Alicia Fortier

ALICIA FORTIER

COMPUTATION
ART
2010 — 2014

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I'm **Alicia Fortier**, I've worked as a Game Designer on For Honor at Ubisoft Montreal for the last 4 years. It's been incredibly challenging, creative, and rewarding work and It's surreal to be able to help build a game that reaches millions of people. I also now teach Game Design at Champlain College's Montreal campus, and give workshops for non-profits such as Pixelles and Youth Fusion.

After graduating from Concordia, what was the professional path you followed and how are you using your degree in your career?

I participated in the Ubisoft Game Lab competition in 2014 with a team of 7 other Concordia students. We created a prototype called Morphlers, a 2v2 Kirby-gone-sour multiplayer arena game. We won best Art Direction at the contest and Ubisoft contacted me afterwards to offer me an internship which turned into my permanent position. My Computation Arts degree is incredibly valuable in my work: it gives me the independence to solve problems on my own and the vocabulary to communicate effectively with both artists and programmers. During the last year of my degree when I knew I wanted to go into games, Computation Arts offered me the flexibility and framing I needed to make a wide variety of interactive projects and experiment. I really resented the fact that the program never taught us how to do things at the beginning of my degree, but I am now self-sufficient and able to tackle subjects I do not understand with the confidence that I will figure them out. You will get out of Computation Arts what you put in, it's a degree that requires a certain amount of self-determination and perseverance to succeed.

Are there particular designers or professors that have influenced you?

Joey Berzowska believed in me and kept me in the program when I was going through a hard time and almost dropped out.

The first year was really hard, coming from a Fine Arts background I had limited experience with electronics and programming and really felt overwhelmed, but she reassured me and made sure I signed up for the right classes to stay engaged.

David Johnston (Jhave) made me fall in love with the program. I took his class (Networks and Navigation) and realized that I love working with interactivity and that I could develop the technical skills required to make my own projects.

Jason Lewis gave me a lot of independence in my Research Assistant position and Obx Labs and I learned so much from the experience of developing some interactive poetry demoes and by teaching game design and coding in the Skins game workshop.

Jonathan Lessard was supportive of my team in the Game Lab competition and gave us invaluable feedback during the production of our prototype.

Elio Bidinost who ran the Sensor Lab helped me learn electronics and Arduino. I spent so many hours in that lab fiddling with circuits that should work but didn't, his patience and creativity was motivating and kept me pushing forward.

Andrea Peña

ANDREA PEÑA

DESIGN ART
2014 — 2017

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Andrea Peña is a Colombian, Montreal based, multidisciplinary artist within the fields of choreography and design. Her works are focused on the creation of critical, alternative, performative and spatial universes that question the individual within society, to bring about a consciousness of self within the public and audience.

How and why did you become interested in design art/computation arts?

A past colleague of mine, while we were working at Les Ballets Jazz de Montreal, was applying for the program. He absolutely inspired me at a time, where I was leaving a long career and figuring out my next steps.

Are there particular designers or professors that have influenced you?

Speculative Design, by Dunne & Raby has been the primary source of inspiration for my work, conceptual approach and intention within the discipline. It shifted my perception of design. Professors: pk langshaw has been my guiding mentor for many years. Rhona has been influential in my intellectual process as a designer. Erwin has brought silliness and play to my practice.

Do you have a background in any other fields?

Extensive professional background as a professional dancer and choreographer. I work as a Art Director within Fashion, particularly in video direction and large-scale fashion shows.

### What are you trying to communicate with your design/computation art?

I aim to situate my research and creation thesis within the conceptual, theoretical, and creative framework of speculative design's potentialities, as a host for the investigation of the phenomenological affect and effect of designed space (material and immaterial), over the choreographed corporality of an individual and society. Recognizing the body as a somatic centre for aesthesis; sensory perception, and thus the imposed choreomediation of design on the soma.

Do you have a favorite project?

Vessels: It is weird and very critical towards our normative habits as a society. It visualizes acomplex idea and critique, through a ridiculous and absurd design.

What kinds of projects interest you most?

Large scale experiential projects, bring forth alternative perceptive to the public. Conceptual and philosophically grounded ideas that are executed in absurd or "weird" ways.
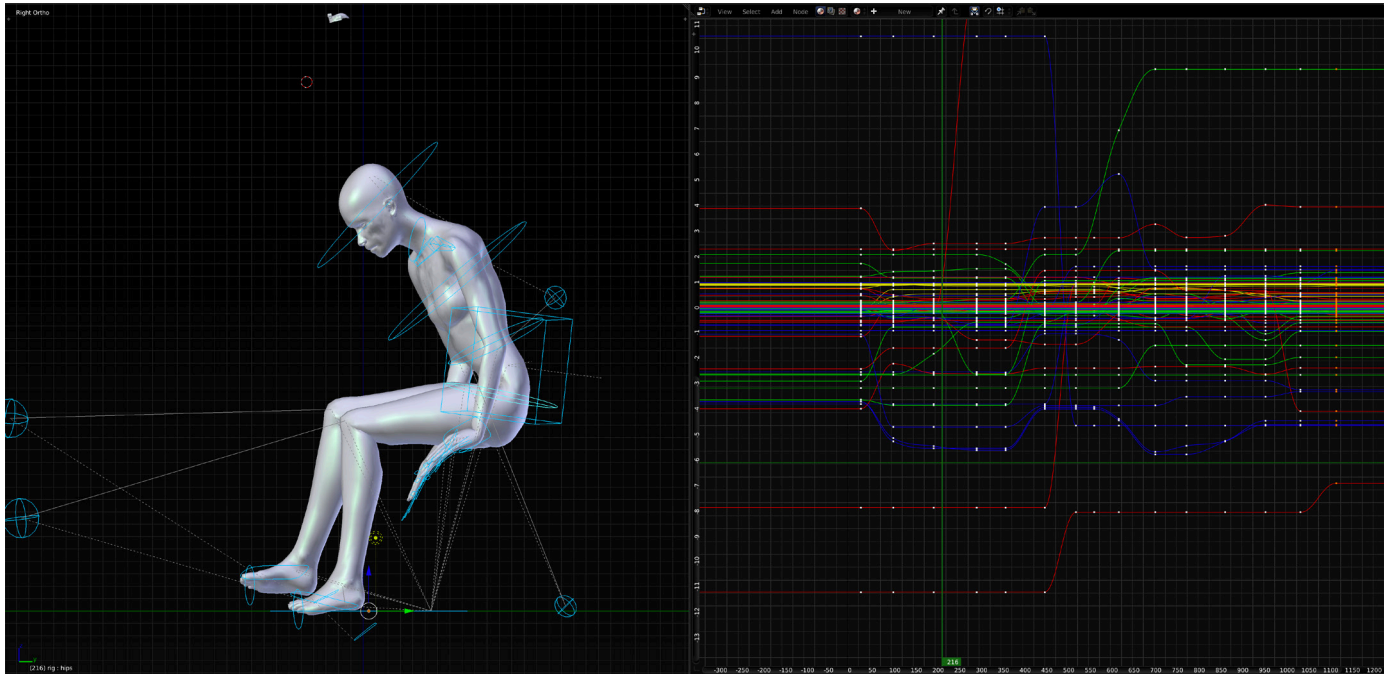
info@noujica.com

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Noujica

noujica.com

My name is **Catherine Cournoyer**, and I am the designer and co-founder behind the company Noujica. By integrating screen printing, glass work, drawing, and sewing, my colleague and I have created a unique line of clothing and accessories that are handcrafted in our Montreal-based studio since 2008.

