INNOVATION

DEFINING INNOVATION CREATING WITH NEW MATERIALS
INTRODUCING MYRTLE HALL REINVENTING THE LIBRARY
FORECASTING THE NEXT BIG IDEA
In Focus

These solar photovoltaic glass panels installed on the roof of Pratt’s new academic building, Myrtle Hall, are one of the many eco-features that enabled the new building to achieve LEED Gold certification in 2010. Sensors in the panels draw the sunlight, technologically converting it into electrical power and feeding it back into the system, providing green electricity for the building. By sequestering greenhouse gases, the panels cut down on waste that causes air pollution. By generating on-site electricity, the panels reduce Myrtle Hall’s dependence on electricity. (For more about Myrtle Hall, see the illustrated story on page 22.)
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**About the Cover**

The unique piece *Phobos* is part of Pratt Professor of Architecture Haresh Lalvani’s innovative series *Xurf*, realized in collaboration with the renowned custom fabricator of architectural metal, Milgo/Bufkin. In this stainless steel sculpture, forms emerge from controlled physical encounters rather than from predetermined computations. Pieces become self-shaping and self-stabilizing as they find their own centers of gravity, generating curved surfaces in steel, untouched by human hands. (For an interview with Lalvani, see page 6.)

Haresh Lalvani (M.S. ’72), *Phobos*, 2008, stainless steel, 48 x 9 inches
Photo: Ajmal Aqtash
Throughout its history, Pratt Institute has been known for innovation—in both its academic programs and in the ideas and works of its alumni, students, and faculty. From the creation in the 1940s of groundbreaking approaches to industrial design to the more recent development of one of the nation’s leading programs in environmentally sustainable design, Pratt moves beyond the boundaries of established disciplines to solve problems and enhance learning and research outcomes.

This issue of Prattfolio examines innovation on both a philosophical and a practical level, reflecting the blending of theory and practice in Pratt’s curriculum. From considering the very meaning of innovation, the importance of a cross-disciplinary approach, and the essential role of failure to predicting the next big ideas in the worlds of art, design, and architecture, the Institute’s faculty members continue to demonstrate the tremendous vision, acumen, and creativity that have helped Pratt earn an international reputation for excellence.

As you explore the ideas and developments presented on the pages that follow, I hope that you share my sense of excitement and pride in the way Pratt’s long-standing spirit of innovation is transforming our academic programs and the world at large. We are truly on the cutting edge and, with the ongoing involvement of the extended Pratt community, will continue to play a leading role in shaping society throughout the 21st century.

Sincerely

Thomas F. Schutte
Pratt students, faculty, and staff create groundbreaking work that is transforming fields from fashion and filmmaking to health care and information technology. Gifts to The Fund for Pratt ensure that Pratt can continue to provide an unmatched educational experience for students like Colleen Stufflebeem (B.F.A. Writing ’12) allowing them to have a positive influence on our world.
HyukJae Henry Yoo, M.I.D. ’95, Professor, Department of Industrial Design

Research fellow, Digital Arts Lab; and principal, Ipari, a design consulting firm in Leonia, New Jersey. Photographed at Pratt Studios with his singing plant, Cyclamen I.

WHAT IS THE IMPORTANCE OF YOUR SINGING PLANTS PROJECT?
The singing plants are part of a series of smart environments. They are real living plants, acting as biosensors connected to electronic circuits, which offer the ability to detect and sense the presence of other living beings. Cyclamen I produces changing pitches when people approach. By moving one’s body and waving one’s hands around the plant, it is possible to play music. Other plants in this series send the data to microprocessors which process and manipulate the information, then control the environment’s lighting, drive motors, and send text messages to people.

WHAT IS A PRACTICAL APPLICATION OF SINGING PLANTS?
Examples include being able to place a flower in a pot near the baby’s crib to let parents know whether their child is awake or asleep, and being able to do motion detection for surveillance without the use of cameras.

WHY DO YOU CONSIDER ART AND SCIENCE INSEPARABLE?
In creating art, artists use technology as their medium, while utilizing scientific discovery methods to improve their work as well as their process. Renaissance masters Brunelleschi and Dürer used mathematics to formulate the rules of perspective drawing, which was the foundation of 3-D computer graphics. Picasso’s bull drawing in the air created with the light pen captured by Gjon Mili’s camera was a form of motion-capture process, another popular technology in today’s film and game industry.
Molly McGee, M.I.D. ’06
Industrial designer at WAC Lighting in Garden City, Long Island, who designed a luminaire using Organic Light Emitting Diode (OLED) technology. Photographed with an OLED luminaire she designed.

WHAT EXACTLY IS OLED LIGHTING?
OLED lighting is a planar light source that emits a soft, diffused light well suited for ambient lighting. It functions by passing electricity through an extremely thin layer of organic semiconductor material sandwiched between glass, or another transparent material.

WHAT IS INNOVATIVE ABOUT WORKING WITH OLED LIGHTING?
OLED’s primary light output is soft and can be viewed directly. This and the slim profile and transparency of OLEDs create design opportunities for lighting fixtures with new utility, proportions, and aesthetics, fundamentally changing the way we light spaces.

WHAT WAS YOUR INSPIRATION FOR THE DESIGN YOU CREATED FOR THE OLEDS?
The goal was to introduce OLED technology to the residential and retail/boutique markets, so I wanted to create a form that invites the viewer to interact with the light.

WHAT DO YOU LIKE ABOUT DESIGNING LUMINAIRES?
Lighting is vital to our quality of life. I can sleep at night knowing I’m designing things people really need. It’s also gratifying to create something that creates mood and drama in a space and influences human emotion.

WHAT DREW YOU TO INDUSTRIAL DESIGN?
Industrial design was a natural progression from my background in fine arts and my professional experience building parade floats and theatrical props. At Pratt, I learned from gifted professionals. I happily and attentively still hear their voices in my head.
Haresh Lalvani, M.S. ’72
Professor, School of Architecture
Originator of the idea of genomic architecture based on a universal shape genome. Photographed at the exhibition of his genomic architecture pieces held at de Castellane Gallery in Brooklyn.

DESCRIBE THE BASIC PREMISE OF GENOMIC ARCHITECTURE.
Genomic architecture refers to the idea that human-made structures can be built with a unified genome. The basic assumption occurred to me in the 1970s: Just as in nature there is a universal genetic code, there must be one in architecture. A universal shape-code (a shape genome or morph genome) provides a natural starting point.

HOW MIGHT WE SEE GENOMIC ARCHITECTURE APPLIED IN OUR DAILY LIVES?
I have been collaborating with metal fabricator Milgo-Bufkin (owned by Pratt Trustee Bruce Gitlin) on case studies. For the AlgoRhythms project, we developed one infinite family of shape-coded architectural elements derived from one algorithm tied to one material and one fabrication process. This is an application of the shape-genome and exemplifies “genomics.” We have also developed Xurf pieces, created by applying force to expand sheet metal. (See cover.) These pieces exemplify “epi-genomics,” the influence of external factors on shaping architecture. Both were recently exhibited at de Castellane Gallery in Brooklyn, at the Buck House, and at Moss in Manhattan.

IF YOUR MOST FAR-FETCHED NOTIONS OF GENOMIC ARCHITECTURE WERE TO COME TRUE, WHAT WOULD WE SEE IN OUR HOMES OR ON OUR STREETS?
We would not be able to distinguish architecture from biology. Architecture would become autonomous, and would build itself, grow, respond, adapt, and communicate with us. It would heal itself, die, and be reborn. This would require matter to be both hardware and software, and be achieved by shape-coding matter at the molecular, atomic, or particle level. Matter would compute and self-build into the infinitely many morphologies emanating from the morphoverse, the universe of all possible shapes.
YOUR COMPANY, CW&T, SEEMS TO DO MANY DIFFERENT THINGS. CAN YOU DESCRIBE WHAT THEY ALL ARE?
The best way we’ve found to describe what we make is to shove everything into two categories: hard and soft. The hard (as in solid) stuff ranges from bike parts, clocks, lighting fixtures, ceramic tiles, and art installations to architecture. The soft (as in software) stuff we make ranges from games and tools for mobile devices, Web art and websites, to interactive installations for stadium-sized screens.

SINCE YOU’RE NOT A TRADITIONAL ARCHITECT, WHAT IS IT FROM YOUR PRATT EDUCATION THAT YOU FIND YOURSELF USING IN YOUR CURRENT WORK?
I think one of the first things I learned at Pratt was not to be a traditional architect. I also learned to listen, focus, think critically, and to shift my perspective once in a while to wander into other disciplines. And that’s essentially what we do for work. We learn and collaborate with people of various disciplines to build projects that have only recently become possible because of changes in technology.

WHAT ARE YOU WORKING ON NOW?
Right now, we’re working on an interactive big screen for an amusement park, an iPhone app, an iPad game, a blanket, a tape dispenser, a light fixture, disposable sunglasses, 3-D printed jewelry, and ceramic tiles.

WHAT IS YOUR FASCINATION WITH CLOCKS?
Clocks to me are just beautiful. They can be visually stunning and deeply thought-provoking at the same time. I think the clock is a great medium to explore our concepts of time, which, in turn, reflect how we view the world.
Sophie Kahn,
Visiting Associate Professor,
Department of Digital Arts

Photographed at Pratt’s Digital Imaging Lab in Myrtle Hall, with her sculpture Head of a Young Woman II, made with a 3-D laser scanner and 3-D printer.

**HOW DO YOU TURN THE IMAGES YOU RECEIVE FROM LASER SCANNERS INTO ACTUAL PRINTS OR SCULPTURAL PIECES?**
The handheld 3-D laser scanner I used to scan my body for most of my earlier works uses a laser and a video camera to scan, then outputs a 3-D digital model to a computer. I edit and “sculpt” that data digitally, and then either render and print it on paper, or send it to a 3-D printer. 3-D printing is a way for me to take data beyond the screen, and into the world of objects.

**HOW DID YOU GET INTO DOING THIS TYPE OF ART?**
I studied photography at Goldsmiths College in London, but I became frustrated with the opacity of photography. 3-D imaging was a natural extension of my photographic practice, but it allowed me to do things I couldn’t do in a photograph.

**IN WHAT WAYS DO YOU SEE YOUR WORK AS INNOVATIVE?**
Through Pratt and other institutions, I’m fortunate to be able to access technology that is 10 or 20 years from being available to the general public. I also “misuse” imaging technology in experimental ways, to challenge assumptions about its purpose.

**WHAT DO YOU ANTICIPATE IS THE NEXT TECHNOLOGY YOU’LL BE WORKING WITH?**
I’m excited about using LiDAR scanners, very large laser scanners, which can image a vast area of land. They’re more commonly used for military surveillance and forensic imaging.

**HOW CAN WE SEE YOUR WORK?**
Visit www.sophiekahn.net.
Thomas J.R. Hughes, B.E. ’65, M.E. ’67

A professor in the Department of Aerospace Engineering and Engineering Mechanics at the University of Texas at Austin, Hughes holds the Computational and Applied Mathematics Chair III and is an expert in computational engineering and sciences. Photographed in front of the image of nanoparticle drug distribution in a coronary artery wall. In Dr. Hughes’s hands is a model of his own abdominal aorta.

IT SEEMS PRATT’S SCHOOL OF ENGINEERING LAUNCHED YOUR ILLUSTRIOUS CAREER. WHAT MEMORIES DO YOU HAVE OF THE PLACE?
The arrival of the IBM 1620 at Pratt changed my life. In graduate school I had a key to the computer room, and I would go there late at night and play with the machine when no one else was around.

OF YOUR MANY ACHIEVEMENTS, WHICH DO YOU SEE AS THE MOST INNOVATIVE?
About 30 years ago I developed new concepts to compute fluid flows, such as blood flow in arteries. The methods have been applied to numerous problems in engineering and implemented in software programs. They also initiated new areas of mathematics research.

COULD YOU DESCRIBE YOUR WORK IN PATIENT-SPECIFIC CARDIOVASCULAR MODELING?
It involves making geometrically and physiologically accurate computer models of the cardiovascular system of individual patients from imaging modalities, such as MRI, and using them to explore the efficacy of various treatments before they are performed. My colleagues and I introduced the concept about 15 years ago at Stanford University. It is now being commercially developed.

WHILE YOU WERE AT PRATT, DID YOU BENEFIT FROM CONTACT WITH THE MANY ARTISTS ON CAMPUS?
Enormously. Aesthetics play an important role in scientific research, which is underappreciated by most engineers. Theories that endure are often described as “beautiful.” What this means can be best appreciated when one is immersed in an art milieu.
The world has changed dramatically in recent years, with technology creating a true global marketplace. Today’s leaders are those who realize they must innovate, and they have turned to design thinking to realize their goals. Pratt Institute’s practical approach to creativity fosters the exploration of ideas required for true innovation. Collaborations among Pratt designers have led to medical advances that impact people across the globe. They have led to new methods of sustainable building and energy delivery, and resulted in more equitable communities and the most cutting-edge information systems.

In this Innovation issue, Prattfolio magazine introduces alumni, faculty, and students who are innovators in their fields, taking their Pratt design thinking to create transformative new products, or effect real change in their communities and the world.

To set the stage, the magazine’s editorial team assembled four of Pratt’s leading art and design experts to discuss their definitions of innovation and explore the importance of design-thinking and collaboration to innovation.

The panel was moderated by Provost Peter Barna. The participants were Steve Diskin, chair of the Department of Industrial Design; William Mac Donald, chair of the Department of Graduate Architecture and Urban Design; and Mary McBride, chair of the Design Management program.
Peter Barna: Let’s start by trying to get our hands around the definition of innovation. Richard Saul Wurman, the creator of the TED conferences who was recently at Pratt at our inaugural TEDx-Brooklyn event, described innovation as “the opposite of expectation.” So I’d thought I’d ask each of you to give us your take on what this word means.

Mary McBride: It’s a catchy definition but I’d like to add something to it. And that is: It’s a surprise that’s strategic and can actually be moved through an organizational process. Something innovative usually comes out the door, arrives in someone’s hand or home, and suits a need.

