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Professional designers transform spaces into new worlds and experiences, empowering the people flowing through them to think, create, work and play. By taking a critical approach to the composition, furnishing and finishes of a room, designers can create imaginative spaces that serve the needs of the people who inhabit them.

The conception and implementation of spaces that are welcoming, exciting or efficient requires much more than an eye for colour and a taste for good furniture. Beyond being able to imagine what a space could look like, successful interior designers need many skills that are transferrable across various industries. Taking a space from concept to fully furnished is a long exercise in critical thinking, design, organization and collaboration with colleagues from a variety of fields and perspectives. Excellent communication skills and the ability to tailor messaging for different audiences is essential. Managing client relationships sometimes means finding creative compromises to create functional spaces within different constraints. You will need to think and design creatively, while managing budgets and sticking to timelines.

The field of interior design can take you across the globe. It’s an ever-evolving industry, one that responds to trends, traditions, environmental needs, cultural conditions and societal demands with creativity, ingenuity and purpose. Through interior design you can truly shape the world.

Interior design is an essential part of life, guiding our everyday interactions with the world around us.

Designers create imaginative spaces that serve functional needs and aesthetic goals.
RSID

A Top Design School.

CUTTING-EDGE FACILITIES

With state-of-the-art software and tools, you'll be working on the same technology as professionals. Our design centres and subscriptions to the latest product catalogues and materials will keep you up to speed with the industry, and our Resource Specialists are always on hand to help. We're also working very hard to ensure our facilities are environmentally sustainable.

Why at Ryerson?

Our teaching is grounded in a commitment to experiential and hands-on learning.
STUDIO LIFE
At RSID, we believe the best learning happens when you’re getting your hands dirty. That’s why studio time and field work are such a big component of the curriculum. Our gorgeous studio will become your second home. It’s where you’ll build models, work through design problems with your peers, test your ideas and perhaps spend the odd all-nighter. Studio courses are at the core of the interior design curriculum. Graduates will tell you that these courses are the most fun and challenging elements of the program, where they made their best friends and grew as designers.

EXTERNAL EXPOSURE
Field trips — to local design destinations or international hotbeds like New York City — take you out of the classroom and provide waves of inspiration. You’ll observe design theories as they’ve been applied in different settings around the world and analyze material, style and techniques. You can take the exploration one step further with international exchange in your third year, or courses that offer an international component.

DISTINGUISHED FACULTY AND ADVISORS
Our faculty and staff are top-notch educators and experts in their fields, whose scholarly and creative work is influential in the sector today. You’ll also have access to executives and practitioners from some of the biggest creative design firms in Canada and the world. That means they’ve got connections to your favourite companies and are a great resource for job searching and networking.

THE COMMUNITY
Interior design students have many unique opportunities to put their learning into action across campus. In the past, we’ve helped plan new buildings and space renovations at Ryerson, planned stage designs for the 2015 Drake concert, collaborated with engineering students to create racecars and boats and built massive floats for the school’s annual Welcome Parade through downtown Toronto.

FCAD: THE CREATIVE HUB
Ryerson’s Faculty of Communication and Design is home to Canada’s leading creative and communications programs. You’ll have the chance to work on extracurricular projects alongside students of fashion, film, photography, theatre and more. These unique collaborations will create new possibilities for professional development, and will help you develop close relationships with the future leaders of the creative industries.

EXTERNAL EXPOSURE
Field trips — to local design destinations or international hotbeds like New York City — take you out of the classroom and provide waves of inspiration. You’ll observe design theories as they’ve been applied in different settings around the world and analyze material, style and techniques. You can take the exploration one step further with international exchange in your third year, or courses that offer an international component.
During your years in the Interior Design program, you’ll learn the technical skills needed to produce drawings and renderings, plan a variety of spaces, incorporate sustainability and accessibility, adhere to building regulations and code, and produce designs that turn learning into practice. You’ll take courses on design communications, contemporary design, technology, art history, design history and environmental psychology.

In each of the four years of study, you’ll produce small and large-scale works that demonstrate your skills and creative vision.

You’ll gain real-world experience and connections through a work placement with a design studio or other businesses within the design industry, with field trips, volunteer work, competitions and exhibitions.

