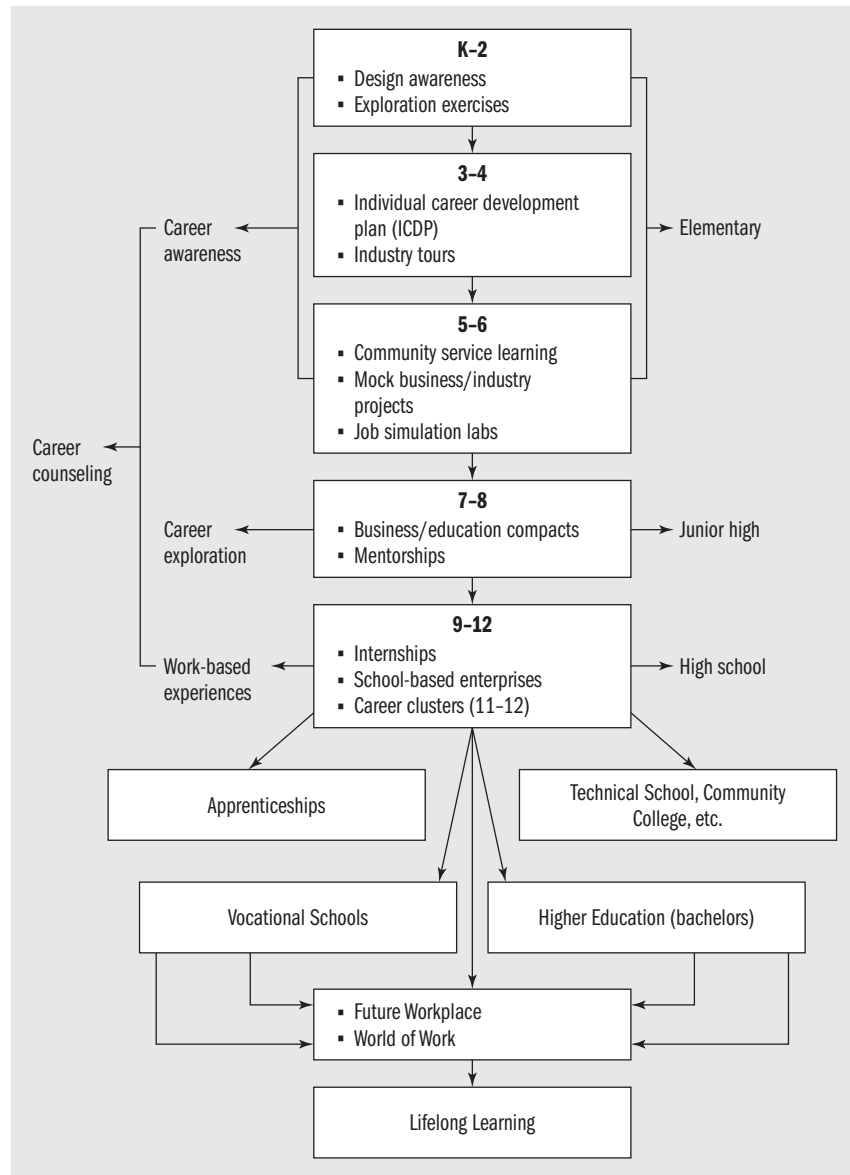


problem solving associated with the design professions. Almost none made the link to the cognitive and conceptual issues embedded in the design process.¹⁸ The building blocks of questioning, creative thinking, insightful research, and problem seeking are not introduced as an essential part of elementary or secondary education. Elementary and secondary teachers are not considering either that there are relationships between how we live and what conditions we live in, or that these relationships are critical for how future generations might perceive, impact, and change our living.

In response to this educational problem, design professionals have begun the task of connecting both architecture and interior design to education in grades K–12. Although architectural organizations such as the American Institute of Architects have several programs nationally, and local chapters in Chicago and Philadelphia have done the same, the essential task must be served jointly from both disciplines. Since the early 1990s, interior design educators have indicated that involvement with the K–12 population is critical to the future of the field. Stephanie Clemons, ASID, IDEC, writes that interior design is a natural field to infuse into elementary education. She offers a comprehensive model with which to introduce interior design through career awareness, career exploration, and work-based experiences in progressive stages throughout elementary and secondary education. To raise teachers' awareness and understanding of the very nature of design, design professionals must intensively involve and reeducate art and design educators.

Design professionals and educators must send the message that interior design education, like other design education, is but an introduction to life-long learning. Two-year certificate programs offer the briefest of introduction to vocabulary and skills, more vocationally specific than culturally connected as “reflective designing”; four-year undergraduate programs combine liberal arts with design studio development, more effectively balancing why with how; emerging three-year master's programs graduate an older, more broadly educated student into the field. Most four-year interior design programs have the studio class at the core of the curriculum. In traditional models, liberal arts, social studies, and art, architecture, and design history and theory courses complement the work in the studio, as does instruction in color, materials, technology, and professional practice. In emerging interior architecture models, critical studies are embedded in the design studio experience as the basis for cultural production. At the end of the twentieth century the Interna-

FIGURE 6-1
Model for Interior Design
Involvement in K-12.
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tional Interior Design Association (IIDA) hosted a Large Firm Roundtable on Interior Design Education. The Foundation for Interior Design Education and Research (FIDER) concurrently began conducting surveys for revisions of its Standards. The National Council for Interior Design Qualification (NCIDQ) and other professional bodies, including the Boyer Report for Architecture Education and the National Council for Architectural Registration Board (NCARB) Survey for Professional Aptitude, began self-studies