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MYTH OF THE ARCHITECT AS AN INDEPENDENT UNIT. ANALYSIS OF CHANGES IN PERCEPTION OF THE PROFESSION AND THE FIELD ITSELF

MIT ARCHITEKTA JAKO SAMODZIELNEJ JEDNOSTKI. ANALIZA ZMIAN W POSTRZEGANIU ZAWODU I DZIEDZINY

Abstract

As a field of science, architecture is difficult to define. This is owing to the fact that architecture combines a variety of domains. The job of the architect involves also coordinating the entire design process by combining the knowledge related to individual industries and managing a team of specialists. The aim of the following paper is to specify directions for perceiving the profession. The following data was analyzed: the makeup and names of architectural offices in Poland established after 1988, winners of the Pritzker Prize, as well as the presence of women in the profession. The analysis resulted in presenting the change in viewing the architect from an independent unit to a team. The following question should be posed: *who is an architect?* This can lead to redefinition of the concept of *what is architecture?* And how it will be promoted, because the effect of the team's work differs from that of a person.

Keywords: Pritzker Prize, architectural offices in Poland, women in architecture

Streszczenie

Architektura jako dziedzina nauki jest trudna do zdefiniowania, ponieważ łączy w sobie wiele dziedzin. Również sam architekt koordynuje całość procesu projektowania, łącząc wiedzę poszczególnych branż i zespołu specjalistów. Celem niniejszej pracy jest znalezienie kierunków postrzegania zawodu. Przeanalizowano skład i nazwy polskich biur architektonicznych powstałych po 1988 r., laureatów Nagrody Pritzкера oraz obecność kobiet w zawodzie. Wynikiem jest pokazanie zmiany wizji architekta z samodzielnej jednostki na zespół. Pytanie „Kim jest architekt?” może prowadzić do przededefiniowania, „czym jest architektura” i jak będzie promowana, ponieważ wynik pracy zespołu jest inny niż wynik pracy jednej osoby.

Słowa kluczowe: Nagroda Pritzкера, polskie biura architektoniczne, kobiety w architekturze

1. INTRODUCTION

As a field of science, architecture is difficult to define, as it combines a variety of domains. The architect is required to coordinate the entire design process by combining knowledge of individual industries in such a scope as to enable the creation of a coherent, interdisciplinary design work. At the same time, an architect is perceived as a single unit responsible for the entire project. An intense change in the perception of architecture is becoming increasingly

visible in Poland. The architectural design is now seen less as a creative work or “social issue” and more as a commercial product. This fact is associated with a transformed view on who the architect is, namely his/her role in the profession and position on the job market.

Howard Roark¹ defines the perception of an architect that has so far existed, and continues to exist, in the public consciousness. Roark’s vision of architect is alike the protagonist of “The Fountainhead”, the book by Ayn Rand, namely an architect who refuses to abandon his concept of modernist architecture in favor of commercial success related to creating buildings in a historicist style. When his masterpiece is tainted with compromise, he blows it up. The protagonist is characterized by strength of character, tenacity, independence and composure. The entire book provides a specific philosophical manifesto of the author, who ranks individualism higher than collectivism. The above description is quoted here in order to emphasize the current change of an architect into an anti-model that is incapable of compromise and ruthless. By challenging the role model, reflection is provoked on what paradigm it will be replaced with. The analysis of the model’s evolution in the period known as contemporary architecture may provide some answers. As part of this issue, the position of women in the architectural profession should be considered.

In view of the limited bibliography on this topic, the analysis was based on two main sources: the Pritzker Prize as a determinant of the creative rank and the names of architectural studios in Poland, found on the Internet, as a reference to the market.

2. ANALYSIS

2.1. ANALYSIS OF WINNERS OF ARCHITECTURAL AWARD

Table 1 presents the winners of the Pritzker Prize in a chronological order, with an indication of whether it was awarded to a single architect or a group and whether there was a woman in the awarded team.

Table 1. Analysis of the Pritzker Prize Winners².

