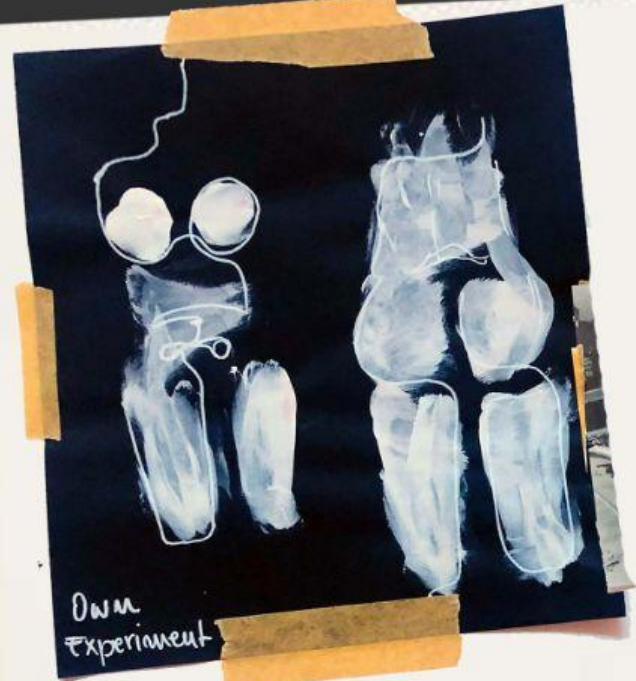
FALCONI

@falconi_design
@falconi.beatrice

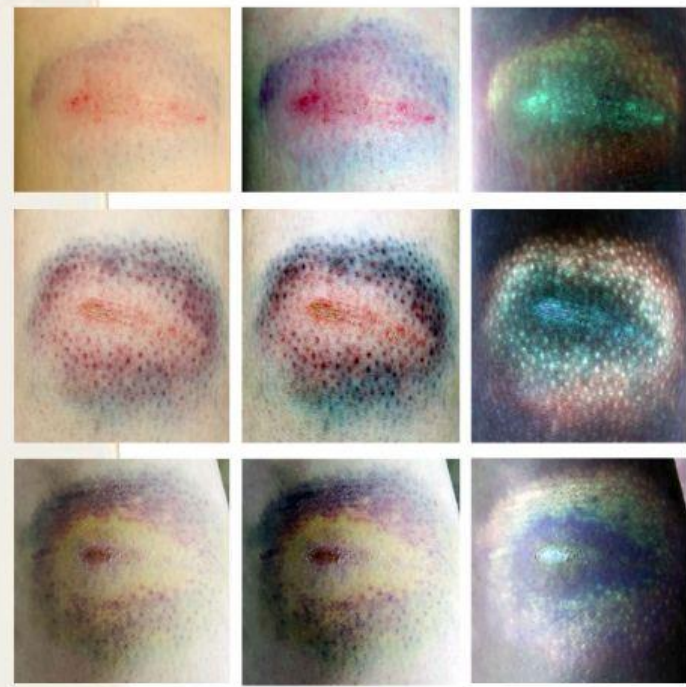
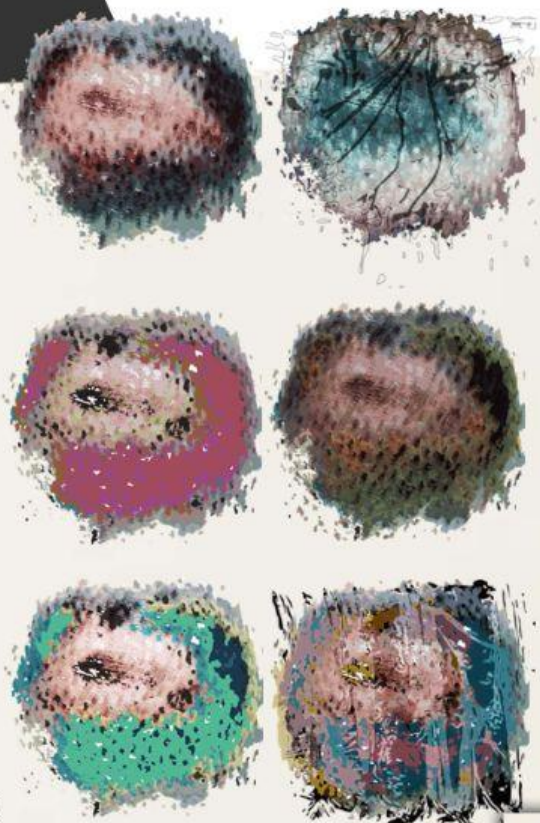


While I grew up my mother used to tell me to be careful where I go, to not walk alone during the night, and to dress in a way that doesn't reveal my body. She still does because she is worried of what other people's action towards me could be. Women leave in fear of being sexually assaulted from a very young age which limitates our self expression rights. I am asking myself how can we eradicate that societal restrictiveness over the female gender, these myths and trivial ideas of rape culture? Female nudity was seen as a symbol of perfection, looked upon in an appreciative way and that changed, becoming a slutshaming tool.

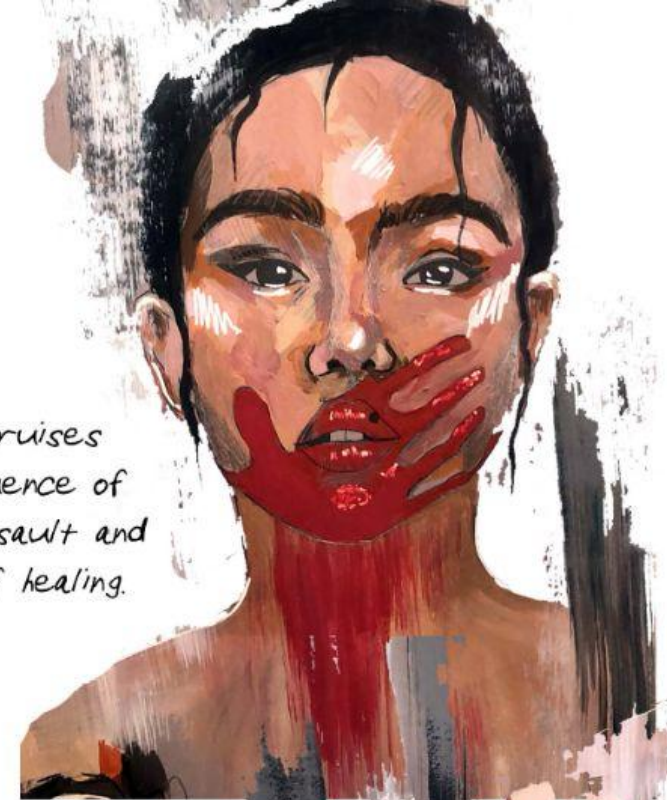
**SHE DID NOT ASK FOR IT
SHE DID NOT ASK FOR IT
SHE DID NOT ASK FOR IT**



Own Experiment



Looking into bruises as a consequence of abuse and assault and the stages of healing.



