

Portfolio February 2011

PAOLO**KORRE**

Experience Research, Design, Strategy.

**To Teams, Clients, or Projects that I Work with, I Can Offer:** Dealing with Obscurity and Uncertainty. Speaking the Language of Business. Cutting Cubes out of Fog. Rapid Prototyping. Managing Complexity. Clustering and Organizing. Understanding Narratives. Finding the Gap. Effective Team Organization. Identifying Opportunity Spaces. Structured Planning. Systems Thinking. Managing Client Expectations. Telling a Compelling Story. Ethnographic Observations. Ethnographic Interviews. Analysis. Synthesis. Concept Generation. Balancing Accounts. Storytelling. Business Framework Development. Marketing Strategy. Service Modelling. Leading Teams. Facilitating Discussions. Having Intelligent Conversations With Client. Understanding Context. Identifying Needs. Building Teams. Environmental Design. Interaction Design. Systems Diagramming. Finding the Gap. Rapid Prototyping. Sketching. Rendering. Service Diagramming. Finding Convergences. Being Empathetic. Scenario Building. Communicating Value. Identifying Patterns. Understanding Non-Users. Diagramming. Mapping. Industrial Design. Communication Design. Strategy. Planning. Education. Building Emic Point of View. Articulating Process. Building Consensus. Leveraging Precursors. Blueprinting. Activity Analysis. Platform Thinking. Defining Scope. Providing Feedback. Seeking Flow. Articulating Objectives. Secondary Research. Recognizing Semiotic Value. Storyboarding. Brand Development. Identifying Pain-points and Workarounds. Running Workshops. Hosting Meetings. Making Ideas Stick. Evaluating Ideas. Generating Criteria. Fostering Creativity. Operations Management. Market Analysis. Selling Ideas. Wearing Many Hats Simultaneously. Rapidly Switching Thinking Modes. Coordinating Teams. Managing Client Expectations. Project Planning. Building Frameworks. Applying Frameworks. Using the Double Diamond. Being Absurd. Using Uncommon Sense. Describing Thickly. Crafting Presentations. Managing Flow. Developing Narratives Collaboratively. Course Correction. Pitching Ideas. Knowing the User. Assembling Web/Value Diagrams. Form Studies. Recognizing Market Landscape. Organizing Tremendous Amounts of Information. Quick Wins. Finding the Critical Messages. Elevator Pitches. Leading and Mediating Meetings. Defining Lenses. Crafting Brand Promise. Model Fabrication. Rapid Visualization. Decoding Orthodoxies. Finishing

**The Core Values of Manifest in:**

UNDERSTANDING  
STORIES

TOOLS FOR  
DIVERSE  
PROBLEMS

DESIGN  
LANGUAGES

## USING STORIES AND STORYTELLING THROUGH ALL STAGES OF THE DESIGN PROCESS.

A good story is emotive, rich, clear and transformative, helping Witnesses become empathetic to another person in another situation. Through narratives, the witness is able to understand far more than the information that may be presented, gaining insight into the emotions, pains, joys, motivations, spaces, events taking place and more fundamentally, the key messages that give meaning to it all. For this reason, stories and storytelling are ab invaluable components of my design process. For many, stories belong at the end of the design process to evoke emotion and communicate the value of a fleshed out idea or concept; however, they are also powerful tools when employed in other areas of the design process.

**In the beginning I use stories to help me frame the research areas and methods, and to point to areas of opportunities; then to help generate and evaluate concepts; and finally to present the concepts in ways that are relatable and persuasive.**

Everything I do as a designer is steeped in allegory and narratives, and in embracing this, I have dedicated myself to becoming a more passionate and skilled storyteller.

## THE DESIGN PROCESS ROUGHLY FOLLOWS:



## STORIES CAN BE USED TO:

**RECOGNIZE**

**GENERATE**

**PERSUADE**

Based on Diagram by Gravity Tank

## FINDING STORIES THAT POINT TO OPPORTUNITY SPACES

### THE BRUSING HELMET

“...Finished getting changed into his gear, Angelo grabbed his bike and was about ready to hit the trail. He reached up to grab the helmet he perched on top of his van, when a slip of his hand sent his “bucket” flying. “Bang,” the sound of it hitting the pavement was loud, but louder still was Angelo’s angered expression “%&@\*#, my bucket”. This was followed by a tense moment, when he realized that his \$100 piece of equipment was made to sustain only one blow, and that may have been it. He looked it over, saw only a scratch on the surface, and then proceeded to cycle away without considering that it may no longer offer him any protection.”

Out in the field, we were able to recognize this compelling story and then use it to frame our opportunity space. The adventure of Angelo, though brief, was the perfect articulation of a real need within the world of cycling/mountain biking and because of it we were able to clearly understand our challenge: making evident for cyclists the damage to the padding of their helmets, hidden by the outer-shell. To accomplish this, we used biomimicry; modeling a safety mechanism after the human body. Just as our internal muscular injuries are visible as bruises, so to are damages to the helmet’s internal structure. Upon impact, the vascular system in the padding ruptures, releasing a gas dye that reacts with the outer shell, showing as a colourful bruise. Angelo’s, helmet may or may not have been intact, but with this system, he would have gained a critical awareness, crucial to his own safety as a cyclist.

Opposite: The “Brusing Helmet.” The green stain indicates this helmet is no longer safe.

Below: The many stories in the day of a mountain biker.



“%&@\*#, my bucket!”



