

2008

Sketch

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Suggested citation:

McLennan, Leanna, Kostoff, Larissa and Diamond, Sara (2008) Sketch. Ontario College of Art & Design, Toronto, Canada. Available at <https://openresearch.ocadu.ca/id/eprint/1289/>

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ONTARIO
COLLEGE
OF ART &
DESIGN

SKETCH

SPRING 2008

A Publication for the Alumni, Students, Faculty
and Staff of Ontario College of Art & Design

**NEW
WHORLED
SKIES**



SKETCH

COVER & INSIDE COVER
ILLUSTRATION BY GRACIA LAM, 2008

The Ontario College of Art & Design is Canada's "university of the imagination," engaging in education and research and contributing to the fields of art and design, local and global cultural initiatives, and knowledge and invention across a wide range of disciplines.

Sketch magazine is published twice a year by the Ontario College of Art & Design for alumni, friends, faculty, staff and students.

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Produced by the **OCAD Marketing & Communications Department**
Designed by **Hambly & Woolley Inc.**

Date of issue **June 2008**

The views expressed by contributors are not necessarily those of the Ontario College of Art & Design.
Charitable Registration #10779-7250 RR0001
Canada Post Publications Agreement # 40019392
Printed on recycled paper

Return undeliverable copies to:
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FROM OUR PRESIDENT

SARA DIAMOND
PHOTO BY TOM SANDLER

Sometimes, moving forward means embracing who we already are — and then taking that to the next level. This issue of *Sketch* speaks to such a moment for OCAD. The decision on the part of our Board of Governors to ask the Government of Ontario to change our name to “OCAD University” represents our combined respect for tradition — our tradition — wedded to a recognition of what we are today and where we’re headed tomorrow.

Take, for example, our rise to leadership stature in digital media, art and design through the Digital Futures Initiative (DFI), which has increasingly strong virtual and material foundations. Since the 1970s, OCAD has been home to many leaders in electronic arts. Faculty members such as Lisa Steele, Norman White and, more recently, Doug Back, Judith Doyle, Paula Gardner, Martha Ladly, David McIntosh, Nancy Paterson, Paulette Phillips, Job Rutgers, Geoffrey Shea, Greg Van Alstyne and countless others have been contributing their wisdom over four decades. In the following pages, you’ll read about the Ontario Ministry of Research and Innovation’s recent decision to invest \$9 million towards a digital media research laboratory at OCAD, which will strengthen the DFI to no end. This grant is a nod to our past, our present and our future.

The Faculty of Design, with its “Design for Humanity” mandate, has long been encompassing the “eco” system. Our university’s capacity to formalize and launch the Sustainable Futures Initiative, with renowned partners like Zerofootprint and Habitat for Humanity, reflects the decades-long commitment of faculty members — Doreen Balabanoff, Jeremy Bowes, Archie Graham, Bruce Hinds, Martin Liefhebber, Eric Nay, Coleen Reed, Sheila Waite Chuah, among others — to the life-and-death issues of our planet. OCAD is currently building a consortium with other universities and colleges (such as the University of Guelph, Ryerson University, York University, the University of Waterloo and George Brown College), as well as businesses and not-for-profits. This consortium will work to develop green, clean and relevant

information and communication technology (ICT); design and architectural strategies, methods and technologies; urban farming solutions; interior design and appliance solutions; materials innovation; and economic models and relevant social media. All of these will help to reduce individual, enterprise and government carbon footprints, while creating jobs and improving the built and living environments.

Celebrating the diversity of our students, faculty and alumni, as well as the communities they serve, reminds us that OCAD confronted the need for inclusion decades before it was fashionable. Today, OCAD continues to build diverse populations and practices. Our recent Design Competition’s theme was “Access for All,” initiated and, in part, led by OCAD student Mike Monize, who is currently interning at the Toronto Rehabilitation Institute and whose design interests highlight mobility and accessibility. The competition’s theme underscores OCAD’s growing capacities in the wider, collaborative arena of design and health care, and furthers OCAD’s expertise in accessible design. In these pages, you’ll read about the partners who supported this competition, as well as its winners.

This issue’s Emerging Alumni Profile features Chilean-born painter, curator and educator Tamara Toledo, who is currently the curatorial resident at A Space Gallery in Toronto as part of its culturally diverse curatorial program. This fall, with OCAD as a partner, Toledo and A Space bring Cuban critic and curator Gerardo Mosquera to Canada. Mosquera will be speaking here at OCAD, at York University and at the University of Guelph.

Respecting and celebrating diversity and accessibility, realizing sustainability, and contributing to technology experimentation and innovation — all of these themes and values are fundamental to OCAD. Together, they help us realize that there is a double role for institutions like our university. As art and design leaders, we must, on the one hand, put ourselves out there, in front of the pack. At the same time, we must be keepers of the flame, even when that flame has flickered out of flavour-of-the-month status.

It’s an exciting combination and a critical moment in time — the themes and values that we’ve been championing as an institution have become the concerns of the larger culture in which we live and work. For these reasons, it’s a moment during which OCAD can, with its partners and supporters, truly lead.

—SARA DIAMOND

OCAD UNIVERSITY

On April 14, 2008, following months of intensive research and consultation with members of our community, the OCAD Board of Governors voted in favour of recommending that our university's name be changed from "Ontario College of Art & Design" to "OCAD University." With this vote, the Board took a huge step forward in allowing OCAD to reposition itself within the post-secondary sector.

A name change is never easy. NSCAD University (formerly the Nova Scotia College of Art and Design) did it in September 2003 to reflect its new status as a university. The same can be said of the Emily Carr University of Art and Design in Vancouver, which changed its name in April 2008.

In our case, a name change is supported by the strategic expansion of OCAD's academic offerings — from the introduction of minors at the undergraduate level to the upcoming launch of three new master's programs. If approved, the name change would also add momentum to our drive to enhance our position as Canada's leading university of art and design.

It is envisioned that the community engagement that led to this pivotal decision will continue through its implementation, as well as through the creation and rollout of a new graphic identity representing OCAD's updated name. The Board's recommendation has been forwarded to Queen's Park for the provincial government's consideration. In the meantime, our name remains "Ontario College of Art & Design."

AN INSTITUTION EVOLVES

OCAD has been a part of the university sector for many years. Interestingly, it has never been a part of the college sector, despite its name.

OCAD received the authority to confer Bachelor of Fine Arts (BFA) and Bachelor of Design (BDes) degrees in 2002. This resulted in a renewed curriculum, a new professional structure for faculty, a new system of governance, a research mandate and, as of September 2008, the introduction of graduate programs beginning with the Master of Fine Arts in Criticism & Curatorial Practice; the Interdisciplinary Master's in Art, Media and Design; and the Executive Master of Design in Advertising (EMDes).

In 2006, following a rigorous application and review process, OCAD was admitted as a member of the Association of Universities and Colleges of Canada (AUCC), which is the national and international voice of Canada's universities.

OCAD's change in status led to discussions about a name change, in part to clear up the confusion experienced by many, including prospective students, parents, other universities (especially the graduate schools to which OCAD alumni frequently apply), governments and other granting bodies, and donors.

In many ways, changing our name to "OCAD University" as the Board recommends is the natural next step in the evolution of our institution:

- **1876–1886:**
Ontario School of Art
- **1886–1890:**
Toronto Art School
- **1890–1912:**
Central Ontario School of Art and Industrial Design
- **1912–1996:**
Ontario College of Art (OCA)
- **1996–present**
Ontario College of Art & Design (OCAD)
- **future:**
OCAD University

For more information about this exciting chapter in OCAD's history, please contact Leon Mar, Director, Marketing & Communications, at lmr@ocad.ca.



OCA

OCAD
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ONTARIO
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ON CAMPUS

PG3

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Welcome to the Art & Design Society of the Ontario College of Art & Design. The Society is a group of people who have come together to help OCAD play a leading role in the new age that is upon us — the Age of Imagination. We're looking for collaborators, partners, builders and co-dreamers. Or, as we like to call them, "8s".

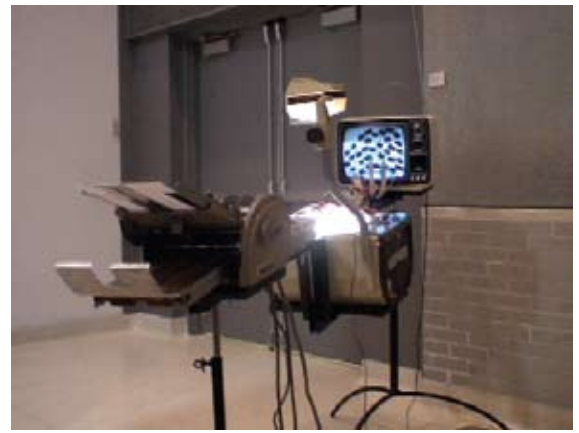
The Art & Design Society features a unique calendar of exclusive events. Entrepreneurs and innovators in culture, business, creativity and technology will engage with leading and emerging minds in art & design.

CONTINUE THE "&" EXPERIENCE
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Join the Art & Design Society.
Contact Adria Miller:
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INVESTING IN THE DIGITAL FUTURE



ON CAMPUS

OCAD is developing digital design and media research and innovation with \$9 million in funding from the Ontario Ministry of Research and Innovation (MRI). It's an investment that aligns well with the Digital Futures Initiative (DFI), the university's innovative cross-disciplinary program. The initiative will include establishing a research and innovation laboratory for interactive design, art and digital media.

"The new lab will allow our faculty and students to work together with industries involving information and communication technology, green technologies, the service sector, health care, and culture and entertainment," says OCAD President Sara Diamond.

The funding from MRI is a further vote of confidence by the province in OCAD's Digital Futures Initiative (DFI), a set of cross-disciplinary programs and research and innovation activities of which the new lab is a part. Supported by an annual investment of \$2 million from the Ontario Ministry of Training, Colleges and Universities, the DFI will see OCAD expand its infrastructure, curriculum and library

to enhance student education and research. Additional faculty with a wide range of expertise in digital fields will be hired.

