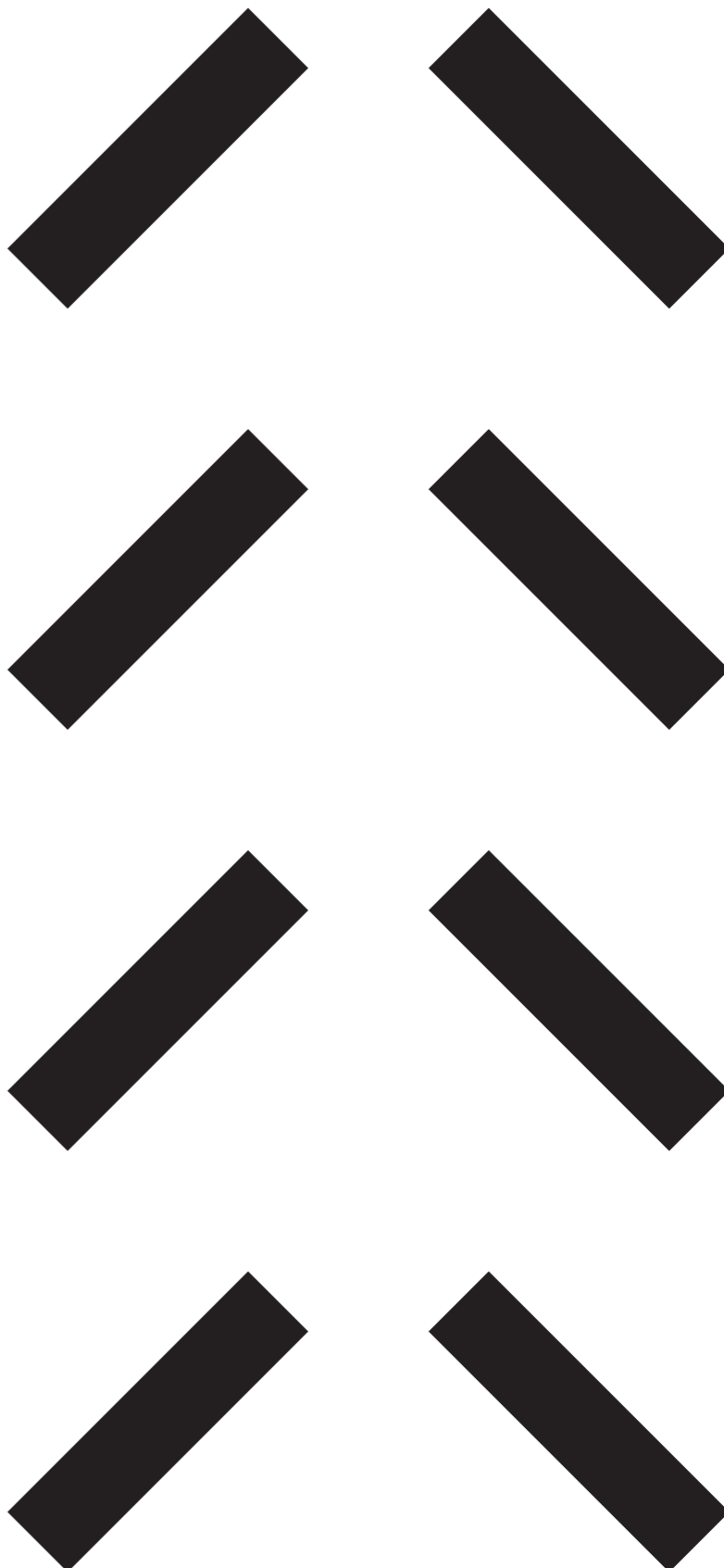
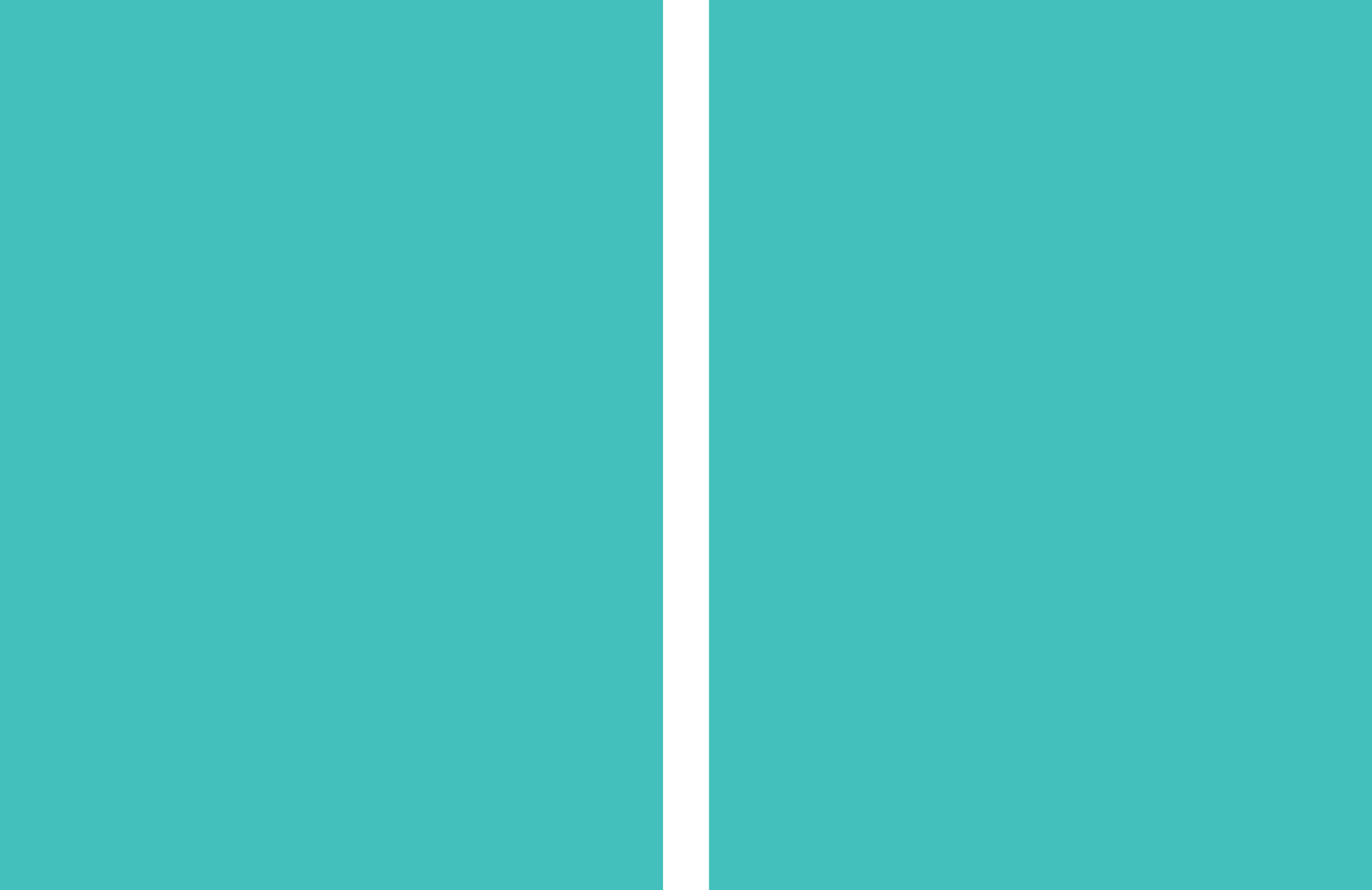
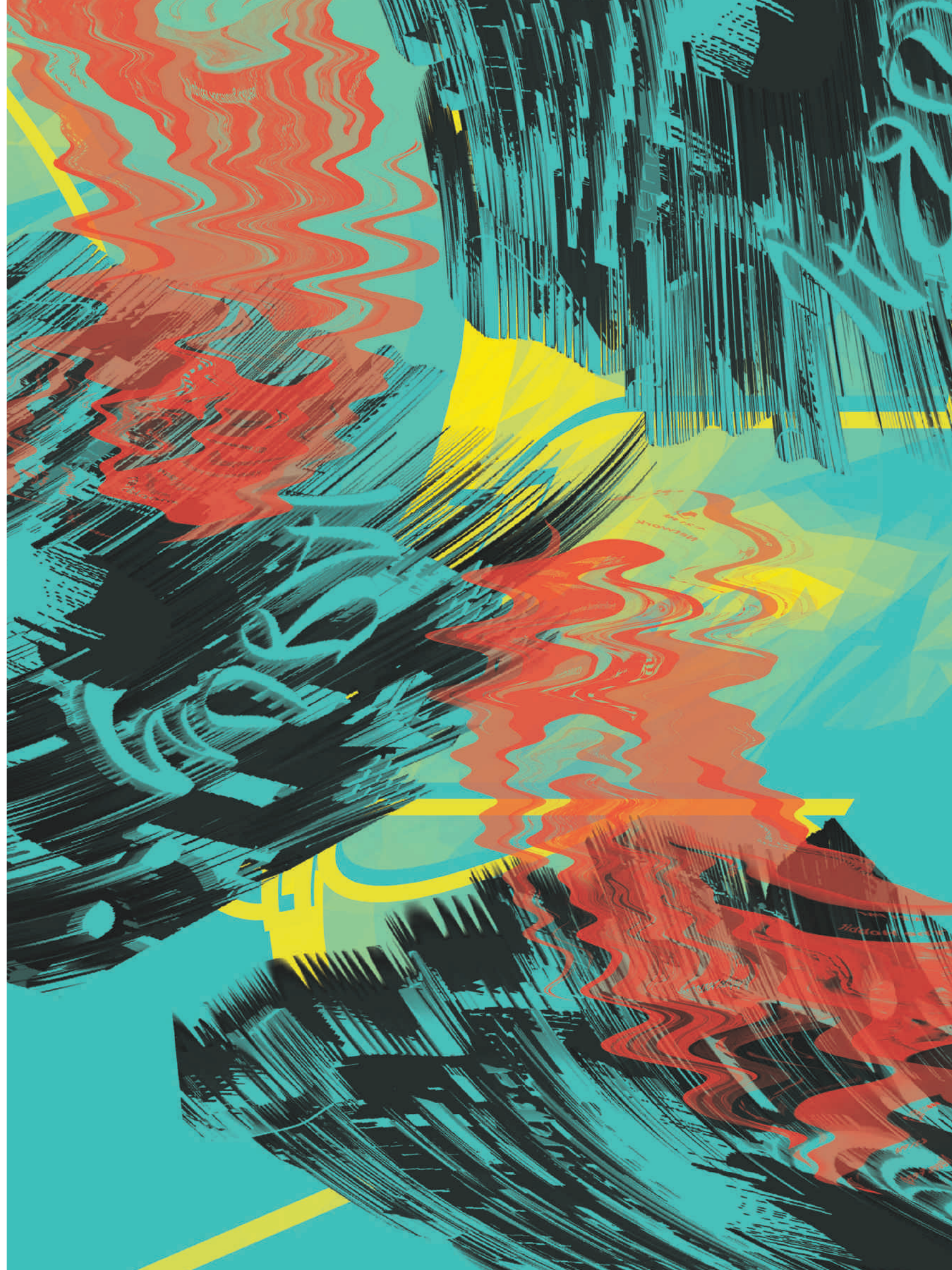


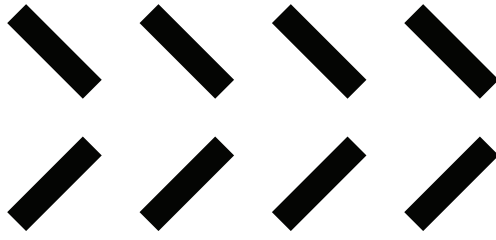
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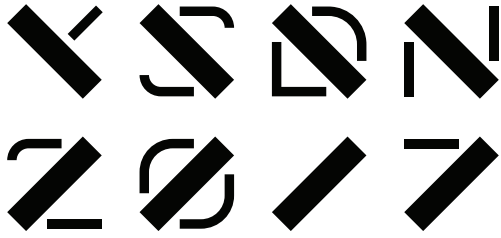
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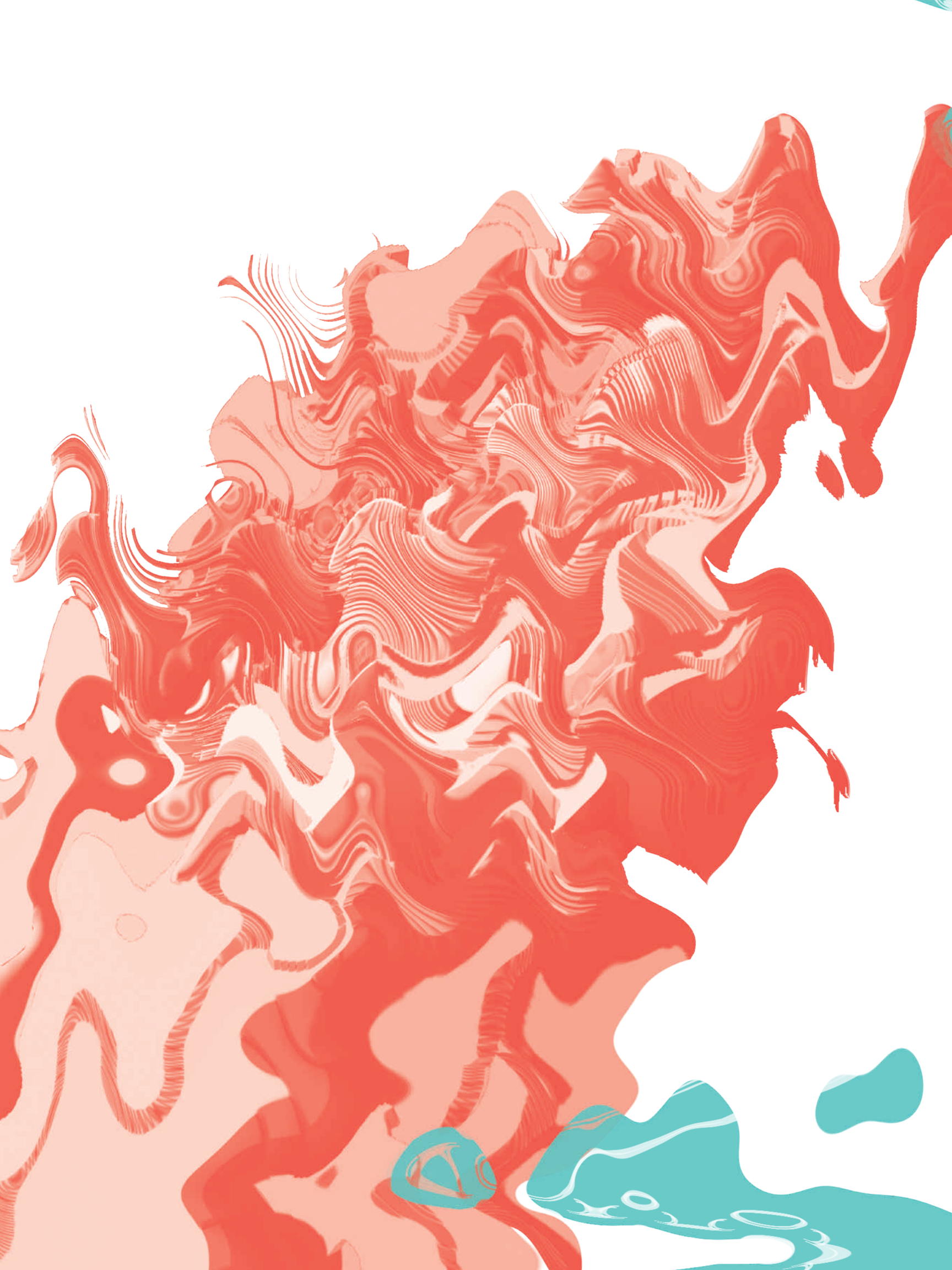








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To the endless consumption of coffee
and countless all-nighters,
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Foreword



The book you are holding represents so much more than the sum of its parts. The work featured here is the culmination of long hours dedicated to the practice of shaping ideas into visual form. For the students, showcasing the work of their graduating peers seems a fitting way to celebrate the end of a remarkable shared experience. As their faculty we see a group of designers well prepared to embark on a new chapter in their careers.

Over the course of their time in the York/Sheridan Program in Design (YSDN) we have the good fortune to get to know our students as individuals with their own voices, aspirations, and expectations for themselves as designers. Our student body reflects the diversity of the city and region that house our program. The range of backgrounds, experiences and interests our students bring together enriches all members of the YSDN community. To be a YSDN student is to recognize oneself as a global citizen with a broad and outward-facing worldview prepared to challenge design's potential to affect change in a variety of contexts.

Our program strives to balance problem solving skills and stylistic expertise with innate problem-seeking capacities found in the brightest, most curious and adaptable designers. Problem seeking essentially describes an ability to identify issues and situations suited to be addressed with design processes, thinking, and outcomes. The work in this book is evidence of breadth of exposure—of projects to students and students to the world. Our students demonstrate their skills through recognizable objects of graphic design such as books, packaging, web sites and information design. You will also encounter new, inventive forms including experimentation in both digital and analog applications.

Students producing work at this level inherently situate their practice within a larger context. When they understand their work as part of a continuum and contribution to visual culture, they also recognize that design is often a collaborative practice. It cannot exist in a vacuum and have any meaning for the world. These students insist on creating meaningful work throughout their careers and we are proud of their determination.

As the first and largest design degree in Ontario, the York/Sheridan Program in Design has provided leadership in design education and fostered an alumni network of nearly 2,000 members with a truly global reach. Since the first graduating class, our alumni have distinguished themselves in diverse areas of design practice as entrepreneurs and as key contributors and change agents within myriad public and private organizations both nationally and internationally. Many have pursued graduate studies in design to deepen their creative and critical practice. YSDN alumni have also demonstrated the strong foundation an excellent design education provides for graduate study in business, education, law and other disciplines, thus broadening their perspectives and experiences even further. YSDN alumni are integral to the design community regionally and throughout North America. Many are committed to fostering current students and young designers by providing support and mentorship in capacities ranging from teaching the next generation of designers at secondary and post-secondary levels, to offering academic scholarships, and pre-professional career exposure opportunities.

The class of 2017 has created a dynamic and unique approach for the Graduation Showcase that embodies how their education has influenced them up until this point. The students have engaged in many different types of both personal and professional experiences over the past year that have changed perspectives and presented new possibilities. This book is a record of their incredible dedication to design excellence and to endless countless days and nights of thinking, making and dreaming.

On behalf of the administration and our colleagues at York University and Sheridan College we extend our admiration and congratulations to this year's graduates and our gratitude to the faculty, staff, families, friends and mentors who have supported the students throughout their time in the York/Sheridan Program in Design.

ANGELA IAROCCHI

Coordinator, York/Sheridan Program in Design
Faculty of Animation, Arts and Design
Sheridan College

ANGELA NORWOOD

Chair, Department of Design
School of Arts, Media, Performance & Design
York University



YSDN2017 in the Makings



YSDN2017

When students in the York/Sheridan Program in Design (YSDN) enter their final year, they often become hard to spot. People that were previously present around our campuses during the day suddenly seem to only exist in the labs at night, working away at thesis projects and coursework.

Every year in YSDN there is also great anticipation and excitement around the graduation showcase; therefore, a favourite question of the first, second and third years to ask of a less-often-seen fourth year is, “how is showcase going?”

That question was an interesting one this year. It was often difficult to answer. There were times when so many things were unresolved that we simply didn't know what to say; at other points, elements were coming together so beautifully that we didn't want to spoil surprises for anyone. The main thing people seemed to sense was that we were trying something new this year, and that was indeed the case.

The class of 2017 was open to treating the entirety of showcase like a design challenge, an approach that ultimately led to a reworking of the format. Brainstorming began in May of 2016, a full four months before it typically would have. We considered what we knew from previous YSDN showcases and researched the graphic design shows of other programs. Most importantly, we defined the audiences for our show and their goals:

- graduating YSDN students / celebrate, network with industry, showcase work
- industry and the design community / recruit, see our work, learn what we do
- our schools (York & Sheridan) / showcase work and skills, recruit new students
- our program (YSDN) / showcase work and skills, recruit new students
- family and friends / celebrate, see our work, learn what we do
- the public / see our work, learn what we do, have fun

When school resumed in September we looked closely at these groups and their goals. We began to envision a show that consisted of diverse components, purposefully directed towards our various audiences. We brainstormed elements that could be combined to create a showcase that was multi-faceted, highly intentional, and took advantage of a wide range of media and skill sets.

The format of our show came together over the course of the fall semester and YSDN2017 was born. Besides being a chance to celebrate and network, we wanted our showcase to engage with the public, the Toronto design community and the communities of both our campuses. Our presence at the Toronto Design Offsite Festival in January was a first for our program, and our showcase is the first to travel to York, Sheridan, and multiple locations in downtown Toronto. This is also the first year that a graduating class has created a book of student work to such magnitude. A new Publication committee was formed and a book launch was planned to celebrate this unique endeavour. Our brand identity tied all of these pieces together and focused on one thing that all of our students share: our education.

Throughout the past year, our main goal has been to present our graduating class to our supporters, the design industry, and the public in an exciting and engaging way. We believe that the YSDN program gives one of the best educations in design. We hope that we lived up to the standards set by our alumni and that we contributed to the dialogue of the students that will follow after us. Everything is process.

Thanks for a great year,

BRIAN KALL & EVELYN QUINN
Co-chairs





Wwww

Wwww

Wwww

Wwww

Wwww

Wwww

Wwww

Wwww

Eight Integral Lines

Our showcase saw a major shift this year. Unlike years previous, our showcase was to pop up in different spots throughout Toronto and come together through a number of forms, including a website, a publication, and a book launch. We knew we had to adopt a similar shift in our approach to branding the showcase, but what exactly did that mean?

We are a class of over 85, each with our own opinions and areas of interest. To distill this diversity into a single unifying voice proved difficult, given that each person's time in YSDN was somehow different from the last. Rather than focusing on the temporal quality of our graduation, we elected to focus on the experience that we could all undoubtedly identify with in some form: our education. Furthermore, we realized that this diversity of experience in YSDN couldn't be accurately captured by a static brand. Instead, we approached the identity system with a fluid and dynamic framework in mind, which would serve to accommodate the pluralistic voices of our class.

Eight lines comprise the central element of our brand identity, referencing the number of semesters in our degree. The lines create four arrows to embody the forward-thinking nature of our program. The paths of each line represent the dialogue between YSDN students and other bodies: the public, the industry, and the discipline. Variations of the eight lines were created to signify the wide range of solutions we explore when moving through design challenges. The backgrounds used in the visual framework are created by extruding student work and creating stamps out of different elements, representing the design process and the progression from concept to completed piece. To create these abstractions, a process was created that guaranteed a cohesiveness across the brand but also allowed for wholly unique designs.

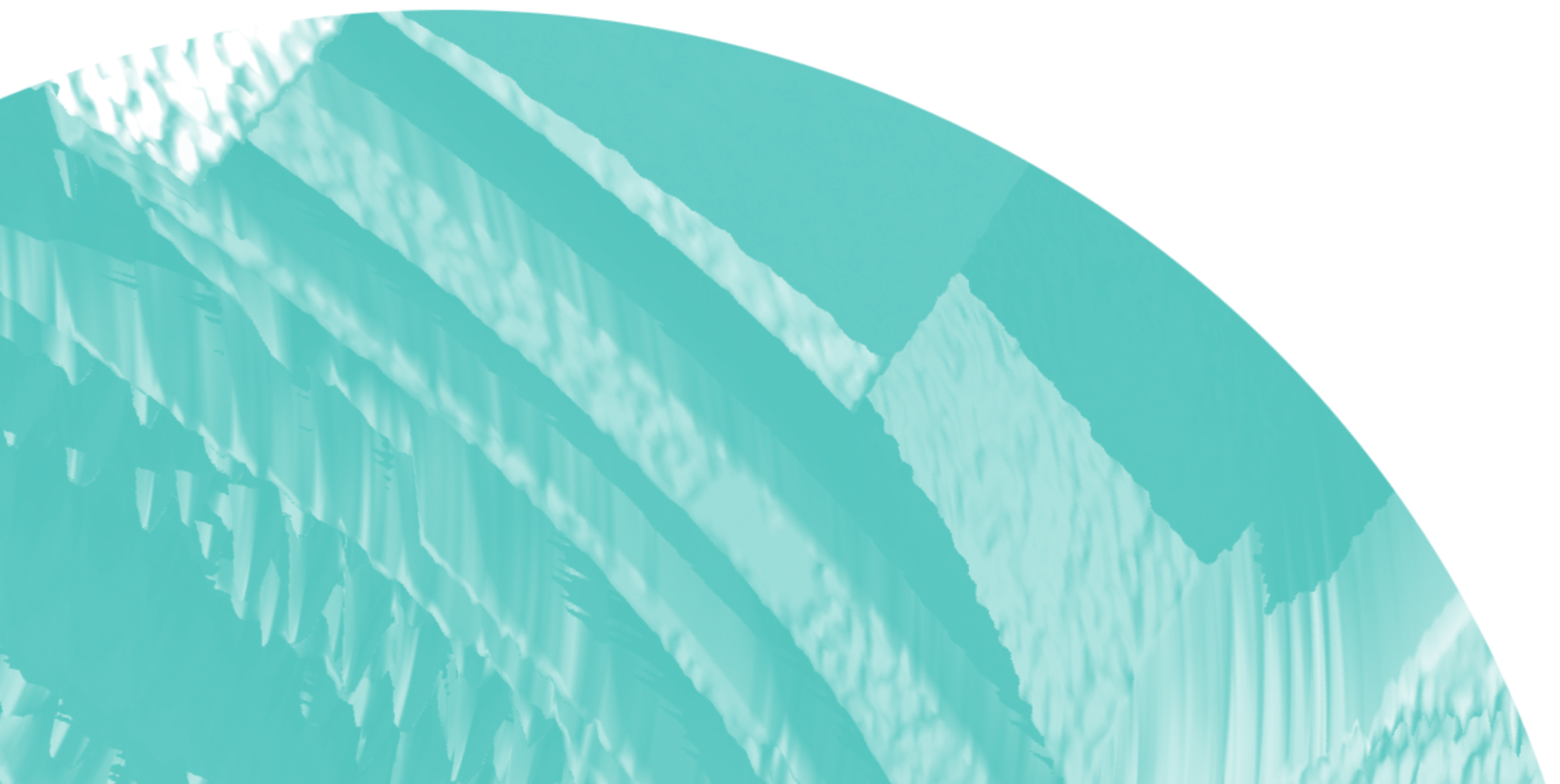
Through the implementation of a fluid framework, new audiences from Toronto Design Offsite and our travelling showcase would be able to accurately grasp who we are and what we learn throughout our degree in YSDN. Framing ourselves with an emphasis on our studies allowed for our graduate showcase to become a celebration of not only of our graduation, but also of the skills we have developed over the past four years. Not to get too sentimental, but trendy typefaces and popular Pantone colours come and go—we'll carry these skills with us for the rest of our lives.

CAMILLA DINARDO & SIMONE ROBERT

Branding Execs

Toronto Design Offsite

Toronto Design Offsite (TODO) is an annual weeklong festival that celebrates design by hosting over one hundred exhibits and events across the city. This year it was held from January 16 - 22. For our first year participating at TODO, the students of YSDN created an exhibit that introduced the public to their brand for this year's graduation showcase, YSDN2017. The TODO exhibit included a series of colourful abstract posters, an interactive video wall, and an explanation of the visual identity for the showcase. YSDN2017 participated in TODO because it allowed its students to raise awareness of their program. With the innovative format of this year's showcase differing from previous years, it was important for the class to preview its Travelling Showcase in anticipation of the event itself. TODO was part of this year's showcase because it was a chance for the showcase to announce its event in a public way prior to launch. In doing so, the students were able to explain YSDN2017 to those unaware of the program, and share with those already aware of this year's different format.





Travelling Showcase

The Travelling Showcase is an exhibition of work created by the students of the York/Sheridan Program in Design (YSDN), which will be displayed at a variety of locations from April 19 - 22, 2017.

This year's graduating class is preparing a series of curated display panels that present each student's work, in addition to a selection of books, magazines and packages, and a series of interactive experiences. The Travelling Showcase is visiting locations across the GTA with exhibitions at Sheridan College (Trafalgar Campus), York University (Keele Campus), The Gladstone Hotel, and Konrad Group, with the addition of an industry-only event at The Glass Factory.

The Travelling Showcase was created in order to celebrate the graduation of this year's YSDN class, to give the industry an opportunity to see the work of young designers, and to exhibit the program's talent.

The Travelling Showcase was selected as a portion of YSDN2017 because it permits its participants to display their work to a wide audience. Whereas previous iterations of the showcase have concentrated its activities into a single venue over multiple days, this year's edition reaches a broader audience by visiting multiple locations around the Greater Toronto Area.

Sheridan College and York University are locations for the Travelling Showcase because they are the two institutions that the program belongs to, and allow the schools to display their students' work to their surrounding local communities.

Konrad Group and The Gladstone Hotel were chosen because they are downtown Toronto locations that have a high volume of traffic. Konrad Group is an agency where several YSDN graduates work, while The Gladstone Hotel has been a venue for past YSDN events.

The Glass Factory is the final stop for the Travelling Showcase, and will be used for an industry-only book launch event. This year's students will officially launch a book that they are publishing as part of YSDN2017. Students will also have the opportunity to meet and interact with industry professionals.

ANGELA LI & LAUREN HOLDEN

Experiential Execs



Digital & Interactive

The Digital & Interactive team is typically organized as one unit, and this year, initially, we were. In our planning stages we met as one group, but after about three weeks we realized the potential the team had to exist as two groups living under one roof. The distinction enabled us to approach design challenges from related but specialized perspectives.

On our Interactive team, we leveraged a wide variety of technologies to create an assortment of interactive installations. The goal of these installations was not only to display student work, but to create unique experiences for visitors to our show; to this end, the Interactive team worked a great deal with our Experiential team. Whether it was building abstract projections using generative design practices or developing elements in HTML, JavaScript and Processing, the Interactive team always strove to create elements that worked within and enhanced the entirety of the show.

This year, our Digital group worked closely with our Branding team to develop a semester-long undertaking for our website. We launched a one-page version of our site in January that acted as a tease of our brand identity, and updated it to a dynamic version that aligned with our full brand reveal later that month.

A few weeks before our final showcase, we updated our website again to provide details about the show; this was an important informational piece, given the numerous platforms and locations that the show occupied this year. The final version of the website launched in April and featured in-depth case studies on the work of our graduates, providing a detailed look at the wide variety of our students' processes and practices.

Both halves of the Digital & Interactive team worked hard to try to make beautiful, interactive and user-centered design experiences. We hope you enjoyed them as much as we enjoyed creating them.

DANIELLE MCLEAN & POYA ALBORZI

Digital & Interactive Execs



Making Our Mark

YSDN students are proud to have produced what you are holding in your hands at this very moment. Creating a publication committee was new to the program this year and we used this as an opportunity to potentially lay a solid path for future years.

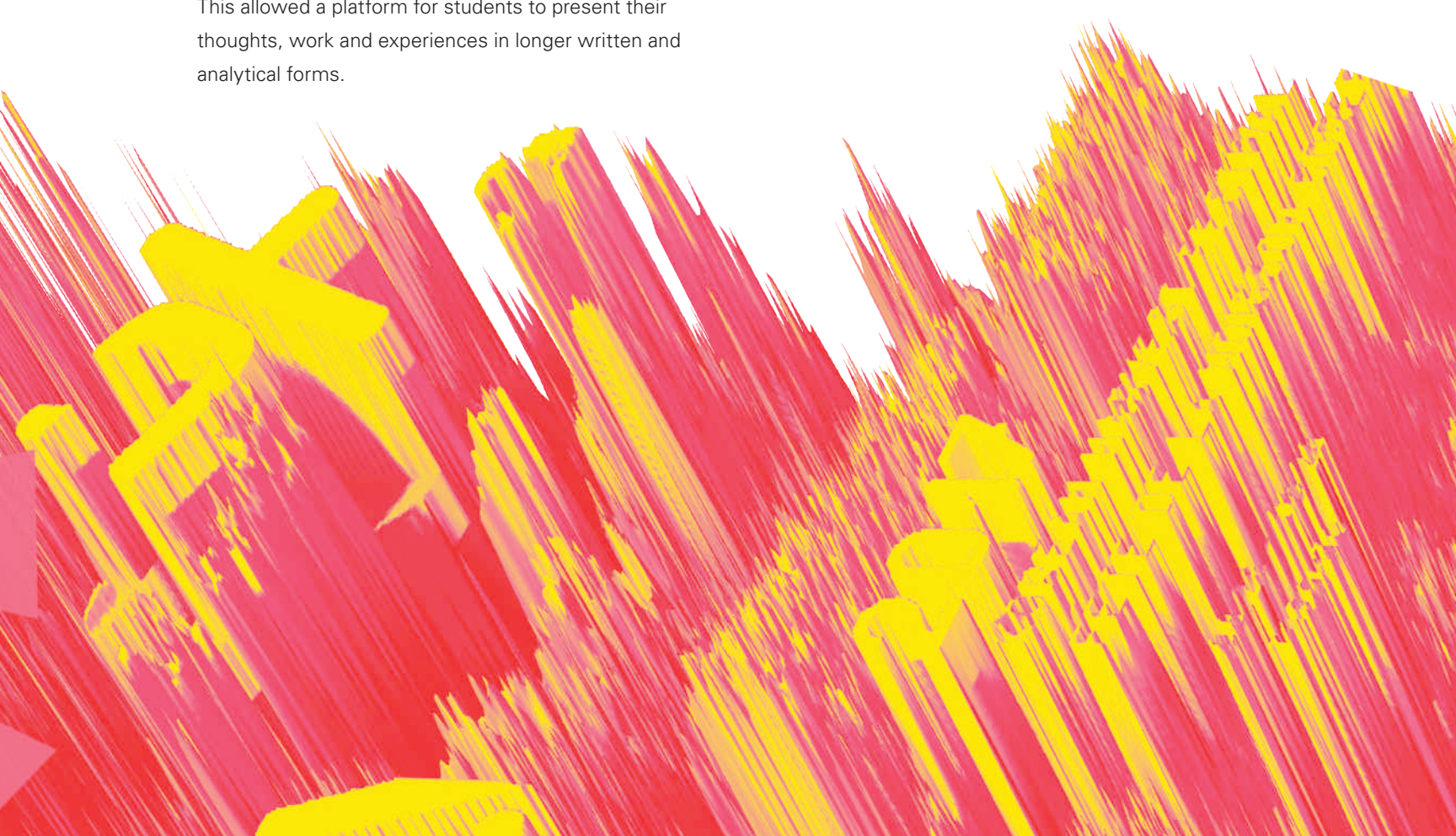
One of the driving factors behind creating this publication was its immortality. It was very important to each of us that we created a piece which fully encapsulates our graduating class and will continue to do so for years in the future. Unlike domains that expire or shows that are taken down after a few days, we had the unique task of creating something that is forever a moment frozen in time. This publication offered the students an opportunity to create a lasting impression of their experience in the YSDN program. Another important purpose of the publication was to offer a more digestible option in showcasing a large body of student work. The reader is able to look through and read at their own leisure without time constraints. This allowed a platform for students to present their thoughts, work and experiences in longer written and analytical forms.

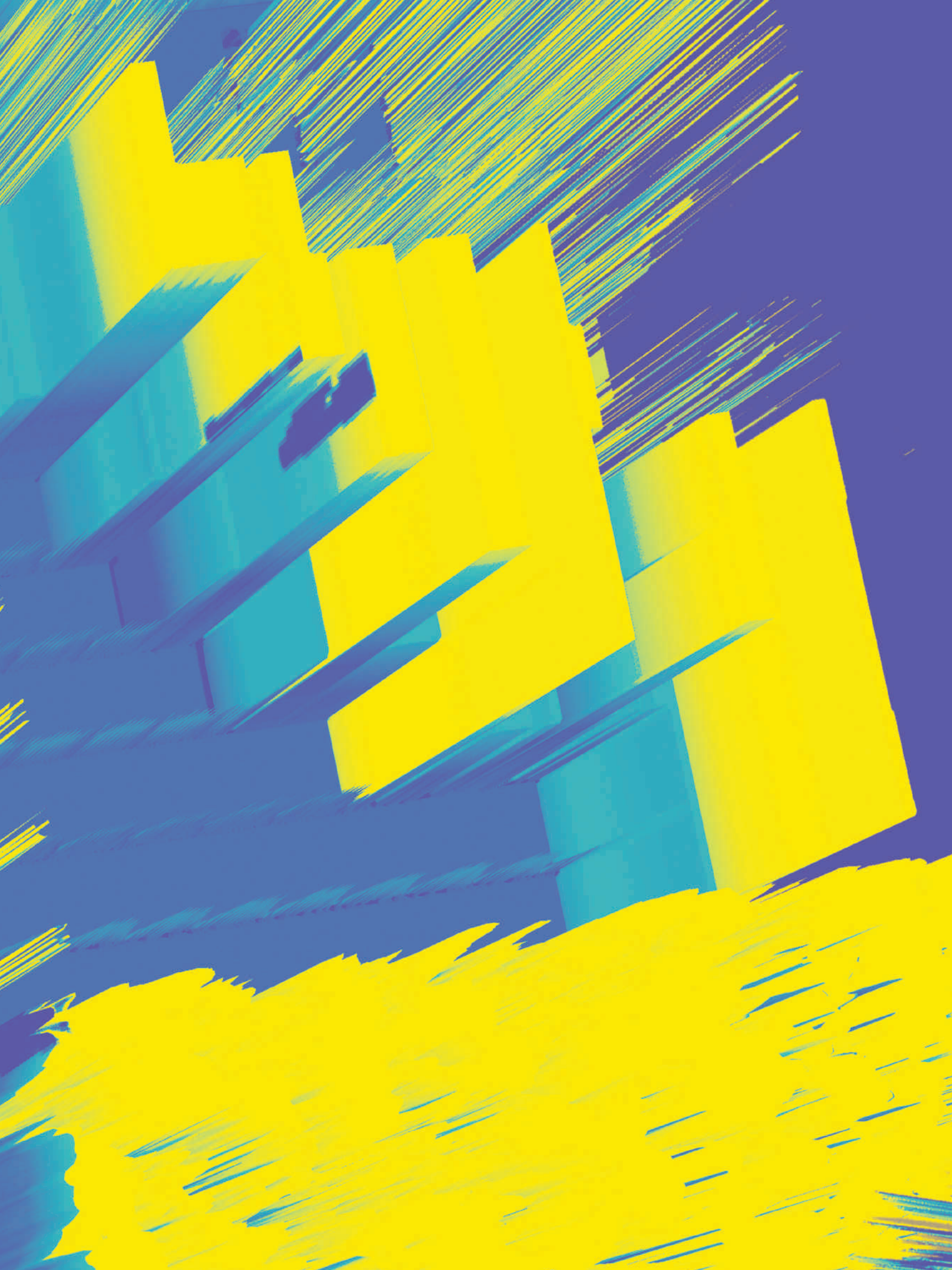
In the brainstorming of what we wanted the book to become, we landed on a system of Manifesto, Case Study and Gallery. We wanted to offer the students in our program an opportunity to show themselves as both designers and thinkers. In this publication, you will find many interesting ideas and work by the YSDN2017 students, from their design views to in-depth project studies and accumulated galleries.

With the help of faculty and our peers we were able to create a collaborative compendium that properly showcased each student's abilities, thoughts and ideas surrounding design. On behalf of the entire graduating class we would like to extend a resounding thank you to Caren Watkins for her guidance throughout this process. Without her and the other faculty this new experience would have been impossible.

JOSHUA SINGLER & NATALIA PUSHKAR

Publication Execs





Collaborative Workshops



Konrad Group

“Konrad is made up of talented individuals working as a team to create industry leading solutions, and we’ve always been drawn to YSDN because of the parallels we see between our two communities in that respect. Our design team’s roots run deep with YSDN alumni from various graduating years, so naturally, we jumped at the opportunity to meet some new faces and challenge the next generation of rockstar designers.”

KENNETH HOU

Experience Director
YSDN 2012 Alumni

Thank you to Konrad for the opportunity for members of our class to attend a 9am - 5pm intensive UI/UX design sprint at Konrad’s Brainstation in the heart of Toronto’s Design District. On November 10, 2016, we spent the day with the UI/UX team working on real-life challenges in e-commerce. The world of e-commerce can present frustrating challenges for buyers and sellers. Konrad had our students focus on the area of shipping constraints. Our students were divided into teams where we were met with the challenge of designing a solution to one of three e-commerce scenarios: dried mangoes from a grocer that doesn’t ship goods anywhere, buying a specialty toy from a brick-and-mortar store in Europe that doesn’t have a website or online store, buying a t-shirt from a website that doesn’t ship to Canada but will ship to other countries. Through this experience we gained valuable insight into the UI/UX development process. Teams were guided through the UI/UX design process of brainstorming, persona developing, concept creation, user journey crafting, prototyping and testing. We were able to identify pain-points in the user journey and construct the wireframes for an integrated online buying solution to present to the group at large. Our students gained practical knowledge of how the design process works in a real-life human-centred design setting as well as what it’s like to work alongside industry professionals who are leading the way in digital design.

DANIELLE DONVILLE

YSDN2017





RL Solutions

“YSDN is at the heart of RL Solutions; it’s the foundation that eight of our designers have grown from. We are passionate about cultivating support and mentorship through our ongoing partnership with YSDN because we believe that healthcare is a space ripe for design. The RL Co-Lab focuses on real-life challenges faced in the healthcare industry, building on collaboration between staff and students to pique interest in design in a new way. We strive to empower students and graduates entering their careers at a pivotal point to think and respond to the complexity of healthcare through design thinking and innovation.”

CHANDLER GAUTHIER

Designer

YSDN 2016 Alumni

Thank you to RL Solutions for the opportunity for members of our class to attend a day-long design jam at their offices in downtown Toronto on February 4, 2017. RL Solutions creates healthcare software that can be used by hospitals and patients, with a heavy focus on creating a positive user experience. Prior to the day of the co-lab, the students were provided with the choice between two healthcare challenges to focus on, the first being “How might we reduce prescription medication errors?” and the second being “How might we encourage patients to maintain diet and nutrition plans given to them by their health care provider?” We researched the topics before the day of the event, and when we arrived we were split into groups of four to five people with two or three RL staff to accompany and guide us.

The first and most crucial aspect of the day involved brainstorming different perspectives, viewpoints, and audiences affected by the chosen problem. From there, we focused more in depth on one specific issue under the overarching challenges. In our groups, we formed our own “How might we...” questions. RL emphasized the importance behind thoroughly researching and understanding the challenge before jumping to a design solution. It was only after hours of exploration that we began to consider the final design product. Throughout the design experience, we also had the opportunity to hear from different health care professionals and their perspectives on our proposed approaches and solutions. At the end of the day, each of the groups presented our final ideas to RL staff, healthcare professionals, and YSDN staff and students. Due to each of our group's wide and varied areas of exploration, each of the final design solutions presented by each group was widely different from each other. The co-lab at RL truly exemplified to the students the power of design research and the many ways that design can change lives.

