ALUMNA PAMELA PTAK ONE OF 16 DESIGNERS SELECTED TO COMPETE IN SEASON 7 OF PROJECT RUNWAY

A lumna Pamela Ptak was one of 16 designers chosen to compete in Season 7 of the hit reality television series “Project Runway,” which features aspiring designers who are given design challenges to create innovative new looks for the runway under the mentorship of Tim Gunn. Ptak was one of thousands of designers who auditioned for a coveted spot on the show, which is hosted by supermodel Heidi Klum. The exhibition and opening reception are free and open to the public. “Envelopes” is guest curated by Christopher Hight, an assistant professor at Rice University’s School of Architecture. At Rice, Hight pursues design research on the nexus of landscape, ecology, and emerging forms of urbanization.

Hight conceived of “Envelopes” as a way to explore architectural skin as a site for enveloping nature and culture, object and subject, and of problematizing the boundary of interior and exterior. “Issues of sustainability and ecology raise many conceptual and design issues about the nature of the boundary between body, building, and larger environments,” said Hight. “The architects in ‘Envelopes’ are all exploring relationships between systems—human, animal, plant, and energy flow—as a site for architectural innovation in the 21st century,” he added.

Participants include the following architects and firms: Indie Architecture, a Denver-based firm that engages in a range of architectural and urban questions through research projects and practice Future Cities Lab, an interdisciplinary design and research collaborative bridging architecture and landscape urbanism with material sciences, robotics, and engineering HouMinn Practice, a Houston-based firm recognized for its research and innovative design whose collaborative efforts reach beyond the discipline of architecture Mary Ellen Carroll/MEC Design Studios, a New York-based conceptual artist Michael U. Hensel and Defne Sunguroğlu Hensel, research directors and board members OCEAN Design Research Association, an international, interdisciplinary and independent research firm out of Norway Philippe Rahm, an architect who practises out of Paris and Lausanne and focuses on meteorological architecture

Above and left: Examples of Philippe Rahm’s architectural appliances that condition interior atmospheres through passive humidity and temperature control.

Tobias Emilsson, Jonah Fritzell, Marcelyn Gow, Ulrika Karlsson, Chris Perry of serv0, a Swedish architectural research and design studio that experiments with technology, production, and material at full scale with a focus on the production of atmosphere Weather, a Chicago-based environmental design office that studies social, spatial, and organizational structures and their implications for lifestyle and environment.

GATEWAY
THE COMMUNITY NEWSLETTER OF PRATT INSTITUTE

VOLUME 20 | NUMBER 7 FEBRUARY 27, 2010

PRATT EXHIBITION EXPLORES SUSTAINABLE POTENTIALS OF ARCHITECTURAL SURFACE FIRMS FROM U.S., EUROPE, AND SCANDINAVIA SHOW INNOVATIVE WORK

P raft Manhattan Gallery will present “Envelopes,” an exhibition that will explore new and sustainable potentials of the architectural surface in terms of the skin of a building and also as a sensorial space that envelopes the body. “Envelopes” will feature full-scale, interactive models accompanied by architectural renderings in the form of drawings and computer animations, and documentation of the process of investigation into these models from eight international firms and designers. The exhibition will run from March 5 through May 3, 2010 and will be celebrated with an opening reception on Thursday, March 4 from 6-8 PM. The exhibition and opening reception are free and open to the public.

“Envelopes” is guest curated by Christopher Hight, an assistant professor at Rice University’s School of Architecture. At Rice, Hight pursues design research on the nexus of landscape, ecology, and emerging forms of urbanization.

Hight conceived of “Envelopes” as a way to explore architectural skin as a site for enveloping nature and architecture and are folded and molded around the body using bright, bold colors. Her daywear includes accentuate the detailed line-work of the designs. Her ready-to-wear pieces are influenced by of New York Fashion Week in Manhattan.

P tak’s ready-to-wear pieces are influenced by architecture and are folded and molded around the body using bright, bold colors. Her daywear includes seamied pieces with chiffon and other materials that accentuate the detailed line-work of the designs. Her free-flowing couture-wear pieces are influenced by nature. Her work can be viewed online at www.ptakcouture.com.

