CARYATID
A Study of the Current Status of Women in Architecture

Kathryn L. Shackelford
THE FEMININE ADVANTAGE
What makes women ideal designers.

Room at the Top?
One architect's tale of fame and misfortune.

NOT ONLY ZAHA
What is it like to be a female architect in the U.S. today?
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The cover...
I was proud, and told my immediate family. My grandfather, who was a member of Kappa Delta Sorority, Order of Omega, Rho Lambda Honorary, and an Honors College Peer Mentor. Her many accomplishments include successfully hosting the AIAS Mid-West Quad Conference in March 2009, being a recipient of the Indiana Architecture Foundation Scholarship, and founding the Architecture Chal’s advisory committee. 

Kathryn is the daughter of Jim and Diane Shackelford and sister to Ashley Nanninga and Annie Shackelford. Her current plans are to teach English in South Korea for a year before returning to the U.S. for graduate school. Her passions include urban design, sustainable development, and community based projects and she hopes to apply her architecture education to a career in the design profession.

For further information, contact kishackelford@gmail.com.
Over winter break during my junior year as an undergraduate architecture student, my grandfather pulled me aside at a family gathering. He hugged me and told me how proud he was that I was doing so well in school. The major was difficult and I was making dean’s list. I was flattered by his compliment. He was proud, he went on to explain, that I was doing so well as a woman because women do not think like architects. I was shocked. I thought sexism died out with the dinosaurs but here it was smiling at me in a Christmas sweater.

I immediately began a series of research and analysis to disprove (or prove) my grandfather’s theory. I wanted to understand the challenges facing women and examine what, if any, differences existed between the female and male perspective of design. But I did not want to keep my results to myself, so I designed this magazine to share the data I have collected. Through investigating the issues, I believe women will be better prepared to assess and overcome problems they will be confronted with in the workforce.

The goal of this project is to better combat disparities between women and men in the architecture profession. Though social constraints may still exist, understanding and exposing them can provide an opportunity to gain enough strength to overcome the issues. With a little more impetus, women might finally be able to shatter one of the few remaining glass ceilings in the professional world. I, if not all women, will be more prepared to launch my career as a designer.

Enjoy.

Kathryn Shackleford is a graduate from Ball State University’s College of Architecture and Planning. While an undergrad she was elected Vice President and later President of the American Institute of Architecture Students Ball State Chapter. She was also a member of Kappa Delta Sorority, Order of Omega, Rho Lambda Honorary, and on Honors College Peer Mentor. Her many accomplishments include successfully hosting the AIAS Mid-West Quad Conference in March 2009, being a recipient of the Indiana Architecture Foundation Scholarship, and founding the Architecture Chair’s advisory committee.

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CARYATID: The Symbol that makes a Statement

The CARYATID, six draped female figures that act as structural columns supporting the roof of the porch. The Caryatids hold significance for both ancient and modern women. In the Greek Era, they were the symbolic representation of those women who carried baskets upon their head and danced in celebration of the goddess Artemis. In modern design, the Caryatid represents a significant struggle for women architects. The Caryatid, with both beauty and grace, must support the weight of the building just as female architects must support the pressures of the design profession.

I chose the Caryatid as the title for this publication for its symbolic and societal reference. Many female architects claim that they feel as though all of the pressures of their gender are lying on their shoulders to succeed in architecture. They must continue supporting the weight despite staggering odds of discrimination, devaluation, and marginalization. They must accomplish this while embracing their strong feminine character. Here is to our modern Caryatids.

ARCHITECTS AND ADVERTISING

Architects are notoriously depicted in print and film as strapping white males in a neat black suit carrying a set of blueprints under one arm and shaking a client's hand with the other. Though women and minority architects have been members of the profession for decades, they are rarely acknowledged by the public. More often than not, women are used as sex objects or relegated to spaces where they are determined most appropriate such as the kitchen or bathroom. Take for instance the advertisements depicted in this magazine.

Each and every advertisement in this publication was taken from a modern architecture magazine. The oldest publication dates from 2006. The female image is used to sell objects ranging from chairs and desks to carpet and wood paneling. In venues like Metropolitan Magazine and Architecture Record where women are common contributors, their work is undermined by the hypersexualization of the female image or downplayed by the limitation of skills to kitchen appliances or bathroom fixtures. In over twenty magazines, this author was only able to find one advertisement containing a sexual image of a male. Unlike their counterparts, women are rarely depicted as designers. Women in business suits are in a number of the advertisements, but they are always consumers. This can be juxtaposed by the numerous ads that show male designers pointing and explaining a design as often seen in architecture/design magazines.

Pick up a magazine near you and take note of the use of women in advertisement. The images displayed in popular media help to define our opinion of gender and worth. If the tables were turned and the male image was hypersexualized in order to sell products, would our opinion of male worth be changed? Think about it.

LINDA GROAT

Professor Groat's research interests include interpretations of environmental meaning, place theory, gender issues in architectural education, as well as research design and methods. Her foundational work in these areas has had a significant impact on design studies research, and has received recognition in the academic realm as well as in national media such as U.S. News and World Report and Women in Higher Education. The University of Michigan honored her work on gender in architectural education with the 1998 Sarah Goodcard Power Award. In addition to professional experience in architecture and graduate degrees in teaching and design, she holds a Ph.D. and M.Sc. in Environmental Psychology from the University of Surrey, England. Her research has meaningful professional She has been these areas. Architecture, Journal of Journal of Planning Research and Journal of Planning Review and has also Given Place Architectural [(2002), co-authored with Wang]. With and Stern, she is a contributing to the field in Architecture.

KATHRYN ANTHONY

Professor Anthony received her Ph.D. from the University of California Berkeley in 1981 and her B. Arch from the same institution in 1976. Anthony is the current Chair of the Design Faculty at the School of Architecture at UIUC. Kathryn has been teaching architecture along with involvement in research at the University of Illinois since joining the faculty in 1984. She was one of the first women in architecture at her school to receive tenure and a promotion to Full Professor. She is most noted for her research and publications critiquing the Architecture profession and education system. Her books Design Juries on Trial: the Renaissance of the Design Studio, and Designing for Diversity: Gender, Race and Ethnicity in the Architecture.
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For more information visit the UMich faculty page or e-mail Linda at lgroat@umich.edu.

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For more information visit the UIUC faculty page or e-mail Kathryn at kanthony@illinois.edu.
Sisters in Professional Arms
Architecture often compares itself to other fields for prospective, but are the professions chosen really appropriate vantage points?

Professional medicine may be an art, but it is not Art. Architects like to see themselves along with the greats that include Law, Medicine, and Engineering. The male dominated fields would help substantiate the fact that architects see themselves as “great men.” Surprisingly, architects make less money, experience more unemployment, and maintain less powerful positions than what they consider the other paralleled professions.

Many references made to compare the increase of diversity in the profession are paralleled to those of medicine and law. Architecture is still less diverse than both with 19% of the professionals being women. Although architecture includes more women than both engineering and dentistry (Adams 7). This would lead the champions of architecture to conclude they are in fact on par with their peers. However, architecture has very little in common with these fields. Surprisingly, other licensed professions who earn salaries equivalent to architecture are nurses, social work professionals, and public school teachers—all female dominated fields ("F-Word 76). Compared to these licensed fields, architects are diversifying at a glacial pace. It is the misconception of architecture as among the top echelon of professional hierarchy that is used to validate limited effort to actively pursue diversity programs.

One author claimed that the experience of women in national newspapers more closely represents the architecture profession. They are “accepted certainly, but not generally thought of as potential major players or decision makers; often confined to certain predictable areas of the business, the world of kitchen and bathroom design,” (Finch 134).

For information and resources, see page 40.

Architecture (NAAB, 2003; AIA 2000)
Registered Architects: 13%
Tenured Faculty: 17%
Interns: N/A
Students: 40%

Medicine (AMA, 2003)
Physicians: 26%
Tenured Faculty: 13%
Residents: 51%
Students: 48%

Law (ABA, 2003)
Attorneys: 29%
Tenured Faculty: 25%
Associates: 42%
Students: 49%

Engineering
Professional Engineers: 9%
Students: 20%

BRIEF HISTORY OF WOMEN IN THE PROFESSION
Between 1880 and 1920 the struggles to distinguish the architectural profession from the building trades made the question of appropriate architectural training an ideological issue with particular ramifications. The establishment of architecture schools in the United States after the civil war would seem to have come at an optimal time for women. Traditionally, apprenticeships were the only path to becoming a professional. Apprenticeships confronted women with the personal prejudices of individual men instead of the seemingly objective standards of admission of the architecture schools suggesting that people would be accepted on their merits, regardless of gender or class. Louise Blanchard Bethune, the first woman accepted into the AIA, commented that this was the nexus that women needed to springboard into the profession. She stated women should be appreciative for the opportunities it would afford them. She said, “Women have entered the architectural profession at a much earlier stage of its existence than medicine or law even before it has had legislative recognition... the future of women in the architectural profession is what she herself sees fit to make it,” (Grossman 28). Just as Bethune pushed for women to take advantage of this opportunity, the newly established American Institute of Architects was narrowing its requirements for membership.
Arms prospective, stage points?