Catherine Cournoyer

How and why did you become interested in design art/computation arts?

I started my studies in painting and drawing at Concordia, but somehow, I felt that something was missing. I realized I was craving a sense of community and collaboration, and that I was seeking answers to questions I had about our society and environment. Design played a fundamental role in helping me find some of those answers, and helped me to use creativity as the link to collaboration, while giving back to the community.

What made you decide that Concordia's DART/CART program was right for you?

The desire to observe our environment, the way we interact with it, to question it, to try to find answers, and to strive for a better future in a creative way.

Are there particular designers or professors that have influenced you?

pk langshaw was a big inspiration for me, as a designer, as a thinker, as a teacher, and as a woman. She has the strength of being able to think outside of the box, and to see the strength of her students. Being her student and working for her made me a better designer by forcing me to think about the impacts (social and economical) of sustainable design. She is a sensitive designer with strong values, who helped me develop the artist and entrepreneur that I became.

Do you have a background in any other fields?

I did my CEGEP studies in visual art, as well as more than a year in drawing and painting at Concordia. I can say that I come from a visual art background!

From left to right:
Veste Kimono
Sac à dos Noujica
Portefeuille Noujica

Israël Dupuis
Après mon bac en Design-Arts, j'ai commencé comme travailleur autonome à faire des images de marque corporatives et des sites web. Par la suite, je suis devenu concepteur multimédia puis directeur de création avoir d'avoir mon propre studio qui se spécialisent en affichage numérique.

Israël Dupuis

Please introduce yourself, tell us a few interesting things you would like to share and what are you doing in your current career or level of study?

Il m'arrive encore de prendre des mandats, question de rester à jour, mais je suis maintenant à temps plein dans l'enseignement : principalement comme coordonnateur du département de graphisme du cégep Marie-Victorin et aussi comme chargé de cours au département de design de l'Université Concordia. J'y enseigne le cour DART 453 design and community engagement; un laboratoire d'enseignement basé sur le mentorat entre jeunes de rue/ jeunes à risque/personne en marge et étudiants universitaires en Design.
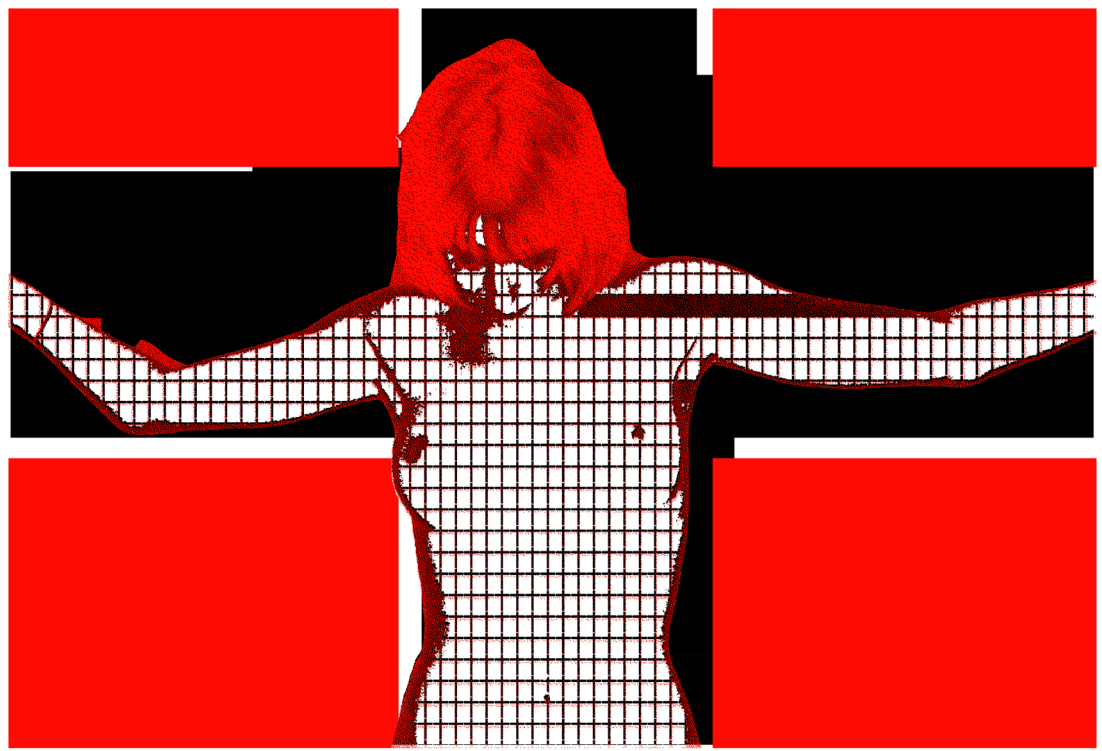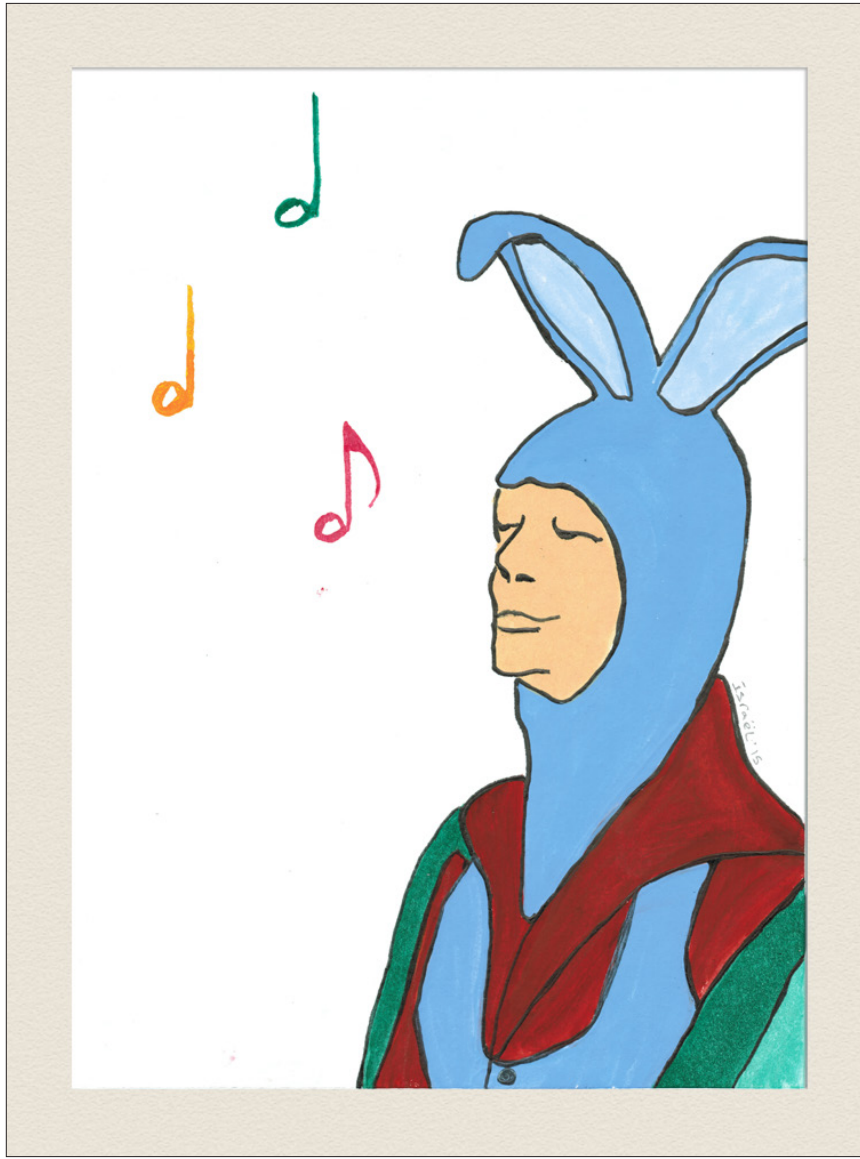
pk Langshaw à été le premier prof à m'offrir une opportunité à l'extérieur des cours et j'ai par la suite collaboré avec elle sur de nombreux projets qui ont donné naissance au cours que je donne actuellement depuis plus de quinze années de file! En plus des arts visuels (peinture, sculpture), j'ai exercé le théâtre dans divers contextes. Cela m'a finalement amené à m'investir dans l'animation 2D, un domaine que j'adore!

