

DRIVING CREATIVE

PRATT INSTITUTE | GENERAL MOTORS
& THE FOUNDATION OF INDUSTRIAL DESIGN



Pratt Exhibitions

Pratt
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Gallery

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**April 5–
May 20, 2023**

**Pratt
Manhattan
Gallery**

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ISBN 978-0-9969162-7-1

Pratt

Introduction

Innovation is driven by creative thought. It is a cathartic moment when we can connect those who can dream and envision the future with those who can build it. As we have seen at Pratt, often those talented individuals are one and the same, where partnerships are key to incredible achievement.

Throughout this exhibition, the value of a creative education is evident, and so are the values of mentorship and guidance, teamwork and vision.

Pratt's long-standing connection to General Motors (GM) spans eight decades and the generative collaborations have brought about many recognizable design moments and countless design incorporations that seamlessly accelerate the powerful automotive experience.

Pratt has one of the longest-standing industrial design departments in the world. In addition to this historic and noteworthy program, highly credited to Alexander Kostellow and Rowena Reed Kostellow (RRK), is the commitment to a multidisciplinary education. There is a deep understanding of the benefit of industrial design from the current GM designers, many of them trailblazers and leaders of the practice.

The Pratt hallmark of encouraging interdisciplinary work and cross-departmental collaboration continues to drive new and innovative processes. This model builds projects that challenge the status quo and are rooted in rigorous practice. They are anchored in a deeply disciplined process coupled with unconventional collaboration, allowing designers to broaden perspectives and go beyond the predictable.

Our talented students come to us with great imagination; they are buoyed and propelled by their teachers and their peers, connected to new worlds of creativity.

Faculty members engage students where they are. They help distill and elevate nascent ideas into designs and products. A professor's ability to cultivate a student's potential and foster ideas is pivotal.

We see this reflected in Rowena Reed Kostellow's students and see her influence echoed throughout this exhibition. We also see the incredible artistic talent and dedication of GM in fostering that vision.

Pratt's connection to GM has built programs, forged pathways, and showcased the benefits of successful partnerships. I look forward to seeing how the talented Pratt alumni designers help to influence even more positive change and continue to expand the design horizons at GM moving forward.

A focus at Pratt lately has been "Getting to Pratt, Staying at Pratt, and Pratt in the World." We will continue to search out and support the best and brightest coming to Pratt. We will continue to search out and retain incredible faculty members. And we will continue to forge incredible partnerships that support the flourishing of Pratt's alumni and leverage our interdisciplinary commitment to impact a meaningful future.

So many individuals have made this exhibition possible, but I would like to express my gratitude to a select few. To Sharon Gauci for her role in helping make this exhibition a reality and for her dedication and support as a member of our Board of Trustees. To GM for their past and continued partnership and appreciation of design and creative thought and their internal team that made this exhibition a reality. To the Exhibitions Department and Office of Institutional Advancement for their roles in bringing this show to fruition. To the Pratt Archives and the RRK group for their support and submissions. And, of course, to our alumni for their willingness to share their work and anecdotes and for continuing to make us proud. Thank you all.

Frances Bronet
President, Pratt Institute

Enjoy this collaborative exhibition *Driving Creative: Pratt Institute, General Motors, & the Foundation of Industrial Design*, a collection of wonderful pieces of work from our General Motors (GM) Design Archive & Special Collections showcasing the talent of Pratt Institute, past and present.

The multifaceted creative relationship between GM and Pratt spans 80 years. During this time, Pratt alumni have made significant creative design contributions at GM, helping to shape the diversity of its talent landscape, both past and present, and innovating in automotive, product, and graphic design.

Automotive design as we know it today can be credited to Harley Earl, GM's first vice president of design and legendary Pratt industrial design educators Alexander Kostellow and Rowena Reed Kostellow. The collaborative partnership developed an industrial design curriculum relative to automotive design at a time when none existed. The impact of this collaboration is deep and still in 2023, while the tools and technology that students use may have changed, the principles of automotive design and the foundations for it remain the same.

Pratt alumni were among the first professionally trained designers hired by GM in the 1940s, and in the spirit of diversity, which continues to be a priority for both institutions, almost all of the first women designers employed by GM were educated at Pratt. Notably, these were also among the first women designing in the automobile industry.

Students from Pratt continue to make impactful, thoughtful and provocative contributions to GM in many ways, from creative participation as leaders, interdisciplinary designers, and sculptors to outreach as educators that help to foster future generations of automotive designers.

The role of the transportation designer is bigger than sketching the winning design. It isn't just leading a team of creatives or thinking creatively to execute the design and details. The role of a designer is to be a collaborator, to be curious to think beyond what we know and to question and challenge norms, to anticipate and envision the future, and to solve tomorrow's problems today. A rich tapestry of talent with varied experiences, ideas, and backgrounds

across all design fields is the only way to fulfill our visionary goals as a company. Pratt Institute has been a steady source of out-of-the-box thinking and innovative creativity for GM; and the relationship continues to be meaningful for both.

Sharon Gauci (she/her/hers)
*General Motors Executive Director of Design
GMC and Global Buick
Pratt Institute Board of Trustees*

In 1933, New York's Pratt Institute launched its foundational curriculum in industrial design under the leadership of Rowena Reed and Alexander Kostellow, two artists and educators well versed in Bauhaus aesthetics and principles. Meanwhile in Detroit, a former Hollywood coachbuilder named Harley Earl had been tasked by General Motors to aesthetically differentiate GM's products to gain sales leadership, market dominance, and cultural impact. A natural partnership formed between these two organizations that would result in an unimagined creative output that continues today. This exhibition highlights the enormously talented designers and sculptors, trained by Pratt and hired by General Motors Design, whose creative vision shaped the look of American life in the twentieth century.

Driving Creative features original artwork, historic photographs, and multimedia installations provided by GM. The historic photography showcases student and employee populations of Pratt and GM between the late 1940s and the late 1970s. The exhibited photographs are not representative of either organization's current and ongoing commitment to diversity, equity, and inclusion.



Designer John Cafaro "tape drawing" for the Pontiac F-body program that would result in the Pontiac Firebird, ca. 1984

Building a Foundation

When GM Design was formed in 1927, industrial design was in its infancy and automotive design as a discipline did not exist. Enterprising coachbuilders customized vehicle bodies for discerning clientele who could afford the luxury of a car that was not merely functional but also beautiful. The investment by GM in a department solely dedicated to design was a signal that aesthetics would gain increasing significance and availability to *all* GM customers.

One of the early challenges for GM Design's founding vice president, Harley Earl, was the recruitment of qualified designers and sculptors to implement this new way of doing business—to imagine, visualize, and sell their ideas. Among Earl's earliest pursuits was the forging of connections with art education programs around the country, most notably Pratt Institute. GM Design continues to foster these relationships through Outreach + Development, whose programs include internships, co-op partnerships, community outreach, and design education for students from kindergarten up to recent college graduates.

