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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Cameo images on page two and page six are parts of images listed below.
pic 1.2 - Salvatore Ferragamo: The Art of the Shoe 1898–1960, plate 75, p. 120.
pic 1.3 - Salvatore Ferragamo: The Art of the Shoe 1898–1960, plate 54, p. 10.
pic 1.4 - Salvatore Ferragamo: The Art of the Shoe 1898–1960, plate 42, p. 91.
pic 1.5 - Salvatore Ferragamo: The Art of the Shoe 1898–1960, plate 74, p. 117.
pic 1.6 - Salvatore Ferragamo: The Art of the Shoe 1898–1960, plate 57, p. 104.
pic 1.8 - Salvatore Ferragamo: The Art of the Shoe 1898–1960, p. 211.
pic 2.4 - The Bettman Archive, Andre Perugia, 1951, from Shoes: A Celebration of Pumps, Sandals, Slippers and More, p. 47.
pic 2.6 - Manolo Blahnik from Shoes: Fashion and Fantasy, p. 31.
pic 2.9 - Paolo Roselli, Floating Pavilion at Lake Lucerne, 1989, from Santiago Calatrava: Secret Sketchbooks, plate 68.
pic 2.10 - Paolo Roselli, Lamp prototype by Santiago Calatrava, from Creatures from the Mind of the Engineer, plate 2.
pic 3.2 - Paolo Roselli, Concrete Pavilion, from Creatures from the Mind of the Engineer, plate 15.
pic 3.3 - Tile from park bench at Park Guell, 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 Batllo’, from Gaudi, 1852–1926, p. 175.
pic 3.7 - Leslie Iwai

selected bibliography


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