Painting of a female nude, JENNY SAVILLE, Reflective Flesh, 2002, oil on canvas.



RAPE



Using references from Renaissance art and representations of the female body to draw a parallel between how women should be perceived and how they actually are.



Why should I cover myself?

The concept of this project and my goal as a designer is addressing the problem of a male dominated world in which the perception of the female nudity changed and how we can fight against sexual assault by changing our mentality.

Nudity is not something to be ashamed of.



ARTIST RESEARCH

- Curved lines
- Big, voluptuous shapes and puffy volumes
- femininity & strength

STAND UP FOR EACH OTHER



Grabbing



JUSTICE POUR TOUTES LES FEMMES
ALL WOMEN



Looking into the action of grabbing, forcing, someone and translating it into the symbol of hands. Tackling techniques and ways I can represent these concepts in fabric and print. But a hand grab doesn't always have negative connotations, it transforms into a hug, a loving touch.



BLUE WOVEN FABRIC

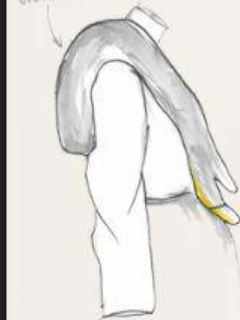
DENIM

JERSEY

Arm that touches the victim on the breasts

A "doll" to illustrate the idea of being attacked by a rapist

HUGS



Very long arm grab and the model shown behind

Masculine Rebellious Biker Jacket = RAPIST



Feminine Trench Coat = VICTIM

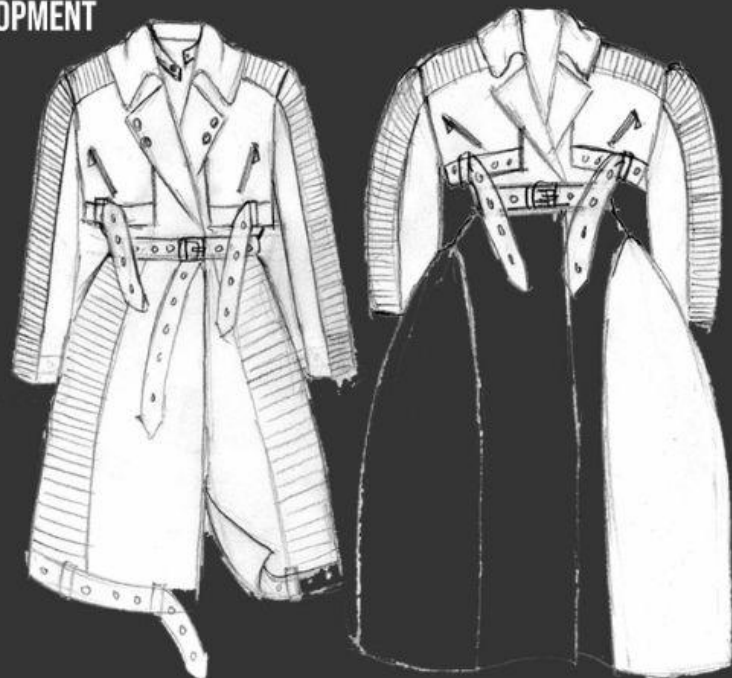


The idea of overlapping a biker jacket over a trench coat represents the comparison between the rapist and the victim, the rapist being bigger, stronger and overall physically superior.

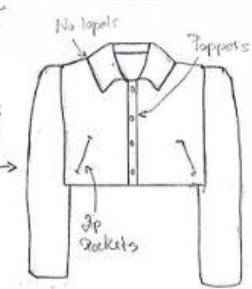
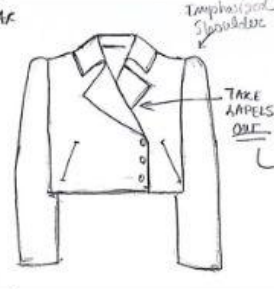
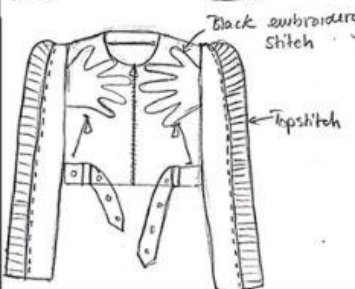
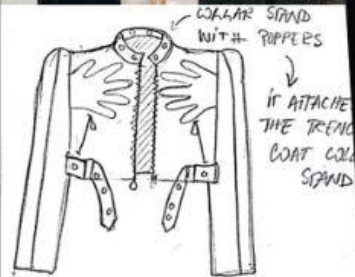
LOOK 1

BIKER JACKET DEVELOPMENT

Removing the lapels from the jacket and the long zip from the front panels and replacing it with a cf zip



The biker jacket complements and also contrast the trench coat, therefore creating the perfect ratio of feminine and masculine



Molded leather in a portrait shape

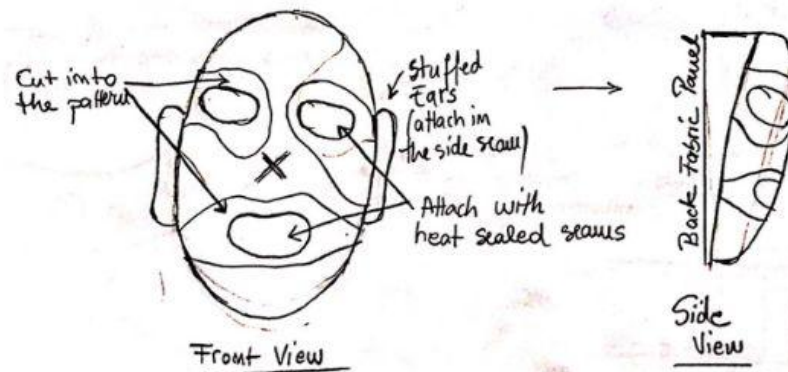


The face comes out of the back panel (one piece)