	I	II	III	IV
No	Date	Laureate/laureates	Award for the team	A woman in the awarded team
PRITZKER PRIZE				
1	1979	Philip Johnson		
2	1980	Luis Barragán		
3	1981	James Stirling		
4	1982	Kevin Roche		
5	1983	leoh Ming Pei		
6	1984	Richard Meier		
7	1985	Hans Hollein		

¹ A. Rand, *The Fountainhead*, Penguin Books, London 2001.

² Pritzker Architecture Prize [in:] Wikipedia, https://en.wikipedia.org/wiki/Pritzker_Architecture_Prize (access: 1.05.2021).

	I	II	III	IV
No	Date	Laureate/laureates	Award for the team	A woman in the awarded team
PRITZKER PRIZE				
8	1986	Gottfried Böhm		
9	1987	Kenzō Tange		
10	1988	Gordon Bunshaft		
11	1988	Oscar Niemeyer		
12	1989	Frank Gehry		
13	1990	Aldo Rossi		
14	1991	Robert Venturi		
15	1992	Álvaro Siza Vieira		
16	1993	Fumihiko Maki		
17	1994	Christian de Portzamparc		
18	1995	Tadao Andō		
19	1996	Rafael Moneo		
20	1997	Sverre Fehn		
21	1998	Renzo Piano		
22	1999	Norman Foster		
23	2000	Rem Koolhaas		
24	2001	Jacques Herzog & Pierre de Meuron	yes	
25	2002	Glenn Murcutt		
26	2003	Jørn Utzon		
27	2004	Zaha Hadid		yes
28	2005	Thom Mayne		
29	2006	Paulo Mendes da Rocha		
30	2007	Richard Rogers		
31	2008	Jean Nouvel		
32	2009	Peter Zumthor		
33	2010	Kazuyo Sejima & Ryūe Nishizawa (SANAA)	yes	yes
34	2011	Eduardo Souto de Moura		
35	2012	Wang Shu		
36	2013	Toyoo Itō		
37	2014	Shigeru Ban		
38	2015	Frei Otto		
39	2016	Alejandro Aravena		
40	2017	Rafael Aranda, Carme Pigem, Ramón Vilalta (RCR Arquitectes)	yes	
41	2018	Balkrishna Doshi		

	I	II	III	IV
No	Date	Laureate/laureates	Award for the team	A woman in the awarded team
PRITZKER PRIZE				
42	2019	Arata Isozaki		
43	2020	Farrell Yvonne, Shelley McNamara	yes	yes
44	2021	Anne Lacaton and Jean-Philippe Vassal	yes	yes

When analyzing the above table, it can be visible that over the years the award is being awarded more often to teams of architects rather than to individuals. The first recorded case of awarding more than one person with the Pritzker Prize was in 2001, when the award was given to the Jacques Herzog & Pierre de Meuron duo. This case provided a precedent that sparked successive awards to groups. The jury decision was of great importance, because only 10 years earlier, despite the intervention of Robert Venturi, the award winner, the Jury had refused to award the prize to two people, that is Venturi and Denise Scott Brown – his wife.

At the same time, it can be seen that the number of women being awarded with the Pritzker Prize is on the increase. Zaha Hadid was awarded the prize in 2004 and still remains the only female independent architect to have been honored with the award. Over the years, women began to emerge among the winners since the Jury began to award the prize to teams: in 2010 to Kazuyo Sejima & Ryūe Nishizawa (SANAA), in 2017 to Rafael Aranda, Carme Pigem, Ramón Vilalta (RCR Arquitectes), to Farrell Yvonne, Shelley McNamara in 2020 and to Anne Lacaton and Jean-Philippe Vassal in 2021.

2.2. IN THE SHADOW

However, when studying the CVs of individual laureates, it becomes apparent that women have been working with them for years, but have been overlooked in terms of achievements of architectural studios. Prizes awarded to individual authors made it impossible to appreciate the entire team, forced architects to sign the project with one, usually male, surname. In Table 2, women present in the lives of Pritzker Prize winners are discussed, with the exception of the analysis in terms of the winners whose teams officially included a woman.