In addition to her work on her eponymous lines, Ptak has freelanced seasonally on the Paris haute couture and ready-to-wear collections for the New York City design house Chado Ralph Rucci. Ptak also teaches fashion courses at the Baum School of Art in Allentown, Pa., and at Drexel University in Philadelphia. She currently resides in Riegelsville, Pa., with her husband and fellow Pratt alumnus Scott Hanna.

Above and left: Examples of Philippe Rahm’s architectural appliances that condition interior atmospheres through passive humidity and temperature control.

Tobias Emilsson, Jonah Fritzell, Marcelyn Gow, Ulrika Karlsson, Chris Perry of serv0, a Swedish architectural research and design studio that experiments with technology, production, and material at full scale with a focus on the production of atmosphere Weather, a Chicago-based environmental design office that studies social, spatial, and organizational structures and their implications for lifestyle and environment.

ALUMNA PAMELA PTAK ONE OF 16 DESIGNERS SELECTED TO COMPETE IN SEASON 7 OF PROJECT RUNWAY

A lumna Pamela Ptak was one of 16 designers chosen to compete in Season 7 of the hit reality television series “Project Runway,” which features aspiring designers who are given design challenges to create innovative new looks for the runway under the mentorship of Tim Gunn. Ptak was one of thousands of designers who auditioned for a coveted spot on the show, which is hosted by supermodel Heidi Klum. The exhibition and opening reception are free and open to the public. “Envelopes” is guest curated by Christopher Hight, an assistant professor at Rice University’s School of Architecture. At Rice, Hight pursues design research on the nexus of landscape, ecology, and emerging forms of urbanization.

Hight conceived of “Envelopes” as a way to explore architectural skin as a site for enveloping nature and architecture and are folded and molded around the body using bright, bold colors. Her daywear includes accentuate the detailed line-work of the designs. Her ready-to-wear pieces are influenced by of New York Fashion Week in Manhattan.

P tak’s ready-to-wear pieces are influenced by architecture and are folded and molded around the body using bright, bold colors. Her daywear includes seamied pieces with chiffon and other materials that accentuate the detailed line-work of the designs. Her free-flowing couture-wear pieces are influenced by nature. Her work can be viewed online at www.ptakcouture.com.

In addition to her work on her eponymous lines, Ptak has freelanced seasonally on the Paris haute couture and ready-to-wear collections for the New York City design house Chado Ralph Rucci. Ptak also teaches fashion courses at the Baum School of Art in Allentown, Pa., and at Drexel University in Philadelphia. She currently resides in Riegelsville, Pa., with her husband and fellow Pratt alumnus Scott Hanna.

Above and left: Examples of Philippe Rahm’s architectural appliances that condition interior atmospheres through passive humidity and temperature control.

Tobias Emilsson, Jonah Fritzell, Marcelyn Gow, Ulrika Karlsson, Chris Perry of serv0, a Swedish architectural research and design studio that experiments with technology, production, and material at full scale with a focus on the production of atmosphere Weather, a Chicago-based environmental design office that studies social, spatial, and organizational structures and their implications for lifestyle and environment.
FACULTY AND STAFF FOCUS
MARRSHA MORTON, History of Art and Design

You’ve taught at Pratt for 26 years. What do you hope to pass on to your students?

Above all, I hope students leave my class with a love of earlier art that may be different from their own and a curiosity to learn more. I also would like to foster an appreciation of sustained thoughtful engagement with the ideas behind art and an awareness of the layered complexities that determine artistic intentions and interpretations.

Your research focuses on 19th century German art. What drew you to this topic?

I became interested in this area because of its obscurity. Very little research had been done among English-speaking art historians because few read German fluently. What little I initially knew—paintings by Caspar David Friedrich and Adolph Menzel—encouraged me to discover more. Because of my background in classical music, I already admired German culture, which I wanted to extend to knowledge about the visual arts. Even today, few schools teach this subject.

You’re writing a book on the printmaker Max Klinger.

My work on Max Klinger focuses on his activity as a graphic artist during the 1870s and 1880s and his contribution to German modernism. The book is based on articles I have written that contextualize his prints and drawings within developments of Wilhelmine culture—especially science and the social sciences. Chapters are devoted to Klinger and evolutionary biology, psychology (he was fascinated with hypnosis and dream interpretation), anthropology and mythology, and sociology (issues of urban crime and prostitution). Much of the material comes from the popular visual culture of his era.

You participated in several of the events commemorating the 200th anniversary of Charles Darwin’s birth last year.

