I, Preethi Kanthasamy, hereby submit this work as part of the requirements for the degree of:
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This work and its defense approved by:

Chair: David G. Saile
Patrick Snadon
Elleh Nnamdi
Contested VOICES OF PROFESSIONALISM

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By

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ABSTRACT

Architecture and interior design both involve designing buildings or spaces and have adopted titles to differentiate themselves from each other as professions. The relationship between these professions has attracted much critical interest in recent years. There are many tensions and misunderstandings between the two professions. This thesis will investigate the “contest” sphere of the two disciplines by raising the following comparative questions; is this tension created by professionals themselves or by social context involving the public, academic identities, political people, or the economy of a country? How do factors such as professional authorities, attitudes, and working methods under the heading of ‘Professionalism’ influence the sphere of professional relationship? How does this relationship change from time to time, people to people, and place to place? Can the professions get beyond a stereotypical imbalance that situates one profession, architecture, superior and being mostly worthy for men, and the other profession, interior design, inferior and as mostly being worthy of women? How do architects and interior designers relate to one another as a different and independent profession? This proposed thesis looks for the origins of the above questions by investigating how these professions emerged to their present states.

This thesis will focus on the history of the professions, their education standards, professional organizations, and their cultures of practice, thereby leading me to attempt
to develop and understand these major issues in the culture of practice-architecture and interior design.
PREFACE

During my undergraduate studies back in my home country of India, it was mandatory for architectural students to work in an architectural firm during the fourth year of the program and gain practical knowledge. This practical training program was similar to the co-operative study program here in United States.

We were given options to select any architectural field and allowed to apply to firms that matched our interest. I applied to a prominent architecture firm in my city, which also provided interior design services. My principle architect completed her Masters of Architecture program in a well renowned university here in United States and had worked here for a few years for a leading architecture firm before returning to India and starting her own firm.

I was amazed at the way she handled both architecture and interior design projects because her approach was unique and different from other traditional architecture firms in my city. She encouraged budding architects to submit conceptual designs to some of the new projects. I was really excited to practice at this firm, I worked hard to compete and win at these design contests. Over a period of time, I had established recognition for myself among senior architects and the principal architect. At the end of the program, I talked with her about my intentions to pursue my graduate degree and eventually my career in the United States, She said it was a good decision
and it would give me further opportunities to practice. To my surprise, she didn’t seem to share my enthusiasm. I was expecting more from my role model.

This incident remained at the back of my mind, and started growing bigger everyday. This led to me asking myself several questions. Was it not her education and experience in the United States that set her apart and made her current success possible? Was there something that she was not telling me before I went further in this direction? I finally summoned up the courage to ask her directly. She smiled and said that I should by all means pursue my graduate degree in United States and that it will be one of my best decisions. She also requested that I make sure that I did not loose my creative flair at the American workplace. I was intrigued by her answer, but left the firm confident that I was making the right decision.

Recently, during my graduate program at the University of Cincinnati, I was requested to propose my thesis topic. After further discussion with my professor, I decided to use my research in an attempt to explore the issues in architecture and interior design practice.

In this thesis, I have investigated and analyzed the various factors that hinder the growth of the design profession in United States. Specifically, the divide between architects and interior designers, hierarchical issues within the profession, the continuing gender bias and the reasons that contribute to and sustain these divisions-universities, professional societies, practitioners and histories.
These divisions do not send the right message of professionalism to patrons and clients requiring our design services. Clients have difficulty understanding the boundaries between architecture and interior design. Clients’ interests are best served by an integrated design/build team that takes full responsibility for a completed environment, one that meets their aspirations, specifications, schedule and budget. Nevertheless, architects and interior designers continue the debate about where one’s responsibilities end and the other’s begin, when we should really be looking at providing a higher value of providing thoughtful designs that would enhance the performance of a client’s organization. Significant changes are needed to dismantle the walls raised by these divisions.

My interest in this topic also stems from the realization that being a successful practitioner requires knowing the field and its cultures of practice very well. I would like to practice architecture after I complete my MS program from University of Cincinnati. This thesis is the culmination of my research that investigated the various social issues in current practice which continue to cause imbalance in the profession.
ACKNOWLEDGEMENTS

I would like to extend my heartfelt appreciation and thanks to all the individuals who assisted me in the preparation of this thesis. I would like to specially thank Professor David G. Saile, thesis committee chair for all his guidance, extensive knowledge in architecture, and his willingness to patiently navigate me through the complex and intricate issues in the field of practice was a great source of inspiration and helped me to identify and explore new avenues during the preparation for this thesis. I also gratefully acknowledge the valuable suggestions and guidance of the thesis committee members Professor Patrick Snadon and Professor Elleh Nnamdi, for their time, patience, and continuous encouragement during the development of this thesis.

Last but not the least; I would also like to thank my husband, Pradeep Raju, my parents, Mr. Kanthasamy & Mrs. Santha Kanthasamy, my brother, Madhan Kumar Kanthasamy and my friend Chandra Priya for all their support and encouragement.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>i</td>
</tr>
<tr>
<td>PREFACE</td>
<td>iv</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>viii</td>
</tr>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>x</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>- The Development of the Profession</td>
<td></td>
</tr>
<tr>
<td>- The Colonial Beginnings of the Architecture Profession</td>
<td></td>
</tr>
<tr>
<td>- Tensions between the ‘Gentleman-Architect’ and ‘Mechanic-Builder’</td>
<td></td>
</tr>
<tr>
<td>- Emergence of the Interior Design profession</td>
<td></td>
</tr>
<tr>
<td>- Identity Issues and Findings</td>
<td></td>
</tr>
<tr>
<td>2. BEGINNING OF THE PROFESSIONAL ORGANIZATIONS</td>
<td>18</td>
</tr>
<tr>
<td>- The need for a Professional Organization</td>
<td></td>
</tr>
<tr>
<td>- Evolution of Organizations in Architecture</td>
<td></td>
</tr>
<tr>
<td>- Architecture Licensing and Regulation</td>
<td></td>
</tr>
<tr>
<td>- The Rise of Interior Design Professional Organizations</td>
<td></td>
</tr>
<tr>
<td>- Beginning of Tensions and Rivalries</td>
<td></td>
</tr>
<tr>
<td>- AIA Stance on Interior Design Regulation and Licensure</td>
<td></td>
</tr>
<tr>
<td>- Recent Development and Directions</td>
<td></td>
</tr>
<tr>
<td>3. EMERGENCE OF FORMAL EDUCATION</td>
<td>40</td>
</tr>
<tr>
<td>- Evolution of Architectural Education in United States</td>
<td></td>
</tr>
<tr>
<td>- Traditional Architectural Education</td>
<td></td>
</tr>
<tr>
<td>- Evolution of Architectural University Education</td>
<td></td>
</tr>
</tbody>
</table>
Education and Gender Imbalance
Evolution of Interior Design Education in United States
Observations and Findings

4. CULTURE OF PRACTICE IN UNITED STATES

Different Structures of Architectural Practice in United States
Different Styles of Architectural Practice in United States
The Nature and Different Styles of Interior Design Practice
Contested Voices of Practice
Analysis and Observations

5. CONCLUSION

The Issues and Findings
The Public
Political Environment
Academic Identities
Economical and Commercial Context
Organizations
Profession Hierarchy and Attitude

BIBLIOGRAPHY
## ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students framing the roof of a large building, Tuskegee Institute circa 1890s from Mary N. Woods’ <em>From Craft to Profession: The Practice of Architecture in Nineteenth Century America</em>, 1999.</td>
<td>49</td>
</tr>
<tr>
<td>2. Oil Painting of Sarah Worthington King Peter, unknown date from Anna Shannon McAllister’s <em>In Winter We Flourish: Life and Letters of Sarah Worthington King Peter 1800-1877</em>, 1939.</td>
<td>54</td>
</tr>
<tr>
<td>5. H. H. Richardson’s assistants in his private office and library, Brookline, Massachusetts, from Mary N. Woods, <em>From Craft to Profession: The Practice of Architecture in Nineteenth-Century</em>.</td>
<td>69</td>
</tr>
<tr>
<td>7. Hierarchy pyramid that I observed in practice.</td>
<td>79</td>
</tr>
<tr>
<td>8. The factors that continue to contribute to the gender imbalance, from Ann de Graft-Johnson, Sandra Manley and Clara Greed, <em>Why do women leave architecture?</em> University of the West of England, Bristol, May 2003.</td>
<td>87</td>
</tr>
</tbody>
</table>
Chapter 1
INTRODUCTION

The Development of the Profession

Architecture and interior design have each been acknowledged as a distinct profession in two different periods. Some of their distinctions stem from the early emergence of the architecture profession in the late eighteenth and early nineteenth century and the emergence of the interior design profession a century later. The two professions woven together in the same occupational environment have worked internally with one another since pre-modern times; one considered to be an extension of the work of the other, yet claiming to be distinct.

The study of the history of the two professions should help us gain insight into the course of events that have shaped the current relationship between the two professions and help identify the origin of present day differences. Initially, my thesis will focus on the origins and evolution of the architecture profession in United States from the Colonial and Federal Periods to the present, followed by a similar investigation of the emergence of the interior design profession and a comparative analysis of their evolution.
The Colonial Beginnings of the Architecture Profession

In her book, *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (1999), Mary N. Woods discusses the origins of the architectural profession in United States. Architecture did not evolve as a profession suddenly; the preparatory work, required to take architecture professionally was done in the early part of the nineteenth century. Before that time, the practice of architecture in the United States was limited to master craftsmen, carpenters and builders.

In 1660 America, master carpenters and builders were ruling the construction world. Carpenters dominated all other building artisans, “for example there were 13 carpenters in Philadelphia by 1690, and a century later there were 450 carpenters”\(^1\). With both technical and supervisory skills, carpenters managed the building artisans. It wasn’t long before bricklayers, masons, glaziers, painters, and plasterers joined them in the construction work.

In the 1720’s, building trade organizations were established by the master carpenters, and “had the control over the measurement and valuing of the building through their secret price book”\(^2\). They enjoyed political support from figures such as Thomas Jefferson and were highly encouraged in the field. The colonial period saw a

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2 Mary N.Woods, p.11.
major change in the transition of the professions from master carpenters or master craftsmen to builders and entrepreneurs. In colonial and federal America (circa 1775), mechanic-builders conquered the building construction field. It is during this period that the early seeds of modern day architecture were sowed.

In 1796, Benjamin Henry Latrobe, a young English architect and engineer immigrated to the United States. With ten years of experience, he had developed his views of the theory and ideology of the architecture profession. Many historians, like Patrick Snadon in his book, “The Domestic Architecture of Benjamin Henry Latrobe”, acclaim him as the “Father of the architectural profession” in the United States.

According to Latrobe:

“The profession of Architecture has been hitherto in the hands of two sets of Men. The first of those [gentlemen] who from traveling or from books have acquired some knowledge of the theory of Art, know nothing of its practice, the second of those [mechanics] who know nothing but the practice and whose early life being spent in labor, and in the habits of laborious life, have had no opportunity to acquire the theory. The complaisance of these two sets of Men to each other, renders it difficult for the Architect to get in between them, for the Building Mechanic finds his account in the ignorance of the Gentleman-Architect, as the latter does in the Submissive deportment which interest dictates to the former”.

This dual ideology (gentlemen and mechanic) was an English idea of professionalism, which he tried to implement in early eighteenth century America.

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As stated earlier, during that time the American building construction field was mostly dominated by mechanics. This working environment was new to Latrobe, and he tried to introduce the English ideas of professionalism. “Latrobe understood architecture to be an art and architects to be an artist, but very well knew that just a picture is not a design”\(^4\), and always thought the professional combined theoretical knowledge with a practical understanding of the building.

His theory and ideology grew up under the inspiration of the neo-classical English architect John Soane. Soane explained clearly about the distinctions between a gentleman-architect and a mechanic. “In his ‘Plans, Elevations and Sections of Building’, Soane said, if the architect worked as a builder, he jeopardized his honor and authority as the wise paternal figure mediating between client and mechanic”\(^5\).

**Tensions between the ‘Gentleman-Architect’ and ‘Mechanic-Builder’**

The transition of design responsibilities from mechanic-builders (master builders) to gentleman-architects (European professionals) started to raise tensions between the two groups. The two groups had differences in perceived duties, authorities and compensations. The mechanic-builders were unimpressed and rivaled

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\(^4\) Mary N. Woods, p.17.

by these European ideologies in both the public and private construction works in east coast America. It was during this time Latrobe laid the foundation of modern day architecture. Latrobe had “a unique ability to visualize structural problems in a systematic and comprehensive way. He had the ability to draft his ideas out on paper”⁶, which no mechanic, contractor or engineer could imply in the early nineteenth century. Latrobe took the responsibility for educating the next generation of gentleman architects like Robert Smith and William Strickland through these ideologies.

