Pratt Institute has named Concetta Stewart, an academic scholar and administrator with nearly 20 years of higher education experience, as dean of its School of Art and Design. Her appointment will begin July 20, 2009.

Stewart comes to Pratt Institute from Temple University where she has served as dean of the School of Communications and Theater since 2000. Previously, she served as the inaugural chair of the University’s Department of Broadcasting, Telecoms, and Mass Media as well as a faculty fellow and an associate professor of communications.

Stewart follows Frank Lind, an established painter and Pratt alumnus who is stepping down after serving as Pratt’s dean of Art and Design since 1999. He previously served as the chair of the Institute’s fine arts department.

As dean of the School of Art and Design, Stewart will be responsible for leading Pratt’s largest school with more than 3,000 undergraduate and graduate students in 15 degree programs, many of which are ranked among the top in the country.

“Based on her career history of accomplishments in academia, I am confident that Dean Stewart will be an extraordinary leader as head of Pratt’s School of Art and Design,” said Pratt Institute Provost Peter Barna. “Her remarkable and diverse range of skills will be crucial as we embark on ambitious strategic plans to move the school forward and to secure its place as one of the most prestigious colleges of art and design in the world.”

Some of Stewart’s most significant accomplishments during her deanship at Temple include doubling enrollment and personnel, creating an effective Board of Visitors, leading cutting-edge technology initiatives, and establishing a fundraising culture that resulted in the school raising more than $10 million over eight years including $2.5 million in research and technology grants.

“I am delighted to be joining the Pratt community,” said Stewart. “The level of engagement and pride among its students, faculty, and alumni is as impressive as it is unmistakable. Pratt is a vibrant, world-class institution that will clearly play a major role in the emerging creative economy.”

Stewart, who has published widely on subjects related to communications, education, and technology, holds a doctoral degree from Rutgers University in Communication and Information Studies as well as a master’s degree from the New School for Social Research in Media Studies. She completed her undergraduate studies in European history at Rutgers.

Within Pratt’s School of Art and Design are several nationally ranked art and design programs. In the 2009 U.S. News and World Report Guide to America’s Best Graduate Schools, Pratt’s program in interior design is ranked #1, industrial design is ranked #4, communications/packaging design is ranked #9, and fine arts is ranked #15.

The mission of the School of Art and Design at Pratt is to educate artists and designers as well as educators, therapists, and historians in cognate fields. Drawing on the intellectual, technological, and professional resources of its departments, the school offers a Renaissance-style immersion in many related disciplines. Beyond enhancing their discipline-specific skills, students learn to be creative, responsible professionals willing and able to contribute to society in fundamental ways.

Pratt Alumnus Peter Zumthor Receives 2009 Pritzker Prize, Architecture’s Highest Honor

Swiss architect and Pratt Institute alumnus 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 Legistature Palace of the Buenos Aires City Council in Buenos Aires, Argentina.

Zumthor was awarded the honor by a Pritzker jury of architects, academic scholars, designers, and writers who recognized the commanding presence of his timeless creations. In his announcement of the jury’s selection, The Hyatt Foundation Chairman Thomas J. Pritzker quoted the jury’s citation of Zumthor as “a master architect admired by his colleagues around the world for work that is focused, uncompromising, and exceptionally determined.” In addition to the honor bestowed, Zumthor received a $100,000 grant and a bronze medallion.

Each year, the Pritzker Prize honors a living architect whose built work demonstrates a combination of talent, vision, and commitment, and has produced consistent and significant contributions to mankind and the built environment through the art of architecture. Zumthor has designed projects across Europe and in the U.S., with most of his work concentrated in his native country of Switzerland. Critics recognize as his “masterpiece” the Thermal Baths in Val, Switzerland. The Pritzker jury noted this built work and also Zumthor’s Field Chapel to Saint Nikolaus von der Flue near Cologne, Germany, and the Kolumba Museum in Cologne.

Basel-born Zumthor was trained as a cabinetmaker before going on to study at the Kunstgewerbeschule, Vorkurs and Fachklasse from 1963-67. He continued his studies in design at Pratt Institute from 1966-67, before returning home to Switzerland where, in 1979, he opened his own architectural practice in Haldenstein, where he still works today.

Zumthor has taught at the Academy of Architecture, Università della Svizzera Italiana, Mendrisio in Italy, the Southern California Institute of Architecture, the Technische Universität in Germany, and at Harvard University’s Graduate School of Design.

