This advanced detailing elective will research, study, analyze, present and draw a cross-section of details found within iconic historical and contemporary projects. We will be concerned with innovative methods of fabrication and construction from different eras and will look to understand them as a synthesis of our times. Students will research the historical context that created the genesis of the details and make connections between them and the present. Several designers and their projects/works will be focused on to arrive at an understanding of their intentions regarding selected materials and the ways these materials interact or oppose each other in application, thus developing a broader sense of materiality. Deeper explorations of these details will allow further exploration into the applicability and adaption to our rapidly evolving contemporary design and fabrication techniques while adhering to specific materiality differences and how to transition from one to another. Drawing techniques, including 1:1 details, will be explored.

INT 481/731-01 (3 CR.)
INTERIOR OPTIONS LAB:
CONTEXTUALIZING DETAILS

CAM LORENDO
THURSDAY 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 curriculum will encourage a conceptual shift away from the authorship of individual design artifacts, and towards the creation and navigation of rule based design spaces. In order to do so, the course will investigate 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/GR in the context of contemporary design workflows will be included. The coursework will be supported by both practical and conceptual reading material. Assignments originate from the context of the applied modeling.

INT 481/731-02 (3 CR.)
INTERIOR OPTIONS LAB:
PARAMETRICS

DAVID MANS
MONDAY 5:30-8:20PM
We find conditions that affect our psyche and work production in negative ways. This Options Lab is created to mitigate these environmental stresses. Our focus will be on how to influence the design of the interior by exploring sustainable principals and the process of making things ecologically. The lab combines BIOMIMICRY, SUSTAINABILITY PRINCIPLES & INDOOR ENVIRONMENTAL QUALITY. First, we attempt to learn about the several million years of research and development that has been conducted on the Earth. Second, we will study how to apply broad sustainability principles and life cycle assessment. Third, we will use this knowledge to begin to generate ideas and forms, or proposals that perform and give back to people in space. Proposals will address air/noise pollution, electro-smog and environmentally unsound materials – all coming from understanding the three different levels of Biomimicry.

INT 481/731-03 (3 CR.)
INTERIOR OPTIONS LAB: BIOMIMICRY

TETSU OHARA
THURSDAY 1:00-3:50PM
The conception of the museum, while ever evolving, still ricochets between a sacred place for preserving artifacts from the past, and a future-leaning civic space where new meaning and knowledge is produced. Today, with more museums than there are Starbucks and McDonalds combined, what are the possibilities, and perhaps impossibilities of the contemporary museum? How are museums operating within and around emerging ideas of the public sphere – digitally, conceptually, and physically? Is the museum still a place for a privileged few, or is there space to reclaim or re-imagine how museums operate within civic and social structures? How can we address these questions through strategies found within other disciplines? The class will conduct research into existing museums in the NYC area. Each student will then propose an intervention to be placed in the Pratt Studios Building, that explores the pedagogical, political and spatial possibilities of the contemporary museum. In particular, each proposal should highlight the peripheries, fringes, and thresholds of the museum, and consider how practices pioneered by those outside of the museum inform its future (i.e. cinema, ecology, video game design, literature, theater, urban planning etc.)

The class will collectively elect a single or multiple proposals to build and install in the Pratt Studios Building.

INT 481/731-04 (3 CR.)
INTERIOR OPTIONS LAB:
NARRATIVE SPACES:
MUSEUM FUTURES BEYOND THE VITRINE,
ACROSS THE STREET & WITH THE SECURITY GUARD

MICHAEL MAGGIO
TUESDAY 5:00-7:50PM
This is an introduction to the concepts, functions, materials, and construction techniques of furniture design as it pertains to sitting. The course seeks to transcend decorative notions of design and challenge the students to develop a language rooted in economy, structure, and craft. It attempts to provide a stimulus for rethinking conventional notions of furniture design that address and influence the act of sitting. Students will work in a “bottom-up” manner, where material and structural investigations undertaken will inform the resultant project.

A series of controlled exercises at full scale using cardboard and plywood, will allow students to understand the value of different means of making through experimentation. The focus will be on the exploration of structure, material, connection, and production methodology that celebrates manufacturing abilities. Lectures, readings and hands-on practice prepare the students to solve sitting furniture design problems in drawing and model techniques. Shop certification SOD-001 IS REQUIRED and will be an integral part of the course.

