

designmontréal  
phyllis lambert grant

## Press Kit

**An initiative of the Ville de Montréal  
to promote emerging designers**



**MONTREAL**  
UNESCO CITY  
OF DESIGN

Bureau du design  
**Montréal**

# PRESENTATION

Each year, the Ville de Montréal, through its Bureau du design, awards the Phyllis Lambert Design Montréal Grant to a Montréal designer or design collective with fewer than 10 years' professional practice, and having demonstrated exceptional quality in studies and work as well as marked interest in the city, particularly Montréal.

## **The Phyllis Lambert Design Montréal Grant aims to:**

- recognize and promote the talents of emerging Montréal designers; and
- help enrich the career path of emerging designers and their professional development as they relate to design issues surrounding the city.

The grant amount is **\$10,000**, which allows the recipient(s) to conduct a professional development project on a design theme related to the city and to Montréal, in one of the cities of the UNESCO Creative Cities Network, of which Montréal has been a member, as a City of Design, since 2006.

The Phyllis Lambert Design Montréal Grant truly bolsters the careers of its recipients, supporting these ambassadors of design and providing a showcase for Montréalers' creativity at home and abroad.

## **The professional development project may be in the form of:**

- a study trip;
- a work internship;
- participation in a design competition, workshop, symposium; or any other activity relevant to the advancement of a nascent design career.

## **It may take place in any of the member cities of the UNESCO Creative Cities Network:**

- Aswan, Egypt; Berlin, Germany; Bologna and Fabriano, Italy; Bradford and Norwich, England; Brazzaville, Republic of Congo; Buenos Aires, Argentina; Beijing, Chengdu, Hangzhou, Shanghai and Shenzhen, China; Dublin, Ireland; Edinburgh and Glasgow, Scotland; Enghien-les-Bains, Lyon and Saint-Étienne, France; Ghent, Belgium; Graz, Austria; Incheon, Jeonju and Seoul, South Korea; Iowa City, Paducah and Santa Fe, United States; Krakow, Poland; Melbourne and Sydney, Australia; Montréal, Canada; Nagoya, Kanazawa, Kobe and Sapporo, Japan; Östersund, Sweden; Bogotá and Popayan, Colombia; Reykjavik, Iceland; Seville, Spain; Zahle, Lebanon.

The grant is named in honour of Phyllis Lambert, Great Montrealer, passionate champion of excellence in architecture and staunch defender of emerging designers. In naming the grant for Ms. Lambert, the Ville de Montréal seeks to underscore her remarkable contribution to the international reputation of Montréal and to the quality of life of its citizens, as well as the decisive influence she has had on the quality of urban planning, architecture and design in the city.

## **Information**

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# THE LAUREATES

# 2014 Laureate **Émilie F. Grenier** Narrative experience designer



**Émilie F. Grenier**  
Photo: Catherine Marois

## **Project developed with the 2014 Phyllis Lambert Design Montréal Grant**

STUDY TRIP TO REYKJAVIK AND CREATION OF URBAN NARRATIVE OBJECTS

Narrative design is the meeting point of the tangible and the ephemeral, of materials and history. It engenders a process of exploratory creation that pushes back the usual frontiers of design, seeking to plant roots in related disciplines such as literature, the arts and cinema. Émilie F. Grenier aims to forge creative links with the Icelandic design and literature communities and help develop a relationship between Montréal and Reykjavik, which are both part of the UNESCO Creative Cities Network, as a City of Design and a City of Literature, respectively.

The project will comprise two phases. First in Reykjavik, where Ms. Grenier will meet with emerging creators who are part of the city's effervescent design and literature communities, and study ways in which local materials can be used to tell stories—those of local authors but also those of the city. She will also investigate the canon of contemporary nordic texts and the material specificity of the Icelandic urban environment. This first phase will lead to a collection of samples into a materials library, to be shown at the DesignMarch festival in Reykjavik in March 2015. For the second phase, the designer will return to Montréal during the winter months to effect a dialogue between these two nordic members of the UNESCO Creative Cities Network, and validate the approach developed in Reykjavik. The materials library will be enhanced as a result, and an initial collection of narrative objects emblematic of Montréal–Reykjavik will be created and shown in Montréal.

This project will enable a conversation between communities in Montréal and Reykjavik, where the specific natures of design and literature are internationally celebrated.

