

FALL/WINTER 2009

PRATT FOLIO

THE MAGAZINE OF PRATT INSTITUTE

SPACES

Inspirational Spaces / Blueprint for Better Behavior
Historic Reuse / Downsizing in a Tough Economy / Illusionary Murals

In Focus

The Tree Hugger Project in Pratt's Sculpture Park is an ongoing collaborative work of environmental art by Polish artists Agnieszka Gradzik and Wiktor Szostalo. Initiated in England in 2005 as an outreach to local communities, the playful sculptures are woven of twigs, branches, sticks, vines, and other natural materials to show that contemporary art can deliver a cheerful environmental message to protect whatever is left of the besieged natural world.

The tableau in the foreground, titled *The Red Balloon—A Homage to Marc Chagall*, was inspired by the Russian Jewish painter's scenes of people floating above villages. The Tree Huggers suggest that standing for the environment is a communal effort. The benches in the background form part of The Bruce Newman Mall, which provides a place for students to congregate between classes.



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About the Cover

This Small Energy Efficient Dwelling (SEED) was designed by Pratt alumni **Kelle Brooks** and **Dale Clifford** in conjunction with Binary Design Studio. A low-budget house, the SEED pod allows for a more direct relationship to the landscape than conventional low-cost homes. Such structures are coming into vogue as a housing option for those who downsize into smaller spaces. For more information, see page 8.

Photo by David Olsen.

THE FOOD ISSUE SPRING 2009



Spring 2009 The Food Issue

Thank you very much for *Prattfolio*. The spring 2009 issue was beautifully designed and impressively put together. It is the best issue I have seen to date and a great standard to meet in the future.

Gerald Gulotta

B.A. Industrial Design '50

I found the Food issue of *Prattfolio* more interesting than I could have imagined. The article titled “Keeping the Legacy Alive” and the accompanying photographs were stunning. I was a student in the four-year program at this time and also was involved with Pratt’s history. The photo brought back many fond memories of friends, course curricula, and wonderful instructors. Thank you for the memories.

Marie J. Daspro

B.S. Home Economics '46

I can’t say enough about the exciting work put forth in *Prattfolio*—talk about consistency! *Prattfolio* seems to one-up each preceding issue with ease and certainly with an abundance of creative verve. My friends will find the Food issue particularly exciting. How in the world will you top this one?

Homer Guerra

B.A. Advertising Design '59

I was very pleased to see the piece about [my brother and fellow Pratt alumnus] Morison Cousins in “Laying Creativity on the Table” in the spring 2009 *Prattfolio*. Morison had a significant role in the design of American housewares and never lost sight of the importance his Pratt education played in his career. He and I were both students of Eva Zeisel, an educator who has made a lasting contribution to the world of design. Your portrayal pinpoints Morison’s career-long focus on design excellence.

Michael Cousins

B.F.A. Industrial Design '60

I want to thank you on behalf of my mother Helen Gayer Degnan '40 for your sidebar “Remembering the Foodies” in your most recent *Prattfolio*. My mother worked in the food service industry for 38 years as lunchroom manager of a school lunch program in Connecticut. She valued her Pratt education and certainly made good use of it. At least two generations of children will tell you that “Mrs. Degnan” was a special part of their elementary school life. My mother was able to attend the 100th anniversary celebration of the Institute, and walked the campus with pride for what it had been in the past, and for what was new and progressive about it.

Patricia G. Sidas, daughter of

Helen Gayer Degnan

Household Science and Arts '40

Note: Alumna Helen Gayer Degnan passed away on June 16, 2009.

Correction: In Bruce Hannah’s First Thoughts essay, “Ruminations on the Pleasures of Food, Art, and Design,” *The Last Supper* should have been credited as a work by Leonardo da Vinci.

Please send letters for Mailbox to mara.mcginis@pratt.edu or mail to Mara McGinnis, Executive Director, Office of PR and Communications, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205.

PRATTFOLIO

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FALL/WINTER 2009

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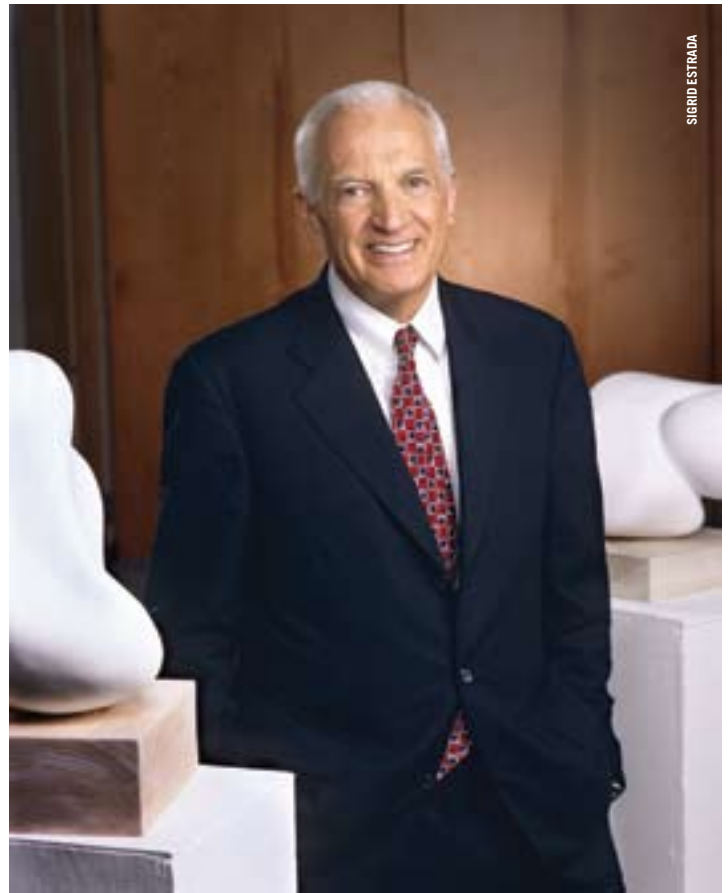
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Call for Ideas

An international theme is planned for the Spring 2010 issue of *Prattfolio*. Please feel free to submit high-resolution images of your relevant artwork or story ideas for consideration to mara.mcginis@pratt.edu.

To submit a change of address, please email jtallman@pratt.edu or call 718-399-4211.

Pratt



At Pratt, space is considered alongside color and light to be one of the fundamental elements of art and design. As part of their Foundation coursework, every undergraduate learns how to work within, represent, and arrange two- and three-dimensional space—both on 8 x 10-inch sketch pads and in studios with 10-foot ceilings. This essential knowledge will inform their creative work throughout their academic and professional careers. Indeed, whether developing small live/work spaces for creative professionals downsizing with the economy, transforming blank walls into expansive scenes with trompe l’oeil techniques, adapting cherished historic buildings for new uses, or creating facilities that enhance occupants’ moods and behavior, Pratt alumni approach space in inventive and inspiring ways—to the delight and benefit of thousands.

In addition to working in the traditional realms associated with space, digital arts students, faculty, and alumni are moving into new dimensions. Their creations challenge our very notion of space as something we can occupy, organize, and put boundaries around.

I hope you find this issue of *Prattfolio* thought provoking and engaging. The people and projects covered in its pages reflect the spirit of innovation that underlies everything we do.

Sincerely,

Thomas F. Schutte, President



Renovata Studios

Lawrence R. Hoy, B.F.A. '79, and Peter C. Scurlock, M.F.A. '82

Founders of Renovata Studios, Inc., a firm specializing in worship spaces, and designers of the Catholic Memorial at Ground Zero.

Photographed at the Catholic Memorial (St. Joseph's Chapel) at Ground Zero.

Tell us about the Catholic Memorial at Ground Zero.

The chapel was built in the 1980s to replace the original St. Joseph's Church that was torn down to build the World Trade Center towers. It fell into disarray inside when it became a post-9/11 triage and emergency management center. Father Kevin Madigan, who oversees the chapel, contacted us to assess it. Larry was hired to work with the parish committee and pastor to create the designs and identify glass artists, painters, and sculptors to make original liturgical art that honors the concept of the resurrection of this section of New York City. Peter and our studios fabricated all of the one-of-a-kind liturgical appointments—altar, ambo, tabernacle, and baptismal font—and managed the interior construction work.

How do you create spaces that encourage spiritual connection and contemplation?

The goal of any good design is to fulfill the needs of the user. We spend a lot of time with a worshipping community as we shape ideas for transforming the space. As a result, the parish always has a sense of ownership of the end product. Since many of our projects entail rethinking and redesigning older churches, working with the existing building is also a consideration. Every church building, whether new or existing, has redeeming qualities that are begging to be exploited. Every project we do is a reflection of those factors and aspires to be unique, evocative, and awe inspiring.

What is your philosophy regarding liturgical design?

It is essentially an artistic endeavor with certain liturgical and theological parameters. The liturgical elements can change with the times and vary from place to place, but we strive for real beauty and great design in all of our work. Because the finished pieces will be around for a very long time, we aim to create designs that are both timely and timeless. We also fabricate the elements for all of our designs in-house. This ensures that the details are as perfect as possible, reflecting Mies van der Rohe's statement, "God is in the details."

What role did your Pratt education play in your careers?

Pratt forced us to "push the envelope" and come up with new and creative ways to do things. We try to follow the Pratt motto, "Be true to your work, and your work will be true to you." We also both got into the field through Pratt connections.

How is it that you collaborate with two other Pratt graduates: Sylvia Olmos, M.I.D. '96, and Luis Arturo Torres, B.F.A. '99?

Arturo did an internship with us in 1995. Afterwards, he and his wife, Sylvia, who is a very talented designer, worked for us part-time while still at Pratt, joining us full-time after graduation. Sylvia and Larry create all the designs. Arturo works with Peter as an artist/fabricator to produce those designs. Sylvia and Arturo contributed a lot to the Catholic Memorial project.

Meta Brunzema

Adjunct Assistant Professor, Architecture

Founder and principal of Meta Brunzema Architects, PC, an award-winning architecture and urban design firm that specializes in net-carbon-zero design. Photographed in the Higgins Hall Center Section at the Pratt School of Architecture.

You work at the intersection of spatial, environmental, and socio-political issues. Tell us about that.

Our society, economy, and environment have undergone rapid changes in the last 50 years. Not only are people connected in new ways, but cities are now becoming responsive and adaptable to human inputs and environmental changes. This leads us to take an ecological approach to design that encompasses material and immaterial flows as well as physical and social forces. In addition to designing physical spaces, I try to identify new ways of engaging the public with the natural environment.

How did you achieve a safe swimming space in the turbulent waters of the Hudson River off Beacon, N.Y.?

We invented a totally new kind of architectural space—one that would be safe, environmentally-friendly, and sensitive to the aquatic habitat. The River Pool is a flow-through structure that features high-strength netting partially submerged in the Hudson River, allowing swimmers to be immersed in the water, yet protected from the currents. The circular swimming area is surrounded by floating seats that are tied together by rubber connectors so that the structure can gently adapt to the motion of the waves. The pool floor netting is made of Dyneema, one of the few materials that would satisfy all the design, environmental, and regulatory criteria.

How did musician Pete Seeger influence your ideas for the River Pool project?

He was my client for the River Pool. Thirty years ago Pete launched the sloop *Clearwater*—a sailboat for environmental education. The River Pool was the next step in his efforts to advance environmental stewardship: “The more people swim in the river, the more people will be pushing to clean it.” For Pete, it became important to make the pool both beautiful and inexpensive to build, so that hundreds of waterfront communities could afford similar River Pools.

You transformed the industrial entryway to the Metropolitan Pavilion in New York City into a welcoming and airy space.

In renovating part of this 19th century loft building, I explored ideas about a more fluid relationship between people and the built environment in which the space seems to respond to its occupants. We used optical and lighting effects to enhance its flexibility. Interactive moiré effects appear as a viewer moves throughout the space. As a result, each viewer experiences the space in a different way.



Bob Diamond

Electrical Engineering Student 1978-1979

President of the Brooklyn Historic Railway Association (BHRA), which was formed to restore the Atlantic Avenue Tunnel—the world's oldest subway tunnel. BHRA received designation for the tunnel on the National Register of Historic Places. Photographed inside Brooklyn's Atlantic Avenue Tunnel, which he discovered in 1980.

What prompted you to start looking for the tunnel?

It was pure luck, or fate—if you believe in that sort of thing. I was studying electrical engineering at Pratt. I was listening to the radio one day and the host referenced a new book on President Lincoln's assassination, which made the assertion that the missing pages of John Wilkes Booth's diary were hidden in a small metal box inside an abandoned railway tunnel under Atlantic Avenue near Columbia Street. The host went on to say that no one could find this tunnel.

That captured my imagination, so I called the radio station, which referred me to the book's author. He told me he heard of the tunnel many years before, but didn't know if it really existed, or precisely where it was. He said, "You're a young guy. Why don't you see if you can find it?"

What's the strangest thing you've found in the tunnel?

The tunnel itself. My first time inside the tunnel was akin to landing on the moon. I think I have a sense of how Neil Armstrong and Buzz Aldrin must have felt setting foot on its surface.

What's your favorite story about the tunnel?

The one about the pirates. According to a *New York Times* story from 1893, a vicious gang of river pirates terrorizing New York Harbor had their clubhouse in a barroom on Atlantic Avenue near the waterfront, and all their booty was hidden inside an "Aladdin's cave"—an abandoned railway tunnel under Atlantic Avenue. Supposedly, the secret entranceway from the barroom into the tunnel "was guarded by two seven-foot Turks with scimitars." According to the story, there was so much gold and silver in the tunnel, that one didn't need a light to go inside.

Tell us about the mayor's initiative to bring trolleys back to Brooklyn.

In the 1990s, we developed and constructed an electric streetcar based on the trolleys that ran in Red Hook in the 19th century, but we were a bit ahead of our time! In August, Mayor Bloomberg proposed creating a waterfront streetcar line to connect Red Hook with downtown Brooklyn. The NYC Department of Transportation is planning to conduct a federally funded study on the project this winter, and Congresswoman Nydia Velázquez has requested an additional \$10 million in the FY 2010 federal transportation budget to begin constructing the line.

When you enrolled in Pratt's engineering school, did you ever imagine you'd be working on historic railways?

My math professor, Gershon Sparer, told me not to be surprised if I didn't become a staff engineer for a large company. He said my mind "was too creative for that." At the time, I was taken aback by the remark, but he turned out to be right. My history professor, Marie Eckhard, also played a big role in my future by sparking my interest in historical research. My work on the Atlantic Avenue tunnel project brings that together with engineering—a combination I love.



RENE PEREZ



Kristina Drury

M.I.D. Industrial Design '09

NYC chapter head for Project H Design and assistant director for the Pratt Design Incubator for Sustainable Innovation.

Photographed in the Mobile Soup Kitchen of St. John's Bread for Life in Bedford-Stuyvesant.

How did you get involved with the Mobile Soup Kitchen?

As part of my thesis, I focused on locating areas of need in the homeless community and giving back through design. To do this, I worked directly with community members at the Mobile Soup Kitchen, a family shelter, and a women's shelter.

How did you reorganize the Mobile Soup Kitchen's space?

I started by volunteering. We added shelves, organized the boxes, and created a clearer way for volunteers to find needed supplies. Then I designed a folding table to reduce backups and inefficiencies at the service window. It has a large serving area for all the dishes, easy access to utensils and napkins, and a space to store the combo cutting board/serving tray. Anyone interested in volunteering or donating food should contact <http://breadandlife.org>.

What did you do to reorder space for an urban family shelter in East New York, Brooklyn?

With the help of the clients, I created a portable closet organizer that protected their clothing from rodents and dust; it could also be sewn and assembled by the clients themselves. I learned that it was as important to create a useable item as it was to empower the community. My undergraduate degree is in architecture; this may be why a lot of my work revolves around space design.

How did you deal with space in a rural women's shelter in Lindsay, Ontario?

My newly designed bunk bed ladder slides open and closed, so as not to take up any additional space in the shelter's small rooms. It is set at a similar angle to stairs, so that even the elderly, overweight, or infirm can keep an upright body position while getting up on the top bunk.

On what basis did you decide to come to Pratt to study industrial design?

I was looking for a change in perspective. Doesn't every designer want to live in New York at some point in his or her life?

What motivates your interest in needs-based design?

It's about people and their needs. I believe that design can make a global change and I want to be part of it.

Do you see a solution to homelessness in Brooklyn?

There is not one solution. The reality is, every situation is different and therefore every solution needs to be different as well. I learned that it is important that every solution not only provides for the survival needs of the homeless, such as shelter or food, but also for their psychological needs, such as respect, comfort, trust and, of course, empowerment.

small SPACES



Pratt alumnus and architect Martin Rich uses a drum element to give spatial continuity in a children's loft designed for a New York townhouse.

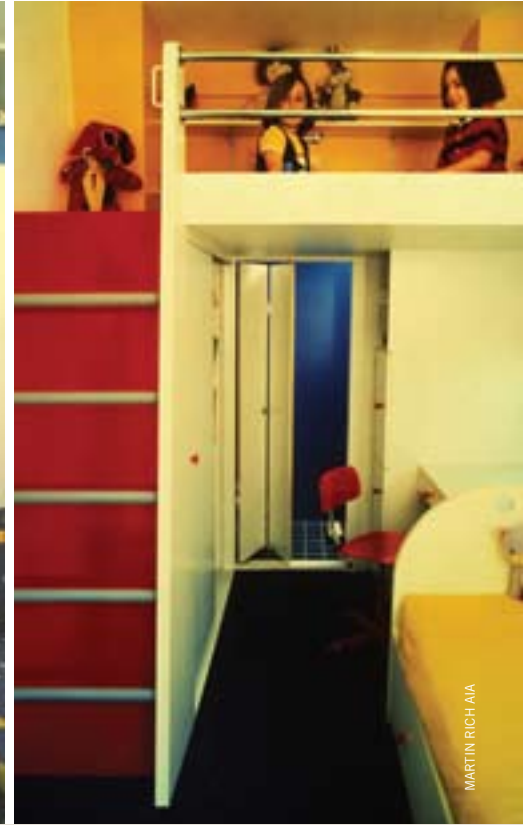
IN THE DOWN ECONOMY: LESS COSTLY, MORE SUSTAINABLE

According to the 2000 Census, nearly 80 percent of Americans live in urban areas where real estate costs are high and space is at a premium. New data released by the U.S. Census Bureau in July reveals that America's 10 largest cities are now growing faster than the areas outside them.

By Adrienne Gyongy

With the population in cities booming, a reduction in living space makes excellent sense: It lowers the cost of living, cuts down electricity and commuting costs, reduces housework, and eliminates some decorating needs. With a versatility born out of necessity, Pratt architects and interior designers show how to downsize in this lagging economy whether in town or country.

Small spaces have taken a large role in the architectural practice of Pratt alumnus Martin Rich, B. Arch. '63, for more than 30 years. Some of his early work involved adapting marginal spaces in prewar apartments, such as maid's rooms or closets, into children's playrooms with lofts, ladders, and custom elements, generally under 100 square feet in area.



Martin Rich, B. Arch. '63 changes a child's world for the better by creating play lofts in small spaces.

A family of five fits into architect Rich's 280-square-foot cabin in upstate New York.



MARTIN RICH/AYA

“The intensive use of space has become a common thread in dealing with expensive New York City real estate,” Rich says, “and it has been employed in a variety of interior renovation types including medical facilities, commercial spaces, daycare, and education sites.” The lessons he learned by altering minuscule spaces for children Rich later applied with great success to his designs for medical offices, which must accommodate caregivers, patients, and sensitive equipment in the same compact space, utilizing wall space to provide maximum storage. Due to his expertise, Rich also developed and published space standards and ergonomic guidelines for medical environments, a specialty of his.

More recently, Rich has directed his interest in making the best use of space to sustainable residential projects, among them a 280-square-foot cabin for a family of five that provides a year-round living environment atop a mountain in Red Rock, N.Y. Using locally supplied and natural materials, the Red Rock cabin blends into its hillside setting, providing a foothold on a site that Rich is in the process of developing as a vacation complex for his clients. With its fully functional kitchen, a bathroom with shower, and a sleeping loft that reaches 16 feet at its peak and doubles as a daytime play area for the children, the cabin exemplifies Rich's skill in getting several uses out of the same space while also scaling down individual components to their minimum sizes. When the client's main house is completed this fall, the cabin will serve as a guesthouse.



E. G. HALL

Alumni Brooks and Clifford's energy-efficient SEED[pod] houses are part of a trend for tiny homes.

RELATIVE SIZE, REDUCED SCALE

"Find some land and build a home," urges David Stiles, B.I.D. '58, the author of books on how to build tree houses, who restored an 1880s barn in East Hampton, L.I., a scenic area better known for its McMansions. He firmly believes one can live happily in a small space, as his family has been doing since 1962 in their three-story winterized summerhouse. Though the kitchen ceiling is only four inches above his head, the four-bedroom home with a loft studio provides adequate space for Stiles's family and guests.

In agreement with Stiles's philosophy are Kelle Brooks, B.F.A. Painting '92, and Dale Clifford, B. Arch. '93, who are principals of Brooks Clifford Design, an architectural practice in Tucson, Ariz. "Big houses distance people from the landscape," says Brooks, who met her professional partner and husband Dale Clifford while both were Pratt students living in rooms in the Caroline Ladd Pratt House, the president's residence. "Small housing gives you a seat in the landscape and a more direct connection with nature."



DAVID OLSEN

Brooks and Clifford's guesthouse for a Pratt alumna.

For a private client they fabricated a 100-square-foot writer's studio that serves as a retreat, workspace, and occasionally as a guest room on the site of the writer's main house. The walls of the studio are lined with bookshelves and a foldout couch can accommodate overnight guests. The tiny, energy-efficient SEED[pod] dwelling, a joint venture with Jason

**"TINY HOUSES HAVE BEEN
A FRINGE CURIOSITY FOR
A DECADE OR MORE."
— STEVEN KURUTZ**

Vollen of Binary Design Studio, is heated and cooled but has no plumbing.

Brooks Clifford Design now receives so many requests for their small detached structures for bird watching, escaping to nature, or simply for use as an amenity to a primary residence that they are developing prototypes for 200 to 300-square-foot units that include a bathroom, kitchen, and separate sleeping spaces.

Such homes are "reductive in scale but not in scope" writes architecture critic Mimi Zeigler in *Tiny Houses* (Rizzoli, 2009). "These designs represent an effort to live with less but to get more out of the experience."

"Tiny houses have been a fringe curiosity for a decade or more," reports Steven Kurutz in a



DAVID OLSEN

A SEED[pod] house is hoisted into place.

“NOT HAVING TO COMPROMISE ON LIVABILITY IS IMPORTANT.”

– MICHAEL CHEN

2008 *New York Times* article, “but devotees believe the concept’s time has finally arrived. Adherents of the small house movement believe in minimizing one’s footprint—structural as well as carbon—by living in spaces that are smaller than 1,000 square feet and, in some cases, smaller than 100.” Though the interest in small homes is attributed, in part, to the poor economy, many small houses are used as weekend or vacation homes or simply as sites for the appreciation of a magnificent landscape.

Smaller homes provide a solution to the problem of affordable housing for seniors on fixed incomes, for young people starting out, or for empty nesters returning to cities. To be efficient, they rely on multiple-use space.

For Pratt alumna Virginia E. Butow, M.L.S. ’65, a retired librarian who had relocated to Tuscon, Brooks Clifford designed a 475-square-foot detached guesthouse that comfortably accommodates her book collection and as many as four visitors.

The architects maximized the feeling of openness by using bookcases to separate the living and sleeping space. They used the librarian’s large oriental rug to set the width of the structure, and set windows at eye level to frame her favorite views, while balancing natural light and ventilation. Materials were selected for their simple beauty and environmental sensitivity. The only interior wall constructed separates the bathroom from the double bed, dressing area, small kitchen, and an open living/dining space. The living room couch folds out to accommodate guests, and the library serves as a retreat for Butow when she is not entertaining there or busy in the main house.

