

A Work Project, presented as part of the requirements for the Award of a Master Degree in Management from the NOVA – School of Business and Economics.

PORTUGUESE ARCHITECTS' CAREER

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A Project carried out on the Master in Management Program, under the supervision of: Rita Campos e Cunha

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2. ABSTRACT

This work project addresses the differences and similarities in Portuguese architects' careers. As a study in the Human Resources Management area, where a contemporary career concept has been gaining strength, it is focused on architects' careers since they are artistic/technical professional workers with no boundaries or specific motivations.

A total of 21 semi-structured in-depth interviews were conducted and studied, with different architects from different age groups and paths, using a qualitative methodology approach. The interviews explored themes as the reasons for deciding to be an architect, challenges and opportunities, academic paths, best projects and future prospects.

This study revealed that Portuguese architects have specific motivations, relations and expertise that reflect particular reasons why, how and with whom architects work and what is to them a successful career as an architect.

KEYWORDS: Intelligent Career; Portuguese Architects, Career, Human Resources Management

3. INTRODUCTION

The construction industry has suffered several changes for the last decades due to social and economic factors. Architects have no longer a regular and straight career path, but instead, they had to adapt to new circumstances in order to survive in this different context.

Thus, this project focused in Human Resource Management issues, aims to understand Portuguese architects' careers, their motivations, constraints, experiences, perspectives and opportunities.

A qualitative methodology approach was used, in order to analyse why, how, with whom architects work and what is to be an architect of success.

This study starts with a Literature Review, followed by methodology, findings and lastly a conclusion.

4. LITERATURE REVIEW

We begin the Literature Review with an explanation of what is the intelligent career concept (later applied in architecture profession). We continue with a discussion and definition of several concepts that, in my opinion, is very important to understand architects' careers and work, such as what is being an architect and the impact of economic context in architectural profession; work-life balance, job insecurity and job satisfaction among architects; women architects; and lastly what it means to be a self-employed architect.

4.1. The intelligent career, an interdisciplinary framework:

The concept of career can be defined as “the evolving sequence of a person’s work experiences over time.” (Parker, Khapova and Arthur; 2009; pp. 291) However, the career is not only about work experience “[...] but also about the changing context behind those experiences.” (Parker, Khapova and Arthur; 2009: 291) Therefore, according to Arthur, Hall and Lawrence, in the Handbook of Career Theory (1989), the contemporary concept of career is also influenced by the diversity of social sciences. The “intelligent career” is an

interdisciplinary framework that helps us to better understand the concept of contemporary careers based on different behavioural science disciplines (psychology, social psychology and sociology) and how those disciplines can be related to each other (Parker, Khapova and Arthur; 2009). The Intelligent Career Theory was settled by Arthur, Claman and DeFillipi in 1994/1995 and it implies that: “[...] people invest in their careers through three ‘ways of knowing’, broadly reflecting an individual’s motivation and identity (knowing-why), skills and expertise (knowing-how) and relationships and reputation (knowing-whom)” (Parker, Khapova and Arthur; 2009: 292). Thus, the “intelligent career” is explained “[...] through three interdependent ‘ways of knowing’ reflecting why, how and with whom people work.” (Parker, Khapova and Arthur; 2009: 291)

The three ways of knowing – knowing-why (a), knowing-how (b) and knowing-whom (c) – can be defined as related to questions:

- (a) “Why do you work?” and therefore with the individual’s identity and motivation (Parker, Khapova and Arthur; 2009). It refers to the uniqueness of a person, his/her personality and character, interests, work-family issues, dispositions and values that are significant in following a career.
- (b) “How do you work?” meaning the person’s skills and knowledge developed in a life-long way and is correlated with the expertise acquired on formal education, experience on-the-job and the skills obtained on informal learning activities.
- (c) “Whom do you work with?” reflects people’s relevant relationships, inside and outside the job, that help to build a reputation.

These three ways of knowing may be summarised as “[...] meeting individual careers goals (knowing-why) while fulfilling an organizational role (knowing-how) and earning the respect of project team (knowing-whom) [...]” (Parker, Khapova and Arthur; 2009: 297). Consequently, they are associated with three different behavioural science disciplines -

psychology associated with the individual, social-psychology with “person-group relations” and sociology with the society - and linked to each other producing different ranges of processes in people’s careers: *Knowing-why* to *Knowing-how*; *Knowing-how* to *Knowing-why*; *Knowing-how* to *Knowing-whom*; *Knowing-whom* to *Knowing-how*; *Knowing-whom* to *Knowing-why* and *Knowing-why* to *Knowing-whom*.

The first four links are associated with individual work experience through the development or application of know-how and skills:

The link ***Knowing-why to Knowing-how*** is why a person accepts and is attracted to a certain job and reflects psychological views about individual differences being “[...] reflected in vocational guidance and a certain organizational career theories.” (Parker, Khapova and Arthur; 2009: 293). Contrarily, ***Knowing-how to Knowing-why*** is when an individual likes his or her job and the experiences that came with it, which reveal the psychological needs (as self-actualization, job satisfaction, self-sufficiency, payment, status) rather than individual differences on job design. ***Knowing-how to Knowing-whom*** reflects "mixed sociological and socio-psychological views of how individual performance contributes to interpersonal or group relations.” (Parker, Khapova and Arthur; 2009: 296) It is more associated with the friendships that an individual makes in his/her work. Conversely, the link ***Knowing-whom to Knowing-how*** discloses the sociological and social-psychological observation about the influences that a person’s network has in her job performance. It is the relation between fellow workers and with what a person can learn with colleagues.