ALYSON VON MASSOW

YSDN2017

Watt International

“Watt was delighted to participate in the York/Sheridan Program in Design co-lab program. We support the academic community and value the partnership between Watt, Ronald McDonald House Charities (RMCH), and the York/Sheridan faculty and student body. This exciting initiative brought YSDN students and an important cause together to address a real world challenge. Participation in the co-lab was an opportunity for Watt to help nurture the skills students have developed during their school career, while introducing a studio experience and providing guidance to problem solving. Teamwork is an integral part of the creative process. Fostering this collaboration toward the success of both the soon-to-be graduates and RMCH is an honour and responsibility that Watt cherishes. Here’s to a fun, rewarding and enlightening day.”

BRYAN MORRIS

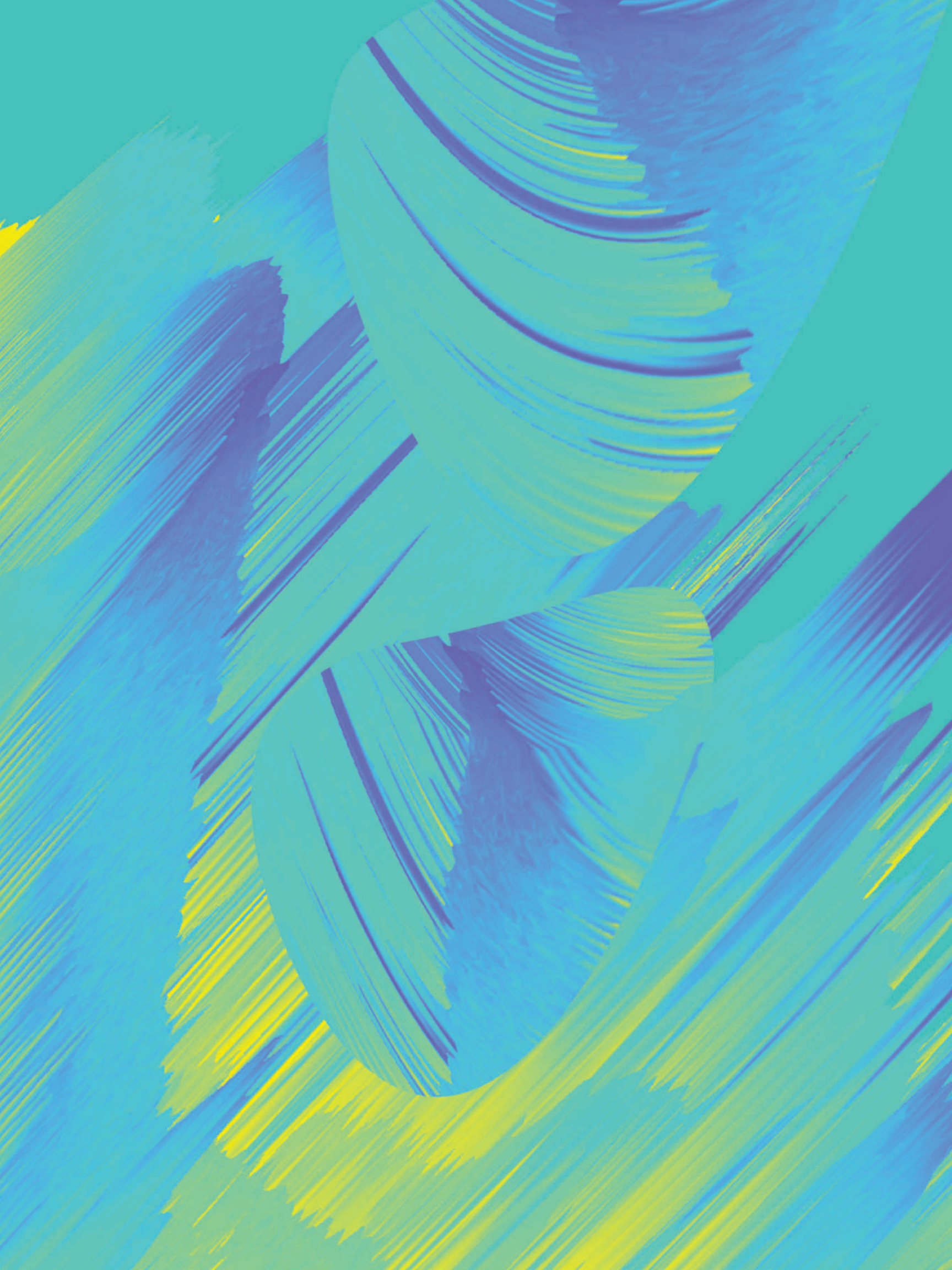
Senior Creative Director

YSDN 2017 would like to thank Watt for its inspiring co-lab held on March 4, 2017. Watt welcomed us into their beautiful studio and challenged us to a meaningful design challenge. In teams, we were asked to design a solution that would encourage millennials to become involved with Ronald McDonald House Charities of Canada and its campaign, *Make Fun Matter*. This project was interesting for students as we were able to design for an influential company, as well as for a cause that helps thousands of families across Canada. During this experience, Watt provided us with incredible insights into the design process. We started the day with a brainstorming exercise that allowed us to generate interesting and unconventional ideas about the meaning of “fun”. We took these concepts to our individual groups and started to explore the potential solutions for this challenge. Each group was assigned with a Watt designer who supported the team and provided expertise about our potential design solutions. They helped guide us in the right direction and facilitated discussion if we were stuck. This taught us a lot about teamwork and staying focused during a tight deadline. Each team generated a unique and thoughtful design solution centered around the idea of “fun”. Everyone was incredibly passionate and excited about their concepts, and it felt great to design for a cause that makes a difference in the community. Throughout this process, Watt made everyone feel at home. They were generous, kind, and most of all, fun. We are extremely grateful to Watt for giving us the opportunity to work with their incredible designers for such a meaningful cause. This experience was very influential to our individual design processes and something that we will never forget.

JANINE THOMAS


YSDN2017






Student Work





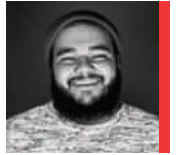
Manifesto



A declaration of students' views on design.



Poya Alborzi is a bilingual designer who began interacting with computers from an early age. Developing an urge to keep up with the latest trends in design and technology, Poya's curiosity compelled him to become a self-taught designer, freelancing prior to enrolling in YSDN. His works range from UI/UX to print design, branding, motion graphics and photography. **POYA.XYZ**



How I Mastered Design

As a multidisciplinary designer I have always explored numerous mediums and platforms. This process has made me realize that no matter how tough a new medium may appear at first glance, upon engaging with it, it will always be similar to mediums you've previously worked in. I didn't seek to become a multidisciplinary designer, it's always been in my nature due to my competitive and adventurous personality. As a kid I refused to follow direct orders before challenging their logic. As a result, I found myself in situations where I would have to rely on my own reasoning to resolve complex problems through investigating unique solutions.

I recall in my adolescence; weblogs were a popular fad. After my older brother made his first weblog, I was compelled to create my own weblog just to show him up. That's when my competitive side kicked in and I experimented with new widgets, soon to find myself editing code and completely transforming and reconstructing the few available templates. After a while I grew tired of making weblogs so I challenged myself to find new things to do. That's when I got into motion graphics to ultimately put my brother's skills to shame, as it was something he always found extremely difficult.

After struggling with the only video tutorial that I could find, I eventually learned how to use Adobe After Effects CS3 and created my first kinetic typography project. From all of those hours of uncertainty, I learned to trust my instincts whilst staying calm and focused at all times. Since then, I have applied the method of self-belief in order to build websites, shoot videos, design posters, and recently, start my own company.

Being confident about who you are is the most important asset you have. When entering the unknown it's only yourself and your knowledge that you should rely on, so stay confident and you're guaranteed to succeed.

A Better World Through Collaboration

We created this book to display our work, show off our program and print our legacy to live on into coming years of the design landscape. It will make its rounds, hopefully stirring up traditional showcases across Canadian design education. This publication will live on in our homes as an accomplishment of our years in the *York/Sheridan Program in Design*, and as an artifact within the offices of our future employers. What that allows me to do with this manifesto, is write in a way which applies to who I am now, coming out of this program and entering the very odd state of our current world.

It is nearly impossible to predict how our lives will change in the next few years other than by assuming it will change drastically, but 2017 is as important of a time as ever to build healthy relationships with one another, to fight for what we believe in and to learn about each other. It is now that we must stop fighting one another and start practicing empathy.

A lack of passion creates unfinished products, so in order to truly change life for the better, we must focus on the issues, ideas, and projects that we truly care about. I spent much of my time in university working on things that were no longer interesting to me, and because of this, it became very difficult to keep a positive mindset toward design as my working practice. I have come to realize over the course of this program that what really interests me is working with others to solve difficult problems, life issues, things that are bigger than one or two people. Through this program,

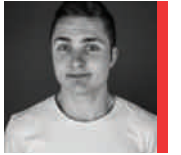
I have learned the power of applying a design mindset to much larger problems than marketing and branding for the sake of selling a product. The collaborative aspect, though, is something that I wish I had more experience with, something that I will explore much further.

I plan to build a brand which brings people together, creates accepting spaces and is rooted in openness and positivity. I plan to start a platform which not only creates an accepting environment for all participants, something which I strongly believe we are in need of right now, but also gives other creators a way to sustain themselves through their craft and ultimately through collaboration. I want to empower creative minds to succeed in what they are passionate about, and in doing so I will be succeeding in my passions. Alone, no one person can change the world.

Success to me has nothing to do with money, in my thesaurus, success is happiness. The only role that money plays in my happiness is in the experiences it allows me to have. If we can directly translate our work into experiences that make us happy, we become successful without having money ever enter the equation. This is why I will create my own pathway with the creative fields that I am passionate about. I want that for myself, and I want to share that with the people I love. The other creatives in my life, my best friends, my family.

Patch Magazine, an editorial system focused on electronic music culture and music technology.

Kelley Bates is a designer, electronic musician, and creative explorer. He uses many mediums to problem solve from multiple viewpoints and focuses on the exploration of these mediums to summon unexpected results. KELMO.CO



Issue 001 - April, 2015

PAT CAT

KiNK

a look into the live performance
and production style of
Strahil Velchev.

Searching for Sound with **BAAUER**

A journey for the ultimate
sample pack.

New modules from **Mutable Instruments**

Check out the new four piece line up of
eurorack modules from Mr. Olivier Gillet.





Danielle is a bold designer with a rich passion in creating unique and extravagant visuals for both web and print based projects, where she approaches her design process in new and creative ways. DANIELLEMCLEAN.COM



Empathy

As a student in the York / Sheridan Design Program majoring in the Digital / Interactive stream of design, Danielle has learned how vital it is to possess empathy for her users, especially during the initial planning stages of her design process. She believes that empathy is the ultimate Holy Grail to achieving success in User- Centred Design.

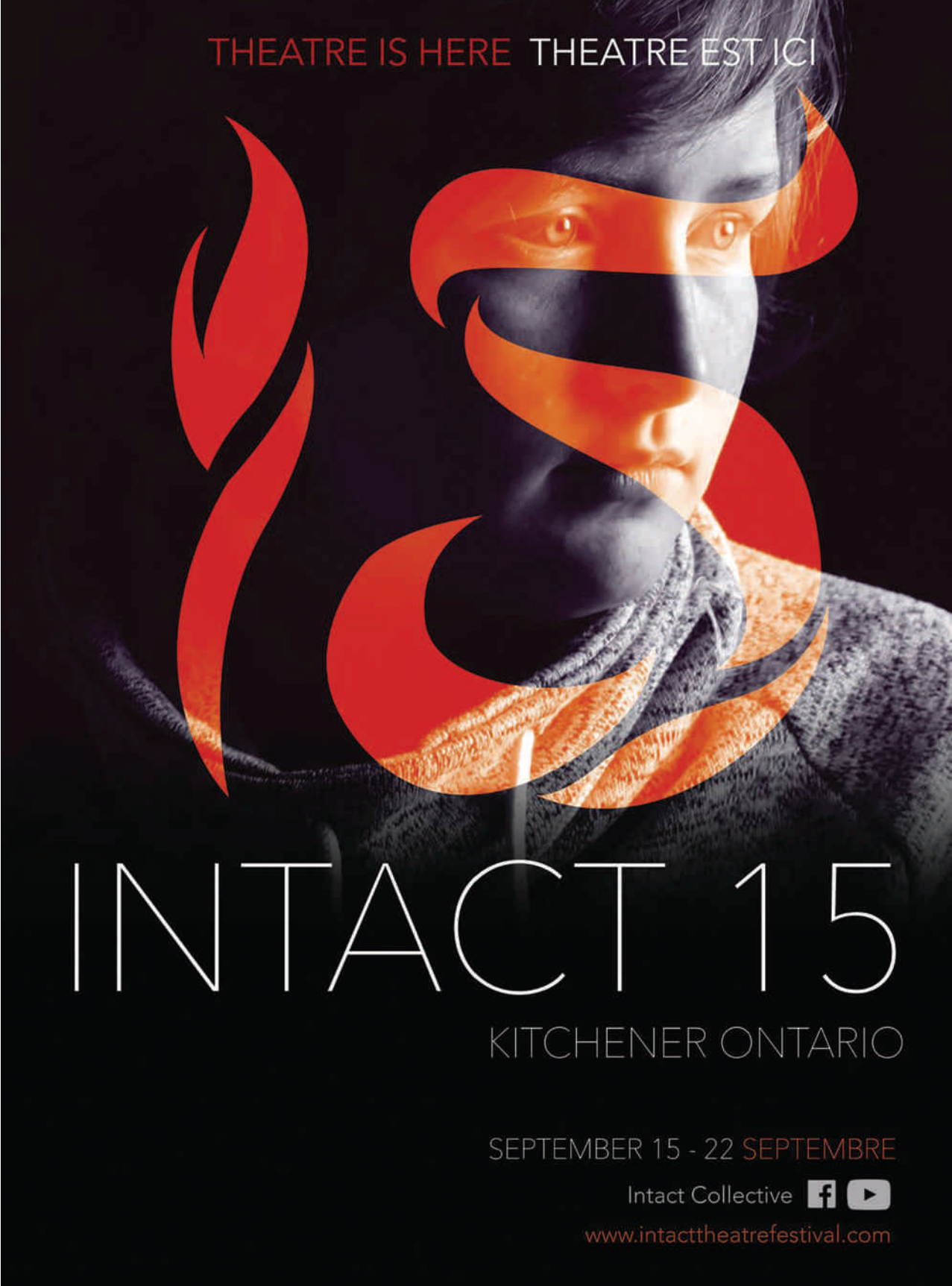
In the context of design – “empathy” is taking the time to conduct research on a target audience by understanding how they interact with a product and the pain points that they experience with it. These empathetic understandings allow Danielle to create the most effective design solutions with the users perception in mind.

Both functionality and structure have been an important focus throughout Danielle’s design career, where her understanding for them has evolved immensely over the past few years. She believes that it is essential to work through the planning to delivery stages without skipping any necessary steps such as: conducting user research, creating user personas, journey maps, mood boards, wireframes, mockups, etc. Jumping straight into high fidelity mockups without building a sturdy framework based on functionality and usability no longer feels natural or

accurate to her. She believes that skipping past any initial design steps will lead to a less impactful piece. Danielle believes in delivering high quality results, where she persistently keeps her users necessities in mind. From start to finish she is meticulous with her design process.

Danielle embraces her creative outlook on design, and she is not afraid to take charge when it comes to group work. Although Danielle absolutely loves taking the wheel during group settings, she knows when it is time to lead and when it is time for her to listen. Danielle’s strong leadership and interpersonal skills come from her tremendous passion for problem solving, which enables her to come up with the best solutions possible. She puts an incredible amount of passion into her work, and you can tell that everything she creates has undergone a tremendous amount of research and concept development.







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SEPTEMBER 15 - 22 SEPTEMBRE

Intact Collective  

www.intacttheatrefestival.com

Natalie is a multidisciplinary designer, meaning her work is a madcap attempt to learn how to do everything. Surprisingly, this has worked out for her so far. NATALIEMEDEIROS.CA



Communication Design

Over the past few years, I've been advised to brand myself as a certain kind of designer: a web designer, a type designer, or a motion designer. For a while, I really tried to find my niche, but it never seemed to work out. When I tried to focus on typography, I found myself being pushed in a more illustrative direction. When I tried to focus on illustration, motion design suddenly seemed to be more my "thing".

For my first two years of YSDN, this categorical view of design really limited me. When I tried to push things in new and interesting directions, it was still with this practical mindset of what kind of designer I needed to be. My technical skills improved over those two years, but something was missing.

At the beginning of my third year, I took a class called Communication Design 2. Communication Design 1 had been an unreal struggle for me, with none of my ideas transferring from mind to execution, but I figured: I've improved a lot since then, so why not? And... nothing else will fit my schedule, so here we are.

The main project for this course involved creating an advertising poster for a festival. Required to provide three solutions—one illustrative, one type-based, and one photographic—I found my previous habits were no longer viable. In order to do the project, I had to push past the assumption that I always had to approach projects as a single kind of designer.

One of a series of posters created for this project. *INTACT 15* is a fictional alternative theatre festival that aims to change the audience's perception of theatre performance.

Suddenly, the conceptual phase was so much easier. I sat down for an hour and drew out pages and pages of thumbnail concepts, approaching the project from every angle I could think of. Of the hundreds of ideas, I chose three that I felt best represented the festival, and as I developed the project further through class critiques, something else unexpected happened. Seeing as I had developed my skills both in illustration and typography, I had assumed that the concepts using those skills would be stronger. But almost everyone in the class agreed: the photographic concept was the strongest.

I could have pushed the typographic treatment anyway, since I thought it was pretty good and suited my skillset better. Instead, I said to heck with it. I had a friend teach me how to use a camera, looked up a few tutorials, convinced another friend to model for me (thanks Hunter, you're in a book now!) and just went for it.

It didn't seem like a huge deal at the time, but this decision changed everything about the way I approach design. Suddenly, something clicked: I'm not limited at all by what direction I think I should approach a project from. A typographic designer can learn photography if she wants to—if it will make the project better. My project would have been successful if I had just used type, but the addition of photography gave it some extra punch and really brought it together.

And there it is: I'm not just a type designer, illustrator, or a photographer; I can be any of those things depending on what I'm working on. I've found that projects come together when you're willing to follow what the project needs, rather than any pre-existing limitations, and I look forward to a career where I can explore design solutions in all their multiple forms.



Andrew is a bouncing ball, also a graphic designer. Bouncing around from Cairo to Dubai to Toronto, he never settles. Andrew rarely conforms, not with the intention of aimless rebellion, but rather for his personal enrichment. **UNDRO.NET**



Bounce. Design.

Bounce. B o u n c e. B o u n c e. B o u n c e. B o u n c e.
Bou n ce. Bounc e.

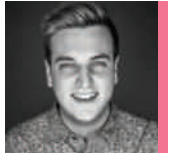
I am a bouncing ball wherever I go. I grasp what I need from one end, then bounce off to the next. I listen carefully and critically to modern progressive ideas, and practical pre-existing ideas, bouncing back and forth between them, taking what I need from each idea, while preventing myself from getting too comfortable with any single ideology, forming my own views on topics of culture and society.

Being thrown into design school at York University was a peculiar transition, leading me on to a series of impacts, bouncing me off in different directions. Design school made me appreciate and extend my elasticity. Going into the program, bouncing onto the unanticipated surfaces, the first collisions, were the hardest, learning new vocabulary, ideologies, and history. Rebounding off multiple new surfaces of faculty feedback, preceding design pieces, and readings, I was lead into different directions that vary in roughness and impact.

Throughout the program, I was both exposed to and followed various directions in design styles, approaches, and work routines.

In my design process, I make sure I don't get comfortable with any one idea I start with. When I design I start off at one point then let my initial concept be thrown around from one side to the other beating it around until it finally comes to rest. Initially, when I design, I aim to launch my ideas the hardest I can in the wildest directions, that is when I have the most control over the project's direction. Then I watch my concept bounce around, losing control of it until it gradually comes to rest, where I have a clearer vision of what I'm finally making. I always want to start throwing the ball the hardest, knowing I will loose control to let my final concept come to rest in the most unexpected place possible. I hold the product, dismantle it, turn it upside down, break it, fix it, rearrange it and put it places where it isn't meant to go. A concept is never static, once I throw it out and into my head, even when I sleep, eat, drink, shower, or not consciously trying to think about it, it's always bouncing and will not be stopped where it does not want to.

As a multidisciplinary designer Joshua continuously challenges himself to use design as a powerful tool to unite, educate, and engage. Through an intentional combination of analog and digital tools and processes Joshua has developed a humanistic approach to design thinking, production and presentation. JOSHUASINGLER.COM



If you are reading this, print isn't dead.

Living in such a rapidly advancing society that is consumed by social media and dependent on technology I find it necessary to use my design as an opportunity to break conventions and cross disciplines. My creative process consists of a lot of experimenting. I like to start with my growing collection of film cameras, typewriters, scanners/ photocopiers, paint, textiles amongst several other art materials. With these materials I have been able to develop a unique approach to design that highlights the origins of art and design.

This cross-disciplinary approach allows for a flexible workspace that is not confined to a solitary computer program. I am constantly experimenting with different tools and techniques both on and off the computer. This approach results in an outcome that's complex and flexible. I believe fusing the detail of digital tools with the liberated nature of analog technology, allows for an authentic piece of design that is flexible and complex.

My love for design also finds a home within my passion for social justice. I am often seeking out gaps in society to fill with a design solution. These solutions often result in creating a platform for an oppressed group of individuals to have their voices heard.

I recently tackled the problem of LGBTQ+ representation in mainstream media through the creation of '*A Title.*' magazine. The stereotypes of the diverse queer community are often stigmatizing. Through this magazine, I was able to create a collective body of work that properly displays the diversity that is the LGBTQ+ community. Beyond this project, I strive to use design to spark positive change.

I'm optimistic in regard to power that design holds, and what I can do with that power. Remembering not to be confined by technology will allow our creativity to guide us into making the right decisions. I think it's crucial for designers and creatives alike to be strategic when selecting our tools and processes. Remembering to approach each project with an open mind and allow the project to guide our decisions – instead of forcing the project into a comfortable algorithm – will allow us to stimulate and grow our creative minds.

I'd like to thank each teacher that has challenged me to find purpose in my work. I would also like to thank you to both of my parents for their unwavering support to pursue my dream of studying design. And lastly, I'd like to remind my future self to always ask questions, trust the process and stay curious.



**CHINAJOY
2017**

2017.CHINAJOY.NET

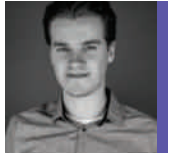
China Digital
Entertainment Expo
and Conference

July 29.30.31
New International Expo Centre
Shanghai, China

Chine Numérique
Divertissement Expo
et Conférence

Juillet 29.30.31
Nouveau International Expo Centre
Shanghai, Chine

Ian's not much of a talker, and although it may not seem like it he actually does like company, he just prefers to learn and listen most of the time. IANVAASJO.XYZ



Communication, Collaboration and Leadership

Design is a collaborative and interdisciplinary process of problem solving, but it is one that we must take charge of as leaders. Too often do we think of designers as tools to be thrown at a problem in hopes of a swift and aesthetically pleasing solution. The reality is that designers have an innate agency which must be put to use. As designers we have the rare opportunity to work in a field that puts us in the position to make real change. To re-examine established ideas and put them under scrutiny, to test both radical and even subtle approaches to common and never before examined problems; these processes are where our minds flourish.

However, a designer is only as good as their ability to communicate and collaborate, for when design becomes insular it loses its edge. If we treat clients as if they're a hindrance to our process we will only invite the same frustration for our inability to understand their needs. Clients—despite our opinions to the contrary—play a critical role in the design

process, for while they may not have the background of a designer, their decisions, knowledge and understanding of their audience play a fundamental role in what the final product results in. It is important for designers to work alongside our clients as equals and as partners in finding the best solution to their problem. We are not simply tools to be used. As designers we are also thinkers, innovators, problem solvers, and most importantly leaders of our craft.

By embracing interdisciplinary collaboration in the design process, we gain knowledge and inspiration from perspectives outside our own experiences, as well as a better understanding of what the final end user truly needs, rather than what we might think they need. To reach the best solution, we as design leaders must be bold in our ideas, strong in our resolve, and open to the unexpected.



Case Study

A detailed analysis of specific student projects.



01



THE ORIGINAL TORONTO TAXI
// est. 1956 //

02



04



03



05

Cristina Bolzon is a creator and critical thinker, who has learned to tell visual stories of the world that surrounds her in her own unique way. She has a special interest in branding, packaging, and editorial design; with an added passion for photography, illustration, creative writing, fashion, and makeup arts. CRISTINABOLZON.COM



Co-op Cabs Rebrand

Using *Co-op Cab's* establishment date and years of experience to their advantage, the company's history was brought to the forefront of the rebrand. This not only validates their long-standing credibility but also gives them a competitive edge against other leading cab companies such as Beck, and newer, more advanced ride sharing programs such as Uber.

Who is Co-op? *Co-Op Cabs* is an independently owned taxi cab company that has been serving Toronto, North York, Scarborough, Etobicoke, and East York for the past 60 years.

Understanding the problem The initial task was rebranding *Co-op Cab's* identity during a time when business in the taxi industry is rapidly declining. Additionally, research showed that the rebrand needed more than just refreshing the company's outdated look—it needed to change attitudes both within and towards the company, repositioning the company's language, tone, and service models.

Crafting a Solution All of the decisions made in the rebrand were derived from *Co-op's* new brand values (Credible, Personal, Local, & Hustle) which were adapted from the key strengths identified in the company. It was ensured that every touch point of the rebrand reinforced *Co-op's* history and dedication to serving and putting the rider first.

Design Objectives and Goals Credible & Local: As one of the oldest cab companies servicing Toronto, *Co-op* can be considered a pioneer in the Toronto taxi industry. Utilizing *Co-op's* years of dedicated service to its advantage, the rebrand includes the phrase "The Original Toronto Taxi" in the brand's new logo. A serif font is also employed throughout the brand, as a timeless reflection of the company's heritage and tradition.

Personal: Everyone who is a part of *Co-op Cabs* is considered family, especially their riders. *Co-op* therefore prioritizes bringing these individuals to the places they need to be and the people they need to see. Through the linking of the *Co-op* letters in the Iconic Infinity Mark, the brand's new logo is able to reflect this sense of connection, care, and community.

Hustle: Toronto is known for its fast paced work ethic. Thus the rebrand had to be slick and simple for its riders, whose lives are already complex and rushed. This is reflected in the dynamic and symmetrical form of the Iconic Infinity Mark, which acts as a visual representation of the cloverleaf interchange, alluding to *Co-op's* identity as a transportation company that is quick and reliable with a wide reach across several cities.

01 — *Co-op Cab's* Heritage Badge.

02 — *Co-op Cab's* primary logo.

03 — Accessible van mock up with Heritage Badge.

04 — *Co-op Cab* sample web and app design.

05 — *Co-op Cab* in-car receipt and coupon.

Katonim

As a huge fan of horror, *American Horror Story's* first season was an inspirational work of art for me. Enchanted by the typefaces used by the production, I worked with the elements that made it stand out to adapt it into a typeface that could be used in a wider variety of contexts.

While the awkward proportions and quirky details perfectly captured the tone of the show, I saw this as the main problem with the versatility. The details were so specific that the typeface would never work in any other application. I thought the details were so fascinating that when tasked to create a typeface of my own, I knew I had to tackle this personal passion project.

When I broke down exactly what I admired about the typeface and started sketching out my own letterforms, I noticed that it was starting to look art deco. It was at this point that further research led me to Charles Rennie Mackintosh; an English designer who lived from 1868 to 1928. His type work has inspired many contemporary iterations, including *American Horror Story*. I wanted to do something more universal. I started by designing the lowercase letters. I decided to base my entire typeface off of a circle, which determined the x-height and the width of most letters. From there I decided on two stroke weights, as I intended on having a double stroke on all the stems of my letterforms. The lowercase came together quickly, because I kept the decoration minimal. I did this to make the typeface more versatile. The uppercase letterforms, however, were a lot more complicated. Since I kept the lowercase a little more modest, I had

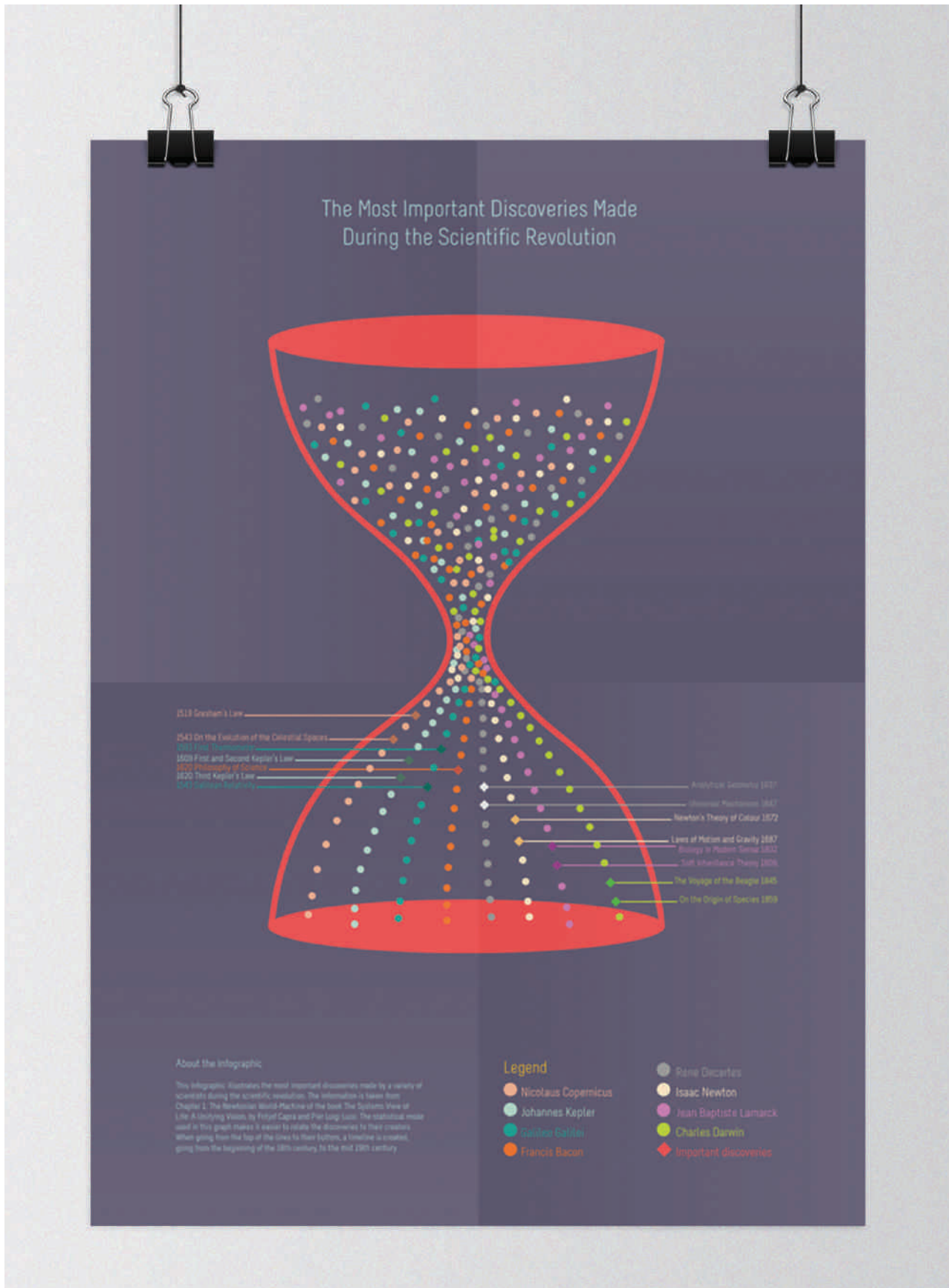
to put all the personality that I loved from my inspiration into the uppercase. I decided to keep a similar width to the uppercase, which meant having to find a solution to the round letters – O, D, Q – to keep the width consistent. Rather than making these letters narrow and tall – distorting the circular shape that the typeface was built from – I opted to raise the small, round forms to the ascender height and fill in the bottom with a decorative detail of a square and a horizontal stroke. I mirrored this square detail in the M and W, and maintained the double stems and crossbars from the lowercase. Once I finished the uppercase, the numbers and symbols came together almost effortlessly, as I had already worked out most of the complications of the process.

I designed a specimen book with a black, white, colour palette to embrace the art deco feel. I then decided on the name *Katonim*. Not only is “Katonim” an interesting sounding word that doesn’t really mean anything, it’s also the name of my summer camp. In design, typography is something that always brings me joy and satisfaction. For that reason it only made sense to name my typeface after my favourite place in the world.

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o
 p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0
 . ! ? \$ % & () : ; " ' "

Lola is a designer, daughter, sister, aunt, and friend. While she is admittedly a little pretentious, she is interested in using her skills as a design thinker and passion for complexity to solve real world problems, and her affinity for self-deprecating humor makes her tolerable to be around. LOLAMARIEC.COM





Kate is a designer who appreciates data visualization, quality print, and well-thought colour boards. YSDN has helped her develop a set of skills that will contribute to her making the world a better place, one design at a time.
KATECHEPTINE.COM



The Scientific Revolution

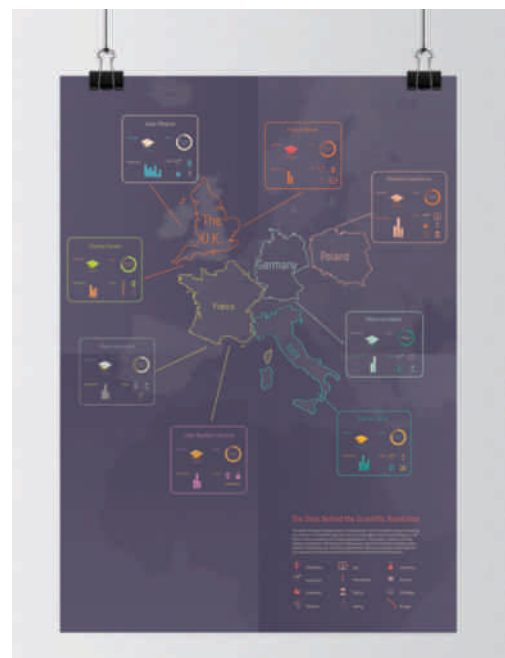
Visualizing complex data has always been a mysterious task to me. How do you make something that may appear dry to the average audience both interesting and visually appealing? How do you decide the hierarchy of information in order to not leave out anything important? When I was presented with a substantial scientific text and told to present its content as a piece of visual art, I was unsure of where to begin. Thanks to trial and error, I learned to organize, analyze, and depict a large set of data.

I began by researching my topic, gaining a deeper understanding of the information that I had to work with. I broke down the content into sections, creating mind maps to help me realize what I wanted to focus on. Throughout this process I made sure to step back and ask others whether my selections made sense to ensure that my audience read my work as I wanted them to. Doing so helped me see if I was going in the right direction, and confirmed to me that comprehensive research is a crucial part of problem solving.

Next I began conceptualizing how the scientific data could be displayed; a challenging task. Once I had a few concepts, the rest of the steps began to fall in line. I tried to stay away from the information design clichés, such as charts and bar graphs, and create something fun, original and engaging. While conducting my research, studying the *Scientific Revolution* made me think of the hourglass. I thought about how it has been six centuries since this fascinating time period, and imagined every scientific and artistic innovation as a grain of sand in the passing of time.

I used simple vector illustrations for the second poster that I created, focusing more on the strengths of each individual scientist and artist that has contributed to modern science.

YSDN has helped shape me as a designer, expanding my boundaries by pushing my limits. It has taught me to listen to criticism without taking it personally and be passionate about my work. It has made me realize that there is always value in any idea, even when it may not appear so. It sharpened my eye to see fine details, preparing me to enter the industry. This project reminded me that design is not something that I just studied in school and will soon do for a living, but also a hobby-turned-passion that I will enjoy for a long time.



Locate.

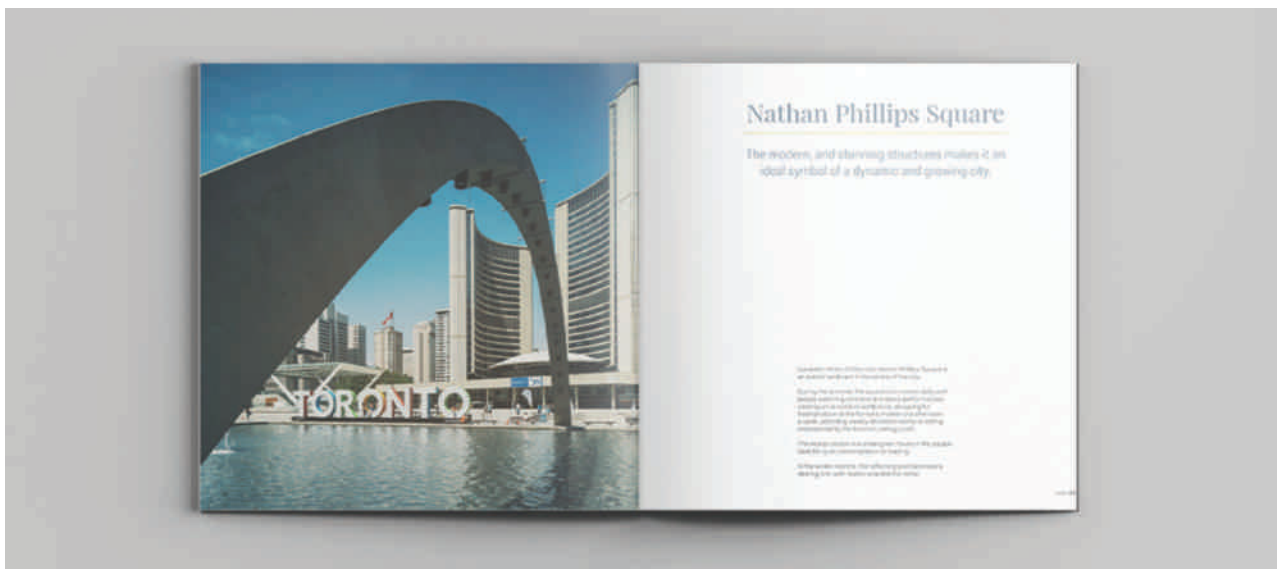
In a city as diverse as Toronto, there are a variety of cuisines to discover. However, it's not always simple to find the best restaurants the city has to offer. For locals and travelers alike, food is a means of experiencing a culture and building a community through it.

Locate. magazine connects a wide range of people together. From locals to internationals, *Locate.* focuses on helping them discover Toronto's known and hidden gems. It allows its audience to receive the full experience within the city.

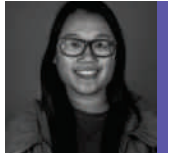
This project stemmed from my passion and desire to discover new cultures through different cuisines within Toronto. Through the research process, it was apparent that food magazines primarily focus on recipes, while the content in travel guides only focuses on tourist attractions. As an avid food enthusiast and local in Toronto, I wanted to create content which would include my personal perspective on each restaurant mentioned and giving insight on the different hangout

spots around the city. By combining food magazines and travel guides together, the content in *Locate.* gives its audience the opportunity to encounter the city in both a local and traveler's perspective. It includes a variety of locations, permitting the user to explore the east to west ends of Toronto.

This magazine takes on the style of simplicity. It is minimal and clean to help the reader have comfortable and easy access to the information provided. The magazine is also heavy on photographs to provide a visual imagery for the reader on what they can expect upon visiting the location mentioned. The content does not only encourage further exploration of the city, but it also includes historical context to encourage a better understanding of the places. My hopes for this magazine is to provide insight to locals and travelers, in order that they may notice the endless amount of discoveries to uncover within Toronto.

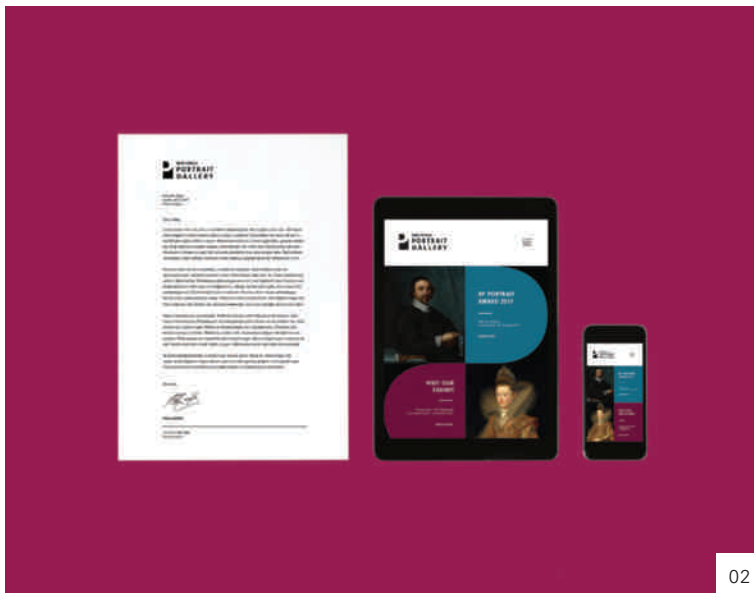


As a committed and organized individual with excellent communication skills and an eye for detail, Vivian is deeply passionate about connecting people and building community through design. Outside of design, she is constantly on the search for new and delicious restaurants to try. VIVIANNNDIEP.COM





01

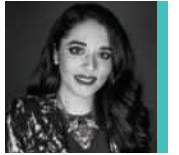


02



03

Camilla is a passionate creator who is fascinated with how colour and shape can interact in the making of dynamic visuals. Her love for reading and essay writing informs her design process and has contributed to her ability to communicate in-depth topics or ideas.
CAMILLADINARDO.COM



National Portrait Gallery Branding

The *National Portrait Gallery*, located in London, England, became the first ever collection of portraits in 1856. The paintings, video portraits, photographs, miniatures and large sculptures on display depict the individuals who have influenced Britain from the late Middle Ages to the present day.

This project began with research into the *National Portrait Gallery*. Statistics collected over the past two years showed that the largest groups of visitors were locals, tourists and students. In a corporate plan released by the Gallery, they explain that the priority is to keep these audiences intrigued and maintain the steady rise of total annual visitors. The Gallery is also interested in reaching untapped audiences to attract new people. For this research, I also spoke with their communications manager to hear more about the visitors' experience. The *National Portrait Gallery's* most consistent positive feedback is in regards to the quality and extent of their collection.