BACHELOR PADS

Former and current Pratt faculty members Kari Anderson and Michael Chen, visiting assistant professors in the School of Architecture, are co-principals of Normal Projects, a practice that thrives on redesigning small spaces. “Not having to compromise on livability is important,” Chen observed. “These are situations that require some innovation and ingenuity.” Together they reconfigured a bachelor friend’s 450-square-foot studio apartment on Manhattan’s Upper West Side into a multi-use space by introducing a moveable unit that adapts the studio’s use according to the need and the time of day, while making the most of its limited space. The custom-built cabinetry holds all the functional components of a larger



ALAN TANSEY



Pratt alumna Goudreau’s living room, tiny kitchen, and entry to backyard.



JESSICA J. GOUDREAU

The “Unfolding Apartment” by Pratt alumni and faculty members Kari Anderson and Michael Chen.

apartment including a bed, a nightstand, a closet, a home office, a library, kitchen storage, and most of the lighting for the room. With the unfolding, moveable unit inserted along one wall, the client can appreciate downsizing as a more sustainable, less expensive way of life, especially in the big city.

Jessica J. Goudreau, B.F.A. Interior Design ’05, decided to serve as her own client in coping with the challenges of a 750-square-foot basement apartment in a 19th-century Brooklyn brownstone.

Attracted by the apartment’s open spaces and back garden, Goudreau hung her hammock from the largest of

HIS ARRANGEMENT ENLARGED THE SPACE BY INCORPORATING “FLOATING” DESIGN STORAGE ELEMENTS...

the many exposed pipes in the entryway. To deal with the living room’s lack of natural light and views to the street, she kept the walls white and freehand painted a mural to distract from the lack of front windows. To create privacy in a doorless, windowless bedroom, she divided the space into a dressing area in front of a cabinet, behind which her curtained bedroom is quiet and dark. “I call it ‘the cave’ because I don’t sleep as well anywhere else,” says Goudreau of the intensely red room. “I always use color to define spaces—and lots of it—the more saturated the better.” Her website features a video portfolio in which she takes the viewer on a room-by-room tour of her underground abode.

After receiving an associate’s degree elsewhere, Goudreau transferred to Pratt “because it was an art school with a gymnasium and sports teams. The fact that it was also the top school for interior design definitely helped,” she added. Now a freelance decorator, she started her practice by working on small budgets to decorate friends’ rental apartments as a way of becoming known. While at Pratt, she was strongly influenced by Lucia DeRespinis’s furniture design course and has since created a piece of custom furniture for every design job she handles.

THE EMPTY NEST

Occupying the same square footage that Goudreau and her cat inhabit are Michael Zenreich, B.F.A. ’74, an architect, and his wife Carole Roller, B.F.A. Drawing ’75, an interior designer. As returnees to the city after rearing a family in a five-bedroom, 2,800-square-foot house in Connecticut, these empty nesters have downsized into a one-bedroom apartment on Park Avenue, trading considerable space for a desirable location in the heart of the metropolis.

Since his eponymous architectural practice is devoted to small-scale projects, it’s little wonder that Zenreich, who is also a painter, could interpret space for himself as effectively as for his clients.



The bedroom (top), foyer, and living room (bottom) of Pratt alumni Zenreich and Roller’s Park Avenue apartment after they enlarged the sense of space.

Set in a postwar building with generous ceiling heights, Zenreich’s 750-square-foot apartment was partially mirrored when he took it over, a standard design ploy he could do without. His arrangement enlarged the space by incorporating “floating” design and storage elements, like the cabinetry under the television and the built-ins around the radiator near the window. Both devices minimized the need for other shelving or freestanding storage that ate into the small floor space.

“As a painter you learn to work independently and create your own problems to solve,” Zenreich explained. “As the principal of my architectural firm I solve others’ problems all the time.” Zenreich’s separate-but-spacious loft conversion for Pratt adjunct associate professor Catherine Redmond and Roselyn Leibowitz, both artists, was covered by Suzanne Slesin in *The New York Times* feature, “Living Together: To Each Her Own” (January 21, 2009).

A true Pratt loyalist, Zenreich’s bedroom displays artwork by his inspirational Pratt painting teacher, Tomaso Puliavito, and *Conceal* bookshelves by fellow alumnus Miron Lior, B.I.D. ’07, whose work he admires. After 20 years in his own practice, Zenreich still credits Pratt for teaching him to think creatively and fondly recalls his color theory teacher, Bill Fasolino, as a tremendous influence whose directives still guide his work.

Twenty years ago Pratt architect Martin Rich combined two apartments for toy business owners who are now empty nesters. He has since updated the conjoined space twice to accommodate the couple's changing lifestyle and incorporate new technology such as the flat screen television. The empty rooms were converted to exercise spaces and a study, and an interior office was fitted with glass blocks to deliver light and open up space.

Rich, who hales from Brooklyn, was encouraged to attend the Institute by Henry Sanoff, B. Arch. '57, M. Arch. '62, then a graduate student. "Pratt provided an intense development of the design, technical, and documentation skills I needed to the point that they became second nature," Rich reflected. "I left with a confidence that I could work under pressure, create something worthwhile, and present it clearly." **P**



Before (top) and after (bottom) views of a study renovated by Pratt alumnus Martin Rich to open up and include new technology.



Pratt alumnus Rick Parker at work in his *Rolling Studio*, 2006, mixed media, 66" x 28" x 28".

DON'T CRAMP MY STYLE

Comic book illustrator Rick Parker, M.F.A. '75, has always liked the idea of a mobile art studio that could be rolled through the streets of New York City. If he ever lost his home in the economic turndown, he mused, his 5-foot high, fully equipped artist's studio set on small wheels would provide him with a mobile live/work space from which to appreciate the Big Apple. "I have found that with artists, it doesn't really matter if they're comfortable or not," Parker asserts, "as long as they can make their art."

The studio is outfitted with paper, pencils, pens, paint, brushes, erasers, pencil sharpener, and other art supplies. There is even an old shoeshine box attached to the top "so if I want to, I can get out and shine some shoes for money," says Parker, who names the artists Gerald Hayes and George McNeil as among his memorable teachers at Pratt.

On the outside, the *Rolling Studio* has a tail of tin cans that drag along to create a racket and a large brass prize fight bell to ring on special occasions. Inside, Parker's chair is bolted in position to the bottom of the box; the pillow features a portrait drawing of him as a young man.

To assure security, the studio can be locked from the inside or outside. Though he is six-foot tall, Parker sits in the tiny space and works on his drawings when the public comes to visit during Open Studio tours in Maplewood, N.J., where he lives. When the unit is closed, they can still communicate with him through the mail slot. Citing the influence of H.C. Westerman, Edward Keinholz, and Joseph Cornell, Parker uses humor to address serious themes such as the recession economy and the isolation of the creative person.

Parker's artwork has been featured in *The New York Times*, *Village Voice*, *New York Press*, *The Daily News*, *Chicago Tribune*, on *60 Minutes* and CNN, in *Marvel Comics*, *DC Comics*, *Nickelodeon Magazine*, *Cracked*, and in millions of MTV's *Beavis and Butt-Head* comic books worldwide.

GRAND ILLUSIONS: MURALS TO TEASE THE EYE

Trompe l'oeil (deceive the eye) murals are a popular part of visual culture, bringing art into the public realm to work its magic on those who might never visit an art gallery, museum, or an artist's studio. From the Ancient Greek and Roman wall paintings, through the Renaissance and Baroque periods and into the present era, the illusionistic effects of mural painting have denied the reality of the walls on which they are painted, opening up space to panoramic vistas and visionary scenes in which mythical creatures, statuary, local citizens, or historic personages can be portrayed.

BY ADRIENNE GYONGY

If it is the artist's prerogative to employ illusionistic tricks to play with space, Pratt's highly trained alumni have exercised it to good purpose with extraordinary effect. In ambitious murals that combine art and social history, they have not only completed commissions for clients but also continued a longstanding artistic tradition of large-scale wall painting that contributes to public appreciation of art.

After a \$100 million renovation that took 15 months to complete, the Hotel Pierre on Manhattan's Fifth Avenue reopened in June 2009. Few people are aware that the murals of the rotunda, which have been a signature piece of the hotel for more than 40 years, were painted with the able assistance of artist Richard Taddei, then a fourth-year student in Pratt's School of Architecture, who had already studied painting for a year in the School of Art and Design.

The master painter of the rotunda murals, the late Edward Melcarth, concentrated on the statues and the figures, but hired Taddei, whom he met through Pratt Professor Edward Carroll, to do the landscapes and architectural backgrounds. According to Taddei, this apprenticeship proved to be so inspiring that he decided to become an artist rather than an architect. Richard Piccolo, B.I.D. '66, then a drawing instructor under Carroll, also participated.

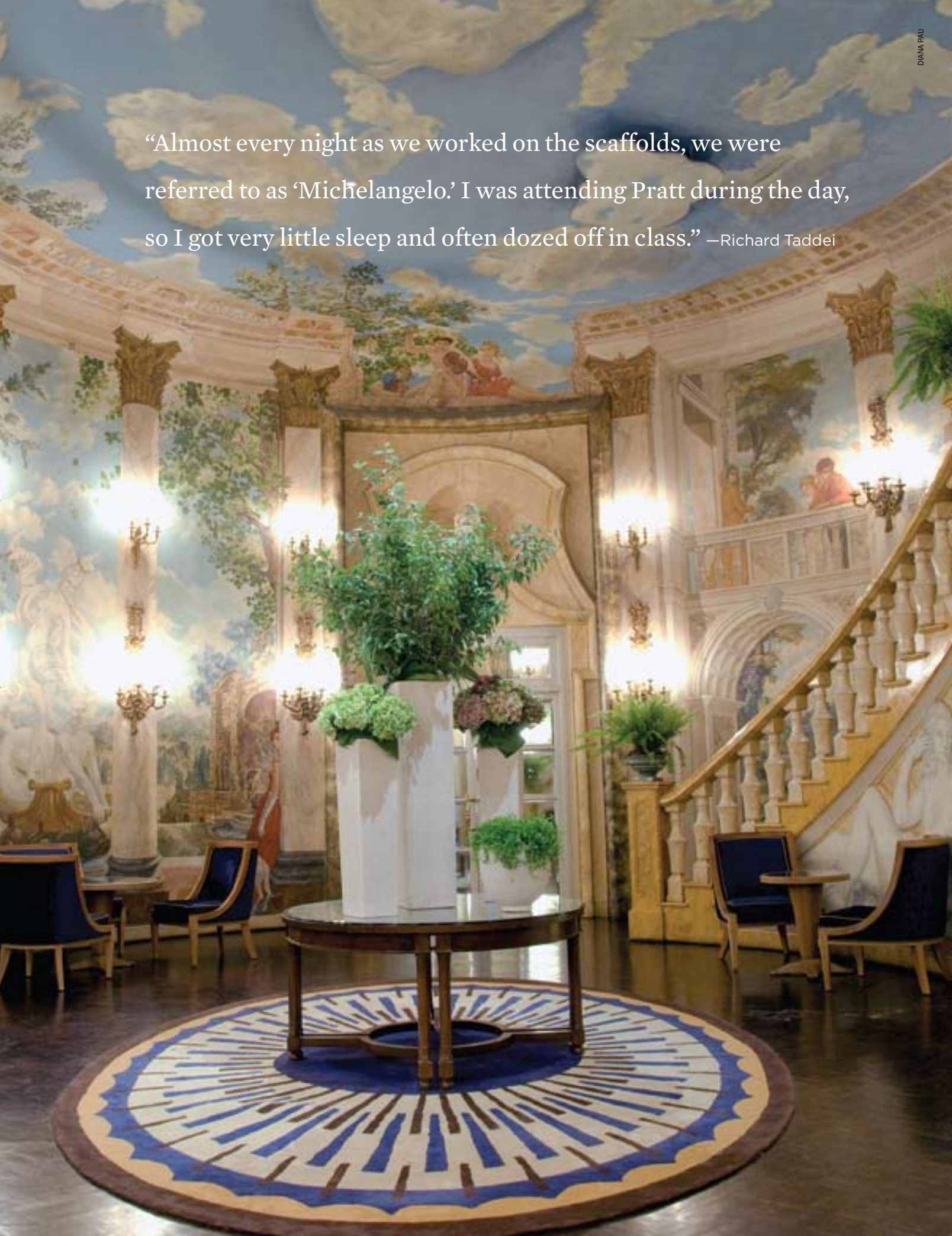
Together they painted the rotunda murals on site using acrylic paint on the canvas-covered walls. "We worked all night every week for a year while hotel nightlife carried on," Taddei recalls. "Almost every night as we worked on the scaffolds, we were referred to as 'Michelangelo.' I was attending Pratt during the day, so I got very little sleep and often dozed off in class." Among his understanding professors were Sybil Moholy-Nagy, Michael Brill, and Alvin Ross.

The trompe l'oeil murals on which Taddei collaborated recall 17th-century Venetian landscapes as they collectively insinuate the greater depth of a third dimension into the confined area of the lobby interior, while admitting the spectator into an opened up, outdoor space: Gardens viewed through an architectural fantasy encircle the rotunda, surmounted by a cloud-filled sky on the ceiling. The painted pilasters and capitals stand out so realistically that visitors to the nearby café and restaurant marvel at the sight.



Detail by Pratt alumnus Richard Piccolo from the *Hotel Pierre rotunda murals*, 1968, acrylic on canvas panels, each 22 x 17 feet. A larger view is seen to the right. Piccolo now directs Pratt's Architecture in Rome program and still teaches drawing to Pratt students.

“Almost every night as we worked on the scaffolds, we were referred to as ‘Michelangelo.’ I was attending Pratt during the day, so I got very little sleep and often dozed off in class.” —Richard Taddei





Richard Taddei, Faux bookcase for a private residence, 2004. The left half is all real books and shelves. The right half is a concealed door painted as a trompe l'oeil bookcase with some real spines applied to faux shelves to reinforce the illusion.

“My background in architecture has been invaluable for all of my mural commissions, whether in homes or in public spaces,” says Taddei, who has made a career of altering spatial reality. “Often I would be required to design additional architectural details to conform with the space or to enhance what was already there, so my knowledge of periods of design in history was always a great help.”

For a private client, for example, he painted faux bookshelves in the library of the family residence to conceal a door leading to a storage room. The faux bookcase fools the eye by continuing the cabinetry, books, and objects d’art to complete the visual image of the room so that the door is not disruptive.

Taddei also has made important murals and decorations in New York City for Hotel Michelangelo, Hotel Plaza Athenee, the New York Historical Society, the Central Park Conservancy, and the Metropolitan Museum of Art, among others, and in London for the Victoria and Albert Museum.

IN THE HOUSE OF WORSHIP

Another student who studied both art and architecture during his time at Pratt and became a muralist is Hank Prussing, B.F.A. '70, B. Arch. '75. As a talented teenager growing up in a Maryland suburb, he painted a mural for his local church. When a visiting minister from the Lafayette Avenue Presbyterian Church in Fort Greene saw the work, he invited the budding artist to adorn the Brooklyn church’s walls. Prussing was so impressed with the historic surroundings of its brownstone neighborhood that he decided to study art at nearby Pratt Institute. He attended Pratt for seven years, earning degrees in fine arts and architecture.

Upon completion of his architectural studies, Prussing began an

architectural project to reconfigure the sanctuary of the 19th-century Lafayette Avenue Presbyterian Church to make it more relevant to present day congregants in keeping with its motto: “A Church with a Historic Past Serving the Present Day.” The project soon led to a commission to paint a mural series that wraps around three sides of the sanctuary, composed of 10 wall sections between the stained glass windows by Louis Comfort Tiffany and others, which portray scenes from the life of Christ.

“You feel insulated in a room like this,” Prussing explained, “with the windows admitting light but closing off the world outside to give a sense of ethereal space. This mural serves to open up this sanctuary to the external world of Fort Greene.”

Like his artistic predecessors throughout the centuries, Prussing took the liberty of interspersing neighborhood people engaged in their daily activities into the spaces near the religious images. Scaling the local folks in the foreground to the size of the religious figures in the windows, Prussing also harmonized the color scheme to match the stained glass. He formed a cycle around the balcony with the theme of 10 human emotions and related each to its adjacent window. Next to the Nativity scene, for example, Prussing depicts the theme of “anticipation.” The other themes he rendered (looking right from the Organ Pipes) are assertion, patience, nurture, anxiety, curiosity, release, friendship, neglect, and elation.

Grandly proportioned, the mural opens up space between the windows. The overlapping and diminution of the figures creates recession into the picture plane so that community residents in their daily streetwear appear to be floating in thin air in a great swirl of life around the upper portion of the church. The mural portrays the growing multiculturalism of the community and is based on Prussing’s hundreds of candid snapshots of Brooklynites unaware of being observed.



Hank Prussing, *Clouds of Witness*, 1975-78, acrylic, 270 x 18 feet, Lafayette Avenue Presbyterian Church, Fort Greene, N.Y.



Alan Pearsall, *History of Ipswich, Mass.*, mural, 2005-07, acrylic on brick, 2,700 sq. ft.

Prussing, who was a member of the church during his time at Pratt, was married beneath his mural in 1982. The church's current pastor, the Reverend David Dyson, is proud that people still come into the church to find their parents', grandparents', and children's images in the great mural.

Although Prussing continued to paint murals for more than a decade, many of his exterior works have been lost or have decayed. His mural in the World Trade Center was destroyed when the Twin Towers fell. Vandals defaced his 1978 mural, *The Spirit of East Harlem*, at East 104th Street and Lexington Avenue, in June. Today, Prussing practices architecture full time living in East Hartland, Conn., but still finds time to do an occasional mural.

HIGHLIGHTING HERITAGE

"Simple or sophisticated, a mural transforms an existing space," says Alan Pearsall, B.F.A. Illustration '90, another Pratt artist who has been creating large-scale public works and murals since opening his studio, Alan Pearsall Art & Design, in 1999. Pearsall's largest mural to date, the *History of Ipswich, Mass.*, is a detailed, colorful journey through the past 400 years of the town's history. Commissioned by EBSCO Publishing, an Internet research firm, the 2,700-square-foot mural took him three years and the aid of two assistants to paint on an old mill building along the Riverwalk, a pedestrian pathway connecting to downtown Ipswich.

Within its remarkable colonnaded framework that simulates architecture in the foreground, the Ipswich mural appears like a vast tapestry spanning local history from the 1600s to the Mother's Day flood of 2006. Behind the trompe l'oeil columns and statues, surmounted by trompe l'oeil friezes, the centuries unfold along a meandering path, as the background space tips upward into the distance. The cloud-filled sky merges seamlessly with the real sky above the building, reinforcing the mural's spectacular sense of spatial opening.

As models for the historic figures in the mural, Pearsall used 109 friends, family members, and local residents, some of whom are employees of EBSCO Publishing. The artist's choice to portray Ipswich townies as important personages confirms his admiration for Diego Rivera, who also depicted his friends in his work. "It's a nice way to get the community involved," Pearsall told a *Boston Globe* correspondent in 2007, who reported a positive response from tourists. As a companion piece to the mural, EBSCO in 2009 published *American Town: The History of Ipswich, Massachusetts*, authored and illustrated by Pearsall.

Before entering his historic phase, Pearsall had won the commission to paint an indoor mural representing all the sports offered at the Belmont Hill School for boys in his home state of Massachusetts. Now a highlight of the Athletic Building, the mural is based on past class photos celebrating students' prowess at sports.

“Simple or sophisticated, a mural transforms an existing space.”

—Alan Pearsall, B.F.A. Illustration '90

It begins on the bottom with sepia-toned, almost life-size renderings of the multicultural student body seated at the top of the staircase, then moves into action and into a super life-size scale as the basketball is tossed near the ceiling. Pearsall fits the mural neatly into the architectural space, opening up a grand vista of competitive games, culminating in pole vaulting seen above the horizon line.

“Because of a mural’s large size,” Pearsall explains, “the painting becomes an environment that draws viewers into it; they are part of it and are affected by it. Long before the Pope hired Michelangelo to paint Biblical scenes on the ceiling of the Sistine Chapel, murals recorded the human story. The Works Progress Administration murals of the 1930s told the history of America in post offices and buildings around the nation. Diego Rivera used murals to tell of Mexico’s past. It is my plan to continue that tradition.” **P**



Alan Pearsall, *Belmont Hill School Mural*, 2003, acrylic, 20 x 22 feet. Commissioned by Belmont Hill School, Belmont, Mass.



Swoon, *Untitled*, 2003, hand painted block print on paper, installation view in Cuba

ON THE STREET: CONFRONTING THE URBAN MIX

Caledonia Curry, B.F.A. Painting '02, the Brooklyn-based artist known as “Swoon,” is a Florida native, who, like Prussing, was intrigued with the urban mix she encountered when she made her way to New York City to study at Pratt. Swoon has won critical acclaim for her paper cutouts and hand-pulled block prints depicting the ordinary, often unnoticed people she has thoughtfully observed going about the city. Her cut paper images, wheat pasted to walls in mural-like fashion, play with positive and negative space in a conceptually driven exploration of the experience of the streets.

Narratives unfold as passersby become part of Swoon’s scenarios: A pedestrian passes an oncoming boy on a bicycle in one street mural (above)—and avoids collision. In another, a woman carries the weight of community activities like a piece of baggage spilling its contents (below); commuters await their train or descend an escalator while a couple idles and a cyclist darts out from behind, carrying a boy on the back of his bike. These juxtapositions on the surface of a city wall confront viewers unexpectedly, altering their sense of space. **P**



Swoon, *Untitled*, 2005, handpainted block print on paper, installation view in Berlin, Germany



SPACES IN UNEXPECTED PLACES

PRATT ARTISTS EXPLORE NEW WAYS TO AFFECT THE VIEWER. WHETHER CREATING OR DEPICTING SPACES IN ESPECIALLY CHERISHED PLACES OR IN THE 4TH DIMENSION, PRATT ALUMNI AND FACULTY ADDRESS THE PARTICULAR SIGNIFICANCE OF SPACE.



Mona Jabbour, *Rooftops*, 2007, chine colle monoprint, 3.94 x 7.67 inches

Mona Jabbour **M.F.A. '90**

This is a print done here in Lebanon that expresses my impressions of working out of the geographical space where I live, observing the buildings, thinking about art, doing art, dreaming, teaching, experimenting, and revitalizing old themes such as cities, using various media. These spaces pro-

vided an essential subject from which I could move into abstraction to create new compositions. Spaces became a necessary crutch in my art at times, but they were an excuse to start over and over, obsessively wanting to find meaning in a reassuring daily view, however banal it was.



YVES GHAI

Yves Ghiai, *Astrolabe House*, 2006, San Francisco, 3,000 sq. ft.

Yves Ghiai
B. Arch. '82

It was a challenge to design a house that appears spacious on a sloped lot with extreme zoning restrictions. I made extensive use of glass to bring in maximum light to make the space feel larger. My use of curves increases fluidity and avoids barriers to the eye, while the multi-levels compensate for the minimal allowed footprint. The concept of the house is based on the old Persian astronomical instrument, the astrolabe: All spaces and lines depict the movement of the planets, and the curvature of each line corresponds to the line of the astrolabe defining the movement of the planets of the solar system. The curved atrium glass on the mezzanine level is placed on the moon trajectory, for example.

Sheila Pepe
Assistant Chair, Fine Arts

Yo Mama was installed at Naomi Arin Contemporary Art in Las Vegas in 2009, a flying crocheted form suspended from all corners displacing the main gallery space. In homage to Vegas, I used silver shimmering yarn, shoelaces, and hardware to create what Vegas artist/critic Danielle Kelly calls “a spidery organic accumulation, which appears to be many things—soaring majestic vagina is just the most obvious.” The sculpture extends far enough into the space that interaction is unavoidable. The viewer literally enters the piece, a move ripe with both formal and metaphorical implications.

The work does more than expand the traditional limits of the sculpture to the edges of the gallery, however. *Yo Mama* also expands the traditional social space of art production. More than a dozen knitters across the country participated in making elements of the final work by using a stitch count method to record their mothers’ and grandmothers’ names into the piece. These matrilineal records were crocheted into the installation and returned to the knitters at the end of the exhibition.



CURTIS FAIRMAN

Sheila Pepe, *Yo Mama*, 2009, crocheted yarn and shoelaces, 15 x 25 x 30 feet

Hal Bromm
B.F.A. Interior Design '71

I recently completed an interesting project somewhat off the beaten path on the Caribbean island of Vieques. The focus of the project was to open up the space of an existing (unfinished) house located in the Pilon area of the island, letting in an abundance of light and trade winds. For the interiors, simplicity and lightness were the bywords, with a minimum of furnishings to keep the spaces light and open. Where possible the furniture is either metal or plastic, as termites are an issue in the tropical climate. Where absolutely essential, there are louvered doors for ventilation, but otherwise there are no cabinets or enclosures and open shelves are used throughout.