Table 2. The presence of female architects in the professional and private life of Pritzker Prize winners³.

	I	II	III
No	Date	Laureate/laureates	Female life partner/work associate
1	1979	Philip Johnson	No data available
2	1980	Luis Barragán	No data available
3	1981	James Stirling	No data available
4	1982	Kevin Roche	No data available
5	1983	Ieoh Ming Pei	Wife Eileen Pei – landscape architect.

³ U. Schwittalla, *Women in Architecture. Past, Present, and Future*, Hatje Cantz Verlag, Berlin 2021., p. 132 and numerous internet sources, for example: www.wikipedia.com, www.australianopalcentre.com, www.theguardian.com, www.ulp.pt, www.stirworld.com.

	I	II	III
No	Date	Laureate/laureates	Female life partner/work associate
6	1984	Richard Meier	No data available
7	1985	Hans Hollein	No data available
8	1986	Gottfried Böhm	Wife Elisabeth Böhm – architect – she assisted her husband mostly in interior design.
9	1987	Kenzō Tange	No data available
10	1988	Gordon Bunshaft	No data available
11	1988	Oscar Niemeyer	No data available
12	1989	Frank Gehry	No data available
13	1990	Aldo Rossi	No data available
14	1991	Robert Venturi	Denise Scott Brown – wife, official and main work partner, architect, writer, urban-planner.
15	1992	Álvaro Siza Vieira	No data available
16	1993	Fumihiko Maki	No data available
17	1994	Christian de Portzamparc	No data available
18	1995	Tadao Andō	No data available
19	1996	Rafael Moneo	No data available
20	1997	Sverre Fehn	No data available
21	1998	Renzo Piano	No data available
22	1999	Norman Foster	Wendy Cheesman Foster – first wife, co-founder of Team 4 (a company founded with Su Brumwell, Foster, Richard Rogers in 1963), co-author of buildings: Creek Vean, Reliance Controls factory, Jaffe House (Skybreak House), Wates Housing. Until her death, she co-ran the Foster Associates studio with her husband.
23	2000	Rem Koolhaas	Petra Blaisse – the present life partner, designer, architect. She collaborated with Koolhaas, on project, such as the Museumpark in Rotterdam, Nederlands Dans Theater in The Hague, she runs his own studio Inside Outside.
24	2001	Herzog & de Meuron	No data available
25	2002	Glenn Murcutt	Wendy Lewin – academic teacher, architect, co-creator of such projects as: The Australian Opal Center, Moss Vale Education Center, Arthur and Yvonne Boyd Art Center.
26	2003	Jørn Utzon	No data available
27	2004	Zaha Hadid	Does not apply
28	2005	Thom Mayne	No data available
29	2006	Paulo Mendes da Rocha	Second wife – Helene Afanasieff – architect, academic teacher.
30	2007	Richard Rogers	Su Brumwell – wife, academic teacher, architect, co-founder of Team 4 (a company founded in cooperation with Wendy Cheesman Foster, Norman Foster, Richard Rogers in 1963), co-author of buildings: Creek Vean, Reliance Controls factory, Jaffe House (Skybreak House), Wates Housing, Pompidou center, Zip-Up House.

	I	II	III
No	Date	Laureate/laureates	Female life partner/work associate
31	2008	Jean Nouvel	No data available
32	2009	Peter Zumthor	No data available
33	2010	Kazuyo Sejima & Ryūe Nishizawa(SANAA)	Does not apply
34	2011	Eduardo Souto de Moura	María Luisa Penha – architect and wife, she has worked with the architect for over 30 years, including at renovation of buildings on the Douro River.
35	2012	Wang Shu	Lu Wenyu – wife, architect, co-founder of the Amateur Architecture Studio.
36	2013	Toyoo Itō	No data available
37	2014	Shigeru Ban	No data available
38	2015	Frei Otto	No data available
39	2016	Alejandro Aravena	Giovana Franceschetto – wife, architect, urban planner, academic teacher, cooperates with Aravena and runs her own projects and design studio.
40	2017	Rafael Aranda, Carme Pigem, Ramón Vilalta (RCR Arquitectes)	Does not apply
41	2018	Balkrishna Doshi	No data available
42	2019	Arata Isozaki	No data available
43	2020	Farrell Yvonne, Shelley McNamara	No data available
44	2021	Anne Lacaton and Jean-Philippe Vassal	Does not apply