In 1992, the *National Portrait Gallery* created two main goals in defining what they do. I condensed these into the following brand statement: "Discover the portraits of those who have made and who are making British history and culture."

This became a forward facing part of the brand that would also allow my creative strategy to remain focused throughout the next stages of the branding process.

With a better understanding of the *National Portrait Gallery*, I looked at their current brand and evaluated the role it had throughout the promotional material. Their wordmark is the primary element and it remains rather static. It is consistently placed in the top corner and does not expand beyond this. The wordmark also lacks a correlation to the elegant and historical exhibit space they have to offer. A new brand identity that clearly communicates their key message while showcasing the collection's breadth can become a visual tool in attracting new visitors and maintaining the current audience.

The final rebrand features an icon and a wordmark. A white "P", representing the sitter, is placed on top of the black rectangle to create the icon. This alludes to the creation process of a portrait. The small "D" shape produced through the layering stands for the act of discovery within the gallery, which connects to the brand statement. Using this shape as a frame to contain various faces is a way to intrigue people to visit in order to discover the rest of the portrait. The shapes can also remain black and become a series of different compositions and patterns. To accompany the primary black and white scheme, I created a secondary color palette inspired by the warm and cool tones of their exhibit space to express the interior of the Gallery to the public. This brand, therefore, is a flexible system that can promote the upcoming exhibits to local visitors and showcase the extensive collection to new audiences.

01 — In the design of the brand collateral, the dynamic patterns are used on their own or as ways to frame the portraits.

02 — The letterhead design alongside of a mockup of potential home screens for the *National Portrait Gallery's* website.

03 — The business card designs using different arrangements of the icon shape.

Event Branding

The challenge was to create an event-branding package that included a bilingual poster, tickets, electronic splash page, a program, and other ephemera to promote awareness and boost ticket sales.

The Squamish Music Festival was a music festival that drew upwards of over 35,000 visitors to Squamish, BC. The festival showcased internationally acclaimed artists like Sam Smith, Drake, Mumford & Sons, Eminem, and Bruno Mars, giving attendees, at its peak, access to over 70 acts on three stages during the three-day event.

To capture the festival's essence I wanted to convey the collective, coastal, and elevated feeling of being immersed into a vibe of amazing music, surrounded by energetic and enthusiastic fans in the middle of a stunningly beautiful setting. I chose magenta for passion, golden yellow for light and warmth, teal for sustainability, and deep sky blue for water, against black for night and contrast. These colours later helped me organize different levels of passes and event information.

I chose two main typefaces, one derived from Herb Lubalin's Avant Garde typeface called Dolce Vita for the word-mark, and a tech-edged Juice typeface for the supporting text. I chose the first because of the upward direction and changes in vertical and diagonal directions in the 'A' and the 'V'. I chose Juice because technology was evident in the use of wristbands, lightshow, social media and musicians' acts.

The starburst pattern came to me early as a way of conveying the bringing together of artists, audience, and excitement.

The swirling mesh represents an elevated feeling flowing through attendees' psyches. The silhouettes of the mountains and islands in Howe Sound celebrate the unique local coastal beauty of Squamish itself.

Because the festival banned bottled water, I chose a refillable bottle as ephemera items. Through research I found milk-bottles that could be screen-printed and proposed three collectable designs, which could also be adapted to metal water bottles if glass was deemed unsuitable. The festival also implemented cashless wristbands instead of paper tickets where attendees could pre-load their wristband account with money. So, I designed 4 sets of wristbands for single or multi-day access to the event.

I also proposed several t-shirt designs for sale. These designs isolated the textures found in the brand's design.

The event guide needed to communicate important information about the festival grounds, campgrounds, transportation, main acts, stages and be foldable to fit into a back pocket.

I learned through the process of coming up with a brand strategy how important the design process is from ideation to sketching to prototyping to testing and implementation. The process also facilitated subsequent design decisions. It helped me to see the project through the eyes of the end user and how hierarchy and colors can be used as tools to communicate different levels of information to them.

Programs used: Adobe Illustrator, Adobe InDesign

01—Event program.

02—Wristbands, colour coded for different access levels.

03—Main event poster.

04—Reusable screen printed water bottle.

Danielle wants to live at the intersection where innovation and creativity meet real life and sustainability. When it comes to delivering her best work, the design process is a lifesaver—sour cherry-flavoured lifesaver, for sure, but with a sweet aftertaste. She also loves IKEA furniture hacks, cooking Thai food, oil painting, photography and writing music. DANIELLEDONVILLE.COM



01



02



03



04

Filmmobi

Filmmakers don't always get the exposure that they are looking for, especially if they have to seek it on their own. More times than not, their films don't even make it to the public eye as a result of either amateur filmmaking or the increase of competition. For upcoming filmmakers, this may be problematic in obtaining the right type of audience to heighten one's skills in crafting motion picture.

Filmmobi is an application that allows filmmakers to share their content to a global audience of like-minded filmmakers. *Filmmobi* aims develop a community that shares valuable information regarding the many aspects of filmmaking to upcoming directors and producers in film production. These expert subjects could range in cinematography, visual effects, post production, set design and many more.

The project began with my personal needs as a filmmaker. Many times before, I have struggled to find the best material to influence my filmmaking. From basic internet forums to databases of direct film subjects, the content I found was either unstructured, unorganized or directed towards filmmakers with previous film experience.

In addition, my personal film crew had faced many difficulties gaining the right type of exposure from the public audience. Often times we would come across commentary from individuals who slander the project rather than offering constructive feedback. As a result of these issues, I aspired to develop an application that benefitted the needs of the filmmaker through the formation of a database for the sole purpose of uploading content, obtaining constructive feedback and networking with industry professionals.

Filmmobi is designed with the intent that makes networking, socialization and video publishing familiar to the user in question. Compared to other online video platforms such as Youtube or Vimeo, *Filmmobi* is centered towards experts who specialize in all aspects of film production rather than a global audience of general to amateur video creators. The application is focused on developing a platform in which new and current filmmakers may circulate content with one another while sharing information for future opportunities of collaboration. I trust that this application would provide the essentials to upcoming filmmakers especially with the popularity and increase of video related content in the near future.



A product designer, motion designer and all around creative individual, Zoheb is a dedicated storyteller who is passionate about crafting interesting stories and designing compelling experiences using the latest in digital technology. At other times, you can find him contributing to his love for 80's music and digital art. ZODEART.COM



Expo 2025

The Expo or World's Fair is a festival that brings people together from around the world into one place to present ways to create a better society or utopia. Different societies and minds join in this festival to share ideas and innovations.

Ysabel strove to convey *Expo 2025* as a better tomorrow in a utopia. Her imagined *Expo 2025* focuses on the challenges of environment & sustainability and also incorporates a coming together of cultures.

Initially the illustration was of a floating city with buildings, technology, as well as greenery (mountains, trees). The logo was a large bold cursive typeface inspired by old-fashioned poster design. After refinements, the represented city became more lively & full and instead of showing a floating city, the poster offered a more detailed look into the city by having the illustration take over the entire poster. The branding then finalized into a simpler bold sans-serif typeface so that it would not take away from the illustrations.

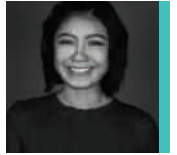
The brand has variations where different illustrations go over & through the letters of the brand.

Ysabel Enverga's imagined *Expo 2025* shows a positive, optimistic and inviting future with bright colours, playful illustrations, and bold typography. The poster integrates the identity and branding in other media (pamphlet, tickets, digital) to create a campaign. Depicted in the poster are well-known buildings and architecture from around the world to show a coming together of cultures. The CN Tower is the most dominant however, since the Expo is held in Toronto. The poster shows a lively and optimistic future with new technologies, flying cars, cloud neighbourhoods, as well a healthy environment, portrayed through its greenery and mountains.

This project made it to the Semifinals in the Adobe Design Achievement Awards.



Ysabel Enverga showed her creativity as soon as she could hold a pencil. She tried her hand at fine arts, animation, photography, etc., at Cardinal Carter Academy for the Arts and gravitated towards design. Ysabel greatly enjoys print, brand design, and incorporating hand-illustrations & artistry in her work. YSABELENVERGA.COM



Contra Magazine

Contra is a publication that theorizes, embodies and facilitates art as an activist tool. The inaugural “Identity Issue,” explores attempts to contest and reshape identity on the individual and collective level. Its pages include everything from articles on zine-making as a means for young girls to navigate puberty, to stories on contemporary artworks that challenge the colonial erasure of Canada’s Indigenous population.

While there are countless arts publications, they tend to fall into two distinct subsets: they are either 1) sponsored by major cultural institutions such as museums, and are therefore biased towards the artists they promote, or 2) are beautifully designed, book-like publications that exclude a significant target audience simply due to their steep prices.

Contra responds to this gap; it is a deinstitutionalized, economically accessible space for creatives of all kinds to explore contemporary and historical models of resistance in art. Inspired largely by the Dadaists’ subversive artistic reactions to World War I—whereby parody, nonsense, and iconoclasm were used as tools to point out the ludicrousness of a society that could produce the horrors of war—*Contra* provides a space to celebrate artistic activism.

The development of this publication was fuelled by a personal interest in art as a community-building tool, as well as to a fascination with the institutional limitations, biases and potentialities of museums.

Selecting the content for *Contra* offered the perfect excuse to dive into my interests: I happily became a shut-in for weeks, surveying academic journals, literary fiction and popular news until I curated a set of cohesive set of content surrounding artistic activism and identity politics.

When I began to design *Contra*, I was careful to strike a visual balance between grassroots authenticity and institutional credibility. While I certainly wanted it to be clear to readers that *Contra* has no institutional or commercial affiliations, I also wanted to avoid homemade, zine aesthetics that might undermine the perceived validity of the content. I spent a great deal of time developing a spec board, moodboard and art direction document that would reflect these needs.

In order for *Contra* to remain inexpensive or free, I limited the production of the publication to black and one accent colour printed on newsprint. However, I counterbalanced these seemingly “low-brow” elements with clever imagery, thought-provoking juxtapositions of text and image, and carefully set, highly legible typography. The result is a visually playful style with editorial qualities that encourages viewers to reflect and draw their own conclusions. Combined with compelling content, *Contra* fills a gap formed by other institutionally or commercially-driven arts publications, creating a safe space to celebrate ambiguity and critique.

01—*Contra* is a publication about making art work: its articles explore how creativity can be used as a tool for social resistance and community building.

02—Richard Serra’s public sculpture— widely critiqued for its apparent ignorance of public needs and traffic flow— is juxtaposed with Guillermo Gómez-Peña’s call for art to recognize its social context.

03—*Contra*’s inaugural “Identity Issue” shares stories of using art to contest and reshape identity. In this article, for instance, Muslim hipsters express themselves and combat stereotypes through their personal style.

04—Stephen Harper’s destructive statement erasing Canada’s colonial past is linked to another Canadian nationalist symbol of Indigenous erasure in this spread: a Group of Seven painting. for instance, Muslim hipsters express themselves and combat stereotypes through their personal style.

Lauren is an interdisciplinary creative with a passion for words. Her work is research-driven, and operates largely at the intersection of design and creative and critical writing. She thrives on variety and is always eager to learn new things. LAURENHOLDEN.CA



01



02



03



04

Solar System Revisit

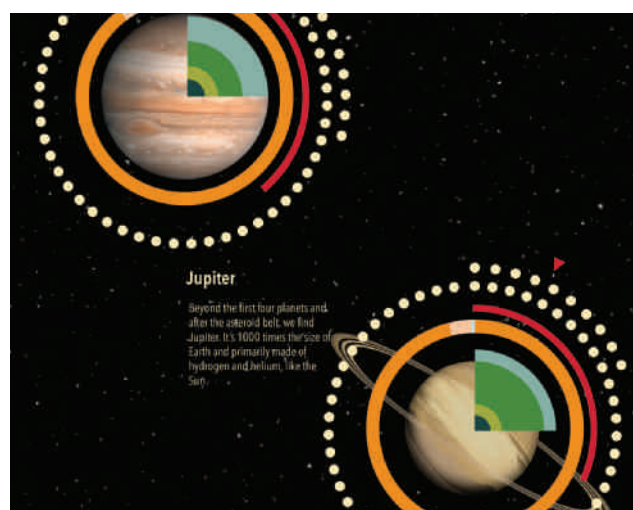
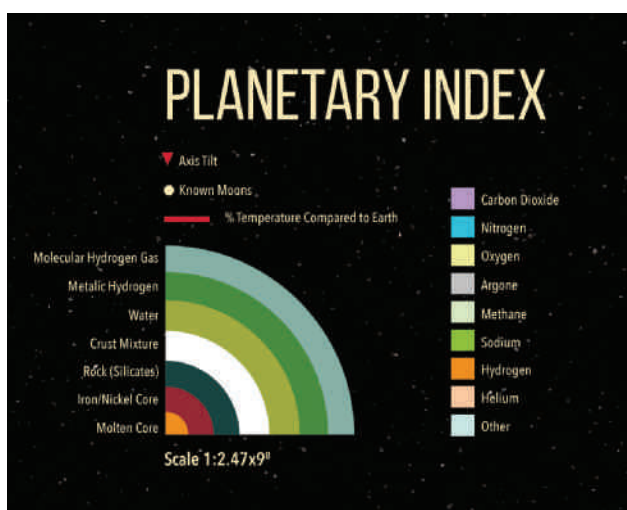
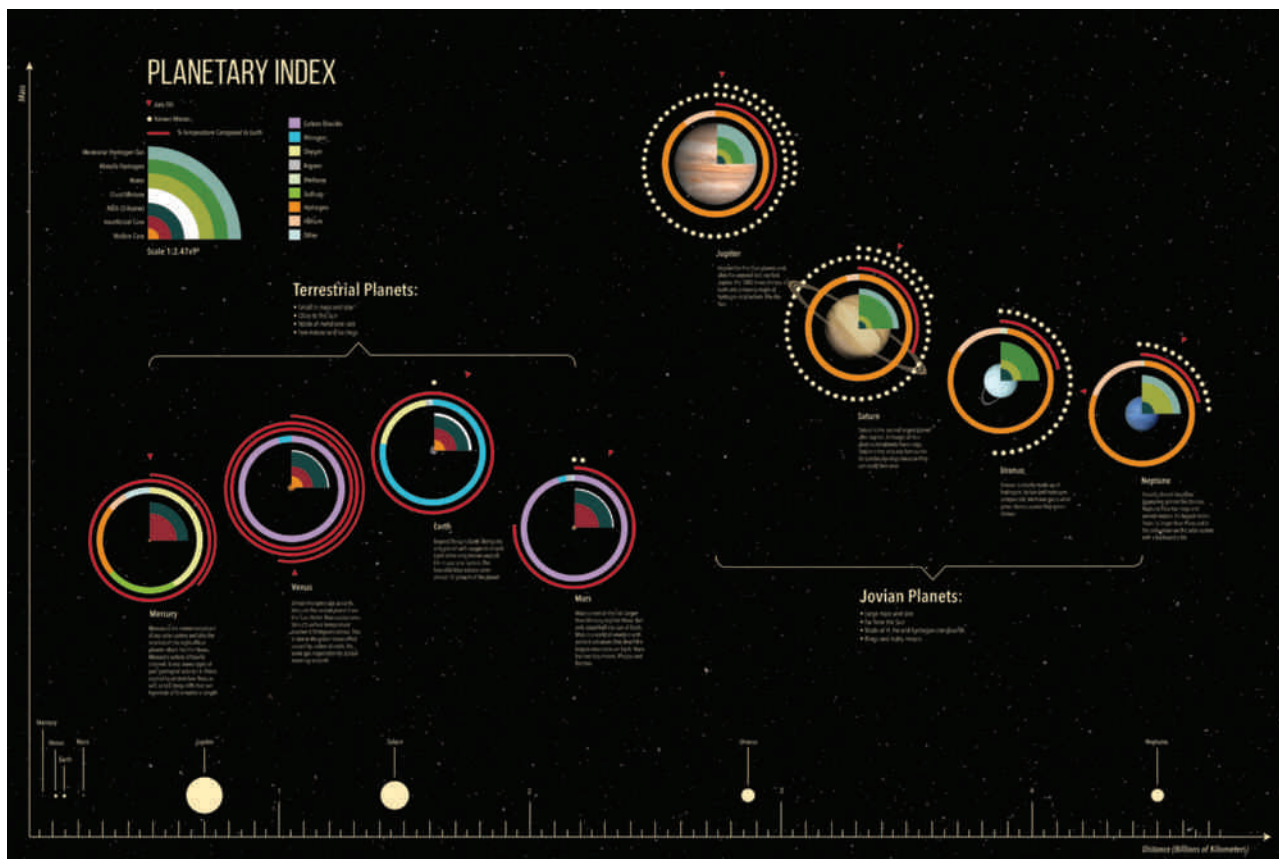
Whilst studying Astronomy in my second year of YSDN, I realized the difficulty involved in interpreting planetary data. Upon further research, I discovered that due to the fact that we constantly deal with small numbers in our daily lives, it is impossible for the cognitive system to register astronomical figures as they are not in line with our normal life experiences. For example, how would one conceptualize the fact that Neptune is 4.498 billion kilometers from the Sun while Earth's distance from the Sun is only 149.6 million kilometers? Facts such as, Jupiter has 67 known moons, are also less impactful when looking at a chart that simply states "Moons: 67". Likewise, pages and pages of information on planets make a fascinating topic humdrum, especially if data is difficult to fathom.

In order to aid fellow students for a better understanding of the topic, I decided to visualize planetary data and organize it in a manner that puts it into perspective. I was inspired by Nicholas Felton's annual reports where he had taken mundane data, such as how much gas he had used and how much fast food he had eaten in a year, and converted it into something more compelling.

The intuitive nature of this infographic captivates astronomy scholars to tailor their own learning experience, and thereby, absorb more information. Students feel empowered to independently explore and master the topic by engaging in an experience where they can think for themselves – rather than be told what to think. Planets come to life, and studying becomes an exciting adventure, in addition to saving hours and hours of tedious reading!

"The knowledge that does not steal you from yourself, is worse than ignorance." – Rumi

Infographic designer, entrepreneur and marketing strategist specializing in data visualization, user experience and visual communications. Also a renewable energy advocate, tree hugger, animal lover, and forever optimist who is extremely passionate about innovation and solar power technologies. JAVERIMRAN@GMAIL.COM



Content source: seventh edition of the *Cosmic Perspective*.

Ralf

My grandfather Ralf's career as a geologist for a large engineering company took him around the world. Also a writer, he recorded his experiences with wit and sensitivity. *Ralf* is a collection of excerpts from these memoirs that presents a portrait of the man and his life.

This book went through three significant variations in design. My initial vision for the project was cinematic: I envisioned maps, tasteful photography, and a mix of bold and classical typography. I wanted to create a sense of history, adventure and grandeur.

Part way through the project, Ralf gave me a collection of photos that he had taken throughout his career. The photos were exceptional, spanning 40 years and showing him in exotic locations around the world. As he sent more of the content for the book it became clear that some of the writing also took the form of notebook entries and letters to Ralf's family (my grandmother, father and aunt). I began exploring a direction that was more in line with a photo book—large, full-bleed images from the locations that Ralf had worked. I also worked with the graphics from Ralf's notebooks, appropriating their visual language. The text of the chapters was on smaller pages inset amongst the photos, the idea being that the photos would quite literally create a backdrop for the writing.

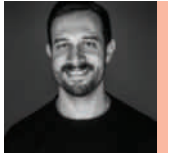
After receiving all of the text for the book, I began to feel that my design decisions were interfering with my grandfather's writing. At the outset, this project's intent was to present a portrait of Ralf through his writing (he was, in a way, both the subject and the author); I wanted the presentation of the content to capture the spirit of Ralf's life while letting his words create the experience for the reader.

In the book's final form, each chapter takes place in one location. Chapters start with a title page, a halftone image and a map, all printed on coloured stock, and these introductory elements give a sense of the location and the mood of each chapter. The text of the book is set in Operator, a typeface that carries the qualities of both typewriter fonts and handwriting (these being the two methods by which Ralf has done a significant amount of his writing). On its exterior, the book's exposed binding and coloured papers have a prominent physicality that speaks to the stories contained within.

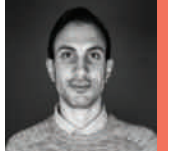
It was wonderful to be able to work with my grandfather on this project.



Brian Kall believes in a research-led design approach that values both content and the voice of the designer. He strives to make work that is as thoughtful-provoking as it is entertaining. BRIANKALL.CA







Sparrow Collaborative

Since my 1st year in the York Sheridan Design program (YSDN), there has been an itch to network and collaborate on projects with students across various disciplines. Sheridan is made up of more than 21 thousand students, studying in over 100 different programs. So why aren't students encouraged to collaborate more?

The Outcome After months of research and paper prototyping, *Sparrow Collaborative* was created. While the project targets Sheridan College specifically, it can easily be scaled to work in any post-secondary institution. The application offers an easy way to search for students, faculty, and alumni. While also offering 'project cards' which allow students to manage collaborations, and an in-app messaging service so students don't need to communicate outside of the application. Alongside the application are collaborative rooms located around campus. These rooms allow students who are collaborating across disciplines to connect and workshop their projects face-to-face in a safe and productive environment.

The Idea In my first year at YSDN, I met a fourth-year design student. She began telling me about her workshop project—a kinetic charger. At the time, I was taking an intro to physics elective, and we were learning about magnetic energy. I had mentioned to her how magnets may help make the charger more efficient. In the weeks to come, she had mentioned how using magnets helped make a more efficient charger. This made me wonder how much more I could have helped if I were a physics major. Thus, the idea of a student collaborative application was conceived. Three years after its conception, the *Sparrow Collaborative* was born.

Ideation The first step in creating this project was research. While the original idea was to create an application outside of the school. It became evident through the research, that through educational institutions multidisciplinary student collaboration could work more efficiently. This meant understanding mandates and post-secondary collaborative policies. After a literary review, I had a meeting with a member of the Research Department at Sheridan College about the practicality of a collaboration application and room(s). Through this discussion came the realization of hurdles and obstacles that this project would face. Some of which were incentives for student participation, and the 'silo' effect of departments unwilling to share information. With these new sets of challenges began the iterative design of the application and prototyping of the application design and functionality.

Implementation Upon finishing the project, is will consist of a 'book' that outlines the use, and functionality of the application and collaborative room(s), and a poster of the screen flow of the application. The idea is to establish the importance of an application like this, and how it can effectively be implemented into the Sheridan curriculum. It is my hope that in time, student collaboration will be the capstone to every 3-4-year program.

Clarity Magazine

Clarity is a monthly publication that targets the niche market of crystal healing enthusiasts. Through its refined art direction and engaging content, this magazine brings credibility to a topic that is widely regarded as pseudoscience.

I created this project as part of my third year Editorial Design course. I was drawn to the topic of crystals after seeing a great deal of beautiful crystal and rock photography online. Through my research, I discovered a thriving community of individuals who collect crystals and believe that they possess healing properties.

Target Audience The crystal healing community is growing as more people become interested in homeopathy and alternative medicine. Research shows that most users are women across a large age range of 18-70. In terms of psychographics, these users are spiritual, open, and desire greater control over their health and wellness.

01—Photograph by Valerie at [beautycreek.etsy.com](https://www.etsy.com/shop/beautycreek)

02—Photograph by Katie at [katiesbasement.etsy.com](https://www.etsy.com/shop/katiesbasement)

Content The crystal healing community mainly connects through blogs and social media, while more in-depth information about crystals are scattered across databases, Youtube videos, books, and more. *Clarity* aims to bridge the gap between these sources, making it both an informative and community-focused publication. Its contributors include: owners of rock and crystal shops healers/practitioners, collectors, notable scientific proponents i.e. William Tiller (*The Science of Crystallization*), notable YouTubers, i.e. Christa the Crystal Expert, notable authors, i.e. Judy Hall (*The Crystal Bible*) and Robert Simmons (*Stones of the New Consciousness*).

Additionally, *Clarity* delves into other related topics, including jewellery and general wellness, to support an enriched reading experience.

Clarity builds loyalty by gifting its subscribers with a small "Crystal of the Month" to add to their collection. The featured spotlight article (pictured) provides information about the crystal's powers and how one may use it to improve their wellness.

Creative Strategy *Clarity* uses high-quality visuals alongside clean, light typography to evoke a feeling of peace and serenity. Since crystal healing is a meditative process, the magazine reflects this experience with plenty of white space, light typographic colour, and beautiful photography. *Clarity* rivals its competitors with its superior art direction and ability to present a pseudoscientific topic in a sophisticated manner. Its readers are focused on health and wellness, making it an ideal publication to advertise wellness wear, literature, arts & music festivals, travel, and organic foods.

Claudia Konopko is a visual communicator and creative problem solver. She believes type is the answer to life, the universe, and everything. Claudia is passionate about good photography, good music, and asking "Why?"
 CLAUDIAKONOPKO.COM



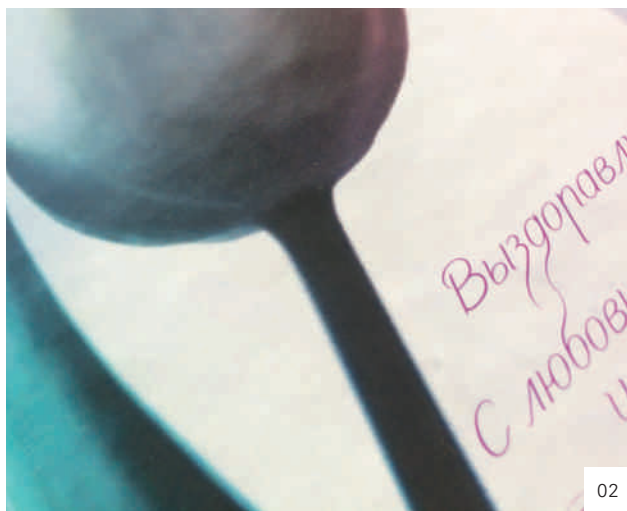
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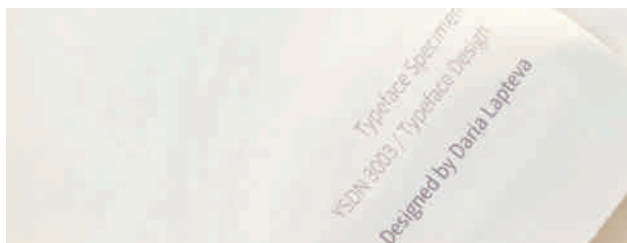
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03

Daria believes that designed environments are a reflection of how well we know ourselves as a society. As an individual contributor in designing of this planet she yearns for visual concord, clarity and engagement that can be taken for granted. DARIALAPTEVA@GMAIL.COM



Dama Typeface

I was always drawn to the finest calligraphic forms, or typefaces with higher stroke contrasts. Perhaps it has something to do with the influence and the constant use of Cyrillic cursive writing in everyday life starting with teachings of my mother and her beautiful handwriting that stuck with me all through the middle school before coming to Canada. I think it is the nostalgia mixed with yearning for craftsmanship that pushes me to keep creating their beautiful letterforms, while the only need there is that it emits and holds irreplaceable voice amongst the typographic varieties.

The main purpose of the *Dama* typeface is to classily and gracefully define more significant text, while giving the user opportunity to enjoy unique handwritten letterforms. As a generalist typeface it is best used for user interface labels, title, headings or display in 11pt or more font for either screen or print.

The voice of *Dama*, is very much like the literal translation of the word to English meaning a lady or a girl. The word “dama” does like the typeface belongs to an elegant, highly educated woman in her thirties, who speak with conviction and confidence using even smooth and rich tone. The roundness of the italic forms undoubtedly belongs to a crisp feminine voice that delivers her thoughts with impressive objective neutrality.

The most significant difference between regular Cyrillic hand letterforms and *Dama* that it is intended to be placed between fully custom uppercase letter design which is based on personal cursive writing features and partially cursive/on screen type for lowercase letters to increase its readability. Although *Dama* can be used in any colour, the darker shades that offer more crisp contrast and emphasize the difference in the stroke weight. The strokes themselves will have a low to medium weight to make it more legible. The contrast of the strokes calls for a higher contrast as well as medium x-height, which better mimics the original cursive writing with a quill. Since *Dama* is originally designed in italic with a mild sloping stress axis, it will appear to be gently condensed with tighter character spacing and longer ascender and descender length, again to preserve as many qualities of the original handwritten letters form, rather than just having the ability to fit as many characters per line as possible.

01 — Design features.

02 — Postcard use.

03 — Book title use.

Legerdemain

Legerdemain is an extremely conceptual book design, which plays a trick on the reader by exploring their idea of meaning. The title translates to sleight of hand, suggesting the book is performing some sort of magic trick. The series of text and images makes the reader believe something significant is occurring when behind the curtain, the meaning is very different. How does one distinguish what is real versus what they made up? This project demonstrates how something with seemingly no real meaning could be interpreted in many ways. As everyone possesses their own perspective of reality, no individual view is the same.

Through extensive research and conceptualization this project developed into a hardcover, perfect bound book design. As humans we experience reality through our senses so the printed book with a solid cover provides a fully tangible experience and lends well to the overall concept. Decisions such as the square shape of the book, and the choice to omit a title page equips it with enough distinction from other common novels, as it is not the typical read.

As the reader flips through the spreads, their instinctual curiosity challenges them to make connections and interpret a story from the words and images. These images were a challenge to invent, as they needed to remain disconnected, while still maintaining some semblance of a meaning. The images were developed from a list of 25 words that connected to each other in some indirect way.

For example, the word freckles influenced the following word, sand. Using a combination of photography and collage the imagery plays on the concept of real versus perceived. Some pages feature an image produced by a printed photograph that was then cut and collaged then photographed and reproduced in the book. Other pages feature the real tangible materials. Some spreads are more directly connected through cut outs and others are more indirectly connected through shapes or composition. The blend of physical materials and photographed copies enhances the theme of reality.

Once the images were fully developed, there was an extra element of meaning that needed to be introduced. Online random word generators were used to fill in the text content for the left side of each spread. The text is set in a handwritten style typeface, which provides a quirky feel to the overall book.

All of the elements of the book, including the icon of the egg, carry no cohesive meaning, therefore forcing the reader to interpret their own story. It all seems a bit ridiculous. The overall piece questions what is reality versus what we as humans make up to be reality.

01—Inside spread featuring multiple cutouts through three pages.

02—*Endpaper* features arbitrary repeated image of a cracked egg suggesting some sort of significance with this icon.

03—Inside spread featuring a cutout.

04—*Legerdemain* book cover and inside spread which gets stamped at each location.

Morgan is a twenty something all-day breakfast enthusiast devoted to art and design. As an observant thinker she enjoys conceptual research, illustration, and communication design. Mixed media, hands-on work, and her dog are her inspiration. MORGANLITTLEDESIGN.COM

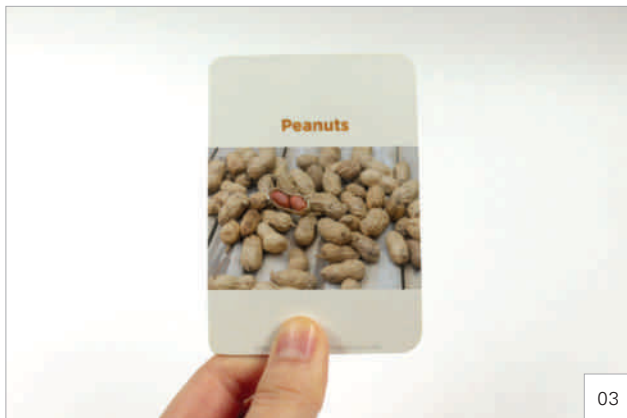




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01 — *The Severe Allergy Starter Kit* components.

02 — Allergy information cards promote learning among teens and adults with a fun and engaging question and answer format.

03 — Allergy trigger cards provide children visual references for easy memorization.

04 — Fold-out Quick Reference Allergy Poster provides quick and easy access to the most important information about symptom recognition and how to respond.

Joanne is a passionate visual communicator and design thinker with an impeccable work ethic and insatiable appetite to create and communicate. She's intrigued by art that embraces imagination, collaboration and personal expression while her future aspirations lie in information and human-centered design. She enjoys noodles, retro culture and making playlists. **JOANNEMAC.DESIGN**



Severe Allergy Kit

Context At the age of 20, I learned about the symptoms of a severe allergic reaction (anaphylaxis) only after experiencing an almost fatal severe allergic reaction myself. I was at home alone feeling severely nauseous, itchy, dizzy and out of breath, it was a matter of minutes that I called an ambulance and was being treated with epinephrine by paramedics on my living room couch.

Research and Process Severe allergic reactions also known as anaphylaxis, occur when someone is exposed to an allergy trigger, the body overreacts and releases chemicals to protect itself. This reaction can produce life-threatening symptoms such as itchy swollen skin, hives, dizziness, lightheadedness, trouble breathing, swollen lips and/or throat and a weak pulse. Through deeper research it was found that although fatalities from severe allergies are rare, they occur most often striking teenagers and young adults. These fatalities are preventable but require knowledge and diligence about avoidance, recognizing symptoms and knowing when and how to treat a severe allergic reaction.

Lacking is the recognition and understanding of various allergy symptoms during childhood, this results in children growing up unaware or misinformed. The current Ontario Elementary Health and Physical Education curriculum only touches on the topic of allergy awareness in years early as grade 1. Aligning with current material being taught, providing a more in-depth education in grades 4-7 on severe allergies will allow both children and adults to be more proactive in applying potentially life-saving knowledge on a daily basis. With this research, I deemed it appropriate to target children ages 8-12 or grades 4-7 and the adults who help foster their growth.

This group of adults include people such as parents, teachers, caregivers, and coaches. Being able to pinpoint the “who” and the “why” of the project helped inform design decisions later in the design process.

Final Solution The Severe Allergy Starter Kit is an educational toolkit meant to be kept in places of learning such as homes, schools, and community centres. The kit works to foster interaction and learning among adults and children about severe allergies. The kit works by equipping children and adults with potentially life saving knowledge by creating a fun and engaging learning experience. The kit includes a fold out quick reference poster about allergy symptoms, instructions, a training EpiPen, and information cards about allergies.

Final Kit Components Fold-Out Quick Reference Poster: To be placed in easy to view areas, the poster reminds children and adults about the different symptoms related to mild and severe allergies, the triggers, and how to respond to a severe allergic reaction.

Training EpiPen: With a redesigned label, this device excludes extraneous information allowing both adults and children to easily and safely learn how to administer epinephrine.

Cards: A series of card decks help both adults and children learn the most important information about severe allergies, their triggers and symptoms. With simple language and visual references, these cards encourage interaction and memorization as the cards can be used like flashcards creating a fun and easy learning experience.

Toronto Public Library Brand Identity

Creating an identity that merges the meanings of the old and new library to have a uniform idea and representation of what the Toronto Public Library is and emulates.

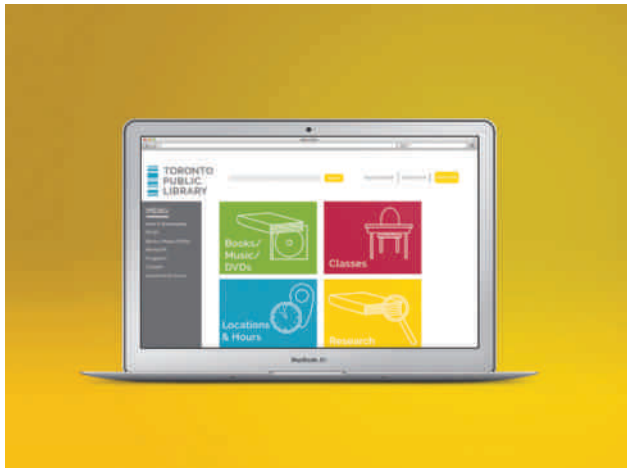
The project was to redesign the identity of Toronto Public Library. The Toronto Public Library has been an established community resource in the city of Toronto for years, but as technology progressed their identity to the city has been seen as just a traditional library. To keep up with the need for new technology they had added more resources for people to use like recording studios, 3D printers, and offering a multitude of classes; the issue was not many people knew about these different things that the library offered. Another issue was the brand itself seemed very disconnected and outdated with the core values they were presenting to the public. These problems needed to be solved because in today's modern society the use of a library is becoming smaller, it begs the question: why go and rent a book when you can buy a digital copy without having to leave the house?

The project started with researching the Toronto Public Library and how it was presenting itself as a brand and to see if what they were projecting to people followed what they were doing in practice. From there more research looked into who is going to the library, what are they doing there and what areas within the library are being most used. The next step was trying to find a link or common ground to all of these different areas. Within the research found, it seemed like people

who were already going to the library were using it as a resource if they came from a lower income household or to go somewhere to connect to the community, and a large part of why people were not going to the library was because they did not know what they offered. The biggest challenge was to illustrate a way of bringing in this new modern identity with keeping a set of traditional values and creating a happy medium.

Something that was prevalent in the solution to the issues presented with this project was having the main focus be to bring the traditional library into the 21st century. This is shown within the new identity of Toronto Public Library, taking imagery that is centralized within technology but can also be seen as traditional like books. The new logo consists of imagery representing both a barcode as well as stacked books, accompanied with the wordmark. Hinting to the original blue but changing it to turquoise to make the logo feel warmer and inviting, as well as giving the type a contrasting gray that helps ground the entire logo while also making it feel clean and modern using a san serif typeface. Since the main focus was pairing modern and traditional the colours and visuals also have shared this feeling by using a simple colour pallet of blue and gray with the additional yellow, green, and red; gives vibrancy yet a sophistication to the brand. This solution addresses the original problem of the brand Toronto Public Library being misrepresented, the public having limited information of what the library offers and the transition from traditional to modern.

Melissa Marciniak is a Toronto and Guelph based designer. Melissa merges her two passions design and art within her work and takes inspiration from her surroundings; she believes that this helps to step outside the box or to create in a different way. MELMARSDESIGN.COM



The Fruitful Pharmacy

Although the causes of mental health illnesses are complex, there is emerging and compelling evidence that nutrition can have a positive impact on mental health. The ultimate goal was to help users with the management of specific mental illnesses through food knowledge and exploration. This book aims to shed some light on the unique area of study known as Nutritional Psychiatry, to showcase the link between nutrition and mental health.

Background Mental illness either directly or indirectly affects all Canadians at some point during their lifetime. The Canadian Mental Health Association states that 20% of Canadians will personally experience a mental illness in their lifetime. Whether you experience it yourself or through a family member, friend or colleague everyone is affected by a mental illness in one-way or another. Mental illness affects people of all ages, educational and income levels. Currently, most mental illnesses are addressed with costly prescription drugs and counseling. Nutritional Psychiatry, although a new emerging field of study is said to be a competing form of treatment.

This field studies the association and link between nutrition and how to treat mental health. Well many people understand the connection between nutritional deficiencies and physical health, few people are aware of the connection between nutrition and mental health. To date, there is evidence that supports the notion that diet, certain foods or nutrients may have a role in the management of mental illnesses.

Research Overview Importance is placed on research from the get go in order to learn about the subject's entirety. Luckily, in this new field of study, there have already been a number of studies conducted and reported on. A strong emphasis was placed on systematic review and meta-analysis. This method of design research systematically combines qualitative and quantitative data from several sources in order to develop a single conclusion, thus giving it greater statistical power. This information will be used as the basis when addressing the following research question: How can healthy eating contribute to positive mental health? The research concluded that diet and nutrition offer key components for the prevention of mental disorders and have a fundamental role in the promotion of positive mental health.

Design Outcome The project ultimately took the form of a infographic, how-to book. *The Fruitful Pharmacy* is an 84-page book that provides a contextual overview of the current evidence in the emerging field of Nutritional Psychiatry, and discusses its future direction. This book contains helpful tips and information on Nutritional Psychiatry, accompanied by infographics to help with content breakdown. Recipes are included to allow the user to transfer their newly gained knowledge to first hand experiences in their own kitchen, at home.

In order to allow for easier accessibility and indulgence, *The Fruitful Pharmacy* can now be found in digital form. Please visit www.thefruitfulpharmacy.com to learn more!

01 — Close up of cover details, *The Fruitful Pharmacy: Let food be your medicine.*

02 — Inside spread with size comparison.

03 — Cover, inside spread and back cover accompanied with icon styles.

04 — An infographic depicting vitamin sources.

Gradually migrated from crayons and finger painting, to acrylics and Adobe Creative Suite. When not working on a design project, Jennifer can be found at the gym. She believes much like hitting goals in the gym, great design comes from putting in the work from beginning to end. JENNIFERMARSHALL.COM



01



03



02



04

Hazards of Volleyball

The sport of volleyball has had a big influence in my life. I have grown up playing the sport and have played for the Sheridan Women's Varsity Volleyball team throughout my four years in the York/Sheridan Bachelor of Design Program. In one of the information design classes we were tasked to conduct primary observational research for the purpose of mapping geographic space and its related sensory experiences. The location was to be chosen based on the frequency of visitation. Considering this place had been my second home for the past four years, the J.M Porter Athletic Recreation Centre at Sheridan College was chosen.

In the traditional sense, every map is drawn according to a defined set of rules derived from an extended process that has evolved over centuries of research. Each map is a visualization of something that we cannot see, it is an abstraction of something that we will never be able to apprehend. The project was separated into three phases.

To begin, our research we had to map not only the physical building but using our sensory experiences (sight, sound, smell and touch). In the second phase of the project the emphasis was on visualizing less tangible events and occurrences using a broader range of research sources and mapping techniques e.g) charting, mapping, network diagrams etc. and to investigate subject matter inspired/connected in some way to the first phase.

Phase two was created using full season games statistics for the Sheridan Bruins Women's Volleyball team. The focus was on the team as a whole as well as the individual players and their individual achievements

in the regular season games. The information was organized and displayed using player photos, bar graphs and charts. This phase also displayed information on all other teams in the western division, their rankings in the overall standings as well as their wins and losses. It was originally designed as a interactive piece but it also serves well as print piece.

The real challenge that I came across during this phase was coming up with a way to display all of the information without overwhelming the viewer. Hundreds of pages of game statistics had to be broken down, so the challenge was fitting all of the information onto the single page. The third and final phase involved research into the most common injuries that occur in the sport of volleyball and to what degree of severity these injuries have. These injuries were separated by location on the body, court position, game play and player position. The challenge of this phase was organizing the information in a way that told somewhat of a story but having each section make sense on its own. This phase went through over twenty structure changes before the final product was completed. Overall this project was one of the most enjoyable in all my years. I finally had an opportunity to connect my extra curricular activities with my school life.

01 — Phase 2.

