Changing the scientific development model means generating new values and quality criteria, implies finding new forms of economy and production, and involves major changes in lifestyles and daily behaviours of each of us. The new design does not only deal with designing mass production items, as classic design does, but also deals with creating a connection between man and the artificial world, a world made up of a combination of technology, information, services, so close to man, they become his second nature. Anticipating the future behaviour of the haute-couture consumer reveals not only the physical side of the product, but also the psychological one. The path to obtaining the first elements characterizing the high class product is filtered by successive stages, of cultural, emotional nature and less pragmatic as initial approach. Among these “filters”, the emotional one leads to an identification of the self with the sensor of the surrounding background. No matter how trivial an object may seem at first, it can stir a very strong artistic and emotional feeling and finally lead to the choice of an approach of coding and recoding the image in various forms. The designer is the data receiver, processing them, transposing them into higher forms, not only esthetic ones, of the conceived model. The message of the product idea does not only express a new idea, but also a cultural communication through image and decoding it through keywords leading to graphical and technical expression.

Keywords: background, image, idea, shoe design.

INTRODUCTION

Design of haute-couture product is not just an “enhancement of the object” in the sense of adding ornamental details, but also a form of technological humanism, for which nature is the means, and man is the goal.

At the same time, design registers an increase of ecologic awareness degree; it is willing to enhance social life quality through beauty, harmony and balance. Its action is independent; first of all against effects caused by the invasion of the mass production objects, and against the formal anarchy that the industrial revolution brought into human environment.

High artistic and technical quality design would be, in this sense, the response given by the customized product, satisfying some emotional needs, to the industrial mass product, overwhelmed by the anonymity and indifference of the machine producing them. It tends towards a stylistic harmonization of the whole ensemble, bringing forth a conception governed by the logic of things.

BACKGROUND – IMAGE

Background or everything surrounding us fuses with the inner state of the designer, with his sensitivity, with his artistic restlessness, eventually leading to elaborating the first guide marks in obtaining the product.
Figure 1. Romanticism, calmness, naturalness

Figure 2. Going back in time, melancholy

Figure 3. Quiet, dream, nostalgia

Figure 4. Chiaroscuro, pictorial

Figure 5. Colour, optimism, dynamism

Figure 6. Ecology, terracotta, primordial
Grey – Stainless Steel Grey

Grey has found its way back into designers’ attention after a long absence. Labeled as a dull, monotonous hue with no shine, grey goes more and more against conservative conceptions, defying any prejudice. The emphasis is on the elegance given by the discretion of shade combinations, from pale grey, close to white, to dark grey, but also on glacial, astral shine, of stainless steel and asphalt metallic greys, the latest chromatic trend in leathers and furs.
The shine of grey reaches its climax in outfits where metallic grey is preferred, which reflects light, but also gradient tones conferring sensuality through their chiaroscuro effect.

The “Hunter” Effect

The “hunter” effect is transposed in the idea sketch by combining reptile skin with metallic accessories and amber appliqués.
Aquatic – Marine – Pearly

Mystery atmosphere, the beauty of a shell with splendid pearly tones push the designer’s imagination in the development full of effects with aquatic glow, combined with satin ribbons and solar iridescence ornaments.

Environmentalism – Ethnography – Natural

Symbiosis between constituent elements of the space we live in, nature, tradition, respect, becomes a projection towards defining and designing an ecologic product with its interpretations to modernism or respecting archaic connotations.
CONCLUSIONS

Design and esthetics of a product simplify a process, a way of multiplying and selling, of communicating messages to whom it is destined, also try to solve problems related to environmental protection. Designers can play an important part giving shape to a changing world by offering opportunities to new behaviours. The shape of the product must correspond to the social function and construction when it is organically connected to the individual and the environment. At the same time, it must be esthetic, useful, to have expressive tectonics, rhythmic construction, a palette of pleasant colours based on esthetic laws implemented in the process of using technical regulations. The esthetics of a haute-couture product determines client loyalty, sensory experiences, identity elements, protection from the attacks of competition and forgery.

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