Based on the data gathered in the Table 2, it is visible that in 26.8% of cases (11 female architects – winners' partners were found for the total of 41 male laureates), the female architect was secretly the winner's work associate. It is especially worth noting that in the case of the prizes awarded in 1991 (for Robert Venturi) and 2012 (for Wang Shu), both winners emphasized the contribution of their partners in the development of their studios and creative thought. In both cases, the wives were also co-founders of the architectural studios.

Comprehensive data is difficult to collect for the purposes of the present article, as it would be necessary to obtain hard-to-reach data and often to meet and talk with Pritzker Prize winners in person, which is beyond the author's capabilities. The data was compiled from an analysis of literature on women in the profession and online resources, including numerous interviews with the winners.

Simultaneously, it is troublesome to estimate the authorship of projects, as such an undertaking would involve very subjective judgment depending on the adopted method of evaluation. It can be assumed that the most significant contributions are made by persons who outline the general concept of the design, or by the person who correctly adjusts the project to the realities, context and regulations. It is also worth adding that the architect whose name the design is signed with often heads a large architectural office and becomes more of the manager of the entire team of architects. Thus, his/her function is, out of necessity, limited to organizing the work of the team, making major decisions and contacting clients, rather than design work itself.

The author of the present paper believes that emphasizing the presence of women – professional partners of the Pritzker Prize winners, offers an important outlook on the myth of the architect as an independent unit.

2.3. ARCHITECTS' LIFE PARTNERS

The table below offers information, in chronological order, concerning women as life-professional, as well as solely professional partners in the life of architects as co-authors of projects from the 15th century onwards. The women previously mentioned in the tables above were excluded from the selection below. Additionally, the table includes the first independent female architects to emphasize the initial moment when women become independent in the profession.

Table 3. Selected examples of women in the profession of an architect.

	I	II	III	IV
No.	Years	Architect/ investor	A female architect – life partner or associate	The woman's role
1	15th/16th century	Thomas Bohier	Katherine Briçonnet	Wife – she supervised the construction of the Château de Chenonceau in the absence of her husband.
2	17th/18th century	Brat Plautilli Bricci	Plautilla Bricci	Architect of several castles in vicinity of Rome, her designs were attributed to her brother due to conventions.
3	17th/18th century	Christopher Wren	Elizabeth Wilbraham	Wren's professional partner, she designed herself in England, hiring architects to represent her.
4	18th/19th century	Independently	Louise Blanchard Bethune	First member of AIA, first independent architect in the USA (running her own company).
5	1862–1926	Independently	Signe Hornborg	The world's first graduated architect, she designed in Finland in the Art Nouveau style.
6	1871–1961	Frank Lloyd Wright Walter Burley Griffin	Marion Mahony Griffin	Wright's employee who ran the company in his absence, she designed houses characteristic of the architect's style, with horizontal lines, deep eaves and geometric ornaments; later she became the wife of Griffin, co-author of the Canberry competition project in Australia.
7	1897–2000	Adolf Loos Ernst May	Margarete Schutte- Lihotzky	Author of "Frankfurt kitchen"; having married Wilhelm Schutte, the architect, she quit her position due to legal conditions that forbade both married people to work in public positions.
8	1889–1985	Gerrit Rietveld	Truss Schroder	Co-author of the Rietveld House in Utrecht – the De Stijl manifesto.
9	1909–2002	William Friedman	Hilde Reiss	One of the four Bauhaus graduates. Together with Friedman, she was a curator at the Waler Art Center in Minneapolis and a co-founder of Idea House II.