MICHAELA, PHILIP



Hal Bromm, *Malcolm House*, 2007, Vieques, 2,600 sq. ft.



Simeon Gilmer, *Abandon Ship!*, 2009, C-prints, 9 @ 16 x 16 inches, edition of 7

Nettrice R. Gaskins
B.F.A. Computer Graphics '92

Immersion is a state of awareness that diminishes the physical reality and creates a virtual existence. An immersive space is an artificial, interactive, digital world within which users can immerse themselves.

I collaborate with others to bridge actual and virtual spaces within which observers can immerse themselves. Inspired by work that challenges people's perception of reality, I create immersive art as part of an emerging movement that enlarges our understanding of the world. Within this four-dimensional space simultaneously, including the inner structure of solid objects, observers, viewers, and participants (embodied as avatars) can see all dimensions, including special effects and things obscured from the three-dimensional viewpoint (width, height, depth).

Immersive space is often narrative, where avatars can freely move within the temporal shifts of the story. Depending upon the player's input or response the computer presents more space, more images, and more text to explore.



Immersive art installation on the 4-D map island in Second Life,

Simeon Gilmer
B.F.A. Painting '05

Madison Avenue, where fashion meets the street, has long been known as "the fashionable road," where the well-heeled and fashion cognoscenti descend. Even these iconic boutiques are not untouched by the current economic crisis. Many can no longer justify the multi-million dollar demands of a Madison Avenue location and have simply abandoned the luxury of a flagship store. (All nine images represent empty retail space between 50th and 80th Streets on Madison Avenue.)



Mary Ann Michna, *Beacon News*, 2007, acrylic. Collection of Eames Demetrios.

Mary Ann Michna
M.F.A. Painting '78

I flatten and abstract space with large areas of color. Influenced by Richard Diebenkorn, I pay attention to flattened surface planes. My paintings use a reductive simplification of form and sometimes contradictory space. Matisse, Morandi, and Wayne Thiebaud are also influential in my work.

Greg Lindquist
M.S./M.F.A. '08

My work explores landscape as a memorial and a space of transition. As a painting, a landscape is a space of physical fact and a work of the mind. Landscapes are recorded moments by which we process and order our external environment. They reveal as much about the culture in which they were made as the topography they depict.

My most recent body of work documents the spaces of socioeconomic transition in Brooklyn. Depicting specific sites of residential construction and decay in the present Williamsburg and Red Hook waterfront, my paintings evoke Brooklyn's industrial past and future development while exploring current issues of urban planning. Inspired by construction materials, I use metallic pigments and surfaces to suggest shimmering bodies of water, overcast or polluted skies, or structural beams.



Greg Lindquist, M.S./M.F.A. '08, *Don't Fall in Love with Buildings, They'll Break Your Heart*, 2008, oil on metallic on linen, 17.5 x 50 inches



COURTESY OF NEWMAN POPIASHVILI GALLERY

Jaye Moon (Jae Won Moon)
M.F.A. Sculpture '94

I am interested in architectural space and manipulating objects. I chose Legos because they are associated with architectural forms. These ready-made objects are based on industrial and mechanical functions. I am also interested in Legos as toys. Toys are childish and innocent, but they are impersonal and objective as well.

These days, we live in portable and instant living conditions, so I wanted to create modern architecture using concepts of portable and instant lifestyles that are prevalent in our society. To express the idea, I made lunchboxes and suitcases that contain living spaces inside. I used stainless steel handles, hinges, and latches on these lunchboxes and suitcases so you can open, close, and carry them around with you like your own home.

This is a tall-building suitcase. I used pink fluorescent Plexiglas for each floor and attached green fluorescent Plexiglas to the top and bottom for color contrast. This is almost like a color field painting.

My work occupies the border between art and architectural design. Through modern technology, my work can influence architecture in the future.

Jaye Moon, *High-rise II*, 2007, Legos, Plexiglas, and stainless steel, 17 x 10 x 28 inches

Alyssa Edmée Fanning,
B.F.A. '08

My current series *Space Had, Fort Tilden*, consists of psychologically charged paintings that explore themes of shifting landscapes and entropy within interior spaces as they depict Fort Tilden, an abandoned army base on Rockaway Beach, Queens, N.Y. Fort Tilden is home to large interior rooms that were once occupied by human life and are now empty. There exists in the vacant spaces a quiet but compelling energy, which is the true subject of my series.

The works reflect the cyclical changes of past and present, growth and decay, while integrating decomposing architectural spaces. As these structures crumble, they are simultaneously replaced by organic formations of the natural landscape.

The doors and windows of the rooms act as metaphors for travel between spaces. They allude to feelings of confinement and freedom. Most of the paintings feature bright white windows, with limited views of the exterior world beyond. The rooms become stage settings where quiet narratives reflecting themes of elemental life are played out. Figures do not appear, but the energy of past existence is suggested. Graffiti appears on the walls in certain works, acting as a marker of human presence.



Alyssa Edmée Fanning, *Space Had, Fort Tilden IV*, 2008, oil on canvas, 25 x 44 inches



Enrico Miguel Thomas, *The New 72nd Street Subway Station*, 2008, Sharpie® ink on New York City subway map, 32.5 x 23 inches

Enrico Miguel Thomas
B.F.A. '06

As an artist, I decided to challenge myself with the use of the subway maps as my drawing surface. The maps symbolize my willingness to draw on whatever materials are at hand. If I apply too much pressure on the subway map and it rips, I continue anyway, as one should try to do in life despite any unexpected adversity. Aesthetically, I am always amazed to see how the map magically collaborates with my drawing of various subway spaces in the city. The colors and text on the map add another dimension to the composition and provide me with the extra challenge of artistically harmonizing with these extra visual variables. Words like Brooklyn or Manhattan can show up in the drawing and add an interesting quality to it.



Pratt alumnus Ken Ricci's designs for the Rhode Island Training School were part of a comprehensive plan to more effectively transition juvenile offenders back into the community.

BLUEPRINT FOR BETTER BEHAVIOR

DESIGNING INSTITUTIONAL SPACES WITH *kids in mind*

By Charlotte Savidge

It's not surprising that a person's surroundings affect his or her mood and behavior. Apartment dwellers, office workers, and shopkeepers all know what a difference it makes to have freshly-painted walls, windows to let in natural light, and room and furniture configurations that encourage socializing or solitude.

Administrators and architects of such institutional spaces as juvenile justice facilities and schools should take note—especially with approximately 93,000 child and teen offenders in U.S. residential placement facilities every day, nearly 70 percent of them for nonviolent offenses. In addition, according to a recent study more than 11,000 juveniles engage in more than 17,000 incidents of suicidal behavior in such facilities every year. Taken together, these statistics suggest that a substantial number of children and teens in detention facilities are giving themselves the ultimate sentence for relatively minor crimes.

Such was the case in 2003 in Elizabeth, N.J. when 17-year-old Edward Sinclair hanged himself using a bed sheet attached to an exposed sprinkler head in a cell that had been cited as a safety hazard. The teen had been arrested for violating probation after being charged with stealing a bicycle, and was in the cell only 12 hours.



The dining room at the Rhode Island Training School Youth Development Center designed by Pratt alumnus Ken Ricci's firm. Unlike in typical correctional institutions, the dining room furniture is not bolted to the floor.

“Environment cues behavior. If you treat people like animals, they behave like animals,” — Ken Ricci, B. Arch. '64

In response to Sinclair's suicide, which followed a variety of citations for overcrowding and safety violations, Union County officials moved to develop a new juvenile detention center to replace the outdated facility located within a parking complex in Elizabeth.

“Environment Cues Behavior”

With long stretches of glass brick and security-glazed windows, the Union County Juvenile Detention Center in Linden, N.J., is a monument to openness and light. Designed by RicciGreene Associates, an architecture firm specializing in justice facilities, the center, which opened in 2008, received the 2008 Merit Award from the NJ-AIA for a design that demonstrates “optimism that belies the building typology” and was also recognized with the 2009 AIA-AAJ Justice Facilities Review Citation for design excellence.

The 80-bed facility for boys and girls, age 10 to 17, awaiting court processing is part of a comprehensive overhaul of the county's juvenile detention and programming system. And, according to RicciGreene founder and principal, Kenneth P. Ricci, B. Arch '64, it is no small part.

“Environment cues behavior. If you treat people like animals, they behave like animals,” says Ricci, who first became interested in the social dimension of design as a senior in Pratt's School of Architecture preparing a thesis on the design of a Youth Corrections Center on Riker's Island.

“I discovered that corrections design had a social dimension, which to me was very appealing. After all, it was the '60s and we wanted design to be socially relevant. Corrections design involved sociology, psychology, and demographics as well as behavioral issues.” Through his thesis project Ricci met Donald Goff, director of the Correctional Association of New York, who became a trusted mentor and friend, helping him to publish his thesis. Goff also gave Ricci his first project as a sole practitioner, which launched his career specializing in the design of justice facilities.

The Union County facility is just one example of the “normative design” philosophy and knowledge of criminal justice and social work that Ricci's firm employs to create buildings that act as therapeutic tools, complementing the rehabilitative programming found in modern juvenile detention centers.



A dayroom in the Union County Juvenile Detention Center designed by Pratt alumnus Ken Ricci's firm. Each of the facility's housing units centers on a common area known as a dayroom. Raked roofs above the dayrooms open to the south to allow daylighting all year long; creative use of glass brick provides secure enclosure and allows daylight to enter the 16-bed housing units.

RicciGreene uses natural lighting, views outside, colors and natural or everyday materials to make the young offenders' surroundings more normal. Their facilities are designed to be safe, non-punitive and clean, cool in the summer, and warm in the winter. The design team also takes offenders' need for personal space and the round-the-clock presence of correctional officers into account. The lack of slam locks eliminates the ominous echo of cell doors opening and closing—a sound frequently associated with massive prisons.

“Such ‘normative design’ lets the occupants know that they are not being sent in for necessarily punitive reasons, but for an opportunity to change their lives for the better,” says Ricci. In addition, normative environments lead to a reduction in assaults by inmates and in staff absenteeism.

“Such ‘normative design’ lets the occupants know that they are not being sent in for necessarily punitive reasons, but for an opportunity to change their lives for the better.”

transferred to the Youth Development Center. To help staff limit the movement of this group, RicciGreene designed housing units that include classrooms and dining areas.

The RITS Youth Development Center houses delinquent teenage boys whose crimes include sex offences, drug use, and serious assaults or weapons violations. Mentally ill youth, fire starters, predators, and those at risk of suicide are also held in the Youth Development Center. All of these youth participate in the full rehabilitation program, which includes educational and vocational training, therapy, and developing more positive behaviors.

The “normative design” philosophy employed by RicciGreene supports the rehabilitation program by creating an environment that mimics the outside world. For example, the dining room features glass walls on

— Ken Ricci, B. Arch. '64

At the Rhode Island Training School (RITS) in Cranston, R.I., another juvenile justice facility developed by RicciGreene, the normative design is part of the Rhode Island Department of Children, Youth, and Families' comprehensive effort to effectively transition young offenders back into their community. The previous facility was not only unsafe, inefficient, and outmoded, but had also become a training ground for delinquent youth who went on to commit more serious crimes as adults.

Because the RITS serves two distinct groups of offenders—those who are awaiting court hearings as well as those who have been adjudicated—different spaces were needed to reflect the detention goals for each group. The Youth Assessment Center houses boys aged 10 to 17 who are awaiting court hearings, the majority of whom are held less than three days. During this time, they are assessed by staff and introduced to the rehabilitation program in the event that they are adjudicated and

three sides and is furnished with “loose” tables and chairs, not the “bolted to the floor” type furnishings so typical of correctional institutions. There are no bars on bedroom windows, which look outside through security glazed glass. Doors to the room are solid wood with narrow jamb locks. Toilets and showers are separate from bedrooms, further distinguishing them from the cage-like environment of prison cells—and further encouraging respectful human behavior.

Taking the “L” to School

Classroom design is another area where architects and administrators may begin to focus more attention—especially with the passing of the American Recovery and Reinvestment Act and the Obama Administration's multibillion dollar investment in education reform. Among the central questions educators and administrators must ask is what changes are needed to prepare students for jobs in a time where



RicciGreene Associates, headed by Pratt alumnus Ken Ricci, used a “thin” design that is only one room deep with a security enclosure composed of the building perimeter, thereby eliminating the need for high security fencing.

The classrooms in the Union County Juvenile Detention Center designed by Pratt alumnus Ken Ricci’s firm feature glass brick walls that allow daylight from the courtyard to filter into the classroom and provides a translucent view from the corridor into the classroom for security officers.

creativity, innovation, and teamwork have become as necessary as reading and math skills.

According to Henry Sanoff, B. Arch. ’57, M. Arch. ’62, the underlying focus of education needs to change. “The emphasis on learning has been associated with test scores,” says Sanoff. “I believe the emphasis should be on fostering student motivation, which will have a greater effect on student performance.” According to Sanoff, direct student-teacher interaction is one of the key factors related to student motivation.

However, traditional classroom configurations discourage such interaction. “Teacher-student interaction is based on teacher movement in the classroom. In conventionally shaped classrooms, teachers arrange the seating so that they lecture to the class. Consequently, there isn’t much teacher movement,” explains Sanoff.

To encourage teachers to move throughout the classroom, Sanoff recommends that schools create “L” shaped classrooms. In such classrooms, teachers can’t easily arrange the seating in conventional ways; experimenting with different seating configurations opens up new ways of teaching and encourages instructors to move from student to student more often. In addition, because furniture in an “L” shaped classroom can be more easily arranged for group work and peer-to-peer learning, the shape also helps children build teamwork and other social skills.

Despite the benefits of the “L” shaped classroom, few have been built. Many U.S. school districts have school design and renovation specifications, and school construction administrators are reluctant to deviate from established standards. In addition, several states have school architects whose familiarity with the local school and construction environment makes it easier for them to produce conventional school buildings on time and with a limited budget.

Sanoff attributes the success of his projects to the teachers he involved in the design process who became advocates for the “L” shaped classroom. “The school principal has more power than the architect in such matters.”

School size is also an important consideration in classroom design. “Many of the projects I have designed are based on small classroom clusters. The small school idea can provide the stimulus for spatial innovation, whereas more traditional schools are locked into a familiar template.”

Sanoff first became interested in the behavioral impact of environmental design as a Pratt graduate student conducting thesis research under the guidance of Pratt Professor Marvin Sevely. “I approached Marvin with the idea of rediscovering the essence of architecture by conducting a project in a country that I knew nothing about,” says Sanoff. “Although my education did not prepare me to understand the social and anthropological implications of design and planning, Marvin was supportive of my approach and encouraged me to pursue the idea. Several weeks of living in a rural Jamaican village and in Kingston—in a country and culture that was foreign to me—actually helped to shape my interest in human behavior and its implication in the physical environment.”

After graduating from Pratt, Sanoff, who is currently ACSA and Alumni Distinguished Professor Emeritus of Architecture at North Carolina State University’s School of Architecture, established the Environmental Design Research Association (EDRA), an organization that focuses on behavior and design research to improve relationships between people and their environments. EDRA celebrates its 40th anniversary this year, a testimony to the enduring impact of his work. **P**



Pratt alumnus Henry Sanoff developed this “L” shaped classroom for the Gibsonville Elementary School in North Carolina.



ALL PHOTOS COURTESY OF DARWIN HARRISON

The lobby of the new Plano Courtyard Theater

REIMAGINING SPACE: ADAPTING HISTORIC STRUCTURES FOR MODERN USE

By Charlotte Savidge

PICTURE YOURSELF SHOPPING FOR TRENDY FASHIONS IN A 6TH CENTURY ROMAN PALACE OR SETTLING IN FOR THE NIGHT AT A DOCKSIDE WAREHOUSE TURNED HOTEL. SUCH SCENARIOS ARE THE RESULT OF ADAPTIVE REUSE—A PRACTICE DATING BACK TO THE MIDDLE AGES WHEN SPACES SUCH AS THE DIOCLETIAN PALACE AT SPALATO IN CROATIA BECAME HOUSING FOR REFUGEES AND NOW SERVES AS A PROMINENT COMMERCIAL AND RESIDENTIAL CENTER.

WHILE URBAN PLANNERS AND ARCHITECTS HAVE BEEN REUSING OLD BUILDINGS FOR NEW PURPOSES FOR CENTURIES, ADAPTIVE REUSE ONLY BECAME STANDARD IN THE UNITED STATES IN THE LAST 50 YEARS WITH THE PASSING OF THE 1966 HISTORIC PRESERVATION ACT AND TAX INCENTIVES IN THE 1970S AND 1980S THAT ENCOURAGED BUILDING CONVERSION.

TODAY, WITH URBAN CENTERS ACROSS THE COUNTRY IN NEED OF REVITALIZATION, ENVIRONMENTALISTS URGING ENERGY-EFFICIENCY AND SUSTAINABLE BUILDING PRACTICES, URBAN PLANNERS SEEKING TO CUT COSTS, AND PRESERVATIONISTS AIMING TO RETAIN THE ARCHITECTURAL GEMS AND EVERYDAY LANDMARKS OF THEIR COMMUNITIES, ADAPTIVE REUSE HAS TAKEN ON NEW LIFE—AND PRATT ALUMS ARE LEADING THE WAY IN CREATING TRULY UNIQUE BLENDS OF OLD AND NEW.

FROM PLAYING BALL TO STAGING PLAYS: A GYM TURNED THEATER IN TEXAS

As part of an effort to revitalize the downtown area, the City of Plano, Texas, decided to convert a high school gymnasium constructed in 1938 under President Roosevelt’s Works Progress Administration project into a new home for the Plano Repertory Theater, which was woefully in need of expanded space. The Courtyard Theater would be located at the heart of a new mixed-use pedestrian-friendly residential and commercial area developed in response to the expanding commuter rail system connecting Plano to Dallas.

Converted into a school administration space in the 1970s, the Cox Gymnasium had fallen into disuse by the 1990s, reflecting the state of much of Plano’s city center. Rather than demolish the beloved gym, which exemplified the city’s cultural and social heritage, the City of Plano turned to Holzman Moss Architecture, a firm renowned for adaptive reuse of historic structures across the country, to transform the space into a state-of-the-art performing arts center.

According to Pratt alumnus Malcolm Holzman, B. Arch. ’63, a founding partner, “Converting a 1930s high school gymnasium into a performance space could easily be a matter of simple renovation and intervention. But, the Plano Courtyard Theater illustrates what is possible when simple conversion is not enough. Our goal was to transform the building into a special memorable place that reflects the community’s dynamic growth and resultant expansion of its cultural offerings in the performing arts.”



Top: The lobby of the new Plano Courtyard Theater, created by Holzman Moss Architecture. The lobby’s wooden floor reminds visitors of the building’s original use as a gym. The cattle-trailer metal siding symbolizes Plano’s agrarian roots.
Bottom: Interior of the Plano Courtyard Theater



PHOTOS COURTESY OF TOM KESSLER



Previously a fire station, the Louise Hopkins Underwood Center for the Arts developed by Holzman Moss Architecture features a black box theater and a gallery.

“ALL PUBLIC BUILDINGS, WHETHER OLD OR NEW, REQUIRE A SENSE OF LIVELINESS.” —Malcolm Holzman, B. Arch. '63

Holzman developed an interest in architecture as a teenager when his ability to draw allowed him to work in architectural firms. He recalls his days at Pratt as challenging; only 10 of his 100 original architecture classmates graduated from the program.

That rigorous training, combined with Holzman’s strong work ethic and ongoing desire to learn, served him well. He established Hardy Holzman Pfeiffer Associates in 1967 and Holzman Moss Architecture in 2004, and has published numerous articles and books on architecture and interior design, including *A Material Life* (Images 2009).

“Bringing new uses to existing structures is an entirely different design process than restoration,” says Holzman, referring to another recent adaptive reuse project—the conversion of a 1968 fire station into a multi-disciplinary arts center. “The practice begins by determining what the building provides and continues by bringing to it entirely new thinking and design initiatives.”

He concludes, “Ultimately, all public buildings, whether old or new, require a sense of liveliness.”

TURNING A BANKING LANDMARK INTO A MUSEUM

Throughout history, adaptive reuse projects have allowed spaces as diverse as power stations and monasteries to become museums. Following in that vein, the grand interior of the Bank of New York’s flagship building at 48 Wall Street was transformed into the Museum of American Finance as part of a \$60 million renovation project to convert the entire Art Deco structure into an office building.

The skyscraper, a National Register landmark constructed in the late 1920s and designed by Benjamin Wistar Morris, one of the city’s most renowned architects of that time, is managed by Swig Equities. Pratt alumnus Eugene Flotteron, B. Arch '95, Swig Equities’ senior vice president for project development, served on the team that oversaw the restoration. “Providing the maximum value is essential to assembling any type of development project, whether it is the expansion and modernization of a commercial lobby or the complex assemblage of a new development site,” he says.

Flotteron credits his ability to solve problems

in a way that maximizes value to his Pratt experience: “My education also prepared me to communicate and coordinate with various professionals on projects of all size and scale—from architects to engineers, from zoning and landmark consultants to regulatory agencies. I have also had to interface with community organizations and neighboring property owners to obtain entitlements and ensure compliance with zoning regulations, building codes, and other governmental regulations. All of this combined are fundamental skills that I developed at Pratt.”

The restoration was recognized in February 2009 by the Building Owners & Managers Association (BOMA), which honored Swig Equities with the award for Best Historical Building Renovation. Ora Gordon, M.S. Communications Design '04, who serves as director of marketing for Swig Equities says, “When the opportunity came to enter 48 Wall into the BOMA awards, I was charged with producing the submission, which included photographs, floorplans, and style sheets, all within a very tight deadline. I employed all of the skills I learned at Pratt. And we won.” **P**



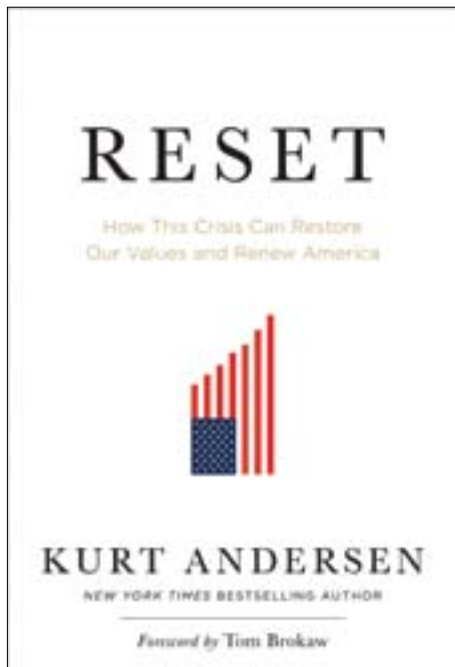
Kansas City Music Hall: a 1936 Art Deco playhouse that Holzman Moss brought up to 21st century standards



The Grand Mezzanine that served as the entrance to the former headquarters of the Bank of New York had its staircase restored under the direction of members of the Swig Equities' project development team, which includes Pratt alumnus Eugene Flotteron.

New and Noteworthy

ITEMS IN THE MARKETPLACE CREATED BY PRATT ALUMNI, FACULTY, AND STUDENTS



RESET

Kurt Andersen, Pratt trustee
\$15 (Random House, 2009)

"It's the end of the world as we've known it," Kurt Andersen writes in *Reset*, "but it isn't the end of the world." In this smart and refreshingly hopeful book, Andersen—a brilliant analyst and synthesizer of historical and cultural trends, as well as a bestselling novelist, host of public radio's *Studio 360*, and keynote speaker at Pratt's ReIGNITE! 2009 symposium—shows us why the current economic crisis is actually a moment of great opportunity to get our nation, and ourselves, back on track.

Historically, America has always shifted between wild, exuberant speculation and steady, sober hard work, as well as back and forth between economic booms and busts, and between right and left politically. This is one of the rare moments when all these cycles shift dramatically and simultaneously—a moment when complacency ends, ossified structures loosen up, and enormous positive change is possible.

