



# Women



in



# Housing Design



# History



# Katy Chey



# WOMEN IN HOUSING DESIGN HISTORY

This book examines the women whose contributions significantly shaped housing management, policy and design. It highlights how these women leveraged their experiences, opportunities, and, in some cases, social and economic advantage to promote progressive models of housing and community building. Their contributions extended beyond just improving housing. Their work created community, cultivated civic responsibility and demonstrated that housing was, and is, an important component of an equitable society.

Organized by housing models, the book places each woman within her historical context and explores how they navigated constraints to contribute to housing reform. This trajectory spans from Catharine Beecher's influential writings on domesticity in the 1850s, to Mary Gannon and Alice J. Hands founding their architecture firm in the 1890s, to Lillian Moller Gilbreth's scientific management and her development of the "kitchen triangle" in the 1920s. It continues through Catherine Bauer Wurster's central role in drafting the United States Housing Act of 1937, Hillevi Svedberg's collective housing designs in the 1940s, and Renée Gailhoustet's visionary planning of Ivry-sur-Seine in the 1960s and 70s, culminating with Catherine Furet's public housing work in the 1990s and early 2000s. Many of these women knew or directly influenced one another, yet their perspectives and methodologies often differed, reflecting the diverse ways in which women shaped housing.

By illuminating these pioneers' achievements, many of whom were underrecognized in their own time, this work offers a reappraisal of women's roles in shaping the housing environment. This book encourages readers to reconsider the history of housing by looking at it through gender and interdisciplinary perspectives.

**Katy Chey** is an architect living, working and teaching in Toronto, Canada. She is the author of *Multi-Unit Housing in Urban Cities: From 1800 to Present Day*.



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*Katy Chey*

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# PREFACE

The idea for this book started from my first book, *Multi-Unit Housing in Urban Cities: From 1800 to Present Day* (Routledge, 2018). In the London tenement typology chapter, I wrote about Octavia Hill, an English social reformer who developed housing for the working-class poor. I was drawn and fascinated by her personality, work ethics and accomplishments and wanted to expand my research and writing about her. But since the book was focused on housing typologies, I kept the writing about her life brief.

The second time I came across a woman in housing development, it was Jane Addams. I was reading a historical non-fiction about the architect Daniel Burnham and Chicago, and her name was in a few pages throughout the book. I have to admit I had to look her up. Addams was a social reformer who established Hull-House in Chicago, which was the first settlement house in the United States. She was a very big deal! And yet I did not come across her prior to reading the book. I did not learn about her in my architecture schooling, professional career or academic position, where I have taught courses on housing and published the aforementioned book on housing typologies. I thought it was rather unfortunate for me. It made me realize that there is an underwhelming representation of women in architecture history in general and that there must be other women who have made important contributions to housing. This is how my search for these women began.

*Women in Housing Design History* looks into the lives of women who have had a profound influence on housing development and design. Women who were not necessarily architects or designers, because some of them were ineligible to study architecture or design during their lifetimes due to them being female, but also social reformers and activists, who made significant contributions to housing. Some of the women were well recognized during and after their lives, while others were less known. This book explores and highlights the accomplishments and legacies of both the commemorated and uncelebrated women. The book interprets a story of each woman's life, but it is in no sense a definitive account of her life and the times.

The proposal for this book began in 2021. The idea to focus on women in housing development and design initially prompted some questions during the early stages of the publisher's peer reviews. Since the women and their circumstances are mostly derived from

Western history, the book reflects the limitations of the available historical records and archives from which I researched and sourced material. It was suggested that the topic might be better suited to women's studies rather than architecture. In response, I aimed to show that women's roles in shaping the built environment are relevant and deserve recognition within architectural discourse itself and that women's experiences and contributions can span disciplines.

The women in this book are not a definitive group. I am sure, or I hope, that there are other women's housing histories or women working in housing that exist in other parts of the world, and I welcome readers to share those who I have missed with me. I have thoroughly enjoyed learning about the lives of all these amazing women trailblazers in my investigation, and I hope my topic can lead to more conversation and exploration to reveal even more women in the field of housing development and design.

