

GENERAL RESOURCES

Pratt Institute
Interior Design Department
Pratt Studios
200 Willoughby Avenue
Brooklyn, NY 11205
718-636-3630

www.pratt.edu

Students should refer to the Pratt Student Handbook (available under "student activities" at www.pratt.edu) for the campus directory as well as listings of additional resources.



Spring 07 3rd year studio: Villa Savoye Charrette

RESOURCES: PEOPLE

Chair of the Interior Design Department:

Anita Cooney acooney@pratt.edu
Interior Design Office, Design Center 2nd floor

For most questions, email is the most successful mode of communication.

Assistant to the Chair

Aston Gibson agibson@pratt.edu
Interior Design Office, Design Center 2nd floor

Acting Assistant Chair

Karin Tehve ktehve@pratt.edu & int@pratt.edu
Design Center, Rm. 113

RESOURCES: PHYSICAL

Library

The Pratt Library is located on the Brooklyn Campus, its resources available online here:

<http://library.pratt.edu/>

In addition to books, you can access periodicals, films, maps, photos and more. From the Library's Audio and Visual Department, all students may borrow slide projectors, tape recorders, opaque projectors, 16mm projectors, record players; 2-112" slide projectors, microphones, lights, copy stands, cameras, etc. Reservations must be made 24 hours in advance.

All students are entitled to use the Pratt Library. Special hours are posted for holidays, intersession, and summer.

Computers for Student Use

ComD Lab (Imaging Services)	Steuben 4	718-636-3582
EDS Lab	Engineering Building, E 117	718-636-3565
Foundation Media Lab	Main Building, Floor 3	
Higgins Hall Lab	Higgins Hall North	
Information Science Center I	SC Lab, 101	718-636-3495
MCC Lab	Machinery Building, 1st Floor	718-636-3737 or 718-399-4270

Interior Design Resource Library

Material Library Pratt Studios, First Floor 718-636-3595

Our materials library contains material samples that the students or faculty can borrow for use in their academic work. It is staffed by graduate Interior Design students, and is open MF 8-5.

CLASSES: POLICY / PROCEDURE

At the first session of each course, the instructor in charge will distribute a syllabus to the class. It is the student's responsibility to understand information primarily concerning:

- General nature of the course.
- Course requirements, which must be made in order to receive grade.
- How the final grade will be determined.
- A reading list, if one is required.

During the semester, the instructor is responsible for holding all scheduled classes or giving make-up classes for sessions, which have been canceled. Students are expected to attend all classes. ANY class absence must be explained, and professors may require a doctor's note, etc, for excusal. It is the student's responsibility to get the assignment from his or her fellow students. Any unexcused absences will adversely affect your final grade. Three unexcused absences may result in course failure. Chronic lateness will also affect your grade.

CLASSES: GRADING GUIDELINES

A	Outstanding work only
B+	Very Good work
B	Good work
C+	Slightly Above Average work
C	Average work (lowest passing grade for graduate students)
D+	Poor work with some effort
D	Poor work (departmental review required before continuing with curriculum sequence)
F	Inadequate work
INC	Incomplete

An incomplete will be given only if the student has been in regular attendance, has satisfied all but the final requirements of the course, and has furnished proof that the work was not completed because of illness or other circumstances beyond his or her control. The student must understand the terms necessary to fulfill the requirements of the course and the date by which work must be completed (not to exceed the end of the following term.) If the work is not completed by the agreed upon date, the incomplete will be converted to a failure. Both the student and instructor must complete and submit an incomplete form to the department in order for an incomplete to be granted.

CLASSES: STUDIO

Studio is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that the student learns as much from fellow students as from professors. Studio time will involve each student's active participation in discussion and exercises. The process is an ACTIVE and COMMUNAL one, involving repetitive sequences of doing, looking, articulating, clarifying and doing again. All effort and critique are public - therefore, it is essential that students learn to trust and respect one another. A good design studio is necessarily one where the class forms a collective identity.