The shock to the system can enable each of us to rethink engrained habits and focus more on the things that make us authentically happy. The present flux can enable us as a society to consolidate the enormous gains of the last several decades in areas such as technology, crime prevention, women's and civil rights, and the democratization of the planet. We can reap the fruits of a revival of realism and pragmatism at home and abroad. As we enter a new era of post-partyline common sense, we can start to reinvent hopelessly broken systems—in health care, education, climate change, and more—and rediscover some of the old-fashioned American values of which we've lost sight.

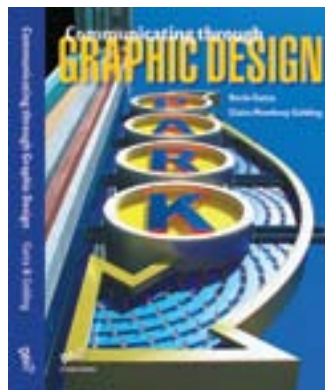
In *Reset*, Andersen explains how we've done it before and why we are about to do it again—and better than ever. Available at bookstores.



CLOX

Anthony Caradonna, B. Arch. '86, Pratt faculty member
\$140

Since his student days, Caradonna, an associate professor in Pratt's School of Architecture, has been inspired by paper as a versatile and reusable material. His new battery powered wall clock, *Clox*, is made from a variety of colorful recycled paper stock that has been laser cut and hand folded using the ancient Japanese origami technique. This approach transforms everyday utilitarian objects into sustainable home heirlooms that use a limited carbon footprint and weigh very little, making original designs affordable and relevant to everyone. *Clox* was chosen for the spring 2009 BKLYN DESIGNS™ "front of house" collection. Available at opusnyc.com.



COMMUNICATING THROUGH GRAPHIC DESIGN

Kevin Gatta, Pratt faculty member
Teacher's Edition: \$61.95
Student Edition: \$53.95
(Davis Publications, 2010)

Co-authored with Claire Mowbray Golding, this volume by Graduate Communications Design professor Kevin Gatta was developed to address the needs of computer-based graphic design programs, as well as more traditional approaches

to graphic design. As such, it offers a fresh, up-to-date look at one of the fastest growing art career professions. This high school text, full of colorful designs by professionals and students, first hones students' fundamental thinking and drawing skills, emphasizing knowledge of elements and principles, planning, and sketching with traditional media. Students then move on to specific areas of design, observing and analyzing exemplary works from a variety of designers past and present, and finding their own solutions to real world design problems. The student profile pages include the work of Pratt graduates Deborah Alden, Warren Bernard, Mark Gallagher, Lyle Owerko, Laddawan Prawatyotin, Stefan Sagmeister, Laura Savard, and Ben Solomon. Available at bookstores.

**C:SCAPE**

**John Hamilton, B.I.D. Industrial Design '91
Andre Dettler, B.I.D. '02, and Ryan Paully, B.I.D. '02**
Price variable based on size and material choices

C:Scope is a new series of collaborative solutions to furnish an office that adapts readily to smaller or larger spaces. It is designed to create landscapes that help people connect and collaborate in the workplace quickly and seamlessly with 21st century ease and mobility. Hamilton, who is currently design director for Coalesse (a Steelcase company) headed the project. Dettler and Paully were part of the design team. Available through Steelcase dealers.

**CLOAK
& DAGGER DESIGNS**

Brookelynn Starnes, B.F.A. Fashion '03
Anouk Eskimo Coat \$874
Sophia Swing Coat \$604
Etta Smoking Jacket \$396, Amelia Cami
\$196, Hattie Mini Skirt \$242

Brooklyn designer Brookelynn Starnes, who debuted her own line, Cloak & Dagger, in 2006, focuses on refined but playful cuts and rich fabrics. Her *Anouk Eskimo Coat* is fur trimmed; her *Sophia Swing Coat* is smartly trimmed in white and sports festive pom poms; and her sophisticated ensemble in black combines a slim tailored jacket with a fringed cami top and a curve-hugging fringed skirt. Starnes' first stand-alone store opened in April 2009 in the East Village and is already frequented by a fashion-savvy downtown set hunting for high-quality work-to-weekend pieces. Available at Cloak & Dagger boutique in Manhattan.

**TOD SIDE TABLE**

Todd Bracher, B.I.D. Industrial Design '96
\$999

The curvy *Tod* side table was inspired by model Cindy Crawford's beauty mark. Like a beauty mark, it is a small object that brings strong personality to a space. The *Tod* side table is never intended to stand alone but always to provide an organic link between the floor and a sofa or bed. Made from polypropylene with a gloss lacquer finish, it is available in black or red or white as shown and suitable for indoor or outdoor use.

Bracher, who is creative director for Georg Jensen, the global Danish luxury lifestyles brand, was named designer of the year at ICFF 2008. After 10 years of working in Copenhagen, Milan, Paris, and London, his work takes the Scandinavian design tradition as its reference point despite his New York roots. Manufactured by Zanotta, the *Tod* side table is available at the Conran Shop.

3-D HOME KIT

Daniel Reif, B. Arch. '71
\$30

You don't need to be a design or building professional to plan your own dream home! Using Reif's kit, you can visualize a home project before you build to save time, improve communications with an architect or contractor, and avoid costly mistakes. The kit includes poster board sheets printed with a ¼-inch scale grid on one side and various architectural patterns—siding, roofing, windows, and doors—printed on the other side. These raw materials along with instructions, design notes, a scale ruler, and a roof slope calculator will enable you to build a scale model of almost any house design up to four-stories high and 6,200 square feet, such as the Victorian home shown here. A best selling educational toy, the 3-D Home Kit is in use in 1,000 schools worldwide. Its invention arose out of Reif's Pratt experience of using models to show his architectural designs. Available at homeplanner.com.



DAVID ZACHARY

David Wright, B.I.D. '08
Zachary Feltoon, B.I.D. '08
Hang Out Hook \$18
Austin Table \$700

David Zachary, an industrial design firm headed by two Pratt alumni, captures the potential found in post-manufacturing materials discarded by their neighbors in the Brooklyn Navy Yard. The resultant designs are both elegant and utilitarian. The *Hang Out Hook* is made from reclaimed Forest Stewardship Council-certified mahogany wood from a Brooklyn-based manufacturer. The design is the result of many iterations of refinement. The coat, scarf, or bag hook fulfills its mundane purpose in an efficient and elegant manner, yet lends itself to a second look when not in use. Available at Abode and Future Perfect in Williamsburg, Brooklyn and 14Feet in California.

The *Austin Table* was developed from a client commission the firm received while working with the interior designer Michala Monroe, B.F.A. Interior Design '08. Each table measures 16"x16"x22" high and is made from repurposed walnut from a sawmill in Ohio, finished with a satin water-based finish. The table's graceful details support the overall aesthetic to be more than just a slab table. Available at 14Feet in California and through supermarketHQ.com.



CURVACEOUS CUPS

Jennifer S. Fisher, M.I.D. Industrial Design '07
\$35 each

Curvaceous Cups invite the tea drinker to wrap both hands around the cup for a warm and soothing drinking experience. The organic form is designed to fit comfortably into the left hand with an area for the right thumb to rest securely. The cups also nestle together to form an interesting shape when sitting on the table. Fisher strives to combine style and beauty with comfort and accessibility, designing products that are approachable, touchable, and beautiful. She designs and produces the items herself, making them all by hand in a small ceramics studio in Queens, N.Y. Her line of slip cast ceramic tabletop items finished with nontoxic glazes includes a vase and two kinds of containers. Available at Abode in Brooklyn, Show in Los Angeles, and through jfishdesigns.com.



JAMES RANSOM

SPICE BLOCK

Diane Ruengsorn, M.P.S. Design Management '05
\$48

As founder and director of Domestic Aesthetic, Diane Ruengsorn collaborates with a team of three designers to produce locally sourced and locally manufactured products that foster economic development and environmental awareness. This aspect of their design philosophy is as important to them as the organic curves in their spice block, which evolved from a lesson in resourcefulness. When they found out that a nearby Brooklyn factory regularly threw out hundreds of pounds of wood, they used their waste mahogany to create a beautiful way to serve up salt and spices. Hand-sanded grooves highlight the natural grain of the wood. The spice block is made of mahogany with a food-safe beeswax and walnut oil finish. Available at the MoMA Design Store and other stores across the United States and Canada.

**C-ZEN PST PILLOW**

Takafumi Eura, M.I.D. Industrial Design '95
\$45 online, \$55 retail

Eura is the design director, CEO, and co-founder of C-Zen, Inc., a Santa Monica, Calif. company that designs and produces innovative, Zen-inspired relaxation products. Their target market is modern people who seek the utmost in comfort with stylish design. Eura's previous experience includes design positions with Mazda, Fila, and K-Swiss. In his current entrepreneurial undertaking, he has designed C-Zen's first product offering, the C-Zen *PST* Pillow, a luxury spa and travel accessory. *PST* represents Palm Shape Technology™; the pillow's ergonomic design is inspired by the type of unique, comforting support offered by the palm of the hand.

C-Zen's *PST* Pillow provides the user with soothing relaxation anytime and anywhere, removing tension from the head, neck, and shoulders. Its newly developed, gently responsive foam is feather light for portability. The memory foam compresses easily to fit into flight and weekend bags. It's perfect for vacation, travel, or simply resting. Included is a silky satin protective drawstring pouch. The pillow is also environmentally friendly, featuring biodegradable foam, and has a worldwide patent pending.

The C-Zen *PST* Pillow is available at c-zen.com, zoshow.com, and at select stores in California.

**SACHI CREDENZA**

Akemi Tanaka, M.I.D. Industrial Design '07
\$4,400

With a design aesthetic rooted in simplicity and utility, Akemi Tanaka balances function with refined minimal form. Her *Sachi* Credenza was designed to lighten the visual weight such furniture usually occupies, so it feels lighter and smaller than its size (44"x24"x15.75"). The cut out can accommodate a vase, sculpture, or other decorative item by giving the object a special place for display. *Sachi*'s white shell opens to reveal a dark walnut inner body with adjustable shelves and touch latch closures. With its beveled edge carried through the back, the credenza can double as a room divider, its clean design complimented by its naturally beautiful walnut grain.

The Brooklyn-based designer's work has been featured in the *Chicago Tribune*, *Los Angeles Times*, *Philadelphia Inquirer* and in the books *Ultra Materials: How Materials Innovation is Changing the World* (Thomas & Hudson, 2007); *Absoluut Architectuur* (Belgium, 2006); and *Big Ideas for Small Spaces* (Sunset Publishing, 2006). Tanaka appeared on HGTV's show *Small Space, Big Style* and her work has been featured on *Oprah* and HGTV's *What's With That House*. Available at burkedecor.com.



NIGHT/SHIFT

Lynn Saville, M.F.A. Photography '76
\$45 (Random House/The Monacelli Press, 2009)

Lynn Saville photographs New York City during the time of transition from daylight to night, the fleeting moments when natural light gives way to streetlight, moonlight, window light, as well as advertisement and surveillance lighting. Subdued tones and shadows reveal a geometry hidden beneath the visual distractions of daylight. Saville has sought out places that seem questionable—deserted factories, back alleys, the shadowy infrastructure of urban

highways and bridges that suggest the city's exoskeleton. Unpopulated and sometimes unsettling, these images can be read on many levels; their evocative colors can seem garish or sublime. Taken together, the photographs of *Night/Shift* create a unique portrait of the city and a personal meditation for each viewer. The book opens with an introduction by art critic Arthur C. Danto.

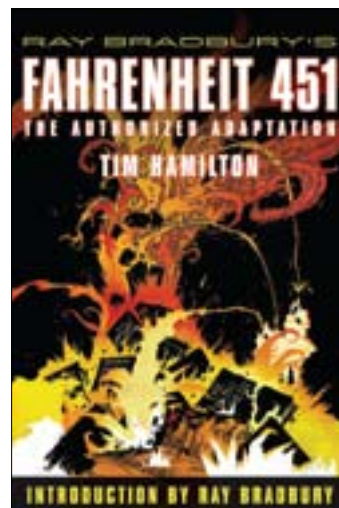
Saville focuses on photographing both cities and rural settings at twilight and dawn or, as she describes it, "the boundary times between night and day." Her photographs are in the permanent art collections of major museums, corporations, and individuals. Available at bookstores.

K DEE JEWELRY

Kristine Dee, M.I.D. Industrial Design '01
Elements Earrings \$840 with diamonds
Daisy Cuff \$1,260 without diamonds
Cherry Mae Bangle \$1,400 without diamonds

Dee's limited edition fine jewelry combines the principles of industrial design with the craft of jewelry making, subjects she studied at Pratt. Dee wants the wearer to feel as unique as her pieces, which she creates by hand, paying considerable attention to the positive and negative spaces they occupy when worn on the body. These pieces in 14-karat yellow, white, or rose gold combinations come with or without brilliant cut diamonds; they are part of Dee's *Revelry* Collection, which celebrates the pattern of everyday life to bring out the beauty of the mundane.

The cuff and bangle were made to benefit the Bantay Bata Foundation in the Philippines in collaboration with the children they help. The petals on *Daisy Cuff* derive from flowers seen in children's drawings. *Cherry Mae Bangle* was named for a child who wished for a better home; Dee made the shapes in the bracelet in the form of roofs and houses. Available at kristinedee.com.



FAHRENHEIT 451: THE AUTHORIZED ADAPTATION

Tim Hamilton, B.F.A. Illustration '01
\$30 (Hill and Wang, 2009)

In 1953, the acclaimed novelist and playwright Ray Bradbury, whose original forward introduces this book, envisioned one of the world's most unforgettable dystopian futures. In this authorized adaptation of *Fahrenheit 451*, Hamilton translates this frightening modern masterpiece into a gorgeously imagined graphic novel, creating a striking work of art that uniquely captures the protagonist's awakening to the evil of government-controlled thought and to the inestimable value of philosophy, theology, and literature. Bradbury's one request to Hamilton was that the graphic novel look like the future of the 1950s, not of 2009, so Hamilton based his illustrations on Art Deco and Russian Revolutionary poster art to capture a retrofuturistic look.

Hamilton, who has produced art for *The New York Times Book Review*, ABC television's *Earth 2100*, King Features, BOOM Studios, and *MAD* magazine, also has adapted Robert Louis Stevenson's *Treasure Island* into a graphic novel (\$10.99, Puffin Graphics, 2005). Both are available at bookstores.





TALK BULLETIN BOARD

Carolina Kim, M.I.D. Industrial Design '08
\$21

Think outside the message board box with this speech-bubble shaped magnetic bulletin board. Complete with penholder, this white bulletin board is perfect for the home or office and adds a comic twist to notes, lists, or reminders. *Talk* Bulletin Board won first-prize in the 2008 Umbra|Pratt Design Competition, so a portion of the sales proceeds goes to Pratt and the Institute's logo appears on the packaging. Available through umbra.com and sold at various stores internationally.



GATOR DYED KNITS AND OTHER APPAREL

Jeff Dodd, Fashion '10; David J. Krause, Fashion '10; Nina Zilka, Fashion '10

Tie dyed jacket \$690

Tie dyed pants \$420

Green dress \$600

Red knit dress \$150

White knit tank \$120

The three members of the twentyten, an independent design label based in Brooklyn, met while fashion students at Pratt. ("Twentyten" refers to their graduation year.) The twentyten's designs have been attracting some of the hippest young people in fashion, including recording artist Keri Hilson, who wore the collective's f uorescent chain-link tee-shirt design in her summer 2009 video "Everyday, Everything, Everywhere" with rapper Fabolous. Their debut collection comprises sculptural and body conscious modern designs made of hand-dyed knits. The stretchy fabrics in body-hugging styles come in a variety of bright colors to make bold statements, while maintaining an ease and comfort that is seasonless. The use of lime green silk, bright red, and dip-dyeing makes the collection's primarily gray and black color palette pop, bringing the clothes from spring all the way through winter. Available at Kifka + Heller in New York and through thetwentyten.com.



DELICATE JEWELRY

Robin Mollicone, Pratt faculty member

Tanzanite and ruby earrings \$178

Pink sparkle necklace \$278

London topaz drop necklace \$128

Native Rhode Islander Robin Mollicone, a visiting instructor at Pratt, is gaining recognition for her elegant jewelry. Her work is very delicate and feminine, showing refined handiwork and great attention to detail. In particular, Mollicone has taken clusters to a whole new level. The center bead of the earrings is faceted blue tanzanite, depending from clustered rubies and 14-karat gold. The wire work is done entirely by hand, and all the wire and findings are 14-karat gold. The earrings hang about 1.5 inches. Mollicone's creations sometimes feature very tiny seed beads and range from super-sophisticated to funky and chic. Available through orangelola.com.



Ryerson Walk



RENE PEREZ

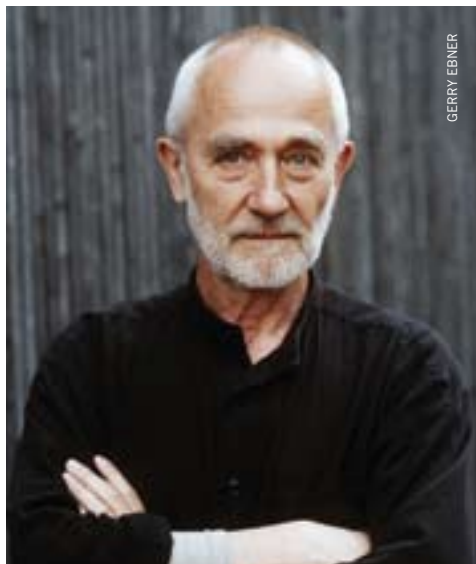
Pratt's 120th Commencement held at Radio City Music Hall

PRATT'S 120TH COMMENCEMENT HELD AT RADIO CITY MUSIC HALL

Pratt presented approximately 1,250 degrees to its graduating bachelor's and master's degree candidates during its 120th Commencement on May 18 at Radio City Music Hall in New York City. The Institute awarded honorary degrees to musician Judy Collins, children's book author and illustrator Tomie dePaola, B.F.A. '56, and artist Richard Serra. For the first time in Pratt's commencement history, graduates received diplomas on stage at Radio City Music Hall, the largest indoor theater in the world.

Pratt Center for Community Development Names New Director

The Institute has appointed Adam Friedman to direct the Pratt Center for Community Development, New York City's top provider of architectural, urban planning, and environmental sustainability services to community-based organizations. Friedman is the founding executive director of the New York Industrial Retention Network, a non-profit economic development organization established in 1997 to strengthen the city's manufacturing sector and promote sustainable development while maintaining the unique diversity of New York's neighborhoods.



GERRY EBNER

Peter Zumthor

ALUMNUS PETER ZUMTHOR WINS 2009 PRITZKER PRIZE, ARCHITECTURE'S HIGHEST HONOR

The Swiss architect Peter Zumthor received the 2009 Pritzker Architecture Prize for his craftsmanship and design of timeless structures including chapels, museums, senior housing, and a hot springs complex in a May 29 ceremony at the Legislature Palace of the Buenos Aires City Council in Argentina. Zumthor was awarded the honor by a Pritzker jury of architects, academicians, designers, and writers in recognition of his timeless creations. He also received a \$100,000 grant and a bronze medallion.

DAVID O. PRATT ELECTED TO PRATT BOARD OF TRUSTEES

Pratt Institute's Board of Trustees has elected David O. Pratt to the board. His appointment was effective on July 1. Pratt is a management consultant with more than 30 years of experience in finance, administration, strategic planning, and entrepreneurship. He graduated from the University of Pennsylvania's Moore School of Electrical Engineering in 1974 and went on to earn his M.B.A. in 1977 from the university's Wharton School, where he specialized in finance and entrepreneurial management. Pratt is the great-great grandson of the Institute's founder, Charles Pratt, and the son of the school's former president, Richardson Pratt Jr. He is a trustee of the Spionkop Charitable Trust.



EDWIN C. PRATT

David O. Pratt

New Website Design for Pratt.edu

Pratt's new website design, which was launched earlier this fall, follows rigorous architectural logic with a focus on usability. Two major updates from the old page are the introduction of a campus-wide announcement calendar and a campus-wide blog. Its new features and functionality include an online course catalog and course search; animated galleries of Pratt student work; and a full listing of all undergraduate and graduate degrees, complete with program descriptions and their corresponding curricula.



AMANDA ADAMS-LOUIS

Alecia Wesner, president of Kovacs-Wesner Design Group, and Dana Otto, Pratt industrial design student.

STUDENTS RECEIVE GEORGE KOVACS LIGHTING COMPETITION AWARDS

Pratt industrial design students Dana Otto, Sara Dierck, and Mike Jozewicz were recognized as part of the second annual George Kovacs Lighting Competition, sponsored by Kovacs-Wesner Design Group, The Minka Group, and the New York Design Center. Professor Bruce Hannah, B.I.D. '63, coordinated the competition, which was judged by Giovanni Pellone, B.I.D. '93, principal of PelloneTakeuchi product and design studio; Tucker Viemeister, B.I.D. '74, lab chief at Rockwell Group; and Alecia Wesner, current president of Kovacs-Wesner Design Group.

ANNUAL PRATT SHOW DRAWS HUNDREDS OF INDUSTRY PROFESSIONALS

The 2009 Pratt Show, an annual exhibition of exceptional design work by 300 of Pratt's graduating students, was held May 12-15 at The Manhattan Center. Juried by Pratt faculty, the show featured the best work by students in numerous programs at Pratt and was attended by hundreds of industry professionals. On display for the first time were designs by students working under the direction of Graduate Communications and Design (GCD) Professor Kevin Gatta, part of a continuing collaboration with officials at Barnes & Noble to design items for the retailer's Back-to-Campus Collection.



At the Pratt Show 2009: Professor Kevin Gatta, Jeanne Allen and Jennifer Kay of Barnes & Noble, Provost Peter Barna, President Thomas F. Schutte, and GCD Chair Jeff Bellantoni

World History Program Co-Sponsors Annual Mid-Atlantic World History Association's Conference

Pratt faculty members led a panel discussion, titled "World History at an Art and Design Institution," at the Mid-Atlantic World History Association's annual conference, October 16-17, co-sponsored by the World History Program in the Department of Social Science and Cultural Studies. In conjunction with the conference theme, "Time and How it Frames the World," historians John London and Edward Judge delivered a keynote address titled "Teaching World Connections" on October 16 in Higgins Hall.

SUSAN MEISELAS SCHOLAR IN RESIDENCE AT SCHOOL OF LIBERAL ARTS AND SCIENCES

Acclaimed photographer and 1992 MacArthur Fellow Susan Meiselas was the School of Liberal Arts and Sciences' Scholar in Residence this spring. Widely recognized for her documentation of human rights issues and struggles in Latin America, the Middle East, and the United States, she presented a keynote address in Memorial Hall on April 1 covering career highlights. Her residency was co-sponsored by the Department of Social Science and Cultural Studies.



DIANA PAU

Susan Meiselas, scholar in residence at SLAS



DIANA PAU

The new Grand Walk on Pratt's Brooklyn Campus

PRATT BEAUTIFIES ITS BROOKLYN CAMPUS

A generous gift by alumna Hiroko Nakamoto, who studied Interior Design at Pratt in the mid-1950s, has allowed the Institute to beautify Grand Walk, the section of the Brooklyn campus that stretches from the Willoughby Avenue Gate to DeKalb Avenue. Her contribution also will allow the enhancement of the entry courtyard at the back entrance of North Hall. The Grand Walk improvement plan was developed by the landscape architecture firm Matthews Nielsen, where Pratt architecture professor Signe Nielsen is principal.

2009 FASHION SHOW CELEBRATES FASHION ICON RALPH RUCCI

Forty-three graduating fashion students presented more than 100 original designs at the 2009 Pratt Fashion Show on May 14 at The Altman Building in Manhattan. The designs, which had been pre-selected by fashion industry critics, spanned several categories of apparel. During the event, the Pratt Institute Fashion Icon Award was presented to world-renowned fashion designer Ralph Rucci, whose sophisticated couture and ready-to-wear designs have inspired women on both sides of the Atlantic.