The last two links are connected with a person’s “career outcomes” and with the relation between the person and her “social arena”. Thus, the link from ***Knowing-whom to Knowing-why*** is when a person finds help and motivation on fellow workers and reflects conventional sociological interpretations about the influence of the family background, groups and society on a person’s identity, motivation and prestige. Inversely the last link ***Knowing-why to***

Knowing-whom reveals how a person's personality attracts friends and the importance and potential of these relationships on career development (Parker, Khapova and Arthur; 2009). In summary, the Intelligent Career Framework reveals a set of different behavioural science disciplines, concerned and correlated between them. In the second part of this work project, with the data collected, we want to understand how this framework adapts to the architects' careers and how this structure applies or not to the profession of architect.

4.2. Architectural profession: economic context, origins and structure

Persons who are professionally and academically qualified and generally registered / licensed / certified to practice architecture in the jurisdiction in which they reside and who are responsible for advocating the fair and sustainable development, welfare, and cultural expression of society's habitat in terms of space, forms and historical context (Architects' Council of Europe (ACE), 2014).

With the economic situation and employment uncertainty, long working hours seems to be a regular culture and those who do not work more hours than required are seen as less committed to the company and thus, do not reveal high dedication and commitment in order to maintain employment security. Construction industry is one of the most affected sectors when the economic environment of a civilization changes (Val Caven, 2004: 525). It is (and can be) a driver or an obstacle or create constraints and opportunities within architecture profession. Overall, architects are always expecting to work overtime, because, due to this unstable environment, studios in general do not hire extra staff because they are afraid of not being able to sustain the financial costs when the peaks of hard work goes down. Before 2008, the construction industry experienced a huge growth creating a large opportunity for European countries. But, as a result of the economic crisis that affected all Europe, European construction decreases 7% in 2009 and 8% in 2010 (Astor & Caven, 2012). A research made by ACE (Architects' Council of Europe) in December 2012, referred that the economic context (2008-2012) was unfavourable to the construction sector. The industry services

decreased 32% in all Europe and a boom of young architects graduated and entered the profession, in a much larger number than the demand. This led to a negative impact on the volume of the salaries and wages of the profession. The economic situation changed the professional paradigm: the office structure reduced; the number of small offices with one partner and one architect increased¹ and the deadlines and fees shrunk, making the activity in this sector more aggressive and difficult. This trend was already current in the Southern European countries, including Portugal, where an intensification of new architecture courses increased the number of architects registered by 10%. In 2014, a report by ACE revealed some cheering trend and optimistic perspectives for the architectural profession in Europe: unemployment decreases, small average revenue increases, more architects working full-time and workload increases in 2015. However, this scenario was not the same in the southern countries. In Portugal, the annual average income has fallen to 13,433EUR, comparing with 2012 (15,000EUR), much lower than the average in Europe (29,070EUR). The density of Portuguese architects was two architects for every 1000 habitants.² In Europe architects are satisfied with their career with an average of 6.9 in 10. However, Portuguese architects show same discontent (6.4) regarding their salary and quality of life. In a population of 21200 architects, 57% are male and 43% are women and 68% are under 40 years old; 25,4% do not exercise architecture because 68% of these are unemployed and 29% changed to another area (Ordem dos Arquitectos³, 2013).

4.3. Work-life balance, job insecurity and job satisfaction among architects

In the construction industry, professionals are exposed to a number of stressors, which negatively impact their well-being (Sang, Ison and Dainty, 2009). Those stressors go from

¹ As a way to increase profits and optimize deadlines and fees, it was more profitable to work in a small structure rather than a big one.

² Only Italy were above Portugal with a proportion of 2.5 (Architects' Council of Europe (ACE), 2014).

³ Ordem dos Arquitectos (Architects' association) is a public association that represents the exercise of the profession in Portugal (<http://www.cnop.pt/ordens-profissionais/ordem-arquitectos/>).

long working hours, unmeasured workload, job insecurity, low pay, and poor work-life balance. In this WP we will focus only in architectural profession and the influence of work-life balance, job insecurity, job satisfaction in architects' careers. Architects are also vulnerable to the same stressors, in addition to extra issues, namely lack of opportunity to use creativity, frustration over career prospects, responsibility for tasks that goes beyond the capability of the individual, lack of support for practice management (Sang, Ison and Dainty, 2009: 289). These factors negatively impact job satisfaction, defined as “[...] an effective (emotional) reaction to one’s job, resulting from incumbent’s comparison of actual outcomes with those that are (expected, deserved and so on)” (Cited by Sang, Ison and Dainty, 2009: 288). Sang, Ison and Dainty, (2009) found that payment is the main reason for job dissatisfaction among architects and that they experience greater dissatisfaction than other professionals in the construction industry.

Work-life balance, or the “ability of individuals to pursue successfully their work and non-work lives, without undue pressures from one undermining the satisfactory experience of the other” (Noon & Blyton, 2007: 356), in the architecture profession, does not exist because of the project-based nature of work, the pressure of the deadlines and the need to demonstrate commitment in order to keep one’s job⁴ (Valerie Caven & Raiden, 2010).

This will drive us to the last concept: turnover intention among architects. Sang, Ison and Dainty, (2009) found⁵ that more than 1/2 of their sample demonstrated work-life conflict, 1/3 revealed the intention to leave the profession or to leave the current job. Architects are the professionals inside and outside the construction industry, which demonstrate greater turnover intention.