Zumthor also has been honored with the Carlsberg Architecture Prize in Denmark in 1998 and the Mies van der Rohe Award for European Architecture in the following year. In 2008, he was awarded the Arnold W. Brunner Memorial Prize in Architecture on behalf of the American Academy of Arts and Letters, and the Praemium Imperiale on behalf of the Japan Art Association.

The Pritzker Prize, awarded each year to an accomplished pioneer in architecture, was established in 1979 by the Pritzker family through their Hyatt Foundation. A complete list of past winners and this year’s jurors may be found at www.pritzkerprize.com.
How long have you taught at Pratt and what subjects do you teach?
I came to Pratt in fall 2000 and have since taught a broad range of courses on cities, visuality, performance, and public art. Pratt’s Cultural Studies disciplinary emphasis has been a great framework for my trans-disciplinary work, which draws upon architecture, urban planning, performance, philosophy, and art theory. When I served as director of the Cultural Studies major at Pratt in 2003, we renamed the program Critical and Visual Studies, to highlight Pratt’s emphasis on a broad range of courses on cities, visuality, performance, and public art. Pratt’s Cultural Studies remains a great framework for my trans-disciplinary work, which draws upon architecture, urban planning, performance, philosophy, and art theory.

You’ve worked as a theater director, puppeteer, theater historian, and dramaturg. Is there a common denominator that runs throughout your work?
The unifying thread is that I am interested in experimental, environmental performance. The puppetry work I do involves outdoor performances as well as performing in parks, public schools, libraries, and marionette theater spaces. My theater work is more hermetic in a sense. I am interested in process, the rehearsal rather than the completed final product. In the United States, there is the pressure of the market that theater must be entertainment. This is a distracting imperative. The kind of work that draws me is the ritual space of “event.” This is an unpredictable space.

How does movement figure into your practice?
Movement is key to my thinking. Heinrich von Kleist’s essay on the “uber-marionette” encapsulates my preoccupations. For Kleist, the marionette is more emotive and graceful than the live actor. This remains an intriguing problem for the theater. I take this preoccupation to the realm of theory and draw upon architectural theory that is preoccupied with how people take up space in buildings. Performance and architecture are two sides of a kinetic system, bodies and space. This tensility shapes my writings. I am completing a book on this subject called “Metro Lives,” for Duke University Press.

Your most recent play, Fled, examines the crossroads between politics, history, migration, and memory. Tell us about it.
Fled is the dramatization of Kebessa Negewo, the Ethiopian immigrant in Atlanta who was a member of the Dirg in Ethiopia during the 1970s, and worked as a bellhop in Atlanta. He runs into a woman he tortured in Ethiopia, who now works at the same place he does. Their long legal battle gripped my memory of being in Addis Ababa under the Dirg, broadly speaking, the themes of migrancy and the law thread through all my work. My book Nomadic Identities: The Performance of Citizenship is about the challenges of moving across multiple national territories and shaping expressions of citizenship. It was distressingly timely, considering the anti-Asian sentiments that arose in the United States shortly after its publication in 1999. The anxiety of citizenship in the United States today is a theme that still resonates, particularly with regard to the rise of anti-immigrant sentiments.

What drives your interest in the topics of citizenship and immigration?
It stems from being a Tanzanian who grew up under Ujamaa, or villagization, an experiment in utopian social engineering. It was a moment when citizenship was still a big word in African nation formation.

What are your latest projects?
I am working on two projects right now with my theater company, Harmattan Theater. The first is an environmental piece about Henry Hudson and the Dutch East India Company’s relationship to the Hudson River to be performed on Pier 54 in early fall. The second is a play for two voices by Peter Handke called Self-Accusation, in which the stage remains empty for the entire performance.

Transitions
Evans Douglas, chair of the Undergraduate Department in the School of Architecture at Pratt and principal of the contemporary architecture and design firm Evans Douglas Studio, will join Rensselaer Polytechnic Institute as dean of the School of Architecture this August. Douglas has taught at Pratt since 1991 and has served as chair of the Undergraduate Department in the School of Architecture for six years.

Michael Eng, adjunct assistant professor, Social Science and Cultural Studies, will start a tenure-track position as assistant professor of philosophy at John Carroll University in University Heights, Ohio, this fall. Eng has taught such courses as aesthetics, contemporary continental philosophy, Marxist urban theory, the philosophy of perception, and feminist film theory at Pratt since fall 2000.