Surprisingly, women who earn architecture professions, teachers--all of them--are licensed versifying at a misconception long the top of gender and class. Louise Blanchard Bethune, the first woman accepted by the American Institute of Architects was narrowing its requirements for membership. With the advent of the Arts and Crafts movement, interior design emerged as a profession. According to critic Aaron Betsky, "it marked the entrance of women into the design world--but only in a limited arena and according to principals originally set by men (Anthony 53). Women began to make small gains, but it wasn't until the second wave of the feminist movement that action was taken to help incorporate and foster women. In 1972, female members of the AIA created a task force to study the situation of women in the profession. Their results were disturbing. In over 80 years in the profession, women had only managed to gain 1.25% of the architecture workforce. Of the 42,043 registered architects, 528 were women. Since the release of this data, the AIA and others have worked to increase diversity and level the architectural playing field. Current data claim that women now make up 19% of the architecture workforce. To this day, the most accepting country in the world for women in architecture is Finland. It was the first European country to allow women to graduate from architecture school which it did in the 1890s. In 1942 it was the first nation to form a Woman's Architecture Association (Adams 5). They are the only country where women and men are equally represented in the field.

### Brief History of Women in the Profession

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The concept of "character" had come to occupy a central place in the culture of professionalism (Grossman 29). What the AIA defined as the "character" of an architect was self-serving patterns that likened career achievements with masculine attributes. It required the individual to have "worldly credentials" which women were unable to gain due to social forces. The AIA made absolutely clear that architecture was a profession best served by gentlemen--and only those of the loftiest culture and social ambitions at that. And the past was returning to haunt Bethune's call to arms. At one time, a sympathetic male architect could choose to hire a female apprentice and train her without hostility. Women aspirant were back in the position of having to be accepted by an individual mentor, the very impediment that admission into school was supposed to eliminate.

Later came reports that women could not physically perform the task of being an architect. American Architecture Building News noted that, for women "the work of superintending would probably be found too laborious and inconvenient and would certainly involve a change in fashion of raiment; and the preparation of large working drawings would be almost equally awkward," (Grossman 31).

<table>
<thead>
<tr>
<th>Profession</th>
<th>Total</th>
<th>Tenured Faculty</th>
<th>Interns</th>
<th>Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture (NAAB, 2003; AIA 2000)</td>
<td>13%</td>
<td>17%</td>
<td>N/A</td>
<td>40%</td>
</tr>
<tr>
<td>Medicine (AMA, 2003)</td>
<td>26%</td>
<td>13%</td>
<td>51%</td>
<td>48%</td>
</tr>
<tr>
<td>Law (ABA, 2003)</td>
<td>29%</td>
<td>25%</td>
<td>42%</td>
<td>49%</td>
</tr>
<tr>
<td>Engineering</td>
<td>9%</td>
<td>9%</td>
<td>20%</td>
<td></td>
</tr>
</tbody>
</table>

See page 40 for resources.
The world has always been seen in an over-arching pattern of value and standing on the brink of extinction, the unique prospective of men feminine and different are labeled male or female and what actions attitudes, and products are valued, and value assessment. The very foundation of modern design lies on the ability for designers, developers, and construction managers to collaborate.

Research proves that women architects are less concerned with fame and status and are more focused on community service and social issues in the curriculum. Women have traditionally been socialized to value service over control, and more cooperative and more able to understand others (Groat 176). It is women’s ability to empathize and nurture that increases their ability to provide their client with the desired results. Women are more inclined to have and interest in history which proves vital when learning from past design. Instead of “reinventing the wheel”, female designers are more likely to make design choices based on empirical evidence and thus validate their design more readily. Historically, women have tended to be involved in the arts that concentrate on community service and who decide what actions attitudes, and products are valued, and value assessment. The very foundation of modern design lies on the ability for designers, developers, and construction managers to collaborate.

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Contrarily, those elements that make women feminine and different are treated as if their sex and race were utterly irrelevant to their work. Contrarily, those elements that make women feminine and different are treated as if their sex and race were utterly irrelevant to their work. Generally, white male architects are treated as if their sex and race were utterly irrelevant to their work. The truth is that architecture is in fact a very collaborative process that requires great skill in communication and value assessment. The very foundation of modern design lies on the ability for designers, developers, and construction managers to collaborate.

The masculine image of architecture argues for an emphasis on individual and group isolationism in training and education, as well as a notion of sanctity of individual creator and wielder of an illusive knowledge base. The truth is that architecture is in fact a very collaborative process that requires great skill in communication and value assessment. The very foundation of modern design lies on the ability for designers, developers, and construction managers to collaborate.

Psychologically, men are associated with agentic qualities: aggressive, ambitious, dominant, self-confident, forceful, self-reliant and individualistic. All these characteristics are ideal for competitive capital business. In contrast, women are associated with communal qualities: affectionate, helpful, kind, sympathetic, interpersonally sensitive, gentle, and soft-spoken. Because these characteristics are not seen as positive attributes for successful business practices, many female professionals attempt to abandon them and adopt more masculine attributes. The masculine qualities are considered normative and superior because they represent the ruling power. It has been suggested that many women who adopt the traditional role of architect are limiting themselves and withholding vital qualities from the profession. Those females who choose to embrace their feminine characteristics are potentially more effective at producing an environmental responsibility than those who wish to emulate traditional male roles.

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The feminine image of architecture argues for an emphasis on individual and group interpersonally sensitive, gentle, helpful, friendly, kind, sympathetic, communal qualities: affectionate, nurturing that increases their ability to provide their client with the desired results. Women are more inclined to have and interest in history which proves vital when learning from past design. Instead of "reinventing the wheel", female designers are more likely to make design choices based on empirical evidence and thus validate their design more readily. Historically, women have tended to be involved in the arts that concentrate on the process of the experience where as men have created artistic products. Female designers are more likely to produce a successful building throughout than to develop a "sexy" building to be photographed.

Though some architects may argue it is can be one "sexy" image that sells a building, those designs are notoriously flawed mechanically (for instance Gherri's Bilbao in Spain) and once out of style are often demolished. The profession is poised at a moment of change, and the abilities women designers bring could help save it from becoming irreversibly irrelevant.

For more information on this topic, see the following sources:
Because women are disadvantaged by the underrepresentation in the field, working with a partner or spouse can offset the difficulties of starting out on one's own. Marriage to or partnership with another architect presents both obstacles and opportunities. Women have often been eclipsed in achievement, because women are often been eclipsed in many of these circumstances. My stories include social discrimination. Women have suffered during their careers. My stories include social discrimination. Most professional women can recount "horror stories" about discrimination they have suffered during their careers. My stories include social discrimination. These experiences were not unusual. I was an associate professor and was taught at the University of Pennsylvania. I had initiated the first program in the new school of architecture at UCLA. I had tenure. My publication record was respected; my students, enthusiastic. My colleagues, mostly older than I, accorded me the same respect they show each other, and I had walked the same corridors of power they had (or thought I had).

The first indication of my new status came when an architect whose work I had reviewed said, "We at the office think it was Bob writing, using your name." By the time we wrote A review of his plan for the Crosstown Community was my work and was attributed as such in our book; I doubt whether, over the course of three years, Bob spent two afternoons on it.

When Praeger published a series of interviews with architects, my name was omitted from the dust jacket. We complained and Praeger added my name, albeit in a slightly smaller typeface, to the cover design. On the inside flap, however, "eight architects" and "the men behind" modern architecture were mentioned. As nine were listed on the front, I gather I am still left out.

There have been exceptions. Adad Hurtubise has never put a foot wrong with me. She works hard at reporting our ideas correctly too. A few critics have changed their method of attribution in response to our requests, but at least one, in 1971, was on the warpath in the opposite direction, our to prove that Great Art can only be made by one Man, and that Robert Venturi (read Howard Roark) is led astray when "he joins his wife Denise Scott Brown in praising certain suburban practices." And the consort and collaboration of a famous architect wrote to me that, although she sees herself in his work, the work owes its quality to his individual talents and not to her collaboration. When real artists collaborate, she claimed, their separate identities remain; she gave as an example the Lieder of Schubert and Goeth. We countered with the Beatles.

The social trivia (what Africans call petty apartheid) continue too: "wives' dinners" ("We'll just let the architects meet together, my dear"); job interviews where the presence of "the architect's wife" distressed the board; dinners I must not attend because an influential man wants "the conversation" to be dominated by women. We know your response in teaching. doubt whether for my male colleagues Peter Eisenman was attributed to Kenneth Frampton if the book or article was on Downing--with the effect I suppose to slight the power of an architect's wife.