⁴ Which damage architectural profession and its practices, in form of lost employees

4.4. The impact of self-employment in on architects work-life balance, job insecurity and job satisfaction

For some architects, poor salary and work-life balance, the lack of work, the glass ceiling and job insecurity led to self-employment or to leaving the profession. But self-employed also cherish this alternative because of the possibility to use a variety of skills, to gain recognition for their work and to express creativity (Sang, Dainty, & Ison, 2008). However, even if self-employed have greater autonomy and opportunities to use a range of skills, job security may be a negative outcome and the need to maintain their practice may “[...] negatively impact their work-life balance causing stress amongst family members” (Sand, Dainty and Ison, 2008: 14). In Portugal, according to (2006) 60% Portuguese’s architects exercised only one modality within the architecture profession working mostly as employees, the rest accumulating “jobs”.

4.5. Women architects

Women architects according to Caven (14: 2006) prefer self-employment over employee status because it allows a better control over their time, not only because of the childcare but also it ensure a flexible life-style. Moreover, since the construction industry is so male dominated, women tend to be excluded from the traditional career structure with the profession (Valerie Caven, 2006). The notion of career has changed for the past decade: the traditional career path is moving to a boundaryless career that emphasises the move away from dependence on an organisational setting (Valerie Caven, 2004). In Portugal, 43% of the architects are women and 57% were male (Architects’ Council of Europe (ACE), 2014). A high number when compared with the European average (39% women and 59% men).

5. METHODOLOGY

5.1. Sample and Data Collection

In order to examine how architects are interconnected with the “Intelligent career” concept, a qualitative research was the approach chosen for this project. The research for gathering the data involved semi-structured interviews of Portuguese architects from three different age groups. The sample included twenty-one Portuguese architects, male and female, nationally and internationally recognized, self-employed architects, owners of studios and young architects with different backgrounds and paths (table 1). Additionally, two architects were studied (from published interviews at *Archinews*, *P3* and *Observador*) due to the success in the profession (they won the *Pritzker Prize*). Interview questions were grounded from the “existing literature” and the topics covered were: the influences and reasons for choosing the architectural profession, development of professional career, the most relevant people in their careers, what are the biggest challenges for an architect, future career plans, issues related with economic crisis, architects’ need for a complementary income, the role of architects in society and what is to achieve a successful career as an architect. Two different scripts were developed in order to adapt to the different groups: one for young architects, 23 - 35 years old (Appendix 1) and the other for the two groups of older architects, 36 - 55 years old and 56 - 86 years old (Appendix 2). The main difference in the two scripts was that young architects were asked about their intentions to work abroad, about the status associated with the profession and about an eventual gap between architectural university degrees and the reality of the profession; older architects were asked about the biggest projects they were involved in and why. Most of in-depth interviews were recorded (except in the case of four interviewees who did not give me permission to record them), transcribed and analysed according to a set of thematic codes. Finally, after coding and organizing the textual data, a data structure was developed according to the Grounded Theory approach.

Table 1 - Sample Description

GROUP	AGE	GENDER	OCCUPATION
A	28	Female	Architect
A	28	Female	Brand developer
A	27	Female	Architect and designer
A	30	Male	Architect
A	24	Female	Architect
A	25	Male	Architect & product design
A	27	Male	Architect & painter
A	28	Female	Architect
A	26	Female	Architect

GROUP	AGE	GENDER	OCCUPATION
B	36	Male	Architect / owner of a studio
B	48	Male	Architect / self-employed
B	40	Female	Architect / teacher
B	51	Female	Architect/owner of a studio/teacher
B	51	Male	Architect/owner of a studio/teacher
B	55	Male	Architect/owner of a studio/teacher
B	45	Male	Architect/owner of a studio

GROUP	AGE	GENDER	OCCUPATION
C	86	Male	Architect/owner of a studio/self-employed
C	60	Male	Architect/owner of a studio
C	76	Male	Architect/owner of a studio
C	60	Male	Architect/owner of a studio
C	60	Male	Architect/owner of a studio
C	83	Male	Architect/owner of a studio
C	56	Male	Architect/self-employed

