

DESIGN AND STYLING – CONTEMPORARY INTERESTS IN HAUTE-COUTURE ACCESSORY FASHION

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Fashion is a symbol. Clothes and accessories are a clue for the social, professional or cultural group an individual is part of. This separation is visible especially among youngsters, who dress according to their favourite music, choosing idols from the popular stars. Starting from the connotation of the graphic symbol, haute-couture product design designates a mental plan, a project, an outline or a sketch, a basic drawing or a model for a work transposed into various materials and aesthetic dimensions, an implication and motivation in individual styling. The relationship between design and styling is really a response of the customised product, meeting an emotional need, leading to stylistic harmonisation and a conception governed by the logic of things. Each individual has a personal style through his aesthetic presence. This style must be harmonised with the design of the products he wears. The style that is an expression of useful objects emerges from their aesthetic shapes, characteristic to a particular period.

Keywords: fashion, symbol, design, styling, aesthetics, customised product.

INTRODUCTION

Accessory design, as the other fields of fashion and art in general, is a means of expressing an artist's vision, a manifestation of beauty through a creative endeavour. Unlike stylism, footwear design does not only deal with the image of the product and image elements of the elaborated stylistic concept, but also with transposing an idea into components and patterns. In design, the ideatic logic is organized based on the principles of classic logic, and in terms of economics, the product concept is organized based on principles of efficiency.

To harmoniously bring together product design and style, the designer proposes to identify, by means of idea sketches, the relationship between object, in our case haute couture footwear and leather goods, and the aesthetics of the perceiver, namely the person wearing it. The themes proposed may become a certainty in fashion design of 2014-2015 and are aimed at the relationship between form (design) and style.

BALLAD'S NOSTALGIA – NON-CONFORMIST STYLE - PRINT DESIGN – GRAPHIC STYLE, MESSAGE

The non-conformist style is marked by the return to the cusp between the 60s and 70s, The nostalgia of a dreamed but never fulfilled freedom has led to simple aesthetic-artistic manifestations, but which carry an important message (political and social) to the century we are now living in.

Intermingling of colours, the state of dream, of "intentional" oblivion, massive accessories, cufflinks, snaps seem negligent and make up a theme of unpredictability and feeling.

A concept which many fashion critics call "espionage". Whether it conveys what is felt or what is not felt, it is imperative. Whether the graphic message is decrypted or not, the game becomes interesting. A communicative style (apparently) with multiple interpretations.

Design and Styling – Contemporary Interests in Haute-Couture Accessory Fashion

Accessory design is a lot more masked than that of other components, to induce a state of confusion. Each encounter carries a different MESSAGE.



Figure 1. Ballad's nostalgia, non-conformist style print design



Figure 2. Graphic style, message

OP-ART – SUBLIMINAL STYLE – IMPRESSION OF MOTION - BIKER ON ROAD - SPEED, ADRENALINE, RISK

A style of the 70s that “operates” again on the catwalk. The informed know that subliminal language, apparent movement and dioptric visuals induce a feeling of insecurity to the onlooker.

The contrast between black and white distributed on uneven surfaces is the essence of the motion effect. Materials may be printed or obtained by braiding.

Style inspired from speed sports, motorcycling and extreme sports. It is a re-interpretation of the 60s-70s rock style.

Materials used are vegetable leather doubled by a metallic structure with polyurethane finish. Basic colours are black, red, silver and gold.

Accessories are fitted with safety clasps.



Figure 3. Op-art – subliminal style
– impression of motion



Figure 4. Biker on road - speed,
adrenaline, risk

POWER OF COLORS – OPTIMISTIC STYLE PLASTIC 60s – TECHNOLOGIC STYLE, SYNTHETIC ART

Strong colours, either spectral or pigmented exert on the individual a significant psychological role, causing impressions, feelings or states full of optimism and confidence.

Primary colours, red, yellow, blue, associated with secondary ones, orange, green, violet, distributed on balanced surfaces give the wearer an optimistic air.

Modern technology contributes to producing trendy materials, substitutes for natural products, which, through colour as well as comfort and hygiene, bring us back to the style created by COUREJE in the era of Plexiglas.

Accessory design is simple, without additional elements that destroy the shape, rigorous and accompanied by ingenious technical solutions. Plexiglas gives the accessories special light refraction effects.



