

mission and purpose of design. One of the most influential architects of the nineteenth century, A. W. N. Pugin, stood apart from the other major architects and designers of that time in that, while he typically created every detail for a building, he did it without any staff—no draftsmen, designers, or clerks. Even so, a talented alliance of devoted colleagues who appreciated his principles and understood his aims carried out his work in design, metalwork, stained glass, tiles, and ceramics. The noted interior designer John Gregory Crace provided Pugin with interior design expertise from his own office of designers (an early example of what we often refer today as outsourcing). Pugin's extended organization functioned as a de facto professional association that included social and policy initiatives and, through their writing, advocated theoretical viewpoints on ornament, urban design, and social improvement. Pugin's "society" supported its "members" in a meaningful and practical manner in their everyday work and ultimately became much more—an informal social network of like-minded people and an influential information-sharing consortium. This network of designers and craftspeople became a tiny virtual association, one of the thousands of predecessors to today's interior design associations.

ASSOCIATIONS AND THE FUTURE OF DESIGN

From historical documents we learn of many informal alliances that began to emerge to create organic and organizational energy flows to understand and promote the increasing value of interior design and space-planning services. Some embraced a primary interest in promoting the future of interior design as a distinct profession.

This drive to promote interior design was enhanced when its leading proponents connected design with social issues in a variety of ways. While Edith Wharton was bringing attention to this new and distinct profession in the United States, as a result of her famous writings on interior decoration, in Paris, Elsie de Wolfe was making her own contributions as an outspoken advocate of interior design's relevancy. Both Wharton and de Wolfe began to knit together and bring to attention the many diverse design talents. These

designers were a high-profile social force, and the newspapers took notice. Wharton and de Wolfe were not only interested in serving a newly rich clientele and upper-class nobility but also were responding, in a creative and meaningful manner, to the extraordinary social and cultural changes of the time. Designers were increasingly called upon to enhance the quality of the human condition in hospitals, schools, hotels, and in the marketplace.

ASSOCIATIONS IN THE TWENTIETH CENTURY: FRAGMENTATION AND INNOVATION

After Wharton and de Wolfe

After Wharton and de Wolfe championed the essential social role of this emerging practice, designers began to professionalize as well as specialize, and within the last 70 years, professional associations have become institutions in the design industry. It is now possible to identify the changing roles that these professional institutions have played in dividing responsibilities among design and building professionals and to perceive how professional associations have shaped practices—both for specific groups of design professionals and at the margins of an association’s “territory.”

Trends in the nineteenth and twentieth centuries reshaped the design, building, and construction industry. There was a movement toward specialization, which divided responsibility for the different areas of practice and led to fragmentation and implementation of a linear, step-by-step approach. Thus, the American Society of Civil Engineers and Architects served only civil engineers, not architects, and the American Institute of Architects (AIA) was formed as a standalone not-for-profit organization in the mid-1850s for the benefit of architects. The AIA and the Associated General Contractors then advanced the idea that separate construction documents and contracts be drawn up between the owner, the contractor, the architect, the engineer, and the interior designer. The long-followed master builder approach, which integrated functions and techniques and utilized design-build as the service delivery method, moved out of favor, largely because of an agreed-upon division of power between contractors—the builders and tradesmen—and the professionals.