All students in the interior design department will be assigned a desk within their studio, giving him/her the opportunity of working while surrounded by critics, fellow students, and inspiration. Work in studio. Work in studio. Work in studio. (This cannot be stressed enough!) At no other time in your life as a designer will you have access to so much feedback. Take advantage of it.

CLASSES: STUDIO: CRITIQUE

In studio courses students should be prepared to pin up their work and be critiqued at each session. At the end of a project or at a critical moment of the work critiques (crits) are scheduled. These are public presentations of the studio's work that provide a forum for discussion. Usually an external critic (or several) is brought in as a teaching tool to provide a fresh perspective. They are more formal than class sessions and should be taken quite seriously. Critics come in on their own time and expend much energy trying to understand the studio's endeavors and to provide thoughtful feedback. Students should think of these presentations not as a moment of judgment, but as an opportunity to get input on their design implications and possible directions for development. Crits are evaluations of a student's work and should never be taken as personal attack on ability or taste. Each student's critique is important to the education of the entire studio in that all students are exploring similar questions within the design problem.

The final crit is the culmination of the semester's work. Interior Design students entering the Qualifying Program will have their work reviewed at the end of each semester to determine readiness to move on.

It is never permissible to miss a critique. Nor is it permissible to arrive late or leave early. It will be considered insulting to your classmates, professor and the invited critics and may adversely affect the final grade.

CLASSES: STUDIO: MATERIALS

Required

parallel bar: 42" or 48" with ball bearings Mayline, with metal edge recommended

vinyl board cover (borco) on portable drawing board or equivalent

drafting lamp

triangles:

12"-14" 30/60 with inking edge

12"-14" 45 with inking edge

large 30/60

adjustable angle

architects scale: 12" triangular plastic

white trace paper: 12" roll minimum, 18" + larger suggested

sketch book: 5 1/2" x 8 1/2" minimum, 8 1/2" x 11" maximum

Recommended (hard to live without)

drafting brush

drafting dots or drafting tape

push pins (metal or clear only: no colors) or "T-pins"

cutting mat

lead holder and drawing leads: 4H, 2H, H, HB, 2B, 4B

lead pointer

pens for sketching of different thicknesses (don't forget an extra-bold pen, like a Sharpie)

pencils for sketching: 4H, 2H, H, HB, 2B, 4B

conventional pencil sharpener

eraser: white plastic for pencil Staedtler Mars

Xacto knife with #11 blades

metal ruler: 6" cork backed, 24" cork-backed

Sobo glue or white Elmer's glue,

Recommended (handy to have)

electric eraser

erasing shield

eraser dust bag

Olfa knife with blades

yellow Elmer's wood glue

sandpaper (variety of grits)

safety goggles and hair ties

Recommended

dremel

soldering iron and lead free paste flux

circle template made for inking

flexible curve / ship's curve

colored pencils

compass 'broken arm' with beam attachment

paints

CLASSES: STUDIO: MATERIALS: GLOSSARY

parallel bar

For 'hard-line' drafting, to keep lines straight and parallel (or at any given angle with use of triangles.) To be installed on drafting table with screws/screwdriver (hand-held drill is helpful.) Metal edge is recommended for consistent straight edge (plastic edge wears with use).

vinyl board cover (a.k.a. 'Borco')

Borco is laid atop drafting table before installing parallel bar. Provides smooth, consistent background on which to draw.

cutting mat

Stiff plastic sheet about 3/16" thick used specifically as a cutting surface – is mandatory in design studio situation where space is limited and one surface must serve for both drafting and model building (do not cut on borco or drafting table!!!)

sketch book

Come in variety of sizes, shapes, etc. Select one that is easy to draw in whether you're sitting down, standing up, with or without support surface, and one with desirable paper to draw on inside.