William Mac Donald: Peter, I’ve heard you refer to the “three I’s”—improvement, innovation, and invention. That’s interesting, because it speaks to a relationship of feedback. The designer in that sense is thought of as an inventor; innovation is the applied science; and improvement relates to the user and the potential for that use to come back into the design aspect. So I would look at innovation as a regenerative process, rather than one that is simply thought of as a light bulb over one’s head.

Steve Diskin: I don’t think that real innovators claim their own innovation. It has to be deduced by others. I think you have to be working quietly toward another goal. Innovation has become a catchword with some dubious consequences. It’s almost like you can see “innovative” on a cereal box, where they now put “new.” I also believe that definitions change over time. I was asked by a student what my definition of good design was, and I realized that this was terminology from the past, when design was less understood. And now, I said “there is no such thing as good design. If a design falls short, you simply can’t call it design.” This also includes sustainability. We’re not going to make it without a higher consciousness, and that has to be subsumed in the very core of design. If it’s not sustainable, it’s not good, and it isn’t design.

Barna: Let me ask Mary: A lot of business management books talk about design thinking, and suggest that design thinking automatically leads to innovation, and that businesses could profit from that. Being in design management, what is your take on that?

McBride: I trouble over that one quite a bit. As a creative person, what I’ve discovered is that a lot of the world doesn’t really look for new knowledge. We’re not willing to take the risk of getting into a pool and moving around in it and maybe hitting our elbows against the sides. And that’s what creative people want to do. And business says they want to do that. But in order to find something new you have to, in a way, become innocent. And, here’s the rub. There’s an awful lot of waste. But it’s the kind of waste you must have to innovate.

Barna: Steve, Tim Brown of the well-known global design firm IDEO has made a religion of the idea of cross-disciplinary input in problem-solving, saying that innovation is only possible using a cross-discipline approach. How important do you think cross-disciplinarity is to innovation?

Diskin: The notion of the IDEO “T-shaped person”—someone who has both depth of skills and the inclination to collaborate across disciplines—along with the idea that design is all about iteration, and the importance of “D-school” methodology, they’re all valid in their own way, I guess. But many studies completely challenge brainstorming as a total waste of time, yielding no results, just frustration. Also, a purely democratic team tends not to work. So I’m suspicious of people who claim we must do this or that, and I’m suspicious of labeling and naming characteristics of
methods. Because to do so underestimates the intelligence and design ability of all people if they’re willing to be naïve or innocent, as Mary said.

**Barna:** Now I want to ask Mary: As a design management expert, how do you manage something when there are people like Steve who want to take apart even the basic process?

**Diskin:** I’d get fired immediately.

**McBride:** Yes, Steve, you could get fired immediately, and that would be a real loss. That’s often the automatic reaction of business: It doesn’t fit in the box, it isn’t what we know or think we want to know, and this or that person seems contrarian. On the other hand, without the ability to think differently about something, where are we going?

I think the metaphor of managing has lost its power. You can manage your checkbook, but you cannot manage your children. More and more we’re realizing that we’re not just in mechanical systems, we’re in organic systems. How do we participate in a living system and help co-create with it?

**Barna:** What is the role of failure in innovation?

**Mac Donald:** Failure is an interesting term, in terms of the negative aspect. Because the idea is that you’re hoping constantly to reassess, reevaluate, and come up with new ideas. From a design perspective, I think it’s not thought of as failure. It’s considered part of the process.

**McBride:** I have to answer this question a lot. To what degree does design cause a failure of a product getting to market on time? And I think we can’t skirt that one. Because failure is a consequence, as success is a consequence. If the snow slides off the building, and hits a pedestrian, that’s a consequence. It’s a learning experience for the architect or for the designer, but it has a real consequence to the person who was hit by the snow. So, being, as Allan Chochinov says—I love to quote him—“Design is not about the creation of artifacts, it’s about the creation of consequences.”

**Barna:** Who would you define as your “innovation heroes”?

**McBride:** My innovation heroes are people who are going at the typical problems of the world with zeal. They know how to code, they know how to design, they know how to do math. And everything that other people think is difficult, they think is worth exploring. We have a lot of those in our design management program.

**Mac Donald:** For me, probably the most heroic people are those who provide venues for design to be accomplished. Museum curators fall into this category, because they are no longer just collecting interesting designs but are in fact promoting the processes that produce the culture of design.

I also think of institutions—such as our own—where we have a palpable relationship to the kind of practical level of research in the sense of where innovation occurs. The environment that is created in order to produce that level of thought is here, and that is the most cutting-edge position you can have.

**Diskin:** I have two categories of heroes. One is children. The other is scientists. The most beautiful, informative, inspiring people to me are the innocent explorers, the people who have devoted their lives to, say, the porpoise, or to some little cell. It’s so pure. Their innovation is in this category I was talking about—namely, quiet innovation. They’re motivated much in the same way children are. They love to play. But I’m referring not just to children but also students, especially those who are willing to risk unconventional projects that we might at some point label as failures, but who go ahead anyway despite judgment.

**McBride:** I learned something today that I couldn’t put my finger on before, and that’s the idea of cultivating emergence. So innovation is the idea of cultivating emergence, and then you can sift through and see what goes into a market cycle, and works, and what goes into the waste bin. But cultivating emergence, I think, we do that here. We really do. Poetic pragmatism if you will. P
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“Pratt created a strong foundation for my career in the fashion industry. I give to The Fund for Pratt every year to ensure that each generation will have the same opportunities that I did.”

Sheila (Hoffman) Marks, Fashion ’60, Gatekeeper Society
NEW MATERIALS ARE ALLOWING DESIGNERS, ARTISTS, AND ARCHITECTS TO REALIZE DESIGNS THAT COULD NOT EVEN HAVE BEEN IMAGINED JUST DECADES AGO. THE RAPID ADVANCES IN TECHNOLOGY AND MATERIALS SCIENCE ARE REDEFINING THE OBJECTS WE USE AND THE SPACES WE INHABIT, LEADING US INTO AN EXCITING NEW FUTURE.
In his studio near Pratt’s Brooklyn campus, architect Michael Silver (B. Arch. ’87) shows off one of the 10-foot-long glass trusses he has built. It is so light that one person can lift it easily.

Next, Silver shows how he forms his trusses (the first of which he built with Pratt students while he was an adjunct professor) by feeding spools of glass, the polycarbonate resin Lexan, fibers from agricultural waste, and bioplastics through a robotic arm that reads code from software Silver himself programmed. This “automated fiber placement technology” erases the need for frame and infill, says Silver, the typical skin and bones of architecture. His creation is both. The pattern of the tape can be coded to create windows and openings, as well as build up thickness where the truss needs to bear heavier loads.

Silver is one of dozens of Pratt alumni, faculty, and students around the world using the latest materials to innovate the designs that will impact our daily lives. Not only that, but they are pushing experts in other fields to develop materials that will make our products faster, smarter, and more sustainable. And with its emphasis on sustainability, Pratt Institute is training a new generation of designers to think carefully about the planet when selecting materials for their work, and to rely more heavily on natural rather than synthetic materials.

“Buildings made of this material would be almost entirely recyclable,” says Silver of his automated fiber placement technology.

Silver has been developing this technology with the help of grants, one of which allowed him to work with Raphael Viñoly Architects in 2008. As the firm worked on a cantilevered glass and steel structure for a courtyard at The Cleveland Museum of Art, they asked Silver to create a model of the same structure using Silver’s technology to compare performance. Silver has also designed a model of a prefabricated house using the trusses.

“I can use this material to design a building to local forces and local functions, and that’s unprecedented,” says Silver. “You’re actually getting cheaper and lighter.”

Cheaper. Lighter. More sustainable. It is a potentially pivotal moment in materials science and innovation.
After decades of relying on metal (heavy and expensive), then plastics (lighter and cheaper, but made from petroleum), architects, designers, and artists are exploring materials they could not have dreamed up even a decade ago.

“Architects are in a position now of developing and designing engineered materials,” says William Mac Donald, chair of Graduate Architecture. Designers code software and work alongside engineers—hands-on involvement that results in project-specific materials. “You’re not pulling parts off the shelf...you’re nurturing the design toward the particular performances you want.”

Mac Donald believes this kind of engagement with new materials is now expected of the architecture profession, and thus of Pratt students. “You’re really inventing the way you’re approaching projects. A lot of it has to do with the opportunity provided by—to a certain degree—material innovation. That’s a great moment to occupy.”

Mac Donald himself is innovating with materials at his architecture firm KOL/MAC LLC, Architecture + Design; he describes his work as “the naturalization of the artificial and the artificialization of the natural.” His company has prototyped INVERSAbrane, designed to grow like mold across the surface of a building and recycle water, generate energy, insulate, resist bullets and bombs, and cleanse air. A prototype of INVERSAbrane debuted in 2005 at The Museum of Modern Art’s exhibition “SAFE: Design Takes on Risk,” and in 2009 it was a finalist for an INDEX, a Danish biennial design award.

“Architecture isn’t just mimicking biology, it’s regenerative, like a living organism,” says Mac Donald. “As architects, we’re really contributing to the ways in which the materials are engineered and designed, and that has fantastic potential to have enormous impact.”

BACK TO BASICS
Innovating with materials is not all about new technology; for many Pratt designers in all disciplines, innovation means going back to the basics.

“The innovation on our part has been to research alternatives to previously standard materials that are non-sustainable,” says Jon Otis, a professor in the Interior Design department at Pratt and the principal and creative director of Object Agency, an interdisciplinary design laboratory and creative think tank. “It often goes back to using natural materials.”

Both at Object Agency and in Pratt classes, Otis stresses the use of materials, like aluminum, that can be recycled or reused. “It’s the educational mission of Pratt,” says Otis. He reinforces this mantra by having his students design projects for real clients, doing the most they can with small budgets and sustainable materials. Last year his students created the exhibition design for “Ethics and Aesthetics: Sustainable Fashion” at Pratt Manhattan Gallery. The wood materials were then reused for another student-designed exhibition in Tribeca.

For Dragana Zoric, adjunct assistant professor in the Undergraduate
REINVENTING MATERIALS

While Zoric takes the raw materials used for clothing and turns them into shelter, visiting Assistant Professor Kevin Crowley (B.I.D. ’71) does just the opposite. He crafts Tyvek, a ubiquitous material in the building trade—you see it billowing around buildings under construction—to make shoes. The DuPont-owned brand of high-density polyethylene fibers was introduced to the commercial market in 1967. Since then it has been used for hazmat suits and Netflix DVD sleeves, among other things. But, shoes?

To Crowley, it is an obvious use for the material. The company he co-owns, Unstitched Utilities, makes on-trend shoes that are reminiscent of a cross between high and low-top Converse and skate sneakers. They have quickly gained a following.

“To Crowley, it is an obvious use for the material. The company he co-owns, Unstitched Utilities, makes on-trend shoes that are reminiscent of a cross between high and low-top Converse and skate sneakers. They have quickly gained a following.”

“The shoes are very retro and classic in their appeal,” explains Crowley. “But the excitement is that they’re made out of a recycled material.” Pratt prepared Crowley for a career in the shoe and fashion design industry—he worked for the Converse Rubber Company and Wilson Sporting Goods and owned his own chemical protective clothing company, experimenting with lightweight materials throughout.

It is important to Crowley that he make the shoes sustainable. Tyvek is a water-resistant and recyclable material, and the linings are made of thermal polyester. Speaking from his silo-turned-workshop in New Hampshire, Crowley wondered aloud how to create a completely recyclable shoe, something he would like someday to achieve.

Creating a purely recyclable material is something Michelle Gibson (B.S. ’88) is striving for too. A mile from Pratt in the Brooklyn Navy Yard, Gibson, the CEO of IceStone, helps turn an old and post-industrial recycled product into beautiful slabs for kitchen countertops, bathroom vanities, conference tables, and more. IceStone purchases glass from commercial recycling plants and has it crushed by a third party. At the IceStone plant, the glass is mixed with cement and sometimes non-toxic pigments. This cake-like mix is baked in a mold, then polished, packaged, and sent to distributors, fabricators, and retailers.

“It’s a high design, aesthetically pleasing, colorful product that just so happens to be good for the environment,” says Gibson. IceStone is also a triple-bottom-line company, which means it measures its success not only based on its profit margins, but on its environmental and social impacts.

Gibson, who credits Pratt for helping her hone her problem-solving and creative-thinking skills, hopes to expand IceStone’s offerings of colors and sizes. More importantly, she’d like the glass to be post-consumer, not just post-industrial, to purchase the product closer to home, and to create zero waste. “We want to have an earth that is healthy and safe,” she says. “If we go through the earth to get natural stone, then what are we leaving? This is an alternative, and it doesn’t involve damaging people and the earth in mining that granite.”

Dale Clifford (B. Arch. ’93), an architecture professor at Carnegie Mellon University, is another architect intent on mimicking nature’s best qualities without mining its finite resources. Clifford is part of a research group that works to create building materials and systems that operate according to natural principles and respond to temperature, light, and humidity.

“Right now we build buildings as barriers,” he says. “Instead, our group has been developing buildings as a selective and porous filter that interacts with the environment,” says Clifford.

Clifford and his colleagues focus on recombining existing materials to uncover new properties and behaviors. One, a honeycomb made out of epoxy resin, cancels certain sound frequencies. Squares of this material could be tiled together for application in acoustic highway walls to dampen street noise, for example.

Other projects have included recombining polarized filters to create solar shades, and shading systems using “shape memory alloys,” materials that expand and contract 5 percent in response to temperature. “The goal of our group is to transfer knowledge from the domain of biology to the field of architecture. We believe this transfer will
enable architecture to become more dynamic and respond to fluctuating environmental conditions,” says Clifford.

Also experimenting with materials in architecture is Associate Professor David Ruy, director of Pratt’s Network for Emerging Architectural Research and principal in the architecture firm Ruy Klein. In one experiment, Ruy is working with alumide, a composite of aluminum and nylon. He has literally “printed” alumide bricks using a high-end three-dimensional printer manufactured by the German company EOS GmbH.

“The bricks of this synthetic material have a unique combination of compressive strength and elastic properties that make them resistant to cracking. Printing these blocks directly from a digital file allows us to explore intricate architectural expressions that would be impossible otherwise,” Ruy says.