The political support of Thomas Jefferson in 1770’s to master carpenters and their secret price list was changed in the early 1780’s with the encouragement of Latrobe’s theory of gentleman-architects. In 1803, Thomas Jefferson, encouraged Latrobe’s ideologies and designs, and appointed him as a surveyor of public buildings, especially for the Capitol Building. This period was a real transition from the mechanic-builder to a gentleman-architect building construction society.

In 1806, the Baltimore Cathedral Commission project was assigned to Latrobe, who gave his detailed drawings to the master builder and conveniently neglected the site supervision. The master builder had some questions regarding the drawings, and thought the foundation walls were too thin for the building. Therefore, he changed Latrobe’s drawings, without consulting him. Latrobe characterized the changes as “the

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⁶ Mary N.Woods, p.18.
amateur’s happy fancy and the builder’s knack of guessing improved by experience”7.

In this situation, Latrobe:

“proved that less usage of building material is efficient, which again made to prove that the professional opinion was not formed by guess or habit; it was based on theory confirmed by practice”8.

This led the Baltimore commission to place site supervision under the authority and duty of the architects.

In the 1800’s, the contractual assurance of the drawings came into use. It was then stipulated that the building should be constructed according to the drawings or written directions of the architect. The first project executed by this contractual assurance was the Bank of Pennsylvania, in which all the bank directors, masons, contractors, and architects signed the contractual assurance papers. A common referee was assigned to settle any disputes between the builders and architects. These rules worked only for the public buildings. Private buildings, on the other hand, were still in the hands of the master carpenters, and their secret price list.

However, Latrobe did not always follow his ideology of a gentleman-architect when it came to the supervision of site construction. He contradicted his professional claims by neglecting site supervision and thereby confused the clients and artisans

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7 Mary N.Woods, p.18.
8 Mary N.Woods, p.18.
about the authority of the gentleman-architect. He tried to seek other ways to control
the execution of his designs.

In 1800, “Latrobe became a chief architect for the federal government in
Washington DC”9. He hired John Lenthall, who was an experienced mechanic for the
site supervision, to make working drawings in Latrobe’s absence. After eight years of
peaceful work experience, Lenthall was killed when the covering to the vaults collapsed
and fell on him in the Supreme Court in the Capitol. This illustrated the dilemma of a
gentleman-architect, who contradicts his principle and subjects his responsibility to a
mechanic. “This was a serious dereliction of his often-vaulted professional
responsibilities, which proved fatal to Lenthall”10. These events did not stop Latrobe in
hiring the mechanics as clerks and assistants. There were controversies about Latrobe’s
staff arrangements in dealings with some clients.

“Accustomed to a master builder who charged a single fee for design,
contracting, craftsmanship, and supervision, they especially balked at
hiring a superintendent like Lenthall and then paying Latrobe too”11.

Though Latrobe struggled in his legacy of the gentleman-architect, he was truly
recognized in United States and some historians like Patrick Snadon considered him the
“Father of Architectural Profession.” “This growth of the profession made the next

9 Mary N.Woods, p.22.
10 Mary N.Woods, p.23.
11 Mary N.Woods, p.23.
phase in the development of cooperation and organization possible for next generation professionals”\textsuperscript{12}.

\begin{center}
\textbf{Emergence of the Interior Design profession}
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When searching for the origins and evolution of the history of the interior design profession, one tends to find a mixed history of textile design, furniture design, and architecture. There is less established history in the interior design profession. According to Grace Lees-Maffei:

“\textit{In the industrial west, the design of the interior has been conceptualized as a domestic and amateur phenomenon, and the domestic interior has been conceptualized as a feminine realm}”\textsuperscript{13}.

However true this may be, the reasons for the lack of interior design history is a much larger subject beyond the scope of my thesis.

Both architectural and interior design services started to evolve during the seventeenth and eighteenth centuries. In the colonial period, the master craftsman and the carpenters designed the exteriors and interiors of any building. In this, most of the ornamental details for the exterior and interiors were managed by the master craftsman. They were responsible for designing furniture, draperies and other interior details.

\textsuperscript{12} Mary N.Woods, p.26.

\textsuperscript{13} Grace Lees-Maffei, Professionalization as a Focus in Interior Design History (Oxford University Press, 2008), p.1
During this period, interior decoration was the primary responsibility of artisans and craftsmen. A few master artisans during this time were William Buckland, Pierre L’Enfant, Stephen Hallet, George Hadfield and Maximilian Godefroy. Some of the eminent artisans emigrated from Europe to United States.

“No matter what their ‘profession’ in the arts, they clearly served the function of interior decorators. These architects, painters, sculptors, and other artisans were considered artists or craftsmen”\textsuperscript{14}.

The craftsman had their furniture, fabric, and drapery designed and assembled. In the colonial period, there were master craftsmen who specialized in wood-carving and cabinet making. Although they were trained as carpenters, they specialized more in decorating interiors by making furniture, cabinets, and sculptures. Samuel McIntire (1757) from Salem, Massachusetts was one of them. Though trained as a carpenter, he became an architect, cabinetmaker, and sculptor. The wood carving skills of his artistry became famous.

“McIntire used his skill with the chisel to embellish the work of Salem’s cabinetmakers, architects and shipbuilders, but his best work is seen on furniture of his own design”\textsuperscript{15}.

\textsuperscript{14} Piotrowski, Christine M. ‘Professional Practice for Interior Designers’, New York: p.4.

\textsuperscript{15} From “Samuel McIntire: Master Carver of Salem”, Edited by John Fiske from the exhibition text written by Dean Lahikainen, the Carolyn and Peter Lynch Curator of American Decorative Art and curator of Samuel McIntire, Carving an American Style at the Peabody Essex Museum in Salem, Massachusetts. http://antiquesjournal.com.
During the Revolutionary War, these decorators even served as merchants by importing their designed furniture and fabrics with which they established global trade and made huge profits.

In early 1800’s, the English architect Benjamin Henry Latrobe had a “ghost” interior designer named George Bridport. “George Bridport was one such decorative painter whose fine designs and artistic ability were appreciated and promoted by the architect Benjamin Henry Latrobe”\textsuperscript{16}. George Bridport designed the interior walls, window blinds, furniture, and assigned interior colors. Patrick Snadon in his book, “The Domestic Architecture of Benjamin Henry Latrobe”, acclaims him as the earliest “ghost” interior designer working in an architect’s office in the United States. “Latrobe called him “an excellent decorative architect”\textsuperscript{17}.

In the early nineteenth century, the concept of professionalism was introduced by prominent decorators like Elsie de Wolfe and Candace Wheeler. In 1865, Elsie de Wolfe and Candace Wheeler were two independent women who practiced interior design as a profession. Wheeler was one of America’s first woman interior and textile designers and was credited with helping open the field of interior design to women.


She began her profession as a textile designer in New York. Wheeler believed in the education of women and established the New York Society of Decorative Art in 1877.

In 1879, ‘L.C. Tiffany and Associated artists’ was established by Wheeler and Louis Comfort Tiffany. This company was successful for the next four years. In 1883, Wheeler being a textile designer, decided to move out of the association from L C Tiffany, and established a new company called ‘Associated Artists’,

“which designed interiors, wallpaper, tapestries, embroidery, upholstery, rugs, furniture and embroidery in styles inspired by the British Arts and Crafts and Aesthetic Movements”18.

Wheeler’s daughter, Dora, who completed her studies in art in Germany and France, was a part of this firm.

“In their brownstone workrooms on East 23rd Street in New York, the women of Associated Artists were able to rival in textiles the lines and colors Louis Tiffany produced in glass”19.

Interior design was not just limited to women during the early days; there were male interior designers in the late eighteenth century such as Samuel Colman, who worked with Wheeler, and female architects such as Sophia Hayden, who worked with Wheeler in the Chicago Exposition in 1893. One of Wheeler’s most famous works is the interior of The Woman’s Building at the Chicago World’s fair at 1893.

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19 Susan M.Graves, p.40.
“She was the official interior designer of the Woman’s Building and also supervised and decorated the entire building. The historians acclaimed that the Chicago Exposition has significantly influenced architecture”\(^{20}\).

Elsie de Wolfe was credited in the evolution of interior decoration history as the founder of the interior design profession. Being an entrepreneur, Elsie de Wolfe was unable to escape from her circle of secured business and comfort. On the other hand Wheeler, who practiced for over 30 years, had a broader vision about the field of the interior design profession, and felt professional practice, required special knowledge and education.

Jane Smith in, “Elsie de Wolfe- A Life in the High Style” (pg.8), wrote;

“The domestic taste and comfort of humanity might well be in the hands of women, as Mrs. Wheeler believed, but it was unlikely that many would follow her call to turn professional as long as she insisted that formal education in the history of art and an apprenticeship to an architect were both prerequisites to the job”\(^{21}\).

In the early twentieth century, the interior designers widened their work beyond domestic design and started designing commercial spaces. In 1905, de Wolfe was commissioned by Stanford White to design the interiors of the Colony Club,

“the first large scale private clubhouse for women in the United States. It was the first major commission given to someone who was neither an architect nor a dealer in furnishings or antiques and the first to go to a woman...”\(^{22}\)

\(^{20}\) Susan M.Graves, p.44.

\(^{21}\) Susan M.Graves, p.44.

\(^{22}\) Susan M.Graves, p.49.
In 1913, de Wolfe was asked by Henry Clay Frick to design the private quarters of his family home. In this project, Henry hired an architect to design the public rooms.

It was about the same time that a clear demarcation emerged between the professional authority of architects and that of interior decorators, with the assignation of the private sphere to the interior decorator and that of the public sphere to the architect. By then, the service of an interior decorator was considered to be an expensive luxury, and was mostly patronized by the upper class.

“The rise of the interior decorator during the twentieth century was the result of the changed social and economic circumstances. The employment of an interior decorator was, and remains as expensive luxury, available only to the upper echelons of the society”23.

The early practitioners of interior design, referred to as decorators, provided a distinct identity specific to the design and the furnishing of the interior space. The name ‘interior designer’ was coined in 1940. Prior to that, it was known as interior decoration, and the people who practiced it were called interior decorators. “By that period, most interior designers were trained first as architects and, in the spirit of the modernist idea of the ‘Gesamtkunstwerk’, saw the interior as a natural extension of their work”24.

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23 Susan M.Graves, p.50.

“This might be because of, interior design relates to so many different areas of design, and encompasses the work of architects, engineers, builders, joiners, plasterers, textile designers, fine artists and furniture designers”25.

Identity Issues and Findings

The comparative study of the two professions reveals striking similarities in the evolutionary course of both. The path of evolution for architecture was from carpenters, to builders, to mechanics, to gentleman-architect, and to modern day architecture. Interior design, on the other hand, has evolved from craftsmen, to furnishing, to interior decorators, to extended architects, and to modern day interior design. History has provided insight into the transition of duties, authorities, and compensations as one profession distinguishes itself from the other; hence, there were natural differences in ideologies, rising tensions and misunderstandings between the professions.

This is especially evident from the rising tensions in the Latrobe years of transition from builders to gentleman-architects. It is very tempting to draw parallels between the Latrobe years of transition to the modern day transition from extended architects to interior designers and attribute current tensions as a natural phenomenon.

25 Grace Lees-Maffei, Professionalization as a Focus in Interior Design History (Oxford University Press, 2008), p.1
of this transition. Historical references to both professions have illustrated this early emergence of the architecture profession in the late eighteenth and early nineteenth century. Interior design emerged as a profession a century after architecture. However, interior design historians argue that interior design was practiced as early as the eighteenth century, the same time architecture was starting to evolve.

Henry Hildebrandt, Professor in the School of Architecture and Interior Design (SAID) at University of Cincinnati, argues that,

“professionalism in interior design paralleled the development and evolution of professional practice in architecture. In fact, although interior design had not yet achieved a singular title or was at least referred to in terms of ‘interior decoration’, the specific theoretical constructs and services; the skills and knowledge for providing professional services distinct to the designing and furnishing of interior spaces were in place and functioning in pretty much the same time frame as architecture”26.

History has also revealed another interesting perspective to this division. During the early days, the decoration of the interior space was often entrusted to established tradesman, and firms specializing in furniture making and upholstery. There was clear demarcation of responsibilities, a better understanding of duties, and authority between the professions. Architects did not seem to think that interior design was natural extension of their function. So, how did this change over the years?

The specialized decorator architects were the early interior designers and the forefathers of the spirit of the modernist idea of the Gesamtkunstwerk. Is it possible

26 From Henry Hildebrandt, p.1.
that these modernist ideas of providing an integrated and complete artwork has prompted modern architects to provide a complete solution and see other professions including interior design as natural extension of their profession?