6. FINDINGS

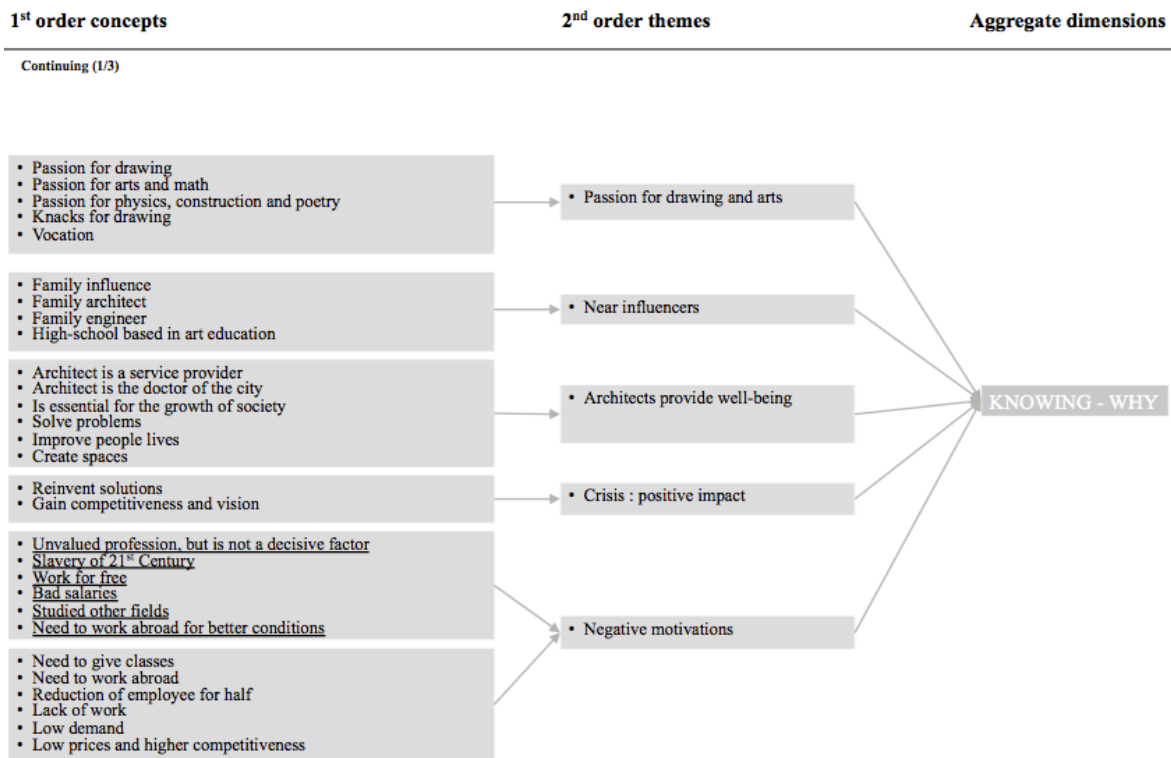
“What does it take to imbue an inductive study with ‘‘qualitative rigor’’ while still retaining the creative, revelatory potential for generating new concepts and ideas for which such studies are best known?” (Gioia, Corley, & Hamilton, 2012)

To design a data structure, we begin by reviewing interviews to describe and explain concepts that were highlighted and mentioned by interviewees, allowing us to formulate theoretical concepts that will represent the 1st order analysis. Afterwards, the 1st order concepts were organized in order to discover the themes that represent the 2nd order analysis, meaning that we were finally “(...) in the theoretical realm, asking whether the emerging themes suggest concepts that might help us describe and explain the phenomena we are observing” (Gioia, Corley and Hamilton, 2012: 20). Finally, once 1st and 2nd order analysis were done, we determined the emergent aggregation dimensions (Gioia, Corley and Hamilton, 2012) and consequently developing a grounder theory.

6.1. Portuguese architects’ career: development, motivations and relations

In the literature review, the concept of Intelligent Career, was described, highlighting the importance of the three ‘ways’ of knowing, which reflects why (motivations and identity), how (skills and expertise) and with whom (reputation and relations) people works. From the interviews, several concepts, and consequently themes, were identified showing that architects develop their career mostly based on specific motivations, relations and expertise (figure 1- Portuguese architects’ intelligent career data structure).

Figure 1 - Portuguese architects' intelligent career data structure (1/3)



Knowing-why:

“I always wanted to be an architect. I do not identify, however, specific reasons for this desire because, before I start the course, it was very difficult to have a real sense of what is architecture. Anyway, even young, the idea of creating spaces where people lives always fascinated me. Besides the passion for drawing helped too”. – (Inês, 28 years old, architect)

In this dimension, several types of motivations emerged, grouped in five second order themes.

Passion for drawing and arts: all groups seem to have the same positive motivations and reasons for choosing architecture, the knack for drawing and their passion for arts: *“There were no architects in my family but the idea of being an architect was a suggestion of my mother because I was good at drawing. So we talked about it and I thought well. I did not have the slightest idea of what it was to be an architect.”* - (Bartolomeu, 86 years old, self-employee architect). The passion fro drawing and arts, but also the consideration of architecture as a combination of technique and arts, were frequently reported. *“(…) I always*

loved arts and maths fields and architecture was a complement of both. That was why I prefer architecture instead of arts only.” – (Joana, 27 years old, architect). Other architects simply had a vocation: “I do not have a explanation for deciding to be an architect. I think it was something that I always wanted.” – (Catarina, 27 years old, architect and designer). When asked about whether they had some architect in the family (or close) that may have **influenced** (second 2nd order theme) them, almost all respondents did not: “I have no one in the family architect, I am the first architect in family, and the reasons that led me to follow architecture, I do not know for sure, it may seem a bit silly, but the first time I said I wanted to be an architect was when I was 8 years old. That was when my father lent me a tape and taught me how to make a plan.” – (Rui, 51 years old, owner of a studio, teacher). However, there were a few respondents that descended from, or had contact with, architects or engineers (except respondents of group B), which ended up influencing them. Besides, both respondents of groups A, B and C were strongly influenced by their families, especially parents: “I always liked drawing since very early and I usually visited my father's engineering workshop and followed some works that he designed, all this fascinated me (...) Finally there was a friend of my father (Architect Braula Reis) (...) he was a singular figure (...) had an infectious joy and was a storyteller. Somehow, it may also deployed me the need to follow architecture.” – (Pedro, 48 years old, self-employee architect). Moreover, the three groups frequently mentioned that the architect is a “service provider”, is “the doctor of the city”, is “essential for the growth of society”, “solve problems”, “improve people lives” and “create spaces”, which represent the role of architects in society, categorized as **architects provide well-being**. Additionally older architects (group B and C) underlined that despite the negative impact that the economic crisis brought to architecture's studios, it was also a new challenge for Portuguese architects to “reinvent new solutions” and to “gain competitiveness and vision”, by travelling and conquering new markets – **the positive impact of the crisis**: “I think this