Specific research projects, internship opportunities and technology upgrades will also have independent sources of funding, as OCAD embarks on partnership projects with other educational institutions and private sector companies, including Apple, IBM, Xerox and Astral Media.

A cross-Atlantic alliance between OCAD and Goldsmiths, University of London, will foster student-faculty collaborations on a broad range of academic and research initiatives, promoting joint curatorial practice and research, as well as partnerships involving design and digital media. This affiliation will also include exchange opportunities for students, faculty and staff and the co-hosting of a conference on practice-based research in the arts, utilizing data from the U.K., the European Union, North America, Brazil and Australia. As well, OCAD and Goldsmiths will research and co-publish in the areas of new media, strategic creativity in design and documentary media.

TOP, LEFT

DR. MICHAEL OWEN OBSERVES A PANORAMIC SCREEN DURING A TOUR OF THE RESEARCH FACILITIES AT THE ZKM CENTER FOR ART AND MEDIA IN KARLSRUHE, GERMANY. PHOTO BY JUDITH DOYLE

TOP

JOHN SHIPMAN
ALMOST NO RISK, 2005

BOTTOM

PETER TODD
MOTORS USED IN INTEGRATED MEDIA ARTWORK, 2005

In "Changing Places" — an international partnership between Toronto and Karlsruhe, its sister city in Germany — OCAD is working with the ZKM Center for Art and Media to explore the use of mobile media in cultural tourism. Phase one of this ongoing initiative, funded by the Ontario ministries of Culture and of Research and Innovation, involved planning interactive cultural experiences in Toronto and Karlsruhe that promote creative new media and future collaborative ventures that fit into the DFI framework.

Partnerships with TVO and the Canadian Film Centre will explore and create the use of digital archives. This collaboration, which is a direct result of the DFI, will give OCAD faculty and students the opportunity to work with industry professionals to develop new digital content.

DFI funding has also made it possible to hire a consulting team from financial-service firm Deloitte to audit and advise OCAD on how to develop its information technology and library services. This highlights one of the main priorities in the provincial government's 2008 budget —

investing in Ontario libraries "to help them bridge the digital divide."

The role of libraries in the digital age is changing, notes Jill Patrick, Director, Library Services, "from storehouses to filters and producers of information." Accordingly, the university envisions a student-centred, information-rich library with physical and virtual collections. With support from the DFI, OCAD will expand its digital collection and offer digital resources that are easily accessible to students. It will also develop possibilities for video conferencing and podcasting to provide students with convenient access to lectures — a significant benefit to ESL students who may want to listen to lectures more than once.

In this era of the emerging global "imagination economy," the Digital Futures Initiative plays a major role in producing OCAD graduates who will be able to imagine, design, produce, direct or initiate businesses across a broad range of sectors. As creators and innovators directly engaged with real-world challenges, they, in turn, will be key players in the economy and cultural well-being of Ontario.



MAPPING DIVERSITY AT THE PROFESSIONAL GALLERY

**TOP, LEFT
MARK ADAMS**

20.2.1982. FARRINGDON CRESCENT, GLENN INNES, AUCKLAND, NEW ZEALAND. SOGA'IMITI: FAIGA MAMEA, WITH HIS WIFE SHIRLEY. TUFUGA TA TATAU: SU'A SULU'APE PETELO, 1982/2003. RA COLOUR PRINT

**TOP, RIGHT
MARK ADAMS**

5.3.1982. FARWOOD DRIVE, HENDERSON, WEST AUCKLAND. ULI. TUFUGA TA TATAU: SU'A PASINA SEFO, 1982. RA COLOUR PRINT

ABOVE

ROSALIND NASHASHIBI
BACHELOR MACHINES, PART 2, 2007
16 MM FILM, TWO-SCREEN PROJECTION.
COURTESY OF HARRIS LIEBERMAN,
NEW YORK

PG5

On April 5, 2007, international artist Rirkrit Tiravanija, who graduated from OCAD in 1984, bricked-over the entrance of OCAD's Professional Gallery, mysteriously concealing what lay inside for months. When visitors finally got inside during Nuit Blanche on September 29, 2007, they discovered a small bar where Rirkrit's studio assistants served tequila. At another exhibition, Karim Rashid's designed objects were surrounded by walls covered with his custom-designed treatments.

Now, the walls are filled with New Zealand artist Mark Adams' photographs of men being held down on living-room floors, as Samoan tattoos are applied using an extremely painful process that involves infusing the ink into the skin through a spike that is tapped into the skin with a hammer (*tatau* means "to tap" in Samoan).

Since opening in April 2007, the OCAD Professional Gallery has quickly developed a reputation for showcasing thought-provoking contemporary art and design.

"We're mapping out the diversity that exists in contemporary art," says Charles Reeve, curator of the 1,200-

square-foot gallery located just off of the Great Hall at 100 McCaul Street.

Rather than specializing in any one medium — painting, sculpture or design — the gallery focuses on national and international work in diverse mediums and themes. The current exhibition, "Tatau: Samoan Tattooing and Global Culture: Photographs by Mark Adams," subverts expectations about documentary photography. Adams renders a level of detail in staged colour photographs that suggest they might be a better document than the black-and-white photographs, which appear to be spontaneous.

"The photographs destabilize each other's claims to documentary reality," explains Reeve.

Featured tattooist Sulu'ape Paulo II played a strong role in reviving tattooing in migrant Samoan communities in New Zealand. In a controversial move, he started giving traditional tattoos to people outside the Samoan community. Many Samoans believe traditional tattoos should be given only to Samoan people; however, Sulu'ape Paulo II did not adhere to that belief.

Adams points to this controversy by including photographs of non-Samoans with traditional tattoos. For instance, one photograph features Michel Thieme, a tattooed Dutch-Caribbean art dealer, in his gallery. At a glance, it reads as a simple act of appropriation. But the story is more complex. The art dealer, who became interested in Oceanic cultures through his interest in tattooing, was given a tattoo, learned the process for making traditional tattoos, and was given a Samoan family name in a traditional ceremony. Yet he does not give Samoan tattoos because he wants to respect the traditional belief that they should only be given by Samoans. On April 29, 2008, at OCAD, Thieme gave a lecture, which will soon be posted on the OCAD website, about his interest in this tradition.

The gallery's next show, "Rosalind Nashashibi: Bachelor Machines," will open in June and feature two imagistic films. "Bachelor Machine, Part 1," which was shown at the 52nd Venice Biennale in 2007, is composed of fragments filmed on an ocean freighter: shot in the mess hall, on the deck, and views through portholes.

"It offers a commentary on industrial capitalism in the 21st century. It has the patina of romance, but the ship is actually a rusting piece of floating garbage," says Reeve.

"Design for the Other 90%," which is set to open October 4 as part of Nuit Blanche, was originally exhibited at the Cooper-Hewitt National Design Museum in New York. The Design Exchange will host a parallel exhibition focused on providing shelter for under-resourced populations.

The show presents successful and unsuccessful examples of sustainable design. For example, when a mobile hearing-loss program found that hearing aids distributed in Botswana were not being used after six months because the batteries were too costly to replace, a solar panel stand was designed with a rechargeable battery.

"All of these shows fulfill the mandate of the gallery by bringing in renowned artists and designers whose work people might not otherwise see," notes Reeve. "We want to give people something to discuss."

TORONTO REHAB'S \$36-MILLION RESEARCH INITIATIVE — IDAPT (INTELLIGENT DESIGN FOR ADAPTATION, PARTICIPATION AND TECHNOLOGY) — WILL BE ONE OF THE WORLD'S MOST ADVANCED REHABILITATION RESEARCH AND DEVELOPMENT FACILITIES, A PLACE WHERE NEW THERAPIES AND ASSISTIVE TECHNOLOGIES WILL BE DEVELOPED FOR PEOPLE RECOVERING FROM, AND LIVING WITH, DISABLING INJURY OR ILLNESS.

TOP

READY FOR USE, IDAPT'S STATE-OF-THE-ART MOTION SIMULATOR WILL BE ABLE TO RECREATE ENVIRONMENTAL CONDITIONS, SUCH AS ICE- AND SNOW-COVERED SURFACES.

MIDDLE

CONDUCTING RESEARCH IN THE CHALLENGING ENVIRONMENT ASSESSMENT LAB (CEAL), A RESEARCHER MONITORS RESULTS IN THE CONTROL ROOM, WHILE COMPUTERS DISPLAY IMAGES FROM INSIDE THE SIMULATOR.

BOTTOM

INSIDE THE MOTION SIMULATOR, A SUBJECTS STUDYING MOBILITY RESEARCH WALK ON AN ICY SURFACE, WHILE RED MARKERS ALLOW RESEARCHERS TO MEASURE BODY MOVEMENT WITH DIGITAL IMAGING.



‘If people aren’t included,
they contribute less.
This ultimately lowers the
quality of life for everyone.’

DESIGNERS NEEDED FOR BRAIN IMPLANTS: HEALTH CARE AND INCLUSIVE DESIGN

by Leanna McLennan



ABOVE
OCAD STUDENT
MIKE MONIZE SPEAKS
AT THE DESIGN
COMPETITION AWARDS
CEREMONY.
PHOTO BY LINO RAGNO

PG7

“I couldn’t go into a lot of places in my wheelchair because there [would be] a foot-high step,” says Mike Monize, a third-year industrial design student at OCAD. “So I decided to go into design at OCAD to improve the quality of life for myself and other wheelchair users.

“If people aren’t included, they contribute less. This ultimately lowers the quality of life for everyone.”

To address accessibility issues, Monize recommends what he calls “socio-ergonomics” as the methodology for OCAD’s annual design competition, defining it as “an ethos grounded in designing, with an understanding of difference and equality; an acknowledgement of our interconnection with one another and our surroundings; and a sense of responsibility to produce effects that foster life.”

