

Architects from Different Fields of Activities in Lithuania and their Specific Mindsets

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Abstract

The paper focuses on the heterogeneity of the Lithuanian architects' community across different fields of practice, including building design, building design and other projects, urban design, interior design, and other underrepresented design or non-design activities. It is based on a sociological survey involving 450 practising architects in Lithuania. The study identifies the distinct attitudes of each activity group towards architecture, architectural practice, and professional paths, generalises the profiles of these activity groups, and detects shared similarities or discrepancies among them.

Architects involved in building design and those working on building design and other projects tend to share similar attitudes, forming the foundational worldview of the architectural community due to their quantitative prevalence. Interior designers and architects engaged in underrepresented design or non-design activities demonstrate relatively autonomous approaches. The latter group may either stand-alone or cluster with urban designers. The divergences in attitudes may lead to miscommunication within the professional community.

Introduction

Controversies within the architectural community arise from evolving professional practices, the redistribution of responsibilities, and frustration with diminishing powers and the dynamics of professional status. Faced with these transformations, the community of architects lacks cohesion and experiences tensions among members based on factors such as age and experience (whether during the Soviet period or not), specialisation (urban design, design of buildings, interiors, landscape, and heritage objects), and educational background and experience (acquired in Lithuania or abroad), among others. These differences manifest as intolerance, poor communication, disrespect for alternative viewpoints, and, at times, conflict within the architectural community. To understand this situation, it is important to explore the professional community of architects, recognising its heterogeneity and acknowledging the varied perspectives held by different groups of architects.

Architects' mindsets or attitudes are seldom studied: sometimes they are asked for their opinion on fundamental issues [1], [2], and sometimes on very specific topical issues of the moment like, for example, the timber structures [3], [4], yet their attitudes play a crucial role in the expression and quality of our built environment. Limited sociological research on architects is observed in Europe [5], and this trend extends to Lithuania. The professional organisations of Lithuanian architects – the Union of Architects and the Architects' Chamber – occasionally conduct questionnaires to find out their members' reactions to relevant practical issues. Research on the architects' community in recent historical periods is sporadic [6], [7], [8]. Journalistic studies on the attitudes of active architects exist, and some initiatives have emerged from architects themselves [9].

The study was actualised by the lack of sociological research on the professional community on a more comprehensive scope, including quantitative data, and by the controversy within the architectural community about varying attitudes towards the concept of architecture,

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professional activities, and working conditions. This study aims to verify and clarify the findings of the semi-structured interview-based study 'Lithuanian Architects on Architecture' and the hypotheses that groups of architects differ in their professional perceptions and attitudes [10], [11], [12]. The research presented in the article aims to demonstrate the heterogeneity of the Lithuanian architects' community and identify groups based on distinctive attitudes, assuming that the architects' field of activity and professional mindset are interrelated. The study categorises Lithuanian architects into groups according to their main fields of practice, such as building design, building design and other projects, urban design, and interior design. A heterogeneous group encompassing underrepresented fields of design activities and professionals outside design – heritage, landscape, research, administration, territorial planning, and others – is included (hereafter referred to as HLRAT). The study aims to define similarities or differences in architects' attitudes according to their fields of practice and to identify attitude groups and clusters within the architectural community.

I. Materials and Methods

The research is based on a sociological survey of practising architects in Lithuania conducted in December 2021. The survey population was defined as members of the Lithuanian Association of Architects and Architects' Chamber of Lithuania, along with the academic community of architectural schools and other architects reached through the channels mentioned above. Since the exact number of architects in Lithuania is not known, the sample was drawn within the confines of the study population using non-probability sampling, guided by the principle of random chance. A total of 450 respondents participated in the online survey.

A mixed-methods research design [13], incorporating both quantitative and qualitative data collection, analysis, and interpretation [14], [15], was chosen for the study. This mixed research strategy is based on the fact that qualitative and quantitative data are closely interconnected [16]. Such a research approach is appropriate as it necessitates an integrated and multifaceted exploration of architecture and architectural practice. The aim was to study the broadest possible segment of the Lithuanian architects' population and to determine the relationships between the attitudes of architects working in different fields of practice. The data collection method used was an online questionnaire, with respondents contacted via email and online platforms.

