

fig 8.1 – final envelope (front and back) with graphic/logo



fig 8.2 – upper envelope prototype



fig 8.3 – final upper envelope (front and back) with graphic





*discovery: understanding a process*

This thesis study was primarily about the investigation of a site, but as it developed it also became an investigation and discovery of a process. As much as I learned about my actual thesis topic I learned more about my way of working as a designer. I found that being intensely immersed in a project for an extended period of time helped me to uncover what inspires me and what is critical to my design process. Important to my maturity as a designer was the discovery of my own process—my strengths and weaknesses. By not setting out to design a shoe but instead looking at the foot as a site, I was able to be free and broaden my thinking. This allowed me to find and begin to understand my personal way of working. Ultimately, this study has reconfirmed and strengthened my intense love for design—from the research to the lightning bolt of an idea, sketching and modeling to the excitement of experiencing new technology.





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- All images not listed below belong to the author.
- Cameo image on contents page: Lola Pagola, 1988, Feathered shoe from *Shoes: Fashion and Fantasy*, p. 215.
- Cameo images on page two and page six are parts of images listed below.
- pic 1.1– Erika Lennard, Shoe by Roger Vivier, 1964 from *Shoes: Fashion and Fantasy*, p. 115.
- pic 1.2–Sandal,1940 from *Salvatore Ferragamo: The Art of the Shoe 1898–1960*, plate 75, p. 120.
- pic 1.3–Sandal 1937–38 from *Salvatore Ferragamo:The Art of the Shoe 1898–1960*, plate 54, p. 10.
- pic 1.4–Sandal 1935-36 from *Salvatore Ferragamo: The Art of the Shoe 1898-1960*, plate 42, p. 91.
- pic 1.5–Sandal 1938–39 from *Salvatore Ferragamo: The Art of the Shoe 1898–1960*, plate 74, p. 117.
- pic 1.6–Sandal 1938 from *Salvatore Ferragamo: The Art of the Shoe 1898–1960*, plate 57, p. 104.
- pic 1.7–Sandal 1948–50 from *Salvatore Ferragamo: The Art of the Shoe 1898–1960*, plate 136, p. 172.
- pic 1.8–Salvatore Ferragamo from *Salvatore Ferragamo: The Art of the Shoe 1898–1960*, p. 211.
- pic 1.9–Daniel Angeli/Laurent Sola, Roger Vivier, 1988 from *Shoes: Fashion and Fantasy*, p. 191.
- pic 2.0–Sandal, 1950’s by Roger Vivier from *Shoes: A Celebration of Pumps, Sandals, Slippers and More*, p. 61.
- pic 2.1–Daniel Angeli/Laurent Sola, Shoe by Vivier, 1963, from *Shoes: Fashion and Fantasy*, p. 190.
- pic 2.2–Charles Jourdan Museum, Pump by Andre Perugia, 1950, from *Shoes: A Celebration of Pumps, Sandals, Slippers and More*, p. 485.
- pic 2.3–Charles Jourdan Museum, Cubist Sandal, 1930 by Andre Perugia, from *Shoes: A Celebration of Pumps, Sandals, Slippers and More*, p. 46.
- pic 2.4–The Bettman Archive, Andre Perugia, 1951, from *Shoes: A Celebration of Pumps, Sandals, Slippers and More*, p. 47.
- pic 2.5–Manolo Blahnik from *Shoes: Fashion and Fantasy*, p. 202.
- pic 2.6–Manolo Blahnik from *Shoes: Fashion and Fantasy*, p.31.
- pic 2.7–Manolo Blahnik,1997, from *Shoes: A Celebration of Pumps, Sandals, Slippers and More*, p.157.
- pic 2.9–Paolo Roselli, Floating Pavillion at Lake Lucerne, 1989, from *Santiago Calatrava: Secret Sketchbooks*, p. 68.
- pic 3.0–Paolo Roselli, lamp prototype by Santiago Calatrava, from *Creatures from the Mind of the Engineer*, plate 2.
- pic 3.1–Paolo Roselli, Kuwait Pavillion at Expo 1992, from *Santiago Calatrava: Secret Sketchbooks*, p. 71.
- pic 3.2–Paolo Roselli, Concrete Pavillion, from *Creatures from the Mind of the Engineer*, plate 15.
- pic 3.3–Tile from park bench at Park Güell, from *Gaudi, 1852-1926*, p. 154.
- pic 3.4–Chimney pots at Casa Mila, from *Gaudi, 1852-1926*, p. 188–89.
- pic 3.5–Chimney pots at Casa Battlo’, from *Gaudi, 1852-1926*, p. 175.
- pic 3.6–Frank H. Netter, layers of the foot from *Atlas of the Human Body*, plate 498-99.
- pic 3.7–Leslie Iwai



pic 3.7

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