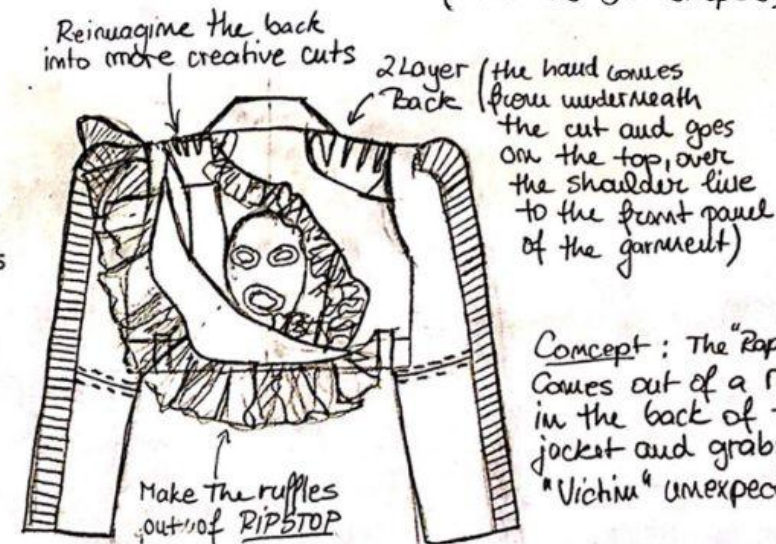
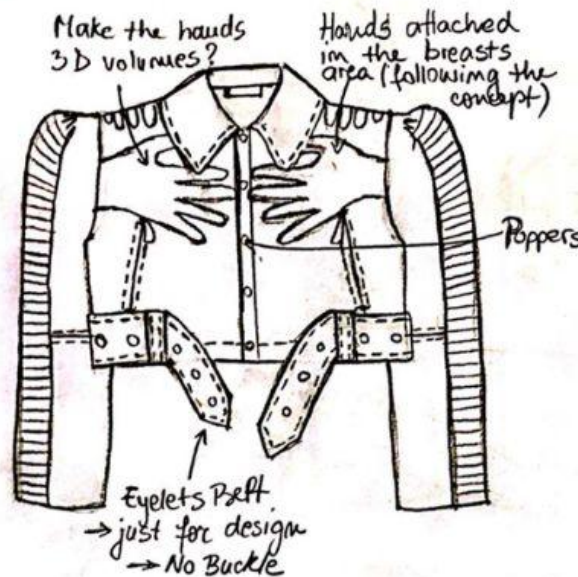
Leather Molding



Design development for the back using fabric collage technique



Digital Print on ripstop fabric of a collage portrait (2D vs 3D shapes)



Concept: The "Rapist" Comes out of a rip in the back of the jacket and grabs the "Victim" unexpectedly

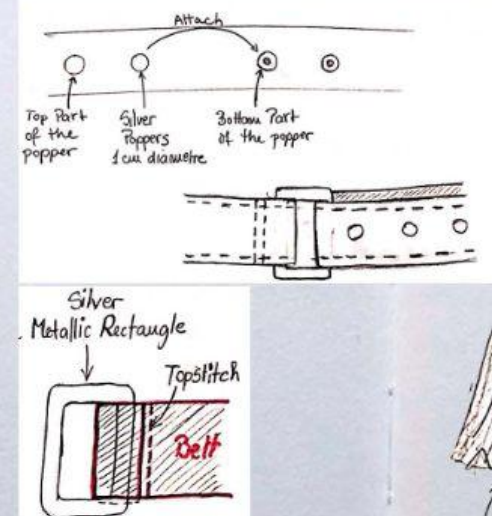


TRENCH COAT DEVELOPMENT - OVERALL SILHOUETTE

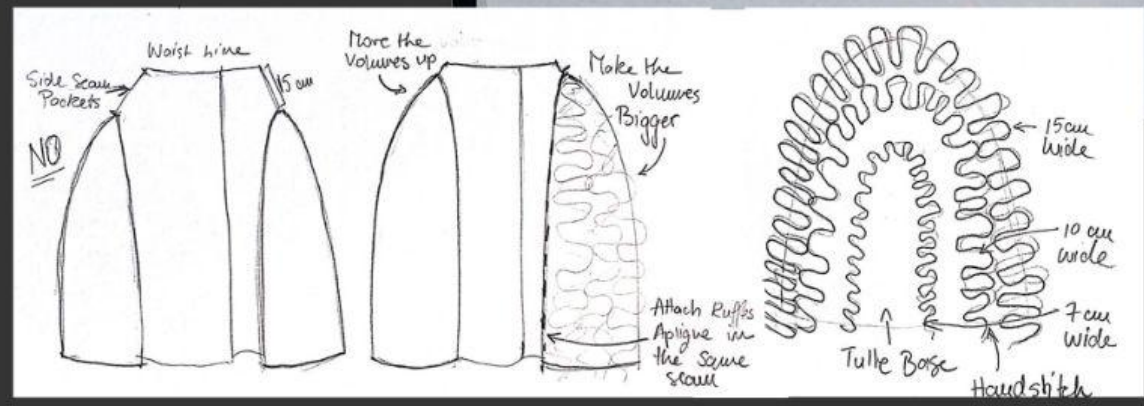
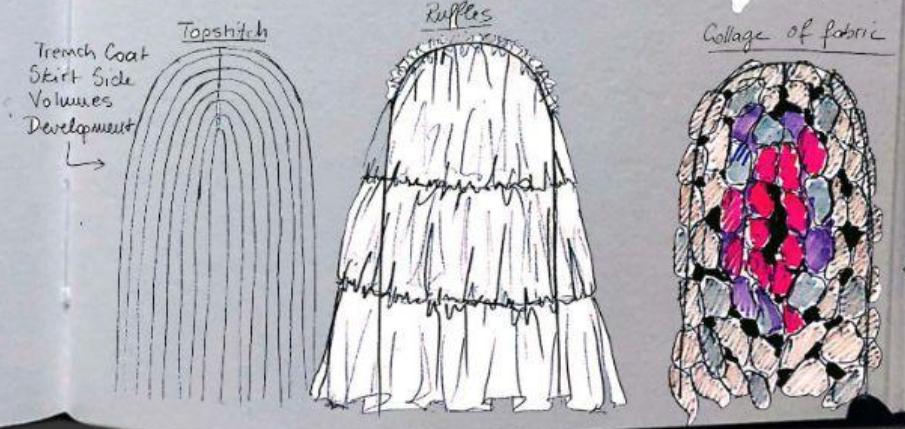
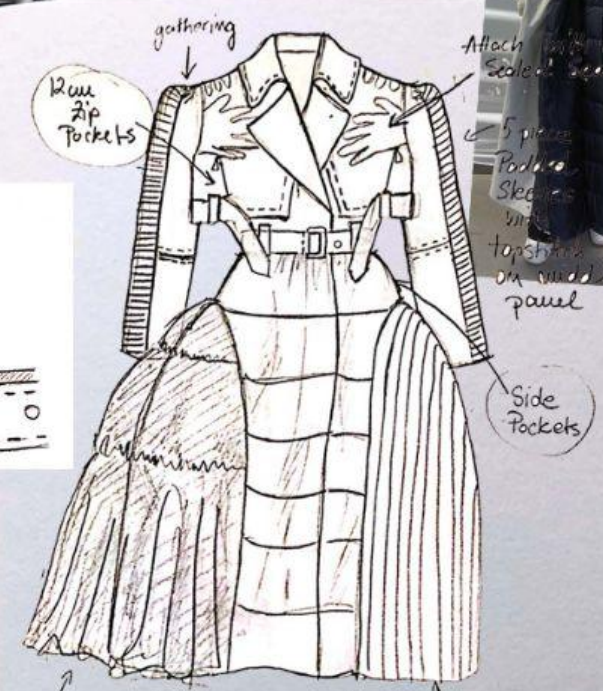
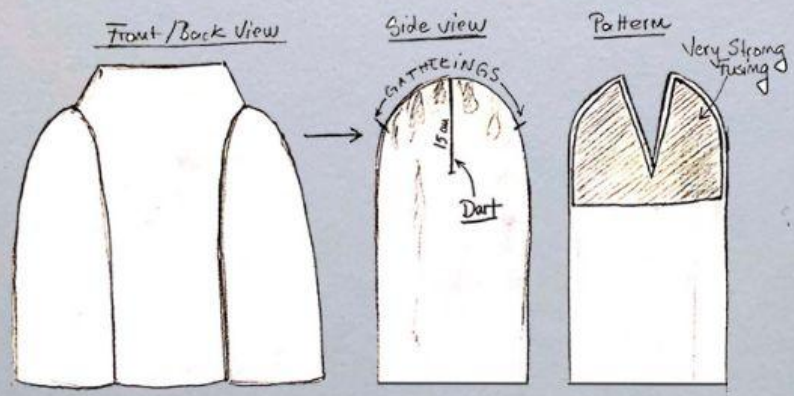
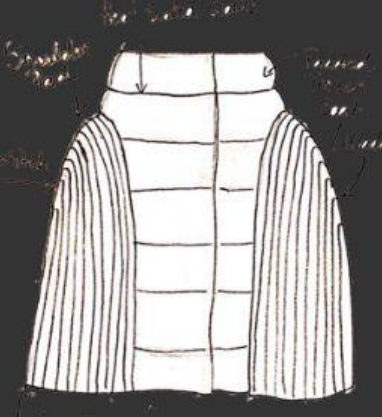
First version of the side volume:
 - no dart
 - just gatherings and fusing