Elizabeth Randolph, senior communications manager, Public Relations and Communications, will join The Alumnae/i Association of Vassar College as Director of Alumni Communications, effective June 15. Randolph has worked in Pratt’s Division of Development for more than six years. Please write to mara.mcginnis@pratt.edu regarding items for Gateway and PrattFocus.
The 2009 Pratt Show, an annual juried exhibition of exceptional student work by over 300 of Pratt’s graduating students, was held May 12-15 at The Manhattan Center. The show featured the best work by students in various programs at Pratt including advertising, graphic design, illustration, industrial design, interior design, packaging design, jewelry design, digital arts, and animation.

Also on display at Pratt Show for the first time were designs from Pratt students working under the direction of Graduate Communications and Packaging Design Professor Kevin Gatta as part of a collaboration with officials at Barnes & Noble to design items for the retailer’s Back-to-Campus Collection. This effort will continue in the forthcoming school year.

The Black Alumni of Pratt (BAP) held its 18th Annual “Celebration of the Creative Spirit” benefit on May 13, honoring five luminaries in business, world-class cuisine, and the arts during a gala dinner at the Four Seasons Restaurant in Manhattan. BAP bestowed the Brooke Astor Award to Jazz at Lincoln Center Board Chairman Lisa Schiff and Creative Spirit Awards to producer, actress, author, and acting coach Susan Batson; Dr. Farrah Gray, an entrepreneur, philanthropist, syndicated columnist, and bestselling author of Get Real, Get Rich and The Truth Shall Make You Rich; and managing partners Julian Niccolini and Alex von Bidder with its celebration of the 50th Anniversary of The Four Seasons restaurant.

Sade Baderinwa, co-anchor of WABC-TV’s Eyewitness News at 5, served as mistress of ceremonies. BAP was founded in 1990 to identify and advance scholastic and professional opportunities for Pratt students and alumni of African and Latino descent. Funds raised from this event are allocated to both BAP scholarship funds and BAP program initiatives.

Correction: In the April issue, the name of the designer of the perfume bottle on the cover was incorrectly listed as Yue Kim; Correction: The name of the designer of the perfume bottle on the cover should be Yue Kim.

SENIOR JEWELRY AWARDS ANNOUNCED

Pratt’s Department of Fine Arts announced the winners of its 2009 Senior Jewelry Awards at the culmination of its Senior Jewelry Show this spring. CARRIE BILBO, whose collection of sculptural jewelry explores ordinary objects and insects commonly associated with phobic behaviors, won the First Prize Art Jewelry Forum Award. The Second Prize Robert Bentley Co. Award went to JULIA SELTZER and the third prize Metalliferous, Inc. Award went to BITA POURTAVOOSI. MINA KIM and SIA SEO JEONG WOO received honorable mentions.

OFFICE OF PUBLIC RELATIONS AND COMMUNICATIONS DIVISION OF DEVELOPMENT PRATT INSTITUTE

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View Gateway online at http://www.pratt.edu/pr-comm# To submit information for Gateway, please contact Mara McGinnis, at mara.mcginnis@pratt.edu
Fourty-three of Pratt’s graduating fashion students presented more than 100 original works to an overflow audience 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 including women’s, men’s, children’s, evening, bridal, sportswear, and costume design.

Rosie DePasquale, chair of the Fashion Design Department, noted that this year, “some students chose to reflect the economic times with layered, multi-seasonal looks while others designed with a more experimental, avant-garde approach.”

During the event, the Pratt Institute Fashion Icon Award was presented to world-renowned fashion designer Ralph Rucci, whose sophisticated couture ready-to-wear designs have inspired women on both sides of the Atlantic. Rucci is the fourth designer to receive the Pratt honor, which was created to annually recognize a designer’s unique style, positive influence within the industry, and ability to inspire young people interested in fashion.

Introducing Rucci, President Schutte said that the decision to bestow the award to the designer was unanimous. “Anyone who walks in the halls of our fashion design department can see, by all of the pictures of Ralph Rucci’s designs on the walls, that our fashion design students have adopted him as their role model,” the president noted.

Rucci said that he was “honored and humbled” at being chosen by Pratt’s students, whom he admired for their raw creativity. “They’re so conscious of what’s important and so on the cutting edge because they can be,” Rucci told the audience.

FASHION ICON RALPH RUCCI

**FASHION STUDENTS NAMED WINNERS IN COTTON INC. COMPETITION**

Three Pratt Institute fashion design students received scholarship awards for their excellence in a year-long eveningwear and bridal design competition.