The fusion of artists and tradesman continued into the twentieth century, “but became opaque, as historians like Patrick Snadon terms as ‘Ghost’ interior designers worked under others-Lilly Reich’s collaboration with Mies Van de Rohe, and George Niedecken’s contribution in working with Frank Lloyd Wright”\textsuperscript{27}. Thus, interior design can claim professional credibility and legitimacy.

\textsuperscript{27} From Henry Hildebrandt, p. 4
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Chapter 2
BEGINNING OF THE PROFESSIONAL ORGANIZATIONS

The Need for a Professional Organization

Organizations play a key role in the development of a profession. By representing a profession with a critical mass, organizations lobby the development of the profession, maintain control, provide insight of the legitimate practices of the profession, nurture a body of knowledge, and monitor professional educational programs.

A strong organization shapes the practice of the profession. Professional organizations play a vital part in creating visibility and addressing issues in practice. By studying the history of the evolution of architecture and interior design organizations, their mission, beliefs, and the areas of contention, we can gain insight into the role of organizations and the factors that contribute to their current prevailing orientations and tensions.

Throughout history, people have created structures; designed interior/exterior spaces, and decorated those spaces in an infinite combination of styles, colors, and materials.
“With the creation of complex structures, legislation came gradually into being to insure public safety and welfare. Professionalization was a collective effort requiring organizations and cooperation”28.

The obligations of the profession, then, are to establish and maintain;

“standards for admission and practice; to protect public health, safety and welfare; and to consider the public good when working for an individual client, thus respecting public welfare over personal gain”29.

**Evolution of Organizations in Architecture**

Architecture undertook an organized and self-conscious step towards building its professional organizations in the antebellum earlier than the interior design and other professions. The practice of architecture as an occupation proceeded without standards, regulations, or organizations until the early 1830’s. Immediately after the Civil War, new bureaucracies were formed to undertake large scale public works and transportation projects. These changes were accompanied by massive immigration, development of efficient transportation systems, manufacture of new building materials, and urban growth. All these changes triggered the need for professionals who could guarantee their competence and expertise.

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‘The American Institution of Architects’ was formed in 1836, by a group of twenty-three architects in New York. It was one of the institutions which sustained for a considerable period of time in America.

The organization was not just formed by architects. There were artisans and master builders from other organizations like “the Bricklayers Company of Philadelphia, the Society of Housewrights and the Massachusetts Charitable Mechanics Associations”\textsuperscript{30}. Architectural Science was introduced by in 1837, because science had a particular intensification and meaning in antebellum America.

“By invoking science, the American Institution’s founders were carving out a special place for the professional architect, between the client and mechanic, in the building market”\textsuperscript{31}.

The members were selected on the basis of an examination conducted by the founders. The institution disbanded in the same year, due to the rivalries between the Philadelphia and New York architects.

Due to the economic crisis following 1837, it took 20 years to re-organize a professional institution. In 1857, the American Institute of Architects (AIA) was formed by Richard Upjohn, with a group of twelve New York architects. This organization was known as The Gentlemen’s Club, and neither succeeded neither in organizing an institution for the public nor in educating new professionals. Another factor which

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\textsuperscript{30} Mary N.Woods, p.30.

\textsuperscript{31} Mary N.Woods, p.30.
hindered the development of the institution was the rivalry between architects. Due to the failure of this organization, Upjohn tried to establish an association with a select group of local architects.

The first draft of the AIA constitution was in 1857, and membership qualification for admission to the new organization was unclear, full of ambiguity, and the standards were not codified nor fully developed and formulated. There was no examination to test professional expertise as the previous institution did for the admission of the members. The founders recommended candidates to the institution. This gentleman’s club was more like a professional businessmen’s organization than one for professional architects. A general standard of a five percent architect’s fee was set up. This was to differentiate the architects from builders.

The very insularity of the early AIA and its attention to bread-and-butter issues like fees and public competitions helped it endure during a time that was openly hostile to the profession.

“Where an ambitious national organization like the 1836-37 institution failed, the AIA, with its limited agenda and select membership, survived into the late nineteenth century, a period more favorable to all the professions. Sheer survival was the AIA’s greatest accomplishment in its first twenty years”32.

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32 Mary N.Woods, p.38.
In 1884, the Western Association of Architects (WAA), a democratic association with no board of trustees, was formed in Chicago with a membership of a hundred architects amongst the elite gentleman clubs.

“Dankmar Adler, Daniel Burnham, William LeBaron Jenney, John Root and Louis Sullivan were the founders of WAA. In 1885, the WAA admitted Louis Blanchard Bethune, the first woman practitioner elected to an American architectural association”33.

This was the first organization to recognize a woman as one of the members in their association. There were no distinctions, unlike the AIA, between senior and junior members. Admission was expanded even to builders and contractors, until later when it was amended to have a distinction in the membership.

“Then they revised the policy that required all members to be ‘professional person whose sole occupation is to supply all data preliminary to the material, construction and completion of a building and to exercise administrative control, over the contractors supplying material and labor… and [over] the arbitration of contracts stipulating terms of obligation and fulfillment between proprietor and contractor’”34.

Architecture Licensing and Regulation

The next step was the ‘Licensing’ of the members to follow Adler’s view in rationalizing the architect’s role in the building market. Adler put the case to his fellow members:

33 By-Laws of the Western Association of Architects (1884), WAA Papers. See Letter of 7 December 1885.

34 This was an amendment to the WAA Constitution. See Inland Architect 6 and 8 (November 1885 and December 1886):69-72, 77.
We wish our fellow citizens to concede that we possess superior knowledge in our profession and to submit to our guidance in all matters relating to their building interests... [Yet] the public knows us as only a body of businessmen, self-styled architects, who have by their executed works, demonstrated at the risk of their clients, their greater or lesser justifications for assuming the title of architect....Let no man practice architecture without a license from a competent state tribunal”35.

On a separate note, we can notice a significant gender imbalance in the profession during Adler’s times. Adler, in the above speech, addressed all his fellow members as male.

Licensing bills were introduced in Illinois, Missouri, Iowa, Texas, and Kansas legislatures in 1886, and none of them passed. Licensing scared the builders, contractors, artisans and homeowners as they were prohibited from designing, constructing and supervising buildings.

The common principles between the American Institute of Architects (AIA), and Western Association of Architects (WAA), encouraged lobbying to consolidate the two organization to one- the American Institute of Architects (AIA) in 1887. The large-scale commercial and skyscrapers in the nineteenth century pointed to the importance of licensing. Adler warned the AIA members that unqualified architects, builders, and

35 “Committee on Building Laws” Proceedings of the WAA (1885), 2-4.
 artisans were a menace to “the safety of life and limb and to health and finances in an era of tall buildings”36.

The building trade unions, contractors, and builders joined with architects in calling for licensing. This broad support convinced Illinois legislators that licensing was about “public safety rather than about granting a monopoly to architects, and they passed the first licensing law in 1897”37.

City officials in New York in 1867 adopted the first minimum housing standards, which, although ineffective as a building code, perhaps served as an effective warning that architecture would require certain standards. Architects practicing without a license were asked to stop practicing and fined fifty to five hundred dollars per week. The senior architects considered the examination to obtain a license, very humiliating. Therefore, AIA allowed the senior architects to get through as “Grandfather”38 before July 1897. They were required to produce examples of two buildings erected before January 1898 and supply client testimonials. The other candidates had to submit an evidence of their education and work, and, in a few cases, the candidate had to take a written exam. “After nine years of operation, the board reported that 704 licenses had

37 Ibid., p.28.
38 “Grandfathering” is allowing an existing operation or conduct to continue legally when a new operation or conduct would be illegal.
been granted, 501 to grandfathered applicants and 203 to applicants who passed the examination”⁴⁰.

There was continuous opposition to licensing among the architects, builders, contractors, and homeowners. Considering these issues, registration supplanted licensing after 1904. Registration was similar to licensing, but the state registered the qualified candidates, and the construction documents were stamped by these registered architects, for certain kinds of construction. Thus, the organization took the shape of the current architectural profession.

**The Rise of Interior Design Professional Organizations**

“By the late 1920s, many local Decorators’ Clubs had been started in various parts of the country”⁴⁰. During this period, interior design organizations were gender related. For example,

“New York City had a Decorator’s Club for Women and a Society of Interior Decorators for men only, Chicago had a Women Decorator’s Association and Philadelphia: the Interior Decorators Club of Philadelphia”⁴¹.

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³⁹ Mary N.Woods, p.45.


However, these organizations and clubs were regionally limited and did not enjoy the same status as a national professional organization. The economic depression in 1930’s lobbied the way to the first national professional organization for interior decorators. The depression made furniture very expensive for middle-class people to afford, thereby creating a situation for the furniture manufacturers to close down their centers. The furniture manufacturers planned to form a professional organization which would help to solve this problem.

“The manufacturers provided the money-and furnishings- for the decorators to design model room displays. And, of course, the decorators were invited to the various manufacturing plants to see the furniture firsthand”42.

This led to the formation of ‘The American Institute of Interior Decorators (AIID) in 1931 (now known as the American Society of Interior Designers), the first consolidated organization. This was solely started by furniture manufacturers.

“The first consolidated organization AIID changed its name to American Institute of Decorators (AID) in 1936. The period after World War II was a crucial one to the domestic decorators who were challenged by the commercial and office space designers. New design concepts related to space planning and design of office and commercial space created tension and arguments over admission and educational requirements. A debate even ensued over the terms decorator versus designer”43.

In her book, ‘Feminist Analysis of the Profession and Professionalization in Interior Design’ (1994), Susan M. Graves discusses the earliest American

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42 Piotrowski, Christine M, p.5.

43 Piotrowski, Christine M, p.5.
Interior Design organization systems. A problem arose between the decorators and designers regarding qualifications, education standards, and testing terminology.

“Trade magazines played a very important role in the process of professionalization in this period and included ‘Home Furnishing’ in 1929 and ‘The Decorator’s Digest’ in 1932 (renamed Interior Design in 1950’s). These magazines tried to have articles regarding issues about the terms “decorators and designers”44.

The National Society of Interior Designer (NSID), established in 1957, became the second national professional interior design association. “NSID wanted to restrict practice through licensing requirements”45, whereas the AID selected candidates by an examination.

Around the same time, a few commercial furniture manufacturing people established their own organization. The Institute of Business Designers (IBD), was renamed in 1963 as the National Office Furnishings Association (NOFA), and later transformed to National Office Products Association (NOPA) in 1967. This organization was formed by interior designers who designed office furnishings.

These numerous organizations operating in interior space design and their lack of a unified national body led to numerous disagreements and diverse attitudes. This

44 Susan M.Graves, p.64.

45 Susan M.Graves, p.69.
has been a great obstacle for interior designers to achieving their goal for national professionalization.

“With the expansion of interior design practice, contract work, the use of new materials and technology, specialists in lighting, acoustics and systems analysts, the Interior Design Education Council (IDEC) was formed in 1962”46.

IDEC has been concerned with standards of knowledge, of educational requirements, and professional skill areas. It has been responsible for publishing the only scholarly journal of the profession: the Journal of Interior Design Education and Research (JIDER).

Most of the above organizations convened in 1973 to form the Foundation for Interior Design Education and Research (FIDER). FIDER’s (renamed now as the Council for Interior Design Accreditation or CIDA) work is to publish the list of qualifying schools yearly and to accredit educational programs. To test the competency of interior designers, the American Interior Designers (AID) and the National Society of Interior Designers (NSID) joined together in 1972 to create the National Council for Interior Design Qualification (NCIDQ). “NCIDQ was responsible for developing a common qualifying exam and to investigate licensing. The exam is now given twice a year”47. The goal of NCIDQ was to establish minimum standards of interior design knowledge required to practice as a professional interior designer.

46 Susan M.Graves, p.70.

47 Susan M.Graves, p.71.
In 1974 NCIDQ made their first step to licensing by conducting the first exam. As there were too many organizations and societies established in the interior design profession, the NSID and AID merged to form a large professional interior design organization in 1975 – the American Society of Interior Designers (ASID). There were 33,000 members in this society, which made it the first step to the unification of the professional organization, “as the promoters believe that one unified professional voice would provide a much stronger and effective force in establishing, through licensing, the professionalism of interior design”\textsuperscript{48}. The following table from Christine Piotrowski’s, “Professional Practice of Interior Designers”\textsuperscript{49} highlights the key milestones in forming interior design associations.

\textsuperscript{48} Susan M.Graves, p.72.