	I	II	III	IV
No.	Years	Architect/ investor	A female architect – life partner or associate	The woman's role
10	1885–1947	Ludwig Mies van der Rohe	Lilly Reich	Life and professional partner of Mies van der Rohe until his departure to Chicago. She collaborated with him from 1926, incl. at the Werkbund exhibition "The Home", the pavilion in Barcelona, the Tugendhat house in Brno; author of the Wiessenhof chair.
11	1903–1999	Le Corbusier	Charlotte Perriand	Interior and furniture designer at Le Corbusier's office, responsible, inter alia, for creating the LC1, LC2, LC3 armchair and the LC4 chaise longue; decor of the Marseille Unit.
13	1912–1988	Charles Eams	Ray Eams	Wife and professional partner of Charles Eams, designer of furniture and industrial designs. Since meeting each other and getting married, they always worked together on projects, such as the Wire chair, interiors, furniture and low-cost house designs.

The description of the cooperation between two couples of Polish architects, namely Barbara and Stanisław Brukalski and Helena and Szymon Syrkus, deserves a separate reference. Both pairs conducted design activities mainly during the interwar period and after World War II. The results of their projects include such well-known designs as housing estates: WSM in Żoliborz (Brukalski), WSM in Rakowiec (Syrkus). While reading about their works, rarely only the male member of the couple is mentioned. In contrast to the examples provided in the above tables, in these two cases women are presented as equal creators.

Denise Scott Brown discussed the issue of omitting women in the profession in her essay of 1989, entitled *Room at the Top? Sexism and the Star System in Architecture*.⁴ Her example is of particular importance. Despite the intervention by Robert Venturi, privately her husband, she was not awarded the Pritzker Prize. In 2013, a petition that collected 20,000 signatures was organized in order to convince the jury to honor Scot Brown with the award behind time. Unfortunately, the petition failed to take effect.

2.4. DISCRIMINATION AGAINST WOMEN IN THE PROFESSION OF ARCHITECT

The first data on the status of women in the industry of architecture was compiled in 1974 by the American Institute of Architects. The information painted a picture of discrimination and sexual harassment. This led to the emergence of bottom-up women's movements to make the profession equal, such as the Organization of Women Architects, Chicago Women in Architecture and the Alliance of Women in Architecture. These institutions originated from the second wave of feminism (which started in the 1960s and focused on equality in the labor market, issues of abortion and female sexuality, and lasted until the end of the 1970s). The movement

⁴ D. Scott Brown, *Room at the Top? Sexism and the Star System in Architecture* [in:] E.P. Berkeley, M. McQuaid (eds.), *Architecture: A Place for Women*, Smithsonian Institution Press, Washington 1989.

tackled problems of equality in the labor market. In socialist countries, despite differences resulting from political background, the position of women in the profession was similar.⁵

The first woman to be awarded architectural degree in the United States in 1880 was Margaret Hicks. She graduated from Cornell University. In the aftermath of her achievement, women became increasingly more willing to study architecture, but unfortunately they still encountered difficulties in their professional work. Sophia Hayden, who graduated in 1890, had great problems with finding a job. When she won the competition in 1891, it seemed that her career would develop. Regrettably, she was paid much less than her male colleagues in the industry and was disrespected by people involved in the investment process. These factors led to her abandonment of the profession.⁶

The press of that time failed to support female architects either. In 1902, Raffles Davison, the editor of *British Architect*, wrote in the magazine that women lack the “right disposition”, “consistent approach”, “power of treatment” and “prudent restraint” to practice architecture.⁷ Karl Scheffler voiced opinions in a similar vein in 1908, whereas Otto Baring did so in 1911. The trend would still come to light much later, namely, in 1971. In that year, in an interview with Rita Reif for *The New York Times*, Marcel Breuer claimed that “biggest problem of all is the biological story. Being married, being a mother is a full time job. Somehow liberation women do not want to recognize it.”⁸ In Poland, on the other hand, the Brucki and Syrkus family (as mentioned above) stood out against the background of foreign examples by their partnership in the profession as early as the interwar period. After all, these examples of partnership, almost ostentatious, were exceptions – the usual practice was to marry high school graduates after the “wives’ school”, i.e., once they graduated an art school with an architectural faculty.