Rowena Reed and Alexander Kostellow met at the Kansas City Art Institute; Kostellow was a painting instructor and Reed was an art student seeking a more organized and ordered aesthetic education than she had received thus far. They were soon married

and relocated to New York, and then to Pittsburgh, Pennsylvania, where they taught at the Carnegie Technical Institute. They eventually created its industrial design department, the first education program of its kind in the country. In 1934, they were invited to Pratt Institute in Brooklyn, New York, to establish a similar program. While at Pratt, the Kostellows pushed many of their most promising students to apply for work at GM Design [then referred to as the "Art and Colour Section"], emphasizing that a strong foundation in two- and three-dimensional design was far more relevant than specific training in automotive design. Rowena Reed continued teaching and designing until her death in 1988, and her name became synonymous with industrial design education in America.



Rowena Reed Kostellow with a student, 2/4/1966



Vice President Harley Earl with a 1954 Cadillac Fleetwood Eldorado, 12/14/1953

Color, Material, and Finish

GM Design began with a single mandate: to apply color and trim features to existing automotive bodies already designed by GM's Fisher Body Division. In 1937, GM Design's activities were formally organized into separate studios, including the "Color and Interior Design studio." When the new GM Technical Center opened in 1956, the Color, Material, and Finish (CMF) studio moved into its new home, "the Round Room," a donut-shaped studio featuring an electric color selector capable of holding 3,888 color samples and a round Interior Color Matching studio with special lighting to produce true color. The studio continues to function as the spiritual home of CMF design.

The DuPont Classified Color Selector, as it was officially known, was developed by the E.I. DuPont de Nemours company and was installed at the GM Design building color studio in May 1956, just in time

for the May 16 campus dedication and open house. For many years, the "color wall" was the working tool in the process of color selection; even after it became outmoded, it remained a focal point of the room.

Today's CMF designers are interested in far more than paint colors; they track trends and research sustainability and find innovative automotive applications for materials, colors, and finishes for their customers that reflect GM's commitment to community and environment. The designers curate an experience for customers through the color and material design; every surface is designed and considered, from the smallest interior parts to the whole exterior body color.



The Color studio, aka "the Round Room," has been the home of Color, Material, and Finish at GM Design since 1956. Image: 1960



Designer Cathy Wagner '65 color matching to the DuPont Color Selector, 1/18/1974



Color sample "frogs" arranged in the CMF studio, 1/10/2012; Image: Rodney Morr

Architecture

Including projects by
Sung Paik, MID '86

The GM Technical Center in Warren, Michigan, is an icon of mid-century modern design that was completed by architect Eero Saarinen in 1956. The goal of the project was to co-locate all the disparate GM product development activities [design, engineering, research, and manufacturing] to one collaborative location. Due to the demands of this enormous undertaking, the Saarinen firm agreed to split the design efforts between themselves and GM. As a result, designers were able to collaborate with one of the greatest architects of the twentieth century while designing their own workspace. The philosophy behind the design was one of adaptability as business needs change. As a result, the Design Center remains the North American home of design and is largely unchanged from Saarinen's original concept.

In 2017, GM announced a 360,000-square-foot expansion of Saarinen's original Design Center, with the goal of providing its designers with the newest

technologies and inspiring, modern spaces. From the beginning of the project, architecture firm SmithGroup JJR has worked collaboratively with GM designers on every detail of the new building project to ensure that the construction is harmonious with Saarinen's masterpiece.

Saarinen's original design for the Technical Center campus included a Central Restaurant that served as a cafeteria to accommodate the entire campus. In 2020, a thoughtful building rehabilitation began with the goal of changing the building to house a maker studio and accommodating events and customer experiences. The architect had a unique challenge in renovating a historically significant building for a completely new purpose. GM designers contributed by ensuring the building maintained its Saarinen aesthetic while also incorporating modern finishes.



The entrance to GM Design at the Technical Center in Warren, Michigan, early 1955

Exterior of the Central Restaurant building, ca. late 1950s; Image: Ezra Stoller



The Design library, renovated by the GM Industrial Design staff, 2022; Image: Joseph Skipinski



The Main Lobby at GM Design, ca. late 1950s;
Image: Ezra Stoller

Alumni at GM Today



Sung Paik
MID '86
Senior Creative Designer

Born in Seoul, South Korea, Sung Paik moved to New York at a young age. He grew up collecting toys and models—especially cars—and dreamed of someday designing them. After obtaining a BFA from The Cooper Union in New York, Paik attended Pratt Institute and obtained an MID before joining GM Design as an industrial designer, where his passion, creativity, and expressive style have made him extremely versatile in multiple design disciplines. He credits his Pratt education with teaching him “design theory, design and art, and 3D models.”



A proposal for a new Design studio building by
Sung Paik, 2015



A proposal for a new Design studio building by
Sung Paik, 2015

Automotive Interiors

In the early days of GM Design, all elements of a vehicle were handled by the group of designers assigned to the specific project. Formal studios were organized by discipline with automotive interiors aligned with the Color, Material, and Finish studio. Many of the women designers recruited from Pratt during the 1950s were placed in this group. By the end of the decade, the huge number of designers and products required reorganization. As a result, every discipline was further divided into brands [Buick, Cadillac, Chevrolet, GMC, etc.] and automotive interiors design was enabled to function at the critical intersection between automotive exterior design and CMF.

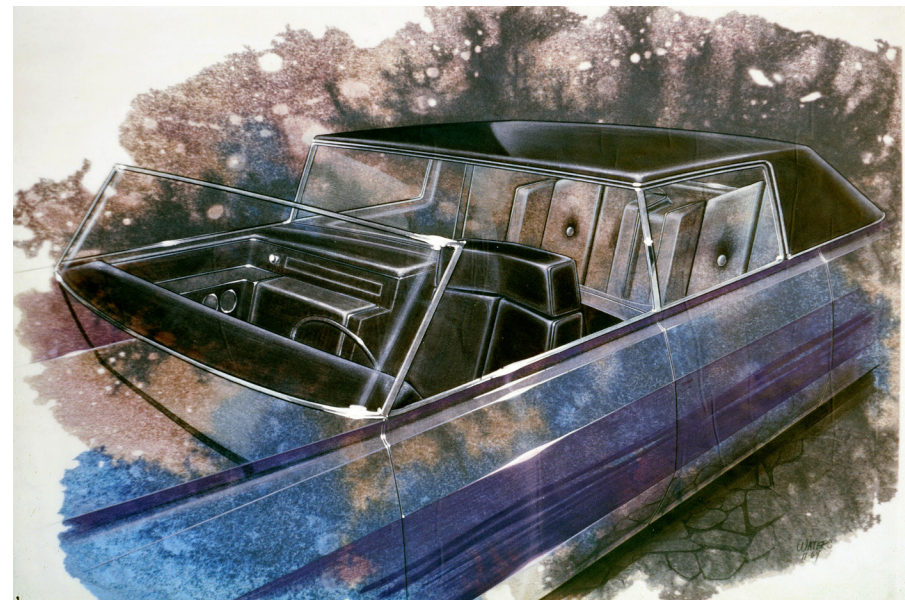
Including projects by
Sam Kim, AOS Graphic Design '04
Magdalena Kokoszynska, BID '07
Don Schwarz, BID '52
Suzanne Vanderbilt, BID '55
Ryan Vaughan, BID '01
Pamela Waters, BID '63