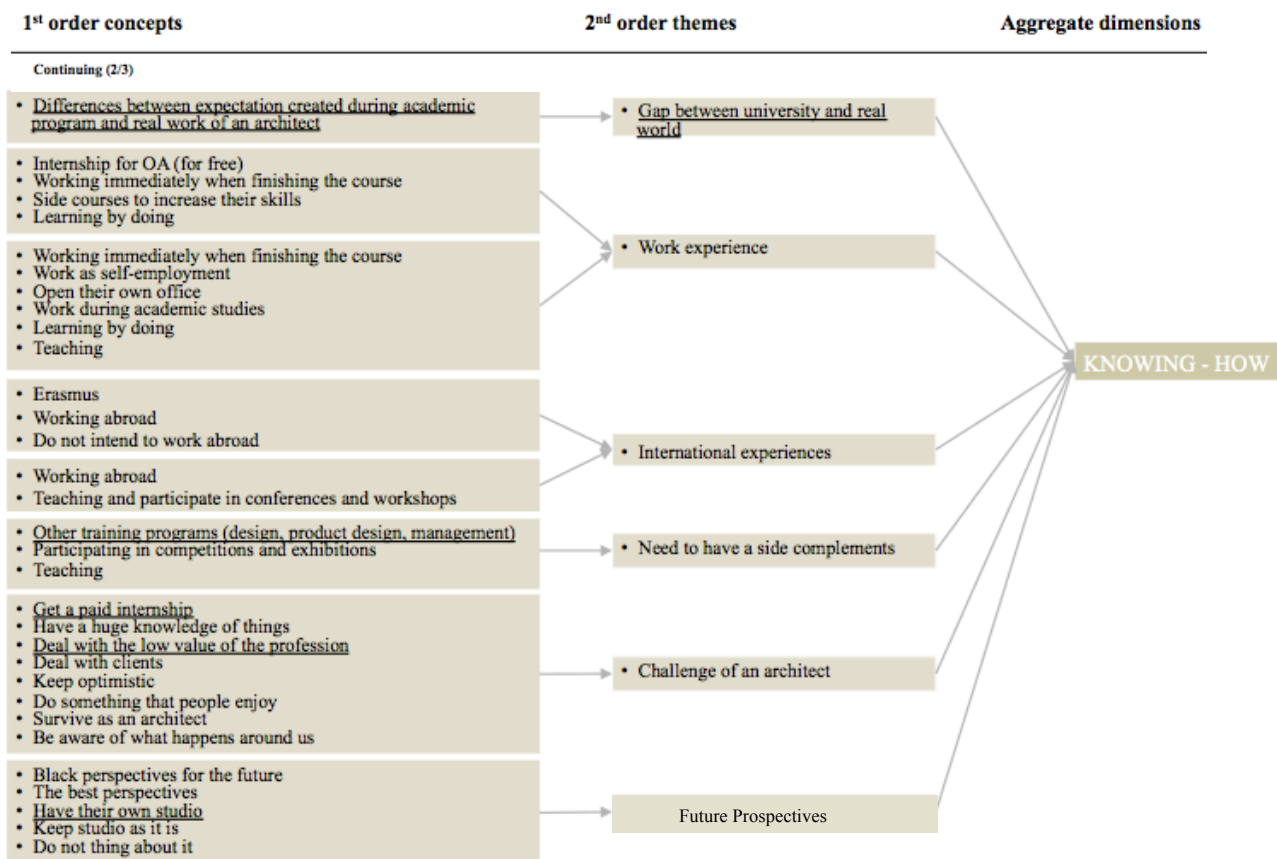
was the most positive aspect: forcing the Portuguese to leave this nest and gain world and gain competitiveness.” – (Diogo, 60 years old, architect, owner of a studio). However, the crisis is associated with **negative motivations within the profession**. Architects of groups B and C suffered a great impact of the last economic crisis and group C also suffered from the crisis after the 25th of April and they highlighted that “demand decreased” tremendously, leading these generations to “decrease prices”, “reduce the number of employees” inside their studio and start to look for a financial complement to survive within the profession. Both generations resorted to teaching and expanding their studio abroad: *“It had a huge impact because before the crisis, the architectural market was a highly rewarding market, well paid and there was work for everyone and in a short period of time architects were faced with a different reality, very little work, less fees for making little work, and they were forced to rethink the architectural work. We have here a great structure and we had close to 30 people, and to ensure the economic sustainability of the studio so we had to conquer other markets, internationalization, and we have done that with great effort and commitment. It was not easy because we do not have the tradition of working abroad.”* – (Diogo, 60 years old, architect and owner of a studio) *“In the beginning of the crisis we went through difficult times here in the studio (...). But fortunately we managed to keep the studio always working. We never stop (working and teaching) just decreased the amount and now are prepared for other situations”* – (Rui, 51 years old, architect, owner of a studio and teacher). On the other hand, the young architects of group A are being strongly unmotivated by the economic environment: they enter the profession “working for free”, “the salaries are low”, if they want to have a better income and job conditions they need to “work abroad” and the professional status is currently undervalued⁶: *“(...) when I finished the degree the economy in Portugal changed completely*

⁶ Curiously, nine young architects were interviewed but only one considered leave architecture to begin a new career in other area: “I do not want to continue in architecture. I want a design of my agency.” – (Catarina, 27 years old, architect).

and the prospects were terrible. It affected me in a way that I worked for free.” (Sara, 24 years old, architect).

