In this research and making course, students will use visual ethnography and virtual reality as tools to explore research processes that are beneficial to interior design practice. Students will work directly with NYC institutions to conduct ethnographic interviews, creating design-related spatial diagrams and virtual reality experiences. As visual ethnographies, these documents will communicate the ways individuals and their interiors create and/or exhibit power structures. We will ask, how does our understanding and representation of power within various types of spaces change how we might design?
We will look at ways of documenting the individual and qualitative aspects of day-to-day life from introspective practices to technologies of representing.
Lectures and readings will discuss emergent technologies which represent the oral, aural, and visual unfolding of experience (such as VR), will also be analyzed and presented in case-study modules.

INT 456/656-01 (3 CR.)
INTERIOR TOOLS - VISUAL ETHNOGRAPHY
VIRGINIA BLACK & BRENDAN MORAN
TUESDAY - 9:00 - 11:50 AM
To examine theories and meanings of urban interiority, we will ask questions about what an urban interior is composed of, how we approach, use and feel their boundaries. Using NYC as our main point of reference to explore other global cities and their contexts, our investigations will include observing, speculating, critiquing, analyzing, documenting and presenting the many characters and qualities that make up a city’s urban interior spaces.

Acting with the inquisitive eyes of the flaneur (a term coined in the 19th century), we will become the anonymous onlooker, social commentator and critic, and we will immerse ourselves in quietly and actively locating and participating in specific urban interior locales. We will use street spaces along with their connections to five building types, to address how aspects of interiority come about by passing through the city. Lectures and discussions will center on methods to define urban, architectural and interior-based vocabulary such as morphology, type-typology, and taxonomy, and the social-spatial-phenomenal-imaginary-cultural topics that relate to phenomenology, liminality and temporality; adaptation and adaptive-reuse; the palimpsest; semiotics, psychogeography, modernity, urban transformation and globalization in the urban domain. Students will take field trips and will learn physical and virtual fieldwork, and will experiment with various drawn, collaged, photographed or videoed documentations, and mappings and modeling of the layered spaces. An interdisciplinary reading list will spur short writing of urban narratives about NYC and cities such as Istanbul, Mexico City, Moscow, Shanghai, Vancouver, Melbourne, Mumbai will round out the work-shop seminar elective course.
While design research is unlikely to produce a cure for mental illnesses, it can promote more livable lives for those managing a mental illness and their caregivers. Students from the Departments of Interior Design and Industrial Design who take this course will produce full scale products and spaces that are loosely categorized by the way they foster empathy, advocate for those whose voices are trapped, and seek to destigmatize those who live with it. To conduct first hand research around this topic Pratt is partnering with NAMI NYC, a non-profit organization that supports those managing a mental health diagnosis. Students will be able to rethink their misconceptions about mental health issues through direct interaction with NAMI representatives as they participate in reviews of designs over the course of their development.

Research conducted by SAMSHA, a department of the US government, suggests that 1 in 5 adult Americans experience mental illness each year. The amount of design research focusing on this topic is miniscule compared to size of the effected population. Building upon previous successes that focused on those living with an Alzheimer’s diagnosis and Immigration Status Instability, Adjunct Associate Professor Alex Schweder comes with years of experience designing for the mind.

**IND 656 02 (3 CR.) PROTOTYPES II DESIGN FOR THE MIND**

**ALEX SCHWEDER**

**THURSDAY - 1:00 - 3:50 PM**
What is taste and how is it constructed? How do objects and spaces gain values extrinsic to themselves? Taste shifts in modernity from a static set of values reiterating socioeconomic strata, to a dynamic system of value relations between an artifact or space, its representations and its consumption. Taste becomes modern through its engagement with media. Histories and theories of taste, from the aesthetic to the political, will be investigated.

Students will analyze a project from the Case Study House Program (1945-1966), as these houses were conceived as media. The analysis will look within and without, at its substance and image, to excavate design media as a metaphor for, and one site of, the formation of taste.

INT 485/735-01 (3 CR.)
TASTE

KARIN TEHVE
THURSDAY 1:00-3:50PM
This course (lecture, research, making lab) will look at “waste” as a cultural condition, as well as a creative medium. Investigating and learning about issues of waste and sustainability in the built environment with particular focus on interiors, will allow us to ask where waste comes from, how it is managed, and where it goes. We will examine historic and contemporary examples of the reuse and the remanufacture of materials into new works. In this course we will ask who are the practitioners that are repurposing waste in their designs or art and how might this influence others. Acting as creative and critical thinkers, students will look at the possibilities of things cast off, to suggest and make new interior space-related elements out of them, thus adding to the potential significance of the poetics of waste and reuse.

INT 481/731-01 (3 CR.)
INTERIOR OPTIONS LAB - SPACE OF WASTE: CIRCULAR ECONOMY AND THE INTERIOR
CALEB CRAWFORD
MONDAY 9:00 - 11:50AM
Parametrics is an advanced level design lab that will teach students the fundamentals of parametric and rule-based modeling for design applications in Interior Design, Architecture and Product Design. The coursework will encourage a conceptual shift away from the authorship of individual design artifacts by investigating rule-based and parametric design concepts and techniques in the context of a generative modeling environment: Grasshopper for Rhino. An introduction to basic modeling techniques in Rhino, and numerous examples of how to utilize Rhino/GH in the context of contemporary design workflows will also be included. Assignments originate from the context of applied modeling and the coursework will be supported by both practical and conceptual reading materials.