lead holder/drawing leads

A lead holder is a mechanical pen holding leads that are thick enough to be sharpened to a very sharp point. Drawing leads come in various weights for different drawing intentions. The 'H' series is the hardest lead, leaving sharp and potentially very faint lines on the paper (often used to make initial guidelines). The 'B' series is the softer lead, better for shading and filling. As you go up in number, the hardness or softness increases (i.e. a 6B is softer than a 2B, a 6H is harder than a 2H). 'HB' is right in the middle of the range. Different leads can be used together to create gradations of shading for shadow and depth effects.

lead pointer

To sharpen lead while encased in lead holder.

sketching pens

Sketching pens come in a variety of colors and thickness. Thinner pens can be more accurate, thicker pens more gestural.

sketching pencils

Pencils in a variety of hardnesses, same as drawing leads.

erasers

Staedtler Mars eraser works well with lead without leaving residue on the paper. Special yellow eraser is made for use with inking pens and mylar.

triangles

Used in conjunction with parallel rule. 30/60 and 45 refer to angle the triangle makes, adjustable can adjust to any desired angle. 'Inking edge' implies the triangle's edges are beveled so that they can be used with inking pens without the ink pooling.

architect's scale

A ruler used to make/take measurements at a variety of scales typically used for architectural drawings. Engineer's scale or metric scale used sometimes as well.

drafting brush

Large brush used to sweep any eraser flecks or other loose particles off the drawing surface. Used so that any dirt/oil on hands will not transfer to drawing.

Xacto knife/Olfa knife

Both knives typical for model building. #11 blades are typical blades for Xacto knife, good for straight, somewhat curvy cuts and most effective for small detailed cuts. Olfa knife better for thicker and/or denser boards, but not as good for detail.

metal ruler

18" is good medium length, although rulers come in lengths up to 48". Provides straight edge for cutting, resists damage. Cork back prevents slipping.

Sobo glue

White non-toxic craft glue. Dries clear and with an amount of give so models aren't brittle or easily breakable.

white trace paper

Can be bought in a roll or a pad of separate sheets. 18" width is typical mid-size, good for sketching, setting up 18"x24" drawings, etc. Larger and smaller rolls/pads are available.

drafting dots/drafting tape

Used to tape paper to drawing board. Important not to use masking or scotch tape for this because drafting tape easily detaches from paper unlike other tapes (also useful when building models). Dots come in strip, providing separate tabs, while tape comes in role. Artists tape is acceptable alternative.

Dremel with attachments

A dremel is a rotary tool that holds a variety of bits that can be used for drilling, grinding, sharpening, cutting, cleaning, polishing & sanding.

PAPER

Different papers provide different aesthetic results and should be carefully selected based on the desired effect.

trace

Sold in rolls, in white, buff & canary yellow (if in doubt, try white). You will use this everyday. It's cheap- you can sketch freely, make a mess, tear that piece off, keep going. Buy several different lengths. Takes most dry media wonderfully.

vellum

Drafting paper with a fine tooth so that lead goes on smooth but can be blended and shaded, so drawings can be hard-lined or rendered or a combination of both. Semi-transparent allowing for tracing of drawings beneath and/or using both sides of paper as drawing surface. Opalux has a similar transparency, but with a sharper tooth and heavier weight.

mylar

A drafting 'film' specifically formulated for architectural drafting with technical pens. Smooth, plastic texture, takes ink very well but allows for easy erasure. Is semi-transparent and comes in glossy or matte finish and a variety of thickness.

Strathmore/Bristol Paper

Strathmore and Bristol are high quality drawing papers with a denser tooth than vellum. Thicker than vellum and nearly opaque at its thinnest, these papers come in range of thickness, up to a thick card-stock. These plus other drawing papers come in various textures. Used for quality rendered and shaded drawings (i.e. good for final presentation drawings).