# Émilie F. Grenier

## Profile

Émilie F. Grenier is a designer whose work focuses on objects as well as narrative experiences. She contrasts handicrafts knowledge with industrial technologies to create products that challenge our established notions of rarity and value. She has a master's degree in Textile Futures from Central Saint Martins College of Arts and Design in London. Her most recent project, *Disquiet Luxurians*, was selected by the renowned British designer Tom Dixon, curator of the MOST Salone in Milan (2013), and went on to be exhibited at the Victoria & Albert Museum, the London Design Festival, at Dutch Design Week as part of the collective *Material Narratives*, and at London's Protein Gallery. Accounts of her work have been published in *Wallpaper\**, *Dezeen*, *Protein Journal*, *Form Magazine*, *Abitare*, *Elle Decoration*, *Viewpoint and Fubiz*, among others. She has collaborated on the project *In the Mouth*, shown at Centre Phi in October 2014, and on the commemorative path *La marche du vent* in Lac-Mégantic, created by the studio Daily tous les jours and inaugurated in July 2014.

## Education

Bachelor's degree in Cinema and Comparative Literature  
Université de Montréal  
University of Westminster, London

Master's degree in Textile Futures  
Central Saint Martins College of Arts and Design, London

## Émilie F. Grenier

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2013  
Laureates  
**Audiotopie**  
**Thierry Gauthier**  
**Étienne Legast**  
**Yannick Guéguen**  
**Composers and**  
**sound artists**  
**Landscape architect**



**Audiotopie**  
**Thierry Gauthier**  
**Étienne Legast**  
**Yannick Guéguen**  
Photo: Mathieu Rivard

**Project developed with the 2013  
Phyllis Lambert Design Montréal Grant**

STUDY TRIP OF THREE UNDERGROUND CITIES IN ASIA — NAGOYA, JAPAN;  
SEOUL, SOUTH KOREA; AND SHENZHEN, CHINA

“Indoor cities” are captivating locales for those interested in aural spaces. With omnipresent motor vehicle traffic stripped away, other sounds emerge, especially those of human presence. The closed configurations of indoor cities accentuate the resonances of sounds and sound effects. Audiotopie intends to compare three indoor cities in Asia—Nagoya, Japan; Seoul, South Korea; and Shenzhen, China—in light of its experience of Montréal’s underground spaces. The purpose of this study trip is to expand upon knowledge of underground environments and create a soundwalk, or audio-guided tour, that hybridizes the configurations, ambiances and landscapes of each city. The goal is to use the shared itinerary developed along with video records of the paths to map out a sound-design methodology. Like sheet music, video sequences enhanced by visual effects will then inspire creation of a sonic composition that amplifies the experiences of the indoor cities to guide the listener in his or her understanding of the sound spaces. This trip will provide the opportunity to define a methodology to equip the design staff and facilitate collaborations among practitioners in various design disciplines and the sound designers. Montrealers will be able to experience the sum of this work during the Art souterrain event in 2015.

**Audiotopie**

Founded in 2008, Audiotopie is a cooperative of artists in the fields of new media, electro-acoustic music and urban design. Audiotopie designs immersive sound works that are closely connected to physical spaces, through creation of sensory experiences.

The creative process employed by Audiotopie begins with an analysis of urban atmospheres, landscape and social interactions. A script is then written, using the outcomes of the analysis, that expresses the inherent specificities of the urban environment. In the final step, an electro-acoustic music score is composed to sonically harmonize the physical space with the narrative elements. Audiotopie also forges collaborative endeavours with communities that have divergent outlooks on the city. These itineraries are a way for observers to step into the shoes of a third party and discover a space through different eyes. These stages result in a contextualized path that invites the listener on a contemplative stroll providing for auditory and poetic experimentation of a particular urban environment. By analogy, the work becomes a “nomadic movie” in which the viewer is truly involved in the action, with the artificial moving pictures replaced by reality—but reality augmented by a narrative, musical thread.

## Yannick Guéguen

### Profile

Yannick Guéguen is a landscape architect and digital media artist. He has a master's degree in Planning ("Design and Complexity" option) from Université de Montréal, and has also studied landscape architecture and visual arts at the Centre de recherche sur l'espace sonore in Grenoble, the École nationale supérieure du paysage in Versailles, and the École nationale supérieure d'arts, Paris Cergy. He specializes in design methods, principally those involving in situ itineraries as well as analysis of atmospheres and social interactions. For Audiotopie, he writes and produces scripts and also performs urban and prospective analyses for projects.

