

Summary

I am a true multidisciplinary designer with 34 years of professional experience. I worked for 14 years in soft goods, point of sale, trade show, identity, and marketing communications, before transitioning to interactive. I have worked in entrepreneurial, consulting, and multi-national corporate environments.

I am committed to the practice of an *evidence-based*, human-centered approach to product development, and I have a special interest in rules-based design systems. I hold a whole/part systems view of the world around me, and my specialty has been sorting out complex, *tangled mess*, type problems.

I have seven semesters of classroom teaching experience—as teaching assistant, volunteer co-instructor, and guest lecturer. I view design, above all else, as a problem-solving discipline and see the various sub-domains as areas of specialization largely related to presentation/medium.

I am a landscape and social-documentary photographer with six books to my credit. I have a special interest in farming and ranching as a way of life, and the Flint Hills region of eastern Kansas. In 1996, I co-founded *The Konza Press*—a regional fine art publishing company. In 2019 I founded Emil Redmon's Cow an ongoing project to collect stories from the farm and ranch.

Education

BFA—Industrial Design, *University of Kansas*, 1986
MA—Interaction Design, *University of Kansas*, 2007

Professional Experience

November 2019 to Present

Independent Design Consultant/Merriworks

In November of 2019, I partnered with Emily Kim (who I worked for from 2007 to 2011) to undertake a series of projects for California based *Clarizen*—a project management software and collaborative work management company. Our work to date has been centered on the on-boarding/new user experience for the client's relatively new cloud-based project management and collaboration product *Clarizen Go*.

NOTE: Between January of 2018 and October of 2019, I took advantage of an opportunity to develop Emil Redmon's Cow—a grant funded personal interest project not related to my practice of design/software development. You can learn more about this project here: www.RedmonsCow.org

November 2014 to December 2017

Principal User Experience Architect, IHS Markit, Ltd.

IHS Markit is a 2.7 billion dollar London-based data aggregation and analysis company that provides services to the energy, engineering and financial sectors. I was hired as part of a small but growing User Experience Design team tasked with helping the company transition from *data as product* to a *software as a service (SaaS)* model. I was one of three senior designers contracted to provide experience, mentorship, and leadership to a largely junior team. As a unit, our primary mission was to shore up flagship products with an eye toward standardization across a large and rapidly growing ecosystem of information-based software products. As the team member with the most diverse skill set, I became the utility player—working initially at a product level then transitioning to global initiatives.

ASME Stress Tables

I served as principal User Experience Architect (UXA) on this project to improve overall user-experience and *modernize* the interface of this subscription-based, engineering industry resource. Part of the project involved the standardization and *systemization* of user-interface components which would lead, indirectly, to my work on a global, rules-based design system.

Engineering Workbench

Engineering Workbench (formerly IHS Goldfire) combines a powerful semantic search engine, with a robust selection of proprietary data sources, to form an important research tool for customers like Boeing, NASA, and Exxon Mobil. Our job was to reimagine the product as more than just another tool—including ways to annotate, organize, and share research across workgroups and community-building

features. Eventually, I served as the design lead on the project.

BOM Manager

BOM (Bill of Materials) Manager (BOMM) is a tool “designed to help manufacturers of electronic products proactively manage component obsolescence, understand compliance to environmental regulations, extend supply chains, and identify at-risk components throughout the entire product cycle.” The web-based software product connects users with a proprietary database that includes up-to-date information on more than half a *billion* electronic components.

When I joined the BOMM team, my job was to translate wire-framed solutions into actionable design specifications utilizing a growing collection of parts and patterns. This effort drew on my extensive experience with specifications and led to my work on a global initiative—the development of a rules-based design system. BOMM became one of two beta sites for this endeavor.