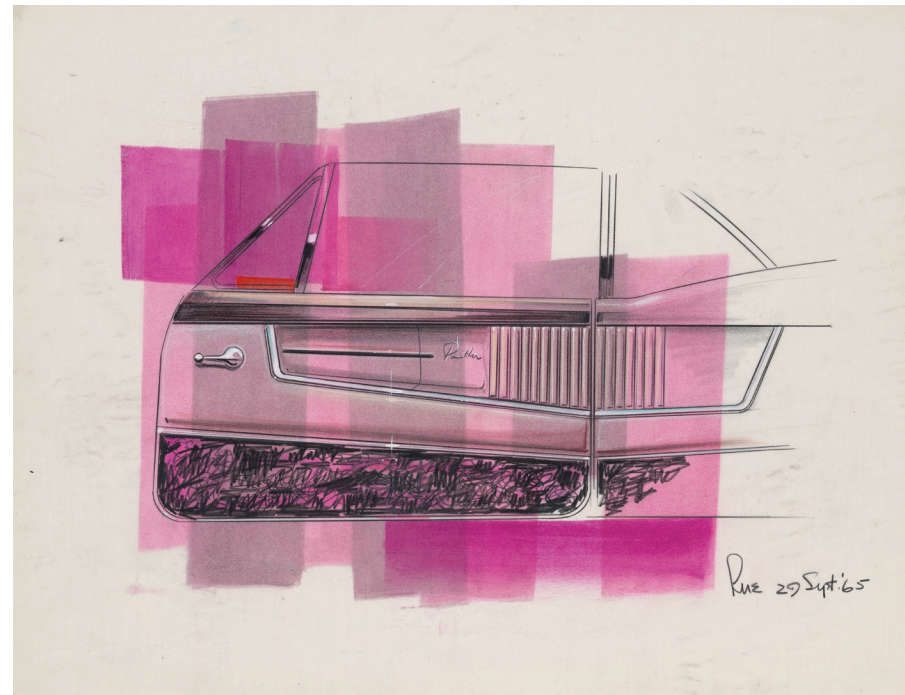
Designer Suzanne Vanderbilt at work on a steering wheel mock-up for a program that would result in the 1963 Buick Scorpion show car, 1/5/1960



Designer Pamela Waters at work in the Cadillac Interior studio, 10/28/1964



Cadillac limousine interior by Pamela Waters, 11/1964, digital print from original rendering, pencil, ink, gouache on vellum



Chevrolet "Panther" interior door panel by Suzanne Vanderbilt, 9/29/1965, pencil, ink, gouache on vellum, 17 x 22 in. Suzanne Vanderbilt Collection, Cranbrook Center for Collections and Research.

Alumni at GM Today



Sam Kim
AOS Graphic Design '04
Creative Sculptor,
Global Architecture
Studio Sculpting

"Although my interests have changed and my prior education differs much from my work now as a clay and digital sculptor, a lot of lessons in being a creative individual all stem from the same place. The tools may be different but applying and cultivating the same artistic energy is key to a sustained career. The most important lessons I have learned from Pratt are exactly that: to make good work, be professional, present clearly, and cultivate creative thinking."



Magdalena Kokoszynska
BID '07
Designer,
PATAC Design

"My education at Pratt had a profound impact on not only my skills, but my journey and introduction to GM. It was a professor in my foundation drawing class who suggested I investigate and consider industrial design as a major after reviewing my drawings and progress throughout the class, and love of drawing three-dimensional form. This feedback propelled me to change my major from graphic design to industrial design. Being a New Yorker, an individual who never drove a vehicle, an immigrant, and a female in a male-dominated major, my education at Pratt opened up my eyes to the opportunities and diverse career paths within [the] automotive industry that I didn't know existed, and I will forever be grateful for this."



Ryan Vaughan
BID '01
Director of Design,
Chevy Full Size Truck
Exterior

Ryan Vaughan grew up drawing buildings and cars and has designed both automotive interiors and exteriors for GM Design. He credits Pratt with teaching him "thinking through a design problem by reasoning from first principles, then iterating, iterating, iterating to explore solutions and refine the concept."



Sam Kim at work in his home studio on Vette Speedform, 2023;
Image: Taryn Kim



Details of the 2023 Cadillac Lyriq interior concept by designer Magdalena Kokoszynska

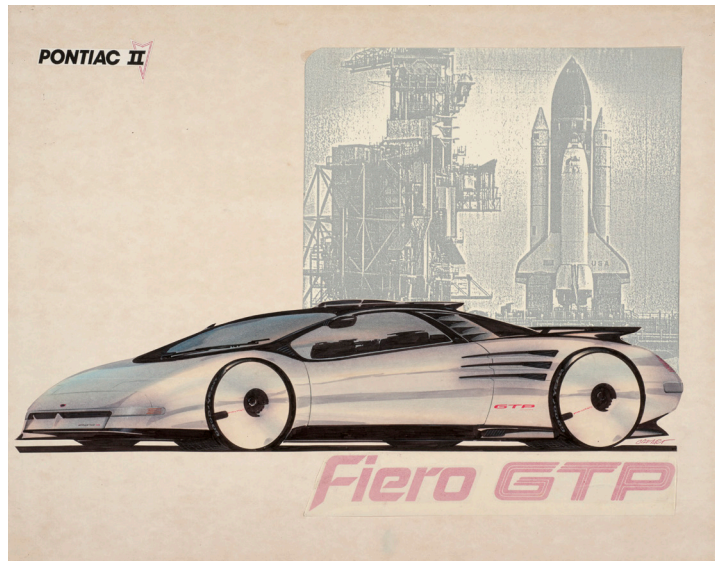


Chevy Corvette C7 interior theme by Ryan Vaughan, 2010, digital print from digital rendering