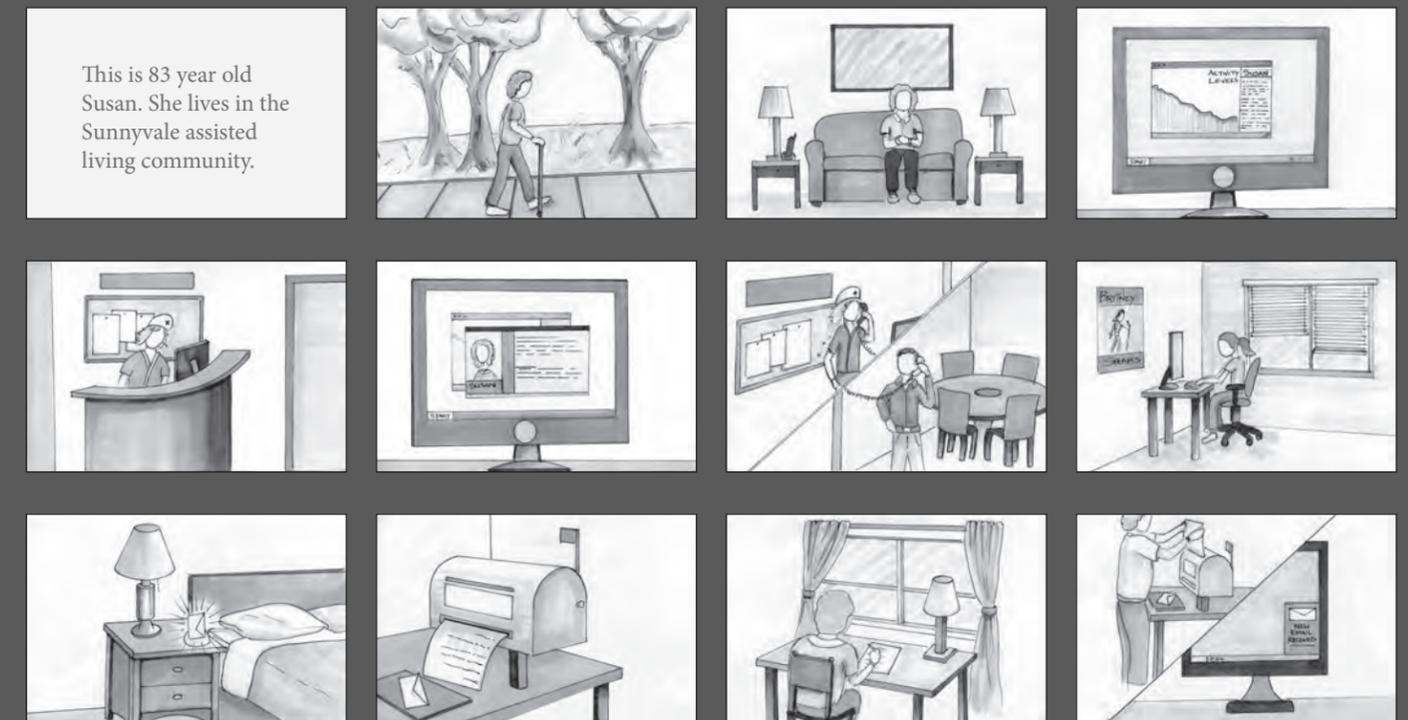
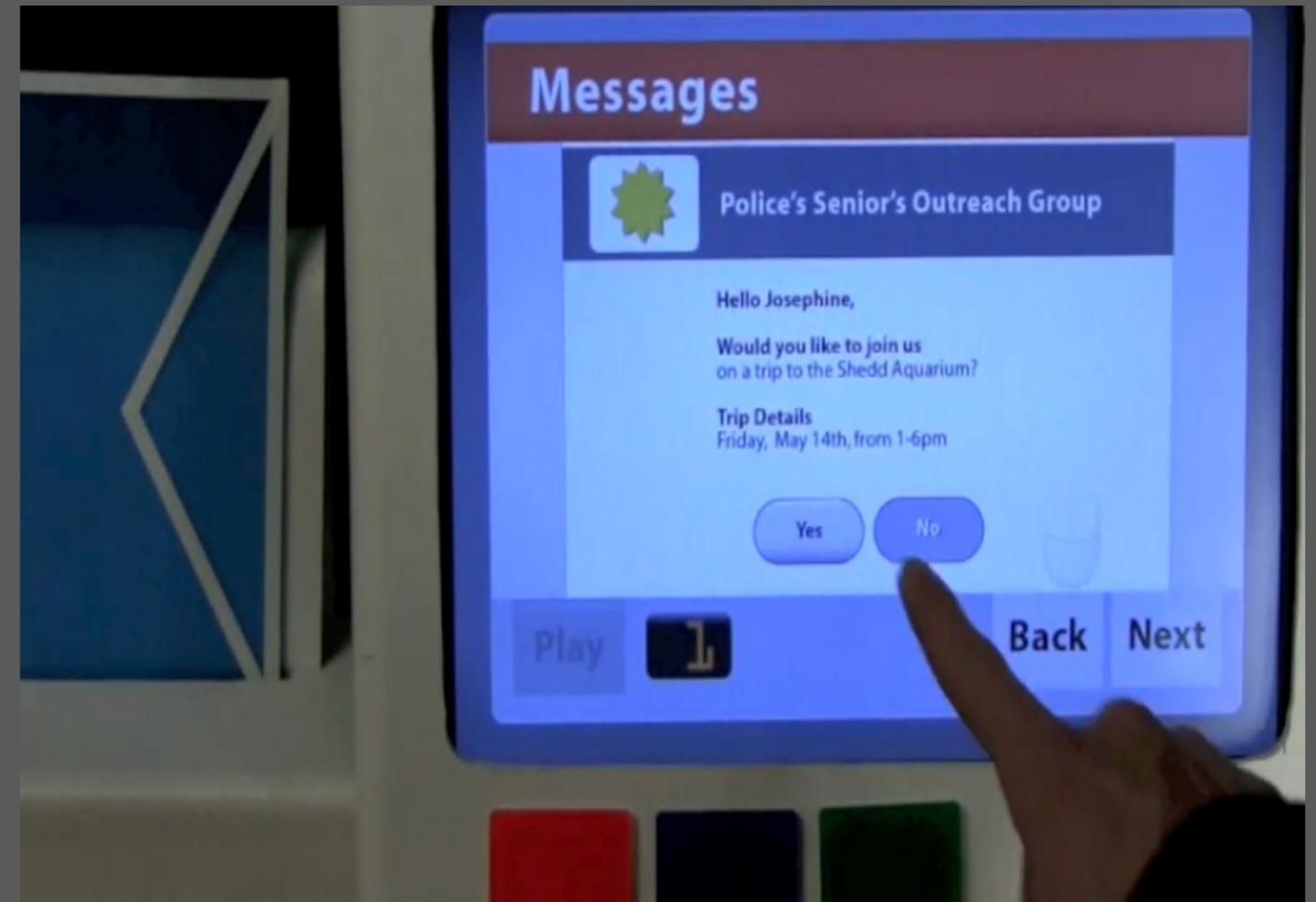
## CRAFTING STORIES TO GENERATE AND EVALUATE NEW CONCEPTS: NUDGE - PLATFORM FOR ELDER ENCOURAGEMENT

“...at the end of social gathering, the hosting officer invited all of the seniors to sign up for the activity bulletin. After doing so Josephine returned home, and was eager to check her messages. She sat in her easy chair by the front window, grabbed the pillow-backed monitor, and placed it on her lap... (Continues in Video)

Through many iterations of similar stories, our team was able to identify gaps, inconsistencies, values, reactions, opportunities, having at first only invested a few sheets of paper and a couple hours of time. Knowing the real Josephine, we were able to construct a realistic picture of how she might respond in a situation, and then create stories based on this. Our process took us from sketches, to rough prototypes, to well crafted comics, and finally scaled prototypes, each with the objective of developing higher fidelity stories that could be used to test and refine our concept.

The Nudge platform, was designed to use tailored activities and personalized messages to encourage senior citizens like Josephine with the real risk of boredom and depression to be more active. Seniors are “Nudged” to participate in activities that are of high interest or value to them, by friends, family or trusted caregivers, communicating through peripherals appropriate for the senior. In the case of Susan, who lives at a care facility, the clinical team and her family recognized that she was becoming less and less active, but also were also aware that her passions for baking that had fallen off. She was ‘nudged’ by her granddaughter, who sent her emails, asking her to help build a recipe book. These emails were printed out as letters for Susan to read, and Susan could then respond with written letters, that could be scanned into emails for her granddaughter.

Opposite: Video; Josephine messaging scenario. Susan’s story of tangible email system. Below: Scenario generation through quick sketches and prototype modelling.



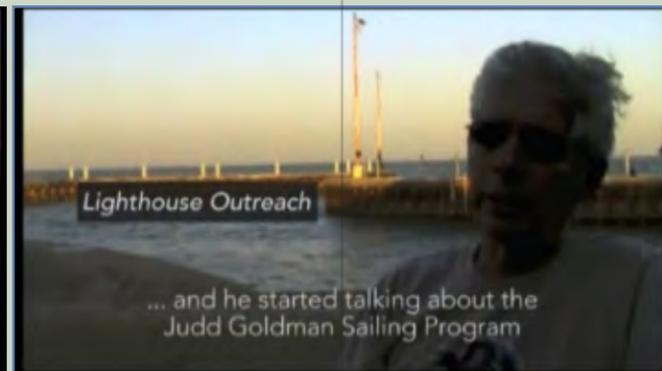
**STORYTELLING TO DELIVER A CONCEPT AND PERSUADE JUDD GOLDMAN ADAPTIVE SAILING PROGRAM FOR YOUTH.**

Instead of telling our clients at the Judd Goldman Adaptive Sailing Program and Chicago Parks District about the concepts ourselves, about their potential value, how they might work, we had the users do it for us. The objective of our project was to utilize the existing resources and to build a sailing program for Chicago's disabled youth. Through research with other adaptive sporting associations and rehabilitation centers throughout Chicago and parts of Wisconsin, we designed a program geared towards fulfilling the needs of both the adaptive athletes and their parents.

The program offers things such as mentorships, stacked programming, family lessons, rentals, transportation coordination and many other features that improve the entire experience of all participants. To present the ideas, parents of the children were "hypothetically interviewed" about their experiences with the proposed programs. With fair detail they recounted memorable events as well program features that were valuable to them. These stories helped make the concepts feel more understandable, real and persuasive to our clients.

Don't say the old lady screamed—bring her on and let her scream.  
— Mark Twain

Opposite: "future testimony" video from parent Stefani.  
Below: "future testimony" from parent Bruno.