The questionnaire comprises eight structured multiple-choice questions, providing quantitative data. Additionally, an open-ended question allows for individual responses,

providing qualitative data and enabling clarification and adjustment of results obtained from the predefined answer choices. The classification information is obtained from the question about the architect's fields of activity, assuming that the architect's field of activity influences their professional outlook, mindset, and decisions, and conversely, the latter determines the choice of field of activity. Other survey questions contribute key information, grouped into topics: 1) the nature of the architect's practice, 2) the understanding of architecture, 3) the scope of practice and the allocation of professional time, and 4) the professional path. By correlating the classification data with responses to other questions, the aim is to identify groups of architects based on the similarities in their attitudes towards certain aspects.

For the initial processing of survey data, the SPSS statistical software suite for data analysis and specific methods of descriptive statistics [17] were employed. Data grouping, classification, distribution, main tendency calculations, and interpretations of the results were used to process the survey data. Additionally, content analysis [18] and, to some extent, thematic analysis [19], were applied to analyse the data from the open-ended questions.

II. Results

A. The Fields and the Nature of Lithuanian Architects' Activity

Responding to the classifying question 'What are your fields of activity?' with four predefined answer choices, the structure of the activities of the respondent architects emerged. The majority (74 %) work in building design, while another 10 % engage in other projects alongside building design. Additionally, 8 % are involved in urban design, 4 % in interior design, and 4 % participate in various other activities, including heritage, landscape, research, administration, territorial planning, and others (HLRAT) (Fig. 1).

Inquiring about how architects in various fields of activity characterise their nature of practice revealed distinct self-identifications. Nearly all architects engaged in building and interior design refer to themselves as architects in design (94 %), with the remaining identified as academic architects. Among architects involved in urban design and the design of buildings and other projects, the majority describe themselves as architects in design (80 % and 79 %, respectively), while 17 % and 19 %, respectively, consider themselves academic architects. A small minority in these categories describe themselves in other ways (3 % and 2 %). Architects working in HLRAT activities stand out as a unique group, with 38 % identifying as architects in design, 12 % as academic architects, and half classifying themselves into non-design roles like administrators,

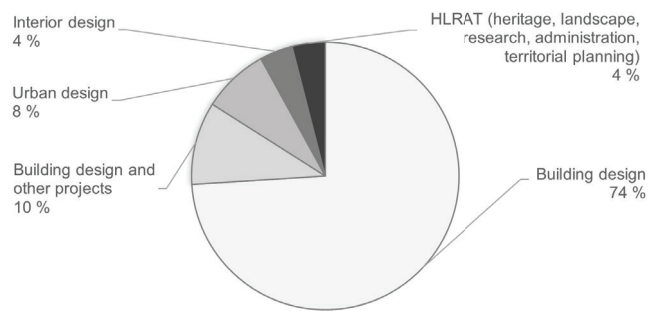


Fig. 1. The fields of activity of Lithuanian architects who participated in the survey [created by authors].

experts, researchers, and lecturers. This category is presumed to represent a distinct ‘type of architect’ engaged in fields such as heritage, spatial planning, public administration, teaching, community activism, and others.

B. Attitudes Towards Architecture

Investigating how an architect’s field of activity influences their perception of architecture revealed that interior architects predominantly see architecture as an activity (47 %), while 23 % perceive it as a form of self-expression. Another 15 % and 15 % associate architecture with an object and a lifestyle, respectively. Building designers regard architecture as an activity (44 %), with 20 % each emphasising the object and the lifestyle and 16 % recognizing it as a form of self-expression. Although interior designers and building designers share closely aligned attitudes toward architecture, interior designers may perceive architecture more as an opportunity and space for expression.

Architects engaged in building design and other projects regard architecture as an activity (41 %), a lifestyle, and a form of self-expression (24 % each), while the perception of architecture as an object is notably weaker (11 %). Comparing the attitudes of building designers with those involved in buildings and other projects, it becomes evident that, with an increase in the variety of activities, architecture is perceived less as a material product – the final result of an activity.

Urban designers regard architecture as an activity (51 %), with aspects of the object, lifestyle, and self-expression fairly evenly attributed (13 %, 17 %, and 19 %, respectively). Architects involved in HLRAT activities most of all perceive architecture as an activity (53 %) and least associate it with the object (7 %); lifestyle and self-expression receive similar attention (23 %, 17 %). Notably, there is a strong similarity in attitudes towards architecture between urban designers and architects engaged in HLRAT activities.

Open-ended responses, received from only 14 out of 431 respondents, do not provide new information but

instead confirm the similarity in approach between building designers and designers of buildings and other projects. They associate architecture with the creation of the built environment and emphasise its social aspects such as: ‘The art of shaping the environment in a social context’; ‘The influence of shaping the environment on lifestyle, and vice versa’; ‘Architects create environments for living’; ‘Helping people to shape and understand their environment’.