2.5. CURRENT REASONS FOR WOMEN TO QUIT THE PROFESSION

Numerous reasons for women to leave the profession of an architect can be given. The most important ones are listed below:

- Unequal distribution of responsibilities at home and in parenting. According to research, household duties take about 70 hours a month for women, which means that they devote about ½ of a full-time job to chores. Moreover, the research conducted on behalf of the book *Nieodpłatna Praca Kobiet: Mity, Realia, Perspektywy* [Unpaid Women’s Work: Myths, Reality, Prospects],⁹ the vast majority of housework and childcare are assumed by women. This leads to consequences in their professional life. When working as an employee in an architectural office, less time is left for women to rest in their free time, which increases the creativity needed in the profession. When working in a studio of one’s own, house chores translate into less opportunity to get involved in developing a company, which process requires a lot of dedication. Another aspect of this issue

⁵ D. Stratigakos, *Gdzie są architekci?*, Fundacja Centrum Architektury, Warszawa 2019.

⁶ S. Allaback, *The First American Women Architects*, University of Illinois Press, Champaign, 2008, pp. 94–96

⁷ T. Raffles Davison, *May Women Practise Architecture?*, *British Architect*, 2.02.1902.

⁸ R. Reif, *Fighting the System in Male-Dominated of Architecture*, *The New York Times*, 11.04.1971, p. 60.

⁹ A. Titkow, D. Duch-Krzyszczek, B. Budrowska, *Nieodpłatna praca kobiet: mity, realia, perspektywy*, Wydawnictwo IFiS PAN, Warszawa 2004.

refers to the unequal distribution of responsibilities in the care of children. Women use parental leave much more often than men. This leads to the emergence of a stereotype which makes employers expect that if a woman-employee becomes pregnant, she will take a leave from work for at least a year.

- Unequal pay – According to a 2015 study by Instytut Badań Strukturalnych [Institute for Structural Research],¹⁰ women in the same positions and with similar experience earn, on average, 20% less than men. The tendency to pay women lower salaries by employers was shown in research, both abroad and in Poland. In 2003, students with an HR background at Columbia Business School were presented with an identical CV, the only difference being the candidate's name: Heidi and Howard¹¹ (in the Polish version, Karol and Karolina – research conducted at Kozminski University by Anna Górka.)¹² The research proved that the hypothetical woman was less likely to be employed in the position and was offered a lower salary. Additionally, in open-ended questionnaire, she was described as unfriendly and “ruthless.”

Moreover, the inequality of pay results in the fact that when one of the parents has to suspend or abandon their career on behalf of parenting duties, most likely it is a woman, as it is more profitable for the family to be maintained by the profession of a better-paid man.

- Pushing women aside at work. Architecture is a difficult profession that attracts candidates with creative and interesting challenges it offers. Such tasks tend to be more often entrusted with men for a number of reasons, including for fear of woman's leaving work on behalf of maternity leave. This also applies to women not being given credit for the results, the so-called “Matilda effect,”¹³ which is observable not only in the scientific community, but also in architecture. Moreover, the authorship of projects is most often attributed to men.
- Difficulty in being entrusted with ambitious, significant orders. Architectural studios are fueled by large orders. Without such procurements, which tend to be given to men to work on, the studio stands still.
- As an industry exposed to criticism and subjective assessment, architecture is easier to be embodied by an individual. Self-promotion is accompanied by the promotion of the brand-name. Therefore, the names of architectural studios are most often associated with the name of the architect. Also, the client prefers to focus responsibility for the design and communication concerning it on one person, that is the main architect, the company's representative.
- Lack of role models to follow. Architecture is full of male examples, also for the above-mentioned reasons, but the industry lacks numerous female role models. This fact overlaps with the “Queen bee syndrome,”¹⁴ according to which, in a male-dominated environment

¹⁰ I. Magda, J. Tyrowicz, L. van der Velde, *Nierówności płacowe kobiet i mężczyzn. Pomiar, trendy, wyjaśnienia*, Instytut Badań Strukturalnych, Warszawa 2015.