So I simply refer to "Ve-him that I insist prints my last name on my husband." Critics angry, hostile critics. That is when it arises. "My designer is a dull thinker." Probably no further question. I work so much I each other's...
way when, in the 1960s, I had a professorship at Pennsylvania State University, and my colleagues and I initiated the new school of architectural education. My work was just as invisible as anything else in my field, and my research and teaching were not given the recognition they deserved.

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There have been exceptions. Adad Hannah, for example, has written a profound mood of affectionate emotion. This would be fine except that the Crosstown Community was my work and was attributed as such in our book; I doubt whether, over a period of three years, Bob spent two afternoons on it.

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Architecture, in New York City, I requested that the meeting be open to women only, probably incorrectly, but for the same emotional reasons (including hurt pride) that make national movement initially stress separatism. Nevertheless, about six men came. They hid in the back and sides of the audience. The hundred or so women identified strongly with my experiences; "Me too!" "My God, you too!" echoed everywhere. We were soon high on our shared woe and support we felt for and from each other. Later, it struck me that the males had grown glummer as we grew more enthusiastic. They seemed unable to understand what was exercising us.

Since then I have spoke at several conferences on women in architecture. I now receive inquiries of interest for deanship and departmental chairs several times a year. I find myself on committees where I am the only woman and there is one black man. We two tokens great each other wryly. I am frequently invited to lecture at architecture schools, "to be a role model for our girls." I am happy to do this for our young women but I would rather be asked purely because my work is interesting. Finally I essayed my own interpretations of sexism and the star system in architecture. Budd Schulberg defines "Star Quality" as a "mysterious amalgam of self-love, vivacity, style and sexual promise." Though his definition catches the spirit of architectural stardom, it omits the fact that stardom is something done to a star by others. Stars cannot create themselves. Why do architects need to create stars? Because, I think, architecture deals with unmeasurables. Although architecture is both science and art, architects stand or fall in their own estimation and in that of their peers by whether they are "good designers," and the criteria for this are ill-defined and undefinable.

Faced with unmeasurables, people steer their way by magic. Before the invention of navigational instruments, a lady was carved on the prow of the boat to help sailors cross the ocean; and architects, grappling with the intangibles of design, select a guru whose work gives them personal help in areas where there are few rules to follow. The guru, as architectural father figure, is subject to intense hate and love; either way, the relationship is personal, it can only be a one-to-one affair. This accounts for the intensely ad hominem stance of some of "Venturi's" critics. If the attribution were correct the tone would be more even, as one cannot easily wax emotional over several people. I suspect, too, that for male architects the guru must be male. There can be no Mom and Pop gurus in architecture. The architectural prima donnas are all male.

Next a colleague having her own difficulties in an American Studies department brought the work of Lionel Tiger to my attention. In *Men in Groups*, he write that men run in male packs and ambitious women must understand this. I recall, as well, the exclamation of the French architect Lionel Scein, writing *Le Carre Bleu* in the 1950s: "the so-called studio spirit is merely the spirit of a caste." This brings to mind the upper-class origins of the American architecture profession, the difference between upper-class and middle-class attitudes to women, and the strong similarities that still exist today between the architecture profession and a men's club.

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American architectural education was modeled on the turn-of-the-century French Ecoles des Beaux-Arts.

It was a rip-roaring place and loads of fun, but its organization was strongly authoritarian, especially in its system for judging student work. The authoritarian personalities and the we-happy-few culture engendered by the Beaux-Arts stayed on in Modern architecture long after the Beaux-Arts architectural philosophy had been abandoned; the architecture club still excludes women.

The heroically original, Modern architectural revolutionary with his avant-garde technology, out to save the masses through mass production, is a macho image if ever there was one. It sits strangely on the middle-aged reactionaries who bear its mantle today. A more conserving and nurturing (female?) outlook is being recommended to the profession by urban planners and ecologists, in the name of social justice and to save the planet.

Women may yet ride in on this trend. The critic in architecture is often the scribe, historian, and kingmaker for a particular group. These activities entitle him to join the “few,” even though he pokes them a little. His other satisfaction comes from making history in his and their image. The king-maker-critic is, of course, male, though he may write of the group as a group, he would be a poor fool in his eyes and theirs if he tried to crown the whole group king. There is even less psychic reward in crowning a female king.

In these deductions, my thinking parallels that of Cynthia F. Epstein, who writes that elevation within the profession is denied women for reasons that include “the collegial system,” which she describes as a men’s club, and “the sponsor-protégé relationship, which determines access to the highest levels of most professions.” Epstein suggested...
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OFFICE TABLES INNOVATED AND FABRICATED FOR THE WAYS PEOPLE REALLY USE THEM.
STARGAZING
Redefining
the Culture of Studio

Due to the predominating impact of studio, the student's experience of studio pedagogy is central to understanding their interpretations of architectural education. It is often an all-consuming environment with social dynamics that are likely to have substantial impact on a student's experience of their entire education. The studio environment functions as a community, and when it is a supportive atmosphere both male and female students are highly appreciative of it. Unfortunately, there is a laundry list of issues that can serve as stumbling blocks for many female and minority students who find the studio environment not only unsupported, but hostile. Recognizing these issues and learning to combat their effects will be the first step to helping more women and minorities succeed in the profession.

FACULTY
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FACULTY
To begin, one of the first and most glaring issues to face the educational system is the lack of female design faculty. "Under representation of women in studio teaching is not simply a reflection of their proportionately fewer numbers in the field or architecture education," writes Linda Groat, "There is a consistent pattern by which the integrative contribution they are anxious to make is minimize, ignored, or denied," ("Voices" 278). This becomes a significant issue, as research proves that female students feel their ability to interact with faculty members is limited by their opportunity to lead a studio. When women are permitted to teach studio, they are relegated to teach the first-year students which many departments view as the support for the real work for upper level studios. Placing female faculty in beginning studio courses is less a function of their lack of seniority than of general conventions. Even veteran studio teachers described long term patterns of course assignments that effectively denied them both advanced studio assignments and leadership. A recent UCLA study reports that female faculty are substantially more committed to supporting the development of the total student ("Voices" 283). This devotion to student nurturing and teaching role are seen by male colleagues and administrators as proof that faculty women are less than sufficiently committed to the "real" work of attending to one's own personal design efforts through working in the building sector or with advanced students. Research suggests that, though both male and female faculty are equally committed to their responsibility of furthering student's creative knowledge, women tend to be more committed both to
their teaching and service roles in pedagogical practices. One of the main complaints from the profession is that the educational system is not producing individuals who are problem solvers. They claim that faculty and administrators fail to nurture the whole person, or even to not producing individuals who are the stars or geniuses and the process faculty and administrators fail to address the developing personhood of the undergraduate student with appropriate seriousness. A main cause of this issue is inadequate counseling and lack of attention, especially for minority, women, and nontraditional students.

STAR SYSTEM
Architectural educators must critically question those who label and identify the stars or geniuses and the process by which they do so to unveil the political and gendered practices in gate-keeping and stargazing. The star system, as it is known, has little to do with today's complex relations and nontraditional students.

HARASSMENT
Educational Research and theory indicate that male and female university students are treated differently in the classroom and that the nature of the curriculum as well as the teaching act itself often reflect and promote centered students. Finding reveals a great consistency that the extent to which many female and minority students feel their career goals may be mismatched with the profession as a result of experience within studio. This lack of 'success' in school may represent as much a clash of expectations as a result of different treatment in classes or social interactions. Findings reveal a great consistency that the extent to which many female and minority students feel their career goals may be mismatched with the profession as a result of experience within studio.

The harassment can be as subtle as silencing an individual voice in a text, display, or class discussion. Reported cases have been as extreme as one student raped by her studio classmates and required to continue working with him in the intimate studio environment. Some students as well as some administrators take the attitude that boys will be boys and promote male centered actions that result in harassment. The all-nighters— with no instructor present— have to exceed a higher threshold of provocation. Many students choose to discontinue contact with the harassing professor or classroom instead of reporting the harassment.

Another form of harassment pertains to perceived double standards. Like practitioners, women students often feel isolated and assume that they have to exceed a higher threshold than men. They assume that they have to out perform their peers to be taken seriously. The idea is that men can “look the part” regardless of their ability (Brussels, 6). Low gender diversity among faculty and/or students and higher levels of perceived negative behavior is linked to the extent to which the particularities of a program environment may exacerbate gender based social dynamics and perceived harassment.

CURRICULUM
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CURRICULUM

Educational research and theory indicate that male and female university students are treated differently in the classroom and that the nature of the curriculum as well as the teaching act itself often reflect and promote male centered actions ("Sex" 11). Masculine attributes of individualism, competitiveness, control, mastery, rationality and emotional distance are qualities considered normative and used as a standard against which all others are compared. Women have traditionally been socialized to value service over control. Women see themselves as more cooperative more able to understand others, and less competitive than men ("Reconceptualizing" 176).