C. Attitudes Towards the Scope of Architects’ Activity

Respondents were asked what they consider as part of an architect’s professional activity, choosing from six predefined answer choices. The responses across the fields of activities reveal a diverse range of views. By categorising the responses based on their frequency within each field of architects’ activity as essential, important, and complementary components, certain trends emerge.

Building designers and urban designers share a similar perspective on the scope of an architect’s professional activity. They both consider design as an essential component and project management, architectural research, and social activities in the field of architecture as important. Teaching architecture students and curating architectural exhibitions and events are regarded as complementary components within the architect’s professional activity. Architects working on buildings and other projects hold a similar perspective, except that they see teaching architecture students as an important component. This difference may stem from the fact that architects in this group are more likely to identify as academic architects.

Interior designers and architects involved in HLRAT activities hold distinct points of view. Interior designers deem design and project management as essential components of an architect’s activity, while architectural research and social activities are considered important. Architects engaged in HLRAT activities identify design and architectural research as essential components, aligning with their counterparts on the importance of other aspects.

The divergence in views is most noticeable in recognizing the essential components of the architectural profession. While all groups unanimously prioritise design, interior designers also emphasise project management as an essential aspect, whereas architects engaged in HLRAT activities additionally classify architectural research as an essential component.

Open-ended responses, obtained from only 14 out of 431 respondents, broaden the defined field of architectural activity and affirm the multidimensionality of the architect’s role and its expansion. Examples provided encompass legal issues, psychological knowledge, political activities, construction law, social welfare, human rights,

public relations, communication, education, environmental protection, heritage management, and real estate market analysis.

D. The Professional Path

The occupational pathway is explored, starting with motivations for entering the profession. Respondents compiled their set of components by selecting from six predefined answer choices. Urban designers are motivated by artistic and creative talents notably less (68 %) and more influenced by the prestige of the profession (36 %) and addressing societal problems (26 %). Conversely, interior architects are predominantly motivated by their artistic and creative talents (94 %), with minimal focus on the prestige of the speciality (6 %); they show a strong sense of responsibility toward society (31 %) and the environment (38 %). Architects specialising in building design occupy an intermediate position in most aspects but demonstrate a lower sense of responsibility toward the environment (22 %) and society (16 %). Architects involved in the design of buildings and other projects differ from building designers only in having a significantly higher sense of responsibility toward the environment (45 %) and society (26 %). Architects working in HLRAT activities stand out for lack of motivation, with all motives being significantly less influential, except for prestige (31 %).

Architects across different fields display unique motivational profiles, with the only consistent motive being the replication of a fellow architect's choice. Comparisons are only feasible within motive categories – artistic skills, responsibility, and pragmatism. Urban designers and architects engaged in HLRAT activities share similar motivations, characterised by less emphasis on artistic skills and a stronger desire to work in a prestigious profession. Both groups are presumed to have chosen the profession based on a 'calculation,' leading to the specialisation further away from volumetric-spatial design. Interior designers, who are more artistic, lack pragmatic considerations entirely. The heightened sense of responsibility toward environmental and societal issues aligns interior designers and designers of buildings and other objects. The heterogeneous HLRAT activities group shows minimal ambition to take responsibility for the environment and society.

Most of the open-ended responses from 55 out of 431 respondents reveal the respondents' inner drive and desire to become an architect, expressed through statements such as 'The realisation that this is what I have to do', 'A form of self-expression, the possibility of leaving a "footprint"', and 'A dream'. Fewer respondents were encouraged by people close to them, such as 'Friends', 'Class teacher', and 'Mother's recommendation', or were attracted by the interesting and prestigious nature of the profession, with responses like 'Compatibility between

arts and sciences' and 'Seemed the least artistic profession of all the arts'. Some entered the profession by chance due to circumstances, citing reasons like 'A series of coincidences', 'Family circumstances', and 'A friend has chosen, and I'm in for the company'. Strikingly, one in four HLRAT respondents mentioned entering the architecture profession by accident.

Investigating how respondents manifest their creative and artistic talents, the main motivation for pursuing a career in architecture, participants were asked, 'Where do you spend most of your professional time?'