The program is also about building your confidence as a creator. You’ll develop and strengthen your own personal vision and style, and grow as an adaptable, dynamic designer, ready to hit the ground running. The School of Interior Design at Ryerson gives you the skills and experience you need to imagine and bring to life bold new environments and innovative spaces — independently or as part of a firm, specializing in one type of interior space, or dabbling in all.

RANKED BY AZURE MAGAZINE as one of the top three design schools on the planet, RSID has a long history of producing world-leading designers and creators.
CURRICULUM

1 FIRST YEAR concentrates on giving all students a common base of theory, knowledge and skills. You are encouraged to become self-sufficient with the guidance and assistance of the faculty.

COURSES:
- Communications I & II
- Design Dynamics Studio I & II
- Intro to Art History
- Interior Design I & II
- Design Technology I
- Two Liberal Studies

2 SECOND YEAR teaches you to think critically and rigorously about Interior Design. Case studies will hone your skills and introduce you to real-world design problems.

COURSES:
- Communications III
- Design Dynamics Studio III & IV
- Interior Design III & IV
- History of Design I
- Design Technology II
- One Professionally-Related Elective
- One Liberal Studies

3 THIRD YEAR introduces you to the latest technology and digital fabrication tools, preparing you for a variety of representations, while deepening your critical knowledge of design.

COURSES:
- Interior Design V & VI
- Professional Study Prep
- Design Technology III
- Communication IV - Advanced Rendering
- History of Design II
- Psychology and Design
- Two Professional Electives
- One Professionally-Related Elective
- One Liberal Studies

4 FOURTH YEAR brings together theory and practice in advanced projects, utilizing and exercising each student’s area of greatest strength and inclination. These projects are publicly presented to a panel of professional designers and faculty.

COURSES:
- Design Seminar
- Interior Design VII & VIII
- Design Technology IV & V
- Professional Study Pacticum
- Professional Practice
- One Core Elective
- One Professionally-Related Elective
- Two Liberal Studies

Technical, theoretical, hands-on, creative.
JANINE YEUNG
Design Intern at YabuPushelberg

“I have a lot more responsibility than I did as an intern. After my boss left, I have taken over many of the responsibilities that she was in charge of. It was definitely a jump going from intern to full time employee. You are a lot more accountable for the work you produce. It is a lot of hard work, but so far I am really enjoying what I am doing.”

IN YOUR FOURTH YEAR you’ll move out of the Ryerson studio for a while and into a design firm of your choice, giving you the chance to put the theories and techniques you’ve learned into practice in a real-world setting. You’ll observe the workings of a bustling design studio, enhance your skills under the guidance of a professional and make connections that will serve you well when you’ve graduated and are entering the workforce. This is a chance for you to make a name for yourself in your chosen field.

SPOTLIGHT

INTERNSHIP

Make a Name for Yourself in the Field.

1716
Give your interior design education some global perspective by spending part of your third year studying abroad. Second-year Interior Design students are welcome to apply to participate in a highly competitive international exchange program, travelling to a partner university or professional interior design school to study and practice during the fall or winter semester of their third year of studies. Possible destinations include Australia, England, Finland, Scotland, Mexico, Hong Kong and more! When you’ve returned from your travels, your work will be displayed in a group exchange exhibition.

Exchange
Australia
Photographed by Veronica Rutkay, left is Melbourne, Australia and above is Adelaide. Both cities feature universities partnered with RISD for international exchange among a long list of other global opportunities.

When we travel around the world, we are inundated with new philosophies, methodologies, or materialities for design, we experience new cultures and meet new artisans. As designers, we return home inspired with a plethora of fresh ideas to inject into our work.

–Diego Burdi PG.42
WORKSHOP

Never underestimate the value in working with your hands.

The Workshop is where you’ll gain practical experience with three-dimensional design solutions, structural analysis, materials and gear. Home to a bench room, machine room, metal room and digital fabrication area, the Workshop is a kind of one-stop shop for hands-on learning that familiarizes you with the literal tools of the trade and helps bring your design visions to fruition.

For projects requiring digital fabrication, the Workshop is outfitted with the latest tools and technologies, including a computer numerically-controlled 3-axis router, laser cutter and 3D printer. Our Workshop is also staffed with design experts to support your work by advising on techniques and materials, helping you operate machinery and troubleshooting areas of difficulty.
A Library, a Studio and an Opportunity.