Il est important pour moi de pousser les aspects alternatifs du design. Je crois que notre domaine ne devrait pas se limiter au objets commerciaux. La majorité des projets sur laquelle j'interviens maintenant s'intéresse à l'aspect social et au développement communautaire et international. L'individu à risque ayant des problèmes de santé mentale, de pauvreté et d'itinérance, tout comme les pays non-aligné, peut bénéficier de notre aide. Par exemple, en travaillant avec eux sur des projets valorisant aux niveaux visuels et en s'aidant des médias sociaux, on peut aider à vaincre l'isolement et l'employabilité.

Do you have a favourite project and if so, why?

Je suis en ce moment investi dans des projets de design graphique avec le Sénégal et cela semble très prometteur de pouvoir aider ce pays à se relever en formant une nouvelle génération de designer graphique là-bas.

DESIGN ART
1995 — 1999

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ISRAËL DUPUIS

Kevin Yuen Kit Lo
I received my BFA in Design Art, and also completed the Graduate Certificate Degree at Concordia, before attending the London College of Communication and obtaining my MA in Graphic Design.

KEVIN YUEN KIT LO

DESIGN ART
1996 — 2000

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Please introduce yourself, tell us a few interesting things you would like to share and what are you doing in your current career or level of study?

I run LOKI, an interdisciplinary design studio based in Montreal working at the intersection of graphic design and social change. Our practice is rooted in social justice principles, focusing on collaboration and community building, cultural production, activist research, and political mobilization.

We started the studio in 2014, and though it's a constant challenge to keep it sustainable, the work itself feels relevant and worthwhile. I also teach in the Design Art department, and Marie-Noëlle Hébert, our designer, is a former student.

After graduating from Concordia, what was the professional path you followed and how are you using your degree in your career?

Before starting LOKI, I'd previously held art/design direction positions at agencies such as Sid Lee, Bluesponge, Cossette, Nolin BBDO and the fashion company SSENSE, as well as maintaining a freelance practice doing more activist and cultural work.

I was lucky to graduate when I did, when digital media technologies were in their infancy, and my interest in web design allowed me to transition to professional practice quite smoothly. No one really knew what they were doing at the time, so I fit right in! I started working at a small web shop in Toronto, and eventually landed a job at Bluesponge, where we produced some really innovative, award-winning projects.

I also feel grateful to have been developing my design skills and knowledge at a time when design's social role was one of the central debates. This, more than anything, showed me the potential of design to have significant social impact, and has helped to guide and ground my practice ever since.

Kevin Yuen Kit Lo

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LAURENCE PILON

DESIGN ART
2012 — 2016

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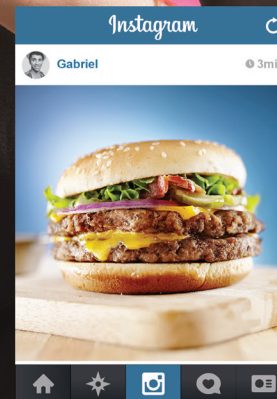
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misslpilon

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Laurence Pilon

Instagram

Gabriel   3min

Laurence Pilon

I am a multidisciplinary designer creating visual communication strategies across various print and digital media. I specialise in information design, which is defined as the art and science of communicating complex ideas with clarity, precision, and efficiency. Information design is the point of intersection between design, communication, user experience (UX), as well as behavior and cognition disciplines.

After graduating from Concordia, what was the professional path you followed and how are you using your degree in your career?

My studies at Concordia involved a great deal of design research and analytical thinking. I studied core ideas behind sustainability, storytelling, and interaction design. These concepts have become integral to my design practice and philosophy. After graduating from Concordia, I enrolled in a master's degree program in the United Kingdom. I studied information design in the Typography and graphic communication at the University of Reading. I now work as a design practitioner for clients of all sizes and from various areas including arts and culture, education and youth, medical research, philanthropy, as well as social activism. I also work as a design teacher at both Ahuntsic and Dawson colleges.

Are there particular designers or professors that have influenced you?

Santo Romano (Concordia University)
Santo's enthusiasm and real-world examples made a very technical subject —web design and development— relevant and entertaining. Thank you for being such a dedicated professor and true inspiration!