INT 481/731-05 (3 CR.)
INTERIOR OPTIONS LAB:
FURNITURE DESIGN: SITTING

TED KILCOMMONS
WEDNESDAY 5:00-7:50PM
The course will primarily focus on introducing students to working with wood products as they pertain to furniture design, with a hands-on focus. 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, to milling and joinery, to analyzing precedents of wood furniture designers, to understand techniques commonly used in the industry. Two projects: One is an investigation into making a personalized shelving unit and the second will be a small perch for sitting. Throughout the semester, students will design through 2D and 3D small maquette iteration to build the two pieces 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. Ashira’s personal approach to furniture design is a very hands-on and analog approach. She believes in working closely with the materials and tools of the trade in order to perfect craft and solve complex design problems.
The charting, tracing, and mapping of body movements are a guide towards building from within to an outer dimension. Where an interiority condition is discovered following and interpreting a choreography of body movements, we will discover and incorporate such body grammar for each student to make their decisions on where potentially useful individual boundaries should reach. Students realise an interior spatial condition based entirely on personal body movements and how nuance and slight margins can deliver far greater consequences. Students will come to recognise the familiarity of movements and develop their own version towards a personally created score. The weekly semester projects provide and feed into a group model of a uniquely discovered interiority condition, discovered in the experimental studio practice and process. Made possible by multiple collaborative diagrammatic drawings and gradual model making. 2D to 3D in a naturally realised consistent method; from tracing body movement’s discovered geometries, axis and plane trajectories, contour dimensions, and defined directions all from sketch diagrams to cut, fold, and edit physical models.
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 a drawing and editing techniques are mastered. Basic prototype drawings are created and recorded on hard copy.

INT 560-01/02/03/04 (2 CR.)
CADD I: AUTOCAD
JAMEL WILLIAMS / ANTHONY MEKEL
W 9:00-11:50AM / W 6:00-8:50PM
This course explores 3ds Max Design as both a design and a visualization tool with the understanding that all knowledge and skills are intertwined and connected. The software is presented in a versatile way that allows for quick conceptual sketches, tests on material and light applications, parametric modeling, instant exchange between 2D drawings and 3D models, and development of detailed renderings.

Build a new set of skills that take part in the creative work-flow and use them at any stage of the design process to speed it up, enhance it and empower it.

Students are encouraged to use their own work from design studio in order to compare and further explore all the possibilities that are offered in using 3ds Max Design and form comfortable interchange connections between the different software platforms.

INT 561-01/02 (2 CR.)
CADD II: 3D MAX
DER SEAN CHOU
M 6:00-8:50PM
This course will cover the use of Revit Architecture. 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 get 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, to gain an understanding of how BIM tools differ fundamentally from traditional 2D drafting tools, and to understand how BIM tools fit into a professional design process.

INT 562-01/02 (2 CR.)
CADD III: REVIT
ADRIEN ALLRED
MONDAY 9:00-11:50AM
Cinematic Space is focused on the study of architecture and interiors being an integral component in the creation of a cinematic experience and narrative structure of film. Open to interior design students, as well as communication design, architecture, and film students, the course offers students a diverse approach to understanding cinematic space as a parallel idea to interior design and architectural conceptual design thinking, and considerations of theoretical design ideas, spatial relationships, and structure. Within the course, exploration of the 'space within a space,' will illustrate how the role of the production designer becomes a critical creative component to filmmaking and spatial definition. Through selected readings, lectures, film viewing, student presentations, and guest speakers, students will better understand how to analyze and utilize the facets of filmmaking processes and cinematic space to enhance their own work.

INT 456/656-01 (3 CR.)
CINEMATIC SPACE

JON OTIS
TUESDAY 6:00-8:50PM
This collaborative and multi-disciplinary design course provides students an opportunity to reimagine the library for urban, public high schools. Partnering with several high schools in the city, students will survey and examine existing high school library spaces and propose designs for these sites of learning that explore contemporary (and future) needs of libraries in general along with specific issues and opportunities of public school systems. Students will have opportunities to collaborate with librarians and high school students, supporting not only a co-creative approach but introducing these students to opportunities in the fields of design and to design concepts and processes typically unavailable at the high-school level. Students will examine how available materials, tools, and equipment impact the design and use of the various interfaces, access to resources, furniture, lighting, and space in these learning environments.

This interdisciplinary course is open to juniors, seniors, and graduate students across all departments, but students must obtain approval from the interior design department prior to registering. Students interested in interior design, architecture, art and design education, communication design, industrial design, and community engagement are encouraged to apply.