This year’s competition — Design for Humanity: Access for All — challenged students to explore connections between design and health care. OCAD worked in partnership with the March of Dimes and the Toronto Rehabilitation Institute (Toronto Rehab), a

specialized teaching hospital of the University of Toronto.

“The relationship between design and health care is an under-explored area that could be the key to developing the prosperity of the Ontario economy,” notes Graham Hufton, a Faculty of Design instructor at OCAD and the senior industrial designer at Toronto Rehab.

In Ontario, health-care research is a thriving field. The U of T and its affiliated hospitals are second only to Harvard University in terms of the number of medicine-related scientific publications they’ve produced. They also spend more than \$500 million in medical research each year.

OCAD too is creating opportunities in this arena, including internships and research possibilities at institutions such as Toronto Rehab and the Baycrest Centre for Geriatric Care. It’s a move that underscores the increasingly significant role of designers in health-care research.

Indeed, the theme of this year’s competition reflects an even broader move at OCAD towards universal, inclusive design, rather than design that requires adaptation to make it

universally accessible.

“Design for humanity, which is the philosophical base of our design programs, focuses on ethical, inclusive and sustainable design,” says Doreen Balabanoff, Assistant Dean of the Faculty of Design. “This involves thinking and creating thoughtfully by looking at design issues from multiple perspectives.”

Instead of adding ramps onto buildings as an afterthought, for example, universal design aims to create things that everyone can use. In this view, good design is inclusive design. OCAD’s strategic plan and curriculum development will ensure that students graduate with a specific skill set that allows them to create good design.

The principles of universal design are integrated into first-year Design Practices courses. They’re also the focus of the advanced-level course, Universal Design: Principles and Practices, taught by Howard Gerry, an associate professor in the Faculty of Design. According to the course syllabus, “designers are challenged to recognize the *diversity* of possible end users and their various needs,



ABOVE
MODEL OF A
24-WEEK-OLD BABY
FOR AMNIOCENTESIS
SIMULATOR MODEL
BY FRANCIS LEBOUTHILLIER
PHOTO, COURTESY
OF THE ARTIST

TOP
EARLY TESTING OF
AMNIOCENTESIS
PROTOTYPE BY FRANCIS
LEBOUTHILLIER
PHOTO, COURTESY
OF THE ARTIST

ABOVE
FRANCIS LEBOUTHILLIER
WITH HIS TRAINING MODELS
PHOTO BY MARINA ROMANOVA

whether related to age, size, physical mobility or visual/mental abilities.”

“Disability is part of diversity and needs to be integrated into OCAD culture and curriculum,” notes Cathy Berry, Learning Strategist at OCAD’s Centre for Students with Disabilities. “The design competition brought disability into the conversation. It was a wonderful starting point.”

Defining disability is complex. Many disabled people want to have their disabilities recognized as an integral part of themselves. Thus, some suggest a shift in language — from “people with disabilities” to “disabled people.”

According to Berry, at OCAD some of the predominant disabilities are cognitive and are therefore related to learning. Designing for people of all abilities is a way of bringing both visible and invisible disabilities into the conversation without setting disabled people apart.

This year’s design competition fostered an awareness of disability issues and allowed participants to engage with them in a tactile way.

The winning team — Lesley Look Hong, Emily Oppenheim, Finlay Paterson, and Steve Reaume — designed a wayfinding system called Pathways. As part of their design process, they walked around the school, thinking of how someone in a wheelchair would be able to get around, and making mental maps of things to change. They addressed cognitive disabilities by making their instructions for navigating the campus easily accessible to people with different learning styles.

“We tried to make a space that works for everybody, to make design that has the concept of access integrated into it,” says Reaume.

The key design component of Pathways, which aimed to produce a sense of campus unification and proposed to make travelling on campus easier for everyone, was the enhancement of sensory perception: sight, touch and sound. The team recommended textured floors, so that vision-impaired people could feel shifts beneath their feet. They also designed information kiosks with visual and voice prompts, and used colour coding for OCAD departments.

“It was the best thing of the entire year,” says Look Hong. “We were able to implement the design process. This allowed us to see the gaps in our knowledge and strengthen our skills.”

Toronto Rehab, a partner in the 2008 design competition and a world leader in assistive and rehabilitation technology, is an example of the kind of institution OCAD is partnering with to create more opportunities in the field of health and wellness. One OCAD student is currently interning at Toronto Rehab, which makes industrial designers a key part of research teams, along with academics, nurses, physiotherapists, doctors, business people and engineers.

“This is quite unusual in university academic research,” notes Geoff Fernie, Vice President of Research at Toronto Rehab and a professor in the Department of Surgery at the U of T.

The standard practice in universities is for researchers to invent something and then send it to a technology transfer agency, which markets it to a corporation. Toronto Rehab takes a different approach: it works directly with industry partners to get products to market. This allows people to pool their talents and work together as an integrated team.

“The path to developing and commercializing a product is expensive, and we try to make the interface as affordable as possible,” says Fernie. “One of the key components of this is to include industrial designers because they have a way of thinking about functionality. The researchers come up with great concepts. Industrial designers have a lot to contribute to make a product usable, affordable and attractive — that is, non-stigmatizing.”

Fernie has reinvigorated his interest in OCAD and its students due to the university’s renewed emphasis on fundamental design skills, such as hand skills.



ABOVE
FIRST PLACE IN THE OCAD DESIGN COMPETITION WENT TO TEAM 9 FOR "PATHWAYS," A FULLY ACCESSIBLE WAYFINDING CONCEPT FOR OCAD



TOP, RIGHT
SECOND-PLACE WENT TO TEAM 5 (JONG JUNG LEE, KI HO LEE, SEAN LEE, CHRISTINE LIEU AND MINSU KIM) FOR THE CONCEPT "EXITGLOW," WHICH ADDRESSED EMERGENCY EVACUATION PROCEDURES.

ABOVE, RIGHT
TEAM 1 (GREG CROSSLEY, ELAINE MACARANAS, ROBIN MCFUAL AND JOSHUA MORAES) RECEIVED AN HONOURABLE MENTION FOR THE CONCEPT "SEES: STANDARDIZED EMERGENCY EVACUATION STRATEGY."



"Until you can translate an idea into something that's tangible — something you touch, feel, swallow, write on, wear or implant — no one can assess its value and no one will invest in it," Fernie notes. "OCAD students work better in our context because they understand that we need solid progress to turn ideas into marketable products.

"That doesn't mean we want to inhibit creativity in any way — far from it. It just needs to be real. We've got people with real problems that need to be solved quickly."

Now more than ever, industrial design students have the capacity to help. Says Julian Goss, Chair of Industrial Design at OCAD, "We've been working in ID on rebalancing 'soft' design skills, such as research methodologies, strategic approach and concept development, with an ability to articulate and output these into measurable experience and prototyping. This balance is emblematic of our great strengths as an art and design university."

Leslie Beard, the OCAD design student currently interning at Toronto Rehab, is designing mobility devices.

The institute's new research lab, the largest in scope and size in the world, will allow for more detailed testing of such devices. For example, researchers will be able to reproduce sleet conditions and test how people walk in those conditions.

"At Toronto Rehab, I've seen what I learned at OCAD come to life," says Beard. "It's been a real eye-opener. You see what people go through and what they need. I don't think you can design something efficiently unless you really understand the needs of the people who will be using it."

Practising artists are also using their technical skills to work in tandem with medical professionals. Who would have thought bronze-casting techniques could help create medical simulators? But this is precisely what's being done by Francis Lebouthillier, Chair of Sculpture/Installation at OCAD. Lebouthillier, who started his career in figurative sculpture and later added performance and video to his repertoire, now produces silicone models of fetuses and pregnant women's bellies for medical professionals to use as learning aids.

"Having the technical skills required for mould making and bronze casting has been integral to developing medical simulations," says Lebouthillier, "I use bronze-casting techniques to create the silicone fetuses."

While he is now working with a team to secure funding that will allow him to use rapid prototyping technology, he'll still be finishing the simulators in the studio. "Without the presence of the hand in the making process, something is missing," he says.

His work is particularly useful because he can manipulate silicone to create layers that are comparable, in terms of density, to human tissue. This allows medical professionals to note differences in density when they practice giving needles for amniocentesis, a procedure that requires them to rely on the feel of the tissue.

In the process, Lebouthillier has even learned how to deliver a baby. (Uncannier still, one of his earliest figurative sculptures was of a baby delivering itself.)

As shown by the innovative work of OCAD students and faculty members, the interactions among artists, designers and health professionals will play a vital role in the future of health-care research and real-world applications.

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Leanna McLennan is a Maritime-born writer and academic. Her work has been published in *The Antigonish Review*, *Broken Pencil*, *Fiddlehead*, *Taddle Creek* and *Third Floor Lounge: An Anthology from the Banff Centre for the Arts Writing Studio*, 2004.

VITY, CONTRIBUTION
CREATIVITY, CONTRIBUTION
CREATIVITY, CONTRIBUTION

This infrared image of cherry trees was taken in Toronto's High Park. Is it pretty? In principle, yes, it is. The infrared technology used to produce the image also generates night vision. It lets us see things we wouldn't otherwise, and in the case of this photograph the "sight" we're afforded feels prescient. There is the possibility of magic in these trees. There is beauty. There is also a sense of threat.

It's a little like this story.

AND FORESIGHT
AND FORESIGHT

GEEK

AND FORESIGHT

CREATIVITY, CONTRIBUTION

CRE
CO

Sustainability at the Ontario College of Art & Design by Larissa Kostoff

AND FORESIGHT:

OPPOSITE
FRANK LEMIRE
THE BLOSSOMS AT HIGH PARK, 2006

PGI
FOR

It's an unusual protagonist, the cherry tree, even in a story about sustainability at OCAD. The tree also figures prominently in the now-famous *Cradle to Cradle: Remaking the Way We Make Things*, by green design guru and architect William McDonough and chemist Michael Braungart. This 2002 book proposes a radical alternative to the “reduce, reuse, recycle” or “be less bad” approach — one that’s inherently creative. What if, the authors ask, we design products and systems that celebrate abundance — abundance of creativity, of culture, of productivity? What if there’s no ecological footprint to lament?