# ACKNOWLEDGEMENTS

I need to take this opportunity to first thank Lydia Kessell, Commissioning Editor Architecture at Routledge. When I first brought the idea of this book to her in 2021, she was very favourable of the project and its overall aims. She sent my proposal through rounds of peer reviews, and after each evaluation, she provided suggestions that strengthened my book's approach and structure. It was quite a long and arduous process, and I even gave up at one point. This book has been a journey, and I thank Lydia for being with me through it and believing in me and my topic all the way.

I am deeply grateful to my many wonderful, thoughtful and helpful colleagues at the University of Toronto John H. Daniels Faculty of Architecture, Landscape and Design, in Toronto, Canada. My colleagues are the best! They are so informed, talented and generous with sharing their knowledge, advice and resources. And I need to extend the same appreciation to my many friends and family who also offered recommendations. I loved hearing or receiving an email or text with "Read about this woman and thought of you", "What about this woman?" and my favourite, "I think I found you a woman!".

A very special thank you to Martha Uberg, Editorial Assistant Architecture at Routledge. Martha is an outstanding editorial assistant! She sourced the majority of my images and was super professional and extremely delightful to work with throughout.

An extended thank you to the rest of the team at Routledge that prepared my book, as well as to the librarians, archivists, historians, academics, photographers, architects, curators, copyright agents, magazine image editors, architectural consultants and communication directors who answered my many questions and provided images, some discounted and many complimentary.

Thank you very much to my parents and my in-laws for their encouragement throughout the making of this book too. And as always, my deepest gratitude goes to Javier Viteri. He has been fully supportive of this project from the beginning. He has read, re-read, discussed and dissected every chapter, and I think he also has enjoyed spending so much time with so many women!

Katy Chey  
Toronto, Canada, 2025

# 1

## INTRODUCTION

This book aims to introduce many women pioneers and trailblazers who forged their way to shape their built environment and paved the way for other women and future generations of women to follow in the same or similar paths. Though these women all had their own personalities and ways of achieving the same or similar goals, their influence was an accumulation of knowledge, experiences, innovations and accomplishments. These women were more than just about bettering dwelling accommodations but also about bringing people together and forming camaraderie. These women were more than just innovators and designers; they were also community builders and civic leaders. These women knew that providing quality living conditions to people would build and contribute to a better society.

The selection of women in this book was chosen because they made remarkable contributions to housing, they had progressive ideas for their time, and their efforts live on today. These women were leading figures and contributed to housing in a significant way, even if they were not necessarily described or perceived as such during their time.

The book is organized by chapters of housing models and the women who made contributions in each model. Many of the women and their housing models can fit under more than one chapter heading. Some of the women knew each other, some worked with one another on the same or similar cause, and some had differing ideas and points of view on the same issues. Many of the women's struggles and circumstances were familiar even though the women lived generations apart. However, for the purposes of clarity, I placed each woman in one category based on the majority of her housing achievements and where I felt they were most appropriate for the overall structure and flow of the book.

The majority of the women in this book are predominately White in race and from the United States and the United Kingdom. The majority were born and raised in affluent households. The majority were educated and worked in countries and cities that had improved attitudes towards women. These women used their economic advantages and privileges for housing activism and philanthropy, and many of these women began their fight with women's equality and the right to vote. Many of the women were part of the early women's suffrage movement. They wanted the right to vote in political elections and be a voice to

## 2 Women in Housing Design History

be heard in society and in their country. Some women were suffragists, who primarily employed peaceful, legal methods like lobbying, petitioning and public speaking to advocate for women's rights, while others were suffragettes who were known for more militant tactics, including protests, property damage, and even violence to draw attention to their cause. Whichever the method, these women helped win the women's right to vote for the majority of women in the United Kingdom in 1918 and in the United States in 1920.

