

ment, while interior designers contribute color, materials, and treatments. The third model is the interior design firm, which features the “designer as decorator.” This work is mostly residential. The fourth firm type is architectural. In this model, architects work as “master builders” and integrate both external and internal space conception, detailing, and completion. In the cooperative and separated models, junior designers from both architecture and interior design programs serve almost identical roles; there is an accepted collaboration and respect for knowledge and area of expertise. In the decorative and architectural models, the report suggests that interior designers and architects fulfill distinct but limiting roles. Respecting decoration and design as necessary but distinct areas of practice, both the profession and the academicians must clarify interior design’s contributions. As Pollari and Somol put it, “If one axis of interior architecture agenda is to emphasize section over plan (unlike space planning), another is to orchestrate relations between bodies, space, and events in a dispersed field, rather than promote the selection and placement of objects (. . . as in decoration).”²⁸

The profession needs to address this confusion and serve as an educational advocate to the public. To replace client confusion with understanding, the profession must first accept its expanding range of expertise and related educational models. By focusing on “human scale” and human issues in cultural production of environments, the practice of interior design will continue to serve the public creatively as well as responsibly, with a wide range of expertise. From the physical to the virtual, the practice of creating space has a range of expected expertise and application based on human scale and interaction. Strategically, interior design philosophy and principles need to enter more fully into public education, beginning with career awareness in K–12 classes. Public participation by students, teachers, and practitioners in urban projects and diverse community-based projects will begin the process of establishing a working relationship among the schools, the industry, and the populations that they serve.

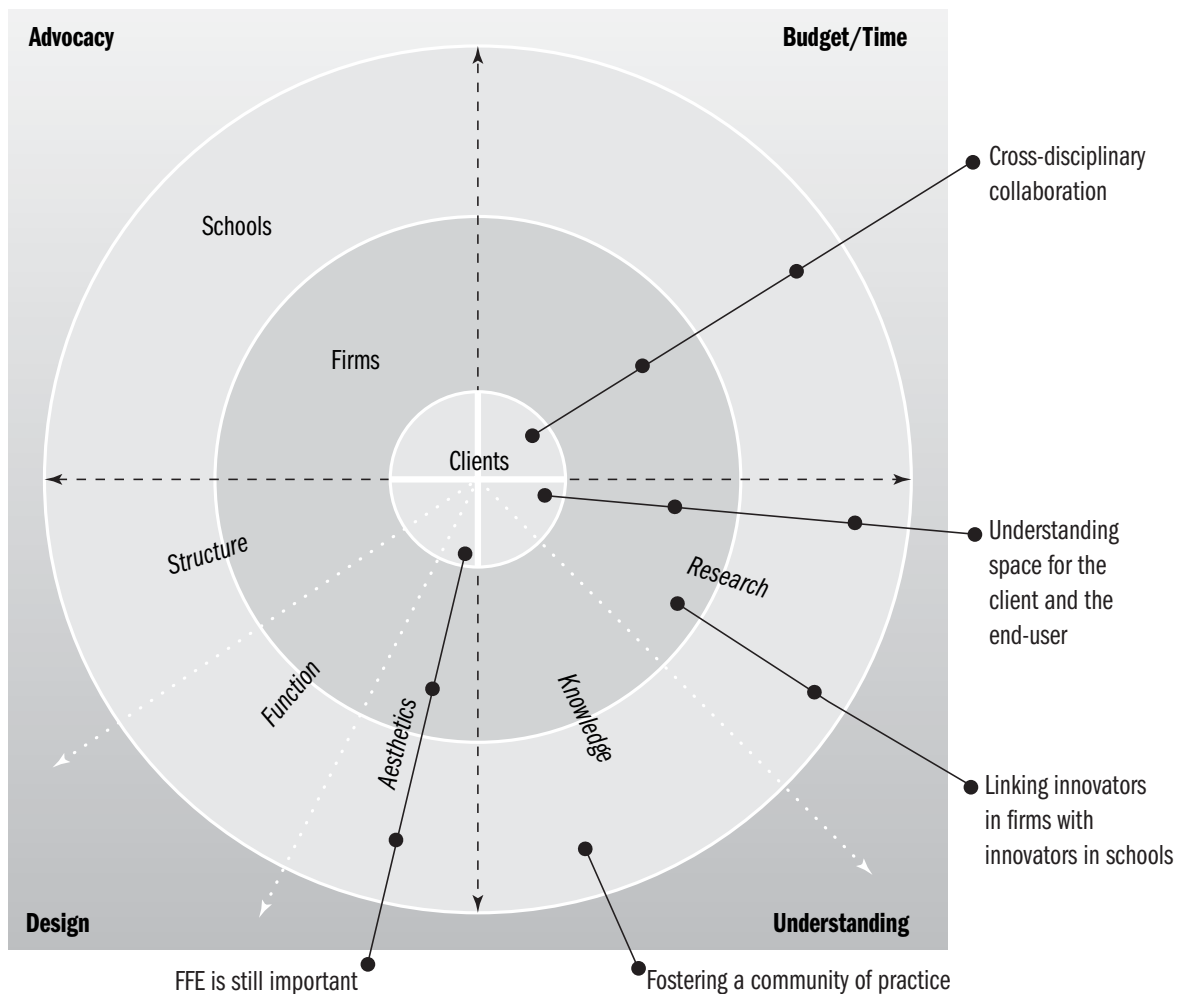


FIGURE 6-2
Client Needs Model.
 (Courtesy of the
 IIDA Foundation)

More direct links to the client will help interior designers establish ownership of the “Understanding” component in this Client Needs Model.

HOW THE STUDENT HAS EVOLVED

As programs in interior design

As programs in interior design have evolved, students in interior design have evolved as well. Traditionally, students were trained in color, textiles, materials, furnishing, historic styles, selection, and placement. In most projects, these students resurfaced and reimagined spaces based on individual client