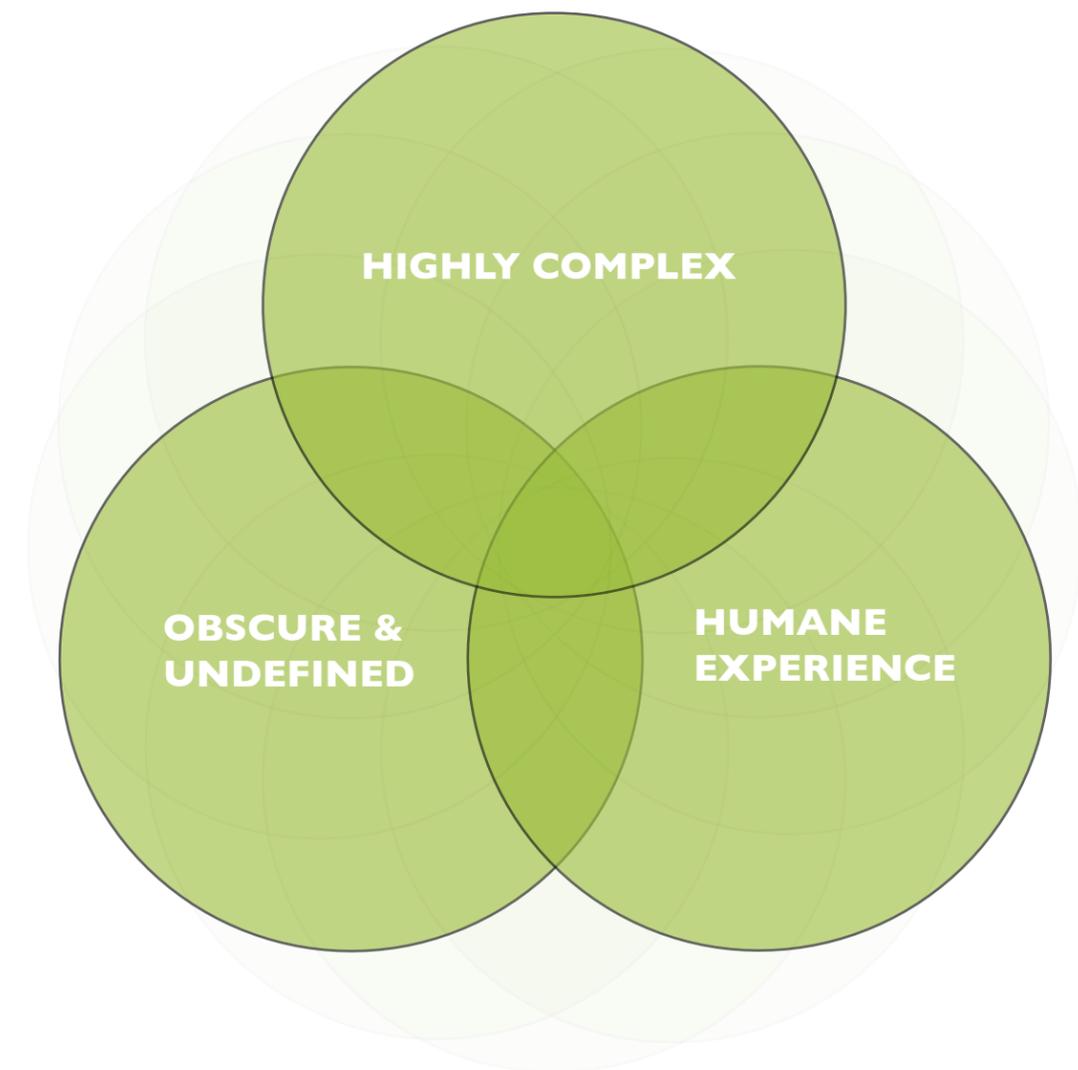


## A ROBUST SET OF TOOLS & METHODS TO DEAL WITH DIVERSE PROBLEM SETS

Design Thinking, is at root intended to tackle an enormous array of challenges and problems of varying degrees of intricacy and complexity. Being a generalist designer requires a set of tools and methods that can be effectively adapted to tackling these diverse problem sets. Methods for problem framing, research, analyzing data, generation, evaluation, presentation, and all steps in between have to be robust enough to stand up to divergent topic areas, as well problems with fundamentally different natures.

**Through education and practice I am building up my kit of methods, allowing me to handle a greater variety of challenges without pause or intimidation.** I carry this toolkit between different projects and teams; it helps me to face complex problems with confidence, obscure and undefined problems with decisiveness, and problems of humane experience with empathy and clarity. Though these problem characteristics cannot be considered to be on the same plane, they are three I encounter most often and have learned to approach with poise.

## REALM OF DESIGN CHALLENGES



**PROBLEMS OF GREAT COMPLEXITY**  
**FUTURE LIVING: HOME OF 2050.**

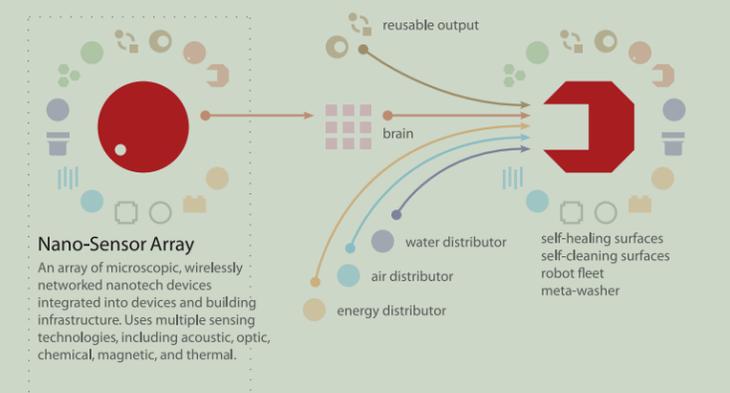
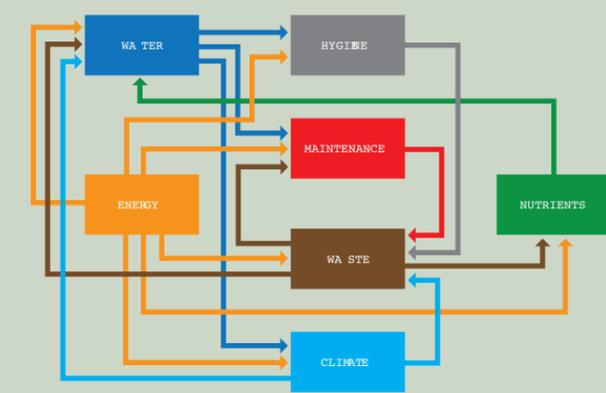
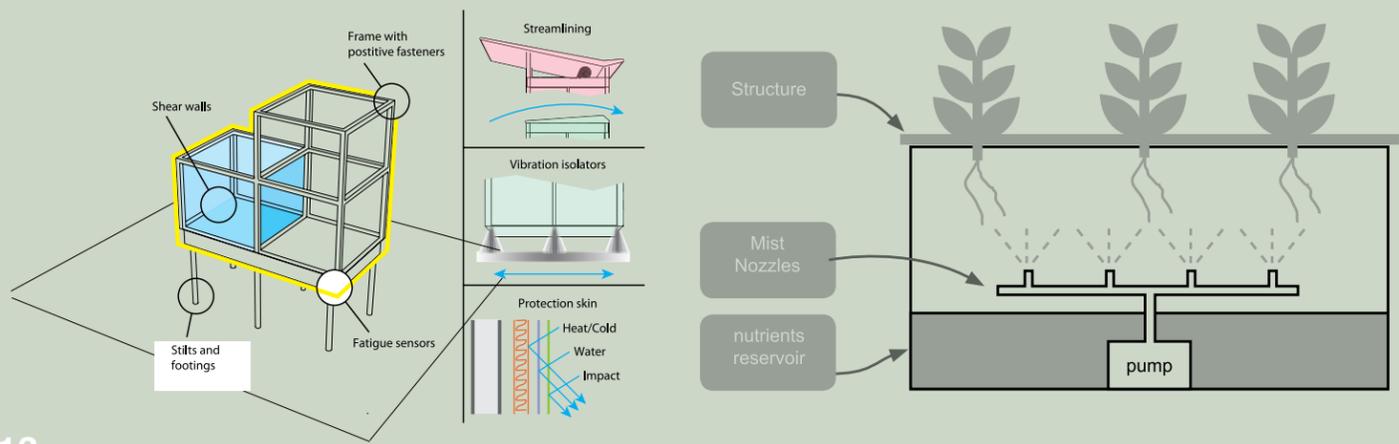
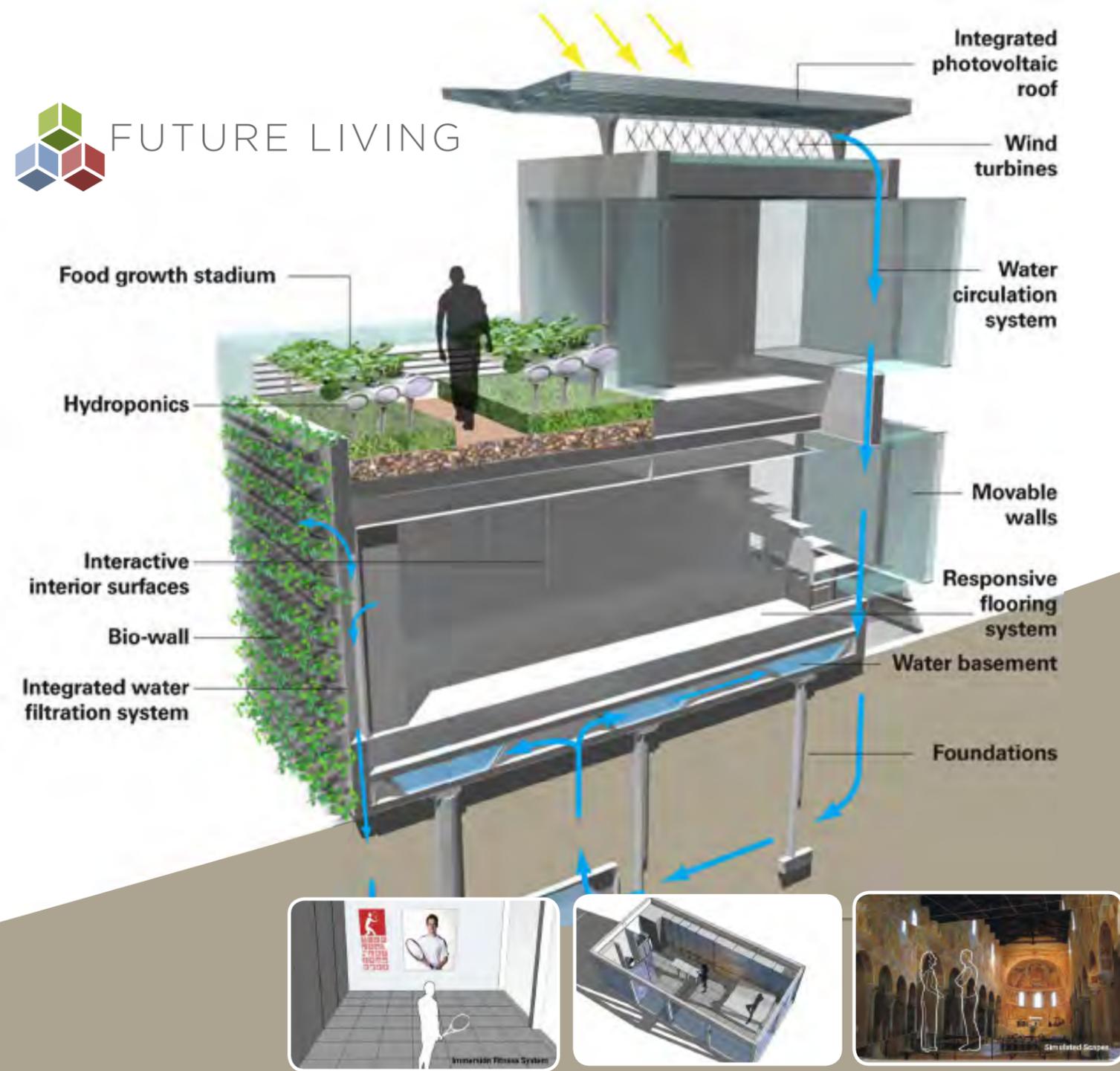
Designing a home for the year 2011 is, as any architect or engineer would testify to, a complex endeavour that requires the coordination and efforts of many players. Designing a home for the year 2050, can only be described as having an exponentially greater degree of complexity. Taking on such challenge requires forecasting what living looked like forty years out; populations and demographics, life styles, employment values, leisure, resource availabilities, socio-political issues, family and social life, weather and climate, cultural values, and new technologies. With a membership of 25 and a methodology known as Structured Planning, our team was up to the task.