RENE PEREZ

Costume Design at 2009 Pratt Fashion Show

Pratt Presents Science, Art, and Archeology Symposium

In April, Pratt presented "Science at the Art/Archeology Interface," its third symposium on science and art, organized by the School of Liberal Arts and Sciences and the Department of Mathematics and Science. The event featured distinguished speakers in the fields of conservation science, art conservation, archeology, and art history from New York University, The Metropolitan Museum of Art, The Guggenheim Museum, University of Rome "La Sapienza," The Herculaneum Conservation Project, RWTH University of Aachen, University of Florence, Hunter College, and Pratt Institute. Eleonora Del Federico, associate professor of chemistry, organized the program.



DIANA PAU

Pratt booth at BKLYN DESIGNS™ 2009

PRATT'S DEPARTMENT OF INDUSTRIAL DESIGN EXHIBITS WORK AT 7TH ANNUAL BKLYN DESIGNS™

Industrial design professor and alumnus Tim Richartz curated this year's Pratt booth at the 7th Annual BKLYN DESIGNS™ show in May in downtown Brooklyn. The booth featured outstanding works by more than 10 industrial design students exhibiting furniture, lighting, tabletop, and accessories design. Richartz and fellow professor and alumnus Mark Goetz also participated in a panel discussion, "Does Integrity of Design Change in a Down Economy: Does High End Meet Low Cost?"



DIANA PAU

The End Justifies the Means, Justifies the End... by Martha Walker

THE MARC ROSEN DISTINGUISHED VISITING CHAIR IN DESIGN ESTABLISHED

President Thomas F. Schutte and the Board of Trustees held a dinner to celebrate the creation of The Marc Rosen Distinguished Visiting Chair for Packaging by Design in June at the Gramercy Park Hotel in Manhattan. The event commemorated the first endowed professorship in the history of Pratt Institute, which will provide funding in perpetuity to allow Pratt to bring stellar designers and lecturers to the school to promote interdisciplinary education in design. Established through the generosity and foresight of Pratt alumnus, trustee, and faculty member Marc Rosen and his industry colleagues and friends, the professorship will build on Rosen's legacy in packaging design, emphasizing the connections between product, packaging, and branding as they relate to the consumer's identity and experience.



RENE PEREZ

Marc Rosen, Arlene Dahl, Juliana Terian Gilbert, and Bruce Gilbert

PrattCard to Expand to Myrtle Avenue Businesses This Fall

Pratt and the Myrtle Avenue Brooklyn Partnership are collaborating to expand the reach of PrattCard, Pratt's student and faculty identification card, to 150 eligible businesses on the Myrtle Avenue commercial corridor this year. Pratt students, faculty, and staff will be able to put a cash balance on their cards similar to a debit card and use it to shop or dine on Myrtle Avenue. PrattCard is already in use at the Pratt cafeteria, Prattstore, Pratt Copy Center, and all campus computer lab facilities, but this is the first time it will be available for off-campus purchases.

NEW ADDITIONS TO PRATT'S SCULPTURE PARK

Pratt's Sculpture Park, the largest outdoor sculpture park in New York City, now features more than 50 works by notable and emerging artists and sculptors. This past year, works by Todd Ayoung and Carlos Andrade, Hans Van De Bovencamp, Agnieszka Gradzik and Wiktor Szostalo, Nova, Michael Rosh, and Martha Walker were installed on campus. *Public Art Review* has recognized the park as one of the 10 best college and university campus art collections in the country.

TODD M. GALITZ NAMED VICE PRESIDENT FOR INSTITUTIONAL ADVANCEMENT

A senior fundraising professional with more than 14 years of development experience, Galitz began his appointment on August 24, after serving as the Asia Society's vice president of external affairs since 2005. He previously held fundraising positions at Columbia University and Lincoln Center for the Performing Arts. Galitz earned a doctorate in history from Brown University and has held teaching positions at Brown, Hunter College, and Manhattan College.



JACK DEUTSCH

Todd M. Galitz

Pratt Hosts Foreign Fulbright Scholar Ly Thi Pham

The Institute hosted Fulbright Visiting Scholar Dr. Ly Thi Pham for the 2008-2009 academic year. She directs the Center for International Education Culture Exchange and Research in Ho Chi Minh City, Vietnam. Dr. Pham researched how to introduce the best international education administration practices into Vietnamese higher education and published two papers as a result of her fellowship. Dr. Vladimir Briller, director of strategic planning and institutional research at Pratt Institute, served as her advisor.



DIANA PAU

Pratt's "Design for a Dollar" booth at 2009 ICFF

PRATT'S "DESIGN FOR A DOLLAR" BOOTH AND TERRACYCLE COMPETITION WINNERS AT 2009 ICFF

Pratt's Department of Industrial Design was honored with an International Contemporary Furniture Fair (ICFF) Editors' Award for "Best Design School" at the 21st annual ICFF, held at the Jacob K. Javits Center in Manhattan, May 16-19. On display were the 15 most successful designs



Jewelry designs by Naima Frankel

to emerge from the student-generated theme, "Design for a Dollar," advised by Professor Mark Goetz. Also exhibited were the four winning designs by students Naima Frankel, Dana Oxiles, Morgan Street, and Austen Doten (along with 12 others) from Pratt's "UPCYCLE" Design Competition, which challenged students to create consumer products from materials headed for the landfill. "UPCYCLE" was a partnership between Pratt's Center for Sustainable Design Studies and TerraCycle, a company that creates new products from industrial waste.



JOSEPH V. LABOLITO/TEMPLE UNIVERSITY

Concetta Stewart

CONCETTA STEWART NAMED DEAN OF PRATT'S SCHOOL OF ART AND DESIGN

An academic scholar and administrator with nearly 20 years of higher education experience, Stewart began her appointment on July 20, after serving as dean of the School of Communications and Theater at Temple University since 2000. She had previously served as the inaugural chair of the university's Department of Broadcasting, Telecoms, and Mass Media, as a faculty fellow, and as an associate professor of communications.

STUDENT NOTES

ID STUDENTS FINALISTS IN GRAHAM FIELD HEALTH PRODUCTS, INC. COMPETITION

Six Pratt industrial design students were finalists in a competition to redesign the Lumex bath seat, an item made by Graham Field Health Products, Inc., manufacturers of rehabilitation health care products. Jeffrey Kapec, B.I.D. '72, visiting associate professor, Industrial Design and principle of Tanaka Kapec Design Group, proposed the competition, which was judged by Graham Field's senior vice president, Lawrence de la Haba. First prize winners were Anna Alriksson and Jenny Jernstrom. Evan Dewhirst won second prize and Aaron Street took third prize.



Graham Field Health Products' design competition

INDUSTRIAL DESIGN ALUMNA WINS WINDGATE FELLOWSHIP

Anna Sfinarolakis, a recent graduate of Pratt's Department of Industrial Design, won a 2009 Windgate Fellowship and \$15,000 on behalf of the Center for Craft, Creativity and Design in Hendersonville, N.C. on March 18. She plans to pursue a career in ceramic design.

YOON KYUNG EOM WINS 1ST PLACE IN DESIGN AGAINST FUR COMPETITION

Among 7,000 participants, Pratt student Yoon Kyung Eom won first place in the 2009 Design Against Fur competition organized by Animal Friends, The Fur Free Alliance, and Humane Society International, and Pratt students Yu Ri Heo and Shinae Kim were specially commended. All artwork conveyed the message: "The wearing of fur is cruel and unnecessary."

INTERIOR DESIGN STUDENT WINS M2L GENUINE DESIGN COMPETITION

Pratt Institute Graduate Department of Interior Design student Kayne Elisabeth Rourke received the second prize of \$2,500 in the Inaugural M2L Genuine Design Competition for her essay on intellectual property. She was honored at the New York 11 Student Exhibition opening reception on April 13th at Haworth's New York City Showroom.

FASHION SENIORS NAMED WINNERS IN COTTON INCORPORATED COMPETITION

Three Pratt Institute fashion design seniors—John Renaud, Sarah Friedlander, and Ashley Piacenza—received scholarship awards in a year-long eveningwear and bridal design competition requiring the use of 98 percent cotton fabrics. The jurors included Elizabeth King, vice president of importer relations, Cotton Board; Linda DeFranco, senior trend forecaster, and Erin Burke, product trend analyst, Cotton Incorporated; Jeanne Allen, director of product development, Barnes and Noble; and Carol Pratt, fashion designer. Funding for this competition was awarded in whole through a competitive grant presented to Pratt by the Importer Support Program of the Cotton Board and Cotton Incorporated. The Cotton Research and Promotion Program, funded by U.S. cotton producers and U.S. importers of cotton and textile products, is administered by the Cotton Board.



Pratt fashion students Ashley Piacenza, John Renaud, and Sarah Friedlander with their winning designs

STUDENTS WIN ARTIST AS CITIZEN COMPETITION

Pratt Institute Communications Design student Francisco Contreras and graduate students Maria Sotiropoulou and Greg Yagoda were awarded the top three prizes at this year's premiere Artist as Citizen postcard competition on March 19.

DIEGO TORRES WINS AIGA SCHOLARSHIP

Communications Design sophomore Diego Torres has won the AIGA Coyne Family Foundation Award for illustration, among 700 applicants nationwide. Torres was honored alongside all Worldstudio AIGA Scholarship winners at the Design Legends Gala at the Waldorf-Astoria Hotel on September 17.

STUDENTS RECEIVE HONORABLE MENTION AT BETTER DESIGN FOR SOCIAL CAUSES CONFERENCE

Graduate Communications Design students Joung Won Cha and Alexandra Kalouta received honorable mention for their environmental sustainability poster designs at Princeton University's second annual Better Design for Social Causes conference on February 28.



COURTHOUSE CONFESSIONS

DESIGNS/SWEDISH DESIGN AWARD EXHIBITION

1. *Roville and Richard* by Steven Hirsch 2. *Skeppshult V* bicycle 3. *Model House* by Mitchell Joachim and Philip Weler 4. *Garments* by Alabama Chanin

Past

Pratt Manhattan Gallery

Design S/Swedish Design Award Exhibition

June 19–August 5, 2009

The Design S/Swedish Design Award competition featured the 19 most innovative Swedish furniture, lighting, medical, fashion, and transportation designs from 2008. It was organized by Svensk Form, The Swedish Industrial Design Foundation, and The Advertising Association of Sweden.

Center for Continuing and Professional Studies Gallery

Eye on The Strand

July 15–August 26, 2009

The group exhibition featured the work of the three winners and 20 finalists of Pratt, the Aperture Foundation, and Strand Book Store's first-ever photography contest with more than 500 entries.

Courthouse Confessions

August 31–September 29, 2009

The photographic work of CCPS instructor and longtime photojournalist Steven Hirsch was featured in juxtaposition with his transcriptions of the defendants' stories.

Current

President's Office Gallery

George Hirose Photography

October 5, 2009–February 19, 2010

The adjunct associate professor exhibits images from his new book *BLUE NIGHTS: Photographs by George Hirose*, introduced by the late Norman Mailer (Provincetown Arts Press, 2008).

The Rubelle and Norman Schafler Gallery

Foundation Faculty

September 17–October 28, 2009

Work in all media by faculty members from Pratt's Foundation Department.

Pratt Manhattan Gallery

2009–2010 Exhibition Season: Design and Sustainability

Pratt's continuing leadership in sustainable causes will be covered in three consecutive exhibitions that explore green issues from the viewpoints of industrial design, fashion design, and architecture.

About Pratt Manhattan Gallery:

Pratt Manhattan Gallery is a public art gallery affiliated with Pratt Institute. The goals of the gallery are to present significant innovative and intellectually challenging work in the fields of art, architecture, fashion, and design from around the world and to provide a range of educational initiatives to help viewers relate contemporary art to their lives in a meaningful way. It is located on 144 West 14th Street between 6th and 7th Avenues in Chelsea and is open Tuesday–Saturday, 11 AM–6 PM. Phone: 212-647-7778

About The Rubelle and Norman Schafler Gallery:

The Schafler Gallery presents exhibitions by Pratt Institute faculty, students, and alumni from all departments. The gallery favors cross-disciplinary topics that reveal how ideas and issues affect our lives from many different perspectives, and provides an open forum for the presentation and discussion of contemporary culture. The Schafler Gallery is located on the first floor of the Chemistry Building on Pratt's Brooklyn Campus and is open Monday–Friday, 9 AM–5 PM. Phone: 718-636-3517



3

DESIGN JAZZ



4

ETHICS + AESTHETICS = SUSTAINABLE FASHION HERE AND NOW

Pratt Manhattan Gallery

Design Jazz: Improvisations on the Urban Street

September 25–November 7, 2009

Part I: The cross-disciplinary design trio of Amy Guggenheim, artist, writer, and Pratt professor; Mitchell Joachim, architect, designer, and co-founder of Terraform One; and Leon Reid IV, street artist, teacher, and Pratt alumnus met at the gallery in August to consider street design for our contemporary culture. **Part II:** Documentation will show the young designers as they design a streetscape element for the sustainable South Bronx Greenway project, a community-led plan for a bicycle/pedestrian greenway along the South Bronx waterfront.

Upcoming

The Rubelle and Norman Schafler Gallery

Industrial Design Department Exhibition

November 11, 2009–January 20, 2010

Opening Reception: 4–6 PM on Tuesday, November 10

Work by invited Pratt students representing each specialization in the department.

Pratt Students Respond: Sustainability

February 4–March 10, 2010

Opening Reception: 4–6 PM on Wednesday, February 3

A multi-disciplinary Pratt student exhibition inspired by the Pratt Manhattan Gallery's exhibition season theme "Design and Sustainability."

Pratt Manhattan Gallery

Pratt Falls

A new tradition in the gallery, this cabaret produced by Larry Litt celebrates our urban environment with music, comedy, and performance.

Friday, October 9, 6–8 PM

Music, performance, and "Design Jazz" reception

Friday, October 16, 7 PM

Music and performance

Tuesday, November 3, 7 PM

Election night watch party with music and performance

Ethics + Aesthetics = Sustainable Fashion Here and Now

November 20, 2009–February 6, 2010

Opening Reception: 6–8 PM on Thursday, November 19

This survey of the work of artists and designers who seek ways to integrate sustainable practices into the fashion system is guest-curated by Francesca Granata and Sarah Scaturro.

Envelopes

February 19–May 1, 2010

Opening Reception: 6–8 PM on Thursday, February 18

Guest-curated by Christopher Hight, this exhibition features designs that explore new potentials of the architectural surface in terms of the skin of a building and also as a skin that envelopes the body. On display will be full-scale interactive models, architectural renderings, and documentation of the process of investigation into these models.



Exhibitions Catalogs

Catalogs for past exhibitions are available through Pratt Manhattan Gallery including *Yun-Fei Ji: The Old One Hundred Names*; *The Optical Edge*; *Impermanent Markings*; and *Zones of Conflict*. Please contact exhibits@pratt.edu for more information and a PDF order form or download the form from www.pratt.edu/exhibitions.

For more information, visit pratt.edu/exhibition

For more information, please call 212-647-7778 or email exhibits@pratt.edu. Podcasts are available at www.pratt.edu/exhibitions. Follow Pratt Manhattan Gallery on Facebook by searching "Pratt Manhattan Gallery" and follow Pratt Exhibitions on Twitter at "PrattGallery."

TRUSTEE PROFILE YOUNG WOO



DIANA PAU

“I WANT TO HELP REVOLUTIONIZE THE WAY RESIDENTIAL BUILDINGS HAVE TRADITIONALLY BEEN DEVELOPED.”

— YOUNG WOO

REVOLUTIONIZING URBAN LIVING THE INSPIRATION AND ASPIRATIONS OF INNOVATIVE REAL ESTATE DEVELOPER YOUNG WOO

Known as one of the most daring and successful real-estate developers in the world today, Trustee Young Woo credits his keen risk-taking ability to his alma mater. “Pratt forced me to think differently and encouraged me to create my own vision,” says Woo, who graduated from the School of Architecture in 1979, the same year he founded Young Woo and Associates.

He decided to pursue real estate development when he realized that he performed best when he had his own freedom. “I like to be on the front lines, although my architectural background is a tremendous asset to what I do now,” says Woo, who was born in Korea, lived with his family for many years in South America, and moved at age 19 to New York City, where he held jobs from selling furniture to driving a taxi while learning English and going to college.

Just a few months ago, Woo’s firm closed downtown Manhattan’s largest deal of 2009—the acquisition of AIG’s two downtown towers at 70 Pine Street and 72 Wall Street—and he recently won development rights for Pier 57 in Manhattan, which he says is the project he has enjoyed most to date. His innovative plan for the pier involves creating an open-air market and shopping center out of shipping containers, which not only respect the pier’s history, but create a cost-effective and sustainable component since these containers tend to pile up on shores due to the high cost of sending them back to their destination.

But the project that may have gotten the most attention so far is a posh residential property destined to become a modern New York City landmark with an elevator that takes residents in their cars up to their condo’s adjacent parking space—the first such residence in the country to have such a feature. Nicknamed the “Sky Garage,” the sleek stainless steel tower was designed by Annabelle Selldorf, another Pratt architecture graduate. “Everyone said, ‘No,

it’s a crazy idea,’” he recalls, but the apartments are selling for up to \$4,000 a square foot.

Known for being extraordinarily humble, Woo notes that he would not have been able to achieve so much without the help of many mentors including his late friend Choong Seun Oh, who saved Woo in the early 1990s when he was on the brink of bankruptcy. “He just called one day and said he had a feeling that I needed help and gave me two blank checks. I didn’t ask for or expect it.” To honor him in 2006, Woo named a Higgins Hall classroom in his memory. He also notes his mother, wife, and sister as influential and supportive sources of inspiration and earlier this year named another Higgins Hall classroom for his late sister Na Ok Woo. This new technology-enhanced classroom will allow students and faculty to interact with each other remotely, which will tremendously aid the architectural education experience of Pratt students.

As for his future ambitions, Woo says that he wants to “help revolutionize the way residential buildings have traditionally been developed” and to have a long-lasting impact. “We live under this shelter for 70 percent of our life and for hundreds of years it hasn’t really changed. We need it to be more interesting and lifestyle oriented.”

Woo’s dream project? Futuristic residences that would allow people to command their environment in an entirely new way. “Much like how people control their information and communications with an iPhone today, I want to apply the same trend to the next generation of homes.” He visualizes a cyberspace environment with residents being able to touch a button on a “command center” and control not only their systems but what artwork they see on the walls, what the room feels like, and what the outside looks like through their “virtual” windows. Could these technology-age living spaces soon occupy the New York City skyline? We’ll all just have to wait and see. **P**

WHY WE GAVE

Alumni, faculty members, parents, and friends of Pratt Institute play a central role in creating exceptional educational experiences for our students. These men and women give generously of their time, talents, and connections, in addition to providing invaluable financial support for many of Pratt's core activities. In this issue of Prattfolio, we are pleased to highlight donors to two of the Institute's key priorities: increasing scholarships and bolstering the Annual Fund, which touches every area at Pratt.



Rachael Krinsky

To honor the memory of her late husband, and to thank Pratt Institute for enabling him to pursue his love of teaching for nearly four decades, Rachael Krinsky established the Herman Y. Krinsky Scholarship for Disabled Students to support students with disabilities of any kind throughout the school.

Herman Krinsky joined the chemical engineering department in Pratt's School of Engineering in 1951. Although he was diagnosed with multiple sclerosis in 1960, he continued to teach for thirty years, retiring in 1990. In recognition of his exceptional dedication and his many accomplishments, in 1984 Professor Krinsky received the Distinguished Teacher Award. As one of the few Pratt faculty members to use a wheelchair and as president of the Association for Better Conditions for the Disabled, he helped raise awareness about disabilities at a time when they were far less openly discussed than they are today.

Commenting on the role that Pratt played in her husband's career, Mrs. Krinsky said, "Pratt went out of its way to accommodate Herman – and for that we have always been deeply grateful. He loved his students and they loved him, and Pratt's cooperation made it possible for him to continue teaching. I hope that this scholarship helps others with disabilities to pursue their dreams."



Rajeev and Renu Jain, new Pratt parents

In appreciation for the confidence and professionalism that Pratt has instilled in their son Gautam (Architecture 2013) during his first semesters in the undergraduate architecture program, Rajeev and Renu Jain have already become involved in the life of the Institute with a commitment to the Architecture Fund for Excellence.

"Hearing Gautam's enthusiasm for his studies and watching him grow into a confident professional in his freshman year at Pratt has been the most gratifying experience for us. The faculty does more than educate and teach; we have watched how they have developed our son's originality and creativity. This growing experience is priceless, and we feel fortunate and privileged that Gautam can attend an institution that cares so deeply about each individual student," said Mr. and Mrs. Jain.

Rajeev Jain, who holds a Ph.D. in electrical engineering from Katholieke Universiteit in Belgium, is professor and vice chair of the Electrical Engineering Department at the University of California, Los Angeles, where he has taught since 1988. Renu has been an art teacher with the Los Angeles Unified School District since 1999. They both supported Gautam's high school through volunteering and philanthropy, and look forward to extending this family tradition by supporting priority areas at Pratt.



Ralph Appelbaum
B.I.D '64

Desiring to make a meaningful impact on students' creative development, Ralph Appelbaum, B.I.D. '64, established the Ralph Appelbaum Endowed Scholarship to benefit students in Pratt Institute's industrial design program.

"Pratt provided me a way to support individual students at a critical time in their growth. This proved to be exactly the experience I was looking for— the opportunity to make a tangible difference in the life of a young designer or artist," said Appelbaum. "Giving to Pratt reminded me of the link we all retain to those teachers and mentors who first recognized our passion for our work."

A native of Brooklyn, Appelbaum has spent more than 30 years in the design world and has completed projects around the globe. After serving for several years as a design advisor with the Peace Corps in South America, in 1978 he established Ralph Appelbaum Associates, currently the largest interpretive museum design firm in the world. His renowned work for the United States Holocaust Memorial Museum and for the American Museum of Natural History has won every major design award, and he is a frequent lecturer at local, national, and international conferences on a wide variety of issues related to museum design. Appelbaum also has served as an advisor to foundations, philanthropies, and heads of state around the world.

In addition to establishing the Ralph Appelbaum Endowed Scholarship, he has provided support for the Rowena Reed Kostellow Fund, which also benefits industrial design students.

GIVE GREEN Support Pratt and the Institute's sustainability efforts. Make your gift online today at www.pratt.edu/give.

Special Events



1. Tom Schutte, Peter Barna, Jeff Reuschel, Mathew Haworth, Tom Hanranhan at the March 3 Haworth Lecture. 2. Pratt alumnus Arnold Syrop, School of Architecture Dean Thomas Hanrahan, and Pratt alumnus Kevin Bone, B. Arch. '61, at the Arnold, and Joanne Syrop Lecture Series. 3. Board Chair Mike Pratt with NYC Department of Cultural Affairs Commissioner Kate D. Levin and Pratt Trustee Marc Rosen, Packaging Design '70.

Haworth Lecture

March 3, 2009

Matthew Haworth and Jeff Reuschel of Haworth, Inc., a global leader in the design and manufacture of organic workspaces, presented a lecture in Higgins Hall Auditorium on “A Good Life and a Better World.” Addressing an audience of Pratt architecture, interior design, and industrial design students, faculty, and alumni, Haworth and Reuschel discussed inspirations for their designs and their green business practices, as well as their approach to making accessible, affordable consumer items. Haworth, who joined the family-owned business in 1991, has held a variety of roles in preparation for in-depth leadership of the firm. Industrial designer Reuschel, the recipient of numerous professional honors, joined Haworth in 1981 and now serves as global design

director of the firm. Among those who attended the lecture were acclaimed designers and Pratt alumni Charles Pollock and Lucia DeRespinis.

The Arnold Syrop, B. Arch.'61, and Joanne Syrop Lecture Series: Kevin Bone

April 2, 2009

On Thursday, April 2, architect, author, and educator Kevin Bone, B. Arch. '78, a partner in the award-winning firm Bone/Levine Architects, spoke to architecture students, faculty, and alumni in Higgins Hall auditorium. Bone, whose research focuses on New York City infrastructure projects, delivered a lecture on “Architecture Lost/Architecture Found,” highlighting work that has inspired him and discussing

environmental issues that have helped to shape his practice and design philosophy. The lecture was made possible through a grant from the Selz Foundation. Special guests included Arnold and Joanne Syrop.