The **cherry tree** is beautifully emblematic of the New Ecology of Learning, a core concept of OCAD’s Strategic Plan. The **cherry tree** is creative. It produces copious amounts of blossoms and fruit without depleting the environment. In seeking regenerative abundance for itself, it nourishes everything around it, thereby promoting **diversity**, a critical element of the natural world. The **cherry tree** isn’t single-purpose. It doesn’t bloom and then die, and we

don’t discard it when we’re done. It keeps on giving and changing.

Biodiversity as a system depends on relationships, but **diversity** isn’t just biodiversity; it’s **diversity** of culture, of place, of ideas. In the closed-loop, one-size-fits-all model of manufacturing put forth by McDonough and Braungart, diversity, including biodiversity, is a hostile force. What if we were to change that?

con•sil•i•ence: *the joining together of knowledge and information across disciplines to create a unified framework of understanding*

This past February, students at Columbia University launched *Consilience: The Journal of Sustainable Development*, inspired by humanist biologist Edward O. Wilson’s 1998 book, *Consilience: The Unity of Knowledge*. According to Wilson, “a balanced perspective cannot be acquired by studying disciplines in pieces, but through the pursuit of the **consilience** among them.”

In many ways, OCAD’s Sustainable Futures Initiative will engage the university in precisely this pursuit, as

it develops what President Sara Diamond has called “green, clean and relevant” collaborative strategies and solutions. Some of these are outlined in the sidebar on page 12; the others comprise the body of this story.

WHAT IT MEANS TO THRIVE

According to Faculty of Design professor Martin Liefhebber, an award-winning architect and noted visionary in the field of sustainable design, “sustainability” is the wrong word. “Sustainability means keeping things as they already are,” he insists. “Put that into a relationship context and it’s not so attractive. This is really about thriving.”

If Liefhebber’s right, if the idea is not to sustain but to thrive, to create — using the model of the **cherry tree** — and promote abundance, we have a tall order to fill. How do we get there?

One of the first things we do is look at ourselves. How do we thrive? What precisely is the nature of our abundance? This is, after all, the way we nourish; it’s what we have to give, our most valuable contribution. How do we know and cultivate it?

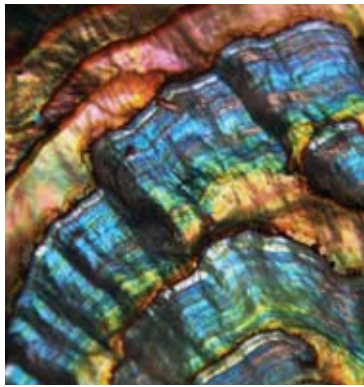
First, we educate. It is who and what we are, and this in itself is nourishing. We also get our house in order, which is, of course, a necessity; we must do the actual housekeeping.

So, we look at our facility, our operations. And we look at curriculum. In looking at curriculum, we look at who we want to graduate, what these graduates will have to say — what, in the future, they’ll want and be able to communicate. We also look at ways we can contribute to that future now. We look at research, what questions to raise or issue as a call to action to our colleagues in other disciplines, even in other fields.

And we look at answering them.

CURRICULUM

This spring, the Academic Council at OCAD approved a minor offering in sustainability. The core courses of this offering will build on existing curriculum to provide students with a broad background in sustainable theory and practice, and many areas and disciplines will be integrated into these courses. The minor will revolve around a locus of studio options not



ABOVE
ICE TEXTS, 2004-2005. AN OUTCOME OF CAPE FAREWELL, A PROJECT CREATED BY DAVID BUCKLAND TO BRING ARTISTS, SCIENTISTS AND EDUCATORS TOGETHER TO COLLECTIVELY ADDRESS AND RAISE AWARENESS ABOUT CLIMATE CHANGE. BUCKLAND VISITED OCAD IN FEBRUARY 2008 TO PRESENT A TALK TITLED "GOOD PLANETS ARE HARD TO FIND: A CULTURAL RESPONSE TO CLIMATE CHANGE."

TOP
UNDER BIOMIMETIC SCRUTINY, THE ABALONE SHELL IS TWICE AS STRONG AS THE MOST HIGH-TECH CERAMICS. PHOTO BY SARAH MULHOLLAND.

OCAD, a member of the Association for the Advancement of Sustainability in Higher Education (AASHE), is committed to advancing responsible environmental practices and promoting sustainability through research and programs.

OCAD's Sustainability Task Force — chaired jointly by Alastair Macleod, Director of IT Services, and Lews Nicholson, Faculty of Design professor — is spearheading the development of innovative solutions to reduce waste, improve recycling and lower carbon emissions. The university is also a community partner of Zerofootprint Toronto (www.toronto.zerofootprint.net), and in March it announced that it will use Zerofootprint Toronto's environmental footprint calculator to mobilize students, faculty and staff around sustainability and climate-change issues.

In April, OCAD announced that it had "Bullfrog-powered" the Student Centre. A leading Canadian provider of green electricity, Bullfrog Power™ will reduce OCAD's one-year emissions footprint by approximately 24.2 tonnes of CO₂ (the primary gas that causes climate change), 71.6 kg of SO₂ (a major contributor to smog) and 30.9 kg of NO (another major contributor to smog). The university is also involved in the following environmental initiatives: >>>

unlike current studio-based models. Some of the courses will be project-based, involving students and professionals, and taking creative thinking into real-world practice. Potentially, OCAD will partner with organizations such as Habitat for Humanity to design sustainable prefabricated units or facilitate the adoption of a cradle-to-cradle approach to materials and construction.

The studio offerings will be complemented by a liberal studies component with a foundational and contextualizing role. Supplementary studio-seminar options will provide the materials, strategies and knowledge systems essential to real-world practice.

This minor embodies the notion of **consilience**. It also emblemizes the **cherry tree** model — theoretically, its purposes are rich and varied; ideally, it nourishes everything around it.

Growing related curriculum does pose challenges. There are the supposed nuts-and-bolts issues — arguably also the bulkhead — that revolve around logistics. Money, for one — how do we go about funding something that requires change of such magnitude? Also

key is the question of centralizing the work, of "physicalizing" it in the form of a dedicated office.

Then there is the issue of how we teach this material. How do we capitalize on our existing expertise? How do we establish learning outcomes and identify the particular skill set we'd like to impart? How do we teach, by example, a sustainable design course to Faculty of Art students unfamiliar with design process?

Finally, how do we make this bigger than a minor?

"The interesting thing about OCAD is that we're relatively small, and if we want to, we can be very agile," observes Jeremy Bowes, Chair of Environmental Design at OCAD. Along with Industrial Design professor Sheila Waite Chuah, Bowes is a key player in identifying sustainability-related curricular aims.

In sports, agility is characterized in terms of response, usually to an opposing player. In our case, there's no opposition, not among players, but there are divergent points of focus. This is, of course, our **diversity** and as such it should be celebrated. Yet,

greater agility is exactly what many of our faculty, even those from diverse disciplines, are advocating. OCAD's New Ecology of Learning encourages agility because it's not linear — it's nodal. Students and faculty work in different areas but come together creatively as nodes.

Ian Clarke is a professor in the Faculty of Liberal Studies and a researcher at the Hospital for Sick Children in Toronto. Clarke, who finished a PhD ('93) before embarking on a printmaking degree ('04) at OCAD, characterizes the "dichotomist idea of science and art" as a major challenge. Says Clarke: "Sustainability requires an integrated, multi-disciplinary approach...an understanding of everything involved — the human factors, the biological factors, the ecological factors, design process. These need to be absorbed at a ground level and integrated into a design if you expect it to be sustainable."

If **consilience** is not just an objective but the only way to understanding (where sustainability is concerned), then curriculum must be integrative. According to Faculty of

Design professor Bruce Hinds, "sustainability should be embedded in everything; it should actually be invisible." Hinds, an architect, co-chairs the Think Tank program from whose ranks emerged "depletism" (an invented word targeting anti-environmentalists). Eric Nay, also an architect and cross-appointed in the faculties of Liberal Studies and Design, is even more emphatic: "I'd be perfectly happy to say I don't care about sustainability at all. I just want a contemporary curriculum and sustainability is one of its defaults."

But how do we assess our progress? How do we quantify our contribution vis-à-vis that contemporary curriculum? Perhaps, as Nay recommends, we put sustainability into first, second, third and fourth years, "so that it becomes that mandatory default, so that even if it isn't the issue, even in those cases, every thesis still reflects it."

COMMUNICATION

"Scientists know in an unbelievable amount of detail how the world works," notes Clarke, "but [they] are terrible at getting that knowledge

- a switch from toxic solvents to vegetable- and coconut-oil-based solvents in all OCAD studios;
- a campus-wide power-out hour in support of Earth Hour 2008;
- the two-day Green Exchange, which facilitates the recycling of outdated and reusable technology;
- a campus recycling program, which involves collecting broken furniture and scrap studio materials, such as metal and plastics;
- the trial use of biodegradable garbage bags, recyclable hand towels and green cleaning products;
- a “no bottled water” policy for student orientation activities;
- a bicycle-friendly campus program; and
- upgrades to heating/cooling systems to improve energy efficiency.

In both her research and curatorial practice, Liberal Studies professor Lynne Milgram has worked with non-governmental organizations, fair trade associations and craft producers and designers in Manila and northern and central Philippines. The initiative featured here (top, right) demonstrates artisans’ revival of *piña*-fibre textiles and garments, which enables them to use indigenous renewable resources. *Piña* cloth, woven from the fibres of the leaves of the pineapple plant, fell out of favour in the late 1800s with the advent of “modern” western imports. It wasn’t until 1988 that Philippine producers and designers, using local resources and skills, revived *piña* production into a symbol of national pride.