First-place winner John Renaud was awarded $5,000 for a black sateen jacket and ball pants with and silk topstitching. Second-place winner Sarah Friedlander was awarded $1,500 and the third-place winner Ashley Piacenza was awarded $1,000. All three were graduating seniors in the program. More than 16 fashion design students participated in the competition, which required them to design eveningwear using 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. The three honorees were recognized on May 14 at Pratt’s annual runway show, funded in part by the Importer Support Program of the Cotton Board and Cotton Incorporated. All designs from the competition were included in the runway show.

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 HERALDS GRADUATES AND HONORARY DEGREE RECIPIENTS AT 120TH COMMENCEMENT FOR FIRST TIME 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 also awarded honorary degrees to musician Judy Collins, New York Times bestselling author of children’s books Tomie dePaola, and Richard Serra, a preeminent sculptor who has been recognized for his challenging and innovative work. It was the first time in Pratt’s Commencement history that graduates have received diplomas at Radio City Music Hall, the largest indoor theater in the world.

Judy Collins, best known for her unique blend of folksongs and contemporary themes, delivered Pratt’s Commencement remarks, lacing her inspiring talk with the songs for which she has become famous, including “Over the Rainbow” and “I’ve Looked at Clouds from Both Sides Now.” Collins, who has been married for 30 years to the designer Louis Nelson, B.I.D. ’58, M.I.D. ’64, professor of industrial design at Pratt, said of her career, “I have been so privileged being able to make my life in the arts doing what I love for my entire life: that involved being raised at a time when activism was a point of honor and a point of destination.” She reminded the graduates, “you have come through one of the great institutions of the world, not just of this country and you have done things you have dreamed of doing and you dream now of doing greater things.”

MICHAEL KELLY, adjunct assistant professor, Undergraduate Communications Design, who was awarded the honor of Distinguished Teacher 2009-2010 during the ceremony, told students: “Your creativity, your individuality, your passions, your humor, and even your tears, inspire us to be better teachers. And in the product of your toil, we see the promise of new colleagues and the challenge of new competitors.”

Abhin Valdes, who earned the “Tribute to a Graduating Senior” award, delivered the student Commencement address as a poem that stated in part:

> What I know is making things with my own hands of taking brush to canvas and creating. It is as simple as taking air and letting it go. But like this being here, about to leave, it is never a final exhale.

What I know is making things with my own hands of taking brush to canvas and creating. It is as simple as taking air and letting it go. But like this being here, about to leave, it is never a final exhale.
TERRACYCLE GREEN DESIGN COMPETITION WINNERS ALSO EXHIBITED AT ICFF

Pratt Institute’s Center for Sustainable Design Studies (CSSD) recently partnered with TerraCycle (www.terracycle.net), a company that creates new products from industrial waste, in its 2009 “UPCYCLE” Design Competition, which challenged Pratt industrial design students to create consumer products from a set of materials headed for the landfill. The four winning designs, along with 12 other designs from the competition, were displayed during ICFF Week from May 16–19 at Sustainable NYC in Manhattan.

Undergraduate student Naima Frankel won the manufacturability grand prize for her inventive jewelry designs crafted of melted soda caps, vinyl records, toothbrushes, Target gift cards, wine corks, and sandwich bags. Graduate student Dana Oxtles was runner-up for her wine cork coasters and cork chopstick holders.

Undergraduate student Austin Doten was runner-up for his bowls made of melted plastic bottle caps. TerraCycle is looking into manufacturing the winning designs. If the winning products are deemed suitable for TerraCycle manufacturing, winners will receive a 1.5% royalty.

PACKAGING STUDENTS HONORED AT MARC ROSEN SCHOLARSHIP FUND 20TH ANNIVERSARY GALA

Pratt Institute’s Department of Industrial Design was recently honored with an International Contemporary Furniture Fair (ICFF) Editors Award for “Best Design School” at the 21st annual ICFF in Manhattan. Pratt’s booth, which exhibited works around the student-generated theme of “Design for a Dollar,” was selected by a group of top design magazine editors for the honor. Pratt was one of only five design schools chosen to show at the 2009 Fair. ICFF took place May 16–19, 2009 at New York City’s Jacob K. Javits Center.

The “Design for a Dollar” theme challenged students to create furniture, lighting, and tabletop designs for the cost of one dollar. Students were required to prove that their piece could be made for the cost of one dollar. Professor of Industrial Design Mark Goetz served as faculty advisor. The 15 most successful designs were on display at the fair, along with select projects from Pratt’s TerraCycle “UPCYCLE” competition (see sidebar).