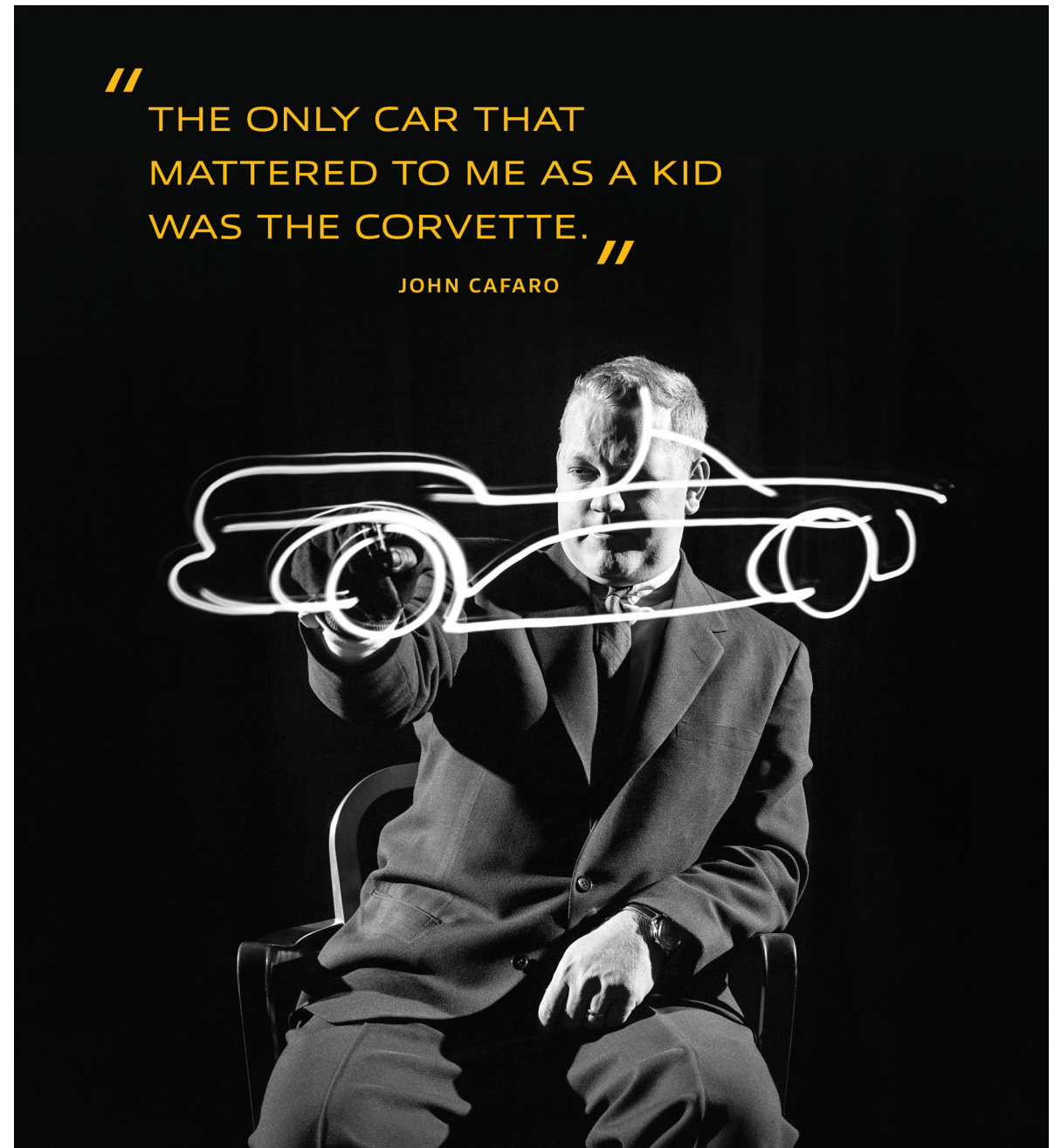
Auto Exteriors

Every Pratt alumnus who becomes an automotive exterior designer faces the unique challenge of having a degree in industrial design, rather than automotive or transportation design, which became the industry standard in the 1960s. However, Rowena Reed Kostellow's foundational training equipped Pratt designers with the ability to consider form three dimensionally. She did not train students to design vehicles specifically, and notoriously didn't care "where you put the motor." Instead, her curriculum focused entirely on fundamental design principles of form and space. Whereas students from other transportation design programs often graduated with a portfolio of beautiful renderings featuring futuristic cars, Pratt graduates produced work that instead demonstrated their keen understanding of three-dimensional forms and design. This resulted in truly beautiful and distinct work.

Including projects by
John Cafaro, BID '77
Paul Deesen, BID '54
Ken Genest, BID '54
Homer LaGassey, Certificate in Industrial Design '47
William "Bill" Michalak, BID '66
William "Bill" Porter, MID '60
Randy Wittine, BID '65



Pontiac Fiero GTP by John Cafaro, undated, ca. early 1980s, pencil, ink on vellum, 22 x 28 in.



// THE ONLY CAR THAT MATTERED TO ME AS A KID WAS THE CORVETTE. //

JOHN CAFARO

Designer Homer LaGassey sketching with light, ca. mid-1940s

Advanced Design

Including projects by
Pres Brunning, BID '61
Shawn Collins-Lopez, BID '95
Norman "Norm" James, BID '56
Stan Parker
Elia Russinoff, BID '54

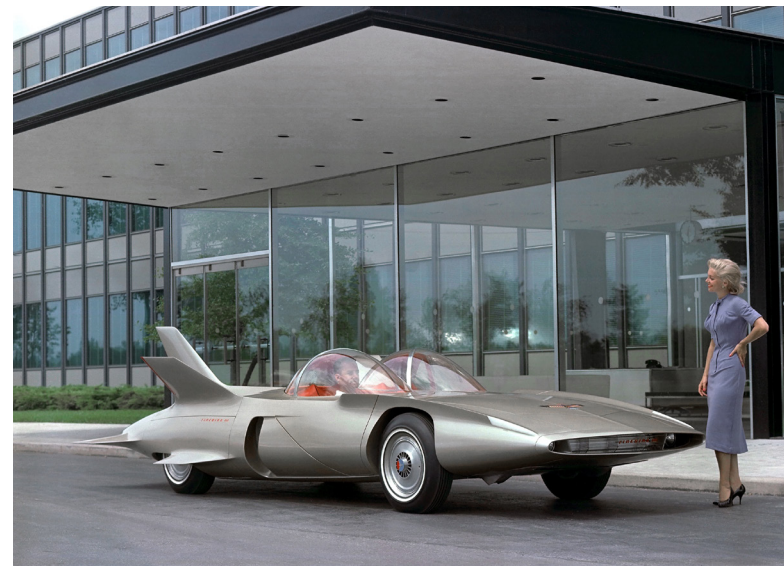
Advanced Design at General Motors probes the future to visualize what mobility could be 10 to 20 years down the road. Visionary exploration such as this has occurred at GM Design since its inception, but formal studios dedicated to it materialized in the early 1950s. Among their first projects were a series of gas turbine-powered, jet-age concept vehicles known as the Firebirds. For Firebird III, Pratt alumnus Norm James was tasked by Harley Earl to design a vehicle that one would expect astronauts to drive to the launch pad on their way to the moon. James's dramatic design perfectly complemented the technology showcased within, which included joystick steering and automatic car control, a precursor to today's autonomous vehicles.