Silver metallic rectangle used to create the belt design: the belt wraps around the buckle and overlaps back on the belt where it fastens with poppers



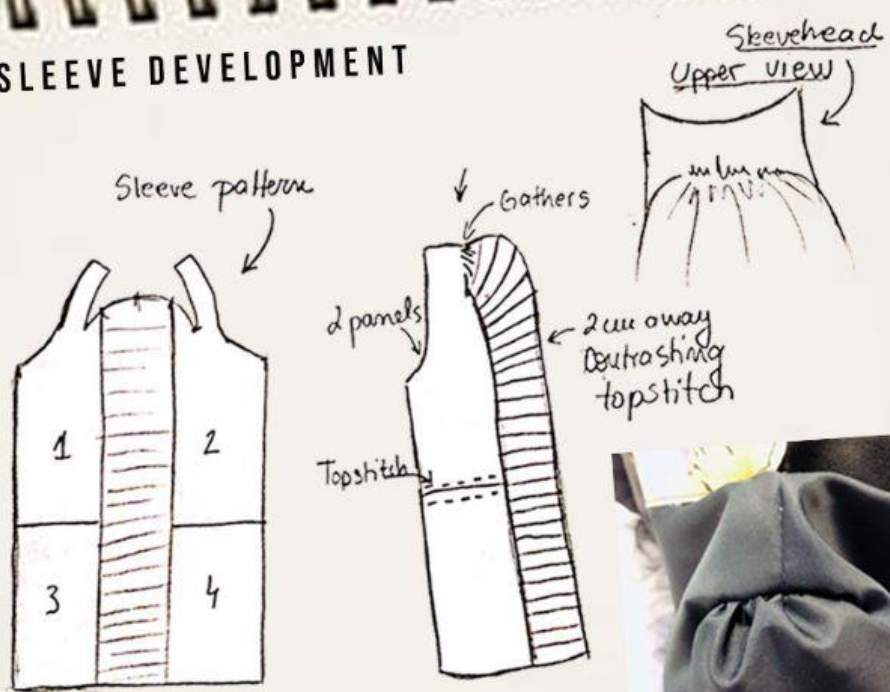
Overall silhouette of the trench coat - add more volume in the skirt



Topstitch
 Vertical Layered Ruffles
 Ruffles stitched concentrically

Design development for the applique on the side volumes

SLEEVE DEVELOPMENT



Collar & Lapels detail
 - collar is padded
 - collar stand is a semi moon pattern

NO FURTHER CHANGES ON THE SILHOUETTE

↑ Padded rectangle shape imitating a shoulder pad to support the shape of the side volumes