The methodology, which was created with the expressed intent of dealing with systems level projects, helped the members quickly and efficiently organize and leverage the processing capacity of what would otherwise be an unwieldy team. This resulted in the a home that was designed to have self-sufficiency of resources, to be adaptable to all manner of political and geographic climates, to withstand any manner of weather event, to suit an array of cultures, to have a smaller physical footprint, and do so without compromis the quality of life for the inhabitants. The design was awarded the 2010 IDSA/IDEA Bronze Prize.

Opposite: Structural features of the home. Inset: Immersion System. Dynamic room configurations. Simulated Scapes. Below L to R: All Weather System. Growth Stadium mechanics. Resource Network Map. Nanosensor Integration Diagram.



FUTURE LIVING

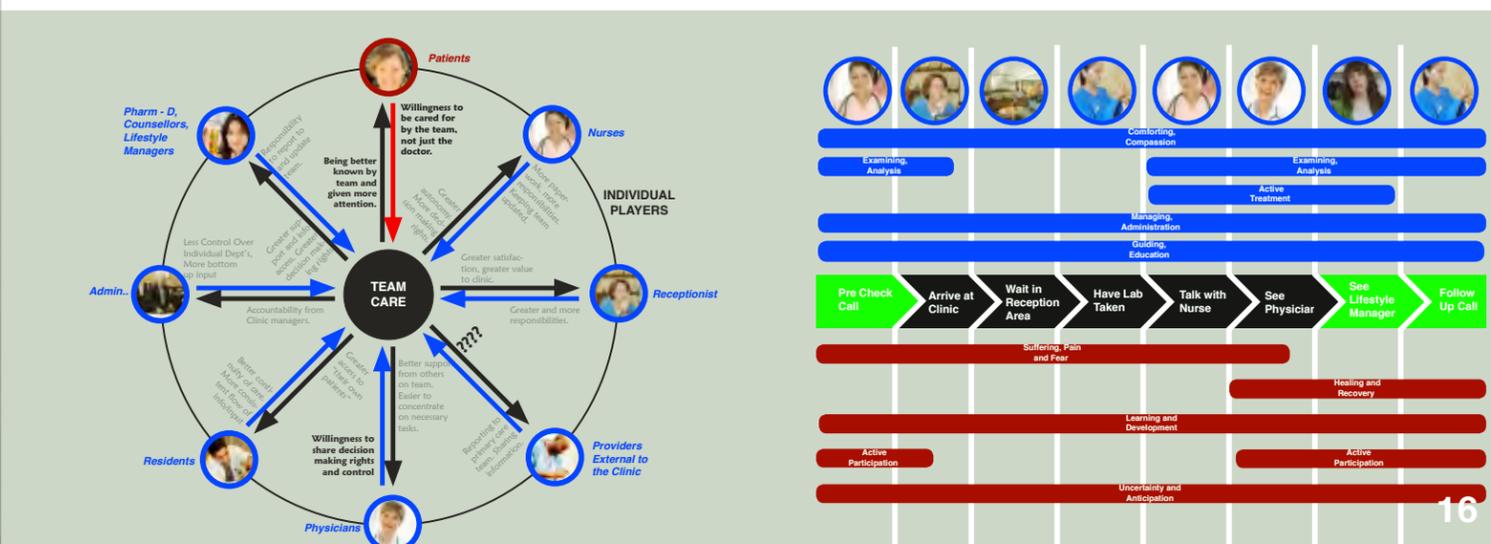
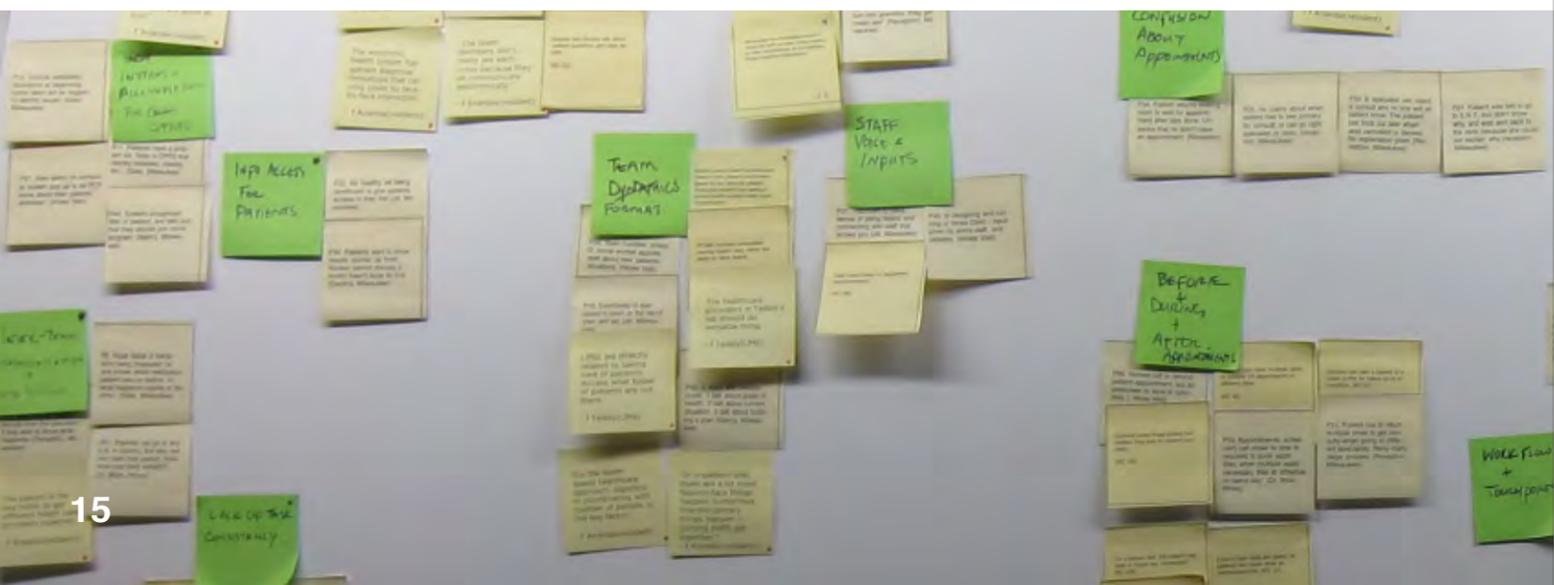