Ruy is also experimenting with organic materials. In collaboration with experimental architecture and design firm Vergelabs, he is testing a new concrete made of sand, bacteria, calcium chloride, and urea, the chief nitrogenous component in urine. This bio-manufactured brick is a result of a process known as microbial-induced calcite precipitation, in which the bacteria causes a chain of chemical reactions resulting in the cementation of the sand. Unlike traditional cement, this brick has almost no carbon footprint.

Ruy calls now an exciting time for working with materials. “New technologies allow us to consider a new class of synthetic materials and the incorporation of digital media directly into fabrication technologies, heralding new design possibilities for the ecological age,” he says.

FINE ARTS AND MATERIALS

It is not only Pratt product designers and architects who see the range of innovation that can be undertaken with new materials. Fine artists like Tom Patti (B.I.D. ’67, M.I.D. ’69) are scientists and engineers as much as they are artists. Patti received an early introduction to innovative materials; his backyard in Pittsfield, Massachusetts, was practically a landfill of scrap discarded by a General Electric plastics facility that was then the heart of the working class city in the Berkshires. In 1980, G.E. commissioned Patti to create a sculpture for the entrance of its new plastics headquarters that would symbolize its corporate identity. Patti assumed the role of materials scientist and went to work at the plant every day. “G.E. was one of the first innovators using polycarbonate for transparent ballistic protection,” says Patti. He chose to develop that material for the sculpture and broke new ground by adding color and imagery to create the first architectural-scale impact-resistant art panel.

An interest in plastics and architecture had taken Patti through his undergraduate
When Patti finished his graduate work, he began exploring glass as a material for making small-scale theoretical models of houses and shelters. Now, Patti says that his work is about “expanding the potential of thin, minimal-weight materials that maximize space and form.”

These days, his large glass sculptural installations, which he makes in his studio in Pittsfield, can be seen across the country. From the Charlotte Douglas International Airport in North Carolina, to the Museum of Fine Arts in Boston, to the Roosevelt Avenue Intermodal Station in Queens, they are often integral to the design and structure of the spaces where they are installed.

While all installations are specific to the site and project, most share the use of a laminated glass technology that Patti developed in the 1980s. For Miami Rain (2010), a project on the façade of a Miami parking garage, Patti took commercial glass panels and laminated them using ballistic-grade products.

As the sun traverses the building, the panels and the light they cast on the building appear to change colors. “It’s quite dramatic at different times,” says Patti.

“I tend to explore the material side of concepts, creating an aesthetic component that has meaning for me. I’ll choose any material to accomplish the feeling.”

THE RIGHT MATERIAL
Choosing the right material to accomplish any desired result—flexibility, light, weight, mood—is often the chief concern for designers and architects. It is for this reason that they visit Manhattan-based Material ConneXion, the world’s largest materials library, to search for the best material to make anything—a new perfume bottle, a running shoe, an office building. Pratt subscribes to the library’s services, which lets professors bring classes to browse the library’s collection of more than 4,500 materials, and allows Pratt students, faculty, and staff remote access to the Material ConneXion database.

Every month, Material ConneXion holds a jury to evaluate new materials. On a January evening, about a dozen crisply-dressed architects, industrial designers, design writers, and visual merchandising experts sat around a table at the Manhattan library; in the center of the table were 15 of the world’s newest building and design materials, from foams to powders, spread out like high-tech dishes at a restaurant. This jury was gathered to vote on which of those materials were worthy of a coveted spot in the library’s collection.

One of the jury organizers was Ana Linares (B.I.D. ’07) a materials specialist at Material ConneXion and an industrial designer whose own furniture, jewelry, and other work has garnered attention.

At Material ConneXion, Linares is in charge of, among other things, helping manufacturers from such companies as Puma, Adidas, and Target, and researching materials for their latest products.

In this way, Linares is one of the countless Pratt graduates, faculty, and students advancing the world of materials innovation. By searching for, experimenting with, and creating the most cutting-edge materials, they are designing the more efficient buildings in which we will live and work and the more sustainable products we will use every day. They are asking the question: What will the future look like? And they are searching for answers on how their work can have a lasting impact on the world.

“With the aid of technology, innovations in materials are allowing us to explore possibilities for design we didn’t think were possible,” says Linares. “New materials give us the opportunity to approach design in a whole different way.”

NEW MATERIALS
GIVE US THE OPPORTUNITY TO APPROACH DESIGN IN A WHOLE DIFFERENT WAY.
PRATT PLANS 2,500-SQUARE-FOOT MATERIALS LIBRARY ON BROOKLYN CAMPUS

LIBRARY IN DESIGN CENTER WOULD SERVE AS INSTITUTE-WIDE RESOURCE FOR MATERIALS

For designers and architects, being able to do hands-on materials research is an important part of the creative process. They need to feel and scrutinize wood, reflective textile, rubber, or concrete to find the right material for the product or structure they envision, or even just to fuel inspiration.

To give student designers access to the widest range of materials available, Pratt has begun planning the creation of a state-of-the-art 2,500-square-foot materials resource library to be housed in the Juliana Curran Terian Design Center.


The new library would bring together the thousands of samples already available in the interior design and CSDS materials libraries, along with samples from the Fashion Design and Industrial Design departments. The Pratt materials resource library would also allow for collaborations and database sharing with other corporate and academic libraries, such as Material ConneXion.

The plan calls for staffing the new library with a full-time materials resource librarian, who will also focus education and acquisition efforts on sustainability, rating materials by their environmental and social impacts.

The new materials resource library will be open to all Pratt students, faculty, and staff. The plan for the new library also calls for it to serve as a resource for local businesses and other community members seeking to learn about sustainability.

“The explosion in material sciences in recent years has dramatically affected how and what Pratt teaches,” says Provost Peter Barna. “We must provide the latest resources to this next generation of innovators, and guide them toward the best and most sustainable choices as they design our futures.”
Seen from the heart of the Brooklyn campus and from Myrtle Avenue, Pratt’s new Myrtle Hall cuts a striking figure. At six stories high and 120,000 square feet, the building serves as the new home to the Institute’s Department of Digital Arts, two stunning gallery spaces, and several administrative offices. The largest building to be constructed for Pratt since the Institute was founded in 1887, Myrtle Hall also is the first green building for a college or university in Brooklyn.

The new building, designed by WASA/Studio A, has allowed the Institute to provide more space for academic programs on the main campus. Since opening earlier this year, it has attracted significant attention with headlines in dozens of press outlets, most notably in the Business section of The New York Times, which noted the building’s “sleek design,” and “environmentally friendly features,” while adding that “over time it may prove to be most notable for its effect on the neighborhood.”
“Our end goal is for Myrtle Hall to serve as a physical manifestation of Pratt’s commitment to sustainable design education, to promote the revitalization of Myrtle Avenue, and to serve as a point of pride for the campus community and our neighbors as the first green building in the area.”

**Thomas F. Schutte,**
President, Pratt Institute

“Prospective students on their way to the second-floor admissions office pass through a large, light-filled gallery where they can see works by Pratt students and recent alumni.”

**Fred Bernstein,**
The New York Times
2.15.11

“Our building design is meant to explore the relationship between Pratt—a great New York institution—and the larger community within which it resides. The development of the two principal wall systems, tied together by the transparent central gathering space, is meant to be a metaphor for that relationship.”

**Jack Esterson (B. Arch. ’75),**
Principal, WASA/Studio A
“Our new facilities in Myrtle Hall are a game-changer for us. Digital Arts students have all-new resources such as a dedicated green-screen room, a gallery, and an audio recording studio.”

Peter Patchen, Chair, Pratt Department of Digital Arts

“The best thing about the new space is having the graduate studios with the rest of the department. It is much more convenient having them on campus than going to DUMBO, where our old studios were. I’m in the studio a whole lot more.”

Rick Pedersen, Grad. Digital Arts ’12

“Having the student services offices together in one place has made things much easier for us. Once we walk out of the elevator on the sixth floor, we can register for financial aid, pay our bills at the Bursar’s office, and register for classes—all in one visit. This means less time wasted running around and more face-time with the offices to help resolve our issues.”

 Nate Feldman, Industrial Design ’14
Digital Arts classroom on the fourth floor

Student Services on the sixth floor
The view of Myrtle Hall from Myrtle Avenue
When Amber Billey (M.S.L.I.S. '09) finished her undergraduate degree at the School of the Art Institute of Chicago she needed a job, so she took a position at The Field Museum in Chicago working on a project “to catalog every millipede known to man—13,000 of them.” To her surprise, Billey found herself enjoying the work, and soon realized why: Organizing information was like creating a sculpture.

“Sculpture, welding, woodworking—they involve a lot of preparation and planning before the execution. When you work with software and metadata it's also very methodical,” she says. “I started looking at library schools, found Pratt, and said 'Wow, an art school that has a library school. This is like my dream come true.'”

What drew Billey to the School of Information and Library Science (SILS) is at the heart of the school's mission to pioneer in the area that SILS Dean Tula Giannini calls “cultural informatics,” namely the effort to apply the latest technologies in information studies to the unique needs of archives, museums, and other cultural institutions.

“By integrating this concept into the classroom, and providing students with the immersive experience of doing hands-on learning in class and unparalleled internships in New York City cultural institutions, we have transformed the SILS education,” says Giannini.

The school offers two advanced certificate programs in this area—the Archives Certificate and the Museum Libraries Certificate programs. There are also arts-focused joint degree programs: One allows students to earn an M.S./M.S.L.I.S. with the History of Art department. The other, just launched in 2009, allows students to earn an M.S.L.I.S. along with an M.F.A. from the Department of Digital Arts.

Last year, Cristina Pattuelli, an assistant professor at SILS, launched the Cultural Heritage Description and Access course, which teaches students to apply new media skills to cultural heritage institutions and deals with issues unique to cultural collections, such as how to archive everything from a piece of art to ticket stubs, playbills, or other “ephemera,” as such items are known in the archiving world.

“Cultural informatics proposes a new perspective on cultural heritage by focusing on its intersection with digital technology,” Pattuelli says. “Information professionals have a responsibility to maintain and preserve cultural data, but also to offer people new models of access and interpretation.”

SILS's emphasis on innovating new programs to apply technology to cultural institutions has earned the school international recognition and the reputation of being “the artsy librarian school,” say many students and professors. It has also earned the school $2.3 million in grants to support the cultural informatics work. Among the most recent grants SILS has received is a three-year almost $1 million federal grant from the Institute of Museum and Library Studies (IMLS) to implement the Cultural Heritage Access Research and Technology Program (CHART), through which students work with the Brooklyn Public Library, the Brooklyn Museum, and the Brooklyn Historical Society to digitize historical photographs of Brooklyn and make the images publicly accessible. It is the third in a series of IMLS grants that have supported more than 60 students working on similar projects with the Brooklyn Museum and the Brooklyn Historical Society.

Amber Billey, who is also a visiting instructor at SILS, completed both certificate programs and now works for Whirlygig, creators of the software Collective Access, which museums and libraries use to manage their collections. Billey works with clients—including the New Museum of Contemporary Art, the 9/11 Memorial, and the Anthology Film Archives—to customize the software for their collections.
Most of what she does is use her understanding of museums and archives to explain her clients’ needs to her company’s software engineers. But often, she finds herself writing code herself. “I lost my fear of code and technology while I was studying at Pratt,” she says. “The veil of technology was lifted and I saw how software works.”

Removing the fear of technology is a priority for Anthony Cocciolo, an assistant professor at SILS who teaches the classes Digital Libraries and Projects in Digital Archives. Cocciolo holds a bachelor of science in computer science and master’s and doctorate degrees in computing and technology in education. He says librarians who do not embrace technology are making a mistake. “Many of our students have experience using computers, but they don’t see themselves as responsible for designing the environments others use,” Cocciolo says. “But library and information scientists now are the designers of information environments.”

Cocciolo encourages his students to dive into technology in his Digital Archives Projects course, having his class create digital collections for small archives. Last semester, Cocciolo’s students created a digital archive for the Lesbian Herstory Project, the world’s largest historical archives related to the history of lesbians.

The physical archive is in a Park Slope brownstone. What was once a living room is lined with floor-to-ceiling bookshelves. Buttons and T-shirts from protests, photographs, art, flyers, and mugs line shelves in every room. In the basement are archival boxes of audiotapes; this is where Cocciolo’s class began—digitizing the precious collection of oral histories by activists and others who had lived their early lives in the closet.

One student who worked on it is Meredith Wisner (M.S. History of Art ’06, M.S.L.I.S. ’11), who says she threw herself headlong into the site’s technology. “Anthony said he was surprised, because he didn’t think I was all that ‘tech savvy’ and I replied, ‘I’m not, but I’m willing to throw myself into it and see.’” Wisner is glad she did. She works at the Brooklyn Navy Yard Archive, and is responsible for looking into a new collections management system for the archive. “Understanding how things operate from the back end has given me a lot of leverage with our IT department, and has made me a greater asset to my employer,” she says.

Technology courses are now the backbone of a SILS education. Students take courses in social media—since many libraries now “tweet” answers to reference questions, and use Facebook and blogs to connect with users.

“When I think of innovation in library science, I ask ‘How do we stay true to our core mission in ways that are relevant to the 21st century?’” says SILS Associate Professor Debbie Rabina. “How do we find where people are today and match their interests with new modes of delivery?” Last semester, Rabina worked with students to produce podcasts that teach users how to find government documents. Acting as the producers and not just organizers of content is a main role of today’s librarians says Giannini.

“Designing websites, building databases, writing mobile apps—they are all in the purview of today’s librarians,” says Giannini. “Librarians now communicate content and meaning, as well as act as publishers.”

Giannini also says the creation of the cultural informatics focus at SILS closely aligns the school with Pratt’s overall mission—preparing creative professionals. “As the only library and information school housed in an institution of art, design, and
architecture, we have found a unique identity,” she says. “Putting
our curriculum into cultural and creative contexts helps us not
only draw on Pratt’s resources, but also contribute to the
Institute’s overall mission.”