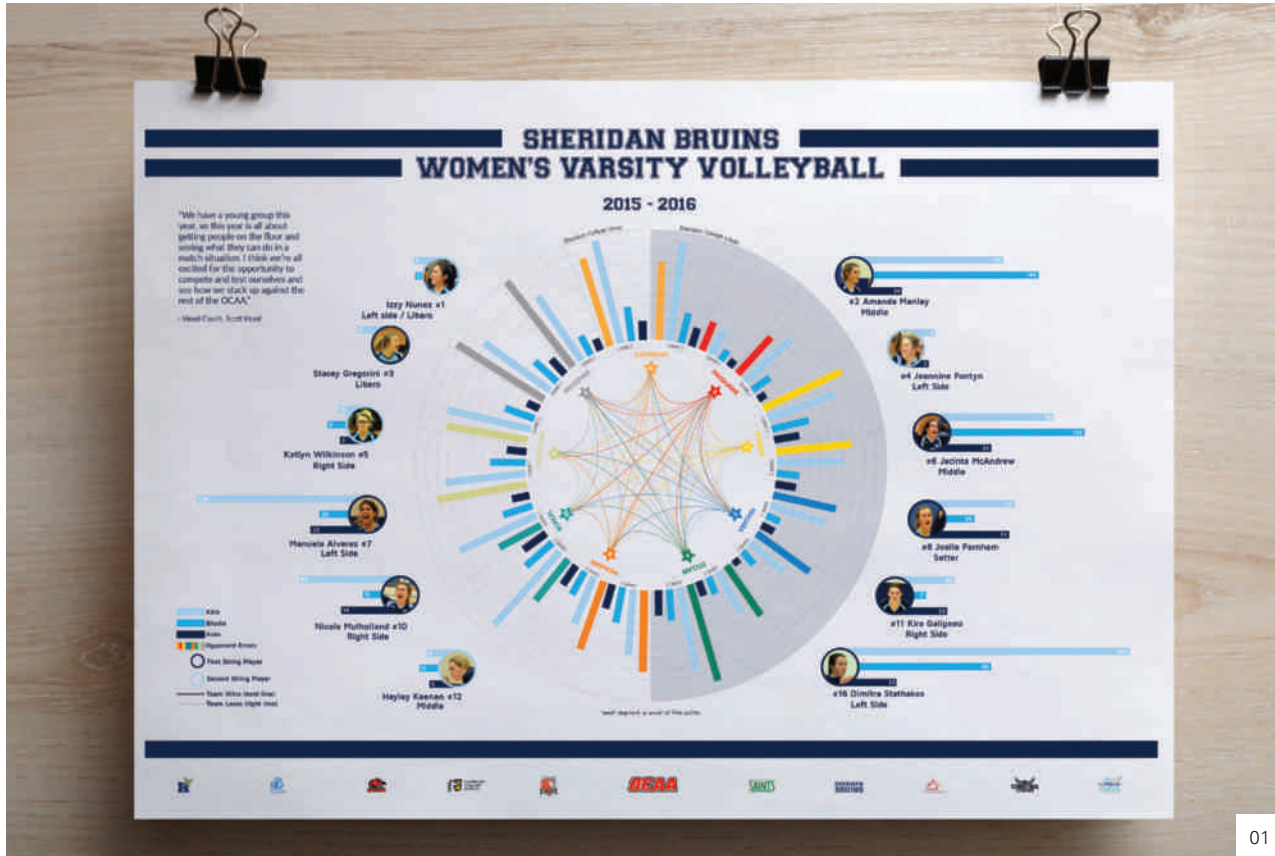
02 — Phase 3.

03 — Phase One- Touch.

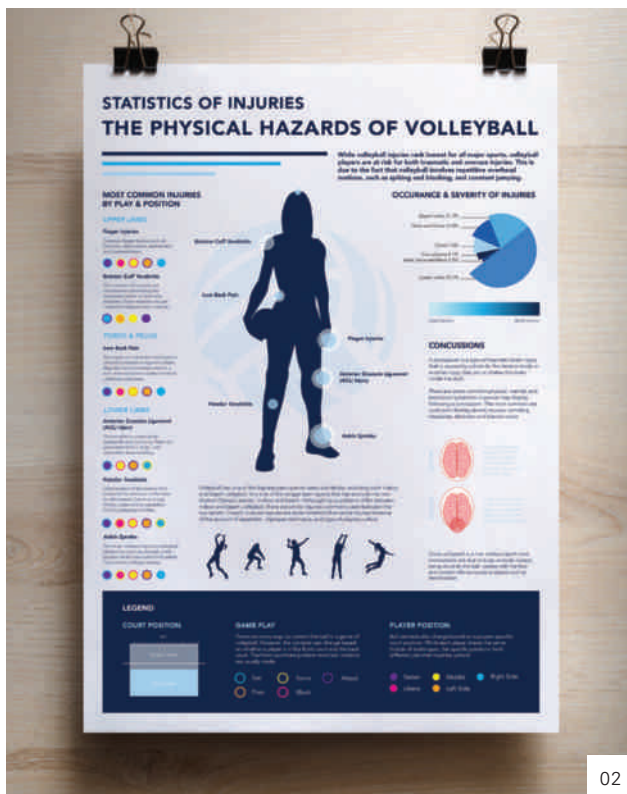
04 — Phase One- Smell.

An organized and spirited designer with a willingness to learn and a knack for information design. Planning is one of her strong suits and she considers research to be an integral part of the design process. In her spare time she enjoys hands on DIY projects, knitting and corgis.

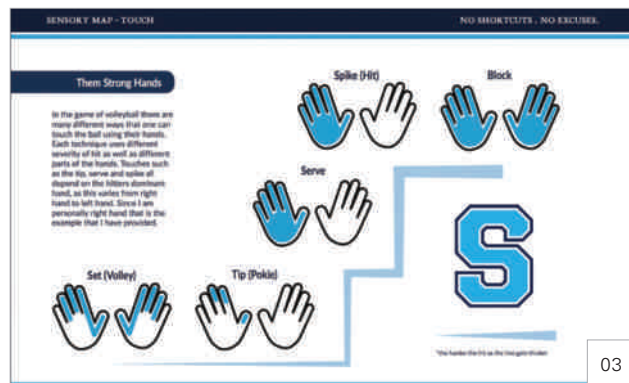
MARYJ_MCANDREW@HOTMAIL.COM



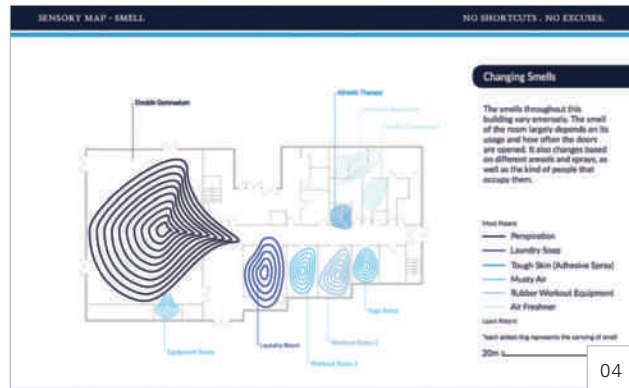
01



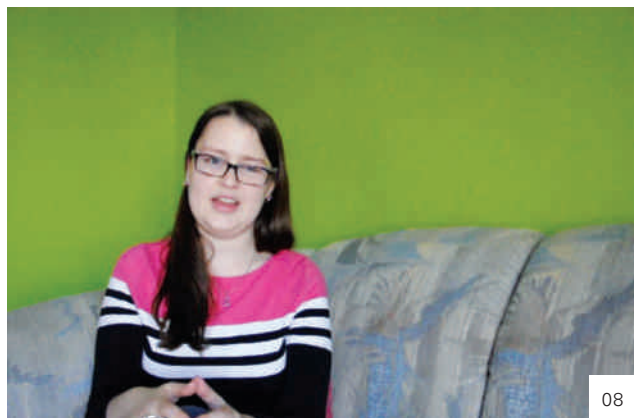
02



03



04



Fatin is fascinated with telling people's stories. She is interested in empowering the marginalized and minority groups of people. Embracing the design process and valuing the experience gained throughout are a part of her design identity. Fatin cannot be separated with the beauty of dance, Bollywood filmmaking and colour marker. FATINFADZIL.COM



The Prayer Rituals of the Abrahamic Faiths

How do we build bridges between the believers of the Abrahamic faiths? How do we foster understanding about each other despite the differences that we have? Knowing that Judaism, Christianity and Islam all have common values and ethics, what are the patterns or similarities in the prayer or worship rituals of these religions?

This documentary explores the prayer rituals of Judaism, Christianity and Islam through a lens of the structured list of subtopics. It also allowed participants to narrate and interpret how they self-identify with their faiths. The information presented in the documentary is relatable to the audience as the documentary provides personal examples of the topic.

By highlighting the core ideas of the prayer rituals, the audience is presented with how these religions are similar in many ways. Ultimately, these similarities will promote understanding between the believers of these faiths and potentially those who do not necessarily subscribe to either Judaism, Christianity or Islam.

One of the biggest challenges throughout this process was my dependence on almost unknown content for the final product. I had to interview the participants (a process I truly enjoyed!) before structuring how the documentary was going to flow. However, I had faith in the process and embraced the outcome. I understood that there are similarities in the three religions and if the results did not show exactly what I had wished, then it proves one thing: just because one religion may have a guideline for a prayer ritual, it does not mean that everyone who subscribes to that one religion practices it the same way. Some believers are more conservative and some, more liberal.

Some of the questions that the participants were asked include: What is the most important thing to you about praying? What is the role of prayer in supporting each other specifically the members of your community? Are there any rules regarding what you wear during prayer?

When I was assembling the interview videos, the clips became more and more like a piece of documentary that is trying too hard to be creative. The solution to this creative problem was to insert interesting transition frames.

Instead of making the interview questions dictate the flow of the documentary, I restructured the whole documentary to be based on the participants' answers. What the participants said became the structure of how my documentary flowed from one topic to another.

01 — One of the main questions asked in the documentary.

02 — Ariene B.

03 — Brent L. and Michele M.

04 — Imran A.

05 — Jenn Y.

06 — Adam B.

07 — Afzyim A.

08 — Jennifer B.

Co-op Cabs Brand Identity

Co-op Cabs Rebrand *Co-op Cabs* have been serving Toronto since 1956 and recently merged with Crown Taxi, keeping their fleets separate in name. As a co-operative business, the drivers own their vehicles and are shareholders in the business, unlike most ride service companies. When tasked with rebranding *Co-op Cabs*, I tackled the challenges that come with rebranding a company within a disrupted industry and assessing weaknesses and opportunities for the brand.

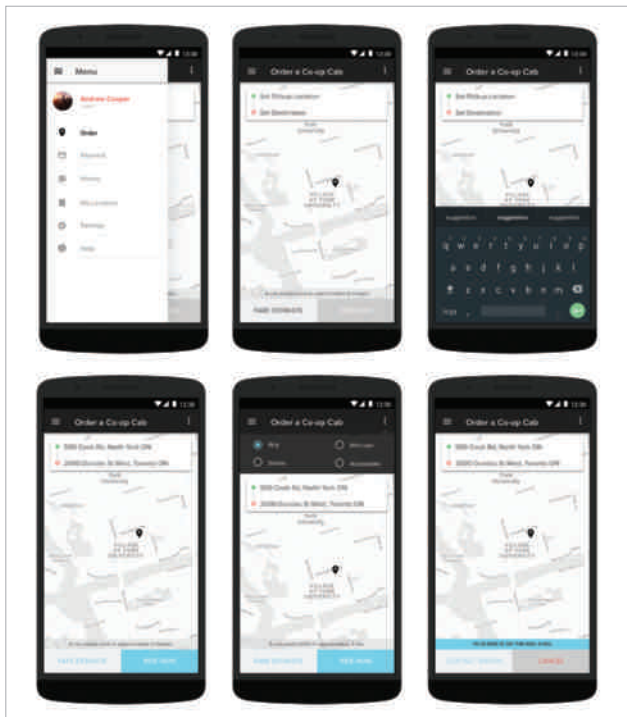
Research The process began with extensive research on the current state of the cab industry and taxi regulations for the city of Toronto. I compiled as much information as possible to understand the organization, their history, mission, culture, audience, market and their competition. After immersing myself in the research process, I was able to better assess the current identity and the weaknesses that needed to be addressed. The major weakness faced by most cab companies is not being able to keep up with tech ride-service companies like Uber who have been a major disruption in the industry. I knew that it would be important to try and find an opportunity to mitigate this weakness and reposition them as unique.

Strategy One thing that became clear right away was the need for reframing *Co-op Cabs* in order to stand out amongst their vast competition. They have the opportunity to build upon the public's fascination with collaborative business models of their tech-savvy competition. Their co-operative values and dedication to safety and accessibility are an asset to the brand I

wanted to develop. Most importantly, I knew the brand should emphasize that they are Torontonians driving for Toronto by embodying these keywords: experience, knowledge, community, and safety. Promoting the drivers as such can give riders something in common with drivers as they are both living, working in or exploring the city.

Graphics and Applications After weeks of sketching and refining, the final mark is a linked shape with round features and multiple colours that work together for a sense of diversity. The colours can be used on black for vibrancy but also white for more practical applications such as stationary to preserve printing costs. The logotype works with the mark or on its own and shares some of the round features of the mark while still looking professional and legible. I created brand guidelines that aim to serve the needs of the identity system and inform the elements within the brand applications. As part of developing the brand, I shaped it to necessary applications such as a tear-away receipt booklet, fill-in business cards for drivers, the cab car and a motion piece to animate the logo. All of these applications were kept in mind from the beginning stages of developing the brand mark and logotype. I also redesigned the website and mobile ordering app to simplify the ordering process. Overall the new identity has a clean and flat look that incorporates the new tech side of business since the industry has shifted to using mobile ordering apps and may continue to develop through technology.

Fran, is a sentient human being and outspoken collaborator. Fran interested in design strategy and project management. She takes interest in diverse materials and methods of experimentation. Aside from design, Fran's interests include buying lipstick, petting cats, watching documentaries and listening to anything from black metal to French house. **FRAN.WORLD**



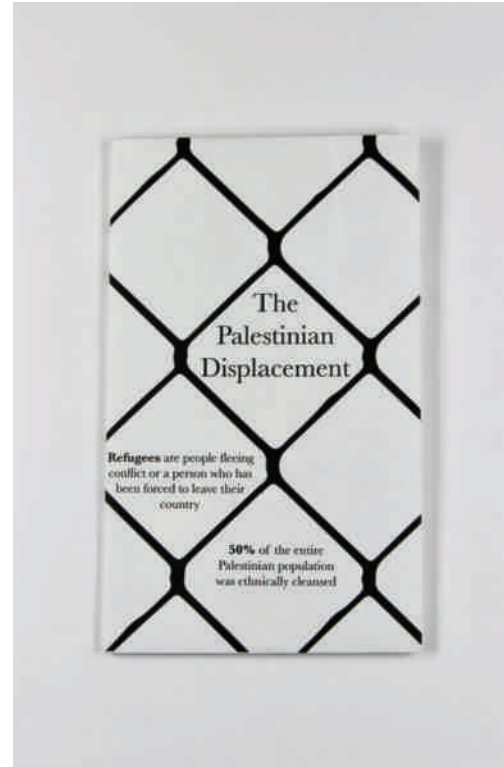
Palestinian Displacement

I began with the intention of creating a learning experience for an audience of middle schoolers/ high schoolers. With intensive research I found a lot of sources that I was very excited to use. Slowly getting into the project I began to realize that I had too much information to include in my pieces therefore I began to choose information particular to those age groups. The printed pamphlet is a piece intended for classroom environments, a piece where students can collaborate together in learning by unfolding the information part by part. The end poster is a world view of the placement of these refugees.

By showing these students the extent of the issue, numbers and figures I hope they can learn and have a perception of their own on the issue. The opening spread is a simple infographic that represents Culture and Agriculture. I was persistent on making the journey through this teaching leaflet to reflect the difficulties of displacement through all aspects. The first spread reflects the agricultural and cultural impacts and consequences that the people of this land and culture were forced to experience. As you continue through, we reach the factual statistics of how the displacement grew over the years. Lastly, the big poster is indicating the number of people around the world that were displaced by force into these foreign countries. My thought process from the start of this project was to spread awareness. I hope to come back and improve on the project and make it an ongoing learning experience.



Sarah has evolved through this program in more ways than one. Having a multicultural background Sarah has found ways to bring purpose to the work that she produces, and she is hoping to someday make a difference.
 SARA.M.USTAF@HOTMAIL.COM



Minute Box

Minute Box is a multi-piece alarm clock set that includes a retro twin-bell alarm clock and nine calendar cards designed for young clock enthusiasts. Inspired by the works of Paul Rand and Shigeo Fukuda, Minute Box is patterned with a playful arrangement of type and imagery that provides visually engaging information about clocks and the history of time keeping. Bright colours, simple shapes, intentional white space, and playful typography are used to give Minute Box a bold, graphic look.

Inspiration Inspired by the works of Paul Rand and Shigeo Fukuda, Minute Box uses the seven contrasts of design – size, weight, form, structure, texture, colour, and direction – to playfully and effectively package retro-style alarm clocks for young clock enthusiasts.

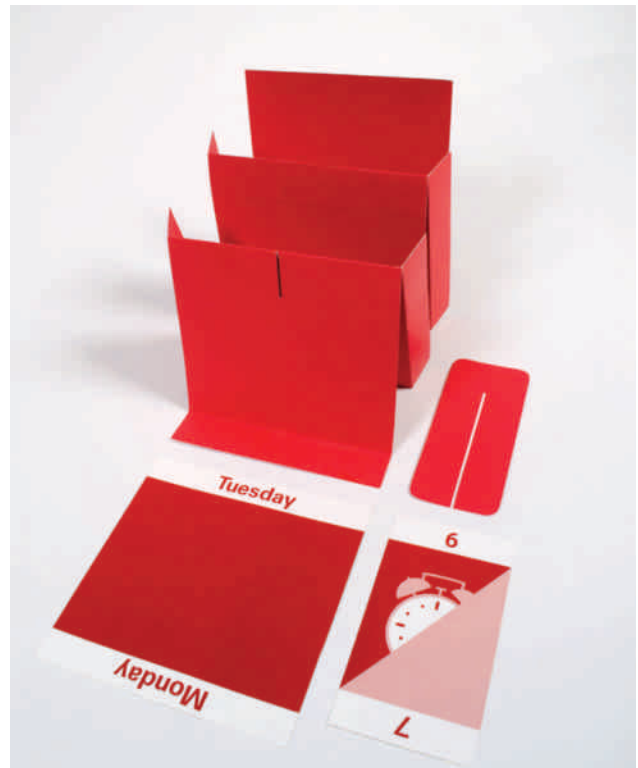
Patterned with a playful arrangement of type and imagery, Minute Box provides visually engaging information about clocks and the history of time keeping. Included in this set is a retro twin-bell alarm clock and nine calendar cards.

Sustainable Package Design Sustainability is a shared responsibility between government, industry, and citizen. Post-consumer waste – many of which are toxic, non-biodegradable, or environmentally destructive – is a major contributor to global climate change and it is time that society moves away from a “throw-away” culture.

Minute Box’s package design strives to achieve sustainability by completely eliminating the need for glue, bubble wrap or Styrofoam padding. Instead, it relies on unique locking tabs that are designed to hold the package together. Minute Box’s package design can also be re-purposed to have a total of three possible lives; an initial life as a container that packages alarm clocks, an afterlife as a calendar box, and another afterlife as a stationary container. Where bubble wrap and Styrofoam padding would normally be used to safe-keep the clock, it is replaced with folded cardboard that later can be used as the section dividers for the calendar box.

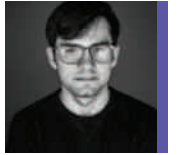


Aline is a multidisciplinary designer who enjoys re-framing problems and finding solutions that are engaging and meaningful. She strives to refine her creative skillset at the intersection of design thinking, design doing, and design culture. When she is not designing, she loves reading, drawing, riding her bicycle, naginata, and trying out new things. ALINENGUYEN.COM



slower but more
calculated
no chance
of escape
concentrated
but precise
a pig
in a cage
on antibiotics

Luc Palombo is a chill, hard-working, design-obsessed technomancer with a penchant for creative code and motion design. When he's not working his magic you can find Luc skateboarding or hacking his many game-consoles. [LUCP.XYZ](#)



Fitter, Happier

Inspiration As a big music buff, it's safe to say that I take a lot of visual inspiration from music videos. In the process of creating my typographic interpretation for Radiohead's song "*Fitter Happier*", I took a substantial amount of inspiration, both visually and conceptually, from the video created for another of Radiohead's song "House of Cards". This was the first piece of media that taught me the power that technology has a vehicle for self-expression and profound interpretation, and ultimately it helped carry a lot of the decisions I had to make with this design project.

Design Overview To make sure the message of the piece was clear, I had to make sure the visual language of the typography was consistent with the tone of the original song. The subject for this design piece was another song of Radiohead's by the name of "*Fitter Happier*". It's a song that conveys a chilling message of discontent and melancholy, all while being narrated by a synthesized robot voice in the trademark monotone drawl that's familiar to anyone who's heard Microsoft Sam. To represent this feeling I decided to play off this character's intonation by designing this piece using a computer-centric monospaced typeface, and later adding texture with a similar 3D point-tracking technique to the "House of Cards" music video. The narrator continues on with its monotone recital of daily thoughts and feelings, but their discontent rises as the song approaches its end. Following the pace of the song, the design of the second poster transitions into more unsettling territory. While much of the type on the first

poster is structured and coherent, most of the type on the second poster begins to 'glitch' out of shape, losing a lot of the form and structure present in the first poster. The idea was to create as much planned imperfection as possible and to juxtapose against the perfection of the synthesized voice.

Technique I think one of the most interesting aspects of this project is how I accomplished the intricately textured lettering. This was a process that involved the use of the Kinect depth-sensing camera and a custom Processing sketch. In an interesting turn of events, I realized that the best way to accurately portray the digital nature of the song was to physically recreate the letterforms to be rescanned back into the computer. I created a process where I cut characters out of paper and strung them together on a string to form full words. To represent a deterioration of tone as the song progresses, I could flick and jerk the hanging letterforms to create a disturbing rhythm between the letterforms. With both of my hands occupied positioning and manipulating the characters, I had to create a remote controller to interface with my computer so I could snap pictures and rotate the 3D camera to best produce the letterforms. The piece was finally completed after a lengthy process of compositing and editing the raw image data generated by my code.

Bubble

Bubble is a mobile diary for dreams, designed with the current lack of visually succinct journal applications in mind. It can not only record but also share an individual's dreams to other dreamers in a vivid, unique way while also enabling users to personalize, organize, and keep track of their entries.

As an avid dreamer, it's exciting to exchange the adventures I dreamt of with other people. So imagine if a community of dreamers out there who, like me, had an actual platform to explore stories and share dreams of their own! This is how *Bubble* came to be.

The Issue To start, there were several problematic patterns in the applications that are already on the market. Amongst the existing dream trackers out there, most applications were purely for individual use and tracking. Almost none of them allowed the user to share dreams with other people in a easy way. In the few that do support a community of dreamers, entries were unorganized and hard to digest at a glance, making it difficult to truly grasp what the dream could be about.

The Process The biggest challenge designing this application was creating a compelling incentive for users to contribute to the community as dreamers. A soft, particular gradient palette was used to represent the "dreamlike" nature of the app, but I had to push the concept further, to make it stand out amongst the competition. This is how I arrived at an unconventional "bubble" UI—a way to capture the ephemeral essence of dreams while still maintaining what a traditional UI

can show and do. As a result, considering possible user interactions and navigational patterns were essential in order to build my content in a way that makes sense for the dreamer in this unfamiliar interface.

After developing better wireframes, the next step was to test the flow of the screens. Using Origami, I created a series of UI animations to get a "feel" for how a potential user would interact with the app. This way, I could iron out both the navigation and the continuity of the content. User interaction with a unique interface like *Bubble's* has to feel smooth and consistent—by animating how a user would interact with the interface, I got a much better idea whether or not the user can utilize each function as intended.

The Result The final product became a very visually unique dream recording application that not only allows the user to easily keep track of their dream logs, but also enables them to share their dreams with other dreamers in a unique and succinct way. To recap: most dream trackers are designed for the individual user to log longer and more detailed dreams, usually in the form of text. With *Bubble*, anyone can record their dreams, through text or audio. Entries are encased with a visual language that makes it easier to get a sense of the dream before delving into more detail, while interactive elements and features supports further exploration and personalization.

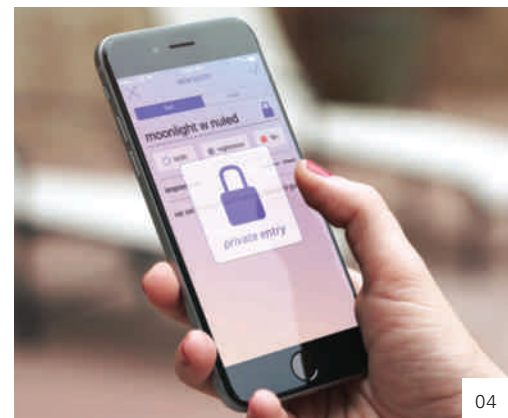
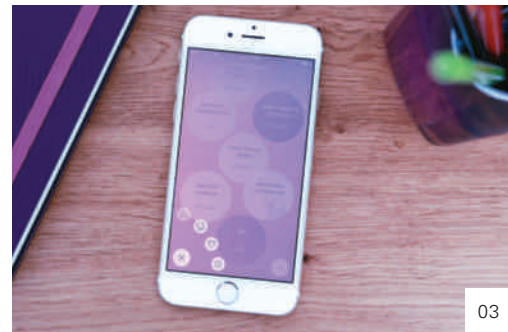
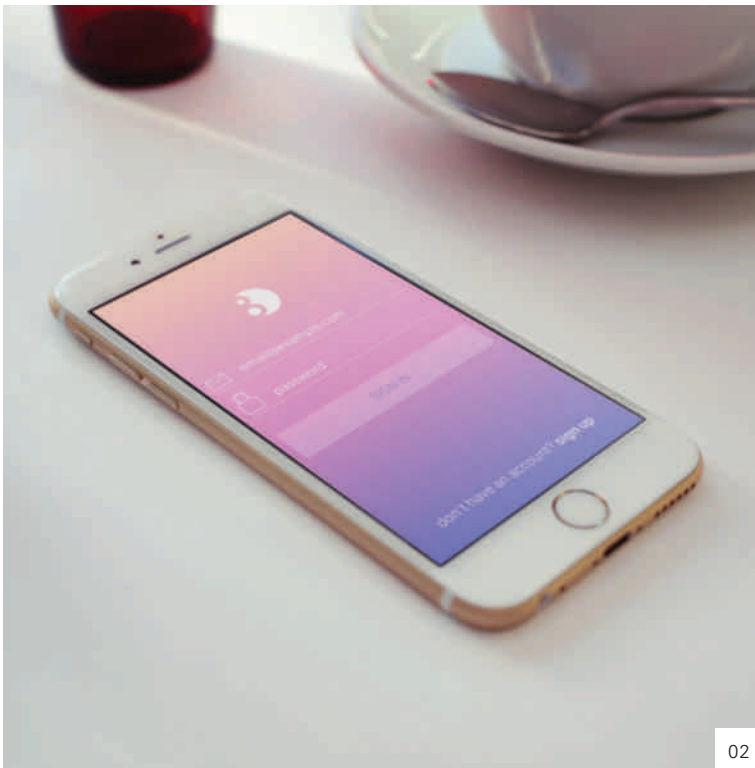
01 — *Bubble*: a fun and visually unique way to keep track of your dreams, and peek at everyone else's too.

02 — Launch screen.

03 — Flyout menu navigation.

04 — Composing dream entry.

I'm a designer with a penchant for UI/UX design who just really likes learning about interface shenanigans, watching esports, and enlightening my friends in the States about all dressed chips. **TIFF.PW**



The Sly Fox Box

Background The Paper Craft Toys Company was born from a design project where the goal was to make the packaging a part of the product, or look like a thing. By making the outer packaging and inner contents become the toy, as well as the final product looking like a fox, this *Sly Fox* design manages to answer both goals.

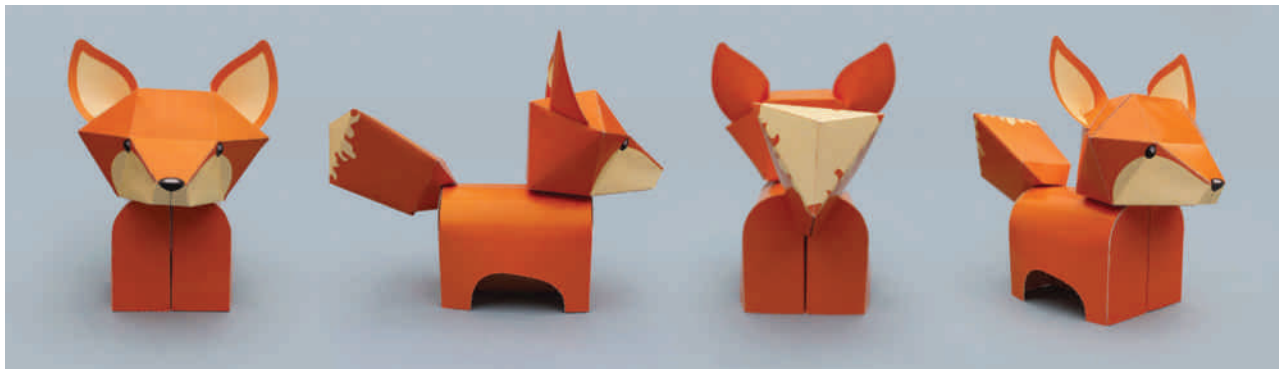
Design Overview The initial idea behind this package was to create a fun and cute toy for children. Children love playing with animals and learning about different types of animals. Foxes have become extremely popular as of late, and the decision was made to create a fox toy for children.

One of my favorite activities as a child was origami; creating fun things out of paper, folding and making something with my own hands. This inspired the construction element of the toy. Instead of going the route of origami, it made more sense to take a constructive direction. This route creates a fuller appearance, sturdier result for play and is easier to construct for children.

It was also important to make *Sly Fox* eco-friendly. Almost all elements of the package are used in the construction of the fox. Only the branding on the front of the box is removed and recycled. When this cream medallion is pulled off the front, a perforated section of the orange box is removed, creating the leg definition for the body. Once this is done, the box is torn along a perforated line and folded in half to create the body of the fox. The head and tail are included inside the package as pre-cut and scored pieces. A numbered, lettered and colour coded system is used on the tabs to make the construction process easier for children.

Balancing the abstraction and realism of the fox was an important challenge. Realistically detailed prototypes made the toy construction difficult for a child, even with parental guidance. The construction was then simplified. The end result is a simple form that maintains a clearly identifiable fox shape from head to tail.

Outcome Paper Craft Toys is a product line that aims to create eco-friendly, interactive and fun toys. *Sly Fox* is only the first in a line of interactive toys for children of all ages. The line could be extended to many exotic or imagined creatures and animals. The potential is as limitless as the imagination of children.



Natalia Pushkar is a passionate creator, a maker of handmade goods and all things print. She values and executes design on a multi dimensional level, taking both 2-D and 3-D considerations into her work. She is a lover of animated movies, coffee and anything fluffy (especially her dog).
NATALIAPUSHKAR.COM



Fiesta Week Redesign

Developing a new, cohesive, multi-representational design system for Oshawa's *Fiesta Week*. Focusing on readability and simplicity for both the young and older participants, as well as a culturally diverse and fun way to bring in new participants to the festival.

The goal of *Fiesta Week* is to celebrate Oshawa's rich multicultural mosaic and bring together the community to experience the traditions of other cultures through food, dance and costume without having to leave your own backyard. Each pavilion has a different dynamic based on the community and the age of the participants/spectators. The problem however is that these communities and cultures cannot be represented by one flag alone. The current design system is outdated and unclear. There is too much going on, which creates a lack of focus on the pavilions themselves. Also due to lack of modern advertising initiatives, especially online, there are limited new participants each year. The goal, as stated above, is to solve this by creating something bold, fun and simple. I want the viewer to experience cultural diversity through the use of bright colours and traditional patterns combined together in a unique complementing style.

I started this redesign by approaching the initial visual representation from three perspectives; symbolic, representational and abstract. After multiple versions of visual research and sketching the final direction took on a symbolic form by visually recreating patterns from traditional costumes and creating mosaic-esque patterns used throughout the different outputs and

iterations of the end products. Outputs included posters, a ticket, a passport booklet with fold-out map, responsive web and media content, sweaters, takeout containers and child friendly content including playing cards, washable tattoo's and colouring books. The main challenge I faced was finding patterns that equally represented all pavilions and combining them in a visually stimulating and inclusive way. Through extensive research into each of the eleven cultures represented in the festival I was able to determine the most common patterns that were equally distinguishable from each other and visually simple enough to recreate at many sizes. The idea of a mosaic was something that I wished to focus on from the beginning of the process, this idea of stitching together a community was the inspiration for the textured pattern included as the background and within the patterns themselves. Another obstacle was creating a map that clearly noted the locations of the pavilions throughout Oshawa as the existing version does not include scalable measurements or relevant directional points. This problem was easily combatted by using a proper scale and main roads, as well as including any directional instructions, as Oshawa has many one-way streets.

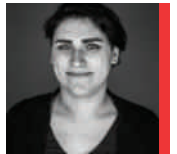
The redesign was inspired by visual research into the different traditions, statistical research of the demographics of Oshawa and marketing research into the existing and greater audience of the festival. The final iteration of the brand redesign I believe solved the original problem of simply and colourfully representing the multicultural community of Oshawa through more thoughtful design decisions.

01—Re-designed poster for *Fiesta Week*, hosted by the *Oshawa Folk Arts Council*. Each pattern represents a different pavilion. The centre design can be interchanged depending on the location.

02—Sweaters designed for members of each pavilion.

03—Throughout *Fiesta Week* participants go from location to location, this booklet acts as a "passport" which gets stamped at each location.

Evelyn defines herself as a design thinker; which makes sense because she is always in her head. She is always thinking five steps ahead of any solution. She loves to teach and be taught, believing one must always surround themselves with people they can learn and grow from. EAQ.DESIGN



01



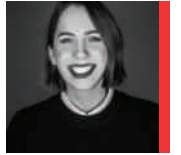
02



03



Working with research and play as guiding tenets in her work, Simone Robert is interested in how design may be used as a form of critique. She aims to embed thoughtful experiences in her design, exploring varied disciplines as a means to communicate. SIMONEROBERT.CA



Touch

How do you caress an image? In an effort to critically examine how digital technology might be used to mediate intimate relationships, I devised a wearable product and accompanying app. At the turn of the twenty first century, French philosopher Lucy Irigaray wrote a seminal piece about her struggles with technology and their impact on intimacy. To Irigaray, the radio and television left only illusions, collisions, and sensory manipulations of her partner. The joy in partnership was lost in the folds of technology, with digital representations serving only as insufficient reproductions. You can't caress an image—at least, not yet.

While Irigaray's piece mostly muses on the impact of the radio, fax machine, and airplane on intimacy, today, we must also contend with "smart" products, voice assistants, and other technologies—all of which are available at the *touch* of a button. Inspired by her writing and my own feelings about my digitally-mediated relationships, I set out to design a critical, wearable product which allows distant partners to be physically intimate. Users can send tender traces to their far away partners, and then receive similar affectionate touches back through the pressure-sensors embedded in the sleeve. *Touch* attempts to examine the possibilities of telecommunications in establishing physical intimacy between long-distance partners, while also remarking upon the potential implications of advanced technologies like artificial intelligence on intimacy.

While a number of smart devices already exist to mediate sexual intimacy over a distance, my interest was piqued more so by the possibilities surrounding emotional intimacy and technology. My research showed that a degree of physical touch is important in establishing an emotional connection between intimate partners, which is naturally lost in long-distance relationships.



Touch attempts to bridge this gap. *Touch* tracks a user's habits, such as where and what time they like to send "Touches", and learns to mimic the traces the user typically sends. The app also has four modes: Connect, Enhance, Let Go, and Care. While Connect mode operates as if the AI is barely even there, Enhance mode sends the user's partner Touches when the AI determines that they might not be as attentive as they should. In Let Go mode, the app will continue sending Touches in their partner's style even after the relationship has ended. Finally. In Care mode, the user is not connected to a partner at all — all intimacy is digitally generated. These AI modes are intentionally disconcerting: at what point do digital technologies shift from the role of a third-party mediator to an active participant in the relationship? Just how much digital intervention are we willing to introduce into our lives before authenticity is compromised?

Touch poses a series of unresolved questions about the intersection of emotional intimacy and technology. As scholar Sherry Turkle explains, the physical body brings us back to a sense of oneness and self; communicating virtually is to cycle through several "selves," raising questions of authenticity. This tension between the digital and physical inspires my work. We are closer than ever to being able to 'caress an image,' and I'm interested to see how digitally-mediated relationships will look in the near future.

BREAK THE STIGMA

A GUIDE TO MENTAL ILLNESS IN TEENS AND CHILDREN

WHAT IS MENTAL ILLNESS?

Mental illness refers to a wide range of mental health conditions — disorders that affect your mood, thinking and behaviour. Much like a physical illness, mental disorders typically need to be treated depending on how severe or serious they are, but overall, mental illness is something that can make you recoverable and solve some problems in your daily life, making tasks that seem simple to others feel nearly impossible.



Manic disorders — a psychiatric disorder characterized by the elevation or lowering of a person's mood.

Bipolar Disorder, Major Depressive Disorder, Cyclothymic Disorder, etc.

WHY SHOULD YOU CARE ABOUT MENTAL ILLNESS?

1 in 5 Canadians deal with mental illness at some point in their lives. In the absence of proper treatment, mental illness can lead to serious health issues or even death. Ignoring these illnesses can ultimately lead to serious health and social issues, some of the potentially devastating problems listed below.

LEGAL PROBLEMS

75% of girls and 65% of boys with a mental illness are involved in legal problems.



SCHOOL PROBLEMS

70% of girls and 62% of boys with a mental illness have school problems.



SUICIDE

46% of girls and 15% of boys with a mental illness have suicidal thoughts.



ADDITIONAL PROBLEMS

13% of girls and 5% of boys with a mental illness have other problems.



WHAT IS THE STIGMA?

Most teens would think that it's shameful if they have a mental illness and they think it shows weakness, and perhaps believe because they are struggling with things which could be perceived as "normal" for others. However, the majority of people who don't understand mental illness are simply not educated on the subject.

Common feelings associated with the stigma include: shame, secrecy, isolation, social exclusion, fear of judgement and discrimination.



SIGNS TO LOOK FOR IN MENTAL ILLNESS

Looking for signs of mental illness is important to understand if you or your loved one are affected and knowing when it's time to reach out and receive help.

AGE 4-7 (Spontaneously excretory period)

This is the age a new sign of mental illness begins to show.



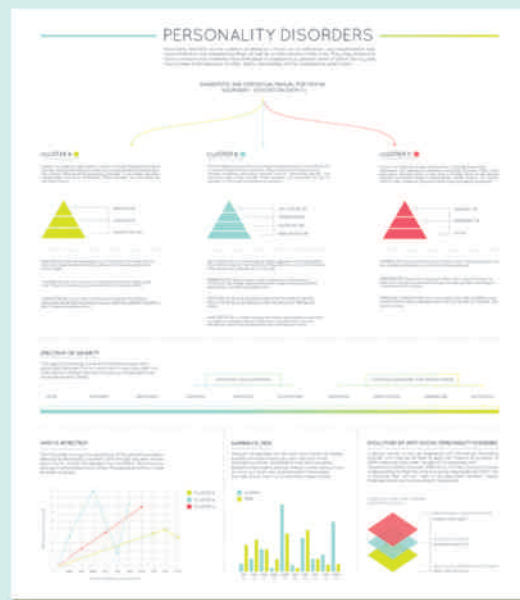
AGE 7-11 (Spore school period)

This is the age a child may have signs and girls begin puberty (hormonal) which may lead to mood changes and anxiety.



AGE 11-15 (Onset of late period)

In this age group it's more likely to become a mental illness if not treated.



Sarah Rodgers has a passion for book design, copy writing, and creating designs covering topics surrounding healthcare, psychology and the environment. If she isn't hunched over her computer in the design labs, odds are you can probably find her looking up her monthly horoscope or watching live concert videos from the 1970s.

SARAHRODGERS@BELL.NET



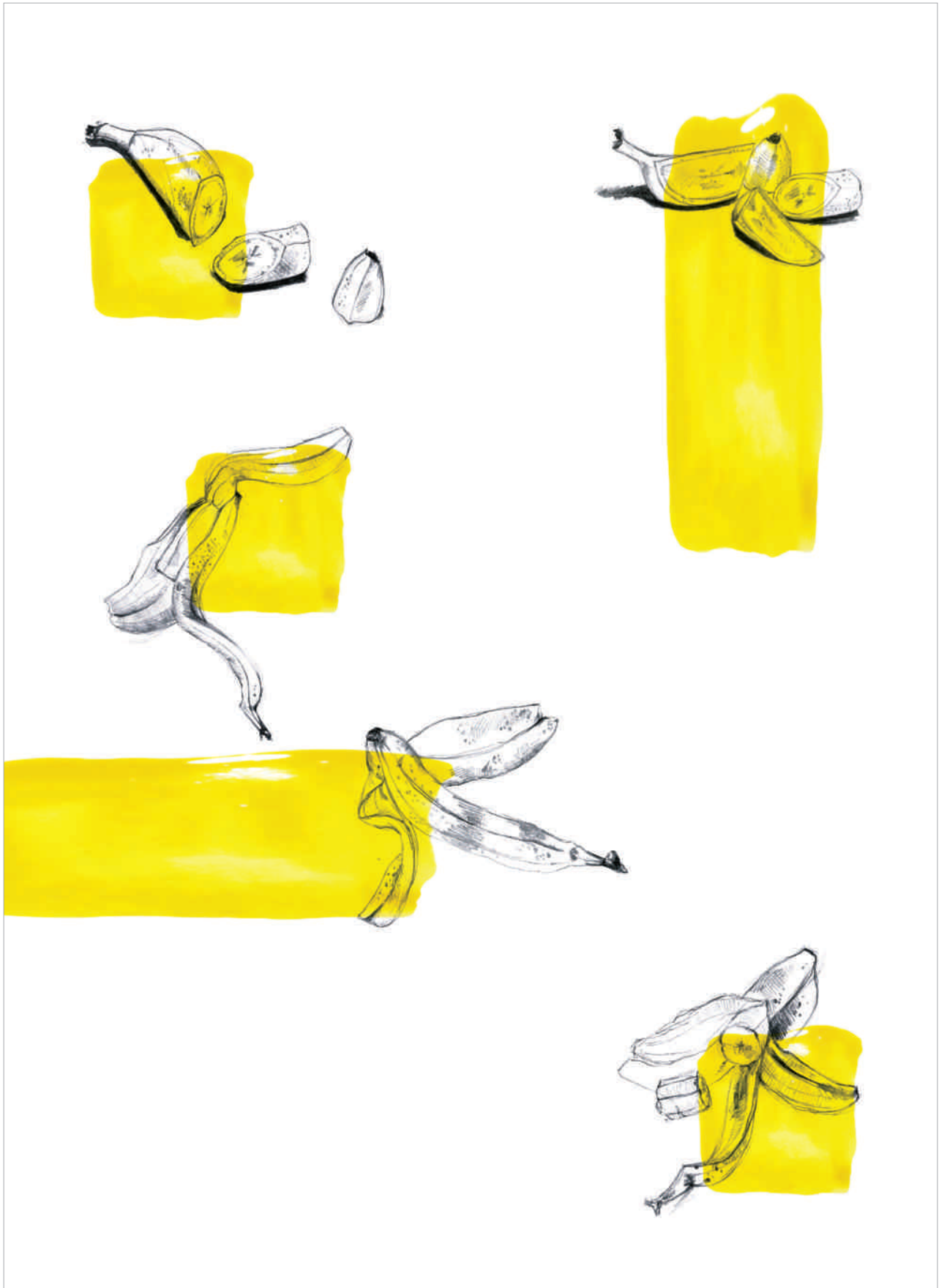
Break the Stigma

Mental illness within teens has become an extremely prevalent issue over the last few years, however it is something which is often pushed aside and never fully disclosed in the way it truly should. Far too often teens have to suffer in silence with their own disorders and live in fear of subjecting themselves to the stigma which surrounds this topic. It is imperative to have the support of loved ones and to receive help when this struggles present themselves. However, when having a loved one suffer from mental illness its hard to contextualize what they are going through and how to help them. *Break the Stigma* is an information design pamphlet which addresses neurodiversity within adolescents, and answers questions for not only those who are struggling but for their loved ones to understand the disorders and how they can help and offer support.