**PROBLEMS THAT ARE OBSCURE AND UNDEFINED**  
**FUTURE LIVING: HOME OF 2050.**

When given the opportunity to work with the V.A. Hospital Network, and have direct impact on the formation of the new Women's Clinic in Milwaukee, our team was brimming with enthusiasm. We were provided access to physicians and nurses, secondary sources, clinical visits, and an open relationship with the new director of the clinic. We were not however provided with any charter, problems, challenges, goals or constraints; our task was obscure and undefined. This project resembled many from the past in that our team's starting position was in the fog, and we had to navigate our way out.

To ensure that our team did not simply stay lost, my responsibility was to define the objectives and methods that our team would use. We proceeded through phases of cultural immersion, onsite research, developing and clustering insights and formulation of these insights into a format that would be immediately useful to the clinic. Our goal (and outcome) was the definition of 12 new Pillars of Experience that would be used in the formation of the clinic. These pillars would be used to inform decision about the physical layout of the clinic, team dynamics, the flow of patient visits, information and education and a host of other fundamental topics.

Opposite: The 12 experience pillars for the new Women's Clinic at the Milwaukee V.A. Hospital. Below L to R: Insight clustering following site visits. Value exchange diagram. Team based user experience journey map.



## PROBLEMS THAT FOCUS ON HUMANE EXPERIENCES

### PRESENCE: PATIENT NETWORK

“Stephen lay in his bed half asleep, under the heavy influence of the nurse’s medication. He could not talk or think clearly, but he could recognize the faint blue and red stars on his ceiling, and he knew that his friends and fellow patients were there for him.”

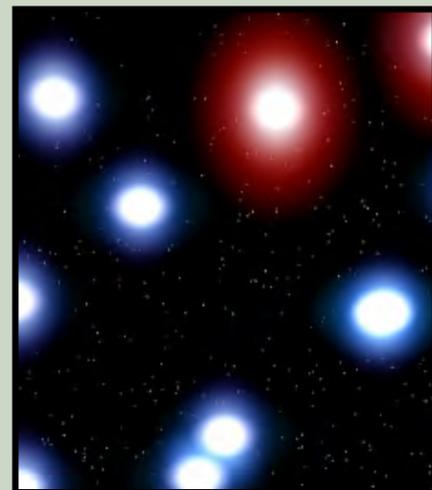
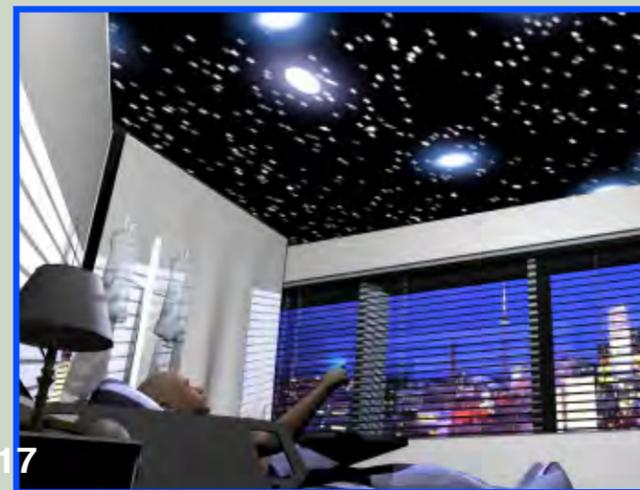
“For Kayla, being stuck in the hospital means being away from her friends, who were all in school. Using the remote, she explores the night sky and found the star of Jessica in room 402. The star indicates that she was about the same age, and also interested in dancing. Kayla thought, maybe she would be interesting to chat with...”

“Stuck in his meeting for another hour, Anthony’s mind was on his wife, who was recovering from an operation. He was so worried. He discretely glanced at the app on his phone, and saw that Karen’s star was bold and bright. He was comforted knowing that she was up and awake.

The Presence Network connects patients within a hospital as well as the loved ones outside, as a means to create a sense of support and stimulate spiritual and mental healing. It takes the form of a night sky, either projected on the ceiling or on a monitor; in which each patient and loved one is portrayed as a star. It can be used as to explore, actively meet fellow patients and chat, or simply as a reminder that fellow patients and loved ones are watching over. Developing this concept required a great deal of immersion into the experience of a patient. A year of visiting with patients at Trillium Hospital generated a wealth of data. This was translated into profiles, process diagrams, emotional maps, storyboards and many other frameworks that helped articulate the insights in a way that helped me to transform rich humane experiences into a focused design concept.

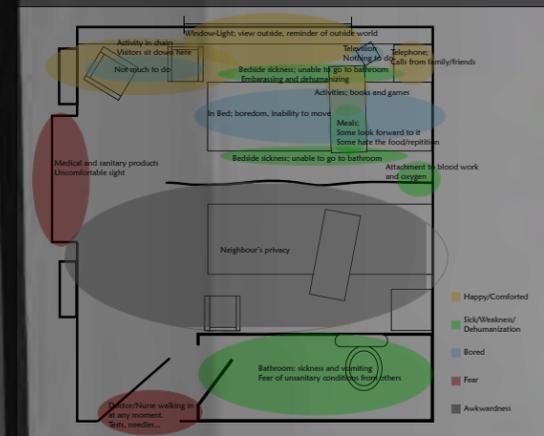
Opposite TB, R-L: Excerpts from research document. Chart of patient states over duration of visit. Survey of patient conversations related to family. Emotional map of patient room. Patient Profiles. Rendering of patient exploring network.

Below L to R: Images of users in the network.



#### Patient States General Experience

- Patient admitted to ward for testing from ER
- Patient hooked up to IV with pain killers and sedative
- Patient taken for testing, blood samples, ultrasounds...
- Patient returned for room for night, still on IV
- Patient wakes
- Test results come. Patient heavily medicated
- Patient goes for surgery, unconscious
- Patient taken to room for recovery for several hours
- Patient wakes. Only slightly conscious, taken to rooms
- Patient goes in and out of consciousness for a few days. Heavily medicated
- Patient wakes. Groggy and not feeling great
- Patient is awake and aware. Very bored.
- Patient is given medication and is sedated
- Patient starts to feel better. Light medication
- Patient packs up and goes home.



MS. MARS	MR. SIVARAJAH	MRS. GINNO
75-78 YEARS	40-45 YEARS	35-40 YEARS
Very Hard of Hearing May Choose not to Listen Somewhat Senile Can be very Confused at Times No Sign of Visitors No Indication of Family Transferred to Chronic Care Always Harassing the Staff Paranoid of Everything Staff Provides Water, Food Angry at Cleaners Afraid of Rising Blood Pressure Walks back and forth between Room and the Hallway Has a Walker but doesn't Use it Very Fixated on what is Occurring outside of Her Window at anytime	Indian Moved to Canada 16 yrs ago Married with 12 Yr. old Kid Wife Works during the Week and cannot Visit much Intestinal and Stomach Problems Can no longer Eat Spicy Food Indian Food is very Spicy Whole Diet must Change Works for a Printing Service Wants to Start Accounting Service Very Healthy Looking In Very Good Spirit Always Sitting in Chair Reading Toronto Star Well Read Interested in History/Politics Very Concerned about Violence back Home. Enjoys Watching/ Playing Cricket	Married with Two Kids Very Youthful Looking Very Active Person Loves Outdoor Activity Camping, Kayaking, Hiking Doesn't have Many Female Friends who do the Same. Husband and Kids Busy During the Day at Work/School. Can only Visit Nights/Weekends In A Private Room Very Isolated Feeling Dark and Disconnected Room Had Bad Case of Salmonella Nearly Fatal, Afraid of Dying Weak from Recovery Unable, and Bored Hates Being Bedridden Hates Television New Outlook on Life Happy to Be Alive More Cautious Now

