
October 9 - 11, 2014
Cornish College of the Arts, Seattle, WA

Regional Chair: Meg Konkel, Montana State University
Conference Chair: Julie Myers, Cornish College of the Arts
Conservation. Preservation. Innovation: 
Interior Design education and practice in the Pacific West

SCHEDULE
IDEC 2014 Pacific West Regional Conference
October 9-11, 2014
Conference Host: Cornish College of the Arts, Seattle, WA
Regional Chair: Meg Konkel Conference Chair: Julie Myers

Conference Schedule:
THURSDAY, October 9

AM –PM Attendees Arrive in Seattle
2:00 PM Tour of the Seattle Art Museum, walk-through of Pike’s Place Market (by registration)
6:00 PM Welcome Dinner at Wild Ginger (Cost of dinner included in conference fee)

FRIDAY, October 10

8:30 AM Complimentary Van service to Cornish Campus from Conference Hotel
9:00 AM Welcome and Introductions
9:30 AM Joan Riggs, “Purpose-Driven Serves through Collaborative Design”
10:00 AM Lindy Huling, “Transition from University to Workplace: Investigating Student Work Patterns and the Impacts of Workplace Environments on Well-being, Creativity, and Motivation in Young Professionals”

11:00 AM Break
11:15 AM Pacific West Regional Business Meeting
NOON Tour of Cornish College of the Arts
12:30 PM Van departs for excursion and discussion at Cedar River Watershed
3:30 PM Approximate departure time from Cedar River Watershed
5:00 PM Happy Hour, hosted by IA 1001 Fourth Ave, Suite 440, Seattle, WA
6:00 PM Evening on own (suggestions will be provided)
SATURDAY, October 11

8:30 AM  Complimentary Van service to Cornish Campus from Conference Hotel

Session 2: Ideas + Theories in Design

9:00 AM  Amy Campos, “Process Design: Enabling Craft and Hack Cultures and Interior Design”

9:30 AM  Kimberly Lokan, “Innovation in Capstone Studio Culture and in Capstone Studio Projects”

10:00 AM  Ryadi Adityavarman, “Early Critical Regionalism in Indonesian Architecture”

10:30 AM  Break


NOON  Catered Lunch on campus

2:00 PM  Optional Tour of Gates Foundation and EMP Building (by registration)

Note: This is a tentative schedule subject to slight changes.
Scholarship of Design Research I Design Practice and Process I Poster

Transition from University to Workplace: Investigating Student Work Patterns and the Impacts of Workplace Environments on Well-being, Creativity, and Motivation
Lindy Huling
Virginia Tech

Innovation is a key driver of business success. Recent history shows that a single innovative idea can give a company the leading edge; thus, forward-thinking corporations are becoming increasingly concerned with enhancing the human experience in the workplace in order to attract bright minds, improve productivity, and drive innovation.

Problem solvers, innovative thinkers, and lifelong learners are valued in modern society; however, it has been argued that dullness and rigidity commonly present in the design of learning environments contributes to the erosion of a child’s innate passion for learning, exploration and discovery – the very attributes that lead to innovation (Bosch, 2013). Similarly, do modern workplace settings undermine the energy, motivation, and innovative inclinations of recent college graduates?

A significant gap exists between student work habits and knowledge worker habits, and these work habits are environmentally influenced. Not only do students have autonomy to select their preferred setting from a range of space types on campus, but conditions inherent in a modern university setting -- mobility, access to nature, spontaneous and informal collaborations, social connection and play, periodic physical activity, access to technology and resources, total privacy for focused thought, lack of hierarchy, and self-motivation-- better support innovation than a typical workplace design that focuses on fixed individual workspaces.