PRATT RECEIVES EDITORS AWARD FOR “DESIGN FOR A DOLLAR” BOOTH AT 2009 ICFF

Pratt Institute celebrated the 20th anniversary of the Marc Rosen Scholarship Fund for Graduate Packaging Design in April at its annual Art of Packaging Award Ceremony at the University Club in Manhattan. The annual black-tie fundraiser has raised more than $1.5 million over the past 20 years for Pratt Institute design students. This year, Marc Rosen Scholarships were awarded to Daniella Burr, Libardo Molina, Jin Ryu-man, and Christine Yoon.

“Pratt is grateful to Marc Rosen for his longtime support and dedication in establishing his scholarship fund,” said President Tom Schutte. “He has helped hundreds of students over the last 20 years to realize their passion for packaging design and to become leaders in their field.”

New York City Department of Cultural Affairs Commissioner Kate D. Levin made a special appearance at the event to present Rosen with a surprise citation from New York City Mayor Michael Bloomberg that commended Rosen’s dedication to Pratt’s packaging design students and his contributions to the consumer products field.

The Art of Packaging Award dinner mistress of ceremonies for the evening was Diana Williams, award-winning reporter and anchor for WABC-TV’s Eyewitness News.

PRATT STUDENT WINNERS OF UMBRA COMPETITION ANNOUNCED

In celebration of the fifth anniversary of its collaboration, Umbra and Pratt Institute presented the winners of the 2009 Umbra | Pratt Design Competition during an alumni party held in conjunction with the BKLYN DESIGNS™ show on May 9.

Michael Weaker won first prize for his Casy Shelf; Hayrim Dangiz took second prize for his Modular Trivet; Dana Otto earned third prize for her Rorschach Wall Organizers; and Joseph Eberle received an honorable mention for his Coat Knob.

Open to students in Pratt’s Industrial Design program, the competition was guided for the first time by Matt Carr, Umbra’s director of design, who stated: “This competition gives us the chance to meet Pratt’s best emerging talent and gives the students the occasion to learn first hand the fundamentals of balancing art and business.”

If Umbra decides to produce a design, it will earn a place in Umbra’s catalog and royalties for the student designer and for Pratt. Talk Bulletin Board by Carolina Kim, the first-prize winner in last year’s Umbra | Pratt Design Competition, will be launched this month on Umbra’s website (www.umbra.com/ustore) and several designs from previous competitions are among Umbra’s top-selling products. A percentage of the profits of the design benefits Pratt Institute’s Industrial Design program.

The competition was organized by Noah King, adjunct assistant professor in Pratt’s Industrial Design program. Judges this year were award-winning designer and Pratt alumnus HARRY ALLEN, M.I.D. ’95, founder of Harry Allen & Associates; Maxwell Gillingham-Ryan, founder and CEO of Apartment Therapy; and Matt Carr, Umbra’s new director of design.

The winning designs also were on view at the International Contemporary Furniture Fair, which took place at the Javits Center from May 16–19, 2009.

Designed by Morgan Street
Designed by Naima Frankel

Designed by Morgan Street
Designed by Naima Frankel

Designed by Morgan Street
Designed by Naima Frankel
Alumna Barbara Bordnick, B.F.A. Fashion ’64, is an internationally renowned portrait and fashion photographer, who recalls packing as many fine arts and liberal arts courses into her curriculum as her major in merchandising and fashion management would allow. She also took the only photography course then offered by the Institute, an experience that changed her life, enabling her to diverge successfully from her original career path. In her junior year, she married John Bordnick, B.L.D. ’62. “I found my community at Pratt,” she reminisced. “I found the world I wanted to be part of: painters, industrial designers, and architects.”

After her graduation, the couple moved to Europe, where she began her photographic career in Copenhagen and Paris and then returned to open a studio in New York. Her remarkable fashion images and portraiture for Harper’s Bazaar brought her work for most of the world’s top-echelon magazines. In the early ’70s, aided by Pratt alumnus Michael Arcenaeus, she used her new connections to put together Pratt’s first fashion show employing professional working models instead of students.

For more than 35 years, Barbara Bordnick has received many major awards for her film and print advertising as well as for her editorial work. Her extraordinary fine arts photographs of flowers, nudes, and portraits are held in the permanent collections of photography centers and museums.