Analysing responses regarding the distribution of time in their professional routine, it is notable that almost half of the interior designers (47 %) allocate most of their time to creating and designing, while 24 % focus on communicating with stakeholders. Management and other activities account for 18 % and 12 % of respondents, respectively. In contrast, a majority of building designers (54 %) spend most of their professional time on management, administration, and bureaucracy. Creative design, communicating with stakeholders, and other activities not mentioned in predefined choices constitute 33 %, 10 %, and 2 %, respectively. Urban designers also lean heavily towards management (57 %), with 20 % each dedicating most of their time to creative work and interacting with stakeholders and 3 % on other activities. Half of architects engaged in building and other project design primarily focus on management (51 %), with 32 % dedicating most of their time to creative work. Communicating with stakeholders, at 4 %, and other activities, at 13 %, are less prominent. Architects engaged in HLRAT activities invest most of their time in management (44 %), followed by creative work (25 %), communicating with stakeholders (19 %), and other activities (13 %).

About half of the respondents in each architects' activity group devote the majority of their professional time to management. Only in the group of interior designers, half of the respondents focus most of their professional time on creating and designing. Architects involved in building design and those engaged in both building and other projects share a similar time-consuming pattern, with a majority focusing on management, and they find themselves situated between management and creation. The structure of professional time in the urban designers' group shares similarities with that of building designers, with a majority focusing on management. The remaining members of the urban designers' group are evenly distributed, concentrating either on creative work or stakeholder communication. The occupational time structure of architects in HLRAT fields is similar to that of interior designers, but the dominant activities differ: creative work for interior designers and management for architects in HLRAT fields.

The open-ended responses, representing 40 out of 445 respondents, confirm the discontent regarding the

distribution of their professional time. The majority of these responses express resistance to the dominance of managerial, administrative, and bureaucratic activities over creative pursuits. Some key expressions include: 'I'd like to spend more time on creation and design, but I have to manage and administrate'; 'Because of the excessive demands, time for creativity has been greatly reduced, we are becoming manager-administrators'; 'All the paperwork that kills any desire to create'; '80 % of the time has to be spent on administration. The more requirements and regulations, the worse the architecture is'; 'Overcoming bureaucratic obstacles'.

Respondents were asked about the evolution of the second most significant motivation influencing their decision to become architects – the professional status of the architect – throughout their professional careers.

The decline in architects' professional status is most acutely felt by those involved in HLRAT activities (56 %) and urban designers (49 %). They are followed by architects engaged in building and other project design (45 %) and building designers (41 %). Interior designers are the least affected by the decline in professional status (35 %). On the other hand, the increasing professional status of architects is most visible in those who combine other activities with building design (26 %), building designers (25 %), and interior designers (24 %). Urban planners (14 %) and architects involved in HLRAT activities (19 %) are the least likely to see their status rise.

Exploring similar perspectives on professional status changes reveals three distinct attitude groups. Urban designers and architects engaged in various HLRAT activities express the most pessimistic attitudes toward the change in status, possibly due to their high expectations regarding the prestige of the profession when choosing it. It seems like high expectations and ambitions have not been met in practice. Interior designers, followed by building designers and architects combining other activities with building design, express optimism about the change in status. The notable optimism among interior designers can be attributed to their initially modest expectations regarding the profession's prestige, leaving them little room for disappointment.

Out of 16 open-ended responses, the majority express concerns about the decline in professional status: 'Status has degraded from what was a meritocratic profession'; 'Further from the cities, the authorities are trying to undermine the architect, and many decisions are taken by the authorities themselves, without even asking the architect's opinion'; 'The architect's status as a creator has collapsed – it is mainly management and project managers who decide everything'. A few respondents explain that the status was developing in two opposite directions: 'Grew creatively, while at the same time failing in the eyes of businessmen'; 'Status was rising, but respect was generally declining'. Some respondents emphasise the role of individual characteristics avoiding

generalisation: 'The status of a profession depends on the character of its holder'.

To assess respondents' loyalty and satisfaction with the profession, they were asked if, given the chance, they would choose to become an architect again, with options limited to either a positive or negative response. Individual responses yielded intermediate or undecided answers.

Architects engaged in building and other project design demonstrate the highest satisfaction with their professional careers, with 87 % of them expressing a willingness to repeat their professional choice. They are followed by interior designers (82 %). Urban designers (74 %) and building designers (74 %) hold an intermediate position, while architects involved in various HLRAT activities (63 %) demonstrate the lowest inclination to repeat their decision.