Lynne Milgram has also spent a decade working with The Artisans’ Multipurpose Cooperative (AMC) in inner-city Manila. The AMC’s production of bags, footwear and furnishing accessories made from recycled plastic juice containers responds to contemporary consumers’ growing demand for environmentally friendly, ethically produced goods. The AMC operates as a multi-purpose, profit-sharing cooperative. Through innovative production, artisans negotiate complex, culturally mediated design processes to successfully transform recycled waste materials into middle- and high-end fashion goods.

ABOVE, BOTTOM

ESTISOL DEMONSTRATION (APRIL 22, 2008), HOSTED BY OCAD PRINTMAKING WITH MARK BOVEY, ASSISTANT PROFESSOR OF ART, NSCAD UNIVERSITY. ESTISOL IS A WIDE-APPLICATION SOLVENT SUBSTITUTE AND CLEANING AGENT, WHICH CAN REPLACE MINERAL SPIRITS, LITHOTINE, LACQUER THINNER, NAPHTHA AND OTHER MEDIUM-SPECIFIC CLEANERS. ESTISOL IS NON-TOXIC, BREAKS DOWN IN THE HUMAN BODY AND IS BIODEGRADABLE.

TOP

AN ARTISAN WEAVES PIÑA CLOTH IN A WORKSHOP IN KALIBO, AKLAN, PHILIPPINES.

ABOVE, MIDDLE

TWO ARTISANS’ MULTI-PURPOSE COOPERATIVE (AMC) BAGS SHOWCASE RECYCLED PLASTIC JUICE CONTAINERS THAT ARE USED IN BAG CONSTRUCTION. PHOTO BY B. LYNNE MILGRAM, MANILA, PHILIPPINES, 2006.

PGI3

across to the public in a way that is useful. This is the translation that’s required and this is where art and design come in. Scientists can spell out in very specific facts and figures everything they know, but until it becomes emotional in some way, it’s not real to other people.”

Almost by default, then, we begin to contribute — and contribute uniquely — by communicating. Our students are artists and designers after all; it’s what they do.

This year marked the coming together of OCAD and a host of other educational institutions and organizations — including the University of Guelph, York University, Zerofootprint, the City of Toronto and Habitat for Humanity — in a series of ongoing “sustainability salons.” On January 12, during the afternoon breakout sessions meant to galvanize participants, certain questions arose that merit our consideration as artists and designers.

Who are the cultural curators of environmental information? If the idealized values of the popular culture embrace and emulate “bling” consumption, how do you shift the media

and cultural Zeitgeist to one of sustainability and conservation?”

Perhaps, to be crass, you make the **cherry tree** prettier. This may be where we brand sustainable thinking as a means to an end, the best possible end. Says Clarke: “An artist or an advertising student might forget that it’s not the engineers or the scientists changing the way we think. It’s the people altering our cultural milieu — these are the motivators.”

This summer, one of the leading international trend firms in manufacturing (www.trendwatching.com) introduced “eco-iconic” as part of its “8 in 2008.” Apparently, whereas previous eco-friendly versions of the real thing were initially “eco-ugly” and then “eco-chic,” now these goods and services sport bold, iconic markers and design. According to the report, at the heart of the trend is a status shift: If eco-credentials impress, then by all means, we’ll flaunt them.

In a culture of **consilience**, communicators are also mediators and facilitators; we have a fluency that specialists lack. This is another locus of our contribution and potential. It’s what we can offer as generalists,

what OCAD can offer as an “incubator for generalist thinking.”

RESEARCH

“If you’re too much of a scientist,” says Liefhebber, “all you do is look through a microscope.” OCAD, Liefhebber notes, is ideally situated to contribute real research to the field because of its unique position as a generalist school.

Biomimetics is a case in point, a field to which OCAD researchers are poised to contribute as generalists. Bruce Hinds, who, along with Faculty of Design instructor Karl Hastrich, teaches biomimetics at OCAD, calls it the “mediational” discipline — a place where disciplines come together

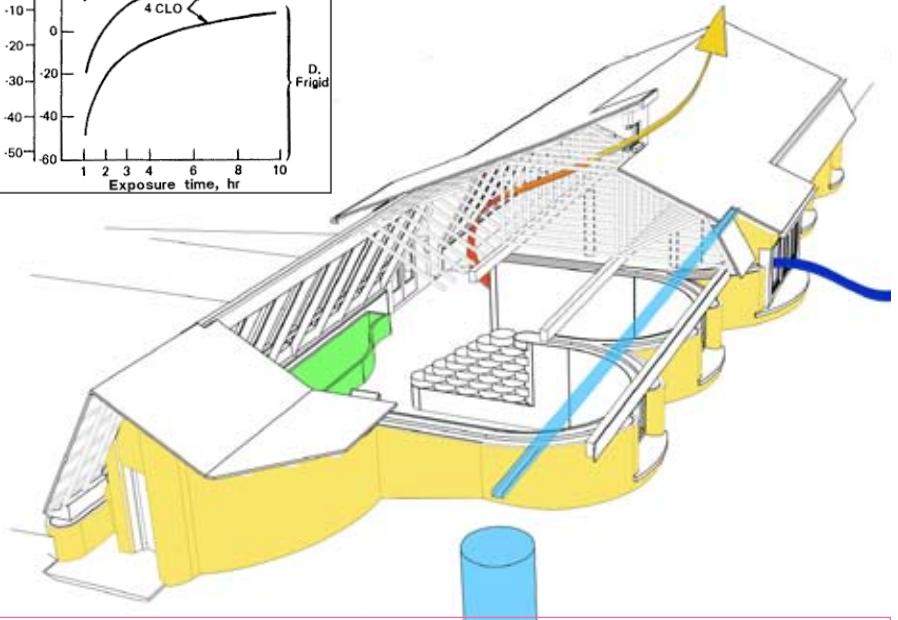
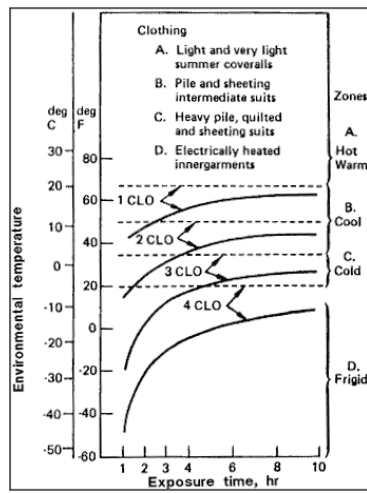
Biomimicry is the quest for innovation inspired by nature. Typically, biomimics are scientists/inventors who study nature’s achievements and then adapt them for human use. Design solutions “mimic” myriad sources, including the anatomy, physiology and behaviour of living systems. Examples of bio-inspired design include Velcro (from the burr), the wind turbine (from the fin of a humpback whale) and the

computer (from the human brain).

Biomimicry is not new. The National Aeronautics and Space Administration (NASA) has been looking at it for some time, as have U.S. military forces; nowadays it’s attached to issues of sustainable design. Recently, OCAD was internationally recognized as a centre of expertise, one of three “institutional affiliates,” by the Biomimicry Institute, a brother-and-sister umbrella institution in the field (the other entity is the for-profit Biomimicry Guild). OCAD received high praise from the Institute for “leadership and unflagging dedication” to university-level education at what it called a “fertile intersection” of fields.

Effectively teaching this material is clearly a study in **consilience**, but so too is the way research evolves. “We’re revolutionizing the way we research,” says Hinds. “A material scientist at the University of Toronto told me the other day that most of the grants he’s securing have an industry component. The work has to be applied. OCAD can potentially affiliate itself with research of this kind; we have the capacity to look

Martin Liefhebber, Faculty of Design professor and principal at Breathe Architects, is interested in the way “high-touch” materials and textiles can function as an antidote to the modernist use of machinery and gadgetry in the pursuit of comfort. Liefhebber argues that the maintenance (or “supplying”) of human comfort within buildings needs also to be informed by human culture — the types of clothing worn, the foods eaten, the hours kept. From the late 18th century onwards (assuming limitless stores of fossil fuels), comfort creation has been supplied by engineers with a focus on human physiology only. Liefhebber believes this shortcut to fossil fuels has devalued the ingenuity of the human experience, and of culture. Building science, he argues, can’t afford to ignore domestic rituals. Rather it can include tapestries, thick curtains on the walls and nighttime windows — among other things — to create both beauty and thermal comfort.



TOP
PRESENTLY, WE WARM OR COOL BUILDINGS WITH HEATING AND VENTILATION SYSTEMS, CAUSING 40 PERCENT OF THE WORLD’S TOTAL GHG (GREENHOUSE GASES). MAN-MADE AND DESIGNED “SKINS” CAN ADDRESS GLOBAL WARMING AND REDISCOVER THE VALUE OF CLOTHING BEYOND STYLE. THIS CHART DEPICTS CLOTHING INSULATION VALUES. A VALUE OF 3CLO IS NEEDED TO THRIVE IN COLD WEATHER. SOURCE: ASHRAE (AMERICAN SOCIETY OF HEATING, REFRIGERATING AND AIR-CONDITIONING ENGINEERS)

ABOVE
MASS UNDER GLASS IS A MATERIAL SOLUTION TO COMFORT CREATION, AN ALTERNATIVE TO THE TRADITIONAL MODERNIST ENERGY SOLUTION. INSTEAD OF A PLUGGED-IN FURNACE OR AIR CONDITIONING, THE WALLS OF THE HOUSE SUPPLY WARMTH IN WINTER AND COOLNESS IN SUMMER THROUGH THE USE OF RAMMED EARTH (YELLOW), WHICH STORES INFRARED ENERGY (THE WARMTH OF DIRECT SUNLIGHT) FOR WHEN IT’S NEEDED (AT NIGHT). TO ADDRESS SHORTAGES OF POTABLE WATER, GUTTERS AND WATER STORAGE CAPACITY (BLUE) MANAGE RAINWATER FOR DOMESTIC USE. LOCALLY SUPPLIED FOOD FOR SALADS (GREEN) GROWS BEHIND WINDOWS. SOURCE: BREATHE ARCHITECTS

at new material applications and at design solutions.”