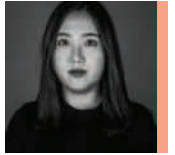
Creating a pamphlet allows an easily accessible source for all of the basic questions without the overwhelming information which is searching for answers through the internet. After each fold of the pamphlet the information becomes more in depth and in some ways more sophisticated. The first two panels address the more basic questions including what the stigma is, along with other topics including why its important to care about mental illness and what mental

illness actually is to name a few. The four panel section discusses the many different types of treatment (in this case the types of therapy) and the many different disorders which have been proven to work with those forms of therapy. This is specifically for the parents of the teens who may not be sure what would work for their child. This makes it much easier for the parent to narrow down and make decision for their child about what could potentially work for them. After the final fold there is a poster addressing personality disorders. This poster addresses the most serious forms of mental illness and allows the reader to have the proper education from the first two folds to fully understand the personality disorders.

One of the most important aspects of this pamphlet was to create a colour palette which exudes a sense of relaxation and calmness. Mental illness alone can be incredibly overwhelming, so choosing a calming colour scheme allows the information to be understood with a sense of ease. However the use of the typical pale blues can often times feel quite lethargic so instead, incorporating a mainly white background with accents of magenta, turquoise and chartreuse allows the information to not only maintain its sense of calm, but for the information to be taken seriously and give off a more lively and positive feel.



Jiwon Ryu is a designer, illustrator, and artist. She defines herself to be a very visual person. She loves to learn and communicate visually. Three words that would describe her the most would be fun, creative, and artistic.
JIWONRYU@HOTMAIL.COM



Bananas

Peel it. Cut it. Mash it. This is a study about bananas, using multiple bananas.

Throughout the course of my life, I have been constantly shaping my own personal definition of art and design. Through my past experiences, I am able to see the beauty of life through art and design. Design always adds value and quality to my daily life. It is through my past involvement in art and my developing creativity that allows me to closely look at the colors, shades, and ideas of my surrounding. This became my inspiration. Life became my inspiration. For example, if an individual were to look at a Banana, they would see it as a fruit to be eaten. For me, a Banana translates into the various colors and patterns on the exterior of

the fruit. For some people, Bananas are merely yellow and brown. However, I see greens, pinks, oranges – it becomes a collage of colors instead of a solid shade. At the same time, when you slice the banana open it becomes something completely different. You see the seeds, textures, lights and darks, as well as the shapes present. I apply this creative look at life and express it into my own design. Then, I bring it back to life. For me, life becomes translated to art and then gets brought back to life. This brings different meanings, details, and identities into life. A banana becomes a banana. However, art allows this banana to possess a unique identity, thus, creating life to possess different meanings and personalities.





Carly is a multi-disciplined designer who values productivity above all else. She strongly prioritizes organization, having a knack for systematizing information intuitively. A true ambivert, Carly enjoys working both collaboratively and in solitude, allowing her to indulge in her passions for learning and exploration in any situation. CARLYVETERE@OUTLOOK.COM



Psycolourgy

Psycolourgy is an educational activity kit designed to alleviate symptoms of mental and emotional afflictions to those of all ages through colour therapy. The kit – measuring no larger than the average laptop – is extremely portable and contains everything needed to elicit the benefits of colouring, which renders results similar to meditation. Neuropsychologist Dr. Stan Rodski states that there are definite physical effects prompted by colouring, such as changes in heart rate and brain waves. Rodski elaborates that this neurological response is a result of repetition and attention to detail, which can relieve the user of symptoms associated with anxiety, ADHD, OCD, and more. The package is composed of neutral materials with pops of vibrant colour shining through a series of brains, an icon that is also Psycolourgy's logo.

Although Psycolourgy is an enjoyable activity, the logo emulates the real purpose of the project: to make the mind come alive in full colour. The style of the logo, including the font, was designed to work well for laser-cutting and engraving as well as be extremely readable for the user. Upon opening the package, the contents (colouring book, pencil crayons, and wax crayons) are neatly laid out in an easy-access insert, allowing accessibility to both the smallest and oldest hands alike. The package can be easily transported in most messenger bags and briefcases, or the contents can be removed and carried separately with the help of coordinated individual containers. *The Psycolourgy Anti-Stress Kit* was imagined to make the achievement of mental clarity possible in a complete portable set that will have the user not only entertained, but also relaxed.



A Christmas Collection

A Christmas Collection is a children's book in more ways than one. It features three stories, originally written in 2006, 2007, and 2008, by Alyson von Massow as a young girl. The stories were created each year as Christmas gifts for her two grandmothers. What began as three stories written by a child, has since expanded into an exploration of the creative self. Nearly ten years later, Alyson began to re-examine the stories, editing, illustrating, and re-designing them to create an updated version of her childhood fantasies, through her now-adult voice.

When designing this book, Alyson wanted to ensure that it was not simply a recreation of old stories. The history behind the stories is what made them special. Through typography and illustrations, this book pays homage to the childlike aesthetic that made the original stories so naive and endearing. In order to maintain those qualities, every illustration and every word was created by hand, using pen, pencil, and/or watercolour before being digitally compiled and edited into each page of the book. Handwritten typography was used for its variations in size, weight, and form to provoke expressive and

playful spreads. These variations bring contrast and energy to the pages. The illustrative style was developed to offer a friendly, childlike appearance and soft colour tones that reflected those of the original illustrations. Together, the typography and illustrations work to create a whimsical, soft, and playful aesthetic throughout the book.

In *A Christmas Collection*, you can find the tale of one of Santa's reindeer who doesn't know how to fly, a solitary polar bear who's cousin from the South comes for a surprise visit, and a disorganized yet well-meaning critter named Argapoo who just wants to share his Christmas joy with all of his friends. But underneath all of that, it reveals the evolution of a child who loved to tell stories to a designer who never wanted to grow up.

01—A Christmas Collection cover.

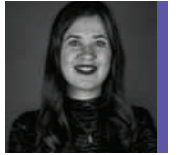
02—Spread from the story *The Clumsy Reindeer*.

03—Illustration from the story *Douglas and Henry's Christmas*.

04—Spreads from the story *Argapoo's Christmas Party*.



As a designer, Lyndsay places an emphasis on storytelling and creating unique experiences through her work. Always eager to learn, she has a passion for brand design, editorial, and user interface design. Outside of design, she is a dog lover, and an avid collector of dog-themed clothing. LYNDSAYWYBREW.COM



James Street Supercrawl

Having lived in Hamilton my entire life, I have been able to witness firsthand the revitalization that has occurred in the past few years, especially within the downtown core. Working with the knowledge of the vibrant culture and community of Hamilton, I redesigned the acclaimed *James Street Supercrawl* to reflect those ideas.

James Street Supercrawl, or simply Supercrawl, is a free annual music and arts street festival held in downtown Hamilton. Run on the second weekend of September, multiple blocks of James Street North are closed to traffic in order to make way for food trucks, musicians, performances, art installations, and vendors selling handmade items. With a festival that focuses on such a wide variety of arts and culture, and draws such a diverse mixture of people, it was vital to create an identity that would be able to accurately represent that vibrancy and culture.

I have had the opportunity to attend Supercrawl for the past few years, and have witnessed the coming together of the community that occurs. The biggest challenge for the festival was with the amount of variety in the events offered. I wanted to make sure everything was given equal treatment when it came to the redesign. Throughout my research, one theme that kept recurring was the idea of a community coming together to celebrate the vibrant culture of the arts renaissance that has occurred in Hamilton. Building off of those key words, (community, vibrancy, and

culture) I began my design, knowing that imagery would play a key role in the new identity. With this in mind, I began drawing in various styles, both digitally and traditionally, all the elements that I related to Supercrawl. Despite seeming so similar with their connection through the arts, these elements were all very unique in their own way. It was then that I realized the common connection between them: the street. Held in the heart of Hamilton, storeowners open their stores, vendors arrange their stalls, musicians set up their instruments all on the street. The street becomes a place of common ground where people from all walks of life can come together and celebrate the arts and culture of Hamilton. This is where the main imagery of the streetscape came in.

When choosing the colour palette, I wanted colours that were rich and vibrant to reflect those key words that I was building my design from. I settled on a deep navy blue and a warm orange to be the main colour scheme, with the navy representing the water, both of Lake Ontario and of the many waterfalls that Hamilton has to offer, while the orange represents the sunset, since much of the activity during Supercrawl occurs during that time in the evening. These brand elements were then carried across all aspects of the festival in order to create a solution that places emphasis on the features that make the festival a key part of Hamilton's identity.

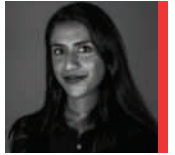


Gallery

A collection of student work.



Yazmin came into YSDN with a visual arts background, and has learned lots about the importance of design and its impacts on society and culture. She enjoys both print and digital realms of design—specifically editorial and UX/UI projects. Aside from design, she has a passion for travelling and photography. YAZMINADAM.COM



Cltr is a publication devoted to celebrating worldwide diversity. Each issue is dedicated to a specific region and focuses on the culture, lifestyle, history, landmarks and stories relevant to that particular area. As a publication, *Cltr* aims to steer away from featuring content typically associated with mainstream travel blogs, and instead provide readers with a more personal connection to each destination. The magazine proudly shines light on the beauty in parts of the world that are often unnoticed, and explores local traditions and lifestyles of citizens. This special first issue is committed to six countries in the West African region.

- 01 — Front and back cover.
- 02 — A spread featuring the Lompoul Desert in Senegal.
- 03 — Each section of the magazine begins in this style.
- 04 — This spread outlines traditional Beninese clothing.



02



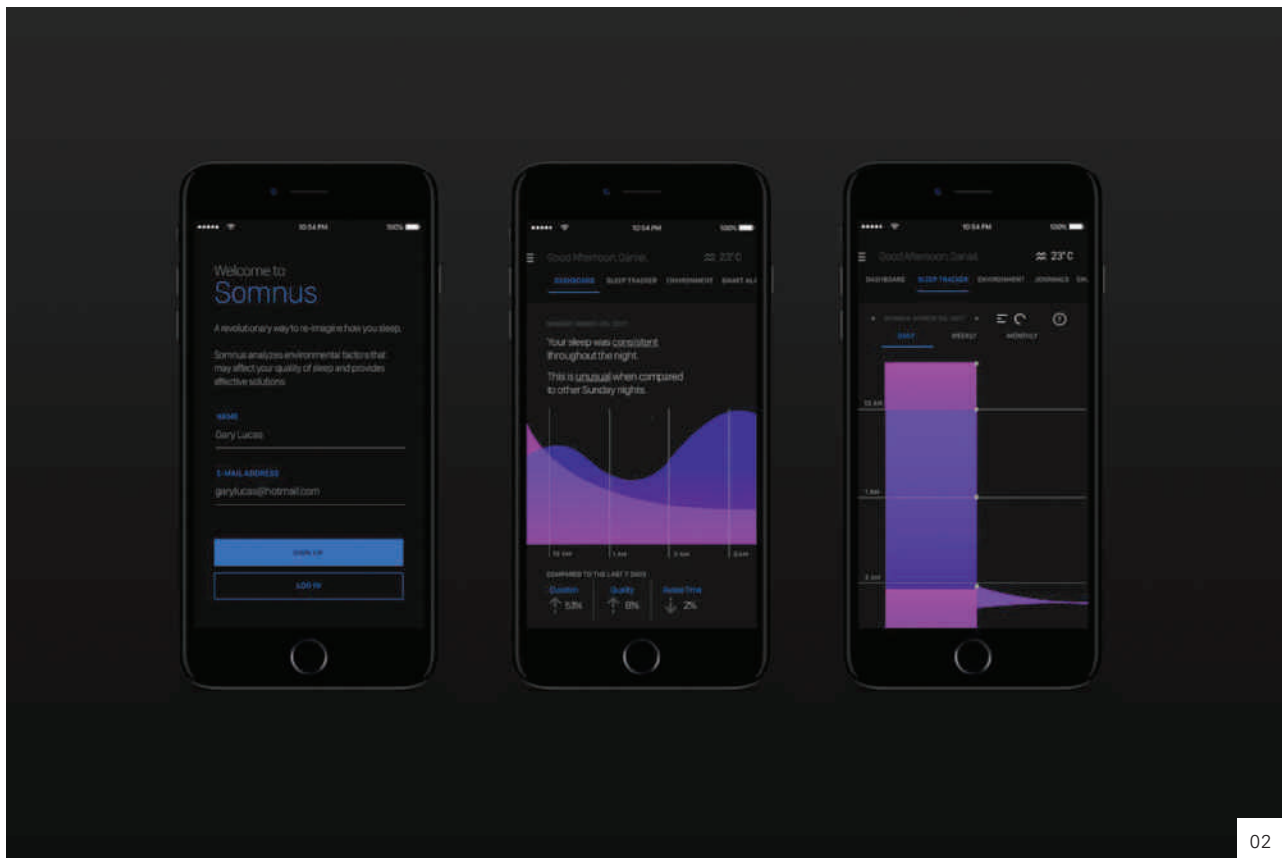
03



04



01



02

Javid is a designer who is used to Starbucks employees mispronouncing his name. He's known for his overwhelming personality and voice that travels. A lover of minimalism, knolling, wine and Pantone 306U. His end goals are finding new ways of presenting information. JAVIDAZIZ.COM



- 01—*Metamorphosis Magazine*, a magazine that looks at fashion and lifestyle in Toronto. Heavily focused on pushing the boundaries of art and design. Photo Credits: Michael Katwaroo, Mark Wong.
- 02—*Somnus*, a mobile application that analyzes sleep patterns based on environmental factors. Using vibrant colours, it shows visualizes data obtained from sound, light, temperature, air quality, etc.
- 03—*Ash + Harvest Coffee*, a package design project that looks at ways to give back to farmers in developing countries. The three countries that were chosen for this project included Guatemala, Uganda and Vietnam. Illustrations are selected to bring together elements from cities in country of origin. The colour palette was carefully selected to reflect the taste of the coffee.



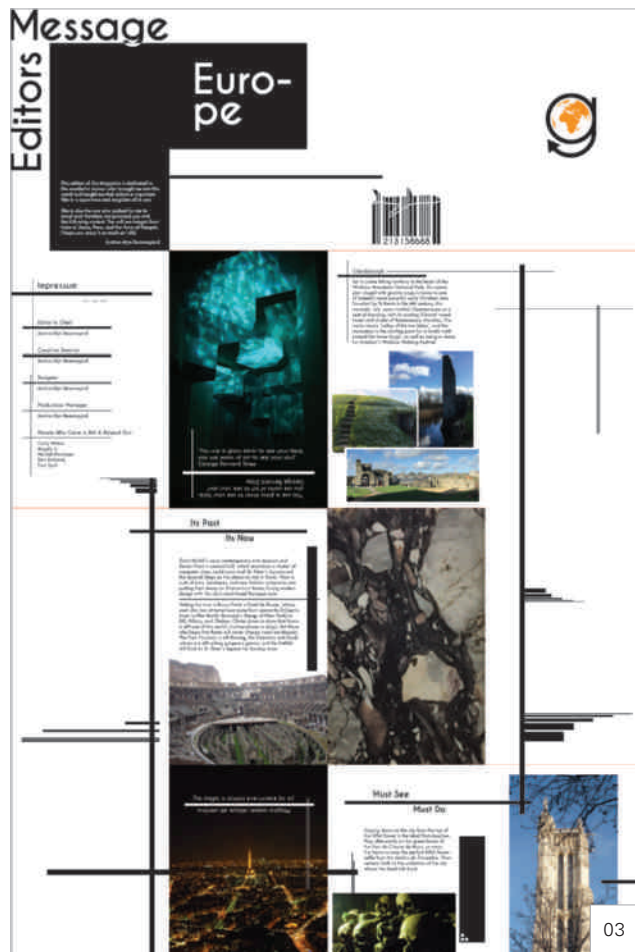
In addition to design, I am interested in the different cultures of the world and have travelled to London, Paris, Florence, Rome, Vatican City, the ruins of Pompeii and Ireland. I also love photography, specifically, photographing light and natural elements. Some of my other hobbies include being an avid gamer, primarily playing rpg or adventure games, sewing outfits or bags and reading adventure/thriller/romance novels.

- 01—This poster is a progression piece showing the changes in various religions over time. *20in x 24in.
- 02—This can be kept as either a magazine or as a poster*Full front unfolded.
- 03—As the magazine is a foldout, not every page of the back is seen. However I still designed the back to work as its own piece *Full back unfolded.
- 04—SOS is a project designed for the forgetful commuter. It is a bag designed for both genders that also contains a powerbank, headphones, iPhone 6/6plus charger wire, and a notepad/pen
- 05—Go is a travel magazine. I wanted to push the boundaries of what a magazine could be; so I created a fold-out magazine *Folded with sleeve.



01

Justine-Alyn Beauregard is an artist and designer. She started with a visual arts background but chose to move into Design as a career because she loves the impact design makes on people. Justine enjoys both print and digital design; however focuses more on print. Justine is interested in pursuing Typography, Packaging, and Corporate Identity. JUST.BEAUREGARD@GMAIL.COM



Design has always been a way to create meaning and impact the world. When I consider design's societal and cultural role, I believe that design's purpose is to make people think. I believe that becoming a successful designer involves delving into conceptual design thinking regarding problems that matter to the world and to explore and investigate the potential of design as the solution. My passion is to raise awareness and identify solutions to world problems. These interests coincide with reoccurring themes that have become evident in my practice: adaptability, uniformity and user-centered design.

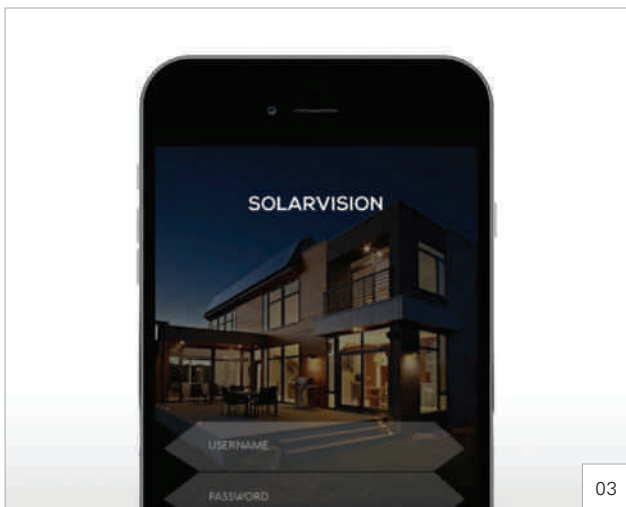
- 01—*Haute Cuisine* is a cuisine and culture magazine that resembles a high fashion magazine. The magazine features Canada's latest authentic French restaurants, cafes and bakeries.
- 02—*Haute Cuisine* offers simplified seasonal recipes. The magazine also recommends specific herbs, spices, fruits and vegetables according to the theme of the season.
- 03—*Solarvision* is a mobile companion app that helps you track your home's solar panel energy production. Explore Solarvision's daily, weekly and monthly data to compare Forecast, Energy, and Revenue.
- 04—*The Syrian Migrant Crisis* information pamphlet and interactive digital publication illustrates the migrants' nationality as well as which countries migrants are most likely to migrate to.



Angéline's love for design stems from the concept of constant improvement. Her goal is to address social and environmental problems and to create work that connects and influences people to find solutions. Angéline's areas of interest include world climate change, sustainability and human rights. ANGELINEBUCK.COM



02



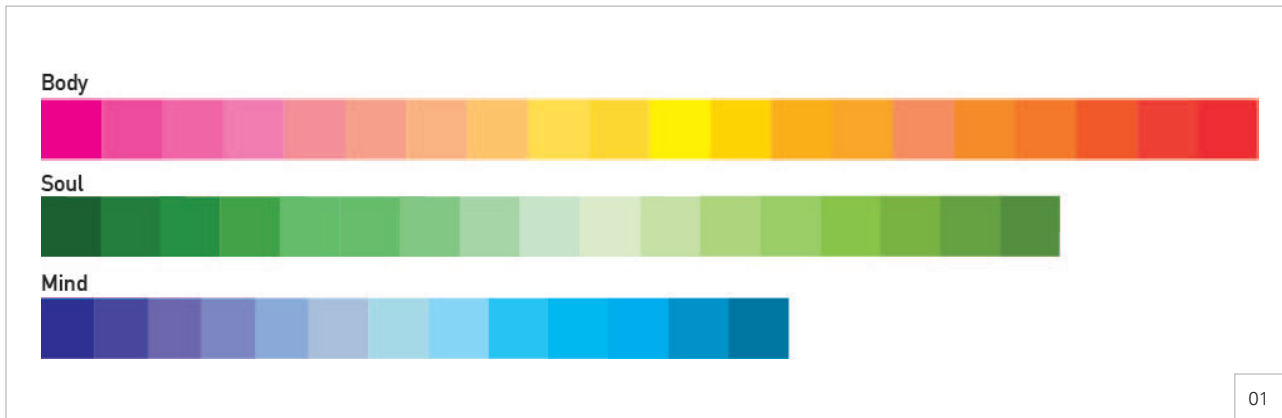
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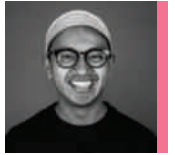
04

Follow the Rainbow: Wayfinding system for Queen Elizabeth Park Community and Cultural Centre. Through research, and trips to the centre I have created an idea to utilize light, colour gradients, and imagery for a fun and memorable way finding system. I used colour gradients for each districts that I have created in the QEPCCC, each colour gradient has a meaning and a connection to the district that it is allocated in.

- 01—A preview of the colours used in my wayfinding project, and the districts associated with the colour.
- 02—*Lust*: Self created type. A visual comment on the 2014 Sochi Olympics surrounding gay rights.
- 03—*Summer Postcards*: ¼ postcards for the summer season using tonal facets to get the shades of summer.
- 04—*Summer Postcards*: 2/4 postcards for the summer season using tonal facets to get the shades of summer.
- 05—*Tommy Ton Book*: A spread from my small booklet about Canadian fashion photographer Tommy Ton. Japanese stitched, with white vinyl on white gloss paper for the cover.



Lester Canave is a designer who finds rush and excitement in the process of brainstorming and marketing. He utilizes colour, humour, and playfulness in not only his designs, but also personality. He strives for fresh and new ideas that push can't to CAN. The word CAN is in his last name for reason. LESTERCANAVE@GMAIL.COM



03



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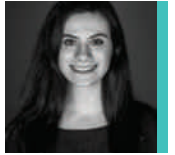
Mountains of North-West Italy is a pop-up information design piece that was inspired by an interest in my Northern Italian heritage. It focuses on the four highest mountain ranges in North-West Italy. Intended for those travelling to the Valle D'Aosta region for some mountain activities, these informational cards and keychains are both informative and sustainable.

- 01—Information card scale reference.
- 02—Four highest mountain regions pop-up cards.
- 03—Single pop-up information design card.



01

Emily has a passion for service design. Her goal as a designer is to help others like the teachers and health care providers in her family, through her gift of creative problem solving and design. EMILYCEOLIN.COM



I believe that all great designers are generalists. Rather than being an expert on one thing, I am constantly open to new opportunities to learn and dedicate myself to learn all that I can. I would love to apply my skills in something as big as improving lives through graphic design.

01—Takeaway containers and branding.

02—Editorial Magazine called *Open Faced*.

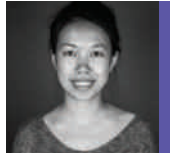


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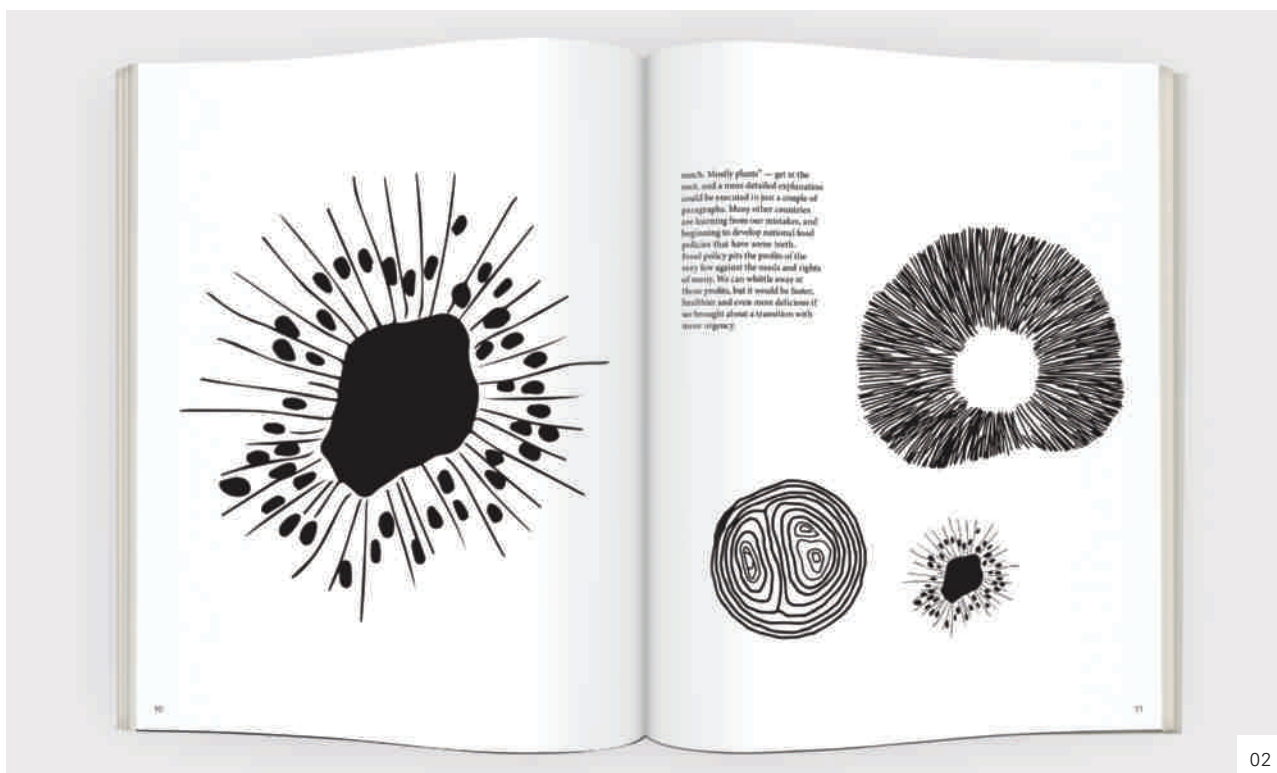


01

Driven by a desire to do meaningful design, Olivia likes to explore and learn whenever possible. She considers herself a generalist and she likes to dabble in anything and everything to gain a wealth of new knowledge and skills that she can continue applying and building on through other projects. OLIVIACHANDESIGN.COM



02



02

- 01— This re-imagined title sequence attempts to convey the unexpected humour, feminist values, and overt sexuality present in the show *Broad City*.
- 02— Typographic poster for the song *Do the Astral Plane* by Flying Lotus.
- 03— In the pursuit of computer-generated realism, people can start to appear unnatural. This is the central theme in this promotion for the fictional *Uncanny Valley Film Fest*.



01

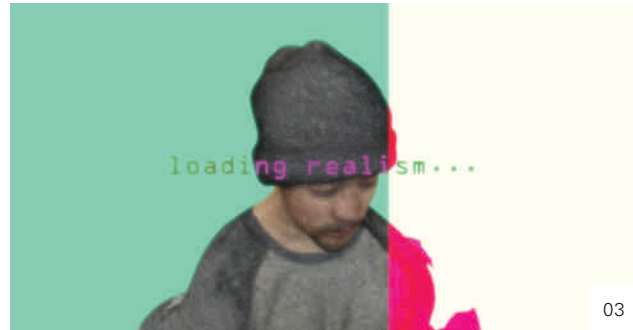
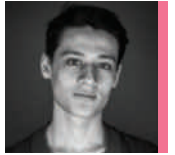


01



01

Andrew Cooper is a digital designer from Toronto who focuses on type, motion, 3D, and interface design. He values the role of technology in the design process and strives to further his work through experimentation with new media and software. He enjoys injecting detail, humour, and moments of spontaneity into his work. ACOOPER.CA



01—*Making Faces* is a book that features stories and portraits of different talented individuals- full of fascinating, surprising and inspiring stories of how and why they wear makeup. *Making Faces* is all about inspiration, creativity & confidence. The book features a lenticular image cover.

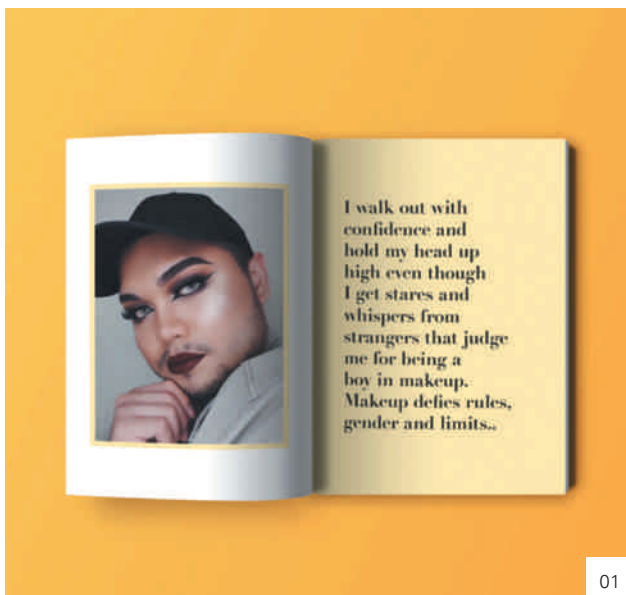
02—*MILES* is an AI powered workout coach that offers a sense of active support and partnership. It is completely customizable and keeps track of its users actions working towards a common goal: to help them stay active. It reinforces efforts with praises and rewards to keep people motivated throughout their fitness journey.

03—*Prime Sans* is a sans-serif typeface designed for children's books and teaching materials. The letters have the balance of an elegant, streamlined shape and the natural softness of a handwritten letter. It is designed to to help students improve their reading and writing.

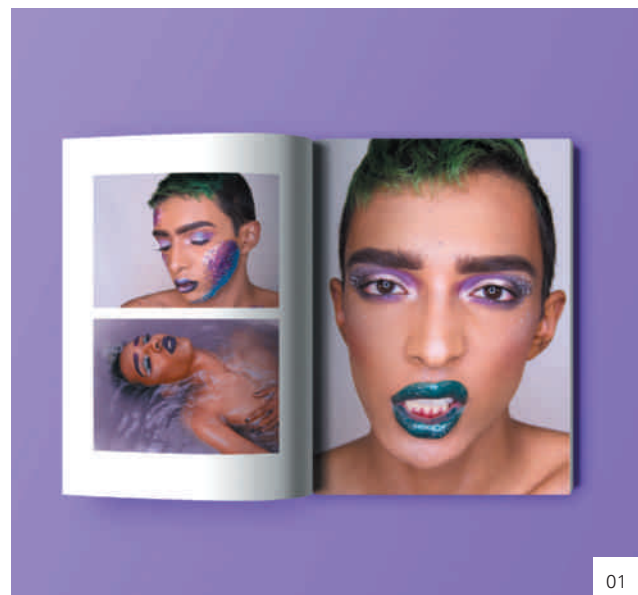
04—*Carnaval de Quebec Festival* poster.



01

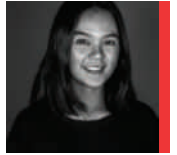


01



01

Paola is a creative and conceptual thinker who admires ideas in general, whether they're artistic, problem-solving or philosophical. She loves exploring different media and considers herself a "maker". In her spare time she can be found experimenting with makeup and photographing people. PAOLAJRC.COM



02



03



04

At some point you have to just drive into a project—stop planning and simply create. There will always be an expectation to be creative and imaginative and someone who may not be a fan, but if you believe in yourself, you'll find things only you can do.

- 01—*Couple of Matches*: A fundraising kit containing two T-shirts and hangers, a donation box, an infographic, and photo frame. The package is re-imaged for dual purpose. Ideal for health or blood donation organizations.
- 02—*Looking Back*: A collection of expressive typography explorations, paired with general information on typography.
- 03—*Yama Mizu*: A novel approach to data visualization, visualizing data from a SMART bottle and wearable devices for IOS (left). Traditional topographic maps are reimagined to show data in different levels (center). A challenge to preserve and compare information, using only lines for visualization (right).

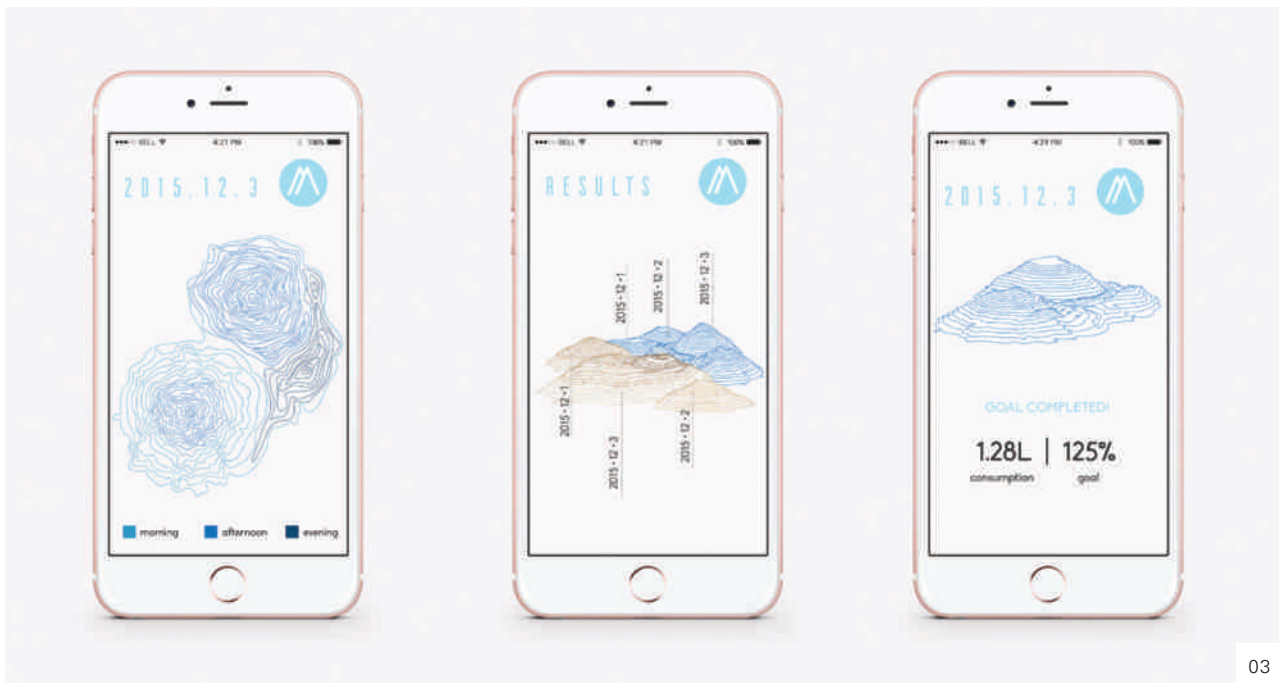


01

Mary Anne is an experienced designer with endless curiosity for everything unique and quirky, finding inspiration from different cultures and other forms of design – fashion and interior. She is always designing with a smile – and a coffee close at hand. WWW.MARYANNECRUZ.COM



02



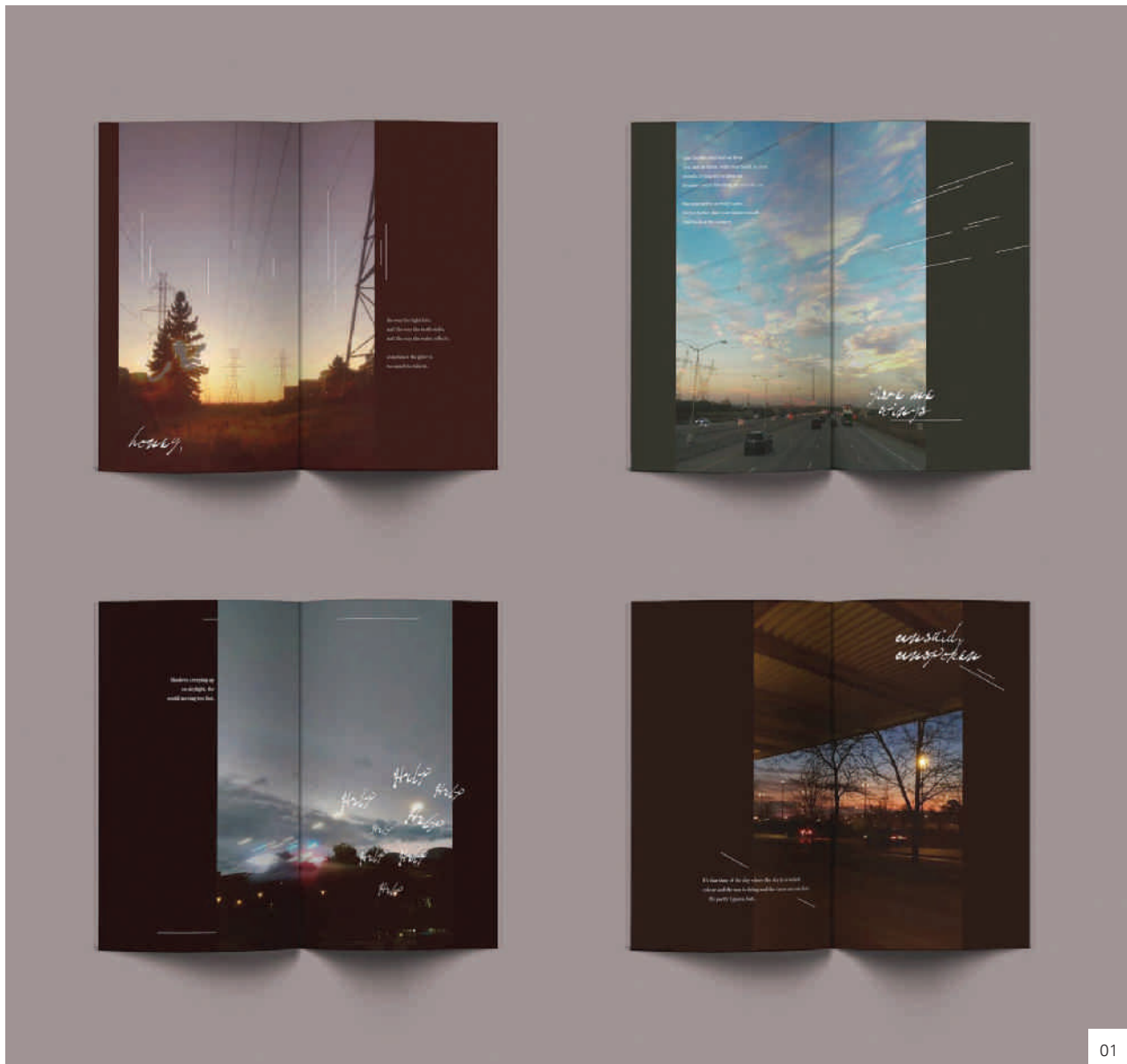
03

Being in a design program has helped me truly realize how relevant design is in society. It justifies both my obsession with aesthetics and the need to create things that can be useful to others. This spread showcases some of my favourite projects, which usually comes from a source of great inspiration or adoration. The gift of creation will forever be a privilege that I won't take for granted. Thanks for taking the time to read this, take it easy!

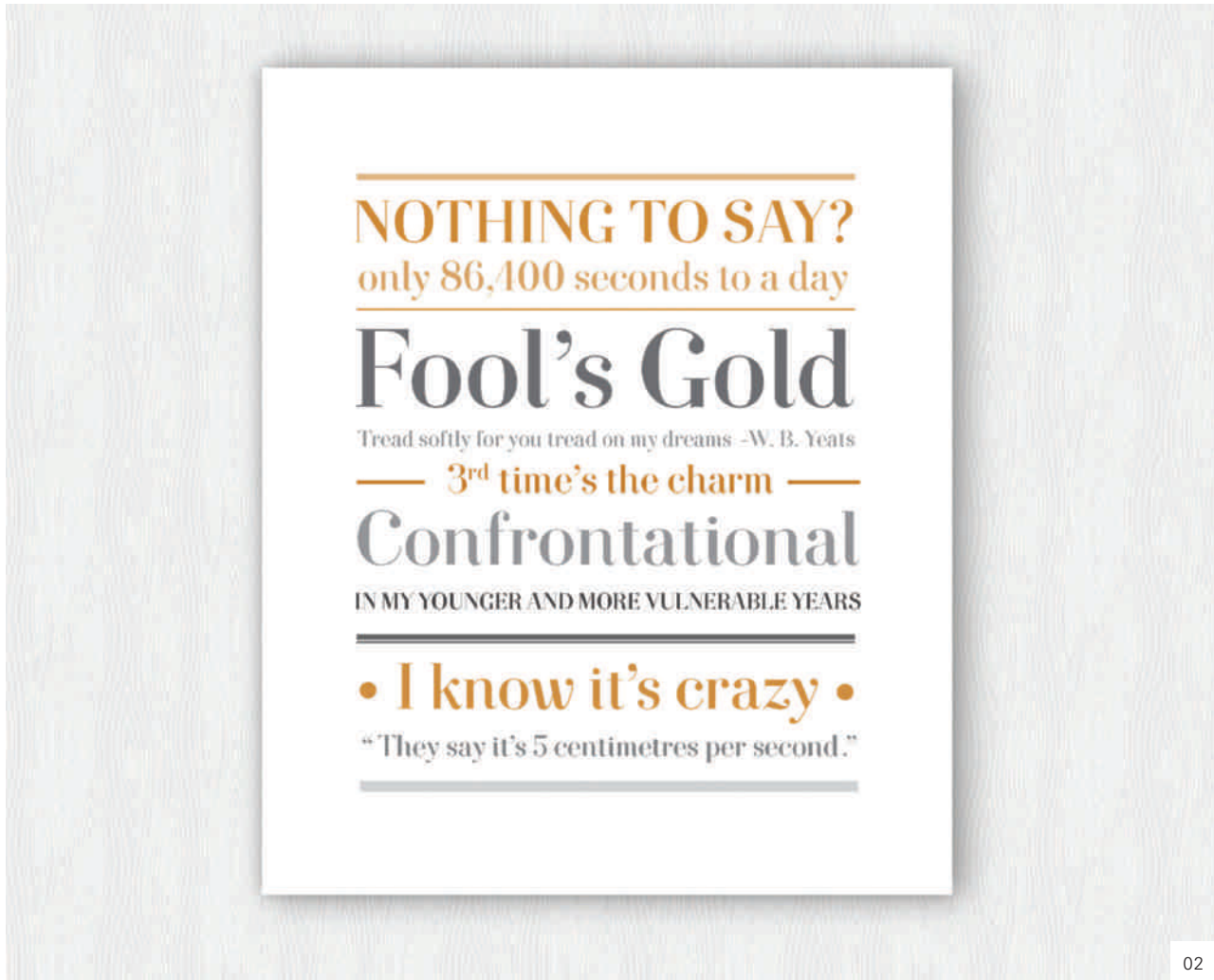
01—*Shifting Skies*: A collection of original poetry and photography that is a representation of the changing moods of the sky.