Although these last two themes, associated with the crisis, are not directly dealing with the motivations to choose architecture as a profession, they affected the way the career unfolded.

Figure 1 – Portuguese architects’ intelligent career data structure (2/3)



Knowing-how:

“Well, my path was a bit like all architects of my generation. While I was a student, at the School of Fine Arts of Lisbon, I was working. I worked in three workshops (...) When I finished the course I was 10 years working in other workshops and then I founded my small workshop. Only when Portugal joined the European Community I had some work, through competitions. In the 90s the studio has grown immensely and up to 2011 when we reached economic crisis, the studio was already internationalized. (...) I also lectured as a guest teacher, never did an academic path.” – (Gonçalo, 76 years old, architect and owner of a studio).

Regarding the second aggregated dimension, *Knowing-how*, five themes emerged: **the gap between university and real world, work experiences, international experiences, the challenges of an architect, the need to have a complement and future perspectives.**

Regarding the first theme, **the gap between university and real world**⁷ all young architects feel that architecture academic programs are an utopia, and that had a huge impact when they entered the profession: “(...) *I think that during my studies the architecture approach is not about what is the profession, which means in practice. The technical component does not exist, and in my opinion it should be searched by the students, but is not. That is why I think we should work as architects while we are studying.*” – (Inês, 28 years old, architect). This theme led to another 2nd order theme, **work experiences**, where we can find two groups: older architects (groups B and C) and part of young architects from group A; and the other part of young architects (group A). Four⁸ of the nine young architects started to “work during the studies” mainly because they felt the need to “learn by doing”: “*From an early age, I never wanted to have a formal education, to take classes until the end and then start to work. I was looking for where and how I can learn more because I have always been a very curious person (...)*” – (Vasco, 25 years old, architect and product design). Thus, “work during studies” was frequently mentioned by part of young architects but also by architects of groups B and C – all older architects worked during studies because it was a way to increase their education and “learning by doing”. Furthermore, almost all architects also mentioned that they “started to work immediately after getting the degree” and architects of group B and C had “their own studio” or “worked as self-employee” and developed an academic profession in parallel with architecture profession. Moreover, regarding group A, one of the most common concepts mentioned about **work experience** were the fact that some of them “worked for free” at the beginning, and some took “side courses to complement and increase

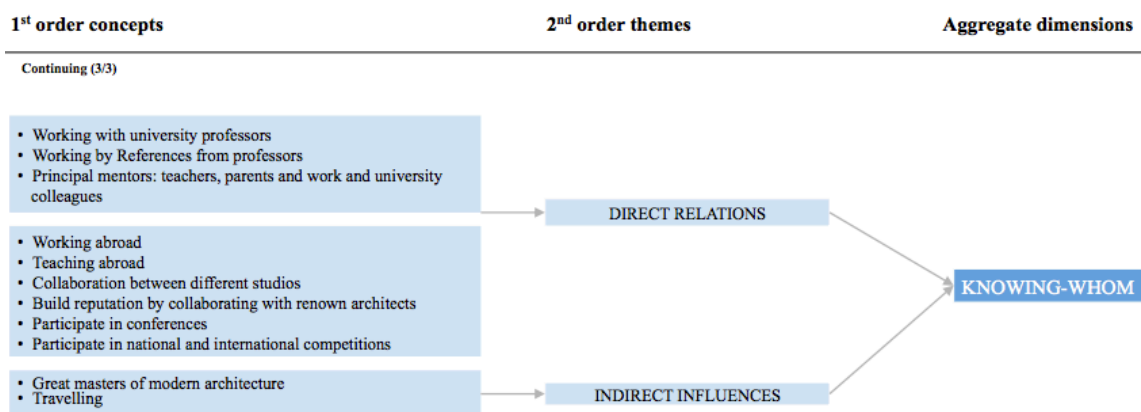
⁷ The question if there is a GAP between university courses and real world, was only asked to youngest architects

⁸ This group were mainly women (3 men and 6 women) and curiously, all the men stated that they worked during studies.

their skills”: *“I’ve always been a good student. I went to Erasmus (in Italy) where I started to like architecture even more (...) I had much more hope for the future but when I came to Portugal things were bad and I was fortunate enough to go straight to an internship. (...) Architecture is nothing, is the slavery of the twenty-first century (...) so I quit. I had an opportunity arose to work for Remax. (...)Remax was a supplement but it convinced me even more to follow management than just architecture. So I started a management course in Nova Business School.”* – (Mariana, 27 years old, architect). Regarding the third theme, **international experience**, half of architects in group A did “Erasmus” and all architects in this group “do not want to work abroad”, unless obliged to; interviewees in Group B and C revealed that due to the economic crisis, they “needed to work, teach and participate in conferences abroad”. **The need to have a side complement** emerged as a way to survive in the profession: “other training programs”, which was mentioned by young architects, “participating in conferences and workshops” and “teaching”, which were the main concept mentioned by older architects, in order to get around the crisis. In fact, most architects needed a side complement as way to maintain their own studio, or for the younger ones, as a way to improve their skills and valorise them, in order to create an: *“I think that the architect's model that we bring by back from the past cannot continue. I think that the architecture career, the profession as we imagine and learn will not exist.”* – (Gonçalo, 76 years old, architect and owner of a studio); *“After I graduated I started to work at Bernini Arquitectos during three years. After three years I studied Design”* – (Catarina, 27 years old, architect and designer). Finally, the last 2nd order themes that lead to the aggregated dimension *Knowing-how* were **challenges for an architect and future perspectives**. **The challenges for an architect** can be summarized as to “getting a paid internship” and “dealing with the low value of the profession” (group A), as well as “Being knowledgeable of things”, “being optimistic” and “dealing with clients” (common responses from all groups): *“Having a huge knowledge of*