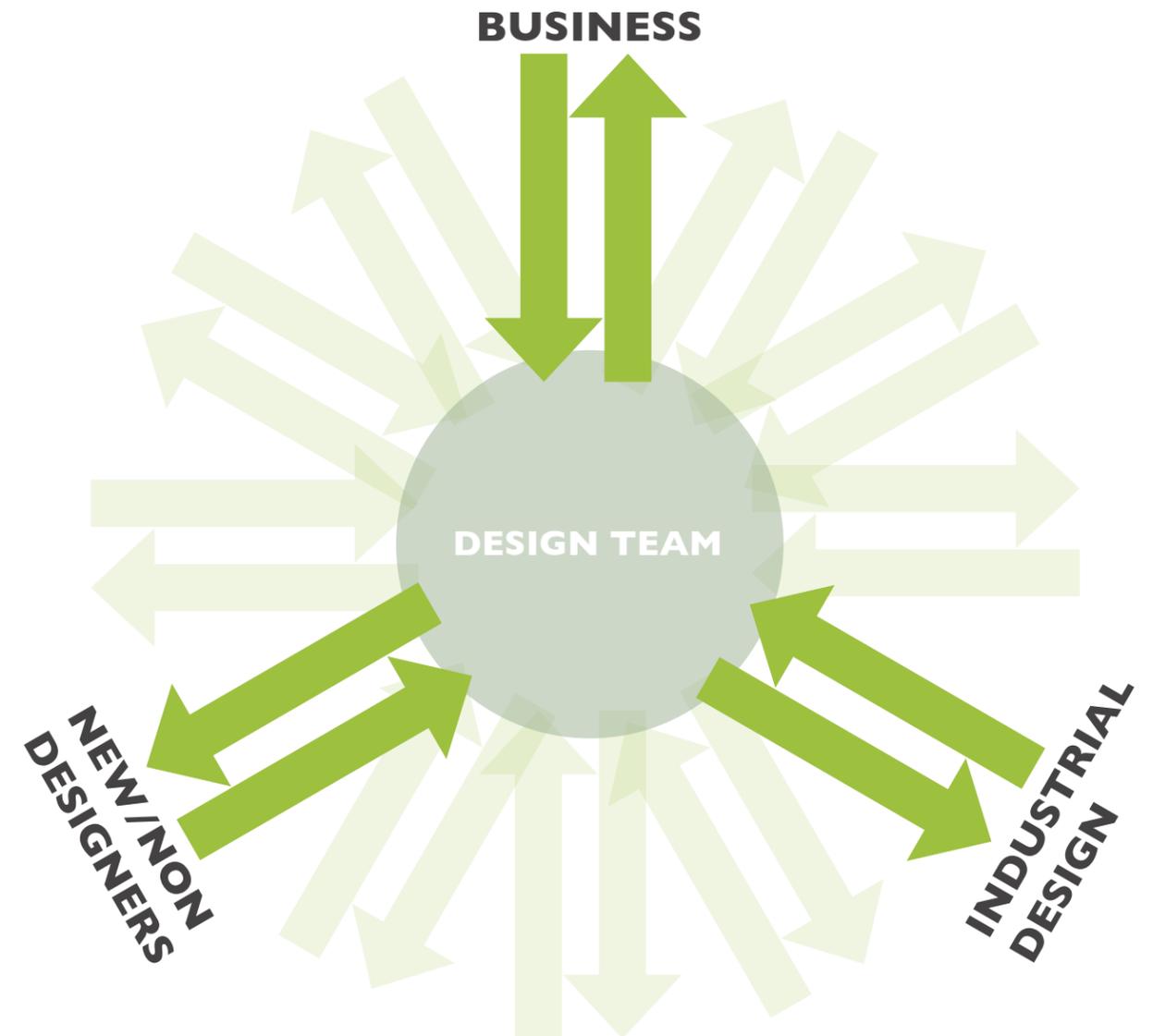


## CONNECTING TO DIFFERENT STAKEHOLDER GROUPS THROUGH DISCRETE DESIGN LANGUAGES.

As designer thinkers, we pride ourselves on our ability to unite diverse sets of stakeholders around a project or goal. In the one sense we do this by bringing these stakeholders together trying to host intelligent conversations. In another sense we try to gain insight into priorities, values and constraints of these stakeholders and then represent them throughout the design process. In either case, common language and the ability to relate ideas clearly are vital when working across discipline lines.

**I have spent the last several years developing an ability to communicate and act as a bridge to different key groups of stakeholders.** In particular I have developed the skills to relate to product developers through industrial design, to business people of different focuses through an understanding of business practices and vocabulary, and to non and new designers by articulating design thinking in a simple and digestible form.

## CONNECTING TO DIFFERENT STAKEHOLDERS



## COMMUNICATING IN THE LANGUAGE OF INDUSTRIAL DESIGN

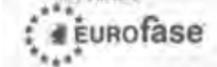
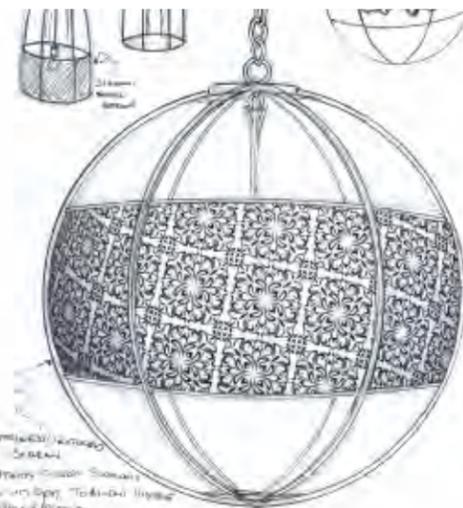
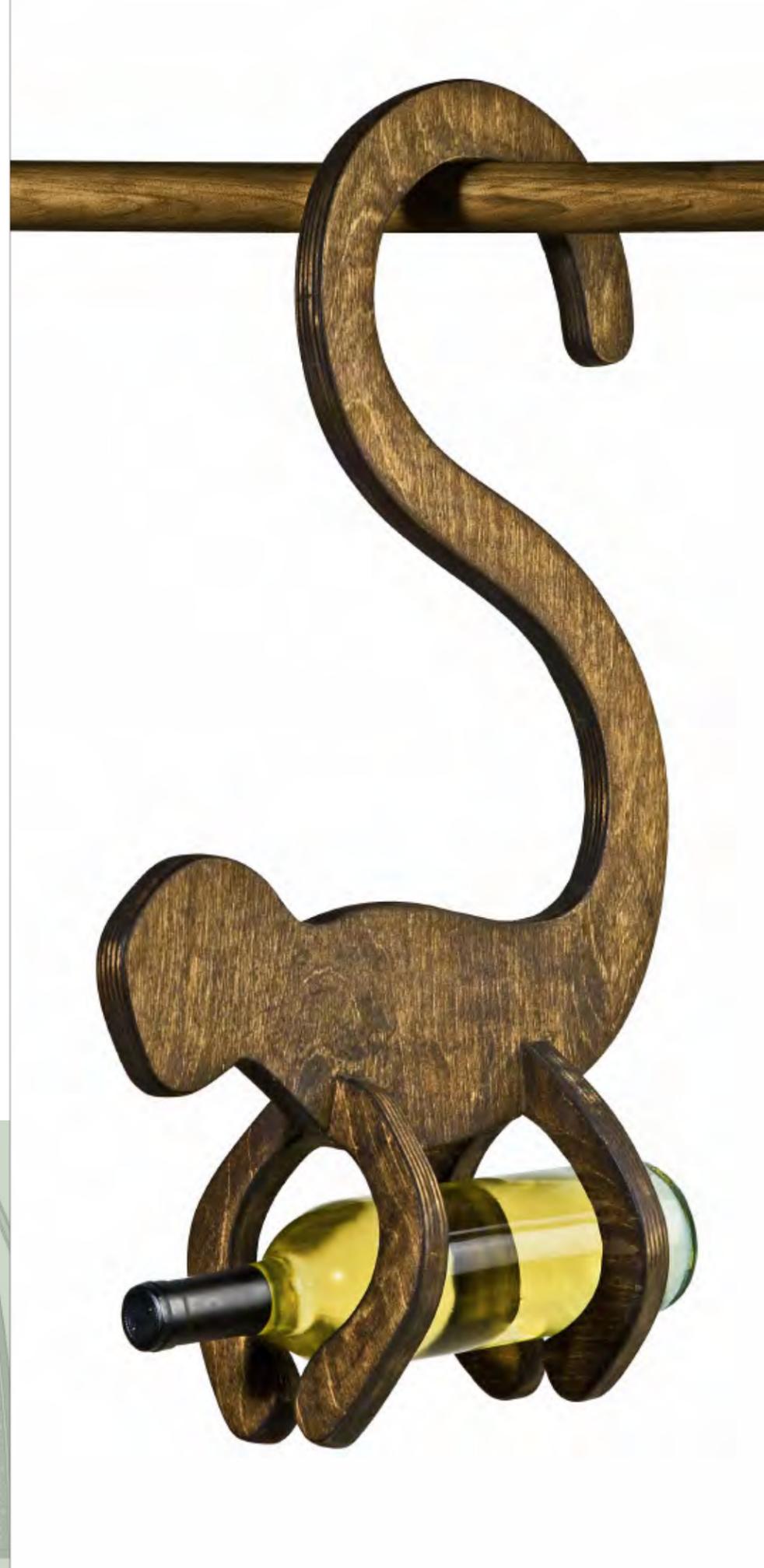
### ARSENAL LIGHT FIXTURES & THE DRUNKEN MONKEY