02—*Elysium*: A typeface inspired by traditional didone italic forms.

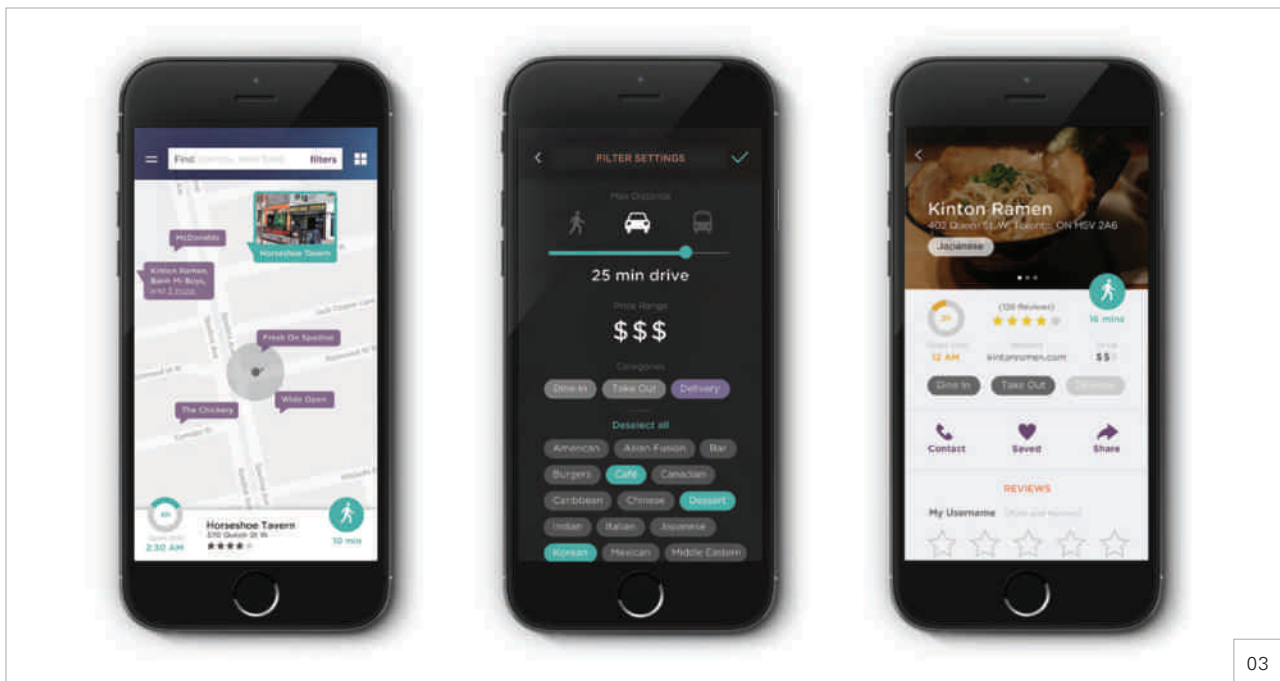
03—*AfterDark*: A food-centric app that allows you to navigate the city late at night. Designed for iOS as part of a group.



A strong advocate for well-kerned typography and good ramen, Julia is an easygoing designer with a multitude of interests. She's usually deep into a novel, taking pictures of the sky or trying out a variety of cuisines and enjoys observing design in the everyday. JULIAESME.COM



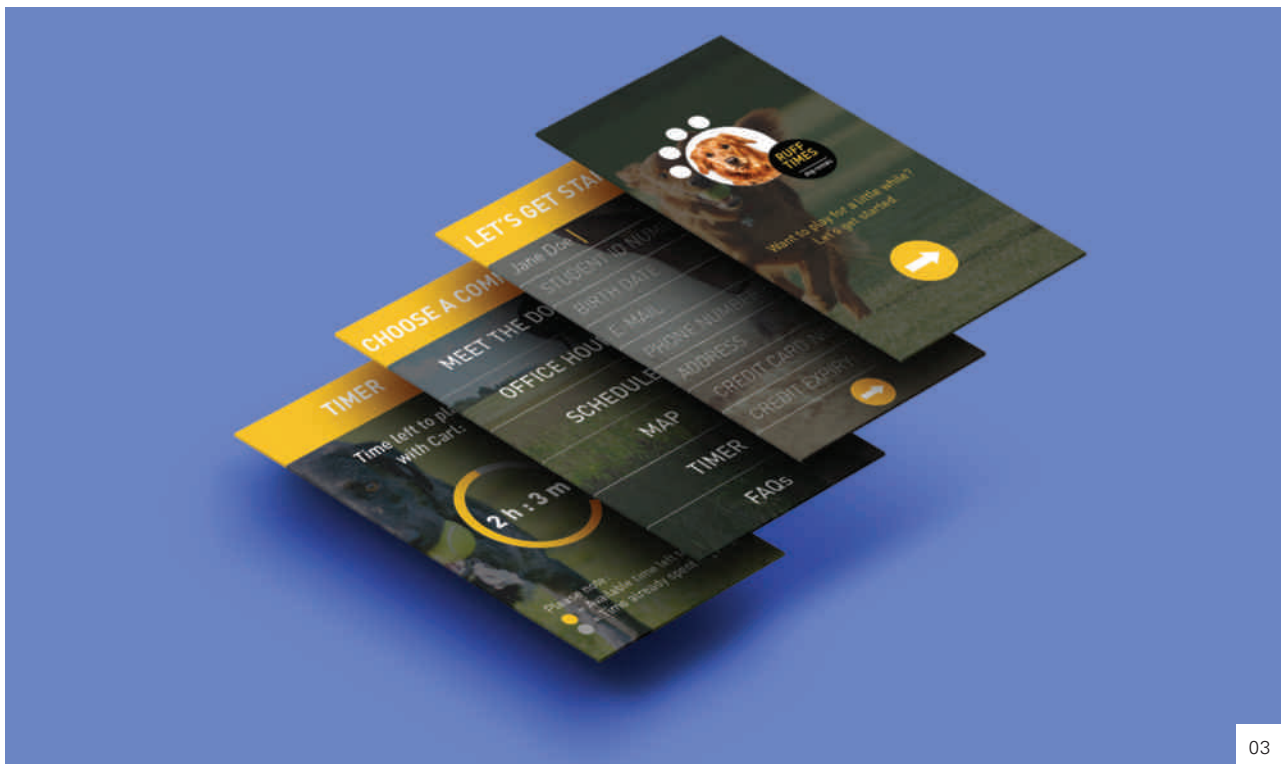
02



03

How does one go from doing farm work to... design? Guess you could say that Larissa likes to do things differently. Her featured projects are all similar in the ways that they 1. Have personal meaning to her in one way or another, and 2. Took a risk.

- 01—*Icelandic Phallogological Museum*: Branding manual, focusing on the Corporate Stationery section.
- 02—*Icelandic Phallogological Museum*: The redesigned logo. An example of one of the four different fluid logos.
- 03—*Ruff Times*: The dog rental app that allows students to "own" a dog without the strings attached.
- 04—*The Naked Truth*: Raw packaged goods with quick facts on the agriculture industries, which are usually misinterpreted or twisted.
- 05—*The Naked Truth*: The product's survey app that educates its customers on the agriculture industries, which gives them a discount code once they complete the survey.





04



05

Full Court Press magazine is an accumulation of original work, from myself as well as featured writers who share my passion for basketball. It focuses on its development in Canada and impact on individuals who were kids in the 90s and early 2000s.

We Are Parasports is an information design pamphlet, and accompanying Adobe Digital Publishing Suite (DPS) app, which presents the inequalities between parasports and regular sports, and highlights some of the incredible achievements of parasport athletes. It is inspired by my time as a volunteer at the 2015 Parapan Am Games in Toronto.

- 01 — *Full Court Press*: Front Cover, Article Spread & Sticker Sheet.
- 02 — *Full Court Press*: 'Diesel' Article Spread.
- 03 — *Full Court Press*: Logo Sticker.
- 04 — *We Are Parasports*: Adobe DPS Screens & Information Pamphlet (Poster Side).
- 05 — *We Are Parasports*: Folded Pamphlet Cover & Original Illustrations.



01



02



03

Best known for his passion for sports and Pixar films, Andrés Francken is a designer who excels in branding and information design. His commitment, flexibility and organization skills allow him to function effectively in a wide range of disciplines. FRANCKENDESIGN.COM



04



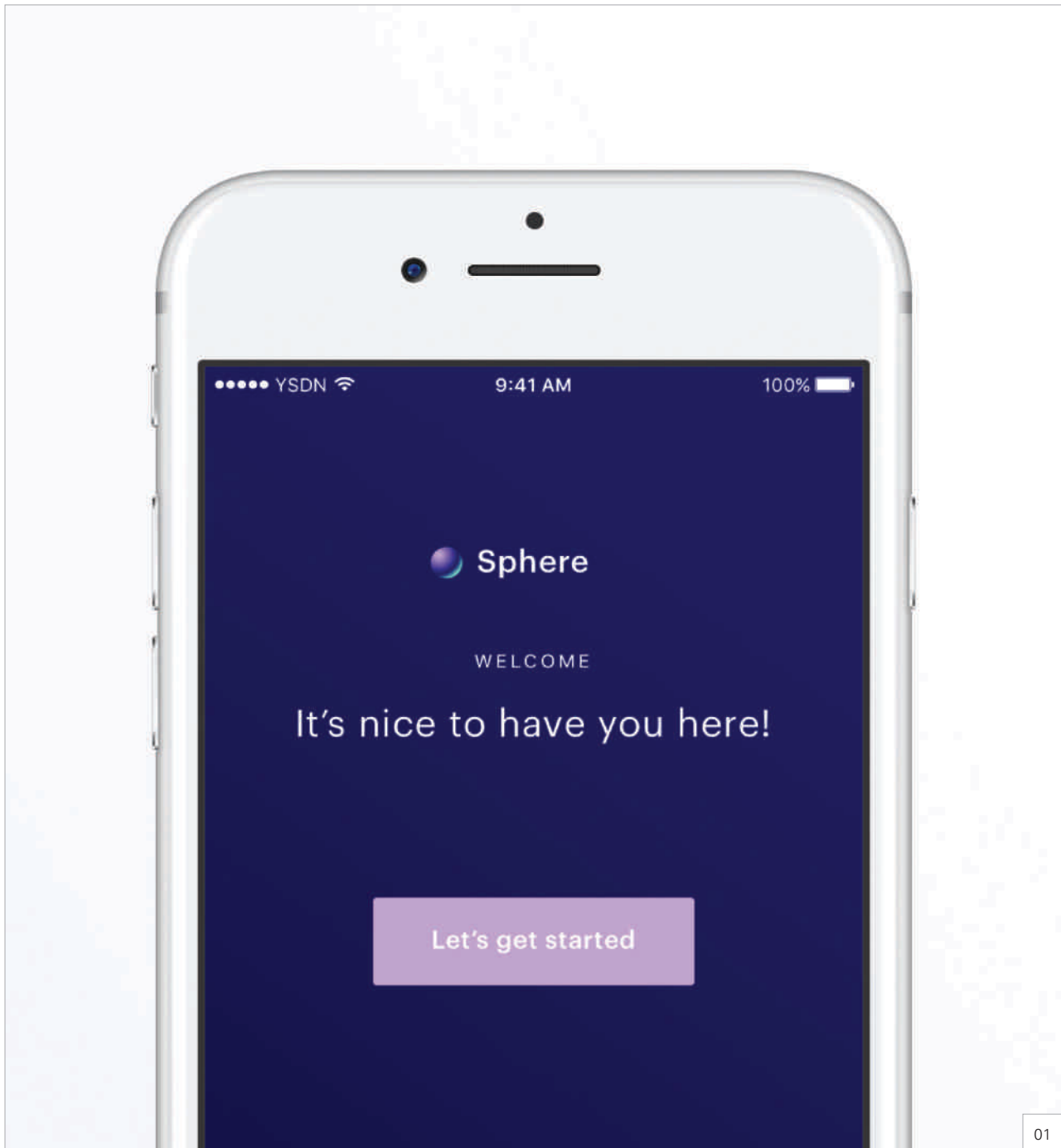
05

With the constant desire to build meaningful products, I always strive to provide a solution that creates value for end-users in the work that I produce. Although I tend to focus on digital experiences, typography and editorial were my first true loves.

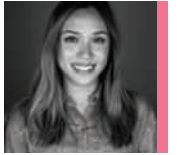
01—*Sphere*, an app that aims to create serendipitous, social encounters.

02—* *; is a book on how I interpret space.

03—No grit, no pearl; a typography experiment. Check out my site to view it in full.



Caroline is a problem solver with a persistent willingness to learn. When she's not tackling a design problem, Caroline lives vicariously through dog owners (until she can be one herself), looks through fashion blogs, and aspires to be a vagabond. CAROLINEGONZALES.COM



During my time as a student in the York/Sheridan Program in Design, I was able to experiment with a variety of design mediums and tackle a wide range of problems. My goal was to learn as much as possible, and to become more familiar with the design thinking process. Mistakes were made, late nights were mandatory, but in the end, I am happy.

01—*Expressive Typography*

02—*Cafeina Coffee Magazine*: article on the Colombian coffee landscape.

03—*Kingston Frontenac Public Library* corporate identity manual. Corporate logo and library icon system.

04—*Maine Lobster Festival* poster.

05—*Deforestation Brazil*: an information design piece for educating youth on the dangers of deforestation.

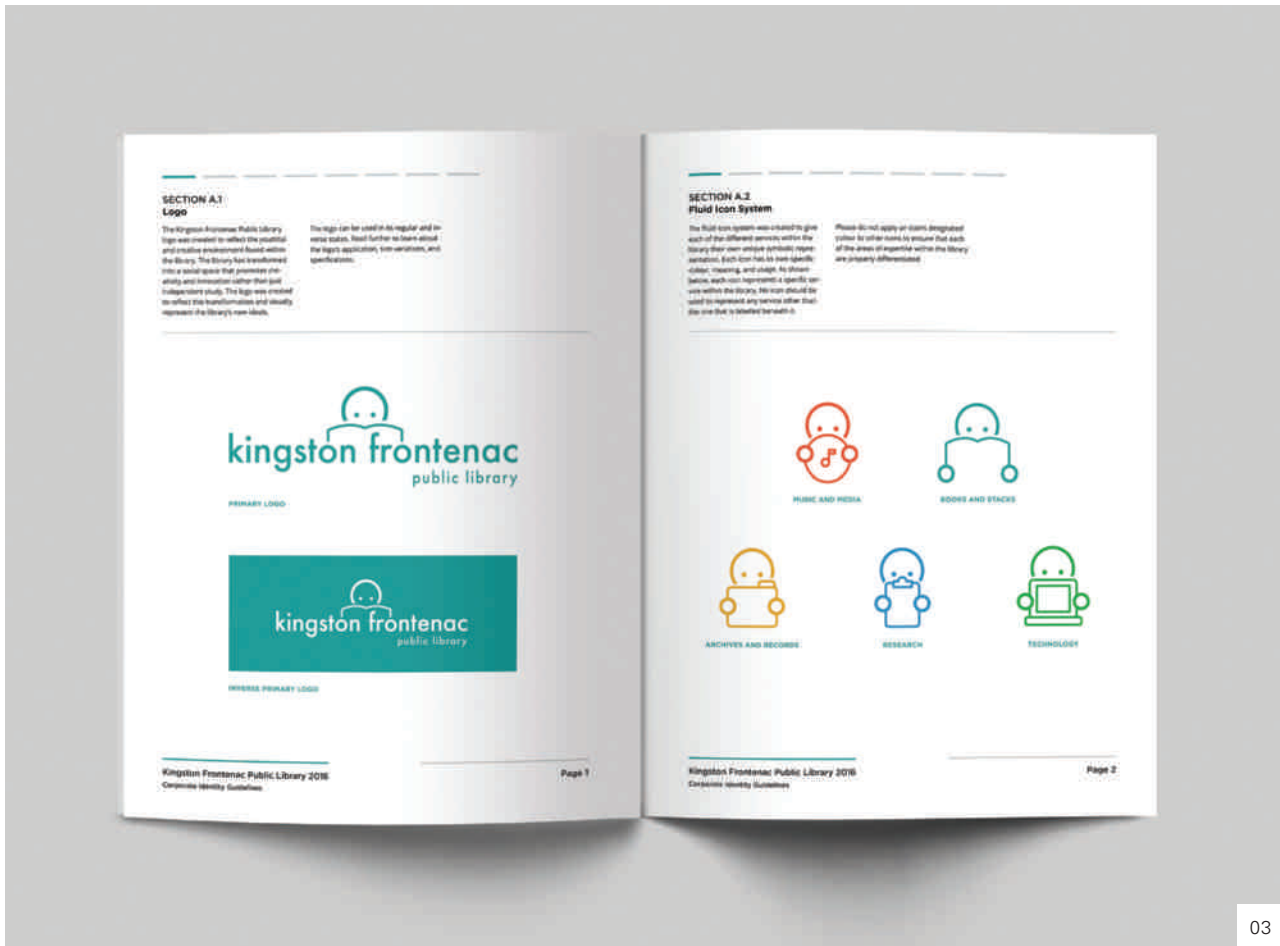


01



02

Matthew believes that the key to any successful design solution is effective research, empathy, and creative thinking. He is looking forward to new experiences and hopes to enhance the quality of life for many people through design. MATTHEWGRIFFINDESIGN.COM



03



04



05

01—*Spectrum*, a Colourblind Kit for Kids — colourblind glasses, 3 buttons, deck of training cards, colouring book, 9 Markers and colourblind test poster.

02—*Homies*, an app that helps international students jumpstart their new life by pairing them with experts who can answer all their questions.

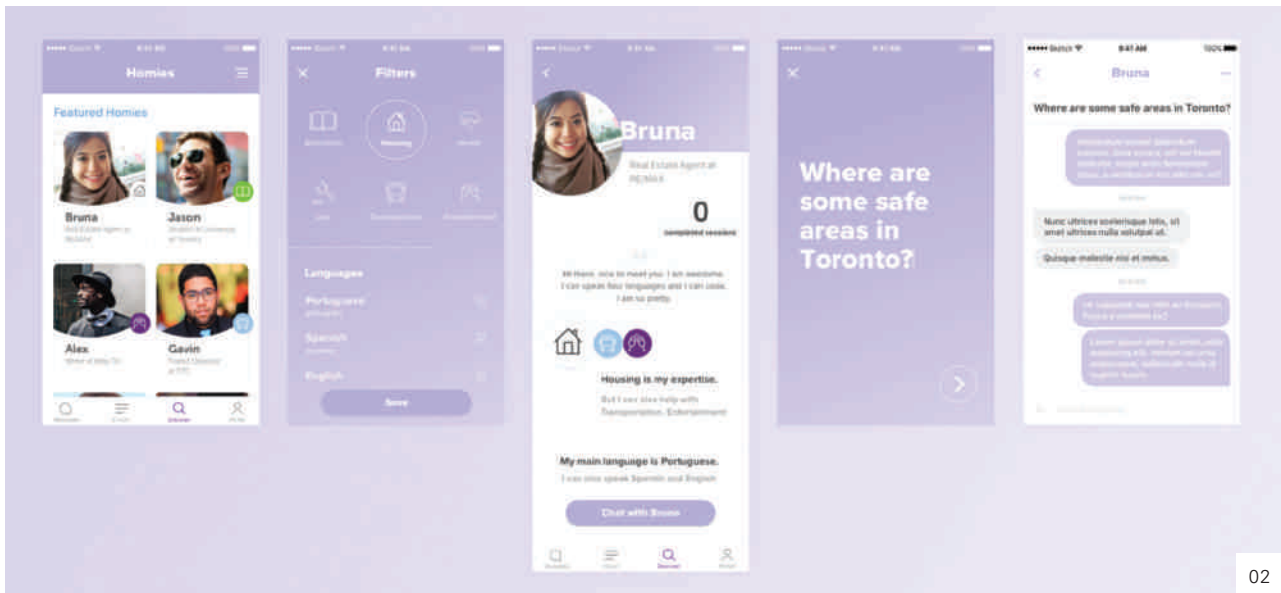
03—*Roswell UFO Festival Rebranding* — poster, ticket, brochure and website.

04—*Coral Reef Economic Crisis*, a infographic showcasing the depletion of the coral reef ecosystem caused by human threats and its effects on our global economy

05—*Waddle Original Wool Socks*, a branding and packaging concept for wool socks.



01



02

Kevin Guan is a multidisciplinary designer and a learner who strives to make the world a smaller place by creating products that help people. He is attracted to product design, illustration, and packaging. Oh, he's also colourblind. KEVGMAN.COM



03



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Cultural similarities can be found in the utensils we use day to day. The nigiri themed chopsticks packaging solution is perfect for travel, family gatherings and overall fun. The package incorporates 4 languages (English, being the language of international relations, Japanese, Chinese, and Korean). All package contents are printed on recycled paper stock with soy ink . The product as a whole is constructed with not a single drop of glue. Thus, the product is decipherable, amusing and eco friendly.

- 01—Preview of the exterior package panels.
- 02—Interior of the package net with a bundle of 8 chopstick sets.
- 03—Display of package components accompanied by sushi & condiments.
- 04—Performance of the package in use as a multifunctional construction.
- 05—Display of each pair of chopsticks, all of which can be identified as a form of nigiri sushi.



01

Tak is an open minded communication designer who emphasizes resourceful and organized solutions throughout the body of his work. His creative intentions are flexible, strategic and brisk. Enjoy! TAKEO.HIRASAWA.CA



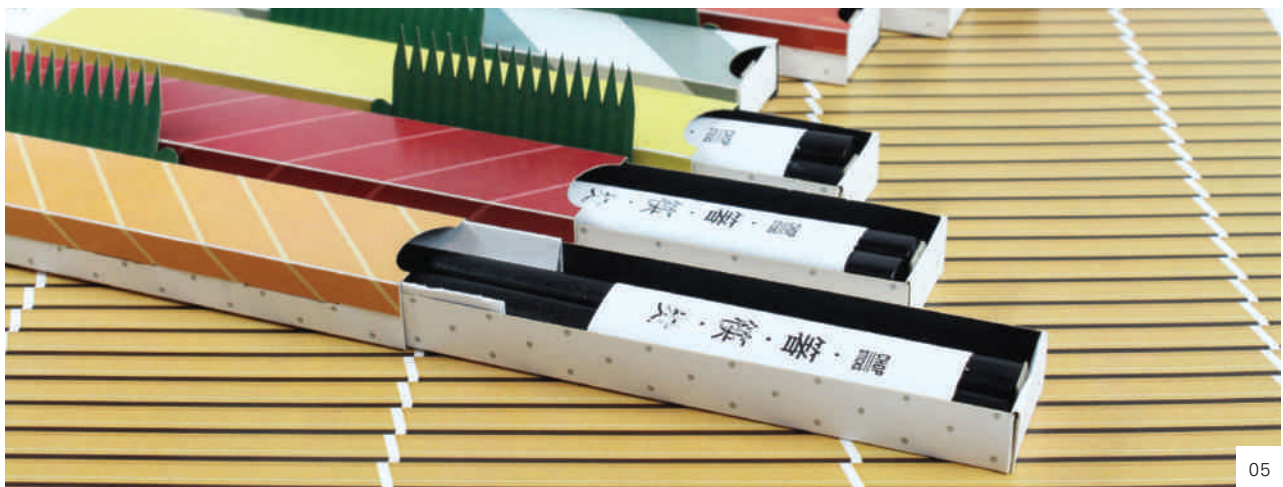
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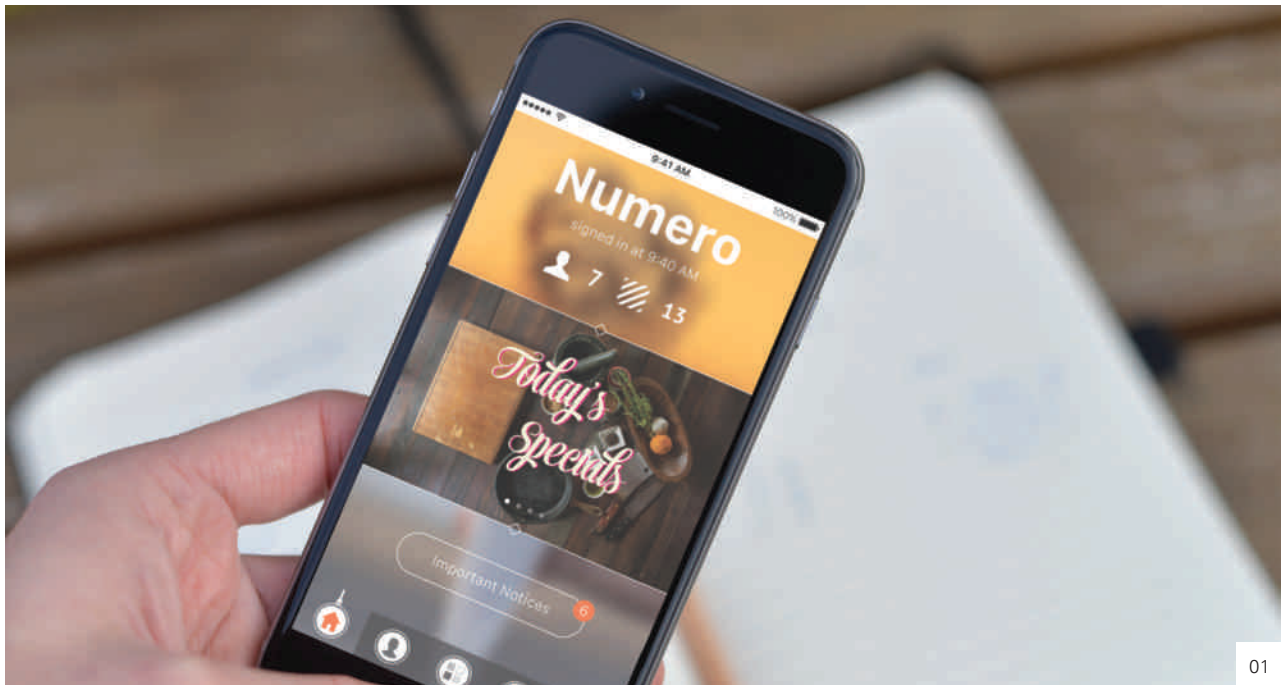
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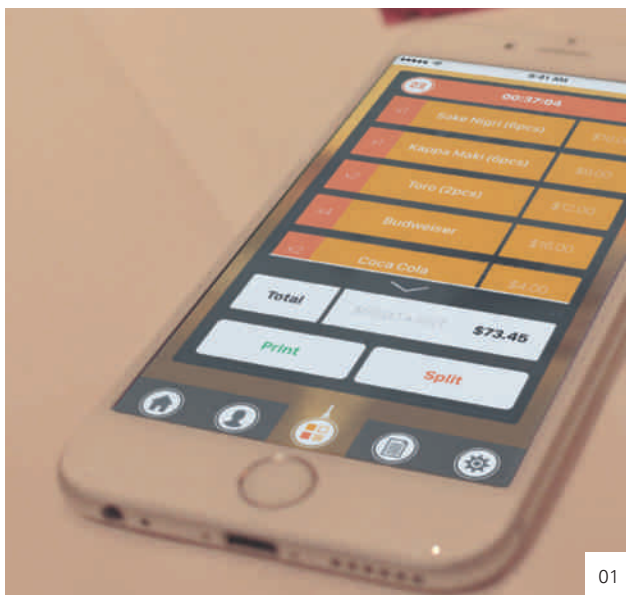
05

“Where do new ideas come from? The answer is simple: differences. Creativity comes from unlikely juxtapositions.” – Nicholas Negroponte

- 01 — *Numero App*: POS replacement application designed to simplify the server to customer service communication.
- 02 — Booklet designed to get people interested in Guitar. Included some introductory guitar songs and famous artist references.
- 03 — Expressive Type project regarding Amnesia. Presents the gradual loss of memory.
- 04 — *Visualization of Maladaptive Schema*; psychology & behavioural science.



01

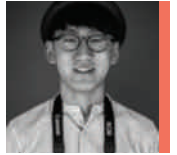


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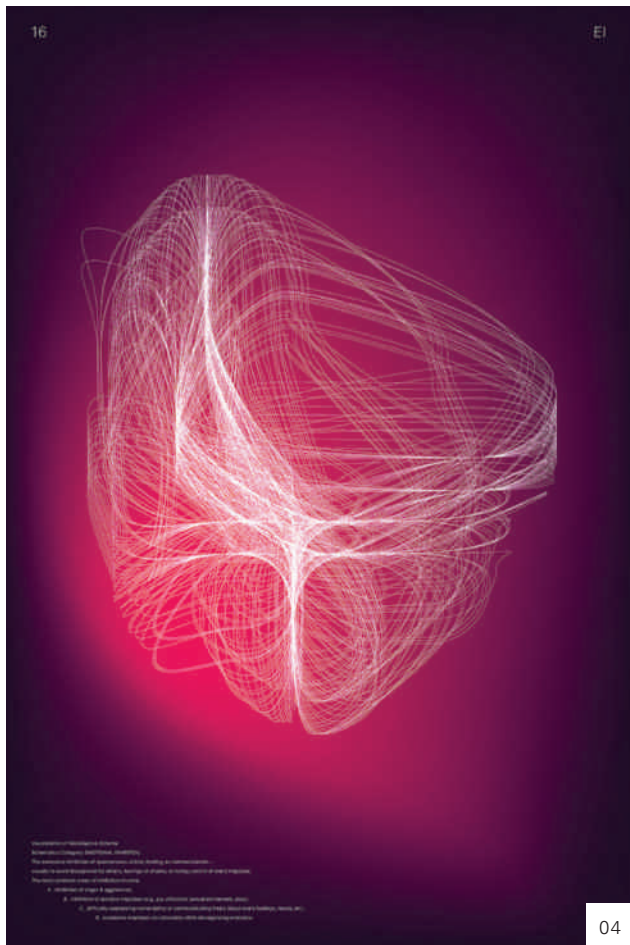


02

Allen has a strong passion for all arts such as illustration, photography, and music. He is an experimental and open-minded individual with an eagerness to learn everything. ALLENELLA0711@GMAIL.COM



03



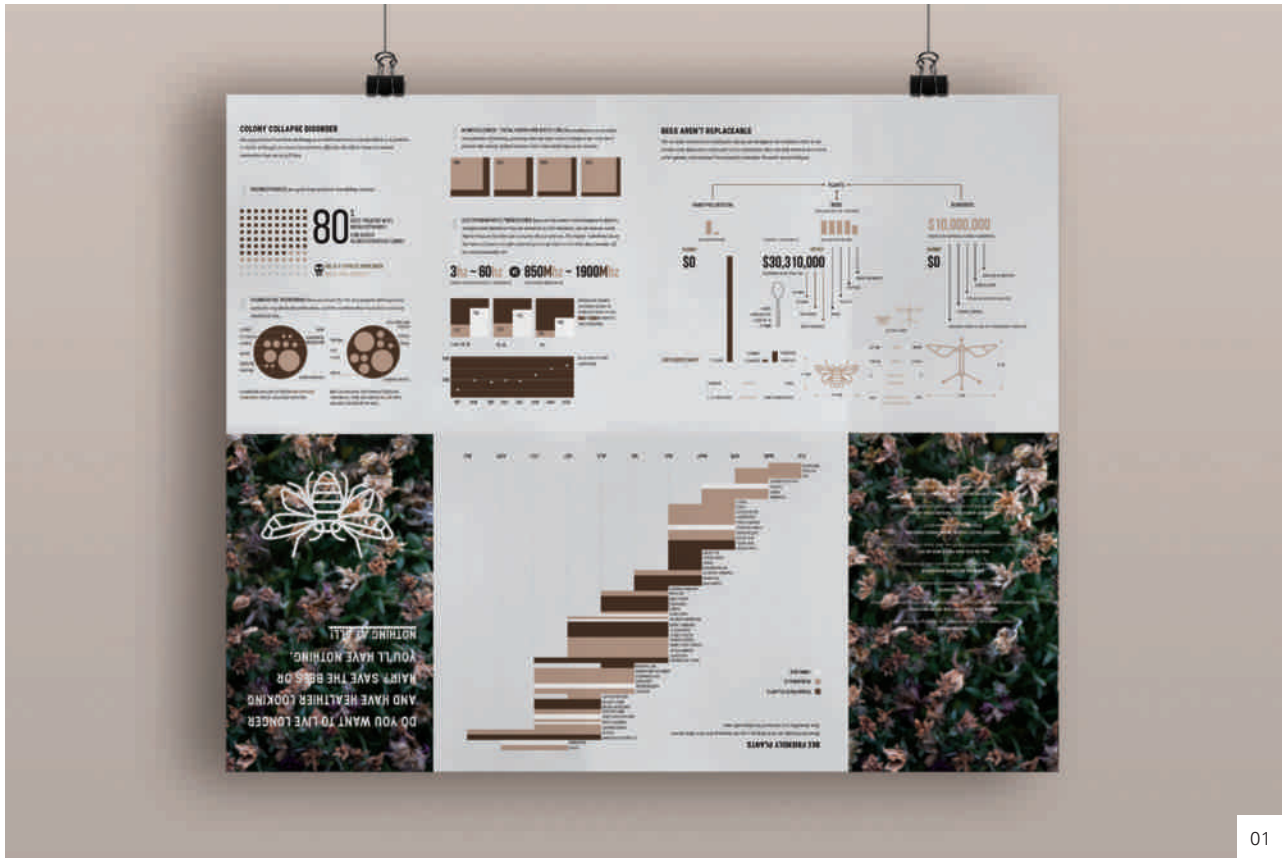
04



04

By bridging the gap between the unknown and the audience, design helps form a friendly interaction between the subject, and the audience. There has to be another way, if you aren't satisfied with current one. So collaboration becomes vital since neither design nor science, or any other field alone has all the answers. Gungeet believes best work emerges when various disciplines intersect.

- 01—Bee populations have been declining since 1990 but it was only identified as a problem in 2006. The pamphlet identifies the causes, why bees are irreplaceable, and ways in which we can help rejuvenate the population.
- 02—*Atlantis* gathers ideas and information to reflect upon our state of living in the near and far future. The magazine questions ethical dilemmas and limits of science vs natural evolution.
- 03—*Plurl* directs users to walk in dense human traffic areas on campus since most incidents occur in isolated locations.



01



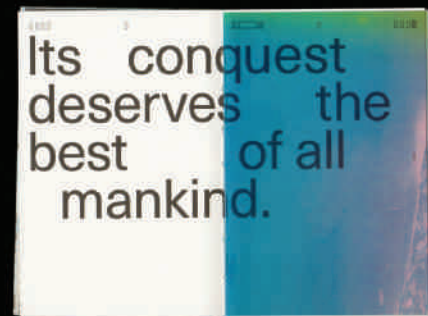
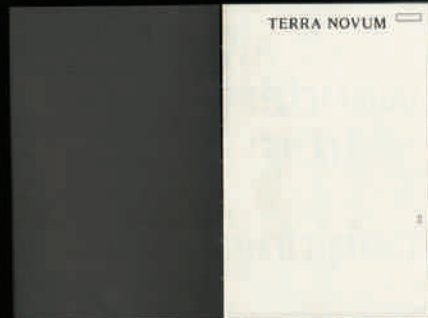
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02

Considering research as the base of good design work, Gungeet allows research to dictate the form of the delivery. Curious about science, nature and technology, she finds beauty in all ideas. She recently learned about biomimicry and she's super excited about it. "It's so cool," she says. KAURDESIGN.CA



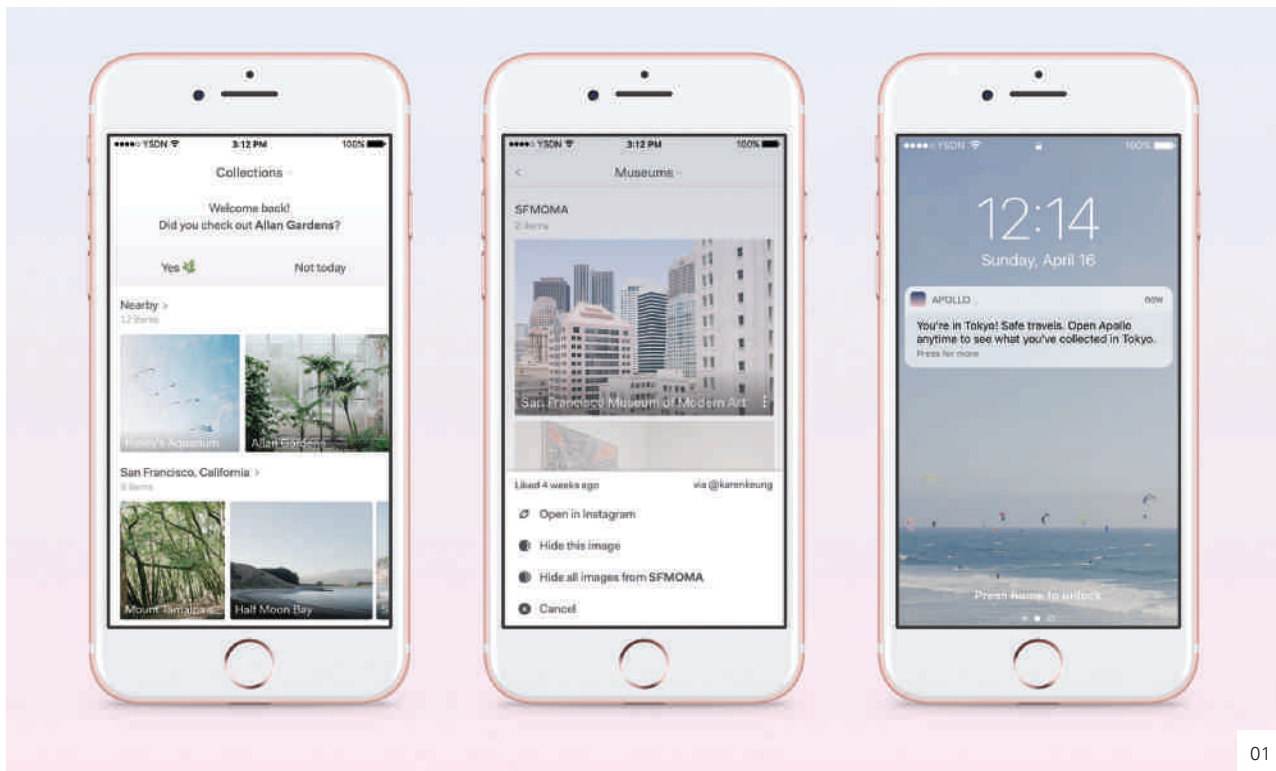


Four years at YSDN helped Karen develop a thoughtful design process and cultivate a healthy love for identifying typefaces. She learns every day. KARENKEUNG.COM



My work tends to gravitate toward systems-level projects, whether on screen or paper. While concentrating in product, interaction and experience design, I also have a soft spot for editorial work. My interest in the implications of technology on space—both physical and digital— informs the three projects showcased here.

- 01—*Apollo* is a speculative probe into how we can live a more connected life. A notification-based app explores how context awareness can leverage interactions across digital space.
- 02—*Lx Journal* is a popular science editorial merging art and science. *Lx* mixes paper size and stock to challenge the conventional relationship between writing and imagery.
- 03—*Terra Novum* is a visual anthology chronicling human curiosity, exploration, and resiliency.



01



03

A community of humanitarians who focus on mobility issues as well as new experiences and challenges are areas of design that I'm passionate about. The opportunity to share the lifelong fascination with idea of discovery in deep sea where no one has gone before. It still remains of deep wonder and mystery. As designers approach problems and making discoveries. It was not easy to figure out how, but it requests to build technical skills and area of expertises. My passion is going to be curious and wanting to explore and push myself forward. We discovery thousand leagues under the sea that seemed to be moving into the realms of fantasy.

- 01—The set box is novel's represented and remarkable by a unique style unlike anything else. It can hold the books on the wall or keep on the table.
- 02—The parrots get lots of physical activities and enjoy a change of scenery. There are triangle & parallelogram shapes for interacting with each other to resembles a real tree with direction branches.
- 03—The hearing aids container box is a perfectly accessible solution for deaf & hard of hearing children. It uses sustainable packaging and reusable focus to protect the hearing aid accessories.
- 04—Typography design, *Awakens* is a quirky styles inspired from Pakistan's truck art. It decorates floral patterns, and experiment with all the colors.