MODELLING MATERIALS: BOARDS/SURFACES

chip board

Most common material for sketch models/working models, but can be nice medium for presentation models if handled appropriately. Typically comes in 32"x40" sheets with a range of thickness (single ply, double ply, triple ply.)

bass wood

Type of wood most commonly used for model building, comes in range of thickness and dimensions, from thin strips to wide sheets. Popular for presentation models and very easy to work with. When purchasing, make sure you're getting bass wood and **NEVER balsa wood** (they are typically displayed right next to each other) which is lighter, more porous and flimsy and much poorer in texture and appearance.

museum board

A dense, high quality poster board coming in a range of colors. Texture is like a fine drawing paper, good for presentation models.

Plexiglas / Acrylic / Lexan

Clear plastic used to signify windows or the idea of transparency and can be sanded for semi-opaque/translucent effect. Most art supply stores carry thinner thickness while plastic specialty stores carry thickness of 1/8" and up. **Note: Acrylic & Lexan (also transparent & translucent sheet plastics) are MUCH easier to cut (try Canal Plastics).**

Plywood

When basswood dimensions are too small, plywood is the next choice. Typically used for model bases, its surface is coarser than basswood, but comes in much larger dimensions.

MDF

Medium-density fiberboard is an alternative to plywood, has much smoother surface and doesn't tend to warp as much but is also considerably heavier.

Homasote

Homasote is a type of wallboard made from recycled paper that is compressed under high temperature and pressure and held together with glue. It can be cut with a utility knife and patience. Students should wear a mask when working with this material.

Paper

Various types of paper can be used in model building, especially for sketch models for its ease of use. Multi-ply Bristol is a good place to start.

ART SUPPLY STORES

The following is a list of art supply stores where student can purchase supplies for studio related courses. Many of these stores provide student discounts.

Most comprehensive:

Pearl Paint
308 Canal Street, New York
(212) 226-6966
www.pearlpaint.com

Closest:

Apple Art Supply
321 Dekalb Avenue
Brooklyn, NY 11205-3737
(718) 399-2800

2nd closest:

Pratt Store
550 Myrtle Avenue Brooklyn,
NY 11205-2606
(718) 789-1105
www.prattstore.net

Canal Lighting
313 Canal Street
(between Mercer St & Broadway)
New York, NY 10013
(212) 343-0218
www.bulbndbulbs.com

Canal Plastics
345 Canal Street New York,
NY 10013-2215
(212) 925-1032
www.cpcnyc.com

A.I. Friedman
Art Station Ltd.
Blick Art Material
Janoff's Stationary
KA Art Supply
Kate's Art Supply
T and T Plastic Land

Lee's Art Shop
New York Central
Sam Flax
Utrecht
W.C. Art Supply
Young Art Supply

REPRODUCTION SERVICES

The following is a list of locations where students can make large format copies and plots.

PRATT CAMPUS...more info: http://www.pratt.edu/academics/academic_resources/technology_resources/academic_computer_labs/

Pratt Copy Center	Main Building: lower level
Pratt Library	Main Library: lower level
Computer Graphics Dept.	Main Building: 3rd floor
ComD Lab (Imaging Services)	Steuben 4
MCC Lab (Large Scale Plots)	Machinery Building: 1st Floor

Manhattan

Best:

Atlantic Blueprint
575 Madison Avenue
New York, NY 10022-2572
(212) 755-3388
www.atlanticblueprint.com

National Reprographic
44 West 18th Street
New York, NY 10011-4611
(212) 366-7000
www.nrinet.com

Closest:

East Side Copy Center
15 East 13th Street
New York, NY 10003-4405
(212) 807-0465
www.eastsidecopy.com