Michael Tywman (University of Reading)
Professor Tywman taught me how to look at documents and artefacts in a critical way. He provided me with the knowledge and tools to become the accomplished designer I aspire to be. Thank you for your time and patience, Professor Tywman!
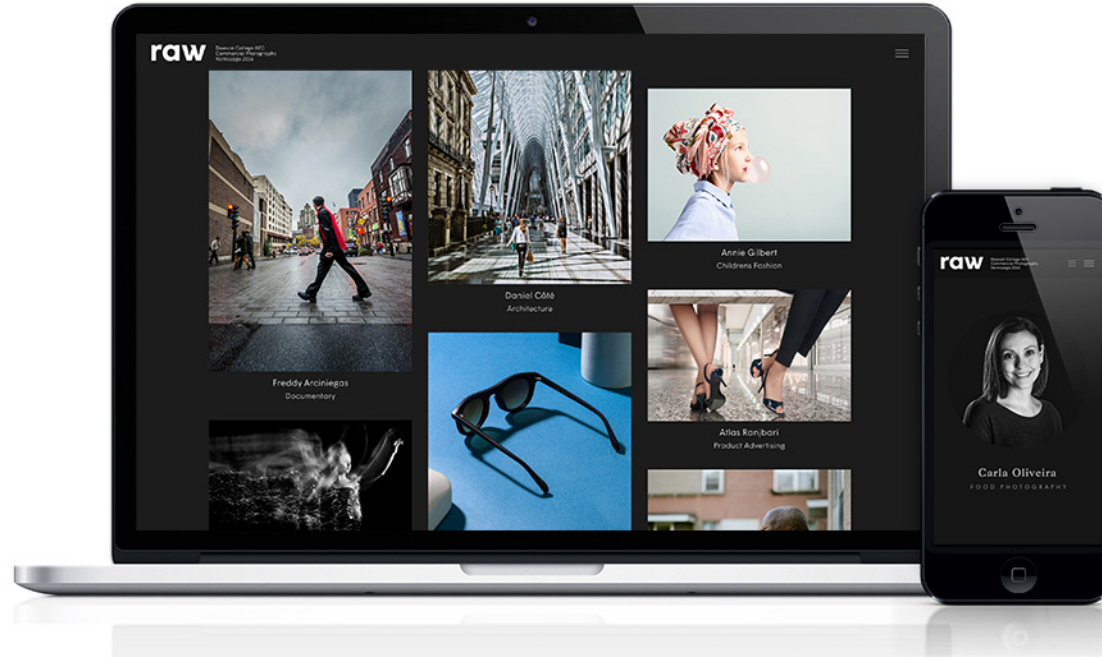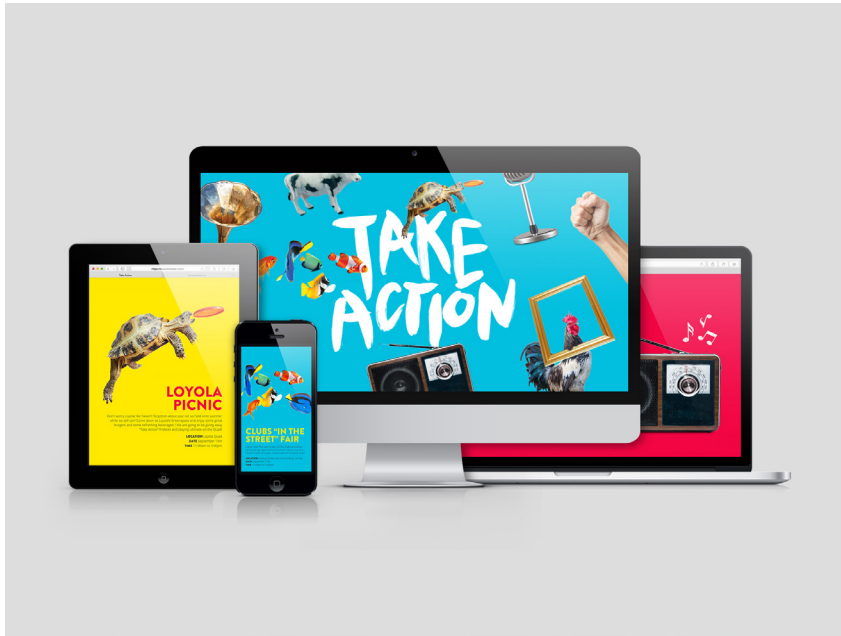
Mia Hunt

MIA HUNT

DESIGN ART
2000 – 2006

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My name is **Mia Hunt**. I currently hold a position as Postdoctoral Fellow in the Department of Geography and Planning at the University of Toronto. With a background in cultural geography, urban planning, and design, my multidisciplinary research focuses on vernacular creativity, communities, and difference in the city.

What made you decide that Concordia's DART/CART program was right for you?

Compared to other design programs, it offered a degree and allowed me to explore other courses through the university. I took lots of History of Architecture courses and ended up with a minor in Urban Studies as well.

Are there particular designers or professors that have influenced you?

Truth be told, Rhona has been a major influence on my approach to design and on my path, which veered towards the academic. She looks at the world through a critical eye and also with a sense of wonder. She has been a positive role model as a woman and mother as well.

Do you have a background in any other fields?

Yes, I have a Master of Science in Planning with a specialisation in Urban Design from the University of Toronto and a Ph.D. in Cultural Geography from Royal Holloway, University of London.

What are you trying to communicate with your design art/computation art?

I define myself as a designer for social justice—a collaborator, member and ally of I use design and visual communication in my work now to give voice to marginalised people and everyday materials that are often overlooked.

Can you explain what your general creative process is like?

My creative process endeavours to be collaborative, sensitive, and research-based. I try to design/create/research *with* subjects instead of doing research *on* subjects or designing *for* them.

Do you have a favourite project?

It would probably be my PhD project, which was a visual ethnography of everyday marginalised commercial places in London -- like corner shops and souvenir kiosks. I ultimately produced a massive coffee table book which used the juxtaposition of photographs, field notes, and fabricated imagery to explore the complexity of the shops and their place in the city/world.

What kind of projects interest you most?

Projects that have a social justice underpinning and ones that are collaborative.

Neil Blevins

NEIL BLEVINS

DESIGN ART
1996 — 1999

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My name is **Neil Blevins**, and I am a digital artist in the Entertainment Industry. I have spent the last 15 years working at Pixar Animation Studios in California on films such as *The Incredibles, Wall-e, Up, Toy Story 3, Brave,* and *The Good Dinosaur.*

How and why did you become interested in design art/computation arts?

I was always interested in art since I was a really young child, and while my initial path was towards the sciences, I always kept drawing and painting on the side. Once I reached University, I realized that I wanted to make art my primary focus, and I had already gotten into 3-D graphics in my sparetime inspired by films such as *Terminator 2* and *Jurassic Park,* as well as a strong love of videogames.

What made you decide that Concordia's DART/CART program was right for you?

While it's very common these days, back in '96 there were very few universities teaching digital design or animation. I applied to several programs at Concordia, and found the teachers in the Design Art dept to be really enthousiastic and supportive, wheras the teachers in the animation dept were not. So while animation was originally my first choice, I swapped into Design Art because I got a much better vibe.

Are there particular designers or professors that have influenced you?

Professors such as pk langshaw, Roman, and Lydia Sharman all seemed to be on our side mentoring us, and I really responded well to that sort of atmosphere.
My biggest designer influences are Dave McKean, Go Nagi, H.R. Giger, Phil Tippett, Syd Mead, Ray Harryhausen, Ashley Wood, Craig Mullins, Doug Chiang, Ralph McQuarrie, John Harris, Kow Yokoyama, Makoto Kobayashi, Mamoru Nagano, Wayne Barlowe, Zdzislaw Beksinski and Nicolas Bouvier.

Can you explain what your general creative process is like?

For my day job at Pixar, I do early visual development for the films, mostly in 3-D, then create final assets for the films themselves as part of the sets department, creating environments and vehicles for use in the final films.

For my personal art projects, I mostly make still imagery. I'll start with a quick drawing either traditionally or on the computer, then paint a rough image figuring out the colors and lighting, then use 3-D graphics, photo manipulation and hand paint to make realistic looking images of alien environments, robots, and vehicles.

Do you have a favorite project and if so, describe why it is your favorite?

At work, the original *Incredibles* film is probably my favorite project I worked on, I got to contribute a lot to the look of the scenes I got to work on.

Personal project: I recently finished a book project called *The Story of Inc.* It's a narrative artbook, with a sci-fi story and about 200 pieces of artwork. It was a fantastic collaboration between myself and 11 other artists, we recently had a successful Kickstarter and the book is being self-published for release this Christmas.