01



01

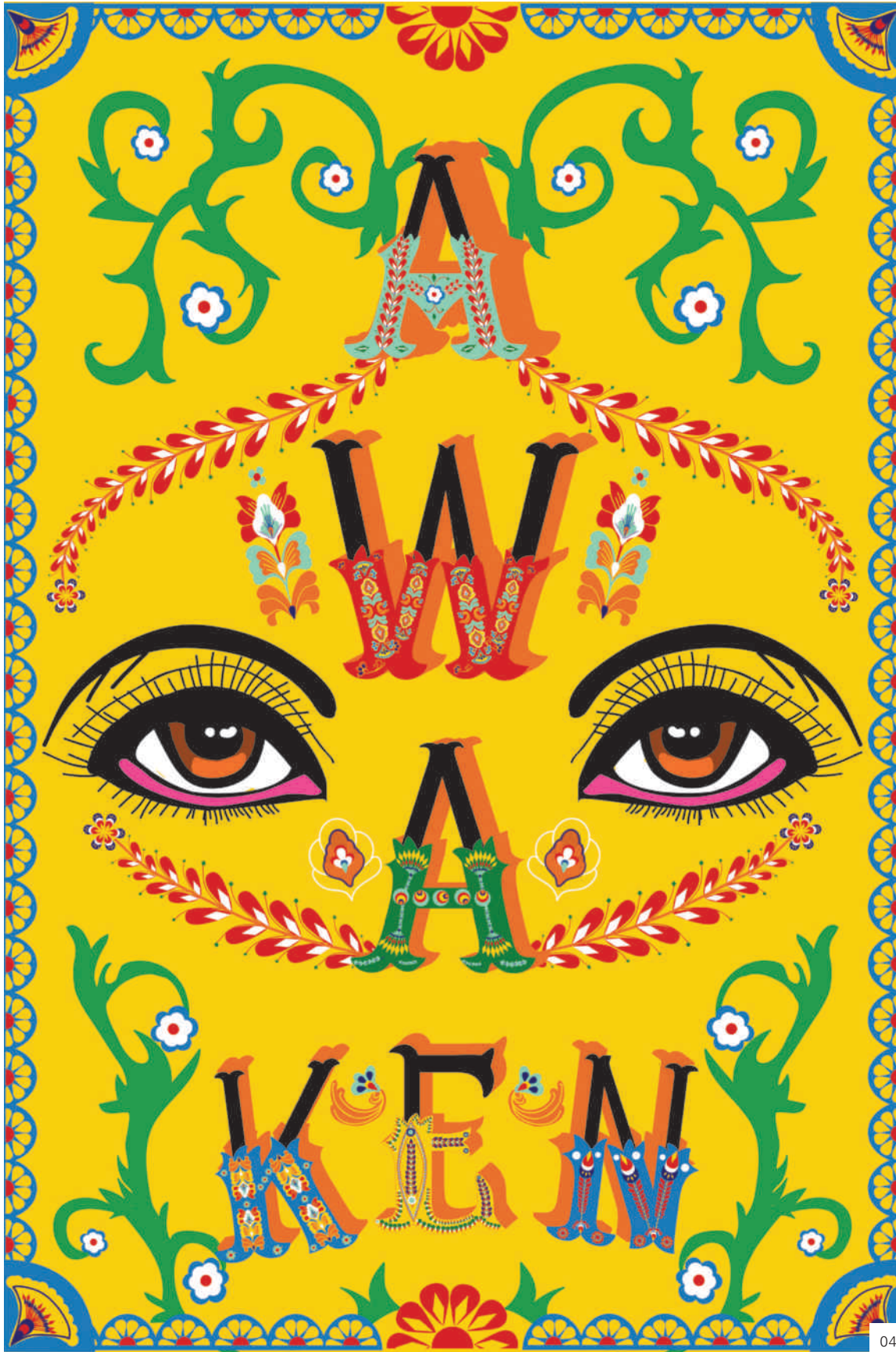


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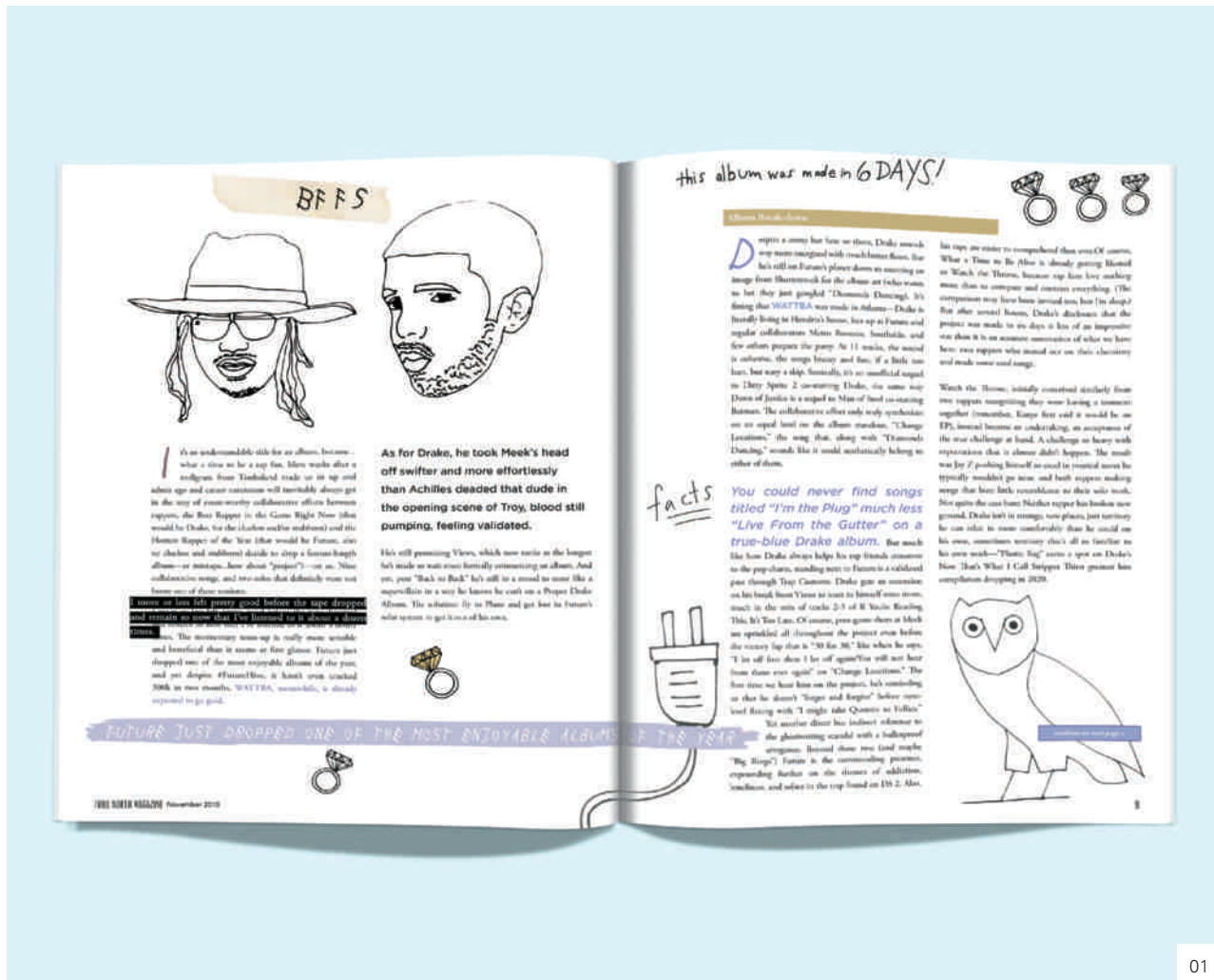
The design education and practice really inspire me. My design is inspired by a wide range of things: traditional cultures, quirky things & styles, art from diverse countries' streets & arts cultures, as well as humanitarian and mobility issues. SASHAK.NET



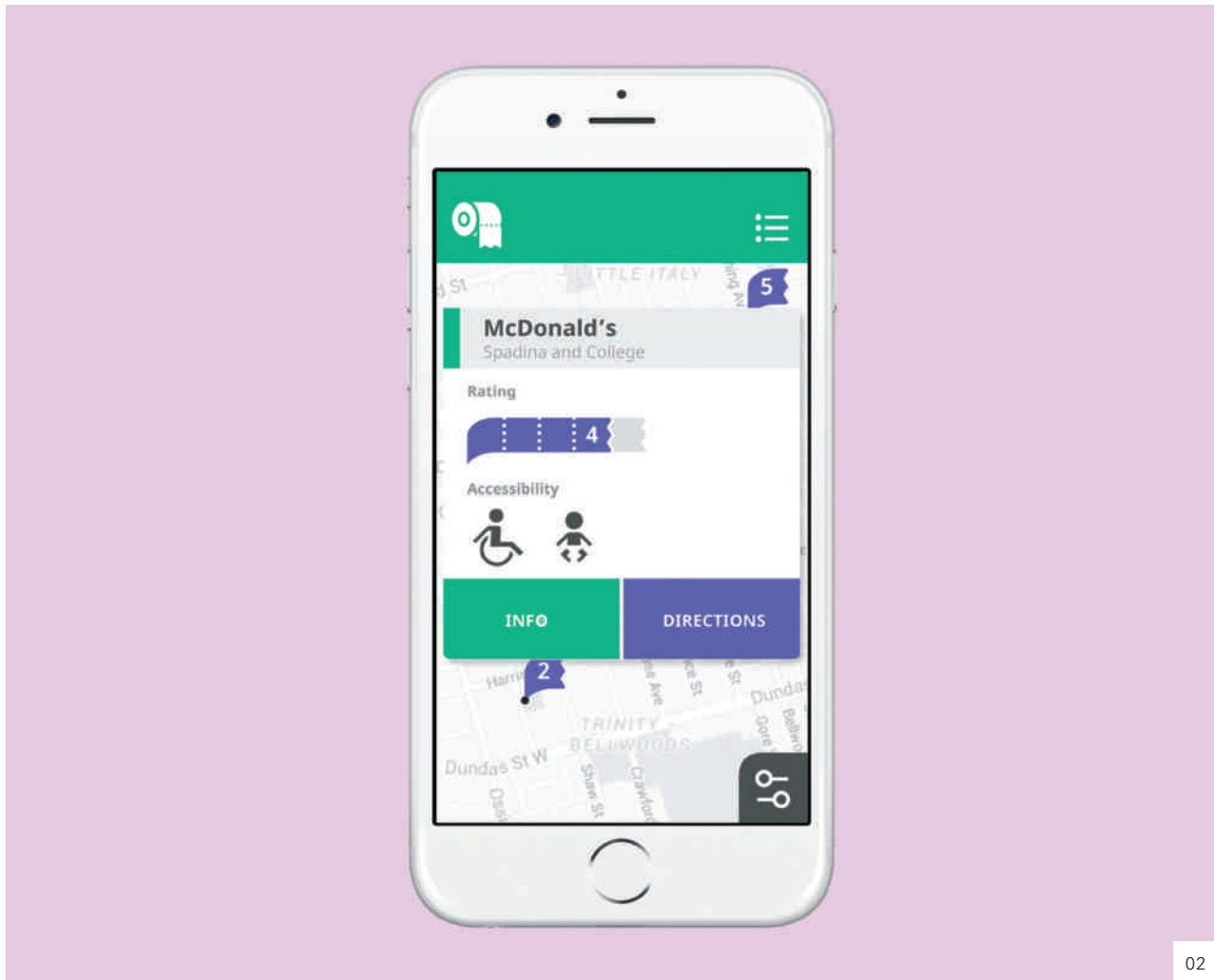
04

Sara's work demonstrates an interest in user centered problems and approaches these issues in an inventive manner. She always ensures that her final product is user-friendly and fulfills its purpose. Often, Sara likes to incorporate her handmade typography and illustrations in her work. She is inspired by the works of Jean-Michel Basquiat and Lawren Harris.

- 01 — Trill North Magazine, a Canadian hip-hop magazine. Issue #1 has a focus on the iconic artist Drake. All original illustrations were designed to portray hip-hop in a playful perspective.
- 02 — Occupied, an app created for the purpose of finding a washroom in public. We included ratings and analytics to gamify the experience. (Created with Thaddeus Miya and Karen Chiu)
- 03 — Nurture, an app created for parents and babysitters that was made for daily scheduling and to promote an organized parent-babysitter relationship. (Created with Caroline Gonzales and Harold MacIsaac)
- 04 — This poster was created to raise awareness on the glorification of anorexia. A naked female body juxtaposed with handmade barbecue sauce type is supposed to shock and create conversation.



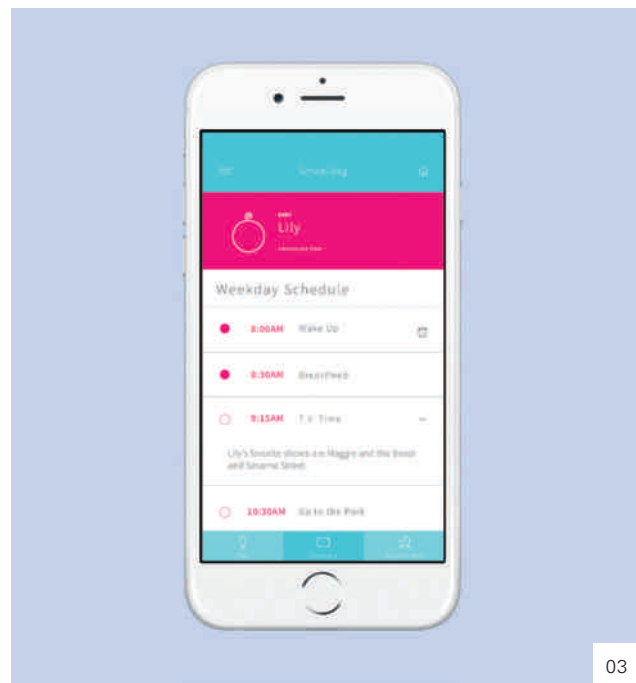
Sara Knowles has a focus on designing for digital spaces. She enjoys conducting user-centered research and creating products for niche markets. In the future, Sara hopes to become a creative director for a design agency. To see more of Sara's work, you can visit her portfolio site at ESKAIDESIGN.COM.



02



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I believe in the role of empathy in design and innovation. I enjoy using a psychological and holistic perspective to design products that ultimately help people reach their human potential. In addition to product design, I focus on typography, photography, and editorial design as forms of humanistic expression.

“In some ways each person is like all other persons; in some ways each person is like some other persons; in some ways each person is like no other persons.”

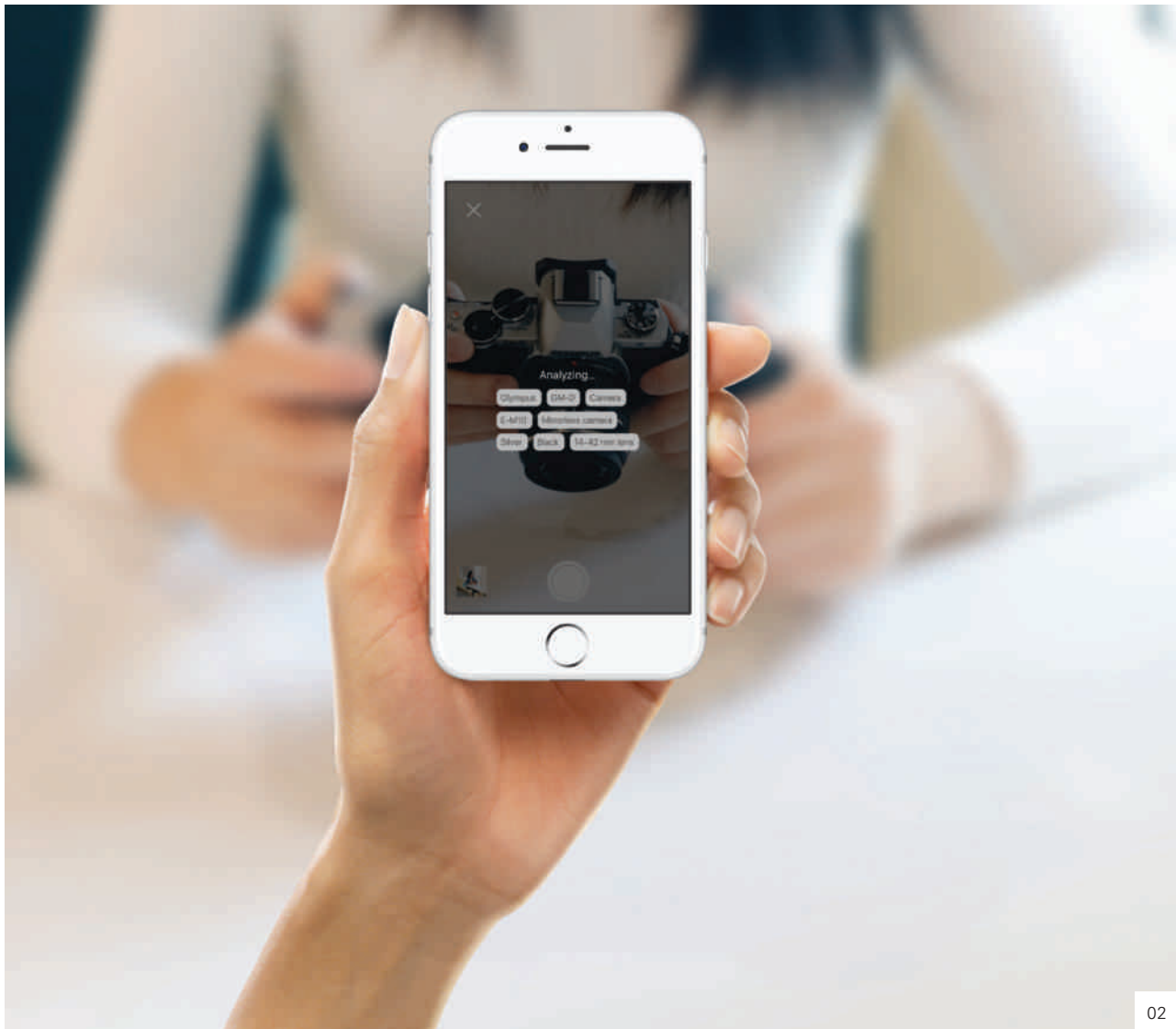
01—Through poetic typography of hand-drawn forms, *Know Yourself* emotes self-discovery feelings of staying true to character and changing for the better.

02—The parrots get lots of physical activities and enjoy a change of scenery. There are triangle & parallelogram shapes for interacting with each other to resembles a real tree with direction branches.

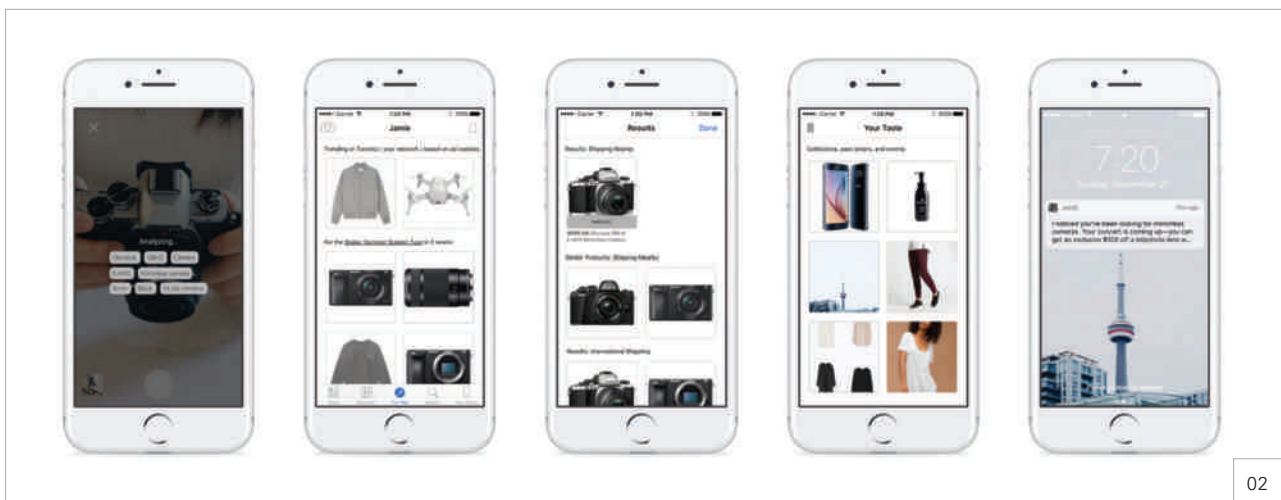


01

Cindy learned to have a growth mindset during her four years at YSDN. She believes in the role of empathy in design and innovation. She also shared wonderful memories with YSDNers whom she could call her lifelong friends.
CINDYLA.COM



02



02

My body of work at YSDN shows my immense care in tackling the design problem at hand while also expressing the purpose of my work, in a distinctive and meaningful way. I enjoy broadening my audience's perspective through my work and widening their presumed limitations of design. I get a thrill of taking my own spin on what is out there and will continue to take more risks to create more innovative work.

- 01—*Pretty Isn't Enough*, pairs serene and pleasing images to a darker narrative, drawing out an ironic contrast. This book, explores troubling thoughts that get overlooked when pretty glimpses emerge.
- 02—*D-Ive*, is a travel and culture magazine. This issue focuses on Brussels, Belgium with sections about food, comics and architecture.
- 03—*Spirit*.
- 04—*Zylo*, a chrome extension that helps ease the web experience for second language learners. With *Zylo*, learners can acquire the pronunciation, phonetic breakdown and definitions of unfamiliar words found online.



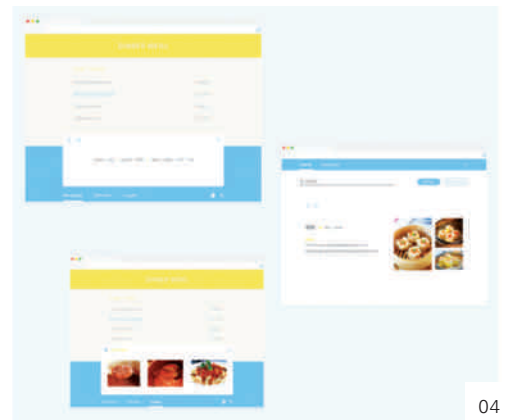
Samantha likes to approach each design problem thoroughly so that she can create unique yet functional solutions for the end user and target audience. She enjoys iterating and reiterating throughout her design process to cover all the bases. Collaboration and feedback from others helps her learn continuously as a designer. **SAMLEE.CA**



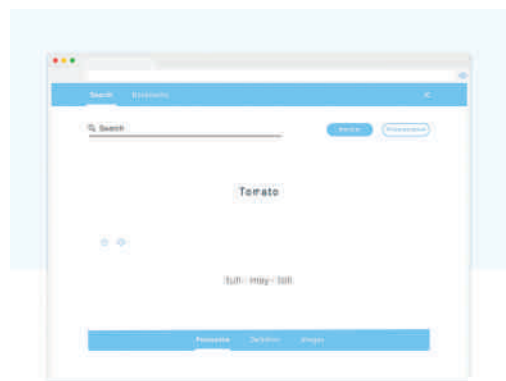
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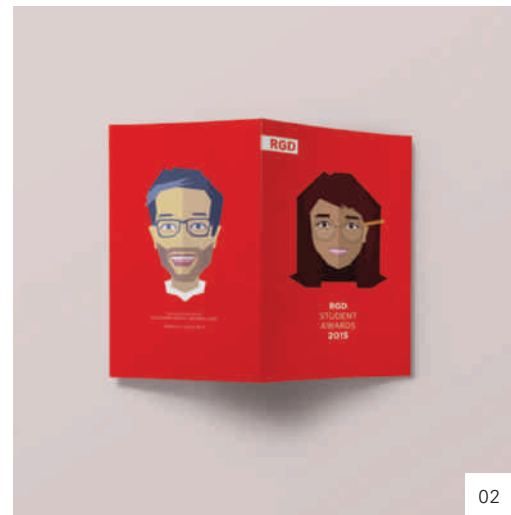
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04

It is not what skills you're equipped with that define who you are but rather what you choose to do with them. I encourage everyone to stop asking for permission to change the world— simply be brave and extraordinary.

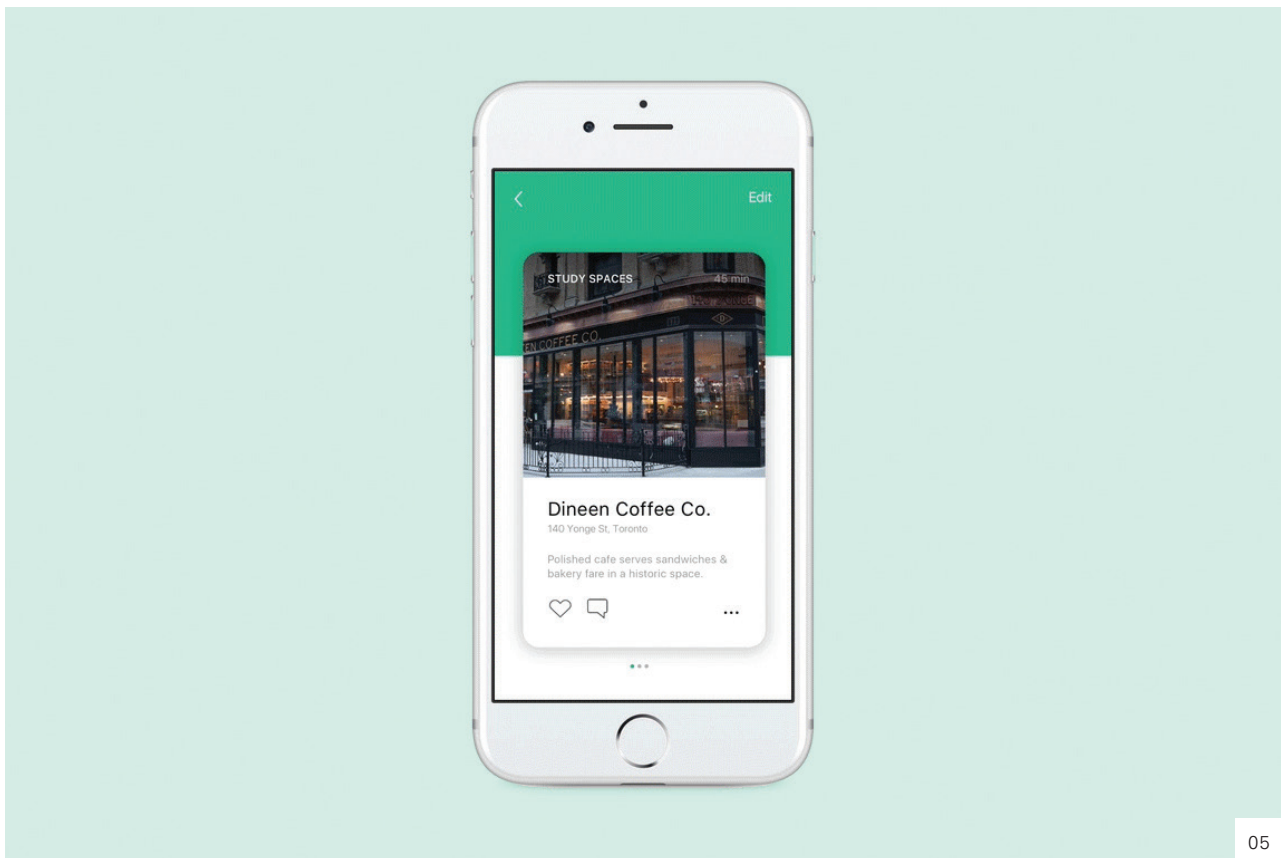
- 01—*Expo 2025*: A project to help advocate for Canada's bid for Expo 2025. Proposing the theme of adapting large urban spaces to sustainable technology.
- 02—*RGD Student Awards*: An illustrated cover for the RGD Student Awards brochure.
- 03—*TEDxUTSC*: A visual identity for the 2016 conference, Dare to Know.
- 04—*Vagabond Magazine*: A lifestyle magazine designed to delve into the personal stories, and collective narratives of seldom explored lives. Aiming to educate and promote awareness.
- 05—*Common App*: A native application developed for IOS to connect individuals in local communities by allowing users to browse, save, and share locations.



Creative creature at heart with a mind in culture and politics. Angela is a detail-oriented designer who loves developing big ideas. Passionate about using design to improve the world, she appreciates thoughtful concepts that strive to build a brighter future. LIANGELA.COM

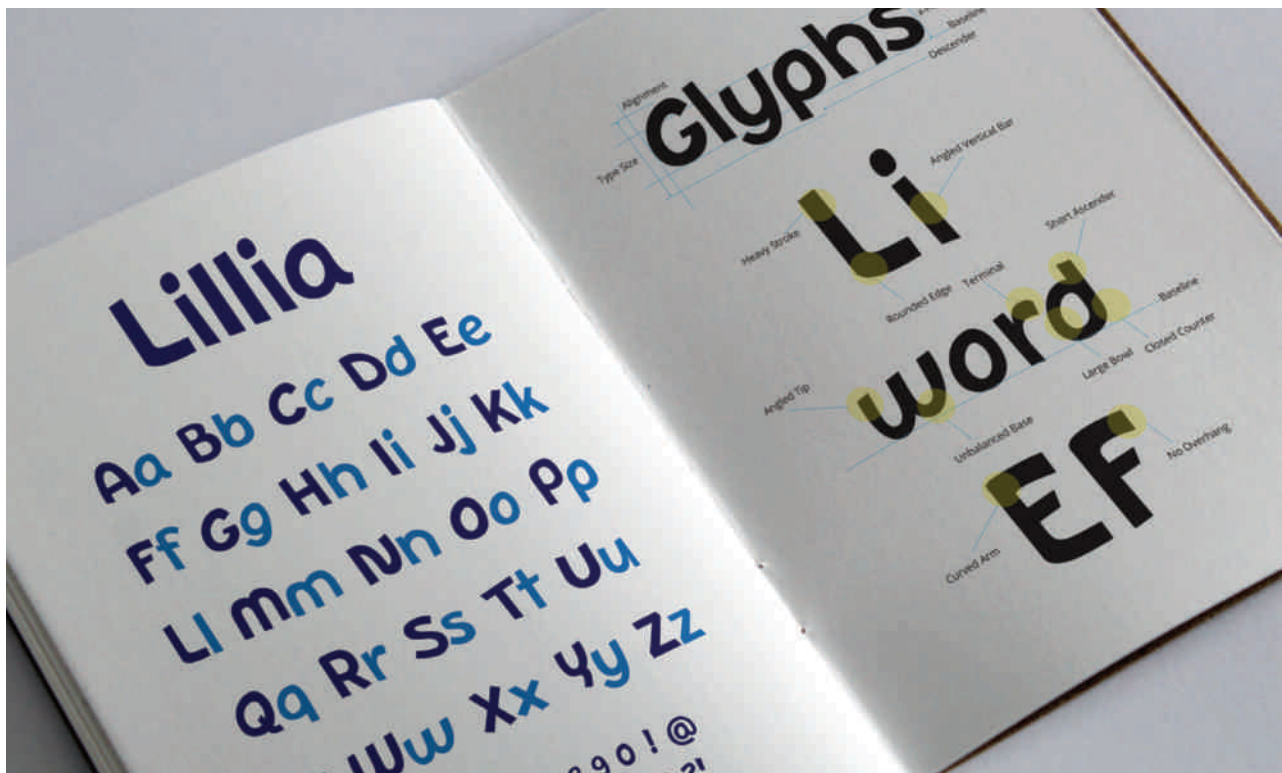


04



05

Originating as a typeface project, *Lillia* is a sans-serif typeface that was created as way to capture the spirit and energy of my mother. The form of the letters comes inspired by her own handwriting with some alterations so as to keep it from becoming a generic handwritten font. *Lillia* has the potential for screen use, but is strongest when used for print design. The intent was to create a typeface that, although smaller than others of its font point size, it still presents itself with a big and strong voice. It is also with this all in mind that I have decided upon the name “Lillia” for my typeface, as it is a play on her name. The project began with designer Paul D. Hunt’s typeface, Adobe Source Sans Pro, as a starting point, but has since gone on to take a life of its own.

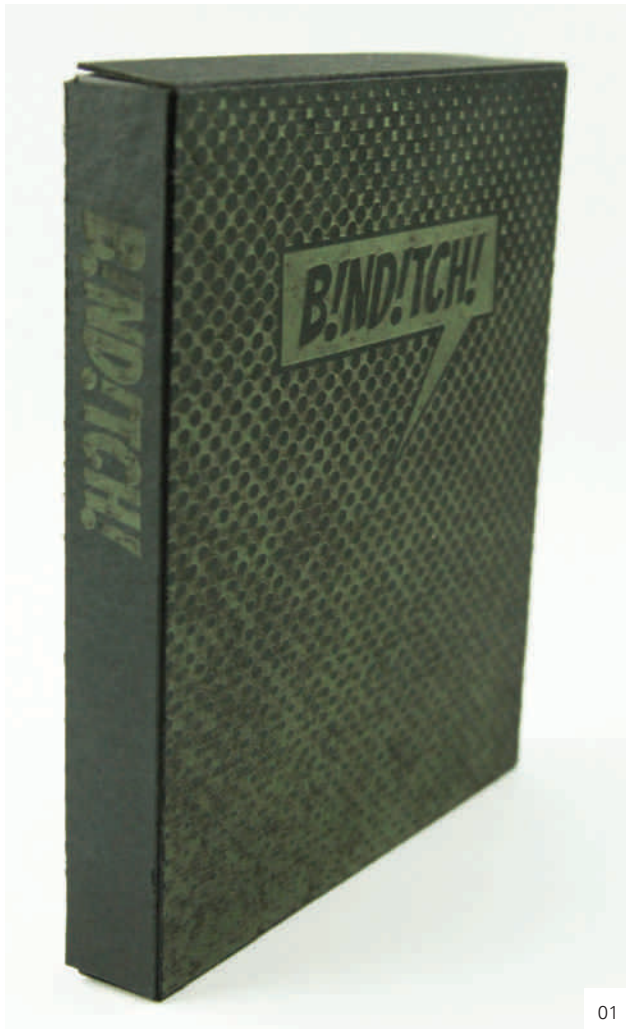


Harold is a multidisciplinary designer with a strong focus in print and typeface design. In addition, his initial background stems from the fine arts. Due to this, his voice is greatly rooted in integrating an energetic and illustrative feel in all he designs. HWMDESIGNS.COM



When creating a design project I like to try and incorporate things that interest me into my designs whether through inspiration or applying certain aspects of interests into the design. For instance the *Link to Link...* featured here showcases my love for making chainmail jewellery through a simple beginner's guide/tutorial book to chainmail, to make people more aware of the art. The *B!nd!tch!* packaging for a bookbinding kit uses the aesthetics of comic books into the design of the package. The last project featured here simply uses some of my watercolour work to illustrate the mood of the typography.

- 01—The package's design reflects comics and pop art with speech bubble logo and halftone pattern.
- 02—The kit includes everything needed for creating one's first book.
- 03—Combines bits, pieces and elements of three different typefaces to make a whole new typeface.
- 04—Cover is laser cutted then handpainted with acrylic paint. Its was designed to look like chainmail.
- 05—Simple, easy follow instructions, pages kept clean with ample white space and easy to read type.



01



02



03

Jennifer has been a creative soul all her life. She uses any opportunity to incorporate traditional fine art into her design projects. Her favourite areas of design that she likes working in are; book design, packaging, typeface design and motion graphics. She is also an avid chainmail jewelry artist. JAM-DESIGN.CARBONMADE.COM



04

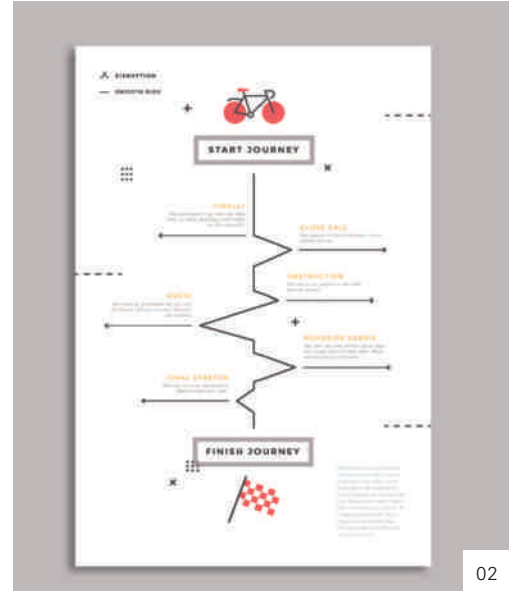
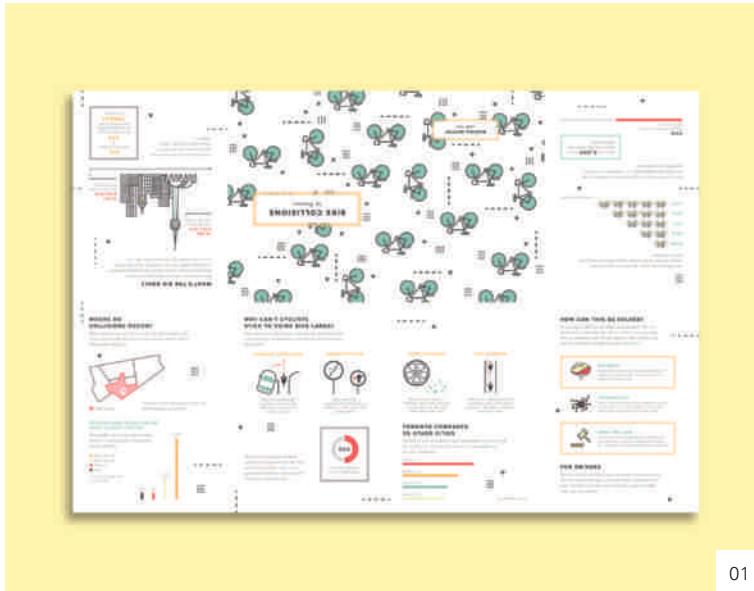


05

“No one cares more about your art than you. So don’t let anyone ever take control of it.” – Trevor Wentworth

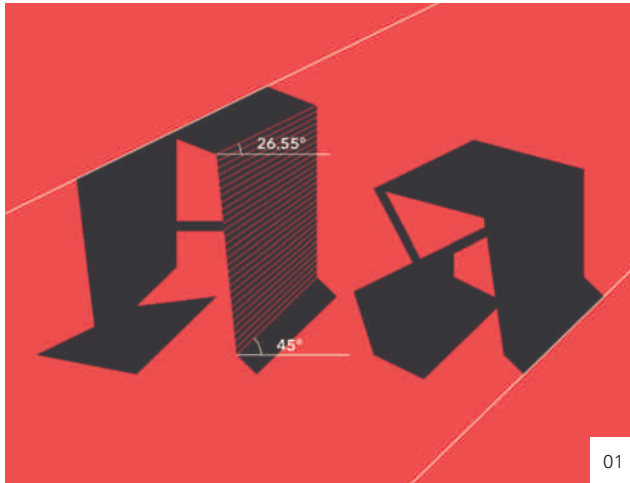
“I would hate to be closed minded and not be able to appreciate artists experimenting and pushing the boundaries of their genres and beyond” – Telle Smith

- 01—*Bike Collisions in Toronto* is an informational pamphlet advocating for bike safety within the city of Toronto.
- 02—*Bike Collisions in Toronto* is a poster demonstrating disruptions and dangers bike riders face within the city.
- 03—*Would You Like Fries With That?* is an informational booklet about McDonald’s and Burger King; inside spread.
- 04—*Off with his Head* is a hybrid of three different typefaces.
- 05—*Catalyst Incense Sticks Package Re-Design*; front face; 2016 *Adobe Design Achievement Award* Semifinalist.



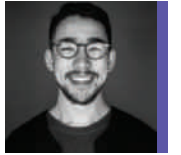
Karina is an avid eater who enjoys baking and making people laugh. For real though, thanks for checking out her spread.
[BEHANCE.NET/KARINAEMM](https://www.behance.net/karinaemm)



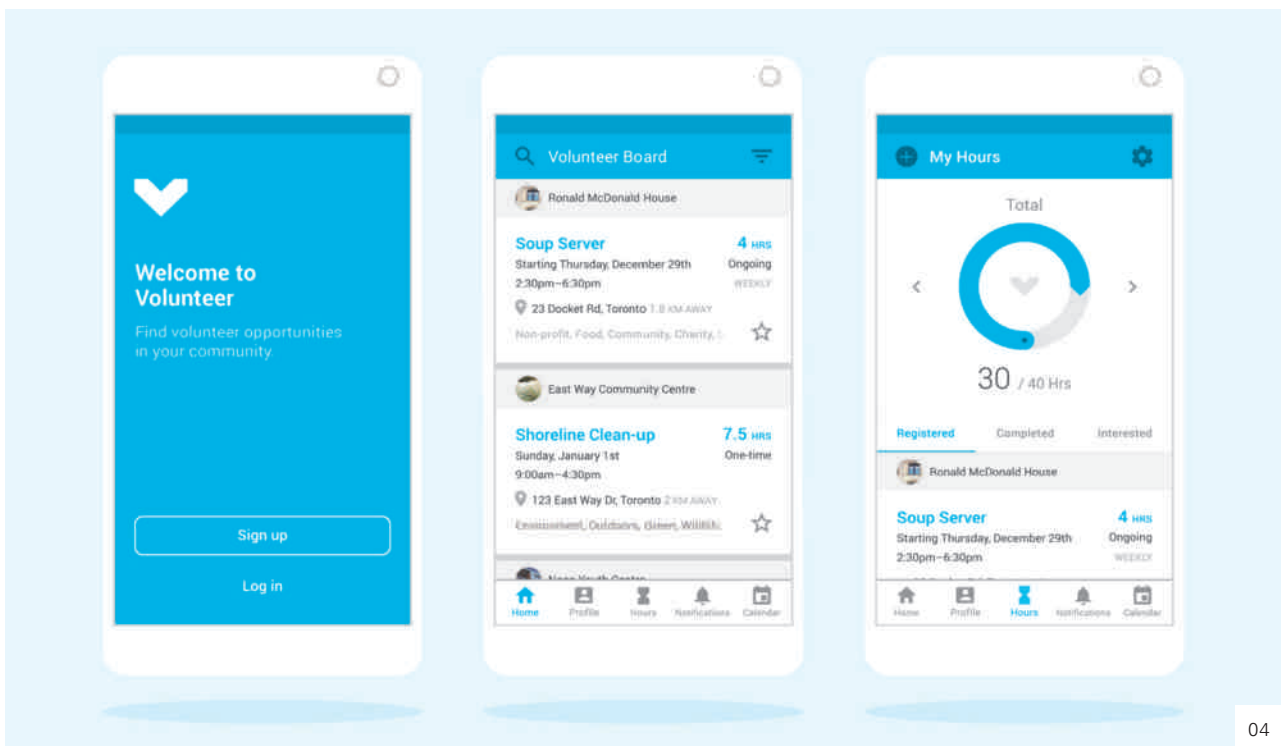


- 01—*Ptera* is a typeface that mixes the angular calligraphic hand-style of quadrata textura with the concept of a calligraphic pen twist motion.
- 02—*Ramengranxious* is a type in motion exercise combining three words—ramen, angry, and anxious.
- 03—My thesis project explores the use of unconventional tools/methods for type design. For each of the different tools/methods, the letters A to Z will be created. A website will showcase the alphabets to inspire more designers to explore unconventional tools/methods for type design.
- 04—*Volunteer* is a mobile app designed to solve the challenges Ontario high school students face when completing their mandatory 40 community service hours.