PROFESSIONAL DESIGN STUDIOS MAINTAIN A LIBRARY OF MATERIALS and literature to help inspire their projects, and RSID is no different. The Design Centre is a comprehensive collection of interior product catalogues, books, magazines and other materials relevant to the practice of interior design. This hub will be one of your best resources for inspiration and information, for your studies, projects and presentations.

The Design Centre’s resource specialist and assistants will help research materials and furnishings, order special samples, advise on project requirements, provide informal learning opportunities and keep you in-the-loop when it comes to the innovative and sustainable new product offerings.
THE DIGITAL FABRICATION LAB.

Your Second Home.

UNIQUE STUDIO COURSES will take your education to the next level. With small class sizes, students develop close working relationships with professors and classmates. Our working studio will become your second home. Stretching almost the entire second floor of our building, the studio is not just a coworking space, but often becomes a co-living one. It’s not surprising to see students relaxing, unwinding with a board game, or joining in on a stress-relieving midnight dance party. The studio is not only where you’ll create your best projects, but where you’ll form your strongest friendships. Together you’ll work through your frustrations, laugh at your mistakes, and celebrate your achievements. Our facilities at RSID are top quality, but our community is truly second to none.

THE INTRODUCTION AND EVOLUTION of digital fabrication technologies have provided interior designers with new opportunities and methods for creating spaces. To help students develop the skills and techniques needed to best take advantage of these tools, a new Digital Fabrication Lab was opened at Ryerson in the fall of 2016. Outfitted with laser cutters, a CNC (computer numeric control) router, 3D printers and 3D scanners, this cutting-edge lab is the perfect setting for practical education that will put you ahead of the curve.

CNC Router

CNC routers can perform the tasks of many machines, cutting or carving various hard materials, such as wood, composites, aluminium, plastics, and foams.
IN(SID)

Interior Design’s Year End Showcase.

The exhibition has earned an international reputation for its advanced quality of work and unique, innovative designs.
Design Fabrication Zone.

The Design Fabrication Zone gives students from a variety of Ryerson programs the opportunity to pursue co-curricular projects and explore innovative ideas for design, prototyping and entrepreneurship.

The DFZ gives you access to both traditional and digital fabrication technologies (including rapid prototyping, CNC and CAD/CAM), so that you can evaluate, adapt and eventually build your extracurricular design concepts. You’ll receive mentorship from diverse faculty members, collaborate with students from different programs, network with industry guests and broaden your skills with workshops and guest lectures.

Cross-Industry Collaboration.

To commemorate the 20th anniversary of Toronto’s Bata Shoe Museum in 2015, a group of Interior Design, Architectural Science and New Media students collaborated with the Design Fabrication Zone to create a dazzling window installation using the latest technology and media.

The installation, called Foot[age], featured a continuous undulating liner that wrapped around the corner of the building, at the southwest junction of Bloor and St. George streets. In a nod to the rhythms of walking, Foot[age] played with depth, flow and light to convey a sense of feet in motion.
STUDENT GROUPS

You’ll also be able to submit your work into various design competitions, in hopes of receiving professional feedback, exhibit opportunities and/or prize money. These competitions include:

» The Umbra Design Competition
» The Sukkahville Competition
» The Stop’s Night Market Food Cart Design Competition

Interior Design students are eligible for a variety of scholarships that recognize characteristics including skill, dedication, creative thinking and improvement. These awards are made possible through the generosity of individuals and organizations that believe in supporting the next generation of designers. The number of scholarships, their eligibility criteria and their value can vary from year to year.

SCHOLARSHIPS & AWARDS

Celebrating Student Creativity and Excellence.

COMPETITIONS

STUDENT GROUPS

COURSE UNION

Building the RSID Community.

Many Interior Design grads describe feeling like they were part of a family at Ryerson. The collective ambition of the students and the long hours spent together in the studio all contribute to the feeling of being a tight-knit community of creators.

The RSID Course Union exists to support that collective. The group builds community through events for interior design students, like lectures from leading product designers, workshops on personal branding and group outings to notable neighbourhood attractions.