Collaboration contradicts a belief in personal choice and individual freedom by becoming a success on one's own merits—a standard of excellence defined by starchitects. Collaboration has not been a defining characteristic of "good" architecture, even though it lies at the very foundation of design, development, and construction. This male dominance and gendering of studio hurts women's self-esteem and career development and also conveys a negative message to students. The teaching method of studio is known as the Mystery-Mastery system. It can be described as a cross between apprentice and disciple. With an ill-defined foundation of knowing, reasoning, even reflecting-in-action, mastery becomes legitimacy defined by what "masters" do. Masters are male centered figures, witnessed by those who labeled them a genius. How one becomes such, and what causes are considered to be examples and precedents is considered a mystery. Ways of knowing that involve personal experience, consciousness raising, subjectivity, or relational connections (commonly feminine ways of learning ingrained since childhood) are generally considered unacceptable in studio. Design must be validated by the master, and the master is almost always a mister. Beyond this, students are usually presented with a history in which women do not appear and in which women's particular contributions are not recognized. With such teaching practices, it is easy to see how students would interpret that women are unfit for the profession. See page 40 for resources.
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DIVIDED AND COMPETITIVE: Women's Self-Destructive Fight

Competition, in any form, is caused by feelings of inadequacy. Women vying for power in academic and professional spheres often become defensive and go to great lengths to justify their decisions, validate themselves, and prove to themselves and others that their chosen path is the correct one. This struggle to gain legitimacy amid oppression and devaluing often results in women's aggression toward other women.

Women, like men, support and defend their responses and their ideas. They often choose to dethemize and prove to themselves their responsibility and others that their chosen path is the correct one. This struggle to gain legitimacy amid oppression and devaluing often results in women's aggression toward other women.

Women internalizes the idea that being outwardly aggressive is acceptable only for men. Therefore, women direct their aggression to subversive forms. Rather than confrontation, women choose to express themselves indirectly through social sabotage, gossip, or vague double entendres. This not only exacerbates the oppression from a patriarchal and superior environment but also psychological anxiety that should be represented.

When a woman, the risks or marginalization of her superiorities are not enough, she risks expressing her anger indirectly through social sabotage, gossip, or vague double entendres. This not only exacerbates the oppression from a patriarchal and superior environment but also psychological anxiety that should be represented.
Competition, in any form, is caused by feelings of inadequacy. Women vying for power in academic and professional spheres often become defensive and go to great lengths to justify their decisions, validate themselves, and prove to themselves and others that their chosen path is the correct one. This struggle to gain legitimacy amid oppression and devaluing often results in women's aggression toward other women. Women internalize the idea that being outwardly aggressive is acceptable only for men. Therefore, women direct their aggression to subversive forms. Rather than confrontation, women choose to express themselves indirectly through social sabotage, gossip, or vague double entendres. This not only exacerbates the oppression from a patriarchal society, it reduces the support and foundation that would otherwise help women succeed.

Women, like men, are apt to stereotype women as inherently unsuited for their responsibilities. Women seek to defeminize themselves when they choose to disassociate themselves with what they are taught is inferior. The ultimate goal is to gain power and superiority. Women in working environments do not feel the psychological sense of security that should come with such strong representation in the work force. When a woman challenges other men, she risks being publicly humiliated or marginalized. But, if a woman belittles other women, she can prove her superiority among women—and is one step closer to be in the inner circle of power. The concept of my success equals your failure, often is internalized and distracts women from their goal in order to heal their egos and self-esteem. The resulting aggression is often termed as a "Catfight".

This does not have to be the case. Countless female bosses nurture and mentor younger and less experienced female colleagues in a positive way. Women can be very supportive to other women. Today's young daughters do not grow up devaluing themselves. Instead, they grow up brimming with self-confidence, which is often deflated when the realize women are not allowed to be as strong as they had supposed.

Competition between women only serve to maintain the status quo. In order to create better alliances between women, individual must choose to take positive action. Some suggestions from Leora Tanenbaum's book Catfight are included below:

1. In the office, tell your female supervisor how much you admire her work. Help her be a role model.
2. If there are women working for you, have lunch with them; offer to mentor someone.
3. In male dominated workplaces, form a women's caucus that meets once a month. You and your female colleagues will feel stronger as a group.
4. Demand on-site childcare, flexible scheduling, the chance to work from home when necessary, and room at work for nursing mothers.
5. Write to senators and representatives to demand that the government expand the Family and Medical leave Act.

Resource: Catfight by Leora Tenenbaum
In 1964 President Lyndon B. Johnson signed into law Title VII of the Civil Rights Act. It barred discrimination based on race, color, religion, sex, or national origin in hiring, firing, promoting, compensations, and other terms and privileges of employment. The American Institute of Architects followed suit by enacting Rule of Conduct 1.401 of the AIA's Code of Ethics and Professional Conduct. It clearly states, "Members shall not discriminate in their professional activities on the basis of race, religion, gender, national origin, age, disability, or sexual orientation," (Anthony 27). These provisions were made to protect those workers who had been slighted unfairly by the profession.

In order to ensure that firms and schools were admitting minorities, Affirmative Action programs sprang up all over the nation. The greatest achievement has been made in the educational arena, where legislation and programs have opened doors of colleges and universities that had historically excluded women and persons of color, either explicitly or implicitly from studying architecture.

But in the office, Affirmative Action was an unwelcome guest. Though equal opportunity laws prohibit workplace discrimination based on those items named in Title VII, Affirmative Action is specifically aimed at race and gender. Colleagues often resent having to hire so-called "affirmative action candidates," (Anthony 26). Even some beneficiaries of affirmative action programs find themselves viewed as tokens, pigeonholed into particular types of work to fit a diversity quota.

Backlash has already begun. Many states, including California have taken anti-affirmative action initiatives to the ballot. They claim that the true victims of AA are those who earned their opportunity without any aid, but these reports fail to acknowledge the privilege and lack of barriers placed before these individuals. White men are advantaged at entry level over all other groups and their advantage in attaining managerial positions grows throughout their careers. Even in jobs usually held by women, such as nursing and elementary education men rise to supervisory positions more quickly (Klein 2). The U.S. Supreme Court upheld the right for the University of Michigan Ann Arbor to utilize Affirmative Action after in numerous lawsuits dating from 1997 claimed students felt slightly for being overlooked while equally qualified minority students were accepted. Reverse discrimination they shouted.

Until men and women, whites and blacks are given equal opportunity, Affirmative Action remains the best system for providing underprivileged with opportunities for success. Women still only make up 19% of registered architects, and even fewer are black or Latino. Due to the "old boys club" mentality that still exists, protection for these individuals rights to employment must be in place. It is hoped that once these individuals pave the way for breaking discrimination barriers and shattering glass ceilings that hiring disparities will be no more.

For resources see page 40.
Internship is a critical period in the development of an architectural career. It is here that young architects are first exposed to the professional work environment. The nature of this early experience can shape the future of their careers—making or breaking the architect. According to a 1996 report, 4500 architecture graduates entered the workforce as interns every year (Anthony 118). Young women architectural graduates are accustomed to a critical mass of females in their academic design studios. Once they enter the profession, they are liable to receive a rude awakening to discover they are the only professional women in the office.

Rights of passage, like the first internship, serve as gateways to most professionals, often serving as roadblocks to underrepresented architects. Architectural experiences during these critical moments can have long-lasting impacts. Entrance interviews, for example, can color their perception of the field and their future participation in it. Interviews, the Architecture Registration Examination (ARE) and the first job are critical milestones. As one might expect, women were much more likely to agree that gender is a significant factor when interviewing for a job. Even more striking is that 8 out of 10 architects agreed that physical appearance is a significant factor in the interview process. Kathryn Anthony described the impact this had on her students after graduation. “More often than not, alumni who are attractive and flaunt their bodies in high fashion attire (slinky black dress) are hired just weeks after graduation. By contrast, more ordinary looking but equally qualified women, the first job can be excruciating. Taking almost a year!” she writes (Anthony 150). During the interview process, many women are asked inappropriate questions regarding their personal relationships and family plans, unlike their male counterparts who never reported this.

Once the land their first job, many women, but none of the men interviewed, reported that they were routinely required to perform typing, secretarial work, or run errands. This is true of older women as well. Being treated like a secretary diminished their vision of their professional future. Many women reported once they entered their first job they felt a mismatch between their expectation and reality. Opportunities to gain experience also came less frequently to women. The Intern Development Program (IDP) now requires that certain tasks be completed to gain credit towards being licensed and they vary to include all aspects of the profession. Gladly, it is more likely today than ever that women and persons of color can receive more fair treatment during this critical entry point into their careers once they are able to get through the doors.

For more resources, see page 40.
As a global economic recession struck in late 2008, shocking data revealed that the number of women laid off from the architecture profession was completely disproportionate to their representation. It led to many to question how much progress has been made to leave women so disposable during the lean times.