\textsuperscript{49} Table excerpted from Christine Piotrowski, Professional Practice for Interior Designers, Wiley, 2002, p. 13.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1931</td>
<td>American Institute of Interior Decorators (AIID). The first national professional association for interior decorators.</td>
</tr>
<tr>
<td>1936</td>
<td>The American Institute of Interior Decorators changed its name to the American Institute of Decorators (AID).</td>
</tr>
<tr>
<td>1957</td>
<td>National Society for Interior Designers (NSID) became the second national professional interior design association.</td>
</tr>
<tr>
<td>1961</td>
<td>American Institute of Decorators changed its name to the American Institute of Interior Designers (AID).</td>
</tr>
<tr>
<td>1963</td>
<td>Interior Design Educators Council (IDEC) organized to advance the needs of Interior design educators.</td>
</tr>
<tr>
<td>1969</td>
<td>Institute of Business Designers (IBD) formed primarily for commercial interior designers.</td>
</tr>
<tr>
<td>1970</td>
<td>Foundation for Interior Design Education Research (FIDER) organized to advance the academic accreditation of interior design curriculums.</td>
</tr>
<tr>
<td>1974</td>
<td>National Council for Interior Design Qualification (NCIDQ) incorporated. It is primarily responsible for development and administration of a qualification examination in interior design.</td>
</tr>
<tr>
<td>1975</td>
<td>AID and NSID merged to form the American Society of Interior Designers (ASID).</td>
</tr>
<tr>
<td>1982</td>
<td>Alabama became the first state to pass title registration legislation for interior design practice.</td>
</tr>
<tr>
<td>1993</td>
<td>United State Green Building Council (USGBC) founded. Promotes research and design of environmentally responsible buildings and interiors.</td>
</tr>
<tr>
<td>1994</td>
<td>International Interior Design Association (IIDA) formed by the merger of IBD, the International Society of Interior Designers, and the institute of Store Planners.</td>
</tr>
</tbody>
</table>
Beginning of Tensions and Rivalries

There can be many reasons for an organization to be established within a profession. Interior designers wanted to establish an organization to distinguish themselves from other professions like decorators and architects. The competition between architects and interior designers for control over parts of the building design process and establishment of their superiority was a long process.

The professional associations formed by interior designers wanted to prevent the unqualified practitioners from calling themselves interior designers by using title registration or from practicing interior design by using practice registration. In 1982, Alabama became the first state to pass title registration legislation for interior design practice. There has been a fast growth in the development of state registration and several states have started to follow them.

Interior design organizations further argue that, in order to protect the health, safety and welfare of clients, such professionals must possess:

“knowledge of: anthropometrics and ergonomics; proxemics and behavioral theory; requirements for special populations, i.e., disabled, elderly; interior construction and detailing, lighting, HVAC, physical attributes of materials, and installation methods; building codes; fire codes and life safety requirements; industry product standards; business practices specification writing for interior construction and furnishings”50.

By considering all these design aspects interior designers distinguish themselves from architects and assume responsibility to provide safety, health, and welfare to the public. This licensing component is a key contributor to prevailing tensions between the two professions. One of the key reasons for this growing contention is the rapid growth of the interior space market.

Architects would like to have major segment of this huge market. The AIA has been strongly opposing licensing of the profession. Such licensing would give exclusive rights of design of interior spaces to interior designers, thereby requiring the architects to either seek interior design licensure or forego their interior design practice. This issue has been discussed since 1985.

“In a political move, constructed with the AIA, interior designers contradicted their assertion that public health safety and welfare was paramount when they exempted any architect from having to demonstrate competency in interior design. They said that any architect was competent to practice interior design”\(^{51}\).

This led to the AIA’s expression of opposition to the interior designer’s licensure, and caused interior designers to think seriously about their professional survival.

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\(^{51}\) Susan M.Graves, p.73.
AIA Stance on Interior Design Regulation and Licensure

The AIA has always felt there is a lack of uniformity and required rigor in the interior design training system. The AIA, has also stated that there is no way to differentiate qualified individuals from under trained personnel in the interior design profession. This is related to the five key issues recommended by National Council of Architectural Registration Board (NCARB):

1. “Mastery of a unique body of knowledge”\(^{52}\).
2. “Protection of the public’s health safety and welfare”\(^{53}\).
3. “Safeguarding the public from incompetent practitioners or other related harm”\(^{54}\).
4. “Establishment of rigorous entry level conditions”\(^{55}\).
5. “A willingness to allow actual state regulation to ensure public protection”\(^{56}\).

Some architects worried that interior designers could eat away at the architect’s livelihood. Architect Lenore Lucey warns her colleagues: “If you do not oppose the


\(^{54}\) Standards of Professional Regulation AIA, p.4.2003.


licensing – of interior designers to lesser standards – the profession of architecture will be wiped out”57.

After World War II, there was a change from an industrial economy to a consumer economy. In contrast to the architects, Maria Bergson, an interior designer in this post war period stated:

“Where the hell was the architects when I was designing offices in the 40’s and 50’s? Obviously designing all those ugly glass boxes”58.

On the other side of the coin, few architects admit that interior design knowledge exists. There has been enormous growth in the interior design field that most architects know nothing about.

“There is a level of expertise that has been generated over the past two decades... that is complex and involved, and that excludes a lot of firms from entering into that world”59.

After a long debate the AIA finally agreed to withdraw their opposition to title registrations for interior designers. The AIA, ASID and IBD met to sign the negotiations in 1988. To discuss this further, there was a roundtable set in March 1991 to investigate the process of designing buildings and interiors. The designers were from both architectural firms and interior design firms. All the architects involved were from the prominent firms. The roundtable highlighted continuing division in that:

57 Susan M.Graves, p.74.
58 Susan M.Graves, p.75.
“architects are approached by clients to buy a buildings bearing the ‘signature’ of the famous architect, as compared the interior design firms who were expected to create an image which will be the clients own distinctive image rather than that of the designer”\textsuperscript{60}.

**Recent Development and Directions**

In addition to opposition from the American Institute of Architects (AIA) and other components within the building design profession, interior design licensure is also plagued by different factions within interior design. The differences between the two professional organizations, International Interior Design Association (IIDA) and American Society of Interior Designers (ASID) and academic accreditation organizations Foundation for Interior Design Education Research (FIDER), National Association of Schools of Art and Design (NASAD) and Association of Independent Colleges of Art and Design (AICAD) only compound the problem.

Initiatives like the Bittner’s Interior Design Dialogue Series Symposium, Part III-Regulation, Licensure, Education, and Practice; the tough questions, hosted by the School of Architecture and Interior Design at the University of Cincinnati, Ohio, have tried to facilitate a dialogue involving all stakeholder groups and bridge the gap between interior designers and architects on issues pertaining to interior design legislation. The School of Architecture and Interior Design, with its unique position in

\textsuperscript{60} Susan M.Graves, p.76.
having well respected programs in both architecture and interior design, anticipated that it could foster dialogue and set in motion interior design licensure initiatives.

My internship was a good opportunity for me to explore the practices of both architecture and interior design in United States. During my internship, I was able to work for a leading firm in Arizona, providing both architecture and interior design services. This experience provided a window to real world issues, and the perspectives of both these professions. Some of my findings are the following:

To start with I noticed that education was not a major barrier in the practice. I was surprised to learn that, some of my office colleagues did not have any architectural educational background. Much of their expertise was gathered by experience, the same was true in interior design.

I was always under the impression that architects needed to have a rigorous education in order to enter the field of architectural or interior design practice and was a little disappointed to know that this was not true in the real world. In my firm of 35 people, I also realized there was only one AIA licensed architect and one NCIDQ certified interior designer. This huge difference in the ratio of Licensed to that of practicing building designers and interior designers was an eye opener in terms of licensure issues.

The other production people in the office, even though lacking formal architecture education, still produced quality work. Is it the stringent licensure
requirements that prevent these workers from seeking licensure? Or is the licensure still not seriously seen as competency measured in real world?

As the firm provided both architectural and interior designers services, there was a good mix of both these professions. I paid keen attention to how both these groups operated. Interestingly, the much talked about divide between architects and interior designers was almost non-existent in this firm.

Architectural and interior design departments worked as independent business units and had their own clientele. There was little or no friction on projects where both architectural and interior designers were handled by different firms. The project manager, usually someone with an architectural background, would act as liaison between the client and the architects/interior designers and co-ordinate the efforts. The architect-run firm also sought more certified interior designers and also encouraged self-certification.

Arizona has experienced a significant construction boom in recent years. This led to a huge increase in the volume of construction, architectural, interior design and engineering work in the Phoenix valley. As the market for the design of Interior spaces has grown, more and more architectural design firms have attempted to vie for a major share in this segment. The current trend for architectural firms here in the valley has been to hire qualified experienced interior designers and establish an interior design business unit. These units are later promoted to clients seeking specialized interior
design services. There is no denying the fact that interior design has become well established as a profession.
Chapter 3

EMERGENCE OF FORMAL EDUCATION

The importance of education in the making of a profession cannot be overstated. Education has established itself as a key factor, that, in addition to professional organizations, legislation and regulation, clearly distinguish an occupation from a profession. The Oxford University Press defines professionalism as “The high standard that you expect from a person who is well trained in a particular job, or great skill and ability”\(^\text{61}\). It is this need for specialized training and knowledge that can be acquired by structured learning that creates the basis for a profession.

Historically, professions emerged from special occupations. These occupations were traditionally related to tasks of high social value and required special knowledge and skills in, for example, medicine, law, and engineering. The emergence of industrialization created a need for professionalized and specialized labor in all the professions from 1870 to the present. Education, legislation and regulation, were all required in transforming an occupation into a profession.

In this chapter, I will discuss the differences and similarities in the types of knowledge, rigor, and structure of education.

Evolution of Architectural Education in United States

In her book, “Architecture: The Story of Practice”: Dana Cuff discusses the earliest American architectural education systems. Such systems, required to take architecture to professional status, were laid in the early part of the nineteenth century. Evolution of architecture education followed that of other professions like medicine and law. Becoming a professional through formal education in this early period was restricted to the wealthy.

During the early eighteenth century, wealthy Americans would send their sons to Europe for study. These would-be professionals from the elite aristocratic community had access to education both in America and abroad.

“The most established professions (law, medicine, and the clergy) clearly followed this pattern, while in architecture men were still able to rise to social distinction out of apprenticeship in the skilled crafts”62.

Traditional Architectural Education

According to Mary N. Woods, the architectural education system in early nineteenth century America, has undergone five stages of transformation: 1) Artisanal Learning, 2) Builders Guides, 3) Mechanics Institute, 4) Office Training, and 5) University Programs in Architecture.

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Traditionally entry into the architecture profession was by gaining practical experience as an apprentice in the studio of a master architect.

The craft apprenticeships began in the 1770’s in the United States, where an apprentice, aged 12-21, joined a craftsman, builder, or even an architect for a period of seven years, with no wages but was supplied with food, clothing, and lodging by the master. “After leaving his master, the apprentice became a journeyman who received payment for his work”63. “An ambitious journeyman honed his skills and saved to buy tools and to set up his own workshop”64.

There were no female apprentices in the building trades during the eighteenth century. It was much later in the nineteenth that women entered the building trades, “the 1890 survey, listed 198 women carpenters and joiners and 41 women brick- and stonemasons”65. After the American Revolution, concepts and experiences changed the apprenticeship’s authority. Industrialization made the American apprenticeships hard as the masters had to pay wages more than the factories paid in order to sustain the apprentices in their trades. Thus, the artisan apprenticeship was replaced by Builder’s Guides and evening lectures in the late eighteenth century.


65 Mary N.Woods, p.54.
On the other hand a few builders, like John Holden Greene, even allowed their apprentices to gain knowledge from outside lectures due to their hectic business. The first builder’s guide, ‘The Country Builder’s Assistant’ was published in 1797 by Asher Benjamin.

“Information on drafting, descriptive geometry, materials, structure, the classical orders, ornament, and scaled designs of houses, schools and churches was all gathered under the rubric of science, with its overtones of accessible learning.”


The next architectural educational transformation in the early nineteenth century was the Mechanic’s Institute. These were not welfare organizations but were “centers for lectures, evening classes, libraries, drawing and model collections, and trade exhibitions.” The New York Society of Mechanics was one among the mechanic’s institutes which offered free evening classes to apprentices and journeymen. In 1824, the first educational institute offering classes for both men and women was the Franklin Institute.

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68 Mary N.Woods, p.58.
Apparently, the courses offered in the mechanic institutes took no respect of the professional organizations like the AIA. This response from the architectural organizations like AIA to the craft’s apprenticeship, led to the origins of the Office Training education system. The student assisted an architect, with a fee for the office instruction. A few architects like Latrobe did not accept the pupilage fee, and educated and treated them as students rather apprentices. Strickland and Mills were the office trained students of Latrobe. Latrobe scheduled theory classes in winter and practical classes in summer.