Figure 5. Power of colors –
optimistic style plastic 60s

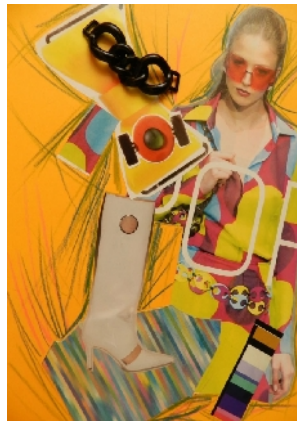


Figure 6. Technologic style,
synthetic art

CAMOUFLAGE – WAITING, SAFARI SEARCH – HUNTER, SANGUINE STYLE

Initially a style of “hiding”, of not being seen, it has become a style of waiting, of being looked for, of being seen but never too late. Colours and drawings are taken from the vegetable and animal realm and from the environment.

Accessories are massive, usually from patinated bronze, unsophisticated.

The savannah and African desert provides designers with constant inspiration in approaching a sanguine and precious style.

Feline furs with fascinating patterns, from leopard to tiger, cheetah and antelope are the main components in creations that make up this style.



Figure 7. Camouflage – waiting, safari search



Figure 8. Hunter, sanguine style

MASCULINE – STRONG STYLE, DOUBLE PLAY – BRIGHT STYLE, ATTRACTION

This style appears in a new approach by borrowing elements from the military uniform, giving the wearer an air of distinction and power. The double play is given by the contrast between masculine and feminine.

The tie, jabot, starched collars, cufflinks and accessories made of semi-precious materials confer force to footwear, bags and clothing.

Essentially bright and luminous, this style confers both distinction and attraction. Refined restaurants and clubs, casinos are represented by this style.

Interweavings from metallic wires, polymers, semi-precious stones produce light reflexes with unexpected visual effects. The faceted ornaments also cause surprising gleams.



Figure 9. Masculine – strong style, double play

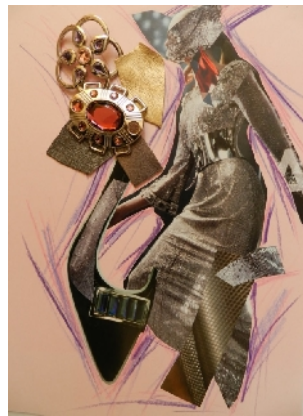


Figure 10. Bright style, attraction

GOLD – PRECIOUS, IMPRESSIVE STYLE - RED PASSION – SEDUCTIVE, INDESTRUCTIBLE STYLE

The resurgence of gold with white gold and bronze appearance keep up with the precious, but unsophisticated style.

Leather with smooth and refined finish and those with geometric embossing, faceted by the play of golden hues, add to the voluptuousness and preciousness, the shiny accessories of this style.

Red has always been the eternal and fascinating colour of the seductive, alluring style, thrilling and elegant. Non-aggressive and imperial, it will be reinvented in creations of designers and style houses.

The matte and precious appearance of velour leathers without special effects, accompanied by those with golden finishes and short hair furs, but full of tenderness are marked by black embroidery and contrasts.



Figure 11. Gold – precious, impressive style

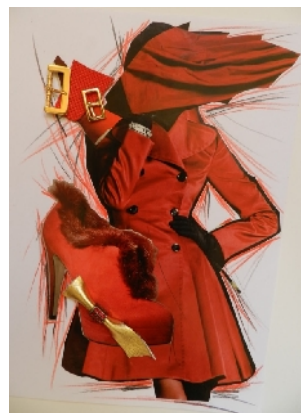


Figure 12. Red passion – seductive, indestructible style

CONCLUSIONS

The design-styling relationship is actually a coherent and professional response, an understanding of the relationship between object and form.

Body anatomy and state of mind help you understand who, when and where you want to be.

Accessory design may develop styles of nostalgia, attraction, arrogance, grandeur, joy and brightness. The search remains the connection between seduction and reality. Design and styling mean knowledge – education – character.

The imaginative transfer to a state that will become reality in the endeavour of creating an object, irrespective of its destination (fashion design by excellence), becomes an artistic composition using the means provided by modern, classic and artisanal technologies.

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