

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

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

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

THE EMPTY NEST

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

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



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

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

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

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

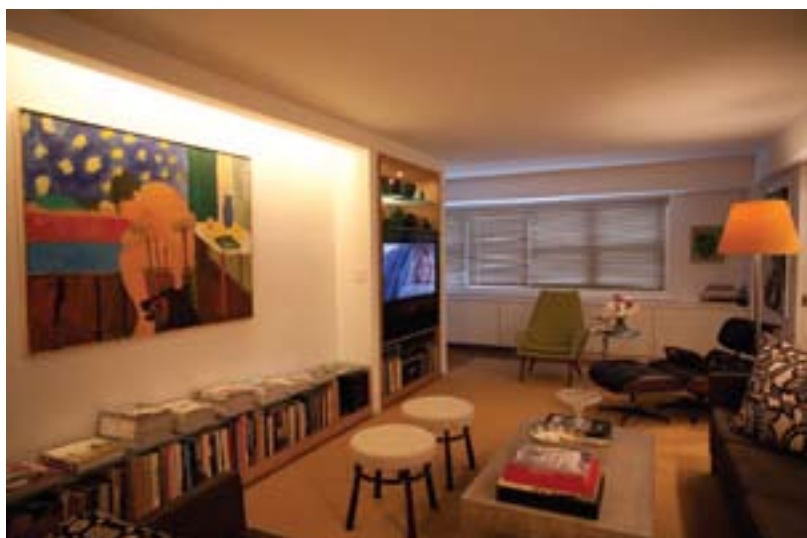
Twenty years ago Pratt architect Martin Rich combined two apartments for toy business owners who are now empty nesters. He has since updated the conjoined space twice to accommodate the couple's changing lifestyle and incorporate new technology such as the flat screen television. The empty rooms were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

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



MARTIN RICH AIA

ELSWORTH KELLY: Sketch



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



RUSSELL CHRISTIAN

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

DON'T CRAMP MY STYLE

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

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

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

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

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