Regardless of the women's race, social class or degree of activism, most of the women in this book belonged in a time when women were expected to be reserved and restrained gentlewomen. They were presumed to work until they were married and then to stay home to look after her household thereafter. And if they were raised in wealthy families, their parents, usually their fathers, were not keen on their daughters working after marriage, or even advanced schooling. The parents were able to financially support their daughters, or they would marry her into another affluent household, and her husband would financially support her. All these women in this book defied the social norms of their time. They all led changes in housing management, development and design for the better and advocated for the improvement of housing. These women are champions for setting out their own path and following through to help raise the world of housing whether they realized it or not. These are the women pioneers, adventurers and entrepreneurs who I have selected to spotlight, share their stories and make them better appreciated in this time period. Even within this concentration, I am sure there are other noteworthy women whom I have overlooked, and I express my regrets for their omissions.



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Catharine Beecher



# 2

## HISTORICAL OVERVIEW

Throughout the centuries, women have played an important role in housing management, design and construction. The role and stories of these early women have often been minimized or excluded in historical documentation. Some lives and skills have been made known through archaeological discoveries and ethnographic records, but many have been passed down through generational oral stories. In ancient civilizations, the primary role of a woman was to tend to the home, whether by choice or by societal norms of the time. Regardless of the woman's status in her culture, most women cared for their home either by themselves or by supervising help in the management of their household.

In ancient Egypt, circa 3100–1500 BC, women were afforded rights that other women did not have in other similar societies. Women could own property and legally held equal rights to those of men. In both the lower and upper classes, women were able to work and contribute to society outside their home. Most women who belonged to the lower classes worked beside their husbands in the fields and also cared for their children and home. Most women in the upper classes, whether they stayed at home leisurely or were engaged outside the home, would have overseen servants tending to her household. Regardless of their social status, housework in ancient Egypt was considered women's business, and women were respected and recognized as *nebet per*, "Mistress of the House".

In ancient Mesoamerica, circa 1800 BC–1519 AD, the role of women spanned different cultures and timelines. The Mesoamerican civilization started in present-day Mexico and spread to the countries known today as Honduras, El Salvador, Guatemala and Belize. In Mesoamerica, women were viewed as part of the balance in the natural world, such as life/death, light/darkness, and earth/sky. The male/female duality was understood as interconnected and, therefore, equal in stature and significance. To maintain their life balance, the head of their household was both the husband and wife. Even though the home was perceived as two equal halves, one male and one female, the men worked outside the home and the women worked inside the home. The home was considered the woman's domain,

where she held authority and where she performed her household duties. There are different variants of Mixtec terms for women working and managing the house, depending on the region. In San Pedro Jaltepetongo Ciucatlán, the term is *tyiño kída xiti ve'e*, which translates to “work inside the house”.

In ancient Rome, circa 750 BC–470 AD, the principal responsibility of a married woman was to stay home, raise children and manage all aspects of the home life and household. The duties depended on her husband’s social status: women who belonged to the lower classes managed their household themselves, women in the middle classes oversaw the help of one or two servants, and the women in the upper classes coordinated and managed a number of servants to tend to her house. Regardless of her economic class in society, she was known as *materfamilias*, “Mother of the Household”.

In ancient Indigenous civilizations in present-day Canada and the United States from time immemorial until about early 1800s, women had significant roles in their societies. In the Haudenosaunee Confederacy, located in the eastern shore, their societies were matrilineal, matrilocal and matriarchal. A person was born into the family clan of their mother, and clan matrons were heads of the household. Though the men built the familial longhouse, which was a multi-family dwelling unit that housed a number of related women and their husbands and children, the women managed its operation. In the Ojibwe Peoples, who were located throughout, the clan that lived by a matriarchal system, the women managed all household responsibilities and that included the construction of the family wigwam, a semi-permanent, domed-shaped dwelling unit. The women chopped wood to build the frame and used birch bark or animal hide to sheathe the structure. In the Plains Peoples, who were located in present-day Prairie provinces of Canada and the Great Plains states of the United States, the women designed, fabricated and constructed the family tipi, a cone-shaped tent structure erected from poles and covered in animal hide with a smoke vent at the apex. The Plains women were in charge of the tipi’s exterior, interior and site location. In these Indigenous cultures, the building of the home was considered women’s work.