Part of Pratt’s mission to educate creative professionals involves
encouraging design-thinking and creative problem-solving.
“Innovation doesn’t necessarily mean technology,” explains
Assistant Professor David Walczyk, who teaches a course called
“People-Centered Methods and Design” that looks at how users
interact with information. “The original literature on innovation
defines it as an idea that results in a positive change.”

In fact, Library Journal, one of the profession’s main trade
publications, listed several recent SILS graduates among its 50
“Movers and Shakers” for 2010, citing them not for technological
innovations, but for implementing creative new programs.

Among them was Gretchen Caserotti (M.S.L.I.S. ’08), who was
named for creating a new way of arranging picture books—by
subject, and color-coded—at the Darien (Connecticut) Library,
making it simple for children to find their own books.

“SILS allows you to think creatively and provides a
philosophical framework on where we’ve come from and where
we’re headed,” Caserotti says. “Libraries are centered in human
behavior; even if you’re working with computers, library science is
a people-centered discipline.”

While information science has always focused on the user, the
digital revolution has brought an increased demand for people who
can create user-friendly systems. “Information professionals are
the cartographers of information. They make maps that people use
to find what they need,” says Walczyk.

Students who focus on studying information architecture go on
to work not only at cultural institutions or traditional libraries, but
also in business settings that now, more than ever, need
professionals who can organize and manage information.

Michael Hollitscher (M.S.L.I.S. ’11), for example, works for the
international digital marketing agency Digitas, creating a library
of photos, videos, and other digital assets. He says what he enjoys
about the job is bridging the gap between artistic language and
habits, and organizational thinking.

“The laser-like focus a lot of our artists need for their jobs,
makes them less focused on organization. I try to figure out the
easiest way for everyone to do something, and not try to bog people
down in a lot of technology,” says Hollitscher, adding that he
attended Pratt in part because it “was thinking more in terms of
technology.”

Sari Harris (M.S.L.I.S. ’09) is a user-experience designer for the
educational publisher Scholastic. “I work on finding out what the
customer needs are and what the business needs are, and I connect
them to create a usable product,” she explains. She says even this
high-tech-sounding job is firmly grounded in the roots of library
science. “I connect people with information,” she says.

As the only American Libraries Association–accredited school
in Manhattan, Pratt offers a unique opportunity for people who
want to make a career of connecting people with information: the
chance to do internships at some of the country’s leading
companies and organizations.

The New York City location gives students—especially those who
want to focus in cultural informatics—the chance to work at some
of the world’s leading cultural institutions. Every semester, more
than two dozen students do internships at The Museum of Modern
Art, The Metropolitan Museum of Art, Marvel Comics, and the
New York Public Library, to name just a few. Wherever SILS
graduates get jobs (and 99 percent of the 2009 graduates got jobs
within one year), they all have one thing in common, says Giannini.

“Information professionals of the future must be creative leaders,
and looking at our information landscape through this wide-angle
lens, we see a tremendous amount of possibility.”

Artifacts from the Brooklyn Navy Yard Archive, among the many items Alumna Meredith Wisner is responsible for cataloguing.
For this Innovation issue, Prattfolio’s editorial staff invited alumni and faculty to share their thoughts on what they believe will be the next big ideas in design, architecture, and the arts. What follows are innovations that leading Pratt experts say are poised to make major impacts in the art and design communities and on the world at large.

**THE NEW YORK CITY SPONGE**

Before Robert Moses built the Brooklyn-Queens Expressway and much more, and before every square foot of New York City was coveted by developers, the city had little trouble absorbing rainfall.

Now, however, more than 70 percent of New York City is made up of roadways and buildings built of materials that do not absorb water. In addition, climate change is making rainstorms more frequent and severe, straining the city’s water management systems.

The solution, says Jaime Stein (M.S. ’08), coordinator of the Urban Environmental Systems Management program, is to retrofit cities with “green infrastructure,” allowing the built environment to absorb more water.

“You can have parks or other types of green roofs on buildings. You can have constructed wetlands, or curb cuts that guide water to a community garden,” Stein explains. “We should adapt our buildings to capture rainwater and use that water to flush our toilets. We can even use more porous pavement.”

The city’s sewage treatment system is designed to carry wastewater (the water used by New Yorkers taking showers, flushing toilets, and running sinks) as well as rainwater. On a dry day, the system treats about a billion gallons, discharging the cleaned-up water into the East River and the Hudson River. During a rainstorm the system gets overwhelmed. The city is forced to discharge a yearly average of about 27 billion gallons of untreated water into the rivers.

Already, the city is seeing more severe wet weather events, and Stein says without serious measures, water flowing through New York’s streets may become a regular occurrence.

New York City is taking measures, launching a new green infrastructure plan. And Stein says as the impacts of global climate change worsen, implementing a green infrastructure strategy will become even more crucial for reasons other than just absorbing rain.

“The multiple benefits of green infrastructure, stormwater capture, biodiversity, and cooling will become even more important. It gets really hot in New York City and it’s only going to get hotter. We need to come up with ways other than more and more air conditioning to cool down.”

**CLIMATE CHANGE MEANS ROADS AND BUILDINGS OF THE FUTURE WILL HAVE TO ABSORB WATER.**
DIY 3-D DESIGN

Imagine needing a container for leftovers. Instead of going to the store, you download a design for a Tupperware then “print” it out. Three-dimensional printing has already revolutionized product design. Many designers now use this rapid-prototyping technique.

They create a 3-D digital model of an object, and the 3-D printer makes the object in one of several ways; the most common involves building the object out of liquid plastic then drying it at a high temperature. Medicine is also looking at this technology, with researchers experimenting with 3-D printers that use cells to create kidneys and other organs.

WE MAY BE PRINTING, INSTEAD OF SHOPPING FOR, THE THINGS WE NEED.

For printing household products and other designs, the technology is becoming so inexpensive that Noah King (B.I.D. ’02), adjunct instructor in the Department of Industrial Design, predicts that within a decade or two, as many people may have 3-D printers as have ink and paper printers now.

“Companies are thinking about how to send the design data, rather than manufacturing a product themselves,” he says. “This can cut several links out of the distribution chain if, for instance, the end user can print out a new iPhone case or sneaker sole.”

Already, the online service Shapeways allows people to select premade designs or use the company’s software to create their own designs; the company then “prints” the object in plastic, metal, or another material, and sends it to the user. The New York Times calls the company “the Amazon.com of 3-D printing.”

Pratt has several 3-D printers, and King teaches a course on creating objects with the software Solidworks, then printing it using a 3-D printer. The technology is evolving fast; already, he says “the latest and greatest” machines create a smoother product, or can make objects using two types of plastic simultaneously.

King says the proliferation of 3-D printing signals a move toward “the democratization of design” where users are instrumental in creating their own goods.

“You are taking the design power out of the hands of a few manufacturers, and putting that power in the hands of the end users,” he says.

NANOTECHNOLOGY AND CLOTHING

Say you’re about to make a pitch to a client, or take an exam. You start sweating and your heart rate goes up. Sensing this, your jacket—that’s right, your jacket—plays recorded messages from loved ones, shows pictures of your pet on the sleeve, or emits a calming scent.

Nanotechnology—the science of manipulating matter at an atomic or molecular level—is advancing so rapidly that such things may soon be possible.

“Fashion designers are in a unique position to bring this life-changing technology to people via apparel,” says Rebecca Pailes-Friedman, acting chair of the Department of Fashion Design.

Nanotechnology is already widely used in clothing. There is performance sportswear that repels water and wicks away sweat. Everyday shirts, pants, and ties made of fabric coated in nanoparticles make apparel virtually stain proof.

But Pailes-Friedman says designers are exploring further uses for nanotechnology and clothing. “Designers will have a new range of materials they can employ to create collections and wearers will have more ways to integrate technology into their lives,” says Pailes-Friedman.

WHAT IF OUR CLOTHING COULD CHARGE OUR PHONES OR CALM US DOWN?

Among the innovations showing promise: nanotubes soaked in dye, which would allow a piece of clothing to act as a battery and charge your phone; a jacket that keeps body temperature constant; flexible sensors that can measure an athlete’s performance; and a tiny sensor sewn into the waistband of underwear that can measure biomarkers in sweat and tell if the wearer is having a health crisis.
HYPER-PERSONALIZED DIRECT MARKETING

It is getting harder to spot so-called junk mail these days. You find a flyer in your mailbox that reads: “Since you’re already driving a silver Volvo, you may be interested in test driving the latest model!” You open a group email from a store and are taken to a site where you’re addressed by name. These days, solicitation letters and websites read—and look—like they were created for you. In fact, they were.

“The end product is not art directed down to the last detail anymore,” says Bill Hilson, adjunct professor in the Graduate Communications/Package Design department and founder of the Institute for Sustainable Communication. “Instead, the choice of images and style can change according to marketing data available for each individual.”

Variable data printing—the process that allows a company to send thousands of different printed pieces to as many different customers—exists thanks to digital printing and easy integration of back-end databases.

“Each individual piece or group of pieces is imaged individually on a digital printing press using dynamically changing data,” Hilson says. Since it is only the data that is changing, the cost per piece is not affected.”

In addition, the increasing ease of building data-integrated websites means companies can create personalized URLs and micro-sites that pre-select information to interest a specific individual. Hilson says the ability to target customers so specifically is transforming marketing and advertising.

“Companies that are personalizing their messages are getting enormous returns of as much as 30 percent response rates on a given campaign,” says Hilson. “In traditional direct marketing I’d be jumping for joy if I got a 2 percent return response.”

Hilson says in the not-too-distant future, companies will print photovoltaic panels and even display small circuitry on paper or cardboard. A setting on your smartphone might alert the packages in a grocery store that you are a gluten-free eater.

SOMEDAY SOON, THE PACKAGES OF YOUR FAVORITE FOODS MAY LIGHT UP WHEN YOU ENTER THE GROCERY STORE.

CAFETERIA STYLE

It might not take more than soft lighting or a color-coordinated fruit platter to convince students to choose carrots over chocolate milk in the school cafeteria.

“Schools should present cafeteria food the way you’d create a painting or a sculpture,” says Tucker Viemeister [B.I.D. ’74], who is working to redesign the overall school cafeteria experience.

With childhood obesity and diabetes an ever-growing concern, plenty of experts are already working on making the food served in schools both more healthful and tastier. But Viemeister says schools must make the food look good too.

“Presentation is key to having people think their food tastes good,” explains Viemeister.

When you walk down the aisle, the gluten-free food will light up.

Hilson says hyper-personalized direct marketing is forcing designers to rethink their roles. “How do you compose elegant and meaningful structures for communication if you don’t have deterministic control? Designers will find the answers, but it’s going to be one of the major challenges facing our profession.”

It is a technique well known to restaurateurs who know presentation and ambience are as crucial a part of the restaurant experience as food itself.

“We are taking what we know about hospitality and applying it to cafeterias,” says Viemeister, lab chief at the acclaimed architecture and design firm Rockwell Group, which has designed some of the world’s most eye-catching restaurants and hotels.

Viemeister says the idea grew out of a project he and his team worked on with David Rockwell at Rockwell Group for chef Jamie Oliver, host of the reality show Jamie Oliver’s Food Revolution in which the celebrity cook teaches the unhealthiest city in America about eating well. Viemeister and his team designed a tractor-trailer to be a mobile kitchen.

Viemeister says working on the truck sparked the realization that there is more to nutrition than food. Other aspects of school dining Viemeister hopes to rework include lighting and seating.
If a company wants to be a true triple bottom line organization—gauging success not just by profit margins, but also by environmental and social impact—it must incorporate design at all levels.

“Triple Bottom Line by Design (TBLD) not only adds value—it designs it in,” says Mary McBride, chair of the Design Management program. McBride’s article “Triple Bottom Line by Design: Leading as if Life Matters” was published in a recent issue of Design Management Review.

“A company that wants to have a positive environmental and social impact has to include designers at the table,” she says. “TBLD uses design not only to shape product but also to search out methods and means of production that add value.”

Among the companies McBride praises for being TBLD is natural cosmetics company Intelligent Nutrients, founded by Horst Rechelbacher, founder of the Aveda cosmetics company. In an interview in the Pratt Design Management program’s magazine, Catalyst Strategic Design Review (Summer, 2010), Rechelbacher says Intelligent Nutrients functions like a natural system, in which living things depend on one another. This is essential especially for a health products company, says McBride. “If your intention is to restore, renew, and heal, you must have design in on it from the beginning.”

The idea of the triple bottom line emerged in the 1990s, when investors and the public began pressuring companies to measure success by more than whether they ended the quarter in the black. The idea has gained traction, with businesses adding chief sustainability officers to their ranks and committing to social and environmental equity.

Yet McBride stresses that while this idea has allowed many corporations to go far in measuring their human and environmental impact, it has not yet resulted in a life-centered strategy approach that allows companies to gain the advantage of a customer who buys based on a brand promise of trust. “Today’s customers don’t want to just ‘do no harm,’” says McBride. “A new economic paradigm will require the full integration of design into enterprise strategy. This is as essential as the integration of finance, technology, human resources, and marketing into business was a few decades ago.”

**BUSINESSES OF THE FUTURE WILL ALL NEED DESIGNERS.**
Since the invention of motion pictures in the 1890s, the moving image has become pervasive in modern culture. Movies, television, video, the computer, and today’s portable electronic devices have opened new avenues and posed new challenges for producer and viewer alike.

Animation employs frame-by-frame photography of cartoon illustrations or other images projected in rapid succession to place imaginary characters in motion. Today’s animators work digitally using such innovative techniques as cel animation, scale modeling, and computer-generated or computer graphics imagery to produce visual effects that surprise and delight viewers of all ages.

What follows are still images from animations produced by Pratt alumni who employ digital technology in their artistic practice. The original works pulse with visual energy to musical accompaniment.

**PARIS MAVROIDIS, M.F.A. DIGITAL ARTS ’09, **DIVERS, **2008**

His air ballet was inspired by the American film director Busby Berkeley’s opulent water extravaganzas, as well as by mass gymnastics and experimental cinema from the 1920s and 1930s.