Beyond social planning, the union serves to advocate for all Interior Design students by facilitating communication within the faculty and campaigning for student needs and concerns.

RCDS

Uniting the Faculty and Creating Opportunity

Have a project you want to work on or a conference you want to attend? The Ryerson Communication and Design Society (RCDS) is the first student-led umbrella society in a creative faculty in North America. The society is led by elected student directors that represent each of the nine schools in the Faculty of Communication and Design (FCAD). The society helps build community throughout the faculty, hosts professional development conferences and competitions, and offers over $200,000 in extracurricular project funding for FCAD students.

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A Creative Space

OUR FACILITIES allow students to set their imaginations free at the crossroads of technology and art. We have professional studios, workshops, advanced fabrication technologies, theatres, sound stages and cutting-edge recording, mixing and editing booths.

A Unique Student Experience

CO-CURRICULAR LEARNING – Paid opportunities around campus to work on client-based projects let you hone your skills with professional-level assignments.

PARTNERSHIPS – We work with big brands to create unique opportunities, like showcasing student work with TIFF Bell Lightbox, Ontario Science Centre, Joe Fresh, the Bata Shoe Museum and many more.

A GLOBAL PERSPECTIVE – Through international exchanges, research, faculty, distinguished visiting professors, alumni and global partnership, FCAD offers global opportunities.

ZONES – Got an idea for a project, business or creative event? Apply to one of the zones on campus, including FCAD’s Design Fabrication Zone, Fashion Zone and Transmedia Zone. Offering advice, mentorship and resources, Zones can make your ideas a reality.

A PART OF FCAD

The Faculty of Communication and Design (FCAD) is home to nine of Canada’s leading schools in media and creative industries. For seven decades, our unique programs have been at the heart of the evolution of cultural industries in Canada.

Our dynamic community, with its breadth and focus on innovation, is uniquely positioned to be at forefront of change.

9 Leading Schools

Creative Industries
Fashion
Graphic Communications Management
Image Arts
Interior Design
Journalism
Performance
Professional Communication
RTA School of Media
Founded in 1997, the Toronto-based design studio specializes in creating iconic and luxurious hospitality, food and beverage, and residential spaces, for clients both in Canada and around the world.

What makes the world of design a great world to work in?

Personally, I love the transformative aspect of design — changing a basic need such as shelter and protection into a fully formed emotive experience and journey. Working on a global level is a very rewarding process too, travelling really inspires me and knowing that your designs impact people’s lives around the world is very special feeling.
Tell me about your experience at Ryerson’s School of Interior Design. How did it contribute to or shape your career path?

Ryerson wasn’t my only option going into the program; I had been accepted to 3 other design schools, but walking the campus, it instinctually felt like home. I consciously picked Ryerson and never regretted it... Between those walls my interest for design became a full blown love affair but beyond fueling that passion, I discovered so much about myself. I learned to build my inner strengths and manage my weaknesses, I became an independent thinker and self-sufficient adult. My limits were tested during that period of my life, helping me discover myself and the values that I would later infuse in my work.

Studio Munge has completed projects around the world, but remains headquartered in Toronto. Are your Toronto roots important to you?

Our sometimes-perceived conservative country has evolved tremendously and we now see many of our clients inclined to go out of their comfort zone. I mean, look at what Canada has produced... from the likes of Frank Ghery to Drake! Although I love travelling from east to west, discovering new cultures or walking the streets of an iconic metropolis, when flying back into YZ, I am always happy to call the 6ix home.

Studio Munge often hires Ryerson interns and graduates. Why is that important to you? As a Ryerson alumni, I have a soft spot for the program which, from experience, really does produce well-rounded designers. We usually find Ryerson candidates showcase a great balance between technique and creativity. Mentorship is one of the most crucial components in the industry, diamonds are only as valuable as the way they are cut. We extensively invest in and nurture interns to make them the best junior designers they can be, to hopefully hire them as soon as their program is over.
YABU PUSHELBERG

After losing touch in the years after graduation, George Yabu and Glenn Pushelberg would later have a serendipitous run-in on a downtown Toronto street corner, changing everything.

How did your experience in Ryerson’s Interior Design program contribute to or shape your career path?