Reports from Great Britain released in the spring of 2009 showed that 25% of all architects claiming unemployment benefits are women. This may seem like a small amount until one notes that in Great Britain women make up only 14% of the licensed professionals (Bloomfield 1). This data is deeply disturbing. Architects as a whole are claiming unemployment at a faster rate than any other—9 times the average rate in the past year. This same study found that as of April 2008, 150 architects were receiving aid, while in 2009, 1,490 were seeking the same help (Bloomfield 2).

Some claim this inconsistency is due to the fact that many female architects are younger and have yet to hold senior positions which would make them more valuable to the firm. An article in Designer/Builder confirms, “Women are often the last hired and the first fired.” The article goes further to state that this issue is, “denying them the opportunity to build up a long enough tenure to actually move through the ranks,” (Anthony 160). Studies show that female architects were more likely than men to have been unemployed and for longer periods of time (Anthony 160). This has turned many women from the profession. Angela Brady of Brady Mallalieu said, “There is still sexism in architecture because there are not enough women. Any under-represented group will be overpowered... Too many employers fear that women are going to leave. It is a practical fear that they will end up having to pay a huge amount of maternity pay,” (Bloomfield 2). This, however, just reminds us of the need for better family friendly practices in firms.

For more information see page 40.

### Wage Disparities in Architects

Architects are paid a notoriously low salary, especially in light of the rigorous education and training required to become licensed and extremely long hours required in the office. One of the most overlooked complaints from the profession is the wage disparities that exist between white males and their female and colored partners. These statistics date back to the beginning of the profession. Studies show that female architects were more likely than men to have been unemployed and for longer periods of time (Anthony 160). This has turned many women from the profession. Angela Brady of Brady Mallalieu said, “There is still sexism in architecture because there are not enough women. Any under-represented group will be overpowered... Too many employers fear that women are going to leave. It is a practical fear that they will end up having to pay a huge amount of maternity pay,” (Bloomfield 2). This, however, just reminds us of the need for better family friendly practices in firms.

For more information see page 40.

### Yearly Wage Disparities

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Sophia Hayden, architect of the Women's Building in the 1893 World's Columbian Exposition in Chicago, earned a meager one-tenth of what her male counterparts were paid for designing other buildings. The Woman's Building was supposed to represent the triumph of women in construction, but instead it represented their oppression and inequality. In 1983, the average woman architect had eleven years of experience and earned $27,000 annually while their male counterpart was earning $54,000. Women are less at all levels. In 2005, women earned 81 cents for every dollar a man earned (Klare 54). Women in architecture and training required to become licensed and extremely long hours required in the office. One of the most overlooked complaints from the profession is the wage disparities that exist between white males and their female and colored partners. These statistics date back to the beginning of the profession. Studies show that female architects were more likely than men to have been unemployed and for longer periods of time (Anthony 160). This has turned many women from the profession. Angela Brady of Brady Mallalieu said, “There is still sexism in architecture because there are not enough women. Any under-represented group will be overpowered... Too many employers fear that women are going to leave. It is a practical fear that they will end up having to pay a huge amount of maternity pay,” (Bloomfield 2). This, however, just reminds us of the need for better family friendly practices in firms.

For more information see page 40.
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People are claiming a faster rate than the average car. This same of April 2006, 00 were seeking (Bloomfield 1). Stability is due to female architects are younger and have yet to hold senior positions which would make them more valuable to the firm. An article in Designer/Builder confirms, "Women are often the last hired and the first fired." The article goes further to state that this issues is, "denying the opportunity to build up a long enough tenure to actually move through the ranks," (Anthony 160).

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For more information see page 40.

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**EQUAL PAY FOR AN EQUAL DAY'S WORK**

Wage Disparities in the Architecture Profession

Architects are paid a notoriously low salary, especially in light of the rigorous education and training required to become licensed and extremely long hours in the office. One of the most overlooked complaints from the profession is the wage disparities that exist between white males and their female and colored partners. These statistics date back to the beginning of the profession. (Anthony 160).

Sophia Hayden, architect of the Women's Building in the 1893 World's Columbian Exposition in Chicago, earned a meager one-tenth of what her male counterparts were paid for designing other buildings. The Woman's Building was supposed to represent the triumph of women in construction, but instead it represented their oppression and inequality.

In 1983, the average woman architect had eleven years of professional experience and earned $27,000 annually while their male counterpart with equal experience was earning $40,500 (Anthony 54). Women continue to be paid less at all levels of the workforce. In 2005, women employed full time addressed the need for equal pay for men and women doing work that requires equal skill, effort and responsibility, it continues to go unreported due to fear of remittance and black-balling in the local market.

Women were much more likely to cite 'pay inequalities' as a barrier in their career and a reason for leaving the profession. There is no doubt that white male architects have a distinct financial advantage.

Wage disparities not only exist among architecture. In the mid-1990s, college educated women were earning on average 29% less than college educated men. These issues are pertinent to professional women everywhere and must be brought to the forefront of the national consciousness in order to find relief.

For more information about this issue, read Kathryn Anthony's book Designing For Diversity and Rena Klein's article "Labyrinth to the Top."
Balancing a career and family is a challenge for all women. However, it seems as though the architecture profession has limited the opportunities for its female employees to succeed in the workplace if they choose to have children and raise a family.

In 1978 the Pregnancy Discrimination Act extended existing short-term disability or sick leave to pregnant women and made it illegal to discriminate on the basis of pregnancy. This would hopefully keep employers who feared time loss from employees who became mothers from preventing women from entering the workplace. Later, Bill Clinton signed into law the Family Medical Leave Act (FMLA) in 1993 to protect the rights of men and women to take unpaid time off to care for a new child, sick relative, or to recover from a serious illness. This seemed to be a welcome change that would protect workers from the fear of losing their job when confronted with starting a family or dealing with serious issues at home.

Unfortunately for architects, individuals can only receive the FMLA benefit if working for a firm of fifty or more workers. As of 1996, only 9% of firms employed twenty or more people and it can be assumed significantly fewer firms with fifty or more on payroll (Anthony 27). Even with so few firms providing the opportunity for leave, there have been numerous reported cases of women architects returning to practice after maternity leave only to be laid off after a week. With such a rapidly evolving design profession, taking significant time off can result in loss of skill which employers can use to halt any further advancement or to justify termination.

Even with the benefits of the FMLA, being a parent presents greater challenges to professional careers. The profession is notorious for overtime requirements, deadlines and meetings that consistently stretch the workday from its traditional eight-to-five schedule. Dealing with a sick child, negotiating school hours, and arrangements for summer vacation continue to plague parents. These issues generally cut into work hours and take opportunities from the architect for experience that would result in advancement and pay increase. The challenges effect both men and women in the workforce and could possibly be turning many qualified individuals from the profession.

Though men have taken on more domestic work, including childcare, in recent years, this does not translate into reduced work/family struggles while still establishing a new partner is in his or her own network of contacts and willingness to put in extra hours. This is the time when men have children, with career contact and reduced hours.”

Jane Darke
from the British feminist group CARYATID

"If they [women architects] career with marriage and childbearing...liable to experience significant challenges to professional careers. Men are currently the mainstay of the work force, with 54% of women in the profession. Many female architects, despite the increasing pressure of the professional career and the demands of intensive parenting on women, continue to interrupt their careers, take days off, and work part-time which all result in fewer hours of employment per year and fewer years of experience. In the face of all these challenges, a significant number of female architects are forced to work as part-time or side-work instead of full-time. Rarely are these schemes acceptable to employers, who would rather see a full-time professional who is willing to put in a full-time commitment as a partner or in a new role.

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**FAMILY MATTERS**

**Challenge of Interweaving Personal and Professional Lives**

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Though men have taken on more domestic work, including childcare, in recent years, this does not translate into reduced work/family struggles for women. Recent studies show that any gains made through male contributions have been overwhelmed by the increasing pressure of the professional career and the demands of intensive parenting on women. Women continue to interrupt their careers, take days off, and work part-time which all result in fewer hours of employment per year and fewer years of experience. In turn, this slows their careers and reduces their earnings. Flex-time and part-time work seem to be the ideal solution to these scheduling issues, but the profession remains hostile to those unable to commit to a full-time position. Many women cited being side-lined to aide others work instead of working on their own schemes. Rarely do part-time workers advance to high positions, and the only noted cases were individuals who achieved high rank and then negotiated part-time schedules. Many female architects have stated that the only way for women--or men, for that matter-- to work part-time while still establishing their careers is to work as a sole practitioner.

In the face of all these pressures, many of the female architects are choosing to forgo family time, marriage, relationships, and social lives, as well as delay having children. Strikingly, this was not the same situation with male architecture. When surveyed, 54% of women in architecture did not have children while only 26% of men reported not having children (Anthony 155). Not only are women less likely to have children, they are less likely to maintain stable relationships. A survey of Canadian Architects in 1991 found that 34% of female architects were single while only 18% on male architects claimed to be such (Adams, Table B.16). Many women claimed that this was more logical to be "married" to the profession.