IHS Application Design System v1.0

Our small team quickly came to understand that the amount of work to be done far outstripped capacity. We made the decision to act sooner rather than later on the development of a rules-based design system that would provide UX/UI consistency across the ecosystem while improving time to market on any given project through standardization of design parts and patterns. I was placed in charge of this effort. Version 1.0 of the system consisted of 6 basic components:

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| Elements | Visual variables and typography |
| Structure | Rules to govern the creation of parts and patterns (and ultimately layouts) |
| Parts | Objects that are consumed as a whole |
| Patterns | A standardized method for solving a particular problem |
| Guidance | UX and UI guidance as it relates to the use of available parts and patterns |
| Warehouse | A central location from which other components may be consumed |

I was directly responsible for strategy and structure and oversaw work on user-experience design, user-interface design, and code. We achieved our first year goal of a 60% parts library and 100% adoption by our beta sites—*Engineering Workbench* and *BOM Manager*. The project was, by design, a learning experience. Version 2.0 (in progress) extends the concept while taking a somewhat different approach to the front-end (HTML, CSS and JS) framework.

Curriculum Development

I spent the last eight months of the engagement overseeing two internal education efforts with overlapping communication goals:

HCD+

I was the principal author of a three-hour *design thinking* workshop to be delivered to a non-design audience. The presentation was designed to introduce developers, product managers, and corporate-level positions to the value-proposition of an evidence-based, human-centered, design process. The overarching goal was to promote a better understanding of what the User Experience Design Team does—and in doing so, create more *room* for us to work. This began as an *Introduction to Design Thinking* but we quickly discovered that this term has been widely co-opted—meaning different things to different people. We defined design thinking as *human-centered design* plus three additional components that stimulate innovation: Cycles of divergent and convergent thought, a systems view, and a holistic approach to user experience. I am presently in the process of refactoring this content for delivery to a broad-based business management audience (See: Works in Progress).

IHS Markit Design Process Framework

I led an effort to develop a basic process framework that would be used to align a growing team of designers from widely varied backgrounds. The framework is adapted from an eight-stage process model that I first developed in graduate school. In this new model, there are seven basic stages: Intake, Discovery/Design, Requirements Communication, Production, Conformance, Launch, and Monitoring. The Discovery/Design process is broken down and expressed as a matrix that explores various stages of a recursive process that transitions, over time, from the *problem space* to *solution space*. I am happy to share and discuss this work.

September 2011 to November 2014

Independent Design Consultant

During this period, I split my time between design consulting and developing *The Konza Press*. On the design side, I worked in both print/packaging and interactive. Clients included *Northrop Grumman*, *Sierra*

Nevada Corporation and Walker Family Foods.

Projects ranged from food packaging to the development of a HIPAA-compliant, medical communications system that allowed first-responders, consulting physicians, and medical transportation coordinators to communicate and share critical patient information in realtime.

March 2007 to September 2011

Director of Information and Interaction Design, Trilemetry, Inc.

Trilemetry was a California-based consulting firm that specialized in developer resources and support for technology companies. During my tenure with Trilemetry, I worked on significant projects for clients like *Adobe Systems, AMD, Varian, UW/Centers for Disease Control, Intuit, Macromedia, and Pemko.*

One particularly rewarding project was to help biopharmaceutical company *Genentech* with the design-research phase of developing a software system to shepherd a *molecule* through the entire product development process—from university laboratory, through clinical trials, and into the marketplace. We conducted extensive sets of interviews with stakeholders making use of a design method that I developed called *collaborative model making*.

1998 to 2007

Design Consultant, RMX Global Logistics/ImageSeller

On the heels of my long tenure with *Jones and Mitchell*, I accepted what was initially conceived as a short consulting engagement with Denver based *ImageSeller*—at the time, a d.b.a. of RMX Global Logistics. I wound up working with the company (as a contractor) for seven years and this was my introduction to interaction design.

At the time of my hire, *ImageSeller* was producing advertising specialty items for *Brown-Forman Corporation*—specifically for the *Jack Daniels* family of brands. I was brought in to help them with the apparel and point-of-sale components of this offering. The company was poised to capture a much larger segment of Brown-Forman business—with the requirement that the product be available to field-service representatives through the Internet. Initial attempts at e-commerce had fallen short and I was sure that I could do a better job. I was in the right place, with the right skill set, at the right time. Over the next several years we would design, build, and continually improve *BFBWwear*—a business-to-business e-commerce entity moving more than 24 million dollars worth of product annually. At the time, we were probably doing more retail-type transaction volume on-line than anyone except Amazon—who was in its infancy—and I'm proud to say that we offered a better experience.