**JOON MYUNG PARK, M.F.A. DIGITAL ARTS ’05  
STILL FROM SNOW WHITE D’AVIGNON, **2005**


**YULIYA VINOKUR, B.F.A. COMPUTER GRAPHICS ’08  
STILL FROM LUNA PARK, **2008**

Created in the 3-D software Maya, *Luna Park* was selected for SIGGRAPH Space Time 2008, and won in the Best Animation category at the 2008 Coney Island Film Festival.
By Adrienne Gyongy

Photo Stills: Courtesy of the artists
New and Noteworthy

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

WE INVITE SUBMISSIONS TO NEW AND NOTEWORTHY FROM ALUMNI, FACULTY, AND STUDENTS. SEND INFORMATION AND IMAGE(S) OF YOUR LATEST CREATION IN THE MARKETPLACE TO AGYONGY@PRATT.EDU.

SPRING FASHIONS
Samantha Pleet, B.F.A. Fashion Design ’05
Chart dress $341, Castaway romper $303, Chariot dress $418

Since launching her namesake collection in 2006, Brooklyn-based designer Samantha Pleet has continued to create seasonal collections that embrace the spirit of her time and locale. Praised in magazines such as NYLON, ELLE, Lucky, and Time Out New York, Pleet's clothes are made in New York City using organic materials whenever possible. Pleet's spring 2011 collection includes (L-R): Chart dress, made from ivory-checked navy Batik cotton fabric and coconut buttons; the dress is attached in the back but separated in the front to allow the shirt to be tied or tucked. Castaway romper is made of black washed-silk broadcloth and coconut buttons, with a band of black organic cotton netting at the waist. Chariot dress is made of the same fabric, with the skirt and sleeves laced to the bodice with silk drawstrings inspired by ancient armor. Available at bonadrag.com (Chart dress), shopladama.com (Castaway romper), and at founderandfollowers.com (Chariot dress).

DAVE THE POTTER
Bryan Collier B.F.A ’89
$16.99 (Little, Brown Books for Young Readers, 2010)

Illustrated by award-winning artist Bryan Collier and written by National Book Award finalist Laban Carrick Hill, this children's book uses Collier's images and Hill's poetry to bring to life the day-to-day work of a 19th-century South Carolina slave. Dave was an extraordinary artist, poet, and potter, who transcended the limitations he faced as a slave, winning modern-day fame with his verse-inscribed pottery. Collier and Hill bring Dave's legacy to a new generation. Available wherever books are sold.

PHOTOS (SPRING FASHIONS) ANDREW DE FRANCESCO; ALL OTHER PHOTOS COURTESY OF THE ARTISTS.
NEW AND NOTEWORTHY

BLUE THREE-DROP ENTWINED NECKLACE
Miriam (Abbo) Merenfeld, B. Arch. ’94
$495

An architect dedicated to jewelry design, Merenfeld has produced several series of necklaces. In this ornamental piece, three semi-precious blue stones—lapis, aquamarine, and sodalite—are entwined in a gold-plated drop depending from a 16-inch gold-filled chain. Merenfeld’s delicate necklaces are worn by celebrities such as NBC news anchor Ann Curry, actress Tiffani Thiessen, and pop singer Jordin Sparks; perhaps because Merenfeld strives to give homage to the culture of our time through aesthetic design. Available through miriammerenfeld.com and at stores listed on her website.

TIMELESS ELEGANCE: THE HOUSES OF DAVID EASTON
David Easton, B.A. ’63
$65 (Stewart, Tabori & Chang, 2010)

Pratt alumnus David Easton is one of the world’s foremost interior designers and architects. This volume, written with Annette Tapert, author of The Power of Style and former contributing editor to Architectural Digest, carries a foreword by famed designer Albert Hadley. Timeless Elegance displays the versatility of Easton’s talent in numerous examples of his work. Drawings and watercolors by Easton’s partner, James Steinmeyer, show the conception and development of the rooms, accompanied by photographs of the finished interiors. Easton was named to the Interior Design Hall of Fame in 1992 and his firm, David Easton, Inc. is based in New York City. Available in bookstores.

FULL TWIST
Mark Goetz, B.I.D. ’86
$1,275 in maple

Adjunct Professor Mark Goetz, who teaches graduate furniture design at Pratt, is principal and founder of TZ Design in New York City. His Full Twist wood-back guest chair for Geiger appears to have a frame formed from flowing ribbons of wood, but the illusion can be attributed to Geiger’s state-of-the-art wood sculpting capabilities that so readily adapt Goetz’s inspired design. The frame hugs the sitter’s back, providing comfortable support. The seat cushion can be upholstered in nearly any textile or leather, and the wood frame, available in solid hard maple ($1,275) or American black walnut ($1,875), can be finished in Geiger’s complete portfolio of wood colors, from champagne to espresso. Available through authorized Geiger dealerships throughout North America.
V BOOKCASE
Miron Lior, B.I.D. ’07
$1,200

Best known for the award-winning design of the Conceal bookshelf, Miron Lior’s new release, appropriately named V bookcase, elegantly balances form and function. Boasting a striking diagonal design with powder-coated steel frame and Corian® or bamboo shelves, the bookcase continues Lior’s expressive minimalist style and commitment to sustainable design practices. The frame is available in black or silver, and the shelves are available in white, orange, red, or bamboo. Available through fakturadesign.com.

RADIANT DAUGHTER
Patricia Grossman, B.F.A. Studio Art ’73
$29.95 (Northwestern University Press, 2010)

In Radiant Daughter, Grossman follows a Czech American family for 27 years, beginning in suburban Chicago in 1969 and ending in Brooklyn in 1996. Though the novel begins as a traditional assimilation story, it evolves into a harrowing tale surrounding the descent of Elise Blazek, the family’s brightest star, into mental illness. Grossman is the author of five previous novels in which her lifelong love of the visual arts is often reflected. She won the Ferro-Grumley Award in 2006. Available at bookstores.

THROW PILLOWS
Marianne van Ooij, M.I.D. ’06
Fred and Angelina $45 each
Modern Blessings $45 each

Using canvas as a medium for screen-printing, Marianne van Ooij hand silkscreens and finishes throw pillows in her Brooklyn studio. Fred and Angelina is a winsome duo that will brighten any room; the two pillows are each printed in three colors on heavy ecru cotton. The one-sided, black-printed Modern Blessings are made of the same material and depict things that matter in today’s hectic life: headphones, milk, and the shopping cart. Stuffed with hypoallergenic polyester filling, the pillows have no separate insert or zipper and can be hand washed or dry-cleaned. Available through mariannevanooij.com.
**Flora**

Rob Zinn, B.I.D. ’96

$850 each flower

*Flora* is Rob Zinn’s first in a series of seasonal releases inspired by nature’s adaptation to change. Zinn works with a local foundry and powder coating company to realize these pieces after sculpting the originals out of wood, plaster, or metal to create powerful abstractions of flowers, each one unique in form and composition. Depending on a person’s presentation preferences, *Flora* can be displayed on the tabletop or mounted on the wall with the hardware included. The works come in three varieties of colors and sizes, including gloss white, gloss red, and gloss black. Zinn is a former visiting instructor in the Department of Industrial Design. Available through blankblank.net.

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**Cicada Wing Pendants + Stack Rings**

Carrie Bilbo, B.F.A. Jewelry/Metalsmithing ’09

Pendants $140

Stack rings $150, $60 single

Carrie Bilbo studied painting and drawing before discovering her most expressive medium was metal. Inspired by insects and cicadas, the award-winning jewelry designer’s cicada wing pendant necklaces come in two sizes with a choice of brown or blue wing on an 18-inch sterling silver chain. Bilbo’s cicada stack rings set is made up of three hand-fabricated sterling silver and brass rings. Two of the rings contain real cicada wings encased in resin and the other ring contains an aqua blue resin. The rings are made to order in any size. Bilbo’s jewelry has been shown in juried exhibitions and in *Vogue, Nylon, NBC New York, New York* magazine, and *Art Jewelry Forum*. Available through carriebilbo.com and etsy.com.

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**Alodia Stool**

Todd Bracher, B.I.D. ’96

Low stool $391

High stool $494

Since being nominated for Designer of the Year by *Bolig* in 2008 and 2009, Todd Bracher has continued to create designs that merge contemporary aesthetics and everyday use value. Bracher’s *Alodia* stool exemplifies this merge. The stackable stool evokes a sense of linear harmony by striking an equilibrium between its tubular base and steel seat. The feet are made of black plastic while the seat is laser-cut metal. Offered in two heights, *Alodia* comes in white, anthracite, mustard, blue, and green. Though Bracher is based in Brooklyn, *Alodia* is manufactured by Cappellini (Italy), and available at Cappellini in Manhattan.
NEW AND NOTEWORTHY

PAUL MCDONOUGH: NEW YORK PHOTOGRAPHS 1968-1978
Paul McDonough, Pratt faculty member
$45 (Umbrage Editions, 2010)

Adjunct Associate Professor Paul McDonough, Department of Film/Video and Photography, uncovers a high-octane New York in this monograph of his gritty works of urban poetry shot with a 35mm camera in the 1960s and 1970s. McDonough’s 63 black and white photographs are characterized by the spontaneous aesthetic of street photography, wherein both the photographer and his subjects are often in motion. The book includes an essay by Susan Kismaric, senior curator in the Department of Photography at The Museum of Modern Art, and an interview with McDonough by poet Albert Mobilio, co-editor of Bookforum. Available at bookstores.

BOOBOOLON®
Marcy Colangelo, B.F.A. Interior Design '72
$15.99–$32.99

Distressed by the “cones” placed on pets after surgery, alumna Marcy Colangelo, president of Headroom Limited Inc., invented the BooBoolon® Protective Petwear, an inflatable collar that allows pets freedom of movement whether convalescing from surgery or recovering from skin irritations. The device, which comes in five neck sizes, adjusts to a pet using Velcro hook-and-loop fasteners to ensure a snug and comfortable fit. Available through boobooloon.com.
**THE TWENTY TEN FASHIONS**


Bellevue Mesh Yoke T-shirt $198

Wittenau Mini Dress $350

Making fashion both conceptual and accessible are the three designers behind the twentyten label, who met as students in Pratt’s Fashion Design department. (The name is a reference to their graduation year.) As the first fashion designers to be members of the Pratt Design Incubator for Sustainable Innovation, the twentyten is dedicated to creating morally responsible clothing.

Their avant-garde pieces remain functional for everyday life, juxtaposing handcrafted fabrications against a futuristic design sensibility. The twentyten fashions can be found in some of the most progressive boutiques in New York City, such as Convent (conventnyc.com) at 179 Stanton Street, Manhattan, where these designs are available.

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**CERAMIC VASE**

Jennifer S. Fisher, M.I.D. ’07

Branch $55

*Branch* is a bud vase for holding two small flowers; its tree branch-inspired shape is completed when flowers are inserted into the openings, bringing life to the piece. The vase is an original sculpted form that is cast in plaster. The plaster mold is then used to slip-cast multiple stoneware vases. The vase is handmade and finished with nontoxic glazes. Available through etsy.com and at Abode in Brooklyn, Urban Alchemist in Brooklyn, and VIX Emporium in Philadelphia.

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**REScue Bunnies**

Illustrated by Scott Menchin, Pratt faculty member

$16.99 (Balzer + Bray/HarperCollins, 2010)

Award-winning illustrator Scott Menchin is an adjunct associate professor in the graduate Communications Design department. Menchin’s crisp digital images illustrate *Rescue Bunnies*, a children’s book for 4–8 year olds, authored by his long-time collaborator Doreen Cronin. The comic melodrama focuses on a trainee bunny’s effort to pass the final of several tests required to become a full-fledged member of Rescue Bunnies. The dreaded field test comes when a giraffe gets stuck in the mud in the middle of hyena country. Menchin’s illustrations have appeared in *The New York Times* and *Time* magazine. Available in bookstores.
PRATT OFFERS M.F.A. IN COMMUNICATIONS DESIGN

Pratt’s Department of Communications and Package Design, which grants master of science degrees in communications design and package design, has created its first master of fine arts degree program in communications design and enrolled its first students last fall.

The terminal degree program will emphasize full-time studio practice and prepare graduates to teach at the college and university level.

To accommodate the new M.F.A. program, Pratt has opened an 8,750-square-foot facility at 123 West 18th Street which houses 125 student studios, a computer lab, printing facilities, a resource center, and a lecture and seminar room.

The Graduate Communications and Package Design department was ranked ninth in the nation according to U.S. News & World Report in its 2009 guide to America’s Best Graduate Schools.

PRATT OPENS NEW STUDIOS FOR M.F.A. CANDIDATES

The Department of Fine Arts has leased a 10,460-square-foot space near the Brooklyn Navy Yard and turned it into 36 semi-private studios for some of its first-year M.F.A. candidates studying painting and drawing, and a seminar room for classes.

The Institute entered into a five-year lease for one floor of the five-story industrial building at 248 Flushing Avenue between Hall and Ryerson streets, because of an increase in the number of undergraduate freshmen, as well as M.F.A. candidates, who enrolled at Pratt this year.

Until this school year began, one campus building, Cannoneer Court, offered both residential and studio space. However, due to the increased number of freshmen living on campus, it was converted into an entirely residential space.

HEARD ON CAMPUS...

Steven Soderbergh, Film Director

“I’ve constructed my life in such a way that I can still be the man on the bus. My ability to remain the observer and not be observed and not be the focus of a lot of people’s attention gives me access to behavior and ideas that some other filmmakers are not being exposed to.”

Speaking at the spring 2011 President’s Lecture Series

Ellsworth Kelly ’44, Artist

“I didn’t know then how Pratt would form my life and how Pratt really did form my life. I want to thank Pratt for putting me on the road to who I’ve become.”

Speaking at the fall 2010 Pratt Legends Gala
JUNIOR WINS $25,000 YMA FASHION SCHOLARSHIP

Pratt junior Ruby Gertz, a fashion design student, was honored by the YMA Fashion Scholarship Fund with one of four $25,000 YMA Fashion Scholarship Fund (FSF) Geoffrey Beene National Scholarship Awards. This was the second consecutive year that a Pratt student was recognized with one of the four top scholarship prizes.