My publications on Darwin, which began in the 1990s, investigate his impact on nineteenth-century German and Austrian artists through the writings of Ernst Haeckel, Germany’s leading evolutionary zoologist. I have always been drawn to interdisciplinary topics and to understanding how artists (and art historians), as laymen, make use of difficult scientific information. In the case of Haeckel, science was also integrated with religion and spirituality. For the recent 2009 anniversary, I’ve published essays on Haeckel, Gustav Klimt, and Alfred Kubin for an exhibition catalog at the Schirn Kunsthalle in Frankfurt; on German art, evolution, and Schopenhauer for an anthology on Darwin and visual culture; and have given a paper on the Viennese art historian Alois Riegl for a Darwin symposium at the Courtauld Institute in London.

You once curated an exhibition on Pratt. What’s most intriguing about Pratt’s history?

I don’t think it is most intriguing. What I found to be most striking about Pratt’s early identity in the 1890s was its holistic nature. The school’s motto was “unity in diversity,” and this led to an integration of art with a social mission and a curricular emphasis on interconnectedness between art, art history, the applied arts, and art education. Pratt’s required introductory course on composition was premised on the belief that principles of good design, and an understanding of color and form, undergirded all art. Those very same ideas were emphasized in the recent Bauhaus exhibition at MoMA.

What do you do for fun?

My family would say, “what fun?” I love to cook, watch movies, read mysteries, and root for the Yankees.

Graham Hanson, adjunct associate professor, Graduate Communications/Packaage Design, will be a juror for the 2010 Society for Environmental Graphic Design Awards Program (SEGD). Award winners will be announced at the SEGD’s Annual Conference + Expo in Washington, D.C. from June 2–5, 2010.

Mario Naves, adjunct professor, Fine Arts, participated in “The Review Panel: An Evening of Critical Conversation about Art” at The National Academy Museum and School of Fine Arts, where he and other art critics discussed contemporary art currently on view at some of New York’s finest galleries. His work was exhibited through February 20 in “It’s a Wonderful Tenth,” a group exhibition at Sideshow Gallery in Williamsburg, Brooklyn.

Assistant Chair of Fine Arts Sheila Pepe and Visiting Assistant Professor Mickalene Thomas won 2009 Joan Mitchell Foundation Grants of $25,000 each for their accomplishments in sculpture and painting, respectively.

David Walczyk, assistant professor, School of Information and Library Science, has been named to the board of directors of the Buckminster Fuller Institute, where he will serve on the Executive Committee as treasurer of the Institute.

In Memoriam:
James Rossant (1928-2009)
Former Architecture Professor James Rossant, who developed the 1966 master plan for lower Manhattan and helped design the planned city of Reston, Va., passed away on December 15, 2009. Rossant taught urban planning to graduate students in Pratt’s School of Architecture from 1970-2005. He is survived by his wife Colette, son Tomas, daughters Cecile, Juliette, and Marianne, and eight grandchildren.

Pratt Recognized for Campus Architecture

Transitions
Executive Director of Planning, Design, Construction, and Facilities Management Edmund Coletti has left Pratt to pursue other opportunities.

Director of Libraries Patricia Cutchright has accepted a position as Central Washington University’s new dean of library services. She will start in her new position at on April 1, 2010.

Long-time employee Patricia Sims, who served on the administrative teams of the Office of Financial Aid, the Graduate Architecture Program, and the Department of Fine Arts retired in November 2009. She began her employment at Pratt in 1985 and most recently served as the assistant to the chair of Fine Arts.
Student Spotlight

Tamara Kemp
Graduate Student
School of Information and Library Science / History of Art and Design

What prompted you to seek a dual degree in information and library science and art history?

I double majored in art history and anthropology at the University of Arizona, so this dual degree was a natural next step. After working in a museum archives and a library, the complementary nature of art history and library science became clear to me. Research is essential to the art historian, and the librarian makes essential resources available. This program allows me to continue my interest in art history as well as develop the skills necessary to communicate art historical information as a professional.

Is working across disciplines challenging?

It can be, but I trust it will serve as a springboard for a career in a museum or university setting.

Last summer, you participated in the SILS/SACI (Studio Art Centers International) program in Florence, for which you received an Edmund S. Twining III and Diane Twining SILS Fellowship in Florence.