GM Design's experimentation with lunar mobility began in the early 1960s with Norm James once again playing a central role. Designs that walked, tumbled, rolled, crawled, and even screwed through the soil were evaluated before NASA selected a simplified solution that met its stowage, payload, and exploration needs. The original Lunar Roving Vehicle designed by GM participated in the Apollo 15, 16, and 17 missions. GM designers, in partnership with Lockheed Martin, are again working to develop the next generation of lunar vehicles to transport astronauts on the surface of the Moon, fundamen-

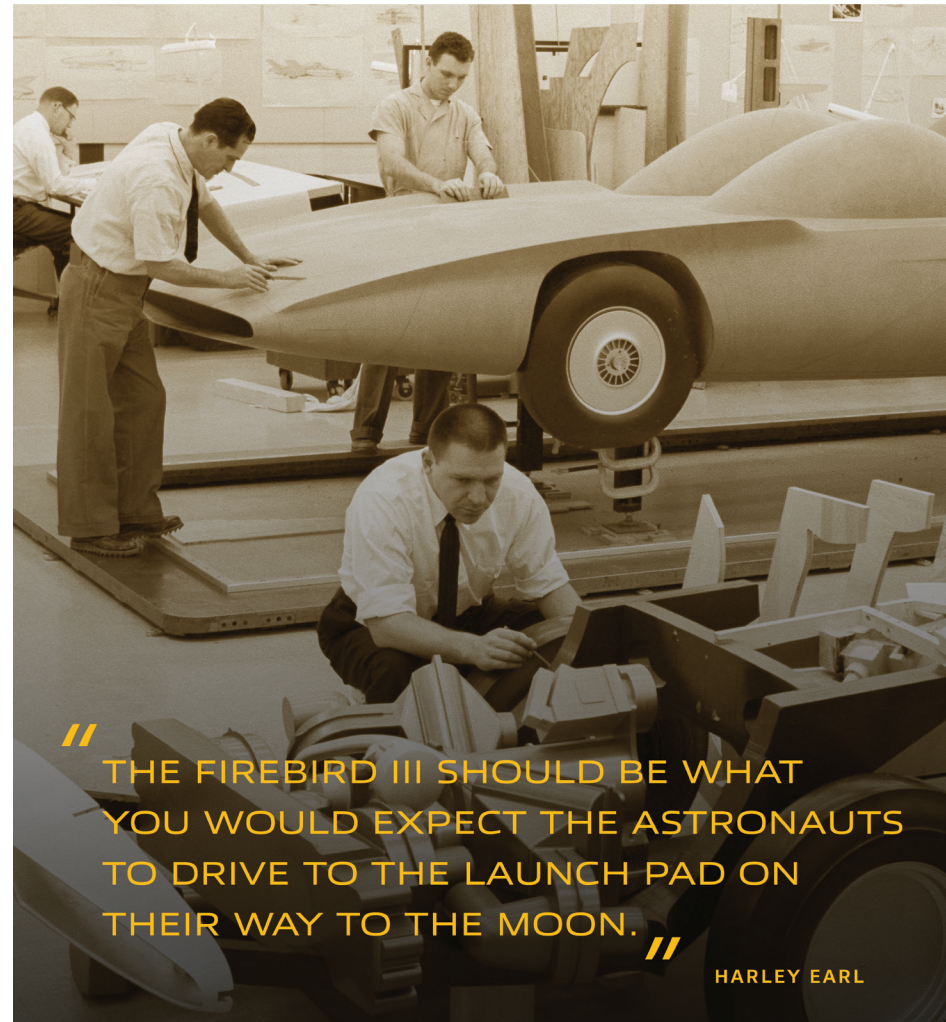
tally evolving and expanding humanity's deep-space exploration footprint.

The concept of personal mobility has long been studied by the Advance Design studios at GM. The Lean Machine, designed by Pratt alumnus Pres Brunning, was a cambering vehicle inspired by the fuel crisis of the early 1970s. Lightweight, aerodynamic, and fully drivable, the Lean Machine aimed to solve the passenger comfort and stability problems of motorcycles while enhancing their size, weight, and fuel economy advantages. It debuted at the EPCOT World of Motion display and appeared in the futuristic feature film *Demolition Man*.

GM Design's branded Advanced studios focus on developing concepts and future mobility projects that fall outside the scope of existing production vehicle programs. They explore future design direction and form vocabulary for the brands while seeking to identify opportunities for transformative innovation and growth opportunities. Cadillac's Halo Concept Portfolio is one such project. These three electric vehicles represent future possibilities with a range of personal autonomous options and advanced connected vehicle features. The Halo Concept Portfolio is also an excellent demonstration of how contemporary digital tools advance creative thinking and the visualization of conceptual ideas.



1958 GM Firebird III at the GM Tech Center in Warren, MI, 5/5/1958



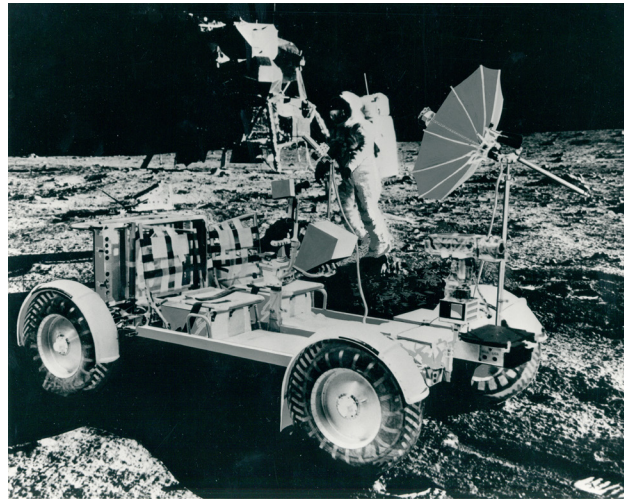
Designers, sculptors, and fabricators at work on full-scale models of the 1958 GM Firebird III, undated ca. 1958

“ THE FIREBIRD III SHOULD BE WHAT YOU WOULD EXPECT THE ASTRONAUTS TO DRIVE TO THE LAUNCH PAD ON THEIR WAY TO THE MOON. ”