From left to right:

Inc Aliens Warp Gate
Inc Distant Mirage
Megastructures 8 Bernal Sphere
Abuttal
Inc My Friend
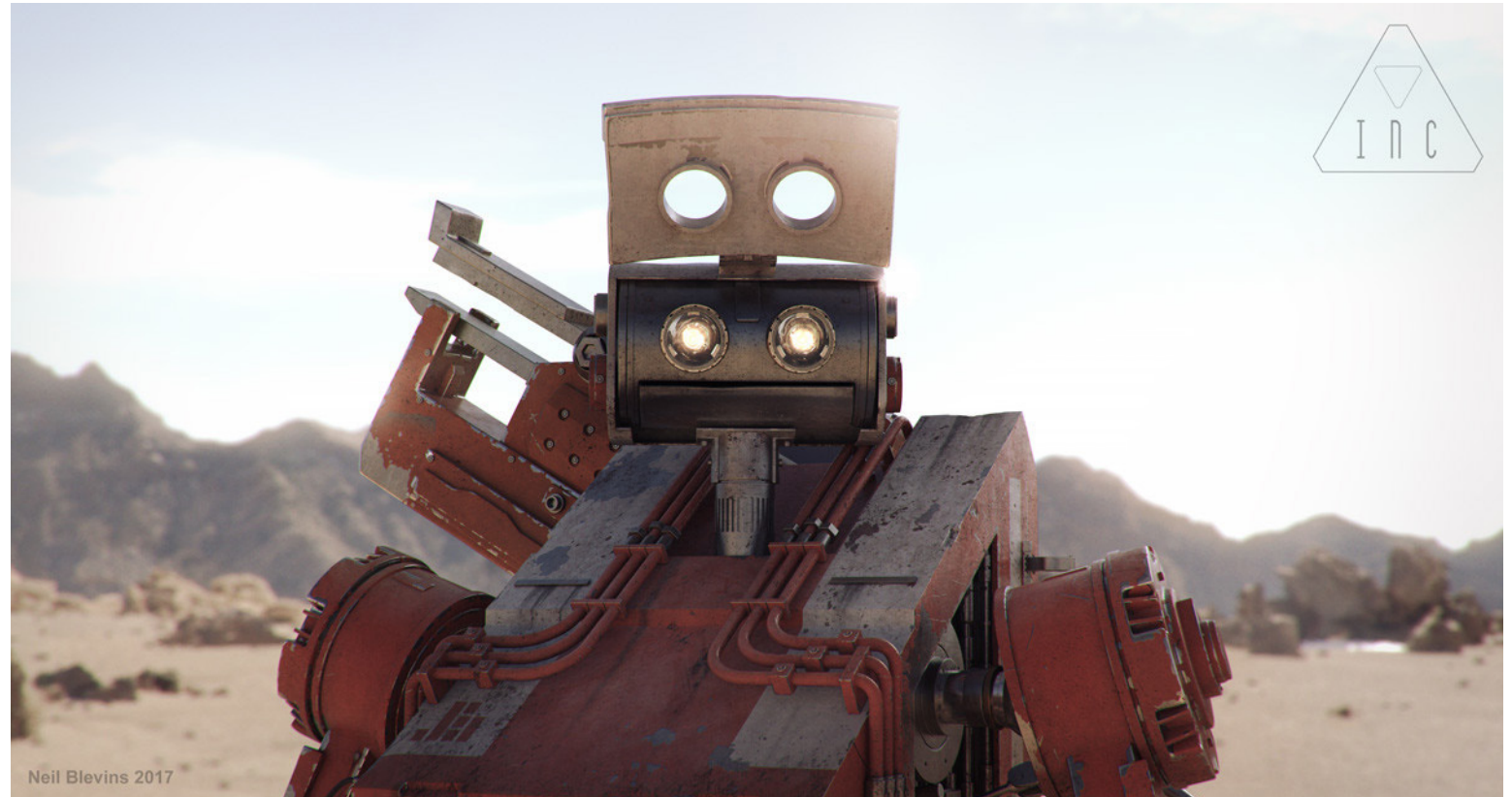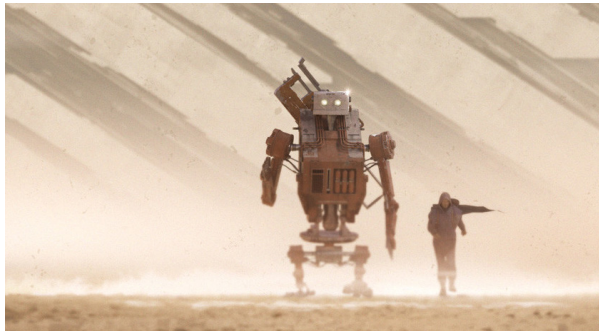
Philippe Savard

DESIGN ART
2005 — 2009

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Philippe Savard

robocutstudio.com

PHILIPPE SAVARD

My name is **Philippe Savard**.
I'm the owner and technical director
at Robocut studio.

How and why did you become interested in design art/computation arts?

I studied cinema in CEGEP and my two favourites things were doing 3-D animations films and electronics. I found that it was the only program that allowed me to do both.

What made you decide that Concordia's DART/CART program was right for you?

Once in I met with a lot of people with different backgrounds and interests since the CART program touch a lot of subjects and it was really stimulating

Are there particular designers or professors that have influenced you?

I would say Jason Lewis really opened my eyes to the possibilities of programming to do art and stuff I could apply to my electronic projects.

Can you explain what your general creative process is like?

Usually I would look into a technology or something that I want to test and it will bring me an idea about a subject I want to explore. I then try to make a project out of those test to give me a goal to achieve. My process is always about trying to learn a new technique.

What are you trying to communicate with your design art/computation art?

Depends on the piece. I don't have a recurring theme.

Do you have a favorite project and if so, describe why it is your favorite?

I like when the piece is moving in some way. (https://vimeo.com/141794459)

Do you make a living off your design art/computation art?

You could say that the skills I learned in the program are what made me. I live off commercial projects tough and my personal art is often not really remunerated.

What kind of projects interest you most?