Latrobe had his students assist him in his construction on the Bank of Philadelphia, and paid them for their work on this project. Richard M. Hunt, who had studied at the Ecole des Beaux-Arts, had a different office training set-up. He differentiated his office from his teaching studio. Rather than training the students to draw and draft plans, he introduced design problems and had them elaborate the details of designs over a course of time. This was truly an Ecole des Beaux-Arts form of training.

“It was a system that served the interests of both architect and student. The former got cheap labor and occasionally pupilage fees; the latter received firsthand experience and often wages while he learned”.

The movement to professionalize architecture gained momentum with the return of American architects who had pursued higher education in Europe. American

69 Mary N.Woods, p.66.
architects like Richard Morris Hunt, H.H.Richardson, Charles McKim, John Gallen Howard, Louis Sullivan, Bernard Maybeck, and Julia Morgan who had been trained in European schools like the Ecole des Beaux-Arts played an important role in the early stages of architectural professionalism. When, the elite, educated architects returned home after foreign training they tried to establish a similar professional education here. “When Hunt and Richardson return from the Ecole, they established ‘American Ateliers’ (in 1857 and 1866, respectively) soon considered centers of Architectural Education”\textsuperscript{70}. The American architectural education curriculum was mostly influenced by the Ecole des Beaux-Arts. “The concepts of a studio course structure, design competitions, and juried critiques in architectural education were implemented in this system”\textsuperscript{71}.

In the atelier system, a student in a studio undertook competition projects under the direction of an atelier master or patron who critiqued the student’s work. The ateliers and the foreign returning architects were successful in building an extreme affinity for architecture with fine arts and its detachment from crafts.

\footnotesize
\textsuperscript{71} Krista Atkins Nutter, p.26.
Evolution of Architectural University Education

The success of the atelier education system was soon followed by formal universities of higher education. The first systematic courses were established in 1868 by the father of American architectural education: Robert Ware in the Massachusetts Institute of Technology (MIT). According to Ware, university training differentiated gentleman-architects from mechanic-builders.

“In 1868 the Massachusetts Institute of Technology (MIT) Department of Architecture opened with four students and its one professor. Ten years later, there were thirty-two students, but only ten of them were following the department’s full curriculum”72.

Other universities soon followed the MIT curriculum. The first African-American College was the Tuskegee Institute in Alabama in the 1890’s offering architecture programs, University of Illinois, Chicago (UIC), Cornell, Syracuse, University of Michigan and Columbia University all started to provide degrees in Architectural Education as well.

By the turn of the century, more schools such as University of Pennsylvania, Pennsylvania State College, George Washington University, Amour Institute of Technology, Notre Dame, and Ohio State University, started to provide degrees in architecture. But the academic programs were diverse in each university.

“In 1867 the AIA members had decided to amalgamate the American and British mechanics institutes, Central European polytechnic institutes and the Ecole des Beaux-Arts to form a ‘grand central school of architecture’”73.

They would have created a hierarchy in the profession, as the AIA planned to keep architecture as the pivotal of the curriculum and architects as the head of the institution. This did not work as by the 1880’s:

“architecture was taught within the context of engineering or industrial arts programs at MIT, Cornell University, the University of Illinois, Columbia University and Tuskegee Institute”74.

Ware, who studied at the Ecole des Beaux-Arts, implemented the entire basic concept from France in MIT. The Cornell University students, however, were allowed site visits and worked in an office for two to three years and allowed to establish a professional firm independently.

The University of Illinois was established by Nathan Clifford Ricker, who had stepped in all the four types of education system:

“artisanal training, office experience, and university education and traveled abroad. He set multiple standards in his university. He added "architectural history, scientific principals”75

73 Mary N.Woods, p.67.
74 Mary N.Woods, p.68.
75 Mary N.Woods, p.71.
All his standards were set according to the European polytechnic institutes. Architectural engineering was another addition as Ricker wanted to synthesize engineering and architecture.

“Ricker shaped the perfect school for the Chicago architectural offices and general contracting firms involved with skyscrapers and other commercial building types in the late nineteenth and early twentieth centuries”76.

The Tuskegee Institute in Alabama evolved in 1881, with a different concept from other universities. Its founder, Booker T. Washington, introduced the philosophy of “self-help and self-sufficiency”77 as the students are not allowed to work outside the campus, but gained knowledge by working in the construction of university buildings (see Figure – 1).

“The Tuskegee architectural program developed within the mechanical industries department, which taught carpentry, brick masonry, sawmilling, blacksmithing, and wagon and carriage construction”78.

The study of architecture in a four-year university program was considered to be expensive in the 1880’s. In the late nineteenth century, the tuition fee was very high in most universities. The students often discontinued their course in a year or two without graduating.

76 Mary N.Woods, p.73.

77 Mary N.Woods, p.73.

78 Mary N.Woods, p.74.
“From 1867 until 1898, 3,250 students matriculated in architectural courses of study, but only 650 students completed their degrees. While a year at Columbia in the 1880s cost seven hundred dollars for tuition, fess, and room and board, the annual charges at Illinois were three hundred dollars.”

Figure-1: Tuskegee Students framing the roof of a large building. Tuskegee Institute circa 1890s

Considering the small amount of students graduating, the four-year program was reduced to a two-year for the “special” students by the members of MIT, Cornell, Illinois, and Columbia universities. The so called:

“special students were older draftsman, concentrated on courses in drawing, design, materials, construction, surveying, mechanical systems,

79 Mary N.Woods, p.78.
history of architecture and ornament, specifications, and working drawings”80.

**Education and Gender Imbalance**

The current gender expectations can be significantly attributed to the history of architectural education. Entry into the architecture profession was achieved either by gaining practical experience as an apprentice in the studio of a master architect or by obtaining a formal architectural education.

“Both these routes presented formidable obstacles for women. The personal prejudice of individual males made it difficult for women to obtain professional training through apprenticeship, discriminatory policies in the academy made it equally difficult for a woman to obtain architectural degrees”81.

Many women, white and black, were directed away from architecture into interior decoration, nursing, and to other domestic spheres.

“While the census for 1890 recorded only 22 women in architecture, it listed 305 women as “designers, draftsmen, and inventors. By the 1900 census there were a hundred women architects, out of nine hundred women involved with design drafting or inventing”82.

The private universities were passive and discriminatory in admitting women for architectural education, and traditionally educated the sons of the privileged classes. World War II lobbied the way for women to pursue architectural education in the

80 Mary N.Woods, p.78.
82 Mary N.Woods, p.77.
university. In the 1940’s, universities like Harvard, Columbia, and the University of Pennsylvania accepted females due to the decrease of male students after the war.

Women weren’t admitted into architectural program at universities such as the Tuskegee Institute until 1880. Cornell, MIT, and Illinois were the first universities to admit women for the architectural program in 1884. An appropriate example in this situation would be Julia Morgan, a prolific female architect in this century. Morgan was the only female student at that time to be accepted into the rigorous engineering school at the University of California, at Berkeley. When, Morgan decided to further her education at the Ecole de Beaux-Arts in Paris, she was denied admission, the reason being women were not considered eligible applicants into the Ecole de Beaux.

Morgan had to endure two years of grueling tests and competition before being accepted at the Ecole de Beaux Arts, the first women to study there. John Galen Howard with whom she worked on the Hearst Memorial Mining building described her work as “the best and most talented designer, whom I have to pay almost nothing, as it is a woman”83.

“Three women had graduated with honors in all fields from Cornell by 1888, seventeen years after its foundation. Sophia Hayden, who designed the women’s building at the 1893 Chicago exposition, was the woman architect to graduate from MIT in 1890”84.


84 Mary N.Woods, p.75.
An architectural university education promoted the knowledge and gender expectations in the profession. The curriculum was setup in such a way that the male figure was considered to be more prominent than the female. Gender bias was not limited to academia; it even extended to practice, which will be investigated in Chapter 4 concerning the ‘culture of practice’.

“American education was as very diverse as the practices it served during the nineteenth century”\(^8\). Universities and schools like Columbia, Harvard, and the University of Pennsylvania adopted the Beaux Art curriculum by the twentieth century. Likewise, other schools evolved using science, engineering, and construction in architectural education in America. Thus, Architecture was slowly and steadily developed as a field of study in mainstream university education.

**Evolution of Interior Design Education in United States**

The evolution of interior design education was similar to the architectural education in early America. The apprenticeship was the first form of interior education in early America. To start with, European developments in the arts had influenced interior design education in the early nineteenth century, similar to the architectural education. In her thesis, *Tracing the path of Interior Design Education in United States: Krista Atkins Nutter discusses the earliest American architectural education systems.*

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\(^8\) Mary N.Woods, p.80.
The Art Education, established in 1815, in *Ecole Nationale de Dessin pour les Jeunes Filles* in Paris, France is a significant example as it laid a foundation for interior design education.

As women played an important role in interior design profession activities, the first school for women, the Philadelphia School of Design, was established in United States by Sarah Worthington King Peter in 1848. Although this school was influenced by the London Female School of Design (1842), it was not just catering to the aristocratic respectable class; rather it catered equally to all classes of women in the United States. Sarah Worthington King Peter (Figure -2), the daughter of the United States Senator and Governor of Ohio, Thomas Worthington”, was exposed to architecture and design at a very young age”\(^86\).

“She always had this long lasting love of art and had an intention to educate less fortunate students. She also traveled to places to study great works of art and architecture such as Rome, the Acropolis in Athens, and the Pyramids in Egypt. Being a woman, she always thought that education should increase the independence of woman in society. This led her to establish this school for only women”\(^87\).


Though the Philadelphia School of Design for Women was formed on the basis of the London School, it did not collect any tuition fee as London did. “The Philadelphia school was considered a charity school”\textsuperscript{88}, where applied arts were taught, which were more appreciated by Americans, whereas, the London school focused on fine arts. The students of the Philadelphia school were mostly working class women and widows,

\textsuperscript{88} Krista Atkins Nutter, p.46.
who were the bread-winners for their families. The small scale industries in Philadelphia accepted manufacturing orders from the students.

“The manufacturers also approved of the school because they felt that the female students produced goods with finer designs and greater attention to detail than the male students—after all, women had “better taste” (It should also be said that the manufacturers paid the women much less than male craftsmen)”89.

The students were introduced to internship programs, which gave a great support to these bread-winners. As there was technological development in the late nineteenth century America, the school aligned,

“its curriculum accordingly by introducing fine arts (anatomy, figure drawing, landscapes), and the applied arts (carpet, textile, drapery, and upholstery design), and student fellowship (one to fine arts in Paris, and another to design in London)”90.

Figure-3 shows the Cover for Philadelphia School of Design for Women school catalogue. The school underwent transformation from the Philadelphia School of Design for Woman, to Moore Institute of Art, Science and Industry (now renamed as Moore College of Art and Design) in 1930.

“According to Sophia Hewryk of the archival staff at the Moore College of Art and Design Library, Interior Design was first offered at the Philadelphia School of Design for Women as a formal program sometime before the 1930 merger”91.

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89 Krista Atkins Nutter, p.47.

90 Krista Atkins Nutter, p.47.

91 Krista Atkins Nutter, p.47.
Thus, this school initiated the first attempt in education in the fine arts, which was considered to be the basis for interior design practice. The industrial development also lobbied the growth of many other co-educational schools in late nineteenth century America.

Figure-3: Cover for Philadelphia School of Design for Women school catalogue, 1916-1917, designed by student, Gladys Smith.

According to Krista Atkins Nutter, interior design education can also trace its beginnings from architectural education as well. This was because few art education schools offered architectural drafting courses, which was acceptable in a co-education
school. Art education flourished in many industrializing cities like Cincinnati, New York, and Chicago in the late nineteenth century.

In her Master of Education Thesis Dissertation, Virginia Bruce Caldwell explains how art and design took shape in different art schools and artists in Cincinnati from 1800 to 1935. As previously explained, industrial development had benefited the applied arts in the developing cities like Cincinnati.

“The other side of the coin which developed together with the applied arts was the fine arts by the patrons. The curriculum of the Ohio Mechanics Institute was motivated by industry, but also offered fine arts education as well; thus, Cincinnati was considered a perfect example of a city with a good balance of both fine and applied arts”92.

These women had to design the hand-made and machine–made decorative arts and crafts. There were also some early tensions between applied arts and fine arts. The Ohio Mechanics institute considered applied arts as a practical approach and started manufacturing the goods created by students. There were many art education schools started in 1838 in Cincinnati, such as Cincinnati School of Academy Arts and the Drawing School.