Pratt sophomore Paola Ricardo and junior Danielle Ryan were also awarded $5,000 general scholarships for their design work.

PRATT WINS NEARLY $1 MILLION TO PILOT COURSE MATERIAL RENTAL PROGRAM

Pratt has received a grant for $991,300 from the U.S. Department of Education to launch a pilot program allowing students to save up to 50 percent on course books and art supplies by renting instead of buying them from Prattstore, the Institute’s art supply and book store.

The grant stems from the Affordable Books for College Act, introduced by New York State Senator Charles Schumer in 2005 and passed by Congress in 2008.

The program covers not only textbooks, but supplies such as drafting tables, mannequins, easels, tripods, and drafting and industrial design tools.

Pratt is the country’s only college of art and design to receive the grant, and the only institution in New York State.

PRATT RANKS FIRST OF U.S. ART AND DESIGN COLLEGES IN MEDIA PRESENCE SURVEY

Pratt was ranked first among the country’s colleges of art and design in terms of its “electronic buzz,” or appearances in global print and electronic media, on the Internet, throughout the blogosphere, and in social media outlets, according to the Global Language Monitor’s (GLM) TrendTopper MediaBuzz™ Winter/Spring 2011 rankings. These rankings also list Pratt as 14th among all colleges in the entire U.S. and fifth among all colleges and universities in New York State for its overall media presence. Pratt was the only college of art and design out of the top 20 listed in the college category.

In separate rankings, TrendTopper Media Buzz™ also named New York the top state for top colleges and Pratt Institute its top design school.

Frank Gehry, Architect

“Things come to your mind when you don’t expect it....Be yourself, and you’ll like what you do.”

Speaking at the fall 2010 Architecture Lecture Series

Bruce Mau, Designer

“What is evolving is our ability to design around us....This is the most incredible era to be born, to be alive. The challenges we face are the challenges of success, not failure.”

Speaking at the fall 2010 Graduate Communications Design Lecture Series
GERRI BROWN NAMED PRESIDENT OF BLACK ALUMNI OF PRATT

The Black Alumni of Pratt (BAP) has named Gerri Brown (B.F.A. ’76) its new president. Brown, one of BAP’s founding members, takes the helm from Dwight Johnson (B.I.D. ’72). BAP promotes scholastic opportunity and career advancement for Pratt students and alumni of African descent.

“As BAP moves forward,” says Brown, “I will strive to build upon what has been an extraordinary two decades, and further our outreach efforts to engage even more with the creative community. What better way to support the designers, educators, illustrators, painters, and architects of the future?”

Brown is director of sales and new market development for Girl Scouts USA.

For information on BAP Events contact the BAP Office at 718-636-3479.

ARCHITECTURE CLIMBS TO TOP 10 IN RANKINGS AS GRAD INTERIOR DESIGN REMAINS AT FIRST PLACE

Pratt’s undergraduate architecture program has climbed six places and is among the country’s top 10 such programs, according to the 2011 rankings by the monthly architecture and design journal, DesignIntelligence (DI). The program was ranked ninth in the country, after being 15th on last year’s list.

The rankings are based on surveys completed by professionals in architecture and design firms.

For the third year in a row, DI ranked Pratt’s graduate interior design program first in the country. Pratt’s undergraduate interior design program was ranked second, undergraduate industrial design program ranked fourth, and the graduate industrial design program ranked seventh.

Macy’s Herald Square created seven window displays featuring paper looks and sculptures, as well as a series of large pencil drawings, created by students in the departments of Fashion Design, Industrial Design, Interior Design, and Fine Arts.

The January Macy’s display was part of the exhibition “Pratt + Paper & Ralph Pucci,” which had been on view at Pucci’s Gallery Nine Showroom in December. The pieces for that exhibition were created as part of a collaboration between an interdisciplinary group of Pratt students and Ralph Pucci International, one of the world’s leading mannequin designers.

The semester-long study in texture and form challenged the students to dress Pucci’s Spring 2011 GIRL 2 mannequins entirely in paper using only a white palette.

Kiplinger Names Pratt One of the Country’s Best Values in Private Colleges for 2010–2011

Pratt Institute is one of the country’s best values in private colleges and universities according to Kiplinger’s Personal Finance, which ranked Pratt as one of the top values for academic quality and affordability out of more than 600 private institutions. Pratt is the country’s only college specializing in art and design included on the publication’s 2010–2011 list of the top 100 private college and universities ranked as best values.

The rankings measure academic quality and affordability, with quality accounting for two-thirds of the total. Pratt was listed 91st out of the top 100 private colleges and universities ranked as best values.
Create a Legacy, Lead the Way

A planned gift to Pratt is an easy way to create opportunities for tomorrow’s visionaries. Your investment in them can benefit you, too. There are many giving options that can help fulfill your charitable and financial goals.

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For more than a decade, General Motors (GM) and Pratt’s Department of Industrial Design have partnered to give talented underrepresented students at Pratt the opportunity to expand their automotive design skills and portfolios through scholarships in transportation design. Since it was established, the General Motors Transportation Design Fund has provided support for more than 50 female students at Pratt.

Among the scholarship recipients who are rapidly becoming the pioneers of 21st century car design are Alexandra Dymowska (M.I.D. ’07) and Magdalena Kokoszynska (B.I.D. ’07), creative designers at GM. Both women first became interested in automotive industry careers during the Pratt transportation design studio, which encouraged them to approach each project as if it were a sculpture—not simply a product.

“This methodology allows the designer to bring the sculptural form to life and to truly understand how color and pattern interact on different three-dimensional surfaces,” says Kokoszynska.

Pratt transportation design students also benefit from the Institute’s 40-year history of providing GM with some of its most successful designers, including John Cafaro (B.I.D. ’77), General Motors’ design director and creator of the Corvette C5, who served as a reviewer in Dymowska’s class.

“Reviews by working professionals like John lent a new perspective on my work and its potential for application in the real world,” says Dymowska, who specializes in Cadillac branding for GM. “I now attend Pratt’s industrial design reviews to return the favor. I also draw inspiration from the creativity and purity of ideas produced at Pratt. This kind of interaction is invaluable for design professionals. It reminds us to dream again.”

Pratt-trained designers have been visionaries at GM since the 1950s, when the “Damsels of Design” helped revolutionize the auto industry. A group of nine female designers, seven of whom were educated in the Institute’s industrial design program developed by Rowena Reed Kostellow and Eva Zeisel, the damsels were instrumental in increasing cars’ beauty and comfort with more attractive color schemes, ergonomic interiors, and power accessories—factors that continue to play a major role in a car’s success in the marketplace.

Pratt alumni also played a major role in the development of GM’s sports cars, including the Camaro, Firebird, and the Trans Am, all created by award-winning car designer Bill Porter (M.I.D. ’58). Today, through a partnership that draws on one of the nation’s top industrial design programs, Pratt and General Motors are continuing to redefine the automotive industry.
PRATT INSTITUTE CHAIR CELEBRATES PRATT’S RICH HISTORY

The Pratt Institute Chair, designed by the Institute’s faculty and students and manufactured by North Carolina–based furniture manufacturer Cabot Wrenn, garnered one of Interior Design magazine’s 2010 “Best of Year” awards, which recognize superior interior design projects and products in more than 50 categories. Unveiled in Chicago last June at NeoCon World’s Trade Fair, the chair had its New York City debut at Pratt Manhattan on March 9. Designed by a team led by Adjunct Professor Mark Goetz (B.I.D. ’86) and including Adjunct Assistant Professor Tim Richartz (B.I.D. ’86) with industrial design students Ashley Thorfinnson (M.I.D. ’11), and Alvaro Uribe (B.I.D. ’10) the chair incorporates a faceted structure that gives physical form to the perspectives and multi-dimensional talents represented by Pratt’s four major schools—Art and Design, Architecture, Information and Library Science, and Liberal Arts and Sciences. The design’s straight cuts of lumber minimize material waste, while high-strength joinery construction ensures maximum product life—reflecting Pratt’s commitments to sustainability and excellence. Proceeds from the sale of the chair will benefit Pratt Institute. For information on purchasing the chair, visit www.cabotwrenn.com.

D&D BUILDING COMPANY SUPPORTS INTERIOR DESIGN LEADERS OF THE FUTURE

To support the next generation of interior design stars, Charles Cohen and the D&D Building Company are providing scholarships to undergraduate interior design students who are in their junior year at Pratt Institute. Established in 2007, the D&D Building Company Interior Design Term Scholarship has already provided valuable support for 11 Pratt interior design students—allowing them to achieve their creative potential by giving them the opportunity to study in Pratt’s leading Interior Design department. The D&D Building, managed by Cohen, is New York City’s premier showroom space and resource for residential and business interior furnishings and materials. This spring the D&D Building will present an exhibition of digital prints of work by recent graduates of Pratt Institute’s renowned digital arts, photography, and illustration programs.

Charles Cohen, manager of the D&D Building, with three recipients of the D&D Building Company Interior Design Term Scholarship

To learn more about Pratt corporate partnerships, visit pratt.edu/partnerships or contact Corporate Relations at CorporateRelations@pratt.edu.
Pratt Institute honored fashion designer Tommy Hilfiger, artist and Pratt alumnus Ellsworth Kelly (‘44), and philanthropist and patron of the arts Emily Fisher Landau at Legends 2010, the Institute’s largest annual scholarship benefit. With more than 400 guests in attendance, the gala at 7 World Trade Center raised approximately $560,000, breaking all previous records for Legends and surpassing the goal for the evening. The total raised included surprise on-the-spot pledges by Pratt Trustee James Kuhn, who made a generous gift of $28,000 in honor of his wife and event co-chair Marjorie Kuhn, and Larry Leeds, chair of Buckingham Capital Management, who donated $10,000 in honor of Tommy Hilfiger.

Legends 2010 was hosted by Pratt President Thomas F. Schutte and Board of Trustees Chair Mike Pratt. Pratt Trustees Kurt Andersen and Amy Cappellazzo (M.S. City and Regional Planning ‘97) along with Pratt friend Marjorie Kuhn served as co-chairs for the evening. Emanuel Chirico, chair and chief executive officer of Phillips-Van Heusen, and Agnes Gund, president emerita of The Museum of Modern Art, introduced Tommy Hilfiger and Ellsworth Kelly, respectively. Emily Fisher Landau was introduced by Bill Goldston, director of Universal Limited Art Editions, on behalf of Leonard Lauder, who was unable to attend. Undergraduate industrial design student Klara Varosy (B.I.D. ’11), who created this year’s Legends Awards, was on hand to present the honorees with the individually-crafted statuettes.

The evening was capped off with a performance by Grammy Award-winning singer and songwriter Roseanne Cash.
Pratt Institute would like to thank Legends 2010 Sponsor

TWO TREES
Management Co. LLC

PRATT INSTITUTE THANKS LEGENDS 2010 SPONSORS:

Emily Fisher Landau, Candia Fisher, and the Fisher Family, in honor of Pratt Trustee Amy Cappellazzo
It is late Friday afternoon before a holiday weekend, and 78-year-old advertising legend Stan Richards is still at the office. Even after more than 50 years, Richards continues to enjoy running The Richards Group, the largest independent advertising agency in America. “I have no desire to hang it up and go rest somewhere,” he says. “I love what I do. I want to keep doing it and to keep getting better at it.”

Richards founded The Richards Group only a few years after graduating from Pratt in 1953. His company now employs 650 professionals and bills over $1 billion annually. It is also one of the world’s most prestigious agencies, having been named Agency of the Year by Adweek five times. Known as a creative genius and a brilliant businessman, Richards himself has received countless awards and accolades. The Wall Street Journal named him one of the “Giants of Our Time” in 1986; he was inducted into the Art Directors Hall of Fame in 1999 (joining such luminaries as Walt Disney, Norman Rockwell, and Andy Warhol); and Inc. magazine dubbed him an Entrepreneur of the Year in 1995.

Richards remains modest about his achievements: “Talent and persuasiveness played a role, but much of my success can be attributed to good luck.”

Richards attended Pratt in part because it was the only college of art and design in the country with a basketball team, and he considers that choice one of his biggest strokes of luck.

“Pratt was the single most pivotal influence on everything that followed in my career,” says Richards, noting that Pratt Professor of Advertising Design Herschel Levit had a “profound effect” on his life. Richards recalls one day when Levit marched his entire class into Memorial Hall, sat down at the piano, and explained composer Arnold Schoenberg’s 12-tone row composition structure.

“It was an unconventional way of getting there, but the lesson was that if we were going to be strong designers, we had to understand not only our own craft but music, sculpture, poetry—all cultural influences.”

Richards says he learned as much from his Pratt classmates as he did from the faculty: “It was competitive but collaborative. Students cared enormously about their craft but were also anxious to help and critique each other. At Pratt, I learned I was good. When you know that, you make decisions for the right reasons. You also develop an armor and take criticism from that perspective.”

His years of playing (and later, coaching) basketball also allowed him to develop his team-player spirit into a personal trademark. He is known specifically for creating a collaborative workplace environment that inspires innovative thinking among the most talented creative minds in the country. CEOs of Fortune 500 companies have approached him for management advice, and his firm is consistently ranked one of the best companies to work for in the country. A book on his philosophy, The Peaceable Kingdom: Building a Company without Factionalism, Fiefdoms, Fear and Other Staples of Modern Business, was published in 2001.

These days, Richards is busier than ever, immersed in an industry that is at “just the beginning” of an era of the most transformative change he has witnessed in his career. “We focused for so long in television, radio, print, outdoor, and then suddenly, there’s this new medium—the Internet—that can be the most powerful of all,” he says.

But his personal commitment to looking forward, and the drive to do good work that was instilled in him at Pratt, allow him to embrace the opportunities that come with new technology.

“I never look back; I am concerned only with this moment forward,” he says. “At Pratt, not only was I imbued with the skills I needed to be a successful art director, but I came away with the confidence that if I could compete successfully in an elite school filled with immensely talented kids, I would find a way to do noteworthy work no matter the circumstances.”