Architects engaged in various HLRAT activities expressed the highest dissatisfaction with their chosen profession, with 25 % indicating they would not choose it again. This is followed by urban designers (23 %), building designers (20 %), and interior designers (18 %). Architects active in the design of buildings and other objects show the least dissatisfaction, as only 4 % of them would not choose their career path again.

Three attitudinal groups with similar levels of satisfaction in their occupation are identified. Architects who design buildings and other objects stand out as the most satisfied with their occupation. This satisfaction is likely derived from the flexibility and variety afforded by design from urban to interior scale. An intermediate group clusters, urban designers, building designers, and interior designers, while professionals involved in HLRAT activities are the most dissatisfied, possibly due to their random entry into the profession.

Among the 52 open-ended responses detailing the advantages and disadvantages of the profession, building architects express dissatisfaction with the increased bureaucracy and paperwork, which has notably reduced time for creative work. Some key expressions include: 'I would choose this profession if there was less management and administrative work in it'; 'I would choose it, but I would not be a project manager and I would look for a maximum creative process in architecture'; 'I would choose it, the most repulsive thing is the legal basis'; 'The only reason I would consider not choosing is that the salary is inadequate for the work put in'; 'Not in Lithuania, in other countries the perspectives are better'.

III. Discussion on Architects' Field of Activity Groups and their Clustering Based on Shared Attitudes

The research outcome is complex, indicating that the field of activity shapes architects' professional attitudes,

mindset, and behaviour, and the choice of this field is linked to their skills and expectations. The findings demonstrate the heterogeneous nature of the architectural community.

E. Profiles of Architects' Field of Activity Groups

Building designers predominantly view architecture as a multifaceted activity; they perceive it as an object, a lifestyle, and an opportunity for self-expression only in a fragmented manner. In the context of their professional activity, they primarily identify themselves as architects in design. They consider design as the most important component of an architect's work, emphasising the importance of project management, architectural research, and social activities as essential components while teaching architecture students and curating exhibitions and events are perceived as complementary practices. Building designers occupy an intermediate position concerning the influence of artistic and pragmatic motives on their choice of profession. They have a slightly weaker commitment to addressing environmental and societal issues. Only one in three building designers allocate the majority of their professional time to creative work, while just over half are mainly engaged in management and administration. The open-ended responses reveal significant dissatisfaction with the tendency of administrative and managerial tasks that consume the time they wish to dedicate to their creative work. A relatively small proportion of building designers spend most of their time communicating with stakeholders, a trend that may be correlated with their lower level of commitment to addressing societal concerns. Architects who design buildings generally view changes in professional status positively. Their responses, whether the status has fallen, risen, or stayed the same, are relatively evenly distributed. This implies that personal professional success and relationships with stakeholders may play a more significant role than the specific field of design. While their satisfaction with their career choice is average compared to others, in open-ended responses, they consistently repeat a desire to express themselves creatively with less bureaucracy.

Architects who design buildings alongside other objects share significant similarities with building designers in their professional reality. For them, architecture is primarily an activity, to a lesser extent, a lifestyle or a form of self-expression, and to an even lesser extent, treated as an object. In terms of their activities, the majority identify themselves as architects in design, with less than one-fifth as academic architects. Design is deemed the essential component of architectural activity, followed by project management, architectural research, social activities, and teaching architecture students. This group exhibits the highest motivation to become architects and holds a middle position regarding the influence of artistic and pragmatic motives. In terms of high responsibility to the environment

and society, this group is comparable to urban designers and interior designers, likely due to the concurrent design of these projects alongside building projects. They share a similar perception of the change in professional status with building designers but with a slightly more sceptical view. Similarly, in terms of the predominance of their professional time, one out of two spends most of their professional time on administration and one out of three on creative work, a disproportion they also regret. However, they distinctly differ from building designers in the level of satisfaction with their choice of profession, and there are hardly any in this group who would not repeat this decision. Perhaps architects working in complex fields find satisfaction in their chosen career path because of the flexibility to navigate and choose between the fields.

Interior designers, like building designers, primarily identify themselves as architects in design. They clearly perceive architecture as an activity, yet they also emphasise its importance as a space for self-expression. Design and project management are regarded as essential components of an architect's activity, while architectural research and social activities are considered important. Findings from studies conducted in Malaysia support the insights on Lithuanian interior designers, highlighting that for interior architects, design and project management are closely related and constitute the most important tasks in their activities [20], [21]. Respondents involved in interior design are characterised by their artistic talents, which drew them into the profession, and a heightened sense of responsibility toward the environment and society. Interior designers show the most positive response to changes in professional status, likely due to their initially low pragmatic expectations when choosing the profession, preventing any disappointment. Interior architects exhibit an extreme position in their professional tasks compared to urban designers, with nearly half primarily engaged in creative work, while only one in five focuses primarily on management tasks, the lowest proportion among the groups. The highest proportion of professionals in interior design dedicate most of their time to business communication, signifying a specialisation where they can manifest their artistic nature, sensitivity, and social responsibility. This is evident in their professional loyalty, reflected in a relatively high willingness to repeat their decision in choosing a profession.