“In 1854, after the demise of Peter, Sarah Worthington settled with her son in Cincinnati, founded the Ladies Gallery of Fine Arts, with the basis of the Philadelphia school. Later, Sarah’s son founded the Mc Micken School of Design 1869 in honor of Charles Mc Micken. As art education was

encouraged by patrons, this school was funded by: Joseph Longworth, his son Nicholas Longworth, David Sinton, and Reuben R. Springer"93.

The school was renamed the Art Academy of Cincinnati in 1887 and continued as a department of the Cincinnati Museum Association. “Interior design can be linked to this school, as William Henry Humphries was listed as a teacher of “Decorative Design”94.

According to Krista Atkins Nutter,

“the definition of interior design used here includes those crafts and construction of elements that contribute to the design of the interior, including carpet, wall covering, textile design, wood carving, pottery, embroidery, and furniture and cabinet-making. Thus, the foundations of interior design education can be found within these schools offering training in the “decorative designs”95.

In 1922, the School of Applied Arts was included in the College of Engineering and Commerce. The University of Cincinnati then added the Landscape Architecture courses and admitted women as well. “In 1925, the school added a course in Interior Decoration, followed by courses in industry and ceramics in 1927, and courses for teachers of art in 1929”96. Thus, in the late nineteenth and early twentieth centuries, the art education flourished very intensively in Cincinnati due to the Ohio Mechanics Institute.

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93 Krista Atkins Nutter, p.54.

94 Virginia Bruce Caldwell, p.38.

95 Krista Atkins Nutter, p.54.

96 Virginia Bruce Caldwell, p.69-70.
Observations and Findings

As observed in history, the evolving paths of architecture and interior design education have crossed each other and are woven together, yet there are apparent differences. Architecture education has evolved from craft apprenticeship, to builder’s guides, to mechanical institutes (engineering), to the ateliers and to the current system of university education. Interior design education, on the other hand, evolved from schools teaching fine arts (figure drawing, landscapes), to applied arts (carpet, textile, drapery), to decoration (furniture, cabinet making), and to modern day interior design schools. The historical analysis reveals that architecture education had its roots in art and building science (engineering). The divide between engineers and architects over duties, and responsibilities is still an ongoing issue. Interior design, however, has evolved primarily from arts and has only recently transformed from decoration and an extension of interior architecture to design.

Does this association of architecture to art, science and engineering, and interior design to art and decoration, play a role in the perception of professional hierarchy (i.e. interior design inferior to architecture)? History again answers this question, during the antebellum period (1837), when America was fascinated with science. Architectural science was introduced by the American Institution of Architects in 1837. “By invoking
science, the American Institution’s founders were carving out a special place for the professional architect, between the client and mechanic, in the building market⁹⁷.

Architecture rode the wave of science dominance to establish a superior conception in the market place. This argument also raises another interesting question, regarding the lack of a comprehensive history of the interior design profession. Is it possible that the developments in science, engineering, and politics during this time overshadowed the moderate transformation of interior design and, thus, led to its lack of historical study? Whatever the case may be, interior design has transformed much in modern days. Interior design, in many ways, is trying to establish a position for itself. Design is to modern America, what science was in the antebellum period.

In order to further understand the differences in the current body of knowledge in both professions, I reviewed the knowledge areas tested in architectural registration and interior design registration exams. The Architectural Registration Examination (ARE4.0) administered by National Council of Architectural Registration Boards (NCARB) tests competencies in the following knowledge areas: programming, planning and practice; site planning and design; schematic design; building design and construction systems; building systems; structural systems, and construction documents and services.

⁹⁷ Mary N.Woods, p.30.
In addition to these tests, the topic areas tested in the interior design examination (NCIDQ exam - National Council for Interior Design Qualification) are: programming; schematic design; design development; contracts documents and contract administration. At first glance it seems both exams test similar knowledge areas, thereby supporting architecture’s claim that interior design is a natural extension of architecture. However, the differences are in the details, when it comes to interior space development interior designers are tested in several interior specific areas such as lighting, furnishings, fixtures, millwork, and interior surfaces.

These factors play an important role in enhancing the interior space thereby effecting user experience. Modern day architecture and interior design education has evolved a long way from early east coast beginnings. Complex building structures and the rising needs for efficient and invigorating workspaces have transformed the education systems and established the need for distinct professions.
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Chapter 4

CULTURE OF PRACTICE IN THE UNITED STATES

In this chapter, I investigated the different forms of practice, the setting of the professional environment, and the contested voices of practice in both architecture and interior design. Analyzing the work environment and understanding the dynamics between the professions will lead me to form an additional perspective on the issues that divide and unite them.

Dana Cuff reminds us:

“The characteristics that an established profession typically exhibits: (1) It is a full time occupation; (2) It has its own training school; (3) It has a professional organization; (4) It has a licensing component and community recognition; (5) It has a code of ethics and the right of self governance”\(^{98}\).

Professionalization essentially involves standardization of the practice by means of education and regulation of the practice by a professional body. “Professionals are involved in some kind of social contract with the society: they retain certain rights and privileges in society in return for bearing certain responsibilities”\(^{99}\).


\(^{99}\) Dana Cuff, p.23.
Different Structures of Architectural Practice in United States

According to Woods, architects who migrated from Europe to America such as Latrobe, Hadfield, and L’Enfant had a hard time practicing within a different American ideology, as architectural opportunities in America depended primarily on their marketing skills. Between 1820 and 1860, many entrepreneurial practices by artists and architects emerged. This kind of business was truly American and was very unique to European settled architects like Latrobe.

“To succeed at the business of architecture, Americans evolved new forms and settings for practice throughout the nineteenth century”100. The economic recession in the early in the century made the architects become artists, constructors and businessmen. They became multi-skilled entrepreneurs. Although it contradicted fundamental principles of traditional professional practice, it was embraced by “Artisans-turned-professionals like Ithiel Town and Richard Upjohn as well as Ecole-educated architects like H. H. Richardson and Charles McKim”101.

Another form of practice that emerged during this time was associated with House-Pattern Books, which were a collection of domestic designs ranging from farmhouses to villas. They were very similar to the builder’s guides in the early


101 Mary N.Woods, p.82.
eighteenth century. The value of the work of an architect diminished as the designs in the pattern books were very self-explanatory with “complete sets of scaled architectural drawings, specifications, and cost estimates”\textsuperscript{102}, and allowed the house owners, and builders to construct by themselves (see Figure-4).

Figure-4: Frame Church, Church Plans by Benjamin D. and Max Charles Price, 1901.

Another replacement or revised version on the house pattern books was Mail-Order Architecture. Carpenter-trained architect George F. Barber, Knoxville, Tennessee was one of the successful mailing-order architects between 1867 and 1907. He had clients from all over the world, and published eight hundred catalogs between 1888 and

\textsuperscript{102} Mary N.Woods, p.85.
“Selling drawings at a flat rate challenged the AIA and WAA idea of the professional architect who directed both design and construction for a percentage fee”\textsuperscript{103}. The house pattern books and mail order designs created a mass market for architecture design, but were disdained by the architectural profession.

The other form of professional practice was Government Architecture which, unlike the entrepreneurial form of practice, didn’t have to contend with the obstacle of the economic recession. Architects who worked on government buildings were, thus, less affected by the recession.

“American government was always a hesitant and reluctant architectural patron, but it did offer some opportunities, especially for large scale public buildings, throughout the nineteenth century”\textsuperscript{104}.

But few architects in the late nineteenth century expressed interest in the government architectural jobs, as they feared being embroiled in prevailing politics. Architects like H. H. Richardson always thought that independent practice was the “path to professional honor and personal success”\textsuperscript{105}.

Architects in independent practice had to undergo economic and jurisdictional difficulties and had to sustain enough work, which proved to be a challenge throughout the nineteenth century recession period. Few architects like Latrobe juggled between the private and public commissions to survive during this period. There were different

\textsuperscript{103} Mary N.Woods, p.86.

\textsuperscript{104} Mary N.Woods, p.92.

\textsuperscript{105} Mary N.Woods, p.93.
structure and manners in independent practice, architectural services ranged from drafting, supplying building materials, and real estate development.

Before the Civil War, “many young architects earned livings by selling designs and drafting services to craftsmen and speculative builders”\textsuperscript{106}. This was due to two reasons; 1) As the Municipal Building Codes came into existence, the builders, speculators, and clients needed architectural drawings for the approval of their designs, 2) As the House-Pattern Books created a widespread architectural diversity, architectural drawings were needed by the architects to sell their designs.

Many leading Colonial and Federal period architects such as Robert Smith, William Buckland, and Thomas Dawes, worked as builders building material suppliers or real estate developers. This type of individual practice primarily started due to the economic recession in areas of the eastern United States (such as New York, Philadelphia, Boston, and Washington D.C.). During the 1840’s, architects were starving for projects and had to choose other entrepreneurial activities to survive.

Though the above activities had fewer risks than the architecture, the income was much higher. After the Chicago Exposition in 1840, there was little rise in the profession. This led to the migration of architects from the East Coast to South and Midwest America to sustain their professional practices. “Many architects gained

\textsuperscript{106} Mary N.Woods, p.93.
architectural opportunities and economic rewards that had eluded them on the more competitive East Coast”107.

Different Style of Architectural Practice in United States

Workshops, ateliers and offices were the different style of architectural practice in America before and after the Civil War. According to Woods, “most of the architects believed that the atelier was the ideal setting for both architectural education and practice”108. H. H. Richardson was the most prominent American architect “who was closely identified with the atelier”109 (See Figure-5 & 6).

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108 Mary N. Woods, p.102.

109 Mary N. Woods, p.106.
Figure-5: H. H. Richardson’s assistants in his private office and library, Brookline, Massachusetts.

Figure-6: Plan of H. H. Richardson’s office, Brookline, Massachusetts.
The ateliers setting of practice was devoured by Partnerships. The partnership style of architectural practice emerged in the nineteenth century America. The partnership style was very similar to the 1820’s and 1830’s practice, where architects, due to their entrepreneurial work pressure, sought help from their office interns and students with the partners equally sharing the workload. One architect would take care of the administration work (recruiting, payroll, etc.,) in the office while the other looked after the design area (junior architects, interns, assigning projects etc.).

“The early partnerships of Ithiel Town and Alexander Jackson Davis, formed in the late 1820s, and of Dankmar Adler and Louis Sullivan in the 1880s and 1890s demonstrate the evolution of this type of association over the course of the century in the East and Midwest”\textsuperscript{110}.

These partnerships were sometimes family business, as well. For instance, Upjohn, his son Richard Michell, and his son-in-law Charles Babcock, practiced for over two decades. This was considered to be a Large Office Practice. In the Dankmar Adler and Louis Sullivan partnership the profit was shared equally between the two architects, whereas, in the Upjohn family partnership, a larger share was taken by the senior person (Upjohn) and the rest is shared between Michell and Babcock.

An office setting was the latest and the most predominant form of working manner in architecture. The AIA convention of 1901 sanctioned large office settings to be the ideal way of architectural practice in America. According to the AIA, the large

\textsuperscript{110} Mary N.Woods, p.111.
office had seemed to produce well-equipped high profile public and commercial commissions. “Large architectural firms simultaneously celebrated the self employed architect as head of the design and building team and surround him with bureaucracy of specialized architectural workers”111.

The Nature and Different Style of Interior Design Practice

As discussed in the earlier chapters, interior design has been historically overshadowed by architecture and other developments in politics, science, and engineering during the antebellum period. When compared to that of architecture, there are few references to interior design forms and practices in colonial times. During the colonial period, interior decorating was practiced as an inherent tradition passed down from ancestors. Women acquired the practice by observing from their family members interior decoration in their houses.

In the late nineteenth century, architects were primarily suppliers of building material, and decorators assumed similar roles as interior decoration dealers. Interior decorators sold rugs, furniture, and draperies for the on-site work.

“This latter practice called into question the decorator’s status as an independent professional and with a decline in the emphasis on traditional stylistic work, the term has tended to take on some negative implications”112.

111 Mary N.Woods, p.137.
In the early twentieth century, interior designers acted as bridges, connecting the architects and their clients, thereby including themselves as an integral part of the project. The best example of this is Dorothy Draper, an interior designer in the 1900’s. She gave a distinct professional identity to interior design practice.

“Draper became a matchmaker between her society friends and professional architects, and, through her presence, restructured the architect-client relationship to include her”\textsuperscript{113}.

At the same time, interior design ideas were communicated through newspapers and magazines. This is similar to the mail order brochures by architects like George F. Barber. Interior designs were later communicated and practiced through “the mail, in stores, in museum and galleries, on buses and subways, in designer showrooms, in film and television, and eventually on computers”\textsuperscript{114}.

**Contested Voices of Practice**

To quote Dana Cuff: “If we are to offer sound advice about how architectural practice ought to function, we must know more about how it functions now”\textsuperscript{115}.