Ever Ready
200 Park Avenue South
212.228.3131
www.everreadyblueprint.com

SMP Graphic Services
26 East 22nd Street
212.254.2282
www.smpdigitalgraphics.com

Blueprint	295 Madison Avenue	212.686.2436
Colorite	115 East 31st Street	212.532.2116
Colorwheel	227 East 45th Street	212.697.2434
Com Zone	21 East 15th Street	212.645.6428
Foxy Copy	211 West 92nd Street	212.724.1770
Giant Photo	200 Park Avenue South	212.477.1792
Jelly Bean Photographic	99 Madison Avenue	212.679.4888
Kinko's Copy	24 East 12th Street	212.924.0802
Metro Giant	200 Park Avenue South	212.477.1792
Pro Print	236 Park Avenue South	212.473.3200
Smart Copy	143 8th Avenue	212.727.2777
SMP Graphic Services	26 East 22nd Street	212.254.2282
Soho Services	69 Greene Street	212.925.7575
Speedgraphics	150 East 58th Street	212.682.5861

Brooklyn

Closest and Best:

Print Out Copy	829 Bedford Avenue	718.855.4040
Brooklyn Progress	193 Joralemon Street	718.875.0696
Park Slope Copy	123 7th Avenue	718.783.0268
Staples Copy Center	348 4th Avenue	718.222.5732

HARDWARE STORES

7 Corner Hardware	New Town Home Center
Adami Hardware	True Value Home Center
Bhiuyan Hardware & Paint Supply	Penziner Hardware
Home Depot	Sister's Community Hardware
Kevin & Richard Hardware	RT Building Supply
Hardware Stores	Daffodil Hardware & Building Supply
M&S Hardware & Paint	Mayday Hardware & Supply Co

Home Depot
585 Dekalb Avenue
Brooklyn, NY 11205
(718) 230-0833
www.homedepot.com

Adami Hardware
450 Myrtle Ave
Brooklyn, NY 11205
(718) 858-8897

Kevin and Richard Hardware Inc.
645 Myrtle Ave
Brooklyn, NY 11205
(718) 596-0605

Mayday Hardware and Supply Co.
755 Washington Ave
Brooklyn, NY 11238
(718) 783-7171

Sister's Community Hardware
900 Fulton St
Brooklyn, NY 11238
(718) 399-7023

BOOK STORES

Oh yes, there will be books.

MoMA Design and Book Store
11 W 53RD St
New York, NY 10019
(212) 708-9700
AND
81 Spring St
New York, NY 10012
(646) 613-1367
www.momastore.org

Strand Book Store
828 Broadway (at 12th Street)
New York, NY 10003
(212) 473-1452
www.strandbooks.com

St. Mark's Bookshop
31 Third Avenue
New York, New York 10003
Tel: 212-260-7853
Fax: 212-598-4950
www.stmarksbookshop.com

St Mark's Bookshop
Morton Book Parlor
Barnes and Noble
East Village Books
Hacker Strand Art Books
Hotaling's
Jaap Rietman

Kinokuniya Bookstore
McGraw Hill
Museum Books
Rizzoli
Taschen
Ursus
Wendell's

Online resources (omits the obvious):

Prairie Avenue Bookshop
Chronicle Books (Princeton Architectural Press)
William Stout Books

www.pabook.com
www.chroniclebooks.com
www.stoutbooks.com

We recommend you familiarize yourself with the amazing built & cultural environment. This is by no means an exhaustive list.

A great resource: [AIA Guide to New York City](#) by Norval White & Elliot Willensky ...comprehensive AND witty.

For new projects, keep an eye on magazines like [Frame](#) & [Wallpaper](#) (available in the Materials Library & the Pratt Library on the Brooklyn Campus).