Urban designers view architecture as a multifaceted activity and also consider it as an object, an opportunity for self-expression, or a lifestyle. This group of architects shares similarities with designers of buildings and other projects in terms of the nature of their activities. The majority identify themselves as architects in design, with less than a fifth identifying as academic architects. Their perception of the content and scope of architectural activity aligns with that of building designers, emphasising design as an essential component and acknowledging the

importance of management and research in the profession. Urban designers differ from other architects in that their artistic talents were less motivating to enter the profession. Instead, the driving factors for this group were the profession's prestige and a desire to address societal issues. Urban designers' high expectations regarding professional prestige may be related to the power and respect they held during the Soviet times or the scale of their objects of design. Due to unfulfilled expectations of higher status and ambitions in practice, they hold extremely pessimistic views about the change in their professional status. In their professional routine, over half of urban designers spend most of their time on management, the highest proportion among architects in different fields. Only one in five urban designers spend most of their time on creative work, the lowest proportion among all architects. Despite their pessimism about professional status, when compared to other architects who complained about the administrative tasks taking time away from creative work, it is interesting to observe that urban designers in this extreme managerial position do not feel disillusioned in practice. They express a moderate level of satisfaction in their chosen profession and a moderate willingness to repeat the decision if given the opportunity.

The HLRAT group comprises architects involved in underrepresented design activities or non-design tasks. While their perception of architecture is similar to that of other activity groups, they treat architecture less as an object. In terms of the nature of their activities, the HLRAT group stands out significantly from the architectural community. Architects in this group, engaged in areas distant from mainstream design activities, are the least likely to identify themselves as architects in design. They view design and research as essential components of architectural activity and project management as an important component. The HLRAT group entered the

architectural profession somewhat by chance, with their motives to become architects being less significant except for the prestige associated with the profession. Given their general lack of motivation in choosing the profession, this was a significant motivating factor. Due to their overly high expectations and ambitions not being met in practice, it is consistent that architects working in HLRAT fields tend to be the most pessimistic about the change in architects' professional status. Furthermore, they also share the lowest satisfaction with their choice of profession, which is a consequence of their low motivation and accidental entry into the profession.

F. Clustering of Architects' Field of Activity Groups Based on Shared Attitudes

The architectural activity groups, defined according to their respective field, are not unique in terms of their outlook, professional approach, and attitudes, and there are some shared similarities in certain aspects. If the attitude of a specific architectural activity group is distinct, the group remains isolated as an autonomous attitude group, while groups with similar attitudes join together to form attitude clusters. The table is constructed by observing which activity groups tend to form or form attitude clusters and the extent to which these attitude clusters are distinct, indicating the degree of differences (Fig. 2). It also enables the observation of questions that evoke distinct attitudes compared to others, as well as those that foster solidarity within the architectural community without generating internal opposition.

By systemising the similarities and differences among the identified attitudes, attitude clusters emerge in each question. In many aspects, building designers and architects engaged in the design of buildings and other projects share similar perspectives. These two activity groups

	nature of architects' activities	concept of architecture	scope of architects' activity	motives for choosing architects profession									structure of professional time	change of professional status			satisfaction with the choise of profession		
				artistic skills			responsibility			pragmatic				decline	mid	stable	high	mid	low
				high	mid	low	high	mid	low	high	mid	low							
building design																			
building design and other projects																			
interior design																			
urban design																			
HLRAT (heritage, landscape, research, administration, territorial planning)																			

Fig. 2. Autonomous attitude groups and attitude clusters: similarities and differences. Dark grey denotes a distinct approach, and light grey indicates slight differences. A cross mark denotes a tendency towards greater autonomy [created by authors].