SIDE VOLUMES DEVELOPMENT



Thin fabric + 2 layers of wadding, zig zag stitched together



The padded shape is supporting the head of the volume

↑ Experiments in solving the side volumes shapes

Look 2



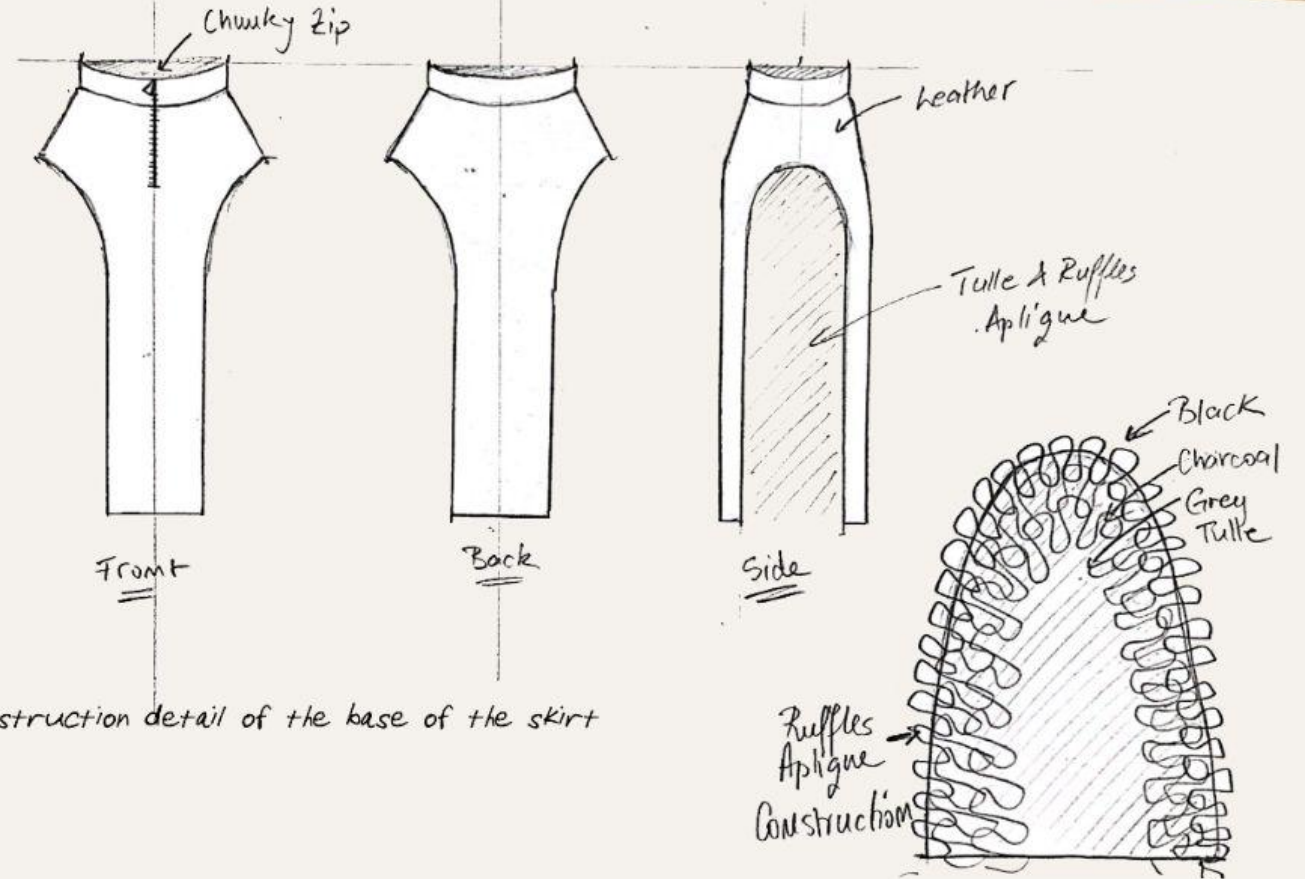
SECOND OUTFIT DEVELOPMENT - SKIRT

The 2nd outfit is a combination of 3 pieces: A sleeveless, quilted bodysuit made of multiple panels in different quilting patterns, a all in one top-balaclava mask-gloves in printed jersey and a ruffles skirt. I set myself a challenge of using the same fabrics and techniques used in outfit 1 but create a completely different aesthetic.

TRANSITION FROM OUTFIT 1 TO OUTFIT 2



The skirt is made of black & charcoal ripstop ruffles, on a leather frame with a chunky zip at the center front. The skirt's back and front are identical to allow the skirt to move around the waist, moving the 2 transparent slits from the sides to the front/back, therefore creating multiple styling options



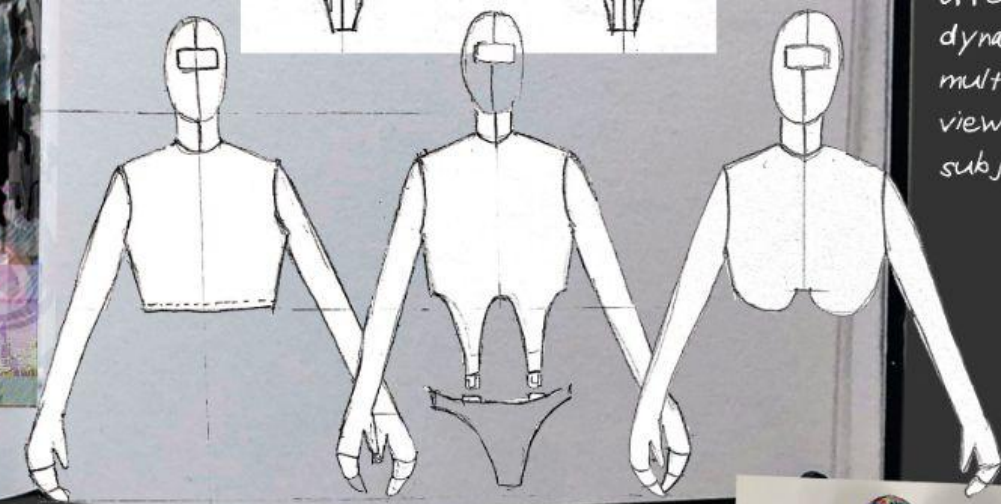
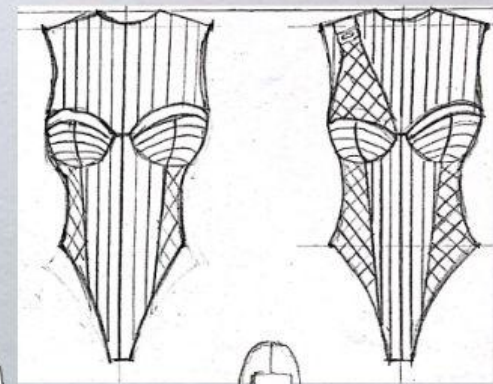
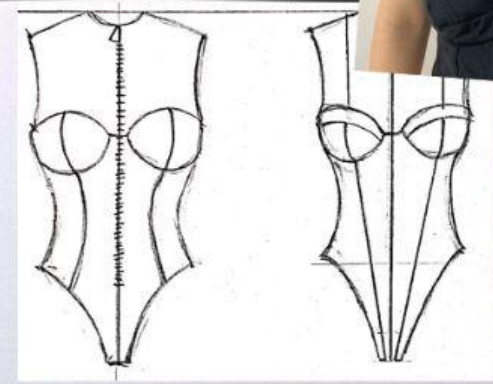
Construction detail of the base of the skirt