### Education

Master's degree in Planning ("Design and Complexity" option)  
Université de Montréal

### Yannick Guéguen

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## Thierry Gauthier

### Profile

Composer and multidisciplinary artist Thierry Gauthier earned his bachelor's degree in Electro-acoustic Composition from Université de Montréal and is also trained in computer-assisted sound design. His approach is to apply novel creative processes and decompose raw material into fragments that reveal unexpected qualities. His collaborations with Audiotopie are in video production, wherein he combines animation techniques applied to photographs with embedding of imagery in superimposed layers.

### Education

Bachelor's degree in Electro-acoustic Composition  
Université de Montréal

### Thierry Gauthier

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# Étienne Legast

## **Profile**

Composer and sound artist Étienne Legast has a bachelor's degree in Electro-acoustic Composition from Université de Montréal. His specialty is improvisation and real-time music processing, and he has a particular fondness for experimental music. Within Audiotopie, he is responsible for musical creation, focusing on contextualization of sound and recomposition of soundscapes. He also contributes to the development of geolocation-based mobile applications dedicated to auditory experience, as well as mobile sound distribution systems.

## **Education**

Bachelor's degree in Electro-acoustic Composition  
Université de Montréal

## **Étienne Legast**

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# 2012 Laureates Eugénie Manseau and Philippe Carreau Industrial designers



Eugénie Manseau  
and Philippe Carreau  
Photo: Nancy Bergeron

## Project developed with the 2012 Phyllis Lambert Design Montréal Grant

*INTERVALLES: STUDY TRIP TO SEOUL EXAMINING VARIOUS WAYS THAT STREET FURNITURE IS USED, AND NEW TECHNOLOGIES*

Eugénie Manseau and Philippe Carreau design street furniture that they describe as “public interval objects”—or, if you will, moments to pause and wait that punctuate one’s path through the city. They plan to study the various ways in which these interval objects (bus shelters, public benches, Wi-Fi terminals, bike-share hubs) are used in Seoul, a “digital city” known for integrating new technologies to serve users.

This study trip will enable the pair to investigate the contributions of digital technology to the physical space of the city as well as obsolete technologies in urban contexts. Following their research, they will conceptualize a model of public interval typology incorporating services adapted to a North American urban context such as Montréal’s, based on the experience of Asian cities. The concept developed as well as the results of their approach will be detailed on a website.

“The Phyllis Lambert Design Montréal Grant will allow us to visit Seoul this year. We are interested in urban objects and the ways in which they occupy public space, so we are curious to see first-hand how an Asian city deals with its significant constraints in terms of space and population density. Since Seoul is one of the most high-tech cities in the world, this trip will also be a chance for us to analyze and think about the presence and use of digital technology in the public sphere. The summary of our observations will spur conceptual research, which we will then disseminate thanks to the support of the Bureau du design.”

## Studio Dikini

Dikini is a collaboration between Philippe Carreau and Eugénie Manseau. Born out of shared ideas and aspirations, their partnership took shape in 2010 when both returned to live and work in Montréal. The pooling of their sensibilities has resulted in a kind of functional idealism; design that is democratic and useful, but also personal and expressive. Together, they are interested in design for the home as well as urban settings. They strive to be part of the beautification and improvement of living spaces in public environments.

## Awards won by Dikini:

- Grand prix du design de Montréal - Industrial design category (2014)
- Jeune Entrepreneur Grant (2011)
- Fondation Montréal inc. Grant (2011)

# Eugénie Manseau

## **Profile**

Eugénie Manseau completed studies in Industrial Design at Université de Montréal in 2005. She began her career as an intern in exhibition design with the firm Toboggan. Initially interested in spaces and objects, she went on to explore a variety of design fields. Working in New York City, she set about designing everyday household products. As an assistant to Stephen Burks, she worked in a framework that encouraged experimentation; a spontaneous approach in which creativity was the central focus of all activity. With Birsel + Seck, she completed projects for clients such as Target, Johnson & Johnson, Moroso, Herman Miller and HP. At the same time, she designed furniture for the collective St-Ely. In 2011, she took part in the exhibition *From Québec – In New York City*.