The ones with an aspect of technical difficulty and also visually appealing.
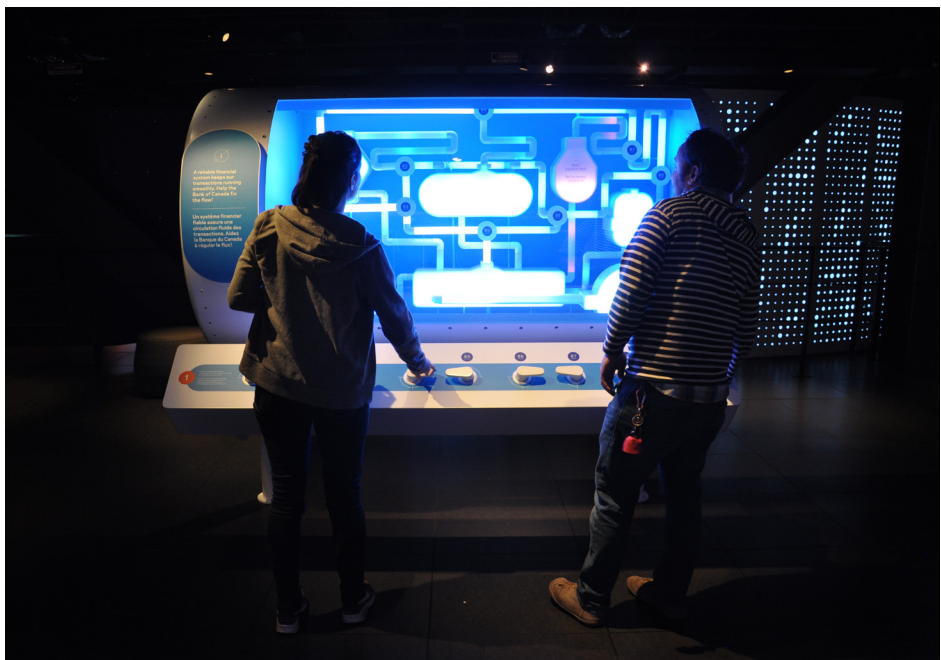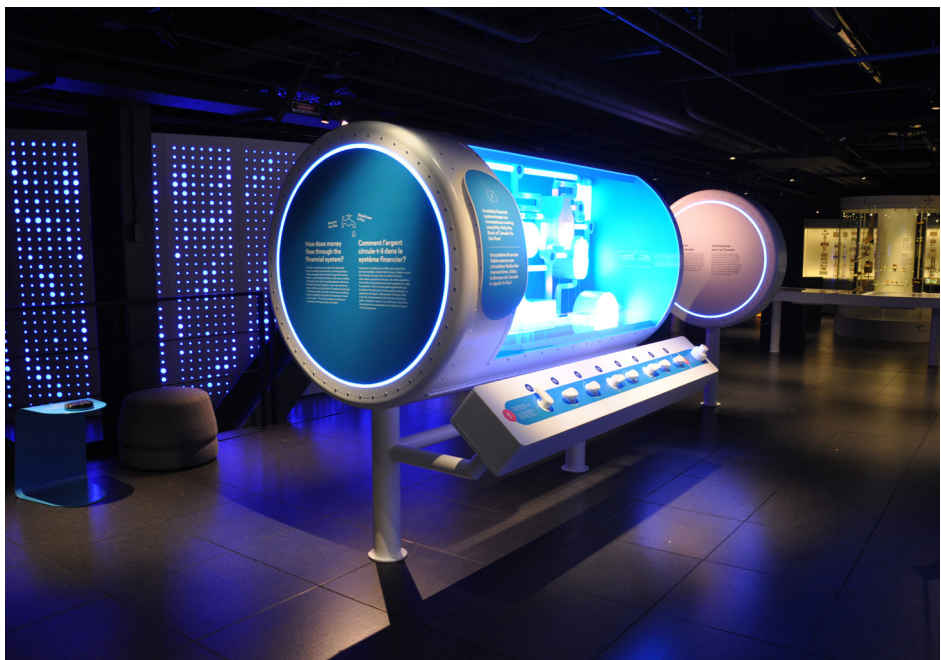
SAMUEL COUSIN

COMPUTATION ART
2010–2014

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Samuel Cousin

Hi. My name is **Sam** and I lived in Montreal for ten years and for some of that time I studied Computation Arts at Concordia. I'm from a small dying town in north-east Quebec. It used to produce all the paper for the Chicago Tribune. During my degree I did a lot of different projects, mostly visual & interactive things, and coded quite a bit. I was also a teaching assistant for the Speculative Design course, and a research assistant for OBX Labs & Lablablab. I also went on exchange for a year: four months in Poitiers (birthplace of Foucault); four months in Rovaniemi (northernmost McDonald in the world)

Please introduce yourself, tell us a few interesting things you would like to share and what are you doing in your current career or level of study?

I have been living in London since September on a Tier 5 Visa working as a Software Developer & Project Manager at Signal Biometrics. Our company currently has an agreement with the FIA and F1 to provide all drivers with devices that monitor their biometrics. Because of the strict nature of that environment, we have to do lots of in-house research and our products have to be thoroughly tested before they can be homologated. My day to day involves a bit of everything: coding, planning milestones and coordinating between design & implementation.

After graduating from Concordia, what was the professional path you followed and how are you using your degree in your career?

After graduating, I could not find work because I was not specialised. My standards kept dropping as the weeks went up, but after a few months I was finally hired at a terrible company by a terrible man. I was hired as a Web Developer and for Christmas they gave me a Starbucks giftcard and a bottle of Jameson. I left Montreal shortly after and unsuccessfully tried to get hired in Berlin. Coming back defeated, I freelanced as a designer and was then hired by a good man at a good company. I was made Project Lead of a major newspaper's mobile app. The code was so bad that two companies had went bankrupt over the project before we got to it. We made it slightly better.

After six months, I left to do an art residency in Iceland and made a short movie. Then, because of my involvement with Hexagram's Lablablab, I was offered a Software Developer job in Orlando. I worked there for fourteenth months and drove all over Florida. Then, I learned that a friend of a friend was launching a startup and needed non-specialists to do bits of everything. That seemed like fun so I said yes and here we are.

Is it some kind of preservation effort?

No, GoatMan is a giant goat, so he wouldn't appreciate his brethren eaten

Eat anything you want, as long as you don't touch the sacred goat.

[RESTART]   [LOG]   AMBAR   SHEEP

```
m/l/monstro.js                                                    X
31 const introMessage = `
30     Welcome to ×monstro× ${emoji.get('whale')}
29
28     By default, it will scan every ${scanInterval}ms for Bluetooth
27     devices for which it has a config profile
26
25     To interogate a device, shake it around
24     To provision devices, type 'provision mode'
23     To name devices, type 'name mode'
22     To upgrade devices, type 'upgrade mode'
21
20     To stop any of the mode, type '<mode-name> stop'
19
18     For a list of all available commands, type 'help'
17     `
16
15 // encryption stuff
14 const blowfishEcb = new MCrypt('blowfish', 'ecb')
13 blowfishEcb.validateKeySize(false)
12
11 // our custom event stuff
10 class Emitter extends EventEmitter {}
 9 const eventBus = new Emitter()
 8
 7
 6 //////////////
 5 // On Start //
 4 //////////////
 3
 2 // loading animation
 1 let loadCounter = ''
110 const loadIntervalTimer = setInterval(() =>
NORMAL  refactor/1.1.3 | monstro.js                    12%   110:45
```

```
kuzyn(λ)matebox! ./lib/monstro.js

    Welcome to ×monstro×

    By default, it will scan every 300ms for Bluetooth
    devices for which it has a config profile

    To interogate a device, shake it around
    To provision devices, type 'provision mode'
    To name devices, type 'name mode'
    To upgrade devices, type 'upgrade mode'

    To stop any of the mode, type '<mode-name> stop'

    For a list of all available commands, type 'help'

🔑 blowfish key set to 000000000000 (SpO2_v6HD)
  scanning started
  connected to Firebase
×monstro×
```

```
    "eslint-config-google": "^0.9.1",
    "eslint-plugin-node": "^6.0.1",
    "uglify-es": "^3.3.9"
    },
    "eslintIgnore": [
      "./bin/monstro.js"
    ]
}
kuzyn(λ)matebox!
```

1> browser 2> work 3> editor 4> term1 5> term2 6> wtv1 8> cmus 9> irc 10> chat

192.168.0.98 52% 3.1G 9.2G 0.43 96% (00:28) 85% us 2018-03-21 13:39

My name is **Sofía Bosch**. I was born and raised in Mexico City. I am interested in design as a tool to transition to preferable futures and better public policy creation. Currently I work at the National Digital Strategy, a Federal Government Office linked to the President's which aims to digitize government services and leads the Open Data initiative in the country. I am part of the design team, in charge of developing graphic materials and communication in relation to these themes as well as for other Government Offices. In parallel we develop design methodologies which can improve the design process of many of these services. Our main goal is to transmit these processes and methodologies to public servants that are not familiarized with them.