INT 481/731- 02 (3 CR.)
INTERIOR OPTIONS LAB - PARAMETRICS
BEN HOWES
MONDAY 9:00 - 11:50AM
The course will introduce students to interactive design installation concepts through a review of historical and current precedents, from Le Corbusier and Xenakis’ 1958 Philips Pavilion, to Ai Weiwei and Herzog & de Meuron’s 2017 High-Tech Surveillance State installation. We will have a brief review of the physics of light and color, pertaining primarily to characteristics of the electromagnetic spectrum, and aspects of lighting such as transmission and perception will be evaluated and tested.

Students will work in groups to develop a lighting installation proposal which will interact and/or react to local or remote data; such as site, user, news outlets, etc. Students will receive a basic primer to Physical Computing, including microcontrollers used to convert sensor information into data, as well as other possible devices used to augment the relationship between user and the built environment.

INT 481/731-03 (3 CR.)
INTERIOR OPTIONS LAB - INTERACTIVE LIGHTING DESIGN INSTALLATION
TANIA BRANQUINHO / ELVIN OU
MONDAY 5:00 - 7:50PM
Investigating Exhibition Design is an immersion into the study and design of exhibitions of varying types and scales. It is intended for students who are interested in a focus in exhibition design and experiential spaces, and who want to explore an aspect of interior design intensively as it relates to exhibition design. The course will consist of lectures, readings, discussions, as well as design projects, and will be supplemented by field trips. Working in teams, students will spend the semester exploring and designing several diverse types of exhibition projects, while developing a critical narrative approach that will inform their design solutions. Project critiques will be with jurors who are Exhibition Design professionals. The semester will also include a weekend exhibition immersion in Washington DC, as well as visits to two Exhibition Design firms in New York City.
The Prefab Interior Options Lab considers temporal space and the movability of the interior environment. The subject matter is grounded in the research and fabrication processes surrounding prefabricated and mobile interiors; and investigates environments that are sited within or without architecture. Prefabricated interiors have unique precision in detail, materiality and efficiency. Because these spaces are often movable and can house or enclose people while in motion, we must consider a number of specific criteria, including relatively brief time and duration of use, durability of materials and the safety and stability of passengers. The course is structured as a cooperative learning-based lab that addresses many types of mobile interiors found within traditional and alternative environments. The course framework incorporates lectures, discussions, a hybrid of reading, analyzing, researching, making and full-scale aspects of testing in individual and group formats.

INT 481/731-05 (3 CR.)
INTERIOR OPTION LAB: PREFAB INTERIORS
DEBORAH SCHNEIDERMANN
WEDNESDAY 9:00 - 11:50 AM
The course will primarily focus on introducing students to working with wood products as they pertain to furniture design. Field trips to different furniture workshops throughout the city will show students how real-life fabrication studios operate and give helpful insight into specifying furniture, parts, and various finishes as an interior designer. Small round table discussions in class will cover topics ranging from: the nature of wood, milling and joinery, analyzing precedents of wood furniture designers, and understanding techniques commonly used in the industry.

Throughout the semester, students will design through 2D and 3D small maquette iterations to build one final piece of furniture. We will conduct a series of experiments to learn the ways in which wood moves and how it can be utilized for longevity, strength, and beauty, along with joinery techniques. The instructor’s personal approach to furniture design is a very hands-on and analog approach, working closely with materials and tools of the trade in order to perfect craft and solve complex design problems. Shop certification SOD-001 IS REQUIRED and will be an integral part of the course.

INT 481/731-06 (3 CR.)
INTERIOR OPTIONS LAB - FURNITURE DESIGN AND FABRICATION
ASHIRA ISRAEL
WEDNESDAY 9:00 - 11:50AM
This course will use new 3D clay printing technology to produce experimental modular building blocks. We will research, analyze, and produce new blocks within the tradition of decorative block work – looking to Frank Lloyd Wright, Edward Durrell Stone, Erwin Hauer as modern masters and new contemporary works. Traditional blocks are constructed using repetitive molds – our new techniques will be unburdened from this technology but will impose new restrictions using the 3D clay printer. We will employ a variety of different clays and terracotta mixes. Working in conjunction with the Integrated Technology Lab each student will script the tool paths for the clay printer to approximate their models. Students will develop a series of techniques that will be incorporated into a full scale 12” x 12” x 4” modular block. Students will simultaneously develop the individual block as well as patterns of distribution across larger surfaces. Prerequisite requirements: Rhino

INT 481/731-07 (3 CR.)
INTERIOR OPTIONS LAB - BLOCK PRINTS
SARAH STRAUSS
THURSDAY 9:00 - 11:50AM
This first course in Computer-Aided Design and Drafting (CADD) covers the basic concepts and techniques encountered in today’s microcomputer-based CAD systems. Major commands, defining drawings and editing techniques are mastered. Additionally, basic prototype drawings are created and recorded on hard copy.
This course explores 3ds Max Design as both a design and a visualization tool with an understanding that all knowledge and skills are intertwined and connected. The software is presented in a versatile manner that allows for quick conceptual sketches, tests on materials and light applications, parametric modeling, instant exchange between 2D drawings and 3D models, and development of detailed renderings. Students will build a new set of skills to take part in a creative work-flow. Students are encouraged to use their own work from design studio to compare and further explore all possibilities that are offered in 3ds Max Design and in forming connections between the different software platforms.

INT 561-01/02 (2 CR.)
CADD II: 3DS MAX

DAR SEAN CHOU
TUESDAY 6:00 - 8:50PM
This course will cover the use of Revit Architecture and how it differs from other traditional 2D drafting tools. We will use a combination of in-class lectures and exercises, and open forum time during our sessions. The goal of this course is to make students familiar with Revit in particular, and Building Information Modeling (BIM), on a more general scale. We will focus on how these tools can enhance student work, as well as how these tools are used in a professional environment. Students will achieve a level of expertise and comfort in using the software to develop an understanding of how Building Information Modeling tools can enhance the academic and professional workflow.