## **Education**

Bachelor's degree in Industrial Design  
Université de Montréal

## **Studio Dikini**

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# Philippe Carreau

## **Profile**

After graduating in Industrial Design from Université de Montréal in 2003, Philippe Carreau got his start at Hippodesign with Koen De Winter. From 2004 to 2010, he worked in Germany, first at the Institute of Integrated Design Bremen and subsequently with Noa Design in Aachen, where he developed sanitary, kitchen and office products for clients such as Franke, Hansa, Hoesch and WMF. His creations include the S01 and 805 series by Hewi, both of which won the Red Dot Design Award and IF Product Design Award. As Senior Industrial Designer and Project Manager with Focus Yacht Design in Bremen, he collaborated on the exterior and interior design of super yachts, including six 73-metre vessels built by ThyssenKrupp Marine Systems.

## **Education**

Bachelor's degree in Industrial Design  
Université de Montréal

## **Studio Dikini**

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# 2011 Laureate Guillaume Sasseville Industrial designer



Guillaume Sasseville  
Photo: Mathieu Rivard

Project developed with the 2011  
Phyllis Lambert Design Montréal Grant

*VERRE COMMUN*: FROM MONTRÉAL'S PAST TO AUSTRIAN ARTISTRY

With his project *Verre commun*, Guillaume Sasseville designed a series of glasses inspired by drinking glasses mass-produced in early 20th-century Montréal and designed using Austrian manufacturing techniques and artistry. He developed his prototypes in collaboration with an Austrian crystal glassworks specialized in drinking-glass manufacturing.

“The drinking glass is an object I’ve wanted to work on for a long time. For me, glasses evoke moments in time and places I’ve been. I often try to acquire glasses from restaurant owners, and I usually succeed. The Phyllis Lambert Design Montréal Grant allowed me to explore and study Montréal’s glassmaking history and develop specialized knowledge of glass-forming techniques. During my stay in Graz, I had many enriching experiences and was able to exchange ideas with local designers, with whom I’ve already planned some future collaborations.”

At the end of his efforts, Guillaume Sasseville has created a collection of glasses in a limited series inspired by Austrian manufacturing techniques and artistry that reveals the past of Montreal. Made in crystal, the *common glass* possesses a finely calibrated material presence. Like its common predecessors, it is an 8 oz. (227 ml) tumbler in the English style. In the hand, the *common glass*, full or empty, has a surprising weight—neither light nor heavy, but rather exact. Its gently-sloping curve gradually thickens, cascading from its expertly refined lip (0.6 mm) down to its narrowing base. Inside the glass, a bulge marks the ultimate ebb of the crystal’s downward flow. The base of the glass bears the signature of the common. All toasts will be rewarded by a crystalline ping of liquid clarity. The green-tinged vessel of the *common glass* glows with opalescent light: the density of the liquid combines with that of the glass, so that container and content seem the complementary aspects of ambient light. The *common glass* levitates over the table, a pure, drinkable colour, as buoyant as an idea.



Photos: Chloé Dulude

### **Profile**

Guillaume Sasseville is an industrial designer who also teaches at UQÀM, in the event design program. He is involved in multiple design disciplines, including space planning and installation design. After launching his own studio, SSSVLL, he broadened his areas of interest and developed a specific focus on designing objects. He has completed projects in tableware, watchmaking, furniture and lighting design. He is involved in designing rare, sustainable items, created in collaboration with craftspeople. He has taken part in several exhibitions and performances including *From Québec – In New York City* and *WantedDesign* in New York City, and the 2010 *Salone del Mobile* in Milan. In 2011, Mr. Sasseville earned a master's degree in luxury product design from the prestigious École cantonale d'art de Lausanne (ECAL). During his time in Switzerland, he completed commissions for, among other clients, Baccarat, Christofle and Copenhagen Fur. Guillaume Sasseville's work has been published in *Azure*, *Cent*, *Icon* and *Interiors*.

### **Formation**

Bachelor's degree in Environment Design  
Université du Québec à Montréal (UQAM)

Master's degree in Luxury Product Design  
École cantonale d'art de Lausanne (ECAL)

### **Guillaume Sasseville**

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# 2010 Laureates **Melissa Mongiat and Mouna Andraos** Environmental designers



**Mouna Andraos  
and Melissa Mongiat**  
Photo: Mathieu Rivard

**Project developed with the 2010  
Phyllis Lambert Design Montréal Grant**

**SERIES OF URBAN OBJECT PROTOTYPES THAT PUT PEOPLE FIRST**

Mouna Andraos and Melissa Mongiat created a series of urban object prototypes that encourage exchange and communication between people on the street, inviting members of the public to be active contributors to the process. The objects were developed in the spirit of open design advocated by the Open Design City Lab, held during summer 2011. The duo also tested their prototypes with people in Berlin.