In the United States, circa 1800, women were mostly defined by their home and its domestic duties. Books on domestic architecture were published to advise women on how to keep their homes pleasant, comfortable, healthful and organized. These books were written in accordance with Christian faith ideals and values, which believed that if homes were kept clean, cheerful and inviting, family members would live in happiness, peace and tranquillity in accordance with gospel principles. It preached that a woman’s duty was to marry well and to make others happy. Her place was in the home, and her natural domain was in the parlour or the nursery. The publications were guidebooks on domesticity and social graces and were marketed for specific American women and written by equally similar women. These American women were mainly White in race and had comfortable lifestyles that afforded them the luxuries to enhance their homes. These etiquette books began to flourish and had titles, such as *Letters to Young Ladies* by Lydia Howard Sigourney in 1833, *The Young Lady’s Friend* by Mrs. Eliza Ware Farrar in 1836, *The Young Lady’s Home* by Mrs. Louisa C. Tuthill in 1839, *Women in Her Various Relations* by Mrs. L. G. Abell in 1851, and *The American Woman’s Home: Or, Principles of Domestic Science: Being a Guide to the Formation and Maintenance of Economical, Healthful, Beautiful, and Christian Homes* by sisters Catharine Beecher and Harriet Beecher Stowe in 1869.

## Catharine Beecher



Catharine Beecher was an educator and considered the founder of home economics in the United States. Her publications on domesticity, especially her book *The American Woman's Home*, co-authored with one of her sisters, Harriet Beecher Stowe, educated masses of women on how to make a house and home. Born Catharine Esther Beecher on September 6, 1800, in East Hampton, New York, United States, she was the eldest child of Lyman Beecher and Roxana Foote Beecher. Her father was a prominent Presbyterian minister who was well known for speaking out against slavery, and her mother was raised in a professional and educated family, was literate, artistic and read mathematical and scientific treatises for pleasure. Beecher was educated at home until the age of 10 when the family moved to Litchfield, Connecticut. There, she attended Litchfield Female Academy, which was considered an important institution of female education in the United States. She thrived at the school and spent six years there until the age of 16, when her mother

passed away from tuberculosis, then Beecher had to leave her studies to return home to care for her younger siblings and take over her mother's household management duties.

The positive experience of school made a deep and long-lasting impression on Beecher, and in 1821, at the age of 21, she became a teacher and began writing poetry. In 1822, at age 22, Beecher was engaged to Alexander Metcalf Fisher, a professor of natural philosophy at Yale College (now Yale University). They met after Alexander read some of Beecher's poems and wanted to meet her. Their wedding was to be the following year, and Beecher was delighted that through her marriage, she had an opportunity to be part of the Yale community. Fisher was also invested in education, and before their marriage, he travelled to Europe to visit foreign universities to observe their ways of teaching in his field. He wanted to learn their methods to advocate for more studies of science in American colleges. On his return voyage home, the ship he was travelling in capsized and Fisher died at sea. Beecher was completely devastated. She poured her grief into promoting education for women, and later, writing guidebooks for women and their home.

In 1823, Beecher and another of her sisters, Mary Foote Beecher Perkins, established a private girls' school in Hartford, Connecticut, called Hartford Female Seminary. The school was a success and taught a range of topics to girls including lessons that were considered "boy's education" and not routinely taught to girls at the time. In 1831, at age 31, Beecher's father moved the family to Cincinnati, Ohio, where he took on a new role in a Presbyterian theological college. In Cincinnati, she founded another school for women called the Western Female Institute. This school focused on domestic architecture, and one of the lessons Beecher delivered was the scientific principles of conduction, convection, radiation and reflection. These topics may have been taught to her by her mother's enjoyment for reading scientific publications. These technical lessons trained the women to understand the

domestic science in their homes and, subsequently, taught them engineering and design skills.