INT 456/656-02 (3 CR.)
SPECIAL PROJECTS:
SITES OF LEARNING: THE NEW PUBLIC HIGH SCHOOL LIBRARY

KEENA SUH
WEDNESDAY 9:00-11:50AM
In this seminar-like class, we will examine the meaning of urban interiority and the spaces that compose it. Our investigations will include observing, critiquing, analyzing and documenting urban phenomena to describe the many characters and compositions of a city’s, urban interior spaces. Through the inquisitive eyes of the flâneur or flâneuse we will immerse ourselves anonymously and actively to locate and participate in specific urban conditions. To do this, we will consider and identify atypical aspects of interiority that come about by “passing through the city.” Thus, our primary focus will be “streetspace” and its variety of adjacent spatial organizations. We will explore the morphology and associated typologies of this urban connectivity through narrative, video, mapping, collaging and drawing. Students will become cognizant of the transformational/sensorial and adaptive/materiality issues concerning urbanism and the interior today, including the negotiation of the individual and the collective. Other social-spatial-phenomenal-cultural topics associated are, liminality and temporality, adaptive-reuse, the palimpsest, loss in the urban domain, modernity and transformation, and intimated space in the city...

Through on-site research, field trips, special presentations/audiences will study the urban interiority of New York City as well as other case-studies from various countries such as Istanbul-Turkey, Melbourne-Australia, Tokyo-Japan, Isfahan-Iran, Mexico City-Mexico, Copenhagen-Denmark, Moscow-Russia, Vancouver-British Columbia. Short Readings include an interdisciplinary authors and critics including: E. Soja, J. Geist, W. Benjamin, N. Pevsner, G. Pèrec, J. Pala, L. Weinthal, R. Wingley, M. de Certeau, J. Baudrillard, K. Tester, D. G. Shane, D. Gissen, L. Sante, L. Lippard, A. Snyder, K. Herdeg, A. Balamir.

*the male term flâneur was coined in 19th C. and characterizes an urbane critic who strolls the city while actively watching; we will also incorporate the recent addition of the flâneuse, its female counterpart.
This 5-week course will provide one-on-one assistance to students as they seek funding to support projects in the fields of art and design. Students will be exposed to sites and databases that archive grant funding opportunities, artists’ fellowships and residencies, calls for proposals, and angel funders. They will learn how to identify which grants are more aligned with their individual, professional, and project goals, and thus more likely to fund their work. In the latter half of the course, each student will select a project for which they desire to receive funding and will work with the instructor to develop and submit two proposals.

INT 456/656-04 (1 CR.)
SPECIAL PROJECTS:
GRANT WRITING
FUNDING IN THE ARTS AND DESIGN

VIRGINIA BLACK
WEDNESDAY 2:00-4:50PM
Following a three tiered approach discussing graphic design basics, portfolio development in practice, and software skills this course focuses on the teaching of the process and techniques required to convincingly articulate design solutions across various formats and across platforms. The end of this 5-week class will see each student with a strong concept for a portfolio, a business card, sample pages and a theoretical background in how to assemble a successful presentation applying a consistent set of design rules for a visual system. The use of software will be inherent to this class and the acquired knowledge will cover skills in industry-standard programs and applications and their respective interface with other software.

INT 737-01/02 (1 CR.)
VISUAL PRESENTATION

CHRISTIAN RIETZKE
WEDNESDAY 9:00-11:50AM
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 01 (3 CR.)**
**PROTOTYPES II**
**WELLNESS MENTAL HEALTH**

**ALEX SCHWEDER**
**WEDNESDAY 1:00-3:50PM**
Intended for those who desire to enter teaching at the college-level, students will explore and observe multiple teaching pedagogies and strategies, design education methodologies, and evaluation techniques in order to develop a knowledge base for curricular and project development, as well as techniques for effective and appropriate course preparation and instruction. The course will be divided into two parts. A practicum, that will allow the students to serve as Teaching Assistants in an undergraduate Interior Design Studio, and a seminar will examine contemporary pedagogical approaches and examine how they are implemented into praxis.

Graduate programs in Art and Design must provide direct teaching experience for those intending to be involved in academics. The course builds a strong foundation for students interested in teaching at the college level and welcomes students from all majors. It will include discussion, fieldwork research and project-based work assignments. Guest lecturers are scheduled throughout the semester. 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 733-01 (1 CR.)**
**TEACHING PRACTICUM**

**T. CAMILLE MARTIN**
**WEDNESDAY 2:00-4:50PM**