03



04

"I looked at everyone and wondered where they came from, and who they missed, and what they were sorry for." – Jonathan Safran Foer, *Extremely Loud and Incredibly Close*

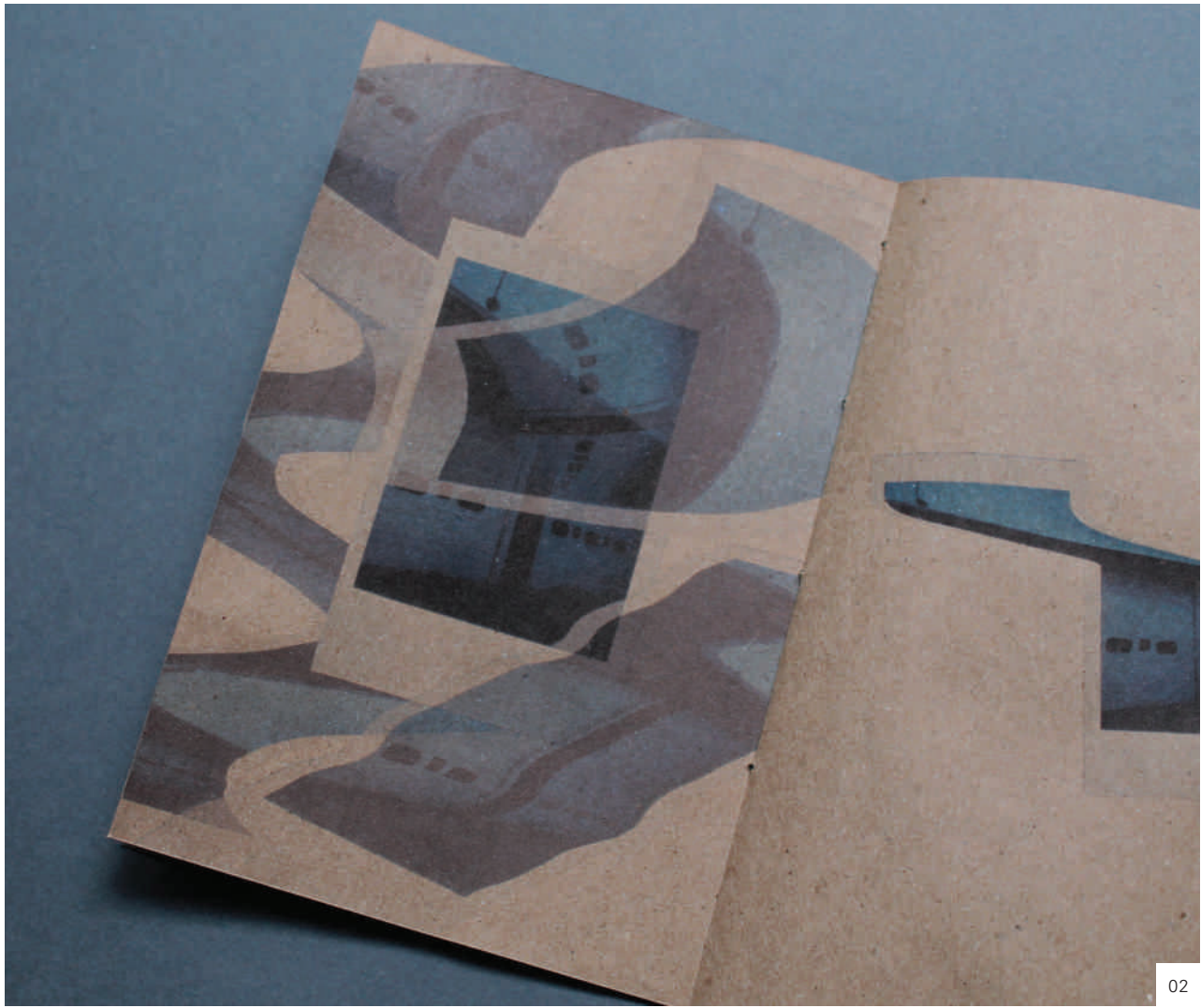
A Dream Of Home The idea for this project, an experimental hand sewn book, was derived from my own experiences of moving away from and missing home, family, and friends. The process of designing this piece gave me the opportunity to explore the connection between memory and place, and present my feelings in a tangible way. The atmosphere within is a visual representation of how I imagined my dreams and longings manifesting themselves to me.

01—Using opacities, I created a wispy layering effect, and movement within the pages.

02—All photos were taken using a mini polaroid camera, and distorted by hand using a scanner.



Hannah Moher is a multidisciplinary designer specializing in editorial, branding, and package design. Hannah is a firm believer in creative problem solving, and frequently incorporates elements of education, inclusivity, emotion, and playfulness into her designs. In her spare time, Hannah enjoys exploring new places, having breakfast for dinner, and cats. HANNAH.MOHER@GMAIL.COM



02



The 2025 World Expo: A Sustainable Future project focused on the preliminary creation of an identity for the World Expo that would hypothetically be held in Toronto.

The Veils is an experimental book. It explores online forums and the dynamics of story telling and commenting that happen within these forums. It investigates the conversion of digital content to print.

The objective of the Celiac Disease pamphlet/poster is to educate and provide more awareness of this disease through infographics and to encourage standardized testing/screening for the disease.

01 — The Veils.

02 — Celiac Disease poster.

03 — 2025 World Expo: A Sustainable Future.



01



01

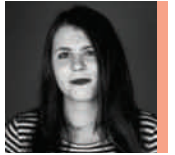


02



02

Madison Pflance has a passion for communication design, editorial design and book design. Her love of graphic design grew from her innate ability to organize and her fascination with creating compelling visuals. She also enjoys hot cups of cocoa paired with a good cry provoked by sappy novels. MADISONPFLANCE.COM



Super Senses is a project still in progress. It is an activity kit for kids that teaches them about synesthesia. With the help of 10 characters based on forms of synesthesia, anyone can enjoy both the educational and interactive aspects of this kit.

Bubble Pop is a look-a-like product that turns a cold ice pop into a bubble bath bar! This project let me dive into package design, product design, and typography.

Low-Cal is a project that represents those moments when we indulge and ignore the consequences it may have on our health. I love baking, so I created over 50 cupcakes to put a twist on the term "Low-calorie".

01 — *Bubble Pop* package design.

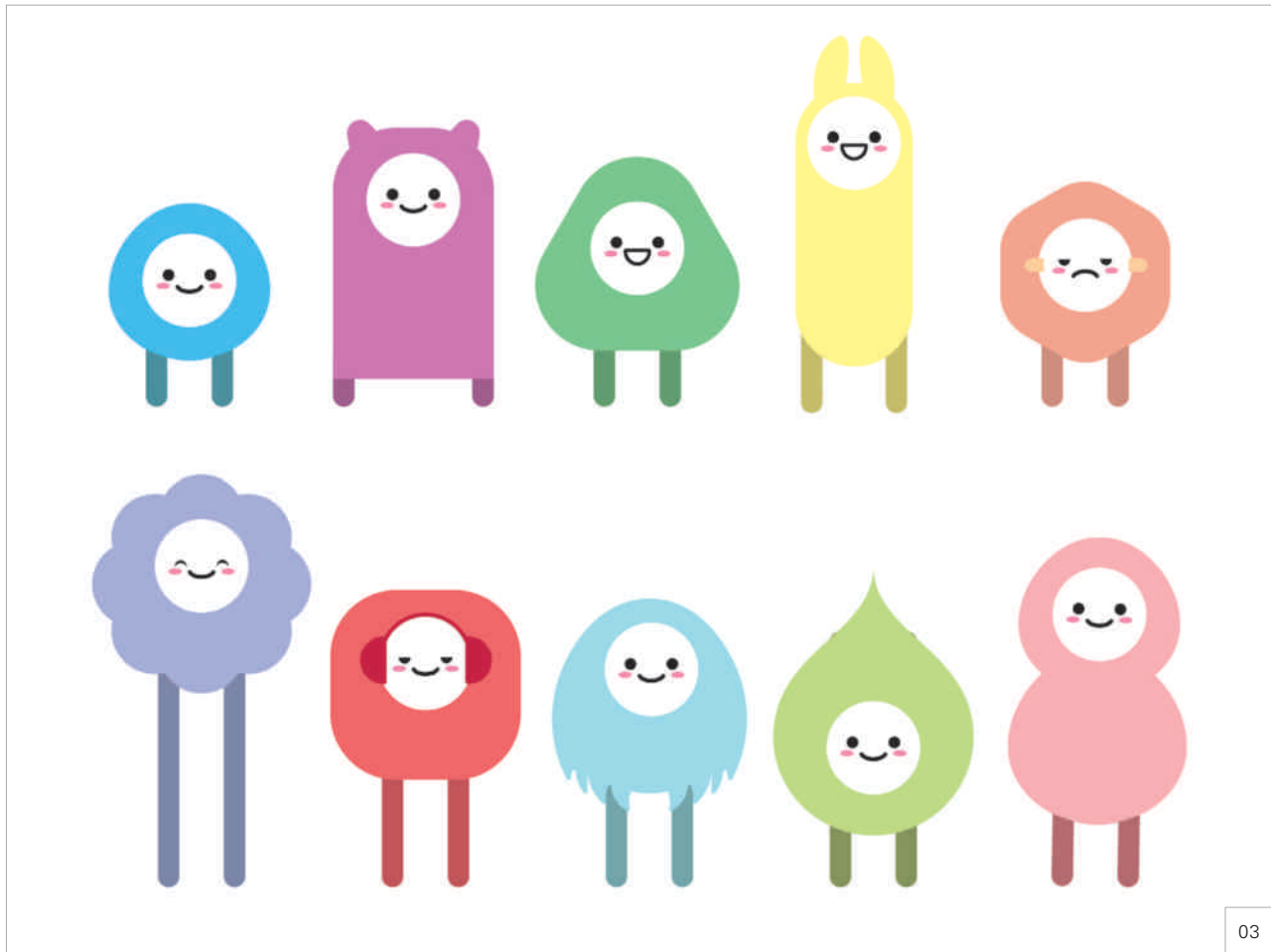
02 — *Low-Cal* experimental typography.

03 — *Super Senses* thesis project.

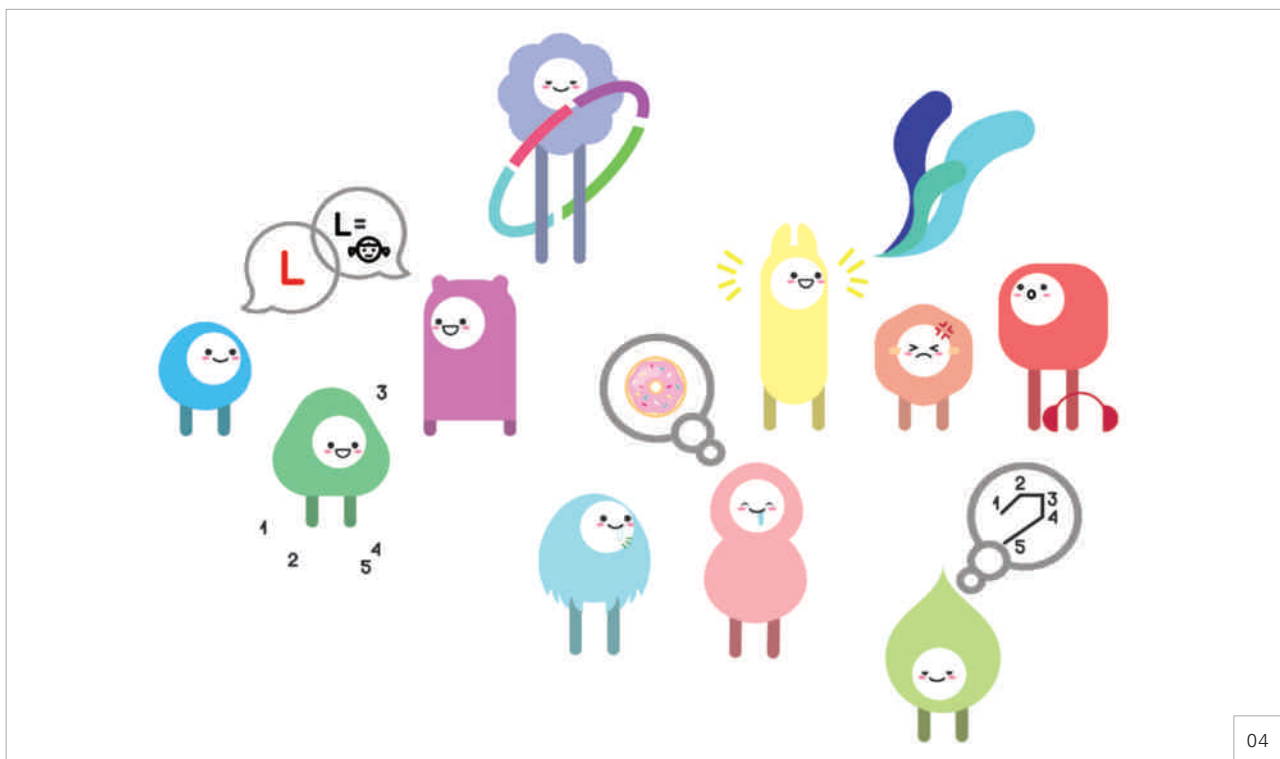
04 — Characters based on the top 10 most reported forms of synesthesia.



She is a crazy cat lady on the outside and a designer at heart. By spending most of her childhood travelling, she has gained early skills to ideate, observe, and appreciate the world. She enjoys experimenting with new media, and is always striving to better herself as a multidisciplinary designer. ZHENZHUP.XYZ



03



04

Pertrivate Combined the words perplexing, intricate, and innovate to create a hybrid word called pertrivate. This motion graphic piece combined the artist's love for cinematography and was created with love in Cinema 4D and After Effects.

Burst Created a word formed out of real world materials.

Wanderlust Exploration utilizing custom and modified typographical elements.

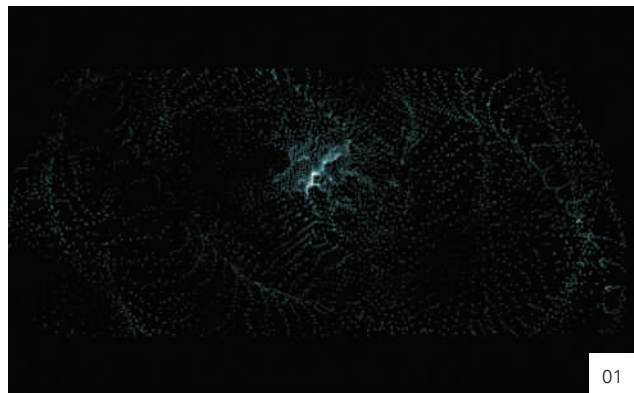
- 01 — Pertrivate
- 02 — Wanderlust
- 03 — Burst



01

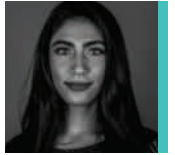


01



01

A multi-disciplinary designer who is deeply passionate about creative collaboration, analytical and design thinking. Hobbies include: esports, and playing with her cat, Snowball. ANOOSHASAJJAD.COM

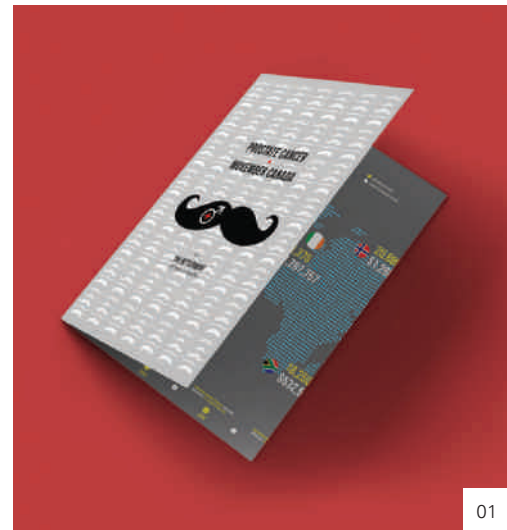
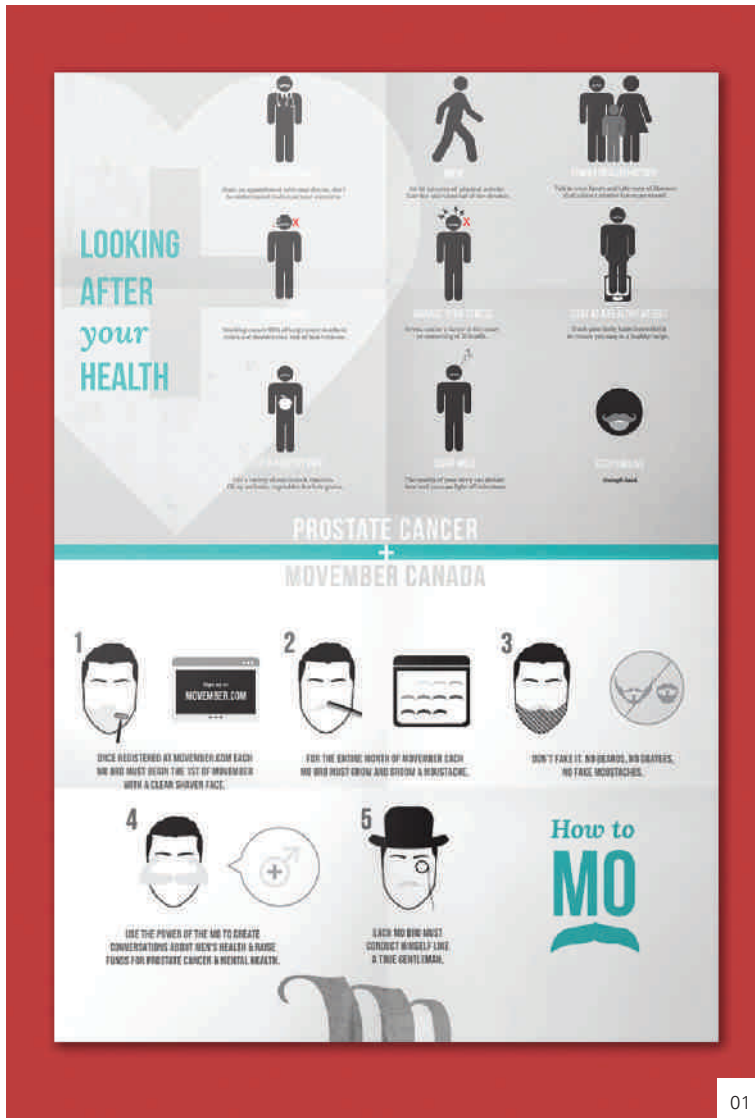


02



03

- 01—*Prostate Cancer + Movember Canada*; open up poster and information booklet.
- 02—*GOBO*: German Expressionist movie magazine; The Cabinet of Dr. Caligari spread.
- 03—*The Egyptian Revolution – Part One*: A timeline.

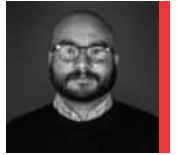


01



02

Omar is very passionate about design for social good through print and digital means. He has loved film and video production since he was very young and tries to incorporate it into his work whenever possible. He loves using his film knowledge to supplement his design skills and produce projects that bridge both fields. OMARSALAMA.COM



THE EGYPTIAN REVOLUTION: PART ONE

الثورة مستمرة
THE REVOLUTION CONTINUES

JAN 25 Protesters take to the streets of Cairo to demonstrate against political repression & unemployment under President Hosni Mubarak. Several thousand people clash with police on Egypt's "Day of Anger."

JAN 28 Government opposition leader and Nobel laureate Mohamed ElBaradei is placed under house arrest by police after joining tens of thousands of protesters in Cairo.

JAN 29 President Mubarak announces he will dismiss his cabinet and appoint a new government. He does not discuss the major reforms citizens called for regarding poverty, inflation and unemployment. Egyptian protesters defy a government imposed curfew for a second night. Laidness spreads across Cairo as police back off from confrontations in most areas of the capital.

JAN 30 Military moves more aggressively to take control of parts of the capital. Increasing questions about how much longer President Hosni Mubarak can withstand calls for his resignation.

FEB 01 Pres. Mubarak says he will NOT step down & vows to fulfill his term. Protest organizers call for 1 million computers to flood the streets of Cairo and brashly defy the appointment of new government.

FEB 02 Clashes between Mubarak's supporters and antigovernment demonstrators in Tahrir Square turn violent, with three people killed and more than 600 injured.

FEB 04 As the breakdown of law and order accelerates across Egypt's capital, anti-government protesters declare that the embattled president must step down by the end of the day.

FEB 05 The leaders of Egypt's ruling National Democratic Party, including Hosni Mubarak's son, resign.

FEB 06 Opposition groups, including the banned Muslim Brotherhood, hold landmark talks with Egypt's vice president.

FEB 11 President Hosni Mubarak resigns, handing power to the Egyptian military before fleeing Cairo. Demonstrators celebrate in Tahrir Square.

As American Horror Story is one of my favourite shows, the project is a motion graphics remake of the original introduction with my personal touch. Using After Effects to put together Prelinger archives, animated illustrations, static and animated type, I created a 1920s version of the iconic introduction.

Mean Girls takes a piece of dialogue from the 2004 movie and animated it in After Effects. Using a lot of the colour palette *Mean Girls* such as pinks and other bright colours I wanted my video to mirror the movie's aesthetic. The change in audio through the video helped me to make a sudden twist to oppose the lively and bubbly conversation to a dark confession about the consequences of bullying.



As a motion designer and illustrator, Shweta Sanzgiri is an expressive individual who uses the fundamental skills of art, design and the magic inspired by animation films to push boundaries and evoke emotion. She also enjoys animating GIFs, wicked baking recipes and 90s sitcoms. SHWETASANZGIRI.COM



THEN FOR MY
BIRTHDAY
PARTY WHICH
WAS AN
ALL GIRLS



POOL PARTY

I WAS LIKE...

JANIS...
I CAN'T INVITE
YOU BECAUSE
I THINK
YOU'RE A **LESBIAN** 

Minimalism is a poster that explores the question and topic of minimalist living through the reduction of letter forms.

Desk is a stationary and tech magazine for young creative working professionals. It introduces tools – both physical and digital for the office and working space, tech gadgets and inspiration through articles and interviews of other designers and artists.

365 is a reusable calendar for an infinite number of years. The package is the product itself, and all the components are self-contained. Rotate the container to align the week and change the top to the current month, stickers are included for personalization.

01—*365*: Full Calendar Package.

02—*365*: Calendar.

03—*Desk Magazine*: Front Cover.

04—*Desk Magazine*: First Spread of Top 10 Items.

05—*Minimalism Poster*.



01



02

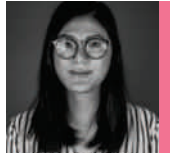


03



04

Observant, adaptable and precise. Becky is a curious designer with an emphasis on simplicity, storytelling and building experiences. She is inspired by connections with people and ideas, and interested in experimenting and exploring new perspectives. BECKYTAI.COM



t h o w
d o e s
l e s , - n g
y u a k e
h a p p y r ?

STIX and Boxur are packaging projects that utilize different materials and methods. *STIX* explores the medium of wood while tackling the problem of organizing wooden sticks like toothpicks, skewers, and popsicle sticks into an interesting package. *Boxur* is a stationery kit that emphasizes the need for environmentally-friendly packaging by using no glue for assembly and featuring transformative parts.

Deconstructing the Social Sciences is an infographic that aims to visualize a chapter in *The Systems View of Life* by Fritjof Capra and Pier Luigi Luisi. The piece organizes the word count and sentence count in a radial graph.

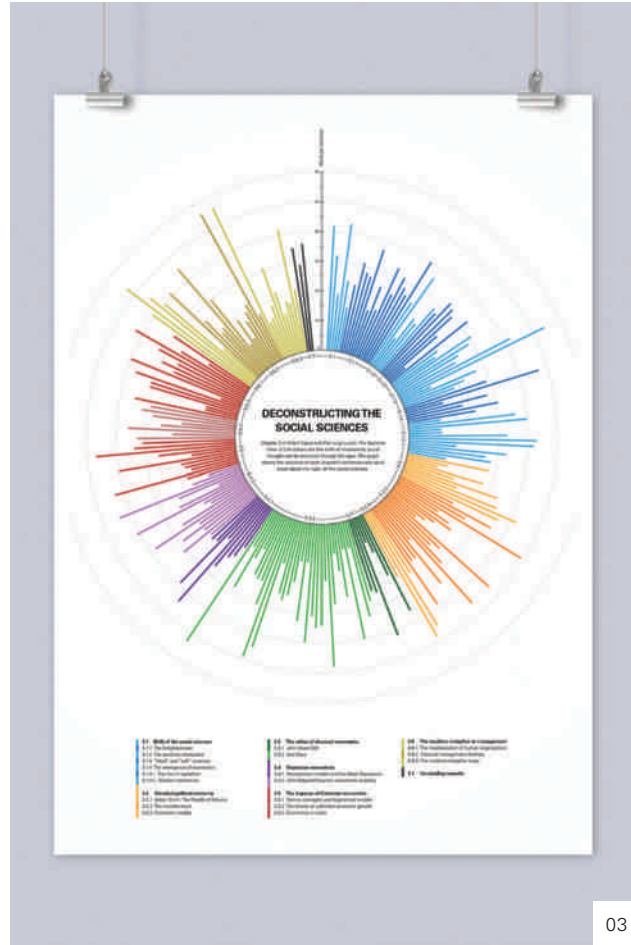
- 01 — *STIX* packaging The case made out of wood with a simple etching.
- 02 — *Boxur* stationery kit that packages stationery for offices and schools.
- 03 — *Deconstructing the Social Sciences* infographic visualizing word count, chapter structure, and sentence count of a book's chapter.
- 04 — A set of postcards introducing viewers to the principles of colour theory through prominent video game characters.



When she's not spending her time immersing herself in video games or reading books, Karen Thai is a passionate designer who loves to experiment with different mediums. As a testament to all her experiences, Karen strives to make her work visually unique and inspirational. KARENTHAI.NET



02



03



04

These pieces represent my best work in YSDN. Each piece was a passionate project for me to explore. This body of work shows off special skills of mine, including typography, animation, and photography. Check out my website to see more!

- 01—Kibble is a 52 page magazine about dogs for their humans.
- 02—"Scare Away the Dark" by Passenger lyrics are incorporated into experimental light painting posters. These pieces are photographs and were created without digital manipulation.
- 03—Toronto Expo 2025 is a proposed world fair that connects every country through a common and progressive brand. The chosen theme is "Healing Mind, Body, and Spirit" as every country has methods of healing and are able to participate.
- 04—Tail is the companion desktop application to a smart mouse device that measures the user's focus levels. The user can make conclusions about what influences their attention span by comparing results over time and tracking their application use.
- 05—This video encapsulates me as a designer because it includes humour, bold colours, and dogs. It features a quote from Hillman Curtis.

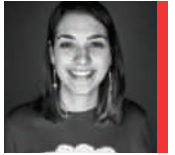


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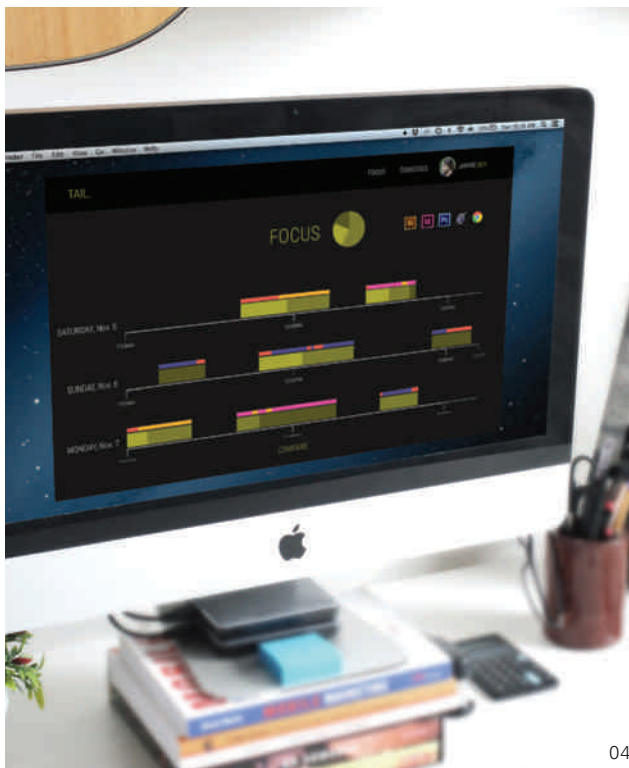


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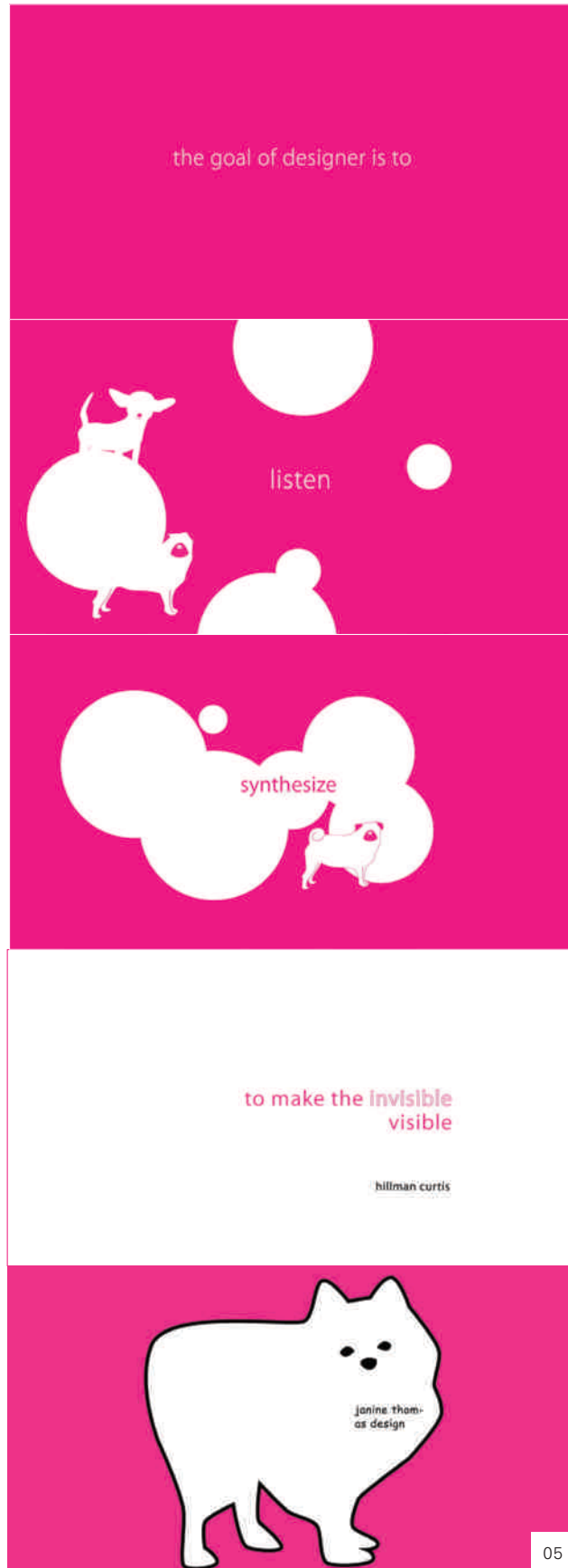
Janine loves to design, especially for brand strategies, motion graphics, and editorial projects. Experimental typography and design thinking are her jams. Send her an email so she can show you pictures of her dogs. JANINETHOMAS.CA



03



04



05



01



02



03

Xintian is a designer, translator, collage maker, avid manga reader and matcha lover. Born in China and grown up in Dubai, she maintains a strong interest in Asian cultures, languages and histories. As a result, many of her works were produced to promote the cultures she came from. XINTIANWANG25@GMAIL.COM



Since 1949 is a news magazine that aims to provide its readers with thoughtful insights to the political, economic, and environmental changes currently taking place in China. By mixing design techniques such as collage and hand lettering, *Since 1949* attempts to challenge the bland look of traditional news magazines and make news reading more enjoyable for the artistically minded.

01—Cover design featuring historical photographs and newspapers from year 1949.

02—A typical spread in the magazine.

03—Back cover.

04—End spread featuring a famous quote from Chairman Mao.

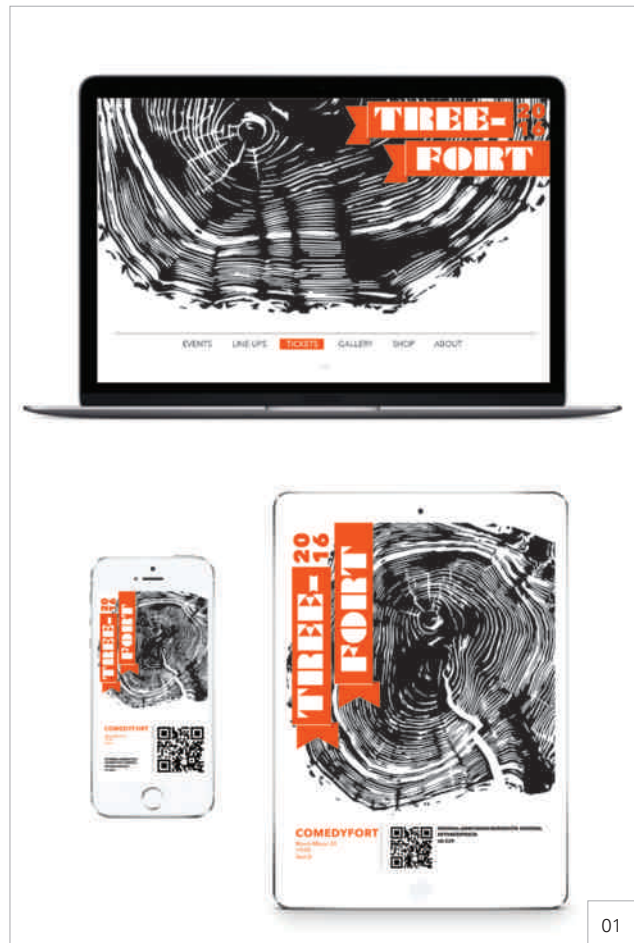
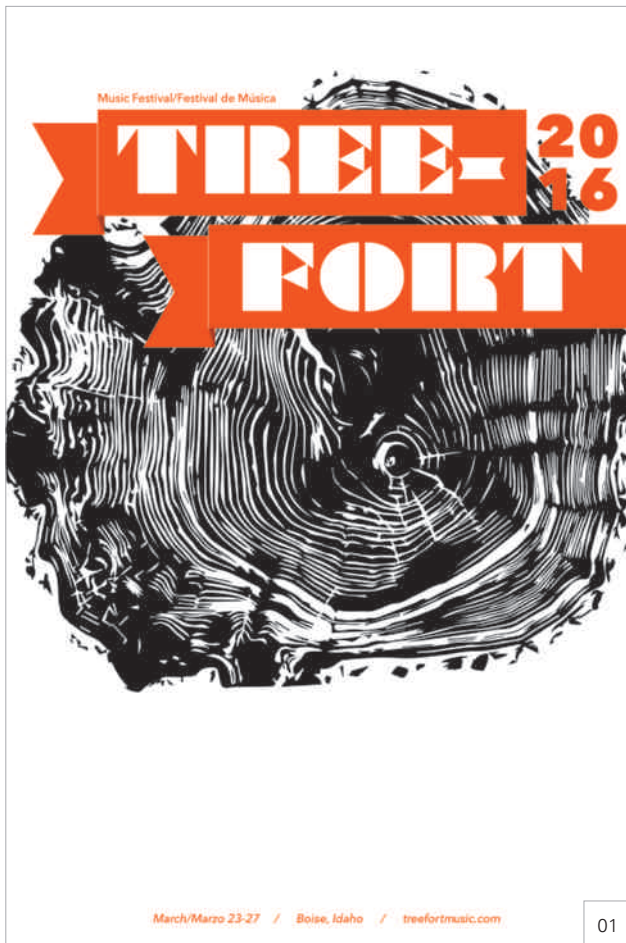


Yoon is an educational painting and colour mixing kit for toddlers aged 3-5. The kit comes with four cotton swabs and three non-toxic, water-based paints. With 4 characters each containing different paint sets, young ones can learn their primary, secondary, tertiary colour mixing while creating their own, unique, collectable characters! Each character becomes a one of a kind masterpiece once the pattern is completed.

Treefort Music Festival is an annual five day indie-rock music festival that takes place in Boise, Idaho. This multi-venue music festival was designed to capture the environment and the identity of the state and the city.

01 — *Treefort Festival* poster & ticket landing pages.

02 — *Yoon Packaging, Colour Mixing, & Yoon Character Collection*.





02



02



02



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software for
safer healthcare

“YSDN prepared me for working at RL in many ways. The program taught me how important research and iteration is when tackling problems. It helped me gain confidence to experiment and play. As well as see the beauty of thinking creatively and communicating visually. These tools have been key to the work we do at RL, especially because we have the opportunity to use design to effect change in healthcare.”

LARAINÉ DOMINGO

Designer

YSDN 2012 Alumni

“YSDN amplifies the idea of designing with a purpose, not simply for aesthetic. This program encouraged me to grow my skill set, and gave me the tools I need to manifest heart into the work that I do. This prepared me for work at RL by giving me an enlightened perspective derived from empathy. I now work with a like-minded team of YSDN alumni, and I couldn't be any happier.”

SHAKURA GALLOWAY

Designer

YSDN 2016 Alumni

facebook

“YSDN brings together a community of crazy talented students who are willing to help and support each other. Doing well in school is great, but what’s most helpful in the end is what you learn from your peers and keeping up to date with the industry—especially in a field that’s always in flux. By being exposed to such talent at YSDN and making friends who had the same interests as mine, I learned about interaction design and decided to pursue it as a career.”

ANGELINA TJHUNG

Product Designer, Internet.org

YSDN 2016 Alumni



“With how fast technology and industry standards change, I’m thankful to have been challenged to think abstractly and execute on solutions that are both creative and sensible, regardless of medium. Key skills like presenting work, handling feedback, asking the right questions, and understanding design principles play such a big role in my day-to-day at Konrad-- all skills, I’d been practicing since my first year at YSDN.”

VIVIAN ONG

Visual Designer

YSDN 2015 Alumni



“Our support of the York/Sheridan Program in Design is a reflection of Veritiv’s desire to collaborate and engage with institutions that are developing workforce readiness, talent and skills development. We are proud to have a small part in helping to inspire the leading edge innovation and creativity that fosters a unique environment at York/Sheridan.”

JASON ALDERMAN
Regional Vice President
Canada for Veritiv

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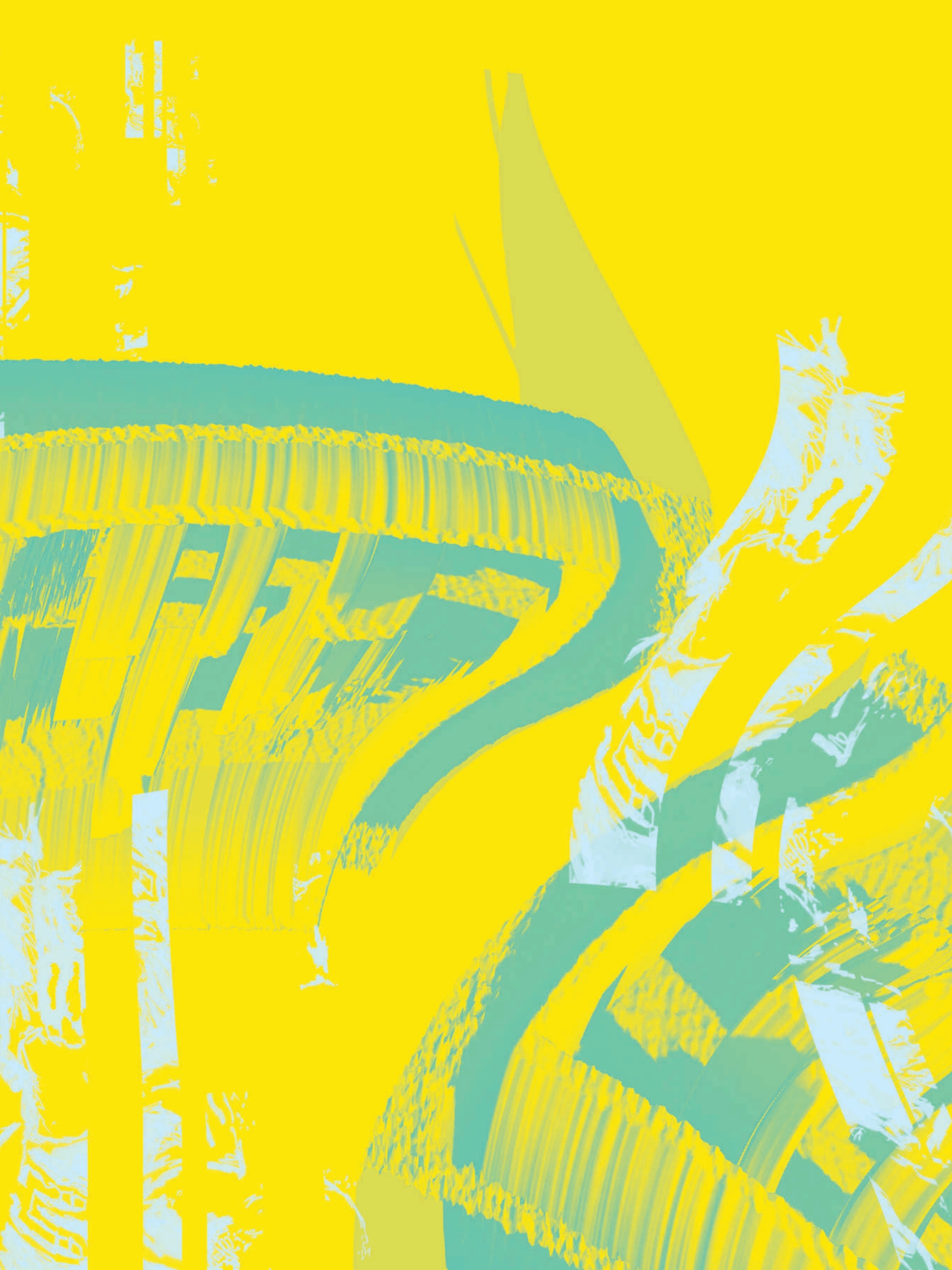
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Colophon

2014

2014

2014



The YSDN2017 publication was put together by a team of ten graduating students from the York / Sheridan Joint Program in Design. Their process started in November 2016, in a total of 996 hours (and counting) later, YSDN2017 celebrated their hard work upon the release of the publication April 25th 2017.

The YSDN2017 publication is typeset in Laurentian and Univers. Laurentian was created in 2003 by Rod MacDonald and released under the Linotype foundry. Laurentian is considered to be Canada's first typeface. Univers was created in 1954 by Adrian Frutiger in 1954 and later released by Deberny & Peignot in 1957. Univers is known for its comprehensive and consistent weight and style range.

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