constitute the foundation of the architectural community and shape the predominant professional outlook. This cluster maintains a moderate professional stance without displaying any standout attitudes compared to other groups on the questions analysed. They predominantly view themselves as designers, as design constitutes the core activity of architects. They primarily perceive architecture as a multifaceted activity, and their decision to become an architect was influenced by a balance of artistic and pragmatic motivations. These groups structure their professional time similarly: more than half allocate most of their time to management, while the rest focus on creation. Architects who viewed architecture as a creative endeavour and 'continually described creativity as the legitimate core of architecture', perceive the current situation in architecture as a turning point, seeing it as 'a profession under threat which sees its creative core as systematically undermined by a raft of economic, political, managerial and cultural pressures' [2, 792–793]. Lithuanian architects, whether focused solely on building design or engaged in the design of buildings and other projects, express strong discontent with the dominance of managerial tasks over creativity. They initially pursued architecture with a vision of being artists and creators but found themselves unwillingly taking on managerial roles burdened by administrative duties. This frustration indicates shifts within professionalism, where 'in the face of radical challenges in both politics and economics, architects have been remarkably unforthcoming about the roles they might profitably play' [22, 120]. Bos-de Vos and her colleagues discuss the evolving roles within the profession by analysing boundary work practices and observing how professionals adjust their claims-making to perceived opportunities, thereby triggering incremental as well as more radical changes in the professional role structures [23]. In a 2010 study aimed at understanding the role of architects in the evolving construction industry, it was found that despite challenges such as lawsuits and liability, 'the primary function of the architect of today is still considered to be the creator of a building's design' [24, 134]. There is a forecast that architects will eventually become more specialised. 'Successful architect of the future could be one who strives to reclaim lost responsibilities, explores new alternative services, and promotes a higher level of collaboration' [24, 122].

Researchers highlight the emerging dilemma for architects: whether to defend their task domain or to legitimise new practices and roles. Faced with threats to architects' identity, two strategies are considered: either 'highlighting identity distinctions' or 'modifying identity and practices' [25, 430]. It is interesting to note that this study by an Australian researcher found that despite these strategies to defend against identity threats, 'respondents presented themselves as under-recognized and often under-compensated' [25, 430]. In a study by Ahuja and her colleagues, when architects were asked about their

roles in various projects, marginalisation emerged as a recurrent theme in many of these interviews. Societal changes have rendered established boundaries between activities more fluid and contested, while professional services are undergoing commercialization and facing increasing consumer control [26].

The two central attitude groups, building designers, and architects who design buildings and other projects, tend to form broader attitude clusters. They align with interior designers and urban designers in their perception of architecture, and they cluster with urban designers in their outlook on the architectural field, moderate expectations regarding professional responsibilities when choosing a career, and moderate satisfaction with their professional activity. Notably, interior designers have slightly fewer overlaps with the central attitude groups compared to urban designers. There are no commonalities between interior designers and urban designers, signalling the independence of these groups and a potential basis for miscommunication.

Although urban designers share three aspects with central attitude groups, their worldview has the most similarities with the HLRAT group. This similarity is evident in their pragmatic motives for choosing a profession, the structure of their professional time, and their perception of changes in professional status as a decline. As a result, urban designers form an attitude cluster with the HLRAT group, which is the most conceptually distant from the central attitude cluster and includes architects working in fields such as heritage, landscape, and territorial planning. This clustering can be explained by 'the main objective of the urban design allied professions as "the business of making places"' [27, 28]. The urban design group does not form a completely unique professional worldview. Instead, they embody a mediated approach, bridging HLRAT and other groups within the architectural community. Urban designers balance case work with systemic work, concentrating on making settlements including both private and public spaces. The urban design field includes professionals like landscape architects, architects, civil engineers, public artists, and physical planners whose expertise is in designing the physical form of our settlements [28].

While the HLRAT architects' group shares some similarities with the attitudes of urban designers, it stands apart from other activity groups, thus forming an autonomous attitude group. This is a process-oriented group that is the least involved in the creation of architectural objects, primarily seeing architecture as an activity and not an object and being aware of the importance of architectural research. Unlike other architects, their entry into the profession was driven more by the expectation of prestige rather than creative ability or a sense of service. The lowest loyalty to the profession could be viewed as a natural outcome of this mindset.