For more information, see the following:


Though it is possible to maintain a family and a career (since many male architects do), it is advised that family only be pursued after establishing oneself within the profession and gaining the necessary experience. Rena Klein, principal of a Seattle firm, suggests that the profession begin to change its norm of long-hours, welcome women back after maternity leaves, and establish family friendly human resource practices to allow more women to succeed and keep from losing valuable contributors to the profession.

*From the British feminist collective, Matrix.*
A closer look at why scores of women leave the profession at the most crucial time of their careers

"We have finally succeeded in attracting a substantial percentage of women to the profession," writes Kathryn Anthony, author of Designing for Diversity. "But we seem to be losing them just at the point in time when their training makes them most valuable." Research proves Anthony is correct. The number of women studying architecture has risen from 27% in 1990/91 to nearly forty percent in 2002/03. However, once students qualify and enter the practice, the picture changes with women constituting 13% of Registered Architects ("Equal" 1). Research has found that there is no one reason why women architects leave the profession. Rather it is attributed to a number of factors, including poor employment practices, limited family friendly working arrangements, few opportunities for training and promotion, tokenism, paternalistic attitudes and difficulties in maintaining skills and professional network during career breaks.

Upon leaving the profession, women were undertaking a variety of occupations, including child-care, working in a shop, teaching English in a foreign language, journalism, project management, specialist building contractors, and estate agents. Research from Canada showed that many women choose to pursue careers that were contributing to the profession without the stigmas and demands of an architecture firm. They still considered themselves "architects" though they did not become licensed professionals.

Unregistered professionals are a very high proportion of all women architects. De-registered architects are also central to the profession, as they elaborate upon and extend the profession's core specialization (Adams 10). This may be one positive spin on the reasons why statistics show fewer registered architects for the number of graduating female students.

For more information on women's attrition rates in architecture, see the resources on page 40.

Marion Mahony Griffin
Marion was born February 14, 1871 in Chicago, Illinois. She is most famous for being the first employee of Frank Lloyd Wright and being the first woman officially licensed as an architect. Griffin graduated from Massachusetts Institute of Technology in 1884 and worked briefly for her cousin Dwight Perkins who encouraged her to enter the field of architecture. While working with Wright, Marion designed furnishings, light fixtures, murals, mosaics, and leaded glass for many of his houses. When Wright left his practice in 1909, Griffin served as lead designer on his unfinished works.

Beverly Willis
Beverly was born in 1928. Willis left High School and entered State University at the age of 16. She became a registered nurse and worked in the field of nursing until her mid-thirties. She then moved to Hawaii where she graduated with a degree in architecture. Her work eventually brought her to California, where she became a partner in a firm. She served as a member of the City Planning Commission, the San Francisco Festival, and the Board of Directors of the California Academy of Sciences ("Equal" 19).
The inability to accommodate mothers, and attrition are also issues for women (Anthony 163). These hours and low rates as causes of constantly feeling undervalued and disrespected. Research from Canada showed that many women choose to pursue careers that contributed to the profession without the stigmas and demands of an architecture firm. They still considered themselves "architects" though they did not become licensed professionals.

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Beverly Willis
Beverly was born in Tulsa, Oklahoma in 1928. Willis attended Oregon State University for two years before leaving as a result of the end of World War II. She later moved to San Francisco and after persuasion to Hawaii where she studied art and graduated with a B.A. in Finance. Her work eventually led her back to California, where an economic boom brought her commissions to design ranging from cookware to houses. She became a licensed architect in her mid-thirties. She is most famous for her community design projects for the city of San Francisco and her unorthodox attitude and style in design.

Susana Torre
Susan was born in 1944 in Puan, Argentina. She studied Architecture and Urban Planning at the Universidad de Buenos Aires and completed post-graduate work at Columbia in New York City. Torre is best known for her urban design and numerous renovations and remodelling. She describes herself as a feminist who works to improve the status of women in architecture. She has written several articles on the issue in architectural journals. Her practice focuses on ethical and civic design. She has become deeply involved with historic restorations and seeks to find a balance between their design and modern needs.

Zaha Hadid
Iraqi born architect, Zaha Hadid, is arguably the most famous woman architect in history. Hadid was born in 1950 in Baghdad but later moved to London to complete schooling. Graduate of the American University in Beirut Lebanon, Hadid first gained notoriety for her design of a fire station for the Vitra Furniture Company in Germany.

Zaha's designs encompass all fields of design ranging from urban design to apparel and furniture. She is most famous for being the first female Laureate of the Pritzker Prize in 2004 for her contributions to the profession.
The importance of Social Networks

One of the most vital resources to help women gain footing within the profession is social networking. Learning how others have survived and moved beyond their own struggles can be comforting to those who feel frustrated and isolated, especially those working in small firms.

To date, social networks have been most successful at providing opportunities for employment, communication, and fellowship for their members. Professional organizations have provided a steady, strong vehicle for consciousness-raising and camaraderie. There, leaders encourage participants to raise controversial issues, share experiences with others, and challenge their work places to be more receptive to a diverse constituency.

The scarcity of role models has important implications for the female architect. Most people associate leadership with agentic qualities and have difficulty reconciling this association with women in leadership roles (Klein 2). Women leaders are in a double-bind. If they act domineering or ambitious, they may be criticized for not being sensitive enough; if they act warm and considerate, they may be criticized for not being tough enough. In the office these conundrums often end unresolved, leaving few female role models in leadership positions.

By joining a social network, women are able to seek out role models outside the milieu of office dogma.

In order to ensure their success, these organizations must increase their visibility, maintain a carefully preserved history, establish and maintain a presence on the world wide web, allow rotation of leadership to encourage new members, and maintain a diverse age group according to Kathryn Anthony (Anthony 111-113).

For more information, see page 40 for resources.
If you go by newspapers and monthly consumer magazines, you might think there is only one female architect designing significant buildings today—Zaha Hadid. To be sure, the London-based, Iraqi-born architect deserves acclaim for her inventive assortment of zany structures completed in the last few years. But what about the rest? Aren't there other talented women architects out there, who, like Hadid, run their own design practices? Architectural Record has decided to take a closer look at women who run their own firms in the United States, to see how much gender affects getting ahead. How far have women come since the feminist call-to-arms of the 1970s? In 1977, the landmark exhibition Women in American Architecture, an Historical and Contemporary Perspective opened at the Brooklyn Museum of Art in New York. The show, organized by Susana Torre and sponsored by the Architectural League of New York, brought the contributions of scores of unheralded women architects, past and present, to the public's attention. What about today? Are women more prevalent in the profession than they were 30 years ago?

In order to reduce the number of variables in this not-very-scientific investigation, we talked to female architects who have practiced a number of years on their own, by themselves or with other women. We disallowed firms with male partners, unless the female principals had spent a length of time with male partners, unless the female principals had spent a length of time with other women. We disallowed firms with serious economic stakes, the women's stories bear scrutiny for others thinking of following the same path.

Today, women make up only 13.3 percent of the American Institute of Architects (AIA), whose members include 62,400 licensed architects. (Altogether, registered architects number 91,000 to 110,000, depending on the source.) The percentage of females may sound minuscule, but it indicates serious progress. In 1975, the AIA determined that women composed only 1.2 percent of all registered architects. By 1991, the AIA estimated that 9.39 percent of its members were women, with 4.3 percent owning their own firms. Fifteen years later, women form 13 percent of solely owned practices in the AIA. However, the number of female architecture students, according to the National Architectural Accrediting Board, averages 40 percent for B.Arch. and M.Arch. programs. So apparently only a small portion enter the profession. Why do it?

Most women interviewed who decided to go it alone wanted a practice where they made the design decisions, period. Suman Sorg, FAIA, who has a 40-person office, Sorg and Associates, in Washington, D.C., says, "I was obsessive, an achiever, and felt I could do it better. Also, I wanted the freedom." Anne Fougeron, AIA, with a nine-person firm, Fougeron Architecture, based in San Francisco, says, "I want to prove a point about being a female architect with her own office." Some of the women who had male partners for brief stints, often when starting out, agree with Page Ayres Cowley, AIA, whose 11-person New York practice specializes in preservation: "Partnerships don't work out if you have different expectations about the time and income it takes to run your own business." Ann Beha, FAIA, who owns a 30-person, Boston-based firm, finds her partner of 20 years, Pamela Hawkes, FAIA, integral to her design and renovation practice.

Many of the women came out of architecture school just after the 1970s, and did it just because it seemed possible. Others backed into having their own offices because they were raising children (or their own firms felt flexibility with this hard to stay competitive while tending to helpful husbands). Katherine McGraw, who started her own firm in New York in twin boys, came to Fox. But she found her practice rewarding.