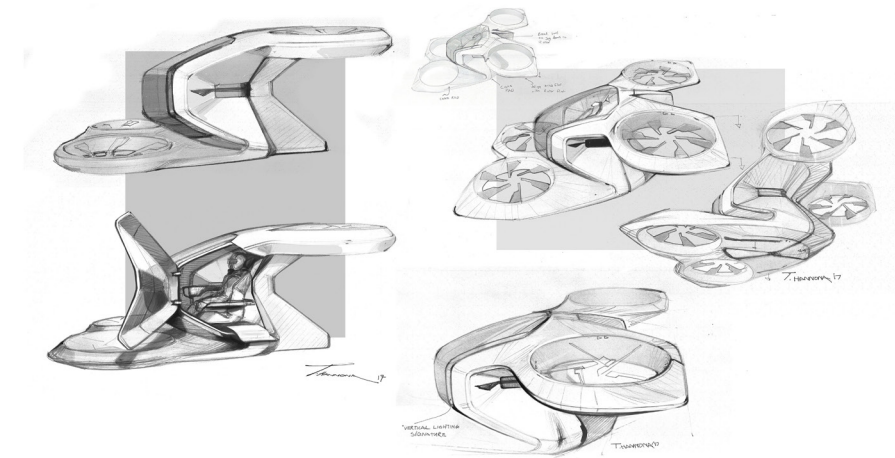
HARLEY EARL



Design proposal for Lunar Terrain Vehicle program by the GM Industrial Design team in collaboration with Lockheed Martin, 8/19/2021



1971 Lunar Roving Vehicle (LRV), built by Boeing; first used during the Apollo 15 mission, 7/31/1971



Cadillac PersonalSpace concept by Thamer Hannona, 2019

Alumni at GM Today



Shawn Collins-Lopez
 BID '95
Immersive Lab Engineer,
California Advanced
Studio

Shawn Collins-Lopez grew up in New Jersey and hoped to find a design program close to home. His Pratt experience was nothing short of transformative and combined his love of art and cars. "I was introduced to the 3D software Alias at Pratt in 1991. I found a passion for 3D modeling in the computers and creating renderings from them. This, along with the way Pratt taught me to think passionately about design and appreciate good design, have guided me through my career."



Still from Cadillac PersonalSpace Flight Experience by Shawn Collins-Lopez, Landon Price, Joshua Frontino, David Long, Anthony Picciano, John DeSio, virtual reality installation, 2021

Experience Design

Including projects by
Thomas Bradley, BID '53
Magdalena Kokoszynska, BID '07
Sung Paik, MID '86

Exhibition and experience design began at General Motors in the 1930s with major events like the 1939 World's Fair, for which GM designers collaborated with Norman Bel Geddes on the Futurama attraction. The ride consisted of a futuristic vision of an American city in 1960, seen by approximately 30,000 daily visitors. Optimistic visions for the future became a recurring theme for GM during the 20th century. Auto shows became increasingly elaborate and spectacular events, culminating in the Motorama shows of the 1950s, which highlighted futuristic show vehicles and visionary product design, presented through the aesthetic lens of the Exhibit Design studio. GM Design continues to produce

vehicle reveals, media events, and trade and auto show displays, although the tools used to inspire and inform customers have shifted significantly to showcase the latest technology.

Inspired by GM founder William "Billy" Durant, the recently-launched customer experience platform "Durant Guild" offers a new model for reaching customers in China. Designers were able to conceptualize the entire customer experience, both through a digital lifestyle platform and an in-person experience at the "Durant House" in Shanghai that will include rotating pop-up exhibitions connected to new vehicle launches in China.



Frank Moelich [rear] and unidentified designer viewing a model for the GM Futurama II for the 1964 New York World's Fair, 10/30/1963



Concept designed by Sung Paik under the direction of Walt Disney Imagineering for Test Track Presented by Chevrolet attraction at EPCOT, 2012, digital rendering



Motorama stage by unidentified GM artist, 1954, digital print of original rendering, watercolor and gouache on board

Industrial Design

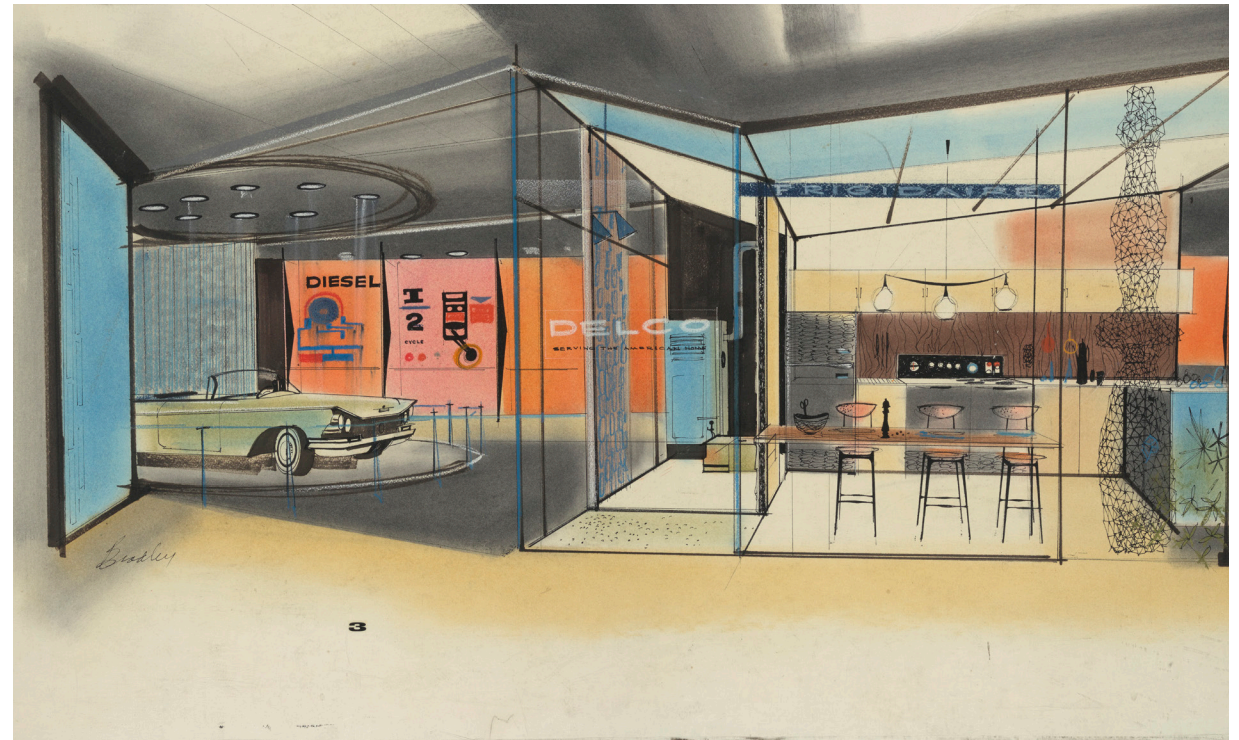
Including projects by
Thomas Bradley, BID '53
Russ Dunbar, BID '53
H. Roy Jaffe
Jesse Kriesel, BID '98
Jayne Van Alstyne, Certificate
in Industrial Design '45

The term “industrial design” has historically been used to refer broadly to the design of (mass-produced) objects. In that sense, every designer at General Motors is participating in “industrial design.” However, GM has always used the term to describe products designed separately from the vehicles.