I was trained and practiced as an industrial designer for a number of years, developing a discrete set of skills around designing products. I am well versed in ergonomics, material studies, formal values, sketching, rendering, blue-printing, modeling... all the domain of the industrial designer. However, this is not what I am, it is a language that I understand and can use to develop and communicate complex ideas, between design and product development teams.

The work I've done for Eurofase, designing dozens of light fixture families, is exemplary of this language. From formal study, through sketching, modeling and up until the tooling is made to manufacturing, I was in charge of articulating and communicating the concepts.

The Drunken Monkey Wine Rack is another example of the product design language. I designed and modeled this product to specs based on minimization; minimizing material inputs, one 15"x24" inch piece of plywood and 2 screws; minimizing shipping costs, as it can be flat packed; and minimizing assembly, putting in two screws. The Wine Monkey is being published in the Spring of 2011, in a 'Plywood, a book about new plywood designs to commemorate Alvar Aalto and Charles and Ray Eames.

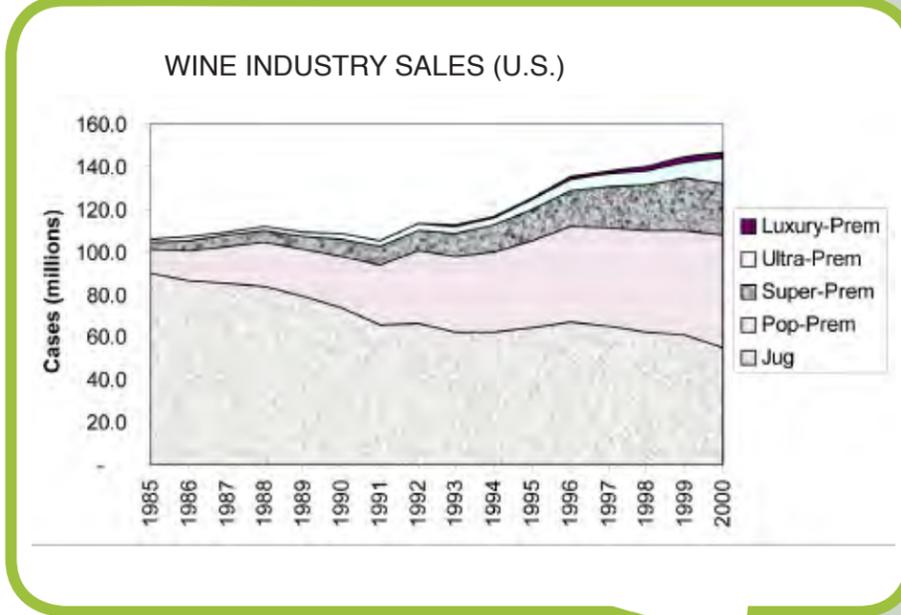
Opposite: Drunken Monkey Wine Racking System. Arsenal 6-Light Chandelier for Eurofase; final product, CAD rendering, hand-sketch. Below: Sketches and renderings for the Arsenal light fixture family.



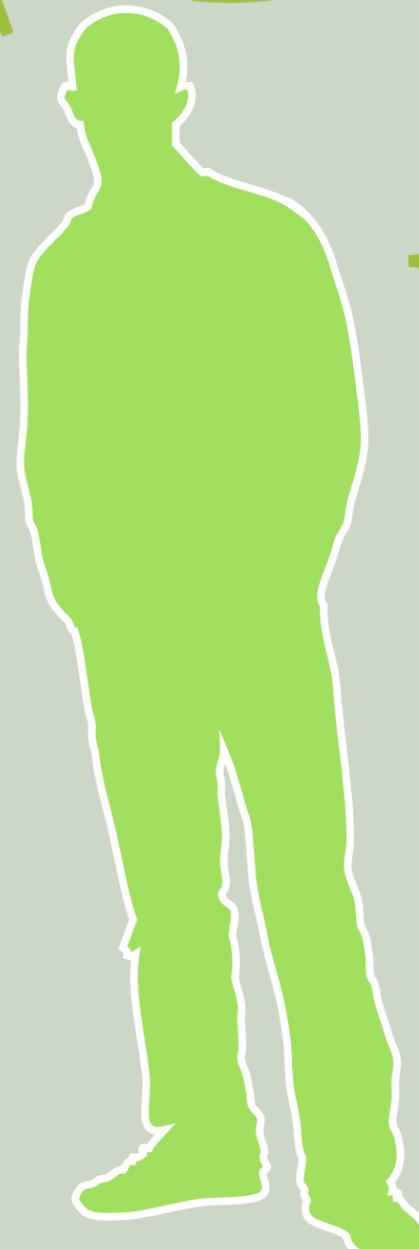
**UNDERSTANDING THE LANGUAGES OF BUSINESS  
MBA, ANALYSIS AND BUSINESS STRATEGY**

I am not a statistician, a securities trader, or an accountant, nor do I have the current capacity to be. I do, however, have the ability to read a cash flow statement and understand its implications or to have sensible conversation with an investor that who raises concerns about debt leverage ratios of the company.

By educating myself in the basics of business management, I am able to better relate to and understand the goals of the firms I work for, be it ones I am contracted to for projects, or the company that employs me. Operations, marketing, accounting, negotiations, finance, economics, statistics, are skills that not only help enable me to reach out, but also focus inward, helping me effectively manage projects and lead teams.



Opposite: Sales trends for wine industry, Robert Mondavi. Common business vocabulary. Statement of Cash Flows, Microsoft.



A word cloud of business and financial terms including: S.W.O.T., Short-Run, Strategic, Long-Run, Perpetuity, Tacit-Knowledge, Alignment, STS-Mod, Standardization, Short-Sale, Special-Business, Second-Order, Nash-Equilibrium, J.I.T., Negotiations, LIFO/FIFO, Dividends, Net-Present-Value, Core-Competence, BATNA, Tax-Shelter, Production-Line, Range-Up, Value-Proposition, Capital-Budgeting, The-4-R's, Informal-Structures, Arbitrage, Cash-Flow, Channels, Decentralization, Incentives, Organization, Knowledge, 5-Forces, Alignment, Perpetuity, Retiring-Bonds, Coupon-Rate, Economics, S-Shaped-Curve, Organizational-Behaviour, Critical-Path, Tactics, Asset-Utilization, Debt-Capacity, Convergence, Brand-Equity, Division-of-Labour, Debits/Credits, Balanced-Line, Tax-Shelter, BATNA, Core-Competence, Net-Present-Value, Dividends, LIFO/FIFO, Production-Line, Range-Up, Value-Proposition, Capital-Budgeting, The-4-R's, Informal-Structures, Arbitrage, Cash-Flow, Channels, Decentralization, Incentives, Organization, Knowledge, 5-Forces.

**MICROSOFT CORP MSFT**

**Annual Cash Flow Statement**

Fiscal year-end for Microsoft Corp falls in the month of June.  
All items in millions except per-share data.