things. It is a profession that requires even contemporaneously somehow the man of the Renaissance. The kind that could encompass a huge variety of knowledge.” – (Paulo, 36 years old, architect and owner of a studio). Older architects mentioned “doing something that people enjoy”, “surviving as an architect” and “being aware of what happens around us”: “The challenge is to survive as an architect. It is very difficult to make good architecture and good living. It seems a bit contradictory but sometimes the more we strive the less chance we have of making money.” – (Rui, 51 years old, architect and owner of a studio). Finally, the common concepts that all groups highlighted, that led to **future perspectives**, were “black perspectives”. Young architects desire “to have their own studio” and older ones desire “to keep the studio as it is” in order to be prepared for the future.

Figure 1 – Portuguese architects’ intelligent career data structure (3/3)



Knowing-whom:

“(…) my first influence was Frank Lloyd Wright, even as a child. And then I had all those masters, Le Corbusier, Size etc. The people with whom I worked with, one of my 1st year teachers with whom I worked was also because I loved being his student. Now above all, learn from the students.” – (Rui, 51 years old, architect, owner of a studio and teacher)

Finally, the last aggregated dimension was Knowing-whom, obtained by grouping two different themes, **direct relations** and **indirect influences**. Regarding **direct relations** inside and outside the job, that help to build reputation and to boost architects’ careers, the most

common networks mentioned were university professors, references from professors, but also relationships from working or teaching abroad, collaboration with architects from different studios, and renown architects”, as well as participation in conferences and, national and international competitions. The main mentors were teachers, parents, work and university colleagues. But, the three groups behave in a different way mostly because young architects have just started to build their careers and they only mentioned the importance of teachers, parents and peers. Thus, for young and older architects, their teachers, parents and peers were their principal mentors: *“The people with whom I worked with, one of my 1st year teachers with whom I worked and also because I loved being his student. Luisa Marques, with whom I also worked and learned a lot”* – (Rui, 51 years old, architect and owner of a studio). Teachers, in architecture universities, are normally very well recognized, not only because universities want to create a pool of prestigious architects in order to gain status and recognition, but also to attract students. In the interviews made to young architects, their teachers were very important because, as they recognize students’ merits, they influence and help them to get a job (with them or in other studios) and, in some cases, encourage students not to leave the profession: *“A professor, Jorge Spencer, of the second year, because I thought about leaving architecture and he told me not to because I was not that bad”* – (Mariana, 28 years old, architect). Only older architects talked about the importance of the relationships developed when they teach or work abroad, which they had to do for financial reasons and as a way to increase their network and attract new clients. These older architects also emphasized the importance of collaborating with different studios to learn and to increase their network. Architectural studios works as a team and their structure is usually small. Thus, when a significant project is commissioned, if they think they can not respond or if other studios are better prepared to respond, they usually ask others studios for help. Additionally older architects had already worked and collaborated with renowned architects: *“In 1987 I*

opened in my own studio because I already knew what I wanted. Then I did not rest until I worked with Siza, I worked with him as an associated studio, where I also met Byrne, with whom I worked.” (João Pedro, 55 years old, architect, owner of a studio and teacher).

Indirect influences, were only mentioned by older architects: “great masters of modern architecture” and “travelling”. The great masters of modern architecture were cited by all older architects as main influencers in their career and architectural “style”, as a sort of big mentors that built what architecture is nowadays: “*Then there were the masters of modern architecture, with special mention for Alvar Aalto, Le Corbusier and Mies (...) they fed my passion for architecture.*” – (Paulo, 36 years old, architect).

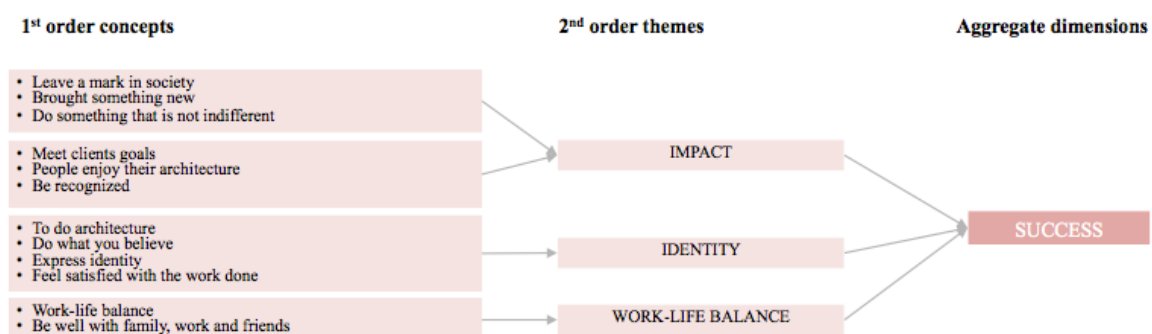
Summary: This study was designed to understand Portuguese architects’ careers in three different generations. After the qualitative analysis, the similarity of architects from groups B and C led us to differentiate only two groups from the interviews, **younger architects** – group A – and **older architects** – group B and C. The study reveals that younger and older architects have been adapting to a set of different economic changes that ended up influencing and designing their own different ‘ways of knowing’. Regarding *Knowing-why*, to **younger architects**, the passion for drawing and arts seems to be the major motivation, as well as the influence of their parents, which is very similar for the motivations of older architects. The economic environment changed young architects’ motivations, because they start their professional life working for free, 12 hours a day and considered themselves as the 21st Century slavery, which required them to study other fields and consider working abroad. Older architects suffered an even larger impact from the economic crisis since they had to lower prices, fire people and to start working abroad and look for new opportunities and markets. On the other hand, some architects considered the crisis as a challenge, which made them conquer new markets and to invent new solutions. In the *Knowing-how* category, two groups were identified: one that did not work during their studies, and another that worked