Most women in the generation o
Art in New York, by Susana Torre

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The percentage of female architects with their own firms. And in

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Gisue Hariri notes about selection 645 CI. "He stopped me and ASRed but the fact the committees, "If no women are among me about how the car ran," says Studio, is 75 pelthe listmal:~ers, then no women get on

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that ranges from one to 11 architects, says, "I attract a special client—one with a particularly intellectual and artistic bent." Her projects include art galleries, and currently a charter school, and a loft for Marie Wiegley, dean of Columbia's Graduate School of Planning and Preservation and his wife, Beatriz Colomina, Princeton architectural historian and theorist. Developers are often another story. As a rule, jobs with big-time developers remain elusive to most of the female architects interviewed. Deborah Berke, AlA, who has a New York office with 25 architects and designers, observes that the old-fashioned developer can still be dismissive, but then she doesn't run into that sort too often. "The ones who call women are already open; they are a preselected group," she notes. Julie Snow, FAIA, whose Manhattan-based practice varies between 10 and 15 people, comments that some clients aren't going to feel comfortable with a female. "On the other hand, we've gotten jobs because male clients want a female perspective—and not only about the design of the kitchen," she says. Audrey Matlock, AlA, who has a 12-person office, AM Arch, in Manhattan, notes that if you don't get a job, you are never quite sure whether gender was behind it. Right now she is designing a sports center and a large (30,000-square-foot) house in Kazakhstan—which she got through a referral from Skidmore, Owings & Merrill (SOM), a former employer.

Ronnette Riley, FAIA, whose New York office opened in 1987 and numbers 14 architects and designers, has found working with developers difficult because they are "conservative and risk-averse. They

want to work with people who look like them." Yet Riley adds she met one developer who became a client because of a car she bought—a BMW 645 CI. "He stopped me and asked me about how the car ran," says Riley, who, as a native Californian, could talk the guy. (She also met another client, a writer, over a similar chat about the car.) Alison Spear, AlA, who has a six-person office in Miami, Florida, loves working with developers—the more intense the better. She just finished her first 12-story condominium building. The Spear, for the developer of Aqua, Craig Robins, Spear, who provides interior design services as well as architectural ones, and used to be based in New York, says many clients like the one-stop-shopping approach.

The press

Publicity matters, architects know. But how do you get press when you are starting out? Sometimes it's the nature of the work, sometimes the sort of client. When Spear lived in New York, she found she got a lot of press with her first project—a loft 20 years ago for Jay McInerney, whom she had met through a group of young people at the National Arts Club. Spear, who studied architecture at Cornell University, had decided to take a job as an architect for the interior designer Juan Pablo Molyneux, where she incidentally learned about antiques, color, and fabrics. "The architecture training at Cornell was very Corbusian, very white," she says. "I thought a scoscope was something you ate." Now that she has been working on both sides of the design divide, however, she finds that too often the press assumes she is a decorator. "The image is hard to overcome, especially in the shelter magazines," she says. Jennifer

through architect Richard Gluckman, FAIA.

Getting clients

The time-worn method of depending on referrals operates for women, many of whom met clients while working in others' offices. Some took a more aggressive tack. Wendy Evans Joseph, FAIA, started up her six-person office in 1996, when she designed a pedestrian bridge at Rockefeller University in New York City. One night at a dinner party, the president of the research university had described the economic problem of building the bridge to her, Joseph, who had worked on large commissions, such as the Holocaust Museum in Washington, D.C., while she was at Pei Cobb Freed, submitted an unsolicited proposal, using engineering consultants plus Columbia students working on her dining room table. She got the job.

Andrea Leers, FAIA, and Jane

Weinzapfel, FAIA, who opened their Boston-based, 22-person practice in 1982, specialized in infrastructure and technical work, such as the Operations Control Center for the Massachusetts Bay Transportation Authority, from the start—and still do. "We have had a slow, steady growth with low budget, low visibility projects, which insulated us from economic boom-and-bust cycles," said Leers. It also has meant that the gender question has been less of an issue, since public-sector programs encourage minority involvement. Karen Baussman AlA, notes that New York City is trying to include women-only architecture firms in its commissions. Both she and Beyhan Karahan, AlA, each with 11-person and 15-person firms, respectively, in the city, are on the list of architects for New York's design excellence program in its Department of Design and Construction.

One major change that female architects have noticed over the past 20 to 30 years is the increase in women as clients. Luce, AlA, of 5A

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Photo by Paul Warhol
SANAA is also getting attention from the press, and "she's the opposite of Zaha—very self-effacing and not gregarious." Still, she notes, the media go for the exotic and the extreme in architectural design: "Some of us deal with ordinary, not glamorous issues."

Getting publicity is important, but some women, such as Berke, contend that "good press does not specifically lead to new work—and this is not a gender issue. The press attention usually validates your work for your existing clients." Nevertheless, Berke says that people tend to keep clips on an architect—for years. When Jerry Adler, was writing High Rise: How 1,000 Men and Women Worked Round the Clock for Five Years and Lost $200 Million Building a Skyscraper, published in 1993, he focused attention on Matlock, then a senior designer at SOM. She easily came across as one of High Rise's liveliest characters: New York magazine even prominently displayed a photo of the blonde-haired Matlock in a black leather jacket on a red Ducati motorcycle in its May 3, 1993, coverage of the book. By then, Matlock had opened her own storefront office in New York City's Tribeca—where she and her team of 12 visibly demonstrate to passersby what an architect does.

Related to press coverage is the question of marketing—that is, going after work in a systematic way. Many of the women architects interviewed take a wait-for-the-phone-to-ring approach. Fougeron admits that she "tries to meet new people and have my clients introduce me to other clients." She also argues that "women architects have to work twice as hard as men to get attention and prove themselves."

Networking, of course, helps if you practice architecture near your alma mater, and can make use of all those former colleagues who later turn into potential clients. Some women don't do this. Helfand grew up in California, went east to Swarthmore College, in Pennsylvania, but then headed back west to study architecture at the University of California, Berkeley, before settling in New York, where she started her own office 25 years ago. Jennifer Luce grew up in Canada, and then worked in Virginia before moving to San Diego in 1987, where she could not rely on academic or professional contacts. "It took a long time," she says.

Similarly, McKinney studied architecture at the University of Pennsylvania, in Philadelphia, and then worked in Boston before heading for Austin in 1984, where...
ANAA) is also getting attention from the press, and "she's the opposite of aha—very self-effacing and not gregarious." Still, she notes, the media go for the exotic and the extreme in architectural design: "Some of us deal with dramatic, not glamorous hues." Important, but Berke, contends not specifically—and this is not press attention work for your office—Berke d to keep clips for 20 years. When Hiking High Rise: and Women Clock for Five Million Building shed in 1993, on Matlock, inner at SOM, as one of the characters. New prominently of the blond-blade leather motorcycle age of the she had opened office in New where she and demonstrate to architect does. Age is the thing—that is, a systematic way. Many of the women architects interviewed take a wait-for-the-phone-to-ring approach. Fougeron admits that she "tries to meet new people and have my clients introduce me to other clients." She also argues that "women architects have to work twice as hard as men to get attention and prove themselves." Margaret Helfand, FAIA, whose New York office, Helfand Architecture, numbers 10 architects and designers, maintains that marketing is "the most critical piece of daily experience, yet the toughest nut to crack for any architect." Academic experts concur: Katherine Anthony, professor of architecture at the University of Illinois-Urbana Champaign and author of Designing for Diversity (2001), argues that "networking is all the more crucial to women who run their own architectural practice." How the network works Networking, of course, helps if you practice architecture near your alma mater, and can make use of all those former colleagues who later turn into potential clients. Some women don’t do this. Helfand grew up in California, went east to Swarthmore College, in Pennsylvania, but then headed back west to study architecture at the University of California, Berkeley, before settling in New York, where she started her own office 25 years ago. Jennifer Luce grew up in Canada, and then worked in Virginia before moving to San Diego in 1987, where she could not rely on academic or professional contacts. "It took a long time," she says. Similarly, McKinney studied architecture at the University of Pennsylvania, in Philadelphia, and then worked in Boston before heading for Austin in 1984, where continued on page 41


room at the top, continued from page 1-4
that the high-level sponsor would, like the kingmaker, look foolish if he sponsored a female and, in any case, his wife would object.

You would think that the last element of Schilberg's definition of a "swat," "powerful," would have nothing to do with architecture. But I wondered why there was a familiar ring to the tone--hostile, lugubriously self-righteous, yet somehow envious--of letters to the editor that follow anything our firm publishes, until I recognized it as the tone middle America employs in anything out firm publishes, until I recognized it as the tone middle America employs in anything out firm publishes, until I recognized it as the tone middle America employs in anything out firm publishes.

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As an architecture instructor, Venturi has a niche, all right, but it's down there with the flaunting, the rubber-fish and the Blagdon Nude amateur Raptis. These are written by men, and we are written to of Bob alone. I have suggested that the star system, which is unfair to many architects, is doubly hard and, in any case, his wife would object. You would think that the last element of

I do get support for my thesis from some members of my firm, and from my husband. I now receive fewer offers for deanships, and realize that, over the last twenty years, I cannot recall one that the women are quite aware they are still not "deliver Venturi." The battle for the last twenty years, I cannot recall one that the women are quite aware they are still not "deliver Venturi." The battle for

some sociology of architecture. Architects are unaccustomed to social analysis and mistrust it. sociologist have fatter fish to fry. But I do get support for my thesis from some social scientists, from architects in architecture, from many women architects, from some national women's groups, and from my husband.