TRUSTEE PROFILE: STAN RICHARDS

Trustee Stan Richards (’53), principal of The Richards Group, in his office in Dallas, Texas
Laylah Mohammed (B.F.A. Interior Design '09) places a high value on education and on the role that her Pratt Institute experience played in preparing her for success after graduation. Mohammed credits her Pratt professors with providing her with an education that went well beyond the classroom and helped her obtain her current position as a junior architectural designer at West Chin Architect, PLLC in New York City. Her desire to help ensure that future students can benefit from all that Pratt has to offer inspired Mohammed to make a President’s Circle–level gift to The Fund for Pratt.

Mohammed first learned the importance of being a part of a strong alumni network at Phillips Andover Academy in Massachusetts, where she attended boarding school before coming to Pratt. Born in England and raised in Saudi Arabia, Dubai, and the Netherlands, she felt that to pursue architecture and design seriously, she had to be in New York City. Mohammed chose Pratt for the interior design program’s emphasis on the architectural elements of design, the opportunity to have a true campus experience in the city, and the Institute’s spirit of openness and exploration.

“Having lived in so many different places and been exposed to various cultures over the course of my life, it was important to me to be in an environment that embraced diversity,” she says. “Of course, it didn’t hurt that the interior design program was ranked number one in the country.” Mohammed also serves as a recent graduate trustee on the Pratt Institute Board of Trustees. As a member of its Development Committee, she understands the importance of leading by example, particularly when it comes to providing for Pratt’s future. “The Institute’s greatest asset is its wealth of professors,” she says. “I decided to give back so that Pratt can continue to attract and retain stellar faculty members and offer a high-caliber education for generations to come.”

Laylah Mohammed is just one of the many dedicated members of the Pratt community whose generosity and involvement have helped make Pratt one of the leading institutions of its kind. Visit www.pratt.edu/donor_profiles to read about these other loyal alumni and friends:

Judith Kingsley chose to memorialize her two daughters through a planned gift to Pratt.

Norman Rosenfeld (B. Arch. ’56) is helping architecture students gain valuable international experience through the Lee and Norman Rosenfeld Award.
23rd Annual Nasser Sharify Lecture
September 24, 2010
The School of Information and Library Science welcomed Deborah Schwartz as the guest speaker for the 23rd Annual Pratt Institute Nasser Sharify Lecture, which honors the dean emeritus of SILS each year. Schwartz, who is president of the Brooklyn Historical Society, spoke to an audience of approximately 65 people at Pratt Manhattan on the “21st-Century Vision for Education in the Historical Society.” The lecture was followed by a wine and cheese reception.

ReIGNITE! 2010
September 25, 2010
Nearly 300 Pratt alumni, students, faculty, and staff attended the annual ReIGNITE! celebration, traveling from as far away as Nevada and California to see how the campus has changed, hear updates on Pratt programs, and reminisce. The program included neighborhood and campus tours; readings by School of Liberal Arts and Science faculty members whose work has been published recently; a conversation with Steve Diskin, chair of the Industrial Design department; a presentation by Dean Thomas Hanrahan and chairs in the School of Architecture on the school’s innovative programs; a forum on the changing economics of design and communications led by Kathleen Creighton, chair of the Communications Design department; and “Hot Off the Press: A Debate on Graduate Fine Arts Students as Student or Commodity,” in which moderator Donna Moran, chair of the Department of Fine Arts, and professors Joe Fyfe and Dominique Nahas discussed how students in M.F.A. programs are increasingly sought after to exhibit in professional galleries and major art fairs. Alumni also had the opportunity to take guided tours of Pratt’s model green residence hall room and the exhibition “Le Corbusier: Miracle Boxes.” The day culminated with a cocktail reception hosted by Pratt President Thomas F. Schutte at the Juliana Curran Terian Design Center, where guests could view work by B.F.A. and M.F.A. candidates.

50th Reunion Luncheon
September 25, 2010
As part of ReIGNITE! 2010, approximately 50 alumni celebrating their 50, 55, and 60 year reunions attended a champagne luncheon at the Caroline Ladd Pratt House in their honor. In his remarks to the guests, Pratt President Thomas F. Schutte noted how much the Institute has grown since they were students and thanked them for their contributions to their alma mater’s success.
Pratt alumni from the Austin, Texas, area came together on Monday, December 6 at the Driskill Hotel Bar for an evening of reminiscing and networking. For more photos, visit alumni.pratt.edu.

Pratt Institute alumni gathered to celebrate the launch of the Pratt Institute Alumni Association on Thursday, January 13. The alumni event was held at 3RD WARD, a member-based art and design center for creative professionals in Bushwick, Brooklyn. The association offers new benefits to Pratt graduates, including free entry to the Brooklyn Botanic Garden, Brooklyn Museum, Museum of Arts and Design, and Whitney Museum of American Art, as well as discounted memberships at 3RD WARD’s facilities, which include photo studios, a professional wood and metal shop, a digital media lab, a jewelry studio, and shared and private work spaces. For more about the Pratt Institute Alumni Association, visit alumni.pratt.edu.
Class Notes

We welcome news items from all Pratt alumni! To submit your news, notes, and pictures, visit the alumni website at alumni.pratt.edu.

1940s

Judith Michelman Gefter, Illustration/Comm-D ’43, received the Best of ASMP 2010 award from the American Society of Media Photographers for her project, “Portraits/Profiles.” Her work includes commissioned coats of arms, pastoral figure drawings, and cast bronze sculptures. Her work has been exhibited in many galleries in Florida and New York City and many of her works are held in private collections throughout the United States, South America, and Europe.


Mary Linberger Merz, B. Arch. ’49, and Joseph Merz, B. Arch. ’50, were honored by the Williwawtown Association at the 2010 Spring Fair in May 2010 for their historic preservation of Brooklyn Heights, Willow Place was dedicated to the Merzes for their being “Williowtown visionaries.” Well-known historic preservationist Otis Pearsall gave remarks about them at an opening rally, and an exhibition offered perspective on Joe and Mary’s work over the years.

1950s

Mort Künstler, Certificate Drawing ’50, presented “For Us the Living,” an exhibition of his Civil War paintings at the Nassau County Museum of Art in New York in September 2010.

John F. Morning, B.F.A. Advertising Design ’55, has been appointed by the secretary of the state of New York as a member of the State Council on the Arts to serve through May 2015.

Tomie dePaola, B.F.A. Illustration ’56, is the 2011 winner of the American Library Association’s Laura Ingalls Wilder Award, honoring an author or illustrator (published in the United States) whose books have made a substantial and lasting contribution to literature for children.

Margaret Weaver Cusack, B.F.A. Graphic Arts ’68, exhibited Gold and Silver Portraits at the Snyderman-Works Gallery booth at SOFA/Chicago (Sculptural Objects & Functional Art). In November 2010, Cusack also presented a power point talk on her stitched artwork, sponsored by Friends of Fiber Arts International.

Claire Jeanine Satin, M.F.A. Graduate Fine Arts ’68, had several of her book works included in “A Stitch in Jewish Time: Provocative Textiles,” an exhibition at the Hebrew Union College Museum from September through June 2010.

Edmund Rucinski, M.F.A. Art Education ’69, was awarded the 2010 Frank Mason Prize presented by ArtWatch International during the James Beck Memorial Lecture held in London in October.


1960s

Jacqui Morgan, B.F.A. Graphic Arts/ Illustration ’60, published a new edition of her book, Mostly Nude: Watercolors, from Life (Blurb, 2010). Morgan has been actively illustrating for 35 years and is currently teaching at FIT and giving watercolor workshops.


Bruce Hannah, B.I.D. ’63, Pratt faculty member and industrial designer, had his 1974 Knoll chair design featured in a Snapple panda commercial.

Rosemary Conner, B.F.A. Advertising Design ’66, added her painting Lilies to the permanent collection of The Maier Museum of Art Randolph College Campus Collection in Lynchburg, Va. Conner’s paintings are already held in the collections of the New Britain Museum of American Art, the New Milford Historical Society Museum, the Slater Museum, the Springfield Museum of Art, and the Dunnegan Museum, among others.

1970s


George Ranalli, B. Arch. ’72, announced that his Architect’s Lock-it Lever Handle appeared on the official website for the Indianapolis Museum of Art. The Lock-it Lever Handle is included in the Design Arts Permanent Collection of the Indianapolis Museum of Art.

Edmund Rucinski, M.F.A. Art Education ’69, was awarded the 2010 Frank Mason Prize presented by ArtWatch International during the James Beck Memorial Lecture held in London in October.


Robert Burger, B.F.A. Illustration/ Comm-D ’77, presented his 3-D animation Alien Television as part of the DIGIt 2010 Digital Media Exposition in Narrowsburg, N.Y. in June 2010. The piece was designed in a surrealistic, psychedelic, technoprimitive, science fiction style and is based on the concept that all the radio and television broadcasts that have originated on Earth are now traveling into outer space and may someday be intercepted by intelligent beings living on a distant planet.

Maritza Davila, M.F.A. Fine Arts ’77, had selected works featured in the publication Printmakers Today and participated in the exhibition “Phases of the Distance,” which traveled to Spain, Argentina, Chile, and Mexico.

Peter Fiore, Illustration ’77, exhibited his collection of work, titled Intuitive Light, at Kerygma Gallery in Ridgewood, N.J.

David Fojo, B. Arch. ’77, owner of an architectural practice based in Trinidad and Tobago, who is also doing work in the Caribbean and U.S., recently launched a home and community development company that develops green communities inspired by the ancient design philosophy of Vastu.


Linda Chang Teufel, B.F.A. Merchandizing and Fashion Management ’78, owner of Dragon Threads and publisher of unique and innovative textile arts books, received the Independent Book Publishers Association’s Benjamin Franklin Award for Best Craft Book for...
**Fibreart Montage: Combining Quilting, Embroidery & Photography with Embellishments** by internationally renowned quilt artist Judith Baker Montano. The book features full-color photographs of the newest mixed media techniques perfected by Baker Montano, a leading expert on crazy quilting and embellishment. Teufel was on hand to accept the award at the Benjamin Franklin 2010 Awards presentation ceremony held at the Roosevelt Hotel in New York City in May 2010.

**Chris Twomey**, M.F.A. Fine Arts ’79, presented three decades of his work at a solo exhibition at Westbeth Gallery in Manhattan in summer 2010. Twomey is planning another solo show in 2011 at HP Garcia Gallery, also in New York City.

**Philip Monaghan**, M.F.A. ’79, exhibited a series of 54 paintings, titled “At Moments Like These He Feels Furthest Away,” at NYU’s Fales Library and Special Collections this spring. Monaghan drew inspiration for his paintings from the poem “Cayggil’s Island” by Tim Dlugos, a close friend of his who passed away in 1990. The exhibition was profiled in *The New York Times* on March 31, 2011.

### 1980s

**Andrew Reach**, B. Arch. ’80, announced his third installment as a contributing writer to *ADA MAG* (Art Digital Magazine) online, featuring his interview with pioneering digital artist Steve Sherrell.

**Charles Freeman**, B.F.A. Comm-D ’82, joined Wally Findlay Galleries to serve as an art advisor at the headquarters gallery located in Palm Beach, Fla., in October 2010. Freeman came to this position after serving as gallery specialist for Irving Galleries in Palm Beach and as gallery director for Rosenbaum Contemporary in Boca Raton, Fla.


**Greg Sargent**, B.L.D. ’84, celebrates 15 years in the specialty gift business as the owner and CEO of Gregg Mog Magnets of Minneapolis, Minn. Sargent also recently created a new specialty gift company, Tweet Tweet Home, featuring contemporary, easy to assemble houses for birds, made from recycled material, packaged as a no-waste product, and fully recyclable. For more information on Gregg Magnets and Tweet Tweet Home, please visit www.greggogomagnets.com and www.tweettweethome.com.


**Michael DeJohn**, B. Arch. ’85, has created MDJ Owners Representatives, a project management consultant firm for construction projects aiding clients who have not been involved with such projects before. DeJohn’s firm specializes in managing the entire project process, including site selection, team management, management of the design and construction team, budgeting and cost management, scheduling, etc.

**Tim Tait**, B.F.A. Drawing ’85, gave a lecture on “Visual Identity and Branding” at the June 2010 City and Regional Magazine Association (CRMA) Conference in Providence, Rhode Island.

**Jeffrey Barcan**, B.F.A. Illustration/Comm-D ’86, director of creative services at Gruskin Group design firm, was appointed to the board of directors of the Art Directors Club of New Jersey (ADCNJ). Barcan will help guide ADCNJ’s mission to continually evolve into an organization that better supports its members and the design industry as a whole.

**Elaine Angelopoulos**, B.F.A. Painting ’87, presented “Protect, Preserve, Perpetuate,” her newest installation exhibition at Plato’s Cave, located at Eldia House in Williamsburg, Brooklyn.

**Sean Mellyn**, B.F.A. Painting ’87, was reviewed on Art Net online for his piece Cabinet: Paper Monet.


**Mitchell Silver**, B. Arch./M.S. Combined Architecture/Planning ’87, director of Raleigh, North Carolina’s Department of City Planning, has been elected by the...
Diane Hoyt-Goldsmith, B.F.A. ’73, is the art director at Square Moon Productions, a book design and packaging firm in the Bay Area that she founded in 1979. Since 1990, she has collaborated with photographer Lawrence Migdale to create a series of award-winning young-reader books about contemporary Native American children and ethnic celebrations.

In creating the books, she spent time with real families, covering topics ranging from lacrosse and the Iroquois to seal hunting in the Arctic. The series allowed her to wear many hats—adventurer, journalist, writer, editor, and designer—and she savored every role.

Hoyt-Goldsmith did not intend to work in publishing. At Pratt, she wanted to be a painter but ended up studying graphic design. She still remembers a two-dimensional design class where her only tools for the semester were a pad of newsprint, a wine bottle cork, and a bottle of black paint.

“We even did self-portraits,” she recalls. “I kept mine because it looked like me, even with just 200 dots.”

Having loved books as a child, Hoyt-Goldsmith took courses in book arts at Pratt. Her first publishing job came as the result of a Pratt connection: Her professor, Werner Pfeiffer, mentioned her to a guest at a wedding, who ended up becoming her first boss at Macmillan Publishing Company.