In 1841, at age 41, Beecher published a book titled *A Treatise on Domestic Economy for the Use of Young Ladies at Home and at School*. The book insisted that women treat their home and family as a science, and it was a guide to help women with domestic practices. The book argued that in all matters related to the home, women must take charge and make the decisions. The book was well received and earned Beecher national fame. In 1869, at age 69, Beecher and her sister, Harriet, published *The American Woman's Home: Or, Principles of Domestic Science; Being a Guide to the Formation and Maintenance of Economical, Healthful, Beautiful, and Christian Homes*. It was a tome of a book with over 500 pages and served as a comprehensive guide for women to create and maintain economical, healthful and beautiful homes for their families and guests. The topics ranged from caring for your home, children, elderly, ill, servants, plants and pets, to cooking, sewing, personal hygiene and social etiquette and decorum. It had 38 chapters with headings, such as "Scientific Domestic Ventilation", "Home Decoration", "Good Temper in the Housekeeper", "Economy of Time and Expense", "The Care of Rooms" and "Warming and Ventilation".

All the chapters were detailed and read as helpful recommendations rather than authoritative rules. For example, "Scientific Domestic Ventilation" was about the importance of fresh air in a house and suggested to aid air flow with a flue and closing furnace and laundry stove pipes when not in use. "Home Decoration" was how to arrange for the physical beauty of a home within your financial means; set a budget, seek out different pricing and discounts, choose furnishings that match or complement one another, maximize your purchase's use by making them be suitable for all seasons, and make do-it-yourself craft projects for small items for thrift and personality instead of store-bought products. The "Good Temper in the Housekeeper" noted that a housekeeper (wife/mother/mistress of the house) who was habitually gentle, sympathizing and cheerful would carry a joyful atmosphere around the house, and so it was important for her to always be in good spirits to set a happy mood for her household. "Economy of Time and Expense" was to use every minute of every hour for utility. Christianity taught Beecher that time was given by God and people did not have a right to waste it. Utility was not only for intellectual or physical labour but also for pleasure and leisure, and Beecher believed it was the balance of both that made a true economy. In "The Care of Rooms", she advised on how to hang pictures and curtains, varnish furniture, remove stains in fabrics and hard surfaces, organize kitchen utensils, wash dishes properly, and repel insects and vermin from the cellar.

Beecher included drawings of a single-family house that illustrated many of her ideas. The first floor was 43 feet (13 metres) long by 25 feet (7.6 metres) wide, excluding the two conservatories. It had a floor-to-ceiling height of 10 feet (3 metres). The two porches (she noted them as piazzas in her drawing) in the front of the house had sliding windows that could be opened in the summer to let in breeze and be closed in the winter to act as greenhouses for plants. At the entry, there were two recessed areas, one on either side of the front door. These were to hold coat hooks and niches for umbrellas and overshoes. Centred across the front door was a recessed space between the closet and the stairs. This space was to place a decorative art piece that welcomed the residents or guests into the home.

The kitchen area had designated places for storage, cooking and washing. One wall had two windows for natural daylight and ventilation and on that wall and its surrounding walls were vertical open shelves for storage and the hanging of kitchen utensils. At counter height

were storage bins that helped organize food and cleaning products. The storage bins were labelled to help identify elements to make time spent in the kitchen more efficient. There was a flour station “B”, meat area “M”, and dish drainer “D”, a sink with drawers for towels and scouring items and more open shelves below.

Also, in the kitchen, and in the centre of the house, was a stove. It functioned for cooking and as a heating source for the home. Located in the centre, the stove evenly supplied and distributed heat throughout the house and had a ventilation system with fresh air and return air intakes. Beside the stove was more shelving and a door to the cellar for additional storage. The stove and storage area was physically and visually separated by a series of glazed sliding doors that allowed the area to be as open or as closed to the rest of the kitchen as the user wanted.

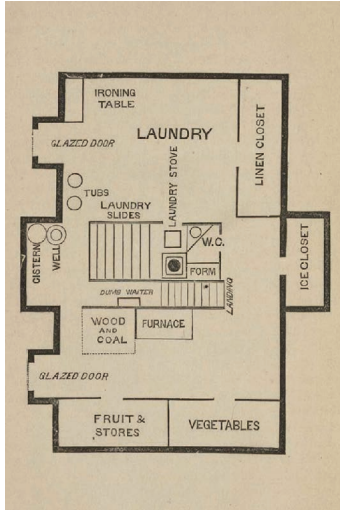
Adjacent to the kitchen was a large open room with a moveable screen. The screen acted as a partition to section off the space for a variety of flexible uses as needed. There were four doors to separate the spaces and to help contain kitchen cooking smells and not have aromas permeate into the drawing room, large room and elsewhere. The second floor held the bedrooms, and instead of dressers or storage furniture that would take up floor space, the rooms had built-in closets, though there were dressing tables tucked into the four corners of the rooms. In the basement floor was the laundry and additional storage.