¹¹ F. Flynn, C. Anderson, *Heidi vs. Howard: An Examination of Success and Likeability*, [study] Columbia Business School and New York University, 2003.

¹² A. Górka, *Perception on Female Candidates for Managerial Positions – How Does the Experience of the Recruiter Influences Perception*, *Zeszyty Programu Top* 15, 2016, no. 8, pp. 51–64.

¹³ *The Matilda Effect* – a term which describes cases of omitting the participation of female scientists in research work and attributing their achievements to male scientists.

¹⁴ F.D. Blau, J. DeVaro, *New Evidence on Gender Differences in Promotion Rates: An Empirical Analysis of a Sample New Hires*, National Bureau Of Economic Research, Ambridge 2006.

(such as architecture), a successful woman distances herself from other women and even refuses to help them. A shortage is experienced in the industry in terms of female promoters and mentors who would support the development of younger female colleagues. The omission of women who have participated in design for years intensifies this problem.

This problem became ever apparent during the promotion of the Barbie doll by Mattel Inc., as the company created consecutive specimens of the toy in professional roles. The campaign was called *Barbie: You Can Be Anything... Barbie Architect*. The doll, released in 2010, wears a white and blue knee-length dress, black high heels, and holds a pink tube for projects. In her other hand she is holding a white helmet. The image of the Barbie has sparked a lot of criticism, especially from women. The appearance of the doll was condemned, especially the pink wardrobe items and accessories, high-heeled shoes and the length of the dress. Opinions were voiced that a real architect would be wearing crumpled clothes having spent a night in the office and a would suffer from number of health problems, visible on her face, due to overwork and lack of access to health insurance.¹⁵

At the same time, the reaction showed a deep distrust between women who chose to criticize the concept instead of supporting the image of an architect aimed at young girls, and normalizing the presence of women in a male-dominated environment. Ultimately, physical appearance is of little importance in this profession. It is the design itself that matters. Thus, at the official premiere of the doll at the AIA convention in New Orleans, workshops for local girls' clubs and schools were organized, the aim of which was to redesign the Barbie's Dream House.

Films whose protagonist is a stylized artist-architect are constantly being made. Examples include Ted Mosby in the series *How I Met Your Mother*, Ludwik Boski in *Rodzinka.pl*, Alex Wyler in *The Lake House*. Few examples of women-architects in pop culture can be mentioned and if they do appear, their function is limited to presenting the profession of a heroine or occur in romantic films as, e.g., in *Isn't It Romantic!*

The effectiveness of these mechanisms is evidenced by the statistics of women leaving the profession. According to statistics, the ratio of female to male students are similar during studies (about 1:1). However, among the female and male owners of large architectural studios, this ratio changes significantly and amounts to 13:87. Most often, women leave architecture for graphic and industrial design or a full-time job in architectural and construction administration, which gives more opportunities to combine professional and family work.¹⁶

2.6. ANALYSIS OF THE NAMES AND NUMBERS OF EMPLOYEES OF ARCHITECTURAL STUDIOS

Due to the multitude of architectural studios, it was decided to analyze the names and employees of the offices of the largest architectural studios in Poland. The selection was made on the basis of a ranking conducted in 2018 by the propertydesign.pl portal, based on the popularity of information on the studios and their projects on the propertydesign.pl portal.¹⁷

¹⁵ D. Stratigakos, *op. cit.*

¹⁶ J. Clark, "Sexism is Still with Us," *MAS Context*, 2015, no. 27, pp. 40–59.

¹⁷ TOP 25: *O nich jest głośno. Oto najpopularniejsze pracownie architektoniczne w Polsce*, Propertydesign.pl, https://www.propertydesign.pl/architektura/104/top_25_o_nich_jest_glosno_oto_najpopularniejsze_pracownie_architektoniczne_w_polsce,18142.html (access: 15.06.2021).