Hoyt-Goldsmith worked as a book designer and art director at Macmillan and later at Harcourt, Brace & Company.

Now, even from three time zones away, Hoyt-Goldsmith still feels connected to Pratt. Through her annual contribution to The Fund for Pratt, she helps other students experience the same great beginning to their careers and the thrill of being in the city.

“Studying in New York is such a plus,” she says. “Everywhere you look—art, architecture, fashion—you’re exposed to all the great designers.”
Richard Bubnowski, B. Arch ’98, and his design firm completed two beachfront residences in New Jersey at Silver Beach and in Harvey Cedars. The firm also received a 2010 Watermark Award for a renovated bath in Bay Head, N.J., and is currently working on two new residences in Spring Lake and Lavallette.

2000s

Orrie King, B.F.A. Photography ’00, presented shows in Formentera, Spain, and Dublin, Ireland, in 2010 and submitted two pieces for Scope Art Fair in Miami, Fla.

Naohisa Matsumoto, M.F.A. Fine Arts ’00, was selected as an artist to showcase furniture and woodworking at the Palais de Tokyo in Paris, France, for an event sponsored by Suntory Whisky.

Mickalene Thomas, B.F.A. Painting ’00, appeared as a special guest on the podcast Saturday Mornings with Joy Keys, an interactive, live Internet talk-radio show that focuses on providing people with tools to enrich and advance their lives mentally, physically, and emotionally.

Jerome Cloud, M.P.S. Design Management ’01, was named a 2010 SEGD Fellow, the Society for Environmental Graphic Design’s highest professional honor, for the rigor of his design process, which includes a unique research-based approach to way finding.


John Hawk, M.S./M.F.A. ’03, participated in a group show at Eyebeam in Chelsea in June 2010. The exhibition included documentation and videos of urban intervention projects from 2005 to the present, as well as images of an announcement of a 50% increase in the minimum wage.


Sharmistha Ray, M.S. History of Art, M.F.A. Fine Arts ’05, curated the exhibition “A Place of Their Own: An Exhibition of South Asian-American Diaspora Artists” in October 2010 at Gallery BMB in Mumbai, India.

Kimberly Sall, A.O.S. Graphic Design ’06, had her design for a holiday card series selected for retail sale in the MoMA Store in New York City. The design for the card series was completed during Sall’s time as a student at Pratt.

Francesca Searear, B.F.A. Painting ’06, program coordinator for S16 ARTS, a nonprofit in downtown Albuquerque, N.M., curated “Populist Phenomenon,” a portion of a two-part exhibition co-curated with the Albuquerque Museum’s Curator Andrew Conners. The project included off-site murals installed throughout downtown Albuquerque, a film festival, performing and literary arts events, panel discussions, and workshops.


Jonathan Johnson, B.F.A. Film ’07, wrote a feature film, titled Everyone But You, that was accepted as one of 25 scripts to be featured at the Independent Filmmaker Project (IFP)’s Independent Film Week in 2010. Everyone But You is a drama about two men who are invited out West by an old friend only to find...
him dead and discover a girl who claims to know his final wishes. Johnson has met with a large number of production companies interested in the possibility of producing the film.

Zeerina Josan, B.F.A. Computer Graphics ’08, recently completed U.S. Navy basic training at Recruit Training Command, Great Lakes, Ill. During the eight-week program, Josan completed a variety of training, which included classroom study and practical instruction on naval customs, first aid, firefighting, water safety and survival, and shipboard and aircraft safety. An emphasis was also placed on physical fitness.

Shayna Wenger, B.F.A Comm-D (Advertising/Art Direction) ’08, announced her recent employment as interactive digital artist at Crispin Porter + Bogusky Advertising and Design Factory.

Caitlin Hackett, B.F.A. Drawing ’09, was featured in an eight-page spread in Hi-Fructose Magazine, vol. 17.

Woo Sok Jang, M.F.A. Computer Graphics ’09, technical director for Korean Interactive Media group D’strict, recently completed work on the stunning Hyper Facade project for Tiffany & Company in Beijing, China. Jang is also the manager of the Tangible Media Group for D’strict and an instructor at the Korea National University of Arts.

Stephanie Mantis, B.I.D. ’09, celebrated the launch of her recently designed necklace rack, Pack Rack. Mantis’s necklace rack is the first product she designed post-Pratt and has already been a successful retail endeavor; it was featured on Target.com’s Red Hot Shop in November 2010 and in UncommonGoods’ Valentine’s Day catalog. Pack Rack is currently in 10 stores in the United States, Canada, and London. It can be found in New York City at The Future Perfect and at Michele Varian in SoHo and can also be purchased directly from www.stephmantis.com.

Rebecca Morgan, M.F.A. Painting/Drawing ’09, was interviewed for the November/December issue of BUST magazine. She was among more than 200 other artists in “The Exquisite Corpse Drawing Project” displayed at Gasser Grunert Gallery in New York City. As part of the project, drawings were constructed in a sequential combination by three or four artists; one for the head and shoulders, one or two for the torso, and one for the legs and feet. Composed on one sheet of paper, Morgan and her peer artists were unaware of who was participating in each composition and could not view the image or work provided by the previous artist.

Anhdao Nguyen, B.I.D. ’09, was promoted to senior designer for product design at Real Simple magazine.

Ayca Cakmakli, M.I.D. ’10, presented at the 7th International Design and Emotion Conference on how choosing a mate is akin to selecting products.

Chanice Greenberg, B.F.A. Writing ’10, has joined the staff of The Museum of Modern Art as a membership sales assistant. As a student, she was an editorial assistant for several issues of Prattfolio while working part time in the Office of Communications.

Tim Kuzmeski, B.F.A. Fashion Design ’10, was covered in a feature story in The Hartford Courant, the state’s largest daily newspaper.

Hye Yeon Park, B.F.A Jewelry ’10, was awarded two scholarships from the Women’s Jewelry Association and the Metal Arts Guild to assist her in her graduate studies.

Kelsey Stark, B.F.A. Film/Animation ’10, received Best Undergraduate Animation at the 2010 Ottawa International Animation Festival for her senior project, a 2-D animated short film titled L.G. FUAD.

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### 1930s

<table>
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<tr>
<th>Name</th>
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<tr>
<td>John Peter DePalma</td>
<td>Architectural Construction, 1935</td>
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<tr>
<td>Earl Eugene Mayan</td>
<td>Pictorial Illustration, 1936</td>
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<td>Russell B. Cross</td>
<td>Pictorial Illustration, 1937</td>
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<td>Emma Marden Prince</td>
<td>Dressmaking, 1938</td>
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<td>Anna “Annie” Serotkin Fink</td>
<td>Costume Design, 1938</td>
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<td>Evelyn Harris Haykin</td>
<td>Advertising Design, 1939</td>
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<tr>
<td>Frederick H. Kittel</td>
<td>Art Education, 1939; Advertising Design, 1947</td>
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<tr>
<td>Helen Mahana Wainess</td>
<td>Pictorial Illustration, 1939</td>
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<tr>
<td>David Graham Wheatley</td>
<td>Bachelor of Electrical Engineering, 1939</td>
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### 1940s

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<tr>
<td>Helen Gayer Degnan</td>
<td>Institution Management, 1940</td>
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<td>Dorothy H. Blumberg Kagon</td>
<td>Interior Design, 1941</td>
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<tr>
<td>Mary Amy Orpen Cross Hentschel</td>
<td>Illustration, 1942</td>
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<td>Charlotte Rose Hildebrandt</td>
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<td>Albee M. Triebert</td>
<td>Advertising Design, 1942</td>
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<td>Miriam Barnett Freedman</td>
<td>Dietetics, 1944</td>
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<td>Charlotte Young Hinzman</td>
<td>Advertising Design, 1944</td>
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<td>F. Caroline Williams</td>
<td>Advertising Design, 1945</td>
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<td>Barbara Roberts Knowles</td>
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<td>Grace McCormack Skyer</td>
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<td>Allan L. Phillips</td>
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<td>Erich A. Traugott</td>
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<td>John Zalis</td>
<td>Illustration, 1948</td>
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<td>John F. Bormann</td>
<td>Advertising Design, 1949</td>
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<td>George R. Dissman</td>
<td>Architecture, 1949</td>
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<td>Irwin C. Shoneman</td>
<td>Bachelor of Electrical Engineering, 1949</td>
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### 1950s

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<tr>
<td>Wanda Pieciewicz Dick</td>
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<tr>
<td>Edith Carol Hewitt</td>
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<td>Fred C. Riggins</td>
<td>Bachelor of Electrical Engineering, 1950</td>
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<td>Irwin E. Rosman</td>
<td>Bachelor of Mechanical Engineering, 1950</td>
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<tr>
<td>Allen L. Schindler</td>
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<tr>
<td>Michael J. Smollin</td>
<td>Advertising Design, 1950</td>
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<tr>
<td>Barbara A. Carr</td>
<td>Illustration, 1952</td>
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<tr>
<td>Joseph G. Weger, Jr.</td>
<td>Leather and Tanning Technology, 1952</td>
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<tr>
<td>Edward J. Ashley</td>
<td>Bachelor of Fine Arts, Illustration, 1953</td>
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<td>Philip Cimo</td>
<td>Bachelor of Fine Arts, Illustration, 1955</td>
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<td>Roy F. Hilding</td>
<td>Electrical Technology, 1955</td>
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<td>John A. Ryzinski</td>
<td>Interior Design, 1955</td>
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<tr>
<td>William E. Maher</td>
<td>Bachelor of Fine Arts, Interior Design, 1956</td>
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<tr>
<td>Richard S. Emery</td>
<td>Bachelor of Fine Arts, Advertising Design, 1957</td>
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<tr>
<td>Leo H. Mahony</td>
<td>Bachelor of Architecture, 1958</td>
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### 1960s

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<tr>
<td>John F. McGarry</td>
<td>Associate in Applied Science, Building and Construction, 1960</td>
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<tr>
<td>John A. Persich</td>
<td>Associate in Applied Science, Electrical Engineering, 1960</td>
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<tr>
<td>Regis M. Quirin</td>
<td>Associate in Applied Science, Graphic Illustration, 1960</td>
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<tr>
<td>Carole Wallin Vizbara-Ackley</td>
<td>Bachelor of Fine Arts, Graphic Arts and Illustration, 1960</td>
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<tr>
<td>Thomas Setniker</td>
<td>Mechanical Technology Design Option, 1961</td>
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<tr>
<td>Alfred W. Zerries</td>
<td>Bachelor of Fine Arts, Advertising Design, 1961</td>
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<tr>
<td>Julian J. Soltys</td>
<td>Bachelor of Science, Electrical Engineering, 1967</td>
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### 1970s

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<tr>
<td>Joseph Allen Jackson</td>
<td>Master of Science, Library and Information Science, 1972</td>
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<tr>
<td>David W. Carlson</td>
<td>Master of Science, City and Regional Planning, 1974</td>
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<tr>
<td>Morris Crowe</td>
<td>Bachelor of Fine Arts, 1976</td>
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<td>Harriet Reiss Rosen</td>
<td>Master of Library Science, 1977</td>
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### 1980s

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<tr>
<td>Janice J. Janoski</td>
<td>Bachelor of Fine Arts, Fashion Design, 1980</td>
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<tr>
<td>Joan Ora Johnston</td>
<td>Master of Industrial Design, 1980</td>
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<tr>
<td>Robert A. Potter</td>
<td>Bachelor of Fine Arts, 1988</td>
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### 1990s

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<tr>
<td>Joseph George Adams</td>
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<tr>
<td>David B. Blumenthal</td>
<td>Master of Industrial Design, 1998</td>
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### 2000s

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<tr>
<td>Kaori Watanabe</td>
<td>Master of Fine Arts, Computer Graphics, 2002</td>
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### Faculty

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Barbara A. Carr</td>
<td>Alumna; former faculty, School of Architecture</td>
</tr>
<tr>
<td>Dr. Paul Friedman</td>
<td>Former faculty and chair, Mathematics and Science</td>
</tr>
<tr>
<td>Gerald F. Herdman</td>
<td>Faculty, Fine Arts</td>
</tr>
<tr>
<td>Abraham Kovner</td>
<td>Former lecturer, Pratt Center for Continuing and Professional Studies</td>
</tr>
<tr>
<td>Marilyn E. Lyons</td>
<td>Former faculty and coordinator, Graduate Communications Design</td>
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</tbody>
</table>

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 The Fund for Pratt 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.
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REMOVES WET & DRY OIL PAINT TAKES THE EFFORT OUT OF CLEANING UP!
“The Masters”® Brush Cleaner and Preserver removes wet and dry oil paint, acrylics, alkyds, watercolor, gouache, stains, and more! Water makes it work—no fumes, no messy solvents!

“The Masters”® Hand Soap does for your hands what the Brush Cleaner does for your brushes!
“Excellence has no sex,” said the German-born artist Eva Hesse (1936–1970), who attended Pratt Institute (1952–1953) before receiving a B.F.A. at the Yale University School of Art. Her brief career spanned the decade of the 1960s.

Hesse’s translucent floor sculpture Accretion was completed two years before her death from a brain tumor at the age of 34.

Accretion is a series of 50 hollow rods molded on identical cardboard tubes, wrapped in fiberglass, then coated with resin. The ambiguous forms with their skinlike texture exude a powerful presence.

Made of the industrial materials characteristic of Hesse’s late sculptural works, the stiff rods lean against the wall in no prescribed order or fixed arrangement, and differ only slightly in color, texture, and thickness.

By placing the rods on the gallery floor, Hesse allows the viewer to engage physically with the work. Each tube is 58 inches high, a representation of the artist’s height. The viewer therefore connects with Hesse’s abstracted body by walking through the space to experience the immensity of the work’s repetitive process and lateral exploration of space.

Eva Hesse, Accretion, 1968, fiberglass, polyester resin, installation variable, 50 units, each 58 x 2 1/2 inches (diameter). Collection of Rijksmuseum Kröller-Müller, Otterlo, purchased in part with designated funds from Helen Hesse Charash through the American Federation of Arts, 1977.

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