There was a tremendous camaraderie amongst the group that had a certain frisson. We felt very strongly that our first year was about unlearning preconceptions we had of design, and that the subsequent years were about acquiring new knowledge and skills and the ability to understand and look at things differently.

THEY’VE BEEN PARTNERS IN LIFE AND IN WORK FOR OVER 35 YEARS AND THEIR DESIGN FIRM, YABU PUSHELBERG, IS ONE OF THE MOST RECOGNIZED IN THE WORLD.
What’s behind the longevity and success of your partnership?
Thank you. Like any good relationship, either working or personal or familial, communication is key. We are certainly not perfect, but spending time to create a good relationship is not without its rewards.

You established a scholarship for student designers at Ryerson. What inspired that?
We believe it is important to give back and to support causes we believe in. Design education is one such cause. There were many people who helped, supported and guided us at different points in time and we hope to do the same.

What project do you feel really helped Yabu Pushelberg break into the industry?
In 1985, Club Monaco was one of our first internationally recognized commercial commissions, then our work with Holt Renfrew opened up the department store world, and subsequently Bergdorfs in 1999 helped put us on the map in New York. And so on. This continues to be true — we continue to have landmark projects that open new doors and lead to other opportunities. It really has been a cumulative process.

What advice would you give to aspiring designers enrolling at Ryerson?
Have determination. Take chances, especially in school, where you can take all the chances you like.

Private Residence
New York
Natural light is highlighted and featured in the design of this private residence in Amagansett, New York.

The Miami Beach EDITION
Miami
An elegant and luxurious retreat offering a stylish reprieve in a sumptuous setting. Capturing the spirit of the sixties, the hotel respectfully preserves the details from the original Seville Beach Hotel.

Take chances, especially in school, where you can take all the chances you like.
They met while studying interior design at Ryerson and years later, decided to launch their own studio. Today, Burdifilek is an internationally-renowned design firm that has transformed interiors around the world.

You both worked at Yabu Pushelberg, how did that experience help you grow as designers?

Diego Burdi: Yabu Pushelberg allowed me to experience a lot of touch points in the design process.

Paul Filek: It was exciting to work with international brands at a time when many other Canadian designers were working on local projects only.
**Why did you decide to embark on working together as a team?**

**DB:** Twenty-four years ago, we noticed designers were designing for themselves, but not designing for the client. We wanted to focus on celebrating the client and elevating the essence of their brand, so design would impact the end user in a new way.

**PF:** We both came from entrepreneurial backgrounds, so it’s safe to say we also shared an entrepreneurial spirit for starting our own studio … Our strengths were a strong complement to each other so it was a brave move for both of us to launch with “Why not try?”

**What Burdifilek project has been the most important or influential?**

**DB:** I would say the most influential project would be the series of projects we’ve done for Holt Renfrew. Designing for the brand gave us a blank canvas to express our point of view for the luxury world.

**PF:** Personally, I would pick Stratus Winery because it was the first brand we helped create from scratch. It was literally a flat field when we first arrived on the site. Our studio led the creative direction for the brand and customer experience, so we were overseeing the design of every touchpoint.

**What do you love about your line of work?**

**DB:** I love the unpredictability of receiving a serendipitous phone call with the opportunity of a lifetime, whether it’s a global brand reaching out with a potential project or a highly respected influencer asking for a design collaboration.

**PF:** I also love how this little studio in Toronto can have this large global presence, allowing us to work with people all over the world.

**What was the best advice you received while building your careers?**

**DB:** To prevent a missed opportunity, you need to understand its potential. If you’re going to maximize the impact of design, you need to understand how to art direct and work with the discipline to create the most confident experience for the end user.

**PF:** Do things you like. Do the things you want to do, as opposed to the things you think you have to do. Be confident in your own voice.

---

**MACKAGE**

Laval

A prestigious contemporary brand born from the celebration of colder climates, Mackage gained a cult following for its outerwear collections and has since evolved into a lifestyle brand. Marking their foray into flagship stores, Burdifilek designed a global brand concept to reflect their sexy, modern edge.