Marc Rosen Art of Packaging Awards 20th Anniversary Gala

April 21, 2009

Leaders of New York City’s cosmetics industry came together for the 20th anniversary of the Art of Packaging Award Ceremony, which raises funds for the Marc Rosen Scholarship that supports students in Pratt’s Graduate Communications and Package Design program. Over the past 20 years, the annual black-tie event has generated more than \$1.5 million.

The Art of Packaging Award is presented each year to a fragrance company that has excelled in the art form. For this special anniversary event, co-hosted by Luxe-Pack, Rosen brought together past corporate honorees and scholarship recipients from the last two decades, including Dior Beauty, Clinique, Procter and Gamble Beauty, Bath & Body Works, Estée Lauder, Coty Inc., Ralph Lauren Fragrances, Calvin Klein, Lancôme, and Avon.

Award-winning designer, trustee, and alumnus Marc A. Rosen, M.F.A. Packaging Design '70, established the scholarship at Pratt Institute in 1989. A professor in Pratt’s Graduate Communications and Package Design program, Rosen teaches the only college course offered in the world on cosmetic and fragrance packaging design.

ERIC FISCHL
 “HOW PAINTING DIED”
 SIXTEENTH ANNUAL
PRATT INSTITUTE
PRESIDENT’S LECTURE SERIES
THURSDAY, DECEMBER 3, 2009
 A SERIES OF LECTURES BY
 OUTSTANDING INDIVIDUALS IN THE ARTS
 RECEPTION TO FOLLOW IN THE PRATT
 GALLERY CAFÉ. ADMISSION IS FREE,
 HOWEVER, CAPACITY IS LIMITED.
 TO RSVP, PLEASE EMAIL **EVENTS@PRATT.EDU**
 BY THURSDAY, NOVEMBER 26





4. Martha Stewart and President Schutte at the 15th Annual President's Lecture Series in Memorial Hall. 5. John Woo, Yun Ok Woo, and Pratt Trustee Young Woo, B. Arch. '80, at the dedication of the Na Ok Woo Conference Room in Higgins Hall. 6. Anne Kreamer, Trustee Kurt Andersen, and Gael Fowley, chief creative officer for Martha Stewart Omnimedia. 7. Robert Sabuda, B.F.A. '87, and Pratt 2008 Legends Award recipient Barbaraalee Diamonstein-Spielvogel after the lecture by Martha Stewart.

In recognition of his contributions to the industry and his dedication to students, Rosen received a citation from New York City Mayor Michael Bloomberg, delivered by Commissioner Kate D. Levin.

President's Lecture Series: Martha Stewart

April 27, 2009

World-renowned business magnate and author Martha Stewart presented her lecture, "Artistic Inspiration as a Basis for Business," at the fifteenth annual Pratt Institute President's Lecture Series in April, held at Memorial Hall on Pratt's Brooklyn campus. Stewart's creative vision and outstanding business sense, which have made her America's most trusted guide to stylish living, also provide the framework for Martha Stewart Living Omnimedia (MSLO) and its award-winning magazines, website, television and satellite radio shows, and a broad range of branded merchandise for the home.

Stewart's lecture provided an overview of her highly successful career, which, in addition to launching MSLO, has included authoring dozens of best selling books on cooking, decorating, gardening, and other domestic arts. Her work has earned her numerous honors and distinctions as well as inclusion in *TIME*

magazine's annual "*TIME* 100" list in 2005; *Forbes* magazine's "*Forbes* 400" list in 2000, 2001, and 2005; and *Fortune* magazine's "50 Most Powerful Women" five times. The lecture was made possible, in part, through the generous support of Robert H. Thayer, Jr. and the Virginia Pratt Thayer President's Lecture Series Fund.

Na Ok Woo Conference Room Dedication

July 2, 2009

Family and friends of Pratt trustee and alumnus Young Woo, B. Arch. '80, joined him to celebrate the opening of the Na Ok Woo Conference Room in the School of Architecture's Higgins Hall on July 2, 2009. Woo made a generous gift to name this technology-enhanced facility in memory of his late sister. The facility will allow for increased interaction between students and faculty on campus and overseas. President Thomas F. Schutte and Provost Peter Barna offered remarks, and members of the architecture faculty demonstrated the technological features of the space. Trustee Bruce Gitlin and Professor Haresh Lalvani, who partnered to create a ceiling fixture for the room, also attended.

Alumni News



1. Maxwell Gillingham-Ryan, Harry Allen, Matt Carr, and alumnus Michael Weaker at the Pratt alumni cocktail reception. 2. Julian Niccolini and Alex von Bidder of the Four Seasons Restaurant with The Honorable David N. Dinkins (center) at the Black Alumni of Pratt Celebration of the Creative Spirit. 3. Interior Design students at the “Proactive Patterns: Spatial Constructs with Cotton” opening reception. 4. Honorable mention winner of the 2009 Umbra competition Joseph Eberle next to his wife and Noah King, adjunct instructor, Industrial Design.

Pratt Alumni Cocktail Reception Celebrating the 5th Anniversary of the Umbra|Pratt Design Competition

May 9, 2009

More than 250 alumni and guests came together at the DUMBO Arts Center for a cocktail reception celebrating the 5th Anniversary of the Umbra|Pratt Design Competition. The event was hosted by Harry Allen, M.I.D. '95, founder of Harry Allen & Associates; Maxwell Gillingham-Ryan, founder and CEO of Apartment Therapy; and Matt Carr, director of design for Umbra, who announced the winners of the 2009 Umbra|Pratt Design Competition—Michael Weaker, Hayyim Danzig, Dana Otto, and Joseph Eberle. Past winners of the design competition, whose work was on display for the event, were also on hand. Since 2005, the competition has given industrial design students the opportunity to develop innovative houseware designs and

prototypes for one of the world's leading design firms. Over the past five years, three of the winning designs have been produced and are among Umbra's best-selling products.

The Black Alumni of Pratt Celebration of the Creative Spirit

May 13, 2009

The Black Alumni of Pratt (BAP), under the leadership of Dwight Johnson B.I.D. '72, held its 19th annual scholarship benefit gala on May 13 at the Four Seasons Restaurant in New York City. The Honorable David N. Dinkins and his wife, Joyce, along with Franklin A. Thomas and Kate R. Whitney, were honorary patrons, and Mica Ertegun chaired the dinner. Sade Baderinwa, co-anchor of *Eyewitness News* at 5, served as master of ceremonies for the black tie event, which honored Lisa Schiff, chair of the board of directors of Jazz at Lincoln Center, with the Brooke Astor Award. Acclaimed restaurateurs Julian Niccolini and Alex von Bidder

received the BAP "Lifetime Achievement Award" in celebration of the 50th Anniversary of the Four Seasons Restaurant and for their contributions to New York City.

PrattConnects Cocktail Reception for Alumni in Southern California

May 21, 2009

Graduates of Pratt in Southern California came together on Thursday, May 21, at the Mondrian Hotel's Skybar in West Hollywood for a cocktail reception hosted by President Thomas F. Schutte. Attendees enjoyed the sweeping views across Los Angeles at one of the city's hottest night spots. Approximately 40 alumni attended the event.



Alumnae Liz Kinnmark and Kegan Fisher with alumnus Harry Allen

Opening Reception for Proactive Patterns Exhibition

May 21, 2009

Alumni and friends of Pratt Institute attended the opening reception for "Proactive Patterns: Spatial Constructs with Cotton." The exhibition, which was on view at 111 Front Street Galleries in Brooklyn from May 21 through June 14, featured work by Interior Design students that explored material and spatial qualities through full-scale constructs. Sponsored by Cotton Incorporated, the student projects used cotton as a source of material, pattern, method of assembly, and inspiration. The projects were informed by research into the material history, production, and markets for cotton fabrics and fibers in the interior.



"Proactive Patterns: Spatial Constructs with Cotton" exhibition sponsored by Cotton Incorporated

Alumni News

Alumni Directory

The Office of Alumni Relations is pleased to announce that work has begun on the new Pratt Alumni Directory, scheduled for release in spring 2010. This limited-edition volume will be the most complete and up-to-date reference work on Pratt alumni worldwide.

We are working with Harris Connect, a leading alumni directory publisher, to produce the directory. Harris will contact alumni this fall, asking you to update and verify profile information for inclusion in the directory. When contacted, please take a few moments to confirm that we have complete and accurate information. You can also contact Harris directly to update your information at 1-877-292-2940.

A CD-ROM version also will be available for purchase either individually or combined with the print version.

Alumni Online Community

Coming Spring 2010

The Office of Alumni Relations is pleased to announce the upcoming launch of a free and password-protected site exclusively for Pratt alumni. Alumni will be able to search the Pratt alumni database, post events on the alumni exhibitions calendar, and much more. Stay tuned for details in the spring 2010 *Prattfolio*.

Strategic National Arts Alumni Project

Pratt Institute has been selected to participate in the Strategic National Arts Alumni Project (SNAAP), a survey that will collect information about the lives and careers of artists. The survey is funded by the National Endowment for the Arts and the Surdna Foundation and administered by the Indiana University Center for Postsecondary Research. Alumni in the classes of 1989, 1994, 1999, and 2004 will be contacted this fall via email and asked to fill out an online questionnaire. Please help us return meaningful results by participating when contacted!

For more information about SNAAP, visit www.snaap.indiana.edu.

Honor Roll

JULY 1, 2008–JUNE 30, 2009

A LETTER FROM BOARD CHAIR MIKE PRATT



ON BEHALF OF THE BOARD OF TRUSTEES, it gives me great pleasure to acknowledge all of the wonderful individuals and institutions that made gifts to Pratt Institute last year. Your contributions have truly helped make Pratt one of the nation's preeminent schools of art, design, and architecture, and I know our students and faculty join me expressing heartfelt gratitude for your generosity.

While the foliage on Pratt's Brooklyn campus has already begun to show its magnificent fall colors, for so many individuals, whether in school or not, the start of the academic year signals new beginnings. For Pratt students this means unparalleled opportunities to explore and expand their creativity both in the classroom and in the world at large. Such opportunities would not be possible without the participation of our alumni and friends, who provide invaluable support for scholarships and fellowships, academic programs and facilities, and educational and extracurricular activities.

Among the many initiatives that allow Pratt to offer a superlative educational experience, the Annual Fund touches every area of the Institute by providing essential general operating support. Gifts to the Annual Fund are available for immediate use, allowing Pratt to meet its most pressing needs and take advantage of unforeseen opportunities. In addition, broad participation in the Annual Fund helps leverage corporate and foundation support, which Pratt relies on for design studios, faculty and curriculum development, community programs, and so much more. For all of these reasons, in these uncertain economic times, the Annual Fund is more important than ever.

On the following pages, you will find the names of donors that contributed to Pratt Institute in the 2008-09 fiscal year. Everyone listed here should take pride in all that we have accomplished with your support. Your commitment helps ensure that Pratt can continue to offer its students the highest quality academic programs—even in this difficult financial climate.

Like many organizations, individuals, and families, Pratt has felt the effects of the recession. We are deeply grateful to those of you who have stepped up and made an investment in education. For those of you considering your year-end giving, I hope you will join me in supporting this remarkable institution. Your generosity will lead to a better future for our students and greater economic prosperity for all. To make a gift online, please visit www.pratt.edu/give.

Again, my sincere appreciation to everyone who has played a part in our success.

With best wishes,

A handwritten signature in black ink that reads "Mike Pratt". The signature is fluid and cursive.

Mike Pratt
Chair, Board of Trustees

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Arthur J. Glazar PE '60
& Janet Glazar
Paul J. Glickman '58
& Constance Glickman
Suzanne J. Glomb '66
& John W. Glomb
Lewis Gluck '72
Sabaheta Gluhic
Jeffrey I. Godshall
Carl R. Goedecke '63
& Irene Pluntky-Goedecke
Carol A. Gold '65
& Franklin Gold

John Hance '40
& Marion Hance
Jean M. Hanson '55
James W. Harbison Jr.
& Margaret Harbison
James W. Harbison III '94
Luke M. Hart '07
Sarah B. Hartwig
& Walter R. Hartwig
Jane E. Harvey '61
Dimitri Hazzikostas
& Marlene Hazzikostas
Susan R. Hebel '68
Michael Heimbinder
Tannenbaum Helpert
Loretta M. Hendren
Thomas E. Henrickson '65
John Stephen Henry '72
Erin P. Herbst '04
& Frank Germano
Eleanor S. Herlands '46
Michael D. Hermon '78
Jennifer N. Hersh '85
Norma B. Herz '66
Ruth Herzog '50
Peter J. Hetzel '67
Daniel Hicks '90
& Mindy Hicks
Betty T. Hill '48
Susan Hinderaker
& James Hinderaker
John Hnath '64
& Anne Hnath
Helen Hoch
& Jeffrey Averick
Toby A. Hoffman '73
Deborah J. Holland '76
Michael Hollander
& Judith Hollander
Wendell Holloway
& Cynthia Holloway
Betty K. Holpert '45
& Merrill Holpert
James A. Holt Jr. '61
Malcolm Holzman FAIA '63
& Andy Holzman
Donald T. Hood
Miriam L. Hood '73
& Fred E. Hood
Fay J. Hooker '88
Frances L. Hoover '50
Kenneth R. Hopkins '34
& Jane H. Hopkins '44
Lisa Hord
Samuel Hornick '75
& Linda Hornick
Sandy Hornick
Andrew J. Horodysky '06
Albert Horowitz '58
Phyllis B. Horowitz '48
Thomas K. Houston Jr. '52
& Louise Houston
Ronald J. Howanich '73
Chun Hsu '01
Lily P. Hsu '73
& Tony P. Hsu
Janet F. Huderski '81
Chris Hunt
Wilfred C. Hunte



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Jean R. Fahrenbach '72
& Marvin J. Fahrenbach
Roberta Faillace '69
Thomas D. Faulkner '78
Michael F. Fauvell '62
Toni G. Fay
Lawrence P. Feer '56
& Theresa D. Feer
Francine M. Feiner '68
Paul Feldman '55
Joseph J. Ferraro '71
& Nadine Ferraro
Susan Ferree '98
Richard J. Fichthorn '82
Marsha Fidoten '49
& Robert Fidoten '50
John P. Fillo PhD '74
Maryann Finiw '83
Joseph Fiorentino RA '82
& Eleanor Fiorentino
Elmer M. Fischer '43
& Dorothea D. Fischer
Jennie L. Fischer
John S. Fischer '54
Margaret R. Fischer
& John L. Fischer
Elizabeth D. Fitton '04
& Peter C. Fitton
Vanessa Fletcher Lamoreaux '00
Barbara Fletcher
& Michael Fletcher
Michael Flynn '85
Joseph Fondano
Tucker H. Fort '00
Margaret M. Francis '56
Patt Franklin '62
Nancy P. Franzenburg
Mary Franzoso-Klein
& George Klein
Jacqueline K. Freedman '58

Marguerite Gager '53
& Charles Gager
Patricia G. Gagliano '62
Robert R. Galaskas '67
& Frances P. Galaskas
Brian D. Gallof '93
& Hilary Gallof
Pavlina Z. Gantcheva '07
Lisa Gaona '07
George J. Garbe '39
& Phyllis Garbe
Joyce L. Garing '49
Peter M. Gassler '51
& Clare T. Gassler
Egle Gatins Weiland
& Kurt Weiland
Alan Gaynor '71
& Sharon Gaynor
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& Margaret Genaro
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Brian Gentile
& Patricia Gentile
Janet K. Gentile
& Joseph K. Gentile
Damiano Geraci '93
Gail E. Gerard '72
& Richard E. Gerard
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Irene Germonprez
& Al Germonprez
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& Roben M. Gerson
Daniel Gerzog
Gabriel Gesmer
Alfred F. Gessel '98
Eleanor J. Getner
& Edwin J. Getner
Charles Getz
Lynne Gevirtz
Marthe Gibbons

Martha Marti A. Golden-
Greenberg
Doris E. Goldstein '76
Judith S. Goldstein '69
& Stephen L. Goldstein
Lee E. Goldstein '67
Norma J. Goldwyn '46
Leonardo Gomez II '07
Peter C. Gordon
F. E. Goshow AIA '70
& Nancy E. Goshow '71
Sheldon H. Gottlieb
& Cassandra W. Gottlieb
Thomas E. Graham '75
& Patti Graham
Jason J. Graves '72
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Margaret Gregory
& Warren Gregory
J. Robert R. Greiner '56
Edward R. Greninger '68
Thomas A. Gribbin '87
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Toni Ann Grimley '74
& Vincent Grimley
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& Rhona Gruber
Jennie A. Gruss '06
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& Esther R. Schwalb '87
William Haberman '53
James L. Hackstedde
Henry Haggland '40
& Betty Jane Haggland
Janet Hale
& Michael Hale
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& Agnes B. Hall
Rosemary Hamilton '67

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& Marion Hance
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& Margaret Harbison
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& Walter R. Hartwig
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& Marlene Hazzikostas
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Tannenbaum Helpert
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& Mindy Hicks
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& James Hinderaker
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& Anne Hnath
Helen Hoch
& Jeffrey Averick
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& Judith Hollander
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& Cynthia Holloway
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& Merrill Holpert
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& Jane H. Hopkins '44
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& Linda Hornick
Sandy Hornick
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Albert Horowitz '58
Phyllis B. Horowitz '48
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& Louise Houston
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Lily P. Hsu '73
& Tony P. Hsu
Janet F. Huderski '81
Chris Hunt
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& Sonoe Hutchinson
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& Frances H. Jacobs
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Frank Jagisch
& Christine Jagisch
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& Peter T. Janulis
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Dexter D. Jeffries
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David I. Johnson '50
& Ann E. Johnson
Naomi J. Johnson
& Joseph S. Johnson
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Robin Johnson '84
Velma Johnson
Lorraine Y. Johnsonne '66
William B. Johnston '71
& Meredith C. Johnston
Bruce M. Jones '61
David E. Jones '73
Natalie B. Jones
Hanssy Joseph '93
Elsie A. Juchheim '59
Wesley F. Junker '38
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& Laura Justinius
Susan J. Kaehrle '71
Naomi R. Kanner '61
Judith Kantrow '83
Harriet Kaplan '02
Heidi R. Karagianis '91
& Tracy Karagianis
Guido G. Karcher '60
& Patricia A. Karcher
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Barbara G. Karyo '69
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& Adam Kashuba
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& William O. Keberle
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& Janet L. Keith '73
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Teresa O. Kelly '66
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Jerome Kerner '58
& Alexis Johnson
Yasamin S. Keshtkar '08
Mary J. Kimball
Sybil-Frances Kimbrig Levin '48
& Norman Levin PhD
Noah E. King '02

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& Elizabeth R. Kinlin
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Patricia M. Kirkeby '55
Steven Kirshoff
& Andrea Potter Kirshoff
William Kissiloff '49
& Trudy Kissiloff
Boris Y. Klapwald '53
& Myrna Klapwald
Erika Klauer
Arpad S. Klausz '60
Edmund Kleiman '68
& Francine Kleiman
Elizabeth M. Klein
& Jeffrey Klein
Margaret C. Klein '73
Joyce Klett
& George Klett
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Randy Klopffleisch
& Stephanie Klopffleisch
Doris F. Klueg '51
& James J. Klueg
Ann J. Klunder '58
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Thomas Knolewski
Margaret Knox
Joan L. Koblick '53
& Daniel C. Koblick
Anne P. Kofler '70
Young S. Koh '89
& Min S. Koh
Mary B. Kolischak '49
& Michael J. Kolischak
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& Muriel L. Komoski
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Paul A. Konecny
& Lynda M. Konecny
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Elenore Kowalchek '47
John R. Kowalski
& Rosina G. Kowalski
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Theodore Kramer
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& Pamela J. Krent '66
Doris M. Kretz '49
& William A. Kretz
Rachelle Krieger '89
Arnold F. Krockman '73
& Lorraine E. Krockman
John A. Krzynowek '78
Ellen G. Kuenzel '60
Arlene M. Kuhlthau '36
Elizabeth J. Kuhn '42
Urszula Kurpiewska
& Edward Kurpiewski
Gayle Rodda Kurtz
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& Chi Keung Kwong
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Eleanor K. Lampell '02

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& Bruce B. Lane
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& Toula Langas
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& Gerald Lange
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& Julie A. Langensiepen '82
Thomas Langworthy
& Daryna Langworthy
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Joseph LaRocca (dec.)
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& Kam Lau
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& Linda B. Lefkowitz
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& Robert Lefkowitz
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& Elliott Lipitz
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& Michael B. Livanos
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Mercedes M. Long '46
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Susan Lowry
Bruce R. Lozito '77
Ronald Lubman '64
& Anne Lubman
Kate Lucas-Falk '02
& Joshua Lucas-Falk
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Carol Lugtu-Durkel '76
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& Tilman Lukas
Svetlana Lukyanovich '02
& Pavel Lukyanovich
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& Laura Lundrigan
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M. K. Trust 2
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& Douglas O. Maass
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& Ellen Macklin
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& Virginia MacPhee
Gustavo Madera
Beatrice M. Mady '78



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& Joanne Majewski
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& Tariq K. Malik
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& Ina Mandl
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Ralph L. Mann '49
Joseph Mannino '76
Helene Manzo '78
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Glen Margaretten
Nicole S. Margaretten '03
Ruth A. C. Markert '47
Harriet Markis
Sheila H. Marks '60
Susan B. Marshall '88
Thomas B. Marshall '01
& Leonarda R. Marshall
Ionis Martin
Renee K. Martin '82
& Michael J. Martin
Phaedra Mastrocola '07
Lila Matlin '44
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Hannah Matthews
Virginia Lee W. Matthews '63
Kimberly J. Mattson
& David W. Mattson
Helen Matusow-Ayres
& Phread Ayres
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Carol S. May '76
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Donald C. McCann '60
& Dianne S. McCann '63
Joyce G. McCarron '86
& Matthew J. McCarron
Alice McDonald-Maxfield
& Patrick Maxfield
John J. McDonnell '79
& Denise McDonnell
Kenneth J. McGahren '68
Mara McGinnis
Ruth McGoldrick
& Thomas McGoldrick
Amy McGowan
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& Joan S. McIver
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Heather M. McManus '99
Richard A. McNealus '75
& Linda McNealus
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Harry A. Meltzer '64
Yei P. Mennor
Doris M. Merrick Esq.
Nadia Merzliakow
John I. Mesick '58
Lois M. Meyer '50
Robert E. Meyer '42
& Eileen Meyer
Kimberly A. Meyers
Mary Ann M. Michna '78

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& Phyllis A. Mikity
Holmes E. Miller
& Jeannie E. Miller
Morris J. Miller '49
& Ellen M. Miller
Susan L. Miller
George H. Millicker '55
Philippa Milne
Jerrold Mink
& Barbara Mink
Norman Mintz '63
Mary K. Missett '88
Wendy E. Mitchell '74
& Clesont G. Mitchell
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& Emily Mitchelson
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& Joann V. Mizzi
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Harriet Montag '51
& Mordechai Montag
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Chelsey C. Morell '06
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Sylvia M. Morgenstern '49
& Ernest H. Morgenstern
Geoffrey Morris
& Lois Morris
Marjory A. Morris '39
& Robert V. Morris
Patricia M. Morris '01
John L. Morrow Jr. '48
& Helen C. Morrow
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Marsha Morton
Della J. Moser Goldberg '75
& Kenneth Goldberg
John D. Moser AIA '74
Stephen M. Moskell
& MaryRose Moskell
Bernard Most '59
& Amy Most
Steven L. Moy '76
Cyrilla Mozenter '72
John L. Mucciolo '67

Mario M. Muller
Delilah Mulraine '91
Colleen S. Murphy '88
& John T. Murphy
Jennifer A. Murray '06
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& Allan Mustard
George Mycak '66
& Anisa Mycak
Amber Myers
Megan Mylan
John Nance '63
Aaron Naparstek
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& Christine H. Neilsen
Louis Nelson '58
& Judy Collins
Merri Nelson '65
Norma Nelson '69
Russel T. Nelson '76
Perri A. Neri '07
Nancy Ness '87
Barbara Nessim '60
& Jules Demchick
Allison R. Newkirk '03
& Thomas Newkirk

Jennifer Newsome
Thanh Nguyen
Diane Nichols
Ian Nichols '01
Yuko Nii '68
Edward Niland Jr.
& Theresa Niland
Stanley Nitzky '55
& Bette Nitzky
Diane A. Nolan '61
Wendy F. Nolan '77
& William J. Nolan III
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& Sandra Norgren
Elaine J. Norman '72
Gene A. Norman '66
& Juanita Norman
Elaine R. Nothe '47
Lori L. Nozick '82
Geri Obler '63
John F. O'Brien '68
Betty Odabashian '67
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& Marijo O'Grady
Jennifer J. Ok
& Su Chong Ok
Herbert J. Olbrich

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& Anne R. Olsen
Jeanette A. Olson '54
& Russell L. Olson
Myra A. Olsik
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David C. Ostman '70
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Julia Ousley '00
& Jon Ousley
Susanne Padilla
& Eduardo Padilla
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Lee J. Pantas
& Karen E. Pantas
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Louis A. Parrott Jr.
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& Genevieve Passut
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& Earl Patton
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& Sandra Paul
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& Elizabeth Peters
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& Patricia Piccochi
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& Gloria Pliskin
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Marlan H. Polhemus '56
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& Marjorie V. Pond '81
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& Richard C. Roeder '49
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& Dennis M. Rosenstein
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Jerome Rubin '53
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& Judy M. Sagall
Julia Sagevich '42
Fred Sanders '42
& Imogene Sanders
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& Showkat S. Scherr
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& Adolph F. Schlachter
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& Helen Schmitz
Lydia Schoenbrunn '49
& Alfred Schoenbrunn
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& Shirley Scholl
Ivan Schonfeld '04
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Ourry Schwartzbord '69
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& Ruth Schwartzman
Raymond H. Schwarz '76
Pauline M. Schwemmer '53
& Leonard J. Schwemmer PE '57
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& Charles J. Scott



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& Morton Scott
Brii Sebastian '88
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& Jerome W. Seigel '54
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& Linda K. Seinberg
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& Robert Selverstone
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John Semerad '86
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Jeanne M. Seyffarth '65
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& Jacob J. Sherbin
Byoung Sun Shin
& Bokhee Lee
Harland W. Shunk '82
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Mayhew W. Siess '41
& Georgette Siess
Lucy M. Sikes '58
Michael Sills
Patricia Sims
Kenneth J. Siri '74
& Carole A. Siri
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& John Sklarsky
Bruce M. Slesinger '76
& Elizabeth S. Winsor
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& Beverly Earle
Allan B. Smith '65
Frederick P. Smith
& Edye B. Smith
Mark D. Smith '81
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& Maggie P. Silver
Roberto Smith
& Anabella Smith
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& Linda T. Smyth
Gillian E. Sneed '09
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Amy Brook Snider
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& Grace Snyder
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& Judy Soslau
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Curatorial Curator: Anthony Caradonna, Pratt Institute Architectural Alumnus




Class Notes

1940s

Robert Harnett, Illustration '49, who passed away in 2007, was honored at the North Country Cultural Center of Plattsburgh, N.Y., with a retrospective of his work spanning more than 50 years, titled "Robert F. Harnett, Plattsburgh Native, A Life in Art for the American Home."