The book navigated and instructed women on how to decide on house floor-plan layouts, furniture and everything that went into a home, outlined in detail the technology and principles of heating, ventilation and plumbing, and showed illustrations and floor plans. It was a book that helped women learn, understand and manage the operations and maintenance of their homes. The broad architectural and engineering references enabled the women to call attention to sections in the book and offer suggestions, but more so, supervision, to the men who were called upon to make repairs to their houses. Beecher’s teachings were considered to be architectural contributions to the development of middle-class American housing, and later termed home economics and domestic sciences. She taught interior architectural design before the terminology and discipline existed. The book was a home economics manifesto, used as an important philosophical and practical handbook on domestic advice, which detailed instruction to better the domestic built environment, and it attributed Beecher to be the founding mother of home economics and domestic architecture.

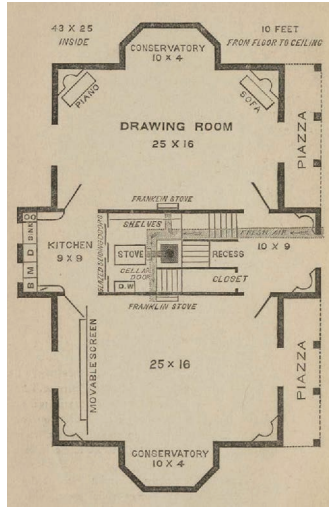
Beecher came from and formed part of an illustrious and compassionate family. She and her siblings, and her half-siblings from her father’s second marriage after her mother died, were all well educated, took their studies seriously and went on to become contributing members to society through religion, education, women’s suffrage, anti-slavery activism and writing. On May 12, 1878, while living with one of her half-brothers, Thomas Kinnicut Beecher, Catharine suffered a stroke and died at age 77. Beecher never married and she never had children. She is buried in the family plot in Woodlawn Cemetery in Elmira, New York, United States. In her honour, two universities in Connecticut and one in Pennsylvania have buildings named after her, she is part of the biographies collection at the National Women’s History Museum in Alexandria, Virginia, and in 1994, Catharine Beecher was inducted into the Connecticut Women’s Hall of Fame. Her archives are housed in various universities across the United States.

While Beecher made it her career to educate women on the art of domesticity, she did not live the traditional domestic home life that she preached and extolled. Her instructions for women to stay home and tend to their chores and family were at odds with her leaving her

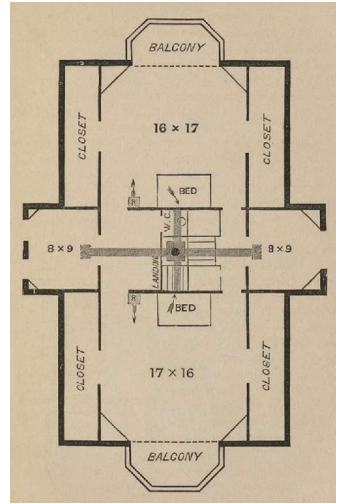
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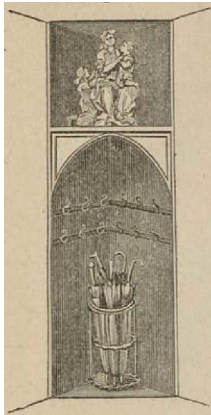
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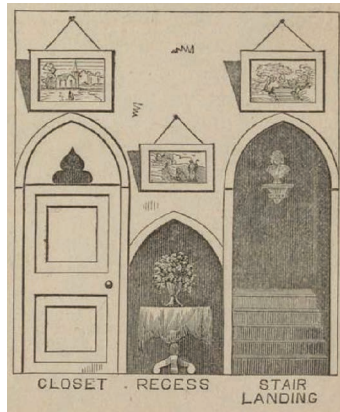
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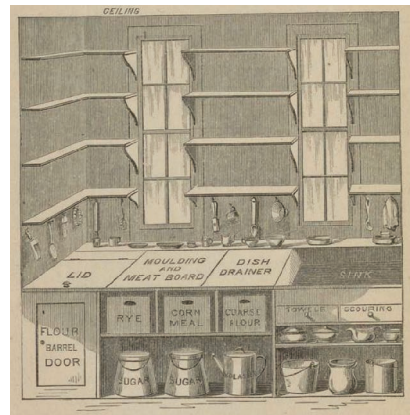
Second