Indeed, the biomaterials field represents a major application of biomimetics because it involves mimicking or synthesizing natural materials and then applying them to practical design. Biomaterials are massively advantageous in that they’re normally biodegradable and free of the hazardous chemicals often used in man-made materials and construction.

Biomimics also look to architecture — to buildings, which are responsible for 40 percent of energy consumption worldwide. Says Hinds: “We’ve engineered ourselves into hermetically sealed buildings. We’ve made buildings to modulate environments, separating ourselves from nature and ‘controlling’ it.”

It’s possible to see that this is about more than the health of the planet when Hinds discusses — among other examples — the researchers he knows in Japan looking to “day” light their buildings (with light levels that reflect the way ambient light travels and shadows during the course of a day) and make buildings with breezes in them. The

point is, by building in **diversity** and variability rather than controlling it, by going the way of the **cherry tree** and becoming part of sustainable systems rather than separate from them, we end up with healthier, more sustainable environments, those that reflect the ambient conditions in nature.

Faculty of Design professor Sheila Waite Chuah, who has been teaching sustainable design for 15 years, identifies OCAD’s “blend” of theory and practice as a significant research strength. Liefhebber, another “elder” when it comes to expertise in the field, believes that OCAD is well situated to do research, “simply by building on labs we already have.”

By insisting we use our natural capital, Liefhebber acknowledges us. Perhaps he even grants us the agency we need to get out there and to contribute. “It’s about high-touch,” he says, “not high-tech.” There are some in the community who would disagree, but it doesn’t necessarily matter. Liefhebber is saying what Chuah is saying — he’s talking about practice. “Most researchers work with highly theoretical modelling,” he

explains, “but our background has been in working with the tactile. This puts us in the perfect position to do real bench testing, real alpha-beta modelling. It puts us in the same room with engineers.”

Which is exciting. But does it help move along the identity crisis many industrial designers now face — according to Karl Hastrich — because of sustainability? It’s probably too soon to tell.

Hastrich describes the audit that third-year industrial design students conducted recently for telecommunications company Telus: “Together we realized that there aren’t a ton of things you can do to make a cell phone green. Sustainability in this case is not going to affect design. But it is going to influence materials and manufacturing. Industry is hungry for that knowledge and so are we.”

Liefhebber also has plenty to say about materials and the cradle-to-cradle approach to materials that OCAD is uniquely capable of developing. Liefhebber is an architect, an environmental designer. It’s one of the fields most commonly associated with sustainable design, and

there is certainly work to be done here: there is research. Still, what Liefhebber enjoys are the basics. The research questions he poses — the “potentials” — involve things like rainwater and body temperature, why we always need to “plug things into walls.” Says Liefhebber, “During the ice storm in Quebec in 1998, savvy people realized that their furnace was the automobile — what can we do with that?”

What we can do shapes our contribution — collaboratively won (that’s **consilience**) and nourishing (there’s your **cherry tree**). It’s surely a start, a way to think about thriving.

I WAS CO-PRESIDENT OF MY HIGH SCHOOL STUDENT COUNCIL.

- a KSR film -

I always saw the glass as half empty. Now I'm having second thoughts.

FAVOURITE MOVIE: Eternal Sunshine of the Spotless Mind.

I'm from Hay River, NWT pop. 3600 (Hub of the North)

I'm just me. No more. No less.



walk -> pan (close up)



I could only drive (close up) so far. I walked the rest of the way.



I can't draw.

I volunteer at the First Nations Student Association creating a program to welcome First Nations students to Vancouver.

I grew up as your typical Canadian. But I love my moose meat.

DIRECTORS I LIKE: MICHEL GONDRY CHRISTOPHER NOLAN

I love hockey.

I use my artistic abilities to connect with my heritage.

Worked on 2 documentaries commissioned by the Smithsonian, Washington DC

ToDo:

- Get back to Jon re: Totem filming
- get a drummer lined up.
- type up first draft of "F-Nat"
- books - library

It's all storyboarded up here.

KELVIN REDVERS
Millennium Excellence Award Recipient

ESSAY!!!

My friends call me Cliff. (for some reason)

I hate infomercials where they try to make it look like using a can opener is impossible.

Proud to be Métis. (Métis symbol) the joining of 2 cultures and the existence of a people forever.

I helped grade 8ers and 9ers with their Safer Environment Program.

classes:

- Film
- Film production
- Acting
- First Nations Studies
- English - Intro to Fiction

The best way to learn about making movies is to make them. The second is to watch them.

My mother is Chipewyan. At school I get to study who these people were. and what blood runs through me.

It's the little things that make life worthwhile. That's what my film Simple Pleasures is all about. (won 1st place, International Youth Film Festival, Austria)

Be ridiculous.



IF YOU'RE WAY TOO BUSY TO APPLY FOR THIS SCHOLARSHIP, WE REALLY THINK YOU SHOULD APPLY FOR THIS SCHOLARSHIP.

For Kelvin Redvers, free time means time to get busy. Putting as much passion into his First Nations Student Association as he does his filmmaking, and his world. Maybe you share that spirit, making you a great candidate for the Millennium Excellence Award. It's a scholarship worth up to \$10,000 plus unique learning opportunities for students who are not only academic achievers, but also leaders and innovators in their communities. So if you're making a difference as well as making the grade, tell us.

Millennium Scholarships



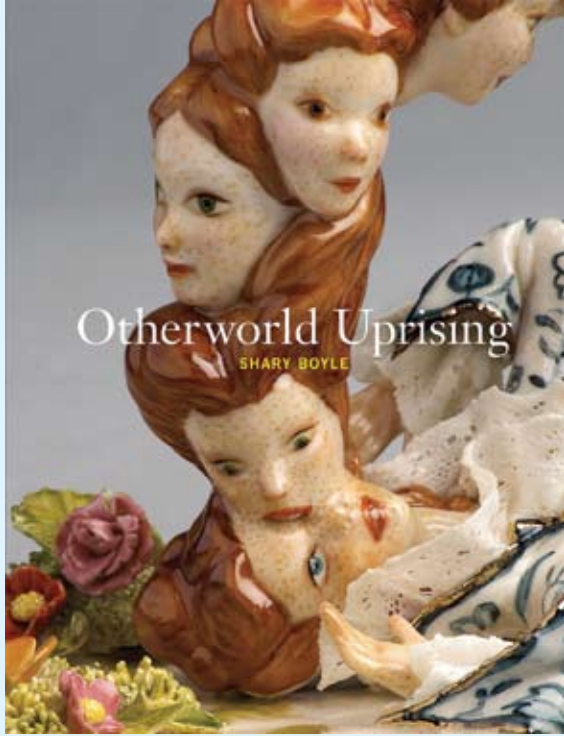
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15 MINUTES WITH SHARY BOYLE

Multidisciplinary artist Shary Boyle has gained recognition for her drawings, paintings and sculpture. “Lace Figures,” the porcelain figurines she produced for a 2006 solo exhibition at Toronto’s Power Plant Contemporary Art Gallery, were acquired recently for the permanent collections of the National Gallery of Canada, the Musée des beaux-arts de Montréal, the Paisley Museum & Art Gallery in Scotland and the Art Gallery of Ontario.

Boyle, who was once a musician herself, has also created performative screen projections that animate the work of musical artists such as Feist and Peaches. As well, she is remarkably literate and has been called both a technical virtuoso and a polymath. If there is a risk with this pairing – the possibility, perhaps, that one might get lost – it’s of no consequence to Boyle. Not only does she acknowledge the risk, she thrives on it.

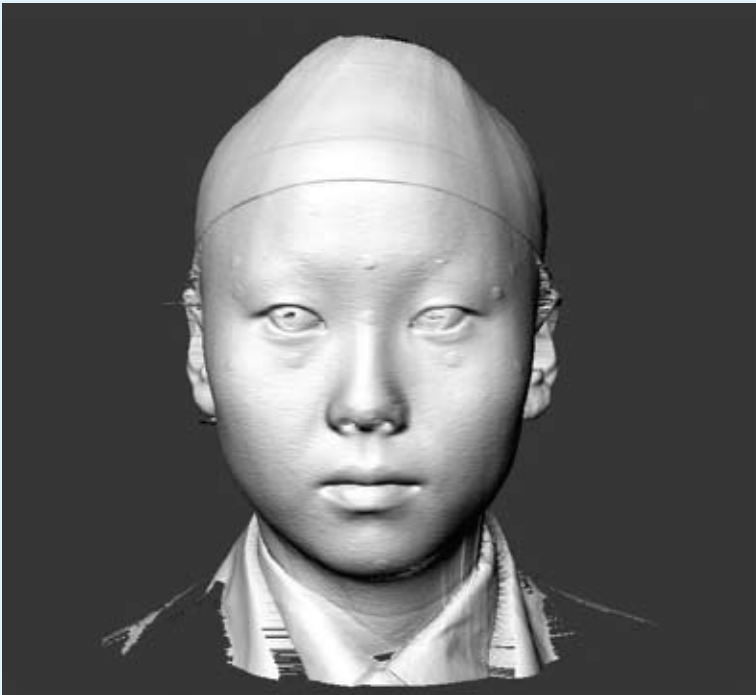
Describing Boyle’s newest work in *Border Crossings* magazine last year, Meeka Walsh wrote that “technique and highly accomplished painting, hybridity, mythological sensibility in place and deed, androgyny and suggestions of transgression are all present.” Walsh also speaks almost reverently of the “hovering state of immanence” at play in Boyle’s art. It’s the kind of comment Boyle is tempted to

ALUMNI NOTES

TOP LEFT
SHARY BOYLE OTHERWORLD UPRISING
 BOOK COVER IMAGE
 (CONUNDRUM PRESS: 2008)

TOP RIGHT
SHARY BOYLE
 THE BEAST, 2007.
 OIL ON PANEL,
 40 X 35 CM

BOTTOM
 3-D SCANNED IMAGE OF A FEMALE IN THE AGE
 RANGE OF 18-30 YEARS OLD, JANUARY 2007.
 PHOTO BY KI WONG



DESIGNERS DEVELOP DATABASE OF HEAD SHAPES

Why did an award-winning helmet designed by Roger Ball’s Toronto firm, Paradox, sell well in the United States and Europe but not in Japan? According to a group of Asian snowboarders, it was because the helmet, which was not designed for heads shaped like theirs, gave them a headache.