1950s

Charles R. Pollock, B.I.D. '53, had an art show at the Prattstore in February 2009.

John Rombola, Illustration/Painting '54, is the subject of a comprehensive monograph titled *John Rombola: Eclectic Eccentric* (Chronicle, 2009). Authors Veronique Vienne and Melissa Tardiff explore his rambunctious, spirited art that is now being rediscovered by a new generation of art and design lovers. ▼



Paul Richard Wiedmann, B.I.D. '59, and **Carole Kennedy Wiedmann**, B.F.A. Fashion Design '58, celebrated their 50th wedding anniversary on May 23, 2009. They met as students at Pratt and were married in 1959.

1960s

Arsho Baghsarian, B.F.A. Fashion Design '62, was featured in *Footwear News* in July 2008; she discussed her success in footwear design and her retirement after 45 years in the industry. She has worked for such noted shoe designers as Christian Dior and Stuart Weitzman.

Robert Ascilne, **Louis Giacalone**, **Fred Goldberg**, **Peter Goldhammer**, **William Haasters**, **Peter Krasnow**, **Walter Melvin**, **Martin Nystrom**, and **Ed Rothe**—all 1965 graduates of the School of Architecture—held a reunion dinner at Dim Sum Go Go Restau-

rant in New York City on May 15. (**Al Lorenz** was unable to attend.) The group hopes to make this an annual event starting this fall. ▼



David L. Maron, B. Arch. '65, received the Englewood Historic Society 2009 award for the urban design of Liberty Square and the restoration of a 200-year-old Dutch farmhouse for the American Red Cross as well as many local residences. He also has been a guest speaker on global energy initiatives at New York University's School of Continuing and Professional Studies. His firm's current work includes hospitality projects at the Empire State Building and the JFK International Arrivals Terminal.

Rosemary Rehak Connor, B.F.A. Advertising Design '66, won the Heydenryk Award in the National Arts Club 110th Annual Members Exhibition for her painting, *Deep Purple*. She has had five solo exhibitions at the National Arts Club.

David Shapiro, B.F.A. Art and Design Ed '66, had an exhibition at Gallery 2 in Williamsburg, Brooklyn, titled "Everything Must Go," in which he reaffirmed the vitality of art and the pleasure and value of art making.

Richard Pitts, B.F.A. Art and Design Ed '67, showed his sculpture, *Rube's Watch*, at M55 Art in Long Island City, N.Y., last spring.

Francis (Frank) Cusack, B.F.A. Illustration/Comm-Design '68, was featured in the March 15, 2009, *New York Times* article "Shrink or Expand to Fit," which chronicled his 36 years of living in Boerum Hill, Brooklyn with his wife, **Margaret Cusack**, B.F.A. Graphic Arts '68, who recently stitched a poster for the Broadway musical *Little House on the Prairie*.

Barry Nemett, B.F.A. Art and Design Ed '69, chair of painting at the Maryland Institute College of Art, has a show, titled "Language of Landscape: Works from Italy," that is

traveling the East Coast. He also has published several books on painting and the arts, as well as a novel.

Lorna Ritz, B.F.A. Art and Design Ed '69, teaches painting at Western New England College in Springfield, Mass., and will be a guest critic at the Vermont Studio Center this year. Last year Ritz traveled to Cape Town, South Africa with the University of Massachusetts International Residency Program. Also in 2008 she received grants from The Haven Foundation and the Artists' Fellowship to continue her painting. She will have a solo

exhibition later this year at The Edward Hopper House Art Center in Nyack, N.Y.

1970s

Melvin Leipzig, M.F.A. '72, curated an exhibition this summer at the New Jersey State Museum in Trenton, N.J. The show also included some of his works.

Richard Pollack, B. Arch. '73, participated in the keynote panel "Design for Change" at the Buildex-Vancouver Conference in



PATRICIA SWANN

M.S. City and Regional Planning '79, is a senior program officer at the New York Community Trust in Manhattan, where her grant making responsibilities cover the areas of community development, civic affairs, and technical assistance. Following the attack on the Twin Towers and the Pentagon, she and her colleagues helped to staff the September 11 Fund, which was housed at the Trust. "The intense work in connection with the Fund was an outlet that helped me get through those dark days," she recalls.

Swann also serves as a board member of Brooklyn Workforce Innovations, a job training affiliate of the Fifth Avenue Committee. She previously directed economic development programs in Red Hook and in Manhattan, and served on the staff of the Manhattan Borough President's Office under Borough President David Dinkins. "Growing a family, putting down roots in Brooklyn, doing important work—all these things have happened since my time at Pratt," she says.

"My fondest memories of Pratt," Swann adds, "are the studio projects, working in marathon sessions into the early hours of the morning at Higgins Hall with a team of students, a plate of pizza, and lots of coffee." She found particular benefit in hearing students' presentations and getting feedback from professors and invited guests.

"Spaces for me can be physical and psychic," Swann says. "I have occasion to pass through the Pratt campus from time to time and it's often a bittersweet experience as I am delighted at newly discovered spaces, buildings, and art installations, but sometimes I miss the old stuff that's no longer there from my days. One space that's no longer the way it was is the old brownstone on Washington Avenue where the Pratt Center used to be in the early '80s. In those days it was a run down old building with big windows and lots of dusty nooks and crannies. It lives on psychically if not physically for me, with love and respect."

Class Notes

Vancouver, British Columbia in February. Pollack's remarks focused on aspects of workspace design, including technology, intergenerational workforce, and flexibility, that interior designers and architects need to consider in the current economic climate. Pollack frequently speaks at events held by the International Interior Design Association, the American Institute of Architects, CoreNet Global, and related professional organizations.

Philomena Marano, B.F.A. '74, showed images from her American Dreamland series in the recent exhibition, "Amusement Park Scene," at the Children's Museum of Manhattan. With Richard Eagan, she also created a piece for the show "All Roads Lead to Coney Island," which was held at the A.M. Richard Gallery in Brooklyn, N.Y. Marano was one of the artists for the mural on the gate of the Coney Island History Project, which is located underneath the landmark Cyclone roller coaster.

Ted Muehling, B.I.D. '75, exhibited porcelain work in "Object Factory: The Art of Industrial Ceramics," an international survey at the Museum of Arts and Design that showed how more than 50 artists and industrial designers are re-imagining the possibilities of this ancient medium in the 21st century. Muehling is also among the 10 leading designers featured in "Design for a Living World," on view through January 4, 2010 at the Cooper-Hewitt, National Design Museum. For the exhibition, he was commissioned by The Nature Conservancy to travel to Micronesia to create a series of jewelry pieces using sustainably harvested vegetable ivory and black pearls.

R. Robert Pollak, B.F.A. Comm-Design '75, recently completed illustrations for a children's book for Greenwood Cemetery in Brooklyn, N.Y. Pollak's cartoons and illustrations appear regularly in upstate New York's weekly *Shawangunk Journal*. For the Nature Conservancy-Eastern New York Chapter, Pollak created postcards illustrating colonial times. Over the past year his paintings and black-and-white illustrations have been shown in Ellenville, N.Y., as part of their arts wave movement.

Yuda Acco, B.F.A. Comm-Design '76, was nominated by the Art Directors Guild for outstanding achievement for his work in production design on the 2008 movie *Lone Rider*.

Joseph T. Burns, B.F.A. '76, had the fourth solo exhibition of his oil paintings at the National Arts Club in New York City from May 21–30, 2009. ▼



Kevorck (Corky) Cholakian, B.F.A. Comm-Design '77, had an exhibition of new work last summer at the Lawrence Asher Gallery in Los Angeles, Calif.

Maritza Davila, M.F.A. '77, is participating in the "Monumental Ideas in Miniature Books" traveling exhibition, which has been shown at the Southern Graphics Council in Chicago and the Morgan Conservatory in Cleveland.



Peter Fiore, Illustration '77, started a blog (<http://peterfiore.blogspot.com>) where he posts painted studies for his larger paintings. Listed as an "Artist to Watch" in *Fine Art Connoisseur Magazine*, he also won first place for his landscape painting in *The Artist's Magazine* and was a finalist in the Art Renewal Center's Annual Competition. He teaches at the School of Visual Arts in New York City.

Lynn Saville, M.F.A. '76, curated "Partners in Art and Life" a group show at the Brooklyn Public Library this fall (through Nov. 5), which featured the work of 30 visual artists, including nine Pratt alumni who are also life partners. The individual artworks were displayed along with a portrait photograph of each couple taken by Saville.

Cathey Billian, M.F.A. '78, was featured in the article "Cathey Billian: Structural Retrofits," which appeared in the *Public Art Review*

"Sustainability" issue. She also was artistic and project director for the primary interpretive display at Hulls Cove Visitor Center in Acadia National Park, Maine. ▼

George O. Brome, M.S. Computer Science/Decision Science '78, has penned *Another Man's Poison*, a new play described as a schizophrenic blend of comedy and drama, which had a limited Off-Broadway run at the Peter Jay Sharp Theater in Manhattan in August 2009. Over the last 20 years Brome has served as a winning Pratt varsity tennis coach, amassing nine conference championships.

Elizabeth Abrams Thompson, M.F.A. '78, was honored at the National Organization for Women's annual Women of Power and Influence Awards. Her artwork, which has been displayed throughout the U.S. and Europe, has defined her as a role model at the top of her career field.

Steven Assael, B.F.A. '79, had a show of his work in March 2009 at the Forum Gallery in New York City. *The Art Newspaper* hailed him as "the foremost figurative painter of his generation."



COURTESY MATTHEW STRONG

MATTHEW J. STRONG

B.F.A. Communications Design '99, has been a visiting instructor at Pratt since 2004, teaching Package Design and Senior Project Graphic Design in the department from which he graduated only a decade ago. His career began in the sports and entertainment industry at SME Branding, where one of his first projects was to design the 2000 NBA Playoffs and NBA Finals logos. "They appeared on everything," he recalls, "from the Madison Square Garden marquee in midtown Manhattan to nationally televised games on NBC and ESPN." Within a year of finishing Pratt, his work was gaining worldwide exposure.

A few years later, Strong joined the in-house Advertising + Design group at Madison Square Garden, where he worked with the Knicks and Rangers on projects such as season ticket packaging, billboards, and ad campaigns. Since graduation, Strong had always taken on freelance assignments as well and by 2005 felt ready to follow his dream of starting his own studio.

"I really enjoy running my own business and am very glad that I took that next step," he says. "It's hard work and long hours, but when you love what you do, it's not a job, it's a way of life." Running Strong Studio has enabled him to extend his range of design disciplines into environmental and editorial design. "Designers need to work in so many different mediums that we could not have even imagined years ago," he adds. "Teaching has certainly helped me stay fresh and relevant."

As a professional in the creative field, Strong feels compelled to always look with a professional eye at what's around him. In New York, he derives inspiration from the space that surrounds him whenever he leaves his Lower East Side studio. Strong urges, "Your world should not be defined by the four walls around you or what you are staring at on a monitor. Wherever your space may be, break out of it and take your sketchbook and a camera along for the ride."

1980s

Louis Caracciolo, B.S. Integrative Studies '80, was featured in the article "A Winery at the Top of its Game" in the April 2009 issue of *Inside Jersey*.

David Schwartz, B.S. Electrical Engineering '80, was named vice president of worldwide sales at Analogic Tech effective February 2009. Analogic Tech is a developer of total power management semiconductors for consumer electronic devices. He previously held positions in Oxford Semiconductor, Renesas Technology Americas, Mitsubishi Electronics Americas, and Motorola Semiconductor.

Deborah Willis, M.F.A. '80, gave a presentation at the Hue-Man Bookstore in the Harlem section of New York City. A leading historian of African-American photography, Willis teaches at New York University's Tisch School of the Arts. Her recent work, *Obama: The Historic Campaign in Photographs*, includes 150 photographs that chart the road to Obama's nomination.

Daniel Fogelson, B.F.A. Interior Design '81, designed trade show presentations for Emeco, the aluminum chair company. The presentation captured the company's story and created a memorable visual display illustrating Emeco's designs.

Diane Lechleitner Maass, B.F.A. Printmaking '81, had her story "Family Business" published in the 2009 edition of the *North American Review*.

Michael Bartalos, B.F.A. Comm-Design '82, had his Latin Jazz stamp issued by the U.S. Postal Services in September 2008. He also was awarded a National Science Foundation grant to commence an Antarctic-based artist's book project in January 2009. He lives and works in San Francisco, Calif.

Joseph Barbagallo, AIA, B.S. Construction Management '83, was named principal of Gerner Kronick and Valcarcel Architects, PC, an award-winning New York City-based architecture and design firm. A registered architect, he has been with Gerner Kronick and Valcarcel since 1996.

Richard Goldberg, B.F.A. Comm-Design '83, was promoted to senior vice president of public affairs and communications at DRS Technologies, a leading supplier of integrated products, services, and support to military forces, intelligence agencies, and prime contractors worldwide. Goldberg is also president of the DRS Technologies Charitable

Foundation and serves as chairman of the DRS Political Action Committee. In addition, he serves on the NJ Commission on Science and Technology and the NJ/Israel Commission, DRS Technologies.

Colleen Byrne, M.S. LIS '84, was appointed director of the New Providence Memorial Library in New Providence, N.J., in April. Previously, she served as the library's interim director as well as assistant director and reference librarian.

A. Wayne Sides, M.F.A. '84, had a gallery talk and book signing for his show "Wayne Sides: 30 Years of the Image" at the Tennessee Valley Museum of Art in Tusculumbia, Tenn. The exhibition included more than 70 pieces from around the world and from projects throughout his career, including the *Gloves* series and the *Wizards* series, which explores the world of the Ku Klux Klan. Sides is a professor of art at the University of North Alabama.

Garrett Burke, B.F.A. Art Direction/Comm-Design '85, designed the World's Fair of Money silver medal for the American Numismatic Association, the world's largest coin collecting organization. The fair took place in August at the Los Angeles Convention Center. One side of the medal depicts the Hollywood Hills with spotlights illuminating coins with historic connections to California; the other shows Lady Liberty's sister, Numisma, soaring between heaven and earth to discover a golden dream. Burke was also the concept designer for the California State Quarter, selected by Governor Arnold Schwarzenegger to honor John Muir in Yosemite Valley. Burke created art, logos, packaging, and movie posters for entertainment and industry brands, including *Star Wars*, James Bond, Nickelodeon, Disney, and XBOX. ▼



Luis Mendes, Jr., B. Arch. '85, is the vice president of the National 9/11 Memorial and Museum Foundation. Mendes will have a major role in the design and construction of the memorial. He also was involved in the removal of debris and building materials from Ground Zero.

Carrie Moyer, B.F.A. Fine Arts '85, had an exhibition, titled "Arcana," at the New York City gallery CANADA this summer.

Abram Hall, B.F.A. Comm-Design '86, was recently featured in Peter Golenbock's book, *In the Country of Brooklyn*. The book and Hall's contribution are about the New York City blackouts of '65, '77, and '03. He is a senior production manager at Starwood Hotels and Resorts.

Miriam M. Korolkovas, M.F.A. '86, exhibited two pieces of jewelry in the show "Brazilian Design Today: Frontiers," which was held at the Museu de Arte Moderna in Sao Paulo, Brazil, in April.



Anil C. S. Rao, B. Eng. '88, had two exhibitions in Washington, D.C., during the summer of 2009: "Passing Thru" at Art Nomadica and "Portraits" at the Touchstone Gallery. He also had a New York City show, titled "Higher: A Mixed Media Exhibit," at the New Art Center in May. ▲

Sowon Kwon, M.F.A. '89, was part of a group exhibition, "transPOP: Korea Vietnam Remix," that was held at the Yerba Buena Center for the Arts in San Francisco, Calif., this past winter. The exhibition offered a rare opportunity to view cutting-edge contemporary art by 16 critically acclaimed Vietnamese and Korean artists.

John Mahoney, B.F.A. Illustration-Comm.D. '89, currently works in independent films. He also co-directs the Cal Arts Animation Department and serves as a consultant at Lucasfilm in Singapore. After graduation, he worked for Disney as an animation designer.

Roxy Paine, Ceramics '89, was invited by the Metropolitan Museum of Art to create a site-specific installation for the 2009 season. His work, *Maelstrom*, features a 130-foot-long stainless steel sculpture that encompasses the nearly 8,000-square-foot Iris and B. Gerald Cantor Roof Garden. ▼



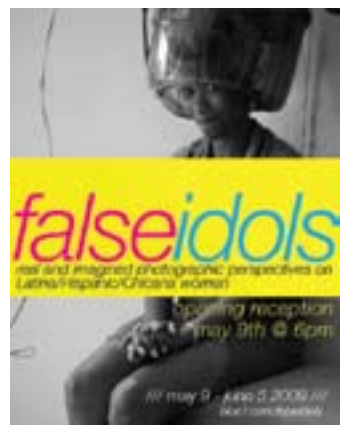
1990s

Patrick Grenier, B.F.A. '91, was appointed director of visual arts at the Snug Harbor Cultural Center and Botanical Garden in Staten Island, N.Y. ▼



Roberto Cruz Niemiec, AIA, B. Arch. '92, was promoted to associate vice president at Cannon Design, an architectural, engineering, and planning firm in Arlington, Va. He recently served as project manager on various assignments at Nova Southeastern University.

Reneé Khatami, M.S. Comm-Design '93, and **Carmen Lizardo**, B.F.A. Photography '97, participated in an exhibition, titled "False Idols: Perspectives on Latina/Hispanic/Chicana Women," at the Casa Frela Gallery in New York City. The exhibition explored issues of self and imposed identity among Latina, Hispanic, and Chicana women. ▼



Anthony Freda, B.F.A. Illustration/Comm-Design '94, had an exhibition, titled "The Meek Shall Inherit Nothing," at the Carbon County Cultural Project in Jim Thorpe, Pa. Freda drew upon Carbon County's Victorian architecture and rich history, especially that of the area's coal mining industry, in creating the pieces in the show.

Jaye Moon (Jae Won Moon), M.F.A. Sculpture '94, has received a New York Foundation for the Arts Fellowship, the BCAT/BRIC Rotunda Gallery Video Program Residency, and the AHL Foundation Award in 2009. She participated in a group exhibition in Gana Art New York in Chelsea this summer and is teaching for a semester in Sangmyung University in Seoul, Korea, this fall.

Jean Shin, B.F.A. '94, M.S. '96, had a solo exhibition, titled "Jean Shin: Common Threads," at the Smithsonian's American Art Museum in Washington, D.C., this past summer. The exhibition featured seven major pieces in it, including *Everyday Monuments*.

Harry Allen, M.I.D. '95 was part of the design team from Johnson & Johnson to redesign their first aid kit. The new kit was reviewed in the July/August 2009 issue of I.D. (*The International Design Magazine*) and received the Best of Category for Packaging. ▼



Bernard Chang, B. Arch. '95, created the artwork for singer/songwriter Ciara's most recent album, "Fantasy Ride," which was released in January 2009. ▼



Susanne Des Roches, B.I.D. '95, accepted a new position as the sustainable design manager for the Port Authority of N.Y./N.J.

Kadir Nelson, B.F.A. Comm-Design '96, won the Coretta Scott King Award for his book, *We Are the Ship: The Story of Negro League Baseball*, which has been on *The New York Times* Best Seller list. He also designed a stamp featuring Richard Wright, the author of *Native Son*. The stamp was made available on April 9, 2009. ▶

A. Hamid Rahmanian, M.F.A. Computer Graphics '97, entered his film, *Glass House*, at the Sundance Film Festival this past winter. The movie follows a group of underclass girls in modern-day Iran who try to break the chains of Iranian social segmentation by attending a one-of-a-kind rehabilitation center in uptown Tehran. He also won a student Emmy and was nominated for a Student Academy Award for his film *Seventh Day*. Rahmanian also has received Kodak's Best Cinematography Award and won Best American Short from the Los Angeles International Short Film Festival for his film *An I Within*.

Sergio Rossetti Morosini, M.S./M.F.A. '97, recently completed a bust of Michelangelo that was commissioned by the National Arts Club in Manhattan to be placed at the club's entrance.

Hyoung-Sun Ha, M.F.A. '98, had an exhibition of his photographs at the Museum of Photography in Seoul, Korea, in the summer of 2008. The exhibition, titled "Windows," included photographs taken through windows in the U.S., Korea, and France. During the printing process, Ha sprinkled rice kernels, which Korean shamans use to tell the future, onto the paper before exposing it. He also had exhibitions at the Crimson Gallery in Insa-dong, central Seoul, in fall 2008.

Debbie Han, M.F.A. '99, received a Pollock-Krasner Foundation grant in 2007. She has had eight solo exhibitions in major galleries in Korea, the U.S., and Italy, and a number of group shows both at



home and abroad. Han was invited to Seoul, Korea, under the International Artists Residency program by Yougeum Museum of Contemporary Arts. She is now a full-time artist in Seoul.

Hadieh Shafie, M.F.A. '99, was a finalist for the William G. Baker Jr. Memorial Fund's Baker Artist Awards. Her piece, *Converge*, was in the exhibition that accompanied the awards at the Baltimore Museum of Art. Shafie's visual art consists of elegantly curved Farsi script repeatedly applied with ink on paper to create larger forms.

Chris Wright, M.F.A. '99, had an exhibition at the George Billis Gallery in New York City. The show featured his paintings of everyday objects in the kitchen, such as gallons of milk and cartons of eggs.