Entrance Niche



Entrance Wall Elevation



Kitchen Wall Elevation

Catharine Beecher – *The American Woman's Home*

own home to travel around the country to educate women on staying home. She lectured widely about living to care for a life at home; all the while she lived a lifestyle that removed her from her own home. She chose to help create many homes as opposed to just her own home.

Throughout the times, most decisions on domestic duties and spaces were managed by individual women for their own individual households. By the mid-1800s, a growing number of women were being admitted into universities in the United Kingdom and the United States, but they were not always awarded degrees for their studies. Around the same time in both countries, the women's right to vote gained strength and support. British and American women demanded to be legally allowed to participate in an active role in public life and wanted to be able to work outside the home and own property. It could be implied that a

new women's enterprise emerged. That the previous understanding of women's business of household duties to manage one's own home could now be expanded into the management of collective housing. It is plausible that this was a start to a business model of women-owned and women-operated residential building management for housing betterment. In 1918 and 1920, White women won the right to vote in the United Kingdom and the United States respectively. Years later, Black women were able to vote in the United Kingdom, and many years later, Black, Indigenous, Asian and Latin women were able to vote in the United States.

Historically, women have long played the role of architect, engineer or designer in job description but not necessarily in job title. And though women were able to attend universities by the mid-1800s, the schools of architecture, engineering and design only admitted men. By the late 1800s, some professional programs began to include women enrollment, but these women faced discrimination and hardships in the admissions process. And later, even after they were accepted, women were not made to feel welcome in the classrooms by their male teachers.

At this time, it was still societal perception about women that obstructed women from architecture, engineering or design education. Society deemed that acceptable work for women outside the home was to be confined to the areas of teaching, nursing and social services. It was considered unladylike to want to engage in business, and the professions of architecture, engineering and design were associated with business and commerce. Only until the late 1800s were women able to sign business contracts, collect business income and file a lawsuit. That legislation alone prohibited a woman to operate her own architecture, engineering or design office, where contracts were official documents that needed to be registered between client and architect, engineer or designer. The best prospects for women in the late 1800s and early 1900s to work outside the home were to apply their abilities and education to work as a tribute to the home.

One of the earliest schools that allowed women to study architecture and receive credentials was Aalto University School of Arts, Design and Architecture, in Finland. The school was founded in 1871 and was then known as Helsinki Polytechnic Institute. The first woman to be allowed to enroll in their architecture program was Signe Hornborg (1862–1916) from Finland in 1888. Hornborg was the first woman to graduate from the program with an architecture degree in 1890. Even though Hornborg was accepted into and graduated from the school, her admission and graduation came with a condition, which was that Hornborg's acceptance and degree were only granted to her because of special consideration by the school. Despite the school being a co-education institution, the special clause did not apply to her male classmates. The conditional stipulation of Hornborg's acceptance and degree undermined her qualifications and credentials and regarded her efforts and achievements as different and less than those of her male classmates. In 1914, Bertha Yerex (1892–1984), the first woman to graduate from the architecture program at University of Michigan in the United States, recalled in her letter written to Doris Cole, the author of the book *From Tipi to Skyscraper: A History of Women in Architecture*, that when she asked to enroll in architecture, the Dean of Architecture, Emil Lorch, replied, "We don't want you, but since the school is coeducational and state owned, we have to take you if you insist". Lorch believed women were ill-suited to study architecture due to the program's rigorous schooling and then later the profession's arduous demands. His judgement towards female students continued throughout his tenure in the architecture department. Other similar letters to the