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\textsuperscript{113} John Coy Turpin, Dorothy Draper and the Emerging Profession of Interior Design (University of Cincinnati Thesis for a Master of Science in Architecture degree, 1997), p.40.


\textsuperscript{115} From Dana Cuff, ”Architecture: The Story of Practice, p.6. ed.1992
This segment investigates the issues that are echoed in current day practice. During the early stages of my thesis planning, I explored some of the tools and methods that I could use to gain insight into the issues in the practicing world and the factors which still contribute to them. Tools such as questionnaires and interviews have traditionally been used by researchers to examine the subject of study.

The vastness of the subject and factors like espoused theory that are beyond the control of the researcher prompted me to resort to a more involved method of direct first-hand observation. I decided to approach architecture firms in United States and ask to observe and participate in their design environment. The internship program offered by the University of Cincinnati allowed me to further pursue this direction and seek first-hand data from practice.

Over a period of two years, I observed the culture, and practice of design and experienced issues first-hand at three offices in United States. These experiences have formed the basis for my findings. The three offices varied in size, type of work, and management style. The first firm was located in Cincinnati, a majority of the projects that the firm handled were new construction and maintenance type activities related to the University of Cincinnati. Students of architecture, planning, and design worked in this firm. The students worked and directly reported to project architects and other supervisors.
Although the organization was big by total number of employees, it had a small firm appeal in that there was no complex hierarchy. I had the opportunity to interact with clients, understand their needs, and create design proposals under the supervision of a project architect.

The second firm was located in Dallas, Texas. It was a medium size firm employing around 15 designers and provided both architectural and interior design services to the Dallas Fort Worth Area and its neighboring suburbs. The firm had won national awards and was well known in the local building community. The third firm was located in Scottsdale, Arizona. It was large firm employing around 30 designers and provided both architectural and interior design services. The firm served several corporate and institutional clients, and was primarily involved in the design of commercial spaces and multi-unit residential communities.

Analysis and Observations

Architecture – Social Conception

The transition from a graduate architecture student to an architect (or intern) made me immediately realize the significant differences between the academic and the practicing communities. My undergraduate and graduate degree programs have provided me with valuable theories on architectural history, art, design and the
technical skills required to translate art to a design. My education laid a significant emphasis on design and attached value to its quality.

During my second week at the Cincinnati architects, I was requested by my project architect to accompany him to a client meeting. He had mentioned earlier that I would be involved with this client and it would be a good idea to get introduced. The agenda for the meeting was to review some final stage designs with the client. The first thing that got me surprised was the sheer number of participants in the meeting, there were doctors (the client was a hospital), nurse matrons, facility managers, structural and construction engineers, and electrical and lighting specialists. During the meeting several suggestions were made by the stakeholders, the project architect defended some of the design decisions, and tried to persuade the client to see value in the design and on others he obliged and agreed with the client.

The whole time I saw him presenting, negotiating, and engaging the clients on the design elements. After the meeting I asked the project architect if he was disappointed with all the changes requested, to my surprise he was not and said that it was part of the process and he had anticipated most of those requests, but wanted to see how far he could negotiate to achieve a better design quality. This incident directly resonates with a comment by a prominent architect.

“He likened architectural creation to the process a potter must go through when she has a kiln that distorts as it dries. Each pot must be shaped with
that distortion in mind, or the potter will never achieve her aesthetic objectives”\textsuperscript{116}.

The education and training received in school does not emphasize this social dimension of architecture, i.e. the social skills required to nurture and protect the design quality through the architecture lifecycle. The creation of design that was intended to “burn off.”\textsuperscript{117} Hence, the distortion (negotiation) process was new to me.

I started to realize the real depth of the social complexities that architects have to navigate in the everyday life of an architectural project. The realization of existence of social architects, their contributions (or distortions), made me realize that there is more to architecture than creating beautiful and quality designs in isolation.

The following table from Dana Cuff’s, “Architecture: The story of Practice” provides a comparative on the design problems as presented by the architectural office, the academy, and the professional society.


\textsuperscript{117} Dana Cuff, p.15.

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Architectural Office</th>
<th>Academy</th>
<th>Professional Society</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESIGN</td>
<td>in the balance</td>
<td>master value</td>
<td>balanced practice</td>
</tr>
<tr>
<td>PARTICIPANTS</td>
<td>countless voices</td>
<td>solo and duet</td>
<td>architect at the helm</td>
</tr>
<tr>
<td>DYNAMICS</td>
<td>Uncertainty</td>
<td>clarity</td>
<td>manageable complexity</td>
</tr>
<tr>
<td>PRODUCT</td>
<td>predictable building</td>
<td>unpredictable design</td>
<td>predictable services</td>
</tr>
<tr>
<td>PROCESS</td>
<td>open-ended, circular</td>
<td>open-ended, circular</td>
<td>linear sequence</td>
</tr>
<tr>
<td>STAKES</td>
<td>significant to many</td>
<td>significant to one</td>
<td>significant to many</td>
</tr>
</tbody>
</table>

The above table clearly shows that neither the academy nor the professional society reflects the observed reality, thereby causing an imbalance in expectations for an architect in transition from the academy to the practice.

Hierarchy Issues

The next issue I realized in my observation is the steep hierarchy in practice. Hierarchy was directly related to the size and the management style of the firm. As mentioned earlier my experience with the Cincinnati architects was more of studio (atelier) environment in that students were encouraged to participate in client meetings and contribute in the design process while the project architect performed the role of a studio instructor. There was no steep hierarchy in the working environment, the
student and the project architect made most of the design decisions along with the, social architects. This working environment rapidly changed when I moved between the Dallas and the Scottsdale firms. Both firms were owned by two architects, one of whom managed the design and the other being responsible for business development and client relations. The Dallas firm had around 15 designers which included ten architects (two of whom were women) and five interior designers (all of whom were women). There was also an executive assistant and a few student interns, along with staff that managed accounting and marketing. The Scottsdale firm was bigger and had around 25 architects (which included four women), five interior designers (again, all women), a few interns and administrative staff. The following pyramid illustrates the hierarchy that I observed in these practices.
Figure-7: Hierarchy pyramid that I observed in practice.

In both these firms, I observed a steep hierarchy. The owners and the principal architects made all design decisions and managed client relationships, while the project architects occasionally attended client meetings to provide project status. The senior architects, junior architects, and student interns were mostly shunted away from the design process; these roles existed to support the nuts and bolts of an architectural project, namely the creation of construction documents, site planning, measurement, drafting etc.
As a student intern, most of the tasks that were assigned to me at these firms were menial, repetitive tasks that required some level of technical skill. There was a general sense of disappointment and frustration among the many senior and junior architects. The design responsibility which was the original motivation for entering the profession, and the one that academic institutions had stressed so much during all the years of schooling, had eluded them. The frustrated architects, worried of losing their artistic flair, tried to move on to other firms where they could establish new boundaries, gain better salaries, and be more involved in the design process.

This transient nature in the lower tiers of practice was prominent. There were always new people joining and leaving the firms. This transient nature of entry-level architects had a direct impact on the quality of the work, as new people coming in had to be trained by senior members on the unique ways and processes of the firm.

I further investigated the reasons for the intense competition for design related tasks, as well as this transient nature. The reasons are many, but the fundamental one is that of supply and demand. Architecture and design schools have grown in number, and a lot of young architects graduate each year out of these schools, all of them eager to join the work force.

“Approximately 30,000 students currently enrolled in architecture will soon be joining the 70,000 registered architects in America. The number of students is equivalent to almost half the total number of registered
architects, and over 4,000 graduates with the first professional degrees enter the job market each year, flooding the market for services.”\textsuperscript{118}

The flood of new architects without the architectural social skills and project management skills described earlier mostly end up in the low tiers of practice. Architecture has also one of the slowest organic growth rates in any profession. Some of the people with whom I interacted in the Scottsdale firm mentioned that they have been with the firm for ten years and yet they were just in the wings for a senior architect role, project architects had roughly around the same amount of experience, principals and associates averaged around 15 plus years of experience, thus the road for a young architect to the top of the hierarchy is a long and hard one.

The other issue that further magnifies hierarchical imbalance is salary. There is a significant variance in salary between the entry level architects and the higher tier architects.

“There is also great agreement about compensation: 95 percent think architect’s compensation is too low, and 66 percent are personally dissatisfied with their salaries (Dixon 1986). Architects appear to be the most poorly paid professionals and earn even less than firemen, policemen, carpenters, and truck drivers (AIA 1974). In the Census of Service Industries (1982), the average annual salary for architects was $22,838, while starting lawyers received about twice that amount”\textsuperscript{119}.

In the upper part of the hierarchy, architects with extensive design experience are always in demand and highly paid.

\textsuperscript{118} Dana Cuff, p.49.
\textsuperscript{119} Dana Cuff, p.52.
The Dallas and Scottsdale firms both had in-house interior design departments. However, these departments had only a few people, and hierarchical issues were not noticeable in this environment. I also observed that both firms were keen on increasing interior design clients and getting more interior design projects. They encouraged self-certification among employees, and were actively trying to hire qualified, certified interior designers. This illustrates the rapid growth in the interior space design and the rising demand for interior design services that were discussed in earlier chapters.

**Gender Imbalance**

Gender Imbalance, was one of the most visible issues in practice. Women were few in number (two women among a group of ten architects at the Dallas firm and four among a group of 25 architects in the Scottsdale firm), and the pay inequity was glaringly evident. Even as an intern, I personally experienced pay inequity. One of the firms paid me 25% lower than a male intern who joined a few weeks later than me and did the exact same job.

In terms of gender diversity architecture lags behind almost all other professions,

“four out of five of our country’s architects are men...this ratio is roughly fifty percent behind the professions of law and medicine where approximately a third of their practitioners are female”\(^\text{120}\).

So why is gender imbalance a concern? The built environment is a reflection of our culture, and vice versa. Architects and Interior Designers create places in which we are born, live, work, and die. These built structures and spaces have lasting influence on the society at large. As Sir Winston Churchill observed “We shape our buildings, and afterwards our buildings shape us”\textsuperscript{121}.

“If our buildings, spaces and places continue to be designed by a relatively homogenous group of people, what message does that send about our culture?”\textsuperscript{122}

Several factors have contributed to this gender imbalance. In Chapter 3-Evolution of Education System, I investigated the role of universities and their initial contribution to the gender imbalance. Facts prove that women are now more readily accepted in architecture and design schools, and there has been a steady growth in the number of female students enrolling and graduating from architecture programs. Why do we still see a gender imbalance in practice? Upon further investigation it becomes evident that this imbalance is a result of women leaving the architecture profession due to discrimination at the workplace.


Gender discrimination particularly among mid-career female architects has been widely discussed in Dana Cuff’s “Architecture: The Story of Practice”.

“In 1983 survey of American Institute of Architecture (AIA) Members more than three-fourths of the Women reported that they had encountered discrimination in their work, and about two-thirds specifically mentioned discrimination with regard to advancement (AIA survey 1985)”\(^{123}\).

The survey also highlighted the fact that, “when the number of years experienced is held constant for men and women, men are nearly twice as likely as their female counterparts to reach senior-level status”\(^{124}\). Cuff also cites that:

“For every dollar that a male architect is paid women earn sixty eight cents, and women are three times as likely to earn less than $20,000 per year as their male counterparts. This is true even though proportionality more women in practice hold graduate degrees in architecture than men (33 percent to 20 percent)”\(^{125}\).

\(^{123}\) Dana Cuff, p.145.

\(^{124}\) Dana Cuff, p.145.

\(^{125}\) Dana Cuff, p.145.

<table>
<thead>
<tr>
<th>Year</th>
<th>Men</th>
<th>Women</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>$38,532</td>
<td>$34,812</td>
<td>$3,720</td>
</tr>
<tr>
<td>1996</td>
<td>$41,458</td>
<td>$31,070</td>
<td>$10,478</td>
</tr>
<tr>
<td>1997</td>
<td>$46,384</td>
<td>$26,602</td>
<td>$19,782</td>
</tr>
<tr>
<td>1998</td>
<td>$46,436</td>
<td>$39,010</td>
<td>$7,426</td>
</tr>
<tr>
<td>1999</td>
<td>$51,116</td>
<td>$30,352</td>
<td>$20,764</td>
</tr>
</tbody>
</table>

The figures from the above table provide evidence of pay inequity against woman architects.