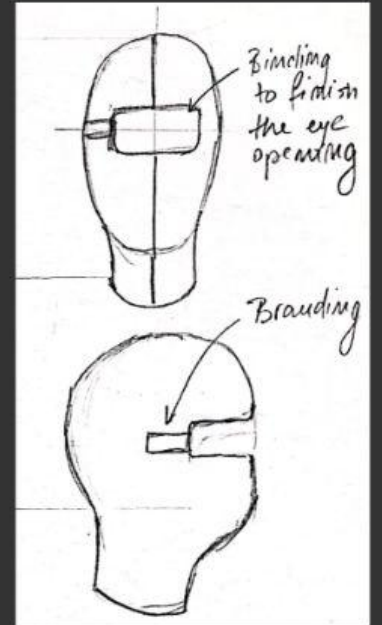
SECOND OUTFIT DEVELOPMENT - TOP & BODY SUIT

Final Toile for the body suit (6 toiles in total)



The over bra shaped detail detaches so it reveals the breast, design that symbolises the impossibility to protect yourself in front of danger, and the other side is a play of shades and quilting patterns, a symbol of the intricacies and complexities of the context. There is a clash of horizontal, vertical and diagonal lines, which offers the entire composition dynamism and also suggests the multiple interpretations and points of view that surround such a sensitive subject.

Developing the mask pattern (i chose to keep it simple to keep the focus on the print)



DIGITAL PRINT



Detachable 3D leather hand mold - an interpretation of someone grabbing the victim, minimising her power.



SOCIAL
DISEASE

NOT A
MONSTER

BEAUTIFUL

DANGER

SCARED



CONFIDENT

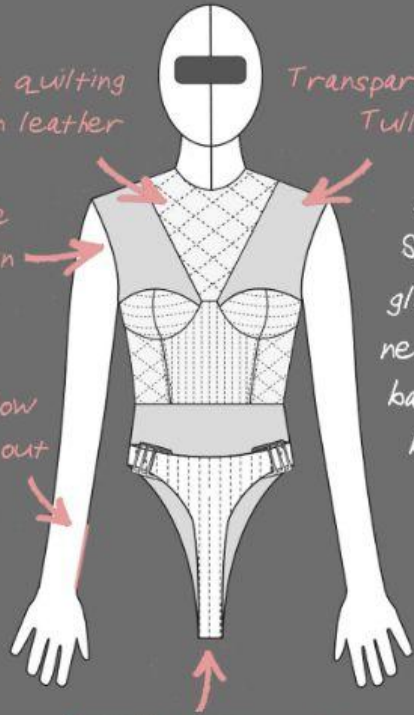
MISBEHAVED

Topstitch in quilting pattern on leather

Transparent, Elastic Tulle/ Net

The bodysuit is made of different panels in different fabrics

Hidden zip to allow taking the hands out

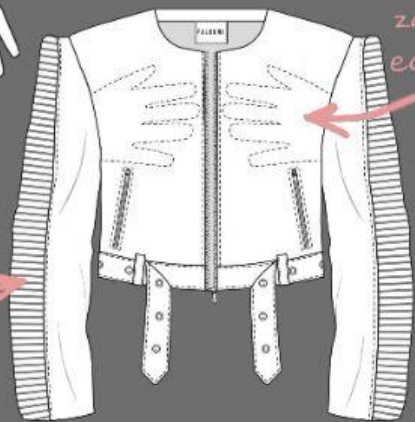


Metallic accessories and topstitch

Central panel is padded and topstitched 2cm apart

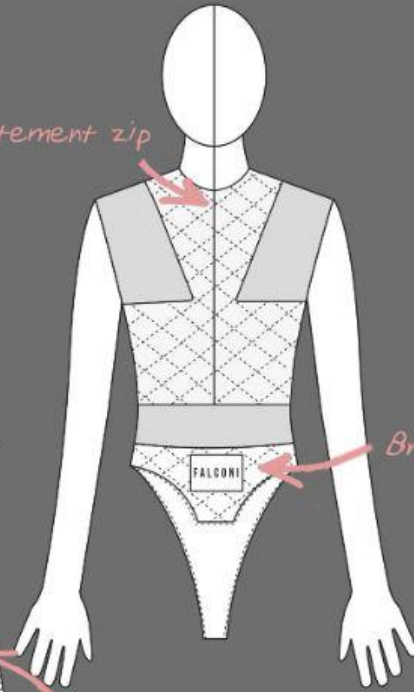
ALL IN ONE BODY SUIT
Sleeves are all in one with gloves, mask attached on the neckline, zip fastening on the back panel of the bodice and back of the mask, 4 way stretch jersey fabric

Hands are separate patches of leather, zig zag stitched on the edges to the jacket



BIKER JACKET
Boxy silhouette, accentuated shoulders and zip fastening on the CF. Black Lambskin Leather

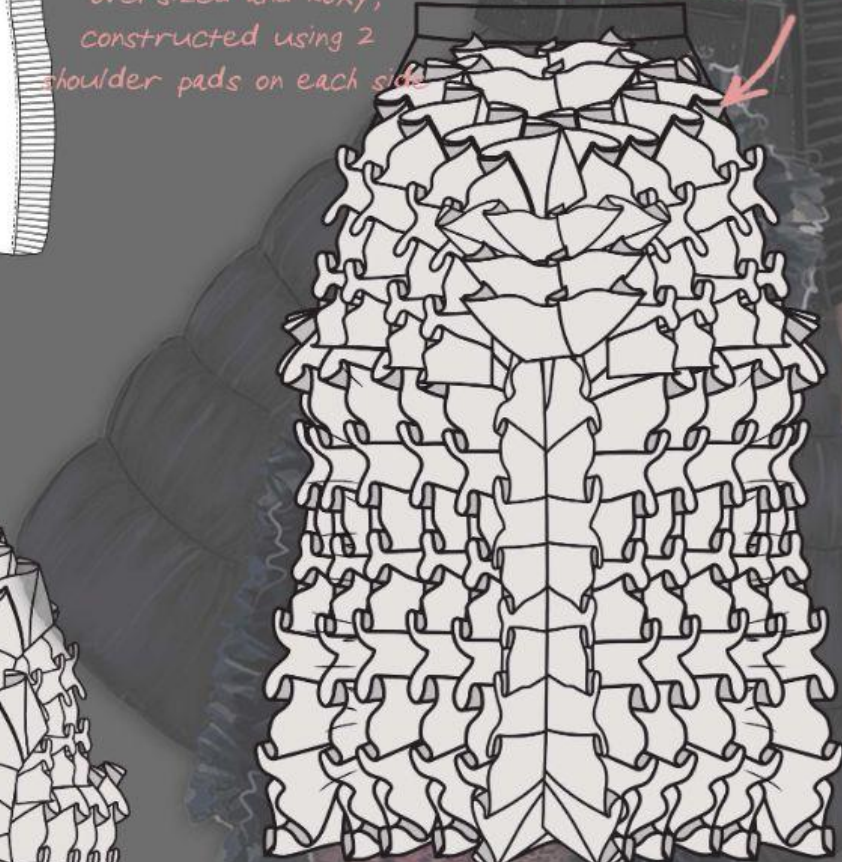
Metallic, statement zip



Branding

Focus on shoulders, oversized and boxy, constructed using 2 shoulder pads on each side