The Frigidaire brand was owned by General Motors from 1919 to 1979. For much of that period, the design of appliances was done internally by GM industrial designers. During the 1950s, this group also designed and produced a project called The Kitchen of Tomorrow, a functioning fantasy show kitchen that demonstrated future technologies, most of which would never be made available to consum-

ers. The Kostellows were hired by GM Design in 1954 to consult on the Kitchen of Tomorrow, and it was during this process that Alexander Kostellow suffered a heart attack and passed away in Detroit.

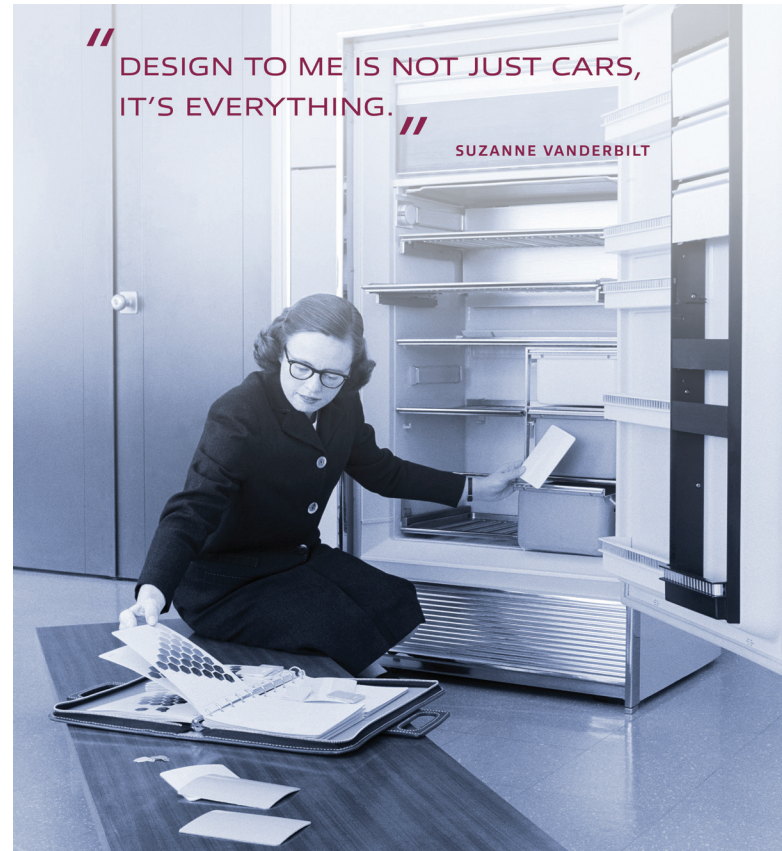
Another specialization of product design within the automotive industry is component design. In this discipline, designers conceptualize anything that would be affixed to the vehicle body, including chrome brightwork, instrumentation, and seats. Designing vehicle seats can be particularly challenging as designers must account for the size diversity and ergonomic needs of a global population while simultaneously meshing seamlessly with the vehicle interior.



Kitchen of Tomorrow proposal by Thomas Bradley, undated, ca. mid 1950s, ink, watercolor on board, 21.5 × 36.5 in.



Frigidaire stove by Russ Dunbar, 6/1/1958, digital print of original rendering, pastel and pencil on Canson



Designer Jayne Van Alstyne at work on a Frigidaire product, 10/5/1956



Speedometer gauge by H. Roy Jaffe, undated, ca. late 1940s, digital print of original rendering, pencil and gouache on paper