My early work on this project provided some of my most humbling experiences as a designer. I could see the growing opportunity in web and wanted to be poised to better handle the challenges associated with interaction. I returned to graduate school to learn about solving complex problems and I applied what I was learning on the job. The direction was charted for the second half of my career.

In addition to BFBWwear, I helped develop the *Jack Daniel's Experience* at Sturgis and designed and built a templated, easily customizable, e-commerce platform that the company used to make branded merchandise available to their client's customers. We were at the forefront of creating Content Management Systems (CMSs) that pushed the boundaries of the web's technical capabilities at that point.

1998 to present

Co-founder/President, The Konza Media Group, Inc.,

The Konza Media Group, Inc., is a regional publishing firm founded with the express mission of "...promoting the people, places, and rich history of Kansas through the work of native artists and photographers." Responsibilities include general management, product design, art direction, and production management.

Doing business as *The Konza Press*, the company has become a leading supplier of regionally specific books, greeting cards, and other media to book sellers, gift shops, card stores, and museum shops throughout Kansas. The company also acts as the agent for my fine-art photography which we sell to individuals and institutions. In 2016, we rolled out *The Konza Art Company* (essentially a division) focused

on office art. Our largest installment to date was 25,000 square feet of the Lockton Insurance building in Kansas City, Missouri.

1998 to 2005

Independent Design Consultant

Concurrent to my contract position with ImageSeller, I consulted on smaller projects to a variety of clients including *Camp David Sportswear*, *Harpur's Canadian Sportswear*, and *TeachersForum.com*.

1986 to 1998

Director of Design and Merchandising, Jones & Mitchell Sportswear, Inc.

After a short stint as *Production Manager*, I became *Director of Design and Merchandising*. In this role, I was a key member of a five-person management team responsible for growing the business from start up, to sales in excess of \$12 million and a position of market leadership. At the conclusion of my tenure, the company was consistently ranked among the top five vendors of fashion apparel to the college bookstore and destination resorts markets. We added a million dollars in sales each year that I was there.

- Personally responsible for successful positioning of brand against considerably larger competitors. Built and maintained a widely respected creative team.
- Routinely interfaced with all internal departments, domestic and overseas manufacturers, and key accounts.
- Developed strong working relationships with, and routinely made presentations to, major corporate entities.

My hands-on responsibilities fell into two categories:

Product Design and Merchandising

Responsible for development and introduction of 25-30 style product lines every six months. Activities included market research, SKU productivity analysis, design/merchandising, product specifications, sample making, sourcing (both domestic and overseas), and creative art.

Marketing Communications

Responsible for all facets of brand marketing and communications including design and production of brochures, catalogs, point of purchase display, trade show display, product labels and hang tags, print advertising, packaging, sales presentations, corporate identity, brand identity, and general communications.

In retrospect, this was one of the most rewarding experiences of my professional career. It was an exciting time. We were all in our 20's, competing on national stage, in a segment of the marketplace that we created. And it was a designer's dream—having the opportunity to work on a wide variety of projects across traditional sub-domains. I still enjoy looking at old promotional materials and being able to say that I designed the brand, the apparel, and the display it is hanging on—and I acted as Art Director and Designer on the brochure itself.

Ongoing Projects

I am presently working on two design related continuing education/awareness projects:

UX for Execs—an Introduction to Design Thinking

I am in the process of refactoring the *HCD+* workshop that I created for IHS Market, for on- and off-site delivery to non-designers.

UX for Visual Designers

I believe that *User Experience Design*, as a sub-domain, exists largely because of a failure of Industrial Design and Graphic Design to recognize how quickly the demands of the workplace were changing. The result is an awkward dance where graphic designers are relegated to putting frosting on the cake. What we really need in the industry is top-notch graphic designers who know how to define and solve complex, multi-layered problems. There are a lot of really good visual designers out there—they just need a different way of looking at things and a basic set of tools. My intent is to provide a hands-on

introduction in the form of multi-day workshops. I see a lot of opportunity right here in the Kansas City metropolitan area.

Additional Resources

www.MarkFeiden.com/FDG

References

Mark Schraad
Executive Director of Global User Experience
IHSMarket, Ltd.

Mark.Schraad@ihsmarkit.com
303 710.1194

Emily Kim
Former Managing Partner
Trilemetry, LLC.

Emily@Merriworks.com
970 691.3633