

The logo features the word "FAMIZ" in a bold, italicized, dark red sans-serif font. The text is centered within a white diamond-shaped frame. The top and bottom points of the diamond are formed by two black lines meeting at a point, creating a simple outline that encloses the text.

FAMIZ

Summary

The presented footwear project seeks to establish a harmonious dialogue between the traditions of classic shoemaking and the demands of contemporary design, focusing on a luxury men's collection. The central proposal articulates the use of time-honored silhouettes, such as the loafer and the espadrille, with elements of structural innovation, exemplified by multi-layered outsoles and "split" constructions that blend rubber textures and lugged profiles. Visually, the work is sustained by a sophisticated palette of neutral tones, such as beige and natural macaron, punctuated by the vigor of burgundy leather and hand-woven tressé details, which reinforce the value of craftsmanship. Beyond aesthetics, there is a detailed technical exploration that includes the use of materials such as suede, transparent components, and personalized hardware, resulting in a product that not only fulfills the functionality of fit but also positions itself as an artistic design object aimed at a market that values exclusivity and constructive complexity.

"The Mask of Power and the Comfort of Being"

1. **The Starting Point: Archetype and Fetish** The collection is born under the influence of Valerie Steele's symbolic system, where footwear is not merely an accessory but an object of power and desire. The narrative explores the duality between historical "suffering for pleasure"—the lacerating lacings and extreme silhouettes mentioned in the text—and the contemporary need for an expression of authority. The design utilizes tressé leather and deep textures to evoke this tactile and visual complexity of fetishism, transforming tension into aesthetic sophistication.
2. **The Concept: The Morality of the Mask** Inspired by the work of Patrice Bollon, the collection adopts the "morality of the mask." Each shoe is designed as a tool of identity for the modern man, functioning as the "aesthetic heroism" of the neo-romantics. The design does not seek only to cover the foot, but to offer an antithesis to the ordinary. The use of split outsoles and lugged profiles represents this break from the traditional bourgeois, allowing the wearer to transition between different social roles with a group identity marked by exclusivity and detail (such as the personalized wax seal).
3. **The Conflict and the Solution: Ergonomics as Liberation** While the opening chapter of your text speaks of bodily compression and sacrifice, the pinnacle of the design lies in the chapter on Ergonomics and Functionality. Here, the narrative transforms: the visual "fetish" remains on the upper, but the internal structure is governed by the science of adaptation. Systemic health and the prevention of pathologies become the invisible foundation. The complex outsole, though robust and visually aggressive, is engineered for load distribution and balance, proving that power (the symbol) no longer needs to be dissociated from well-being (the function).
4. **The Conclusion: The Seductive Object** The collection concludes as a "chronicle of seduction," as suggested by Perla Nahum in her bibliography. The final result is footwear that carries the historical weight of the fetish and the rebellion of subcultures, yet delivers itself to the user through precise engineering. It is luxury that respects anatomy, allowing the modern man to wear his "mask" with absolute confidence and comfort.



Materials

1. Upper (External Part)

Bovine Leather (Nappa or Lambskin): In Burgundy and Caramel/Camel tones for the loafer and sandal models.

Suede: In Beige/Natural Macaron for the main body of the espadrilles and casual footwear.

Leather Strips for Tressé: Rolotês or thin leather strips for manual weaving on heels and vamps.

Knit Fabric: For the collar (sock-style) of the more sporty/hybrid models.

Transparent Material (Vinyl or TPU): For selective transparency details on the sides or structural windows.

2. Internal Structure and Assembly

Leather Lining (Vaqueta or Lambskin): Preferably in light tones to avoid staining socks and to allow foot breathability.

Counter and Toe Box: Thermoplastic materials to provide rigidity to the heel and toe, maintaining the shoe's shape.

Insole Board: In cellulose or rigid bonded leather (recouro) to support the structure.

Comfort Insole: Covered in leather or Cork, depending on the design, for shock absorption.

3. Outsoles and Base Components

TR Rubber or Micro-expanded Rubber: For the lugged outsoles in Off-White and Black.

Braided Jute Cord: Specifically for the welts of the espadrilles.

TPU or ABS Plates: For colored details (such as the purple/magenta accent) and the rigid structures of the "split" outsoles.

Leather Welt: For the finish between the upper and the outsole, reinforcing the "premium" aesthetic.

4. Notions and Hardware

Technical Buckles: Metal with a matte or brushed finish for the sandals.

Custom Wax/Resin Seals: For the application of the monogram seal.

Waxed Cotton Laces: For the models that require lacing.

High-Density Elastics: For slip-on models that require adjustment at the instep.

5. Atelier Supplies

Specific Adhesives: Contact cement (shoemaker's glue) and PVC glue (for rubber outsoles).

Nylon Thread (40 and 60): For ornamental stitching and topstitching (pesponto).

Finishing Waxes and Creams: To polish the leather and seal the edges (edges painted in black or natural).