2000s

Marcie (Maria) McGoldrick, M.I.D. '00, was interviewed by Etsy.com. She works as the editorial director for holiday and crafts at Martha Stewart Living Omnimedia and develops new projects for Stewart's magazines and books. McGoldrick recently launched the new crafts department blog at www.marthastewart.com.

Matt Bookbinder, B.F.A. Film Animation '01, and **Monica Rullo-Bookbinder**, B.F.A. Graphic Design/Comm.D. '03, were married on May 25, 2008, at Tyler Arboretum in Media, Pa. The couple met at Pratt and now live in Philadelphia in their certified "green home." She works as an art director for Munroe Creative Partners and he is the lead graphic designer for Pep Boys Auto. In their spare time, they run their own jewelry business.

Ry Fyan, B.F.A. Painting '01, was part of the group exhibition, "A Fragile Reality," displayed at the Elizabeth Leach Gallery in Portland, Ore., where he resides. The show featured work responding to the environmental, economic, psychological, and political fragility of the world. Fyan has been included in group exhibitions at Dietch Projects and Rivington

Arms, both in New York City, and Peres Projects in Berlin, Germany.

Brian Wood, B.F.A. Fashion Design '01, had a one-night show, titled "Brian Wood T-shirt Retrospective," at the Envoy Gallery in Manhattan. The exhibition showcased samples from Wood's Archives from the last five years that transformed his brand into a cult following. Wood also had a one night exhibition, "Night Stalkers," in April at the Rush Arts Gallery in New York City, in which he explored the depths of human nature through his fall/winter 2009 menswear collection. In 2005, 2006, and 2007 his menswear designs were selected as finalists in the Gen Art Styles International Design Competition. Wood also was nominated as a finalist for the 2007 and 2008 Fashion Group International Rising Star Award in menswear. His designs are carried in boutiques from New York City to Tokyo.

Lindsay Blatt, B.F.A. Photography '02 and **Angela Earley**, M.F.A. '05, were in the 2nd Annual Represent Brooklyn Art Exhibition in April 2009. Blatt also had a photography show, titled "Repair and Shine," at Rabbithole Gallery in Brooklyn and took part in "Waves of Change," a juried exhibition of Brooklyn artists in January 2009.

Chelsea Green, B.F.A. Interior Design '02, launched her first product, a recyclable shower curtain, in July 2009 through Grain Design, a collaborative promoting sustainable design with offices in Seattle, Boston, and New York.

Miranda Hellman, B.F.A. Painting '03, co-curated, with Johanna Ketola, the exhibition "Northern (L) attitudes" at Scandinavia House in New York City. The show included works by five Americans and five Norwegians, all of whom received American-Scandinavian Foundation Fellowships.

Andrew Katzander, B.I.D. '03, is the creator and organizer of PoleRider, an invention that combines bicycles and pole dancing. In creating PoleRider, he aimed to promote bicycle safety, raise awareness of the immense potential

of pedal power, and bring pole dancing to the streets. Further information is available at <http://polariders.blogspot.com/>.

Bradley (Brad) Downey, B.F.A. Film '04, had an exhibition, titled "An Honest Thief," at the Dray Walk Gallery in London, England. Downey aims to surprise the viewer by illuminating how public, private property, urban space, and personal experience overlap in an era of increasing privatization. Downey is a graduate of London's Slade School of Art where he studied with Bruce McLean. He was named one of the *Art Review* 25 M.A. graduates to watch in 2005. He has been featured in *The New York Times*, *Creative Review*, *The Atlanta Journal-Constitution* and BBC Mundo. He has exhibited in venues such as Urbis Museum in Manchester, England; Kunstlerhaus Behaniam in Berlin; the Basil Art Fair in Miami; the Institute for Contemporary Arts in London; and Mass MOCA in the U.S.

Emiliano Godoy-Diana, M.I.D. '04, co-curated, with Jimena Acosta, an exhibition, titled "Criteria," at the A+D Gallery, Columbia College, Chicago, Ill. "Criteria" reflected the implications of sustainability as seen through the work of artists and designers.

Ellen Balk, M.F.A.'05, **C. (Constance) Bangs**, M.F.A.'75, **Lawrence Heintjes**, Painting '79, **Richard Lebonson**, M.F.A. '68, **Katheleen Migliore-Newton**, B.F.A. Graphic Arts '64, **Matthew Miller**, M.F.A. '02, **Mary Rieser-Heintjes**, M.F.A.

'85, **Mary Salstrom**, B.F.A. Painting '72, **Maureen Shea**, B.Arch. '95, **J.D. (John-David) Siazon**, B.F.A. Painting '05, and **Lucy Sikes**, B.F.A. Graphic Arts '58, participated in the 10th SONYA (South of the Navy Yard Artists) Studio Stroll in May.

Nzinga Knight, B.F.A. Fashion Design '05, was featured on hijabtrendz.com, where she discussed being a Muslim women's fashion designer who understands the importance of being both modest and stylish. In fall 2008 she introduced her eveningwear collection. She was interviewed by CBS *News* and also appeared on ABC's *New York Viewpoint* with Ken Rosato to discuss her prize-winning business plan in the PowerUp! Competition.

Joshua Koplín, M.I.D. '05, and business partner Samuel Reeves are founders of Humanistic Robotics, a company devoted to solving the global issue of land mines. They are currently developing the Specialized Compact Automated Manual Deminer Replacement Platform (SCAMP), which uses remote robotics for rapidly surveying, clearing, and checking the quality of clearance in minefields, while solving a number of issues not addressed by landmine clearing technologies.

Susan Ross, M.F.A. '05, and **Melissa Staiger**, M.F.A. '03, co-curated a show, titled "Patterns of Growth," at Nurture Art Gallery in Brooklyn, N.Y. Seven other Pratt alumnae were represented in the show: **Laurie Close**, M.F.A. '02, **Sarah Dobkin**,

M.F.A. '06, **Monique Ford**, M.F.A. '07, **Amy Kupferberg**, M.F.A. '03, **Jacky Meier**, M.F.A. '03, **Jeanne Thomsen**, M.F.A. '02, and **Beatrice Wolert**, M.F.A. '03. The artists in the exhibition continued the dialogue that flourished during the feminist movement when many artists pushed beyond conventions to come into their own.

Lora Mallory, B.F.A. Sculpture '06, exhibited her jewelry at Hillary Flowers Designer Collective on New York City's Lower East Side. Her jewelry can be viewed at <http://loramallory.carbonmade.com/>. During the summer, Mallory taught crafts at an Americorps program in Wyoming.

Ashley Zarella, M.Arch. '06, has been named Sustainability Committee chair for the Downtown Los Angeles Neighborhood Council's American Planning Association committee. The committee is developing a community greening strategy for Downtown Los Angeles and is being recognized for its work with a Planning Excellence Award for Grassroots Initiative. The committee also received a 2009 American Institute of Architects Sustainable Design Assessment Team Grant. The Sustainability Committee has been developing a community greening "toolkit" as a means to maximize awareness of existing resources, increase program participation, and improve public understanding about sustainability.

Gunnar Hand, M.S. City and Regional Planning '06, was elected to the Downtown Los Angeles Neighborhood Council and also is a member of the Sustainability Committee. He contributed significantly to the grant application and community greening strategy.

Guy Bar'ely, B.F.A. Computer Graphics '07, had his digitally animated short film, titled *Cycle*, screened at the Melbourne International Animation Festival, the New Zealand Film Festival, and the Synch Digital Cinema Festival in Greece. The film also received a Special Selection honor at the 2007 MetroCAF in New York City. He currently works at Rhythm and Hues Studios in Los Angeles, Calif.

Cheryl Paswater, M.F.A. Painting/Drawing '07, had a solo exhibition, titled "Topple," at the Harrison Center of the Arts in Indianapolis, Ind.

Rhea Tziros, M.S. Interior Design '07, was part of a fashion shoot in the March 2009 issue of *O*. The article, titled "Bright Affordable Outfits," featured Isaac Mizrahi's new collection for Liz Claiborne. Tziros was one of the models.

Lana Adlawan, M.S. LIS '08, **Karen Keys**, M.S. LIS '07, and **Neil Romanosky**, M.S. LIS '08, participated in the American Library Association's 2009 Emerging Leaders program, which enables new librarians across the country to take part in problem-solving working groups, network with peers, gain an inside look at the



DIANA PAU

AREM DUPLESSIS

M.S. Communications Design '96, is the newly promoted design director of The New York Times Magazine Division (*T*, *The Sunday Magazine*, and *Key*) after holding similar positions at various other titles, including, *Spin*, *GQ*, and *Blaze* magazines. "My industry is taking a big hit right now with the changes in technology," he says. "My advice is to stay informed about where our industry is going and what role the print designer will play in the future. A big part of design is problem solving and that skill works in any medium, digital or print."

Duplessis knows whereof he speaks. The recipient of over 300 awards from organizations like the Society of Publication Designers, he most recently won both the Members Choice Award for best magazine and the prestigious Magazine of the Year Award for work done at *The New York Times Magazine*. *Communication Arts* magazine, The Art Directors' Club, The Type Directors' Club, AIGA, *Print* magazine, *American Photography*, *American Illustration*, and *Photo District News* also have honored his efforts. While working for *Spin* magazine in 2004, he was nominated for a National Magazine Award in Design from the American Society of Magazine Editors.

Duplessis himself has judged and captained competitions for the American Society of Magazine Editors, The Art Directors' Club, Applied Arts, The Advertising and Design Club of Canada, American Illustration, and The Society of Publication Designers, where he also served as a board member (2003–07). He was a judge for the Student Work category of I.D. Annual Design Review 2009.

As a sideline, Duplessis teaches at the School of Visual Arts in New York City and offers an annual Masters Workshop on design in Copenhagen. He has lectured on design in Washington, DC, Scandinavia (Oslo and Copenhagen), Louisville, Ky., and New York, and his work has been published in several books including Laurel Saville's *100 Habits of Successful Publication Designers* (Rockport, 2008). He takes great pride in still living in Brooklyn, albeit now with his wife of 10 years and their two young children instead of his Pratt roommates.

ALA structure, and have an opportunity to serve the profession in a leadership capacity.

Elizabeth (Ellie) Clayman, Elizabeth Dilk, Andrew Kay, Collin Lewis, and Kaitlyn Pepe, all B.F.A. Comm-Design '08, had the design of their yearbook, titled "Pratt: An Institute of Modesty and Convention," reviewed in the *I.D. Annual Design Review 2009*, where it was cited for design distinction by judges of the Student Work category. The book's design was based on information gleaned from a survey of student and academic life, grouped into categories such as Habitat and Migratory Patterns.

Emily Krohn, B.F.A. Drawing '08, showcased her paintings in the windows of businesses along Montague Street in Brooklyn, N.Y. The project resulted from a commission from the director of the Montague Street Business Improvement District.

Maya Segal, M.F.A. Computer Graphics '08, took second place in the Motion Graphics Awards category at 2008 ANIMEX, an international festival of animation and computer games in Middleborough, England. She won the award for her animated short film, *Still Life*. Segal's graduate thesis film also was screened in the SIG-GRAPH 2008 SpaceTime Student Exhibition in Los Angeles, Calif., and the 2008 MetroCAF in New York City.

Sarah Boatwright, Katie Janwich, Laura Kvistad, Amanda Schmidt, and Ann Marie Stachewicz, all B.F.A. Sculpture '09, had a show, "Carnivalism," at Momenta Art in Brooklyn. This show was funded through the Anthony Gennarelli Sculpture Award from Pratt Institute's Department of Fine Arts' sculpture faculty. ▼



Sallyann Corn, B.I.D. '09, and **Joseph Kent**, B.I.D. '09, worked on the redesign of a New York City street food cart. This project led to a collaboration with the Grand

Central Partnership to redesign their mobile information carts that are located around Grand Central Terminal.

Jonathan Doucette, B.F.A. Comm-Design '09, recently created a campaign for Toy Tokyo for which he transformed everyday items seen on New York City streets to create Domo-Kun mailboxes, PokeBall manhole covers, and Hotrod wind-up taxi cabs.

Julie Graves Krishnaswami, M.S. LIS '09, recently had her article "Justice Sandra Day O'Connor: A Selected Annotated Bibliography" published in *Catholic University Law Review*. The article was the first to be published about Justice O'Connor. Krishnaswami is now a law librarian at the Queens College Law Library.

Paris (Paraskevas) Mavroidis, M.F.A. Computer Graphics '09, had his film, *Divers*, selected as a Regional Finalist in the Animation Category for the 36th Annual Student Academy Awards.

Jennifer Meyer, M.S. LIS '09, was appointed rare books curator at Princeton University Library in November 2008, the same month her article about "Global Warming's Library Challenge" appeared in *Library Journal*. It addressed the environmental impact of libraries, as well as the goal of protecting library collections for future generations.

George Smaragis, M.F.A. Computer Graphics '09, had his film, *Scrimshander*, selected as a Regional Finalist in the Animation Category for 36th Annual Student Academy Awards. His film also won first prize at the Reynolda Film Festival in Winston-Salem, N.C.

To submit information for Class Notes, please email jtallman@pratt.edu with text including all relevant details and, if available, a high-resolution image (300 dpi at 100 percent).



MICHAEL RUBOTTOM

ANDY COHEN

B. Arch. '78, is an executive director of Gensler, a leading international design, planning, and consulting firm with offices in 32 cities. After graduating from Pratt and moving to Los Angeles, he joined the firm in 1980, rising steadily in its ranks to attain his present position in 2005, the same year he was named a Fellow of the American Institute of Architects.

"Gensler broadened my horizons," he says, "and the world opened up for me. I saw that architecture could really make an impact on people and the world. It's given me the unique opportunity to travel the globe providing design concepts and ideas to wonderful clients." In his additional role as regional managing principal for the Southwest, including the firm's offices in Las Vegas, Los Angeles, Newport Beach, Phoenix, and San Diego, he has helped to build Gensler's airport, entertainment, hospitality, and mixed-use practices.

Today, he oversees big projects such as The Ritz Carlton Hotel and Residences at L.A. Live, a massive mixed-use project under construction in downtown Los Angeles; the 2000 Avenue of the Stars building in Century City; LAX Airport; DreamWorks Studios; Sony Studios; and MGM MIRAGE City Center in Las Vegas, the world's largest sustainable project and, at \$7 billion, the largest privately funded project in the United States. Cohen is also overseeing the design of buildings in the Middle East, Asia, and elsewhere overseas.

"When I think of inspiration and spaces," says Cohen, "I think of inspirational places... cities. 'World cities' no longer has a purely European and North American connotation. New cities are emerging that anchor the fast-growing regional centers of a greatly expanded global economy. If the great 19th-century metropolitan centers—London, New York, and Paris, for example—had their roots in industrialization, the new generation of 21st-century cities is post-industrial, building on knowledge and innovation. Yet they are real places, responding to culture, history, and climate."

Cohen's 24-hour lifestyle begins with a bike ride at 5:30 AM and continues with a nonstop focus on creativity and energy. His wife, Portia (a lawyer he met at Gensler) is mayor of Manhattan Beach, and both his children are now in college.

1930s

Claus Hoie

Advertising Design, 1933

Timothy J. Horan

Industrial Electrical Engineering, 1933

Elizabeth Russack Wickenheiser

Fine Arts, 1934

Margaret G. Pitsch Krebs

Costume Design, 1937

Lillian Oehler Lang

Millinery, 1937

1940s

Laurence Lustig

Illustration, 1940

John C. Quell

Advertising Design, 1940

Francis J. Ihlenfeld

Industrial Design, 1941

Harry Krockta

Bachelor of Chemical Engineering, 1942

John Ludutsky, Sr.

Mechanical Drawing and Machine Design, 1944

Lillian Zeidler Schellack

Bachelor of Science, Home Economics, 1945

Robert F. Harnett

Illustration, 1948

Agnes Geist Hausenbauer

Bachelor of Library Science, 1949

Abe R. Liebmann

Advertising Design, 1949

Robert E. Weiler

Bachelor of Mechanical Engineering, 1943

Carl A. Wertz

Industrial Electricity, 1943

Sister Mary Justin McKiernan

Illustration, 1944

Dorothy Beenau Millard

Advertising Design, 1944

Janet Law Bottenhorn

Industrial Design, 1946

Eric William Myers

Industrial Design, 1946

Doris Yetter Gorman Ownings

Costume Design, 1946

Marilyn Hafner

Illustration, 1947

Hulon O. Noe

Advertising Design, 1948

Kristian Christiansen

Bachelor of Electrical Engineering, 1949

William H. Kirby

Art and Design, 1949

Harriet Halpern Kohn

Home Economics, 1949

1950s

Paul R. Liegey

Bachelor of Electrical Engineering, 1950

Elsie W. Manning

Bachelor of Science, Home Economics, 1950

Benjamin Goldfarb

Bachelor of Architecture, 1951

Shirley Sarkissian Harman

Bachelor of Science, Home Economics, 1951

Sanford (Sandy) Roth

Illustration, 1951

Richard E. Komoski

Bachelor of Chemical Engineering, 1952

Arthur M. Wagner

Industrial Design, 1953

John L. Gentile

Architecture, 1956

Russell G. Heston

Bachelor of Industrial Design, 1956

Dickson Chau

Associate in Applied Science, Mechanical Technology, 1959

Kay L. Crosbie

Bachelor of Chemical Engineering, 1959

Kurt H. Kalmring

Production Supervision, 1959

John J. Lynam

Bachelor of Electrical Engineering, 1959

1960s

Beatrice Leute-Ortiz

Bachelor of Fine Arts, Graphic Arts, 1965

Karen Kay Hannaford

Master of Fine Arts, 1968

1970s

Morris A. Balamut

Bachelor of Electrical Engineering, 1978

Selma Seligsohn

Master of Science, Library and Information Science, 1978

1980s

Joseph D. Terzuoli

Mechanical Engineering, 1984

Faculty

Archie M. Garland, III

Communications Design

Robert Andrew Kölli

Industrial Design

Joseph LaRocca

Construction and Facilities Management

Pratt Institute mourns the loss of these individuals who have touched the lives of so many, both within our community and beyond. Although we will miss their presence, they leave a permanent mark through their contributions to their fields and to society.

Gifts to Pratt's Annual Fund can be made to honor the memory of a loved one. Please contact the Office of Alumni Relations and Annual Giving at 718-399-4211 for more information.

Then and Now



COURTESY OF THE PRATT ARCHIVES

In 1965, the buildings pictured here on the corner of Lafayette Avenue and St. James Place were part of Adelphi Academy, Brooklyn's oldest private preparatory school, established in 1863. One of its trustees, Charles Pratt, was a major benefactor who later founded Pratt Institute. Thanks to an endowment from the widow of Adelphi graduate John Higgins, an architect, Pratt Institute was able to acquire the buildings in 1965, rename them Higgins Hall, and move the schools of Art and Architecture into them. Higgins Hall, a New York City Landmark that dates to 1869, is located one block south of Pratt's main campus in Brooklyn.



DIANA PAU

A four-alarm fire in 1996 severely damaged the north and center sections of Higgins Hall, which now houses only Pratt's School of Architecture. Ehrenkrantz Eckstut & Kuhn Architects, where Denis Glen Kuhn, B. Arch. '64, is a principal, restored the exterior masonry and roof of the north wing. The rest of the building was reconstructed by Rogers Marvel Architects and reopened in 1999. In association with the firm, the world famous architect Steven Holl designed his first structure in New York City, the 26,000-square-foot Higgins Hall Center Section, which opened in 2005, joining together the north and south buildings of the School of Architecture. Holl said he designed the frosted glass centerpiece to have an "amazing glow" from within in the evening "because students of architecture always work at night because they are so dedicated."

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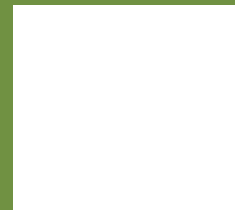
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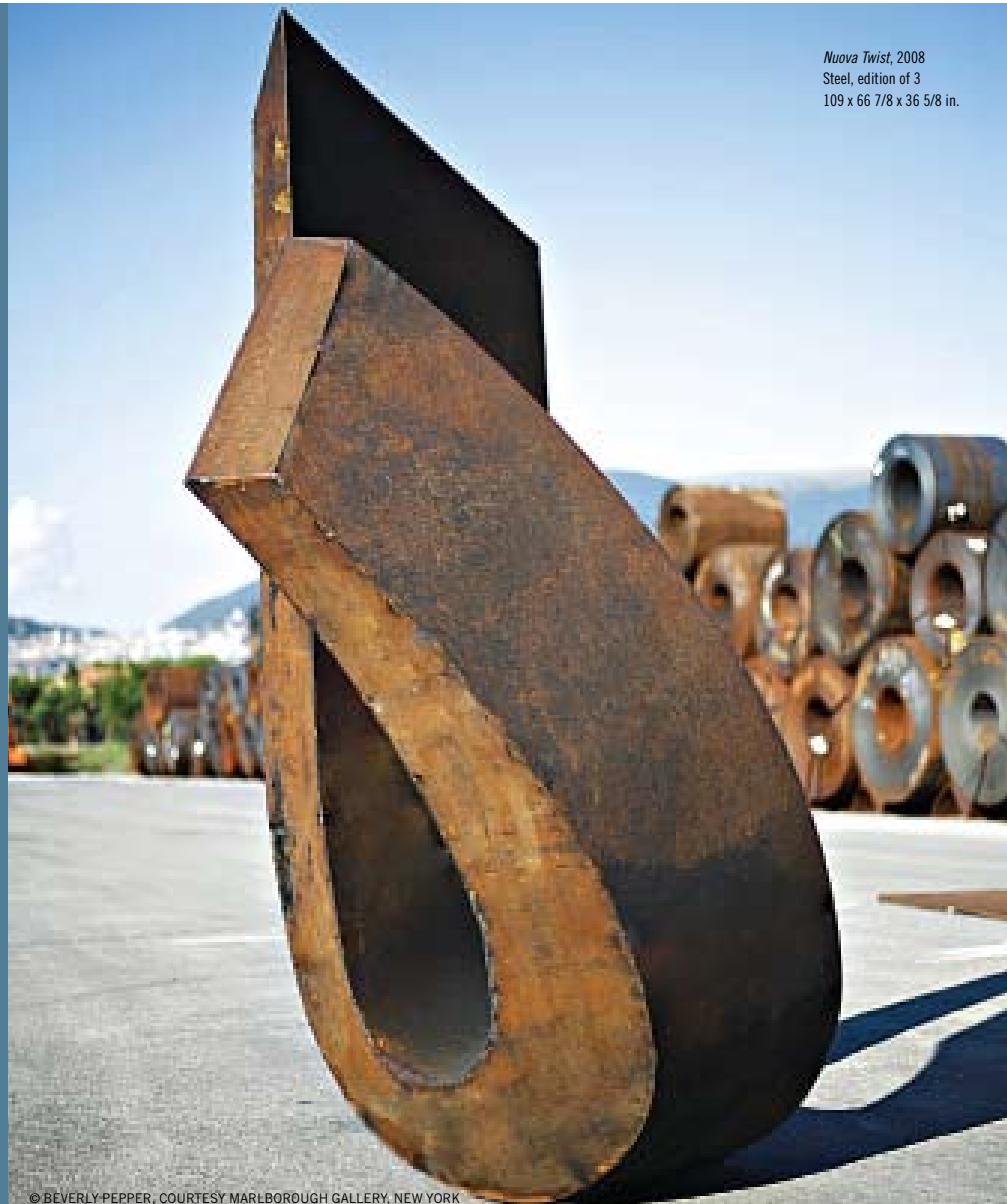
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Alumni Gallery

Nuova Twist, 2008, seems to bend and shape space, time, and place. It is a recent work by Brooklyn-born Beverly Pepper, Illustration '42, who trained to be a painter but turned to sculpture after a trip to Angkor Wat in 1960. *Nuova Twist* is fabricated in steel and then oxidized in Pepper's characteristic red brown finish like the other four sculptures in her 2008 series *Voyages Out*, which were exhibited at Marlborough Chelsea, New York, in fall 2008. Described by art critic Rosalind Krauss as "half sail, half rocker" *Nuova Twist* both embodies and updates 50 years of Pepper's thought and work as an artist.



Nuova Twist, 2008
Steel, edition of 3
109 x 66 7/8 x 36 5/8 in.