Ruffles are hand stitched on tulle, in a concentric way, following the shape of the fabric piece, in a shape that imitates the female sexual organ

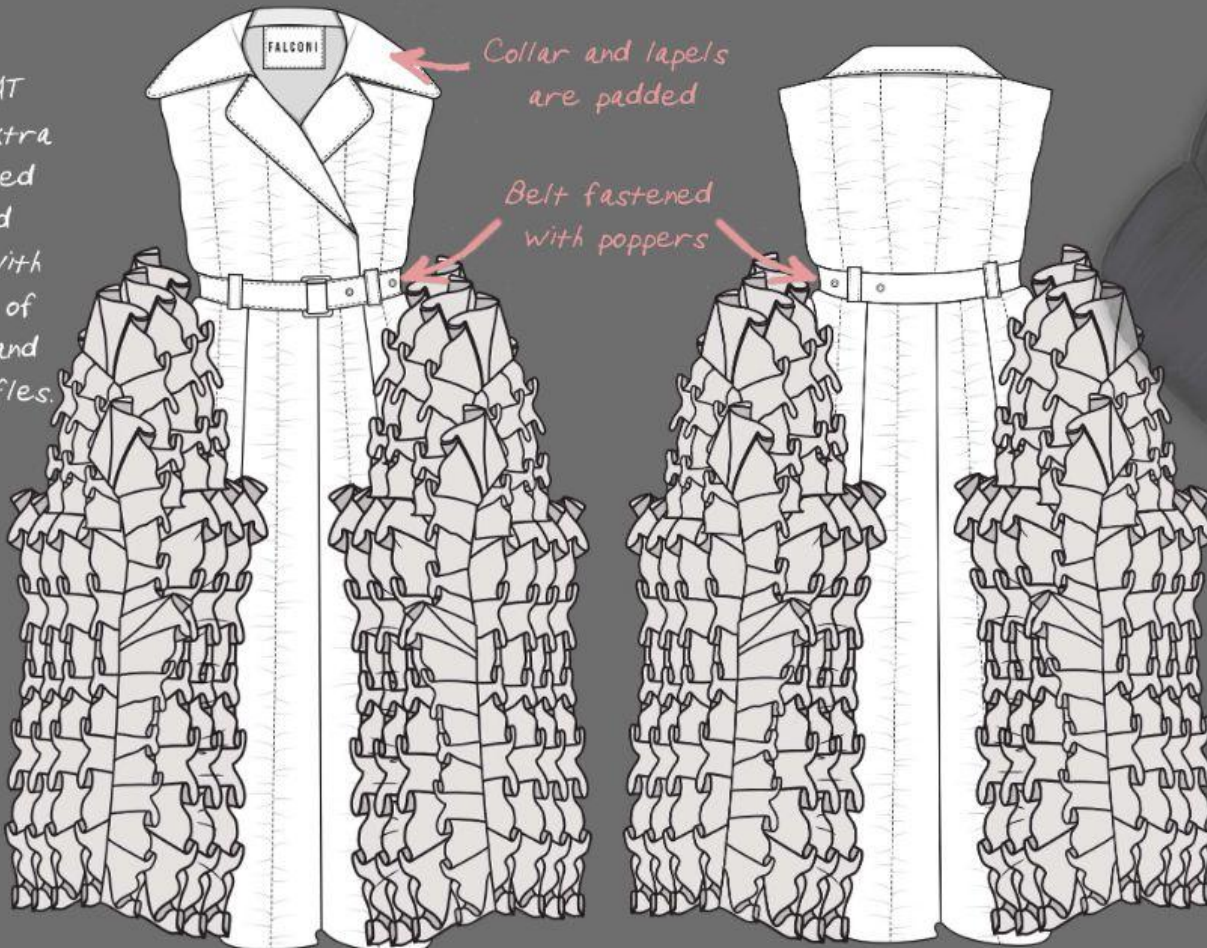


SIDE VIEW OF THE RUFFLES APLIQUE

SLEEVELESS TRENCH COAT
Quilted Trench Coat with extra volume on the skirt, gathered at the waist with belt and 2 inserted side volumes with ruffles applique on top. All of it made of Ripstop fabric, and few insertion of tulle ruffles.