“It was a shock to learn the differences in Asian head shapes,” says Ball. “It’s a Western chauvinism that we assume everyone is the same as we are.”

As he spoke to people about the significance of head shapes, Ball found more and more examples of product “misfits,” ranging from Western-designed hygienic face masks to American baseball caps purchased by Chinese teenagers to complete a hip-hop aesthetic. Says Ball: “I was even interviewed by a fashion journalist who admitted she was thinking about getting plastic surgery, so the Gucci sunglasses she so adored would fit her.”

This awareness of the problem inspired him to look for anthropometric information (the study of measurements of the human body) that would allow designers to better serve the needs of diverse markets. Unable to find useful data, he set about researching it himself. Ball and his team have now measured the heads of more than 2,000 Chinese in order to make better-fitting products — such as helmets and sunglasses — for Asians.

Ball, who graduated from OCAD’s industrial design program in 1983, has been designing helmets since he was a student, when he worked

overturn and unsettle; in this case reframing the “immanence” of her art as her own — her undoubtedly pervasive “suspended state of unease.”

Boyle has called the transgressive impulse, the pulling out of something that’s buried, a personal imperative, and has admitted to an affinity with Outsider Art (i.e., “raw” or “rough” art created outside the boundaries of official culture). When asked about identifying with a particular scene or movement, she responds:

“I don’t, mostly because I’m a bit of a loner socially and because I tend to make work from a very personal place. I may be inspired by music or something I see on the street, but the characters that populate my pictures come directly from my most personal and idiosyncratic inner world. When I was first showing figurative, narrative, psychosexual childhood and dream-worldly pictures, I was very much alone and even out of vogue in [what was a] highly conceptual and new media-driven art community. But in past years, I’ve seen this kind of imagery spring up everywhere.”

Boyle’s collaborative and cross-disciplinary tendencies have also become very much “in vogue,” which is something she celebrates:

“People are curious about the relationship between collaborators and the sharing of authorship towards something that’s larger than the individual. I used to sing in a band and I’ve been performing live projections with musicians for 10 years; music has always been a major influence [for me]. The visual arts community, like the rest of the world, is fascinated by the supposed glamour, the fantasy of rock and roll. Some of the success of my performative work can be traced to that. But the main reason I think people seem so moved by my projections is the combination of images and sound, which creates a super-powerful emotional response that’s strongly related to something primal or childlike inside of us. My projections are very concerned with interpreting the lyrics and structure of a song, and so are much more

cognitively specific than they would be [had I set out to create] cool background art for bands.

“My visual imagination also evolved through absorbing the evocative imagery of writing. I’ll often be struck by an image after reading a particularly meaningful quote or paragraph. I love interpreting and personalizing the expression of another artist in a different genre. It’s like creating a sign for an idea. If it works, it brings the idea to a fuller, more layered meaning. It grows it.”

This past April, Conundrum Press released *Otherworld Uprising*, which featured full-colour reproductions of “Lace Figures.” The book includes critical essays by Josée Drouin-Brisebois, Curator of Contemporary Art at the National Gallery of Canada, and new fiction from famed Canadian literary personality Sheila Heti.



BELOW
ROGER BALL WITH THE FIRST
SIZE CHINA HEAD FORMS, JULY 2007.
PHOTO BY KI WONG

ABOVE
SHARY BOYLE
SCOTCH BONNET, 2007.
INK AND GOUACHE
ON PAPER, 76 X 56 CM

PGI7

BOTTOM
SCANNING A MALE SUBJECT IN THE AGE RANGE
OF 50-70 YEARS OLD, IN LANZHOU PROVINCE,
CHINA, JUNE 2006. PHOTO BY KI WONG

as a senior designer at Cooper Canada Ltd., a manufacturer of sporting and leather goods. Now the founding director of Size China (www.sizechina.com) and a PhD candidate at the Delft University of Technology in the Netherlands, Ball is currently collaborating with experts from Hong Kong, the U.S. and the European Union to create the first digital database of Chinese head and face shapes.

While this information is useful for designers, Ball also acknowledges its potential misuse. “Mistakes happen when people start drawing conclusions about personality and behaviour,” notes Ball. “I draw no conclusions about people from the shape of their heads. I believe in one race, the human race. Within that are subpopulations that have differences in physical dimensions.”

According to Ball, the scanning process was complicated and pressure-packed. The logistics of shipping a scanner to six provinces in

China and recruiting 2,000 subjects were significant. As well, Ball had to create a study that would stand up to scientific scrutiny. To achieve this, he hired two expert scientists to teach his team how to properly scan people. Ball notes that this work extends beyond Asia and is ongoing due to shifting populations.

The Hong Kong government has invested HK\$5.3 million into the project as part of its DesignSmart Initiative, which is meant to increase and promote the use of design in Hong Kong. In addition, three industry sponsors and six partner universities have invested in the project, which has a budget of US\$1 million.

When Andrew Wood, representative director for New Era Cap Asia Pacific, one of the project’s industry partners, saw an article in *The South China Morning Post* on Size China’s website, he contacted Ball.

“We’ve been producing the authentic fitted cap since 1920,” says Wood. “We knew Asian heads were different from the standard Royal Air Force head forms we were using. Size China has proven we need to look at new head forms for Asia to go forward.”



PUGEN'S FUTURE OF WILD

Geoffrey Pugen has made masterful use of a set of wildly diverse skills. A graduate of the University of British Columbia's theatre arts program and of OCAD's integrated media program ('04), Pugen has combined what he calls an "athletic" sensibility with a knack for theatrical satire, along the way manipulating various media to achieve his particular futuristic aesthetic. His videos, music and visual art have been exhibited in Canada, Germany, Australia, Poland, and the United States.

Pugen, a recent recipient of the Ontario Arts Foundation's K.M. Hunter Award for Interdisciplinary Art, refers to much of his work (including the images depicted here) as a serious satirical investigation, a kind of portal through which we can consider our relationship to animals and the natural world.

"In this age of ubiquitous cyborgs, virtual personas and environmental transformation, artists are returning to metaphors of the 'animal' and the 'natural' to investigate the particular character in this post-millennial moment," explains Pugen. "Theorists like Hathaway have interrogated the ways that we project our desires onto animals — as noble ideals, as sentimental fantasies, as repositories of evil, as the sublime or the abyss. These images are my attempt to contribute to that complex terrain."

In April 2008, Pugen launched Fictional Dance Party — a "warped TV dance blog on club culture," which sets out to explore how social experiences are becoming more digital — at Moves, a festival of experimental short films and new media held annually in Manchester, United Kingdom. He has also just completed a new feature-length art film based on *Utopics*, his enigmatic video project. For more information on Geoffrey Pugen and his art, visit www.rollscourt.com.



ALUMNI NOTES

TOP
GEOFFREY PUGEN
BEACH SCENE, 2007.
LAMBDA PRINT,
46" X 34.5"

ABOVE
GEOFFREY PUGEN
SHMERA AND REITO, 2005.
LAMBDA PRINT,
22" X 28"

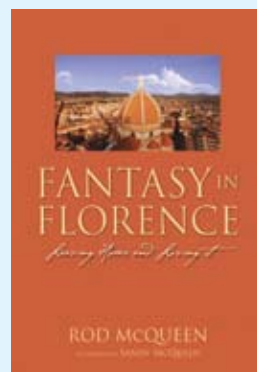
FAR LEFT
SANDY McQUEEN
VIEW FROM APARTMENT WINDOW, 2007.

BELOW, LEFT
FANTASY IN FLORENCE:
LEAVING HOME AND LOVING IT.
BOOK COVER IMAGE (McARTHUR &
COMPANY, TORONTO: 2007)



FANTASY IN FLORENCE FOR SANDY AND ROD McQUEEN

In 2005, Sandy McQueen, a mature student in OCAD's drawing and painting program, "dragged" her journalist husband, Rod McQueen, away from Toronto for nine spectacular months in Florence. Neither knew then that the time they'd spend gazing from their apartment window at the city's famed Duomo and Medici chapels — time Sandy describes as "impossible to articulate it was so over the top" — would produce a book,



a joint creation based on Rod's journals while in Florence, and Sandy's sketchbook.

OCAD represented a third career for Sandy, who'd started her professional life as a teacher. She'd go on to put her husband, who later became the editor of *Maclean's* magazine, through school. She'd had babies, been a stay-at-home mom and reinvented herself with a successful career in real estate. Through it all, Sandy kept a sketchbook.

As a journalist, Rod was the spouse who determined where home was. "I always moved because of him," admits Sandy, who spent many years overseas with her husband. "For him, I laid down the tools of my profession." Then the opportunity arose for Sandy — and, by default, Rod, who'd just finished writing a book about Edgar Bronfman Jr. and whose work was suitably portable — to join fellow students participating in OCAD's Florence Off-Campus Studies program. "We went," says Sandy, "and we produced a book about our travels. This time, it was because of me."

BATES LAUNCHED AT 401 RICHMOND

Gareth Bates didn't dally after graduating last year from OCAD's drawing and painting program. He was the 2007 recipient of the 401 Richmond Career-Launcher Prize, which is generously funded by donor Jane Zeidler and offers a single OCAD graduate the invaluable opportunity to spend an entire year in a dedicated studio. The spectacularly tenanted building at 401 Richmond Street West in Toronto is home to galleries like A Space and Wynick/Tuck and, says Max Allen of CBC Radio One's *Ideas* program, is "a city within a city." In 2007–2008 it played host to Bates, who was selected by OCAD faculty, administration and two external jurors.



KROEKER TAKES NEW YORK, CALGARY, EDMONTON...

Matthew Kroeker has seen his furniture and home-accessory designs featured in the *Chicago Tribune*, *The New York Times* and *Wallpaper* magazine. He's also been the recipient of numerous international awards.