To aspiring photographers she offers this advice: “Do whatever you have to do to support your art: picture editing, working in a gallery or a photo studio. Starting at the bottom is a temporary thing. Creatively, find your own voice and heart and keep true to it.”

The publication of her acclaimed books Searching: Secret Landscapes of Flowers I, II, III (Welcome Books, 2003–2005) was followed by a nationwide traveling exhibition of her photographs. In 2005, Bordnick was honored with a U.S. postage stamp using her portrait of E.Y. Harburg, the late American lyricist. In 2006, she was awarded the International Photographic Council’s Leadership Award at the United Nations.

GALLERIES AND EVENTS

BROOKLYN CAMPUS
200 WILLOUGHBY AVENUE

PRESIDENT’S OFFICE GALLERY
Main Building, First Floor
Monday–Friday, 10 AM–4 PM

THEODORA SKIPTARES: PUPPETS
THROUGH SEPTEMBER 2009

This exhibition featuring puppets and performance documentation, honors the work of Theodora Skiptares, associate professor, Art and Design Education. The puppeteer, multi-media artist, and theater director has been creating works for more than 25 years. Trained as a sculptor and designer, Skiptares began developing personal solo performances in the mid-1970s, gradually moving away from autobiography to explore social and historical themes, using realistic, life-size, and miniature puppet figures in large-scale works that included live music, film, video, and documentary texts.

MANHATTAN CAMPUS
144 W. 14TH STREET

PRATT MANHATTAN GALLERY
Second Floor
Tuesday–Saturday, 11 AM–6 PM

DESIGN S: SWEDISH DESIGN AWARD
JUNE 18–AUGUST 5, 2009
RECEPTION: THURSDAY, JUNE 18, 6 PM

Pratt Institute presents an exhibition that features the 19 short listed entries to Sweden’s biggest design award competition. The work focuses on design for sustainable development and addresses issues such as the climate, the environment, the welfare of society, and the long-term quality of life. Designers and design firms include: Tobias Berneth, Michael Bihain, Anna Bonnevier, Stefan Borsetius, Ilse Crawford, Bjorn Dahstrom, Ergonomidesign, Folkform, Jonas Hulqquist Design, James Irvine, Kollektivet, Jean-Marie Massaud, POC Sweden, Propeller, Claesson Koivisto Rune, Sandellsandberg, Stockholm Design Lab, Syntes Studio, Tomion och No Picnic, and Gunilla Lagerheim Ullberg. The exhibition is made possible in part by Albihn’s, The Consulate General of Sweden, and Saab Automobile.

On Thursday, June 18 at 4 PM, design critic and curator Julie Lasky will moderate the panel “Practical Makes Perfect: Design in the Age of Obama,” with panelists Per Bornstein, architect, Bornstein arkitekter, and Design 5 juror; Katherine Nelson, editor, Metropolitan Home; and Robert Langhorn, visiting assistant professor of industrial design at Pratt Design. The fifth-anniversary celebration is sponsored by Pratt, New York Magazine, and Hendrick’s Gin. To RSVP, call 718-636-3635 or write alumni@pratt.edu.

MARTHA STEWART INSPIRES AUDIENCE OF 500 AS PART OF PRATT’S 2009 PRESIDENT’S LECTURE SERIES

Martha Stewart delivered the 15th annual President’s Lecture at Pratt Institute on “Artistic Inspiration as a Basis for Business” on April 27. “I have a great admiration for this institution,” she stated, adding that her company, Martha Stewart Living Omnimedia, currently employs 25 Pratt graduates.

Illustrating her lecture with photos from her remarkable career, Stewart recounted how she began as a stockbroker in New York, then moved to Connecticut in the ’70s, opened a catering business, and renovated her home. This led to authoring a cookbook and to launching a “how to” magazine of good living that spun off a television show (now in its 15th season) and a long line of branded products.

As an example of her design process, Stewart revealed that she had found inspiration for the one-of-a-kind colors in her line of paints in the blue of actor Paul Newman’s eyes and in the 40 shades of grey found in her cat’s fur. Another of her methods for coming up with unique and unusual items is to interpret the vintage past, the source of her popular spice racks, her widely copied Wedgwood china-like wedding cake, and her ebonized black and blue furniture.

“We really try to price things right,” said Stewart, who copied her grandmother-in-law’s magnificent old Irish chandelier “so you can now buy it at a fraction of its original cost.” Stewart’s timely speech offered reassurance that even in a troubled economy, “The consumer will still spend on practical, useful items that look great and will last a long time.”