This study seeks to (1) investigate where students effectively work within a university setting and the spatial conditions that draw them to these spaces; (2) understand the changes that recent graduates experience as they transition into a professional workplace setting; and (3) quantify impacts to health, well-being, and personal motivation during the transition from campus to workplace environment. This knowledge will help designers create work environments that better attract, support, and retain young professionals as well as foster innovation in the workplace.
Purpose-Driven Service through Collaborative Design

Joan Riggs
Chaminade University

In a successful collaborative effort, everyone ‘wins’. This is the case on the Maluhia community service project(s) in Honolulu, HI. ASID-HI and Chaminade University’s Environmental + Interior Design Program along with several design industry partners, have developed an on-going collaborative effort with the Maluhia Care Center. Maluhia is a Long Term Care Center which cares for Hawaii’s indigent and is dedicated to the promotion of health and the advancement of growth for its residents. This presentation provides an overview of the purposes, the players, the products and the perspectives of those impacted by the design process. The fusion of client needs, design expertise, student awareness and enthusiasm, and industry partner products and services has provided this non-profit organization with affordable, creative, environmental renovations that have contributed positively to the health, safety and welfare of the residents, staff and families associated with Maluhia. Purpose-driven design - everyone wins!

Designers | Artists

Joan D Riggs, ASID, IIDA, IDEC, CAPS
Nancy Schnur, ASID, CAPS
Student Designers Highlighted: Ji-Yun Arakawa, Karen Cho, Beverly Clemente, Heather DuDek, Liezl Duldulao, Bonnie Gao, Keisha Goya, Erika Ko, Olena Kuzma, Charron Letarte, Allie Maeoka, Beth Mao, Liz Rabe, Dacia Samilo, Tanya Si’ufanua, Serena Waddel
Creative Scholarship | Design as Idea

Process Design: Enabling craft and hack cultures in interior design
Amy Campos
California College of the Arts

Rather than designing environments as fixed products, interior designers direct processes for a continuous and evolving inhabitation of the world. In the context of today’s global condition, one could predict an infinitely consumable, modified and migratory urban ecosystem where the built environment is seen merely as a scaffold for infinite variation in interior personalization. This way of conceiving of the future as an migratory, transient interior stems from research into mass urban vacancy, migrations, mass consumer economies and material durability. Often, the role of the interior resides somewhere between the extremely consumable (and usually disposable) and the exceptionally durable (think heirlooms). As people and their physical infrastructures migrate with the movement of global economies and opportunities, we see an evolution of the nomadic into an increasingly prolific spatial condition.

Today, our personal culture and history, identified through the way we produce and inhabit a series of spaces, is marked not only through the items we place in space, but specifically through the production of the spaces themselves. We see a resurgence of craft, particularly in the form of hacking (the modification of a standardized system to individualize its aesthetic, installation or use) in the production of inhabitable space. Crafting variation suggests potential for an infinitely modifiable occupation of our environment – a permanent process of production. Addressing the potential of both specificity (craft and the hack) and impermanence and value (migration and material durability) forces us to consider designed environments that can evolve over time.

The presentation includes precedents in materiality, modularity and construction and will focus on the new “Disposable Interior Series” - specifically designed processes for inhabitation – a grow-your-own throw away stool, a tablecloth that permanently documents a fleeting gathering through photographic exposure and a product that is somewhere between furniture and finish that acts as a reconfigurable, nomadic interior landscape.
Scholarship of Design Research I Teaching and Pedagogy I Presentation

Innovation in Capstone Studio Culture and in Capstone Student Projects
Kimberley Loken
University of Wisconsin-Stout

Research and collaboration are the core of innovation. Enhancing these skills in undergraduate interior design students better positions them to not only succeed, but lead, in the field. The capstone project is the ideal, and often the only, opportunity for such intensive investigation and innovation.

“I believe that the approach taken in our senior capstone and the work we did was the closest to reality and prepared me the most for my first year at a firm. [It is] imperative to be constantly reevaluating… ensuring that curriculum in schools is relevant.”

The student quoted above and three others will present alongside their professor, reflecting on their capstone studio, completed one year ago.