Kroeker, who works as an independent designer in his hometown of Winnipeg, graduated from OCAD's industrial design program in 2000. The portfolio he's amassed since then is incredibly diverse, ranging from transit buses and medical products to furniture, textiles and leather upholstery. Much of his work has won recognition by way of favourable press and a host of awards, including a silver at the NeoCon World's Trade Fair in Chicago. Kroeker was also named one of Canada's 10 most innovative designers by *Azure* magazine and curator Rachel Gotlieb. This honour came with an attendant exhibit at the 2008 Interior Design Show in Toronto, considered Canada's premier event for designers of home furnishings, fixtures and accessories.

In May 2008, Kroeker also participated in the New York Design Week's International Contemporary Furniture Fair in an off-site group exhibition by *Azure*, titled "Wry & Ginger" and hosted by home-furnishings retailer Design Within Reach in its Meatpacking District gallery. Next, Kroeker will stop in Calgary and Edmonton, where a selection of his work will be featured in MADE in the West, a group exhibition highlighting several artists and designers from Western Canada.

BELOW
GARETH BATE
"LAMENT" MARSH TRIPTYCH,
GRENADIER POND, TORONTO, 2008.
ACRYLIC ON MAHOAGANY

ABOVE
MATTHEW KROEKER
SPLINTER (FOR JAME
HAMLEY WELLS), 2006.
PHOTO BY TIM POLNAU

BELOW, RIGHT
TRISTAN ZIMMERMAN
PHONOFONE II
IPOD SPEAKER, 2008.
CERAMIC,
11" X 9.5" X 20"

ABOVE, RIGHT
MATTHEW KROEKER
SAW LAMP (FOR HUTI), 2007.
PHOTO BY THOMAS FRICKE

PGI9

"Going from OCAD to 401 Richmond was inspiring," says Bates. "The studio helped me establish a daily practice and I've taken my painting and performance in a new and ambitious direction. What I want is to reinvigorate Canadian landscape painting in the face of 21st-century climate change and environmental destruction."

Bates says that "Lament," the series that emerged during his residency, is "a song of sorrow, an existential contemplation of our place within nature and our effect on the world." An exhibition of Bates' work runs from May 24 until June 21, 2008, at Gallery 260 at 401 Richmond Street West in Toronto. For more information on Bates and his art, visit www.garethbates.com.



HI-FIDELITY NO OPTION FOR DESIGNER OF SCULPTURAL AUDIO CONSOLE

According to design magazine *Dwell*, Tristan Zimmerman's Phonofone II iPod speaker is "our gramophone for the future." Through passive amplification, this environmentally low-impact ceramic speaker transforms any personal music player into a sculptural audio console. What's particularly impressive is that it creates rich, resonant sound by exploiting traditional horn acoustics but without the use of external power or batteries.

In 2005, Zimmerman founded Science and Sons (www.scienceandsons.com), which produced of the Phonofones I and II, purportedly as "a side venture to sate my own creative musings." Science and Sons was part of the pursuit of recovery for Zimmerman, who contracted what he calls "cubicle fever" after becoming a senior product designer

at an international biomedical device company following graduation in 2004 from OCAD's industrial design program. Now, three years later, Science and Sons is the channel for Zimmerman to produce a Phonofone-inspired interactive public art installation — a commissioned piece for Scotiabank Nuit Blanche, Toronto's annual all-night celebration of contemporary art.



‘What haunts are not the dead,
but the gaps left within us by the
secrets of others.’

— Nicolas Abraham, “Notes on the Phantom”



EMERGING ALUMNI PROFILE: TAMARA TOLEDO

Psychic baggage — we all inherit it. It’s said to be especially pronounced in the children of war, the inheritors of violent histories, and it might well have taken hold of Chilean-born artist Tamara Toledo. For years, Toledo used her work “to communicate and alleviate a past marked by loss and mourning.”

Then, in 2003, Toledo sat down to a conversation that would change the course of her life. Discussing with her partner how best to commemorate the 30th anniversary of the September 1973 coup d’état in Chile, which brought Augusto Pinochet to power, Toledo realized she was tired of mourning. And she resolved to do something different, something contrary to what her parents had done in the past.

To commemorate is to observe, to mark, to call to remembrance. Marvelling at how previous commemorative ceremonies were “sober” and “nostalgic,” Toledo (who was just 20 days old when her family left Chile) and her partner wondered about the other sons and daughters of political refugees from Chile. Who were they? A great many of them, they realized, were artists. They decided that rather than commemorate the military coup, they would gather these artists and celebrate survival, celebrate the lives and loves of their parents and their parents’ children.

“We staged a one-night, multi-disciplinary, multi-faceted festival and it was crazy,” Toledo recalls. “More than 50 artists from different communities participated. And whereas 20 to 30 people had shown up for these commemorations in the past, 600 people celebrated in 2003.”

So began the Salvador Allende Arts Festival for Peace (named after the Chilean president who was overthrown by the military coup). Now five years old, the festival is healthy and huge. As a condition of her continued involvement as visual arts director,

Toledo insisted that there be a longer exhibition period for visual artists. She also wanted to work with established galleries only, so that participating artists would really benefit from their involvement — a consequence of her own personal experience. After graduating from OCAD’s drawing and painting program in 1998 and before returning to school to complete (in 2005) an MFA at York University, Toledo quickly found out that there were few opportunities for her and her peers. “And those [that] we were offered were token. My colleagues stopped producing work because they had to pay the rent. It was a difficult time, the late ’90s, for artists of [culturally] diverse backgrounds. We just weren’t getting the grants.”

Work that’s politically or socially engaged has always been important to Toledo, and in recent years, she has found support for her endeavours. Pamela Edmonds, former program/exhibition coordinator at A Space Gallery in Toronto, approached Toledo in 2005 to co-write with the gallery an application for a grant for culturally diverse curators from the Canada

Council for the Arts. Their application was approved. Then Toledo got pregnant.

Since the beginning of her 2007–2008 residency at A Space (which was deferred to accommodate her maternity leave), Toledo has developed the Latin American Speaker Series. Her work on this venture has encompassed everything from finding the financial resources and curating the themes, to hosting and moderating the talks. Featuring local artists, designers, curators and scholars, the monthly series was launched this year, running from February to July. The talks explore big-picture themes such as marginalization and the power in collectives; how artists’ works reflect their past (particularly a past marked by exile) and how their notions of politics become a synopsis of their future; inherited identities, the transcultural arena and Latin American-Canadian identity; and women artists, Latina artists and motherhood.



OPPOSITE, LEFT
TAMARA TOLEDO
 MENSAJES ENTERRADOS/
 BURIED MESSAGES, 2004.
 OIL ON CANVAS,
 90" X 60"

OPPOSITE, RIGHT
 FESTIVAL POSTER, 2007.
 DESIGN BY RODRIGO BARREDA

ABOVE
TAMARA TOLEDO
 HEMORRHAGE, 2005.
 OIL ON CANVAS,
 8" X 7"

ABOVE
TAMARA TOLEDO
 BREASTFEEDING
 MY MOTHER, 2007.
 OIL ON CANVAS,
 48" X 60"

PG21

The goal of this speaker series is twofold: to promote Latin American artists and to engage them in a discourse that, according to Toledo, is entirely new. "There are lots of artists producing work in this community, but there is little discourse." Toledo will close her residency at A Space with a visit from Gerardo Mosquera, a renowned Cuban curator and critic who is also adjunct curator at the New Museum of Contemporary Art in New York City and author of *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (MIT Press). Toledo and A Space are partnering with OCAD, York University and the University of Guelph, where Mosquera will be conducting workshops, lectures and tutorials.

A final piece of Toledo's time as curatorial resident at A Space is the show in September. Her themed call for submissions for this show was directed to Latin American artists in the diaspora, artists whose practices challenge the "violent imposition of Eurocentric ideologies" on Latin America. She asks: "Do our inherited religious and political histories affect our time and place in North America?"

How can one attempt to establish relationships between two sets of ideologies [religion/politics] and two hemispheres (north/south)?"

Toledo in conversation is serious, even exacting. You get a sense of what drives her, and then you realize that it's impossible to forget she's a painter. In the statement accompanying her Mourning Memory series, which exhibited at Toronto's Shift Gallery in 2005, she wrote: "I wish to denounce loss, validate experience, and embrace memory through painting."

Now, Toledo appears less willing to make such bold statements. She's quick, however, to underscore the parallels, to call forth the universality of the work she's doing at A Space. When asked if the move into curating represents a move from the personal to the political, she rejects absolutes, instead speaking of evolution.

"I think my ideas have found different approaches, maybe not as directly political, but more metaphoric ways of representing the political aspect of myself. I'm talking here about my own art. It's become a lot more transcendent, more emotional.

Toledo completed Mourning Memory while undertaking her MFA at York. It's a body of work that takes as its point of entry the experience of witnessing her mother's stroke and subsequent rehabilitation. She writes of the way she set out to link and compare past violence and trauma with present physical and psychological illness: "Coming to terms with illness has meant engaging...the complexities of my political upbringing."

It's an engagement with the work that continues to evolve, perhaps even, as Toledo admits, to transcend. "While doing my MFA, I began to look at my mother and the dialogue that was happening around her rehabilitation and also my own thoughts about motherhood. Now I'm developing a series of works that look at the myths of motherhood and what my experiences were, entering motherhood and being confronted by a different kind of trauma, not necessarily a political but an internal one. In essence, the bones are there. They're what I've always talked about, but they've evolved."

Like many immigrants, Toledo has written about "navigating between" — between cultures, traditions, languages, politics. The movement, destabilizing as it has been, has also been a source of momentum for her in her work as an artist. She talks about recognizing the nostalgia she feels for Chile — where she returned to live on several occasions — as well as an ambivalence about which country to call home. Motherhood is changing that.

"Things are different. I'm trying to settle in Canada, to make my life here. My curatorial profession takes its cues from that."

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