Yes, the opportunity to conduct research abroad was invaluable; the original context and provenance of art and artifacts may not be discernible to a removed researcher. The curriculum included book making and tours at museums and libraries such as the Uffizi Gallery. The Twining Fellowship enabled me to conduct research about the Medici, and I created a walking guide to works commissioned by the family.

You’re co-president of the History of Art and Design Student Association (HADSA). Tell us about that.

In fall 2008 I took over a defunct organization with a friend and turned it into HADSA. With a new budget and new officers, we are having a successful year using our funds for museum trips and lectures. For the first time HADSA will be sending eight students to the College Art Association Conference in Chicago in February. As co-president I have been able to bridge the gap between my two departments and organized a dual-degree reception for students last November. I hope to further this connection and work with the SILS student groups on upcoming events. I list our events on the HADSA blog at http://prattweekly.wordpress.com/.

Pratt Students Judge Global Competition Entries That Tackle Humanity’s Most Pressing Problems

Pratt School of Art and Design graduate students Sahar Ghaberi, Ashley Thorfinnson, and Jonathan Tucker were selected to participate in a pilot fellowship program to review entries to the Buckminster Fuller Institute’s (BFI) annual Buckminster Fuller Challenge, a global competition that supports the development and implementation of strategies that have significant potential for solving humanity’s most pressing problems by planning on the global level.

The challenge explores the late architect’s idea of Comprehensive Anticipatory Design Science (CADS), which addresses holistic problem solving through design science and the theory that small change can make a big impact. Entries come from a variety of disciplines and include systems, projects, and objects whose design intends to make the world better by tackling social, economic, environmental, and policy issues.

The fellowship program holds the dual purpose of enhancing the capacity of BFI to cultivate a strong discourse around the CADS approach to problem solving and imparting to the next generation of designers an in-depth experience using and evaluating CADS as a means to solve complex problems on the global scale. The fellowship was created and overseen by Pratt Professor of Library and Information Science David Walczyk, a BFI board member, and the BFI staff as an opportunity for Pratt students to be brought into this unique design thinking process.

Ghaberi, Thorfinnson, and Tucker, and the rest of the review team culled a total of 220 challenge entries to 35–40 for a second round of interviews. The final 25–35 will be reviewed by a distinguished jury that includes Hillary Brown, Ryan Chin, Jennifer Corriero, Sasha Dichter, Mitchell Joachim, Alan Kay, Jonathan Rose, Susan Szenasy, John Thackara, Hardin Tibbs, and José Zagul. The $100,000 prize winner will be acknowledged at a presentation ceremony in June 2010.

For more insight into Ghaberi, Thorfinnson, and Tucker’s experiences as Buckminster Fuller Challenge fellows, please visit http://challenge.bfi.org/onefor100.

In addition to their fellowship work, Ghaberi and Thorfinnson participate in the Pratt Interns for Change program, which gives ambitious students the opportunity to build their educational experience, networks, and portfolios. For more information, visit http://cads.pratt.edu/.

Student Spotlight

Suhyun Kim receives two international design awards for innovative design concepts

Communications Design graduate student Suhyun Kim (M.S. ’10) recently received two 2009 red dot awards for interaction and communication design. She developed a mobile phone system for the deaf that was designed as part of her thesis work, which is due for completion in spring 2010. The handheld wireless device utilizes technology that converts voice to text and vice versa to facilitate real-time communication.

Kim also received recognition for her work on Readot, a device for the visually impaired that converts 2D images to 3D images using a color-coded system of raised pins that allow the user to “see” the image through touch. She created the concept with fellow Pratt students Seungmo Kim and Hyoseon Lim who work out of Kim’s native Korea. The Readot project also received an international Forum Communication Design Award in 2008.

Pratt Honors Alumnus, Designer, and Glass Artist Tom Pattí with 2010 Rowena Reed Kostellow Award

Pratt alumnus, designer, and glass artist Tom Pattí received the Rowena Reed Kostellow award at a ceremony on January 28, 2010 in Manhattan. He was selected by a committee led by alumnus Tucker Viemeister, B.I.D. ’74, who serves as Rowena Fund chair and lab chief at Rockwell Group. The purpose of the event is to support scholarships through the Rowena Reed Kostellow Fund, which recognizes industrial design students whose work best exemplifies Kostellow’s teachings.