during studies. Younger architects that did not work during studies are more discouraged about the profession and the future, whereas for those that worked during studies, their attitude about the profession is very similar to older architects (who had also worked during studies): they have hope and believe in the profession and try to keep optimistic regarding their future. Older architects had an academic job for at least one year and were invited to participate in conferences, and they have very positive perspectives to the future, the main challenges being to do something that people enjoy, be aware of what happens around us, and survive as an architect. For the last dimension, *Knowing-whom*, younger and older architects have/had a great closeness to their teachers and university/work peers. Young architects develop a good connection with their peers, exchange ideas and share ambitions to be recognized and be seen as the great master of architecture. Older architects, on the other way, developed a very interesting path in order to increase their network and to survive in the profession. Besides working with their professors, they created partnerships among different studios, participated in competitions, conferences and workshops as a way to conquer new clients and to build a reputation and finally, some respondents also taught abroad not only to enlarge their network, but also to captivate new clients.

6.2. Career Success

An additional question was asked in the interviews: what is a successful career for an architect. Another data structure was developed (Figure 2).

Figure II - Successful career data structure



There are three main factors these architects associated with a successful career: **impact**, **identity** and **work-life balance**, but in different ways. Younger architects highlighted **impact** on society: *“an architect who really brought something new. To make a building that does not bring problems and bring something new to people”* – (Vasco, 25 years old, architect and product design); For older architects, impact is doing something that is not uninteresting to people, by meeting clients goals and being able to build something that people enjoy. **Identity** for younger architects is to have the possibility “to do architecture” and be recognized for it - *“The career is all about choices, ways to go, and the possibilities you have. (...) today it is to be able to do ARCHITECTURE. Being able to do what I have learned, idealistically speaking, and to be able to participate in competitions for architects, be chosen for the jobs (...) It is to be an architect and grow with it. Get to 40 years old and be recognized.”* (Mariana, 27 years old, architect and brand developer) -while for the older generation impact is doing what they believe and achieve an authentic and personal expression: *“Do what you believe (...) success is to achieve an identity expression. (...) for me it is more important to build an identity, own route, storytelling and imagination than have success, than the work I am doing as an architect I'm interested in identity and authenticity and not success, that is marginal”* – (Paulo, 36 years old, architect and owner of a studio).

Finally, both young and older architects want to achieve **work-life balance** and be well with family, friends and work, but older architects accentuated also the satisfaction with the work done: *“It is when an architect walks along a street for which he projected a building and has pleasure in seeing it”* – (Frederico, 60 years old, architect and owner of a studio).

5.3. Implications

This study reported some characteristics of an artistic/technical profession and brings new insights to the theory of ‘boundaryless careers’, by highlighting that in this profession, boundaries are not exactly defined by an organization, but rather by the professional standards and the need to expand and cooperate with different professionals across organizations and even geographic borders.

On a more practical side, the study also raised some issues regarding the misfit between the way universities are teaching architecture, and the need to develop a learning by doing. This last approach is deemed to be a requirement for students.

1.1. Limitations

The main limitation of this study is the nature of the data due to the small sample size, 21 plus 2 interviews, which may not be representative of the entire architectural profession. Besides, it was necessary to divide the interviews in three groups, according to age groups, limiting the study even more. However, in order to obtain more accurate data, different architects, with different backgrounds and paths, were selected allowing us to have a broader overall view of the profession. Also, the lack of literature about architects’ careers could be seen as constraint.

Conclusion

Current literature has stated that Portuguese architects have been suffering a set of cultural and economic changes. After analysing and conducting 21 interviews, according to qualitative methodology, it was possible to distinguish two groups of architects. Young architects that have been negatively motivated due to economic crisis, forcing them to study or specialise in other fields in order to manage and overcome this current issue. And older architects, that lived in the golden years of architecture in Portugal, and since crisis started to affect the

construction industry in Portugal, had to adapt to a new reality, conquer new market and reinvent solution in order to survive.

Moreover, considering the issue of what is a successful career as an architect, while young respondents affirmed that to them being a successful architect is to have the possibility to do architecture, be recognized, create something new for people and society and to be able to balance work and personal life, older architects mentioned meeting clients goal, feeling satisfied with the work done to achieve a successful career and stated that their architecture needed to express an authentic identity, not be indifferent for people who live in their buildings.

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