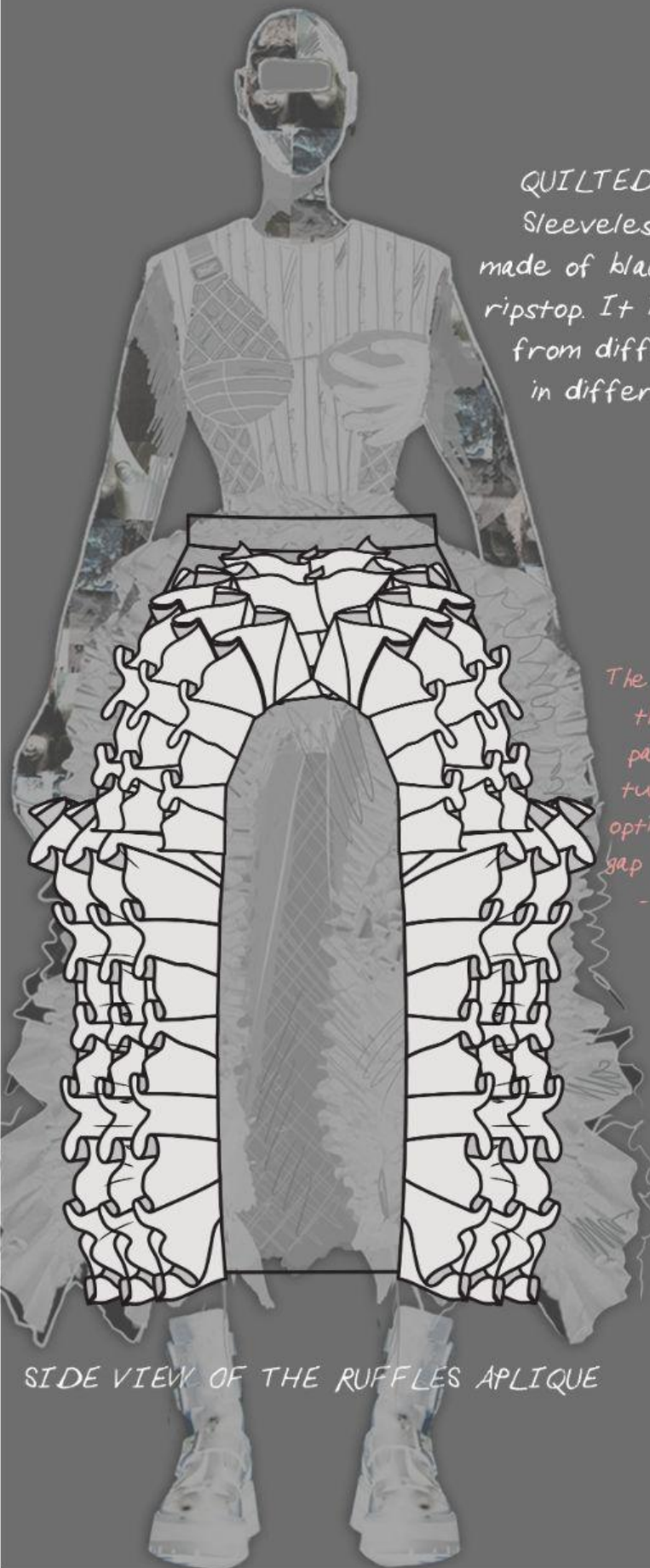
Collar and lapels are padded

Belt fastened with poppers



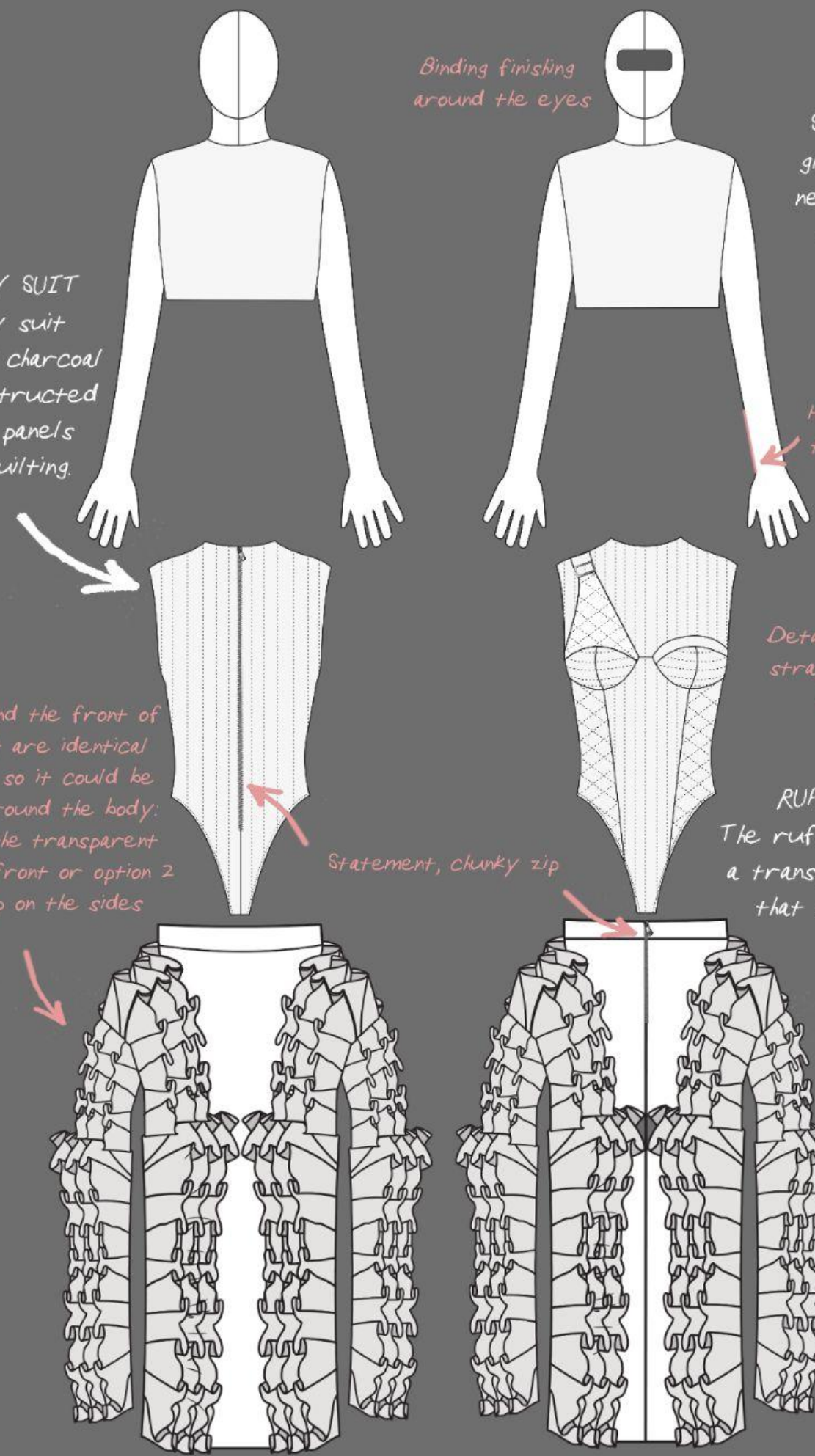
VERTICAL QUILTING 10 CM WIDE CHANELS





SIDE VIEW OF THE RUFFLES APLIQUE

QUILTED BODY SUIT
Sleeveless body suit made of black and charcoal ripstop. It is constructed from different panels in different quilting.



Binding finishing around the eyes

ALL IN ONE TOP
Sleeves are all in one with gloves, mask attached on the neckline, zip fastening on the sleeves, 4 way stretch printed jersey fabric

Hidden zip to allow taking the hands out

Detachable (popper) strap that reveals the breast

The back and the front of the skirt are identical patterns so it could be turned around the body:
option 1 - the transparent gap in the front or option 2 - the gap on the sides

Statement, chunky zip

RUFFLES SKIRT
The ruffles applique has a transparent, tulle gap that shows the legs