	06/30/04	06/30/03	06/30/02
<b>Cash Flow From Operations, Investments &amp; Financial Activities</b>			
Net Income (Loss)	8,168	9,993	7,800
Depreciation/Amortization & Depletion	1,186	1,439	1,000
Net Change from Assets/Liabilities	0	1,046	-2,000
Net Cash from Discontinued Operations	0	0	0
Other Operating Activities	5,272	3,319	5,800
<b>Net Cash From Operating Activities</b>	<b>14,626</b>	<b>15,797</b>	<b>14,500</b>
Property & Equipment	-1,109	-891	-700
Acquisition/ Disposition of Subsidiaries	-4	-1,063	0
Investments	-1,632	-5,259	-10,000
Other Investing Activities	0	0	0
<b>Net Cash from Investing Activities</b>	<b>-2,745</b>	<b>-7,213</b>	<b>-10,800</b>
<b>Uses of Funds</b>			
Issuance (Repurchase) of Capital Stock	-635	-4,366	-4,500
Issuance (Repayment) of Debt	0	0	0
Increase (Decrease) Short-Term Debt	0	0	0
Payment of Dividends & Other Distributions	-1,729	-857	0
Other Financing Activities	0	0	0
<b>Net Cash from Financing Activities</b>	<b>-2,364</b>	<b>-5,223</b>	<b>-4,500</b>
Effect of Exchange Rate Changes	27	61	0

**CONNECTING WITH NON/NEW DESIGNERS  
CCC/NON PROFIT TOOL KIT.  
VA WOMEN'S CLINIC.  
INSTITUTE OF DESIGN - SYSTEM'S WORKSHOP.**

The "Curse of Knowledge", affects everyone, even/especially those skilled in design thinking and its methodologies. The essence of this curse is that we cannot remember what it was like to not know something, making it hard to relate with those that currently do not know. For this reason, the best designers may struggle to work with new or non-designers and help them to understand their thinking, process and concepts.

I have spent considerable amounts of effort learning methods, not simply for self-use, but to be able to understand how to clearly relate them to others. This ability to do so is vital when I am leading a team, or trying to articulate concepts that are foreign to my audience.

This can be seen through work with CCC, where our team's expressed goals were to develop curriculum to teach design thinking to non-profit organizations that generally have little exposure. Similarly, working with the V.A. Hospital, our goal was not only to develop concepts and directions for their new clinic, but also to educate and inform the director of the clinic in the methods that we were using. The clearest example, is that of the Teaching Assistant Role I played in the Systems Workshop; helping new students of structured planning understand the material, the processes and underlying reasons, critiquing work in a way that facilitates learning, and help them produce good work. Doing the project myself would have been relatively easy, helping new students do it was a valuable struggle.



**Non-Profit Toolkit**

Not unlike the Design Thinking process itself.

The toolkit itself is a **prototype**.

We have built out some of the phases more than others, and we have definitions for each phase as we see them, and share them along the way.



IIT Institute of Design | Campus Crusade for Christ

**Things to Consider**

Things you did *interactions, activities, actions*

Things you felt *emotional responses, frustrations*

Things you noticed *events, impediments*

**5E Definition**

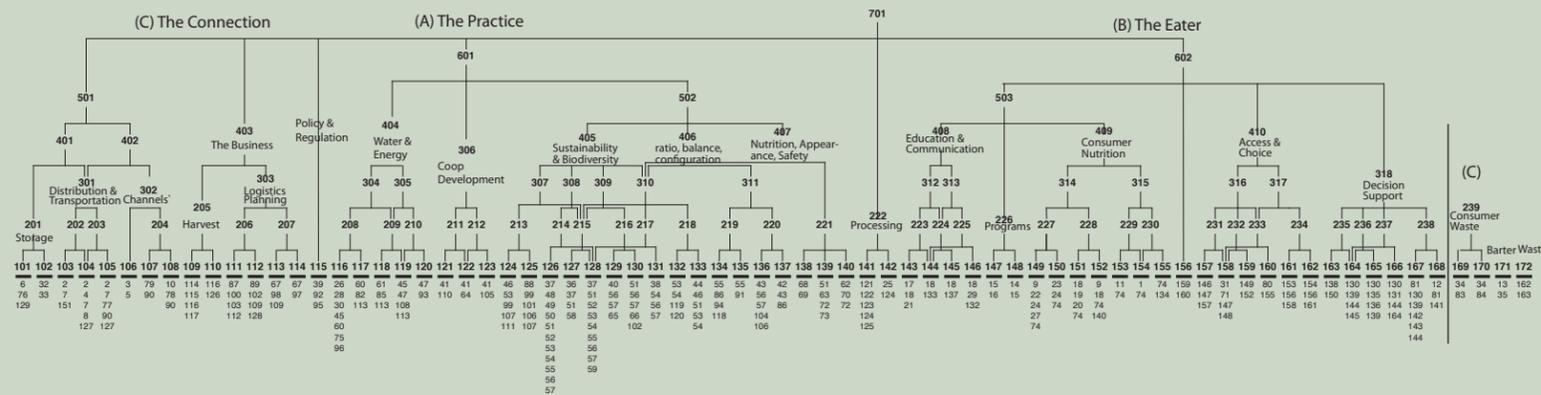
- Entice** - the draw to the experience... well before it starts
- Enter** - entering into the experience... the moment when it starts
- Engage** - during the experience
- Exit** - finishing and leaving the experience... just as it finishes
- Extend** - the continuation of the experience through reminders and reflections back on the experience... well after it finishes

IIT Institute of Design | Campus Crusade for Christ



Opposite T to B: Excerpts of presentation to CCC. Diagram articulating current Dr-Patient relationship shortfalls. Research Summit of Thought Leaders on Food Industry, I co-organized for the System's Workshop. Below: Semi Lattice; an important diagram of Structured Planning

**IIT Institute of Design**



Note: Clusters 239, 171 and 172 are disconnected

Through a disciplined approach to design, I am able to find the critical stories that drive concepts, understand and communicate with diverse groups of stakeholders, and apply a robust set of tools and methods to solve an array of challenges.

# PAOLO KORRE

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## EXPERIENCE

### INSTITUTE OF DESIGN

2010 Teaching Assistant for the Systems Workshop. Primary tasks include instructing students in structured planning methods, organizing and fostering student-team relationships, providing feedback to help students progress in the project and learn the necessary skills, and planning / hosting of a research summit to assemble best-practice professionals in panel discussions to help expose students to key topics.

### EUROFASE GROUP

2007-2009 Industrial Designer  
A principle industrial designer for three separate companies under one ownership; primarily focused on design, rendering, blue-printing and product development for lighting fixtures, home fixtures and sports equipment. Other responsibilities included trend forecasting, graphic design, display design, and advertisement design for internal projects as well as for clients such as Home Depot and Source for Sports. Notable work; the design of several lighting fixtures that are featured in lighting boutiques and the Home Depot across North America.

### AYA KITCHENS

2006-2008 Design/Sales  
Primarily charged with the responsibility of design and sales of kitchens for individual/retail and high-volume/builder clients such as Country Green Homes and Mattamy Homes.

Tasks included the design of kitchen layouts, price and sales negotiations, the development of relationships new and existing clients, as well as the development of new sales and marketing strategies. Notable work; the design of a new green product initiative and marketing campaign.

### SAWA DYNAMIC BRACES

2005-2009 Designer  
Successful design and development of several new pieces of rehabilitative and orthotic equipment in partnership with Dr. Tom Sawa. Notable work; designs for a new shoulder support system in the process of being patent protected.

### CANADIAN IMPERIAL BANK OF COMMERCE

2004-2006 Head Teller, Branch Ambassador, Personal Banker  
Responsible, as the head teller, for the cash and balance the tellers, accessing the safes, problem resolutions, on top of the duties of customer service.

## EDUCATION

### ILLINOIS INSTITUTE OF TECHNOLOGY

2009-2011 Masters of Design/MBA Candidate. Focus on Strategy, User Experience and Product Design.  
Notable Projects and Clients: Future Living, Bronze Prize IDEA/IDSA Awards, Chicago Parks and Judd Goldman Adaptive Sailing Program. Veteran's Administration Hospital. Mt. Sinai Hospital.

### ONTARIO COLLEGE OF ART & DESIGN

2002-2006 Bachelor of Design Graduate with Distinction  
Specialized in Industrial Design  
Notable Projects and Clients: Trillium Hospital, Patient Network. MaRS Research, Children's I.V. System. Drunken Monkey Racking Systems, In Publishing Process. Bleeding Helmet Safety System.

## SKILLS

### PLANNING/DESIGN METHODS

Structured Planning, Platform Development, Analysis and Synthesis Frameworks, Biomimetic Design.

### VISUALIZING/PROTOTYPING

Quick Concept Visualization, Sketching, Technical Drawing, Rendering, Diagramming, Model Fabrication, Scenario Building.

### BUSINESS

Conversant in Business Language. Understanding Concepts, Processes, Values and Terminology.

### RESEARCH

Ethnographic Research, Data Organizing Methods and Frameworks, Storyboarding, Value Mapping, Future-Casting,

### COMMUNICATION

Presentation Design/Delivery, Story Telling, Project Management.

### SOFTWARE

Adobe Creative Suite, Solidworks