The distinctive, if not unique, approach of interior architects is evident in many aspects. They have a specific perspective on the content and scope of their professional activities, considering project management as essential alongside design. This integration of creative and managerial elements, with both being equally valued, sets interior designers apart from the broader architectural community. This observation is supported by the findings of the study by Noorhani and her colleagues [29]. This group stands out for entering the profession driven by a preference for artistic skills and a sense of commitment rather than pragmatic expectations. Andreas also emphasises the strong societal commitment, stating that ‘interior designing is not just about creating ideas on how to create beauty and design spaces, but also about having responsibilities on various aspects in life’ [30, 59]. The organisation of interior designers’ professional time is particularly distinctive from that of other groups due to the predominance of creative activities. The fairly even distribution of professional time within the interior architects’ group among creative, managerial, and stakeholder communication activities suggests a potential for specialisation. This group, characterised by its unique professional approach, is expected to possess a high level of autonomy. Researchers also reveal the perspective of interior designers, who transform physical conditions into environments for human action and experience. This suggests a novel approach to design thinking, shifting focus from place, space, and action to the interior of the mind [31]. Unlike building designers, interior architects have expressed relatively high importance on communication with stakeholders in their architectural practice, reflecting a professional empathy for the user and a perceived high level of social responsibility, as the discipline of interior

architecture ‘brings a deep-seated interest in people and how they occupy space’ [32, 8]. The obligation of interior design specialisation is to provide a unique and meaningful service to society and to focus on meeting the aesthetic, emotional, and spiritual needs of society [33]. The main difference in the approach of interior architects compared to the largest group of building designers could be attributed to their distinct emphasis on the meaning of the service: services of an interior designer ‘are concerned with the function and quality of a complex micro interior environment focused on people’, and the services of an architect ‘are focused on the function and quality of a complex macroenvironment of buildings on a site’ [34, 15].

Conclusions

The study confirmed the heterogeneity of the architectural community across different fields of activity (Fig. 3). While the initial hypothesis suggested distinct and clear attitudes of architects from different fields, the research uncovered unexpected similarities, overlaps, and interconnections. Clear differences in architects’ worldviews were observed only in certain fields of activity or on specific issues.

Architects in the groups of building design and design of buildings and other projects generate more similar attitudes and preferences, establishing the foundational worldview of the architectural community due to their quantitative prevalence. Representatives of interior design and the HLRAT group (architects involved in underrepresented design or non-design activities) demonstrate more distinctive approaches. The HLRAT group either stands alone in its approach or clusters with urban designers.

The greatest divergence in attitudes, which could lead to miscommunication or contradictions among groups expressing different viewpoints, arises from the definition of architects’ activities, the structure of professional time, varying expectations for the professional practice, and resulting satisfaction or dissatisfaction with their professional path when confronted with practical reality.

Between architects engaged in HLRAT activities and interior designers, forming distinct groups of attitudes, there may be miscommunication or even contradiction as they generate different perspectives. This divergence may stem from their motivations and expectations when they were entering the architectural profession, which likely influenced their later choice of the field within the profession.

As architects diversify their activities due to expanding fields within the profession, they tend to develop a more liberal and comprehensive understanding of architecture and the profession. Conversely, focusing on a specific area of activity leads to autonomy.

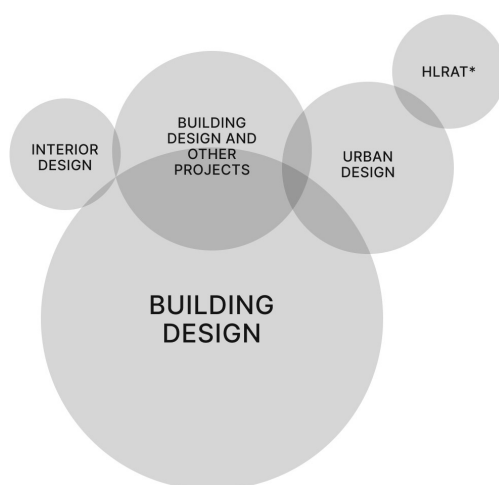


Fig. 3. Mapping of architects’ field of activity groups based on shared attitudes and discrepancies (* HLRAT – heritage, landscape, research, administration, territorial planning, and others) [created by authors].

The impact of architects' field of activity on the formation of their professional worldview is particularly evident in specific aspects: the organisation of professional time (the predominant tasks), the definition of the scope and content of their practice (the extent of interest and authority), and the shaping of professional expectations (the motivations for entering the profession and satisfaction with it). Importantly, the expectations and motivations perceived when choosing a professional path endure and continue to influence professional attitudes, ultimately determining satisfaction or dissatisfaction with one's career.

Acknowledging that knowledge and experience impact attitudes, which in turn guide practice, identification of architects' worldviews and professional attitudes would make it easier to understand and explain why architecture, as the result of architects' activities, is as it is.

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