The Rowena Reed Kostellow Fund was established after Kostellow’s death in 1988 to celebrate and communicate the philosophy and expression of one of the most recognized design educators of the 20th century and to help continue her teachings by supporting scholarships, publishing, and programs.

Gateway

OFFICE OF PUBLIC RELATIONS AND COMMUNICATIONS
DIVISION OF INSTITUTIONAL ADVANCEMENT
PRATT INSTITUTE

Todd Michael Gaitis
Vice President for Institutional Advancement

Mark G. McGinnis
Executive Director of Public Relations and Communications

Josh Greaves
Graphic Designer

Diana Pau
Photo Manager

Adrienne Geczy
Writer/Copy Editor

Kate Uhre
Coordinator

Amy Arenoff, Chance Greenberg, Charlotte Savidge
Contributors

View Gateway online at:
http://www.pratt.edu/about/pratt/news/pratt_publications/gateway

To submit information for Gateway, please contact Mara McGinnis at mmcginni@pratt.edu.

Pratt Institute
New York, New York 11221
Toll Free (800) 772-PRATT
www.pratt.edu

Copyright 2011 Pratt Institute
All rights reserved.

Printed on Forest Stewardship Council (FSC)-certified paper.
Kim Kiner, B.F.A. Painting ‘82, became vice president of product design for Hunter Douglas Company in 2000, after only two years with the international manufacturer of building products, North America’s leading manufacturer of custom window coverings. Today, Kiner is transitioning the company’s Alustra Collection of fashionable premium-positioned exclusive window treatments to a new strategy that focuses on the products’ distinctive design. “Pratt taught us to think creatively as professionals,” says Kiner, “and I believe this has made the difference in my career.”

Developing new products and working with designers and textile mills around the world comes easily to Kiner, who began her life after Pratt as an assistant to the Swedish fashion photographer Gösta Peterson. This led to a design job with American Greetings, based in Cleveland, Ohio; simultaneously, Kiner exhibited and framed her fine art work. On a freelance basis, she also hand painted and silkscreened fabrics for upholstery and window coverings for both residential and commercial applications. A few of these projects won national awards in Window Fashions’ annual design competition, which connected her with Hunter Douglas.

In spring 2008, when Hunter Douglas sponsored its third Light Research Studio at Pratt, Kiner flew in from Boulder, Colo. to give a presentation. “I wanted the students to know the Duette® honeycomb-shade fabric they worked with was originally developed as an energy savings material, not as a window covering with design appeal,” Kiner recalled. “It was Hunter Douglas who had the vision to turn this cellular material into a revolutionary, fashionable window covering, which has maintained its success for 25 years.”

Her advice to designers entering the corporate world: “Never lose sight of your creativity no matter how stifled you feel it might be. Continue to look for creative solutions, which will make you even more successful.”

KIM KINER, B.F.A. Painting ’82, became vice president of product design for Hunter Douglas Company in 2000, after only two years with the international manufacturer of building products, North America’s leading manufacturer of custom window coverings. Today, Kiner is transitioning the company’s Alustra Collection of fashionable premium-positioned exclusive window treatments to a new strategy that focuses on the products’ distinctive design. “Pratt taught us to think creatively as professionals,” says Kiner, “and I believe this has made the difference in my career.”

Developing new products and working with designers and textile mills around the world comes easily to Kiner, who began her life after Pratt as an assistant to the Swedish fashion photographer Gösta Peterson. This led to a design job with American Greetings, based in Cleveland, Ohio; simultaneously, Kiner exhibited and framed her fine art work. On a freelance basis, she also hand painted and silkscreened fabrics for upholstery and window coverings for both residential and commercial applications. A few of these projects won national awards in Window Fashions’ annual design competition, which connected her with Hunter Douglas.

In spring 2008, when Hunter Douglas sponsored its third Light Research Studio at Pratt, Kiner flew in from Boulder, Colo. to give a presentation. “I wanted the students to know the Duette® honeycomb-shade fabric they worked with was originally developed as an energy savings material, not as a window covering with design appeal,” Kiner recalled. “It was Hunter Douglas who had the vision to turn this cellular material into a revolutionary, fashionable window covering, which has maintained its success for 25 years.”

Her advice to designers entering the corporate world: “Never lose sight of your creativity no matter how stifled you feel it might be. Continue to look for creative solutions, which will make you even more successful.”