Buildings/Spaces (classic)

New York Public Library (main reading room)	Carrere and Hastings
Cathedral of Saint John the Divine	
Grand Central Train Station (whispering gallery)	
The Chrysler Building	William Van Alen
The Empire State Building	Shreve, Lamb & Harmon
Flatiron Building	Daniel Burnham
Woolworth Building	Cass Gilbert
Leferts Homestead	
Caroline Ladd Pratt House	
Old Custom House	
Bartow Pell House	
Van Cortlandt Mansion	
Dykeman House	
Morris Jumel Mansion	
Central Park	Frederick Olmsed
Morgan Library	McKim, Mead & White
Low Library (Columbia University)	McKim, Mead & White
University Club	McKim, Mead & White
Rockerfeller Center	Raymond Hood
US Custom House	Town & Davis

Buildings/Spaces (modern)

Alfred Lerner Hall (@ Columbia)	Bernard Tshumi
Terminal 4 (@ JFK Airport)	Eero Saarinen
Perry West	Richard Meier
Morgan Library	Renzo Piano
New York Times HQ	Renzo Piano
42nd Street Studios	Platt Byard Dovell Architects
The Ford Foundation	Dinkeloo and Roche
40 Mercer Residences	Jean Nouvel
The Porter House	SHoP Architects
One York Tribeca	Enrique Norten
360 Madison Ave	Richard Cook
Hearst Tower	Norman Foster
50 Gramercy Park North	John Pawson
Seagram Building	Mies Van der Rohe
United Nations	lead planner: Wallace Harrison
Conde Nast cafeteria	Frank Gehry
LVMH tower	Christian de Portzamparc
Lever House	Gordon Bunshaft (SOM)
Metlife Building	Walter Gropius
Second stage theater	OMA
Pier 11 Wall Street Ferry Terminal	Smith Miller + Hawkinson
Symphony Space	Polshek and Partners
Lincoln Center	renovation by Diller + Scofidio
Bohen Foundation	LOT-EK
Korean Presbyterian Church	Greg Lynn, FORM
Manufacturer's Trust Co.	Gordon Bunshaft/SOM
Daily News Building	Raymond Hood
Paley Park	Zion and Breen

MUSEUMS

Note:

The Metropolitan Museum of Art, the Museum of the City of New York and the Brooklyn Museum, house exhibits of historic interiors. A rare resource.

Recommended (you cannot miss these)

MOMA	Yoshio Taniguchi
Cooper Hewitt	Babb, Cook & Willard
Noguchi Museum	Sage and Coombe Architects
Metropolitan Museum of Art	
Whitney	Marcel Breuer
PS1 (James Turrell's Sky Space)	Frederick Fisher and Partners Architects
Guggenheim	Frank Lloyd Wright
Dia: Beacon (accessible via metro north)	

Recommended (all amazing)

Museum of Arts & Design	Allied Works
American Folk Art Museum	Tod Williams + Billie Tsien
Neue Gallery	
The Skyscraper Museum	SOM
The New Museum	SANAA
Brooklyn Museum	recent additions by Polshek & Partnership
American Museum of Natural History & Rose Center	(Rose Center by Polshek Partnership)

Recommended

Museum for African Art	Robert A.M. Stern Architects
Swiss Institute	
Studio museum in Harlem	Rogers and Marvel
Bronx Museum of Art	
The Cloisters	
Frick Collection	
Museum of the City of New York	
National Academy of Design	
New York Historical Society	
Queens Museum of Art (check out the adjacent model of the City Of New York)	
Socrates Sculpture Park	

Galleries

Gagosian	Gluckman Mayner Architects
Storefront for Architecture	Steven Holl
Rotunda Gallery	Smith-Miller + Hawkinson
Cooper Union Gallery	
Van Allen Institute	Lewis.Tsurumaki.Lewis
The Scandinavian House	Polshek and Partners
Austrian Cultural Institute	Raimund Abraham & Ove Arup
Max Protetch	
The Urban Center Galleries	
Bohen Foundation	LOT-EK
Smith & Thompson	Smith & Thompson Architects
Sebastian + Barquet	
Gallery for International Photography	Gwathmy Siegal
Mary Boone Gallery	
Andrea Rosen Gallery	
Chaim & Read	
Donald Judd Foundation	
Tenri Cultural Institute	
Walter de Maria Earth Room, Broken Kilometer	