Table 4. List of names and employee composition of the most popular architectural studios in Poland.

No	Architectural office	Founders, partners	Year of foundation
1	JEMS Architekci [Jems Architects]	Olgierd Jagiełło, Maciej Miłobędzki and Jerzy Szczepanik-Dzikowski, Wojciech Zych	1988
2	Pracownia Architektoniczna Kwadrat [Kwadrat Architectural Studio]	Jerzy Kaczorowski, Jacek Droszcz, Adam Drohomirecki	1989
3	Arch Deco	Zbigniew Reszka and Michał Baryżewski	1989
4	KWK Promes	Robert Konieczny	1990
5	medusa group	Przemysław Łukasik and Łukasz Zagala	1997
6	Grupa 5 Architekci [Group 5 Architects]	Roman Dziedzicko, Krzysztof Mycielski, Michał Leszczyński, Rafał Zelenta, Rafał Grzelewski, Maciej Lewandowski and Maciej Dutkiewicz, Mikołaj Kadłubowski	1998
7	JSK Architekci [JSK Architects]	Zbigniew Pszczulny and Mariusz Rutz	1998
8	Wxca	Szczepan Wroński and Wojciech Conder	2007
9	WWAA	Natalia Paszkowska and Marcin Mostafa	2007
10	Horizone Studio	Dominik Darasz, Bartłomiej Kisielewski, Robert Strzeński, Krystian Wawer	2009
11	BBGK Architekci [BBGK Architects]	Jan Brzozowski, Konrad Grabowiecki, Wojciech Kotecki	2011
12	KAMJZ	Maciej J. Zawadzki	2013

The above table presents architectural studios that have decided to promote their activities by not referring to the name of the founder – the main architect in the name of the Studio. Majority of the architectural studios provided in the table have been established by several people on equal terms, with no indication of one main representative. This approach did not prevent offices from achieving success and promoting their designs with the same power as by using the name of the starchitect.

Abroad, a trend to establish architectural offices by teams is observable, as well as to name the studios with a word that defines more of the motto of the studio or is formed as an abbreviation of the surnames or names of the founders. In this way, a studio is not specifically identified with one person. Examples include: MASS Design Group, Morphosis, BIG (although the latter is heavily promoted by founder's name, that is Bjarke Ingels).

3. CONCLUSION

Currently, the work of an architect-designer deals more with coordinating a variety of industries and providing boundary conditions than with designing the entire project from top to bottom. The building complexity is increasing over the years, and it is becoming impossible to prepare full documentation by one person only, even be it a great specialist in one discipline. What is more, the number of industries is on the increase. As an example, new industry

that has emerged recently may be given, namely that of wayfinding, i.e., a system of spatial and graphic navigation of the recipient around the building, which helps him/her find the way to his/her goal in a quick and intuitive manner.

Viewing an architect as a hero and independent creator, already challenged by Scott Brown in 1989, has now become obsolete. Teamwork, the advantages of cooperation and cooperation skills are appreciated. Women, instead of being partners/wives begin to join the team as its equal member.

The analysis of the position of women in architectural design leads to the recognition of their role in this process. It may be seen as an attempt at bringing to public attention other people who have had a significant impact on architectural projects, and who still remain hidden in the shadow of starchitects.

It remains to be considered what an icon of a given studio will be. For years, the figure of the starchitect has provided an element that promotes the studio and allows for emotional connection with it. It is difficult to identify with a group of unknown people, this role will probably be assumed by the product itself – architectural realization, especially in the cases of designs that manage to stimulate the social imagination. This may not necessarily happen on the basis of the “Bilbao effect.” that is, the redundancy of the means applied. Instead, the Gehry’s project creates as well/after all, a space with the characteristics of a “place.” This case is similar to other numerous objects created nowadays by much more modest and publicly unknown authors with whom the local community strongly identifies. Perhaps this anonymity, which is beginning to embrace all team members, similarly to the position of women in design, is currently needed. It directs attention from architectural theories and the creative act to the goal of the activity – the product and its social reception.

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