Since then, they have created the collective Daily tous les jours. Together, they are continually looking for new ways to interact and to tell stories. Their most recent projects are McLarena (Montréal), Conversation Wall (USA), 21 Swings (Montréal) and Choreographies for Humans and Stars (Montréal). They were recently in China to receive the Shenzhen Design Award for Young Talents for their 21 Swings interactive installation project.

“With the Phyllis Lambert Design Montréal Grant, we were able to do valuable research at the Open Design City Lab in Berlin. The design community there is really active, and an impressive number of young designers are questioning their own practice and reinventing their medium. Having the chance to exchange ideas with people in every discipline made us realize how we all face similar challenges. We noticed that there is a broad-based current of open, participatory practices that is changing every facet of design. We’re glad to feel that we are joining a movement.”



Photos: Daily tous les jours

## Mouna Andraos

### Profile

Mouna Andraos is adjunct professor at New York University in the Interactive Telecommunications Program (itP) and has worked in new media for several years. She reinvents everyday technological experiences to stimulate people's imaginations and conversations about the impact and role of new technologies in their lives. Her work as Creative Director for the Montréal-based agency *Bluesponge* earned her several awards including Best of Show at the SXSW Festival and a CyberLion in Cannes. Under the label Electronic Crafts, she applies a playful, participatory and sustainable approach to creating limited-edition electronic craft objects. A major part of her work aims at the demystification and dissemination of technological knowledge. In that vein, Ms. Andraos has led numerous workshops in electronic creation and manufacturing at, for example, the Design Center Nagoya, Japan, and the Olympiades culturelles in Beirut, Lebanon.

### Education

Bachelor's degree in Communications and Cultural Studies  
Concordia University

Master's degree in Interactive Design  
New York University

### Mouna Andraos

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# Melissa Mongiat

## Profile

Melissa Mongiat is fascinated by the opportunities provided by new media. Her approach is geared toward public participation in narrative environments. Her series of interactive urban installations for London's Royal Festival Hall won her recognition from *Wallpaper\** magazine in 2007 as one of the world's 10 breakthrough designers. *The Good Conspiracy*, a multiplatform public project she created with the firm Amuse, was presented as part of the Biennale de Montréal 2009. Ms. Mongiat has also won acclaim for research work on participatory design, conducted in collaboration with Kelsey Snook. The outcomes of their research have been presented in the form of workshops and papers given at the Royal College of Art in London, the Banff New Media Institute and the Istituto Europeo di Design in Barcelona, and led to the creation of the reference website [goodparticipation.com](http://goodparticipation.com). In 2010, Ms. Mongiat represented Montréal at the Design Biennale in Saint-Étienne, France.

## Education

Bachelor's degree in Graphic Design  
Université du Québec à Montréal (UQÀM)

Master's degree with distinction in Creative Practice for Narrative Environments  
Central Saint Martins College of Art and Design, London

## Melissa Mongiat

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# 2009 Laureate Ying Gao Fashion designer



**Ying Gao**  
Photo: Marcio Lana-Lopez

**Other images**  
Photos: Marcio Lana-Lopez

**Project developed with the 2009  
Phyllis Lambert Design Montréal Grant**  
BERLIN-NAGOYA – CREATION OF “MODULATABLE”  
GARMENTS

The Phyllis Lambert Design Montréal Grant enabled Ying Gao to develop and produce a line of “modulatable” garments, conceptually and esthetically influenced by the cities of Berlin and Nagoya, especially their impressive transit systems. The resulting project included two pieces inspired by people’s mobility and contemporary technology: a scarf and dress that are functionally transformable into a dress and bag / projection screen, respectively, easily transportable and adaptable to one’s needs when travelling through transitional spaces. Ms. Gao collaborated with two Berlin-based designers as well as the Japanese industrial firm Amaike Textile Industry, inventor of the world’s lightest fabric, to create the items of clothing.