Please introduce yourself, tell us a few interesting things you would like to share and what are you doing in your current career or level of study?

In my spare time I teach a course calle Socio Political Context for Designer at CENTRO Diseño Cine y Televisión. There I introduce my students to concepts of social design and social innovation, working closely with the surrounding district and neighbors. The course follows two paths: a theoretical and practical one, with the aspiration to introduce students to problematics of the ethics of design and a designer's agency and socio-cultural responsibility.

After graduating from Concordia, what was the professional path you followed and how are you using your degree in your career?

After graduating from my BFA I was hired by the Laboratorio para la Ciudad (LabCDMX), Mexico City's creative experimental office. At the LabCDMX I was able to work within a range of fascinating subjects such as: play in the city, design methodologies within the public service, Mexico City's first Maker's Faire, and the use of blockchain to certify informal street-level learning, amongst others.
After 2 years at the Lab I pursued a Master's degree at Goldsmiths College in London, UK, supported by a Chevening Scholarship. My MA in Design: Critical Practice was the theoretical complement I was looking for to my designer practice.

At my return, I started to work at the National Digital Strategy at the same time I taught at CENTRO a course on the socio-political context of Mexican design.
In the Fall of 2018 I will start to study a Ph.D. in Transition Design at Carnegie Mellon University in Pittsburgh, USA, on the overlapping possibilities of design and the public service.
My degree at Concordia expanded the panorama of what I could do as a designer. It was the place where I was introduced to author's as Latour, Guattari, Thackara and Papanek, where I realized that design is not only a beautifier but a political process that can shape our future possibilities.
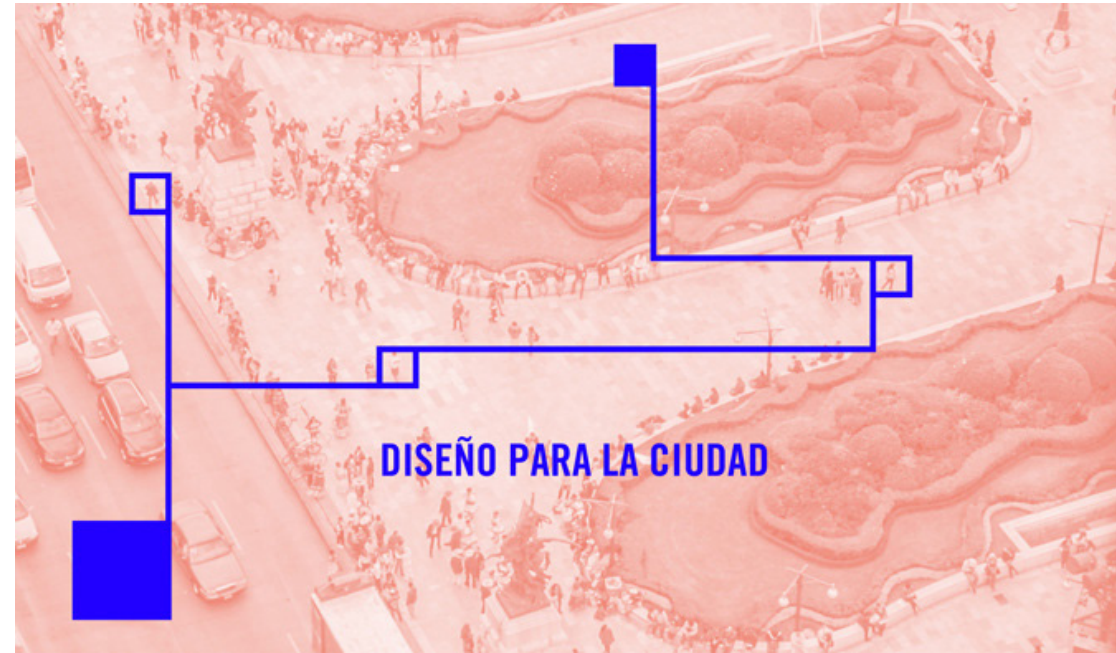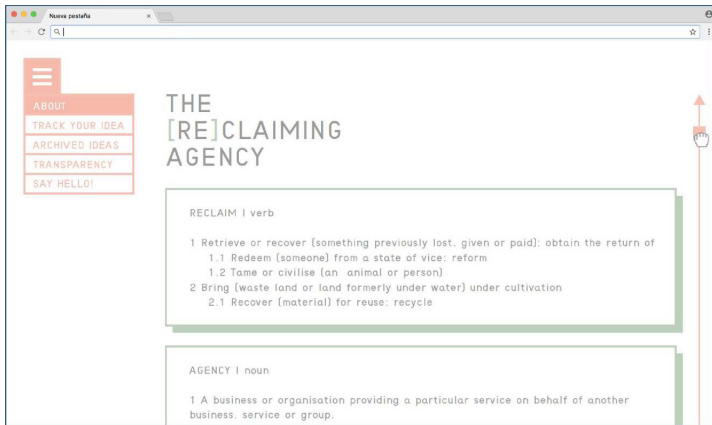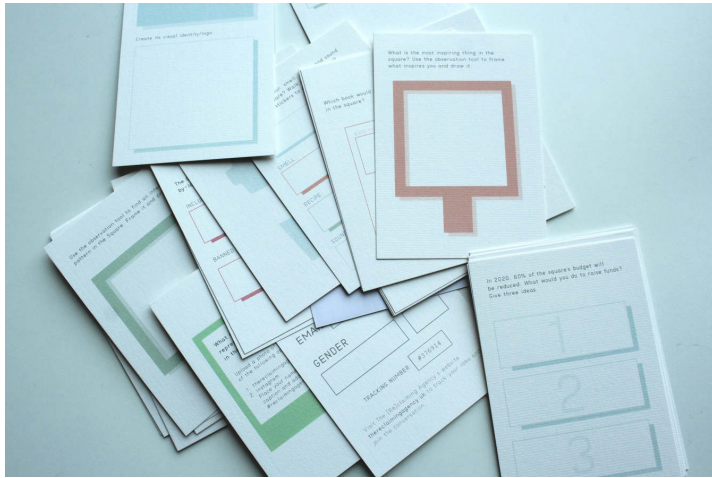
Sofía Bosch

SOFÍA BOSCH

DESIGN ART
2011 – 2014

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/sofia-bosch

@sboschg

On the left side from top to bottom
Cultural Probes for citizen urban re-appropriation.
In collaboration with Niranjana Ramakrishnan.
Development of a set of cultural probes to incite residents of the
Russell Square area in London to re-appropriate the space. In parallel
to the probes a whole research process based on Marc Augé's notion
of non-space was done, as the design of a complementary website
and government parasite structure which would implement the ideas
compiled through the probes.
Designers projecting the self within public service participatory
A set of cards for designers working within the public service. It is meant
to help them acknowledge values and forecast their impact within a
project. For more information access: www.postdesign.info
Design for the City.
Design for the City (Diseño para la Ciudad) was the first experiment
by the LabCDMX with designers involving their work methodologies as
its core. The experiment was focused in creating a new community of
designers working in the public service and were interested in engaging
in the creation of new working processes. We planned a series of work-
shops, conferences and design challenges to kickoff the project.