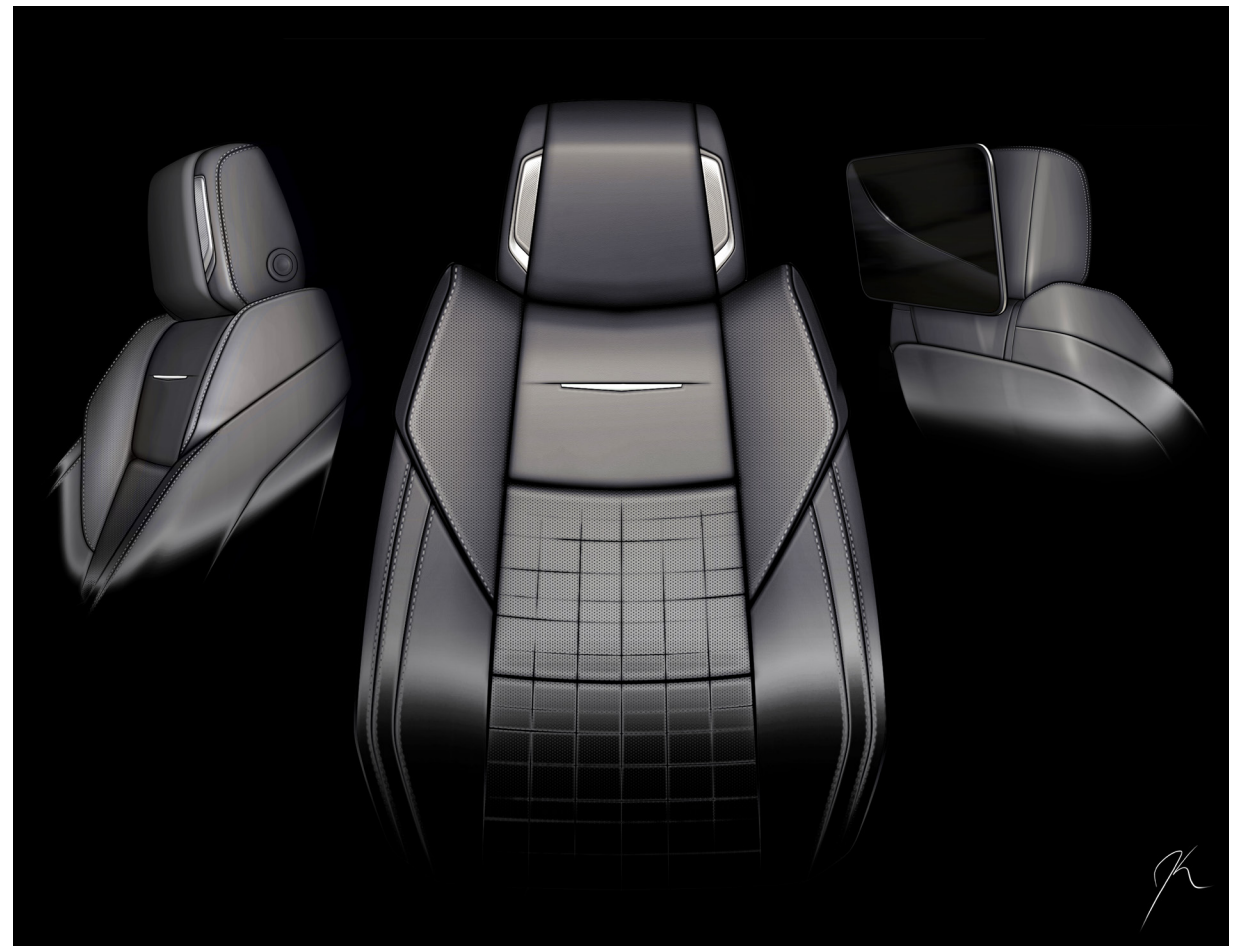
Alumni at GM Today



Jesse Kriesel
 BID '98
Lead Creative Designer,
Seat Design Studio

“Design process and the understanding of three-dimensional design [had the biggest impact on my GM career]. These foundational skills have certainly helped along the way. But not everything one learns at school is from a scheduled class. I quickly learned to be supremely independent and that nothing comes easy, even if it is easy to do.”

2023 Cadillac Escalade seat proposal
 by Jesse Kriesel, 10/2022, digital
 print of digital rendering

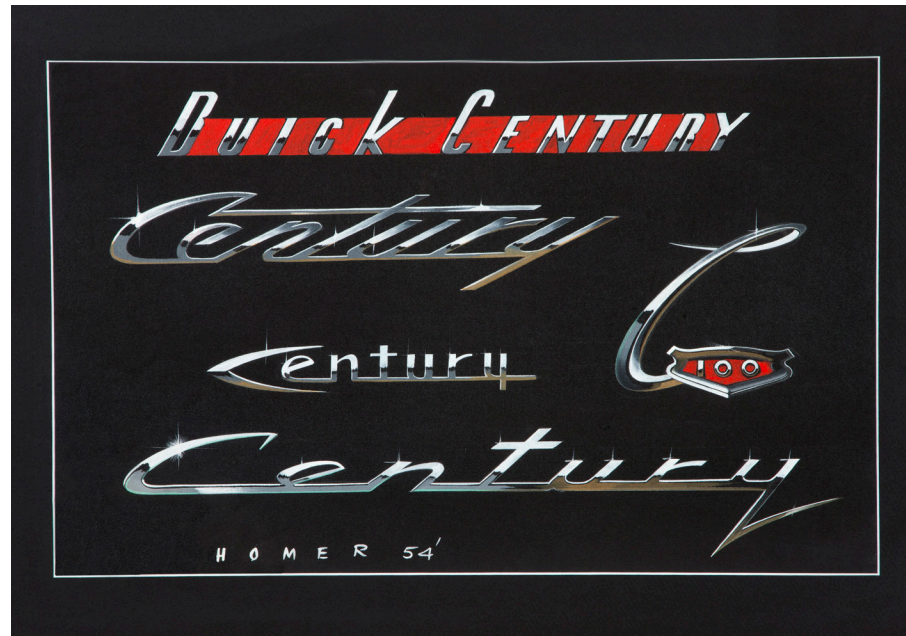


Brand Identity

Including projects by
Denise Benay, BFA
Communications Design
Alexandra Dymowska, MID '07
Ken Genest, BID '54

The Graphic Design studio was established in 1955. All branding and identity had previously been the responsibility of the vehicle studios and ad agencies. Although the Graphic Design studio began as a very small department, it grew significantly as responsibilities increased to include all automobile badges and ornamentation, product packaging, and signage. Today, dedicated graphic designers collaborate with automotive designers to create badging that evokes

the legacy of established brands while simultaneously driving the vehicle's aesthetic into the future. The Graphic Design team also handles corporate branding, such as the launch of the new GM logo, as well as any other graphic and branding needs for both internal and external projects.



Buick Century badging proposals, 1954, pencil, gouache on Canson, 12 x 19 in. From the Piston Palace Collection.



Team GM graphic design by Ken Genest, undated, ca. early 1990s, digital print of original rendering

Alumni at GM Today



Denise Benay
 BFA Communications
 Design
*Lead Creative Designer,
 Corporate Brand Identity
 and Creative*

Denise Benay was first recruited by General Motors out of New York as a specialist in logo design, corporate identity, and brand building. She has been instrumental in reinforcing global brands, especially with the 2020 launch of General Motors' new corporate identity. Pratt provided her with an excellent foundation in design, color theory, typography, and brand building, which helped position her to become the authority on General Motors' corporate brand design.



Alexandra Dymowska
 MID '07
*Senior Brand Strategy
 Designer, Cadillac*

Alexandra Dymowska grew up in Poland and saw a *Newsweek* article featuring products designed by Pratt Institute alumna Ayse Birsal, inspiring her to pursue an education in industrial design. The skills from her Pratt experience that had the biggest impact on her GM design career are "three-dimensional design theory and thinking in abstract terms about visual elements and visual relationships, and the hands-on experience of form. It taught me how to develop and improve visual aspects of designs, make designs cohesive, analyze, critique, and speak to visual design problems."



Image of CELESTIQ lookbook, Page 30,
 by Alexandra Dymowska, MID '07



GM Corporate and Brand Logos by Denise Benay,
 2012-2022

Acknowledgments

Driving Creative would not have been possible without the partnership of General Motors Design Archive & Special Collections, Outreach + Development, and Pratt Institute. It is with sincere appreciation that we thank the following contributors that made this exhibition possible.

Curation and Design

Natalie Morath,
Lead Archivist and Curator
Sarah Demsey,
Lead Creative Designer

General Motors

Emily Allen
Denise Benay*
Julius Bernardo
Shawn Collins-Lopez*
Erin Crossley
Christo Datini
Alexandra Dymowska*
Sharon Gauci**
Julie Jevremovic
Shelly Joseph
Renee Ketels
Sam Keun Kim*
Larry Kinsel
Magdalena Kokoszynska*
Jesse Kriesel*
Laetitia Lopez
Wayne Morrival
Bryan Nesbitt
Jeff Nield
Sung Paik*
Oneita Porter
Michael Simcoe
Joseph Skipinski
Andrew Smith
Kristie Spadine
Ryan Vaughan*
Crystal Windham

Retired and Former GM Designers*

Thomas Bradley
Preston Bruning
John Cafaro
Paul Deesen
MaryEllen Dohrs
Russell Dunbar
Ken Genest
Roy Jaffe
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