Should there be a star system in architecture? It is unavoidable. I think, owing to the prestige it achieved a following of sorts. Over the years, it has slowly dawned on me that the clients who projects intrigue us, and the people who cause my painful experiences, are ignorant and crude. They are the critics who do not know why they have come to us. As Luce puts it, "Clients feel we don't fit the design." As she recalls, "When I started, in New York, as she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, in New York, As she recalls, "When I started, 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"Many teaching colleagues have turned out to be advocates and sponsors of our firm, particularly in situations where they are advising clients, boards of directors, and deans of urban buildings, such as: Marked women

In terms of marketing and getting the job, the women are quite aware they are still unusual. Lessee accepts that "women are marked," and need to be conscious of that while working into an interview. "Lame and I see a design challenge; the client sees two women." In going into the client meeting, many women note that the presentation style, including the dress, sends important subliminal signals. Helfand decided on that "I might as well be a billboard for women's roles"; some have commented (approvingly) that the geometric, simple lines, varied textures, and crafted details of our attire provided a fitting correlative to her Modernist design work. A number of women doctors comment on their working style, as well. According to Couley, women remark that "women listen to women, and an observation that a number of other females corroborate. As Luce puts it, "Clients feel we don’t have an ego thing." It also makes the job in the path. "I love working with women; they are not defensive about their mistakes." In the old days, when the projects
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how to stop .
A lot of women, at the beginning of their careers, feel like they're being judged on the basis of their looks and not their ideas. This can be especially hard because the image of women in architecture is one of a designer who is focused on aesthetics, whereas the reality is that architects do much more than just design buildings. They need to be able to communicate their ideas effectively to clients and colleagues, and they need to be able to solve problems creatively.

During this period, we have ceased to be interested in sexism and feminist awareness. We do not have a non-discriminatory environment, as the world of ideas is a hostile place. The employment of many women, professional or otherwise, is a matter of morale and respect, as they are not yet fully accepted.

As they enter the fray, become as macho as they can, and win in the competitive world of critics. You can play with them. Youth can create beautiful work! I would plead, but they seldom did.

Many women in architecture in terms of marketing and getting the job, they are quite aware they are still unusual. Unions are accepting that "women are marred," and need to be conscious of that. They treat you differently when you're young. You can play with them. Youth can create beautiful work! I would plead, but they seldom did.

For me, things are much the same as they were. The discrimination continues at the rate of about one incident a day. The organization and the office are very busy, and they are interested in sexism and feminist awareness. We do not have a non-discriminatory environment, as the world of ideas is a hostile place. The employment of many women, professional or otherwise, is a matter of morale and respect, as they are not yet fully accepted.

As they enter the fray, become as macho as they can, and win in the competitive world of critics. As they get older, the gender perceptions are not lost. Not all architects through architectural education leads to jobs. Wendy Evans Jones, who has served as president of the New York Architectural League, and, Kerala Watson, who was president of the New York chapter of the AIANY, report that the commission to design the Inn at Price Tower in Frank Lloyd Wright's landmark structure in Bartlesville, Oklahoma, came through contacts in Tulsa who met on an AIANY committee. It was too small a job for them and required a fair amount of interior design," she says. Leers notes that teaching, besides providing a way of exploring ideas, turns out to be good for networking. "Male teaching colleagues have turned out to be advocates and sponsors of our firm, particularly in situations where they are advising clients, boards of directors, and deans of schools on upcoming buildings," she says.

Marketing women
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For some women, architects were interested in sexism and feminist movement and wanted to discuss them with me. In a joint interview, they would ask about work and question me about my "woman's problem." "Write about my work!" I would plead, but they seldom did.

Some young women in architecture are the need for the feminist movement, claiming to have experienced no discrimination. My concern is that, although school is not a nondiscriminatory environment, it is probably the least discriminatory on the entire world. You and I will encounter in their careers. By the same token, the early years in practice bring little differentiation between men and women. It is as they advance that difficulties arise, when firms and clients shy away from entrusting high-level responsibilities to women. One seeing their male colleagues have an ego thing. It also makes the job right place, with so little time to absorb.

Definite progress has been made over the last twenty years, but not a nondiscriminatory environment, as the world of ideas is a hostile place. The employment of many women, professional or otherwise, is a matter of morale and respect, as they are not yet fully accepted.

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Over the years, I have slowly dawned on me that the people who cause my painful experiences I have decided to stop writing. But this has not solved my problem. Partly the every day I log in and realize that, over the last twenty years, I have managed to do my work and, despite some of our responsibilities have been delegated to the senior associates and project directors who were the core of our firm. During this period, we have ceased to be interested in sexism and feminist awareness. We do not have a non-discriminatory environment, as the world of ideas is a hostile place. The employment of many women, professional or otherwise, is a matter of morale and respect, as they are not yet fully accepted.

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Karen Van Langen is dean of architecture at the University of Virginia, Adele Santos is chair of the department of Architecture at Harvard Graduate School of Design, and DiManno is dean at NYIT. Beha says students have been supportive and want to change things. Some are doing that, and some are not. Thirty years after her influential exhibition, Susan Ee herself as an "accelerated developer" designing and constructing a residential complex in Carboneras, Spain. Looking at the current state of affairs, she observes that "female architects no longer have the historic burden of credibility with clients and contractors typical 30 or even 10 years ago. But most women seem to be heading small practices, producing projects that don't capture the public's and the media's attention." Today's architects want to get their work out in front of others, and they are happy with the results. But they also want to be more involved in the process of designing buildings. They want to be able to communicate their ideas effectively to clients and colleagues, and they need to be able to solve problems creatively.

In the final analysis, one could argue that definite progress has been made over the last twenty years, in the number of women running their own firms. But there are also many women who are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted.

Because of these factors, the majority of women in architecture are still not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted. Some of them have been successful in their careers, but they are not yet fully accepted.
"Architecture in the United States is emerging from a decade of introspection during which the social conscious and humanist attitudes of the late sixties and early seventies were essentially abandoned in favor of the search for the ultimate pastiche and constructions isolated from the people who use them," writes Kathryn Anthony in Designing for Diversity.

The combination of both the diminished role for traditional architectural practice and the decline in enrollment in some architecture schools suggests that architecture is in need of a new approach. Many say the profession won't change until the educational system changes, while others ask us to wait for the "good ol' boys" to die out. Yet, as in other male-dominated fields like science and engineering, the argument can be made that the creative advance of the field might depend substantially on the contributions of underrepresented professionals. These individuals are more likely to challenge the status quo and explore the boundaries of their positions. So how do women succeed?

Many architects triumph in the profession either through the fortune of landing a supportive work environment early in their careers, or the intelligence of knowing when to leave a dead end job. Mentorship also plays a key role in success. Mentors make the journey easier by providing opportunities to develop professionally while recognizing and validating their work. Others argue to develop an indispensable area of expertise. Many women choose to supplement their architecture education for this very reason.

When Ginger Rogers danced across the movie screens with her partner Fred Astaire, it was he who most often received credit for being the century's most talented dancer. Yet the fact remains that she did everything that he did, only backwards and in heels.

Finding environments receptive to minorities is key. The most successful female architects were able to move to design climates that were new and uninhibited. Women in California during a period of rapid growth at the turn of the century were readily accepted in a variety of fields. It is this frontier mentality that provides freedom from confining stereotypes. The current lack of feminist consciousness according to Sherry Ahrentzen is due in part to the small number of women in the field, their academic training, their relative lack of power in decision making capacities and most importantly to the tension between the practice of architecture within a capitalistic patriarchal economy and the discipline of architecture, which is to embrace knowledge and criticism of the social production of the built environment. By increasing the number of women in the profession, gender will become a negligible issues in comparison to the contributions that are made.

At the moment we are facing an uphill battle, but it will not always be this way. The contributions women make to architecture can and will have an impact of the modern environment and its users.

Women architects, as the future of the profession, your triumphs and struggles will help the profession reach new echelons and discover new territories unimagined. The challenges are great, but not insurmountable. This publication was designed as a resource to bring awareness to the barriers and provide a road map for the challenges that one will face. With better preparedness, it is possible to navigate these issues with confidence and certainty. It may not be easy, but it will be worth it.
It may be easier by recognizing and embracing women and their role in success. Mentorship is due in part to the small number of women in the field, their academic training, their relative lack of power in decision making capacities and most importantly to the tension between the practice of architecture within a capitalistic patriarchal economy and the discipline of architecture, which is to embrace knowledge and criticism of the social production of the built environment. By increasing the number of women in the profession, gender will become a negligible issues in comparison to the contributions that are made.

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