TAMZYN BERMAN

DESIGN ART
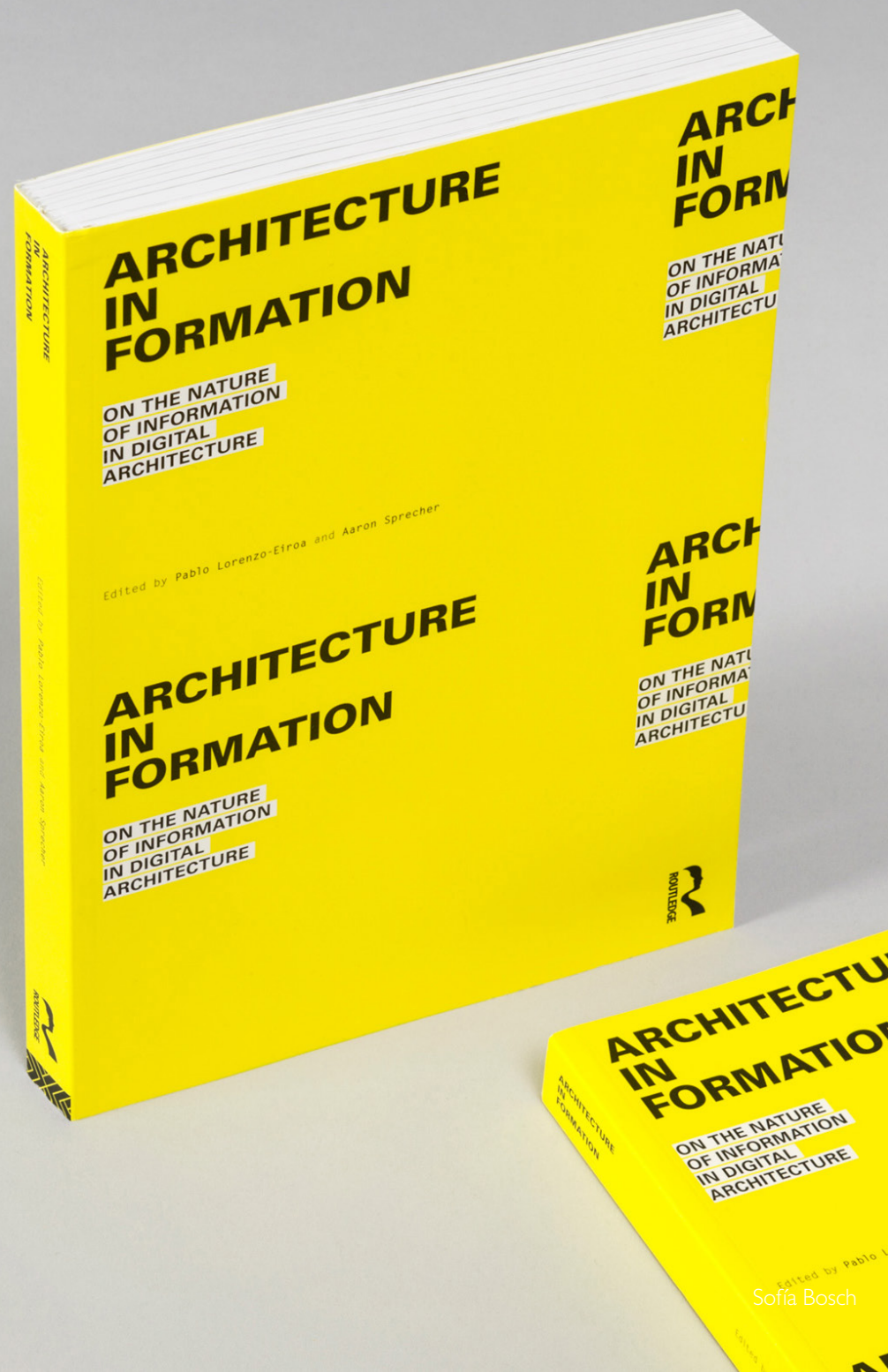1995 — 1999

tamzyn@pastillerose.com

in Tamzyn Berman

Bē /pastillerose

pastillerose.com

Tamzyn Berman

I have been working in the field of graphic design and communications since completing graduate studies at Central Saint Martins College of Art and Design in the UK in 2002. In 2003 I co-founded Atelier Pastille Rose, with the goal of having a more hands-on approach to each design brief. I have been a part-time faculty member of the department of Design and Computation Arts at Concordia University since 2005. are not familiarized with them.

Please introduce yourself, tell us a few interesting things you would like to share and what are you doing in your current career or level of study?

Within my professional practice, I specialize in branding, printed matter, exhibition design and wayfinding. I try and maintain an approach that respects the design brief —rewriting and modifying it with the client if necessary—and listens to the specific needs of each client, one that is critically informed and involved in every stage of the design process. Innovative use of materials, print and production techniques to communicate an idea are an integral part of every brief, with particular importance placed on strong concept development, typography and clear communication. I have been fortunate to have had the opportunity to work for several of notable cultural and educational institutions in Quebec and Ontario.

After graduating from Concordia, what was the professional path you followed and how are you using your degree in your career?

After graduating from Concordia in 1999, I worked for two years at three different design studios—two in Montreal and one in Burlington, Vermont— I then moved to London to pursue a Masters degree in Communication Design at Central Saint Martins College of Art and Design where I specialized in print-making and illustration. The hands-on approach to design that I developed during my masters became an integral part of how I create and was pivotal in my decision not to go back to designing at a large studio. I co-founded Atelier Pastille Rose in 2003 and have loved working directly with clients ever since. I started teaching p/t at Concordia in 2005, a perfect compliment to studio work!
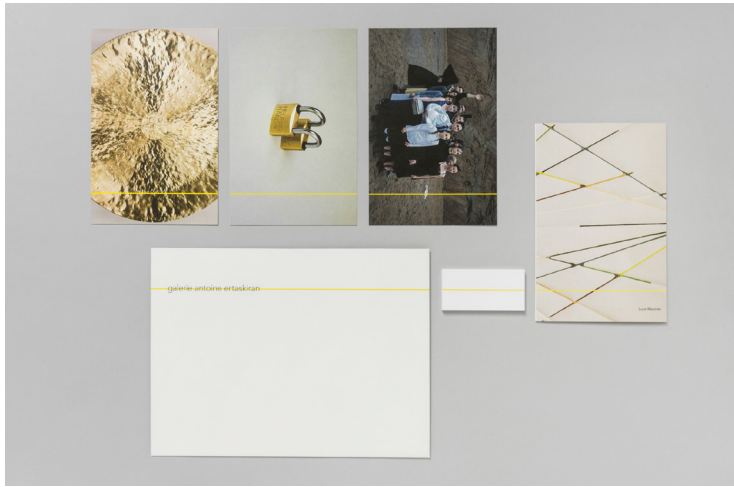
From left to right:
In collaboration with Niranjana Ramakrishnan..
Galerie Antoine Ertaskiran – Branding