“As a fashion designer I was particularly surprised, and pleasantly so, to be awarded the Phyllis Lambert Design Montréal Grant, since my discipline isn’t always recognized within the design ‘family.’ So I viewed it as recognition for all those among my fashion design peers who have a broader vision of our craft. I used the grant to take a research trip to Japan and Germany, where I had some unforgettable meetings. After I returned, the Berlin-Nagoya project was born. It was shown in several exhibitions and received a lot of media coverage.”





### Profile

Ying Gao is a fashion designer and a professor at UQÀM's Graduate School of Fashion as well as its School of Design. Her work questions the notion of clothing as objects with a finality and whose shapes cannot be modulated. She has been exploring garments and their construction while observing the transformations in urban environments since 2002, when she designed two clothing collections, *Pékin* and *Accidents de parcours*, inspired by the traditional hutong architecture of Beijing as well as the city's newer urbanization. Returning to Montréal in September 2003, she tackled the projects *Cardigan météorologue* (2005) and *Indice de l'indifférence* (2006), in which she investigated the relationships between individuals, their cities and their climatic and social environments. Ms. Gao created two new projects, *Walking City* (2007) and *Living Pod* (2008), as tributes to Archigram, a British architectural collective. They are interactive garments, one inflatable and the other light-sensitive. Her work has been shown extensively around the world, and she was the only fashion designer included in *Wallpaper\** magazine's Canadian Top 40 in 2009. In the summer of 2011, she had an exhibition at the Musée national des beaux-arts du Québec.

### Education

Bachelor's degree in Management and Fashion Design  
Université du Québec à Montréal (UQAM)

Master's degree in Communications,  
Interactive Multimedia concentration  
Université du Québec à Montréal (UQAM)

### Ying Gao

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# 2008 Laureate Philippe Lamarre Graphic designer and publisher



**Philippe Lamarre**  
Photo: Benoît Camirand

**Other images**  
Photos: Philippe Lamarre

## **Project developed with the 2008 Phyllis Lambert Design Montréal Grant**

COLLABORATIVE WEBSITE ON VERNACULAR GRAPHIC  
DESIGN IN THREE UNESCO CITIES OF DESIGN – BERLIN,  
BUENOS AIRES AND MONTRÉAL

Thanks to the Phyllis Lambert Design Montréal Grant, Philippe Lamarre documented the vernacular graphic design of the cities of Montréal, Buenos Aires and Berlin. Encompassing official and commercial signage as well as any other visual element that leaves its mark on the urban landscape, vernacular graphic design plays as significant a role in shaping a city's identity as do architecture and planning.

During his research trips, Mr. Lamarre took numerous photos of signs and posters of all kinds, which he then indexed at <http://urbania.ca/canaux/vernaculaire>. Besides functioning as a bona fide visual memory bank of valuable artifacts, many of which are in danger of disappearing, the website allows users to post their own images of vernacular graphic design captured in cities all over the world.

"I've always been fascinated by the most unusual places and details in cities—the ones that clash with the postcard-perfect image but that nonetheless capture the city's unique identity. When I go on vacation, I don't take the same kinds of photos as regular tourists. My eye is drawn to things that most people ignore or don't see. The Phyllis Lambert Design Montréal grant has allowed me to share this fascination with an amazing number of people, to turn it into a true topic of research and exploration and, especially, to make people more aware of the importance of vernacular graphic design and its heritage value for Montréal and cities around the world."





### Profile

Philippe Lamarre is a graphic designer, publisher and producer. He has made his mark through his off-the-wall vision of Montréal, innovative spirit and creativity. In 2000, he co-founded the graphic design studio Toxa, which in 2003 launched *Urbania*, a magazine whose quarterly themed issues are acclaimed for their daring tone and design. In 2007, Mr. Lamarre created and produced *Montréal en 12 lieux*, followed by *Québec en 12 lieux*—two documentary series aired on TV5 exploring 12 different parts of the city and province. Toxa has grown into a multidisciplinary creative agency with some 20 employees and an ever-expanding list of projects, including the Web platform for the 75th anniversary of Radio-Canada (launched in August 2011), the websites of Denis Gagnon and the Nouveau Théâtre Expérimental, and the Prix Grafika campaign.

### Education

Bachelor's Degree in Graphic Design  
Université du Québec à Montréal (UQAM)

### Philippe Lamarre

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