As Guevara and Stewart prompt in their paper, Do Student Evaluations Match Alumni Expectations?, “there is an extensive literature studying student evaluations; relating instructor performance with student test performance, instructor behavior with overall instructor ratings… Selective analysis has been conducted to define appropriate survey questions, and understand the accuracy of their measurement… however, there has only been limited analysis of student evaluations as a measure of what matters most—the benefit to the student once they graduate and move into the real world.”1

After shepherding twenty-six students through a diverse range of student-defined, one-semester projects, this teacher looked to her alumna for more refined feedback on shaping and enriching the capstone experience and the bridge to employment.

We will present survey results and look back at two collaborative methodologies employed in our studio, concluding with observations for curricular innovation.

One student will review the organization of our studio around a strong precedent foundation, which had a positive impact on cross-pollinating research in small, informal groups and informed internal critique among students for the duration of the semester.
Furthermore, three students will speak to why they chose to work as a group and demonstrate how they defined and tackled a large-scale urban infrastructure project.

Their project - and many others in the studio - took an approach of “designing from the inside out”, recognizing the impact that interiors can and should have on architecture and site design. Our cohort of 26 students asserted that a designer is a designer, period. Embracing other scales, other disciplines, informed their work and gives back to a larger dialogue about innovation in our field and associated fields.

“Leadership is too often seen as an inherently individual phenomenon. We are beginning to recognize that collaborative leadership combines the power that is inherent in the act of leading with the greater power that comes from shared visions and actions.

“Collaboration and partnerships grow more important every day. Technological, ecological, social, economic, and political complexity is increasing at an accelerating rate. There are fewer and fewer arenas in which individual action suffices. Almost all valuable work is done in a community. Creativity and innovation rarely emerge from people working alone.”

Designers | Artists

Kimberly Long Loken, AIA, LEED AP, Lecturer, University of Wisconsin-Stout
Julia Horner, BFA Interior Design, University of Wisconsin-Stout
Taryn Malerich, BFA Interior Design, University of Wisconsin-Stout
Megan Ruhlach, BFA Interior Design, University of Wisconsin-Stout
Stephanie O. Schmitt, BFA Interior Design, University of Wisconsin-Stout
Learning from the Past: Early Critical Regionalism in Indonesian Architecture

Ryadi Adityavarman
Kansas State University

The proposed abstract is an investigation on the initial search for a distinctive regional architectural identity in Indonesian early modern architecture by Henri Maclaine Pont around the beginning of the 20th century. The study will examine his creative design exploration based on similar principles of contemporary Critical Regionalism based on the essence of interior space and architectural form Indonesian traditional architecture. Through combination of historical and theoretical analysis, the paper intends to indicate the validity of tradition in modernity, and to encourage reflection on the critical dialogue between regional design identity in the globalism era. This kind of appreciation and better understanding may inform current students to create thoughtful and meaningful design in their prospective career in both of the regional level, especially at a distinctive place such as Pacific Northwest, and also at the international context.

During the 1920’s in Indonesia, the search for design identity is quite unique since the region was still under the Dutch colonial government at the time. Despite the disadvantageous in its socio-political context, a small progressive architects led by Maclaine Pont sought to find a new architectural expression that respectful to the unique indigenous Indonesian culture and regional tropical warm humid climate. This architectural concept was an anomaly against the predominant European-centrist monumental architecture favored by the Dutch colonial government used to strengthen its political domination.

Influenced by architectural thinking of Hendrik Petrus Berlage in the Netherlands then, Maclaine Pont applied the fundamental principles of Structural Rationalism by using thoughtful and creative combination between Indonesian traditional architecture archetype forms and innovative application of modern building construction by using local materials with functional response toward tropical climate design. By using such hybrid strategy, Maclaine Pont sought to preserve essential architectural character of the region. Moreover, he integrated indigenous cultural dimension as part of his architectural scheme by including traditional building construction ceremony and providing a workshop for local craftsmen.

The paper will chronologically investigate the evolution of Structural Rationalism architecture philosophy from Viollet-le-Duc to Berlage’s influential design thinking in early modern Dutch architecture, and subsequently on Maclaine Pont’s architecture. Consequently the study will specifically analyze theoretical manifestation on a couple of selected his exemplary design works of ITB campus (1923) and Pohsarang Church (1936).