Ann de Graft-Johnson, Sandra Manley and Clara Greed in their research project, “Why do women leave architecture” argues, career experiences at the work place form an important reason for women to leave the practice. Royal Institute of British Architects (RIBA) appointed the University of West England (UWE) to find out the reasons why a disproportionate number of woman leave architectural practice. Responses from UWE questionnaire indicated that there were instances where males were favored over woman in obtaining promotion.
“Most interviewees perceived that they had relatively less chance of advancement than their male counterparts. In some cases this was put down personal incompetence and lack of ability and, it was clear that women who had left the profession had a tendency to blame themselves for their failure to thrive. This group of woman included a number who had performed particularly well at the academic stage of their career and the impression gained was that the confidence had been eroded during their time in practice”\textsuperscript{126}.

Long hours and the inflexible working environment at the architects’ office were cited by some women (interviewees) as reasons for their departure from the profession. One woman summarized the reasons for gender imbalance as:

“frustrated with amount of regulation and legislation, high stress, low pay, long hours and not even flexibility to allow time with my children, lack of job security and lack of support.”\textsuperscript{127}

Figure-7, explains the reasons that continue to contribute to the gender imbalance in architecture.

On the other side of the spectrum, women seem to be well represented in interior design practice. As mentioned earlier, during my internship, I observed that the interior design departments at all three firms were completely represented by women. By operating within the same office environment and owned by the same management, the firms provided similar working conditions (working hours, pay, etc.) to both interior design and architecture. This immediately raises an interesting question, so why do


\textsuperscript{127} From the Research project, p.19.
women seem not leave interior design, or at least as much as in architecture, even when operating within the same environment/factors?

![Diagram showing factors contributing to gender imbalance in interior design](image)

Figure-8: The factors that continue to contribute to the gender imbalance.

Apparently the factors that discourage women and make them leave architecture seem to have a lesser influence when it comes to interior design. So, why is this the case? Is it possible that the early and rapid success (when compared to architecture) of many female interior designers like Elsie de Wolfe, Dorothy Draper, Eleanor McMillen, and Ruby Ross Wood during the early twentieth century set the trend and continues to
inspire and provide hope to women to pursue interior design despite these factors?

Also, as more and more women pursue interior design careers and join the workplace, a natural support system for women has begun to evolve at these firms, and this in turn creates a more harmonious work environment for the female interior designer.

In this chapter, I traced the course of the forms and practices of the Architecture and Interior Design professions from the colonial period to the present day. As stated earlier, both occupations, in their quest to become professions, have developed and streamlined practices that provide unique and important services to the public. I also investigated the major issues in the current practice. All the issues mentioned earlier, namely differences between academy and practice, steep hierarchy, and gender imbalance affect the harmonious growth of both professions. In order for practice to flourish, it is critical to overcome these current obstacles, remove imbalances, and set a new vision. It is only prudent that both academy and practice unite, to establish new standards that functionally differentiate the two professions, create a new value for design services, and further extend the concepts of design beyond the building space.
Chapter 5

CONCLUSION

THE ISSUES AND FINDINGS

The comparative analysis of the main themes in the development of the profession, namely the colonial beginnings, emergence of formal education, the rise of professional organizations, their vision and objectives, and the fluctuating professional hierarchies in practice, has given me valuable insights into the current states of the professions in architecture and interior design. One of the early questions in this thesis asked is if the tensions between architecture and interior design are created by social context or the professions themselves. To examine this, I need to limit the definition of social context to some of the social factors that were discussed in earlier chapters. Social context includes public expectations, political environment, academic identities/institutions, and the economy.

Even with this narrowed definition of social context, the question still seems to pose a chicken or egg dilemma. Are the tensions created by the society or environment in which these professions exist or vice versa? However, a systematic analysis reveals that, although both social context and the professions played a role in the creating of tensions, the social context was the most important.
It is difficult to isolate and remove the social component from a profession. A profession as discussed in Chapter 3, evolved to meet the needs of the society. It is a special need of a society that forms the basis for a special occupation. These occupations were traditionally related to tasks of high social value and required special knowledge and skills. Historically, professions emerged from special occupations. Let us look further at the social factors.

The Public

In the eighteenth and nineteenth centuries, gender expectations affected who entered the professions. In Chapter 3, we found that:

“The personal prejudice of individual males made it difficult for women to obtain professional training through apprenticeship, discriminatory policies in the academy made it equally difficult for a woman to obtain Architectural degrees”\(^{128}\).

In chapter 4, I have stated several historic references like the one below to show that women were not the preferred gender in architecture.

“The census in 1870 listed only one woman architect, but by the 1890 census there were twenty-two women architects, and the 1900 census showed nearly a fivefold increase, with a hundred women architects listed”\(^{129}\).


In 1870, Louise Bethune was one among the few architects who were not given admission to any schools. She studied architecture with a Buffalo practitioner, and later in the 1880s practiced independently. There were a few women architects who changed their names to bring in clients. In 1894, Henrietta Dozier, one of the first women to study architecture at MIT, changed her name from Henrietta to Harry Dozier. There were a few exceptions, however, like Julia Morgan, who practiced independently and ran a sizable firm in San Francisco in 1915.

“Beginning sometime at the end of the nineteenth century, women in particular, who were discouraged from becoming architects or were excluded from architecture schools, began to design interior domestic spaces, often along with furniture”130.

In the field of interior decoration, women were more readily accepted. Architecture was seen as a more professionalized field in which women felt they had to prove themselves in order to participate, whereas interior decoration was more often associated with women.

“It took longer for women to want to be celebrated for their achievements with these activities. Part of this could be associated to the Women’s movement principles of the early days- ‘it was believed less could be achieved by claiming creative achievements in a sphere in which women were already accepted”131.

131 Brenda Martin and Penny Sparke, Women’s Places; Architecture and Interior Design , Routledge;NY, 2003, P.xi
This stereotyping of both women and men in the early days contributed to the initial gender imbalance in the developing professional fields.

**Political Environment**

In Chapter 1, we saw how the political environment catalyzed the path to professionalism. Architecture enjoyed political support during the early days of its evolution. We see that, in 1803, Thomas Jefferson, the most prominent gentleman-architect, encouraged Latrobe’s ideologies and designs, and appointed him as a surveyor of public buildings, including the Capitol Building. This period involved a major transition of the mechanic-builder to a gentleman-architect building construction society.

It is apparent that the political support of Thomas Jefferson in the 1770’s to carpenters and their secret price list had changed by the 1880’s with the encouragement of Latrobe’s idea of educated gentleman-architects.

Licensing and legislation, prominent components of a profession, remain extensions of the political process. In Chapter 2, we discussed the divisions caused by licensure and legislation. Both professions have title registration legislation acts in several states. In addition, architecture has practice title legislation in most states. The topic of practice title legislation for interior design is getting more and more a point of contention between interior designers and architects.
Interior designers argue that, in order to protect the health, safety and welfare of clients and the public, it is required that only licensed interior design professionals practice the profession. Many architects disagree with this argument and view themselves competent enough to practice interior design. Today, both professions have national professional organizations that lobby politically in the development of the profession.

**Academic Identities**

Educational differences have also contributed to the divisions between the professions. In Chapter 3, we saw that architectural education had evolved from craft apprenticeship, to builder’s guides, to mechanical institutes (engineering), to the current system of university education. Interior design education, on the other hand, evolved from schools teaching fine arts (figure drawing, landscapes), to applied arts (carpet, textile, drapery), to decoration (furniture, cabinet making), and to many modern day interior design schools. Architecture wisely associated itself with science during a period of science fascination in antebellum America.

“By invoking science, the American Institution’s founders were carving out a special place for the professional architect, between the client and mechanic, in the building market”\textsuperscript{132}.

\textsuperscript{132} Mary N.Woods, p.30.
On the other hand, interior design has transformed itself from decoration to design more recently. By associating with science and engineering, architecture education has gained a certain level of curriculum consistency over the years. By still associating with applied art and decoration, interior design education exists in various forms. Krista Atkins Nutter, in her thesis, “Tracing the Paths of Interior Design Education”, discussed the divisions among the three primary categories of interior design schools, namely interior design programs related to architecture, interior design programs with departmental homes in home economics, and interior design programs with departmental homes in applied arts.

Although interior design education has been gaining more curriculum consistency with the influence of organizations like FIDER now renamed as CIDA (Council for Interior Design Accreditation), architects still argue that there is lack of consistency in the rigor of interior design education.

**Economical and Commercial Context**

The economy is another part of the social context that divides the two professions. Many rivalries started during the aftermath of the World War II, along with a boom in the interior space market. This is when the interior decorators extended their work into redesigning inside the office shell and other commercial interior designs.
In this time, their title of interior decorator was changed to interior designer, and they became involved with space planning. As industrial design evolved, the commercial or office buildings were made as skeletal shells and the interiors were partitioned according to the kind of activity occurring in those particular units.

One of the reasons for the growing professional contestation was the rapid growth of the interior space market.

“A study of economic activity in New York City during the first half of 1980 showed that these jobs made up half the construction projects begun in Manhattan during that period”133.

Architects wish to have a major stake in this huge market for interior spaces. The AIA has opposed licensing of interior design profession. It believes that such licensing would give exclusive rights to interior designers, thereby requiring the architects to either seek interior design licensure or forego their interior design practice. This issue has been ongoing since 1985.

Architects argue that because they design the exterior shell, they are the most suitable ones to correlate the interiors with the exterior. As the French architect Le Corbusier asserted in his 1923 book, ‘Towards a New Architecture,’ says:

“A plan proceeds from within to without. A building is like a soap bubble. This bubble is perfectly harmonious if the breath has been evenly distributed and regulated from the inside. The exterior is the result of the interior”134.

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133 Robert Gutman, p.65.
Having investigated the external elements of the social context that initially contributed to the two professional identities, I will now summarize the internal professional factors, namely organization, attitude, and the working methods that have further intensified these divisions.

**Organizations**

In architecture, when the first organization, The American Institute of Architects, was formed, they were not sure about the ideologies and authorities of an architect. During the early days, members in the association were primarily gentleman-architects and mechanic-builders. There were problems and rivalries between these different members, and the first association was unable to last long.

A similar situation was observed in the first organization for interior designers, AIID. Due to the unclear ideologies and authorities of the two allied groups of members, the furniture manufacturers and the interior decorators were not able to agree in their first attempt. The professions evolved with time. The timeline in Chapter 2, table 1, reveals that in interior design there were too many associations and organizations formed over a short period of time. They had too many interests and requirements, making an unclear approach to a single profession. The architects, on the other hand, succeeded earlier in forming a uniform and strong organization with unified ideologies and requirements.
Architecture wisely added scientific knowledge to its professional requirements, which was quickly recognized by other professions and scholars as important to an independent profession. Interior designers for a very long time had neither a unified professional organization nor established unified requirements for admission to membership in their organization. The lack of clarity in professional authority, ideologies, and duties in their profession, can be attributed to the fact that interior design included many occupations thereby making the process of unification more complex.

“The early organization (AIID) established membership requirement based on education and work experience. Over the years, these requirements changed and became more stringent. However, there was still no formal testing for competency. The profession itself was changing, which complicated membership qualifications and certification of competency”135.

As discussed earlier, both professional organizations were strongly divided when it came to the subject of interior design licensure (title). In addition to opposition from American Institute of Architects (AIA) and other components within the building design profession, the interior design licensure is plagued by the different factions within it. The differences between the two professional organizations, International Interior Design Association (IIDA) and American Society of Interior Designers (ASID), along with academic accreditation organizations such as Foundation for Interior Design Education Research (FIDER), National Association of Schools of Art and Design

(NASAD) and Association of Independent Colleges of Art and Design (AICAD) have only compounded the problem.

**Profession Hierarchy & Attitude**

There is a perception of superiority among many architects toward interior designers. The issue of hierarchy in the profession may have its roots in the educational evolution of interior designers. It is hard to assess if one profession is superior to another. Architects have probably established themselves as leaders in the realm of monumental or edifice design. Although civil engineers have lost ground to architects in the design of buildings, they are still a major force when it comes to determining structural stability. The so-called battle between architects and interior designers has continued to the present day.

Architects often consider themselves to be competent enough to design interior spaces, and compete directly with the interior designers. Architects have lost ground to construction professionals in that, the supervisory, monitoring, and control roles that the architects were accustomed to have been taken over by these professionals. These lost functions become more critical as they become engaged in more complex building construction projects.

As with all other industries serving people, there are multiple roles that need to interact and closely work together as a team to construct a building. Architects,
engineers, and interior designers have to work as a team in order to deliver a successful building project. The role played by each of these professionals becomes critical at different phases of the project. Architects play a leading role in design, engineers insure the structural integrity of the design, the construction managers execute the design as planned, and interior designers design the interior spaces. It is very important that these professions co-exist and help each other to thrive for the betterment of the construction industry and the quality of the built environment.
Contested VOICES OF PROFESSIONALISM


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Organization of Women Architects and Design Professionals, About OWA, [www.owa-usa.org/](http://www.owa-usa.org/)