**JOE FRESH**

New York City

Burdifilek led the development and evolution of the Joe Fresh brand aesthetic for emerging geographic markets to support global roll-out. Located in the iconic Crystal Lantern building on Fifth Avenue, this New York City flagship was the catalyst for international expansion.
INTERNSHIPS AT THE SAME FIRMS REVEALED THAT THE TWO YOUNG DESIGNERS HAD A COMPLEMENTARY WORKING STYLE AND A SHARED VISION FOR THE FUTURE. MASON STUDIO WAS BORN.

What did you learn from your early work experiences at such places as KPMB, Burdifilek and Yabu Pushelberg?

Stanley Sun: We each worked at several places as interns and new graduates before starting Mason Studio together. Each studio gave us the opportunity to work on different types of projects, from local shops to commercial competitions, international hotel brands and fashion giants. Having the opportunity to work inside such reputable studios and travel...
We base our design solutions on understanding the problems to be solved.

What philosophies or practices have been most essential to the growth and success of Mason Studio?

SS: We base our design solutions on understanding the problems to be solved. This starts with fully immersing ourselves in the needs and requirements of our clients. We research their company and the ways that they work and live to determine what they want to say to their guests or customers. The result is a design that speaks to the needs of the client and creates a unique experience for their guests. During our process, we constantly pare back elements from the design to see if the strength of the solution is maintained. Our philosophy is about making gestures that are rooted in intention.

What do you love about working in Toronto?

AR: Toronto is filled with talent. We constantly draw on the creativity and innovation that is happening in the city by being part of festivals and collaborating with other designers, craftspeople and innovators to support and learn from one another. While we are very much connected to the city and enjoy being part of its evolution, we also appreciate the ability to work in other cities across Canada and internationally. We find working abroad and across different Canadian provinces allow us to better understand our own sense of place here in Toronto.

What advice would you give to aspiring designers at Ryerson?

Liberate yourself from the need to be constantly creative and design totally original solutions. Being truthful and honest to the needs of the project will in itself create something unique and memorable.
Agnes Chow
Year 1

Also known as The Spoon Project, Objet de Cuisine challenges first-year students to design and hand-craft custom wooden utensils. The work showcases the relationship between the tool and the user, universal design and cultural significance.
RSID students led the Launch Zone’s re-design in the Ryerson Student Learning Center.

**SLC LAUNCH ZONE**

*Photo Credit: Dave Kemp*

**INSPIRED BY** the interaction with the natural landscape and drawing from the conceptual grounding which the architect intended for the site, the space is designed to enhance and develop topographical elements that play off pre-existing prominent features.

**Designers:**
- Shana Anderson
- Madison Burk
- Dominique Di Libero
- Sean McKay
- Shalagh Quinn
- Sonali Kallianpur
- Sidney Tsao
- Janine Yeung

**BLUFFS PALETTE**
- Dark blue paint
- Light blue paint
- Light grey paint
- White paint
- Carpet tile
- Upholstery
- Birch finish
- White laminate

**PORTFOLIO**
A Design Competition Organized by Umbra, the Toronto-Based Homeware Design Company.

3rd Place
Alessa Metzler
Wine Carrier
This wine carrier is designed to expand when being transported, and contract when resting. Like wine barrels, they stack horizontally to create modular wine storage, both functional and aesthetic.

2nd Place
Justine Houseley
Teapot
This teapot was ergonomically designed to reduce wrist tension when pouring. Its transparent body also acts to showcase the beautiful teas inside.

1st Place
Shannon Sun
Teeter Globe
Inspired by organic forms that create balance and motion, the teeter globe has the ability to wobble and spin on its central point.

UMBRA
“INTERIOR DESIGN IS A VERY COMPLEX DISCIPLINE informed by aesthetics, technology, culture and social dimensions of the built environment. Together, these inform our students to shape the way Interior Designers work as they balance the theoretical and the practical, the experiential and the conceptual.”

Lois Weinthal
Chair, School of interior Design
Connect with RSID rsid.ryerson.ca

“OUR FACULTY AND ITS NINE LEADING SCHOOLS have been at the heart of the evolution of cultural industries for seven decades. Here you can immerse yourself in new worlds of design, storytelling, media and creative leadership — surrounded by like-minded peers and mentors. We hope you’ll join us.”

Charles Falzon
Dean, Faculty of Communication & Design
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